

# The Juilliard Journal

Vol. XXII No. 3

www.juilliard.edu/journal

November 2006

## The J.S.Q. Turns 60

By LISA ROBINSON

ONE of the numerous glowing accounts of the Juilliard String Quartet's debut recital at Town Hall on December 23, 1947, Irving Kolodin's review for *The New York Sun* ended with a toast and a prediction: "May they remain together to celebrate a silver anniversary, in the manner of the Flonzaleys! They could be as good." Six decades later these words seem quaint, as the Juilliard String Quartet's tenure and influence have long surpassed that of the Flonzaley Quartet, which disbanded in 1928.

With first violinist Robert Mann, second violinist Robert Koff, violist Raphael Hillyer, and cellist Arthur Winograd, as its original members, the Juilliard String Quartet was founded by Mann in 1946, with the support of the Juilliard administration. As Mann recalls, "Two days after my discharge from the army in 1946, I was interviewed by William Schuman, the new president of Juilliard, concerning the establishment of a resident string quartet—my life's dream. He asked me, 'Will your quartet be the best?' I answered, 'It will be one of the best.' He hired me!" The quartet gave its first concert appearance on October 11, 1946, at Juilliard before an invited audience that included both Yehudi Menuhin and Zoltan Kodaly.

It did not take long for the Juilliard String Quartet to emerge as the leading American string quartet and achieve international recognition for its excellence. Today, the ensemble looks back on more than 4,000 sold-out perform-

ances in all major cities of the U.S. and more than 30 other countries, appearances at virtually every major music festival around the world, a residency at the Library of Congress since 1962, and a brilliant discography of more than 100 items. (A survey of J.S.Q. recordings appears on Page 12.) A review in *The Glasgow Herald* of a 1958 performance at the Edinburgh Festival captures the extraordinary level of artistry that has distinguished the Juilliard String Quartet throughout its history: "In unanimity, in control of tone, in rhythmic vitality, and in intonation, the quartet appeared unsurpassable. The formidable, even outrageous difficulties of Bartok were met with such supreme technical command that the first and fourth quartets, which comprised the programme, could hardly be made to sound more convincing, more unmistakably 'right.'"

Considering that two of the group's current members were not yet born at the time of its founding (and the other two were kindergarten age), the Juilliard String Quartet has maintained a remarkably consistent identity during its 60 years in existence. The principal reason for this is certainly the dynamic imprint of Robert Mann, who remained as the ensemble's first violinist for an astonishing 51 years. When Mr. Mann retired in 1997, what could have been a difficult transition was smoothed by the repositioning of Joel Smirnoff, the quartet's second vio-

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Photo by Nana Watanabe/SONY Classical

The current members of the Juilliard String Quartet are (from left) Joel Smirnoff, Joel Krosnick, Samuel Rhodes, and Ronald Copes.

## Offenbach's Irreverent Orphée

By WENDY WEISMAN

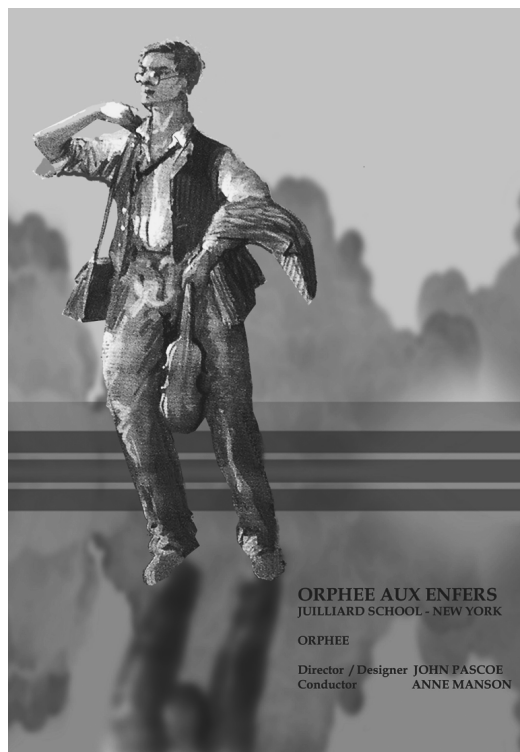
NOTHING ignites the box office like a good controversy; this was no less true in 1858, when a Parisian critic by the name of Jules Janin issued a scathing condemnation of the latest operetta by composer Jacques Offenbach. In the previous six

supernaturally gifted, lovesick musician who nearly succeeds in rescuing his dead wife from the underworld, only to lose her again. In stark contrast to the tragic interpretations so well known to 19th-century audiences, such as Christoph Willibald Gluck's 1762 opera *Orfeo ed Euridice*, Offenbach's lively account eschews pathos for irreverence, portraying the hero as a stuck-up scholar only too glad to be rid of his ditsy spouse, a pleasure-seeking flirt bored to death by her famous husband's music making. The very qualities that elicited such vitriol from Janin ended up ensuring the opera's longevity; following his caustic review, the box office receipts reached record sums and the production lasted for more than 200 performances, followed by a revival in 1860 commanded by Emperor Louis Napoleon himself. *Orphée's* melodies soon played all over Paris, and its commercial success helped the composer finally place the Bouffes on firm financial footing.

The comic acumen that pervades the score and libretto (written by Hector Crémieux and Ludovic Halévy) elevates the work above other operettas of its time in the eyes of Anne

Manson, who is conducting the Juilliard Opera Center's production of *Orphée Aux Enfers* when it opens on November 15. Ms. Manson, a former music director of the Kansas City Symphony, passed on her enthusiasm to British-born collaborator John Pascoe, who is designing and directing Juilliard's production. But when Pascoe is asked about the operetta genre, he registers his disdain for the saccharine, frothy musical entertainments he associates with composer Franz Lehar and his contemporaries,

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Costume sketch for *Orphée* by John Pascoe, the director and designer of the Juilliard Opera Center's production of *Orphée aux Enfers*.

weeks, Offenbach's *Orphée Aux Enfers* had become a modest success, but seemed nowhere near close to fulfilling the expectations of glory harbored by its debt-laden composer. But the lukewarm reception proved to be short-lived. As soon as the *Journal des Débats* published Janin's accusations of blasphemy, throngs of Parisians flocked to the composer's theater, the Bouffes-Parisiens, to find out what the fuss was about.

The revered subject matter supposedly desecrated by *Orphée* was, in this case, the well-known Greek myth of a

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The Juilliard Journal

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

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The Juilliard Journal is published monthly except January, June, July, and August by the Office of Publications. The Juilliard School. For advertising rates and information, contact the Office of Publications, Room 442A, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588 or call (212) 799-5000, ext. 340. Subscription rate: \$20 per year. Postmaster: Send address changes to The Juilliard Journal, Office of Publications, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588. The Juilliard Journal is available on microfilm/fiche through University Microfilms Inc., 300 North Zeeb Road, Ann Arbor, MI 48106.

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JUILLIARD UNDER CONSTRUCTION

What to expect in November/December:

Completion of temporary (“swing”) offices, classrooms, and studios in the fifth-floor courtyards.

In early December, the following staff members relocate to swing spaces on the fifth floor: the director of publications, director of recording, and chamber music manager. (In October, the Financial Aid and Career Development offices moved into their second floor swing spaces.)

Work continues outside of Alice Tully Hall, preparing for the hall's renovation and Juilliard's expansion.

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

Whether Classical or Jazz, It Has to Swing

By MIKE DEASE

CHROME wheels, vibrato, and cherries all have one thing in common. They are often the fine nuances that make a good product become exemplary. Jazz musicians rely upon such devices to add sensuality to their sound, to make it become another “voice” on a par with their vocal cords. Classically trained trombonists Nick Hagen and Marques Young demonstrated this understanding of the jazz idiom during a four-hour recording session of demanding original jazz arrangements. While Hagen and Young



Mike Dease

were the relative newcomers to the genre, this collaboration proved to be insightful for me and everyone else involved. I was particularly impressed by the similarities between these classical and jazz musicians. The individual focus and concentration on the group sound was nearly identical, allowing the intonation, blend, and improvisation to flow more easily than it might have otherwise. More fundamental qualities, such as promptness, preparedness, and demeanor, were all very positive. The stereotypes of the unreliable “jazzier” and the inflexible “legit” player are fading quickly. Versatility is the key to getting and keeping work in today’s musical trenches. One specific aspect of classical players that I admire is their attention to a daily routine. For some jazz musicians, it is difficult to devote 45 minutes to an hour a day towards a specific order of maintenance exercises. But I am convinced of their necessity every time I hear a student of Joe Alessi practicing on the fourth floor. The depth of Hagen’s and Young’s Alessi-like sonority set a strong foundation for the trombone quartet Dease Bones that helped to propel Marshall Gilkes’s and my sound up and over the rhythm section. This concept, and the unique talents of this collaborative group, aided us in achieving a singular sound—not entirely mainstream, but hopefully one worth remembering. Dease Bones has won the 2006 International Trombone Association’s Kai Winding Competition and the 2006 Eastern Trombone Workshop’s Jazz Ensemble Competition. □

Trombonist Mike Dease is master's degree candidate in jazz.

By NICHOLAS HAGEN

SWING. It’s a fundamental action that can lead to profound results. It is also something that this classical musician put to good use last November, when I, along with a few others, stepped into a recording studio in Brooklyn to lay down a few tunes in hopes that they might prove victorious in upcoming competitions. They did—and a new ensemble, Dease Bones, was born. One of the most interesting things about this jazz-oriented group is that half of the trombone section hails from Juilliard’s classical department. How is it possible for these two worlds to come together in lush Coltranian harmony? It helped that we have a deep interest and experience in jazz, but still, many questions can arise from this blend. The basic truth that came out of the experience is



Nicholas Hagen

that virtually the same tools must be used in any type of music. As your teacher would say: play in tune, in time, listen, make music! Like any music, jazz is about making a personal statement about what’s on the page, almost as if

you’re reacting to what’s written rather than mildly stating it. In the end, when the groove locked in, everything was clicking. That brings me to what I was most excited about in the session. What were the things that I could bring back to my world from this experience? Anyone who has taken Mark Gould’s Orchestral Rep Class (woodwinds, brass, percussion) knows Mr. Gould’s take on much of what we play: “it has to swing,” “not so tight,” etc. Mike Dease, Marshall Gilkes, and all jazz musicians personify those creeds in their sounds. From listening and playing with them I learned how to make a note come alive with shading and color, be it straight eighths or not, and their intense styles can be applied to any music. Is it a coincidence that Professor Gould is a master of both genres? I think not. □

Nicholas Hagen is a bachelor's degree candidate in trombone.

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.

Happy Thanksgiving, Juilliard



Chad Cygam



# Debut Recital Winner Sings a Song of Belonging

By JEANNETTE FANG

THE cat is unbelievable. It's elfin, fine-lined, and poignantly beautiful. Almost, dare I say it ... Audrey Hepburn-esque.

Some people are suckers for brunettes. I'm a sucker for Abyssinians. Her name is Delilah, and she sternly inspects my notebook, a diminutive investigator protecting her owner. She then smushes herself into Raquela Sheeran's neck, probing the recent winner of the upcoming Alice Tully Vocal Arts Debut Recital for her rightful hugs and love.

Who would have thought that the only diva in a soprano's apartment would be the one who couldn't speak?

I've intruded, cruelly, on Raquela's single day of rest. Five days a week, she leaves her Inwood apartment at the crack of dawn to work as a life-guard. As strange as this job may seem, it's one that's very fitting for the singer, for watching over screaming children satisfies her maternal cravings. She's someone who "loves people" and fully embraces every relationship she's had.

"I've always wanted to belong, never wanted to become a star," Raquela says. Her compulsion for singing began in Philadelphia, when she heard her high-school chorus. Holding her flute while she played first chair at the George Washington Concert Band, she remembers "everything stopping around me, this funnel of focus." She resolved to "become part of that. That sound." It took her a year however, to build up the courage to approach the choir director with "I can't sing, but I really want to be in your choir."

She recalls him "sitting back in his chair" and exclaiming "are you crazy?!" about her low self-esteem. In fact, Raquela had received quite a few "are you crazy"s before she realized that "music was something I must do." People recognized her enormous musicality and talent and,

fully sculpted musician who spent the past five years in Berlin working as part of the Deutsche Oper Berlin. Her proactive personality shows through in her touring activity as a Piatigorsky Foundation Artist, which, she says, allowed her to "open up what would have been unknown" to rural areas of North America. She is constantly thinking about "what I can contribute to society," because there is "always something that can be affected in people" when they listen to music. "You want to provoke, entertain, get their attention, get them to reconsider things." Her desire to communicate is shown by her passionate belief that languages "hold the key to the door of another world." Before she discovered voice, she'd entertained notions of becoming an ambassador or an environmental lawyer, a testament to her aspiration to become the voice for those who are not able to communicate.

Raquela would be the perfect role model for a lost young musician. As the child of a broken family, she says, "I was forced to emotionally help myself through chaos." She drops all sorts of pithy remarks, quoting Rilke for his love of the questions over the answers. She is full of practical advice, and says that if one is planning for longevity in the music field, one has to "do a lot of walking on eggshells" in learning how "to become one's own agent." Whenever she feels herself getting frustrated with the pace of her musical progress, she tells herself to "shut up and look at the news." She says she is baffled by people who "walk around, miserable, with blinders, and with mirrors inside these blinders."

"Why waste time being unhappy?" she asks. Worries over the future are silly to her, because if one has something one is passionate about, there's no question that that something is what one should and must do.

And she certainly is passionate. She even programs passionately.

"I love it. I always imagine an editor with mountains of papers, and somehow I have to make my program stand out from all these piles."

For her Alice Tully Hall debut, she created a multi-ethnic blend that includes Fernando Obradors, Osvaldo Golijov, and Josef Bardanashvili, as well as Strauss's *Mädchenblumen*, Korngold's *Songs of the Clown*, and pieces by

let each other off the hook, so that there is always a new perspective to be experimented with, and a new discovery to be made.

Raquela likens working on music to adopting children. She's constantly trying to clarify what she sees in a passage, what she's trying to say, and how she can "own" the music. She believes in never being passive, for "your brain will react to your inner voice. You just have to listen to it."

At the end of our interview, she paused and adjusted her wrap. Everything about her was comfortable—the warm hues of her shepherdess-like shirt, the liquid movements of her arms. It was soothing, and rather inspiring, to see how much love she had for what she was doing.

The cat had spiraled up on the couch to my right, making wheezy puffs of sleep. But as soon as she sensed our attention, she perked up and cocked her ears, then jumped down to the floor.

"Say goodbye, Delilah! You want to say goodbye to Jeannette?"

The little cat remained nonplussed, blinking as she looked up from the floor.

"You're not going say goodbye?" I'd like to think that she didn't want to say goodbye because she didn't want to see me go. Like the way a kid carries home the wink of a screen star, I chose to think of my time with the two as something kindred and warm. □



Soprano Raquela Sheeran makes her Tully Hall debut on November 30.

Rachmaninoff and George Gershwin. Raquela and her pianist, David Shimoni, wanted to have one piece that had never been heard in the U.S., which they accomplished by including Bardanashvili's *Three Scenes for Soprano, Strings, and Flute Solo*. Raquela had sung in the work's Berlin premiere, when the Mendelssohn Players asked her to perform the piece in order to bring more music by Israeli composers to Europe. It's a daunting recital, but Raquela is a woman who embraces singing in seven different languages. "A program has to challenge me, take me somewhere else I haven't been."

Her collaborative partner, Shimoni (also a Juilliard alumnus), is completing his doctorate at the City University of New York. They'd met in a case of desperation, when Raquela's pianist for her 2001 tour of New Orleans had contracted the chicken pox. She called David a week before she had to leave—and discovered that her last-minute-rush pianist was the ideal match. They became the closest of friends, discovering commonalities from work ethic to their favorite foods.

"What I love about David is that he's always very curious," she says. "There's always something brewing." When they work together, they never

Jeannette Fang is a fourth-year piano student.

**Raquela Sheeran, soprano**  
**David Shimoni, piano**  
**Alice Tully Hall**  
**Thursday, Nov. 30, 8 p.m.**  
**See the Calendar of Events on**  
**Page 24 for ticket information.**

despite never having had any formal training, Raquela headed to Temple University for her bachelor of music degree, the Manhattan School of Music for her master's, and finally, the Juilliard Opera Center for her post-graduate training.

Years of experience created the

## ROYAL ACADEMY OF MUSIC EXCHANGE PROGRAM

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

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



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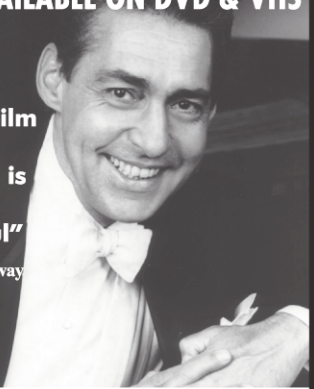
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# In *R&J*, Juliet's Just One of the Guys

By GEOFFREY MURPHY

WILLIAM Shakespeare's *Romeo and Juliet* may seem, for many people, trite, pretentious, sappy, or even boring. But Joe Calarco and Erica Schmidt would beg to differ. In 1997, Calarco created a response to those who dislike the play. Primarily a theater director whose work has been seen regionally throughout the U.S. (including at New York Theater Workshop and Second Stage in Manhattan), Calarco adapted his own version of *Romeo and Juliet*, titled *Shakespeare's R&J*, which sets the familiar tale as a play-within-a-play about students in a boys' private school. This fresh approach will be performed this month by fourth-year students Seth Numrich, Brian J. Smith, Maxwell Angelo de Paula, and James Patrick Davis of Juilliard's Drama Division.

Juilliard's production is under the direction of wunderkind Erica Schmidt, who received a great deal of attention in 2003 when a reduced-cast production of Shakespeare's *As You Like It* that she directed for the New York International Fringe Festival was remounted by the Public Theater. That production caught the New York theater scene by surprise, leaving critics gushing with praise for the young director. Since then Schmidt has gone on to direct productions at such venues as Playwrights Horizons and the Papermill Playhouse.

Although this will be Schmidt's directorial debut at Juilliard, she is by no means unaccustomed to the surroundings. Before her directing career took off, Schmidt spent a good amount of time on the D level, where Juilliard's costume shop is located. "I was a professional intern in costume design for a year," she explains. "I have worked many times in the costume shop as overhire and in wardrobe and was briefly on staff as a first hand."

The original *Romeo and Juliet* is about two violently feuding families in 16th-century Verona, Italy: the Capulets and the Montagues. After a public brawl, the prince of Verona lays down an ultimatum to both families: stop fighting or face the punishment of death. Shortly following this fight, young Romeo (son of Lord Montague) goes uninvited to a Capulet party with his friend Mercutio. At that party he meets Juliet, the young daughter of Lord Capulet, and they instantly fall in love. They arrange a secret marriage, but soon after they are wed Tybalt (Juliet's cousin) challenges Romeo to a duel. Romeo is unwilling to fight, so Mercutio fights for him, and as

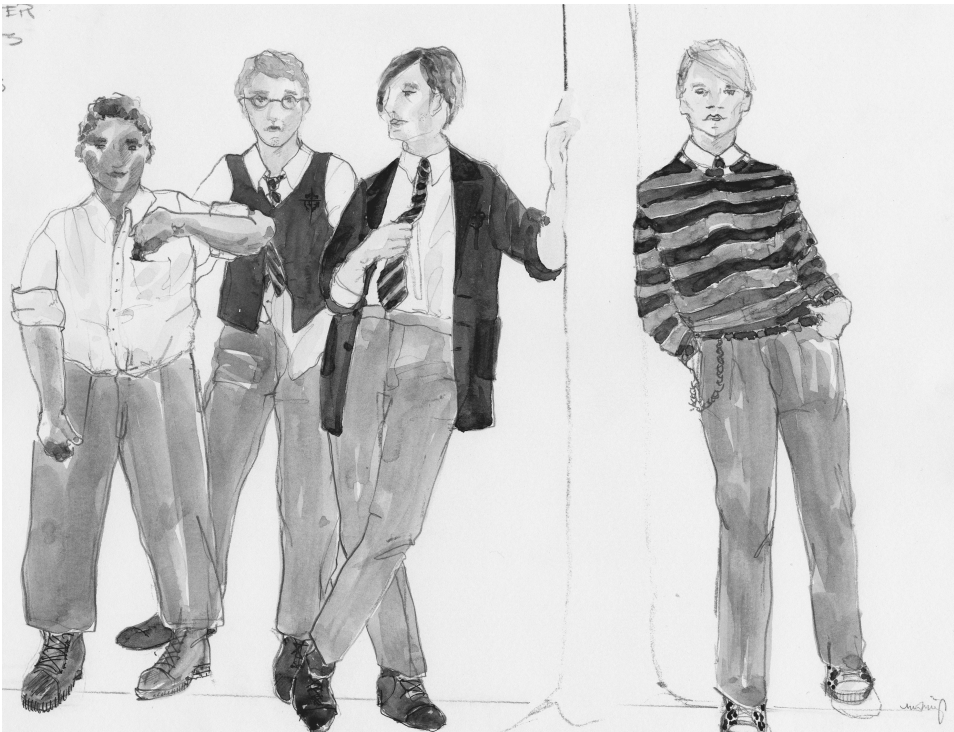
**Shakespeare's R&J**  
Adapted by Joe Calarco  
Drama Theater  
Thursday, Nov. 16-Monday, Nov. 20  
See the Calendar of Events  
on Page 24 for details.

Romeo tries to break up the fight, Tybalt kills Mercutio. In a fit of rage, Romeo kills Tybalt and is banished from the kingdom. The star-crossed lovers try in vain to find a safe haven for their love, but missed communications lead to tragic endings. *Shakespeare's R&J* is not just a cutting of Shakespeare's classic play, but a high-concept reworking of the text in order to tell both that classic tale and a completely different story.

Calarco's play—using almost entirely text extracted from the original *Romeo and Juliet*—tells the story of

four boys at a Catholic school where Shakespeare is forbidden, staging a rogue performance of the play and through it learning about the nature of love and life. Having two stories developing simultaneously can be confusing, and Schmidt says her challenge for this piece is "communicating both stories equally well: the journey of four students and the story of Romeo and Juliet."

But how can a script aimed at a specific production



Costume sketches by Michelle Phillips for the four students at a Catholic boarding school who play all the characters in *Shakespeare's R&J*. Joe Calarco's fresh take on the well-known tragedy won a 1998 Lucille Lortel Award when it premiered Off-Broadway at the John Houseman Theater.



(Calarco adapted the script according to his own directorial ideas for the first production) have fresh interpretations? "This play is very much a director's vision scripted," observes Schmidt. "I have had to find my own way into the text while also being true to Joe's vision: four heterosexual schoolboys discovering, through Shakespeare's words, a forbidden love that has no limit, boundary, or end. To that end, I am using the stage directions as a gentle guide to what has come before and hope to find a production that is unique to Seth, Brian, Max, and Jimmy."

The beginning moments of the play are a sort of montage of the dull, day-to-day life of the boys during their day at school. Once the day is over and night falls, they are able to create the magic of the theater. The boys gather outside in a field and begin what Calarco describes as a ritualistic ceremony that reflects the mentality of a tribe. At first, the play is a game for the boys, but as their evening progresses, they enter more and more fully the world of the play, until eventually they become one with it.

If you are unfamiliar with *Romeo and Juliet*—or, conversely, if you consider yourself to have been overexposed—have no fear in either case, for Schmidt's goal for the piece is that "the audience will hear the play as if for the first time."

The text of Calarco's play calls for a blank stage, but Schmidt plans something a little different. "Because we are in a larger, more conventional space than Joe originally conceived this piece for, we do have a set. The designers and I have worked hard to create a space that is both real and also true to the fluid, metatheatrical empty space Joe used. I won't disclose what the set is; come see the show."

Ultimately, all that matters is one thing: When asked how much this production is going to rock, Schmidt promises, "It will rock hard." □

Geoffrey Murphy is a second-year drama student.



# Manahan’s Musican Journey, From Rock to Opera

By TONI MARIE MARCHIONI

ATLANTA native George Manahan has come a long way since his days in a rock band. Once a Manhattan School of Music student playing keyboards and singing back-up vocals during the summer to earn money, Maestro Manahan has become one of the most respected figures on the New York music scene, in both the operatic and symphonic worlds. Now in his 10th year as music director of New York City Opera, Maestro Manahan will cross the plaza in order to lead the Juilliard Orchestra as a guest conductor this month.

But Manahan is no stranger to Juilliard. After earning a master’s degree in conducting at the Manhattan School, he actually did some of his early conducting training at Juilliard with the America Opera Center (now the Juilliard Opera Center), where he had a year’s fellowship. Under the tutelage of Czech conductor Peter Hermann Adler, who ran the center from 1973-81, Maestro Manahan studied repertoire intensively and played piano for rehearsals and coachings. And he currently works with student vocalists and conductors with the Lab Orchestra at Juilliard.

His interest in conducting came about in a somewhat roundabout way. “I had some conducting experience of various things in high school, but when I went to the Manhattan School, I was really a piano major,” he said in a recent interview. It was not until the middle of his undergraduate work that he decided he wanted to pursue conducting. At that point, he would “form every ensemble possible, chamber orchestras made up of friends, and put on concerts in recital hall available.” These concerts allowed Manahan to conduct as much repertoire as he possibly could.

It was also during his undergraduate years that he discovered his love of opera. As he tells the story, the exposure was thanks to a former girlfriend who happened to be a soprano. “She was an apprentice at the Santa Fe Opera the same summer I went back to Atlanta to play in a rock band to make money. She happened to be covering the role of Mélisande in Debussy’s opera *Pelléas et Mélisande*. I got the score to work on it on my own, just to learn it. And

Jersey Symphony, the Richmond Symphony, and the Minnesota Orchestra, it is clear that he has been equally successful and comfortable in both arenas. “In this country especially, there is usually a divide between conductors who do symphonic work and those who do opera,” he observes, so he feels “blessed” to have built his own career spanning both genres.

While Manahan cannot cite one individual mentor who had the greatest impact on his career, he also does not feel that he built his success entirely

appear on his concert with the Juilliard Orchestra. The program originated partly with an eye toward having “a cohesive program,” but also because “when you’re doing concerts at a school, it’s more important to still be training the students.” Prokofiev’s weighty and substantial *Sinfonia Concertante* was already selected for a competition winner, so as the main work, Manahan chose the Mussorgsky-Ravel *Pictures at an Exhibition*. To balance these two well-known pieces and “keep the Russian motif “ without having “some *Russian Easter*

*Overture* to open the concert, as I want something challenging,” he says, Manahan picked Stravinsky’s *Le chant du Rossignol* as “a little more off-beat” opening to the concert. “It’s not as well known, but it’s early enough that it still has sonorities like *Firebird* and *Petrouchka*. It’s big, complex, and quite exotic, and it has a lot of challenges of early Stravinsky; it’s still pre-Neoclassical.”

While the Stravinsky may be lesser known, *Pictures at an Exhibition* serves as the meat of the program—a “classic that all orchestral players should know,” says Manahan. Because it is so often performed, he emphasizes the “challenges of articulation in the ‘Promenades’” in order to make the piece his own. “Although Ravel

orchestrates the music slightly differently each time, there are still some articulations in the string parts that I try to give a little variety to each time the ‘Promenade’ comes back, just to accentuate the different colors. It’s such an amazing piece of writing by Ravel, the great orchestrator of all time. It’s still fun for me now to go back and play through the original Mussorgsky on piano and see how he solved the pianistic problems.”

Though he does not currently hold a faculty position, Manahan offers some advice for young conductors, despite his own sense that his words may be unconventional. He urges them not only to concentrate on the study and the preparation—“that goes without saying”—but also “to conduct everything you can get your hands on, even musicals—those are hard in their own way. You know, music is music! I think sometimes conductors in their early years turn down things that might still be a learning experience. If you have a group of players, there are still the same challenges whether it’s a Mahler symphony or something lighter. The art of conducting is essentially getting musicians to play their best and to want to play for you.”

Given Maestro Manahan’s musical experience and expertise, his commitment, and his benevolent and witty personality, it is beyond doubt that this will be the case for Juilliard students this month. □

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



George Manahan conducting the New York City Opera Orchestra at one of its VOX programs, which offers audiences the first chance to hear works by American opera composers.

on his own. His two big breaks both occurred in the summer of 1980. As an Exxon Arts Conductor, he participated in an Exxon-sponsored program run by Jesse Rosen that selected young conductors to serve as assistant conductors in major orchestras. “When the major orchestras had an opening,” Manahan explained, “Exxon would send out eight to 10 qualified candidates, and then the orchestra would have an audition. That’s how I became the assistant conductor of the New Jersey Symphony.” Seamlessly establishing the duality of his career, his opera debut occurred the same summer while he was working as a chorus master with the Santa Fe Opera. “They were doing a Schoenberg evening, consisting of three one-act Schoenberg operas, if you can imagine. There was one American premiere—*Von heute auf morgen* [From Today to Tomorrow], a comedy. Robert Craft was supposed to conduct it, but he cancelled and they asked me to take over.”

Even now that he conducts “so much opera,” Manahan keeps his career equally divided between both genres during his time away from City Opera in the winter and summer. He appears regularly with the New Jersey Symphony, and also guest conducts orchestral repertoire at summer festivals such as Aspen and the Eastern Music Festival, “just to keep the balance.” One constant factor in both of these genres, however, is his love for the music of Igor Stravinsky, whom Manahan names as “high on his list” of favorite composers to conduct.

It is fitting then, that a work by Stravinsky will

**Juilliard Orchestra**  
**George Manahan, conductor**  
**Alice Tully Hall**  
**Monday, November 13, 8 p.m.**  
**Free tickets available in the**  
**Juilliard Box Office.**

then I went out to visit her and saw all of the operas that they were doing and just loved it.”

Despite discovering an affinity for opera, Manahan’s background has been primarily in orchestra repertory; it is only since his appointment with the New York City Opera in [year?] that he has conducted a significant amount of vocal literature. Considering his former appointments with the New

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# Composer Rouses a Young Quartet's Passions

By **ANDREW BULBROOK**

IT was the Calder Quartet's first summer at the Aspen Festival's Advanced Quartet Studies program, and I had the number for Christopher Rouse, the festival's composer-in-residence, scrawled on a scrap of paper in my hand. As I anxiously dialed his number I had good reason to be nervous. While the Juilliard community may be most aware of his recent centennial commission, *Friandises*, he is also a winner of a Pulitzer Prize (1993) and a Grammy Award (2002), and his works have been premiered by artists such as Cho-Liang Lin, Emanuel Ax, Sharon Isbin, Yo-Yo Ma, Evelyn Glennie, Joseph Alessi, Carol Wincenc, and Dawn Upshaw, as well as major orchestras across the United States. His string chamber music has been commissioned by ensembles like the Chamber Music Society of Lincoln Center and the Cleveland Quartet. I made that call in the summer of 2002 because we were interested in programming his music, but I didn't realize it would start a friendship that has been the source of immeasurable artistic and personal growth for us. We will perform Rouse's First String Quartet in Alice Tully Hall on November 28, and we are thrilled that our friendship and commitment to understanding his musical voice has culminated in the Calder Quartet being chosen to premiere his Third String Quartet in 2009, his first in more than 20 years.

As we spoke on the phone that day, Rouse told me about his two quartets. The First Quartet, ferociously hopped up, might necessitate the use of tranquilizers and was probably not a good place to start. It was 17 min-

utes of pure rage, tempered only by an epilogue where he reflects on the 1981 assassination of Anwar El-Sadat. The second quartet, a 1988 tribute to the people of the Soviet Union, was a better introduction. The first movement, slow with intense ostinatos and jagged cut-offs, was straightforward, but the second movement was unlike anything we had ever seen. It demanded a whole new sound from us—percussive, violent attacks and



Photo by Jeffrey Herman

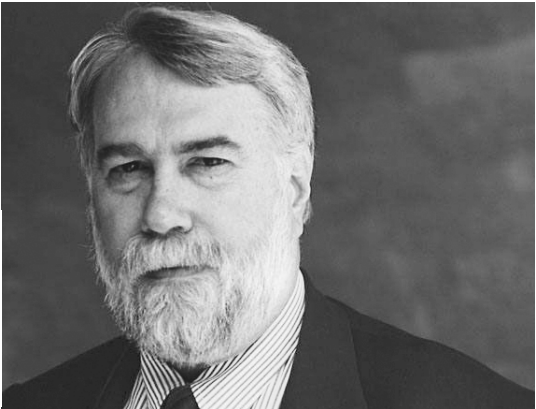
**Left: Calder Quartet members (left to right) Eric Byers, Jonathan Moerschel, Benjamin Jacobson, and Andrew Bulbrook. Right: Composer Christopher Rouse.**

recklessly fast tempos that were the embodiment of what might be called the Rouse mantra, "fast is good; loud is better." Just as the darkness becomes overpowering, Rouse creates a catharsis in the final movement through the juxtaposition of extreme violence and extreme beauty.

This visceral music from the 1980s appealed to us immediately; the more we studied and learned from Chris, the more we realized this was no accident. The range of emotions in his quartets came from a time and place in his life that we were just entering. Like Rouse himself, we were young men committed to a rewarding but challenging art form. We struggled with money, women, current events, and avoiding the pitfalls of

youth in Los Angeles. While I spent the '80s sleeping on Transformer sheets and playing 8-bit Nintendo, a young Chris Rouse was processing his own coming of age as an artist and citizen.

Our work with Rouse deeply influenced the way we thought about all music. In our early work on the pieces, questions would be answered with the instruction to do exactly what was on the page. Later, things got more complicated. I remember a time when we played a section of the Second Quartet for Chris exactly as marked in the score. He stopped us, said



it was too fast, and coached us into a tempo that was roughly two-thirds of the printed speed. The music finally hit with its full emotional impact. Satisfied, we penciled the new tempo into our parts, but the printed scores remain unchanged. You can't help but think differently about Beethoven after an experience like this.

Rouse also shared his favorite pieces of music with us and we tried to do the same. He helped us develop the idea of pairing his quartets with the late quartets of Shostakovich, which we will do at our upcoming Alice Tully Hall concert, and told us to study works like William Schuman's Fourth Quartet, the Bruckner Quintet, and the entire catalogue of Varèse. Once, I tried to share a particularly dark track by Tupac Shakur called "Hellrazor" that I felt was an expression of enraged despair comparable to

Rouse's First Quartet. I knew Chris had been influenced by Led Zeppelin and thought I could point him in a new direction—but my efforts were fruitless.

We were thrilled when Aspen invited us to perform all of Rouse's chamber music in a single evening during their 2004 season. The adrenaline peaked minutes before the show, and pacing in the wings with my colleagues, we listened to Chris express to the entire hall how grateful he was for our work during his introduction to the evening's program. It was an incredibly moving experience to realize what this exploration of his past meant to him. The nerves cleared and we took the stage with an entirely different mindset.

The following year we were excited to be accepted into Juilliard, and the first congratulatory e-mail we received was from Chris. We knew that our Alice Tully concerts would be a great opportunity to showcase his amazing music, and so last year we performed

his Second Quartet. It was great to finally bump into Chris in the hallways of school for impromptu discussions and to see him at more of our performances. For the first few years of our relationship we thought it strange that he had not ventured to write any other quartets for some 20 years. Finally, we gathered up the courage to formally ask him to write another quartet—and to our great joy, he said yes. We have learned so much working with Chris and it's incredible to think that our desire to understand him contributed to his return to composing for the string quartet. We eagerly look forward to the next chapter of our musical journey together. □

*Violinist Andrew Bulbrook is a member of the Calder Quartet, Juilliard's graduate string-quartet-in-residence.*

**Calder Quartet**  
**Lisa Arnhold Memorial Recital**  
**Alice Tully Hall**  
**Tues., November 28, 8 p.m.**  
**Free tickets available beginning 11/14 in**  
**the Juilliard Box Office.**

# Redefining Professionalism With Collaboration and Outreach

By **LAURA CARELESS**

IN a fast-paced society that tends to celebrate destinations over journeys, the cost of an education in the arts—in terms of time, money, and commitment—begs for justification. Admittedly, the educational approach befitting even the most forward-looking conservatory aims to re-establish the lessons learned from the past by passing them on to its students as an integral and imperative part of their education. Today's young artists enter a field whose predominantly white-European origins are often viewed with indifference, if not suspicion, as the uphill struggle towards multicultural integration continues throughout the globe. As interest in, and financial support for, the arts appear to wane, there's pressure from many angles—financial, political, personal—to live self-sufficient lives that contribute

to the overall good of society without sponging off the members of the population whose "real jobs" sustain the common livelihood.

The pedagogical and financial support of Juilliard is invaluable, now as ever, to the artists who walk its hallways, sweat in its studios—and increasingly realize the importance of their individual contributions toward a unified, articulate, and respected voice for the arts community in a broader societal context. Many Juilliard students have initiated groups and projects that, through collaboration and educational outreach, explore the potential of the arts as a force for positive change in the world. Call us idealistic, but our hope is to ensure that, by extending our educational aspirations and opportunities beyond the four walls of the studio or practice room, we will gain a clearer and deeper idea of why it is that we do

what we do, and how we can help guarantee a successful future for the art forms we love so deeply.

In the spirit of empowering the artistic community as a whole, an increasing number of students are developing an interest in interdisciplinary collaboration. The Collaborative Artist's Union, affectionately known as CAU (pronounced like the animal), is a year-old group initiated and supported by the Meredith Willson Residence Hall student staff in response to concern that there was not enough space within the already-packed Juilliard curriculum for experimentation and performance involving members of two or more divisions. In accordance with the original vision for the residence hall as a thriving and supportive artistic community, CAU's mission is to "seek to improve inter-artist communication, encouraging its members and audiences to utilize the

traditional and non-traditional performance spaces within and outside the Juilliard School." Upcoming CAU events (which will be advertised in the Residence Hall and in the Juilliard building) include improv and jam sessions, and an evening of "CAU Bells and Cocoa," a festive occasion for students to show and watch interdisciplinary experiments.

ANTONIO BROWN, assistant residence coordinator for initiatives in the residence hall, points out that learning how members of other divisions work may "give us, as performers, more choices on and off stage, because our eyes are opened to a new approach to our own art form." By giving imagination a new space to breathe, CAU hopes to serve as a laboratory to generate new ideas and refresh the way

Continued on Page 16





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EKATERINA SEMENCHUK, Mezzo-Soprano  
DANIIL SH TODA, Tenor  
METODIE BUJOR, Bass  
LARISSA GERGIEVA, Piano  
ALL-SHOSTAKOVICH PROGRAM  
Six Romances on Texts of Japanese Poets  
Two Romances on Texts of M. Lermontov  
Five Romances on Words from *Krokodil* Magazine  
*From Jewish Folk Poetry*  
Pre-concert talk at 6:30 PM: Marina Frolova-Walker, University Lecturer in the Faculty of Music, University of Cambridge  
\$26

**Saturday, November 11, 11 AM-5:30 PM**  
Weill Recital Hall  
*Discovery Day: The Songs of Shostakovich* features dramatic reading of correspondence and reminiscences, discussions of the composer’s songs, a film screening, and a lecture-demonstration with selections from the concert programs. Participants include Laurel Fay, Marina Frolova-Walker, and Ara Guzelimian.  
SOUND Insights  
\$8 (All-day Discovery Pass)

**Saturday, November 11 at 7:30 PM**  
Weill Recital Hall  
IRINA MATAEVA, Soprano  
EKATERINA SEMENCHUK, Mezzo-Soprano  
METODIE BUJOR, Bass  
LARISSA GERGIEVA, Piano  
ALL-SHOSTAKOVICH PROGRAM  
Four Romances on Texts by A. Pushkin  
Four Songs on Texts by Dolmatovsky  
Ten Songs of the Fool from *King Lear*, Op. 58a  
Six Romances on Texts by English Poets  
Spanish Songs  
Pre-concert talk at 6:30 PM: Marina Frolova-Walker  
\$26

**Sunday, November 12 at 7:30 PM**  
Weill Recital Hall  
IRINA MATAEVA, Soprano  
EKATERINA SEMENCHUK, Mezzo-Soprano  
METODIE BUJOR, Bass  
LARISSA GERGIEVA, Piano  
ALL-SHOSTAKOVICH PROGRAM  
Three Songs from *Satires: Pictures of the Past*  
Songs of Ophelia from *Hamlet*, Op. 32  
Three Songs from *Michelangelo Suite*  
Four Monologues on Texts by A. Pushkin  
Five Romances on Texts by Dolmatovsky  
Six Poems of Marina Tsvetayeva  
Pre-concert talk at 6:30 PM: Marina Frolova-Walker  
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CARNEGIE HALL

Pels Headline

By ANNA O’DONOGHUE

If you’re a theater person, you’ve probably heard of Laura Pels. Maybe you’ve seen her name on a ticket stub—the Roundabout’s theater on 46th Street is named for her—or maybe you’ve been involved in one of the several hundred productions or projects that have received grants or endowments from one of her two (yes, two) foundations. If you go to Juilliard, you might have heard about the annual prize she gives to a graduating drama student—the largest one available—or maybe you know someone at N.Y.U. who got one; she gives

not for her. “Life happened; I managed to fall in love and have babies. And you certainly can’t make a living as a mime. Besides, I don’t have the courage to face the constant rejection, or that black hole that faces you when you walk out onstage every night.”

When Ms. Pels came back to the theater after her marriage, this time on the other side of the footlights, her philanthropic and producing roles gave her an opportunity to learn—as she says, “soak”—from of all types of theater artists. “I’ve been lucky enough to make so many wonderful, talented friends who have taught me tremendously, just through osmosis.”

Ms. Pels credits much of her success to luck. “I had this money, and I knew I understood theater ... and I knew I loved it more than anything else,” she said. “You have to have an enormous passion for it, enormous—or you shouldn’t do it. So I thought, ‘that’s what I will do now.’ And I have been so lucky. I just hope that I have been able to



Laura Pels in her office in Paris at Théâtre de l’Atelier.

an award there, too. Maybe you sit on a board with her—she’s on just about all of them—or you’ve seen a production that she produced. And not just in New York, either; you might have seen a show at the Paris theater she acquired in 1999; under her reign, the Theatre de l’Atelier has housed nearly a dozen plays by a battery of international playwrights, from Harold Pinter to Woody Allen.

Laura Pels has made quite a name for herself—and all after a 30-year career as a wife and mother ended in divorce. But since 1992, when she started her first foundation, Ms. Pels has certainly been making up for lost time. The theater has always been where her heart is; as a child in France, she discovered the great French classical writers—Molière, Racine, Genet—and realized immediately that plays were “how I got my feelings fed.” She discovered that she had a knack for structure, an eye for good writing—a theatrical instinct. A brief stint as a mime in a French company gave her a taste of performing. “I had this very strong accent so no one would want me to speak,” she admits. Someone said, why not be a mime? I thought, O.K.!” But Ms. Pels quickly determined that the actor’s life was

use my luck to do some good. I don’t know what they’ll put on my tombstone, but hopefully, ‘Thank you for trying.’ Something like that.”

But luck is not Ms. Pels’ only gift. There is her tireless energy and work ethic (managing two foundations straddling two continents is no easy task), her rare and innate artist’s eye (in a 1995 speech, John Robin Baitz credited her with fixing the first act of his play), and another key attribute: that ability to soak. “All these wonderful people don’t mind talking to me, because they know I’ll listen,” she said. “I think perhaps most people don’t.” Theater, the age-old medium of the spoken word, is all about the art of listening, so it is no wonder that it is there Ms. Pels feels most at home and most alive. “Theater has always been there, doing the same thing for people. You get up off your couch, turn off your television, and you sit in a room in the dark with other people. All of you together. Participating, interacting. Theater requires something of you, that commitment and that engagement. Going to the theater is an act of faith.” □

Anna O’Donoghue is a fourth-year drama student.

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# TIME

by Jeni Dahmus

# CAPSULE



Photo by Harvey Weber, Graphic House

Frederick Kiesler (far left) constructing the set of *Der Freischütz* (1946); Kiesler, Juilliard's scenic director from 1933 to 1957, donated 31 of his opera designs to the New York Public Library which displayed them in an exhibit in 1941.

## The following events in Juilliard's history occurred in November:

**1910** The November 10 issue of *The New York Architect*, a national magazine dedicated to the interests of architecture and the allied fine arts, was devoted entirely to the new building of the Institute of Musical Art (Juilliard's predecessor institution) at 120 Claremont Avenue.

**1941** November 14 through December 10, the New York Public Library sponsored the exhibit "Ten Years of American Opera Design at the Juilliard School of Music," which celebrated Juilliard's donation of opera designs by Frederick Kiesler, the School's scenic director from 1933 to 1957. The exhibit documented the 31 operas designed by Kiesler and his pupils for Juilliard from 1931 to 1941. Five of the 31 were first performances: Louis Gruenberg's *Jack and the Beanstalk* (libretto by John Erskine, 1931); George Antheil's *Helen Retires* (libretto by Erskine, 1934); Robert Russell Bennett's *Maria Malibran* (libretto by Robert A. Simon, 1935); Albert Stoessel's *Garrick* (libretto by Simon, 1937); and Beryl Rubinstein's *Sleeping Beauty* (libretto by Erskine, 1938).

World renowned as a pioneering architect, sculptor, and painter, Kiesler created dynamic sets for Juilliard productions such as Carl Maria von Weber's *Der Freischütz*

(1946), Igor Stravinsky's *Oedipus Rex* (1948), Benjamin Britten's *The Beggar's Opera* (U.S. premiere, 1950), Richard Strauss's *Capriccio* (U.S. premiere, 1954), and Mozart's *Idomeneo* (N.Y. premiere/second U.S. production, 1955). An experimentalist who bridged the functional with the revolutionary, Kiesler won public acclaim for imaginative structures including his 1920 homes cantilevered out from masts like suspension bridges, his 1923 design of the first "space stage," also known as "theater in the round," and his 1952 egg-shaped Endless House. After his tenure at Juilliard, Kiesler directed the design laboratory of the Columbia University School of Architecture. His last major project was the Shrine of the Book, which houses the collection of Dead Sea Scrolls in Jerusalem.

**1958** November 12, Roy Harris, Ulysses Kay, Peter Mennin, and Roger Sessions led a forum discussion on the topic "Music in Russia Today."

**1985** November 1, alumnus and Tony Award-winning director and producer Gregory Mosher visited



Juilliard for an informal discussion with drama students. □

Jeni Dahmus is Juilliard's archivist.

# Singing in Color: A Class in Schubert's Goethe Songs

By CHAD CYGAN

IN the vast catalog of Franz Schubert's hundreds of songs, certain poets play a particularly important role. While Schubert found inspiration in the words of a wide array of poets—many of them friends and colleagues—the poetry of Johann Wolfgang von Goethe (1749-1832), the father of German literary Romanticism, led Schubert to write some of his most sublime, and famous, songs. Indeed, in the indispensable *Schubert Song Companion*, author John Reed states that "Goethe's influence on the art of music went further than that of any other man of letters, Shakespeare alone excepted." Goethe fused traditional poetic forms, a love of the folk tradition, and a general directness of expression—in short, the same attributes that could describe Schubert's music. Although Schubert never gained the approval of the esteemed poet despite repeated efforts, Schubert's Goethe songs are among his most beloved—and the bread and butter of every singer.

With this in mind, the Department of Vocal Arts welcomed Deen Larsen for a special seminar on Schubert's Goethe settings on Tuesday, October 10, in Morse Hall. The founder and director of the Franz Schubert-Institut in Baden bei Wien, Austria, Dr. Larsen is an acknowledged expert in the fields of German poetry from the age of Goethe, the philosophy of symbolic forms, the writings of James Joyce, and American social history. Born in Utah, he has resided in Austria since 1973.

From the beginning of the class, Dr. Larsen set forth his fundamental ideas about Goethe's poetry and philosophies, especially the symbols and references to colors that appear throughout his oeuvre. He assigned certain attributes to specific colors: white represents the divine; green is complete rest and an end to desire; red represents a state of heightened intensity. In short, he said, "everything that is life has color."

After a lengthy presentation, soprano Tharanga Goonetilleke, a master's degree candidate, and Reiko Uchida, an Artist Diploma candidate in collaborative piano, performed *Heidenröslein*, a miniature morality tale about the loss of innocence set metaphorically as a dialogue between a boy and a rose. Dr. Larsen did not

take a strong approach to vocal technique or technical musical matters. Instead, he gave a lengthy interpretation of the "picking" of the rose and the "pricking" of the picker's finger. Many of his interpretive ideas suggested sexual imagery, but his principal suggestion was the use of color in the poem. Dr. Larsen asked Ms. Goonetilleke and Ms. Uchida to add the color red into their tone throughout the poem. Of course, a singer-and-pianist team cannot conjure up an actual color. But according to Dr. Larsen, red signifies the most unstable of all colors to Goethe, the highest level of excitement. He used the idea of color to encourage Ms. Goonetilleke to sing more directly to the audience, and to add excitement and passion to her performance.

The second performance was of the famous song *Ganymed*, sung by baritone Jonathan Estabrooks, a master's degree candidate, with pianist Jessica Chow, a doctoral candidate in collaborative piano. The poem chronicles the ascension of the boy Ganymede as he is carried heavenward at the command of Zeus to serve as the cup-bearer of the gods. Schubert marks the score *pianissimo* (very soft) and *Etwas langsam* (somewhat slowly). Dr. Larsen contradicted the musical marking "staccato" at the beginning of the song to better fit his interpretation of Ganymede lying in the grass. The result of this more legato version yielded smoother transitions through the sections of the song, although it was arguable whether or not the text became more meaningful.

The third performance, *Heiß nicht mich reden*, was sung by soprano Ariana Wyatt, a member of the Juilliard Opera Center, and played by Ms. Chow again. Before addressing the musicians Dr. Larsen gave a short explanation of the text. Extracted from Goethe's epic *Wilhelm Meister's Apprenticeship*, the poem is a first

person account by Mignon, a young girl who is guarding a terrible secret: she is the result of a union between her father and his sister. It is one of Schubert's most searing pieces. The text also moved Dr. Larsen to talk of songs about kissing and eroticism (Mignon's lips are "sealed by a vow, and only a god can open them"). Ms. Wyatt took multiple views on this as she performed the piece several times, each time achieving a higher level of communication. The audience and Dr. Larsen alike were very stirred by her new interpretations. "Your power lies in your vulnerability," he told her.

The final singer in the class was baritone David Williams, a master's degree student, with Ms. Chow as pianist again. Their presentation of *Wandrer's Nachtlied* was beautiful, quiet, and very moving. This time Dr. Larsen directly addressed the singer: "Who are you singing to?" Given the introspective and intimate tone of the song, Mr. Williams said he intended to sing to himself. Dr. Larsen suggested that the song was a kind of prayer, which gave a very different yet equally moving impression when Mr. Williams sang it with this new intention. Dr. Larsen then encouraged Mr. Williams to sing as if he was discovering each word spontaneously instead of sounding as though he had memorized it. Mr. Williams was successful in incorporating all of Dr.

Larsen's ideas.

Unlike a typical master class in which a well-known singer or collaborative pianist offers technical and interpretive insights, Dr. Larsen approached Schubert's Goethe songs by focusing on the text first, offering singers very different tools than a performing artist might. His insight into the origins of symbols and colors through Goethe's words offered another path into the poetry, and a different angle from which to communicate with the audience—which is, after all, our goal as performers. □

Chad Cygan is a master's degree candidate in voice.



Photo by Anthony Barfield

Tharanga Goonetilleke, soprano, gets advice from Deen Larsen at a master class on Schubert's Goethe songs.



# Orpheus Institute Stresses Communication and Shared Leadership

By JOANNA FARRER

If you had walked into an orchestra rehearsal in Room 309 at Juilliard one evening last January, you would have seen mostly what is expected at a normal symphony rehearsal. There were rows of musicians seated in a semicircle, cases pushed under chairs (with a few water bottles nearby), and pencils ready on the stands. But a few things would have seemed unusual. No conductor was standing in the front of the ensemble—and instead of sitting quietly in their seats, the musicians were exchanging (and sometimes shouting) their opinions between sections, demonstrating ideas, and referring to full scores of the piece being rehearsed. This was a typical night of Orpheus-style rehearsal for the Juilliard Chamber Orchestra last year: slightly noisy, a little hectic, a lot of fun, and an incredibly inspiring, enlightening musical experience.

Now in its second year, the Orpheus Institute at Juilliard provides a variety of unique learning opportunities for students through classes, open rehearsals, and coachings. The culmination of the program this year will be performances by the Juilliard Chamber Orchestra in Alice Tully Hall this spring.

When I submitted my application to take part in the institute last year, I had heard many of Orpheus’s recordings, but knew little about their organization. The Orpheus Chamber Orchestra was founded in 1972 as a collaborative, musician-led ensemble for orchestral performance. Believing that leadership should come from within and be shared throughout the group, they work without a conductor and rotate concertmasters and principal players for each performance. The fact that they are a “conductorless orchestra” is usually the main talking point for articles about Orpheus, and I was eager to try their rehearsal techniques myself. However, our first assignment as members of the Institute last year was not in orchestra, but in chamber music.

During the fall we were each assigned a piece to rehearse and perform—a Brahms sextet or Mendelssohn octet—and each group was coached by members of Orpheus. Our coaching sessions were focused less on exact phrasings and more on how we

communicated with each other in rehearsals. (For example, we were encouraged to be more vocal in our opinions or more demonstrative in our suggestions.) In addition, workshops on concert programming, artist management, and marketing gave us further insight into the musician-run philosophy of Orpheus and how to implement it. The concepts of creativity, shared leadership, and open communication are essential, yet somewhat difficult to apply in a group of 30 or so musi-



Photo by Andrew Yee

Violinists Noah Geller (foreground) and Pala Garcia (background) are among the students learning new rehearsal techniques in the Orpheus Institute.

cians.

One member of our ensemble, violinist Yuri Namkung, described our first Juilliard Chamber Orchestra rehearsal last winter as “terrifying,” adding, “I’ve never been put into a situation like that. It was eye-opening!” We were to perform Copland’s *Appalachian Spring* during the January ChamberFest at Juilliard, and after playing it through for the first time, we realized that simple issues such as tempos and the placement of entrances were immensely challenging without a conductor’s direction. We were each responsible for acquiring a knowledge of the whole piece, not just our own parts. From then on, our scores became our best friends.

Music analysts and critics condemn some orchestral musicians for seeming apathetic in their work, yet in the rehearsal style that Orpheus utilizes, there is no room

for “sitting back in one’s chair” either literally or figuratively. While the concertmaster of each piece is responsible for decisions about many basic entrance and tempo cues, every player must lead in various ways. Moving with the music, anticipating tempos, listening to the ensemble as a whole, and simply looking at one another throughout a piece are all basic axioms for any chamber music group, but not always ingrained habits for orchestral playing. Without a conductor’s interpretation to follow, we spent hours talking through articulation ideas, bowings, phrasings and tempo changes. Administrative tasks such as setting rehearsal schedules and deciding how much time to spend on each piece were all made by the ensemble. As we prepared the difficult program of Wagner’s *Siegfried Idyll* and Tchaikovsky’s *Serenade for Strings* for our Weill Recital Hall concert, rehearsal schedules became increasingly tight and deciding things democratically, especially in a group of very dedicated musicians, proved to be sometimes stressful work. The Orpheus members who came to our rehearsals as coaches helped tremendously. As violinist Sarah Crocker explained, “Our coach didn’t ‘direct’ us, but helped us to find our own direction. It changed the way I play in other ensembles and taught me how to use my voice to influence others.”

The Orpheus Institute at Juilliard encourages students to use their voices (and their ears) in pursuit of the truly collaborative, intimate chamber music experience that orchestral work can provide. In its administrative workshops, the institute conveys the necessity of being involved in more aspects of our art than simply what we perform onstage. Joel Krosnick, Juilliard faculty member and cellist of the Juilliard String Quartet, said that “there are a lot of reasons in today’s world to turn cynical and lose hope for the future, but Orpheus restores my faith in what we can do as musical artists, and in what we musicians have to give the rest of the world.” Perhaps *that* is what’s becoming a “normal” sight in Room 309 these days.

Students interested in participating can obtain more information from the Orchestra Office (Room 472). □

Joanna Farrer is a master’s student in violin.

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# JUILLIARD PORTRAITS

## Richard Short Piano Technician

*Born in Rhode Island, Rick grew up in a line of houses between cornfields in Ohio. He studied ancient language and philosophy at a tiny liberal arts school with religious affiliations; painting and psychology at community colleges; and glassblowing, silver casting, and other techniques at various art centers. Before coming to Juilliard, he had a technical position in a piano factory. Most of his energy went into defining and teaching piano-building processes to people who had been doing their jobs some other way for years or even decades. He also did troubleshooting for the engineering department as well as tuning and voicing of concert instruments.*

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

I've been at Juilliard for six years. On my first visit, Mr. Tsumita [chief piano technician at Juilliard] put on his lab coat, gave me a tuning audition, and sat down to ask me about myself in one of those dismal practice rooms with students pounding away all around. He was so full of energy and intelligence. It was a great introduction to the whirlwind of activity here.



Rick Short

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

I would consider performing as a jack-hammerist, but not for a whole day.

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

I was once hired to make music for a dance piece with a recording provided by biologists who were documenting electrical activity in a rat's brain.

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

I always say I'm going to the beach, but I don't go. And, well ... now it's

cold. Maybe I'd visit Jacques Torres downtown and seek inspiration in chocolate, then head to a used-book store.

### How do you balance your job and your artistic endeavors?

My job helps me focus, up to a point, because of the rhythm and the visceral pleasure of tuning. On the other hand, I often feel drained after too much concentration. My work as a composer/sound/visual artist has a lot of phasing and sort of minimalist variation—both my prints and recordings/compositions for dance. There is workshop gusto in the way I handle materials or sounds, but painstaking editing is more like tuning itself.

### What other pursuits are you passionate about?

I love Internet weather maps. They connect so intimately to a place and time. I think I get a little of that feeling of connection that people had in the heyday of radio, when basically everyone was listening to the same thing. Everybody gets a little piece of the same weather—no podcasting, and you're there for it or you're not. Like live music. And I can check out what's happening elsewhere in the "theater."

### What was the best vacation you've had?

A couple of years ago my girlfriend and I kayaked around the northern tip of Nova Scotia. The guides prepared amazing meals while we set up our tents and fog slid over lush, rounded mountains. We got so tired, but the feel of ocean swell under the tiny boat was exhilarating. The seals looked bored, but they watched us.

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

I have actually studied music.

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

Everyone just expects to run into people very different from themselves every day.

### What book are you reading right now?

I'm making a piece for a choreographer who is inspired by maps, so I'm studying *The Visual Display of Quantitative Information* by Edward R. Tufte, a truly amazing book. This relates to my interest in weather maps and other representations of complexity.

## Carol Wincenc Flute and Chamber Music Faculty

*Carol Wincenc, who grew up in the Buffalo suburb of Williamsville, N.Y., earned her B.M. from the Manhattan School of Music and her M.M. from Juilliard. She has been on the faculties of Indiana University and Rice University. A faculty member at Juilliard since 1988, she has also been a member of the New York Woodwind Quintet since the 1997-98 season.*

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

I grew up in a completely musical household. My mother was a pianist and teacher; my father, Joseph Wincenc, was the first concertmaster and associate conductor of the Buffalo Philharmonic, and he started me on the violin at age 4. I danced and sang all the time, and was a serious ballet student from age 7 to 14. At 9, in the public school, I picked the flute because I knew I could play in the band; then, my first summer at Brevard Music Camp is what clinched it.

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

My father, unmistakably. A born educator and extremely charismatic, he coached me with an infusion of life energy that I play with to this day. I model my flute playing after the timbre and color of the violin.

### What was the first recording that you remember hearing, and what was its significance to you?

Other than *Tubby the Tuba* and the Swingle Singers' first LP that I sang to incessantly, it was a recording of Stravinsky's *Firebird Suite* and Ravel's *Bolero*. I danced constantly to it in our family room, an entirely glass-walled room with a heated floor; during big Buffalo blizzards, I could swirl around and re-enact all the drama!

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

Once, when performing Villa Lobos's *Jet Whistle* with Tim Eddy, I had a huge, irrepressible sneeze.

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

Bell'Italia! Rome and Siena were my home for two years at the end of the '60s. I was performing in the forefront of the modern music movement, got to visit all the major museums and cathedrals in the dead of winter when no one was around, learned to speak Italian, and toured with the Coro Academia Filharmonica Romana. One can only come away richer, even after the briefest visit to Italy. The history, culture, la cucina Italiana, amore—need I go on?

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

My absolute love is backpacking and trekking. I am a swimmer, too. I have put hundreds of miles on these feet in the high Alpine country. It all started in Aspen, when Bobby Mann insisted that I hike to Electric Pass, and then my first serious expedition on tour with the Saint Paul Chamber Orchestra in Anchorage. I adore the dependence on oneself in the wilderness, and nature's cleansing effect on the mind and body.



Carol Wincenc with her son Nicola in 1995 on Guemes Island, Wash.

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

Listen—completely and fully, to you, the instrument. Listening means staying conscious, attentive; then there is some possibility of change, improvement, being touched by what you are in the process of doing. Ask yourself periodically, who am I? Something new might come in.

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

I am in awe of the energy, tempo, and fascinatingly diverse people here. I came to New York to be with others who were ambitious and thrived in a fast-paced environment. I found a remarkable community that I respect and admire.

### What book are you reading now?

I am devouring Eckhart Tolle's book about inner development and awareness, *A New Earth*, which I highly recommend. Also a wonderful memoir, *Too Close to the Falls*, by Catherine Gildiner. It is about her growing up in Lewiston, N.Y., in the '50s near Niagara Falls/Buffalo area, my home.

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

I often think that I would have loved to have a large family and live in a rural area, since being a parent is one of the most fulfilling and astonishing facets of my life. And with such a strong dance and drama background, I would have loved being an actress.

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

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**DISCOVERIES**  
by Brian Wise

**Sounds of Celebration: The J.S.Q. on CD**

THERE are plenty of string quartets with long histories, but few have been so consistently influential as the Juilliard Quartet, which celebrates its 60th year this season. Not only did the Juilliard create a modern, distinctly American approach to quartet playing in the 1940s, but it also went on to premiere more than 60 pieces by American composers and record some 100 albums. As the quartet-in-residence at Juilliard, its members—currently violinists Joel Smirnoff and Ronald Copes, violist Samuel Rhodes, and cellist Joel Krosnick—have helped train several generations of American quartets.


This season the J.S.Q. is marking its anniversary with a number of events, including the release of a new two-CD set of the Shostakovich Quartets Nos. 3, 14, and 15, and the Piano Quintet with Yefim Bronfman (Sony Classical 79018). In an age when many quartets favor a rough and edgy approach, the Juilliard here seems to recognize that the technical demands of Shostakovich are just as vital as the interpretive ones. They never slash or hack their way through the music’s more violent moments, always maintaining smooth legato, secure balances, and a burnished tone. It’s evident in the tasteful (yet still appropriately sarcastic) violin solo of the first movement from the Third Quartet, and in the diamond-hard snapping pizzicatos of the same work’s third movement. There’s also a lyrical emphasis, as in the Quartet No. 14, in which Krosnick deftly negotiates the searing first movement theme. You may find more gut-wrenching versions of these works but the Juilliard places them in the pure classical quartet tradition.

Part of the Juilliard’s founding mission in 1946 was to champion 20th-century repertoire. The following year the original group—violinists Robert Mann and Robert Koff, violist Raphael Hillyer, and cellist Arthur Winograd—gave the first American performances of the six Bartok quartets and in 1949 it recorded the first of three complete cycles (others were made in 1963 and 1981). Unfortunately only the last account is currently available as a complete set; one can, however, sample the 1949 version of the Quartet No. 4, along with a 1963 performance of No. 3 and a 1981 version of No. 6 on a disc assembled for the J.S.Q.’s 50th anniversary (Sony 62705). Even in this sampler one hears the furious energy and sharp-edged sound of the original quartet. (You can catch the J.S.Q. performing the complete Bartok quartets this month in two concerts at the school whose name the group proudly bears.)

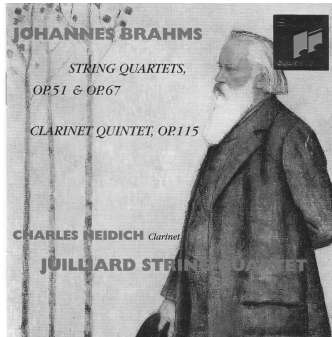


Along with Bartok, the Juilliard is equally well known for its Beethoven. The ensemble made a high-octane Beethoven cycle in the 1980s, and today one can find a three-CD set of the late quartets. For a fascinating generational comparison, check out a sampler CD (Sony 62706) containing the group’s 1964 recording of the Beethoven “Razumovsky” Quartet in C Major, Op. 59, No. 3, and the Quartet in F Major, Op. 135, made under an almost entirely different line-up in 1982.

Some of the Juilliard’s finest recordings have featured guest artists. Especially worth seeking out are a two-disc set of the Brahms String Quartets and Clarinet Quintet with the clarinetist Charles Neidich from 1993-94 (Sony 66285), a lush account of the Schubert Quintet with Bernard Greenhouse as the second cellist, made for the quartet’s 40th anniversary (Sony 42383), and finally, an idiosyncratic account of the Schumann Piano Quartet from 1968 with the pianist Glenn Gould (Sony 52684).

It’s worth noting that, in the last year, the Juilliard has been busy again in the recording studio; besides the Shostakovich album, Bridge Records released a disc of string quartets with the soprano Benita Valente (Bridge 9192) and Sony has also showcased the quartet in a collection of composer Jay Greenberg’s music (reviewed in last month’s column). While it doesn’t hurt to have an anniversary to help promote them, it’s also a sign of the group’s continued vitality and esteem. □



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.





# Offenbach's Irreverent *Orphée*

Continued From Page 1  
referring to them as “whipped cream.” However, *Orphée*, with its razor-sharp wit, “has so much bite that I just adore this piece.” For Manson also, *Orphée* represents a unique achievement, counterbalancing its sweetness with an acid undercurrent of satire.

*Orphée's* send-up of antiquity thinly veils its creators' jabs at the sumptuous Second Empire society that the 1858 audience comprised, taking sly aim at married life, social etiquette, upper class privilege, and the tyranny of the public eye. When Orpheus ventures out to the underworld to rescue Eurydice, it is not out of marital ardor, but instead to save face, urged on by a figure standing in for the Greek chorus, here called L'Opinion Publique. “I am a slave to public opinion,” Orpheus despairs early on a servitude not even the Olympian gods can escape, urged by Jupiter to “keep up appearances” in front of mortal eyes. Director Pascoe intends to make sure that audiences recognize the story's ceaseless lampooning, and is bringing to bear a smattering of contemporary icons to help him further the cause.

And who better to embody the well-meaning, unstoppable authority of Public Opinion than one of the most ubiquitous media personalities around? “I cannot imagine anyone who better embodies that kind of power and influence than Oprah Winfrey,” notes Pascoe, who

Eurydice is a coquettish, Marilyn Monroe-like figure whose skirt is always inconveniently billowing upwards, a not-so-subtle wink at Monroe's film *The Seven Year Itch*. The shepherd who engages Eurydice in an affair—Pluto himself, in disguise—has inspired several costumes with a *Brokeback Mountain* theme. Even Mercury is a brawny U.P.S.-like employee who crashes his bicycle offstage. Pascoe assures that the infamous “can-can” scene will also deviate from tradition,

dings, where the subjects appear to be suffering from boredom, too much jewelry, and “unbelievable amounts of make-up.” For a scene in which Jupiter, aspiring to claim Eurydice for himself, disguises himself as a fly, Pascoe uses a clever trompe l'oeil, using projection screens to show a giant Eurydice as viewed by her would-be seducer. Additionally, he is setting the first act of the opera in a pastoral Midwestern landscape evoking the 1950s, a time and place where, in Pascoe's opinion, religion's potent influence on the lives of the inhabitants would be suitable for a story in which the Greek gods still call the shots over the fortunes of mortals.

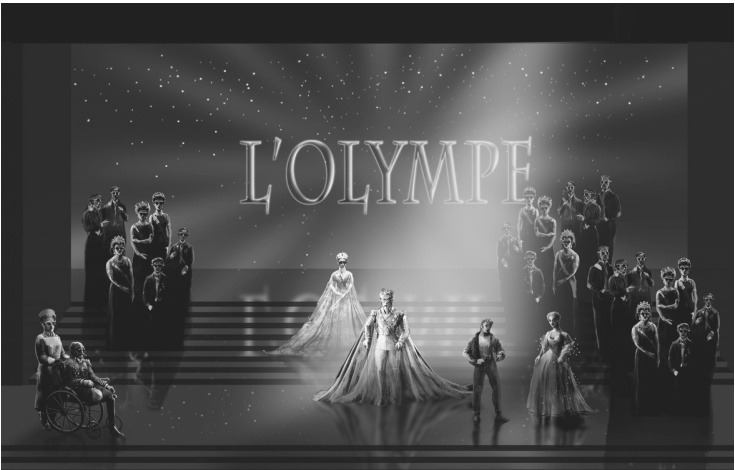
However, those anticipating a broad condemnation of contemporary society or a rousing political agenda are advised to look elsewhere. Both Pascoe and Manson agree that *Orphée*—like nearly all of Offenbach's comic operettas—was intended to strike a few nerves, but yields no underlying directive to overthrow the Second Empire. After all, the era's well-to-

do were Offenbach's greatest supporters in addition to the objects of his musical ridicule. Their likenesses can be found in the overfed Olympian residents of *Orphée*, rebelling against Jupiter, whining about the monotony of ambrosia, and breaking out into that scandalous dance, the can-can, when unleashed in Hades. Every possible target was fair game at the Bouffes-and so, similarly, will it be the case in Juilliard's production.

Should any audience members find themselves nostalgic for a more historical rendition of *Orphée* instead of the topical free-for-all Pascoe has planned, Offenbach's work implicitly argues that revered traditions are often over the top to begin with, and therefore worthy fodder for parody. After all, when Jules Janin complained that a grand tradition had been defiled, he was informed, no doubt to his horror, that one offending passage—an effusive, ridiculous-sounding soliloquy extolling the virtues of Olympus—came out of his own pen, cannibalized by *Orphée's* composer and librettists from a column he'd written several months earlier.

Once again, Offenbach got the last laugh. □

Wendy Weisman is a research associate in the Office of Development and Public Affairs and a former affiliated writer for American Theatre magazine.



Costume rendering for the Olympian chorus (above left) and set designs for Olympus and the Underworld by John Pascoe, who also directs Juilliard's production of *Orphée aux Enfers*. Anne Manson will make her New York operatic conducting debut in the production, which includes Tim Fallon singing the role of Orphée and Brenda Rae as Eurydice.

**Jacques Offenbach: *Orphée Aux Enfers***  
Juilliard Opera Center  
Peter Jay Sharp Theater  
Wed., Nov. 15, and Fri., Nov. 17, 8 p.m.  
Sun., Nov. 19, 2 p.m.  
See the Calendar of Events on Page 24 for ticket information.

is fashioning this mezzo role as a facsimile of the popular television star. Pascoe, who has created sets and costumes for many American companies, including the Metropolitan Opera, is using his design credentials to update the humor through visual references. In Pascoe's theatrical take,

with help from choreographer Jeanne Slater. Given the familiarity of today's audiences with this music, he observes, “it seemed essential to offer an unexpected and funny point of view.”

Manson heartily approves of Pascoe's iconic references, noting that the original production's skewering of sacred cows was essential to its success. For Manson, the flippant treatment of the classics is what lends the piece its superior wit, and must have been refreshing to Parisian theatergoers, given the perpetual “adulation of the Greeks” that was then the norm. The most famous aria from Gluck's tragedy, in which its hero pleads to be reunited with his beloved, is alluded to musically—and always, of course, on inappropriate occasions.

However, one need not be an expert on early music or antiquities to enjoy Pascoe's playful vision. To convey the stultifying atmosphere of Olympus, where the gods themselves are bickering in eternal ennui, he looked to old photos of British royal wed-

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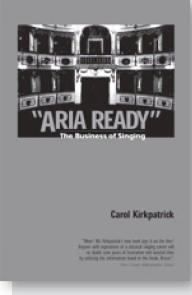
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Ken Benson, VP - CAMI





# Violin Meets Cello in Morse Hall Faculty Recital

**By CURTIS MACOMBER**

ON December 4 I'll be giving my first recital at Juilliard since I was a violin student here (some 30 years ago, I hate to admit). I've been a faculty member for the past eight years, but haven't found what I thought was the appropriate initiative for creating a program until now.

For the past several years, my close friend and colleague Norman Fischer and I have been investigating the relatively sparse repertoire for violin and cello, and we're planning an ongoing series of concerts and recordings in order to bring more attention to that genre.

Why have composers taken up this combination only relatively recently? With the increase in instrumental proficiency and agility over the last century, composers seem to have become more attracted to the expressive and technical possibilities the violin-cello duo offers. Ever since Kodaly and Ravel blazed a trail with such compelling examples, the field has opened up dramatically and consistently. The folk element seems to

Nikos Skalkotas, and others. More weighty contributions have been made by Roger Sessions and Ralph Shapey.

Individual parts in this music tend towards the virtuosic. Four-part harmony, of course, requires double-stops in both instruments. Switches from primary voice to supporting role and back are often sudden (as in the Ravel Sonata's last movement). Timbral shifts and alternations between *arco* and *pizzicato* are likewise challenging. (Helene Jourdan-Morhange, the violinist who premiered the Ravel, complained that the soloists were expected to play the flute on the violin and the drum on the cello.)

On the other hand, music for only two players of such similar instruments allows for a special intimacy and interaction. When George Rochberg wrote his *Duo Concertante*, he emphasized a conversational quality: "I wanted [the instruments] to be able to 'talk' to each other as equals; and, if occasion warranted, even to 'talk back.'" Timing and phrasing can become more spontaneous with fewer players.

I first met Chris when I performed his 1995 string quartet *Ariel Ascending*. Since then he has been the recipient of the Masterprize, the Rome Prize, and a Guggenheim Fellowship.

Our new duo is a musical response to the agitation and violence of the current world climate. Chris writes: "Although I mostly shy away from writing pieces with political and social implications, it has been difficult in our current turbulent environment for such things not to make their way into my music on many levels. Maybe unsurprisingly, the artistic expressions that have struck me the most

in this regard have been works with a more intimate expression; that is, those works which tried not to match horrors and atrocities with an enormous, seemingly commensurate scale, but rather the opposite—those which modestly put forward something quite human on a scale which is accessible."

I asked Chris if he felt there were any endemic challenges in writing violin-cello duos. "Although I suppose one could look at it as challenging," he said, "I go with what the strong points of the instruments are. They are, of course, such great soloistic instruments. But one of the neat things I like is the possibility for registral space, which is not always the case in a duo—the opportunity to create textures and densities which come with that distance. I guess I don't really see any negatives."

Chris has devoted this commission to the creation of a work that reacts to current political and social crises. I asked him if this was purely coincidental, or if the sound of strings brings out these feelings in him. He mentioned the ability of strings to sustain sound in an almost "labored" way, and he uses that quality in this piece to communicate struggle and conflict.

Fortunately, composers continue to be drawn to the combination of our two instruments, and we look forward to delving into this world for many years to come. □

**Curtis Macomber, violin**  
**Norman Fischer, cello**  
**Morse Hall**  
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figure strongly in Kodaly's Duo, as it does in works by Erwin Schulhoff, from the trust of Francis Goelet, is titled *The World Is Aflame*.

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RECENT  
EVENTS



Photos by Nan Melville



JUILLIARD ORCHESTRA  
October 5, Peter Jay Sharp Theater

Left: Maestro Stanislaw Skrowaczewski conducted the Juilliard Orchestra upon returning to the School after a 15-year hiatus.

Above: You You Zhang was the soloist in Saint-Saëns's Piano Concerto No. 4.

RECITAL PRACTICUM  
October 11, Morse Hall

Celebrated pianist/accompanist Graham Johnson (front) joined Robert White's recital practicum class and coached singers on Schumann, Wolf, Brahms and Grieg. Philip Fisher (M.M. '06, piano) (back left) accompanied students, including bass-baritone Tomas Cannon (back right), while Johnson showed them how to bring composers to life in performance.



Photo by Peter Schaaf



Photo by Mari Kimura

INTERACTIVE COMPUTER MUSIC PERFORMANCE CLASS  
October 10, Music Technology Center

Composer/scientist/pianist and pioneer of electronic and computer music, Jean-Claude Risset, and Juilliard professor Milton Babbitt were reunited after four decades of separation when they delivered a brief lecture to Mari Kimura's class. They were colleagues at Bell Laboratories in the 1960s.

SING FOR HOPE  
October 6, Peter Jay Sharp Theater

Forty-eight Juilliard alumni and faculty members posed in front of Lincoln Center after their performance to celebrate the creation of the Sing for Hope Prize for Arts Activism and Community Outreach.



Photo by Nan Melville



Photo by Peter Schaaf

JUILLIARD JAZZ ORCHESTRA  
October 10, Peter Jay Sharp Theater

Trumpet soloist [name], and the Juilliard Jazz Orchestra celebrated the life and work of Benny Goodman in their concert "Sing, Sing, Sing! The Music of Benny Goodman," 20 years after his death.

PERFORMING AND VISUAL ARTS COLLEGE FAIR  
October 19

Juilliard hosted more than 100 colleges and universities, including the New England, Oberlin, Peabody, and San Francisco conservatories, in the New York area's largest fair for undergraduate institutions with curricula in the arts.



Photo by Geoffrey Scott



2006-07 STUDENT AMBASSADORS

Student ambassadors to the Alumni Relations Office are nominated by their peers, who also serve or have served as ambassadors, and by the heads of the departments in which they study. The ambassadors meet monthly and advise on programs such as Lunch With an Alum and the Student Photo Competition. They also serve as escorts for visiting V.I.P.'s, write articles for *The Juilliard Journal*, and are included in all alumni events. The 2006-07 ambassadors are (left to right) Toni Marie Marchioni, Chris Venditti, J Brinson, Laura Careless, Maxwell de Paula, Bobbi Baker, Matt Morris, Esme Boyce, Adam Weinert, and Meg Fee.



# Redefining Professionalism With Collaboration and Outreach

Continued From Page 7

we approach our practice.

Juilliard has long upheld the tradition of educating great performers, but our generation is beginning to realize that, with governments worldwide cutting funding for school arts programs, we must also make space in our learning to understand the principles behind good teaching and administration. Without these links to society at large, great performers are rendered largely inaccessible and the results of hundreds of thousands of hours of practice, devotion, and soul-searching will be lost to an uninformed public. Alison Scott-Williams, director of Juilliard's Office for Educational Outreach, stresses the desperate need for artistic administrators and teachers as skilled as the performers themselves. A conservatory graduate herself, she says that she made a "conscious, definite switch" into administration and education because she "didn't see enough people on the other side of the desk who understood the life of a performing artist, and who were passionate enough" about the arts to effectively bridge the gap between performers and their potential audience with sufficient consideration for the integrity of the artists' work.

Juilliard's Summer Grant program reflects this sensibility by awarding preference to proposals that include a community outreach component. (Application information is available in the Dean's Office; proposals are due March

1.) William Harvey (M.M.'06, *violin*) was inspired to create his organization Music for the People ([www.musicforthepeople.org](http://www.musicforthepeople.org)) after giving a performance for members of the Fighting 69th on September 16, 2001. Inspired by the power of artists to "improve our own little corner of the world," Harvey's vision for the impact of his art form extends outward from the highest personal standards in his own playing (he was the winner of Juilliard's spring 2006 violin concerto competition) to international tours of musical performance and

ly, possible. As some of the most technically proficient young artists in the world, Juilliard students have the power to crush the all-too-commonly held idea that an active interest in arts outreach and education bespeaks a failed performance career. As Harvey asks, "If you're not out in the real world working tirelessly as a missionary for your art and its communicative and expressive power, how do you look yourself in the mirror in the morning?"

We must also trust that, however much we do to "promote" the arts, at a certain point they will take on a power of their own that speaks in a manner more articulate than could ever be accomplished through language, with personal rewards we could never have anticipated.

This summer, dance student Amelia Uzategui Bonilla led a group of Juilliard dance students on a two-week dance tour of Peru, where they gave free public performances and workshops. Looking back on the months of preparation required for the project, Amelia says she is able to recognize her own "total capability" to carve a career for herself that "enriches my own life as well as the lives of others." Memories of her time in Peru act as a constant reminder of "what it is about dance that I'm passionate about."

Uzategui Bonilla and Scott-Williams agree that sharing the knowledge and love we have for the arts with others is a renewal of the spirit in the midst of a repetitive and demanding schedule. Seen in this light, every opportunity we have to interact with others through our

art refreshes the commitment we have made to a life of artistic journeying, as it gives new reasons and meaning to the next trip to the practice room or studio.

In reciprocation, the technique that we develop in private then becomes a template of efficient, well-motivated decision-making that feeds our ability to initiate positive change in the "outside" world. A belief that the world can be a better place is a macrocosmic manifestation of the simple faith that today will be an improvement from yesterday, a faith that forms the foundation of our daily routine as artists. The student-run group ArtReach, open to all Juilliard students, exists as a sounding board for students to generate, develop, and realize projects that address the issues closest to their hearts. (The group meets monthly in the Juilliard building; look for posters on bulletin boards for dates and times.) These range from performing at local prisons to raising awareness about the current situation in Darfur, and from volunteering at local soup kitchens to planning free summer arts camps for children in low-income areas in the U.S. and abroad.

By expanding our foundation of experiences and attitudes, and by working to improve lines of communication between ourselves and with our audiences, we become involved in a daily redefinition of true and complete artistry that keeps up with the world's own speed. Upon graduation, when we are asked to justify a profession whose "results" are not as tangible as society might like, we will be prepared with an answer. □

*Laura Careless is a fourth-year dance student.*

## Juilliard students have the power to crush the all-too-commonly held idea that an active interest in arts outreach and education bespeaks a failed performance career.

educational experiences for local people. The activities of Music for the People use music as a language of cultural diplomacy to provide "emotional solace to those in need of it, while transcending the political, cultural, and linguistic barriers that people erect between each other." The organization's most recent project addressed issues such as the plight of AIDS orphans and the need for clean drinking water in Zimbabwe. Previous projects involved efforts combining music and cultural diplomacy in Moldova, Tunisia, and the Philippines. Addressing the concerns closest to the heart of our own generation is, as Harvey says, "the least we can do, and the most anyone can do."

Balancing an artistic process of the highest quality with a commitment to outside projects is difficult but, evident-

## IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

### Alumni

Leonid Hambro ('45, *piano*)  
Bonnie R. Hartman (BM '75, MM '76, *cello*)  
Laura Pines (DIP '41, *piano*)  
Miguel Pinto (BM '66, MS '68, *piano*)  
Peter Sacco (PC '61, *piano*)  
Thomas Stewart ('54, *voice*)

### Former Faculty

Janee Gilbert Munroe

### Kathrine Parker

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Isabel Barnett  
David Battey  
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## CAREER BEAT

by Derek Mithaug

### Defining a Post-9/11 Career in the Arts

PRIOR to 9/11, many artists looked upon community engagement as essential to arts advocacy, but peripheral to their career ambitions. Although Juilliard as an academic community made progressive strides in the 1990s by developing programs that offered students opportunities in community service (the School received the National Medal of Arts for this work in 1999), community service and career development remained casual acquaintances. A few artists made it a personal mission to “reach out” by traveling to remote communities. But few would have considered making a career of it.

And then, 9/11. I remember that day because, like most administrators at Juilliard, I was in the office attending to business. It was a Tuesday, and this was the day that first-time students would meet in a class called Colloquium. I was one of the Colloquium facilitators at that time and had my own group of students to watch over for their first months at the School. Unfortunately, we would not meet on that day. But the following week, we would meet and begin trying to make sense of the world. In that class, three remarkable people would take events to heart and begin pursuing a new type of career: William Harvey (M.M. '06, *violin*), whose projects have been profiled in these pages; Cynthia Welik (B.F.A. '05, *dance*), who co-founded ArtReach with Mauricio Salgado (Group 34, *drama*), while both were students; and Mauricio himself, who is now a program director with ASTEP (Artists Striving to End

Poverty), founded in 2005 by Juilliard faculty member Mary-Mitchell Campbell.

Recently, I had lunch with Mauricio to discuss his life and his work involving both acting and community engagement. He had just returned from an emotional tour of Peru with a student dance group led by Amelia Uzategui Bonilla. At one point, he described disembarking from the plane at Kennedy Airport (having just returned from a poverty-stricken neighborhood in southern Peru) and racing to his casting agency. His private thoughts while sitting in the waiting room of that agency (looking at people in business suits and ties who were racing about with the weight of importance in the air) were worth the price of lunch.

But this dichotomy of life pursuits is exacting a toll on him. I could see that conflicting value systems were leaving tiny battle scars. How will this new post-9/11 generation, with its empowered sense of humanitarianism, negotiate the complexities of a stage or film career? How can young artists effectively compete in a world that already demands 120 percent of their time, ambition, discipline, and energy to succeed?

Many assume that the two paths are compatible, even synonymous. But reality is different. Pursuing auditions, agents, managers, directors, and all of the other people needed to make something happen in a performer's career takes one down a path that leaves little of the time and energy needed to raise money, coordinate with community organizations, lobby for

congressional support, care for the troupe or ensemble, and pursue possible partnerships for one's engagement activities.

Some artists make a pledge to first succeed in their craft, and then take the next logical step of using their success to connect with international efforts. Since there is very little money being pledged to international cultural missions, fame can help raise funds to meet these needs. This has been the traditional strategy for the past century-but this new post-9/11 genera-

tion has found the global condition more exigent. What, then, of great talents that prioritize communities ahead of their personal success?

I asked Mauricio this very question. He responded, “I was very clear with my agency as to what I wanted out of my life. I was game to audition and see what doors opened up, but I was being pointed in this other direction and that was always going to come first. Which it has ... and of course, it has taken me away from some job opportunities.”

Defying the traditional expectations of peers, industry, and family in order to parlay one's Juilliard education into community work is a path less traveled. But, as Mauricio pointed out, “I still perform, even though it might not be in a professional house. I perform in the classroom, and with my kids, and I tell you that they are way more of a real and receptive audience than most people experience.”

Don't community-engagement artists miss the technical support offered in a completely outfitted theater? His answer surprised me. “We first have to define for ourselves what is our motivation to perform in the first place. If I can define for myself why I am an artist and what it is that drives me, then I can pursue that in any venue. Of course I miss a controlled space, but my experiences in controlled spaces haven't always been satisfying. Other variables get in the way and cloud my original intention to communicate a story. So often the baggage that comes with a controlled space (personal agendas and ego and the fear of failure) actually drives me away from my need to perform.”

Clearly, artist-humanitarians like Mauricio Salgado are now thinking more critically about their purpose. Perhaps they are forging a new type of career path—one that is affecting change on a global stage. Time will tell. But if these pioneers and their colleagues are any indication of a new, post-9/11 trend, the world itself may soon be regarding artists in a whole new light. □



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

#### How can community engagement and humanitarianism remain a priority while pursuing a career in the arts?

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# Juilliard Student Named 1 of *Glamour's* Top 10

**By SALIMA BARDAY**

**G**lamour magazine has been awarding scholarships to inspiring college women in the United States for 49 years. In addition to recognizing future politicians, C.E.O.s, doctors, and lawyers, the magazine selected one of Juilliard's own musicians, Dawn Smith, as a winner of its 2006 Top 10 College Women Competition. Fourth-year violist Smith is known on campus for her commanding leadership, dedication, and her drive for success. Her everyday routine involves putting forth her best efforts. "I'm always giving 101 percent," she says. "I play and teach because I love doing so, not to win some award or get special recognition for it." In addition, Dawn was the recipient of the 2006 *Strings* magazine scholarship.

What you may not know about Dawn is her involvement with introducing music to students who attend inner-city schools around the country. She is also a member of an African-American string octet, the Young Eight, which will be going on a tour of historically black colleges and univer-

sities this fall. The tour will include performances and outreach programs in both grade schools and colleges whose students are mainly of African descent in order to create an awareness that this ethnic group strives for excellence and can achieve it in classical music as well as any other field. "Our goal is to communicate that if you have a dream, a drive, and a vision, anything and everything is possible." Dawn's administrative role in the group is as education outreach coordinator, and she is in the process of planning out the tour. Although she cannot invest as many hours as she would like because of schoolwork, she says that she hopes to devote more time to this effort upon graduation this May.

Active as a leader on campus, Dawn is a member of Juilliard's Multicultural Young Artists Network (MYAN) for her third year, this time acting as co-coordinator of the club. The group is open to all students in hopes of bringing insight to people of all backgrounds about the issues of

diversity within the School, its surrounding community, and the arts.



Photo by Anthony Barfield

**Violist Dawn Smith was named one of *Glamour* magazine's top 10 college women of 2006.**

Dawn continues to celebrate cultural diversity through MYAN. According to one of the judges from the *Glamour* competition, Dawn wrote a "blistering" essay about her work with inner-city children. Dawn attributes much of her writing success to Anita Mercier on the Liberal Arts

faculty, who taught her for two years. When she first arrived at Juilliard, Dawn had major difficulties with writing in her humanities classes. Her work with Mercier helped her overcome a major case of writer's block. Mercier notes that "Dawn has known some adversity herself, and she feels a strong responsibility to reach out to people growing up in tough circumstances. Music is her vehicle for making a difference."

To surprise the winners, *Glamour* held a special awards luncheon at which the 10 women were each introduced to a guest—the very person they had named as being inspirational in their lives. Dawn says this remarkable experience was worth even more than the monetary award of \$2,000. The photo shoot and the article in *Glamour* allowed other people to see her as a person, read her story, and in turn feel inspired to make a difference, as she did. If it had not been for this experience, Dawn says, "I wouldn't have been able to fully recognize the importance of what I do!" □

---

*Salima Barday is a third-year bass student.*

# The J.S.Q. Turns 60

Continued From Page 1

linist for the previous 11 years, as first violinist. Ronald Copes won the position of second violinist, joining Mr. Smirnoff, cellist Joel Krosnick, and violist Samuel Rhodes as the quartet's single new member.

Reflecting on the ensemble's evolution over the course of its history, Mr. Krosnick observes, "There have been 11 members of the Juilliard String Quartet in 60 years. Each change has always been the change of one member, who joined the remaining three in a continuation of the established traditions as well as in a re-examination and renewal of those same traditions; and by this process a new life and spirit were added to the quartet."

A hallmark of the Juilliard String Quartet since its inception has been its commitment to new music. The quartet's comprehensive repertory of more than 500 works contains some 150 works by 20th- and 21st-century composers, including the premieres of more than 60 works by American composers. Asked to recall his most memorable performances with the ensemble, Mr. Rhodes mentions several such premieres: "There are many performances that stand out for me over the years I have been with the quartet—

miere of Milton Babbitt's Clarinet Quintet with Charles Neidich at the group's 50th-anniversary celebration in 1996 are just a few of them."

Also known for its championship of the Bartok quartets, the J.S.Q. was the first ensemble to play all six quartets in the U.S., continuing to program them even though they were not immediately popular with audiences. In the summer of 1948 the quartet made nationwide headlines for its performance of the complete Bartok quartets at the Berkshire Music Festival in Tanglewood—a feat it has since repeated more than 25 times.

Commenting on highlights of the quartet's 60th-anniversary season this year, Mr. Smirnoff notes, "There are many special concerts that will feature many of the works with which the quartet has historically been associated. There will be complete Bartok Quartet cycles in New York, Dallas, Houston, El Paso, Lexington (Va.), Tokyo, and at the Ravinia Festival. Of course, having recorded the cycle three different times over its lifetime [in 1949, 1963, and 1983], the Juilliard has had an evolving point of view with these works, reflecting so much experience with them. To us, they are classics which reflect, much like the Beethoven Quartets, a lifetime of a great and searching composer.

"We will also play three of the six Mozart Quartets dedicated to Haydn [K. 421, K. 428, and K. 465] and we will be playing from a first edition with period markings so generously given

to The Juilliard School by the chairman of our board of trustees, Mr. Bruce Kovner. We four are expecting to gain new insight into these staples of the



Photo by G.D. Hackett

**The original Juilliard String Quartet members Robert Mann, Robert Koff, Raphael Hillyer, and Arthur Winograd. Claus Adam was the cellist from 1955 to 1974, and Earl Carlyss, who is still on the violin faculty, was the second violinist from 1966 to 1986.**

repertoire from this experience."

In addition to its momentous contributions to chamber music performance, the Juilliard String Quartet has played a formative role in the artistic development of countless younger players and ensembles at Juilliard. The La Salle, Emerson, Tokyo, St. Lawrence, Brentano, and Chiara Quartets, to name a few, were all formed and trained by the members of the J.S.Q. at the School. According to Mr. Rhodes, teaching has been "a supremely important part of our existence."

Some indication of the force of that influence is conveyed by cellist Andrew Yee (B.M. '06), a first-year master's student and member of the Attacca Quartet, in the following comments:

"Perceptions change over time. When I first got to Juilliard I was under the impression that there was a brilliant solo career that would magically appear after four years of study. Luckily, before I real-

ized this was false, I formed the Attacca Quartet with three of my friends. Joel Smirnoff was our coach. When we went in for our first coaching, we sat down and played a lively, quasi-cocky Mendelssohn quartet. When he was done ripping us apart, we knew that we had to do something different. From that day on, we had higher expectations for ourselves. Since then we have studied with all of the current members of the quartet, and they have become like parents to us. Sure, we go study with our 'fun uncles' like the Emerson and St. Lawrence Quartets every once in a while, but we always come home to our dads. I cannot begin to thank the Juilliard Quartet for all they have done for us. I cannot imagine doing anything but playing string quartets for the rest of my life."

Violinist Augustin Hadelich, a student in Juilliard's Artist Diploma program and recent winner of the Indianapolis International Violin Competition, says of his experience being coached by the quartet: "Each J.S.Q. member had a completely unique way of passing on their musical and technical knowledge, and it changed my whole approach to quartet playing and to playing the violin in general."

The creation of the Juilliard String Quartet as a resident performance and teaching ensemble at Juilliard stands as an enduring legacy of former Juilliard president William Schuman and violinist Robert Mann, who continues to serve as a distinguished member of the School's faculty. Exerting a profound influence on chamber music performance and pedagogy worldwide, the J.S.Q. has brought enormous honor to its namesake institution. May they remain together to celebrate a centennial, in the manner of the School whose name they bear! □

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*Lisa Robinson is senior writer for special projects and proposals in the Office of Development and Public Affairs.*

**Juilliard String Quartet: Two All-Bartok Programs**  
**Alice Tully Hall**  
**Wed., November 8, 8 p.m.**  
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**Free tickets available in the Juilliard Box Office.**

my very first performance with the J.S.Q. at the 92nd Street Y.M.H.A. in 1969, the world premiere of the third Elliott Carter Quartet in 1973 at Juilliard, the Beethoven cycle in Carnegie Hall in the mid-1980s, the premiere of the fourth Donald Martino Quartet at the Library of Congress in 1985, and the world pre-



# Making New Fans for Dance

By POSY KNIGHT

JUILLIARD'S Evening Division is making an important contribution to both the dance community and to the general public by offering its first course on dance education this semester. Titled "The Artistry of Dance: Watching Dance With Understanding and Joy," the class is led by dancer and choreographer Henning Rubsam (B.F.A. '91, *dance*), founder and director of the company Sensedance, and is providing its participants with a greater understanding of the history and vocabulary needed to better appreciate the wide offering of dance performances one can see here in New York. I also graduated from the Dance Division and currently perform with Pascal Rioult Dance Theater, and I am excited to join the class as Henning's teaching assistant. As colleagues in the modern dance world, as well as fellow alumni, we both agree that this class is the perfect opportunity to develop people's passion for and understanding of dance.

**People know about literature, theater, music, but dance as an art form has been forgotten.**

The 31 members of the class are encouraged to see (and then share their impressions of) dance performances throughout the semester. But another way Henning is spreading the "gospel of dance" is by inviting dancers as guest speakers to share their knowledge and experience with the class. A lecture on Romanticism at the end of September was led by guest speaker and *prima ballerina assoluta* Eva Evdokimova, whose career has included artistic triumphs on many of the great stages of the world. Her first professional breakthrough was with the Royal Danish Ballet, as one of the first foreigners ever invited to join the company, and she passionately shared with us the insights she gained working with a company whose artistic history and even technique (that of 19th-century choreographer August Bournonville) had remained more purely Romantic than any other dance company in the world in her time. She danced many Romantic ballets throughout her career, and we focused on Bournonville's 1836 *La Sylphide*, one of the few works to survive with its original choreography and history intact. Ms. Evdokimova pointed out the trademarks of the Romantic era, using a video of the ballt—the use of gestures and mime, the integration of folk dancing to contrast with the ballet choreography, and the use of costumes and scenery to support the production and story. She pointed out that expression was more important than virtuosity at that time,

and that the dancers' schooling reflected those beliefs. The class stayed an extra half hour so that Ms. Evdokimova could share a few more stories about her experiences as a dancer and now, as a teacher.

The following week, Henning had class members take off their shoes and experience a few ballet exercises at the barre, and then we walked through some of the vocabulary found in modern dance. The differences between a curve and a contraction were debated, the concepts behind techniques discussed. Henning shared exercises from his own warm-up routine, a series based on modern dance pioneer Hanya Holm's use of under-curves and over-curves. The class followed along closely, appreciating the difficulties of even the simplest moves. Henning wants to teach people how to know what to look for in a dance performance. "People don't feel confident to enjoy dance without reservation, just because they don't have a background in it. Dance isn't a part of any curriculum in regular schooling," he points

out. "People know about literature, theater, music, but dance as an art form has been forgotten." He adds, "Dance is about sensitizing, being aware of one's body, and being able to share that awareness with another person. In the end, dance is about communication."

Soon the class will be familiarized with all the eras in dance's past, they will have been exposed to new ways of thinking about dance, and the time will be perfect to introduce the works of contemporary choreographers who are creating today. The class will continue to meet the dancers and choreographers who are guarding dance's legacy—many of whom are or were connected to Juilliard. These artists are interested in helping new audiences understand and appreciate their works better, and by engaging in dialogue, they will also be obtaining helpful feedback. Most importantly, a new generation of dance enthusiasts will be created from a general public that seems to look upon the diverse and abstract world of contemporary dance as a foreign language rather than as something with relevance to their own lives. The ranks of those supporting all types of dance might increase as more people discover their own intimate connections with this wonderful art form. Everyone will benefit from this new kind of educational interaction. □

*Posy Knight (B.F.A. '02, dance) is a member of the Pascal Rioult Dance Theater.*

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

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

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



Lane Pederson

## KRONOS: SIGNATURE WORKS For String Quartets

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

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

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



Lane Pederson

## EMERSON STRING QUARTET WORKSHOP: BEETHOVEN QUARTETS | For String Quartets

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

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

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



Andrew Eccles

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

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 The Weill Music Institute  
at Carnegie Hall

**CARNEGIE HALL**



FOCUS

by Greta Berman

ON ART

War as a Fashion Statement

THE title “Love and War: The Weaponized Woman” is certainly intriguing. It is the name of the current exhibition at the Museum of the Fashion Institute of Technology. To find out more, I spent a recent afternoon both looking at the exhibition and speaking to Valerie Steele, the show’s curator. Steele—who at one time taught here in the Liberal Arts Department at Juilliard—has since become a world-renowned fashion historian, with 17 books to her credit.

Steele holds a doctorate in cultural and intellectual history from Yale and is well-known for her fascinating and often provocative exhibitions. This one is no exception. Here she considers the influence of war as a metaphor—a “style thing,” she said. Her intention was not to focus on military outfits and camouflage, but rather, the polarity between armor, which she characterizes as a “hard exoskeleton,” and underwear, which serves more as a “soft, intimate second skin.”

Her point of departure, Joan of Arc, is as unlikely a fashion icon as you could find. But many renowned actresses have worn armor for precisely this role. In one gallery is displayed a poster of the “divine” Sarah Bernhardt playing the part of the 15th-century teenage martyr. For the show, Steele sought out major designers, such as Miuccia Prada, who have demonstrated their weariness with passive women, instead emphasizing a show of strength.

The exhibition takes place in two rooms. The introductory gallery establishes the theme of the exhibition, displaying both actual armor and lingerie. We then enter a very large room filled with mannequins. Most are female, but none have hair, and many are headless dressmaker models. (This cannot help but evoke new insights about the word “mannequin” itself, which comes from the Dutch word “*manneken*,” literally meaning “little man.”)

An undercurrent of the exhibition, Steele explained, is a dialogue about what is feminine and what is masculine. Some of the most eroticized fashion images involve metal chains or cyborg fashions. These invite questions not only about what is feminine, but what is human. The mechanized-robot look of clothing by Thierry Mugler, Issey Miyake, and others emphasizes the mechanics of the body. The fashion of the hard body, along with body-building fads, presents the body itself as a kind of armor, tacitly admitting that the

body is a machine. The current exhibition also raises interesting questions about vulnerability. While the outfits are the opposite of 19th-century, baby-doll stuff, they are still very seductive in a fierce way—the opposite of passive, sweet femininity.

Steele was amazed to find the theme of “her show” in Paris couture presentations she attended last year, where she saw many articles of armor-like clothing. Told it would be impossible to obtain these outfits, she persisted, and things arrived from Paris the night before the show opened. Magically, everything came together.

books. Steele worked for a year at the Smithsonian Institution in the costume collection before moving to New York, where she started teaching fashion history at F.I.T. as an adjunct. It paid very little. She told me she was “unemployable at regular universities because the history of fashion was so despised by the guys in tweed coats in history departments.” After working as an adjunct at F.I.T. for 11 years—as well as at Juilliard, N.Y.U., Cornell, and Columbia—she was hired by the museum in 1996. In 1997 she became chief curator, and eventually the museum’s director.

Although she no longer teaches, she continues to lecture widely. As director, she is in charge of the artistic and intellectual course of the museum, which is part of F.I.T. and of the State University of New York (and one of only a handful of fashion museums in the world).

Steele spent a year and a half working on this exhibition, and also helped create a fashion-history gallery to showcase the museum’s permanent collection of 80,000 objects. A comprehensive show currently on view in that gallery will close on November 10, when a new one opens. Steele describes the role of her museum as that of being “directional,” or cutting-edge in history of fashion. As a museum

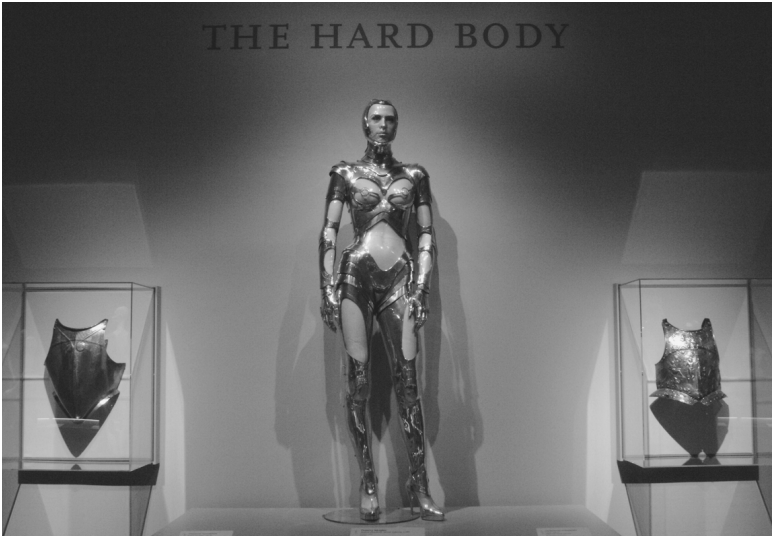
for a school of fashion, it stresses contemporary aspects. Indeed, Steele compares it to a contemporary art museum. “You have to make an educated guess about which collections and which designers will stand the test of time.” Like a painting curator, she must use her eyes and her knowledge. But

fashion, she says, is both part of history and has its own history. She is just now selecting the clothes to go into the new show in the history gallery, which will be titled “She’s Like a Rainbow.”

Note that “Love and War: The Weaponized Woman” (on view through December 16) is down one flight from the ground floor, where the history gallery is located. The Museum at the Fashion Institute of Technology is on Seventh Avenue at 27th Street. Hours are Tuesday through Friday, noon-8 p.m., and Saturday, 10 a.m.-5 p.m.



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



Clockwise from top left: Robot couture by Thierry Mugler (center), with Renaissance breastplates from the Higgins Armory Museum. Armor ensemble by John Galiano for Christian Dior haute couture (center), with wedding dress by Olivier Theyskens for Rochas (left) and camouflage ballgown by Jean Paul Gaultier haute couture (right). “White Stealth Look #1” by Boudicca, 2006. Red sequined Joan of Arc dress by Alexander McQueen.



The credit for the brilliant effects of this show goes almost entirely to Steele, who is now director and chief curator of the Museum at F.I.T. She has always loved fashion, but she told me that it wasn’t until her first term in graduate school at Yale that a “light went on” for her, and she decided to pursue her ardor for the history of fashion. She had gone to Yale to study modern European cultural and intellectual history, but one day a classmate gave a talk on two interpretations of the Victorian corset—was it oppressive to women or not? At that point she realized studying the history of fashion was perfectly legitimate, although her professors thought it a “pretty stupid idea.” But she maintained that it was simply because it hadn’t been done before, and she turned all her classes into working on the subject. She went on to write her doctoral dissertation on erotic aspects of Victorian fashion, which became the first of her numerous

Photos by Irving Solero/Jennifer Park, courtesy The Museum at F.I.T.



ALUMNI NEWS

DANCE

2000s

**Kyra Green** (BFA '06) was one of the three winners of Hubbard Street 2's National Choreographic Competition.

**Bennyroyce Royon** (BFA '06) is performing in the new production of *Madama Butterfly* at the Metropolitan Opera. He will also appear there in the premiere of *The First Emperor*.

**Harumi Terayama** (BFA '06) toured in October with the Nai-Ni Chen Dance Company to Lublin, Poland, and eight cities in Mexico: Tamaulipas, Neuvo, Tampico, Victoria, Metamoros, Mante, Mier, and Rio Bravo.

**Joseph Simeone** (BFA '04) and **Zulema Quintans** (BFA '04) will perform **Robert Battle's** (BFA '94) *Strange Humors* in November as part of the Harvard Ballet Company's performance series American Grace, presenting works by some of the quintessential choreographers of the 20th century. Simeone aided the production's student directors in securing the rights to perform works by works by Merce Cunningham, Martha Graham, Bob Fosse, Mark Morris, and Twyla Tharp. The evening will feature live music performed by a 30-piece Harvard student orchestra and will be presented for a total of seven performances at Harvard's Loeb Theater. Simeone dances with Merce Cunningham, and Quintans is pursuing a joint degree from the Kennedy School of Government and Harvard Business School.

**Jennifer Howard** (BFA '03) performed in choreographer Sarah Michelson's debut at the Harvey Theater at the Brooklyn Academy of Music in October and was featured in a September 10 *New York Times* Sunday *Arts & Leisure* article about the performance. Formerly a dancer with Tharp!, Howard has been working with Michelson since 2002.

**Laura Halm** (BFA '02) has moved to Hubbard Street Dance Company from Hubbard Street 2.

**Hope Miller** (BFA '01) currently dances freelance in Amsterdam and teaches Gyrokinesis.

**Robin Mathes** (BFA '01) is a demi-soloiste with Les Grands Ballets Canadiens. In the past year she has performed soloist roles in works by Matts Ek, Ohad Naharin, and Jiri Kylian.

Since 2004, **Clifford Williams** ('01) has been a member of Complexions Contemporary Ballet, where he is assistant to the choreographer, Dwight Rhoden. In October, Williams danced in the first performance by an American company of *Dancing on the Front Porch of Heaven*, a sextet by Ulysses Dove.

**James Sofranko** (BFA '00) and **Matthew Stewart** (BFA '03) performed at Lincoln Center Festival 2006 with the San Francisco Ballet. **Benjamin Stewart** (BFA '03) is a member of the company.

**1990s**

**Adam Houglan** (BFA '99), guest choreographer of Cordova's Ballet Memphis, was recently chosen to receive a Princess Grace Foundation Fellowship Award. Houglan will be working with Ballet Memphis on its March show.

*Alumni News is compiled by Jennifer Fuschetti, Kelly Hogan, and Joe Kraemer, and edited by Ms. Fuschetti. Submit recent news by e-mail to: journal@juilliard.edu with "alumni news" in the subject beading. 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.*

The August 2006 issue of *Dance Magazine* featured **Amber (Merkens) Darragh** (BFA '99) and **Bradon McDonald** (BFA '97) in the article, "Debut: Following in Mark Morris' Footsteps." Morris revived his 1989 staging of Purcell's opera *Dido and Aeneas* for his company's 25th anniversary season at BAM last March and cast Darragh as Dido, the tragic queen of Carthage and McDonald as the Sorceress, both originally his own dual roles. The Mark Morris Dance Group performed the world premiere of his *Mozart Dances* in August at the Lincoln Center Festival 2006 at the New York State Theater. Other company members include **Charlton Boyd** (DIP '86), **Elisa Clark** (BFA '01), **Lorena Egan** (BFA '98), **John Heginbotham** (BFA '93), and **Laurel Lynch** (BFA '03).

Recently, **Lillian Rose Bitkoff** (BFA '98) premiered two ballets she choreographed for Festival Ballet Theater at the Barclay in Irvine, Calif. She also performed in New York City with Netherlands Dance Theater's Andrea Schermoly at El Capital, in Collage Dance Theater's production of *Laundromatinee*, and with Raiford Rogers. Lillian married Grant Anthony Barbeito on June 10 in Kauai, Hawaii.

**Samuel Lee Roberts** ('98) was profiled by *Dance Magazine* in May in the feature, "On the Rise, Samuel Lee Roberts," by Valerie Gladstone.

**Raymell Jamison** (BFA '97) presented three choreographic works at Aaron Davis Hall in May, taught ballet at the Ailey School during the summer, and has been working as assistant to the director, **Krystal Hall-Glass** ('80), at Harlem School of the Arts and as teaching artist/program coordinator for Harlem Children's Zone. He will teach ballet at the New School University beginning in January 2007.

**Robert Battle's** (BFA '94) company, Battleworks, presented *Takademe* in October at the White Wave Rising series in D.U.M.B.O.

**Mara Kurotschka** (BFA '92) has been the choreographer for the world premiere of Peter Esterhazy's play, *Rubens und das nichteuklidische Weib*, which opened in September at Germany's major theater festival, RUHRtriennale. The performance was accompanied by the chamber orchestra Musica Antiqua.

**1980s**

**Duane Cyrus** (BFA '88) and the Cyrus Art Production Dance and Theater Company will present an evening of dance to celebrate its North Carolina premiere at the U.N.C.-Greensboro Dance Theater on November 3 and 4. Special invited guests from the Martha Graham Dance Company, American Ballet Theatre, and Dance Theater of Harlem will perform the classical ballet pas de deux *Le Corsaire* and Martha Graham's *Lamentation*. Works by Duane Cyrus will include *The Mask That Grins and Lies*, a solo performance work danced by Cyrus that explores representation through the use of masks; and two works performed by advanced U.N.C.-Greensboro dance students featuring the music of Glen Velez and James Browne.


**1970s**

**Ohad Naharin** ('77) returned to the Lincoln Center Festival 2006 in July for the U.S. premiere of his *Telephaza*, performed by the Batsheva Dance Company and the Batsheva Ensemble. Naharin has been artistic director of the company since 1990.

**Andrea Miller** (BFA '04) and **Bobbi Smith** ('05) performed with the ensemble.

**Deborah Weaver** ('71), former choreographic assistant to Alvin Ailey and soloist at Teatro Alla Scala Milano, has returned to Dallas Black Dance Theater for a second season as ballet mistress for D.B.D.T. II and as a teacher for the D.B.D. Academy, as the multi-ethnic group celebrates its 30th-

Alumni Q&A: A Chat With  
**DOROTHEA KELLEY**



*Dorothea Kelley ('31, composition) is the artistic director of the Dallas Chamber Music Society, which she helped to create 51 years ago—and even at age 100, retirement does not seem to be in her plans. She still takes the lead in picking ensembles and does not miss a concert. Kelley's career has included two and a half decades as a violist with the Dallas Symphony Orchestra, and she played in the Chautauqua Symphony Orchestra until age 87.*

**What do you remember from your Juilliard days?**

I had the unique privilege of attending Juilliard between 1929-31. I say unique because I began my studies in 1929 at the Vanderbuilt Mansion at 29 East 52nd Street. I remember that, even though tuition was free, the staff had to practically strap down everything valuable in the building because all of the students were completely penniless. I felt so fortunate because I had my own viola, and my parents were able to help me financially.

We came back to school in 1930 to the beautiful new building uptown on Claremont Avenue; it was very nice. What I remember most was that we had room for the orchestra, and that meant I was able to play. Even though I was a composition major, I played the viola—and the orchestra always needed one!

**How have chamber music audiences changed over the years, and how have you been so successful attracting audiences to your concerts?**

I am not completely sure, but my general feeling is that audiences are more aware of what they are listening to. I have been extremely fortunate with audiences over my many years in music, first in my years in Buffalo and now in Dallas. We have had great success in attracting middle to younger age audiences. They have become accustomed to going to concerts, and now would not miss our chamber music series. I believe I have had success attracting audiences to concerts by loving chamber music—that's all, really. Another thing I always do is make sure to have excellent program notes.

**You were required to retire from the Dallas Symphony in 1978 at age 72, when a new president decreed that no one older than 65 could stay in the orchestra. How has the general attitude toward older working musicians changed?**

Now the attitude has become much more lenient, and I feel that the more experience, the better! The only reason I do not play now is because I do not have my viola any more. Rest assured, if I did, I would be practicing everyday to keep my fingers in shape. For the time being, I am working out my fingers on the table.

—Interview conducted by Heidi Torvik

anniversary season.

**1960s**

**Gerri Houlihan** ('64) was featured in the August 2006 *Dance Magazine* article "My Favorite Teacher." Houlihan speaks about studying with Antony Tudor at Juilliard. In the May 2006 Lifetime Learners supplement to *Dance Magazine*, Lea Marshall profiled her in "Gerri Houlihan: From Teacher to Student and Back Again," about her completing her B.F.A. in dance and choreography at Virginia Commonwealth University while teaching there as guest artist-in-residence.

**DRAMA**

**2000s**

**Kara Corthron's** (Playwrights '06) short play *Cave Krewe* opened at Manhattan Theater Source in October. The production featured **Keith Chappelle** (Group 34).

**Sam Gold** (Directing '06) recently directed an Off-Off-Broadway production of a new play by Rogelio Martinez called *Fizz*. The production featured **Matt D'Amico** (Group 31) and **Mary Rasmussen** (Group 35).

**Michael Arden** (Group 34) is currently starring on Broadway in *The Times They Are A-Changin'*, a musical set to the songs of Bob Dylan with choreography by Twyla Tharp.

**Serena Reeder** (Group 34) recently joined the cast of the new Rob Reiner fea-

ture film *The Bucket List*, starring Jack Nicholson and Morgan Freeman.

This month, **Jeff Biehl** (Group 32) is playing Satan in Les Freres Corbusier's interactive theatrical performance piece *Hell House* at St. Ann's Warehouse in Brooklyn.

**Dawn-Lyen Gardner** (Group 32) is currently appearing in Constance Congdon's new play *No Mercy*, directed by Larry Biederman, at the 24th Street Theater in Los Angeles.

**Michael Urie** (Group 32) is appearing this fall as a series regular on the new ABC sitcom *Ugly Betty*.

**Glenn Howerton** (Group 29), whose show *It's Always Sunny in Philadelphia* has returned for a second season on FX, can be seen now in the Lionsgate feature film *Crank*, written and directed by Mark Neveldine.

**1990s**

**Lynn Collins** (Group 28) can be seen opposite Giovanni Ribisi in the Thousand Words independent film *The Dog Problem*, written and directed by Scott Caan.

**Elizabeth Reaser** (Group 28) is in the independent film *Puccini for Beginners*, written and directed by Maria Maggenti and recently screened at Washington's Gay and Lesbian Film Festival.

**David Denman** (Group 26) will return for a third season on NBC's *The Office*, which received the 2006 Emmy Award for outstanding comedy series.

**Joanna Settle** (Directing '97) recently



# ALUMNI NEWS

directed the Washington premiere of Heather Raffo’s play *Nine Parts of Desire*.

**Michael Tisdale** (Group 25) appeared in an episode of the NBC drama *Law & Order* in October.

**Megan Dodds** (Group 24) is appearing Off-Broadway in *My Name Is Rachel Corrie*, a new play compiled by Alan Rickman and Katharine Viner, which premiered in London last year.

**Michael Hayden** (Group 21) is currently starring in London in the West End revival of the Kander and Ebb musical *Cabaret*, directed by Rufus Norris.

**Douglas Harmsen** (Group 20) recently played Mozart in Peter Shaffer’s play *Amadeus*, directed by Kent Thompson, at the Denver Center Theater Company. In January, Harmsen will perform with the company in a production of Martin McDonagh’s play *The Pillowman*, directed by Anthony Powell.

**1980s**

**Jane Adams** (Group 18) appears in the New Line Cinema film *Little Children*, directed by Todd Field, recently screened at the Telluride Film Festival.

**Kathleen McNenny** (Group 17) and **John Livingston Rolle** (Group 30) appeared together last month in Shakespeare’s *Richard III*, directed by Vivienne Benesch, at the Shakespeare Theater of New Jersey.

**Michael Wincott** (Group 15) appears opposite Liam Neeson and Anjelica Huston in the Samuel Goldwyn Film *Seraphim Falls*, directed by David Von Ancken. The film premiered in September at the Toronto Film Festival.

**Wendell Pierce** (Group 14) starred with Laurence Fishburne and Angela Bassett in a revival of August Wilson’s play *Fences*, directed by Sheldon Epps, at the Pasadena Playhouse last month. Pierce can also be seen as a recurring character on the HBO series *The Wire*.

**Kevin Spacey** (Group 12) is appearing now in a new production of Eugene O’Neill’s *A Moon for the Misbegotten*, directed by Howard Davies, at the Old Vic Theatre in London.

**1970s**

**Thomas G. Waites** (Group 7) appeared last month in Arthur Miller’s play *The Archbishop’s Ceiling*, directed by **Gregory Mosher** (Group 4), at the Westport (Conn.) Country Playhouse.

**Frances Conroy** (Group 6) can be seen in the Breakout Pictures independent film *Ira & Abby*, directed by Robert Cary and recently screened at the Los Angeles Film Festival.

**Robin Williams** (Group 6) received a career achievement award at *Variety*’s 2006 Hollywood Awards in October. Williams’s feature film, *Man of the Year*, also starring **Laura Linney** (Group 19) and directed by Barry Levinson, opened last month, and Williams can be heard as the tap-dancing penguin in *Happy Feet*, an animated feature film directed by George Miller.

**Christine Baranski** (Group 3) is currently appearing in the world premiere of the Paul Rudnick play *Regrets Only*, directed by Christopher Ashley, at Manhattan Theater Club.

**David Ogden Stiers** (Group 1) can be heard in the animated, direct-to-video Buena Vista film *Leroy and Stitch*.

## MUSIC

**2000s**

**Reena Esmail** (BM ’05, *composition*) was appointed to the faculty of Manhattan School of Music, teaching theory and ear training in the pre-college division.

The Clavier Trio, including **Jesús Castro-Balbi** (DMA ’04, *cello*), **David Korevaar** (BM ’82, MM ’83, *piano*), and violinist Arkady

Fomin, gave a concert, “Mozart on My Mind,” in Weill Recital Hall at Carnegie Hall in October, featuring works by Copland, Mozart, Arvo Pärt, and Brahms.

**Su Jeon** (BM ’02, MM ’04, *piano*) won fourth place at the 2006 International Stepping Stone Competition held in Rimouski, Quebec. She also won the special prize for the best performance of a Canadian work.

In October, the quartet counter)induction—cellist **Sumire Kudo** (AD ’03), clarinetist **Benjamin Fingland** (BM ’97, MM ’99), pianist **Blair McMillen** (MM ’95), and violist **Jessica Meyer** (BM ’96, MM ’98, *violin*)—was joined by guest violinist **Miranda Cuckson** (BM ’94, MM ’01, DMA ’06) at a performance at the Tenri Cultural Institute of New York. **Cornelius Dufallo** (BM ’95, MM ’97, DMA ’02, *violin*) serves as artistic advisor to the Elastic Arts Room, which presented the performance, titled “Bigmouths,” to explore the nature of improvisation and aleatoric music-making. **Eric Nowlin** (BM ’02, MM ’04, *viola*) directs the Elastic Arts Ensemble, and **Michael Spassov** (BM ’02, MM ’04, *composition*) directs the Elastic Arts Composers Collective.

**Gary L. Gatzke** (BM ’02, MM ’04, *double bass*) has been appointed principal double bass of the Traverse Symphony Orchestra in Traverse City, Mich.

**1990s**

The Damocles Trio, including pianist **Adam Kent** (DMA ’99), violinist **Airi Yoshioka** (MM ’95, DMA ’02), and cellist **Sibylle Johnner** (DMA ’99), performed works by Heitor Villa-Lobos and Oscar Lorenzo Fernández at the Elebash Recital Hall at the CUNY Graduate Center in October.

**Justine Fang Chen** (BM ’98, MM ’00, *violin*; DMA ’05, *composition*) performed as the violinist in the world premiere of Gerald Busby’s *Rachmaninoff’s Third* in September at the Greenville Community Church in Scarsdale, N.Y., where her piece, *New York Scene*, was also premiered.

**John Mackey**’s (MM ’97, *composition*) *Redline Tango* was performed by the Bergen Philharmonic Orchestra of Norway, conducted by Andrew Litton, in October. Mackey’s transcription of *Redline Tango* for symphonic winds was performed 56 times worldwide this year, including performances at Carnegie Hall and Tanglewood, and was recorded and released on the Naxos label.

**Olivier Anthony Theurillat** (Professional Studies ’96, *trumpet*) is currently principal trumpet of the Berne Symphony Orchestra in Switzerland and a professor of trumpet in the professional department of the Conservatoires of Lausanne and Neuchatel. He is also the artistic director of the ensemble Lausanne Brass.

**Caren Levine** (MM ’94, *collaborative piano*) conducted a performance of Mozart’s *Idomeneo* at the Marlboro Music Festival in July. This season, she will be assistant conductor for Rossini’s *Barbiere di Siviglia* and Strauss’s *Agyptische Helena* at the Metropolitan Opera.

**Anthony Aibel**’s (BM ’89, *composition*; MM ’92, *conducting*) *Area 31*, recorded on the Chesky Records label, received a 2006 Grammy Award nomination. The disc, which includes a number of world premieres, was also listed in *Fanfare* magazine’s top five recordings of the year.

**1980s**

The American String Quartet—violinists **Peter Winograd** (BM ’87, MM ’87) and **Laurie Carney** (BM ’76, MM ’77), violist **Daniel Avshalomov** (BM ’75, MM ’76), and cellist Wolfram Koessel—performed works by Haydn, Shostakovich, and Beethoven in October at the Manhattan School of Music. At a concert there in January, the quartet will feature Juilliard faculty member **Robert Mann** (?) as a guest violinist.

SPOTLIGHT ON  
MARGARET STEELE

### The Musician Magician

SHE can make flowers bloom out of nowhere and solid rings magically link and unlink before your eyes—but Margaret Steele’s greatest trick may be reinventing herself. For 15 years, Steele (B.M. ’76, M.M. ’77, *oboe*) has pursued a career as a professional magician who now performs more than 100 shows a year, enchanting audiences young and old at libraries, schools, birthday parties, and conventions.

Steele discovered magic through what she calls a “meant-to-be accident” at the lowest point in her life. In the midst of a divorce and dependent on house-sitting for a place to live, she also lost the orchestra job around which she had pieced together a “patchwork quilt” of freelancing and temping. Seeking distraction from her troubles one night, she walked into a club in upstate New York and was galvanized by a magician’s performance. Her childhood fascination with magic was re-kindled, and she scurried to take lessons.

She had a built-in venue right away, performing children’s concerts with a woodwind quintet. Her colleagues were “fine musicians, but they didn’t relate to children very well,” she recalls. “They would get up and talk about their instruments, and then sit down to play amidst total chaos—it was a squirmfest!” But when Steele would make her oboe squawk as if it wouldn’t play, then pull an egg or paper streamers out of the bell, the kids were riveted.

With the lofty goal of combining music education with magic, she designed programs for the Hudson Valley Philharmonic, New Jersey Symphony, and Queens Symphony. The pay was low, the scheduling complicated, and the space constrained (“with cello bows in my butt,” she laughs), yet Steele soldiered on—until she had lunch one day with Peter Schickele, who looked over one of her scripts and didn’t much like it. “I said the kids really needed to know about the music, and he said he didn’t think so, as long as they *heard* it. That was a turning point for me; I realized I could use all this wonderful music in a solo magic show.”

Plunging deeper into the “wild and wacky world of magic,” Steele found all kinds of characters—but few

women, except as scantily costumed assistants. “I thought, wow, this is a great opportunity ... and then I discovered that magic conventions and clubs were as much about male bonding as they were about magic,” she says. While fortune tellers are usually women, she says, “in our society it’s perceived as a masculine thing to stand up and display one’s magic powers.”

As Steele’s magic has evolved, it’s become even more character-based. “It’s so much about performing,” she explains. “Audiences need to remember *you*—not your tricks.” Her newest project revolves around the portrayal of the legendary vaudeville-era magician Adelaide Hermann, known as the Queen of Magic. Adelaide was the wife and assistant of Alexander Herrmann, the 19th century’s greatest magician. Less than a month after his sudden death of a heart attack in 1896, Adelaide made her own debut at 43 as a magic star and continued her husband’s company, performing as a major headliner until well into her 70s. “She’s a great role model for all performers,” Steele says.

Steele has never stopped playing the oboe, and still subs regularly in Broadway shows. “It’s a really good fit for me. I love the theater, and I’ve had such a seat-of-the-pants life for so long that I can walk into the pit with no rehearsal, under a conductor I’ve never seen before, and just do it. I’m using all my skills—a lot of times the music is not easy. And I always run into old Juilliard pals.”

Autonomy is the greatest advantage of her life, but there are disadvantages as well. Years of loading up her car with all her gear, traveling to and setting up shows, then dismantling and reloading everything have begun to take their toll—as she discovered two years ago when she injured her back while doing 12 shows in four places in four days. What really helped her was acupuncture—which she is now studying in a three-year program at the Swedish Institute, with the goal of establishing a new career as a licensed acupuncturist when the physical demands of performing become too great. She also hopes to record and market an album of original songs from her kids’ shows. Steele has—if you’ll pardon the pun—plenty up her sleeve.

—Jane Rubinsky



Photo by Peter Sharp; Sharp Images

Margaret Steele



Cellist **Joshua Gordon** (BM '86, MM '87) can be heard as a member of the Lydian String Quartet on its new Centaur Records disc of the four string quartets by late faculty member Vincent Persichetti. The recording was funded in part through a grant from the Aaron Copland Fund for Music Recording Program.

**Victor Kioulaphides's** (MM '86, *double bass*) Sonata for Viola and Piano was premiered by violist Tania Maxwell-Clements and pianist **Brandt Fredriksen** (MM '87) on the concert series of the neoPhonia New Music Ensemble at the School of Music of Georgia State University in Atlanta in October.

**Tim Goplerud** (MM '84, *double bass*) received an honorable mention in the solo division of the 2006 International Society of Bassists/David Walter Composition Competition for his piece *Three Moods for Unaccompanied String Bass*. The biennial competition honors the memory of David Walter, double bass professor at Juilliard from 1969-2002.

**John Salmon** (MM '83, *piano*), professor of piano at U.N.C. Greensboro School of Music and recipient of the 2006 Brubeck Institute Award for distinguished achievement, released his third CD of piano compositions by Dave Brubeck, *John Salmon Plays Dave Brubeck Nocturnes*, on Naxos in August.

**Lisa Bergman** (MM '82, *piano*) released a solo CD featuring the piano works of composer Ken Benshoof, *24 Preludes and Patti's Parlour Pieces*, available on the Albany Label. She has been appointed executive director of the Icicle Creek Music Center in north-central Washington State. Bergman also serves as artistic director of the Methow Valley Chamber Music Festival and the Mostly Nordic Chamber Series in Seattle.

**Robert McDuffie** (DIP '81, *violin*) will begin a new conservatory for string players in 2007 at the Robert McDuffie Center for Strings at Mercer University in Macon, Ga.

From July to December, **Nadja Salerno-Sonnenberg** (DIP '80, Professional Studies '82, *violin*) is performing works by Mendelssohn with the Bravo! Vail Valley Music Festival and Interlochen; Tchaikovsky

with the Virginia Symphony, Waterloo Cedar Falls (Iowa) Symphony, the Edison Symphony in New Brunswick, N.J., the Huntsville (Ala.) Symphony, and the Naples Philharmonic; Bach and Clarice Assad with the Philadelphia Orchestra; and Barber with the Pacific Symphony in Orange County, Calif.

**1970s**  
**Kenneth Frazelle's** (BM '78, *composition*) *Winter Traces* was premiered at the Ravinia Festival in September. The work was part of the festival's commissioned *New Scenes From Childhood*. Frazelle's *The Swans at Pungo Lake* also received its first performances by the North Carolina Symphony in September, and the work was spotlighted on National Public Radio's *All Things Considered*.

Pianist **Michael Lewin** (BM '77, MM '78) performed *Rhapsody in Blue* in July with the Youth Orchestra of the Americas in Italy with Carlos Prieto. This fall he will perform the Mozart D-Minor Concerto with the Melrose (Mass.) Symphony, the Chopin F-Minor Concerto with the Midcoast Symphony of Maine, the Martinu *Concerto da Camera* with the Boston Conservatory Orchestra under Bruce Hangen, and *Rhapsody in Blue* with the Miami Symphony under Eduardo Marturet. He is currently recording the four Bolcom Violin Sonatas with violinist Irina Muresanu under the auspices of a Copland Foundation recording grant.

**Fernando Rivas** (BM '77, *composition*) signed on with Disney and Nelvana to underscore the new children's television series *Handy Manny*, which debuted in September on the Disney Channel. He has also signed on to score the documentary *South Carolina Air National Guard* for S.C. educational television and is currently working on an orchestral piece, *Charleston Landscapes*, which will be premiered by the Charleston Symphony Orchestra.

**Michael Shapiro's** (MM '75, *composition*) Piano Quintet was premiered by the Locrian Chamber Players at Riverside Church in August. On December 7 the Artemis Chamber Ensemble is presenting an all-Shapiro retrospective of his cham-

ber works at the Castle at Manhattanville College in Purchase, N.Y. In March 2007, soprano **Leena Chopra** (BM '03, MM '05, *voice*) will perform his *Dublin Songs* at the Church of St. Mary the Virgin in Chappaqua, N.Y. Shapiro continues as music director and conductor of the Chappaqua Orchestra, whose season will feature the works of Samuel Barber and faculty member John Corigliano as well as faculty member Robert Sherman in honor of his 75th birthday.

**David Tobey** (BM '75, *violin*), artist, violinist, and teacher, will be showing his paintings and welded steel sculptures in a benefit exhibition this month for the National Scholastic Chess Foundation. Tobey also donated his painting *Bishop Takes Rook* to be auctioned.

Violinist **Kikuei Ikeda** ('73) and violist **Kazuhide Isomura** (DIP '71) will play three concerts of works by Robert Schumann this season at the 92nd Street Y with the Tokyo String Quartet to mark the 150th anniversary of the composer's death.

The Ensemble Bel-Etre, including pianist **Madeleine Forte** (BM '70, MS '71), violinist Pedro Pinyol and cellist Mariusz Skula, is scheduled to perform duo and trio programs at Yale University and other Connecticut institutions this season.

**1960s**  
Cellist **Paul Tobias** (BM '67) played with pianist Cullan Bryant in a free concert at Mannes Concert Hall in October which included *Elegy* from faculty member **Behzad Ranjbaran's** (MM '88, DMA '92, *composition*) Pulitzer Prize-nominated Cello Concerto.

The Zukerman ChamberPlayers, including **Pinchas Zukerman** (Prof. Studies '69, *violin*), **Ashan Pillai** ('95, *viola*), and **Amanda Forsyth** (BM '89, *cello*), will debut at the 92nd Street Y with three concerts in November, December, and March. **Ken Noda** (BM '82, *piano*) will perform works by Mozart with the group at the December 17 concert as a guest pianist.

**Solomon Mikowsky** (BS '61, MS '61, *piano*) was a jury member of the Maria

Canals International Piano Competition in Barcelona in May. During the summer, he conducted piano courses and master classes in Toledo, Spain; Paris; and Porec, Croatia, as well as summer festivals in the Canary Islands and throughout Spain, where nine of his Manhattan School of Music students performed a total of 24 piano recitals.

**Leonardo Balada's** (DIP '60, *composition*) works *A Little Night Music in Harlem*, *Caprichos Nos. 1 and 3*, Symphony No. 6, and *Voices No. 2* will all be premiered during the 2006-07 season. This season, Naxos Records is releasing the seventh CD of Balada's music. Balada has also been commissioned by the Berlin Radio Symphony Orchestra to compose Concerto for Three Cellos and Orchestra; by Teatro Real of Madrid to compose the opera *Faust-bal*; and by the Pennsylvania Symphony Chamber Orchestra to compose a work for solo contrabass and orchestra for the Pittsburgh Symphony Chamber Orchestra.

**1950s**  
Heldentenor **Kenneth Lane** ('51, *voice*) sang and gave commentary in a program of Frank Loesser's music, including familiar songs from Loesser's Broadway musicals, pop, and film scores, at the New Life Expo at the New Yorker Hotel in October.

**Ralph R. Rozier**, (MS '52, *organ*) was recently honored in Columbia, S.C., for 50 years as organist at the Washington St. United Methodist Church there. Columbia's mayor, Bob Coble, proclaimed Sunday, Sept. 10, 2006, as "Ralph Rozier Day."

**1940s**  
**Ned Rorem** (BS '46. MS '48, *composition*) wrote the music for *Our Town*, an opera based on the play by Thornton Wilder. The work premiered at the Indiana University Opera Theater in Bloomington in February and March and was later performed by the Lake George Opera Co., at the Aspen Music Festival, the University of North Carolina School for the Arts in Winston-Salem, Opera Boston, and Festival Opera in Walnut Creek, Calif. □

# FACULTY AND STUDENT NEWS

## FACULTY

Graduate studies and Evening Division faculty member **David Dubal** (DIP '61, *piano*) was awarded an honorary doctorate at the SUNY College at Oneonta's commencement ceremony last May. Last spring, he gave a three-part lecture series at the Metropolitan Museum and presented three lecture-recitals at the Philharmonic Center in Naples, Fla. He also gave master classes and a lecture on Liszt at the Shanghai Conservatory. In June, he curated and hosted a four-program piano series at New York's Instituto Cervantes, In the Gardens of Spain, that involved 43 pianists and was broadcast over WQXR (which continues to broadcast Dubal's *Reflections From the Keyboard* on Wednesday nights at 10). In July, he gave a lecture titled "What Makes a Masterpiece" at the Aspen Ideas Festival, hosted three concerts and gave a lecture and a master class at the International Keyboard Festival in New York, and gave a lecture on Mozart at the University of Scranton.

**Shirley Givens** (DIP '53, *violin*), a member of the Pre-College violin faculty, was presented the 2006 Presidential Scholar Teacher Recognition Award by Secretary of Education Margaret Spellings last June in the Andrew W. Mellon Auditorium and the Kennedy Center Concert Hall in Washington. As

Presidential Scholars, three of Givens's former Juilliard students, Joseph Lin (? '96), Eva Lopatin Dickerman (? '04), and Elizabeth Fayette (? '06) nominated her for the award.

Guitar faculty member **Sharon Ibsin** is featured in five songs, including a seven-minute piece entitled *Billy's Theme*, on the soundtrack composed by Howard Shore for Martin Scorsese's new film *The Departed*. Ibsin performs on both the song compilation CD, to be released by Warner Sunset/Warner Bros. in November, and the score soundtrack CD, to be released on December 5 by New Line Records.

**Itzhak Perlman** ('68, *violin*) will host 13 radio programs in 135 markets on XM Classics' Channel 110 from October 2006-November 2007, marking the 70th anniversary of the Israel Philharmonic Orchestra, directed by Zubin Mehta. The broadcasts will feature guests soloists and conductors, including Juilliard alumni Herbert Blomstedt ('53, *orchestral conducting*), Yoel Levi, and Pinchas Zukerman (Professional Studies '69, *violin*). Gil Shaham ('90, *violin*) and Yefim Bronfman ('81, *piano*) will be soloists with the Israel Philharmonic Orchestra at concerts in December 2006.

The Juilliard String Quartet (J.S.Q.), composed of faculty members violinists **Joel Smirnoff** (BM '75, MM '76) and **Ronald Copes**, violist **Samuel Rhodes**, and cellist **Joel Krosnick**, is celebrating its 60th anniversary season with a series of concerts

and the release of a Sony BMG Masterworks two-CD set of works by Shostakovich which also honors the composer's centennial. The J.S.Q., which played the first Bartok cycle in America at Tanglewood in 1948, will perform seven complete Bartok cycles at concerts throughout the U.S. and Japan. The quartet will also be releasing new and updated podcasts, featured on iTunes, and will be touring the U.S. performing Mozart's quartets K. 421, 428, and 465 in honor of his 250th birthday.

The Choir and Orchestra of St. Ignatius Loyola, directed by faculty member **Kent Title** (BM '85, *organ*; MM '88, *organ*; MM '88, *choral conducting*), opened its 18th Sacred Music in a Sacred Space season with a mix of Baroque, Classical, and 20th-Century American repertoire. The arias and duets of Carl Philipp Emanuel Bach's *Magnificat* will be sung by soprano Serena Benedetti, mezzo-soprano Sasha Cooke, tenor Oliver Mercer, and baritone Jesse Blumberg.

## STUDENTS

Piano student **Aaron Diehl** played in a quartet led by Wess "Warmdaddy" Anderson, with Kengo Nakamura on bass and E.J. Strickland on drums, that performed on the Jazz at Lincoln Center's series Sings Over Manhattan in October with vocalist Stephanie Jordan.

Violin student **Augustin Hadelich** won

the gold medal at the Seventh Quadrennial International Violin Competition of Indianapolis in September. Additional special prizes awarded to Hadelich include best performances of a Romantic concerto, Classical concerto, Beethoven sonata, violin sonata other than Beethoven, the commissioned work (Bright Sheng's *A Night at the Chinese Opera*), a Bach work, an encore piece, and a Paganini caprice.

**Elizabeth Meriwether's** (Playwrights '08) new play *The Mistakes Madeline Made* is currently running at Yale Repertory Theater. The production, directed by Mark Rucker, features Group 28 classmates **Patch Darragh** and **Michael Chernus**. Meriwether won the 2006 New York Newsday Oppenheimer Award as an emerging playwright in October.

**Zhou Tian**, a composition masters candidate and winner of the Minnesota Orchestra's Reading Sessions and Composer Institute, had his piece *The Palace of Nine Perfections* read by the Minnesota Orchestra under the direction of Osmo Vänskä. Zhou has also been appointed composer-in-residence of Music in the Loft in Chicago for its 2007-08 season, a residency that includes a commission for a new work for the Jupiter Quartet to premiere in November 2007 and performances of other recent works by the Fry Street Quartet and the Jupiter Trio. □



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).

November

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

PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

CHING-WEN HSIAO, PIANO  
Paul Hall, 8 PM

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

LIEDERABEND  
Paul Hall, 6 PM

YVES DHARAMRAJ, CELLO  
Paul Hall, 8 PM

**Friday, November 3**  
YOU YOU ZHANG, PIANO  
Paul Hall, 8 PM

**Monday, November 6**  
JUILLIARD JAZZ ENSEMBLES  
Jazz Emergent  
Paul Hall, 8 PM  
All tickets distributed; standby admission only.

**Tuesday, November 7**  
ISABELLE DEMERS, ORGAN  
Paul Hall, 8 PM

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

JUILLIARD 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 at the Juilliard Box Office.  
*See related article on Page 1.*

**Thursday, November 9**  
JENNIE JUNG, COLLABORATIVE PIANO  
Paul Hall, 8 PM

**Friday, November 10**  
EVAN SHINNERS, PIANO  
Paul Hall, 6 PM

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

ADAM NIELSEN, PIANO  
Paul Hall, 8 PM

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

SAEUNN THORSTEINSDOTTIR, CELLO  
Paul Hall, 8:30 PM

**Monday, November 13**  
ALEXEY GOROKHOLINSKIY, CLARINET  
Paul Hall, 6 PM

JUILLIARD ORCHESTRA  
George Manahan, conductor  
Anna Burden, cello soloist  
STRAVINSKY *Le chant du rossignol*  
PROKOFIEV *Sinfonia Concertante* for Cello and Orchestra in E Minor, Op. 125  
MUSSORGSKY/RAVEL *Pictures at an Exhibition*  
Alice Tully Hall, 8 PM  
All tickets distributed; standby admission only.  
*See related article on Page 5*

RICHARD MASTERS, PIANO  
Paul Hall, 8 PM

**Wednesday, November 15**  
WEDNESDAYS AT ONE  
Juilliard Chamber Orchestra  
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

*ORPHÉE AUX ENFERS*  
Music by Jacques Offenbach  
Libretto by Hector Crémieux and Ludovic Halévy  
Singers from the Juilliard Opera Center, John Pascoe, director; Juilliard Orchestra, Anne Manson, conductor  
Peter Jay Sharp Theater, 8 PM  
Tickets: \$20; available at the Juilliard Box Office. Half-price tickets available for students and seniors; TDF accepted.  
CenterCharge: (212) 721-6500  
*See related article on Page 1.*

**Thursday, November 16**  
SONATENABEND  
Paul Hall, 6 PM

*SHAKESPEARE’S R&J*  
Adapted by Joe Calarco  
Directed by Erica Schmidt  
Actors in their fourth and final year in Juilliard’s Drama Division  
Drama Theater, 8 PM  
All tickets distributed; standby admission only.  
*See related article on Page 4.*



Photo by Hiro Ito

**Joel Sachs will lead the New Juilliard Ensemble on November 16 in a program of premieres, including *Blue Steel* by alumnus Ricardo Romaneiro, the winner of the 2006 N.J.E. composition competition.**

VICKY CHOW, PIANO  
Paul Hall, 8 PM

NEW JUILLIARD ENSEMBLE  
Joel Sachs, conductor  
Ann Miller, violin soloist  
MARY FINSTERER (Australia) *NYX* (1996)\*  
PABLO ORTIZ (Argentina/US) *Heat Wave* (2006)\*\*\*  
DAVID MATTHEWS (England, UK) Violin Concerto No. 2 (1998)\*\*  
DAVID GLASER (US) *Apparitions* (2005)\*  
RICARDO ROMANEIRO (Brazil/US) *Blue Steel* (2006)\*\*\*  
\*\*\*World premiere, composed for NJE  
\*\*Western hemisphere premiere  
\*New York premiere  
Alice Tully Hall, 8 PM  
Free tickets required; available at the Juilliard Box Office beginning 11/2.

**Friday, November 17**  
EAST COAST COMPOSERS ENSEMBLE  
Paul Hall, 6 PM

*ORPHÉE AUX ENFERS*  
Peter Jay Sharp Theater, 8 PM; see November 14

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

ELIRAN AVNI, PIANO  
Paul Hall, 8 PM

**Saturday, November 18**  
*SHAKESPEARE’S R&J*  
Drama Theater, 2 & 8 PM; see November 16

ALEX LIPOWSKI, PERCUSSION  
Room 309, 8 PM

SMOP()  
An evening of new electronic music compositions  
Paul Hall, 8:30 PM

**Sunday, November 19**  
*ORPHÉE AUX ENFERS*  
Peter Jay Sharp Theater, 2 PM; see November 14

*SHAKESPEARE’S R&J*  
Drama Theater, 7 PM; see November 16

**Monday, November 20**  
CELLO MARATHON  
Morse Hall, 4 PM

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

COMPOSITION CONCERT  
Paul Hall, 8 PM

JUILLIARD CHAMBER ENSEMBLES  
Alice Tully Hall, 8 PM  
Free tickets required; available beginning 11/6 at the Juilliard Box Office.

**Tuesday, November 21**  
GENIA MASLOV, VIOLIN, AND HEIDI GORTON, HARP  
Paul Hall, 6 PM

TIBI CZIGER, CLARINET  
Paul Hall, 8 PM

DENISE RO, CELLO, AND ELZBIETA WEYMAN, VIOLA  
Morse Hall, 8 PM

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

**Monday, November 27**  
ARIELLE, HARP  
Paul Hall, 8 PM

**Tuesday, November 28**  
NEW YORK WOODWIND QUINTET  
SEMINAR CONCERT  
Morse Hall, 8 PM

CALDER QUARTET  
Andrew Bulbrook and Benjamin Jacobson, violins; Jonathan Moerschel, viola; Eric Byers, cello  
Alice Tully Hall, 8 PM  
Free tickets required; available beginning 11/14 at the Juilliard Box Office.  
*See related article on Page 7.*

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

TOMOKO NAKAYAMA, COLLABORATIVE PIANO  
Paul Hall, 6 PM

KATIE MILLER, TRUMPET, AND CELINE MOGIELNICKIE, SOPRANO  
Paul Hall, 8 PM

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

ARTUR KAGANOVSKY, VIOLIN  
Paul Hall, 8 PM

RAQUELA SHEERAN, SOPRANO  
Alice Tully Vocal Arts Debut Recital With David Shimoni, pianist  
Alice Tully Hall, 8 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  
*See related article on Page 3.*

December Highlights

**Saturday, December 2**  
PRE-COLLEGE ORCHESTRA  
Adam Glaser, conductor  
***Violinist TBA after 10/13; Pianist TBA after 10/6***  
Works by Prokofiev and Dvorak  
Peter Jay Sharp Theater, 8 PM

**Monday, December 4**  
DUOS FOR VIOLIN & CELLO  
Curtis Macomber, violin  
Norman Fischer, cello  
Works by Jacob Druckman, George Rochberg, William Bolcom, Ravel, and a world premiere commissioned by Juilliard by Christopher Theofanidis  
Morse Hall, 6 PM  
Free tickets required; available beginning 11/21 at the Juilliard Box Office.  
*See related article on Page 9.*

JUILLIARD JAZZ ENSEMBLES  
From Danzon to Mambo  
Paul Hall, 8 PM  
Free tickets required; available beginning 11/20 at the Juilliard Box Office; extremely limited availability.

JUILLIARD ORCHESTRA  
James DePreist, conductor  
***Singer TBA after 10/26***  
Works by Berlioz and Ravel  
Alice Tully Hall, 8 PM  
All tickets distributed; standby admission only.

**Tuesday, December 5**  
PRE-COLLEGE SYMPHONY  
George Stelluto, conductor  
***Violinist TBA after 10/20***  
HENRY VIEUXTEMPS Violin Concerto No. 4 in D Minor, Op. 31  
Additional works TBA  
Alice Tully Hall, 8 PM  
Free tickets required; available beginning 11/21 at the Juilliard Box Office.

**Wednesday, December 6**  
WEDNESDAYS AT ONE  
Juilliard Conductors on Stage with the Juilliard Lab Orchestra  
Alice Tully Hall, 1 PM

**Thursday, December 7**  
LIEDERABEND  
Paul Hall, 6 PM

**Friday, December 8**  
COMPOSERS & CHOREOGRAPHERS ... PLUS  
Elizabeth Keen and Daniel Ott, Artistic Advisors  
Peter Jay Sharp Theater, 8 PM

**Saturday, December 9**  
COMPOSERS & CHOREOGRAPHERS ... PLUS  
Peter Jay Sharp Theater, 3 & 8 PM; see December 8

**Monday, December 11**  
JUILLIARD CHAMBER ENSEMBLES

Alice Tully Hall, 8 PM  
Free tickets required; available beginning 11/27 at the Juilliard Box Office.

**Wednesday, December 13**  
WEDNESDAYS AT ONE  
Juilliard Singers  
Alice Tully Hall, 1 PM

**Thursday, December 14**  
JUILLIARD ORCHESTRA  
Murry Sidlin, conductor  
Soloist TBA after 10/31  
Works by Rorem, Barber, and Copeland  
Alice Tully Hall, 8 PM  
Free tickets required; available beginning 11/30 at the Juilliard Box Office; extremely limited availability.

SONATENABEND  
Paul Hall, 8 PM

NEW DANCES AT JUILLIARD, EDITION 2006  
Four newly-commissioned works by David Parker (for the first-year class), Matthew Neenan (second-year), Doug Varone (third-year), and Azure Barton (fourth-year).  
Peter Jay Sharp Theater, 8 PM  
Free tickets required; available beginning 11/30 at the Juilliard Box Office.

*INTIMATE APPAREL*  
By Lynn Nottage  
Directed by Leah C. Gardiner  
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 11/30 at 5 PM at the Juilliard Box Office. A limited standby line forms one hour prior to each performance.

**Friday, December 15**  
NEW DANCES AT JUILLIARD, EDITION 2006  
Peter Jay Sharp Theater, 8 PM; see December 14

*INTIMATE APPAREL*  
Drama Theater, 8 PM; see December 14

**Saturday, December 16**  
*INTIMATE APPAREL*  
Drama Theater, 2 & 8 PM; see December 14

NEW DANCES AT JUILLIARD, EDITION 2006  
Peter Jay Sharp Theater, 3 & 8 PM; see December 14

**Sunday, December 17**  
NEW DANCES AT JUILLIARD, EDITION 2006  
Peter Jay Sharp Theater, 3 PM; see December 14

*INTIMATE APPAREL*  
Drama Theater, 7 PM; see December 14

**Monday, December 18**  
*INTIMATE APPAREL*  
Drama Theater, 8 PM; see December 14

**Wednesday, December 20**  
JUILLIARD CHORAL UNION  
“Holidays”  
Judith Clurman, conductor  
Works by Bach, Thomas Canabiss, Wayne Oquin, Marvin Hamlisch, Paul Schoenfield, Steven Schwartz, and Vaughn Williams, as well as a sing-along of traditional carols.  
Peter Jay Sharp Theater, 8 PM  
Free tickets required; available beginning 12/6 at the Juilliard Box Office; extremely limited availability.

**Saturday, December 23**  
PRE-COLLEGE CHAMBER ORCHESTRA  
Julien Benichou, conductor; Crista Kende, viola; Pianist TBA after 11/3  
This concert is given in memory of Eugene Becker, Juilliard Pre-College faculty member and conductor of the Chamber Orchestra from 1980-2000.  
Works by Ravel, Mozart, Hindemith, and Dvorak  
Peter Jay Sharp Theater, 2 PM

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