

# The Juilliard Journal

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## Nora and Torvald, in Plain English

### *New Translation of A Doll's House Sheds Light on an Ibsen Classic*

By DAVID PRATT

THE first draft ended with silence. The door slam heard 'round the world only was added at the end of the second draft of the drama Henrik Ibsen called *Et Dukkehjem*—a Norwegian phrase, the Danish scholar Egil Tornqvist tells us, that meant any “small, cozy, neat home,” usually rendered in English as *A Doll's House*. And so it will be rendered this month when fourth-year Drama Division students perform Paul Walsh's new translation of *Et Dukkehjem*, directed by Juilliard veteran Mark Nelson (Simon Gray's *The Common Pursuit* and several new works in the playwriting program). Anna O'Donoghue plays Nora, she who goes from “little squirrel” to door-slammer, with Eric Wentz as her unbending husband, Torvald. Stephen Bel Davies, Leigh Wade, Noel Allain, and Jasmin Tavarez round out the ensemble.

Why *A Doll's House*, premiered in 1879, for drama students in 2006? Wasn't Ibsen (1828-1906) the author of musty, melodramatic problem dramas? Well, the mid-19th century was the era of the well-made play, and any artist hews somewhat to the aesthetic conventions of his time. But Nelson—who as an actor appeared in Mark Lamos's production of *The Master Builder* at Hartford Stage—speaks of Lamos's eight Ibsens in Hartford capturing the playwright's “vitality

and his unrelenting questions about how we live, even now.” Certainly *A Doll's House* is both vital and unrelenting, beginning with Krogstad's threat that he will reveal Nora's well-intentioned forgery to the righteous Torvald, on whom she so depends; then Nora's maneuvering to stop the revelation; her anxious attempts to please Torvald, culminating in a frantic tarantella rehearsed for his approval—and the whole confined to a single room. And then that famous door-slam, after Torvald discovers the forgery, berates his wife, then does an about-face, only because Krogstad sends a second note saying he will keep silent. Of what would seem to be a wife's simple, though shocking, act of abandonment, the Norwegian actress Liv Ullmann, who brought *A Doll's House* to New York in 1975, says in Tornqvist's production history of the play, “Nora's most beautiful act of love is leaving her husband. She says goodbye to everything familiar and secure. She does not walk through the door to find somebody

else to live with and for; she is leaving the house more insecure than she ever realized she could be. But she hopes to find out who she is and why she is.”

Musty?

We think not.

But if you still recall Ibsen as all melodramatic speechifying, the fault may lie with the translation. Many Ibsen translations are in British English, which may sound stiff to American ears. Even American English must contend with a certain flatness in the original. Ibsen wrote in an unheightened Dano-Norwegian, close to today's “Book Norwegian,” that includes much of what Walsh calls “hemming and hawing” (in English this translates into lots of “And so,” “Well, now,” etc.). Scandinavian languages also make frequent use of the “dummy subject,” as in, “It is such that ...”

“I had read five translations of *A Doll's House* before Paul's,” says Nelson, “and found them all either formal or British-sounding, being written for British actors. I was eager to find a version in lean,

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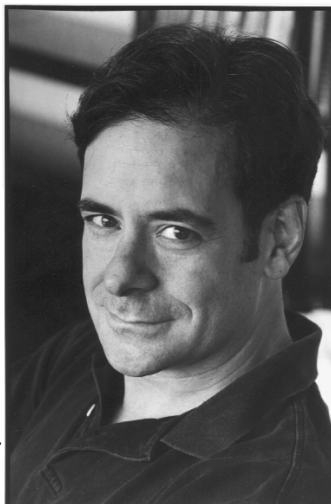


Photo by Tess Steinkolk

Mark Nelson, director of Juilliard's production of *A Doll's House*.

## Still Fresh After All These Years

By TONI MARIE MARCHIONI

ONCE a face that graced the halls of Juilliard on a yearly basis, Maestro Stanislaw Skrowaczewski returns this month after a 15-year hiatus to conduct the Juilliard Orchestra. For nearly two decades in the 1970s and '80s, the maestro worked with Juilliard students frequently, including an extensive tour with the Orchestra to Japan and China (which he recalls as “wonderful”).

he is thrilled to be returning to Juilliard.

Skrowaczewski's impressive career includes a 20-year tenure as music director of the Minnesota Orchestra, seven years with the Hallé Orchestra in England, and conducting appearances with nearly every major orchestra nationally and abroad. But somewhat surprisingly, he confesses that, at times, he prefers to work with student groups rather than professional orchestras. “It is funny,” he said in a



Photo by Henry Grossman

Stanislaw Skrowaczewski conducting the Juilliard Orchestra on its 1987 tour of Asia.

Though his most recent concert at the School was an emotional night in January of 1991, the evening the Persian Gulf War began, he says that

recent interview, “but it is a sort of attention and interest in what we are doing—reflecting and yielding a won-

Continued on Page 8

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The Juilliard Jazz Orchestra pays tribute to the popular and innovative music of Benny Goodman. **PAGE 3**

In far-flung corners of Peru and Zimbabwe, summer grant recipients opened eyes and touched lives. **PAGE 12**

Quintessential New Yorker Leonard Bernstein was a native of Boston—and a three-day festival there explores his musical and personal roots. **PAGE 14**

Background photo: At convocation 2006, faux hard hats were the fashion statement of the day. Photo by Hiro Ito

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JUILLIARD UNDER  
CONSTRUCTION

What to expect in  
October/November:

Installation of skylights in west courtyard

Completion of the "shell" of the west courtyard

Continuation of work inside both the east and west courtyards

Final excavation of the area outside of Alice Tully Hall; pouring of concrete footing/foundation for Tully Hall's new "substructure" (front-of-house support rooms, storage, etc.)

For details about the construction, visit [www.juilliard.edu/construction](http://www.juilliard.edu/construction).

LETTER TO THE EDITOR

UPLIFTED BY MOZART

I want to sincerely thank Juilliard and Carnegie Hall for the program at Carnegie yesterday, September 11, 2006. I had attended services and ceremonies downtown in commemoration of all that we had lost on that horrible day. Needless to say, the general mood was bleak. But I think that one of the most useful things I did was to come to Carnegie Hall and participate in the singing of Mozart's Requiem.

Although I was a bit choked up when we first began, within minutes a

smile crossed my face—the first one of the day. It was wonderful to be able to come together with my fellow New Yorkers and celebrate what is good, all the while paying tribute with such a beautiful and beloved piece of music. It was also great to see teachers and administrators on stage with their instruments, side by side with their students. Another added bonus: Who knew so many of our neighbors could sing that well?

The mood in the hall was noticeably lifted by the time we all exited the building. You have done a won-

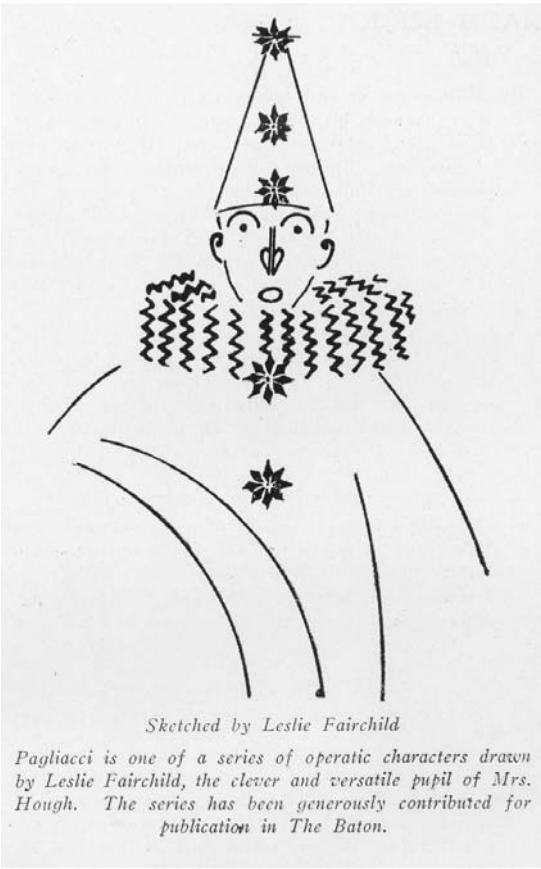
derful service for us all. This was an amazing afternoon that I will not soon forget. Thank you.

TANYA ROBINSON  
New York City

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](mailto:journal@juilliard.edu); write "letters" in the subject heading. Letters may be edited for content or length.



Cleverly composed from symbols used in musical notation, these drawings of *Madame Butterfly* and *Pagliacci* by Leslie Fairchild accompanied tongue-in-cheek retellings of the respective operas' stories by Herbert Fields in issues of *The Baton*, one of Juilliard's previous publications housed in the School's Archives.



VOICE

by Caroline Fermin

BOX

Return to 'Katrina Land'

I am driving down a gravel road. It is hot and sticky outside, and the road sounds like it is popping and splintering as the car rolls along. Outside my window a thousand dilapidated houses sit on abandoned lots, waiting patiently. They look like lonely ghosts, with gaping mouths where doors once stood and scrubby bushes where sofas used to be. These houses look nothing like homes anymore; they are simply large wooden boxes with an occasional tree thrust through the floorboards. I



Caroline Fermin

feel like I am in a third-world shantytown, yet sadly, it is not so distant. Instead, I am in New Orleans, in the Ninth Ward, a place where electricity and

running water are conveniences of the past. This is a place where you can feel the sadness and the desperation, a whole year after the disaster. This is still "Katrina Land."

Hurricane Katrina devastated the Gulf Coast region last year, prompting everything from political outrage to tender sympathy. The wave of media

attention has long since subsided, but the effects of Katrina are still painfully apparent. This summer marked my emotional return home, a year after the hurricane made landfall.

An entire year seems like plenty of

After a whole year, not much has  
changed in New Orleans.

time to get things moving and return the city to its usual Mardi Gras splendor. However, the reality of the situation is far more complex. The initial devastation is over, but homes, families, and lives are still suffering. It is absolutely shocking to see the ruined homes, lined up one after another, stretching block after block. The real sadness, though, comes from the lack of people, for they were the life force—not these houses. There is no one on front porches sawing, drilling and repainting. No one is on the overgrown sidewalks hacking away the old shrubs and branches. There are no signs of rebuilding, because *no one is there*.

And you really cannot blame anyone. With a city in financial despair, water to clean the house or electricity to run the power tools cannot be provided. Without these things it is nearly impossible to return to many areas of New Orleans. So people move away.

That is what we are doing. Soon my family will pack up all our belongings, sell our house and move to another

state—a state in less turmoil, and one with jobs. Though our house had fared well, my family did not, and it has been one setback after another as my parents have looked for jobs and stability. Our family, like everyone else's, has struggled through the past year desperately trying to stay together under the strain of a natural disaster.

It is a whole year later, and things are still very much the way they were. I get a little weepy as I drive away from the Ninth Ward and I think of the friends who used to live here. I wonder where they are now and pray that they are okay. At the last corner of the neighborhood I see an old woman. Two men are with her and they are talking on the sidewalk. As I drive past, they look at me and smile. We wave to each other like old friends and then I am gone. Back on the highway I think about them, three brave pioneers forging ahead, clearing the way. It will be a slow start, but it is something. □

Caroline Fermin is a fourth-year dance student.

Voice Box is a student opinion column appearing regularly in The Juilliard Journal. To submit a column for consideration, e-mail it to [journal@juilliard.edu](mailto: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.

# Benny Goodman: The Quintessential American

By LOREN SCHOENBERG

IN a *New York Times* article on September 6, Professor Joanne Meyerowitz of Yale University made the observation that, “For historians, history is never set in stone ... the events of the present, of the contemporary age, always help us reframe the events of the past. And the events of the past always help us to reframe the age we’re living in.”

Popular culture has always provided a fascinating portal to our past, and the upcoming Juilliard Jazz Orchestra’s tribute to Benny Goodman on October 10 sheds light on a vital and fascinating moment when America’s youth embraced a music that was, in any objective view, quite sophisticated and at times subtle. It was a time when adolescents strove for adult emotions, and the music reflected this. For better or worse, the subsequent reversal that occurred in the 1950s with the advent of rock ‘n’ roll and related developments has led us to where we are today.

In the 1930s, what are today disparate strands of music came as close as they ever have to merging in the popular arts, and Benny Goodman (1909-1986) was a vital agent in bringing them all together. He played the blues with masters Bessie Smith and Count Basie, as well as “classical” music with the iconoclastic Bela Bartok and the Budapest String Quartet. Using the bully pulpit of his tremendous popularity, he was our first “crossover” artist in bringing fans of many different kinds of music together.

In a way, Benny Goodman’s life is a quintessentially American one. The son of Russian immigrants, raised in what was at times near-poverty in Chicago, he became an international icon by the age of 30 playing a music that was idiomatically African-American. Goodman may well be unique in the sheer breadth of his

tural wars of the last half-century, as America struggles to come to terms with its legacy of racism. In a sense, coming to fame as the “King of Swing” seems in retrospect to have been an albatross around his neck—for if there was such a person in the 1930s, it was Louis Armstrong. In the same way that many who attain great popularity in the arts are dismissed *ipso facto*, Goodman’s actual innovations in jazz have been rarely celebrated. First and

players (Lionel Hampton and Teddy Wilson) and composer/arrangers (Fletcher Henderson, Edgar Sampson, Mary Lou Williams, and Jimmy Mundy) who benefited greatly from the increased exposure. Hampton said repeatedly that, while Jackie Robinson’s joining the New York Dodgers a decade later played a vital role in addressing the inequality stemming from our societal racism, he and Teddy Wilson had also played a large and frequently forgotten role in the same struggle.

The Goodman small groups championed chamber jazz, a welcome safety valve for the band’s greatest soloists, who must have felt somewhat hampered by the structure of the big-band arrangements. In addition to Hampton and Wilson, Goodman was later joined by Cootie Williams, Mel Powell, Charlie Christian, Count Basie (on recordings), Ruby Braff, Zoot Sims, and many other jazz giants in performances that

still hold their place in the pantheon of jazz.

Over the course of five decades, Goodman created a legacy of the highest standards in everything he did. His bands always sparkled with technical precision, sparked by his own inspired playing. In 1984, after four years of working for him in a variety of capacities, I had the pleasure of turning my own big band over to him, and we became the last Benny Goodman Orchestra. What had been a very good group gradually evolved into a markedly superior unit. Goodman’s persistence in ironing out each and every technical wrinkle, though it became quite arduous at times, enabled us to reach new levels of expression and freedom. He knew every nook and cranny of the arrangements, and it was an experience none of us there will ever forget. On the day he died suddenly at the age of 77 in June 1986, he was preparing for a concert just a few days later. His doctors had urged him to slow his pace a bit, but it’s fair to say he that wanted to go out with his boots on.

Goodman’s classic bands of the ‘30s and ‘40s could have never reached the heights they did without playing together day in and day out. Outside of the Jazz at Lincoln Center Orchestra, few big bands have that luxury today. The Juilliard Jazz Orchestra comes close to that vaunted tradition, given their gradual turnover of personnel, and one of the recurrent joys around the campus these days is watching them evolve their own legacy. This opportunity to recast Benny Goodman’s legacy in their appropriate and at the same time contemporary purview should be a treat all the way around. □

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



Printed with permission of the Benny Goodman Estate.

Benny Goodman in an MCA Management publicity photograph from the 1930s, from the Benny Goodman Papers at Yale University’s Irving S. Gilmore Music Library.

foremost, he was a brilliant instrumentalist whose command of the clarinet and the jazz language were firmly in place by the time he was in his early 20s. At a time when jazz was evolving at an exponential rate, Goodman was at the leading edge of players who were assimilating the innovations of Armstrong and Beiderbecke and taking what they could from a range of artists that included Earl Hines, Bessie Smith, Ethel Waters, Frank Teschemacher, and Jimmy Noone, for starters. But for all the citing of influences, as is the case in all nascent arts, the one quality that all the early giants shared was an originality based on the sheer newness of the idiom. In Goodman’s case, his extraordinary melodic instinct took him to corners of the harmonies that might have escaped players bound by knowledge of what notes fit to the prescribed chords—plus, above all, it swung. Jazz is at its root a rhythmic music, which is not to slight its melodic, harmonic, and textural qualities, but the first hurdle a jazz player has to surmount is lining up the notes in a manner that has the forward propulsion first defined by Armstrong. While there have been rhythmic emendations over the decades, it still don’t mean a thing if it ain’t got

that swing, and that’s what Goodman and many others did. What distinguished him was his ability to translate that acuity to an ensemble, and to have done it at just the propitious moment when America was ready to redefine its popular music along the lines already outlined by Armstrong and company a decade earlier.

By racially integrating his band at the height of his popularity in the mid-’30s, Goodman brought attention to

Juilliard Jazz Orchestra  
Sing, Sing, Sing! The Music of  
Benny Goodman  
Peter Jay Sharp Theater  
Tuesday, October 10, 8 p.m.  
Free; standby admission only.

recorded associations, in which he functioned not as an anonymous accompanist but as a soloist alongside Billie Holiday, Leonard Bernstein, Aaron Copland, Charlie Christian, Herbie Hancock, Ethel Waters, Bix Beiderbecke, Fred Astaire, Fats Navarro, Barbara Streisand, Charles Munch, Lester Young, and George Benson.

Goodman and his legacy have been debated during the various cul-

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# A Rare Stringed Instrument Collection Revealed

By **WENDY WEISMAN**

THE first time a Stradivarius violin is placed in the hands of a young Juilliard musician, it doesn't seem like a match made in heaven. "You can't go at it randomly and expect liquid gold to come out," recalls recent alumnus William Harvey (M.M. '06, *violin*). These instruments respond in ways vastly different from what students are used to; however, after several weeks of readjusting, the experience, according to Harvey, is "like you're propped on top of Olympus, or dating a movie star."

For countless young musicians, Juilliard's historic stringed instrument collection provides a first opportunity to play instruments created by Cremonese masters Antonio Stradivari, Giuseppe Guarneri Del Gesù, and other luthiers whose

Robinson.

The task of hunting down the provenance of these instruments required some Herculean sleuthing. Some of the collection's most prized violins and cellos arrived at Juilliard with the instrumental equivalent of a birth certificate. These "certificates of authenticity" convey a dealer's assessment of the instrument's maker, its date of origin, as well as the previous owners. Ideally, these documents are passed on each time the instrument is

reattributed to Del Gesù the son by another, she gleaned two ideas that would influence her research on Juilliard's collection: "One: the great elasticity in appraising instruments; and two: the importance of documentation!"

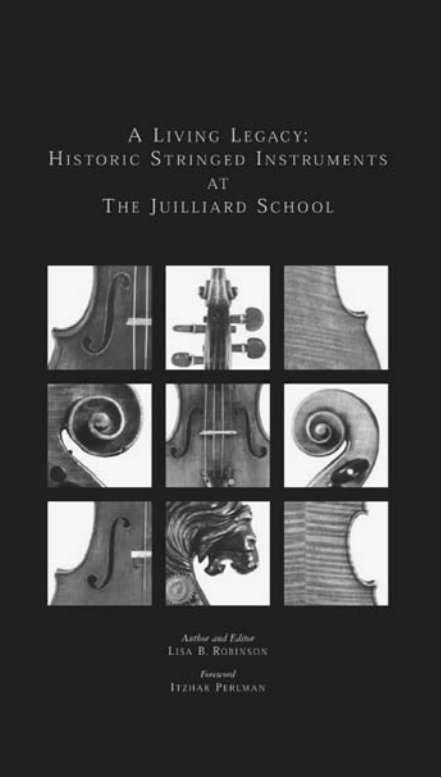
The lack of documentation from the time of the instruments' origins may also explain why the sound quality of these instruments has yet to be replicated. As Grossman points out, when Stradivari and Del Gesù were practicing their trade, the art of violin making was an oral tradition. Says Robinson, "People are still trying to produce violins that have the same quality of sound and no one's figured out what it was. The wood? The varnish?" Grossman notes that an earlier ice age may have slowed down the growth of Italian spruce trees, temporarily resulting in a finer grain of wood. Despite the best efforts of both physicists and contemporary luthiers, isolating any singular variable that makes one violin's sound superior to another's remains an unfulfilled quest.

ciently on some notes, resulting in unwelcome overtones. Harvey, who learned to adjust his technique prior to his performance as a soloist with the Juilliard Orchestra, looks back on his time with the Stradivarius as a "stunning experience. When you start to get comfortable, the transformation is a joy," and parting ways with the borrowed instrument can be summed up, he wryly observes, as "Hello, cruel world."

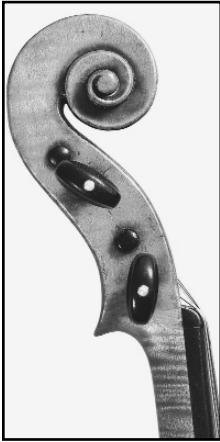
The conclusion of the loan period may not be so cruel for everyone, as the instrument will no doubt bring great joy to the next musician in need. As Avery Fisher's son Charles Fisher points out, many Juilliard string students normally use instruments that do not match the high caliber of the musicians playing them. According to him, Avery Fisher donated his 1692 Stradivarius not only out of allegiance to Lincoln Center but because of Juilliard's dedication to lending its instruments, accelerating the careers of young musicians. He remarks, "These instruments are meant to be played, not hung on the walls of private collections."

With the publication of *A Living Legacy*, readers who have never had a chance to view such rarified specimens are now able to explore some of the most venerated and significant instruments in the collection for themselves. □

Wendy Weisman is a research associate in the Office of Development and Public Affairs.



Clockwise from top: Author Lisa B. Robinson and instrument curator Eric Grossman examine the Mayseder Guarnerius, one of the historical instruments in Juilliard's collection; the scroll of the "Avery Fisher" violin by Antonio Stradivari (1692), donated by Fisher; the cover of *A Living Legacy: Historic Stringed Instruments at The Juilliard School* (Amadeus Press), designed by Donald Giordano.



craftsmanship is still deemed superior after hundreds of years. As students gradually learn to draw the optimal tone out of the instruments, built during a golden age of violin making, they "fall in love with the new sound," notes the collection's curator, Eric Grossman. Faced with an important competition or a Lincoln Center debut, a student can borrow one of the 200-plus instruments in the collection, acquired through the great generosity of donors such as Avery Fisher and Walter Damrosch.

Each instrument carries with it a history that spans centuries, passing through the hands of craftsmen, dealers, musicians, aristocrats, and many others on its trajectory from Northern Italy to West 66th Street. Now, for the first time, musicians, historians, appraisers, and music lovers have a chance to glimpse some of the collection's most valuable instruments. This past summer, Juilliard celebrated the publication of *A Living Legacy: Historic Stringed Instruments at The Juilliard School*. This hardcover, full-color volume, underwritten by Juilliard trustee Lester S. Morse Jr. and his wife Enid, is the culmination of three years' worth of research by music scholar and Juilliard staff member Lisa B.

sold.


Robinson quickly learned, however, that the real world is not always so orderly. In order to obtain the instruments' pedigrees, she sought out expert appraisers, such as Chicago's Bein & Fushi, to access unpublished diaries of the Hills, England's most famous family of dealers. For one Guarneri Del Gesù violin, the Mayseder Guarnerius, she relied upon a letter tracing the violin's ownership back to Joseph Mayseder, a member of Vienna's famed Schuppanzigh Quartet in the 1800s. (Itzhak Perlman borrowed the Mayseder for his 1964 star turn at the Levintritt Competition.)

The letters and certificates Robinson waded through illuminated the colorful itineraries of the instruments as they changed hands over centuries. Her favorite narrative belongs to the Grimson Guarneri, whose Russian owner, once imprisoned by the Bolsheviks, fled with the violin to South America before it made its way back to London and, eventually, to New York.

In an era when instrument donations are undergoing greater scrutiny due to tax assessment, Robinson noted how an instrument's provenance—and therefore, its value—becomes fluid when appraisers come to diverging conclusions. When she learned of one violin that had been attributed to Del Gesù's father by one contemporary appraiser, and then

the preservation of the collection a high priority for Grossman, who takes great care to ensure that instruments that have survived passage for 300 years will continue to serve future generations. Grossman helps students find the right instrument for their needs, in addition to educating them on how best to care for their charges. The visual appearance of an instrument is also a hallmark of its pedigree and a single crack on the back can devalue a violin by more than 30 percent. In his 20 years as curator, Grossman, himself a Juilliard alumnus and violinist (he earned a certificate in violin in 1989), resolves that a conservative approach is the key to good restoration. For instance, regraduation (that is, changing the thickness of the instrument) is now considered to be tampering.

Exercising such caution preserves not only appearances, but also the sound of these instruments, known for their responsiveness to a player's touch. Robinson learned that the musicians "don't need to work as hard to get a beautiful sound." When Harvey, the winner of the 2006 Juilliard violin concerto competition, borrowed a Stradivarius under the auspices of the instrumental loan program, he discovered that the older instrument could resonate too effi-



Mstislav Rostropovich, *Honorary President*

## 50th ANNIVERSARY GALA

**SUNDAY, OCTOBER 15, 2006**  
**8:00 PM**  
at the  
**92nd STREET Y**  
Kaufmann Concert Hall  
1395 Lexington Avenue, NYC

### PROGRAM

- Villa-Lobos: *Fantasia Concertante* for Cello Orchestra (composed in 1958 for the Violoncello Society)  
Donald Palma, Conductor;  
Jeffrey Solow, Principal
- Tribute (with films) to special guest *Bernard Greenhouse*, presented by *Terry King*
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Andrew Eccles

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# Celebrating a Decade of Pre-College Guitar

By **ANTIGONI GONI**

IN Greece, where I come from, the guitar is tightly integrated into everyday life and culture: it is the instrument that accompanies our popular songs, and brings friends together by the seaside in perfumed summer nights. This is true in other European countries as well. For this reason, I considered musical instruments (especially classical ones) as something that must be learned very early in life. In my opinion, classical guitar study must start very early to reach the highest levels of accomplishment.

When I came to the U.S., this was my assumption. With surprise, however, I discovered that this perspective was the exception and not the norm. Here, the guitar did not belong to the mainstream idea of “classical instruments.” And without stimuli or goals, potential guitarists and their parents do not consider the pursuit of classical guitar studies as an artistic option. Many teenagers pick up the electric guitar at 12 to drop it by 14, or switch to classical only much later; a first-year college student with no classical guitar background might start exploring the instrument at an age when their European peers begin making the rounds of the international competition scene. I realized how important it would be to offer talented young classical guitarists of this country very high-quality teaching at a pre-college level. To detect potential in young students and bring it to the fore, then help it develop and flourish, became my plan and my vision. When I started the guitar department at the Juilliard Pre-College Division in 1995, it also became my joy.

But my vision and passion alone would not have been sufficient to realize my project. The help of Sharon

Isbin, director of the college-level guitar department at Juilliard (and my former teacher) and Andrew Thomas, who recently retired as director of Juilliard’s Pre-College Division, have been indispensable. Their open-mindedness, their support, and their experience were key elements in the formation of the Pre-College guitar department. Ultimately, though, what brought the program to its current state of excellence are its students. Working with them was indeed a blessing and a privilege—they were open, curious, fearless, experimental, and unspoiled. They had no inhibitions and limitations. They loved to be chal-

lenged and adored challenging me in return. I couldn’t have wished for a better bunch.

The Pre-College Division aims to provide young students with the highest level of education in their chosen instruments, affording them the opportunity to explore very early the main elements of what may become their professional future, and compelling them to confront its difficulties and complexity. Students have the chance to participate in chamber music ensembles, as well as master classes with acclaimed international figures such as Sharon Isbin, Evangelos Assimakopoulos and Liza Zoe, Manuel Barrueco, Raphaela Smits, and Roland Dyens. In the last decade, the Pre-College guitar department has prepared its students for international youth competitions and workshops such as the Aspen Music Festival and School, Stetson International Workshop (Fla.), Koblenz Youth Competition and International Festival (Germany), and the Juilliard Pre-College Open Concerto Competition. Perhaps most important, the program prepares its students for successful auditions to enter the best music schools in the U.S. Our alumni have continued their studies at Peabody Conservatory, Columbia University, Hartford University’s Hartt School, Eastman School of Music, Oberlin Conservatory of Music, and Manhattan School of Music.

AFTER I had been teaching for nine years in the Pre-College Division, the Royal Conservatory of Brussels offered me the position of professor and head of its guitar department in September 2004, and I had to make one of the hardest decisions of my life. Leaving the program in the hands of my colleague and dear friend Tali Roth was the only thing that relieved my strain. Among Tali’s many qualifications, what are for me her strongest assets are her passion and humanity. Teaching young people is a special vocation, as they can only be guided by affection and care. Besides having to be an accomplished artist, to be a teacher you have to be a nurturer and a guide, and Tali Roth is all of that. Under her direction I am sure that the program will continue and grow, and fulfill the vision I began with 10 years ago.

Today, what stays with me is the satisfaction and pride of having started a great guitar department. What I cherish even more, however, are the memories attached to it. I still can see a 10-year old girl, all cheeks, in an audition tape; an 11-year old boy in a suit telling me, in a very serious voice, after his audition that he was happy to enter and accept me as his teacher; and a rock band onstage, playing a graduation concert encore in front of a laughing auditorium. While teaching teenagers is a risky business, it is also a very fulfilling experience. □

*Former Pre-College guitar chair Antigoni Goni is now professor of guitar at the Royal Conservatory in Brussels and artist-in-residence of San Francisco Performances.*

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TIME

by Jeni Dahmus

CAPSULE

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

**1926** October 28, The Juilliard School of Music, created through a merger of the Institute of Musical Art and the Juilliard Graduate School, received its charter from New York State. The two schools shared a common board of directors and president but retained their distinct identities until their complete merger as a single institution in 1946. William Schuman became president of the combined schools in 1945 and completed the amalgamation into one institution, The Juilliard School of Music.

**1946** October 11, the Juilliard String Quartet made its debut in a private concert at Juilliard. The program consisted of Bartok’s Quartet No. 1, Beethoven’s Quartet No. 12 in E-flat Major, Op. 127, and Piston’s Quartet No. 1. Yehudi Menuhin and Zoltan Kodaly were in attendance. Founded by Juilliard President William Schuman with the aid of the Juilliard Musical Foundation, the Juilliard String Quartet was created to further the cause of chamber music through pedagogy and public performance. Original members were Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd; current personnel are Joel Smirnoff, Ronald Copes, Samuel Rhodes, and Joel Krosnick.

**1984** October 12, Juilliard held its first alumni Reunion Day in the School’s 79-year history. All departments participated in the full day of festivities, which began with a morning of class visits, workshops, organ and chamber music recitals, and library tours. An afternoon program in the Juilliard Theater featured José Limón’s *Missa Brevis* performed by alumni and students of the Dance Division, highlights from the Drama Division’s production of Eugène Ionescu’s *Rhinoceros* (performed by Group 14), and a rehearsal of Puccini’s *Gianni Schicchi* with commentary by American Opera Center director James Lucas. The reunion culminated with the season’s opening Juilliard Orchestra performance, a gala concert in Avery Fisher Hall in celebration of Lincoln Center’s 25th anniversary. Jorge Mester led the orchestra in a program of William Schuman’s Violin Concerto with alumnus Robert McDuffie as soloist, Albéniz’s *Iberia* (arranged for orchestra by E.F. Arbós), and Bartok’s Concerto for Orchestra. Peter S. Paine, chairman of the board of trustees, gave opening remarks and introduced newly appointed Juilliard President Joseph W. Polisi. Members of the Reunion Day sponsoring committee included honorary chairman William Schuman, chairperson Leontyne Price, and co-chairs Van Cliburn, Patti LuPone, and Paul Taylor, along with more than 50 Juilliard graduates. □



Jeni Dahmus is Juilliard’s archivist.



Photo by Susanne Faulkner Stevens

**Above:** William Schuman joins violinist Robert McDuffie following the performance of Schuman’s Violin Concerto by the Juilliard Orchestra.  
**Below:** William Schuman (center) in his apartment with Jorge Mester (seated), Robert McDuffie (standing), and McDuffie’s teacher at Juilliard, Dorothy DeLay (right), looking over the score of Schuman’s Violin Concerto prior to the Juilliard Orchestra’s Reunion Day concert.



Photo by Sandor Acs

# Juilliard Singers Raise Voices for Social Change

By MONICA YUNUS

LAST year, when Hurricane Katrina hit New Orleans with a vengeance—as we all remember—the news was grim and the images harrowing. Watching my television, I felt sick to my stomach. How could this be happening in our country? What could I do that would make a difference?

I wanted to raise funds for those affected and also create a space for people to grieve. I knew that I needed to do *something* in the wake of the storm that would allow me to feel like an active part of our country’s healing.

I called several singer friends together and asked if they would be willing to sing on a concert to benefit the victims of Katrina. Two weeks later, in Huguenot Memorial Church in Pelham, N.Y., more than 100 people gathered for the Katrina Concert. Ten fantastic singers—colleagues of mine from the Met, Glimmerglass Opera, and the New York City Opera—sang arias, duets, and ensembles, pouring their hearts out. At the end of the night, I was enlivened by what we had done. I never imagined how easy it would be to call on friends for a cause, and how good it would feel to stand together and lift our voices for a

common purpose.

My friend and fellow Juilliard alumna Camille Zamora sang on the concert that evening, and was instrumental in helping me organize the event. A decade ago, after the loss of a dear friend to AIDS, she founded a benefit concert called Sing for Hope in her



Photo by Sam Schultze

**Sing for Hope artists, clockwise from top left: Luis Ledesma, Deborah Domanski, Randall Scarlata, Jennifer Samson, Brian Mulligan, Jennifer Aylmer, Scott Scully, Camille Zamora and Kenneth Merrill.**

hometown of Houston. Now one of the country’s largest annual AIDS fund-raising concerts, the yearly event has raised more than a million dollars for men and women living with

H.I.V./AIDS. Using her concert as a model for our programming and rehearsal methods (the latter jokingly referred to by us as “kamikaze opera” for the breakneck speed at which we prepared), we put the Katrina event together with an ease that surprised even us. When it came time to give the concert a name, Camille offered her simple, universally applicable Houston title: “Why don’t you call it ‘Sing for Hope?’”

Later that fall, inspired by this success and encouraged by our colleagues who had participated, Camille and I decided to create an organization that would unite and support artists who wish to create events that benefit humanitarian causes. With *pro bono* legal aid supplied by several attorney friends, the Sing for Hope Foundation was born. A nonprofit organization with a volunteer staff and roster of artists who

donate their time and talent, Sing for Hope facilitates the initial connection of artists to charitable communities, and then contributes to benefit events by providing an organizational model and a network of support. Our motto is “Uniting Artists, Uniting Communities,” and our emphasis is on creating benefits for extant communities in need of unity and healing (such as people living with H.I.V./AIDS, disaster survivors, or underserved children).

This month, our efforts will take an even more personal turn when 48 artists—Juilliard alumni and faculty all—come together in the Peter Jay Sharp Theater for “Sing for Hope: A Juilliard Vocal Arts Alumni Gala,” celebrating Juilliard’s newly created Sing for Hope Prize for Arts Activism and Community Outreach. The prize, made possible by a gift from the Sing for Hope Foundation, will be awarded annually to Juilliard vocalists using music for humanitarian causes. The award, and the concert itself, are the culmination of our journey launched more than a decade ago.

The Sing for Hope Prize will motivate and support arts volunteerism among Juilliard Vocal Arts students and alumni, by covering costs incurred

Continued on Page 23



# Still Fresh After All These Years

Continued From Page 1

derful atmosphere of work, possibility, and improvement. I love to work with fine student musicians who are very well prepared technically and musically, and study very seriously. You can mold this orchestra very well.”

Ironically, despite his passion for working with students, Skrowaczewski, who turns 83 this month, has turned down every offer he has received for a teaching position at a major educational institution. While he has been asked many times, he says he has “always refused because it is impossible,” due to his dual life as both a conductor and composer. He says that balancing these two factors alone was nearly unmanageable, without the prospect of adding a conservatory faculty position to his plate. While some conductor-composers, such as Pierre Boulez, are able to conduct and compose within the same time periods, Skrowaczewski admits that he lacks that “incredible mental organization. Before or after a rehearsal with orchestra, I am really with the works that I am conducting. I always find new things, new possibilities and points that I like to try, and then I cannot concentrate on composition. It’s completely different. Both professions—performing and creating—are absolutely different. They contradict themselves. You have to be an extrovert and an introvert. It is very difficult to do at the same time, because both demand all your attention, work, and time to get more perfect.”

Though he can now set aside his entire summers for writing music, the maestro’s early and rapidly rising conducting career did not always afford him that luxury. He was so busy conducting, he recalls, that he did not compose for nearly 10 or 12 years. Though he was very successful on the podium, he realized that not composing left “a big emptiness and loss” in his life and that he needed to find a way to do both. He describes his compositional process as “very slow,” demanding “a lot of time and trial. I’m trying many things that the next day I’m throwing in the garbage. Then, finally, something comes that I eventually accept. Maybe years later I will think it’s nonsense, but at least for the moment I will accept it.” Skrowaczewski admits that he discarded nearly every work he composed before 1960, with

the exception of two. Perhaps in keeping with his critical attitude towards his own works, Skrowaczewski for many years disliked conducting his own pieces, feeling uncomfortable with what he perceived as a self-promoting exhibition. More recently, now that he is no longer affiliated with just one orchestra, the maestro

Minor in order to “prepare something with students from the great literature that they need to know.” He says that he wanted to pick a more demanding piece of his own, but that ultimately it was more important to spend a greater amount of time with the Brahms than with learning a difficult piece of his own—“compromise between what the

School wants and needs and what I would like to do. If I had more concerts, I would try to introduce things that could be repertoire building for the students. Maybe that will happen in the future.”

Looking toward the future, both for himself and others, is something Maestro Skrowaczewski does often. Not only is he working on commissions for premieres several years in advance, but he also thoughtfully offers advice for up-and-coming young conductors. In addition to playing one or two instruments at concert level, he says it is imperative for young conductors to know and play the “enormous” chamber music repertoire of major composers such as Mozart, Haydn, Dvorak, and Brahms, which is “quite different from their symphonic repertoire. To

know how to conduct these composers, to have this very large point of view, is very important.” Most important, he stresses, is “to study and to know, by heart, the score they are conducting—so that at any moment, when a chord comes, it is possible to say what note the second clarinet is playing.” Skrowaczewski feels this deep knowledge is essential to “develop one’s own intelligence, to not follow a mold—an intelligence of seeing things, of learning from mistakes. To perform and interpret is very complex. Knowledge is necessary to be well-balanced. To know and to find one’s conviction, you must know absolutely everything.”

It is clearly this intensely deep knowledge and desire for more that keeps Skrowaczewski young and fresh with regards to music. His continual goal of seeking out new discoveries in the scores he conducts keeps him, he says, “very much alive, fresh with interpretation. I just cannot accept a routine. It would be terribly boring, and it would kill immediately my pleasure of performing. In art, this is creation. This is re-creation and interpretation. Nothing is stable and perfect to the point of ‘this is it.’ We always look and seek something that is fresh.” With this attitude, Skrowaczewski has something unique to share with the Juilliard community: the wisdom of more than 70 years of conducting and composing, along with the ability to discover new details in the score as if it were his first time on the podium. □

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



Left: Skrowaczewski, violin soloist Midori, and the Juilliard Orchestra rehearse for the Orchestra’s 1987 Asia Tour. Top and bottom: Skrowaczewski rehearsing the Juilliard Orchestra in 1982.



has reconciled these feelings. Now, when he undertakes his own works on the podium, he says, “I absolutely forget that it is my piece! I see the score with problems, and I try to solve the problems with the musicians as well as I would do with a piece not of mine. I become very excited about ways to do it better, forgetting that it is my piece. Before, I would not ask too much because I was almost—not shy or timid, but I didn’t find that, with my own piece, I should ask for everything. Now I think, it is ... [simply] a score that has to be performed to the best.”

The Juilliard community will be able to witness Skrowaczewski conducting one of his early pieces on the October 5 concert. *Music at Night*, his short Neo-Classical composition from 1949, will open the concert, followed by the Piano Concerto No. 4 by Camille Saint-Saëns, with student soloist You You Zhang. As the “main dish,” Skrowaczewski selected Brahms’s milestone Symphony No. 1 in C

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# Tribute to the Tall Man in the Cowboy Hat

By ADAM GLASER

IT'S been just a little more than 25 years since I first met Andrew Thomas. At the time, I was a scraggly 11-year-old kid from Long Island entering the Pre-College Division sporting a Sony Walkman, a Members Only jacket, and a retainer. He was a 6-foot-1 long-distance runner and U.S. Army veteran sporting a black cowboy hat and a frightening knowledge of the craft of composition. Intimidating at first? Sure. But I would soon realize—as his student and, years later, as his colleague—that this towering image actually belied an incredible kindness and compassion.

*"Find your own voice!"* It's a rallying cry and challenge that drives us all as artists. For student composers, it's particularly menacing ... and critical. I'm sure Andy said these words to me during our lessons, but it was the example he set with his own life that would ultimately drive home the message. Andy had found his voice as a composer, of course, but also as a teacher and as an administrator. I recently asked him to describe how this came about, and was reminded of the wide range of influences that would color his life and his work.

Andy attended Cornell University in his hometown of Ithaca, N.Y., initially thinking along pre-med lines and pursuing studies in marine biology. "By my sophomore year, I realized I was not comfortable in the sciences," he told me. "What I had been doing was running away from music." He loved the works of Copland, Britten, and Bartok, and pursued studies with Karel Husa at Cornell and Nadia Boulanger in Paris. Later he joined the Army, where he played piano in a twist band and directed musical productions, and then spent a few years working as an assistant conductor for New York freelance orchestras. In 1968, he set out for Juilliard to pursue graduate studies in composition.

"There was immense pressure to write 12-tone music," he recalls. Working with renowned faculty members Elliott Carter and Luciano Berio, he absorbed the music of such composers as Schoenberg and Boulez, but cites George Crumb as a catalyst for transcending those boundaries. "There's not a note of mine that sounds like Crumb, but he showed that there was another way." In time, Andy would start looking for additional inspiration. "I listened rather extensively to Asian and Middle Eastern music, and realized there were great musical traditions that had nothing to do with what was in the conservatories."

While still a graduate student in 1970, Andy joined the Pre-College composition faculty, and thus began the development of his "teaching voice"—a unique blend of sincerity, passion, humor (cue the riddles!), patience, candor, and abundant musicality. "Dr. Thomas was a great mentor and teacher because of the purity and love with which he approached music and his students, creating a nurturing and inspiring atmosphere," says recent Pre-College graduate Michelle Ross. "I felt safe with Dr. Thomas, and therefore free to explore the depths of my imagination, and the world of music." Importantly,

Andy seems to understand when to step in and when to get out of the way, and does so with a humility and compassion that are truly disarming.

In 1994, Andy was appointed director of the Pre-College Division, and thus accepted the challenge of finding his voice once again, this time as an administrator. He completed his tenure this past summer, and reflected upon how the division has grown over the years. "The atmosphere of the school has become more family-like, more humane, during the last 12 years," he observes.

Early in his tenure, Andy began welcoming audiences from the Juilliard Theater stage at the beginning of orchestra and chorus concerts. "What I really wanted to get across is how exceptional the kids and the families they come from really are, and the fact that this is truly something unusual and special." In doing so, he was bolstering the confidence of the students behind him, and adding a personal warmth to the event.

Over the years, Andy sensed an opportunity to enrich the educational value of concerto competitions. Aiming to broaden the perspectives afforded each participant, he started recruiting distinguished judges from the outside, including veterans of the New York Philharmonic and the Metropolitan Opera Orchestra, accomplished soloists, and renowned teachers from throughout the area. Following each competition, Andy crafted individual letters to each participant, summarizing the judges' comments along with his own. "I was constantly refining the procedure so that it would become a rewarding experience for the kids," he notes.

PERHAPS the most striking example of the Pre-College's more family-oriented atmosphere can be seen in the growth of the Parents Association, founded during Andy's first year as director. Among its many contributions to date are the creation of a series of open discussions with the Juilliard administration, the publication of an annual yearbook, and the establishment of the Pre-College Parents Association Scholarship fund. Since 2004 the group has organized fund-raisers to support this scholarship, enlisting such celebrities as Bill Cosby, Charles Osgood, and renowned Juilliard faculty member Itzhak Perlman for these events, and generating a remarkable \$125,000. "Andy was a warm and caring director," says former Parents Association President Lillian Li. "I worked closely with Andy, and still am grateful for him being so receptive to the needs of our community."

Drawing from his 35 years on the Pre-College faculty, Andy's work as director seems to reflect a genuine love and respect for his colleagues. "The faculty continues to be a source of tremendous stimulation ... the artistry, the quality, and the personal character." Percussion faculty chair and Pre-College alumnus Simon Boyar calls Andy "an unyielding patron of ambition, talent, and genuine goodness," adding, "it has been an honor to work with and be inspired by someone who invests such courage in tomorrow's talent and the future of music making." Of course, running a "school within a school" comes with tremendous day-to-day

responsibilities and complexities. Coordinating more than 75 teachers and 315 students is no small task, particularly when they all converge on the building at one time, as they do each Saturday. The talented staff assembled

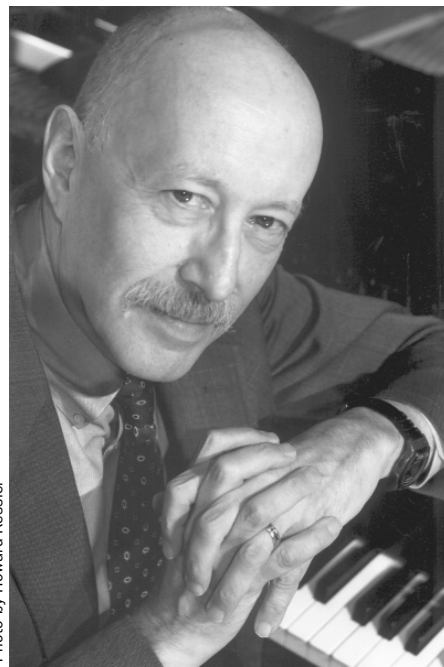


Photo by Howard Kessler

**Andrew Thomas recently retired as director of the Pre-College Division. He will continue teaching as a member of the Pre-College composition faculty.**

under Andy's tenure always make it look easy, and continue to be beloved by students, faculty, and parents alike.

In recent years, Andy has become an ambassador for Juilliard outside the U.S., making frequent visits to China and Korea to lecture and perform at music schools. "The Juilliard idea is based on the notion that total musicianship is part of training," he notes. "You don't just take music lessons. You learn

theory, history, and ear training. You learn musicianship. The Asian conservatories are coming to this, and we have much to share."

Now with his tenure as director completed, Andy is—as always—looking ahead and taking on new challenges. He will continue to teach composition at the Pre-College, and as usual, his writing schedule is full. At the moment, he is working on a new commission from the Chinese government, an evening-length ballet called *Focus of the Heart* for Western orchestra, traditional Chinese orchestra, Western corps de ballet, and traditional Chinese dance troupe. As always, his partner Howard Kessler remains a central part of his life, and the two are collaborating on this latest project, with Howard writing the scenario and designing the sets, lights, and costumes.

No matter which hat Andy is wearing—composer, teacher, administrator, or even that of a cowboy—his voice is clear, compassionate, and uplifting. Importantly, it's a voice that empowers those within earshot to feel comfortable enough to challenge themselves. That's a rare and precious talent—and with it, Andy will surely continue to grace the lives of many musicians well into the future. □

*Adam Glaser (Pre-College '88, composition) joined the Pre-College faculty in 1999, and is conductor of the Pre-College Orchestra and chair of the division's conducting department. He earned graduate degrees in conducting from the Curtis Institute and the University of Michigan, where he also earned an M.B.A.*

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# RECENT EVENTS



Photo by Richard Termine

**MOZART REQUIEM  
COMMUNITY SING  
September 11, Carnegie Hall**

To commemorate the fifth anniversary of the 9/11 terrorist attacks, thousands of New Yorkers joined the Juilliard Orchestra and Choral Union in Carnegie Hall for a community sing of the Mozart Requiem. Judith Clurman, director of the Choral Union, conducted; the soloists were Erin P. Morley, soprano; Faith Sherman, mezzo-soprano; Jeffrey Behrens, tenor; and Matthew Bohler, baritone. The event was co-presented by Juilliard and Carnegie Hall and sponsored by the New York Mets.

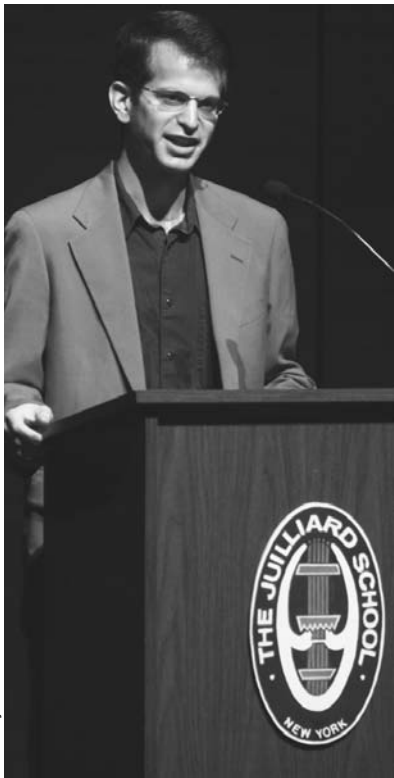


Photo by Hiro Ito



**CONVOCATION AND FALL PICNIC  
September 6, Peter Jay Sharp Theater and North Plaza**

(Below left) Faux hard hats were the fashion statement of the day at convocation, which kicked off the new school year. Featured at the annual event were talks by the 2006 summer grant recipients, dance student Amelia Fernanda Uzategui Bonilla and violinist William Harvey (left), who reported on their projects. Bonilla and a group of fellow dancers traveled to her native Peru, where they performed and taught workshops; (above) some of their experiences were captured in a video which was presented at the gathering. (Below right) After convocation, students, faculty, and staff members enjoyed the annual opening day picnic, which, with the absence of the Milstein Plaza, was held on the North Plaza.



Photo by Hiro Ito



Photo by Jennifer Fuschetti

**BACHAUER WINNERS PIANO RECITAL  
September 13, Paul Recital Hall**

Michael Bukhman (left) and Ran Dank, winners of the 2006 Gina Bachauer International Piano Competition, performed the Waltz from Arensky's Suite No. 1 for Two Pianos at the annual recital on September 13 in Paul Hall. The concert was hosted by faculty member Robert Sherman and broadcast live on WQXR radio.



Photo by Peter Schaaf



# A Horse, Of Course ... and a Summer of Dancing Outdoors

**By LUKE WILEY**

**D**RIVING past a crystal-clear lake under the mountain sky of California, I wondered to myself if there were horses with blue eyes. I had spent the last week with 20 riders and twice that many horses. I met horses of every size, breed, affinity, and color—blonde, chestnut, alabaster, midnight black; horses with maroon shine in the sun; horses with mottled, textured hair like metamorphic rock. I wondered if their eye color could have as much variety. Past the prairies and fields of agriculture we drove, deep into the foothills, and visited a horse ranch. It was there that I met Dave, a blue-eyed horse. And Dave and I danced.

For more than a year now since I graduated in 2005, I have been dancing with choreographer and Juilliard faculty member JoAnna Mendl Shaw in her company, the Equus Projects/Dancing With Horses. When I tell people this, they do a double take and ask, “Wow—really? You dance with horses?” and then inevitably, “Isn’t that dangerous?”

Sometimes I’ll be running backwards directly in front of a galloping horse and think, if I trip and fall, I’ll be run over and killed. But JoAnna and the riders we have worked with have all assured me that the horses, with their lightning-quick reflexes, would nimbly run around and past me. This is in part because we use Parelli Natural Horsemanship, a technique of interaction based on

the same physical language that horses use with each other. Developed by longtime cowboy Pat Parelli and his Australian wife Linda after decades of working with and studying horse behavior, the Parelli technique (or P.N.H., as it is known) has given our company many of the tools to work intimately with horses as dancers.

Early on, I was kicked once myself for not reading a horse’s signals, which made me realize the powerful necessity of being physically and mentally present while dancing with them. The assertiveness and clarity of your own body language is paramount while asking the horses to be guided by you, with or without a rider. Horses can easily be spooked by anything from police sirens and crinkling plastic bags to the barely perceptible movement of trees and bushes. Using P.N.H., we are able to reassure them of their continued safety and maintain their trust in our leadership. We safeguard our process with the

horses while humanely respecting them. We approach them with great humility as collaborators and friends; the artwork we make is about them, not us.

We extend the Parelli methods to contemporary dance choreography,

with each other, facilitating greater sensitivity and movement clarity. The seven games of P.N.H. reflect the games horses play with each other, both for fun and to enforce the hierarchical structure of their herds. We use these same games to play with the horses, constructing movement “scores” and exploring larger themes of power and play, fight or flight, freedom and captivity, interaction and animal curiosity.

This summer in Hayfork, Calif., we taught alongside acclaimed Parelli instructor David Lichman. Also drawing from elements of movement systems such as Pilates, Alexander Technique, Gyrokinesis, and Laban Analysis, we worked with dedicated horse riders on everything from body placement to dynamic imagery while riding. In New Hampshire at the Heifetz Institute, we worked with a passionate group of young string musicians on many of the same movement principles, and how they might apply to music playing. We continued to rehearse with the horses and shared a work-in-progress with everyone at the Institute. Our focus then shifted to teaching dancers at the Bates Dance Festival in Maine, and constructing our new piece *Seven Games*.

Working intimately and intensely with rider Sandy Dimick and her three breathtaking horses, we rigorously explored the parameters of this new piece centered in the themes of ritual, task, and seduction. We rehearsed

Continued on Page 23



Company members Luke Wiley (left) and Luke Gutsell dancing with Scotty the horse at a clinic for riders in Hayfork, Calif.

which creates a unique platform for movement vocabulary and parameters for thematic situations relevant to this work. When we are dancing directly with the horses, we use four phases of touch—with increasing amounts of pressure—to gather kinetic information and direct their attention. We use these same phases when we dance

## CAREER BEAT

by Derek Mithaug

### The Art of the Headshot

No matter what career field you eventually wind your way into, you’ll most likely need a headshot for some type of publicity material. But getting around to finding a photographer, scheduling a session, and anteing up several hundred dollars is something that many of us put off. When the need arises, we often opt for the cheapest and fastest solution: calling home and scheduling a session with Uncle Ernie.

Many of the headshots we review in the Office of Career Development are of the Uncle Ernie variety. They were shot by a hometown photographer—often, a friend of the family. The hometown headshot is not always bad, but it is seldom good for the performing artist. I don’t mean any disrespect to the many outstanding and extremely professional photographers who have established reputations and practices in their communities, but I am attesting to the most obvious factor that often influences a student’s decision: money.

Here in New York and also in Los Angeles, fierce competition between headshot photographers has helped keep prices relatively sane. That isn’t to say that you are going to get a good headshot for less than \$100. But you shouldn’t expect to pay more than \$600 for one, either. A healthy middle ground exists between those two price points, and many

photographers produce outstanding photos within that range.

The major difference between a photographer in your hometown and the work done by an established New York photographer is style and quality. Performing-artist headshots are much more than just a representation of your appearance. When you compare photos from a photographer whose main clientele consists of brides-to-be with those of a photographer whose work is used primarily to capture interest from casting agents, directors, conductors, presenters, and choreographers, you can see a multitude of differences. One has the patina of family warmth; the other exudes the performer’s personality.

**Comparing photos from a photographer whose main clientele consists of brides-to-be with those of a photographer whose work is intended to capture interest from casting agents, you can see a multitude of differences.**

So what are some tips and tactics for choosing a photographer and getting the most out of the session? New York headshot and fashion photographer Jeffrey Hornstein ([www.jeffreyhornstein.com](http://www.jeffreyhornstein.com)) says, “It is very helpful if the photographer has a strong, comprehensive Web site showing his or her work.” Spend some time reviewing the portfolios of several photographers; there will be considerable stylistic differences between them. Hornstein also recommends calling the photographer on the phone and getting a feel for his or her personality. Your session with that photographer will be quite intimate. He or she will be attempting to elicit looks, emotions, and thoughts in each frame. You should feel comfortable with the person.

Veteran headshot specialist Nick Granito ([www.nickgranito.com](http://www.nickgranito.com)) says, “Every time we look in the mirror, we see a different side of ourselves. We must determine what is more marketable. If you can’t look at yourself objectively, ask your teachers, friends, directors, and agents.” Objectivity is essential, but almost impossible when it comes to your physical appearance. What qualities are conveyed in your appearance, both good and bad? Seek honesty from those who won’t simply tell you that “you look fabulous” in everything you do and wear. Be willing to share these observations with your photographer. This will help him or her capture and accentuate your more captivating attributes. Before a photo session, Granito sits down with the client over a cup of coffee and talks freely about anything that comes to mind. His goal is to get the client comfortable with him and the studio, while determining what features he wants to capture.

According to Peter Schaaf ([www.peterschaaf.com](http://www.peterschaaf.com)), a Juilliard alumnus who has photographed many celebrity musicians, “Many of the headshots we see every day look totally interchangeable and boring. The most information they give is hair color, approximate weight, and fondness for makeup (or beards). So the great challenge for me is to make one that gives more—one that has personality in it, that is somehow unique. As Rosina Lhévinne, my Juilliard piano teacher, said about headshots of me a million years ago: ‘Mr. Lhévinne always said—a picture has to look artistic!’”

For more information on listings of New York photographers (many of whom offer discounts to Juilliard students), please visit the Office of Career Development in Room 476. □



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



DISCOVERIES

by Brian Wise

The Multi-Textured Chorus

Christopher Theofanidis: *The Here and Now*; David Del Tredici: *Paul Revere's Ride*; Leonard Bernstein: *"Lamentation" from Symphony No. 1 ("Jeremiah")*. Atlanta Symphony Orchestra and Chorus; Robert Spano, conductor. (Telarc 80638)

ANY composer with a penchant for writing choral music could do a lot worse than having the Atlanta Symphony Orchestra Chorus at their disposal, a legacy of the orchestra's former music director and renowned choral conductor Robert Shaw. On a recent Telarc disc, Robert Spano, the orchestra's current music director, puts that chorus to impressive use in two world premiere recordings.



*The Here and Now* for orchestra, chorus, and a trio of soloists is the latest work in a mystical-Romantic vein by Christopher Theofanidis, a member of Juilliard's music faculty since 1999. Theofanidis came to prominence with *Rainbow Body*, a show-piece written in 2000. Just as that work is based on a mysterious "Eastern"-sounding chant by Hildegard von Bingen, *The Here and Now* uses texts by the 13th-century Sufi mystic and poet Rumi as a basis for some lush, exotically perfumed choral writing.

Although choral textures dominate the work's 13 movements, there is enough variety to keep it interesting, from the dance-like syncopations of "The one who pours is wilder than we" (somewhat reminiscent of *Carmina Burana*) to the martial "Drumsound rises," to the modal-tinged "The urgency of love," which sounds somewhat like the title music to a lost Cecil B. DeMille epic. But in general the composer avoids exotic clichés, and the work builds to an ecstatic conclusion.

In contrast to the mystical spirituality of Theofanidis, David Del Tredici's *The Ride of Paul Revere* is an extravagant, witty, and wonderfully over-the-top cantata based on Henry Wadsworth Longfellow's poem "The Landlord's Tale" (better known by its subtitle, "Paul Revere's Ride"). Del Tredici, a former member of Juilliard's composition faculty, explains in the liner notes how he was moved to write this work after seeing the aftermath of the 9/11 attacks from his Greenwich Village home, not far from Ground Zero. The patriotic sentiments he felt at the time led him to Longfellow's poem, which recounts the midnight ride that set the American Revolution in motion. Del Tredici serves up galloping rhythms and anthem-like melodies, which are punctuated by the sounds of sirens, an anvil, a whip, birdcalls, and a wind machine. The work's climactic moment involves a musical "battle" between "Yankee Doodle" and "Rule Britannia."

Rounding out the disc is an affecting performance of the "Lamentation" portion of Bernstein's "Jeremiah" Symphony, with mezzo-soprano Nancy Maullsby singing the mournful solo.

A Fifth and a Fivesome From a Young Composer

Jay Greenberg: *Symphony No. 5; Quintet for Strings*. José Serebrier, London Symphony Orchestra; Juilliard String Quartet, Darrett Adkins. (Sony Classical 82876-81804-2)

THE composer Jay Greenberg was just 10 when he enrolled in Juilliard's Pre-College Division on a full scholarship. Now at the ripe age of 14 (and no longer at Juilliard), he has a major management contract with IMG Artists and a recording deal with Sony BMG. Some critics have questioned whether this attention is too much too soon; they argue that he should be allowed to develop at his own pace without such external pressures.



Perhaps that is true, but as one hears in his Fifth Symphony, Greenberg's talent is more than hype; he has a strong sense of structure and a confident feeling for orchestral color. The symphony's dark, moody first movement is built on what sounds like an ominous snippet of the *Jaws* theme. A sardonic second movement recalls a Shostakovich scherzo, while the slow third movement is, as Greenberg points out in his liner note, based on an exponential mathematical function. The finale is bold and brash with hints of Bartok, Hindemith, and Britten.

The ghost of Bartok also pops up in the String Quintet, an elegant three-movement work, here performed by the Juilliard String Quartet and fellow faculty member, cellist Darrett Adkins, in which Greenberg shows his skill at balancing the interplay of string voices. But whatever the influences are at work, an emerging personal voice shines through as well, suggesting that Greenberg is very much his own young man. □



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

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

# Music Flows Like Water in Zimbabwe Summer Project

By WILLIAM HARVEY

WHAT does a composer look like? The question occurred to me when I sat down this past July with fellow Juilliard graduates Sarah Frisof and Ryan Murphy to plan workshops at Matthew Rusike Children's Home in Epworth, Zimbabwe, for our Juilliard summer grant project. In the course of two weeks, we wanted to teach 100 students from Epworth Primary School to compose. Many of these children are orphans who live at Matthew Rusike. Many are H.I.V.-positive. And none of them had ever looked in the mirror and seen a composer before.

Before that day, they didn't know what a composer was. Borrowing from a brilliant lesson plan by recent Juilliard cello graduate Chris Gross, Sarah and Ryan did some fun exercises with the students as they crammed the benches in the tiny cafeteria where we held our workshops each day. After the students had a pretty good idea of what a composer is, I talked briefly about Beethoven, pointing to his picture on my T-shirt and saying, "This is the face of a composer." Pointing to my own face, I added, "And this is the face of a composer." After pausing for effect, I continued, "Now look at the face of the person on your right. Look at the face of the person on your left. This is also the face of a composer."

But why would three classical musicians travel to a country scourged by AIDS and poverty to teach children how to compose? As the founder and director of Music for the People, an organization that promotes international cultural understanding through music, I love to come up with unusual ideas for projects, and this one had the most innovative premise so far.

In August 2005, I contacted Jayne During of the Kuaba Humanitarian Foundation, which supports orphans in Ghana and Zimbabwe. I wanted to collaborate with her but didn't know how, until I read about a grant that sought proposals combining art, science, and technology, focusing on fresh water. Eventually, I concocted the idea of teaching AIDS orphans to write music inspired by water, in order to call attention to Zimbabwe's water problems—all under the somewhat grandiose title, "Sound of Water, Sound of Hope." I didn't get the grant, but I had my project.

By coincidence, one of the schools whose students Jayne has clothed is Epworth Primary, which has no water. Therefore, we would focus our fund-raising efforts on building a borehole pump there. Now all we had to do was brainstorm a curriculum that would teach these children to compose.

During the first week we did all kinds of activities, ranging from an instrument petting zoo to a session on exploring music inspired by water. Never has Smetana's *Moldau* sounded so beautiful to me as when I played a recording of it at Matthew Rusike and watched as the children stared silently up at the boom box, their faces transfixed by the glorious music.

At the end of each session, we would break into nine "pods," small groups led by the three of us, some former orphans from Matthew Rusike now in their 20s, and three Americans (Cindy Chapman, Bekah

Chapman, and Joe Dits) who had worked with Jayne in various capacities. On Thursday of the first week, we wrote poems in our pods, and the next day, we began setting them to music. The leader of each pod had a different method of coaxing music from the children. I recited a line of the poem they had written, and then asked for a volunteer to sing it. Other pod leaders focused more on musical motives, or on encouraging the children to create soundscapes reminiscent of water.

As the compositions developed, the children's outstanding creativity stunned us. Students in Sarah's pod crafted an astoundingly variegated composition, at times evoking Earl Kim, at other times suggesting a minimalist groove. Ryan's



William Harvey and students at Epworth Primary School finish rehearsing their piece.

group dreamed up a world of sound exploding with rhythm and vibrant color, proclaiming, "Water is life, we must preserve it and keep it clean for all people." One look at the face of Morejester Hwande, a young girl in my pod, would tell you that she lacks adequate nutrition, but judging from her many contributions, she does not lack ideas.

During two benefit concerts we presented—one of which was at the home of internationally distinguished ophthalmologist Dr. Solomon Guramatunhu, chairman of the non-profit Eyes for Africa—we raised enough money to build a borehole pump at Epworth Primary.

Now that the project is over, the sound that lingers in my mind's ear is not of the water that students at Epworth will soon hear, but of the hope they created in their compositions. They live in a state of spirit-crushing physical need. The Kuaba Foundation addresses that need, but after their stomachs are fed and their feet fitted with new shoes, what of their spirits? These children do more than cope; they live with a zest and gusto that do credit to humanity. And yet, who has told them that their future need not hold an early death, that its only limit is their creativity?

Before their final performance, I wore my Beethoven shirt again and said, "Remember when we talked about this guy? Who is he?"

"Beethoven!" someone yelled.  
"What does he do?"  
"He's a composer!"  
"Now you too have created music!" I shouted in triumph. "You also are composers!" I intended to ask them to give themselves a round of applause, but they started clapping before the words were out of my mouth. □

William Harvey earned his master's degree in violin last May.

# Juilliard Students Spark Enthusiasm for Dance in Peru

By RILEY WATTS

AMELIA Fernanda Uzategui Bonilla is her name and don't you forget it. She's 21 years old and she knows how to raise enough money to send 10 people on a four-week tour to Peru. Her enormous brown eyes exude a warmth and charm that are matched only by her energetic work ethic. Without Amelia there would have been no tour of Peru. While we were there, a middle-aged man we met in Arequipa told us, "I like Amelia because I know I'll end up working for her some day." Amelia has passion.

In July 2005, Amelia went home to her native Peru and discovered what had been missing in her Los Angeles-raised life. She needed to experience firsthand the proud Peruvian culture that her family came from. During this first trip back since infancy, she went not only to rediscover family and roots, but also in hopes of finding young Peruvian artists like herself. What she encountered was a small but enthusiastic community thirsty for new and exciting art. Amelia performed a short but well received solo show in Cusco, after which she was made to promise that she would come back to bring more dance to Peru.

Soon after returning to Juilliard, Amelia posted a note on the dance board suggesting that anyone interested in a Peruvian tour the following summer should come to a meeting during lunch. Seven dancers from the class of 2007 showed up, including Michelle Mola, Logan Kruger, Doug Letheren, Annie Shreffler, Kevin Shannon, Troy Ogilvie and me. Eventually we added a friend from

Brooklyn College, Michael Sheriff, to join us as a video documentarian, as well as Mauricio Salgado, a Juilliard drama alum who would act as our tour administrator. As a company, we dubbed ourselves the Public Dance Theater, and with sponsorship from Las Damas Peruanas de Madre Teresa de Calcuta, a Peruvian ladies' society in Los Angeles, we became a non-profit 501(c)(3) organization, ready to find the money to make such a trip a

and taught creative movement to adolescents whose training had been solely in traditional Peruvian dance. Cusco, the capital of the ancient Incan empire, was a great challenge to us. We knew the altitude of the city would be an issue, but we didn't know that teaching a three-hour workshop would land Kevin in the hospital with severe altitude sickness. Despite mildly debilitating symptoms, the rest of us managed to teach four

but in the end, Atalaya became the strangest and most rewarding part of the entire trip. For three days we taught workshops to children, adolescents, and adults, followed by a special performance including all the students in a large, concrete sports arena called the Coliseum. It felt strange and new to have an audience of people who, until that very moment, had only seen their regional dances. The Coliseum was packed with locals who had seen or met us on the streets or had family members in our workshops. The performance became about the children, and we got to leave our egos behind. For dancers with as much concert dance experience as we have, Atalaya became the perfect place to take a breath of fresh air and experience another side of performing.

As artists, what we do is important. We thrive when we are surrounded by a community, and it is our duty to pass what we are learning on to other generations. We crave knowledge and experience—and this tour is only the first major project of many to come. For all of us, it was a source of momentum that will carry us through this year and into our professional lives. We hope to continue this work not only in Peru, but also at home in America through Juilliard programs like ArtReach and the Community Service Fellowship, as well as independent work outside school walls. Above all, the month in Peru became a reminder that we dance because we are artists and because we love art. *Gracias por todo, Amelia.* □

Riley Watts is a fourth-year dance student.



Above: Juilliard dancers perform Michelle Mola's *Fish Out of Water* for an audience gathered outdoors in Lima. Right: Dance workshops conducted in the heart of the jungle in Atalaya elicited enthusiastic participation from youngsters.



Photo by Doug Letheren

See presentations by William Harvey and Amelia Fernanda Uzategui Bonilla about their summer grant projects on our Web site: [www.juilliard.edu/multimedia](http://www.juilliard.edu/multimedia).

## 2006 CAREER DEVELOPMENT WORKSHOPS

The Career Development Office is pleased to sponsor a series of career workshops, including the popular Speaking Up series. The workshops take place from 1 to 2 p.m. unless otherwise noted, and are open to all College Division students (except the Speaking Up series, which is open to all members of the Juilliard community). For more information, call ext. 7315.

Lunch and Learn Series: Power Press Kit  
Wednesday, Oct. 4  
Location TBA  
Speakers: Career Development Office Staff  
*A press kit is an essential tool for performing artists. Come and learn how to build an eye-catching press kit.*

Speaking Up: Creative Renovation  
Wednesday, Oct. 11  
Board Room  
Speakers: TBA

Lunch and Learn Series: Tax Facts  
Wednesday, Oct. 18  
Location TBA  
Speaker: Walter Gowens from Prudential Vanguard  
*Financial knowledge will help you build a solid foundation for your success. Get information on taxes and how to be savvy about money.*

Lunch and Learn Series: Earn Money and New Skills  
Wednesday, Nov. 1  
Location TBA  
Speakers: Staff from Wall Street Services  
*Staff from a professional temp agency will talk about how to be versatile, make money, and still have room to be a performing artist.*

Speaking Up: Pain  
Wednesday, Nov. 8  
Board Room  
Speakers TBA

Lunch and Learn Series: Headshots  
Wednesday, Nov. 15  
Location TBA  
Speaker: Haley Sparks  
*An industry expert will talk about how to find a good photographer and what to expect from a photo session.*

Create Your Own Web Site I  
5 - 6:30 p.m., Monday, Dec 4  
Speakers: Career Development Office Staff  
*We will explore the benefits of having your own Web site, and what it takes to make a basic Web site using Microsoft Office Publisher and Adobe Photoshop.*

Create Your Own Web Site II  
5 - 6:30 p.m., Monday, Dec 11  
Speakers: Career Development Office Staff  
*We will continue our talk about Web site designs and how to use Microsoft Office Publisher and Adobe Photoshop.*

Create Your Own Web Site III  
5 - 6:30 p.m., Monday, Dec 18  
Speakers: Career Development Office Staff  
*We will talk about domain names and finding a Web hosting company. Students will present their Web sites.*

# Bernstein the Bostonian

## A 3-Day Festival at Harvard Explores the Composer's Early Roots

By CAROL J. OJA and RYAN RAUL BAÑAGALE

Leonard Bernstein's 1944 musical *On the Town* succinctly summarized what all New Yorkers know about their city: "It's a helluva town." Bernstein certainly had many reasons to feel that. Within two years of moving to New York, he completed his First Symphony ("Jeremiah"), signed his first contract with a music publisher (Harms-Witmark), premiered Aaron Copland's new Piano Sonata, wrote a hit Broadway musical (*On the Town*), and became assistant conductor of the New York Philharmonic (which resulted in his famous debut with the orchestra in 1943, when he filled in for an ailing Bruno Walter at Carnegie Hall, winning him instant acclaim). As a performer, conductor, and composer, Bernstein quickly became a dazzling force on the New York scene. But where did this young man come from?

Leonard Bernstein, Boston to Broadway, a major international festival taking place from October 12-14 at Harvard University, plans to address that very question. Directed by Juilliard's director of choral activities, Judith Clurman, together with Carol J. Oja of Harvard, this three-day event, cosponsored by Harvard's Office for the Arts and Department of Music, will focus on Bernstein's work as a composer and his historic ties to a variety of musical and educational communities in greater Boston. The festival will unfold on multiple levels through panel discussions, master classes, exhibitions, video screenings, and performances. (For complete details, log onto [www.bernsteinatharvard.org](http://www.bernsteinatharvard.org).)

As Harvard's Bernstein project has gained steam, it has grown far beyond original expectations. "What is amazing is that we were originally going to do only one concert," Clurman notes. "I suggested

ance. For the festival, students are serving as curators for an exhibit, presenting research papers about intriguing themes in Bernstein's youth, contributing to the program book, and performing in two different concerts.

### BECOMING BERNSTEIN

Born in 1918, Leonard Bernstein was raised in the greater Boston area in the historically Jewish neighborhoods of Roxbury and Newton. He attended Boston Latin High School and later Harvard University. Taking his first steps as a musician, Bernstein played piano recitals, directed amateur musical productions, and composed for a variety of ensembles. He was intensely involved with his family synagogue, Congregation Mishkan Tefila, which during Bernstein's childhood was located in Roxbury. (It has since moved to Chestnut Hill.)

In preparation for the festival, Oja and her Harvard colleague Kay Kaufman Shelemay team-taught a seminar last spring titled "Before *West Side Story*: Leonard Bernstein's Boston." The goal was not conventional biography. Others have already done that, most notably Humphrey Burton in his *Leonard Bernstein* (Doubleday, 1994). Rather, Oja and Shelemay imagined a new kind of life study—one which situates an international celebrity like Bernstein amidst the interlinking local ethnic, religious, educational, and musical communities that defined his youth—and they planned for this student inquiry to kick-start the planning process for the festival. Students fused archival and ethnographic research, conducting interviews as a class and also dividing into research teams that explored such topics as Bernstein's elementary-school education in Roxbury; his adolescent theater productions; his formative contact with orchestras and conductors, whether Serge Koussevitzky and the Boston Symphony Orchestra or Arthur Fiedler and the Boston Pops; his Harvard stage productions; his involvement at Brandeis University during its early years; and his family's ties to Mishkan Tefila. The students conducted an extraordinary number of interviews, locating many of Bernstein's surviving childhood acquaintances in an effort to preserve memories that would otherwise be lost. All the materials gathered have been deposited in Harvard's Eda Kuhn Loeb Music Library.

### RHAPSODY IN BOSTON

Myriad intriguing research threads emerged in the process. While doing research for a seminar in the Library of Congress's Bernstein Collection, Ryan

Bañagale was fortunate enough to discover an unknown arrangement by Bernstein of George Gershwin's *Rhapsody in Blue*. It is downright whimsical—scored for accordion, ukulele, and voice, among other instruments—and was written in response to Gershwin's death in the summer of 1937, when the 17-year-old



Photo by Peter Schaaf



Photo by Peter Schaaf



Photo © Eric Kasten

Bernstein was working as a counselor at a summer camp in the Berkshires. Bañagale has edited a performing edition of this arrangement, which will receive its concert premiere at the festival.

There are many intriguing parallels between the careers of Bernstein and Gershwin. Both were remarkable pianists from an early age, and both eventually composed for Broadway and the concert hall. Recent investigations into Bernstein's youth revealed an early and fervent attraction to Gershwin's music. Bernstein purchased Gershwin's

**Bernstein's abilities as composer, performer, and conductor eventually made him one of the most acclaimed musical celebrities of the 20th century. Throughout it all, however, he was mindful of his past.**

another one showing Bernstein's musical roots and expanding the festival from two to three days. There was too much music and too many fine scholars to compress everything into two days."

Fundamental to the Bernstein project has been the involvement of Harvard students—both graduates and undergraduates—in research and perform-



Benjamin Fingland

**Andrew Fingland**  
Photographer  
(917) 783-2166

### 2006-07 C.V. STARR DOCTORAL FORUMS

Juilliard students, faculty, and staff are invited to attend the 2006-07 Doctoral Forums, which take place on Tuesday afternoons at 5 p.m. in Morse Hall. The schedule is as follows:

October 17, 2006: Roy Howat—"Russian Influences on French Piano Music"

December 12, 2006: Ray Iwazumi—"Resting in His Hand: Ysaÿe's Legacy Revealed"

January 23, 2007: Michael Musgrave—"Editing Brahms: The New Edition of the Serenade in D, Op.11, in the Johannes Brahms *Neue Ausgabe Sämtliche Werke*."

February 6, 2007: Christoph Wolff—"An Unknown Late Song Collection by C. P. E. Bach."

April 24, 2007: Joseph W. Polisi—"American Muse: The Life, Music, and Times of William Schuman"



scores, staged his musicals with friends, and even attended the original pre-Broadway production of *Porgy and Bess* in Boston. Throughout all of this, he had a particularly strong affection for *Rhapsody in Blue*.

This newly discovered

1930s. Carol Oja’s path to the festival emerged while writing *Bernstein and Broadway*, a book to be published by Yale University Press. After joining the Harvard faculty in 2003, she began wondering about Bernstein within the context of local history. How might his life-mission of fusing opera and musical theater—of blurring the dividing line between music of high status and that considered as popular or commercial—have been grounded in his family’s frequent sessions in front of the radio?

A flick of the dial in urban America during the 1930s could turn up the likes of Lily Pons and Walter Damrosch on the one hand, or Rudy Vallee and Vincent Lopez on the other. Bernstein’s radio days pop up repeatedly in his mature work. For example, when he wrote *Wonderful Town* with lyricists Betty Comden and Adolph Green in late 1952 and early 1953, he sought musical signifiers to conjure up the show’s setting in the 1930s. All three later recalled that Bernstein did so by

personality, learned much from his exposure to early radio’s populist mission—bringing the erudite world of classical music into homes across the country.

A festival of concerts and symposia at Bernstein’s alma mater will explore his historic ties to a variety of musical and educational communities in the Boston area.

BERNSTEIN’S BOSTON ROOTS

Bernstein’s abilities as composer, performer, and conductor eventually made him one of the most acclaimed musical celebrities of the 20th century. Throughout it all, however, he was mindful of his past, periodically popping in on his home town. “Like so many others who leave home for broader horizons, my father had mixed feelings about returning to his roots,” recalls his daughter Jamie Bernstein. “But when in Boston, his ambivalence ultimately took a back seat to his irrepressible enthusiasm for people. My father loved seeing his old friends and multifarious relatives. His status as an international musical celebrity never gave him airs or diminished his curiosity and affection. He enjoyed driving down the old streets, visiting his old synagogue, even eating the foods of his youth (which were not always of the highest nutritional value). As a child and later an adult observing him in his native milieu, I always got the feeling that he was tickled to revisit the people and places of his past—and equally delighted to leave it a day or two later for the life he’d created elsewhere.”

And so Harvard’s Bernstein Festival will focus on his local ties within the context of his international celebrity. As Tip O’Neill, near-contemporary of Bernstein and longtime speaker of the House of Representatives (not to mention fellow son of Massachusetts), famously quipped, “All politics is local.” While Bernstein’s multifaceted musical career eventually expanded far beyond his home state, much remains to be gained by sifting through its very fertile local soil, searching for the cultural and religious roots that forged his social values and personal identity. □

Carol J. Oja is William Powell Mason Professor of Music and author of *Making Music Modern: New York in the 1920s* (Oxford). Ryan Bañagale is a graduate student in historical musicology at Harvard.



Photo by Peter Schaaf

Clockwise from above: Leonard Bernstein conducting an orchestral master class at Juilliard on March 13, 1979; Judith Clurman rehearsing Bernstein’s *Kaddish Symphony* with the Juilliard Choral Union in October 2003. Clurman is a co-director of Leonard Bernstein, Boston to Broadway, a three-day festival at Harvard University; the conductor leading the Vienna Philharmonic in Athens, 1977; Bernstein composing *Hashkivenu* in 1945; Leonard Bernstein’s daughter, Jamie. “I always got the feeling that he was tickled to revisit the people and places of his past,” she recalls, “and equally delighted to leave it a day or two later for the life he’d created elsewhere.”

Photo courtesy the Leonard Bernstein Office



arrangement of the piece provides an important link between Bernstein’s first encounter at age 13 with sheet music for *Rhapsody in Blue*, his performances of the piece at 20 with the WPA State Symphony Orchestra in Boston, and the degree to which the work became central to his life as a mature performer.

BERNSTEIN AND RADIO

Another set of enticing questions surrounds Bernstein’s experience as a radio listener during the

referencing the piano style of radio star Eddie Duchin. Another interesting case is the vocal trio at the opening of Bernstein’s opera *Trouble in Tabiti*, written just before *Wonderful Town*. He described it in one manuscript as “a Greek Chorus born of the radio commercial,” and that’s exactly what its crooning harmonies and scat syllables evoke. (This manuscript, like that for Bernstein’s arrangement of *Rhapsody in Blue*, is now housed in the voluminous Bernstein Collection at the Library of Congress.)

It appears that Bernstein, the future television

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

- Bernice Singer Baron (DIP ’31, violin)
- Virginia O. Dunn-Black (’46, piano)
- Carolyn S. Elder (DIP ’44, piano)
- Marvin N. Klein (DIP ’51, piano)
- Joseph P. Kline (BS ’71, organ)
- Joan Newstead (DIP ’38, PGD ’41, piano)
- William H. Parker (BM ’77, MM ’78, French horn)

- Hadassah Sahr (’44, piano)
- Thomas Stewart (’54, voice)
- James C. Tenney (’55, piano)
- Earle C. Voorhies (DIP ’40, piano)

Friends

- Marvin Barret
- William F. Costa
- Peter Greenough
- Sofula Novikova
- Tamsen A. Ziff

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# 26 New Employees Join the Juilliard Staff

**Courtney Blackwell**, performance coordinator for jazz studies, is excited to return to Juilliard and to America after four years of expatriate life in Europe. A 2002 graduate of the Dance Division, Courtney has worked professionally as a soloist with Ballet Theater Munich, touring Europe and South America. She took on the roles of workshop teacher and moderator for one of southern Germany’s first programs developed to expose school-children to the performing arts and theater professionals. A certified Pilates instructor, Courtney also enjoys teaching others about physical health, as well as playing the flute and learning foreign languages.

**Victoria Bradbury** joins the props department as the stock manager/artisan. She comes to Juilliard from Center Stage in Baltimore, where she was a props artisan. Victoria received her B.F.A. in fine art from the Maryland Institute College of Art in 2003. She initially turned to props and costumes as a way to apply her sculptural fabrication skills professionally, but ended up loving the collaborative process of performance production. She is looking forward to continuing her career in New York City.

**Allison Rubino Brighten**, first hand in the costume shop, graduated from Villanova University with a major in art history. She last worked at the London Academy of Music and Dramatic Art, where she was resident costume designer and assistant costume shop manager. She is pleased to be back in New York and to join the Juilliard team.

**Robert Rankin Brooks**, assistant director of educational outreach, is a graduate of Baylor University in Waco, Tex. He holds a B.M. in vocal pedagogy and a B.M.E. in choral music education. Bob completed his graduate studies at Southwestern Seminary in Fort Worth, receiving an M.M. and D.M.A. in church music studies. His vocational experience includes the arenas of higher education, church music, and musical theater. He is glad to be returning to Juilliard, where he began as an intern in arts administration/orchestral activities for the 1995-96 school year before serving in the Office of Educational Outreach.

Accounts payable assistant **Gisela Crespo** lives in the Bronx with her son Justin. During her free time, Gisela attends salsa class twice a week and is an avid salsa dancer.

**Takeem L. Dean**, director of residence life, is a graduate of Montclair State University. He received his degree in business education in 2003. While in college and after graduation, Takeem worked for the Passaic Public Schools. He begin his professional career in student affairs as a residence coordinator at Seton Hall University before relocating to North Carolina, where he accepted a position as a resident director at North Carolina Central University, a historically black university. Takeem is also working on an advanced degree in education, which he started at N.C.C.U.

Staff carpenter **Zachary S. Dean** has worked as a carpenter, welder, prop builder, and licensed home builder for more than 10 years. He has worked in shops in Chicago, Los Angeles, San Francisco, and New York City. He earned his B.A. in filmmaking from Columbia College Chicago and his M.F.A. in writing from N.Y.U.’s Tisch School of the Arts. In addition to his scenic work, Zach is a screenwriter, playwright, and teacher. His writing awards include first place in *Script* magazine’s Open Door Screenwriting Contest, the 2005 Ian McLellan Hunter Screenwriting Award, and the 2003 Written Image Award for a feature screenplay. His stage plays have been produced at the Goldberg Theater in New York City and his short fiction has appeared in several literary magazines and journals. In 2005, he was honored as a Wasserman Foundation Fellow. Zach also teaches undergraduate writing at the College of New Rochelle. He lives in Manhattan with his wife, Nikki.

Facilities and renovation assistant **Ricky Eng** attended Stony Brook University. He graduated this past May with a B.A. in psychology. After graduation, Ricky wasn’t sure what he wanted to do with his new degree, but he knew he had a special interest in the arts—and what better way to explore that interest than to work in one of the world’s most renowned institutions for the arts? In his spare time, he enjoys watching movies and working out.

**Jennifer Fuschetti**, who earned her B.A. in history and philosophy from the College of William and Mary in Williamsburg, Va., joins the *Juilliard Journal* team as the new assistant editor in the Office of Publications. She comes to Juilliard from the communications department at Spence-Chapin Services, where she enjoyed throwing parties for adoptive families with young children and redesigning the agency Web site. After hours, Jen continues to develop sites for the Web and sings with the Oratorio Society of New York. While those activities keep her fairly busy, she still rarely misses a Yankees game.

Shop carpenter **Mark Gill** earned his B.F.A. from the North Carolina School of the Arts (School of Design and Production). Mark has worked for many companies including Showman Fabricators, Williamstown Theater Festival, Hofstra University, Baystreet Theater, and Pro Image Studios. He is excited to be working for Juilliard and hopes he can find time to explore his other passions, fine furniture design/construction and bowl turning.

Ensemble librarian **Russ Girsberger** comes from Boston, where he was performance librarian at the New England Conservatory. Before that, he worked for the Percussive Arts Society in Oklahoma and the U.S. Marine Band in Washington, D.C. He lives in Warwick, N.Y., with his wife and cocker spaniel.

**Yisset Gomez** is the new assistant to the vice president of student and legal affairs/executive director of jazz studies, Laurie Carter. Yisset has a B.A.

in computer information systems with a background in theater arts. She has worked for a diverse group of well-known companies including the New York City Ballet and Discovery Communications, among others. She has a great appreciation for the performing arts and looks forward to being exposed to amazing talent on a regular basis here at Juilliard.

**Matt Herbek**, development associate for annual giving, hails from Charlottesville, Va., where he graduated this past spring from the University of Virginia with a degree in music. There he studied vocal performance and was involved in the men’s Glee Club, the University Singers, and numerous other student-run theater and opera productions. His time on the executive board for the Virginia Glee Club revealed a profound passion for arts administration and helped him learn to appreciate the value of contributions to the arts. This is Matt’s first job after life as a full-time student, and he is extremely grateful for the opportunity to be a part of the Juilliard family. He especially enjoys listening to all of the beautiful music that finds its way into his office from just down the hall.

Draper **Sarah Hilliard** worked with the Juilliard Costume Shop last year as an overhire in the positions of draper and first hand, and now joins the staff as a permanent employee. Sarah works in the summer as a draper and costume designer at Shakespeare & Company in Lenox, Mass. She has worked as a draper at many theaters throughout the United States. Her major costume design achievement is for the long running off-Broadway show *In the Continuum*, which is currently touring the U.S. after a successful international tour.

**Julianne Just**, assistant office manager in the Drama Division, was born in Seattle and graduated from Sarah Lawrence College with a B.A. in theater and literature. She spent the past year here at Juilliard as an administrative intern. Julianne enjoys reading, visiting museums, directing, and spending time with those she cares about. She is excited to continue exploring the city and looks forward to the coming year.

**Bill LaRock** is the new nurse practitioner in Student Health Services. As a doctoral student at Columbia University, he worked part-time as a consultant for International AIDS Care and Treatment Program (ICAP) helping to scale up resource-limited countries in Africa for the delivery of anti-retrovirals to AIDS patients. Most recently, he was working in Rwanda and South Africa.

**Ebony Madison**, the new administrative assistant for the human resources department, graduated from the University of Chicago in the social sciences and shortly thereafter became involved in the administrative side of the arts and nonprofit education. Ebony trained with a performing arts dance group and has a love for theater and live performance. In her spare time she enjoys reading, listening to music, and attending concerts.

**Lauren Moore**, development officer for the Juilliard Second Century Fund, comes to Juilliard from Hudson Guild, a settlement house in Chelsea, where she worked as a development associate coordinating events, publications, and communications with donors. Lauren graduated with a B.A. in public policy studies from Duke University in 2002 and a master’s degree in social work from the University of Pennsylvania in 2005. During the year between her degrees, she worked for Musicians On Call, a nonprofit organization bringing music to the bedsides of hospital patients throughout New York City. An avid performing arts fan, Lauren is thrilled to be using her development skills to contribute to Juilliard.

Audio technician **Shinichi Morisawa** came to the U.S. in 1988 after earning a Bachelor of Social Sciences in Tokyo. He studied audio engineering at the Institute of Audio Research in New York City, and did post-production work at Time Warner for several years. On the side, he has been involved in many independent films including a feature-length movie, as well as directing and translating. Cooking and sewing are just a few of his interests, and when he unwinds, there’s always a bit of Aikido.

Medical assistant **Kathleen Roman** recently moved to the Bronx from Bloomfield, N.J. She graduated as a medical assistant from Delaware Valley Academy in Philadelphia in 1998 and has been working ever since. On her days off, she likes spending time with her children, especially watching a movie and relaxing with a bowl of popcorn. She is working with a wonderful staff in Health Services, and looking forward to meeting everyone as the year progresses.

Library circulation assistant **Dave Ruder** resides in Brooklyn and is an active composer, guitarist, and clarinetist. He holds a B.A. from Wesleyan University, where he studied music with Anthony Braxton, Alvin Lucier, and Mark Nelson, among others. Dave has previously worked for the Young People’s Chorus of New York City and the Brooklyn arts space Issue Project Room, and has performed around the Northeast in a variety of contexts (even once as a dancer).

**Mecca Scott**, associate director of student affairs for residence life, is a graduate of Ramapo College of New Jersey, where she received her bachelor’s degree in psychology, and Montclair State University, where she received her master’s degree in counseling. Upon graduation from M.S.U., Mecca began working as a residence hall manager at N.Y.U. and then moved on to Boston College, where she held the position of assistant director of residential life. Mecca’s last position was at Drew University in Madison, N.J., where she served as director of residence life.

**M’arion Talan** was born in Mexico City and raised in South Texas. She graduated from the Fashion Institute of Technology and recently completed an

internship in Juilliard's Costume Shop, where she is excited about joining the staff full-time as assistant wardrobe supervisor. Design experiences include *A Bright Room Called Day* (The Mint Theater), *Slipped Disc* (HERE Art Center), DZUL Dance (Merce Cunningham Studio), and *The New Bohemia* (Fringe Festival), among others.

**Liz Thaler**, administrative assistant in the Dean's Office, is a native New Yorker who graduated from Wesleyan University with a B.A. in psychology. While there, she ran Wesleyan's Second Stage student theater company, and was theater critic for the *Wesleyan Argus*. She has just returned from a year in Texas, where she was directing and literary management intern at Dallas Theater Center. In her alleged spare time, she enjoys crosswords and going to roller derby bouts.

**Heidi Torvik**, who returns to her alma mater this fall as the development associate for the Office of National Advancement and Alumni Relations, holds bachelor's and master's degrees and an Artist Diploma from Juilliard in flute performance. Heidi is from Montevideo, a small town of 5,500 people in western Minnesota better known as Lake Wobegon, but now resides on West 69th Street with her constant furry feline companion, Bruiser. She is often performing, but in her spare time enjoys playing tennis, going to concerts, seeing movies, and pursuing her constant quest of finding New York's best cosmopolitan.

Research associate **Wendy Weisman** has a background in journalism, public relations, dramaturgy, and neuroscience research. Wendy received her B.S. in symbolic systems (cognitive science) from Stanford University, while pursuing her artistic interests though a senior thesis on American opera. She has served as dramaturg at the Minneapolis-based Theatre de la Jeune Lune and 2000-03 affiliated writer for *American Theatre* magazine. Prior to coming to Juilliard, she assisted with marketing and public relations at the Center for Arts Education, a nonprofit that promotes arts education in New York City's public schools. □

# Nora and Torvald, in Plain English

Continued From Page 1  
direct American language, one that preserved the period but made the characters vividly accessible to young actors." Nelson subsequently spoke to a friend, Carey Perloff, who had commissioned and directed Walsh's translation for San Francisco's American Conservatory Theater in 2004. Soon Walsh received an e-mail from James Houghton, the new director of Juilliard's Drama Division. Would Walsh like his *A Doll's*

lating Strindberg (Swedish and Norwegian are not too far apart; in Stockholm Ibsen's play is *Ett Dockhem*), wanted to sharpen the language, to give the play a freshness by rendering it in "a language that wouldn't stop the audience" At the same time,



this will not be a reinterpretation or adaptation (though



Even with its language freshened, could the once provocative problem drama have become a feminist cliché by now?

"Nora's decision to leave her home and children is still astonishing in 2006," Nelson says. He explains that Nora's transformation is a challenge both to women and to men. *A Doll's House* is about the courage required and the cost of knowing your soul, no matter what the world wants to make of you, no matter how confining its opinions. Both of Ibsen's main characters take painful journeys. Torvald, too, loses a comfortable, unexamined certainty and begins to see his life and self clearly. Nelson reminds us of Ibsen's famous remark when he was honored by the Norwegian Society for Women's Rights. "I thank you for your toast," said the playwright, "but I must disclaim the honor of having consciously worked for women's rights. I am not even quite sure what women's rights really are. To me it has been a question of human rights."

Cliché?  
We think not.

Rather, in light of the play it remarks on, it is a provocative and resonant statement. And, also in light of the play it remarks on, it demands that we attend to and listen to it as we would to our own hearts, and examine it, as a gateway to examining our own souls. What might our *dukkehjem* be now, today? Is it melodramatic to ask? □



Left to right: Costume sketches by Murell Horton for the characters of Nora, Torvald, and the Maid/Nurse for Ibsen's *A Doll's House*.

*House* to have its New York premiere at Juilliard? Walsh agreed. "Young actors can teach you about a play with which you are familiar," he says, "because they ask questions and they bring a fresh set of eyes. They make you aware of when your translation has become useless or untrue to the original spirit."

Walsh, a dramaturg at the University of Massachusetts who began by trans-

that is how the United States got its first *A Doll's House*, a comically punched up version called *The Child Wife* in Milwaukee in 1882). Of his translation Walsh says, "I serve the piece that's on the table. You come thinking it's *A Doll's House*, and it is." And if Nora sounds a bit melodramatic and the dying Dr. Rank overly formal, Walsh says that is how Ibsen created those characters: "Nora can be incredibly melodramatic! She's looking for a language in which she can discuss the situation she's in. That melodramatic language is part of the richness. And Dr. Rank's strange formality, so full of bitterness and humor, is his way of at once dismissing and reveling in his predicament."

And finally, what of that famous door slam that ends *A Doll's House*?

**Henrik Ibsen: *A Doll's House***  
**Drama Theater**

**Wednesday, Oct. 25-**  
**Sunday, Oct. 29**

**See the Calendar of Events on**  
**Page 24 for details.**

*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. The author acknowledges his debt to Egil Tornqvist's commentary on the text and production history of Ibsen's Et Dukkehjem, over which he bunched during many a ride on the Broadway local.*

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# JUILLIARD PORTRAITS

## Robert Ross

Co-Administrator, Pre-College Division

*Born in Queens and raised in Lake Ronkonkoma, N.Y., Rob attended Binghamton University and majored in music, with a minor in political science. He is currently working on an M.B.A. at Baruch College. In addition to his duties in the Pre-College Division, Rob is also administrative director of the Starling-DeLay Violin Symposium.*

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

I began as an intern in the Pre-College Office in 1998. On my first day in August, the Pre-College moved from what is now the Educational Outreach Office to its current location in Room 203. I remember that I had dressed so nicely only to move filing cabinets, boxes, and the one (yes, *one*) communal office computer.

**Have you continued your musical endeavors, and if so, how do you balance them with your job?**

I am a percussionist of both the classical and rock varieties. I am also a self-taught guitarist and even more self-taught songwriter. I thought that, working at Juilliard, my own playing would be inspired by the students. It sort of had the opposite effect. The percussionists here are so incredible; I have a deep respect for all of them. I'll set up my instruments again once we have a house and a soundproofed basement. Maybe I'll even start up my rock band—Asphyxiation Suicide—again.

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

A phone conversation with Bill Cosby, who was to be the master of ceremonies for the 2005 Pre-College benefit concert. I wrote a comedy script for him to perform and he asked me to read it to him over the phone. He liked it and he laughed. I actually made Bill Cosby laugh! Definitely memorable.

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

I'd like to work in the scene shop, wear carpenter pants and carry a tool of some sort, maybe a hammer or a T-square. But I have no skills in that area. Otherwise, I would take a stab at being dean.

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

I was Walky the Bear for the Long Island radio station WALK-FM. My duties included surviving in the 75-pound, 145-degree suit while performing for a group of unappreciative onlookers. It should be noted that, while in costume, I caught a pass from football quarterback Boomer Esiason. I also drove the Bookmobile for Suffolk County on Long Island (*not* dressed as Walky). My "East-End" route took me out to Montauk and through Shelter Island

every day. It was beautiful, and the gas was paid for by the county.

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

I'd probably end up coming to work. All kidding aside, I'd work from home. Seriously though, I'd wake up at 10 a.m. to breakfast in bed (served by our maid; this is a fantasy, right?), take a nice walk in our favorite park near our home in New Jersey, play some Frisbee perhaps, go to an afternoon Yankees game (where they slaughter the Red Sox 9-1), take a helicopter ride to ... I'll stop there. I'm getting depressed.

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

My honeymoon in Hawaii was special, and almost perfect until I decided to snorkel for two hours without reapplying sunscreen, requiring an emergency visit by the hotel doctor. We also took a short trip to London for my wife's birthday last year. I loved the spontaneity with which we planned it, and London itself is incredible.



Photo by Victoria Lee

Rob Ross enjoys a ride on the London Eye, the huge ferris wheel on the Thames.

**What CD are you listening to?**

I checked my CD/DVD player at home and the current lineup is Michael Jackson's *Bad*, a recording of Prokofiev's Symphony No. 5 (with the St. Louis Symphony Orchestra, conducted by Slatkin), and DVDs of *Lost in Translation*, *Best in Show*, and a *Baby Einstein* for when my nephew Ryan and niece Hannah visit.

**What might people be surprised to know about you?**

I performed (guitar and voice) at Shea Stadium in 2000. It was for a Dunkin' Donuts songwriting contest that I ended up winning. My wife-to-be and I won a trip to the Bahamas as a result. Margo Lamb says she still has a signed picture of me at Shea, buried somewhere in all the stuff in her office. I also won a year's supply of Ben and Jerry's ice cream in their jingle-writing contest.

## Edith Kraft

Keyboard Skills Faculty

*New York City native Edith Kraft earned both bachelor's and master's degrees at Juilliard, studying with Jane Carlson, Edward Steuermann, Ania Dorfman, and Rudolf Firkusny. Her credits include touring as soloist with the Atlanta Symphony and Robert Shaw, performing recitals throughout the U.S. and Europe, and recording more than a dozen recitals for PBS-TV for national distribution. She was a professor at Michigan State University and has been a Juilliard faculty member since 1983.*

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

At age 3. My mother played the piano many hours every day. I was supposed to sleep when she practiced in the evenings; however, unbeknownst to her, I listened intently. One day, at age 3, I climbed onto the piano chair and proceeded to play what I had heard the evening before. I told my mother, when she came running into the room, "I thought it over in my sleep!"

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

Edward Steuermann. I learned technique, musicality, and the importance of working to achieve the highest possible standard. I was 13 at the time, and he required me to prepare new works in one week, memorized and up to tempo, or I was shown the door.

**What was the first recording that you remember hearing or buying? What was its significance to you?**

Chopin works played by Arthur Rubinstein, who was one of my idols. I loved the grandeur and the poetry of his playing. Many years later, I had the thrill of meeting him when he was a soloist at the Casals Festival in Puerto Rico, where I was also performing as a winner of a State Department scholarship.

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

When I was performing with the Houston Symphony, a black widow spider landed on the keyboard during the second movement of the Chopin Concerto No. 1. It didn't move. I was petrified that I would land on it during fast passagework, so I played four pages on "automatic pilot," not missing a note, trying to figure out a plan of action to get rid of it. I had three lines while the orchestra played in the third movement to act fast, so I smashed the spider with my thumb, cleaned off the mess with a handkerchief (which I always kept in the piano), threw the handkerchief into the piano, and proceeded with the most difficult section of the movement, shaking!

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

Switzerland, for the beauty and majesty of the mountains and the country. I studied with Horszowski in Lucerne for three summers and vacationed in the country.

**What are your non-music-related interests or hobbies?**

My hobbies include noodling and studying on the computer. I have many different interests, including medicine and law.



Photo by James Abresch

Edith Kraft at age 9, after winning the Queens Symphony Competition.

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

I'm listening to CDs of Horowitz and of Rudolf Serkin. I had the great honor of being chosen to play for Horowitz in his home, and also to play for Serkin when I participated in the Marlboro Music Festival.

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

It is very important to practice consistently every day, and not to study and cram in the last minute, no matter what it is. Cramming makes the student very nervous, and the material isn't learned so that it lasts, hopefully for a lifetime.

**What is your favorite thing about New York City?**

All the varied cultural events taking place in this exciting and alive city.

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

I'd be a physician.

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# Orientation 2006: A Glimpse Into the Heart of Juilliard



Photo by Sabrina Tanbara



Photo by Sabrina Tanbara

Above: “Artists at Play” gave students a chance to engage in interactive, hands-on workshops. Third-year oboist Linda Brest shows off her interpretative self-portrait. Left: Move-In Day was made a breeze for the new students with enthusiastic assistance of dancers (from bottom) Chanel DaSilva, Kristina Hanna, Michaeljon Slinger, Laura Careless, and Lydia Bittner-Baird.



Photo by Kimberly Fernandes

Left: First-year drama student Shalita Grant struts her stuff in the fashion show held on the Circle Line Cruise, one of the most popular orientation events. Throughout orientation, new students explored the riches of the city with outings that included (clockwise from right) rowing in Central Park, attending a New York Yankees game, and visiting the Metropolitan Museum of Art.



Photo by M.J. Slinger



Photo by Carolyn Rossett



Photo by Lydia Bittner-Baird

JUILLIARD—the name itself evokes an image, a prestige, an honor to anyone who has talent and, perhaps most important, the heart to take their art to the next level.

For me, as the new graduate assistant in the Office of Student Affairs, those were some of the associations I had with the School—but upon embarking on the journey of orientation 2006, what I discovered was something much greater than a beautifully situated performing arts school in the heart of Lincoln Center. I discovered the heart of its students—through 19 talented, dedicated, and enthusiastic orientation leaders, who not only greeted me with open arms but allowed me a glimpse into their world. Together with a phenomenal professional staff, we prepared to welcome the newest class of students for what was designed to be a weeklong celebration. Through the long hours and countless training sessions, the orientation leaders maintained a high level of energy and were constantly willing to help out (even if it meant directing me to the appropriate room, as I got lost about as often as the students!).

The kickoff for orientation was a series of inspirational welcomes from President Polisi and other senior staff members. Next, the orientation leaders met the new students and immediately began engaging them in a range of activities, outings, and informational sessions that gave the students a comprehensive overview of what Juilliard and the city have to offer. The week culminated in the annual Circle Line cruise that, despite unpleasant weather, drew more than 200 students! The cruise afforded both returning and new students the opportunity to relax, mingle, dance, and see New York City from a unique vantage point.

Orientation 2006 was, in short, an experience that truly showed Juilliard at its best. Whether I was watching people try to remember names as they walked to the cafeteria, seeing the resident assistants and orientation leaders helping to move the excited new students into the residence hall, or attending Juilliard’s annual convocation that so aptly launched a new school year, what I saw was Juilliard’s mission brought to life. Where talent and heart are fused together, I have learned, is where true art is created and can flourish, touching the human spirit today and for all its tomorrows.

— Kimberley Fernandes

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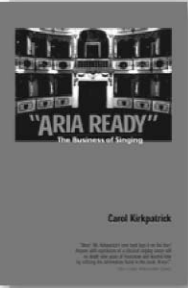
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Ken Benson, VP CAMI



## FOCUS by Greta Berman ON ART

# Revealing the Light and Color Within the Darkness

THE current exhibition of Robert Richtenburg at the Sidney Mishkin Gallery of Baruch College provides a rare opportunity to see paintings from different phases of this notable artist's career. Richtenburg, born in 1917, just five years after Jackson Pollock, was one of the original Abstract Expressionists. His powerful, painterly work looks as fresh today as when he first painted it. Indeed, Richtenburg richly deserves a place among the more well-known names like Pollock or Lee Krasner, Pollock's wife. Richtenburg knew and worked alongside them and many other artists associated with the New York School of action painting.

The artist received much acclaim during the 1950s and early '60s, but sacrificed it to relocate to Ithaca in northern New York State at a time when moving away from "the city" was tantamount to relinquishing recognition in the art world. It seems that when school authorities at Pratt Institute in Brooklyn (where he had taught for 13 years) tried to coerce him into curtailing student freedom, he resigned from his teaching position, and accepted another one at Cornell. Leaving his job and his dealer in the city, and facing a shortage of space, he rolled up his huge canvases and put them into storage, uncovering them only decades later. Although he never stopped making art, he turned primarily to smaller works on paper. He seldom showed his work between 1964 and 1983, when he returned to East Hampton—first for the summer, then permanently.

Richtenburg shared with his fellow artists of the New York School a response to World War II that transcended figuration. Like others who found themselves unable to paint in a representational manner after the horrors of the war, Richtenburg reacted viscerally, invoking gesture and texture, rather than literalness. He never strayed far from great predecessors, however; among the most evocative of these was Goya, master of war memories, nightmares, and grotesqueries in black.

Additionally, Richtenburg suffered a freak, disfiguring accident as a two-year-old that affected his entire life, causing him recurring nightmares. The accident, combined with memories of

his three years of Army service in World War II as a combat engineer, making and dismantling mines and explosives, certainly influenced his "dark" paintings of the 1950s and early '60s (more than 60 in all). Although these betrayed a certain amount of pessimism, the practice of making art provided the artist with an antidote to

God saying, "Let there be light." This emergence into the light seems especially apparent in his work from the '60s. His reading of Suzuki's *Essays in Zen Buddhism*, recommended by his friend John Cage, had an immense impact on him. The interrelatedness of all things and acceptance of paradox had special resonance, as did the

emphasis on process, change, and risk. Richtenburg's own work encompasses the paradoxes of creation and destruction, being and nothingness, black and white. He celebrates the surprises and epiphanies that painting itself provides. The word "palimpsest" (referring to a page reused after the original text or image has been

*Hurry* (1958), on the other hand, epitomizes American "action painting." Its flame-like, choppy red and orange slashes of the brush alternate with blue and black fragments, evoking its title.

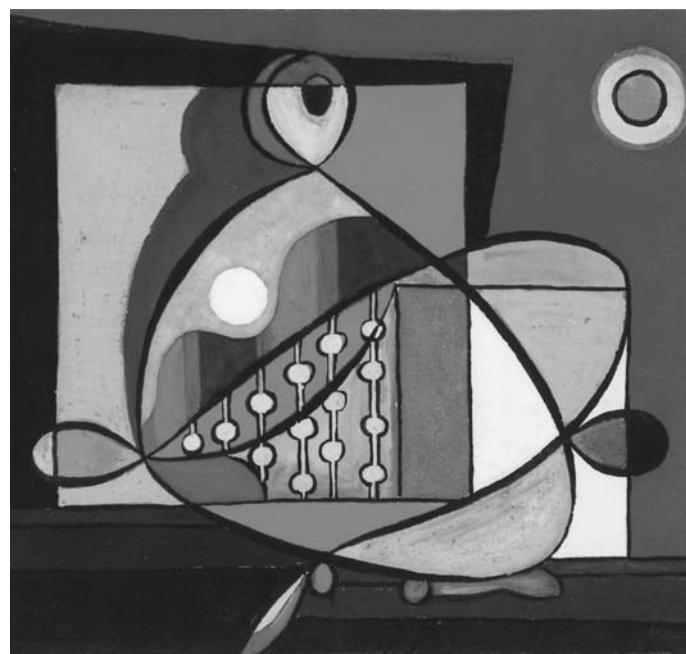
Several writers have used musical analogies to describe Richtenburg's work. Dore Ashton compared his grids to the electronic music of Edgar Varèse. Robert Long, in the essay for this show, finds the improvisatory nature of Richtenburg's work comparable to jazz. He specifically singles out the jazz of Lee Konitz, Sonny Rollins, and Thelonius Monk. He also refers to the discord of Charles Ives.

Richtenburg does not have a "signature style," such as can be discerned in Franz Kline's black paintings, Adolph Gottlieb's *Bursts*, or Barnett Newman's *Zips*, but his work is immediately recognizable. In every painting, he repeats modules in a grid-like pattern, whether rectangles, circles, or irregular patches, powering them with energy. This permeates every single canvas, no matter what the ostensible subject. Organic in quality, sometimes small units resemble the kernels on a dried ear of corn, but much expanded in size.

Today the 89-year-old artist no longer has the physical strength to paint, but he is able to clearly articulate his ideas. I was fortunate to meet and speak with him this past summer. Looking together with Richtenburg at his paintings in his East Hampton house and studio, I became convinced of his importance as a creative seer and prophet. He described one painting in his house as representing a kind of angel of resurrection. Currently in a precarious state of health, he expresses a keen awareness that he is progressively moving toward another realm—"and it's okay," he told me.

"Robert Richtenburg: The Path of an Abstract Expressionist," featuring works from the Richard Zahn Collection, is on view at Baruch College's Sidney Mishkin Gallery through October 27. The gallery, which is located at 135 East 22nd Street, is open Monday through Friday from noon to 5 p.m. (and until 7 p.m. on Thursday).

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



**Clockwise from left: *Hurry*, 1958, oil on canvas; *Clouds*, 1950, oil on canvas; *Study for Pregnant Woman Contemplating Flight*, 1947. Collection of Richard Zahn, courtesy of David Findlay Jr. Fine Art, New York.**

negativity. He energetically attacked the darkness, mining it to find color and light beneath. Sometimes his canvases resonate with religious overtones, though he seldom painted overtly religious or even figurative works.

In almost all of his *oeuvre*, a mysterious process seems to occur, in which he excavates colors and light from under black paint. Often Richtenburg's work reminds me of the method my friends and I used as children, in which we madly scribbled onto paper bright splotches of every crayon in the box, covered them with black, and then scraped through to find the exquisite luminosity beneath.

Somehow, this metaphor—of finding light and color in darkness—expanded throughout the artist's life. In some ways, it is like creation itself:

scraped off, though traces of it might still show through) describes much of his output, with its constant painting, stripping down, repainting, and creation of multiple textures. His work pays tribute to Paul Klee, with its grids and its mosaic-like, pointillist patterns. He also acknowledges Mark Tobey. And the dark, nighttime urban landscape, unevenly lit up, recalls Whistler's *Nocturnes*.

Richtenburg's work is not all dark. In fact, he often displays a sense of humor in his painting. One example in the show, a small, light-hearted gouache titled *Study for Pregnant Woman Contemplating Flight* (1947), whimsically references Klee and the Spaniard Joan Miró. Clearly modernist, it blends European surrealism with home-grown American flavor. The huge (76 x 56 inches) oil painting





ALUMNI NEWS

DANCE

2000s

This summer, **Jonathan Alsberry** (BFA '06), **Charissa Barton** ('95), **William Briscoe** (BFA '03), **Ariel Freedman** (BFA '05), **Doug Letheren** (2007), **Kyle Robinson** (2009), and **Cynthia Welik Salgado** (BFA '05) danced in Aszure Barton's project, sponsored by the Baryshnikov Dance Foundation. The work, *Hell's Kitchen Dance*, was performed in Buffalo, N.Y.; Berkeley and Santa Barbara, Calif.; and Barcelona and Madrid, Spain.



This fall, **Abbey Roesner** (BFA '06) will be seen in the "Dance of the Hours," newly choreographed by Christopher Wheeldon for the Metropolitan Opera's production of *La Gioconda*.

In April, **Luke Wiley** (BFA '05) presented a music and dance collaboration at the Community Church of N.Y. as part of Artists for Humanity's special evening, "No More Fallujahs!," to mark the anniversary of the start of U.S. attacks in Fallujah.

**Mark Burrell** (BFA '04) recently taught at Jacob's Pillow in Lee, Mass., and worked on an industrial and video for Federated Department Stores. He has been seen on the *Late Show With David Letterman* as the "dancing Dave" double and will once again appear in the *Christmas Spectacular* at Radio City Music Hall.

1990s

**Hsin-Ping Chang**'s (BFA '95) solo opened a new production of *Madama Butterfly* at The Metropolitan Opera, directed by stage and film director, Anthony Minghella (*The English Patient*), choreographed by Carolyn Choa, and running from September to November, 2006. The opening night performance was broadcast at Lincoln Center and Times Square.

**Robert Battle** (BFA '94), artistic director of Battleworks; **Robert Garland** (BFA '83), of the Dance Theater of Harlem School; and **Darrell Moultrie** (BFA '00), of the Ailey School all contributed choreography to the Emergency Fund for Student Dancers concert to benefit the New Orleans Center for Creative Arts, presented in April at the Joan Weill Center for Dance

1970s

**Susan Marshall** ('78) & Company will present the first in a series of video/dance works inspired by *Frame Dance*, a portion of *Cloudless*, the company's most recent stage work, at Symphony Space on October 10.

The Saeko Ichinohe Company, led by founder and artistic director **Saeko Ichinohe** (DIP '71), gave two concerts in April at the Joan Weill Center for Dance in New York. The program of three dances featured a world premiere, *Chuya Nakabara-Poignant Poems*, and a revival, *Pearl*, both choreographed by Ichinohe. In July, the Minister for Foreign Affairs of Japan bestowed his annual commendation to Ichinohe in recognition of "her contributions for mutual understanding and friendship between the United States and Japan through her dance activities over 35 years."

1950s

**Rena Gluck** (BS '54), founding dancer, choreographer and director of BatSheva Dance Company in Israel, has published her book, *The Batsheva Dance Company 1964-1980, My Story*, in Israel and is preparing the English version for publication in the U.S.

DRAMA

2000s

**Ben Snyder** (Playwrights '06) directed a production of his most recent play *In Case You Forget* in Cape Town, South Africa, over the summer.

**David Townsend** (Group 34) appeared last month in an episode of the NBC television drama *Law & Order*.

**Paddy Heusinger** (Group 33) is currently appearing in a new production of the musical *Godspell*, directed by Danny Goldstein, at the Paper Mill Playhouse in New Jersey. Heusinger can also be seen in the independent film *Sweet Land*, which had its world premiere at the Hampton's International Film Festival over the summer, and in the upcoming feature film *The Nanny Diaries* starring **Laura Linney** (Group 19).

**Kevin O'Donnell** (Group 33) played Laertes in Shakespeare & Company's summer production of *Hamlet*, directed by Eleanor Holdridge. O'Donnell is performing Off-Broadway in Eugene O'Neill's *The Hairy Ape*, directed by Ciaran O'Reilly, at the Irish Repertory Theater from September through November.

**Craig Baldwin** (Group 31) directed the U.S. premiere of an Australian play called *The Boys* at the Kraine Theater in New York last month. Baldwin is currently appearing Off-Broadway at Classic Stage Company in Shakespeare's *Richard II*, directed by Brian Kulick.

**Frank Harts**'s (Group 31) band, Manu & the Stemsel Bros., made its musical debut at New York's Roseland Ballroom in July, opening the 2006 Bollywood Fashion Awards. Harts formed the band in 2006 with *Bombay Dreams* lead, Manu Narayan. MTV World will debut their first video in 2007.

In September, **Steve Boyer** (Group 30) appeared Off-Broadway in Keith Urban's new play *I Love Kant*, directed by Dylan McCullough.

**Michael Goldstrom**'s (Group 30) short film, *Press or Say "2"*, which he wrote, co-directed and acted in, is currently in more than 25 film festivals internationally, and is a finalist in the Century City Shorts Film Festival with a screening in Los Angeles at AMC theaters in October. The film won best micro-film at the Bare Bones Film Festival, the Platinum Remi Award at the Worldfest Houston, honorable mention at the China America Film Festival, was a finalist in the Director's Cut in New York, and a semi-finalist in the Angelus Awards Student Film Festival in Los Angeles.

**Darren Pettie** (Group 30) stars opposite Nathan Lane in the current Broadway revival of Simon Gray's *Butley*, directed by Nicky Martin.

**Stephen Anderson** (Group 29) wrote, produced, and starred in the comedy pilot *Bitter Sweet* that was part of the official selections at the inaugural Independent Television Festival in Los Angeles. The pilot also stars **Wes Ramsey** (Group 29), **Will Beinbrink** (Group 32), and **Christopher Grossett** (Group 26) and can be seen exclusively on MSN TV.

1990s

**Maria Thayer** (Group 27) can be seen in the Universal Pictures feature film *Accepted*, directed by Steve Pink.

1980s

**Andre Braugher** (Group 17) won the Emmy Award for best actor in a mini-series for his performance in the FX Network series *Thief*.

**Michael Elich** (Group 13) is currently playing the title role in *King John*, directed by John Sipes, through October 29 at

the Oregon Shakespeare Festival.

**Penny Johnson Jerald** (Group 11) played Condoleezza Rice in the ABC mini-series *The Path to 9/11*, directed by David L. Cunningham, which premiered in September.

**Ving Rhames** (Group 12) can be seen in the Universal Pictures and HBO Films feature *Idlewild*, written and directed by Bryan Barber.

1970s

**Val Kilmer** (Group 10) can be seen in the ThinkFilm feature film *10th & Wolf*, written and directed by Bobby Moresco.

MUSIC

2000s

In August, **Cameron Carpenter** (BM '04, MM '06, *organ*) gave the world premiere of his arrangement of Mussorgsky's *Pictures at an Exhibition* and of his own seven-movement suite, *New York City Sessions*, at Trinity Church Wall Street, which is available as an on-demand video download at [www.Cameron-Carpenter.com](http://www.Cameron-Carpenter.com). His recording of both works was released as a CD/DVD on the SeeMusicDVD label in June 2006; his next SeeMusicDVD release will be of J.S.Bach's complete *The Art of Fugue*.

**Richard Cox** (AD '04, *opera studies*) joins the roster of the Metropolitan Opera this season for productions of *Die Zauberflöte*, *Idomeneo*, and *Jenufa*. He returns to Dresden's Semper Oper for Weber's *Euryanthe* before participating in Washington National Opera's production of *Jenufa*.



**Cem Duruoğlu** (GD '03, *guitar*) celebrated the release of his CD, *A Celebration of Tango*, with a solo guitar performance, slide show about tango, and a dance exhibition in

September at the Milford Fine Arts Center in Milford, Conn.

**Ariana Ghez** ('03, *oboe*), principal oboe of the Rochester Philharmonic and the Santa Fe Opera, has been appointed principal oboe of the Los Angeles Philharmonic.

**Vassily Primakov** (BM '03, *piano*) performed a program of music by Chopin in August on the North Plaza of Lincoln Center as part of Lincoln Center Out of Doors 2006.

**Joseph Bousso** (MM '02, *orchestral conducting*) has been appointed coach and conductor at the Hamburg State Opera House in Germany. During the 2004-06 seasons, Bousso served in the same position at the Freiburg Opera House, where he led multiple performances of *Aida*, *Lucia di Lammermoor*, *The Marriage of Figaro*, *La Bobème*, and two family concerts. In the summer of 2006, Joseph received the Richard Wagner Conducting Fellowship and attended performances, lectures, and tours at the Bayreuth Festival in Germany.

**Roy Campbell Jr.** (MM '02, *trumpet*), Dave Douglas, and **Henry Grimes** ('54, *double bass*), who taped an interview on WNYC Radio with Leonard Lopate in September, performed throughout New York City during that month. Campbell, Sabir Mateen, Andrew Bemkey, Grimes, and Roger Turner performed a concert at Tonic. At the Festival of New Trumpet 70th-birthday tribute to Don Cherry, double quartets of Douglas/**JD Allen** (BM '90, *double bass*)/Grimes/**Andrew Cyrille** ('59, *percussion*) and Campbell/Mixashawn (Lee Rozie)/William Parker/Hamid Drake played Cherry's *Symphony for Improvisors* at Merkin Concert Hall. Joe Lovano, Steve Kuhn, Lonnie Plaxico, Cyrille, and Grimes performed at the John Coltrane birthday celebration at Birdland. Douglas, Graham

Haynes, Allen, Grimes, and Cyrille performed a selection of small-group music by Cherry at the Festival of New Trumpet concert at the Jazz Standard.

**Jeremy Denk** (DMA '01, *piano*) will perform an all-Bach piano recital on October 20 as part of Lincoln Center's Great Performers fall Voices and Visionaries festival.



On November 7, **Bridget Kibbey** (BM '01, MM '03, *barp*), left, will perform works by Fauré, Hindemith, **Kati Agocs** (AC '00, MM '02, DMA '05, *composition*), and Spohr as part of the Kaufman

Center's Tuesday Matinees series. Also performing in this series featuring emerging artists is **Daniel McDonough** (MM '03, *cello*) as a member of the Jupiter String Quartet, which will perform works by Beethoven, Bartok and Brahms in December.

**Sarah Ioannides** (MM '00, *orchestral conducting*) will lead the El Paso Symphony Orchestra next month in a program including the Barber Violin Concerto in El Paso, Tex.

1990s

**Justine Fang Chen** (BM '98, MM '00, *violin*; DMA '05, *composition*) performed songs from her own *New York Scenes* with baritone Giuseppe Spoletini in August as part of Serial Underground at the Cornelia Street Cafe.

On October 28, **Maxim Anikushin** (BM '96, MM '98, *piano*) will participate in a chamber recital, "Dmitri Shostakovich (1906-1975): A Centennial Celebration," featuring works by Shostakovich, Stravinsky, and Prokofiev at the Bruno Walter Auditorium of the New York Public Library for the Performing Arts at Lincoln Center.

**Simone Dinnerstein** (BM '96, *piano*) will receive the Classical Recording Foundation Award for 2006 and perform in Weill Recital Hall at Carnegie Hall in conjunction with her acceptance on October 10. On October 27 and 28, she will debut as soloist, performing Liszt's Piano Concerto No. 1 and *Totentanz* with the American Symphony Orchestra, Leon Botstein conductor, at Bard College in Annandale-on-Hudson, N.Y. On November 19, she will perform works by Copland, Bach, Schumann, and Beethoven at the Metropolitan Museum of Art as part of the Accolades concert series.

**Vadim Gluzman**'s (AC '96, violin) performance of the European premiere of **Lera Auerbach**'s (BM '96, *piano*; MM '99, *composition*) Concerto No. 2 will be presented in Latvia at the Arena New Music Festival with the Riga Festival Orchestra in October. This work was featured on Gluzman's latest CD, *Ballet for a Lonely Violinist* (BIS 1592). Gluzman also will perform the world premiere of Auerbach's Concerto for Violin, Piano, and Orchestra with the Stuttgart Radio Symphony, conductor Andrey Boreyko and pianist Angela Yoffe. The final season collaboration between Gluzman and Auerbach culminates in a world premiere commissioned for performance in Ansbach's Bach Festival (Germany). Gluzman will perform a recital of Beethoven, Schnittke, and Auerbach at the Beethovenhaus (birth house of

*Alumni News is compiled and edited by Jennifer Fuschetti. Submit recent news by e-mail to: [journal@juilliard.edu](mailto: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](mailto:alumni@juilliard.edu).*

SPOTLIGHT ON  
CHEN-YU TSUEI

Bridging the Cultural Divide

Founded in 2000 by Juilliard alumna Chen-Yu Tsuei (B.F.A. '93, *dance*) and her husband, William Hubler, the Chinese Cultural and Arts Institute in Harrisburg, Pa., serves as a cultural conduit, facilitating a deeper understanding between the Chinese and American cultures through the classical Chinese arts of dance, language, music, and painting.

"The C.C.A.I. is a special blend of who I am," says Chen-Yu, who was born in Taiwan and started dancing there at age 5 before continuing her education in America, where she is now a citizen. Although she left Taiwan as a teenager, her background and culture have always been an important part of her identity. Former Dance Division director Benjamin Harkarvy noticed this and told Chen-Yu that, with her unique background and talent, she should do something

she observes. While the densely packed international landscape of New York City would support a variety of Chinese cultural efforts, she says, "we are the only institution of its kind in the mid-state area."

The Chinese Cultural and Arts Institute provides traditional, classic training in Chinese dance as well as ballet. The technical aspects of both styles relate to each other, says Chen-Yu, and have similarities that allow her students to better grasp both techniques. "These kids are American, and I want them to be proud of and understand both their cultures. The parents realize the value in C.C.A.I.'s education, seeing that their kids aren't just learning a dance style—they are learning to value their heritage."

The curriculum also builds their confidence. "The arts aren't just the arts," Chen-Yu explains, "they are related to life. I don't just want to train kids to become artists, I want to be more honest and educate kids about their reality." With a focus on the arts instead of language and history, C.C.A.I. is unique among its Chinese school counterparts. "Since my life focus has been the arts," says Chen-Yu, "they are the most natural communicative tool for me."

Now in its sixth year, C.C.A.I. presents two to four professional shows and 30 to 35 smaller shows per year. They rent a 2,400-square-foot warehouse, which houses all their classes and has a small performance space. Their long-term goal is a lofty one: In the next five years they want to raise \$25 million to build a center for everyone who wants to better understand the Chinese culture. The building will house a library, theaters, a gallery, dance studios, and rooms for music and cultural arts study. In keeping with her dance roots, Chen-Yu also wants to develop a professional dance company in residence at the center to further the institute's educational programs in the city and surrounding schools.

It is a difficult job, but Chen-Yu loves it. "I am so glad I had Juilliard training, then went back to rediscover my roots and connect them together." She believes everything in life mirrors tai chi—a delicate balance between two completely opposite forces. Using that philosophy, she does not strive to combine her two cultures, but to connect them through the arts and use that balanced connection to teach others. "Sometimes," she explains, "you have to see what is different to see how we are all the same."

—Emily Regas  
Associate Director of National  
Advancement and Alumni Relations



Chen-Yu performing *Ribbon Greets the Spring*, a classic Chinese dance, at the Sunoco Performance Theater in Harrisburg.

"special." And she has—by giving back to both her cultures and positively effecting interactions between them through dance and art.

After Chen-Yu was asked to choreograph a small dance for the Chinese New Year celebration in Harrisburg, several adults and children expressed interest in starting a dance school in their area. What began as one class on the weekend eventually mushroomed into Monday-through-Saturday offerings at a center for the Chinese arts.

At first, the institute was focused mostly on serving a small Chinese-American population, but that began to change when a group of families contacted the school while searching for a way to connect their adopted daughters from China with their birth country. This shift in the American demographic is creating a need for organizations like C.C.A.I. to be established in small towns like Harrisburg, recently rated by several magazines as one of the best mid-sized cities, with an increasingly diverse population that reflects the growing trend toward multicultural adoptive families.

The powerful drive to effect change kept Chen-Yu's desire strong, even when she and the center didn't have the full support of the community. "Although the population is changing, it is much more difficult to survive here than in a big multicultural city,"

Beethoven) in December, eight days before the composer's birthday.

**Lisa Chisholm** (AC '95, PS '96, *bassoon*) joins the Winnipeg Symphony Orchestra as principal bassoon.

**Pianist Brian Farrell** (BM '95, MM '96, *piano*) accompanied a production of Ralph Wells's musical play, *Farewell, Vienna!*, on October 1, in a semistaged version by Willamette Concert Opera in Portland, Ore. Conductor William Stromberg was joined by actor William Dean O'Neil, and singers Elizabeth Wells, Barbara Custer, Eleanor Stallcop Horrox, Janice Edwards, John David de Haan, Michael McCall, and Alessandro Magno. Phil Randall directed.

**Speranza Scappucci** (CRT '95, MM '97, *collaborative piano*) recently played in Mallnitz, Austria, for the Pro Musica Festival in a concert with violinist Rainer Kuchl, principal concert master of the Vienna Philharmonic. The program included sonatas by Mozart and Schubert and the *Scottish Fantasy* by Max Bruch. Scappucci will also play at the Musikverein in Vienna this season in two Liederabends with artists from the Vienna State Opera.

**Taka Kigawa** (MM '94, *piano*) performed Bach's *Chromatic Fantasy and Fugue*, Beethoven's Piano Sonata No. 32 in C Minor, Op. 111, and Boulez's Second Sonata in his recital at Greenwich House Music School in September.

**Audra McDonald** (BM '93, *voice*) will be performing on October 11 and 12 as part of Lincoln Center's American Songbook series. The October 12 performance will be broadcast on *Live From Lincoln Center* on

PBS stations.

1980s

Works by **Ashraf Fouad Abdelaziz** (MM '88, *composition*), composer-in-residence and director of music studies at the American University in Cairo, were broadcast on Budapest Radio in March, and performed in July at the Dartington International Summer School. *Laugh Then Smile*, a 21-minute fantasy in audio and video by Abdelaziz, was presented in September in Wichita Falls, Tex.

In September, **Ron Wasserman** (MM '85, *double bass*) performed at the Concert for Remembrance, 2006, in Nyack, N.Y. Also featured were **Shirien Taylor** ('84, *violin*), and pianist **Lenore Davis** ('35, *composition*). Wasserman's CD, *Trilaterus*, was recently released. Performing with him on the recording are **Kurt Nikkanen** (BM '86, *violin*), and **Maria Asteriadou** (MM '87, *piano*).

**Tatjana Rankovich**'s (BM '84, MM '85 *piano*) recording of Nicolas Flagello's Concerto No.1 for Piano and Orchestra with John McLaughlin Williams and the National Radio Symphony Orchestra of Ukraine was released in June as a premiere recording for Naxos. As part of a Fulbright grant and a cultural exchange sponsored by the U.S. State Department, Rankovich played recitals throughout Serbia in July.

In 2006, two CDs of **Bruce Stark**'s (MM '84, *composition*) music were released: *Vivid*, from Red Kite Records, featuring pianist **Seann Alderking** (BM '84, MM '85, *piano*) performing Stark's piano works, and *Muse* from Centaur Records, containing selected chamber works. Ars Nova Singers also included Stark's *Wind Song* on their new CD, *Blue True Dream*.

**Andrew Appel**'s (DMA '83, *harpsichord*) Four Nations Ensemble, including Charles Brink and Loretta O'Sullivan, is offering a three-concert series this fall, titled 18th-Century Music in Great Houses, and in September the ensemble

presented works by Bach, Haydn, Mozart, and Hummel with guest artists Philip Ying, viola, and Robert Adelson, clarinet, at a concert in Ghent, N.Y. The second concert, on October 28, will be held in Stuyvesant, N.Y., followed by the third, on November 18, in Pine Plains, N.Y.

**Jeffrey Biegel**'s (BM '83, MM '84, *piano*) recent performances include those with the Indianapolis Symphony, featuring Biegel's transcription of Billy Joel's classical works titled *Symphonic Fantasies*; the New Hampshire Symphony; Harrisburg Symphony; and Brevard Symphony, as well as **Lowell Liebermann**'s (BM '82, MM '84, DMA '87, *composition*) Concerto No. 3 with the Glens Falls Symphony and Mansfield (Ohio) Symphony; and Grieg's Concerto with Maestro Xiao-lu Li. His editions for the Hal Leonard Corporation's Schirmer Student Performance Editions include a new Sonatina Album and Schumann's *Kinderszenen*, due this fall. He also recorded a compilation of Carolyne Martin's *Classical Carols* for PianoDisc, available for the holiday season.

**Steven Honigberg** (BM '83, MM '84, *cello*) performed with pianist Jean-Yves Thibaudet and violinist Jeremy Constant at the Sun Valley Music Festival in Sun Valley, Idaho, where Honigberg was also featured as soloist in Bartok's Viola Concerto (in a transcription for cello) in August.

**Sonia Rubinsky** (MM '82, DMA '86, *piano*) performed at Bargemusic in Brooklyn in May. Rubinsky is currently recording the complete works of Villa-Lobos for Naxos. The fifth of eight volumes was released in June.

The Rome Chamber Music Festival at the Oratorio del Gonfalone in Rome in June featured many Juilliard alumni, including **Robert McDuffie** (DIP '81, *violin*), **Yi-Jia Susanne Hou** (BM '00, AD '03, *violin*), **Jennifer Frautschi** (certificate '98, *violin*), **Lawrence Dutton** (BM '77, MM '78, *viola*), **Hsin-Yun Huang** (MM '94, *viola*).

This summer, **Sara Davis Buechner** (BM '80, MM '81, *piano*) performed as guest soloist at the Colorado Music Festival with Michael Christie conducting, and played a concerto by Czech composer Vitezslava Kapralova with the San Jose Chamber Orchestra, Barbara Turner conducting. Other summer concerts included a performance at the National Gallery of Art in Washington. Fall performances will include the Rachmaninoff Second Piano Concerto with the Boise Philharmonic and a performance of the Mozart Piano Concerto No. 23 with the Hamilton Philharmonic. Upcoming solo concerts include performances in the Music for Mt. Lebanon series in Pittsburgh and in the Mary D'Angelo Performing Arts Center in Erie, Pa.; a solo performance for the Steinway concert series in San Jose, Calif.; as well as concerts and master classes in Oregon and Canada. Her CD featuring chamber music by Rudolf Friml with violinist Stephanie Chase under the Koch International Classics Label will be released in the fall.

1970s

**Marshall Coid** (BM '79, *violin*), sang countertenor in Scarlatti's *La Guiditta* at Weill Recital Hall at Carnegie Hall in September. The performance was the opening of the Queen's Chamber Band's 2006-07 season; ensemble members include **Veronica Salas** (BM '74, MM '75, DMA '78, *viola*) and **Roger Wagner** ('82, *double bass*).

**Cristine (Lim) Coyiuto** (MM '77, *piano*) will give a piano recital of works by Beethoven, Schumann, Chabrier,

Ravel, and Chopin at the Cultural Center of the Philippines on October 1.

Tenor **Thomas Booth** ('74, *voice*) is currently performing nationally in a one-person musical play called *Remembering Mario Lanza, His Life and His Music*. The performance includes 15 songs and arias as well as a monologue describing the events in Lanza's life. While a student, Booth won the Mario Lanza Institute Scholarship twice and toured nationally with the Mantovani Orchestra in a tribute to Lanza.

Bassoonist **James Jeter** (MM '73, *bassoon*) performed at the 2006 White Mountain Fine Arts and Music Festival in Bretton Woods, N.H., in August. Other members of the Bretton Woods Chamber Music Festival Players included Lisa Arkis, flute; **Sara Cyrus** (MM '96, *French horn*); Sarah Davol, oboe; Monte Morgenstern, clarinet; Peter Prosser, cello; Susan Sobolewski, piano; and **Joy Plaisted** (MM '87, *harp*). Featured works included the Mozart Quintet for Piano and Winds, K. 452, Mendelssohn's *Konzertstück* No. 1 for Clarinet, Bassoon, and Piano, and works of Beethoven, Ibert, Victor Herbert, Gershwin, Salzedo, and Jerry Bock. In June, Jeter taught and performed at the Blue Lakes Fine Arts Camp in Michigan.

The Nelson Baer Duo of **Karen Faust Baer** (BM '71, MM '72, *piano*) and Pre-College faculty member Eleanor Mandell Nelson, will be among the artists performing in the Bravo Mozart concert series at Hofstra University this fall. On October 8 they will present "Mozart, Words and Music" with actor Robert Spiotto as guest narrator.

1960s

**Jeanne Baxtresser's** (BM '69, *flute*) two new releases, *Chamber Music for Flute* (Cala) and *Jeanne Baxtresser: A Collection of My Favorites* (MSR Classics), were released in August.

**Paula Robison** (BS '63, *flute*) and **Ken Noda** (BM '82, *piano*) premiered Michael Tilson Thomas's *Notturmo* for flute and piano at Weill Recital Hall at Carnegie Hall in September.

**Michael Jamanis** (BS '62, MS '64, *piano*) and **Frances Veri** (BS '64, MS '65,

*piano*), founders of the Pennsylvania Academy of Music (Lancaster, Pa.) celebrated the groundbreaking of the academy's new facility in May. In June, the academy presented the seventh season of Music Naturally, which featured Juilliard faculty member Robert Sherman as the narrator for Prokofiev's *Peter and the Wolf*. Jamanis performed at the festival as a member of the Newstead Trio and Veri and Jamanis performed together as a piano duo. The Newstead Trio performed in August at the Music Bridge in Tibet Festival in China and Tibet.



Lincoln Center's Great Performers series will present Steve Reich @ 70, a two-program, four-concert tribute to **Steve Reich** ('61, *composition*) on October 28 in Alice Tully Hall and November 2-4 at John

Jay College. The concerts join forces with Carnegie Hall and BAM for a city-wide celebration of the composer's 70th birthday. On October 28, the program will offer the New York premiere of his *You Are* (Variations) with the Los Angeles Master Chorale led by Grant Gershon in Alice Tully Hall. The evening also includes Reich's *Clapping Music*, which the composer will perform with Gershon; and *Tebillim*, a setting of Hebrew psalms. On November 2-4, three performances of *The Cave*, Reich's music-theater work in collaboration with his wife, video artist Beryl Korot, will be given by the Steve Reich Ensemble led by Brad Lubman at John Jay. In September, Reich was named a winner of the 18th annual Praemium Imperiale arts awards, awarded by the Japan Art Association. Carrying prizes of 15 million yen (approximately \$131,000) each, the awards recognize lifetime achievement in the arts in categories not covered by the Nobel Prizes. Awards will be officially presented on October 18 in Tokyo, where the laureates will receive specially-designed gold medals and diplomas from His Imperial Highness Prince Hitachi, honorary patron of the Japan Art Association. □

FACULTY AND STUDENT NEWS

FACULTY

Collaborative piano faculty member **Audrey Axinn** performed recitals of Mozart's keyboard sonatas on the fortepiano last June at Bargemusic and in August at the Edinburgh Festival.

Drama faculty member **Becky Guy** (Group 7) appeared over the summer with the Chautauqua (N.Y.) Theater Company in Chekhov's *The Cherry Orchard*, directed by Ethan McSweeney.

Jazz faculty member **Wynton Marsalis** ('81, *trumpet*) performed in August in Celebrate Jazz Trio: Rebuild the Soul of America, a three-day event to commemorate Hurricane Katrina and help support the cultural infrastructure of New Orleans. It included a concert, a talent search contest, and a free jazz and culinary event.

In September, **Kent Tritle** (BM '85, *organ*; MM '88, *organ*; MM '88, *choral conducting*) performed a program of works by Bach, Franck, Mendelssohn, Messiaen, and Duruflé on the N.P. Mander Pipe Organ, New York City's largest mechanical action pipe organ, in St. Ignatius Loyola Church. The program also included a performance of Vincent Persichetti's *Shimab B'Koli* (*Psalm 130*).

On October 17, **Robert White**, voice faculty member, will sing at the Metropolitan Museum in an evening honoring *New York Times* writer James

Barron's newly released book, *Piano — The Making of a Steinway Concert Grand*. On October 21 and 22, the tenor sings with composer/pianist **Lowell Liebermann** (BM '82, MM '84, DMA '87, *composition*) and violinist **Mark Peskanov** (DIP '77, *violin*) at Bargemusic in Brooklyn. White will perform a solo song recital for the inaugural season of the new concert hall at the Morgan Library on November 8 with pianist **Philip Fisher** (MM '06, *piano*). The recital, "Songs From the Gilded Age — The Time of J. Pierpont Morgan," will include songs of Fauré, Schumann, Sullivan, Tosti, and Berlin.

STUDENTS

Dance students **Erica Furst**, **Emily Proctor**, **Kevin Shannon**, **Riley Watts** and **Karell Williams** participated in the Nanon Residency at the Yard on Martha's Vineyard this summer. New works were created on them by choreographer **Adam Houglan**d (BFA '99).

Jazz student **Brandon Lee** was chosen in August to receive a 2006 Alumni Astral Grant from the National Foundation for Advancement in the Arts, which provides funding for new artistic projects.

Drama student **Brian J. Smith** made his film debut in *Hate Crime*, which is being released on DVD on November 14. □

Singing for Social Change

Continued From Page 7  
in benefit concert production or in the creation of the applicant's chosen humanitarian outreach project. Sing for Hope projects might range from a concert in an applicant's hometown benefiting a children's arts charity (for which the award would cover travel and associated costs), to a series of concerts presenting classics from the 1920s through the '40s in assisted living facilities (for which the award would cover the cost of musical scores given to audience members for a sing-along finale). The possibilities are endless, but the constants of the Sing for Hope Prize's charitable projects are *specificity* and *sustainability*. That is, the projects funded compassionately address the specific communities for which they are designed (such as in the musical programming choices) and ideally are sustainable beyond their initial year.

The October 6 gala in the Peter Jay Sharp Theater will feature many of Juilliard's most prominent recent Vocal Arts graduates, including Jennifer Aylmer (who sang Bella in the world premiere of *An American Tragedy* at the Met), Richard Cox (Erster Geharnischter Mann in *Die Zauberflöte* at the Met), Michael Maniaci (Lucio Cinna in *Lucio Silla* at Santa Fe), Simon O'Neill (who sang the title role in *Lobengrin* at Covent Garden), Michael Slattery (who sang the title role in *Orfeo* at the Châtelet),

and others. Music to be performed will include highlights of the operatic and musical theater repertoire by Bernstein, Bizet, Handel, Mozart,



Baritone Lester Lynch and 12-year-old Jaela Cheeks-Lomax in last summer's "Cabaret Songs," a Sing for Hope concert benefiting Young at Arts, a children's theater music school in the Bronx.

Puccini, Sondheim, and Verdi, as well as a world premiere by Prix de Rome-winning composer Christopher Theofanidis and Grammy-winning librettist William M. Hoffmann.

Tickets are available in the Juilliard Box Office (and are free to Juilliard students, faculty, staff, and alumni with ID). Net proceeds from ticket sales will go to the Sing for Hope Prize. For more information, please visit [www.singforhope.org](http://www.singforhope.org). □

*Monica Yunus (B.M. '00, M.M. '02, voice) was assisted in writing this article by Camille Zamora (M.M. '02, voice; J.O.C. 2002-04).*

A Horse, Of Course ...

Continued From Page 11  
daily on a hilly polo field, and were fortunate enough to be working at the site of the performance—a lush, grassy quad dotted with trees on the campus of Bates College. The music of renowned electric cellist Jami Sieber,

On that afternoon in California, I was running as fast as I could, jumping into cartwheels, then leaps, then rapid turns, twisting my arms into space-shaping spirals. As I carved the air between Dave the blue-eyed horse and me, he looked me in the eye, intense-

We approach the horses with great humility as collaborators and friends.

our fellow collaborator, created a rushing sonic atmosphere of boundless horizon and rhythmic momentum, which was matched by the verve of our horses and the rapt attention of the audiences we performed for. *Seven Games* was a hit, and we're excited about touring with it around the country in the future.

As the child of an environmental conservationist and a wildlife-rehabilitation expert—and a dancer who has spent most of his education and career inside dance studios—I am especially gratified to be outside, in the woods and the fields, dancing with these magnificent animals.

ly obedient and truly curious—following along, trotting, cantering, and tossing his head. He wanted to know what I was doing and where we were going, and how much fun could be had as we played together. Simultaneously, we came to a halt and looked at each other, panting. I just smiled, marveling at the bizarre joy in front of me. Sharing no verbal language, Dave the blue-eyed horse and I had come to understand each other and communicate in those moments through the language of dance. □

*Luke Wiley graduated in 2005 with a B.F.A in dance.*



CALENDAR  
OF EVENTS

A complete, searchable Calendar of Events can be found on the Web at [www.juilliard.edu/calendar](http://www.juilliard.edu/calendar).

October

**Tuesday, October 3**  
JULLIARD JAZZ ENSEMBLES  
*House Party Starting: The Music of Herbie Nichols*  
Paul Hall, 8 PM  
Free; standby admission only. The line forms one hour prior to the performance.

JUSTIN MESSINA, COMPOSITION  
Morse Hall, 8 PM

**Thursday, October 5**  
REBECCA ALBERS, VIOLA  
Paul Hall, 6 PM

JULLIARD ORCHESTRA  
Stanislaw Skrowaczewski, conductor; You You Zhang, piano soloist  
Works by Skrowaczewski, Saint-Saëns, and Brahms  
Peter Jay Sharp Theater, 8 PM  
Free; standby admission only. The line forms one hour prior to the performance.  
*See related article on Page 1.*

**Friday, October 6**  
RITA MITSEL, OBOE  
Morse Hall, 6 PM

SING FOR HOPE  
Peter Jay Sharp Theater, 8 PM  
Tickets \$25; available now at the Juilliard Box Office.  
Half-price tickets available for students and seniors. CenterCharge: (212) 721-6500 Preferred tickets are \$500, including VIP seating and post-concert reception. Available from [www.singforhope.org](http://www.singforhope.org) or (212) 799-5000, ext. 344.  
*See related article on Page 7.*

**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, 5 PM  
*See related article on Page 6.*

CHOW AND ODELL, COLLABORATIVE PIANISTS, and friends  
Paul Hall, 8:30 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**  
DEEN LARSEN MASTER CLASS  
Morse Hall, 4 PM

QUENTIN KIM, PIANO  
Paul Hall, 6 PM

JULLIARD JAZZ ORCHESTRA  
*Sing, Sing, Sing! The Music of Benny Goodman*  
Peter Jay Sharp Theater, 8 PM  
Free; standby admission only. The line forms one hour prior to the performance.  
*See related article on Page 3.*

KINGA AUGUSTYN, VIOLIN  
Paul Hall, 8 PM

**Wednesday, October 11**  
MUSIC OF CHARLES JONES AND FRIENDS  
Morse Hall, 6:30 PM

**Thursday, October 12**  
SONATENABEND  
Pianists from Juilliard's Collaborative Piano Department

perform sonata repertoire in collaboration with student instrumentalists.  
Paul Hall, 6 PM

JULLIARD ORCHESTRA  
James DePreist, conductor  
Works by R. Strauss, Tchaikovsky, and Beethoven  
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

SIDNEY OUTLAW, BARITONE  
Paul Hall, 8:30 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  
Paul Hall, 8 PM

**Tuesday, October 17**  
VIOLA STUDIO RECITAL  
Viola students of Heidi Castleman, Misha Amory, and Hsin-Yun Huang  
Morse Hall, 8 PM

**Wednesday, October 18**  
PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

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

ESTHER KEEL, PIANO  
Paul Hall, 8 PM

**Friday, October 20**  
ETA3  
Chamber Music Recital  
Paul Hall, 6 PM

**Saturday, October 21**  
CHING WEN HSAIO, PIANO  
Paul Hall, 8:30 PM

**Monday, October 23**  
JULLIARD CHAMBER ENSEMBLES  
Alice Tully Hall, 8 PM  
Free tickets required; available beginning 10/9 at the Juilliard Box Office.

JOEL AYAU, COLLABORATIVE PIANO  
Morse Hall, 8 PM

**Tuesday, October 24**  
CELLO COMPETITION FINALS  
PROKOFIEV *Sinfonia Concertante* for Cello and Orchestra  
Paul Hall, 4 PM

**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. Two free tickets per person will be available beginning 5 PM on October 11 at the Juilliard Box Office. A limited standby line forms one hour prior to each performance.  
*See related article on Page 1.*

**Thursday, October 26**  
VOICE COMPETITION FINALS  
Paul Hall, 4 PM

JULLIARD SONGBOOK  
Undergraduate singers are accompanied by J.J. Penna.  
Morse Hall, 6 PM

*A DOLL'S HOUSE*  
Drama Theater, 8 PM; see October 25

**Friday, October 27**  
NICOLE ABISSI, TROMBONE  
Paul Hall, 4 PM

LAURA SEAY, VIOLA  
Paul Hall, 6 PM

*A DOLL'S HOUSE*  
Drama Theater, 8 PM; see October 25

ALEX MCDONALD, PIANO  
Paul Hall, 8 PM

**Saturday, October 28**  
*A DOLL'S HOUSE*  
Drama Theater, 2 & 8 PM; see October 25



The Calder Quartet will perform on Tuesday, November 28.

PRE-COLLEGE FACULTY RECITAL  
Eric Ewazen, composition  
Paul Hall, 6 PM

PRE-COLLEGE FACULTY RECITAL  
Michael Boschen, trombone  
Room 309, 6 PM

JOANNA FARRER, VIOLIN  
Paul Hall, 8:30 PM

**Sunday, October 29**  
*A DOLL'S HOUSE*  
Drama Theater, 8 PM; see October 25

**November Highlights**  
**Wednesday, November 1**  
WEDNESDAYS AT ONE  
Juilliard Pianists  
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

**Thursday, November 2**  
DANIEL FERRO MASTER CLASS  
Morse Hall, 4 PM

LIEDERABEND  
Paul Hall, 6 PM

**Monday, November 6**  
JULLIARD JAZZ ENSEMBLES  
Jazz Emergent  
Paul Hall, 8 PM  
Free tickets required; available beginning 10/23 at the Juilliard Box Office.

**Wednesday, November 8**  
WEDNESDAYS AT ONE  
Juilliard Chamber Ensembles  
Alice Tully Hall, 1 PM

JULLIARD STRING QUARTET  
Daniel Saidenberg Faculty Recital Series  
Joel Smirnoff and Ronald Copes, violins; Samuel Rhodes, viola; Joel Krosnick, cello  
All-Bartok program:  
Quartets Nos. 1, 3, and 5  
Alice Tully Hall, 8 PM  
Free tickets required; available beginning 10/25 at the Juilliard Box Office.

**Friday, November 10**  
JULLIARD STRING QUARTET  
All-Bartok program:  
Quartets Nos. 2, 4, and 6  
Alice Tully Hall, 8 PM; see November 8.

**Saturday, November 11**  
PRE-COLLEGE FACULTY RECITAL  
Victoria Mushkatkol, piano  
Paul Hall, 6 PM

**Monday, November 13**  
JULLIARD ORCHESTRA  
George Manahan, conductor  
Cellist TBA  
Works by Stravinsky, Prokofiev, and Mussorgsky/Ravel  
Alice Tully Hall, 8 PM  
Free tickets required; available beginning 10/30 at the Juilliard Box Office. Limited availability.

*SHAKESPEARE'S R&J*  
Drama Theater, 8 PM; see November 16

**Wednesday, November 22**  
WEDNESDAYS AT ONE  
Juilliard Chamber Ensembles  
Alice Tully Hall, 1 PM

**Tuesday, November 28**  
CALDER QUARTET  
Andrew Bulbrook and Benjamin Jacobson, violins; Jonathan Moerschel, viola; Eric Byers, cello  
Quartets by Christopher Rouse, Shostakovich, and Beethoven  
Alice Tully Hall, 8 PM  
Free tickets required; available beginning 11/14 at the Juilliard Box Office.

NEW YORK WOODWIND QUINTET  
SEMINAR CONCERT  
Morse Hall, 8 PM

**Wednesday, November 29**  
WEDNESDAYS AT ONE  
Juilliard Winds, Harps, and Guitars  
Alice Tully Hall 1 PM

**Thursday, November 30**  
JULLIARD SONGBOOK  
Undergraduate singers are accompanied by J.J. Penna.  
Morse Hall, 6 PM

RAQUELA SHEERAN, SOPRANO  
Alice Tully Vocal Arts Debut Recital  
With David Shimoni, Pianist  
Alice Tully Hall, 8:00 PM  
Tickets: \$20 & \$15; available beginning 11/2 at the Alice Tully Hall Box Office.  
Half-price tickets available for students and seniors; TDF accepted.  
CenterCharge: (212) 721-6500

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.