

The Juilliard Journal

Vol. XXII No. 1

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September 2006

Juilliard's 2nd Century Is Ushered In New Season Features 700 Dance, Drama, and Music Performances

By JANE RUBINSKY

HOW do you top a centennial season? Juilliard faces this challenge as it launches its second century with a new performance season. More than 700 events will showcase the talents of dance, drama, and music students and faculty (along with special guest artists) on the School's public stages this year. Among the highlights will be a community sing of the Mozart Requiem on the fifth anniversary of 9/11, two Bartok programs marking the 60th anniversary of the Juilliard String Quartet, productions of operas by Offenbach and Mozart, an exploration of contemporary Hungarian music, new works by an exciting range of choreographers, and the first season of plays under the newly appointed director of the Drama Division, James Houghton.

The public performance season opens on September 11 with a community sing of Mozart's Requiem in Carnegie Hall at 12:30 p.m., commemorating the fifth anniversary of the terrorist attacks, featuring the Juilliard Orchestra and Choral Union conducted by Judith Clurman (see article on Page 5). Pianists Michael Bukhman and Ran Dank will perform on September 13 at 9 p.m. in Paul Hall, as this year's victors of the annual Gina Bachauer International

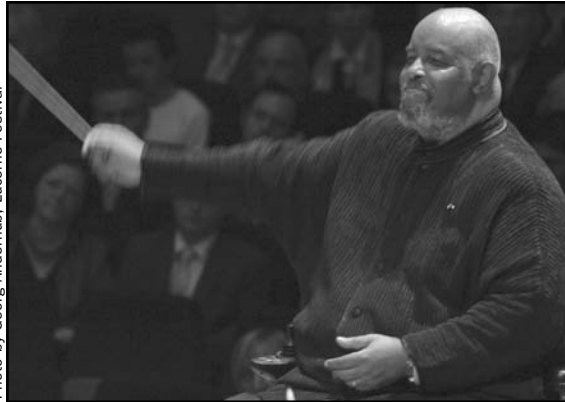


Photo by Georg Anderhub, Lucerne Festival

James DePreist will conduct the Juilliard Orchestra in four concerts this season.

Piano Competition. The performance will be broadcast on WQXR radio with host Robert Sherman (see Page 9). Also this month, students from Juilliard's collaborative piano department will join other student instrumentalists for a program of sonata repertoire on September 28 in Paul Hall at 8 p.m. September 30 marks the launch of the New Juilliard Ensemble's 14th season, with a concert at 8 p.m. in Juilliard's Peter Jay Sharp Theater conducted by Joel Sachs (see Page 10).

ORCHESTRA CONCERTS

Guest conductor Stanislaw Skrowaczewski leads

the first concert by the Juilliard Orchestra on October 5 in the Peter Jay Sharp Theater, in a program that includes his own *Music at Night*, as well as Saint-Saëns's Piano Concerto No. 4 (with a student soloist to be announced) and Brahms's Symphony No. 1. Other guest conductors this season include George Manahan, who will lead an all-Russian program on November 13 in Alice Tully Hall; Murray Sidlin, conducting contemporary works in Alice Tully Hall on December 14; Andreas Delfs, returning to conduct in Avery Fisher Hall on February 16; alumnus Andrew Litton, who leads the orchestra in Avery Fisher Hall on April 4; and faculty member Jeffrey Milarsky, who conducts a program premiering student works in the Peter Jay Sharp Theater on May 4. Juilliard's director of conducting and orchestral studies, James DePreist, will wield the baton on October 12 (in the Peter Jay Sharp Theater), December 4 and February 20 (both in Alice Tully Hall), and May 23, the annual commencement concert, in Avery Fisher Hall, an all-Beethoven program, featuring the Ninth Symphony, for which the orchestra will be joined by the Juilliard Choral Union.

JAZZ

The Juilliard Jazz Orchestra presents "Sing, Sing, Continued on Page 13

Ara Guzelimian To Become School's Dean in July '07

ARA GUZELIMIAN, a senior director and the artistic advisor to Carnegie Hall since 1988, will become dean of The Juilliard School beginning on July 1, 2007. Announcement of the appointment was made on August 23 by President Joseph W. Polisi. Mr. Guzelimian will work as dean-designate from January through June 2007, during a transition period with the current dean, Stephen Clapp, who is stepping down from the post to return to full-time teaching at the School.

Mr. Guzelimian, 52, plans to continue his association with Carnegie Hall through the end of the current season, as an artistic consultant on special projects and as host and producer of the Making Music series at Zankel Hall. Dean Clapp will continue at Juilliard as a member of the violin and chamber music faculties. He also teaches violin in the Pre-College Division.

President Polisi said of this appointment, "We are thrilled to have Ara Guzelimian join The Juilliard School as its dean and to play a key artistic and educational role with us. Ara is

the perfect person to help guide the School in artistic directions which we are poised to pursue in music, dance and drama.

"When Stephen Clapp told me over a year ago that he was planning to retire as dean, we prevailed upon him to stay through the centennial and have now asked him to stay on through this transition period, to which he graciously consented. We are deeply grateful to him for his 12 years as Juilliard's dean and look forward to him continuing as a faculty member in violin and chamber music."

Before taking on the deanship in 1994 from James Sloan Allen, who had been dean since 1992, Mr. Clapp, a Juilliard alumnus, was an associate dean at the School from 1991 to 1994, supervising all orchestral and chamber music activities. He has been a member of the violin and chamber music faculties since 1987. Previously he served as dean of the Aspen Music Festival and School, and acting dean of the Oberlin Conservatory.

Continued on Page 6



Photo courtesy of Carnegie Hall

Ara Guzelimian will become Juilliard's dean in July 2007.

INSIDE THIS ISSUE

As Michael Kahn stepped down from the helm of the Drama Division, alumni, faculty members, and students captured the essence of his leadership. PAGE 8

Two pianists, both from Israel, share the 2006 Bachauer prize—and the common goal of balance in their lives. PAGE 9

Wynton Marsalis—himself a Juilliard alumnus and now a faculty member—provided words of wisdom to the 2006 graduates. PAGE 16

Background photo: Construction workers demolished the stairs and dug a cavernous hole at the "Broadway triangle" in front of Alice Tully Hall, as the redevelopment of West 65th Street began.

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The Juilliard
Journal

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Double Bass



Drawing by Leslie Dreyer

LETTERS TO THE EDITOR

BRASS BEGINNINGS

When I received the May 2006 issue of *The Juilliard Journal*, I realized the magnitude of changes I have seen in the institution since my graduation in 1949—from the building on Claremont Avenue by Grant’s Tomb to multiple edifices at Lincoln Center, and from the fine student ensembles to many internal professional groups reflected in the glossy, colorful, impressive recent *Journal*. From my various professional positions in different parts of the country, I have followed this transformation with interest. I was especially intrigued with David Pratt’s tribute to the American Brass Quintet, obviously one of the great existing organizations of this type.

You may be interested in knowing that the American brass quintet movement started at Juilliard in 1946, immediately following World War II. Many newly matured veterans from all over the United States entered Juilliard and the pool of talent and competition was extensive. As I follow with names of individuals, I apologize to those I forgot. Perhaps others who still survive

will come forward and fill in the gaps so the Archives can reflect some degree of acknowledgement.

A trombonist named Julian Menken founded the Metropolitan Brass Ensemble as a professional group, which performed at Juilliard and Columbia, and around New York City under the batons of Robert Shaw, Robert Ward, and Juilliard’s late flute teacher, Sam Baron. When the name of the group was changed to the New York Brass Ensemble, Sam Baron became the regular coach and conducted larger works. In 1951 he conducted the recording of *Seven Canzonas of Giovanni Gabrielli*, which subsequently was awarded the Grand Prix du Disque.

I played French horn with the group (basically a quintet, with players added as needed for specific works) from 1946-53, and we performed professionally throughout the East Coast. Universities, colleges, religious institutions, and music festivals were the primary employers. Here are the names of the performers in the group that I remember. Most were Juilliard gradu-

VOICE
by Kate Hirstein
BOX
Artistic Diplomacy

AMERICAN choreographer Bill T. Jones introduced a revolution of thought at the United Nations Headquarters last January, when he spoke on the topic of the role of modern dance in international dialogue. I attended Mr. Jones’ presentation, which was sponsored by the U.S. Mission of Press and Public Diplomacy, after deciding that fresh



Kate Hirstein

inspiration was well worth one day of discretionary absence from school. Envisioning myself as an artist and citizen, not only of this country, but of the larger world, has stimulated my work in the dance studio and beyond. The notion of sharing art as a valid form of international diplomacy deserves consideration not only from passionate students like myself, but from a more diverse audience of professionals.

The Merriam-Webster dictionary calls art, “The conscious use of skill and creative imagination especially in the production of aesthetic objects,” a definition allowing for the creation of ideas, emotions, and rituals whether light, dark, or controversial in character. Music, dancing, dramatic theater, and visual art speak to the senses in a language accessible by all world citizens. During his presentation at the U.N., Jones hypothesized that cultural diplomacy led by artists would strengthen relations between nations by establishing an inclusive forum of response for diverse cultural, political, religious, and social envi-

ronments.

Jones’ idea is not an entirely new one. Diplomatic cultural-exchange programs have proven successful for America in the past, especially during the Cold War years of intense suspicion and anxiety. The U.S. State Department sponsored foreign exhibits at U.S. museums and sent American performing artists abroad. Although this exchange program proved successful in its day, unfortunately such programs are not a part of diplomatic institutions today.

Our national condition is a complicated one, and contemporary American artworks currently express multidimensional perspectives on American culture, politics, religion, and society. As a dancer, I can recommend two examples of choreographers who boldly use dance theater to respond to their American experience. Jones’s discussion at the U.N. arose from his newest creation

The arts are a valid
form of international
diplomacy.

for the stage. The piece, *Blind Date*, combined dance, song, video, and spoken testimonials as an artistic response to every American’s emotional involvement in the war on terror, whether directly in combat or indirectly through media pervasiveness. Similarly, Paul Taylor premiered a political piece during his company’s 50th season last March in New York. Taylor’s work, *Banquet of Vultures*, presented a struggling majority helplessly suffering under the destructive rage of two powerful leaders. Like Jones, Taylor directly responded to the gruesome effects of American entanglement in war. Both works are the kind of art that should be shared with other nations through the revival of an American

ates. Some remained longer than others, as many achieved positions in major musical and educational organizations in various parts of the country:

Trumpets: Armando Ghitalla, Robert Landholt, Herbert Mueller, Robert Nagel, Theodore Weiss.

Horns: Raymond Alonge, Norman Greenberg, John Schultz.

Trombones: Arnold Fromme, Richard Hixon, Julian Menken, Daniel Repole, Donald Whitekind.

Tubas: John William Barber, James Earl (“Jay”) McAllister, Joseph Novotny, William Rose.

NORMAN C. GREENBERG
(B.S. ’49, *French horn*)
Durham, N.C.

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

cultural diplomacy program. The works showcase technical skill as well as profoundly moving artistic expression. They represent a place to begin sharing American experience through art as well as welcoming the artistic expressions of other nations.

As a powerful and respected American arts institution, Juilliard is forward-thinking, worldly, and capable of leading an artistic diplomacy movement. Juilliard students can continue to write applications for summer grants, and create nonprofit organizations that will send them beyond school-sponsored outreach in places like Florida, England, Moldova, Tunisia, and South Africa. Juilliard alumni can seek out grant sources to send their quartets, dance companies, acting troupes, and orchestras out into the world as well. Alumni pursuing fields outside the performing arts can return to their roots by speaking out, writing, and funding artistic diplomatic efforts. Educators and administrators can more actively mentor student and professional performers, providing feedback for the best ways to share an American experience through the language of artistic forms.

I challenge my colleagues to put their passion to the test beyond theaters and concert halls. Revive activity and interest in spreading international diplomacy through artistic communication. Take a chance on changing the world by speaking the language you know so well—speak your experience through art. □

Kate Hirstein earned her B.F.A. in dance from Juilliard this past May.

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

Mending Mentoring

By TONI MARIE MARCHIONI

Envision the consummate educational environment for the arts: students and faculty interacting on both intellectual and artistic levels, reaching almost spiritual heights—not just by participating in one another’s art and discussing methods of learning, but also by nourishing the mind, body, and soul with cross-cultural and cross-disciplinary experiences.

This idealistic picture, which moves away from the “24/7 in a practice room” mentality, is a goal for Juilliard and was set in motion with the initiation of the Mentoring program in 2002. It is arguable whether our school has yet been able to reach these idyllic levels of cranial stimulation. What is not highly debatable, and instead grimly acknowledged, is the struggle of the Mentoring program to create a widespread culture throughout Juilliard or to become as extensively utilized and appreciated as it deserves to be.

The Mentoring program was developed by President Joseph Polisi to bring together students and faculty for the sheer purpose of expansive learning and exploring the arts in New York. In an interview last spring, he divulged that the impetus for the program (which is administered by Eric Booth, its artistic director; Bärli Nugent, assistant dean and director of chamber music; and Derek Mithaug, director of career development) was a chain of disturbing conversations he had had with students about what they were doing outside of rehearsals and classes. He realized that “very frequently, there wasn’t much happening. The students

weren’t taking advantage of whatever was happening even in Juilliard, let alone Lincoln Center or in the city. Here we are, in one of the greatest cities in the world, surrounded by actors, dancers, and musicians, and we still have tunnel vision.”

To break through this wall, the idea was to develop a program linking students with mentors from different disciplines, in order to encourage discovery outside of the students’ divisions. But, as President Polisi admitted, the pairing of a dance teacher and a trombone student did not always yield the most compatible results. With a series of adjustments, including making the program voluntary and creating a Professional Mentoring option designed to focus on one particular project, the program has become an extremely important part of the

Juilliard experience. But while it has been essential and meaningful for many students, it has remained unsuccessful in infiltrating the overall mentality at Juilliard—an astounding 90 percent of current students still do not participate in the program.

President Polisi does not blame disinterest or ignorance for the meager participation in the program, but rather the lack of breathing room for the Juilliard community, both collectively and individually. Eric Booth agrees with this assessment and questions whether the nature of the Juilliard community even allows a program like Mentoring to exist. After many discussions, Booth said that the administration has “come to conclude that, as much as people resonate with the val-

Continued on Page 15

While it has been essential and meaningful for many students, the Mentoring program has remained unsuccessful in infiltrating the overall mentality at Juilliard.

Juilliard Journal Readers Speak Up

THE votes are in ... our readers have spoken! Some 700 *Juilliard Journal* readers took the survey that we conducted in March. What did they say about us?

“The *Journal* is my Bible! Don’t change a thing. You are doing a great job!”

“It’s all a bit serious and bourgeois.”
“It sometimes sounds like a propaganda newspaper.”

“The scholarly articles are great; they help to provide the school with a much needed intellectual thrust.”

“I would like to read more scholarly and musicological articles!”

“A snooze—like the interior of the building.”

“Your entire publication is superb! Well planned and most informative.”

So, there you have it. The old adages are right: For every up there’s a down ... You can’t please everybody ... But, I am happy to report, we seem to be pleasing many people—the overwhelming majority of survey respondents gave us very high marks (and that, in turn, pleases us).

We are making a few small changes to the paper this year, based at least in

part on what our readers had to say. Two columns—Shrink Rap (an advice column for students) and Words Without Songs (poetry and fiction by students)—are being discontinued. It seems that, in the words of one reader, “Shrink Rap is absolutely unnecessary, particularly for alumni, staff, faculty, and donors. Perhaps it should be placed in a separate, student-only publication, along with Voice Box and Words Without Songs.” (We agree with you on two out of three—for now, Voice Box stays!)

We will also be introducing a new alumni Q&A column (“More alumni and faculty interviews,” one reader beseeched). We also hope to increase the number of scholarly articles that appear.

As for those who asked for color ... that’s on our wish list, too! (And thanks to those who praised our special color issue in May.) For now, it’s going to stay black and white.

Thank you to everyone who took the survey. But you don’t have to wait for a survey to express your opinions. We love hearing from our readers. Write to us at journal@juilliard.edu.

— Ira Rosenblum

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PAQUITO D’RIVERA LATIN JAZZ WORKSHOP

March 14–19, 2007
Application Deadline: December 1, 2006

Grammy Award winner Paquito D’Rivera leads a Latin jazz workshop with members of his quintet and special guests. One of the foremost champions of Latin music, Mr. D’Rivera will focus his workshop on the performance and interpretation of Latin jazz in its many forms. The final concert featuring the participants will take place in Zankel Hall on March 19.

REQUIREMENTS
Applicants must be between the ages of 18 and 30.



Lane Pederson

KRONOS: SIGNATURE WORKS For String Quartets

April 22–29, 2007
Application Deadline: December 1, 2006

For this workshop, four young quartets are coached by the Kronos Quartet on works written for the ensemble by composers including Steve Reich, Franghiz Ali-Zadeh, Alexandra du Bois, and John Zorn. At the end of the workshop, a concert featuring the participants will be held in Zankel Hall on April 28.

REQUIREMENTS
Applications will be accepted for string quartet. Quartet members must be an average age of 30 or under.



EMERSON STRING QUARTET WORKSHOP: BEETHOVEN QUARTETS I For String Quartets

May 14–24, 2007
Application Deadline: February 5, 2007

As part of its *Perspectives* and prior to its own complete Beethoven Cycle, the Emerson String Quartet leads a workshop on Beethoven’s string quartets. Three ensembles will be selected to each study two of these cornerstones of the string quartet literature. The final performances will take place in Weill Recital Hall on May 23 and 24.

REQUIREMENTS
Applications will be accepted for string quartet. Quartet members must be an average age of 30 or under.



Andrew Eccles

Professional Training Workshops are programs of The Weill Music Institute at Carnegie Hall. For more information or for an application please contact Professional Training Workshops at 212-903-9733, e-mail ptw@weillmusicinstitute.org, or download the forms at carnegiehall.org/workshops.

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Fresh Voices Launch Drama Season

By DAVID PRATT

“WE have an embarrassment of riches here. Young people come from all over with a shared passion. It makes Juilliard a remarkable institution, in the middle of one of the most exciting arts centers in the world, in the middle of what is still one of the most exciting theater cities in the world. There’s so much to work with.”

The speaker is James Houghton, the newly appointed Richard Rodgers Director of Juilliard’s Drama Division, beginning with this season. The topic is—or at least, began as—a new playwrights’ festival at Juilliard, a series of workshop performances to be given this month, featuring fourth-year acting students in works by two students and one alumnus of Juilliard’s Playwrights program. The thinking behind the festival, and the possibilities it opens up, naturally made Houghton wax eloquent.

For four years, second-year Drama Division students have appeared each winter in works by playwriting students. It made even more sense, the Drama Division

thought, to offer the same opportunity to students about to graduate. Four years of studying Shakespeare, Chekhov, Molière, and Ibsen behind the travertine walls of Lincoln Center (now being jackhammered to pieces, but that’s another story) may be

of Juilliard’s Playwrights’ program, “the kind of challenges the actors face are similar to what they’ll find in the real world, especially TV and movies.”

But Juilliard graduates won’t just act in these plays. Often they will have to work face-to-face with the writers (“No offense, dude, and I love your work, but if you cut the whole speech, it would flow better”), perhaps over the course of more than one production. And writers—until they join Shakespeare *et al.* in the beyond—will have to sit in rehearsal while some actor suggests cutting *the most important speech in the whole play!* It’s just part of the process. “Playwrights,” Durang explains, “learn writing skills as they learn what actors ‘need.’”

So when Houghton says that “Juilliard has the opportunity to reinvigorate and reimagine theatrical training in 2006,” he doesn’t just mean less Suzuki or more mask work. His point isn’t even entirely about contemporary playwrights as such. The Drama Division already has a record of producing the living writers who are staples of regional nonprofits and Manhattan institutional theaters like the Public Theater and Manhattan

Continued on Page 19



Clockwise from top: Playwrights Adam Rapp, Adam Szymkowitz, Kara Corthron.



Photo by Eva Kara



Photo by William Kraypole

Heaven, but when Juilliard actors graduate, they will also audition for plays by Stephen Adly Guirgis, David Lindsay-Abaire, Julia Cho, Neil LaBute, Adam Rapp, and others. (Lindsay-Abaire, Cho, and Rapp are Juilliard grads.)

“Because our playwrights tend to write plays set in the present day,” says Christopher Durang, co-director

A Requiem to Commemorate 9/11

By JUDITH CLURMAN

ON September 11, 2001, at 8:45 in the morning, my telephone rang. I was prepared to begin my daily meeting with Randy Neff, the manager of the Juilliard Choral Union at that time. Instead, he told me to turn on my television. I watched the awful events unfold that would forever change our city. From that fateful day, the Choral Union would be connected with 9/11 in many meaningful ways.

Obviously, we cancelled the rehearsal that week. The following week, after our regular Wednesday rehearsal, the chorus went to the firehouse around the corner from Juilliard and sang “America the Beautiful” for the emotionally drained firemen. The chorus also gathered and sang a couple of pieces at a memorial service at Temple Shaaray Tefila on



Judith Clurman (far right) leading a Mozart Requiem Sing-Along in the Juilliard Theater in September 2002, on the first anniversary of the 9/11 terrorist attacks.

Manhattan’s Upper East Side. Then, in early October, Mayor Rudolph Giuliani’s office invited the Choral Union to sing in the televised memorial, along with Andrea Bocelli, Andrew Lloyd Webber, the Orchestra of St. Luke’s, and Renée Fleming. I will never forget standing on the stage, in the middle of the rubble, and looking at the faces of people who had lost their loved ones. It was a sight of anger, despair, and love. We didn’t care that our clothes smelled terribly of ashes. When the Choral Union was invited to sing in a memorial service at the site a year later, the lingering odor of smoke was much improved, but the emotional impact was still as

devastating as it had been the previous October.

During the winter following the tragedy, I wondered what I could do for New York City on the anniversary of 9/11. I asked President Joseph Polisi if he would be open to the idea of having a community sing of the Mozart Requiem the following September. Plans were made and, in the early afternoon of September 11, 2002, the members of the Choral Union were joined by an orchestra comprising Juilliard students, faculty members, and administrators on the stage of the Juilliard Theater. President Polisi, a bassoonist, and Dean Stephen Clapp, a violinist, were among them. Every seat was taken, and there was a long line of people who did not make it into the theater. I entered the auditorium, overcome with emotion. I found myself conducting this powerful music, this eloquent Requiem, and felt total sadness. This is what making music is all about. It is not really about selling tickets, but rather, transporting people into another world. As I conducted, I watched the faces of the people who were singing. People clutched their scores, and they were singing their hearts out. Some were crying. I kept the music moving along at a steady pace. It was not an easy task. The words *Dies irae, dies illa, solvet saeculum in favilla* ... (“The day of wrath, that day which will reduce the world to ashes ...”) suddenly took on new meaning.

Over the last five years, we have been reminded of that fateful day many times. There have been terrorist attacks and suicide bombers in every corner of our globe. Trains and subways have been targeted. Innocent people have been murdered. Many of us are ill at ease when we board a plane, or when we drive a car over a bridge or through a tunnel. It feels as if our world is falling apart. We need to sing the Mozart Requiem more than ever. And we will.

We are transporting the community sing to Carnegie Hall this year. Think about it for a moment: Carnegie Hall, Mozart, Juilliard students, faculty and staff members, New Yorkers coming together to sing and remember. I do not think there can ever be a more fitting and dignified tribute. I am certain that, just like in September 2002, this year’s sing will be a highly emotional moment for all involved. I look forward to sharing this experience with you all at Carnegie Hall. □

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

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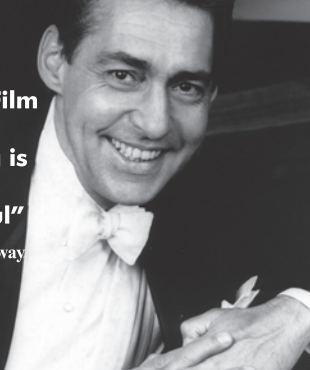


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Ara Guzelimian To Become School’s Dean

Continued From Page 1

“The privilege of serving as dean to the entire Juilliard community—students, faculty, and staff—for these 12 years has been a great joy,” Mr. Clapp said. “Although a latecomer to administration, I have been a violin teacher since age 14, and intend to continue in that most rewarding activity, devoting time and creative energy in years ahead to my class of Juilliard violin students. I thank President Polisi, a genius leader and stellar individual, for these most satisfying years working together.”

As a senior director and the artistic advisor to Carnegie Hall Mr. Guzelimian’s responsibilities include program planning and development, as well as the creation of a wide range of audience education programs. He hosts and produces the acclaimed Making Music composer series at Carnegie Hall, which has included concerts devoted to such composers as John Adams, Pierre Boulez, Hans Werner Henze, Osvaldo Golijov, Joan Tower, Meredith Monk, George Perle, Steven Mackey, and many others. In addition, he has given lectures at the invitation of the Cleveland Orchestra, the Salzburg Festival and Salzburg Easter Festival, and the Jerusalem Music Center, where he was on the faculty of the 2000 International Chamber Music Encounter, led by Isaac Stern.

As a writer and music critic, he has

contributed to such publications as *Musical America*, *Opera Quarterly*, *Opera News*, *Symphony* magazine, *The New York Times*, *Record Geijutsu* magazine (Tokyo), program books of the Salzburg and the Helsinki Festivals, and the journal for the IRCAM center in Paris. He is editor of *Parallels* and



Stephen Clapp, dean since 1994, is stepping down to return to full-time teaching.

Paradoxes: Explorations in Music and Society (Pantheon Books, 2002), a collection of dialogues between Daniel Barenboim and Edward Said.

Mr. Guzelimian has also been active as a radio producer, with projects for Swedish Radio, Minnesota Public Radio, WFMT/Chicago, KERA/Dallas, and the Museum of Contemporary Art in Los Angeles. He was heard this sea-

son as an intermission host on the Metropolitan Opera radio broadcasts and as a guest host on Minnesota Public Radio’s *Saint Paul Sunday*.

In September 2003, Mr. Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.

Of his appointment as dean of The Juilliard School, he said: “I am delighted and honored to be appointed to this most distinguished school. For most of my professional life, I have had the privilege of working closely with many great artists who received their formative training at Juilliard. After eight enormously rewarding years at Carnegie Hall, a musical mecca which represents a culmination of the aspirations of young musicians, it now feels very appropriate to focus my work on the training of a new generation of artists. I look forward to working closely with Joseph Polisi, the enormously talented young actors, dancers, and musicians, as well as the remarkable faculty, many of whom are already longstanding friends and colleagues.” □

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DISCOVERIES

by Brian Wise

Prodigious Mozart

Mozart Early Piano Concertos: D Major, K. 175; B-flat Major, K. 238, and C Major, K. 246. Suedama Ensemble; David Greilsammer, piano and conductor.

THE 250th Mozart anniversary year still has four months to go, but frankly, it feels like the tribute has overstayed its welcome, with Mozart, and then more Mozart, on seemingly every concert and CD release. But it doesn't feel that way with a new recording of Mozart's early piano concertos, featuring David Greilsammer, a young Israeli pianist who earned both a bachelor's and a master's degree in piano from Juilliard, in 2002 and 2004 respectively.

Perhaps that's because Greilsammer took an unusually entrepreneurial approach in making this recording. Besides playing the solo parts (for which he composed some very unique cadenzas), he formed his own orchestra, wrote the liner notes, chose the cover art, and sold the entire project to the Vanguard Classics label. In a recent interview, Greilsammer said he chose three early concertos over Mozart's better known later ones in part because of supply and demand. "They've been recorded a million times," he said of the late concertos. "Why would any performer want to record them?"



But there was also an artistic logic at work. Greilsammer said he first stumbled upon the early concertos while in the Juilliard library preparing for his graduation recital and he was surprised by how seldom they're heard. "I thought, 'I've been here for six years. How come nobody told me how beautiful and what true masterpieces they are?'" he said. "They're so fresh and there are so many risks taken [in the writing]. This was the voice of a composer who for the first time says, 'I have something of my own to say.'"

Besides choosing the repertoire, Greilsammer said he wanted to have greater creative control over the performances and so he formed the Suedama Ensemble, a young chamber orchestra comprised of mainly Juilliard students and recent graduates. Its name, if you didn't already notice, is "Amadeus" spelled backwards. "When Mozart was a kid he loved to play tricks on people and he used to sign a lot of his letters backwards," Greilsammer explained. "The whole project is in that spirit of youthfulness."

Together, these three concertos reveal the elegance, playfulness, and craftsmanship that Mozart would later blend with a greater flair for operatic drama and darker emotions. The album's centerpiece is the Concerto in D, K. 175, which is traditionally labeled No. 5 although it is his first truly original concerto (the first four are arrangements mostly of works by J.C. Bach). This festive concerto plays to Greilsammer's strengths—his fleet fingerwork, a strong left hand, and tasteful ornaments. The Concerto No. 6 in B-flat, K. 238, poses far fewer technical demands but has a gracious, majestic tone that Greilsammer and his colleagues carry out with impeccable taste. And finally, the Concerto No. 8 in C, K. 246, brings Greilsammer and his colleagues back into somewhat more assertive territory, and Greilsammer shows a particular attention to the rise and fall of phrases and nuances of color and tempo.

Greilsammer calls his recording a "true New York product," describing how it began with a meeting with the label executives at City Bakery on West 18th Street, continued with rehearsals at Grace and St. Paul's Church on West 71st Street, recording sessions at the Academy of Arts and Letters in Washington Heights, and final edits at a recording studio in Brooklyn. Clearly the many taxi and subway rides have paid off. □



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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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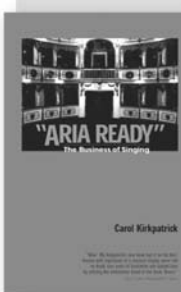
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Michael Kahn: Celebrating the Possibilities of Man

By EUNICE WONG

MICHAEL KAHN was a 5-year-old Brooklyn boy when his mother, a Russian immigrant, began reading him Shakespeare before he went to bed. “Not the Charles Lamb [Shakespeare stories]; she actually read me Shakespeare,” he tells me. “She read me Shakespeare and the Bible. She cut out all that she thought were the sexy parts of the Bible. My mother didn’t think there were any sexy parts in Shakespeare.”

I’m talking with my former acting teacher in the lobby of the Shakespeare Theater in Washington, D.C., where he has been the artistic director since 1986. It is a bright, high-ceilinged space normally full of patrons sipping wine and reading programs. Now it’s cluttered with sewing machines, half-finished costumes, ladders, and cables for tech rehearsals of Michael’s new production of *Love’s Labor’s Lost*.

Michael’s mother probably never suspected that her little boy would grow up to become one of the nation’s most dynamic and influential directors of Shakespeare’s plays. And Michael’s productions, perhaps to her chagrin, would be very sexy.

He directed his first play, *Humpty Dumpty*, in the second grade. “I have always wanted to be a director, always. I was an only child, and I was bossy. I wanted to be in charge,” he laughs.

A tall, magnetic man with an arresting gaze, Michael Kahn was in charge of the Juilliard Drama Division from 1992 until May 2006. He has been an original faculty member since the division’s inception in 1968.

“I’m very proud that the Drama Division has continued to evolve,” Michael says. That evolution under his leadership includes the Lila Acheson Wallace American Playwrights Program, established in 1993 and presently under the direction of Christopher Durang and Marsha Norman, and the Artist Diploma Program for Theater Directors (currently on hiatus), introduced in 1995, which has been headed by Michael Kahn, JoAnne Akalaitis, the late Garland Wright, and Andrei Belgrader. Michael is also responsible for a much greater ethnic diversity in the Drama Division, literally changing the face of the student body. The headshots of the graduating classes reflect cultures from all over the world: African-American, Australian, Brazilian, Canadian, Chinese, Filipino, Guatemalan, Indian, Japanese, Kenyan, Korean, Native American, Thai, and Trinidadian, among others.

“There was money given by the Lila Acheson Wallace Foundation for playwriting,” Michael explains, “so what my predecessor had done was put that towards one playwright-in-residence. I thought, why don’t we take that money and establish a playwriting program, because what we had was one playwright who got a big grant ... So I asked John Guare and Terrence McNally to start, and they did; then, after a year, Marsha and Chris came in. And afterwards I thought we should have a directing program so we could

really create relationships with playwrights, directors, and students. As for diversity, I’ve wanted a color-blind-whatever-you-want-to-call-it company my entire life in the theater.”

After 14 years as the Richard Rodgers Director of the Drama Division, Michael has let go of that position to focus his energy on the Shakespeare Theater Company, which will be building a new theater complex, the Harman Center for the Arts, as part of its mission to be the nation’s



Photo by Nan Melville

Above: At a party in his honor held in May, Michael Kahn said a few words to the guests. Right: Drama students Will Pailen (left) and Sean Davis get some pointers from Kahn during the 2004-05 school year.

leading force in classical theater.

Michael will still be returning to Juilliard to teach the third-year acting class, a crucible and touchstone for many who have passed through the program.

He has always had parallel careers. It is a balancing act he thrives on. He credits his work at Juilliard with restoring his passion for Shakespeare. “I didn’t want to do Shakespeare after,” he says, referring to the years he was the artistic director of the Shakespeare Theater in Stratford, Conn. “But after having worked with Juilliard students on Shakespeare, I thought maybe there is something I know now that I didn’t know before, things I want to say. I discovered a way of understanding a Shakespeare text from moment to moment from working with these young people, rather than from concepts, and it was making Shakespeare come alive for me in a very particular and specific way. I developed a tremendous enthusiasm and curiosity that I thought I had lost.”

ON the evening of May 30, 2006, students, alumni, and faculty spanning the 38 years of the Drama Division gathered in the Juilliard Drama Theater to honor Kahn.

The radiant Marian Seldes, a former faculty member and renowned actress, was among the first to speak. She said to Michael from the stage: “You taught me how to teach ... You literally seemed to invent the program, and when we all got stuck you’d find the way, you’d open the door, and that’s how you are with the students. I envy all your students, except that I am one.”

Michael Barakiva, a graduate of the

directing program, recalled sitting in on Michael’s acting classes: “I remember wishing that I had Michael’s eyes. Not just so that I could see the scene as he did, but also so that I could see what it could be, and figure out the shortest possible route to get there. This vision, the ability to see possibilities, lies at the heart of direction.”

Then Stephen Belber, a playwriting graduate, got up to speak. “The [playwriting] program has changed the landscape of contemporary New York theater,” he said, listing playwriting alumni who have recently had or will soon have a show in New York: Julia Jordan, David Lindsay-Abaire, Adam Rapp, Julia Cho, Daniel Goldfarb, Tanya Barfield, Ron Fitzgerald. “And *Proof*, I believe, is still playing in Tibet somewhere,” Belber cracked at the ubiquitous Pulitzer Prize-winner by David Auburn, his former classmate. The audience laughed. He then turned to Michael. “It’s an amazing legacy; you have changed a lot of people’s lives and I know I speak for every writer who’s been through this pro-



Photo by Jessica Katz

gram that we will never forget it, never stop recognizing how much you have literally changed our lives and gave us the permission to call ourselves writers, and I thank you for that.”

Again and again, Michael’s students and colleagues spoke of his vital role in revealing possibilities to them—within the play, between actors, but especially possibilities within themselves. Just as important, Michael stresses, is facing these unexpected discoveries, pushing deeper into the unknown rather than turning back to habit.

“You opened up the endless possibilities of complex humanity, of human beings all the more glorious and challenging in our great classical texts,” said Michael Hayden of Group 21. “I hope I never forget ... that just as vocal, mental, and physical alacrity are essential for actors, so too is the courage needed to tell a personal story.”

Elia Kazan, one of Michael’s great influences, wrote in his manifesto, “The Actor’s Vow”: “The best and most human parts of me are those I have inhabited and hidden from the world.” An actor might also say, “The best and most human parts of me are those I have inhabited and hidden from myself.” As Michael’s student, I know

he sees when we, his students, are hiding from ourselves. He knows how to extract the secret parts we’ve tucked away even from our own sight, the truth knotted up inside with the confusion, anxiety, human dishonesty, and posturing.

Near the end of the evening, Seth Numrich, a current student in Group 36, read a speech that Michael gave at the Juilliard convocation of 1970: “The only way to [learning one’s craft] is a daily series of encounters with yourself ... And most of you know by now ... that these encounters are often painful. You will experience terrible difficulties, you will become angry, you will become bored, you will have moments, days of self-doubt and many of you will want to stop there, to go on to something else ... But it is precisely at that moment when you must have patience, where it is tremendously, vitally important ... [I]t takes 20 years at least to make an actor and that is sometimes difficult for my students to understand when they want all their answers in the first weeks of class. It’s hard to tell them that they don’t even yet know all the questions ... It will take years of working and performing, together with years of living and experiencing, to help do that ...

“And why should we bother? ... Art provides alternatives to our experience and alternatives *as* experience ... And, for me, it is not only the work of art itself that provides this experience, but also the *doing* of it both as participant and spectator ... When I am excited and moved by a play (those rare times) ...

I was moved not only by the playwright’s vision and insight into our (my) life but also by the joy I felt at seeing a great performance ... which caused me to celebrate the possibilities of man.”

The possibilities of man. This thread continues to run through Michael Kahn’s life. Thirty-six years after addressing the Juilliard class of 1970, Michael speaks to me in the lobby of the Shakespeare Theater about the same unchanged passion: “It makes you proud of being a human being, because you can see human beings doing something really wonderful. They’re doing it right in front of you. It’s immediate, it’s one human being to another human being. You celebrate in watching the performance. You celebrate the skill, talent, and ability of the human being to *do* something.”

This passion is the same spark that ignited the imagination of a young boy whose mother read him Shakespeare at bedtime, laying the bedrock for a remarkable life. □

Eunice Wong is a member of the Drama Division’s Group 28. She recently won the 2006 Helen Hayes Award for outstanding lead actress and spent the summer in Kyrgyzstan developing a new play and living with Kyrgyz nomads.

In Life and On Stage, It's a Matter of Balance

By TIFFANY KUO

TODAY the career goal of pianists has changed from becoming a concert artist to becoming a complete artist. Though the difference of one adjective may appear minor, the impact is large. We know what a concert artist is, but what exactly is a “complete artist”? The term is fairly new, hard to define, and implies that somehow, somewhere in this past century, artists have ceased to be complete. Images of the prodigy growing up to be an egomaniacal recluse fill our minds. But the complete artist pursues knowledge in all subjects, and communicates beyond the stage and into our daily lives. Both of this year’s Bachauer Competition winners—Michael Bukhman and Ran Dank—seek to be complete artists.

The word “balance” came up in both of their discussions on being a musician today—in terms of repertoire, and in terms of political and cultural interests. Michael and Ran share similar traits: They grew up in Israel,

music. “I adore Stravinsky, I can listen to his music all day.” For his undergraduate honors thesis, he recorded the complete Shostakovich 24 Preludes and Fugues, a two-disc CD set with two and a half hours of music. Lately, he has found himself performing a spectrum of Eastern European works, such as sonatas by Prokofiev and Medtner, Szymanowski’s *Masks*, and the Shostakovich Piano Trio No. 2. “It’s my musical language,” he says with pride and affection.

We met in a coffee shop during his 18-hour layover in New York between Salt Lake City—where he was a participant in the two-week-long International Gina Bachauer Competition—and Houston, where his parents reside. The younger child of two, Michael, who is 22, has a curious mind and an exuberant nature. Together, these two characteristics make for a devoted pianist with hobbies that range from military affairs to sky-diving. “I find the military fascinating as a mechanism—a complex system, like a machine that comprises different components: weaponry, intelligence, espionage, strategy, and the mental and physical states of soldiers.” Michael also spoke passionately about his telescope in Houston. “The thing about astronomy that intrigues me the most is the philosophical questions, such as the beginning of the universe, and cosmology.” Also in Michael’s spectrum of interests is sky-diving. “You feel like you’re reborn in a sense; it’s a new feeling. I mean, we don’t have new feelings in our everyday life; we know what everything feels like.” As disparate as these hobbies may seem, they illumi-

nate two critical skills of any musician: the intensive, detailed craft of practicing, and the spontaneous liveliness of performance.

Ran had never lived outside Israel before coming to Juilliard, yet he is one of the most open-minded and worldly pianists I have ever met. He is a classical, slightly old-world, modernist. Paradoxical, it may appear—but how else would you characterize

pletely convinced. It’s the art of persuasion.”

To know how to influence and to appeal to others, one must have a strong sense of conviction first. Ran’s pianistic standpoint is influenced by the visual arts, cinema, and German literature. “The Museum of Modern Art always gives me inspiration when I go there. When I’m tired, it’s a refreshing place.” He’s a fan of the Austrian and German 20th-century expressionist painters—Klimt, Kokoschka, and Schiele, as well as those who inspired them, such as Goya. In the same vein, Ran is an avid reader of Thomas Mann stories—so much so, that his summer plans included a two-week intensive German course in Berlin so he could read Mann’s works in their original language.

Ran’s greatest passion, outside of music, is cinema. He recalls spending many hours in the basement of his parents’ home, where they had installed a projector. “I love cinema. But I usually don’t watch so much contemporary cinema, just once in a while. I’m a huge fan of the old treasures, like *Les Enfants du Paradis*, *La Règle du jeu*, *Le Charme discret de la bourgeoisie*, and all the Kurosawa films.”

The talents and musical roots of these two broad-minded pianists will be showcased in the annual Bachauer winners concert on September 13. Don’t miss out on a night of works by Arensky, Medtner, Rachmaninoff, and Szymanowski—but if you can’t make it to Lincoln Center, tune in to WQXR for the live radio broadcast of the concert on the McGraw-Hill Companies’ Young Artists Showcase, hosted by Robert Sherman. □

Tiffany Kuo (M.M. ’01, piano) is a doctoral student in musicology at NYU, working on a dissertation about Luciano Berio in America.



Photo by Peter Schaaf
Michael Bukhman (left) and Ran Dank, winners of the 2006 Gina Bachauer International Piano Competition.

someone who enjoys performing Bach, Boulez, Ives, Liszt and Mozart in the same program?

At age 24, Ran has an amazingly mature view of the world. When I asked him if it can be confusing to alternate between two piano teachers—Emanuel Ax and Joseph Kalichstein—he replied, “Sometimes I get different responses and different advice, sometimes contradicting ones. It’s actually a lot of fun, because you get to know the real truth of art, which is that there is no real truth. Art is completely subjective. Both teachers are trying to focus on the most important thing for an artist: no matter what you do, you have to be com-



Photo by Jane Radey
Cover of Martha Hill Memorial Tribute program.

TIME CAPSULE

by Jeni Dahmus

The following event in Juilliard’s history occurred in September:

1996 Juilliard celebrated the life of Martha Hill, the founder and longtime director of the Dance Division, with a memorial tribute on September 30, 1996. The program included guest appearances by the dance companies of Martha Graham (*Lamentation*, *El Penitente*), José Limón (*There Is a Time*), and Paul Taylor (his *A Musical Offering* and Tudor’s *Dark Elegies*), in addition to choreography by Juilliard students Philip Colucci, Amber Merkins, Adam Hougland, Asha Thomas, and Gelan Lambert. President Joseph W. Polisi and Benjamin Harkarvy, the Dance Division’s director from 1992-2002, gave personal addresses, and alumni Daniel Lewis, Bonnie Oda Homsey, and Dennis Nahat also offered reminiscences. Before the performance tribute, a symposium on Miss Hill’s contributions to 20th-century dance was held; Madeleine Nichols, then curator of the Dance Collection (now the



Photo by Julie Lemberger
Symposium panelists Janet Soares (in foreground), Linda Kent, and Daniel Lewis

Jerome Robbins Dance Division) at the New York Public Library for the Performing Arts at Lincoln Center, moderated a panel discussion with Janet Soares, Ethel Winter, Bessie Schönberg, Margot Lehman, Daniel Lewis, Linda Kent, Laura Glenn, and June Dunbar. Juilliard’s Lila Acheson Wallace Library displayed an exhibition of photographs and memorabilia documenting Miss Hill’s career. □



Jeni Dahmus is Juilliard’s archivist.

N.J.E. Presents a Season of N.Y. Premieres

By JOEL SACHS

Many students are perplexed about how to find really new repertory. Established masterpieces are easy enough to locate; but beating the crowd to interesting music is another matter. Of course, the simplest solution is to ask a composer to write a piece. In this way, many fine collaborations with composition students have been born.

A good first step is to contact publishers who are active in new music. Most of them eagerly promote their products, will send perusal copies to performers, and increasingly provide sound samples on their Web sites. This path, however, is becoming very problematic. Multinational corporations are buying famous old publishers, economizing by eliminating staff, and ordering the promotion departments to concentrate only upon the most profitable composers. While the business model makes sense, it is a disaster for art because it locks out newcomers. Left on their own, many composers self-publish, use their Web sites as gateways to the public, and economize by e-mailing their scores. The system works well—if (the big *if*) one can find out who the composers are. My second bit of advice therefore is to cultivate sources. Ask everyone who performs, “What’s new?” Learn about national music-information centers. Look for festival and concert programs and investigate new names.

I face the problem annually in programming the New Juilliard Ensemble season and the Museum of Modern Art’s Summergarden festival (which alternates programs of new music, performed by members and alumni of the N.J.E., with jazz concerts curated by Jazz at Lincoln Center). In an effort to unify the two components of the summer concerts, Jazz at Lincoln Center, MoMA, and I agreed to confine ourselves to music that has never been played in New York. That left a big playing field.

I like a global repertory, which refreshes the ear, reflects today’s music, and mirrors the international constituency of both MoMA and Juilliard. (In touring, however, I like to bring American music abroad.) In addition to commercial music publishers, my resources include stacks of scores and recordings that I receive directly from composers who may suffer neglect because they do not have publishers or publicists. Unfortunately, the huge quantity makes it almost impossible to look at or listen to everything that crosses the transom. (I estimate that I have received some 2,000 CDs.) One solution has been to work on a project basis: Once the emphasis or instrumentation of a program has

informing that composer (who probably was resigned to seeing his or her music disappear into unlabelled boxes) that a performance is on the horizon!

Two illustrations: Armenian composer Tigran Ayvazyan wrote his String Quartet three years ago, when he was only 18. Like most musicians living in impoverished countries, he struggles to keep his music alive but lacks resources to bring it to the outside world. That I had his piece is a tribute to Sahar Arzruni, a Juilliard alumnus who goes out of his way to help his fellow Armenians. It was really exciting to hear music with such imagination from such a young man. As I planned the quartet program, however, I found that most of the best pieces tended toward introversion, which is spiritually satisfying but needs counterbalances. I had a lively

er, pure desire intervenes. Among the scores I have been saving for the right moment is *Che sai guardiano, della notte* (“What, guardian, do you know of the night”), for clarinet and ensemble, by Salvatore Sciarrino. Composed in 1979, it is ancient by N.J.E. standards. I had had to postpone it because of commitments to other clarinet solos, but now the time was right—and I wanted to give a solo to student clarinetist Sean Rice, since his three most active N.J.E. colleagues had played a triple concerto last year. Above all, I had developed a deep fondness for Sciarrino and his music since presenting two concerts of it in the 2003 Lincoln Center Festival in conjunction with his extraordinarily original operas, and getting to know him. To my amazement, it turned out that the piece has never been done in the United States. Clarinetist Rice will therefore have a nice premiere to his credit—but, as in most of Sciarrino’s music, he’ll be playing near the edge of inaudibility.

As it happens, the entire N.J.E. repertory for 2006-07 is new to New York. Most of it makes its first appearance in the Western Hemisphere; five pieces have been composed for this season, bringing the total of world premieres given by the N.J.E. in its 14 seasons to about 80. This year’s offerings include

music from Australia, Canada, England, Finland, Iceland, Ireland, Israel, Italy, Spain, Tajikistan, the U.S., and Wales. (Some of the composers were born in places such as Argentina, Brazil, the Republic of Georgia, and Hong Kong, but have relocated.) In addition to Sciarrino, the September program includes music by the second youngest composer of the season—Huw Watkins, a 30-year-old Welshman—and the

oldest composer of this season, Spaniard Luis de Pablo (now 75). Completing the program are Hong-Kong-born Canadian Melissa Hui and Georgia-born Israeli Josef Bardanashvili, whose *Steps* was much enjoyed on an N.J.E. program in 2004.

I never assume that every performer or listener will share my taste and like every piece, but I can guarantee that there will be plenty of variety. □

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

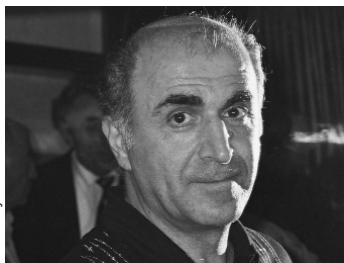
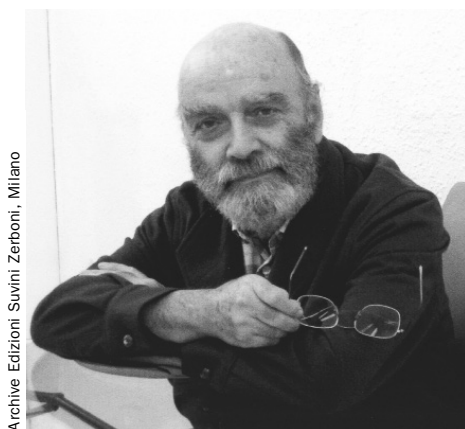


Photo by Dover Kosashvili



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The New Juilliard Ensemble's opening concert features works by (clockwise from left): Josef Bardanashvili, Luis de Pablo, Melissa Hui, Huw Watkins, and Salvatore Sciarrino.



Photo by Wim Jansen

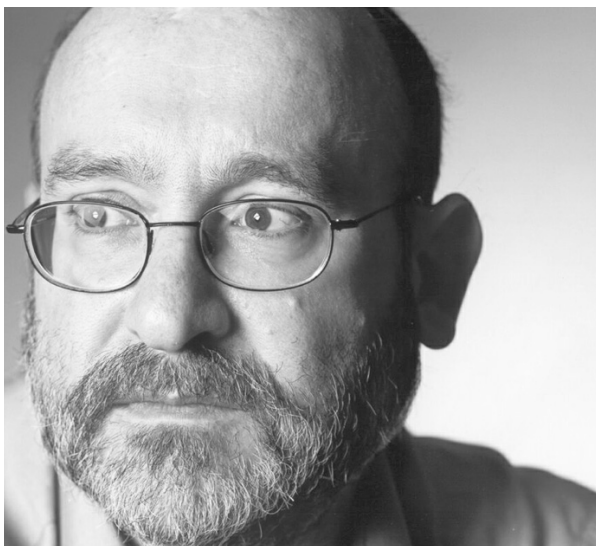


Photo by Mauro Fermariello



Photo by Hanya Chlala

string quartet by Australian composer Carl Vine, but needed something to close the concert with a bang. Time to call Elliott Sharp, one of the grand masters of “downtown” music, who packs his compositions with energy and loves to work with Juilliard players. To my delight, he had been wanting to write a string quartet and happily put it on the front burner for the concert. *Eye in the Sky* he called it with a touch of paranoia, and our quartet had the pleasure of giving its world premiere.

What is true of planning Summergarden is also true of the main New Juilliard Ensemble season, which commences September 30 in the Peter Jay Sharp Theater. However, for the latter, I do not particularly worry about whether a piece has ever been done here. I simply want students to experience the idea that “new music” is not just anything written after Brahms. Taking a cue from German radio stations, my general guideline is that the repertory should be up to 10 years old, more or less.

Occasionally, howev-

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Peter Jay Sharp Theater
Saturday, Sept. 30, 8 p.m.
Free tickets available Sept. 15
in the Juilliard Box Office.**

been determined, I send out enquiries to publishers and music information centers, and dig through the music I have received from composers. (Alas, I have to eliminate immediately some marvelous pieces because they are too quiet for the out-of-doors venue of Summergarden.) Since unconvincing music has always far outnumbered the convincing—test my statement by looking at Beethoven’s contemporaries—it is especially rewarding to find an unknown composer of real strength, whatever his or her style may be. Then comes the pleasure of

CAREER BEAT

by Derek Mithaug

Launching Your Own Internet Radio Station

Reaching new audiences through the Internet is a challenge facing artists today. An interactive Web site that inspires people to visit regularly is a powerful tool in building a following that may translate into box-office ticket sales. To create this synergy between their activities and their audience, artists are experimenting with content-rich Web pages that are continually updated with new information. This includes message boards, weekly audio clips, instant messaging, project documentaries, e-newsletters, and blogging. But one of the most propitious tools for engaging audiences in cyberspace appears to be Internet radio.

Internet radio is fast becoming the dominant medium for listening to music online. Many established AM/FM stations are developing online broadcasts to meet the demands of their listeners surfing the Net. It's not too difficult to see a future when Internet radio—with its greater potential for cultivating and captivating audiences—replaces traditional radio as the principal marketing tool for new recordings.

Several companies offer broadcasting software for personal and professional use. Some of the industry's leaders are www.loudcity.com, www.backbone.com, www.shoutcast.com, and www.live365.com. Earlier this year, I did some research on Internet broadcasting as a potential tool for helping artists build an audience through their Web sites.

Before I get to the nuts and bolts, you should know that there are rules governing the broadcasting of commercially released music over the Internet. The Digital Millennium Copyright Act was passed in 1998 to prevent the illegal distribution of

protected work through digital media. In short, you cannot simply design a Web site and upload your musical library for all to hear. If you do, you'll be inviting trouble for yourself—especially from agencies like the American Society of Composers, Authors, and Publishers (ASCAP), Broadcast Music Inc. (BMI), and the Society of European Stage Authors and Composers (SESAC).

So how does an independent broadcaster negotiate and file an agreement with these agencies? I surveyed the leading radio software licensing companies to learn how they address this issue. Some independent broadcasters operate without a licens-

More performing artists are turning to Internet radio to reach new audiences.

ing agreement, but they are breaking the law. Most leasing companies that provide broadcasting software require you to sign paperwork making you accountable for all licenses before allowing you to download their software. However, two of the more prominent companies offer licensing services for you: www.live365.com and www.loudcity.com.

For a monthly fee, you can enroll in their Royalty and Licensing Coverage program. Each time your program is launched, their broadcasting software logs the information and the number of minutes your stream is kept live. The royalty and licensing coverage you purchase is for a specific allotment of listening hours. Smaller packages (100 hours or fewer) cost \$9.95 per month. Once you enroll, they process your application with each of the licensing and royalty agencies and distribute the money accordingly. Your other alternative is to contact all of the agencies directly and obtain applications—a bit more burdensome, especially when you need to determine how much you owe at the end of each month.

Once you decide on broadcasting software and file the appropriate licensing forms, you can begin developing your program. The music you intend to

use for your broadcast must be converted to MP3 format—a type of digital sound file. I did a little more research and found a free CD-to-MP3 conversion program at <http://sourceforge.net/projects/cdexos/>.

Most of the software for broadcasting is similar to the music-management software that comes pre-installed on your computer—but with additional tools. Some of the more advanced software has advertising, track information, and full integration with music-distribution sites like iTunes, MSN Music, and Amazon. Some also allows you to prerecord your comments or stream them live from your computer, like a D.J. The procedure for recording is as simple as plugging a microphone into your computer and hitting the record button. You can imagine how valuable this feature will become to traveling ensembles and soloists. Have Internet radio, will travel!

To me, the most interesting part of the experience was watching my station grow. Each week, the number of listeners tuning into the program increased dramatically. I hit some milestones within the first month—logging more than 200 listening hours from listeners all over the world! At the minimum, you should choose a software program that offers you a statistics log, which reports the geographical location of each station launch. This will be incredibly valuable to future advertisers and presenters if you can show that your program is drawing a large audience from their region of the country.

Finally, your broadcast should have a prominent link on your Web site. Some broadcasters create an independent station Web page, logo, newsletter, and banners to promote their program. This is entirely a matter of time and interest. At the minimum, the link on your Web site should be easily found and bookmarked.

If you have an entrepreneurial spirit, and are thinking about new ways of reaching your audience, I strongly recommend adding your own

Internet radio station to your arsenal of online marketing tools. □



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

Urban Quartet Experiences Rural Life in N. Carolina

By ANDREW YEE

Had you asked me last year what I thought I could find in rural North Carolina, I might have said something about antique furniture or vinegar barbecue, but I probably wouldn't have thought to mention classical music. So when Bärli Nugent, Juilliard's assistant dean and director of chamber music, called to ask my quartet if we wanted to go to Hickory, N.C., for a week of outreach, we didn't know what to think.

The Attacca Quartet (violinists Amy Schroeder and Keiko Tokunaga, violist Gillian Gallagher, and I, who play cello) learned that this opportunity was offered by the Western Piedmont Symphony Orchestra, and that we would be playing in some traditional and not-so-traditional venues. Hickory is not far from Greensboro, N.C., and turned out to be an amazing little town with an active local classical music scene. In addition to supporting a symphony, Hickory hosts its own resident string quartet, the Degas Quartet, with whom we would work during the week.

When we got to Hickory, we were taken to the old, neat Victorian house where we would be staying for the week. Our hostess was an incredibly gracious woman named Nan Fanjoy, who had lived in the area her whole life. We settled in and then walked out to find some food. Since Hickory closes

pretty early, we wound up eating Chinese ... not quite the introduction to Southern cuisine we were hoping for.

We found our way to the local billiards club, thinking they would have potato skins or something. We walked down the crooked stairwell and reserved a table. While we were playing



Gillian Gallagher, violist of the Attacca Quartet, explains pizzicato to a group of elementary school-children in Hickory, N.C.

pool and drinking our dollar beers on tap, a guy approached us. For a split second, I pictured him trying to pick up one of the girls or start one of those old-movie bar fights. Instead, the guy asked, "Hey, aren't you the Attacca Quartet?" Turns out that our pictures, with an accompanying article, had appeared in the local paper earlier that week.

The next day we played our first concert at the Hickory County Fair. The symphony representative took us to our spot: four chairs on the grass, with a blue tarp suspended overhead,

between an amplified banjo player and the Hickory trampoline tumblers club. We played some quartets, but had to stop when the banjo player picked up some steam. When we were done, I pulled my endpin out of the dirt and packed up my cello. The next day, we played a formal concert of Beethoven, Bartok, and Ravel in a church—no tarp needed.

For the rest of the week, we played a number of outreach concerts throughout the greater Hickory area. Some were for senior citizens, who are always a treat to play for. I had conversations with many of them after our performances. One told me her granddaughter played the violin, but was not very good. Another told me of playing the violin herself in the late 1930s. We played Beethoven, Ravel, and Shostakovich at two places in one day. Everyone seemed to really like the music (though a woman who was part of the wheelchair armada on the left side of the room at one place seemed to want out pretty badly during our Shostakovich).

Playing for young kids was entirely different. This was my favorite part of our outreach week. We played short concerts for schools with children ranging from preschoolers through 11th-graders. Our programs for kids usually had a Haydn quartet, the Ravel Quartet, and the fourth Bartok Quartet. We were

not sure how the Bartok would go over with small children, but preschoolers love Bartok—there was even one group who asked us to play the fast movement again. Keiko tried to conjure up the image of a "chicken race" in describing the *Presto* movement of Haydn's Op. 76, No. 5. As we played, the kids flapped their arms energetically. The problem was that when it came time to play the *Prestissimo* of the Bartok Quartet, they flapped their arms like chickens again.

We also coached three talented high-school string quartets, who said that they had been motivated to take up string playing because of the presence of a resident string quartet. The Degas had definitely had an impact on the community. Maybe what we had done in our brief time there would, as well. We learned a lot about "outreach" and a little about what to expect in the real world. We made good friends while there, and this little town's dedication to its quartet and chamber music gave us hope for the future of classical music. When we left after a week of performing and learning, we knew a few things for sure: play Bartok for 4-year-olds, stay away from Chinese food in Hickory, and never assume that a small, southern town doesn't know a thing or two about classical music. □

Andrew Yee earned his B.M. in cello this past May, and is now enrolled in the master's degree program.

St. Louis Gets a Big Bang Out of Juilliard Percussionists

By JACOB NISSLY

Last spring, on May 10, percussionists from Juilliard joined forces with those from the St. Louis Symphony Orchestra to perform in the inaugural St. Louis Symphony Orchestra Percussion Festival, in the Touhill Performing Arts Center on the campus of the University of Missouri in St. Louis. The program was put together as a part of Juilliard's celebration of its centennial. The entire St. Louis Symphony percussion section (John Kasica, Richard Holmes, and Thomas Stubbs) happens to consist of alumni, which contributed to the special nature of this event. The evening also featured various percussion ensembles from the St. Louis metropolitan area, a dance troupe from Guinea, and the virtuoso percussion soloist Colin Currie. The Juilliard students performed along with the St. Louis Symphony percussionists and guests in *Ionisation* by Edgar Varèse, *First Construction* by John Cage, and *Ballet Mécanique* by George Antheil. They also had the privilege of performing under the baton of one of the great young conductors, David Roberston.

The six Juilliard students (Tomoya Aomori, Michael Caterisano, Ying-Hsueh Chen, Joseph Nola, Chihiro Shibayama, and I) left New York on May 7 and arrived in St. Louis later that evening, with considerable free time to spend for the first three days. The fact that each piece was only rehearsed one time was astonishing to some students. Fourth-year percussionist Ying-Hsueh Chen remarked that it was "incredible to be able to put together such complex works

in a matter of hours rather than weeks." Ted Rubright, one of the St. Louis Symphony's extra percussionists (and a Juilliard alum) remarked on the professionalism of the students and said that he was "not surprised, since that's the tradition there."

On Monday the students were invited to a luncheon with the maestro and soloist Colin Currie. They were able to ask both Robertson and Currie in-depth questions about the direction of classical music, the emerging predilection for composing for percussion, and the life of a percussion soloist, among other things.

The three pieces the Juilliard students performed in are among the most significant works of the early 20th century for percussion ensemble. The final piece on the program was especially enjoyable for the ensemble. Antheil's *Ballet Mécanique* is a large-scale work for 13 percussionists and four pianists and is very rarely performed. The scoring of four xylo-

phones, airplane propellers, door bells, and various other instruments often make this piece logistically impossible to program. (As a side note, one of the pianists, Barbara Lieberman, is also a Juilliard alum.) Two Juilliard faculty composers were also represented on the program: the St. Louis Symphony percussionists performed Christopher Rouse's *Ogun Badagris*, while one of the local percussion ensembles played *The Palace of Nine Imperfections*, by Eric Ewazen, in the preconcert event.

The students were accompanied to St. Louis by Juilliard staff member Joanna Trebelhorn, whose tour managing expertise facilitated a flawless trip. Many of the students were surprised by the culture of this Midwestern city at the confluence of the Missouri and Mississippi Rivers. Some of the students were able to attend a St. Louis Cardinals game at the team's brand-new stadium, and others toured the Gateway Arch.

The professionalism of the Juilliard students and the hospitality provided by the percussionists, Maestro Robertson, and the city of St. Louis all made for a wonderful trip to the heartland. Robertson has done wonders with America's second oldest symphony orchestra, as was evident



Juilliard percussionists practice phrases from various pieces onstage before the performance.

by the large crowd at the festival. He also hinted at the possibility of this becoming an annual event. If the success of this concert is a harbinger of future success, the future looks bright.

The decision to join forces with The Juilliard School was lauded by all of the performers with whom we played. Thomas Stubbs reflected on his days at Juilliard and said that "those days are never far from our thoughts. Our love and appreciation for our percussion teachers there, Buster Bailey and Saul Goodman, have remained a constant topic of conversation in our 30-plus years playing together in the St. Louis Symphony Orchestra." One day, hopefully, the six students on this trip will have the opportunity to help guide a new generation of Juilliard percussionists.

Jacob Nissly is a master's student in percussion.

Concert Series in Tivoli Gardens Features 4 Student Soloists

By PHILIP FISHER

ON the way from the airport to the Scandic Copenhagen Hotel, I glanced out the back window of the van and my bleary, jet-lagged gaze fell for the first time upon Tivoli's famous roller coaster. It rose in the distance like a dueling dragon, its swirling red tracks imposing themselves on the otherwise modest skyline. As early morning sunlight began pouring through the city, I realized that this was going to be anything but a typical performing experience.

Pianists Alicia Martinez and I, violinist Tai Murray, and horn player Wei-Ping Chou were all delighted to be taking part in a weeklong series at the world-famous Tivoli Gardens in Copenhagen, titled "Juilliard at Tivoli." This unprecedented venture came about when Tivoli's artistic director, Nikolaj Koppel, decided to pay an impromptu visit to President Joseph W.

hours earlier!

A look inside the hall itself calmed things down. With a seating capacity of around 2,000 and excellent natural acoustics, it is no wonder the Tivoli Koncertsalen is considered the finest concert hall in Copenhagen (and one of the finest in Europe). Over the course of the following week, my fellow performers and I would be privileged to perform there with the wonderful Copenhagen Philharmonic, led by Giordano Bellincampi. There would be a total of three concerts, two of which would highlight our concerto performances. The final concert, on the last night of our stay, would see all of us take the stage for a program of chamber music.

On the night of each concert, the once-deserted Tivoli Gardens became almost unrecognizable, alive with glittering lights and overflowing with children and parents. The excitement of the park could be seen and heard clearly from the performers' green room; it was an unusual though invigorating experience to hear the screams and yells of those riding the roller coaster as one waited tensely to be called to the stage. On the night of my concerto performance, this made an indelible impression upon my mind, and it struck me how refreshing it was in comparison to the more isolated settings I had encountered on previous tours.



Alicia Martinez and Philip Fisher performing Rachmaninoff's Suite No. 2 for Two Pianos in the Koncertsalen in Tivoli Gardens.

Polisi while on business in New York, and I was eager for it to get underway.

After a seven-hour flight from New York, I was dying for some food, rest, and a shower. Frustratingly, our rooms were not yet ready. Host Rikke Henriksen concluded that the best way to pass the time would be to take a tour of Tivoli Gardens.

As it had not yet opened for the day, Tivoli seemed like a ghost town. Empty ticket stands, game booths, and souvenir shops were everywhere. A rickety old wooden roller-coaster track appeared humbled before the monster coaster, which loomed overhead. Colorful banners swung from the streetlight poles that lined the gravel streets. In the midst of the park, just beyond a large reflecting pool, stood the impressive Tivoli Koncertsalen.

It was a bizarre feeling to know that *this* was where the Juilliard artists would be performing a series of concerts, in what seemed like a "Danish Disneyland." And just when I thought it couldn't get any wilder, I found myself face-to-face with some very hungry sharks.

Granted, they were relatively small, and a thick plate of glass stood between us. The aquarium in the basement of the Koncertsalen wasn't exactly Sea World, but watching miniature sharks in action as they preyed on tropical fish made for a fascinating, albeit odd, visual treat. I wondered what other strange events were in store in the coming week, as we had only arrived in Copenhagen some two

Despite a busy rehearsal schedule in the days following the concerto performances, we did find time to explore the beautiful city streets. Mr. Koppel was generous enough to act as our tour guide on a boat trip around the extensive, looping canal system. The day after the final concert, he would be our guide once again, this time for a slightly more unusual trip.

With the applause still ringing in our ears, he came backstage to thank us and, without missing a beat, declared, "Now, I have to insist that you ride the roller coaster with me!" We jumped at the chance and, still dressed in concert attire, attracted one or two curious glances as we piled onto the ride. Spinning around the tracks, I attempted to take in one last, dizzying view of the magical gardens. As we glided to a standstill, I looked at the smiling faces of my friends, and it seemed a fitting way to end such an unusual and exciting trip!

Heads spinning from the ride, we said goodbye to our wonderful hosts just as the park was shutting down for the night. Suddenly it appeared as it had that very first morning—deserted. All the parents and children were already on their way home as we looked back at the gardens one last time. As they faded into the darkness of night, I felt it would be some time before our memories began to do the same.

Philip Fisher earned his M.M. in piano this past May.

New Season Features More Than 700 Performances

Continued From Page 1

Sing,” an evening of music by “King of Swing” Benny Goodman, on October 10 in the Peter Jay Sharp Theater. Other concerts in the Jazz Orchestra’s lineup this season include “A Tribute to Legends of Jazz” on February 27 in the Peter Jay Sharp Theater, and “Back to Basics,” featuring the music of faculty member Wynton Marsalis, on April 10 in Alice Tully Hall. Juilliard Jazz Ensembles will present “House Party Starting,” featuring the music of Herbie Nichols, on October 3; “Jazz Emergent,” two evenings of original student compositions, on November 6 and April 16; “From Danzon to Mambo,” exploring the Afro-Cuban tradition, on December 4; and “New Orleans: Now” on February 12. All ensembles concerts are in Paul Hall.

DRAMA

The Drama Division’s season of productions featuring fourth-year students kicks off with a Playwrights Festival on September 9-11 (see article on Page 5). Three works by Juilliard playwriting fellows Kara Corthron, Adam Rapp, and Adam Szymkowitz will be presented. In the Drama Theater, the first production of the season will be Ibsen’s *A Doll’s House* on October 25-29, directed by Mark Nelson. *Shakespeare’s R&J*, Joe Calarco’s clever adaptation of *Romeo and Juliet* that was an Off-Broadway hit and won a Lucille Lortel Award in 1998, will follow on November 16-20. The action centers on four boys in a Catholic boarding school; as they immerse themselves in a production of the Bard’s famous tragedy, their lives begin to mirror those of the characters in unexpected ways. The production will be directed by Erica Schmidt. Brooklyn playwright Lynn Nottage’s *Intimate Apparel* will be presented on December 14-18, directed by Leah C. Gardiner. Originally co-commissioned by Baltimore’s Center Stage and South Coast Repertory in Costa Mesa, Calif., this award-winning drama examines the barriers of race, class, and society, as well as the intricacies of power and love. Concluding the fourth-year productions on February 15-19 is *The Greeks (Part One: The War)*, John Barton and Kenneth Cavander’s adaptation of the first part of a trilogy relaying Greece’s mythic history that weaves together the works of Aeschylus, Euripides, Homer, and Sophocles. The production will be directed by Brian Mertes.

DANCE

The popular Composers and Choreographers Plus showcase opens the Dance Division’s season on December 8 and 9 in the Peter Jay Sharp Theater, featuring performances of the best student choreographic work of the fall semester. The season continues with *New Dances* at Juilliard: Edition 2006 on December 14-17, presenting all 90 student dancers in four newly commissioned works, one for each class. This year’s choreographers are David Parker (first year), Matthew Neenan (second year), Doug Varone (third year), and Aszure Barton (fourth year).

Spring Dances at Juilliard: Edition

2007 will feature two classics of the repertoire along with a premiere on March 28-April 1 in the Peter Jay Sharp Theater. Twyla Tharp’s lighthearted *Deuce Coupe* with music by the Beach Boys (originally created in 1973 for the Joffrey Ballet) will share the program with Jiri Kylian’s moving 1980 anti-war work *Soldier’s Mass*, to music of Bohuslav Martinu, along with a commissioned piece by Susan Marshall with music by provocative New York



Above: The Juilliard String Quartet will celebrate its 60th anniversary with three recitals, two of which will be the complete string quartets of Bartok. **Right:** The Juilliard Jazz Orchestra opens its season in October with a program of music by Benny Goodman. Other Jazz Orchestra concerts are “A Tribute to Legends of Jazz” in February and works by Wynton Marsalis in April.

composer David Lang. Other spring dance events include the annual Senior Dance Production, to be presented in the Clark Theater in the Rose Building on April 26-29, as well as Choreographic Honors (May 18-19) and the Senior Dance Showcase (May 21), both in the Peter Jay Sharp Theater.

OPERA AND VOCAL ARTS

Two fully staged classic comedies will be presented by the Juilliard Opera Center this season in the Peter Jay Sharp Theater. The first is Offenbach’s *Orphée aux enfers* on November 15, 17, and 19. John Pascoe will direct and Anne Manson will conduct this 1874 French parody of the Greek legend of Orpheus visiting the underworld to rescue his beloved Eurydice. The spring production is Mozart’s opera buffa *La finta giardiniera* on April 25, 27, and 29, directed by Jay Lesenger and conducted by faculty member Gary Thor Wedow.

On November 30, soprano Raquela Sheeran and pianist David Shimoni will give the Alice Tully Vocal Arts Debut Recital, featuring works by Richard Strauss, Erich Korngold, Fernando Obradors, Osvaldo Golijov, Josef Bardanashvili, Sergei Rachmaninoff, George Gershwin, and Michael Flanders and Donald Swann. Liederabend and Songbook concerts will showcase student singers throughout the year—the former in Paul Hall on October 19, November 2, December 7, February 1, and April 12 and 26; the latter in Morse Hall on October 26, November 30, April 18 (in Paul Hall), and May 3. The annual Vocal Honors Recital will take place on March 27 in Alice Tully Hall.

CHAMBER MUSIC

Juilliard’s sixth annual ChamberFest will feature six performances—four in Paul Hall (January 16-19), one in Alice Tully Hall (on January 17), and one in the Peter Jay Sharp Theater (on January 20). Juilliard’s graduate string quartet-in-residence, the Calder Quartet, will give the annual Lisa Arnhold Memorial Recital on November 28 in Alice Tully Hall. In addition, concerts by student ensembles will be offered throughout the year in Alice Tully Hall. Dates are October 27, November 20, December 11, February 8, February 26, March 30, and April 9.

FOCUS! FESTIVAL

Juilliard’s 23rd annual Focus! festival celebrates the lively world of Hungarian music since Bartok and Kodaly put their homeland on the 20th-century musical map. “The Magyar Legacy: Hungarian Music Since Bartok” opens on January 26 in



the Peter Jay Sharp Theater, and concludes on February 2 with Diego Masson conducting the Juilliard Orchestra. Other concerts will be offered on January 29-31 and February 1, all in the Peter Jay Sharp Theater. Hungary’s senior composers—the late Gyorgy Ligeti and Gyorgy Kurtag—will be represented, along with younger ones such as Peter Eotvos, Laszlo Tihanyi, Laszlo Vidovsky, and Zoltan Jeney, representing a range of today’s styles.

FACULTY RECITALS

The Juilliard String Quartet celebrates its 60th anniversary with three recitals on the Daniel Saidenberg Faculty Recital Series. The ensemble opens the series with the complete quartets of Bartok: Nos. 1, 3, and 5 on November 8, followed by Nos. 2, 4, and 6 on November 10. On March 1, the J.S.Q. honors board chairman Bruce Kovner’s recent gift of manuscripts to the School with an all-Mozart program. These concerts take place in Alice Tully Hall. Other concerts on the Saidenberg series will include the American Brass Quintet on October 16 and a woodwind soiree (with artists to be announced) on January 23, both in the Peter Jay Sharp Theater. The New York Woodwind Quintet will perform on April 5 in Paul Hall.

JUILLIARD CHORAL UNION

In addition to its participation in the commencement concert, the Juilliard Choral Union, directed by Judith Clurman, will present a holiday concert on December 20 in the Peter Jay Sharp Theater that will include Bach’s Cantata *Wachet auf*, BWV 140, among

other works. The chorus will also perform on this year’s Jerome L. Greene concert (an all-Bach program) in Alice Tully Hall on February 5. Away from the Juilliard campus, past and present members of the Choral Union will perform at Harvard University as part of a program celebrating Leonard Bernstein on October 12, and the full chorus will appear with the New York Pops on March 16 at Carnegie Hall (with conductor and pianist Marvin Hamlisch) in an evening of music by Richard Rodgers.

OTHER EVENTS

The 10th anniversary of Pre-College guitar will be celebrated with a concert on October 7 featuring faculty guitarists Tali Roth and Antigoni Goni, as well as a master class by Sharon Isbin on October 8. Both are in Paul Hall. Among the many other events to be held this year are a concert by Juilliard organists at the Church of Saint Ignatius Loyola (980 Park Avenue) on February 15, the William Petschek Piano Debut Recital on April 19 at Alice Tully Hall, and a tribute to Alice Tully Hall on April 30, featuring David Robertson leading the Juilliard Orchestra in a program that will be broadcast on “Live from Lincoln Center” on the eve of the hall’s two-year renovation. For complete coverage and up-to-date information, see our online calendar of events at www.juilliard.edu/calendar. □

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JUILLIARD

PORTRAITS

Jody Mullen

Publicist/Administrator, Office of Communications

Born in Burlington, Vt., Jody grew up in Wilbraham, Mass., and Sparta, N.J. She earned a B.A. in music from Columbia University's Barnard College in May 2004—and was waiting tables until a week before she came to Juilliard.

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

I've been at Juilliard since October 18, 2004. I remember taking a tour of the building with Janet Kessin, my boss, and thinking, "I'm never going to stop getting lost in this place." (P.S.: I was right.)

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

I think I'd like to work in Student Affairs for a day. The students here are really fantastic—friendly, generous, and open-minded—and I'd love to work with them more than I currently do. (I'm a work-study supervisor in our department.)

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

Before Janet offered me this position, I was living with my parents and working as a waitress. It was



Jody Mullen in a Village Light Opera production of *The Merry Widow*, spring 2006.

memorable because I was always hurting myself. I had to cut bread for customers, and I was always slicing my thumb along with the bread. One time, I went to get ice out of the freezer, and the freezer cover fell off and hit me. I used to come home with battle scars. Of course, the most painful part of all was the bad tips!

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

I'd go shopping on the Upper West Side, get a peppermint mocha with whipped cream from Starbucks, have a voice lesson with my wonderful teacher, take a nap on the lawn at Barnard, and go out for Thai food. (If you like Thai, go to the Lemongrass Grill at Broadway and 96th Street and order the dish "Fun in Black." You won't be sorry.)

Do you still pursue your music? If so, how do you balance it with your job?

I practice and schedule voice lessons during the evening, and I sing in productions that rehearse at night. Everyone in my office was a music major like me, so they are really supportive and understanding. I even had a few Juilliard friends in the audience at my last opera.

What kind of performances do you prefer to attend?

I love opera, musical theater, and the ballet (especially the New York City Ballet). I wouldn't mind seeing a rock concert, since it's been a while ... maybe the Stones can come back?

What is your favorite thing about New York City?

The arts scene is enormous and diverse. For a young artist, this is the land of opportunity. It's overwhelming.

What is your proudest accomplishment in life?

I'd have to say graduating from Barnard. I had such an amazing college experience. I'm also proud that I've been living on my own, working full-time, and singing for almost two years now.

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

I'm reading Tolkien's *The Return of the King* and listening to my iPod mini, which contains everything from Beethoven to Britney. (Hey, you can't work out to a symphony!)

What other pursuits are you passionate about?

I'm a big bookworm, and I love to write. I'm a huge animal lover; my boyfriend and I have hamsters and a goldfish. I always have hamster pictures as my computer desktop background here ... I'm sure people think I'm "that weird hamster girl." I also love the Red Sox.

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

My visit to Paris in high school stands out because I love French culture—the food, the art, the architecture, the fashion, the language—all of it!

What might people be surprised to know about you?

I was voted "Most Easily Embarrassed" by my high-school class. You wouldn't expect a performer to be easily embarrassed, but I am!

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

Robert Sherman

Career Development Faculty

New York City native Robert Sherman is well-known to radio listeners as the host of The McGraw Hill Companies' Young Artists Showcase on WQXR and Woody's Children (formerly on WQXR and now on WFUV-FM); for 23 years he also presided over WQXR's The Listening Room. He earned a B.A. in sociology from N.Y.U., and an M.A. in music education from Teachers College, Columbia University. Sherman has also been on the faculty at the Manhattan School of Music and given career seminars at the Aspen, Bowdoin, and Summit Festivals, as well as at Oberlin, Yale, and Mannes, among others. He has taught the Business of Music course at Juilliard since 1992.



Robert Sherman during the taping of Woody's Children's 35th-anniversary program at Merkin Hall on January 5, 2004.

When did you first know you wanted to be a musician and how did you come to know it?

I grew up in a musical family, so it was a natural evolution. My mother was Nadia Reisenberg, the distinguished pianist (and for many years, a member of the Juilliard faculty); my aunt, Clara Rockmore, is widely considered the pre-eminent virtuoso of the theremin. I did my homework while mother was teaching, fell asleep to her practicing, and in between enjoyed the many rehearsals and chamber music sessions in our living room.

Who was the teacher or mentor who most inspired you when you were growing up and what did you learn from that person?

Lucille Collin, my public school teacher (P.S. 9) from grades three through six. She made learning fun, and left me with a pride in accomplishments. She was also a bit like a second mother: setting rules, settling arguments, giving us advice and encouragement, and in general making the classroom a nurturing as well as an educational place.

What was the first recording that you ever bought? What was its significance to you?

George Eskdale's recording of Haydn's Trumpet Concerto (second and third movements) on a 78 r.p.m. disc. I scoured the city for months looking for what was then the only recording, before finding it in an out-of-print record shop, and coughing up some extravagant sum—\$8, as I

recall—out of my own allowance.

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

Hosting a live broadcast concert at the Metropolitan Opera, and introducing a superstar tenor as "one of the world's great sinners."

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

Probably one of the smaller conservatories in China, where students could witness the extraordinary dedication of young musicians, who seem totally unfazed by the terrible building facilities, poor instruments, and other elements that would probably cause a mutiny in the U.S.

What are your non-music related interests or hobbies?

I dabble in photography, like to travel, and (attempt to) do *The New York Times* crosswords in ink.

What is your proudest accomplishment in life?

Being responsible for the modern revival of interest in the music of Rebecca Clarke. To mark the composer's 90th birthday, I arranged a two-hour broadcast party on my program on WQXR, persuading Toby Appel and Emanuel Ax to learn Clarke's Viola and Piano Sonata, the American Chamber Trio her Piano Trio, and David Britton several of her songs. These live studio performances marked the first time any of this music had been heard since the 1930s, and subsequent concert performances by these and other artists re-established Clarke as an important musical personality.

What is your favorite thing about New York City?

I suppose the cultural diversity is the most important element—but the real answer is Central Park.

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

Frankly, I'd be trying to figure out how get into the career I'm in.

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

I'm reading *Stradivari's Genius*, by Tony Faber, and listening to a golden oldie—Frederic Hand's *Jazzantiqua*.

What "words of wisdom" can you offer young people entering the field today?

Don't sit around waiting for the phone to ring; be prepared (and learn how) to make things happen for yourself. Another bit of advice to young artists: don't attempt to influence the musical traditions of tomorrow without listening to, and learning from, the earlier great artists who helped forge the musical traditions of today.

Bang! Boom! Crash! Reconstruction of 65th Street Begins

NO sooner had the 2006 graduates been handed their diplomas at last May's commencement, officially ending Juilliard's monumental centennial year, than another mammoth project began: the reconstruction of the Juilliard building and the redevelopment of West 65th Street. Over the course of the summer, construction workers replaced students in the hallways, and the percussive sounds of jackhammers and bulldozers were heard instead of violins, pianos, and drums. Staff members who worked during July and August witnessed the beginnings of the transformation that will take place in and around Juilliard over the coming years. The area in front of Alice Tully Hall resembled a war zone, as trees were cut down, sidewalks cordoned off, the stairs removed, and a huge crater dug.



Around the corner, Milstein Plaza was systematically dismantled. Meanwhile, inside Juilliard, walls came down (and went up), and new office spaces seemed to appear overnight, like mushrooms in a damp forest. Finding one's way around the building—a challenge even under the best of circumstances—became an interesting exercise as familiar landmarks disappeared. The photographs on this page are but a few examples of what was witnessed around the building.

In each issue of *The Journal* throughout the duration of the building project we will highlight some of the key construction activities that will affect students, faculty, staff members, and other visitors to Juilliard. Full details can be found on our Web site at www.juilliard.edu/construction.



Left: The “Broadway triangle” in front of Alice Tully Hall resembled a war zone for much of the summer.

Below right: Danger signs posted throughout the building were constant reminders of the work being done.

Below left: Some 70 tons of steel beams were hoisted to Juilliard's roof, to be used for the creation of an orchestra rehearsal room and new organ studios.



Above: In August, workers dismantled the Milstein Plaza, allowing sunlight to shine on 65th Street below for the first time since 1964.

Right: Tricia Ross, administrative coordinator of the reconstruction project, takes a photo of work being done on the roof.



WHAT TO EXPECT IN SEPTEMBER/OCTOBER:

- Continuation of work in the two fifth-floor courtyards, creating the “shells” of teaching studios and the new orchestra rehearsal room that will occupy these spaces in 2009, and “fitting out” the many temporary classrooms, studios, and offices for more immediate use during the construction period.
- Completion of excavation work in front of Alice Tully Hall and preparation in that area for the building of Juilliard's cantilevered extension.
- Announcement of a schedule of various renovation information sessions, offering students, faculty, and staff opportunities to learn more about different aspects of the renovation.
- Preparation for the relocation of all classrooms, studios, and offices on the far east (Broadway) side of the building. This move is scheduled to take place in December 2006-early January 2007.

Mending the Mentoring Program

Continued From Page 3

ues of the program, they can't find the time or place to give it much priority in their lives; they feel perennially guilty, and want to go this way, but can't hack it even with the best of intentions.”

Wanting to explore these concerns in more depth, President Polisi scheduled a town meeting, held on May 1, to launch a dialogue within the entire Juilliard community about these very values. Moderator Eric Booth provided background on the Mentoring program, as well as meaningful insight into everyone's comments. A group of provocateurs (Polisi; Marion Felder, B.M. '06, *jazz studies*; Richard Feldman, drama faculty member; Christopher Gross, M.M. '06, *cello*; Stephen Pier, dance faculty member; and Elizabeth Roe, M.M. '06, *piano*) were each granted four minutes to voice their perspective on the broad topics of Juilliard's core values and the balance of artistry, performance, technique, and profession.

First to speak was Gross, who reminded everyone that “personal development and technical develop-

ment are not at odds with each other. We are obsessed with refining our craft and tend to ignore the reflective process.” Such comments echoed throughout the meeting. This consensus, combined with the sheer attendance and participation, confirmed Polisi's and Booth's suspicions that it is not lack of passion, but rather lack of time that has prevented the Mentoring program and its ideals from really catching on at Juilliard.

For anyone who attended the meeting, it was obvious that Juilliard students truly desire to be connected, not only as artists, but as human beings. As Roe eloquently stated, “It's our job to connect to our audience, and it's imperative to connect the intellectual, emotional, and spiritual elements of our personal development. We're trained to be inward-looking because we're compelled to redefine what we do and to constantly improve ourselves, but this leads to a feeling of perfectionism where nothing is ever good enough. Instead, we have a larger mission at stake—we have to connect outward

and be aware that art is such a hopeful, optimistic, beautiful thing. It's the purpose of being an artist to provoke and illuminate.”

Pier suggested that to achieve this type of connection, “it's really important that we accentuate our education, which is different from training. Education is the sense of knowing about the how and the why, not just the what. You need to be able to ask the right questions, not necessarily come up with the right answers.” This kind of education—personal development—is the foundation upon which the goal of the Mentoring program was based.

The president plans to schedule several more town meetings during the 2006-07 school year and hopes that they will become “a place where people can come and philosophize about the arts at Juilliard, about themselves as individuals within the arts, and eventually their role as artists in society.” For the present, he says he hopes more students will make time to take advantage of the amazing resource that the Mentoring program is. He urges stu-

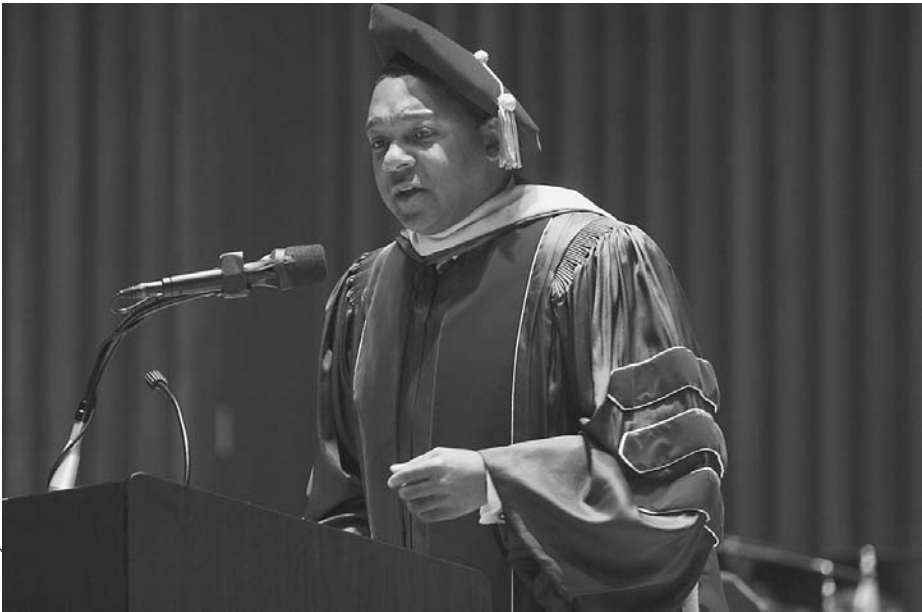
dents to push past their time constraints and avail themselves of the opportunity to connect with “the most interesting and motivated faculty in the world, who are dying to do this. They're only frustrated that scheduling does not permit them to link up with their mentees on a consistent basis.”

Whatever finding this extra time may mean—less practice? less sleep? less time on classwork?—it is definitely an adjustment that students should consider incorporating into their lives this year. As President Polisi said at the town hall meeting, “so much of what we do is about humanity. Our role as artists is to get on stage and to change the audience for the better after our performances. You can't do that just through technique or training. There has to be some sense of who you are as a human being.” And who knows? Finding that sense of self just might help artistic growth more than that extra hour in the practice room. □

Toni Marie Marchioni is a master's degree candidate in oboe.

Commencement 2006 Brings Centennial to a Close

Commencement 2006 had a tall order to fill: As Juilliard’s 101st, it not only marked the conclusion of studies for the 261 bright-eyed graduates who received degrees and diplomas on May 26, but also capped a jam-packed year of centennial celebrations. Seven distinguished individuals received honorary doctorates, including composer Milton Babbitt; dancer/choreographer Pina Bausch; theater director and outgoing Richard Rodgers Director of Drama, Michael Kahn; violinist Robert Mann; trumpeter and educator Wynton Marsalis; Juilliard trustee Elizabeth McCormack; and philanthropist Martin E. Segal. As the commencement speaker, Marsalis—himself a graduate of Juilliard and now a faculty member—was in a unique position to provide words of wisdom to those about to set out on the journey of a lifetime. The following is a transcript of his speech, which can be heard on the Juilliard Web site at: www.juilliard.edu/about/multimedia_gallery/.



Faculty member and alumnus Wynton Marsalis gave the commencement speech in May.



Above: Vocal arts students Alex Mansoori, Ross Chitwood, Aaron Blake, and Ainsley Soutiere. Below: Dance graduate Kyra Green before commencement. Right: Double bassist Kristopher Saebo, who received his master’s degree, poses proudly with his diploma.

I’M going to provide you all with very few practical words, the fruits of many happy years of varied experiences in the arts.

First, congratulations. No one is ever going to ask you to see your grades.

Take all jobs. If somebody says, “Can you ...?” say, “Yes, I can.”

Leave jobs that you hate immediately.

If you find a job that doesn’t feel like a job, don’t let others for whom it is a job make it feel like a job to you.

If you find yourself working at your craft, be happy, because it might not happen again.

Being dissatisfied is not an achievement.

Every chance you get to perform is important. It could be at an elementary school, it could be at a rehearsal—every little aspect of it is sacred and is significant.

And, just as a rule, people are generally more enthusiastic the less they’re being paid. Many times people want to know about commercialism versus art. Do what you want to do. Don’t be conflicted. But realize that integrity is real, and so is starvation.

Never let pay and the talk of pay occupy more time and space than the talk of your art. If you find that it is, go into banking, or start a hedge fund or something.

Also, about

pay: understand where you are. When I was 19, I was on a tour with Herbie Hancock and I started complaining to him before we walked onstage about what I was being paid. I said, “When am I being paid?” He said, “Come here, man. Look out into the audience.” He said, “Now, do you see those people?” I said, “Yes, sir.” He said, “They paid for these tickets. If you don’t walk out of here [onto the stage], how many of them are going to leave? ... Now, if I don’t walk out, how many will leave? ... That’s why you’re being paid what you’re being paid.”

Always remember that an agent that you have just met is not your friend.

Never deny a compliment after a performance. “Oh, I love your ...” “No, I didn’t ...” No. No ... Say, “Thank you.” It takes a lot less words.

If you sign an autograph, always look at the person before you hand it to them. Always.

If you’ve written some music or a play or anything like that, and everybody is bored, and you even find yourself getting a little

bored, it’s boring. Don’t worry. I would also like to debunk the notion that it will be understood later, because if that were the case, we would have a lot of boring pieces from the 1870s that would be popular hits right now.

If you notice that everybody at the table has been quiet for a very, very long time, except for you, you’ve been talking too much.

Now, to combat nervousness: Number one, practice a lot. Two, think about how unimportant what you’re doing is in the general scheme of things. Three, breathe very deeply and relax. Number four, envision great success, or envision failure and figure, how bad could that be? Finally, forget about all of that stuff and just go ahead and do your thing.

In a crisis—this could be very important for you—in a crisis, or if you are caught lying, you have to come with the truth. Always tell the truth in a crisis.

When you get a bad review, never ask someone if they’ve seen it.

Don’t pretend not to have seen it. Never, ever dwell on it—or on them, in case you get more than one, which you will if you stay out here—so as to mention it to someone who might not even know or care about what you’re talking about. Too much commenting on bad things or criticism, somebody attacking you, is really a form of egotism.

Don’t eat too much bread late at night after performances. But wine is O.K.

Never take the last of anything off of a table when you are a guest. Let that last thing sit there. “Do you want ...?” “No, I don’t want ...” the last of anything.

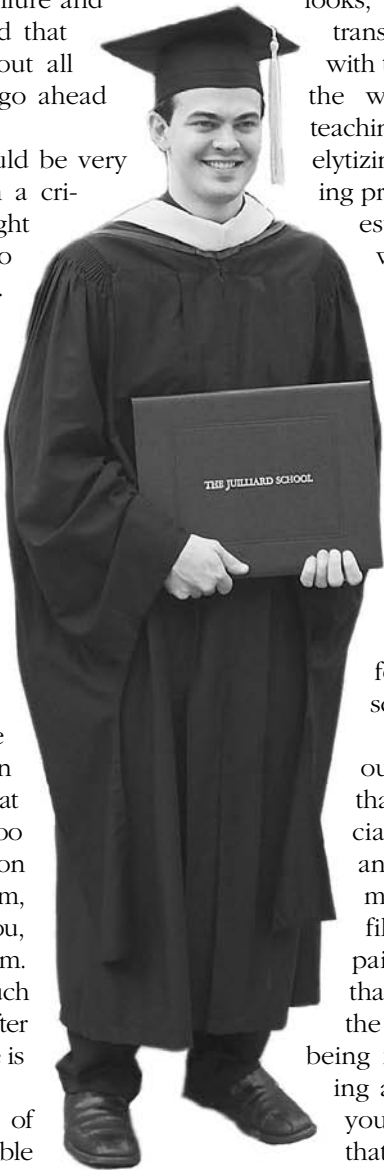
I also want you all to realize that our collective success as artists, all of us, is inextricably tied to the taste levels of the

world. The concerned, the refined, the soulful—they’re always at battle with the callous, the crass, and the exploitative. That’s why Picasso said that a work of art is actually a weapon. You know, we don’t fight over land too much today. We fight for consumers. Artists have always had to fight for consumers. And you all—all of you young artists—you’re called to battle the runaway global descent in the popular taste. You’re called to do that without snobbery, or prejudice, or retreat into the smug, high ground of the academy—and please, without selling out, or selling people short.

Use your talent, your good looks, and your education, to transform the whole world with the power of art. Engage the world through inspired teaching, through tireless proselytizing, through an unwavering practice of craft at its highest levels. Engage the world of fellow artists, teachers, audiences, students, critics and other various haters, with a boundless energy, an irrepressible zeal, an unassailable humility, and an infectious *joie de vivre*. Then you go from being the isolated, misunderstood, besieged artist to being a powerful testimony for the inevitable transcendence of artistry.

You see, as you all go out into the world, know that you have a very special gift: a gift that announces itself through music, dance, drama, film, literature, comedy, painting. You have a gift that survives. It survives the disappointment of not being famous, or not becoming as great as you thought you would be. It’s a gift that many times actually grows larger with life’s unpredictable and inevitable heartbreaks.

This gift is as old as cave people gathering around a campfire to skillfully lie about some animals they killed. Or some grizzled old cowboys trying to shake the trail dust off their brains with an old harmonica and some out-of-tune song, and some



Silhouettes by Lisa Yelon

nasty coffee. Or Negro slaves at a jubilee, healing days and nights of sorrow with the bitter-sweet balm of a dancing fiddle and the piercing cry of the blues. Or a stage re-enactment of some epochal love affair that rekindles again and again the grandeur of romance between a man and a woman for those who may have forgotten.

This is the gift that caused old, sick, deaf Beethoven to crawl out of his bed at 2:37 in the morning and put his ears on the piano just to hear the vibrations. He couldn't hear any notes. This is the gift that had old, blind Matisse laying up on his bed, looking up at the ceiling with a stick, trying to put some color on the ceiling, to figure out some way to squeeze the last moment of something out of his life.

What about Louis Armstrong? The Promethean giant of American feeling, with lips as scarred as the moon, reaching for those last few, blood-soaked high C's? Yes, this gift is something.

Whether you play on the main stage of the world or you toil in obscurity, believe me, you have the gift to create community with your song, with your dance. Don't sell it short. Get people to gather around, and understand that we are us, and we become us through art by

hearing about who we used to be, who we are, and, in some cases, who we should be—or who we're going to be.

Use this gift wisely. And if you end up broke, or unhappy, or lonely, it's going to be by choice, because people love art, and they love artists, and they love to be touched, and they love for you to touch them, and they love you. They're not your enemy; they're your friend. And you won't believe the way that they'll open their heart and the love that they will give you.

In closing, I'm going to go to an old master of plantation trumpet, Enute Johnson, the early pioneer. He played the cornet around 1883.

A government interviewer found him as an old man, got him a new set of teeth. He saw him working in the sugar-cane fields, around Vacherie, La. He observed that Enute Johnson was not bitter at all about his seeming misfortune. So he asked Enute to reflect on his trumpet playing and other things that he liked to do.

Mr. Johnson said, "Son, play long, play hard, and play as much as possible." And that makes life quite sweet, brothers and sisters.

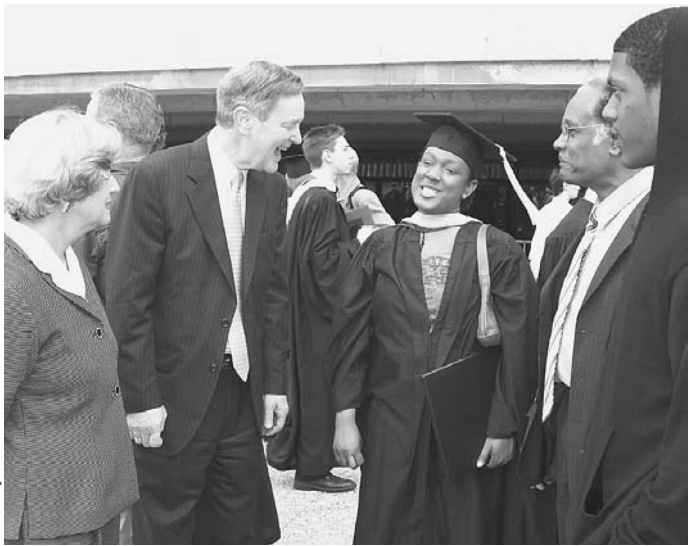
Quite sweet. □



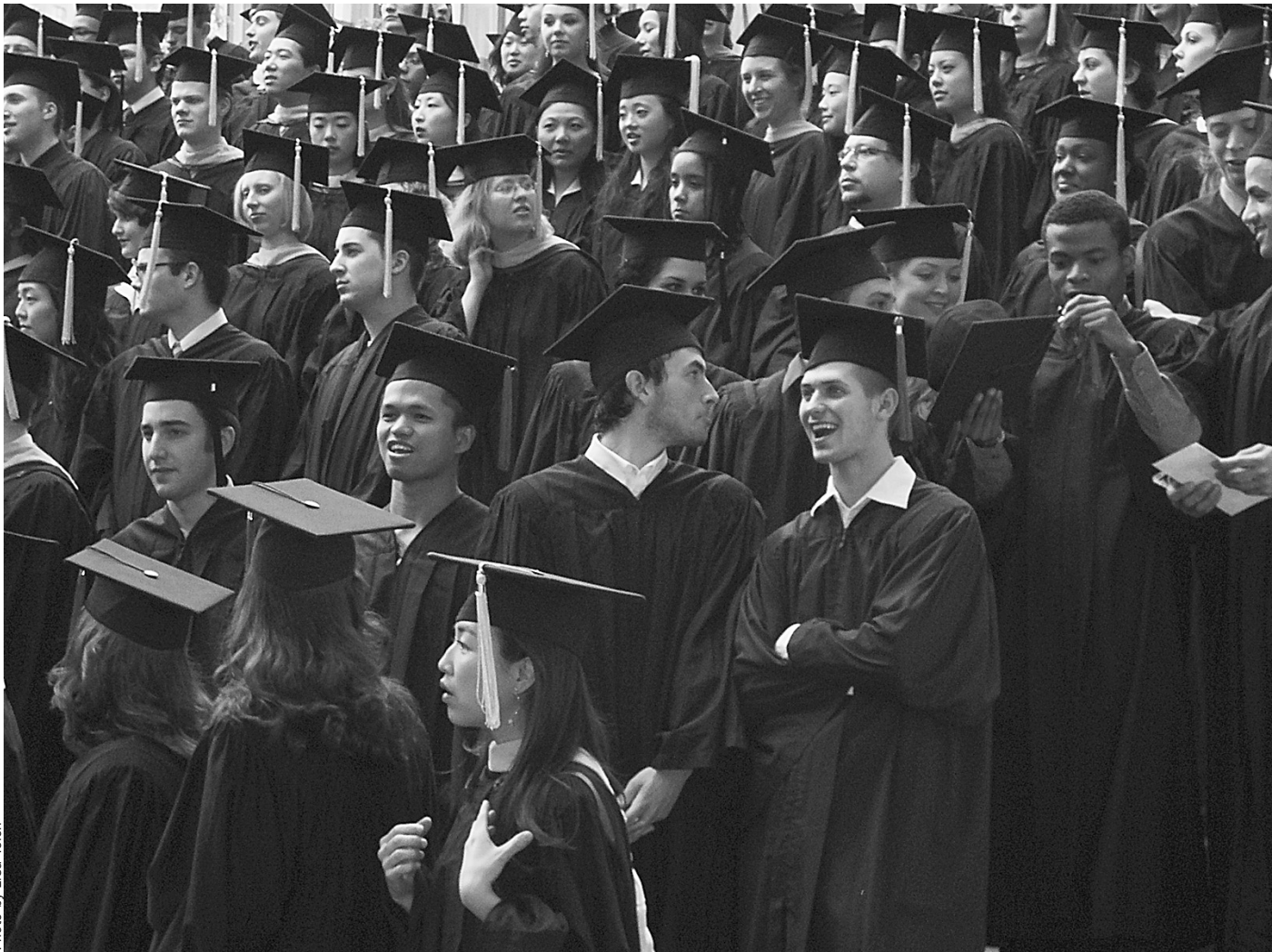
Above: (Back row, left to right) Bruce Kovner, Wynton Marsalis, Robert Mann, Pina Bausch, Michael Kahn, Joseph W. Polisi; (front row, left to right) Martin E. Segal, Elizabeth McCormack, and Milton Babbitt. **Below:** Kathryn Hirstein, Kyra Green, and Sean Davis celebrate as their march toward Alice Tully Hall on graduation day.



Left: Michelle Hache, who received her graduate diploma in voice, brought a mascot to commencement. **Below:** Dean Stephen Clapp and his wife, Linda, extend congratulations to violinist Stephanie Matthews and her family.



Right: Students gathered on the steps outside Tully Hall for a group picture before the festivities began. **Below:** Pianist Esther Park (right) and piano department chair Yoheved Kaplinsky after the ceremony.



Oboist John Mack Dies at 78

JOHN MACK, former principal oboist of the Cleveland Orchestra and a Juilliard faculty member since 2001, died on July 23 of complications of treatment for brain cancer. He was 78.

Regarded by many as the dean of American oboists of his generation, Mack was “a pillar of tradition and a setter of standards” (as James R. Oestreich wrote in his obituary in *The New York Times*) throughout his 36-year career as principal with the Cleveland Orchestra. He was especially noted for his round, expressive tone on an instrument that is notoriously difficult to master, and elegant phrasing that he himself referred to as “cosmopolitan.”

Born in 1927 in Somerville, N.J., Mack took up the oboe in sixth grade. He studied with the New York Philharmonic’s Harold Gomberg and Bruno Labate at Juilliard, and with Marcel Tabuteau (who had been in the Philadelphia Orchestra under Stokowski) at the Curtis Institute of Music.

Mack began his career with the Sadler’s Wells Ballet Orchestra during its first North American tour (1951-52) before spending 11 seasons as first oboist with the New Orleans Symphony. He was playing with the National Symphony Orchestra when George Szell recruited him for the Cleveland Orchestra in 1965. During Mack’s tenure in Cleveland (which lasted until eyesight problems forced him to retire in 1991), he also played under



John Mack performing as soloist with the Cleveland Orchestra in May 2001.

music directors Lorin Maazel and Christoph von Dohnanyi, and conductor Franz Welser-Möst (who would become music director in 2002).

Renowned as a teacher, Mack served as chair of the woodwind department at the Cleveland Institute of Music since 1965. He also taught at the Kent/Blossom Music program since its founding in 1968, and at the John Mack Oboe Camp, founded in Little Switzerland, N.C., in 1976 by one of his former students, Joseph Robinson (who retired as the New York Philharmonic’s principal oboist last year). Mack joined the Juilliard faculty in 2001, coaching chamber music as well as teaching oboe.

Along with performances and recordings, Mack’s legacy includes former students in orchestras throughout the U.S. and abroad. “He was a trusted colleague and a deeply respected mentor to generations of oboists,” said Juilliard President Joseph W. Polisi. “We send our condolences to his entire family.”

In addition to his wife, Anne, Mack is survived by two sons, David and John Richard; a daughter, Cecile; four grandchildren; and one great-grandchild. □

On the Loss of a Living Legend

By LEE CIOPPA

I found myself crying on Tuesday morning, July 25, as I read John Mack’s obituary from *The Cleveland Plain Dealer* that had been sent to me in an e-mail. As a former oboist, I felt that the world had lost a living legend, someone who had defined music-making for generations of aspiring oboe players through both his playing and dedication to teaching.

In the summer between my freshman and sophomore years of college, I attended the John Mack Oboe Camp in the mountains of North Carolina. I was experiencing severe repetitive-strain syndrome in my right wrist, and was barely playing. My wonderful oboe teacher at the time approached my parents and suggested that I attend the camp as an auditor, to keep my spirits up. Oboe camp? Who had ever heard of such a thing? And can you just imagine 50 oboists in one place for a week? (What’s that joke about two oboists trying to play in unison?)

My memories of that week are a bit of a hodge-podge: wonderful food, being out of breath all the time from the altitude, and total awe of Mr. Mack. He gave master classes every day, on etudes, excerpts, and solo repertoire. Even tedious Barrett studies became pieces of music, and every student played better by the time he was done. I recall one student (for some reason, I think he was from Juilliard) playing the Mozart Oboe

Quartet for Mr. Mack, who picked up his oboe (which he had out for every class—how terrifying for a young player to think of following that example!) and as accompaniment began to play the violin part from memory. And I remember an anecdote from one of those classes that he told (in a fake French accent) of his own famous teacher, Marcel Tabuteau, which included the phrase “I played a few good notes.” I don’t recall the details about the story he was telling, but somehow those words stuck with me and became an attainable goal in my own musical quest.

I met Mr. Mack again when I became associate dean for admissions at Juilliard. He came to the office on one of his teaching days to meet me, and was delighted to find out that, not only had I been an oboist, but that I had attended his camp. He would stop by every once in a while after that just to say hello, often with oboe and suitcase in hand on his way back to Cleveland. Perhaps some of my youthful awe was muted by age and familiarity, but he was still “Mr. Mack.” And while I didn’t study with him, and don’t put on a French accent to tell my story, he was a musician, an oboist, a teacher, and a person whom I am fortunate to say I knew. □

Lee Cioppa, Juilliard’s associate dean for admissions, earned a B.M. from the University of Ottawa and an M.M. from the Manhattan School of Music, both in oboe performance.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

- Edward E. Aldwell (BS '61, MS '63, *piano*)
- Virginia B. Burton ('29, *piano*)
- Wilson E. Batista ('98, *dance*)
- Tiina Cartmell (Group 3)
- Jesse A. Ceci (BS '51, *violin*)
- Eleanor S. Damrosch (DIP '39, *voice*)
- Anthony D'Amato ('48, *orchestral conducting*)
- Joseph D'Onofrio (BM '81, MM '82, *trombone*)
- Julia L. Edwards (DIP '47, PGD '49, *harp*)
- Jennifer Eley-Handler (BM '83, MM '84, *piano*)
- Errol D. Fahey (BFA '94, *dance*)
- Cy Feuer (DIP '32, *trumpet*)
- Richard T. Foulkes (BS '50, *piano*)
- Natalie Ghent ('57, *violin*)
- Renee D. Golabeck-Kaye (BM '81, MM '82, *piano*)

- Thomas A. Head ('53, *voice*)
- Benjamin C. Hendrickson (Group 1)
- Earl A. Juhas (DIP '41, *clarinet*)
- Milton Kaye ('33, *piano*)
- Frederic Kirchberger (DIP '40, PGD '46, *piano*)
- Calvin D. Lampley ('49, *piano*)
- Joseph A. Lanza (BS '54, *violin*)
- Frieda Manes (DIP '60, PGD '62, *piano*)
- George Mgrdichian (BM '62, MS '68, *clarinet*)
- Perry A. Rosenthal (BM '85, MM '86, *cello*)
- George P. Salmas ('39, *piano*)
- Philip Shafer (DIP '38, *voice*)
- Robert L. Sheridan ('48, *viola*)
- Herman Siegel (BS '50, *clarinet*)
- Paul Weinlader (BS '62, *piano*)
- Julian M. White (BS '57, MS '58, *piano*)

Faculty

- Eugene Becker
- John W. Mack (DIP '48, *oboe*)

Friends

- Lewis Davis
- Bernice Kromelow
- Ferdinand A. Legido
- Alice Mahler
- Herman Merinoff
- Julie Rachel Miller
- Constantine Penkos
- Jane C. Pressey
- Mary M. Ward

THE PRESIDENT'S OFFICE ANNOUNCES OPEN OFFICE HOURS EVERY MONDAY AFTERNOON FROM 2 - 3 P.M.

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

180 MAIDEN LANE CONCERTS SEPTEMBER 2006

- September 5**
OFRA YITZHAKI, Piano
Works by Bach, Beethoven, and Debussy
- September 12**
KANG AND SOTO DUO
Judy Kang, Violin
Josu de Solaun Soto, Piano
Works by Tchaikovsky, Bazzini, and Vitali

- September 19**
SHEU AND KIM DUO
Connie Sheu, Guitar; Jennifer Kim, Violin
Works by Manuel de Falla and Piazzolla
- September 26**
ETA3
Tomoko Nakayama, Piano;
Alexey Gorokholinskiy, Clarinet; Emily Thomas, Flute
Works by Saint-Saëns, Debussy, and Schoenfield

Eugene Becker, Violist, 87

EUGENE BECKER, a member of Juilliard’s viola and chamber music faculty since 1987 and a Pre-College faculty member since 1975, died on May 24. He was 87.

A native of New York City, Becker was born on July 27, 1918, and attended the Manhattan School of Music for preparatory studies. He earned his B.A. from Syracuse University before going on to earn a master’s degree in viola and musicology and do post-graduate work in education. He also studied with Lewis Krasner and William Lincer. In his senior year at Syracuse, Mr. Becker joined the Krasner String Quartet.

During his military service, he was principal and solo violist with the Seventh Army Symphony. Mr. Becker joined the New York Philharmonic in 1957 and was appointed assistant principal violist in 1981, remaining in that position until his retirement from the orchestra in 1989. In addition to his long career with the Philharmonic, he enjoyed an impressive reputation as a soloist, chamber musician, and teacher. From 1964-77 he played viola in the Gramercy String Quartet (which he founded with Philharmonic colleagues). As part of Lincoln Center’s Mozart Bicentennial in 1991, he performed as soloist in Alice Tully Hall and as conductor in the Juilliard Theater. Mr. Becker was also a frequent guest with the Aeolian Chamber Players, and coordinated the chamber music recital series Concertium since 1978.

He served on the faculties of Syracuse University, Lehman College,

SUNY-Purchase, the National Orchestral Association, Eastman School of Music, and Mannes College, in addition to Juilliard. He conducted the Pre-College



Eugene Becker

Chamber Orchestra at Juilliard from 1980-2000.

“A distinguished musician and dedicated teacher, Gene approached his teaching at Juilliard with passion and professional expertise,” said Juilliard President Joseph W. Polisi. “He will be greatly missed by his students and colleagues. We send our deepest condolences to his wife Rae and his entire family.”

In addition to his wife, Mr. Becker is survived by two daughters, Eve and Margot, and a grandson, Leo Liebeskind. □

My Teacher, My Mentor, My Friend

By CRISTA KENDE

I had only played a single phrase of the Schubert Sonata when Mr. Becker interrupted in his booming voice: “Crista, I know you can play the notes, but that alone means nothing. You must convince listeners this is the most beautiful phrase of music ever written.”

This advice began five remarkable years of lessons, which often included charismatic instruction on grammar, history, linguistics, and etiquette. Mr. Becker was clearly dedicated to molding and challenging both the musician and the person. Any exasperation I felt was put into perspective by his words, “You can get crazy, but in the end it’s all show biz—we’re out to make beautiful music for people!” It seemed simple because his words so honestly reflected his belief in music’s uplifting power.

At 13, when I performed as soloist with the Pre-College Orchestra under Mr. Becker’s direction, I hadn’t considered the pressure of playing for Juilliard students, parents, and teachers until my orchestra friends had assembled on stage, leaving me backstage to ponder the enormity of the task ahead. Mr. Becker quickly diffused my tension, suggesting that we ditch the concert and run for the border with the valuable Maggini viola I had borrowed. As we walked onstage, he smiled, saying, “Let’s have fun and entertain these people.” His straightforward sincerity left no room for doubt, fear, or hesitation. He often quoted Franklin D. Roosevelt: “There is nothing to fear but fear itself,” encouraging me to pour myself fully

and without reservation into my music. His own passion for music was particularly infectious when he conducted—always treating us like adults, expecting even the youngest children to understand their responsibility to the orchestra.

Make-up lessons in Mr. Becker’s apartment revealed his powerful collaboration with his wife, Rae, whom he always referred to as “Mrs. Becker” in the presence of students. She attended all recitals in support of her husband and the students they both loved. When I arrived once at a lesson drenched from a torrential downpour, she instantly provided a towel and change of clothing, even making a trip to the basement to dry my clothing. Kindness abounded in the Becker home.

Even as Mr. Becker’s health failed, he rarely cancelled lessons. Teaching seemed to energize him and inspire him to wellness. Through numerous painful cancer therapies he maintained his sense of humor, joking that he had shaved his head to model for TV commercials. He was as much of a role model in sickness as he was in health.

In my three years performing at Princeton, I have always imagined Mr. Becker there, nodding confidently and giving his stamp of approval. What a blessing to have had such a teacher, mentor, and friend. He will forever remain a part of who I am and will become as a violist, artist, and human being. □

Crista Kende attended the Juilliard Pre-College from 1997-2003. She is now a senior at Princeton University, where she majors in history and music performance.

Fresh Voices Launch Drama Season

Continued From Page 5

Theater Club. When Houghton suggests that Juilliard “reimagine theatrical training,” he is speaking of finding one’s place in a new kind of creative process, due to an economic reality that has crept up on the American theater over the past three decades.

How many of us still have in our heads the *42nd Street* model of play development? Announce the show, work like a dog for four weeks, open out of town, they love it or they hate it, you fix it or you don’t, you open on Broadway. And the director is a tyrannical genius and the lead actor is subject to fits.

That was then.

Today, even Off Broadway costs too much for a producer to make the leap from the page to the New York stage so cavalierly. For some years now, playwrights have instead had to run a gantlet of readings, workshops, and regional productions, all meant to fine tune the product so as to make a costly New York or London production worth the risk. The workshop circuit has become something of a cottage industry that demands a unique skill set. It is no surprise that, concurrent with the rise of the workshop, the tyrant-genius has faded. The give and take, the sit-in-a-circle ethos of the workshop process disintegrates if subjected to so much ego. Today’s top directors are lauded as much for their quiet *indirection* as for their direction

(think Daniel Sullivan, director of recent Broadway productions of *Rabbit Hole*, *Sight Unseen*, *Proof*, and many more), and the new vocabulary includes such concepts as collaboration, process, listening, giving, and mutual respect, alongside mainstays like structure, event, and action. Both sets of concepts/skills must be part of actor training in 2006. This is why Houghton says he wants Juilliard to produce “respectful, smart, and skilled artists, who are generous, sympathetic, and fiercely talented.” In both trios of adjectives, talent and skill come last. They are the givens. What’s in *The Daily News*, as the song from *Guys and Dolls* goes, is the stuff about respect, generosity, and sympathy. And that is what this intensely collaborative new festival is all about.

IT began with Kara Corthron. Last spring, Houghton visited Juilliard and saw a laboratory production of Corthron’s *Wild Black-Eyed Susans*, a wrenchingly clear-eyed yet droll drama about three women and one angry, forlorn man living on the edge of poverty in rural Maryland. Houghton loved the play and wanted it as the cornerstone of a new play festival cast with fourth-year acting students. The players would be the same as for the lab production. Now two more plays had to be found to take care of the remaining fourth-years. First-year playwright Adam

Szymkowicz had just turned out three new plays. According to Joe Kraemer, the Drama Division’s literary manager and dramaturg, Szymkowicz’s work “really pops with the students. It has this young, zany, comic energy.” *Pretty Theft*, the play that got Szymkowicz into Juilliard, “suited certain actors in the class in fun and interesting ways,” Kraemer says. In the play, a rudderless adolescent girl befriends a mental patient obsessed with ballerinas, kicking off a meditation on the abandonment, alienation, and often sad fantasies of 21st-century middle-class teens. (But the approach is nonetheless, as Kraemer says, zany.)

With Corthron’s and Szymkowicz’s plays in place, several men remained uncast. The solution was a comic drama by a Juilliard graduate whose work the acting students had long begged the Drama Division to mount. Adam Rapp’s *Finer Noble Gases*, first developed at Juilliard, had the right assortment of male roles. The history of *Finer* in fact shows what the path to success has become for young writers, and why patient collaboration has become a required skill for all involved. In the introduction to the published script, Rapp acknowledges the director of a reading at the Ojai Playwrights Conference; the director of a “guerilla workshop” at Williamstown; Jim Houghton (the very same), who chose *Finer* for the O’Neill Playwrights Conference in

2001; Michael Garcés, who directed the play at the 2002 Humana Festival; and the Rattlestick Playwrights Theater, where the New York premiere took place. This summer, *Finer* went to Edinburgh with Rapp in the cast. This fall it joins the conservatory canon. Corthron and Szymkowicz, meantime, are starting at the conservatory end (though Szymkowicz has already workshopped his script (with Chuck Mee, the author of *bobrauschenbergamerica*), with Ojai, O’Neill, Louisville, Rattlestick, Edinburgh, and untold other stages still ahead.

“It’s really important to keep students aware of the type of new work being done,” says Corthron. “It’s good for them to understand that there are new, fresh voices going to school with them right at this moment.” Spoken like a woman who, along with her compatriots, is making certain that New York remains one of the most exciting theater cities in the world.

The Playwrights Festival runs from Saturday, September 9, through Monday September 11. It is open to a limited audience and members of the Juilliard community. □

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

Juilliard Welcomes New Faculty Members



New York City native **Mitchell Aboulafia** joins Juilliard as chair of the Liberal Arts Department. He has been a professor of philosophy at Pennsylvania State University from 2003-06 (heading the department from 2003-04), and professor and chair of the department of philosophy at the University of Colorado at Denver (1995-2003). He is the author of *The Cosmopolitan Self: George Herbert Mead and Continental Philosophy* (Illinois); *The Mediating Self: Mead, Sartre, and Self-Determination* (Yale); *The Self-Winding Circle: A Study of Hegel's System* (W.H. Green); and co-editor of *Habermas and Pragmatism* (Routledge). Mr. Aboulafia has published articles in social theory, American philosophy, and 19th- and 20th-century European thought. He has served on the executive committee of the Society for the Advancement of American Philosophy and as a director and as co-director of the ethics centers at the University of Houston and the University of Colorado. His current projects include a book on justice and cosmopolitanism, an article on Du Bois, and a paper on the self in American and European thought. Mr. Aboulafia holds a Bachelor of Arts from SUNY-Stony Brook, and a Master of Arts and Ph.D. from Boston College.



Marianne Barrett, who will teach German diction in the Vocal Arts Department, was born and educated in Germany. She grew up in Munich and studied at the Staatliche Hochschule für Musik, where she was a voice major. She also studied German and English literature at the Ludwig-Maximilians-Universität. After immigrating to the United States, Ms. Barrett lived in Albuquerque and Santa Fe, where she taught at the University of New Mexico, sang in recitals and oratorios, and performed many mezzo roles with the Albuquerque Opera Theater. Since coming to New York, she has taught German at Columbia University and Hunter College and has been on the faculty of the Manhattan School of Music as a language instructor and diction coach. She holds the same position at Mannes College of Music. She has coached numerous full-scale opera productions

in music schools in New York and also has worked with professional opera companies.



Teaching piano topics is **Yelena Grinberg**, who was born in Moscow and began her professional piano studies at the Gnssin Academy of Music for Gifted Children at the age of 5. She came to the U.S. in 1992 and entered Juilliard's Pre-College Division. In 1999, having won the Young Virtuosos International Music Competition, she performed Brahms's *Paganini Variations* at a gala concert in Weill Recital Hall at Carnegie Hall. As a student in Juilliard's joint program with Barnard College of Columbia University, Ms. Grinberg graduated Phi Beta Kappa, *summa cum laude*, majoring in English with a minor in philosophy, and received her Master of Music degree from Juilliard. Currently in the doctoral program at Juilliard, studying with Jerome Lowenthal and Oxana Yablonskaya, she serves as a teaching fellow of piano minors at Juilliard, is an avid member of several chamber music groups at the School, and is organizer of the Columbia-Juilliard biannual concert series at Columbia's Miller Theater.



James Houghton is the new Richard Rodgers Director of the Drama Division at Juilliard. He succeeds Michael Kahn, who completed a 14-year tenure in that position at the end of the 2005-06 academic term (but will continue to teach acting at the School). Mr. Houghton is the founding artistic director of New York's Signature Theater Company, and remains in that position as he assumes leadership of Juilliard's Drama Division. He was responsible for setting the Signature's agenda of single-playwright seasons, with the playwrights themselves in residence during the seasons devoted to their works. At Signature, he directed the world premieres of plays by Bill Irwin, Horton Foote, Romulus Linney, and Adrienne Kennedy, as well as New York premieres by Edward Albee and Lee Blessing and revivals of Lanford Wilson's *Burn This* (nominated for Lucille Lortel and Drama League awards) and Arthur Miller's *The American Clock* (his direction nominated for a Drama Desk

Award). Mr. Houghton began his career as an actor, performing with several companies including John Houseman's Acting Company, founded with the first group of actors to graduate from Juilliard. He is a guest lecturer at numerous colleges and theater programs, including Yale, N.Y.U., Columbia, and the Actors Studio, and has been a judge and nominator for the Susan Smith Blackburn Prize and the PEN/Laura Pels Foundation Award, among others. An artistic advisor to the Guthrie Theater in Minneapolis since 1998, Mr. Houghton has also served as artistic director of the O'Neill Playwrights Conference (from 1999-2003) and the New Harmony Project (from 1997-99).



Joining the oboe faculty is **Nathan Hughes**, principal oboist of the Metropolitan Opera Orchestra. He previously served as principal oboist of the Seattle Symphony and as acting associate principal oboist of the San Francisco Symphony. Hughes has also performed as guest principal with the New York and Los Angeles Philharmonics, as well as the symphony orchestras of Chicago, Dallas, Atlanta, and Baltimore. As soloist, he has been featured with the Met Chamber Ensemble, Seattle Symphony, Savannah Symphony, and Verbier Festival Orchestra, among others. Active at many festivals worldwide, Hughes has performed chamber music at the Marlboro, Santa Fe, and Seattle chamber music festivals, served as principal oboist of the Aspen Chamber Symphony and Santa Fe Opera Orchestra, and has appeared at the Lucerne, Sarasota, Salzburg, Spoleto, and Tanglewood festivals. Hughes has been on the faculty at the University of Washington and has given master classes at the San Francisco Conservatory and the Poznan Academy in Poland. He holds degrees from the Cleveland Institute of Music and Juilliard, and studied with John Mack, Elaine Douvas, and John de Lancie.



Albert Laszlo, who joins the double bass faculty, began his earliest studies on violin, later studying cello with George Neikrug and Stephen Kates. He began bass studies at the age of 12. Mr. Laszlo

earned his B.M. and M.M. degrees from Juilliard as a scholarship student of Homer Mensch, and was a fellowship student of Eugene Levinson at Aspen. He served as principal bass of both the National Chamber Orchestra of New York and I Solisti New York. In 1985, he became the principal bass of the Columbus Symphony Orchestra and has appeared as a featured soloist with that orchestra. He is the author of *The Double Bass Workbook* and has recorded *Favorites for Double Bass*, a collection of his own transcriptions. Mr. Laszlo frequently appears in recital with his wife, pianist Patricia Wood. He has been a faculty member of the Aspen Music Festival since 1994, where he serves as principal bass of the Aspen Chamber Symphony and performs chamber music with other members of the Aspen artist-faculty. He is an associate professor of double bass at the University of Cincinnati College-Conservatory of Music.



Roni Mahler will teach ballet and pointe in the Dance Division. She has performed principal roles with the American Ballet Theater and the Washington Ballet, and has appeared as a guest artist with Australia's Sydney Festival Ballet and at the Jacob's Pillow Dance Festival. After training with the renowned Maria Yurieva Swoboda, she began her career in her teens with the Ballet Russe de Monte Carlo. Currently the artistic associate of Ballet San Jose Silicon Valley, she teaches open adult classes at both the Ailey School and Ballet Academy East in her native New York. A former director of dance at Kansas State University, she initiated the school's dance degree program. She has choreographed for Cynthia Gregory and Fernando Bujones; created *Ballet Movement for the Athlete* (a program she customized for the Cleveland Browns); and authored numerous ballet CDs, three ballet instruction videos, and a stretch video for flexibility and range of motion.



Shafer Mahoney, who will teach orchestration, graduated from Princeton University and earned graduate degrees at the Eastman School of Music, where he was a

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Sproull Fellow. He studied composition with Samuel Adler, Warren Benson, David Liptak, Steven Mackey, Christopher Rouse, and Joseph Schwantner. His compositions have been performed around the world, including at Carnegie Hall, Lincoln Center, Merkin Hall, Symphony Space, and Miller Theater. Commissions include works for the Albany, Seattle, and New York Youth Symphonies; Cincinnati Chamber Orchestra, Absolute Ensemble, Nouvel Ensemble Moderne, Relâche, Cassatt Quartet, Corigliano Quartet, Brooklyn Youth Chorus, and Greenwich Choral Society. Mr. Mahoney's music has garnered many awards, including two from BMI, a Morton Gould Award from ASCAP, and the Bearns Prize from Columbia University. The Absolute Ensemble's recording of his music was nominated for a Grammy Award. Mr. Mahoney is an associate professor at Hunter College, CUNY, where he teaches composition and orchestration. His music is published by Boosey & Hawkes, and is recorded by Enja, Mark, and Summit Records.



Joining the Dance Division to teach modern dance is **Banu Ogan**, who was born in Ankara, Turkey, and grew up in Bloomington, Ind. She holds a bachelor's degree in biology from the University of North Carolina at Chapel Hill. Ms. Ogan was a member of the Merce Cunningham Dance Company from 1993 to 2000 and originated roles in 10 new works. Since leaving the company, she has performed in pieces by former Cunningham dancers Foofwa d'Imobilite, Ashley Chen, Glen Rumsey, and Jonah Bokaer, and also has danced with the Seldoms, a Chicago-based dance company directed by Carrie Hanson. Ms. Ogan has been a faculty member of the Merce Cunningham Dance Studio since 1998 and has taught technique class and repertory workshops in Spain, Switzerland, Italy, Japan, Brazil, and Turkey. She has staged Cunningham's work for the Royal Swedish Ballet; for students at the New World School for the Arts in Miami, Fla.; for ATON/Dino Verga Danza in Rome, Italy; for students at Columbia College Chicago; and for students at the University of Illinois, Urbana-Champaign. She spent 2004-05 and spring 2006 as a full-time faculty member at Columbia College Chicago.



J.J. Penna will teach German vocal literature. A pianist, Mr. Penna has performed in recital with Kathleen Battle, Harolyn Blackwell, Amy Burton, David Daniels, Denyce Graves, and Florence Quivar, among others. He has performed in major concert halls in Washington, New York, Mexico City, San Francisco, and London, as well as on concert tours throughout the U.S., Europe, Asia, South America, and the former Soviet Union. Mr. Penna has premiered song cycles by William Bolcom, Ricky Ian Gordon, Richard Hundley, and Lowell Liebermann. He has performed and held fellowships at Tanglewood Music Center, Chautauqua, Banff Center for the Arts, Norfolk Chamber Music Festival, the Music Academy of the

West, and San Francisco Opera Center's Merola Program, where he received the Otto Guth Award. Currently on the faculties of Yale and Westminster Choir College, Mr. Penna has directed the vocal program at the Bowdoin Festival for three summers, and has been on the staff of the Steans Institute of the Ravinia Festival for five summers.



Joining the percussion faculty is **Joseph Pereira**, who has been the assistant principal timpanist/section percussionist of the New York Philharmonic since January 1998. He received his M.M. in percussion from Juilliard and a double Bachelor of Music degree in performance and composition/theory from Boston University. A native New Yorker, Mr. Pereira is also active as a composer. His Quintet for Winds was premiered in the 2004-05 season as part of the New York Philharmonic Ensembles series at Merkin Concert Hall. He has performed with the New York Percussion Quartet, New York New Music Ensemble, Alea III, Boston Symphony Orchestra, Robert Shaw Festival Singers, and New Zealand Symphony Orchestra as principal timpanist. He also can be heard on Telarc, Teldec, and Deutsche Grammophon recordings. Mr. Pereira is an alumnus of both the Tanglewood and Pacific (Sapporo, Japan) music festivals.



Phil Schaap will teach "The Origins of Jazz" as part of Juilliard's Jazz Studies program. Mr. Schaap has taught jazz at the graduate level at Columbia University and Rutgers University. His undergraduate teaching career was highlighted by his 14 years at Princeton University. He runs Swing University, Jazz at Lincoln Center's Adult Education Program. Since 1970, he has broadcast jazz on the radio (stations WKCR at Columbia University, WNYC in New York, and WBGO in Newark, N.J., as well as for NPR) and is known for his marathon festivals on one artist, birthday broadcasts, and memorials. Most familiar is his daily show, *Bird Flight*, on Charlie Parker. Upon becoming curator at Jazz at Lincoln Center, Mr. Schaap left a successful career producing, remastering, and writing for record companies, such as Universal, Sony, and Polygram. From 1984-91, he was the archivist for the Savoy Jazz label. His productions have garnered many Grammy Awards, including three for producing, three for historical writing, and two for audio engineering.



Joining the viola faculty is **Steven Tenenbom**, who has appeared as guest artist with the Guarneri and Emerson String Quartets, the Kalichstein-Laredo-Robinson and Beaux Arts Trios, the Chamber Music Society of Lincoln Center, and Chamber Music at the Y. As a soloist, he has appeared with the Rochester Philharmonic and the Brandenburg Ensemble. Mr. Tenenbom is violist of the Orion String Quartet, the quartet-in-residence of the Chamber Music Society of Lincoln Center, Mannes College of Music, and Santa Fe Chamber

Lunching With Peter Schickele

By JEANNETTE FANG

I heard Peter Schickele before I saw him. In the quiet hum of the Board Room, his voice was a constant stream of witticism that washed around me as I walked in from the foyer. A few students already sat scattered around Schickele as he talked and ate with relish. That stream never really stopped, even once the program got underway. If you had questions, you had to jump to get them out—but you wouldn't have had many anyway, since the darting thoughts left you no time to remember what you wanted to ask.

I expected Schickele to look and sound like Santa Claus. But despite the Brahmsian beard and jolly tufts of hair, he was not at all the over-the-top persona I'd anticipated. This did not detract from the hilarity, however. Our luncheon was made slightly hazardous, as the jokes flowed by so quickly that the inevitable laughter of delayed recognition made for reddened faces and choking on sandwiches.

"I used to always say that I majored in cafeteria at Juilliard," he started. It was here in 1959 that Schickele (M.S. '60, *composition*) inaugurated his practice of composing for strange ensembles, premiering his *Concerto for Horn and Hardart* as a last-minute filler for a concert. Then came the *Symphonia Concertante* featuring the ocarina and double-reed slide music stand, which he wrote in Aspen. This



Peter Schickele shares a high five with his alter ego, P.D.Q. Bach.

was such a success that these comic concerts became an annual affair, raising enough interest for Schickele to inaugurate the first public P.D.Q. Bach concert at Town Hall in 1965. (The P.D.Q. concept had actually been born about 12 years earlier, when Schickele and his buddies were taping a mock radio show and needed to provide an author for the *Sanka Cantata*.) He had hoped interest in the concerts would last about five years—not at all foreseeing the 40-year anniversary that

2006 brought. Which he is thankful for, of course. "A satirist always makes fun of what he likes," he told us. "If I had had no affinity towards Bach, Mozart, and Haydn, then I would have gotten tired of it."

During the luncheon, Schickele constantly reiterated how "extremely lucky" he was. He had stopped teaching at Juilliard in 1965, "a fairly gutsy thing because I didn't quite know what to do." But his timing was fortuitous: the rise of LPs with their accompanying liner notes made the 1960s the perfect decade for a satire on the scholarship behind P.D.Q. Bach—making him, according to Schickele, "the only dead composer that is still commissioned."

After two decades of touring as P.D.Q., Schickele began to feel he "was going on automatic pilot." The notion for a radio broadcast that became *Schickele Mix* in 1992 (distributed by Public Radio International)

Continued on Page 23

Music Festival. The Orion Quartet has also toured widely with Bill T. Jones/Arnie Zane Dance Company. Mr. Tenenbom has worked closely with such diverse composers as Lukas Foss, John Corigliano, and jazz greats Chick Corea and Wynton Marsalis. He is also on the faculty of the Curtis Institute of Music, where he is the coordinator of string chamber music, and the Bard College Conservatory of Music. He has recorded on RCA with TASHI and the Guarneri String Quartet, on Koch International and Arabesque with the Orion String Quartet, and can also be heard on the Sony Classical, Marlboro Recording Society, Delos, and ECM labels. Born in Phoenix, Ariz., he attended the University of Southern California and Curtis.



Robert C. White Jr., who joins the voice faculty, earned his B.S. in choral and vocal music education from Susquehanna University and his M.A. and Ed.D. degrees in voice pedagogy from Columbia University. He has performed as baritone soloist in recitals, oratorios, and chamber music in the New York metropolitan area and has

given lecture-recitals and master classes throughout the U.S. and in Canada and in Germany. He was professor of music for 31 years at the Queens College Aaron Copland School of Music and at the CUNY Graduate Center. The author of several articles on voice pedagogy and vocal repertory for such publications as the *Journal of Voice*, the *Music Educators Journal*, and the *American Music Teacher*, Mr. White is co-author with Ruth Lakeway of *Italian Art Song*, a study of contemporary Italian song published by Indiana University Press. He has served on the board of directors of the New York Singing Teachers' Association and New York City Chapter of the National Association of Teachers of Singing, and is a member of the American Academy of Teachers of Singing, for which he has served as chairman.

♦♦♦

Juilliard also welcomes violinist **Giora Schmidt** (assistant to Itzhak Perlman), **Yves Dharamraj** and **Dmitry Kouzov** (both assistants to Joel Krosnick), and violinist **Arnaud Sussman** (Starling Fellow). The Pre-College Division welcomes solfège teacher **Kyle Blaha** and theory teacher **Mathew Fuerst**. □

RECENT
EVENTS



DAVID BLAINE: DROWNED ALIVE
May 2-8, Lincoln Center Plaza

Magician David Blaine spent a week submerged in a tank of water at Lincoln Center's Fountain Plaza, preparing for an attempt at breaking the world record (8 minutes, 58 seconds) for holding the breath under water. (Blaine failed; after 7 minutes, 8 seconds, he was pulled out of the water, unconscious and convulsing.)



SHAKESPEARE'S PERICLES
May 16-17 and 20-21, Drama Theater

Left: Jasmin Tavarez as Gower in the third-year actors' production of Shakespeare's *Pericles*, set in outer space by director Timothy Douglas.
Right: Anna O'Donoghue as Marina and Noel Joseph Allain in the title role of *Pericles*.



DANIEL FERRO CELEBRATION
May 15, Board Room

Voice faculty member Daniel Ferro (center) is surrounded by former and current students at a celebration in honor of his retirement in May.



AMERICAN BRASS QUINTET 45TH ANNIVERSARY
May 4, Peter Jay Sharp Theater

The A.B.Q. celebrated its 45th anniversary with a Daniel Saidenberg Faculty Recital in May. Pictured are Kevin Cobb (left) and Ray Mase performing David Sampson's *Breakaway* for two trumpets and electronics.



JUILLIARD ORCHESTRA
APRIL 10, ALICE TULLY HALL

Violinist William Harvey was the soloist for faculty member Behzad Ranjbaran's Violin Concerto at the orchestra concert in April with Gerard Schwarz conducting.

END-OF-YEAR FACULTY MEETING
May 17, Paul Hall and Morse Hall

Faculty members (left to right) Eva Lisa Kovalik, Edith Kraft, and Soon Bin Chung enjoy the annual faculty and staff party in Morse Hall.



LOWELL LIEBERMANN'S MISS LONELYHEARTS
April 26, 28, and 30, Peter Jay Sharp Theater

Left: Jeremy Little sang the title character and Faith Sherman was Fay Doyle in the premiere of Lowell Liebermann's opera *Miss Lonelyhearts*, commissioned by Juilliard for the School's centennial.

Right: (Left to right) Ferris Allen, Charlotte Dobbs, Matt Boehler, David Keck, Jeremy Little, Chad Cygan, Museop Kim, and Daniel Billings in an ensemble number.





WILLIAM PETSCHKE PIANO DEBUT RECITAL
April 20, Alice Tully Hall

Konstantin Soukhovetski gave the 2006 Petschek debut recital in April, with a program that included works by Tchaikovsky, Shostakovich, Scriabin, Schumann, and Glass.

Photo by Peter Schaaf

SPRING PICNIC
May 12, Marble Lobby and Peter Jay Sharp Theater Lobby

Rain forced the annual picnic inside this year, but that didn't dampen the fun to be had. Student Affairs provided carnival games and prizes, fortune tellers, massages, and more.

Dance student Karell Williams shows off the caricature drawn of him at the spring picnic.



Photos by Sabrina Tanbara



Photo by Lisa Yeilon

MIKE WALLACE AND ITZHAK PERLMAN INTERVIEW
April 19, Mr. Perlman's Studio

Itzhak Perlman gave a violin lesson to Mike Wallace, who retired from his post as news correspondent for *60 Minutes* and CBS News. The segment was part of a farewell tribute to Wallace, who once profiled Perlman on *60 Minutes*.



Photos by Jessica Tartell

SCHOLARSHIP DONOR LUNCHEON
May 24, Morse Hall

(Left to right) Dorothy Winter, Jeanette Winter, and Leo Greenland at the lunch. The Winters endowed a music scholarship in their names and Greenland is the donor of the Friars Foundation/Gerry Grinberg Scholarship and the Rita Greenland Scholarship in voice.

N.Y.S.E. OPENING BELL RINGING
April 18, New York Stock Exchange

Juilliard President Joseph W. Polisi rang the opening bell at the New York Stock Exchange on April 18, with many Juilliard students at his side.



Photo courtesy of the New York Stock Exchange

Amelia Gomes, Juilliard's associate director for financial aid, joined Bernard and Marjorie Sunshine, donors of the Richard A. Holman Scholarship, at the donor luncheon in May.



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

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Students currently enrolled at Juilliard are advised to contact Carole Adrian in the Academic Affairs Office (Room 221) for important information about application procedures. Serious applicants must establish an access account online well in advance of the Juilliard deadline for application completion, which is September 22, 2006. Applicants will be interviewed by the School's Fulbright Committee, after which their materials will be delivered to the Institute of International Education for its October deadline.

Lunching With Peter Schickele

Continued From Page 21

His plan was to broadcast demonstrations of musical ideas and forms drawing "examples from all kinds of music"—even a string-quartet version of Guns and Roses' "Welcome to the Jungle." He managed to get 169 shows out before running out of money in 1999. (The shows are still rebroadcast on public radio stations.)

Which made us wonder: What inspired the funny in Peter Schickele?

"I was a huge Spike Jonze freak in my youth. Huge," he told us. He also remembers being impressed by the creative use of cowbells in Bing Crosby's performances, and the satire of classical music that George Hoffman, his classmate at Swarthmore, did.

As he started to wrap up, saying that he was thankful for "getting all the commissions that I wanted," I was shocked by how late it was. The ocean of Schickele-isms had completely obliterated the time; 50 minutes of my L&M IV class had gone by and I was still on the

second floor. I had hoped that my luncheon-attending teaching assistant would at least get to the classroom before I did, but being friends with Schickele, he had a passport for hobnobbing. But when he did finally come, he brought the most valid excuse there was: P.D.Q. himself.

Strange—but in the classroom, telling of his erstwhile romps with his old friend Larry Widdoes, Schickele seemed different than he had in the Board Room. Instead of the subdued orator, hands folded across his paunch, he became the rollicking Santa Claus character I had first expected, nimble yet huge in front of our eyes.

After he had left, there was a silence as we all stared at the books on our desks. A few chairs creaked; a piece of paper dropped to the floor.

"Oh drat. I can't teach a class after this," said Mr. Widdoes.

Jeannette Fang is a fourth-year piano student.

FACULTY AND STUDENT NEWS

FACULTY

Faculty member **Emanuel Ax** (DIP '70, PGD '72, *piano*) and his wife, **Yoko Nozaki** (BS '70, MM '72, *piano*), were soloists with the Mostly Mozart Festival Orchestra, conducted by Louis Langrée, for the world premiere of Mark Morris's *Mozart Dances* on August 17-19. The evening-length work was part of the 40th Anniversary Mostly Mozart Festival.

Composition faculty member **Milton Babbitt** received the American Music Center's Founders Award at a ceremony in Manhattan in May.

Mentoring program director **Eric Booth** will be the keynote speaker for an international conference titled Music and the New Musicians, to be held November 8-10 in Glasgow, Scotland. The conference, funded by the Scottish Arts Council through the Youth Music Initiative, will provide a forum for examining the changing nature of the music world and the ways in which music organizations, musicians, and others involved must change with it.

Faculty member **Judith Clurman** (BM '77, MM '78, *voice*), conducted a performance on the Prism concert series at Central Synagogue in New York in May. Performers included Vocal Arts Department Director **Brian Zeger** (MM '81, *piano*), Deborah Voigt, **Emily Bruskin** (MM '03, GDIP '04, *violin*), **Julia Bruskin** (MM '03, *cello*), **Donna Kwong** (BM '00, MM '01, *piano*), and **Colin Fowler** (BM '03, MM '05, *organ*).

Faculty member **Jonathan Dawe's** (MM '91, DMA '95, *composition*) orchestral work *The Flowering Arts* was premiered in January by the Boston Symphony Orchestra under James Levine. The work was commissioned as part of the orchestra's 125th anniversary. Other recent premieres include *Gibbons, Gongs, and Gamelan* with the Manhattan School of Music Percussion Ensemble and *Concerto for the First Sunday of New Year* with the

Second Instrumental Unit.

Drama faculty member **Frank Deal** performed in the play *Six Years*, written by Sharr White and directed by Hal Brooks, and directed the 10-minute play *Three Guys and a Brenda*, written by Adam Bock, at the Humana Festival in March and April. Also at the festival, faculty member **Ellen Lauren** performed in the play *Hotel Cassiopeia*, written by Charles L. Mee and directed by Anne Bogart.

Pre-College violin faculty member **Shirley Givens** appeared as special guest artist in April at New York's Leonard Nimoy Thalia Theater. She performed music by Debussy as well as a group of songs by Noel Coward and Cole Porter arranged by her husband **Harry Wimmer** (DIP '50, *cello*). The event was a benefit for Doctors Without Borders.

Jazz faculty member **Wycliffe Gordon** received the Trombonist of the Year award in July at the 10th Jazz Journalists Awards dinner, held at B.B. King's Blues Club and Grill. Others nominated in his category included Robin Eubanks, Conrad Herwig, Roswell Rudd, and Steve Turre. Gordon also received an honorary doctorate from the University of Scranton (Penn.) at the school's commencement ceremony in May, for which he was the principal speaker.

Christopher Durang wrote the book and lyrics for *Adrift in Macao*, a new musical that receives its New York premiere at Primary Stages in January.

Drama faculty member **Michael Kahn's** production of Shakespeare's *Love's Labor's Lost*, featuring **Nick Choksi** (Group 39), **Michael Milligan** (Group 30), **Angela Pierce** (Group 26), and **Claire Lautier** (Group 25) and drama faculty member **Floyd King** was performed over the summer at the Shakespeare Theater in Washington, D.C., and then traveled to the Royal Shakespeare Company in Stratford-upon-Avon in August. Kahn was nominated for a Helen Hayes Award in Washington

for *Othello*. **Tom Story** (Group 27) was also nominated for *A Number*.

The Kalichstein-Laredo-Robinson Trio, with faculty member **Joseph Kalichstein** (BS '67, MS '69, *piano*), performed with the Claremont Trio—**Emily Bruskin** (MM '03, GDIP '04, *violin*), **Julia Bruskin** (MM '03, *cello*), and **Donna Kwong** (BM '00, MM '01, *piano*)—in April at Dalton Center Recital Hall, Western Michigan University.

Clarinet faculty member **Alan R. Kay** (BM '82, MM '83, *clarinet*; ACT '90, *orchestral conducting*) was a guest artist with America's Dream Chamber Artists in June at Weill Recital Hall. Other performers included **Dov Scheindlin** (BM '92, MM '94, *viola*), harp assistant faculty member **Bridget Kibbey** (BM '01, MM '03, *harp*), **Timothy Fain** (MM '00, *violin*), Cyrus Beroukhim, **Arash Amini** (MM '99, PS '00, *cello*), **Alexandra Knoll** (MM '98, *oboe*), **Michi Wiancko** (MM '02, *violin*), **Stephen Sas** (BM '92, MM '94, DMA '99, *double bass*), and **Rieko Aizawa** (MM '96, *piano*). A piece by faculty member **Behzad Ranjbaran** (DMA '92, MM '98, *composition*) was on the program.

Graduate studies faculty member **Philip Lasser** was the recipient of the 2006 Walter Hinrichsen Award from the American Academy and Institute of Arts and Letters. This award is given in collaboration with C.F. Peters Corporation for the publication of a work by an American composer.

Jazz faculty member **Wynton Marsalis** ('81, *trumpet*) debuted new music he wrote for the Orion String Quartet in May at Jazz at Lincoln Center's Frederick P. Rose Hall.

Drama faculty member **Marsha Norman's** book for the musical *The Color Purple* was nominated for a 2006 Tony Award.

In May, Pre-College faculty member **Adelaide Roberts** was joined by vocalist Danielle Woerner, guitarist Richard Udell, and harpist **Lydia Zotto** (a current Pre-College student) for a concert for the artist-in-residence program at the Holy Cross Episcopal Church in Kingston, N.Y. In June, Roberts and Udell performed on the Fine Arts at Old Dutch Church series in Kingston. The following month, Roberts performed solo recitals in Honolulu, while in August she was the guest pianist at the annual Blueberry Festival in Ellenville, N.Y.

Faculty member **Kent Tritle** (BM '85, MM '88, *choral conducting*, MM '88, *organ*) led the Choir and Orchestra of St. Ignatius Loyola in a performance of Mendelssohn's *Paulus* in May. The soloists were Christopher Feigum, **Susanna Phillips** (BM '03, MM '04, *voice*) and **Sasha Cooke** (MM '06, *voice*).

Drama faculty member **Robert Neff Williams** received an honorary doctorate in May from his alma mater, the University of South Dakota in Vermillion.

Drama faculty members **Ralph Zito** (Group 14) and **Wendy Waterman** were vocal coaches for the Lincoln Center Theater production of Clifford Odets' *Awake and Sing!* Zito was vocal consultant for Shakespeare's *King Lear*, directed by Robert Falls, which opens this month at

the Goodman Theater in Chicago.

STUDENTS

Niccolo Athens, a bachelor's degree candidate in composition, was one of 10 student composers named as winners in the 54th annual BMI Student Composer Awards in May. As the youngest winner in the competition, he was awarded the special Carlos Surinach Prize for his composition *Robert Kahn's Violin*, for violin and orchestra. His work *Blind Canvas*, for viola and piano, was premiered by the principal violist of the San Antonio Symphony, Allyson Dawkins, at Trinity University.

Piano student **Stephen Beus** won the Max I. Allen Classical Fellowship in March.

Dance students **Anthony Bryant**, **Brett Perry**, **Shamel Pitts**, and **Christopher Vo** performed works by Eliot Feld with his Ballet Tech at the Joyce Theater in New York in June.

First-year master's degree student **Jennifer Cho** was one of 77 recent bachelor degree recipients from across the country to be named as scholars in the Jack Kent Cooke Foundation Graduate Program. As a Cooke Scholar, Cho, a violinist who studied with Stephen Clapp as a Juilliard undergraduate and is now studying with Robert Mann, will receive a scholarship covering tuition, room, board, fees, and books—up to \$50,000 annually—for up to six years. She earned a B.M. in May.

First-year dance student **Norbert de la Cruz III** won first place in the non-classical dance category of the 18th annual Los Angeles Music Center Spotlight Awards, and first place in the dance category of the Emerging Young Artists Awards. He received \$6,000 and \$20,000 for the awards, respectively.

Pre-College students **Roy Femenella**, **Thomas Reeves**, **Conrad Tao**, **Peng-Peng Gong**, and **Sunbin Kim** were recipients of 2006 ASCAP Foundation Morton Gould Young Composer Awards. College Division students **Michael Gilbertson**, **Huang Ruo**, **Michael Brown**, **Brandon Ridenour**, and **Ryan Gallagher** were also honored.

Harp student **Michelle Gott** performed *Concertino* for harp and concert band, a new work by Kevin Kaska, at Carnegie Hall in April.

The new-music ensemble Avian Orchestra held a CD release party and concert in July at the Stone, a New York venue, for their new recording, *Aethletics*, featuring new music inspired by sports. Included is D.M.A. candidate **Ray Lustig's** piece *You Catching?*, which explores the world of sport-fishing and is a memorial to his grandfather, who was an avid leisure fisherman on Long Island. The work's narration is based a text adapted by Ana Berlin from fishing reports out of Montauk.

Adam Szymkowicz's (Playwrights '07) play *Pretty Theft* received its world premiere at the Capital Fringe Festival in Washington in July. The production was directed by Christopher Snipe. Also over the summer, Mr. Szymkowicz's plays *Nerve* and *Food for Fish*, originally developed at Juilliard, were produced in New York City.□



PHOTO: CAROL ROSS/66

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FOCUS

by Greta Berman

ON ART

Sampling the Riches of the Fall Season

THE year 2006 has so far been a celebratory one—at least where the arts are concerned. While the concert halls have been reverberating with the sound of Mozart’s music, in honor of the 250th anniversary of his birth, museums have been observing the 400th birthday of Rembrandt Harmensz van Rijn (1606-69) by featuring his art.

Rembrandt’s renown in today’s art world is rivaled only by that of Leonardo da Vinci. The Dutch artist, unique among his peers, dealt with wide-ranging themes in his art; nothing escaped his penetrating gaze. Most 17th-century Netherlandish artists confined themselves to only one field of painting, such as still life, portraiture, landscape, or genre (scenes from everyday life), but Rembrandt did it all.

At least three Rembrandt exhibitions will be taking place in New York this fall.

The Morgan Library and Museum will be showing about 300 of their splendid works on paper in two separate exhibits. “Celebrating Rembrandt: Etchings from the Morgan” and “From Rembrandt to van Gogh: Dutch Drawings from the Morgan” are on view through October

1. The shows include examples of the master’s portraiture, Biblical illustrations, genre scenes, nudes, and landscapes. The first opens with Rembrandt’s early portraits from his student days, comprising mainly self-portraits and depictions of his own family. Of the numerous Biblical scenes, the most famous is the so-called *Hundred Guilder Print*, 1647-49 (officially titled *Christ Preaching*). This etching, a turning point in the artist’s career, marks the emergence of printmaking as an independent art form in relation to painting. Here Rembrandt portrays Christ preaching to the poor, illustrating the Gospel’s teaching that the last shall be first. A rich young man ponders the scene, while Rembrandt includes a camel in the background, alluding to Christ’s statement to his apostles that it is easier for a camel to pass through the eye of a needle than for a rich man to get into heaven. Because Rembrandt, in a manner unusual for a Protestant, emphasized visual meanings of the Bible, some have equated this print with a Catholic altarpiece.

Rembrandt’s fascination with those on the fringes of Dutch society is further demonstrated in several works. Numerous genre and landscape scenes follow. The show ends with

the artist’s late, psychologically intense portraits. The Metropolitan Museum also pays tribute to Rembrandt in a show titled “Rembrandt and his Circle:



Photo: Roland Halbe. Courtesy the Guggenheim Museum



Courtesy the Metropolitan Museum of Art

Clockwise from top left: Lois and Richard Rosenthal Center for Contemporary Art, Cincinnati, 1997–2003, courtesy Zaha Hadid Architects, London; Rembrandt: *Self-Portrait in a Cap*, 1630, etching, The Pierpont Morgan Library; Jack Kirby: *Fantastic Four* #50, May 1966, comic book cover, collection of Michigan State University Libraries; Maurice de Vlaminck: *Harvest*, 1904, oil on canvas, private collection.

Drawings and Prints,” on view until October 15. Here we can see a selection of 58 drawings and prints—44 of them by Rembrandt—from the museum’s own collection.

The Morgan deserves special mention apart from the Rembrandt exhibitions. The museum itself is the subject of one of its own ongoing exhibitions. After having been closed for renovation for four years, it reopened in April. Renzo Piano’s acclaimed design is, in a way, comparable to that of I. M. Pei in his additions to the Louvre and the National Gallery in Washington, D.C., and Yoshio Taniguchi, in his remodeling of New York City’s Museum of Modern Art. Instead of attempting to imitate existing structures, all three chose contemporary design, employing vast walls of glass to reflect the vitality of the cities outside.

In addition, the Morgan’s permanent collection houses important musical, artistic, literary, and histori-

cal works. These include original scores by Mozart and Beethoven; medieval, Renaissance, and Baroque drawings; and three Gutenberg Bibles.

The Solomon R. Guggenheim hosts at least two noteworthy exhibitions this fall. The first, “Zaha Hadid,”



Courtesy the Morgan Library



TM and © 2006 Marvel Characters, Inc. Used with permission. Courtesy the Jewish Museum.

on view through October 25, is a show of architectural drawings, paintings, and models by the Iraqi-born architect whom *The New York Times* has called “a Diva for the Digital Age.” The second, a Jackson Pollock exhibition, closes on September 29. Instead of featuring Pollock’s large canvases, this show concentrates on the painter’s smaller works on paper.

On quite a different note, the Jewish Museum will feature “Superheroes: Good and Evil in American Comics” and “Masters of American Comics,” both opening on September 15 and on view through January 28, 2007. The latter began as a collaboration between two Los Angeles museums; the press release calls this a “landmark” exhibition, the first major museum exhibition of one of “America’s great art forms.” It will

be held in two parts, one at the Jewish Museum and one at the Newark Museum, and will feature more than 600 original works by 14 artists, including Winsor McCay, Lyonel Feininger, George Herriman, Charles M. Schulz (originator of “Peanuts”), Will Eisner, and R. Crumb.

The drawings, proofs, and printed newspaper pages will be divided chronologically between the two museums: comic strips from the first half of the 20th century at Newark, and comic books from the 1950s and beyond at the Jewish Museum.

The Met will also host an exciting exhibit titled “Cezanne to Picasso: Ambrose Vollard, Patron of the Avant-Garde,” from September 14 through January 7.

Vollard (1866-1939) a celebrated Paris dealer, bought and sold works by Cezanne, Bonnard, Degas, Gauguin, van Gogh, and others. The show includes seven paintings from Vollard’s 1895 Cezanne exhibition, a triptych from his 1896 Van Gogh retrospective, and Gauguin’s masterpiece, *Where Do We Come From? What Are We? Where Are We Going?* It will also feature works from Picasso’s first French exhibit in 1901, Matisse’s first solo show in 1904, and numerous portraits of Vollard by major artists. Dozens of ceramics, sculptures, prints and artists’ books commissioned by Vollard will complete the show, which has been co-organized by the Art Institute of Chicago and two Paris museums.

The foregoing list represents only a fraction of the diverse art New York City has to offer. It is meant only as an appetizer for the rich feast that the art world has in store for us this season:

- Morgan Library and Museum: 225 Madison Avenue (at 36th Street).
- Metropolitan Museum of Art: 1000 Fifth Avenue (at 82nd Street).
- Solomon R. Guggenheim Museum: 1071 Fifth Avenue (at 89th Street).
- Jewish Museum: 1109 Fifth Avenue (at 92nd Street).



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

ALUMNI NEWS

DANCE

2000s

Laura Mead (BFA '06) has joined the American Repertory Ballet in New Jersey for the 2006-07 season.

Bennyroyce Royon (BFA '06) performed with the Carolyn Dorfman Dance Company of New Jersey at the Yard in Martha's Vineyard in July. He taught at the Evergreen City Ballet Academy in Seattle in July and August. Royon can be seen dancing in two Metropolitan Opera productions this season: *The First Emperor*, choreographed by Duo Duo Huang, and *Madama Butterfly*, choreographed by Carolyn Choa.

Dominic Santia (BFA '06) has joined La La La Human Steps in Montreal.

Brian McNeal (BFA '05) finished his first season with Ballet Theater Munich in Germany where **Loni Landon** (BFA '05) is also a member.

Luke Wiley (BFA '05) performed in Chris Elam's *Throw People* at Performance Space 122 in May.

Luis Rodriguez (BFA '02) worked with Portuguese choreographer Bruno Listopad in Holland for performances at the Korzo Theater. He and **Kristin Swiat** (BFA '03) created a duet with Australian choreographer Prue Lang and visual artist Matthieu Briand, which was part of Temps d'Image Festival in Paris in October 2005.

Darrell Moultrie (BFA '00) and **Robert Garland** (BFA '83) were among the dancers to perform a benefit concert for the New Orleans Center for Creative Arts in April at the Ailey Citigroup Theater in New York.

Michael Snipe Jr. (BFA '00) is in the touring production of the Twyla Tharp musical *Movin' Out*, as the swing for all three principal roles. He has already danced the role of Tony on tour.

Anne Zivolich (BFA '00) was nominated for the 2006 Bay Area Isadora Duncan Dance Awards for best individual performance. The nomination recognizes Zivolich for her 2005 San Francisco season performances with O.D.C. Dance.

1990s

Jessica Lang's (BFA '97) *To Familiar Spaces in Dream* was performed by the Richmond (Va.) Ballet in March.

Lorin Latarro-Lev (BFA '97) was the associate choreographer for the American Musical Theater of San Jose's production last November of *West Side Story*, in which she played the role of Rosalia. She joined the Broadway company of *Spamalot* upon the closing of *Movin' Out* and will be a part of the Broadway cast of *A Chorus Line* this fall. Latarro-Lev co-wrote and choreographed the opening number for the annual Easter bonnet competition at the New Amsterdam Theater.

Christina Paolucci (BFA '95) was a faculty member of the East Coast Committee's Cecchetti Council of America conference last March at the University of Maryland, College Park. She was recently appointed associate director of New York Theater Ballet.

Faith Pilger (BFA '95) was hired by Pilobolus to perform the duet *Symbiosis*

Alumni News is compiled and edited by Jennifer Fuschetti. Submit recent news by e-mail to: journal@juilliard.edu with "alumni news" in the subject heading. Items may be edited for content and length; please limit items to 175 words. You may also fax your typed announcements to (212) 769-6422, or mail to: The Juilliard Journal, The Juilliard School, Room 442A, 60 Lincoln Center Plaza, New York, NY 10023-6588. Address changes must be mailed to the Office of Alumni Relations or e-mailed to alumni@juilliard.edu.

with Otis Cook at the Summer Stages Dance Gala in Boston in March. Her photo will appear in the new Pilobolus calendar. Her new company, Fearliss Productions, performed Act 1 of *Grimm* at Central Connecticut State University's Torp Theater in March. In May she performed a new duet choreographed in collaboration with **Rebecca Stenn** (BFA '90) at the 92nd Street Y. She also appeared in *Audio Ballerinas* that month with Benoit Maubrey's Die Audio Gruppe as part of Lower Manhattan Cultural Council's Sitelines Festival. *Audio Ballerinas* features electro-acoustic tutus that create sound by interacting with their environment, including sensors which respond to the light of the sun.

Overture by **Robert Battle** (BFA '94) opened the Battleworks Dance Company program in February at Skidmore College Dance Theater. Jeanne Ruddy Dance gave a concert of works by Battle and **Peter Sparling** (BFA '73), among other choreographers, in April at the Performance Garage in Philadelphia.

Henning Rübsum (BFA '91) was named resident choreographer of Hartford City Ballet. He was featured in *Behind the Curtain*, a dance documentary that opened in Berlin in April and had its U.S. premiere at the Napa Film Festival in July. In May, his work *Burque Bosque*, to music by **Beata Moon** (BM '90, *piano*) received its premiere by Keshet Dance Company in Albuquerque, N.M. In June he performed his solo work in London and taught dance technique and dance composition for the ODC/Dance Summer Youth Intensive in San Francisco. He also choreographed a new work for ODC's junior company. He joins Juilliard's Evening Division faculty this fall.

1980s

Kim Chapman (BFA '88), artistic co-director of Vineland (N.J.) Regional Dance Company, presented *Dancing On...* in March at the Frank Guaracini Jr. Fine and Performing Arts Center at Cumberland County College in Vineland. The gala evening included nine pieces with about 25 local dancers and three new ballets.

Neta Pulvermacher's ('85) Neta Dance Company performed at Dance New Amsterdam in New York in June. The company presented the 2006 A.W.A.R.D. Show Grant to La Manga Video and Dance Company of Mexico in May.

Ze'eva Cohen (DIP '66) was one of the panelists that selected the winner.

Megan Williams (BFA '84) staged Mark Morris's *Gloria* at the Purchase Performing Arts Center at SUNY-Purchase in April. The Purchase Dance Corps, Symphony, and Chorus performed.

Michael Schumacher (BFA '83) taught workshops on improvisation and composition at the One Body, One Career summer intensive in July in Amsterdam.

Liz Maxwell (BFA '82) has recently been appointed to a tenure-track, assistant professor position in somatics and dance at Chapman University in Orange, Calif. In December, Maxwell, who holds an M.F.A. in dance from the University of Washington, became certified in Laban/Bartenieff Movement Analysis. Next month she will present a paper at an international Laban conference to be held in Rudolf von Laban's birthplace of Bratislava, Slovakia.

1970s

Bebe Neuwirth ('77) joined the Rhode Island Philharmonic and conductor Francisco Noya in April at the Providence Performing Arts Center, singing the music of Kurt Weill and John Kander and Fred Ebb.

Idalee Hutson-Fish ('74) led the Whitman College dance production class to create an evening of dance in May in Walla-Walla, Wash. Works by Hutson-Fish, John Passafuime, and **Peter de Grasse** (BFA '00) were presented. Two scores by George Skipworth were performed.

Saeko Ichinohe (DIP '71) Dance Company performed at the Ailey Citigroup Theater in New York in April.

1960s

Jennifer Muller (BS '67) and her dance troupe performed with the New York City Gay Men's Chorus in June at Avery Fisher Hall.

Elizabeth Bergmann (BS '60), current head of Harvard's dance program, traveled to Trinidad and Tobago for the 11th year to conduct workshops and co-organize the annual International Dance Festival.

Carol Egan (BS '60) received a N.E.A. Arts Journalism Fellowship to attend the Institute for Dance Criticism at the American Dance Festival in Durham, N.C., this summer. Egan lives in Hawaii where she writes about dance for *The Honolulu Advertiser*.

DRAMA

2000s

Tommy Smith (Playwrights '06) was selected to attend the 2006 Eugene O'Neill National Playwrights Conference in July, where his play *Air Conditioning*, developed at Juilliard, was presented alongside *False Creeds*, a play written by incoming playwright fellow Darren Canady. Canady's play featured Group 35 alumna **Rachel Nicks**. Smith's play *The Tale*, performed at the O'Neill, was seen earlier in the summer at the Williamstown Theater Festival.

In August, **Nick Westrate** (Group 35) appeared in a production of *The Merchant of Venice*, directed by Daniel Fish, at the California Shakespeare Festival.

In July, New York's Babel Theater Project presented the world premiere of **Jessica Brickman**'s (Playwrights '05) *The Insomnia Play*. Brickman is currently a staff writer on *Studio 60 on the Sunset Strip*, a new series created by Aaron Sorkin that premieres this fall and stars Matthew Perry and **Bradley Whitford** (Group 14).

Colby Chambers (Group 34) appeared Off Broadway last spring in *Dog Sees God*, a new play by Bert V. Royal and directed by Trip Cullman.

Last year, **Keith Eric Chappelle** (Group 34) appeared in the Acting Company's touring productions of Alexander Dumas's *The Three Musketeers*, adapted by **Linda Alper** (Group 4) and directed by faculty member Eve Shapiro, and Shakespeare's *Macbeth*, directed by **Casey Biggs** (Group 6) and co-directed by **Pamela Nyberg** (Group 9). Both productions also featured **Matt Bradford Sullivan** (Group 15), and the fights were directed by drama faculty member Felix Ivanov. Faculty member Wendy Waterman was the voice and text consultant.

Jessica Collins (Group 34) can be seen as a series regular this fall in the new ABC series *The Nine*.

Oscar Isaac (Group 34) will be seen this winter opposite Keisha Castle-Hughes in *The Nativity Story*, a feature film written by Mike Rich and directed by Catherine Hardwicke. Isaac will also appear opposite Paddy Considine in *PU-239*, a Beacon Pictures film written and directed by Scott Z. Burns.

Serena Reeder (Group 34), who was

seen last spring in the feature film *Get Rich or Die Tryin'*, is currently finishing an independent film, *Capers*, and stars opposite Anthony LaPaglia in the feature film *The Architect*, which was screened at the Tribeca Film Festival in May. She has a role in the upcoming independent film *Weapons* alongside Paul Dano and Nick Cannon.

David Townsend (Group 34) and **Charles Borland** (Group 30) appeared together last month in New York productions of the Norwegian dramas *Rosmersholm*, written by Henrik Ibsen and directed by Timothy Douglas, and Jon Fosse's *deathvariations*, translated and directed by Sarah Cameron Sundé. Borland will be seen later this fall in the national tour of *Twelve Angry Men*.

Rutina Wesley (Group 34) can be seen this fall in the Broadway premiere of *The Vertical Hour*, a new play by David Hare, directed by Sam Mendes and starring Julianne Moore.

David Folwell's (Playwrights '04) play *Drug Buddy*, developed at Juilliard, will be produced in New York this month at the Cherry Lane Theater. The production will be directed by Alex Kilgore and will feature Group 28 alumnus **Patch Darragh**.

Noah Haidle (Playwrights '04) won the 2005 Helen Merrill Award for emerging playwrights. His play, *Vigils*, will open at Chicago's Goodman Theater next month in a production to be directed by Kate Whoriskey. The play will receive its East Coast premiere in January 2007 at Woolly Mammoth Theater in Washington, in a production directed by Colette Searls.

Steve Harper (Playwrights '04) completed production on *Betty on the Bed*, his first short film as actor, writer and director. Harper was recently awarded a Yaddo fellowship and his play *The Escape Artist's Children*, developed at Juilliard, was read at the Wellfleet Harbor Actors Theater on Cape Cod in June.

Gillian Jacobs (Group 33) appeared in June at New York's Rattlestick Theater in *Cagelove*, a new play by Christopher Denham, directed by **Adam Rapp** (Playwrights '00).

Mahira Kakkar (Group 33) can be seen this month in Chekhov's *The Three Sisters*, directed by Irene Lewis, at Baltimore's Center Stage Theater.

Kevin O'Donnell (Group 33) appeared over the summer in Shakespeare's *Hamlet*, directed by Eleanor Holdridge, at Shakespeare & Company in Lenox, Mass.

In June, **Jeff Biehl** (Group 32) appeared in *I Have Loved Strangers*, a new play by Anne Washburn that was part of Clubbed Thumb's Summerworks Festival at the Ohio Theater in New York.

In May, **Jessica Chastain** (Group 32) starred opposite Al Pacino in a limited run of Oscar Wilde's *Salome*, directed by Estelle Parsons, in Los Angeles. The production was also filmed for a documentary that is scheduled to appear at the Cannes Film Festival in 2007.

The Public Theater presents the world premiere of **Julia Cho**'s (Playwrights '03) play *Durango* this fall. The production will be directed by Chay Yew, who also directed a production of Cho's play *The Winchester House* at Theater at Boston Court in Pasadena in May. Cho's play *The 100 Most Beautiful Names of Todd*, developed for Juilliard's centennial, was produced as part of the Ensemble Studio Theater's one-act play festival in May. Next spring, her latest play, *The Piano Teacher*, will receive its world premiere at South Coast Repertory in Costa Mesa, Calif.

Alex Correia (Directing '03) recently directed Sam Shepard's *A Lie of the Mind* at Thriftshop Theater Workshop in New York.

SPOTLIGHT ON
LESLIE DREYER

Drawing on Experience

YOU know those folks who travel a straight-arrow path in life? The ones who always know exactly where they're headed? Leslie Dreyer (Diploma '50, *violin*) isn't one of them. Mind you, he's not complaining. Dreyer will retire this spring after 46 seasons with the Metropolitan Opera Orchestra, 30 of them as associate principal second violin—not a bad track record for a guy who got booted from the Juilliard Orchestra for cutting rehearsals and lost his scholarship for hustling chess in the lounge and ping-pong in the International House gym.

Music and storytelling are embedded in Dreyer's DNA. His grandmother's first cousins included the violinist Mischa Elman and pianist Mischa Levitzky; his grandfather's uncle was the Yiddish writer Sholom Aleichem. (Dreyer's mother, who played the piano by ear without a lesson in her life, divorced his Romanian father, a bootlegger during Prohibition, when Dreyer was a year old—but that's another story.) A Russian movie called *Beethoven Concerto* prompted young Dreyer to switch from piano lessons to violin when he was 8, and he served as concertmaster of both the Erasmus Hall High School Orchestra in Brooklyn and the All-City High School Orchestra. In fact, his violin grades at Juilliard were stellar—but that C-minus in orchestra made him eligible to be drafted into the Marine Corps in 1951 during the Korean War.

But his mother was a Communist—"she had sent me to three left-wing camps when I was a kid; what did I know?"—so Dreyer wasn't sent to Korea. His drawing talent was put to use at Camp Lejeune, where he spent two years illustrating top-secret instruction manuals and maps and became a corporal. He also played *a cappella*—"always a Bach gavotte or something"—for the outdoor boxing matches. "I have photos of that and it's bizarre," he says. "Everyone's sitting there guzzling cans of beer and smoking cigars, and I'm standing there playing the violin."

After brief stints with the New Orleans Symphony and the National Symphony, Dreyer returned to the New York City freelance musician's life, juggling Radio City Music Hall gigs, the Kohon String Quartet, and the Symphony of the Air—"competing with guys from the NBC Symphony who had lost their jobs when Toscanini retired." He recorded with singers such as Paul Anka, Patti Page, and Tony Bennett, and was the lead violin with the Copacabana Strings in the late '50s—"I'd be playing a lyrical ballad while people were getting beat up in the back room." In the summer, there was good money to be made at the famed Catskills resorts, playing with the likes of Robert Goulet, Sammy Davis Jr., and Marlene Dietrich

(who made all the musicians get down on the floor and do yoga exercises because she thought they were too fat).

Dreyer eventually tired of freelancing, and was earning an M.A. in musicology at Columbia with an eye toward teaching when he happened to run into a fellow musician on the subway who casually mentioned the Met was auditioning—and that very day was the finals. "I needed a shave



Leslie Dreyer in the early 1950s.

and looked like hell, but I ran home to Brooklyn to grab my fiddle and put on my only suit," Dreyer recalls. He played Brahms and Bach, sight-read some *Tannhäuser* excerpts—and was offered a contract on the spot. It was 1960.

"I hate to sound like 'that was the golden era,' you know?" Dreyer says. "But it was Albanese, Milanov, Tebaldi, Corelli, Nielsen, Bergonzi—night after night." He recalls the thrilling debuts of Pavarotti and of Sutherland, as well as the awful day in 1988 when a patron plunged to his death from a balcony during an intermission of Verdi's *Macbeth*. And he once stood on a chair in the orchestra pit during intermission to hold hands with Marian Anderson, who was sitting in the front row on the last night in the old opera house—"there were tears on both sides of the railing," he wrote, in his recounting of the event for *Classical Singer* magazine.

Retirement will bring Dreyer, who turns 76 next month, more time for writing—"more than letters to *The New York Times*," he laughs. (For the record, 25 of them—signed Les Dreyer—have been printed in the past two years.) He has contributed many anecdotes and articles to publications such as *Opera News* and *Classical Singer*, and his cartoons—expanded from irreverent doodles in the second-fiddle parts in the Met pit—have entertained readers of *The Juilliard Journal* for years (one of them is on Page 2). "I'm like a cat," muses Dreyer—"always getting another chance at life."

— Jane Rubinsky

Graham Hamilton (Group 32) appeared during the summer with **Bryan Cogman** (Group 30) in *Two Gentlemen of Verona* at the Shakespeare Festival/L.A. The production was directed by the festival's producing artistic director **Ben Donenberg** (Group 10). In August, Hamilton took over the Shakespeare roles his former classmate, **Michael Urie** (Group 32), was performing in repertory at the Old Globe in San Diego.

Group 32 classmates **Julie Jesneek** and **Michael Urie** appeared together at San Diego's Old Globe Theater over the summer in productions of Shakespeare's *Othello*, *Titus Andronicus*, and *A Midsummer Night's Dream*. In August, Urie returned to Los Angeles to continue work on *Ugly Betty*, a new fall series on which he'll appear with Vanessa Williams. He can also be seen in the independent film *WTC View*, written and directed by Brian Sloan and available now on DVD.

Kristin Kelly's (Directing '03) documentary film *Asparagus! (A Stalk-umentary)* received its world premiere at the Full Frame Documentary Film Festival in April and was screened in New York at the Anthology Film Archives in July. The documentary was also screened online as part of the Media That Matters Film Festival, where it won the Kellogg Foundation Good Food Film Award. Kelly collaborated with faculty member **Ed Bilous** (MM '80, DMA '84, *composition*) on the film's score.

Luke Macfarlane (Group 32), who finished an Off-Broadway run at Playwrights Horizons this summer in *The Beautiful World Is Hushed*, a new play by Keith Bunin, will be featured this fall on the ABC drama *Brothers & Sisters*, created by Jon Robin Baitz.

Ellen Melaver (Playwrights '03) is a staff writer for the new ABC television drama *What About Brian*, starring Barry Watson, which premiered last spring.

In May, **Joaquin Perez Campbell** (Group 32) and **Nicole Lowrance** (Group 30) appeared in *Columbinus*, written by Stephen Karam and P.J. Paparelli and directed by Paparelli, at New York Theater Workshop.

David Adjmi's (Playwrights '02) play *Elective Affinities* was produced by the Royal Shakespeare Company last spring before transferring to Soho Theater in London. The production was directed by Dominic Cooke. His new play, *The Evildoers*, will be produced this season by the Woolly Mammoth Theater in Washington. Adjmi, a Sundance Institute fellow over the summer, will be a Jerome Fellow in Minneapolis in 2007.

Craig Baldwin (Group 31) appeared this summer at New York's Irish Repertory Theater in a production of John B. Keane's *The Field*, directed by Ciaran O'Reilly.

Playwrights Horizons will present the New York premiere of **Tanya Barfield**'s (Playwrights '02) latest play, *Blue Door*, this month. The production will be directed by Leigh Silverman. The play had its premiere, directed by Leah C. Gardiner, at South Coast Repertory last spring. Barfield was a Sundance Institute fellow this summer.

In July, **Etan Frankel**'s (Playwrights '02) new play, *The Fearless*, appeared as part of the New York Summer Play Festival (SPF) in a production directed by Scott Schwartz.

In July, **Frank Harts**' (Group 31) band, Stemsel Bros., appeared with Indian-American singing sensation Manu Narayan at the Bollywood Fashion Awards in New York.

In July, **James Martinez** (Group 31) appeared opposite **Lauren Lovett** (Group 23) at the Pennsylvania Shakespeare

Festival in *As You Like It*, directed by Russell Treyz.

Samantha Soule (Group 31) is appearing this month in Washington with the Shakespeare Theater Company in Ibsen's *An Enemy of the People*, directed by Kjetil Bang-Hansen and translated by Rick Davis and Brian Johnston. Soule appeared in New York earlier in the summer with **Denis Butkus** (Group 31) in *Three Sisters*, a new play by Daniel Reitz, directed by **Daniel Talbott** (Group 31).

Francine Volpe's (Playwrights '02) new play, *The Given*, will be presented next month in New York at Studio Dante. The production will be directed Michael Imperioli and Zetna Fuentes.

Sarah Grace Wilson (Group 31) appeared last spring at the Old Globe in San Diego in Harry Kondoleon's play *Christmas on Mars*, directed by Kristen Brandt.

Steve Boyer (Group 30) appeared last spring in *Act a Lady*, a new play by Jordan Harrison and directed by Anne Kauffman, at the Humana Festival in Louisville, Ky.

Cusi Cram's (Playwrights '01) play *Lucy and the Conquest*, developed at Juilliard, had its premiere over the summer at the Williamstown Theater Festival in a production directed by Suzanne Agins.

Michael Goldstrom (Group 30) is in *Press or Say Two*, an independent film which was screened at the Tribeca Underground Film Festival in May. He is also featured in the film *Approaching Union Square*, which will be screened this month at the Montreal Film Festival.

Katie Kreisler (Group 30) can be seen opposite Alan Cumming and Deborah Harry in the independent film *Full Grown Men*, directed by David Munro. The film was screened at the Tribeca Film Festival last spring and at the CineVegas Film Festival in June. Kreisler also appeared in an episode of the CBS weekly drama *Without a Trace* last spring.

Anthony Mackie (Group 30) is in the THINKFilm movie *Half Nelson*, starring Ryan Gosling and directed by Ryan Fleck, and the upcoming Sony Pictures basketball drama *Crossover*, directed by Preston A. Whitmore II. Mackie can also be seen this fall opposite Matthew McConaughey in the Warner Bros. football ensemble *We Are Marshall*, directed by McG.

Lee Pace (Group 30) can be seen this fall opposite Toby Jones, Sandra Bullock, and Daniel Craig in the new Truman Capote biopic, *Infamous*, written and directed by Douglas McGrath and based on the book by George Plimpton. The film also features alumnus **John Benjamin Hickey** (Group 18).

John Rolle (Group 30) and **Erin Gann** (Group 28) appeared last spring in Aeschylus' *The Persians*, directed by Ethan McSweeney, at the Shakespeare Theater Company in Washington.

Tracie Thoms (Group 30) can be seen in the 20th Century Fox feature film *The Devil Wears Prada*, starring Meryl Streep and directed by David Frankel.

In July, **Rosemarie Andress** (Directing '00) directed *A Wife's Tale*, written by Christina Ham, as part of the 2006 Summer Play Festival (SPF) on 42nd Street in New York City.

Alexandra Cunningham (Playwrights '00) returns this fall as a head writer for the ABC weekly series *Desperate Housewives*, which stars Group 13 alumna **Marcia Cross**.

Glenn Howerton (Group 29) will return to a second season of the FX sitcom *It's Always Sunny in Philadelphia*, a series he stars in, continues to write for, and co-created last year.

In May, **Sean McNall** (Group 29)

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appeared in a new production of Friedrich Schiller's *Mary Stuart*, translated by Michael Feingold, at the Pearl Theater Company in New York.

Jesse Perez (Group 29) appeared over the summer in the Shakespeare Theater Company's production of *Pericles*, directed by Mary Zimmerman, at Carter Barron Amphitheater in Washington.

Adam Rapp (Playwrights '00) continues to write for the Showtime series *The L Word*, which features **Dallas Roberts** (Group 23). Later this year, Playwrights Horizons will present the New York premiere of Rapp's latest play, *Essential Self-Defense*. The production will be directed by Carolyn Cantor.

1990s

Brooke Berman's (Playwrights '99) new play *Hunting and Gathering* will premiere Off Broadway at the Darryl Roth Theater this fall. The production will be directed by Leigh Silverman. Berman's play *Out of the Water* received a workshop in New York this summer with *Naked Angels*, directed by Trip Cullman.

In June, **Patch Darragh** (Group 28) appeared at the Old Globe in San Diego in a production of Richard Greenberg's play *The Violet Hour*, directed by Carolyn Cantor. Darragh was also seen last spring on the NBC drama *Law & Order: Criminal Intent*.

Damon Gupton (Group 28) has been appointed assistant conductor of the Kansas City Symphony. Over the summer, he appeared in *Treason*, a new play by Sallie Bingham, at the Perry Street Theater in New York. He also filmed *Drift*, a pilot for ABC, starring Chazz Palminteri, and recently made a guest appearance on the NBC series *Conviction*.

Tim McGeever (Group 28) is currently appearing in the national tour of *The Lion King*.

Elizabeth Reaser (Group 28) is a cast regular on the new TNT dramatic series *Saved*, which premiered over the summer.

Eunice Wong (Group 28) appeared last spring in the Target Margin Theater's new production of Goethe's *Faust, Parts One and Two*, at Classic Stage Company in New York. The new translation was by Douglas Langworthy and the production was directed by David Herskovits.

Ron Fitzgerald's (Playwrights '98) Obie Award-honored play, *Cyclone*, was presented last spring in New York at Studio Dante. The production was directed by Brian Mertes.

David Lindsay-Abaire (Playwrights '98) is writing the book for the musical *High Fidelity*, which opens at Boston's Colonial Theater in October before coming to Broadway in December. The production will be directed by Walter Bobbie. Lindsay-Abaire's most recent play, *Rabbit Hole*, finished its Broadway run last spring and was nominated for five Tony Awards, including best play.

Andrew McGinn (Group 27), **Jacob Fishel** (Group 34), and Group 35 classmates **Mike Markham** and **Clancy O'Connor** appeared together this summer in the Public Theater's production of Shakespeare's *Macbeth*, directed by Moises Kaufman, in Central Park. McGinn will be seen again later this year with **Denis Butkus** (Group 31) in Lincoln Center Theater's production of Tom Stoppard's play *Coast of Utopia*, directed by Jack O'Brien.

Orlando Pabotoy (Group 27) co-wrote and directed a new clown project, *Creation*, in New York last month. Pabotoy is the head of movement for the graduate program at Cal State Long Beach.

Greg Wooddell (Group 27) appeared

in the new Terrence McNally play, *Some Men*, at the Philadelphia Theater Company in May. The production was directed by Philip Himberg.

Daniel Goldfarb (Playwrights '97) wrote the book for a new musical, *Jerry Christmas*, which received its world premiere workshop at New York Stage and Film over the summer. Music and lyrics for *Jerry Christmas* are by Andrew Lippa and the project was directed by David Warren. Goldfarb is also the co-writer with Martin Short of the book for *Martin Short: Fame Becomes Me*, a new musical that premiered in San Francisco last spring, was then seen in Toronto and Chicago, and opened on Broadway in August. The production was directed by Scott Wittman.

Leah Ryan's (Playwrights '96) new adaptation of Aeschylus' *The Oresteia* was performed at New York Stage and Film over the summer in a production directed by Jen Wineman.

Opal Alladin (Group 25) appeared over the summer in *Susan and God*, a play by Rachel Crothers, directed by Jonathan Bank, at the Mint Theater Company in New York.

Sean Arbuckle (Group 25) appeared in Dion Boucicault's 1841 play *London Assurance*, directed by Brian Bedford, at the Stratford Festival in Canada last season.

David Auburn (Playwrights '96) wrote the feature film *The Lake House*, directed by Alejandro Agresti and starring Sandra Bullock and Keanu Reeves.

Stephen Belber's (Playwrights '96) new play, *A Small, Melodramatic Story*, will receive its world premiere this fall in New York by the Labyrinth Theater Company. The production will be directed by Lucie Tiberghien. Belber, a Sundance Institute fellow over the summer, is currently completing a film based on journalist Dexter Filkins' *New York Times Magazine* article "The Fall of the Warrior King" for Tom Cruise's production company.

In June, **David Conrad** (Group 25) appeared in a revival of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, directed by Paul Mullins, at the New Jersey Shakespeare Festival. Conrad returns this fall as a series regular in the CBS weekly series *The Ghost Whisperer*.

In August, **Kate Jennings Grant** (Group 25) appeared with **Tom Story** (Group 27) in a revival of Wendy Wasserstein's play *The Heidi Chronicles*, directed by Maria Mileaf, at the Berkshire Theater Festival. Jennings Grant also appeared this spring with her Group 25 classmate **Opal Alladin** in *United 93*, a Universal Pictures film directed by Paul Greengrass.

Julia Jordan's (Playwrights '96) new play, *Dark Yellow*, was presented last spring in New York at Studio Dante in a production directed by Nick Sandow. Her musical adaptation of *Sarah, Plain and Tall* returned in an Off-Broadway encore production at the Lucille Lortel in June.

In July, **Michael Tisdale** (Group 25) appeared at Bard College in *Camille*, a play adapted by Neil Bartlett from the novel by Alexandre Dumas. The production was directed by Kate Whoriskey.

In August, **Gretchen Egolf** (Group 24) appeared Off Broadway at Second Stage Theater in *All This Intimacy*, a new play by Rajiv Joseph and directed by Giovanna Sardelli.

Stephen Barker Turner (Group 23) appeared last spring in *The Scene*, a new play by Theresa Rebeck at the Humana Festival in Louisville, Ky. The production was directed by Rebecca Bayla Taichman.

Viola Davis (Group 22) can be seen in the new Paramount Pictures feature film

World Trade Center, starring Nicolas Cage and directed by Oliver Stone. In August, she was seen in the Lifetime television film *The Fantasia Barrino Story: Life Is Not a Fairy Tale*.

Robert Sella (Group 21) appeared last spring in David Hare's play *Stuff Happens*, directed by Daniel Sullivan, at the Public Theater in New York.

In June, **Douglas Harmsen's** (Group 20) new play, *Game Boys*, was produced in New York by Partial Comfort productions. The production was directed by Marc Santa Maria.

Jon Tenney (Group 19) returned for another season of TNT's drama *The Closer*, starring Kyra Sedgwick, over the summer. Tenney can also be seen in the Warner Independent Pictures film *Looking for Comedy in the Muslim World* and in Joe Dante's short film *Homecoming*, part of a Showtime original horror series recently released on DVD.

Jeanne Tripplehorn (Group 19) appeared last spring in the new HBO drama *Big Love*.

Laura Linney (Group 19) can be seen opposite Gabriel Byrne in *Jindabyne*, an April Films feature film directed by Ray Lawrence.

1980s

Last spring, **David Bishins** (Group 18) and **Matthew Greer** (Group 24) appeared together in the Off-Broadway comedy *A Mother, a Daughter and a Gun*, written by Barra Grant and directed by Jonathan Lynn. Bishins appeared Off-Broadway again in August in *Anais Nin: One of Her Lives*, written and directed by Wendy Beckett.

Bill Camp (Group 18) appeared with **Enid Graham** (Group 21) and **Ben Walker** (Group 33) over the summer at the Williamstown Theater Festival in Shakespeare's *Romeo and Juliet*. The production was directed by Will Frears. In May, Camp appeared in Theater for a New Audience's revival of Howard Brenton's play *Sore Throats*, directed by Evan Yioulis. He can be seen this fall in Roundabout Theater's revival of George Bernard Shaw's *Heartbreak House*, directed by Robin Lefevre.

Michelle Anton Allen (Group 17) recently completed principal photography on two films, *Used* and *Go Together*, both by director Rob Nilsson. These are the final two films in his series of nine that chronicle the lives of 40 characters in San Francisco's Tenderloin district.

Andre Braugher (Group 17) appeared over the summer in the Warner Bros. film *Poseidon*, directed by Wolfgang Peterson. A 2006 Emmy nominee for the recent FX program *Thief*, Braugher can be seen this fall in a six-episode guest arc on the NBC television drama *ER*.

Gregory Jbara (Group 15) continues his run in the Broadway production of the musical *Dirty Rotten Scoundrels*.

Steve Irish (Group 14) appeared last spring in Paula Vogel's *The Long Christmas Ride Home* at the Magic Theater in San Francisco and will appear as Orson Welles in *Orson's Shadow* at Marin Theater Company this fall.

Wendell Pierce (Group 14) and **Chris McKinney** (Group 23) appeared together in a new production of Samuel Beckett's *Waiting for Godot*, directed by Christopher McElroen, at Classical Theater of Harlem in June. Pierce can also be seen in the film *Stay Alive*, starring Frankie Muniz.

Albert (Farrar) Alarr (Group 13) is a director and producer for the NBC soap opera *Days of Our Lives*. He's been nominated twice for a Director's Guild Award and was recently nominated for an Emmy.

Ving Rhames (Group 12) appeared over the summer opposite Tom Cruise in the feature film *Mission: Impossible III*, directed by J.J. Abrams. He can also be seen in the First Look Studios film *Animal*.

Kevin Spacey (Group 12) played Lex Luthor in the Warner Bros. film *Superman Returns*, directed by Bryan Singer. Spacey was also the 2006 recipient of the annual William Shakespeare Award for classical theater, bestowed by Washington's Shakespeare Theater Company, in recognition of a professional who has positively contributed to classical theater in America.

Last spring, **Jack Stehlin** (Group 11) was in *Salome* with Al Pacino at the Wadsworth Theater in Los Angeles. During that time he also directed Euripides' *Iphigenia in Aulis* at Circus Theatricals. Stehlin serves as artistic director of Circus Theatricals, which recently moved to its newly built Circus Theatricals Studio Theater at the Hayworth in Los Angeles.

Richard Howard (Group 9) recently appeared in Bridget Carpenter's new play *Up* at the Oregon Shakespeare Festival, directed by Juilliard alumnus **Michael Barakiva** (Directing '00).

1970s

Michael Butler (Group 8) was recently named artistic director of Center REPeritory Company in Walnut Creek, Calif. Butler was previously resident artist at San Jose Repertory Theater and served as its literary manager and publications writer. He also received a Shellie Award for directing *Picasso at the Lapin Agile* at Center REP.

Keith David (Group 8) can be seen opposite Paul Rudd in the independent film *The Oh in Ohio* and in the Warner Bros. film *ATL*. David also appeared last spring in the Broadway musical *Hot Feet*, conceived, directed, and choreographed by Maurice Hines.

Kelsey Grammer (Group 6) is in the 20th Century Fox film *X-Men: The Last Stand*, starring Hugh Jackman and Halle Berry and directed by Brett Ratner.

Henry Stram (Group 6) is currently appearing in a revival of Harold Pinter's *The Birthday Party*, directed by Emily Mann, at the McCarter Theater Center in Princeton, N.J.

Robin Williams (Group 6) was seen over the summer opposite Toni Collette and Rory Culkin in the Miramax feature film *The Night Listener*, directed by Patrick Stettner, and in the Columbia Pictures feature film *RV*, directed by Barry Sonnenfeld.

William Hurt (Group 5) can be seen opposite Ian McKellen and Jessica Lange in the feature film *Neverwas*, written and directed by Joshua Michael Stern and previewed at the Toronto Film Festival last year. Hurt was also seen in *Nightmares and Dreamscapes: From the Stories of Stephen King*, an eight-part, four-week TNT series that premiered over the summer.

Janet Zarish (Group 5) appeared over the summer in a revival of Wendy Wasserstein's play *The Sisters Rosensweig*, directed by David Warren, at the Old Globe in San Diego.

Lucile Schoettle Ford (Group 4) co-produced Samuel Beckett's *Waiting for Godot*, directed by Howard Lester, at the Alliance Française in Nairobi, Kenya, in April. In May, Ford directed Terrence McNally's play *Frankie & Johnny in the Clair de Lune* at the Phoenix Players Theater, also in Nairobi.

Robert Score (Group 3) was recently awarded a seat on the executive board of Broadway Cares/Equity Fights Aids. He is

the secretary of Local One, IATSE.

In August, **Kevin Kline** (Group 1) starred opposite Meryl Streep and fellow alums **Frederick Weller** (Group 21) and **Michael Markham** (Group 35) in Central Park in the Public Theater's premiere of Bertolt Brecht's *Motber Courage and Her Children*, translated by Tony Kushner, with original music by Jeanine Tesori and directed by George C. Wolfe. Kline also starred opposite Streep and Lily Tomlin in the Picturehouse feature film *A Prairie Home Companion*, written by Garrison Keillor and directed by Robert Altman.

Patti LuPone (Group 1) performed her one-woman show *Patti LuPone, the Lady With the Torch*, in a concert to benefit Broadway Cares/Equity Fights AIDS in May at the Vivian Beaumont Theater at Lincoln Center. Last spring, she was nominated for a Tony Award for best performance by a leading actress in a musical for her work in *Sweeney Todd*, and was among the honored at the Drama League's 72nd annual awards ceremony and luncheon.

Stephen McKinley Henderson (Group 1) is appearing now in a revival of August Wilson's *Seven Guitars* at the Signature Theater Company in New York City. The production was directed by Ruben Santiago-Hudson.

Last year, **Jed Sakren** (Group 1) directed several plays for Southwest Shakespeare Company's inaugural season at the new Mesa Arts Center in Phoenix, including *Hamlet*, *A Midsummer Night's Dream*, and *Much Ado About Nothing*.

David Ogden Stiers (Group 1) is the narrator in the new M. Night Shyamalan film *Lady in the Water*, released by Warner Bros. in July.

MUSIC

2000s

Chelsea Chen (BM '05, MM '06, *organ*) has been awarded a Fulbright U.S. Student Scholarship to Taiwan in musical instrument training. Chen is one of some 1,200 U.S. citizens who will travel abroad for the 2006-07 academic year through the Fulbright Student Program, whose purpose is to build mutual understanding between the people of the United States and the rest of the world.

Zachary Cohen (BM '05, *double bass*) attended the Grand Teton Music Festival this summer.

Thomas Berry (MM '04, *double bass*) has been appointed principal bass of the Orchestra of Scottish Opera. His first season with the company will include performances of *Der Rosenkavalier*, *Madama Butterfly*, and *Lucia di Lammermoor*.

Edward A. Burns (MM '04, *bassoon*), **James E. Button** (MM '05, *oboe*), **David A. Byrd-Marrow** (BM '04, *French horn*), **Gary L. Gatzke Jr.** (BM '02, MM '04, *double bass*), **Stephen M. Zielinski** (MM '05, *clarinet*), and **Sarah S. Zun** (BM '04, *violin*) recorded **Thomas J. Pasatieri**'s (BM '65, MM '67, DMA '69, *composition*) operas *La Divina* and *Signor Deluso* at the Academy of Arts and Letters as a part of the Opera Company of Brooklyn. The recording was released in June on the Albany Records label.

Kyle Knox (BM '04, *clarinet*) won the post of assistant principal clarinetist for the Milwaukee Symphony Ochestra.

Christopher McLaurin (GD '04, *percussion*) has been appointed to the percussion section of the New World Symphony in Miami, Fla.

Nicolas Deletaille's (MM '03, *cello*) recording of the Six Bach Suites for Solo Cello is available now in the U.S.A.

through CD Baby, an online distributor offering recordings by independent artists. Sample tracks and more information are on the CD Baby Web site (cdbaby.com).

Cem Duruoz (GD '03, *guitar*) performed in Merkin Hall in New York and with the Connecticut Guitar Society in West Hartford last spring.

Rami Khalife (DIP '03, *piano*) gave a recital in April at the Hill Auditorium in Ann Arbor, Mich.

Gert Kumi (MM '03, *violin*) performed Ernest Chausson's Concerto in D for Violin, Piano, and String Quartet at Merkin Hall in February. In April, he performed Schubert's String Quintet with violinist Nina Beilina, violin; Boris Devyatov, viola; and Nathaniel Rosen and Tatiana Margulis, cellos, at Merkin Hall. Kumi is an adjunct professor of music at Nyack College.

The Jupiter String Quartet—Nelson Lee, Meg Freivogel, Liz Freivogel, and **Daniel McDonough** (MM '03, *cello*)—performed at the New School in March.

Jennifer Stumm (MM '03, *viola*) and **Elizabeth Pridgen** (MM '03, *piano*) gave a recital at the Manhattan School of Music in March. Stumm won first prize in the Concert Artists Guild International Auditions, first prize in the William Primrose International Competition, and second prize in the Geneva International Viola Competition.

Micah Killion (BM '02, *trumpet*) and **CJ Camerieri** (BM '04, *trumpet*) gave a recital at Renee Weiler Concert Hall in New York in May.

Spencer Myer (MM '02, *piano*) won the 2006 American Pianists Association Classical Fellowship Awards Competition in Indianapolis, where he was also given special prizes for highest scores received in chamber music and Lieder accompanying. In June he embarked on his second return trip to South Africa since capturing first prize in the 2004 Unisa International Piano Competition to perform the two Ravel concertos with the Philharmonics of Cape Town and Durban.

Mason Bates (MM '01, *composition*), **Philip Rothman** (MM '00, *composition*), and **Spencer Topel** (BM '02, MM '04, *composition*) were recipients of 2006 ASCAP Foundation Morton Gould Young Composer Awards. Pre-College alums **Jay Greenberg** ('04) and **Athena Adamopoulos** ('04) were also winners.

The "Five Browns"—**Desirae** (BM '01, *piano*; MM '03, *collaborative piano*), **Deondra** (BM '01, *piano*; MM '03, *collaborative piano*), **Gregory** (MM '06, *piano*), **Melody** (MM '06, *piano*), and **Ryan Brown** (Pre-College '03,)—released their second album, *No Boundaries*, in April on the Sony/BMG label.

Caritas, a piano trio by **Kati Agocs** (CRT '00, MM '02, DMA '05, *composition*), was performed in three Hungarian cities last spring, and her solo harp cycle *Every Lover Is a Warrior* was premiered by **Bridget Kibbey** (BM '01, MM '03, *harp*) at Philadelphia's Trinity Center for Urban Life. Timothy McAllister premiered a commissioned work by Agocs for solo alto saxophone at the Fox River Chamber Music Festival in Oshkosh, Wisc., in June.

Singers **Kevin Burdette** (MM '00, *voice*), **Camille Zamora** (MM '02, AD '04, *voice*), and **Michael Zegarski** (ACT '96, *voice/opera*) were among the performers of an evening of new opera excerpts organized by American Opera Projects in Brooklyn in June.

Mezzo-soprano **Nicole Piccolomini** (BM '00, *voice*) was the recipient of an American Berlin Opera Foundation scholarship and will perform several

roles at the Deutsche Oper Berlin during the 2006-07 season.

1990s

Jens Georg Bachmann (ACT '99, *orchestral conducting*) conducted the Boston Symphony Orchestra and Tanglewood Festival Chorus in July in three subscription performances of Beethoven's Ninth Symphony (including two live radio broadcasts), stepping in for the injured **James Levine** (DIP '63, *orchestral conducting*). The soloists were Christine Brewer, Jill Groves, Clifton Forbis, and Albert Dohmen. Bachmann also led the Hamburg Symphony Orchestra in the Hamburg Musikhalle in March. He has been appointed assistant conductor of the Metropolitan Opera beginning next season.

Karin Hansson (ACT '99, *double bass*) has become a member of the Gävle Symphony Orchestra in Sweden.

Jennifer Montone (BM '99, *French horn*), **Erin Keefe** (MM '05, *violin*), and **Richard O'Neill** (MM '03, AD '05, *viola*) were three of the five recipients of the 2006 Avery Fisher Career Grants.

Paolo Bordignon (MM '98, DMA '04, *harpsichord*) has been appointed associate organist at New York's St. Bartholomew's Church, where he plays the historic Aeolian-Skinner organs for liturgies and concerts, including accompanying the professional, semiprofessional, and children's choirs. He also performs on St. Bart's Great Music series, which presents more than 100 concerts each year, as well as liturgies with full orchestra. He has recently performed with the New York Philharmonic, Orpheus Chamber Orchestra, and Grand Teton Music Festival.

Asako Hirabayashi's (DMA '98, *harpsichord*) Sonatina No. 2 for solo harpsichord, which won the grand prize at the Alienor International Harpsichord Composition Competition in 2003, was selected as a required piece at the Sixth Mae and Irving Jurow International Harpsichord Competition in March 2007. Her most recent piece, *Fandango*, was premiered by Duo Libero—Hirabayashi and Yuko Heberlein—and members of the Minnesota Orchestra at the Ruth and John Huss Concert Hall in St. Paul in May.

Soprano **Jennifer Aylmer** ('97, *voice/opera*) gave a master class in April at the University of Central Oklahoma. Also that month, she joined mezzo-soprano Mary Phillips, the Canterbury Choral Society, and the Oklahoma Philharmonic, conducted by Joel Levine, for a performance of Mahler's Symphony No. 2, "Resurrection," at the Civic Center Music Hall in Oklahoma City.

Daniel Gurian, **Stephanie Griffin** (MM '97, DMA '03, *viola*), Daisy Press, and Michel Galante gave a concert of music by Joshua Fineberg, Tristan Murail, Michael Jarrell, and Philippe Leroux at the Miller Theater in New York in May.

In May, Black Box Recordings released a disk of **Andrew Russo** (BM '97, MM '98, *piano*) performing works of faculty member John Corigliano.

Orli Shaham (Barnard/Juilliard Exchange, '97, *piano*) launched a new radio segment on Classical Public Radio Network called *Dial-a-Musician*. The shows involve a listener question posed to Shaham, who calls a guest artist for the answer.

The students of the University Chamber Singers and the University Symphonic Wind Ensemble at Virginia Tech hosted **Eric Whitacre** (MM '97, *composition*) for a three-day workshop culminating in a concert of his compositions in April at the Squires Commonwealth Ballroom.

Christine Arand (JOC '96) performed the role of Salome and **Franco Pomponi** (JOC '93) was Herod in Massenet's

Herodiade for Dorset Opera in England this past summer.



Lera Auerbach (BM '96, *piano*; MM '99, *composition*) is the 2006 artist-in-residence with Deutschlandfunkradio, Germany's national radio station. In the last three months Gidon

Kremer and the Kremerata Baltica performed her *Dialogues on Stabat Matter* in Germany, Sweden, France, Russia, Switzerland, Italy, Austria, Korea, Hong Kong, and China. In April, BIS released a new CD, *Ballet for a Lonely Violinist*, featuring Auerbach's *Lonely Suite* and Sonata No. 2 for Violin and Piano, performed by **Vadim Gluzman** (ACT '96, *violin*) and Angela Yoffe.

Albert Tiu (MM '96, *piano*) performed the Mozart Concerto in B-flat Major, K. 595, with the Gstaad Festival Orchestra at the National Library in Singapore, during the Swiss-Singapore Festival. He also gave recitals of music by Chopin and Scriabin at the Peabody Institute; the Sibelius Academy in Helsinki; the University of Wisconsin in Eau Claire; in Girona and Barcelona, Spain; and in Singapore.

A cover story about former Juilliard faculty member Elliott Carter appeared in the spring issue of *Signal to Noise*, a journal covering experimental music. It was written by **Christian Carey** (BM '95, *voice*). Carey currently teaches composition and theory at Westminster Choir College in Princeton, N.J.

Joanna Cotten ('95, *voice*) completed her first album for Warner Brothers Records. The first single was released in the summer. Cotten, who also has a publishing deal with EMI, wrote nine of the 11 songs on the record.

In March **Mattia Zappa** (ACT '95, *cello*) and **Massimiliano Mainolfi** (ACT '96, *piano*) recorded B. Martinu's complete sonatas for cello and piano in Berlin. The CD is to be released next fall by Telos Records in co-production with German National Radio. The duo is on the artist roster of H. Adler Concert Management.

Jamée Ard (DMA '94, *voice*) made her debut as an oboist at St. Peter's Church in Vienna in June, in an all-Mozart concert. She also was an adjunct assistant professor at Hunter College this summer while continuing her duties as the director of national advancement and alumni relations at The Juilliard School.

Michelle Carr (ACT '94, *voice*) performed and signed autographs at Tower Records at Linoln Center in July to mark the re-release of her debut CD, *Change*. In March, she performed at the Blue Note in Manhattan. The performance was filmed by BET Jazz TV and a half-hour segment was shown in June and July.

Miranda Cuckson (BM '94, MM '01, DMA '06, *violin*) and **Blair McMillen** (MM '95, *piano*) performed Paul Schoenfield's *Tango and Tin Pan Alley*, Ralph Shapey's *Five*, and Ross Lee Finney's *Fiddle-doodle-ad* at the Cornelia St. Cafe in New York in April. Cuckson and **Matthew Gold** ('98, *percussion*) performed Rudolf Kelterborn's *Vier Fantasiestuecke* and Rzewski's *Wangdoodles* (with Yvonne Troxler) at the Tenri Institute in New York that month. Cuckson, as a member of the Momena Quartet, performed in New York and Philadelphia in April.

Albie Micklich (MM '94, *bassoon*) accepted the position of associate professor of bassoon at Arizona State University in Tempe, Ariz.

John Milbauer (MM '94, *piano*) has recorded two CDs, one of music for two pianos with Paulina Zamora on Eroica Classical and one with violinist David Garrett on Samon Productions. He has

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recently performed in Japan, France, Italy, Chile, and California, and was a resident artist at the Banff Center. He reached the semifinal round of the Orléans Concours for 20th/21st-century music in France and taught a series of master classes at the Escuela Moderna in Santiago, Chile. He gave a recital with violinist Laurent Weibel in Alexandria, Va., before returning for his sixth summer as piano faculty at the Chautauqua Institute.

Audra McDonald (BM '93, *voice*) performed “An Evening With Audra McDonald” at the Carver Community Cultural Center in San Antonio, Tex., in April. In May, McDonald received a Barnard Medal of Distinction at that college’s commencement.

Clarissa Ocampo (MM '93, *voice*) appears this month as Olga in *Eugene Onegin* at the Cultural Center of the Philippines. She recently completed a concert tour in Boston, New York, San Francisco, and San Jose. She is co-founder and executive director of a newly established nonprofit arts organization bringing classical music to underserved communities across the United States and Asia.

Keith Calmes (MM '92, *guitar*) has become director of the guitar program at Wall High School in Wall Township, N.J. Recent performances have included a role as composer and performer with Anne-Marie Mulgrew and Dancers Company in Philadelphia. His original instrumental surf-rock band Neptune Society recently played with the innovator of that genre, Dick Dale.

Gregory D. Evans (BM '92, *French horn*), was recently appointed director of the concert division at the Kaufman Center/Merkin Concert Hall in New York.

Wolfgang Hasleder (MM '91, *violin*)

performed all of Mozart’s works for violin and piano in a series of six concerts in Magdeburg, Germany, together with Helmut Keller.

Last spring, **Natsuko Uemura** ('91, *harp-sichord*) presented four solo recitals in New York City, at the Donnell Library Center, St. Paul’s Chapel, Columbia University, and the N.Y. Public Library for the Performing Arts at Lincoln Center.

Viviana Guzman (MM '90, *flute*) made a 35-concert tour of the U.S., Chile, Peru, Argentina, Slovenia, and London in the spring, which included concerts and master classes at the Florida Flute Festival as well as the Slovenian Flute Festival. She also performed with her quartet, Festival of Four, with Richard Patterson, Guillermo Rios, and Radim Zenkel.

Gil Shaham ('90, *violin*) is to perform with the Cincinnati Symphony Orchestra on September 15 and 16 for the opening concerts of its season.

1980s

Mark Morton (DIP '82, BM '83, MM '84, DMA '89, *double bass*) was appointed artist faculty of double bass at Lynn Conservatory of Music in Boca Raton, Fla.

Frederic Chiu (MM '87, *piano*) gave a recital at the Metropolitan Museum of Art in May. In June, he performed Mozart’s Piano Concertos Nos. 11-13 at Maverick Concerts in Woodstock, N.Y. Chiu was profiled in *The New York Times* in May in an article about his career and teaching techniques.

Violinist **Midori** (Pre-Collge '87) and faculty member **Robert McDonald** (MM '79, *piano*) gave a recital at Carnegie’s Zankel Hall in April.

Roberto Minczuk (BM '87, *French*

horn) was the guest conductor for the Dallas Symphony Orchestra in April.

Angela Chun (BM '86, *violin*) and **Jennifer Chun** (BM '87, *violin*) gave a benefit concert (Music for Medicine) for the Open Society Institute with members of the Vienna Philharmonic Orchestra and **Yefim Bronfman** ('81, *piano*) last spring. The Chuns also played a chamber music recital for the London Symphony Orchestra and Caramoor Music Festival. This summer they performed with the Korean Chamber Ensemble in Korea and with the Budapest Festival Orchestra in Hungary. The Chuns also participated in the Bartok Festival at Bard College in Annandale-on-Hudson, N.Y., and performed with the Vienna Philharmonic Orchestra in Salzburg.

The Santa Rosa (Calif.) Symphony hired **Bruno Ferrandis** (MM '86, *orchestral conducting*) as its fourth music director, succeeding **Jeffrey Kahane** ('76, *piano*).

Choong-Jin Chang (Pre-College, '85) was chosen as the Philadelphia Orchestra’s principal violist.

In May, fortepianist **Rachel Heard** (BM '84, MM '85, *piano*) released an all-Haydn CD on the Naxos label. The recording includes three solo sonatas (Hob. XVI: 28, 29 and 32) and the Variations in F Minor (Hob. XVII: 6). She is currently an assistant professor of piano at Millsaps College in Jackson, Miss.

In September, **Pascal Nemirovski** ('84, *piano*) joined the piano faculty at the Royal Academy of Music in London.

Maria Radicheva (BM '84, MM '85, *violin*) was an adjudicator at the 14th International Music and Earth Competition for instrumentalists and composers in Sofia, Bulgaria, in April.

Mark Stubis (BM '84, *piano*) and his son Keaton Sun Stubis performed at Carnegie’s Weill Hall in New York in April. The program, arranged by the Eastern School of Music, included the Schumann *Fantasiestucke* for clarinet and piano.

David Sherman (MM '83, *composition*) is teaching composition, studio composition, and history of Western music at Purchase College Conservatory of Music.

Pianist **Eliza Garth** (PGD '82, *piano*) recently performed the world premiere of Scott Wheeler’s *Gradualia*, a new concerto for piano and orchestra. She performed the work twice in June with Jeffrey Silberschlag conducting: at the Alba (Italy) Music Festival with the State Orchestra of Romania, and on the River Concert Series in Maryland with the Chesapeake Orchestra.

Steven Pesyk ('82, *cello*) attended Northwestern University after being at Juilliard. He recently worked as senior research advisor at a small cultural institute at SUNY in Vestal, N.Y. He is now working on a symphonic database that correlates sacred scriptual texts into a unified system.

Ian Swensen ('82, *violin*) performed with Martha Stongin Katz, Wendy Warner, and Michael Boyd at New York University in April.

Katherine Thomas (DIP '82, *violin*), a.k.a. the Great Kat, appeared live on NBC TV’s *Weekend Today in New York* in May. Billed as the world’s fastest female guitarist, she performed Rimsky-Korsakov’s *The Flight of the Bumble Bee* and Liszt’s *Hungarian Rhapsody No. 2*.

Rozanna Weinberger (MM '82, *viola*) performed solo viola with Francesca Harper, who starred in *The Color Purple* on Broadway, as part of the Harkness Ballet Festival in March at the Alvin Ailey School. She also headlined at the Worldwide Plaza in June in *Rozanna’s Sweet Thunder Meets Seer*, sharing the stage with the indie rock band Seer, for whom she also played a couple of tunes from their self-titled, recently recorded album (on which she is also heard). Composers included

Weinberger, Tobias Wagner, Mark Godwin, Seer, and J.S. Bach, among others

Yefim Bronfman ('81, *piano*) was the soloist with the Russian National Orchestra, led by Vladimir Jurowski, in March at Avery Fisher Hall as part of the Great Performers series.

Peter Oundjian (BM, MM '81, *violin*), music director of the Toronto Symphony, has been named principal guest conductor and artistic adviser of the Detroit Symphony Orchestra for two years, beginning in September. Oundjian will focus on artistic planning, helping select repertoire, shaping upcoming seasons, and devising special initiatives such as festivals or other ventures. Previously engaged to conduct two weeks in Detroit next season, he will lead three weeks in 2007-08.

Dmitry Rachmanov (BM '81, MM '82, *piano*) appeared at Bargemusic in June. He gave two solo piano recitals and two concerts with **Mark Peskanov** (DIP '78, *violin*) and Collin Carr.

The Charles Simonyi Fund for Arts and Sciences has granted \$500,000 to The Juilliard School in the name of Seattle residents **Jody** (BM '81, MM '82, *flute*) and **Gerard Schwarz** (BS '72, MM '90, *trumpet*). The grant establishes an endowed scholarship that annually will benefit a student in Juilliard’s Music Division. The presentation of the scholarship took place in April at Alice Tully Hall during a concert in which Gerard was the guest conductor of the Juilliard Orchestra.

David Abbott (MM '80, *piano*) has accepted a senior position as associate professor of piano at Albion College in Albion, Mich. Formerly on the faculties of the Schaffhausen and Zuerich Conservatories of Music in Switzerland, where he has performed and lived for the past 10 years.

1970s

In April, countertenor **Marshall Coid** (BM '79, *violin*) and Jerry Willard performed with the Queen’s Chamber Band at the Church of the Transfiguration in New York. The concert included a premiere of Coid’s *Songs on Poetry by Poe and Pinter*.

Frederick Schipizky’s (MM '78, *double bass*) orchestral work *From Under the Overture* will receive its U.S. premiere by the Grand Rapids Symphony this month, conducted by David Lockington. He has also been commissioned by the Eckhardt-Gramatté Competition to write the test piece for this year’s string competition, which will take place in May 2007 in Brandon, Manitoba. The new work, *Sonia’s Letters*, is for solo string instrument (violin, viola, or cello) and piano. It will be performed by all the competitors; the winner will then perform it on a Canadian tour.

William Wolfram (BM '78, *piano*) performed Rachmaninoff’s *Rhapsody on a Theme of Paganini* with **JoAnn Falletta** (MM '83, DMA '89, *orchestral conducting*) and the Buffalo Philharmonic and Bernstein’s *Age of Anxiety* with James Judd and the Singapore and Baltimore Symphonies.

Jane Seaman (DIP '77, *voice*) gave a singing audition workshop in May and June in New York.

Madeline Frank (BM '76, MM '77, *viola*) was soloist with the Menchville Monarch Orchestra in Newport News, Va., in May, performing Jules Massenet’s *Meditation From Thaïs* and M.L. Daniels’s *Sakura* for viola and orchestra.

Tod Machover (BM, MM '75, *composition*) has been appointed visiting professor of composition at London’s Royal Academy of Music. Machover—a composer, inventor, and educator who is professor of music and media at the M.I.T. Media Lab—joins a roster of composition professors that also includes Sir Peter Maxwell Davies and Craig Armstrong. The department is headed

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by Simon Bainbridge.

The New York Baroque Dance Company, directed by Catherine Turocy, and Concert Royal, directed by **James Richman** (MM '75, *harpsichord*), will celebrate Mozart's anniversary on September 15 and 16 at Florence Gould Hall with the New York City premiere of *Invisible Dances* (a dance suite from *Idomeneo, Les Petits Riens*, and the Piano Concerto in A Major, K. 414), featuring Richman on fortepiano. The New York Baroque Dance Company and Concert Royal are in their 30th season together.

Barbara Bogatin (BM '74, MM '75, *cello*) led a master class at the Shanghai Conservatory of Music, in conjunction with cellist Lynn Harrell, as part of the San Francisco Symphony's tour of China in February. She has been a member of the orchestra since 1994. In April, she gave a lecture-recital in San Francisco on music and emotion, as part of an interdisciplinary symposium on the Neural Architecture of Emotion, sponsored by Swissnex.

Guillermo Figueroa (BM '74, MM '75, *violin*) conducted the New Mexico Symphony Orchestra and Chorus for the opera *Time and Again Barelas* in its premiere at the Roy Disney Center for the Performing Arts, National Hispanic Cultural Center in April. The work is composed by Miguel del Aguila, directed and choreographed by David Vega Chavez, and choral directed by Roger Melone.

Andreas Klein (PGD '74, *piano*) completed a Mozart anniversary tour with the Salzburg Chamber Soloists, performing the Concerto in C Major, K. 415, in 18 cities in the U.S. and in Mexico City for the opening concert of Festival Mexico at El Centro Historico. Some of these performances were recorded for NPR's *Performance Today* as well as videotaped for local broadcasts. In addition, he presented recitals and master classes in Kansas, South Dakota, Detroit, Wisconsin, Indiana, Las Vegas, and Minnesota with the theme "Mozart and His Shadow," combining works by Mozart with Schubert and Beethoven. Klein performed the Ravel Concerto in G Major in Cedar Rapids, Iowa, and in Chicago with the Lake Forest Symphony. In his activities as recording engineer and producer, he became a member of the board of directors with the National Academy of Recording Science and produced CDs during the summer for Wisconsin Public Radio at the Peninsula Music Festival.

So Percussion performed **David Lang's** ('74, *percussion*) *The So-Called Laws of Nature* at the Institute for Advanced Study in Princeton, N.J., in May. Before the concert, **Jon Magnussen** (MM '95, DMA '99, *composition*) interviewed Lang.

The American Chamber Ensemble, including **Eriko Sato** ('74, *violin*), **Deborah Wong** (BM '82, MM '83, *violin*), **Lois Martin** (MM '76, *viola*), and **Chris Finckel** (DMA '73, *cello*), performed an evening of premieres at Weill Hall in March.

Motoi Takeda ('74, *violin*) and Steven Harlos, members of the Dallas Symphony Orchestra, presented an evening of chamber music at the Nasher Sculpture Center as part of the museum's third season of Sunday-afternoon concerts.

The Virtuosi Quintet—**James Jeter** (MM '73, *bassoon*), **Janet Lantz** (BM '82, MM '83, *French horn*), Karla Moe, Larry Tietze, and Elizabeth Condon—performed a Maundy Thursday concert at Trinity Church in New York in April, featuring works of Bach, Mozart, Beethoven, Pierne, Holst, Reicha, and Isaac. The concert was simulcast on Trinity's Web site and can be viewed in the archives at www.trinitywallstreet.org/music/. Jeter taught and performed at the Blue Lake Fine Arts Camp in Michigan in June and July. In August, he once again performed as principal bassoon in the Deep Creek Symphony for the Garrett County Lakes Fine

Arts Festival in McHenry, Md.

In April and May, **Jeffrey Swann** (BM '73, MM '73, DMA '80, *piano*) gave two six-part lectures/recitals on Frederic Chopin in Pisa and Udine, Italy, as well as all-Chopin recitals in Salice and Lecce.

The Emerson String Quartet—**Eugene Drucker** (DIP '72, '73, *violin*), **Philip Setzer** (BM '73, MM '74, *violin*), **Lawrence Dutton** (BM '77, MM '78, *viola*), and David Finckel—performed the complete cycle of Shostakovich's string quartets in five concerts on Lincoln Center's Great Performers series in April and May.

Yo-Yo Ma ('72, *cello*) performed with the Omaha Symphony at the Holland Performing Arts Center in April. Ma was a winner of the Dan David Prize for unique contributions to humanity in May.

ASCAP presented its 2006 Orchestra Awards for adventurous programming. **Gerard Schwarz** (BS '72, MM '90, *trumpet*) and the Seattle Symphony won third place for orchestras with annual operating expenses of more than \$14.5 million. **Jeffrey Kahane** ('76, *piano*) and the Colorado Symphony Orchestra won first place for orchestras with annual operating expenses of \$5.5 to \$14.75 million. The American Composers Orchestra, with music director Steven Sloane and artistic director Robert Beaser, who is a faculty member, was honored with the first place award for orchestras with annual operating expenses \$45,000 to \$1.7 million. **David Alan Miller** (MM '83, *orchestral conducting*) and the Albany Symphony Orchestra tied for third in that financial category. **Marin Alsop** (BM '77, MM '78, *violin*) and the Cabrillo Festival of Contemporary Music won the award for festival orchestras.

In April, **Adolovni Acosta** (MS '71, *piano*) gave recitals at Fujian Normal University in Fuzhou, China, sponsored by the Music Institute; at Thailand Cultural Center in Bangkok in cooperation with the Philippine Embassy; and at Melba Conservatorium of Music in Melbourne, Australia. Last October, she gave a recital at the Culture and Trade Center in Vigan, the Philippines, presented by the city government.

The New by Two duo-piano team **Madeleine Forte** (BM '70, MS '71, *piano*) and **Del Parkinson** (PGD '77, *piano*) have recorded three CDs titled *A Celebration of Duo-Piano Music* (Romeo Records No. 7252-4). The three discs are of Spanish, French, and Russian duo-piano music. Forte has also paired with pianist Istvan Nadas. DVDs and CDs of their performances of music by Debussy, Schubert, and Bach are available by e-mailing allen.forte@yale.edu.

Max Lifchitz (BM '70, MM '71, *composition*) gave a recital of premieres by Giacinto Scelsi, Alessandra Ciccaglioni, Massimo Lauricella, Hubert Stuppner, **Elizabeth Bell** (BS '53, *composition*), Lee Calhoun, John Melby, and Alicia Terzián at Christ and St. Stephen's Church in New York. In June, he led the North/South Chamber Orchestra in two concerts at the church.

Craig Sheppard (BM '70, MS '71, *piano*) gave recitals in Ashiya and Chigasaki, Japan, in May and taught and performed at the Heifetz International Music Institute in Wolfeboro, N.H., in July. Sheppard's live recordings of the 32 Beethoven sonatas, *Beethoven: A Journey*, were reviewed in the June issue of *Gramophone*. His recording of the Six Partitas of Bach, recorded live in Seattle's Meany Theater last November, have received excellent notices in both *Fanfare* and the *International Record Review*. Both are available through www.romeorecords.com and Sheppard's Web site at www.craigsheppard.net.

Barbara Shuttleworth-Lowin (BM '70, *voice*) conceived, wrote, and performed her original show, *Women of a Certain Age*, a musical tribute to extraordinary women of

Vienna's turn-of-the-century, in May at the Austrian Cultural Forum in New York.

1960s

Flutist **Jeanne Baxtresser** (BM '69, *flute*) received the National Flute Association's Lifetime Achievement Award at the N.F.A.'s 2006 annual convention in August, held at the David L. Lawrence Convention Center in Pittsburgh.

J. Reilly Lewis (MS '69, DMA '77, *organ*) led the Cathedral Choral Society in a V-E Day commemorative concert of Britten's *War Requiem* in May at the Washington National Cathedral. In July, Lewis led the Dave Brubeck Quartet and the Cathedral Choral Society in a concert that featured alum **Kevin Deas** (BM '78, *voice*).

Pianist **Christina Petrowska Quilico** (BM '68, MS '69, *piano*) gave the world premiere of a concerto written for her by Yale alumnus and composer David Mott. This was to mark the gala opening of the Accolade Center at York University in Toronto on March 20. The concert was broadcast numerous times throughout Canada on the CBC and in August, a copy went on the Space Shuttle Discovery with Canadian astronaut Steve Maclean. In March, Quilico also gave a recital with cellist Mark Chambers to inaugurate the new recital hall at the Accolade Center, and in August she performed at the Boris Brott Summer Festival in Hamilton, Ontario.

The new CD *The American Cello* features **Paul Tobias** (BM '67, *cello*) and the Virginia Symphony Orchestra, led by **JoAnn Falletta** (MM '83, DMA '89, *orchestral conducting*), performing concertos by faculty member **Behzad Ranjbaran** (MM '88, DMA '92, *composition*), Barber, and Chen Yi.

John McCauley (MS '64, *piano*) conducted the Chamber Orchestra of Science and Medicine in a concert of works by Fauré, Telemann, and Haydn at the Donnell Library Center in May. McCauley, who is on the piano faculty of the 92nd Street Y and on the accompanying staff of the Manhattan School of Music, also conducted the chamber orchestra in a program of Beethoven's "Eroica" Symphony, Schubert's Italian Overture No. 2, and Bach's Violin Concerto in A Minor (with soloist Laura Macbeth) at the Good Shepherd Church near Lincoln Center in December.

Sheila Vitale ('64, *violin*) was chosen by the Massachusetts Commission on the Status of Women as one of eight "Unsung Heroines." Vitale and seven other guests were honored in April at a gala luncheon at the Fairmont Copley Plaza in Boston.

Rita (Meyer) Shore ('63, *voice*) was appointed cantor at the Aspen (Colo.) Jewish Congregation.

In March, **Howard Klein** ('66, MS '61, BS '59, *piano*) gave two concerts of Schubert's *Winterreise* with his son Adam Klein for American Landmark Festivals in Geneva, N.Y., and at Goethe Institut in New York.

Diana Mittler (BS '62, MS '63, *piano*) celebrated her 27th season as pianist and director of the Con Brio Ensemble. This season's 15 concerts included performances at the Donnell and Flushing branches of the New York Public Library, Lehman College, and at libraries in Freeport, Great Neck, and Port Washington, as well as in Cold Spring, N.Y. The programs featured trios and sonatas by Haydn, Schumann, Brahms, Goldmark, Franck, Shostakovich, and others, with performers that included Juilliard faculty member **André Emelianoff** (BS '65, *cello*), **Anton Miller** (MM '89, *violin*), Alexander Meshibovsky, Paul Roczek, and Alan Hollander. Mittler was also featured on the *Study With the Best* series on CUNY-TV. During the 2005-06 academic year, she conducted the Lehman College and Community Chorus and Orchestra in two semiannual concerts in the Lehman Concert Hall on December 11 and May 7.

Philip Glass (DIP '60, MS '62, *composition*), faculty member James DePreist, cellist **Matt Haimovitz** (Pre-College '87), and Alarm Will Sound were recipients of the ASCAP 2006 Concert Music Awards.

1950s

Harold Jones (DIP '59, *flute*) led the Antara Ensemble at St. Peter's Lutheran Church in New York in March.

Sophie Ginn-Paster's (BS '56, MS '58, *voice*) biography appears in the 2006-07 edition of *Who's Who of American Women*. She recently received a teacher recognition certificate from the National Foundation for Advancement in the Arts in appreciation for encouraging and supporting students who have been recognized for their exceptional artistic achievements in the 2005-06 Arts Recognition and Talent Search.

Henry Grimes ('54, *double bass*) performed at Clemente Soto Velez Center in New York in April, as well as appearing with his trio—Marilyn Crispell and **Andrew Cyrille** (BM '59, *percussion*)—at the Vermont Jazz Center. Grimes, Crispell, and Newman Taylor Baker performed in Cologne, Rome, and Vienna.

Sylvia Rosenberg (DIP '51, *violin*) and pianist Barry Snyder gave a recital at Carnegie's Weill Recital Hall in March.

Avraham Sternklar (DIP '51, *piano*; PGD '52, *chamber music*) appeared at the Great Neck (N.Y.) House in March. He performed *The Millennium Suite* by Murray Cohen and a group of his own piano solos, *Celebration*, Serenade, and *Moorish Dance*. He is scheduled to complete recordings of sonatas for violin and piano by Handel, Bach, and Mozart with violinist Anne Yarrow.

David Labovitz (DIP '50, PGD '52, *piano*) led the Choral Symphony Society in Beethoven's *Missa Solemnis* in June at Christ and St. Stephen's Church in N.Y.

1940s

Robert Boudreau (BS '49, MS '50, *orchestral conducting*) brought the Point Counterpoint II, a floating multi-art center, to Madisonville in June for its 2006 tour, the Spirit of Louisiana. The three-day cultural extravaganza included private, benefit, and free concerts as well as an art exhibit and a fireworks show. Onboard the music and arts vessel was the 42-member American Wind Symphony Orchestra.

Neuroscientist and concert pianist **Manfred Clynes** (DIP '48, MS '49, *piano*) presented a groundbreaking concert at the University of Vienna's Festsaal in April, the first time that entire classical symphonies were performed and interpreted by a computer, in real time. The program, which was presented as part of the 18th European Meeting on Cybernetics and Systems Research, included Schubert's "Unfinished" and Beethoven's "Eroica" Symphonies. The SuperConductor software that Clynes developed for this purpose captures the subtle details and nuances of the composers' intentions, utilizing patterns and characteristics that he has identified in their music, to provide a natural-sounding interpretation. More information can be found at www.superconductor.com.

1930s

Vola O'Connor ('39, *piano*), age 92, appeared at the Washington Little Theater in April, performing Beethoven's *Pathétique* Sonata, Debussy's *Claire de Lune*, and works by Brahms, Chopin, and Falla.

At age 100, **Dorothea Kelley** ('31, *composition*) remains artistic director of the Dallas Chamber Music Society, which she helped start 51 years ago. □

CALENDAR
OF EVENTS

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

September

Saturday, September 9

PRE-COLLEGE FACULTY RECITAL
Danielle Farina, viola
Paul Hall, 6 PM

Monday, September 11

MOZART REQUIEM COMMUNITY SING
Juilliard Orchestra and Choral Union, Judith Clurman, director
Carnegie Hall, 12:30 PM
Free tickets required; available on a first-come, first-served basis from the Carnegie Hall Box Office, beginning at 11 AM on the day of the concert. (Limit 2 tickets/person.)
For further information, please call CarnegieCharge at (212) 247-7800 or visit the Carnegie Hall Web site at www.carnegiehall.org.
See related article on Page 5.

Wednesday, September 13

MICHAEL BUKHMAN AND RAN DANK, PIANISTS
Works by Szymanowski, Medtner, Rachmaninoff, and Arensky.
Robert Sherman, host
The 2006 winners of the Gina Bachauer Piano Competition at Juilliard are featured in this live one-hour radio broadcast of *The McGraw-Hill Companies' Young Artists Showcase* on WQXR.
Paul Hall, 9 PM
See related article on Page 9.

Thursday, September 14

JULIANE SABINE FRICK, CELLO
Paul Hall, 8 PM

Friday, September 15

ANGIE CHENG, VIOLIN
Paul Hall, 8:30 PM

Thursday, September 21

PIANO COMPETITION FINALS
SAINT-SAËNS Piano Concerto No. 4
Paul Hall, 4 PM

HARMONIE WINDS
Paul Hall, 8 PM

Thursday, September 28

PIANO COMPETITION FINALS
TCHAIKOVSKY Piano Concerto No. 1
Paul Hall, 4 PM

SONATENABEND
Pianists from Juilliard's Collaborative Piano

Department perform sonata repertoire in collaboration with student instrumentalists.
Paul Hall, 8 PM

Saturday, September 30

NEW JUILLIARD ENSEMBLE
Joel Sachs, conductor; Sean Rice, clarinet
LUIS DE PABLO *Con alcune licenze* (2004-05)**
SALVATORE SCIARRINO *Che sai guardiano, della notte* (1979)*
JOSEF BARDANASHVILI *Evening Prayers* (1995)*
MELISSA HUI *Speaking in Tongues* (1993)**
HUW WATKINS *Rondo* (2004)*
*Western hemisphere premiere
**U.S. premiere
Peter Jay Sharp Theater, 8 PM
Free tickets required; available beginning September 15 at the Juilliard Box Office.
See related article on Page 10.

EMALIE SAVOY, SOPRANO
Paul Hall, 8:30 PM

October Highlights

Tuesday, October 3

JUILLIARD JAZZ ENSEMBLES
House Party Starting: The Music of Herbie Nichols
Paul Hall, 8 PM
Free tickets required; available beginning September 19 at the Juilliard Box Office.

Thursday, October 5

JUILLIARD ORCHESTRA
Stanislaw Skrowaczewski, conductor; pianist to be announced after September 21.
SKROWACZEWSKI *Music at Night*
SAINT-SAËNS Piano Concerto No. 4 in C Minor, Op. 44
BRAHMS Symphony No. 1 in C Minor, Op. 68
Peter Jay Sharp Theater, 8 PM
Free; standby admission only. The line forms one hour prior to the performance.

Friday, October 6

SING FOR HOPE
Highlights from the operatic and musical theater repertoire are performed by alumni of the Juilliard Vocal Arts Department.
Peter Jay Sharp Theater, 8 PM
Tickets \$25; available beginning September 8 at the Juilliard Box Office.
Half-price tickets available for students and seniors. CenterCharge: (212) 721-6500
Preferred tickets are available at benefit prices. Available from www.singforhope.org or (212) 799-5000, ext. 344.

Saturday, October 7

10th ANNIVERSARY OF PRE-COLLEGE GUITAR
Andrew Thomas, conductor; Tali Roth, Pre-College guitar faculty; Antigoni Goni, special guest and former Pre-College faculty.
Paul Hall, 6 PM

Sunday, October 8

10th ANNIVERSARY OF PRE-COLLEGE GUITAR
The Pre-College Division presents a master class with Juilliard faculty guitarist Sharon Isbin.
Paul Hall, 2 PM

Tuesday, October 10

JUILLIARD JAZZ ORCHESTRA
Sing, Sing, Sing! The Music of Benny Goodman
Peter Jay Sharp Theater, 8 PM
Free tickets required; available beginning September 26 at the Juilliard Box Office.

Thursday, October 12

SONATENABEND
Paul Hall, 6:00 PM; see September 28.

JUILLIARD ORCHESTRA
James DePreist, conductor; pianist to be announced after September 28.
R. STRAUSS *Fanfare für die Wiener Philharmoniker*
TCHAIKOVSKY Piano Concerto No. 1 in B-flat Minor, Op. 23
BEETHOVEN Symphony No. 7 in A Major, Op. 92
Peter Jay Sharp Theater, 8 PM
Free; standby admission only. The line forms one hour prior to the performance.

Saturday, October 14

PRE-COLLEGE FACULTY RECITAL
Frank Levy, piano
Paul Hall, 6 PM

Monday, October 16

AMERICAN BRASS QUINTET
Daniel Saidenberg Faculty Recital Series
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
arr. RAYMOND MASE *In Gabrieli's Day*
JOAN TOWER *Copperwave*
ADAM SCHOENBERG *Reflecting Light***
DAVID SAMPSON *Entrance***
ROBERT DENNIS II *Ritorno**
GIOVANNI GABRIELI *Venetian Canzoni*
*World premiere
**New York premiere
Peter Jay Sharp Theater, 8 PM
Free tickets required; available beginning October 2 at the Juilliard Box Office.

COMPOSITION CONCERT
New works from Juilliard Composition students are presented.
Paul Hall, 8 PM

Wednesday, October 18

MORSE HALL FACULTY RECITAL
Ben Wolfe, jazz bass
Morse Hall, 6 PM

Thursday, October 19

LIEDERABEND
Pianists of the Collaborative Piano Department perform vocal repertoire with singers from the Department of Vocal Arts.
Paul Hall, 6 PM



The American Brass Quintet presents the season's first Saidenberg Faculty Recital on October 16.

Saturday, October 21

PRE-COLLEGE FACULTY RECITAL
Ernest Barretta, piano
Paul Hall, 6 PM

Monday, October 23

JUILLIARD CHAMBER ENSEMBLES
Alice Tully Hall, 8 PM
Free tickets required; available beginning October 9 at the Juilliard Box Office.

Wednesday, October 25

WEDNESDAYS AT ONE
Juilliard Percussionists
Alice Tully Hall, 1 PM

A DOLL'S HOUSE
By Henrik Ibsen
Translated from the Norwegian by Paul Walsh
Directed by Mark Nelson
Actors in their fourth and final year in Juilliard's Drama Division
Drama Theater, 8 PM
Free tickets required; available beginning 5 PM on October 11 at the Juilliard Box Office.

Thursday, October 26

JUILLIARD SONGBOOK
Juilliard Songbook features singers from the Department of Vocal Arts in recital performing song repertoire in collaboration with faculty pianists from the Vocal Arts and Collaborative Piano Departments.
Morse Hall, 6 PM

A DOLL'S HOUSE
Drama Theater, 8 PM; see October 25

Friday, October 27

A DOLL'S HOUSE
Drama Theater, 8 PM; see October 25

Saturday, October 28

A DOLL'S HOUSE
Drama Theater, 2 and 8 PM; see October 25

PRE-COLLEGE FACULTY RECITAL
Eric Ewazen, composition
Paul Hall, 6 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.

2006-07 RECITAL PROCEDURES AND REQUIREMENTS

ALL REQUIRED RECITALS MUST BE BOOKED BY OCTOBER 1, 2006

All recitals and public performances must be approved by the Concert Office. Application forms, available dates, and detailed instructions are available there. All recitals must take place in either Paul Hall or Morse Hall. (Percussion recitals should take place in Room 309, and organists may make arrangements to perform in church, but an application form must still be completed.)

There is a \$100 fee for changes or cancellations made within two months of your recital date. (If changes are made for medical reasons, a doctor's note must be received.)

Program information and stage set-up diagrams are due two weeks prior to your recital. Programs must be typed and have your teacher's signature before submission. Large ensemble pieces are not allowed without prior written approval of the Concert Office. A 30-minute dress rehearsal in the recital hall may be booked when all of the above information has been received.

Recital receptions are no longer allowed in the building, due to increased schedule demands. Please make outside arrangements with the cafeteria or with other local establishments. All audio/video taping must be pre-arranged with the Concert Office and the Recording Department. Complete recital procedures and requirements, including information regarding non-required recitals, are posted in the Concert Office.