

The Juilliard Journal

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September 2007

Nurturing the Art of Theater A Conversation With James Houghton

WHEN President Joseph Polisi announced in April 2006 that James Houghton would succeed Michael Kahn as the Richard Rodgers Director of the Drama Division, he proclaimed that the appointment signaled a “new era” for the program. And for Houghton, who is just beginning his second year at the helm of the division, it is a new era in an already distinguished career. He began as a performer before moving into directing, where he found a niche as a champion of playwrights. In 1991 he founded the Signature Theater Company with a unique vision: that of devoting each season to the works of one playwright. The company has flourished, becoming one of New York’s most acclaimed and vibrant theatrical institutions. Houghton’s tenure at the Signature (which he continues to direct), as well as his position as artistic advisor to the Guthrie Theater and a four-year stint as head of the O’Neill’s National Playwrights Conference, gives him a



Photo by Joseph Moran

unique history as a nurturer of creative artists. And as Juilliard’s Drama Division celebrates its 40th anniversary, it makes him the ideal person to lead the division into its next era. Last May, recent graduate Anna O’Donoghue sat down with Houghton to talk about his first year on the job and what the next years might bring.

been extremely generous and the administration very supportive. I think we’re doing a pretty terrific job as a division of nurturing the craft and the art of the theater. We still have a lot of work to do, because we can reassess where we are and ask the same question that was asked 40 years ago when the division was created: What is relevant training now? We’ve started to make some serious strides in that investigation.

AO: So what have been the biggest surprises of the year? What did you expect when you took the job?

Anna O’Donoghue: What’s this first year been like?

Jim Houghton: It’s been exciting. I truly love the students, and I love the potential the place has. The faculty and staff have

JH: One of the biggest surprises is that I’m here at all! I wasn’t pursuing this position, but when it came along, I found myself drawn to it. What’s also been surprising is how much I’ve been enjoying it—connecting with the students and the faculty and trying to crack this puzzle of what is relevant to training young actors and writers in the field today. I thrive when I have a puzzle to solve, and I’m enjoying the process of tackling all the facets of the division. But it’s challenging in that it’s a *lot*, and the question is, where do you begin? When I was offered the job and decided to go forward with

Continued on Page 13

Works Familiar and Unknown Enliven Some 700 Performances

By JANE RUBINSKY

WITH Juilliard undergoing a major redevelopment and Alice Tully Hall closed for a year, the School rises to the challenge of presenting a full performance season of more than 700 events showcasing its dance, drama, and music students and faculty this year. The season’s offerings, which also include an impressive roster of distinguished guest artists and cooperative programs with other institutions, will take place in the usual campus venues as well as off-site locations including Carnegie Hall, Weill Recital Hall, Zankel Hall, the New York Society for Ethical Culture, Columbia University’s Miller Theater, Frederick P. Rose Hall, St. Peter’s Church, the Church of St. Mary the Virgin, the Kennedy Center in Washington, and others to be determined. Among the highlights are the 40th anniversary season of the Drama Division, with four fully-staged productions by fourth-year actors; productions of operas by Rossini and Ned Rorem; commissioned works by an exciting range of choreographers; a celebration of the music of Elliott Carter; the beginning of a two-year residency by James Conlon; and a New York-Switzerland exchange involving

Juilliard, the Lucerne Festival Academy, and Ensemble Intercontemporain.

The season gets underway on September 23 with a visit from Vladimir Ashkenazy, who will lead an open rehearsal and performance of Rachmaninoff’s Piano Concerto No. 3 in the Peter Jay Sharp Theater at 2 p.m. (see article on Page 2). This year’s

Bachauer Competition winners—pianists

Michael Brown and Rachel Kudo—will be featured in an hour-long program in Paul Hall on September 26 at 9 p.m., broadcast live on WQXR’s McGraw-Hill Companies’ Young Artists Showcase, hosted by Robert Sherman (see article on Page 6). Also this month, students from Juilliard’s collaborative piano department will join other student instrumentalists for a program of sonata repertoire on September 29 in Paul Hall at 6 p.m., and the New Juilliard Ensemble begins its 15th season, under the direction of Joel Sachs, on September 29 at 8 p.m. in the Peter Jay Sharp Theater (see article on Page 3).

ORCHESTRA CONCERTS

Juilliard’s director of conducting and orchestral studies, James DePreist, leads the opening concert by the Juilliard Orchestra on October 4 at 8 p.m. in the

Continued on Page 14

INSIDE THIS ISSUE

An open rehearsal—the first such event for Vladimir Ashkenazy—sheds light on the “Rach 3” for Juilliard audiences. PAGE 2

Michael Brown and Rachel Kudo share the keyboard as the winners of the Gina Bachauer International Piano Competition. PAGE 6

The American Brass Quintet takes a walk on the inspired side, premiering a commissioned work by jazz pianist and composer Billy Childs. PAGE 8

Background Photo by Ricky Eng; The completion of the building’s steel framing in August was marked by the traditional raising of the American flag.

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CONTENTS

Features

A Conversation With Jim Houghton 1
New Season Features 700 Performances 1
Ashkenazy Probes ‘Rach 3’ at Juilliard 2
The Phoenix Syndrome 2
Taking a Chance on New Music. 3
Talents Showcased in Bachauer Recital 6
Future of the King of Instruments 7
Goines Steps Down From Jazz Studies. 7
It’s Childs’ Play for the A.B.Q. 8
Symposium Explores Great Teaching 9
Exchange Widens Musical Horizons. 10
Considering Creativity and Aging. 11
Kevin Spacey Urges Students To Act
 From the Heart 12
Commencement 2007: ‘The Road to Joy’ 16
Remembering Dodi Protero 18
Record Number of New Faculty Members 22

Departments

Letter to the Editor 4
Faculty Forum. 4
Voice Box 4
Discoveries 6
Time Capsule 12
Career Beat 15
In Memoriam 18
Juilliard Portraits 19
Recent Events 20
Focus on Art 25
Alumni News 26
 Alum to Head Philharmonic 26
 Spotlight on Scott Steidl 27
 Q&A: Oscar Isaac 28
 Never Too Late to Graduate 30
Faculty and Student News 29
Calendar of Events 32

The Juilliard
Journal

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CORRECTIONS

The article about the new Web site for Juilliard’s manuscript collection (“Juilliard Manuscript Collection Goes Digital”) in the May issue misstated the number of images included on the site. It is 8,000 rather than 14,000. Also, the name of the camera used to photograph the collection was misspelled; it is a Leaf Aptus 75 camera. Lastly, the October 1990 performance of Beethoven’s Ninth that accompanies the intro of the site was conducted by Otto Werner-Mueller, not Sixten Ehrling.

In the article about the third-year Shakespeare productions (“Diving Into the Bard”) in the May issue, the directors and their respective productions were misstated. Harris Yulin directed *A Winter’s Tale*, and Jesse Berger directed *Twelfth Night*.

Ashkenazy Probes ‘Rach 3’ at Juilliard

By CHRISTOPHER MOSSEY

A special appearance by renowned pianist and conductor Vladimir Ashkenazy will provide a riveting beginning to Juilliard’s ambitious 2007-08 performance season. On September 23, Mr. Ashkenazy will conduct an open rehearsal and performance of Sergei Rachmaninoff’s Piano Concerto No. 3 in D Minor, featuring master’s student Hong Xu as piano soloist with the Juilliard Orchestra in the Peter Jay Sharp Theater. Juilliard is presenting the event in partnership with the Rachmaninoff Society, which is holding its annual conference this year in New York.

This is the first occasion of its kind in Mr. Ashkenazy’s career. It is not a master class—he has never given one—but an event that will shed light on this technically demanding staple of the piano repertoire. During the event, the maestro will first demonstrate how the orchestra and soloist collaborate in rehearsal to create an optimal performance of the concerto, and then allow

Vladimir Ashkenazy at Juilliard
Peter Jay Sharp Theater
Sunday, Sept. 23, 2 p.m.
Limited free tickets available Sept. 10 in the Juilliard Box Office.

the up-and-coming Mr. Hong—chosen earlier this year by competition—to perform the piece in a more formal presentation, so that he has the opportunity to shine on his own. Following the performance, Juilliard’s provost and dean, Ara Guzelimian, will moderate



Vladimir Ashkenazy

audience questions for Mr. Ashkenazy and Hong Xu.

Mr. Ashkenazy brings a rich history of experience to the technically daunting but ravishing “Rach 3,” as the concerto is informally known by pianists. In a recent phone interview from his home in Switzerland, he explained that he first played the work at his graduation recital at the Moscow Conservatory. “It took me years and years to bring justice to the piece, because it is not made for my hands—they are small,” he said. “Although it is a very difficult piece, it is unbelievably pianistic,” meaning that the chordal and melodic elements of the solo piano part fit naturally with the pianist’s hands.

Mr. Ashkenazy, 70, has performed the Third Concerto some 50 times under some of the world’s great conductors, and has recorded the work five times—perhaps more than any other pianist. Four of those recordings feature Mr. Ashkenazy at the keyboard—under the batons of Eugene Ormandy, Anatole Fistoulari, André Previn, and Bernard Haitink. In his

The Phoenix Syndrome

WATCHING the world come to a strangely anticlimactic end during the final scene of the Kirov Opera’s mystifying “Ring” cycle at Lincoln Center Festival in July, the thought occurred to me that Wagner had tapped into a primordial truth: in order to create, sometimes something must first be destroyed. Call it the Phoenix syndrome, perhaps. Those of us at Juilliard who survived a second summer of deafening noise and disruption, as we watched the Broadway and 65th Street facades of our building transform right before our eyes, are getting to know this syndrome all too well...

Luckily, here at *The Juilliard Journal* we’ve not had to destroy to create something new. I’m pleased to report that there are a number of new features in the paper (both the print and virtual versions) this season. In this issue, on Page 4, you’ll find the inaugural Faculty Forum column, established to give faculty members a soap box in print. (Our thanks to Liberal Arts Department chair Mitchell Aboulafia for stepping up to the batter’s box for the first pitch!) This, along with the student “Voice Box” and Letters to the Editor, will make up a new “Points of View” page each month.

We welcome a new Discoveries columnist this season. Bruce Hodges is a regular contributor to *MusicWeb*

most recent recording, Mr. Ashkenazy conducts the Cleveland Orchestra with pianist Jean-Yves Thibaudet. And what advantage does this wealth of pianistic experience bring to Mr. Ashkenazy’s conducting of the Rachmaninoff Third? “One very important thing: I know every bloody note,” he says. “And I know how the pianist feels.”

Adding to the mix of factors on September 23 is Mr. Ashkenazy’s ongoing work with today’s young musicians. As the conductor of the European Youth Orchestra—an ensemble comprising musicians aged 14 to 24—Mr. Ashkenazy finds tremendous joy making music with pre-professional artists such as those he will find at Juilliard. The maestro notes that when he works with students, his approach is the same as the one he adopts when working with professionals. “I don’t do anything different with young people. They are much easier to work with because they want to be there. The level of the European Youth Orchestra is so high; it is like a professional orchestra.”

Mr. Ashkenazy’s audience at Juilliard on September 23 will be able to experience a fortunate confluence of Ashkenazy’s prolific knowledge of “Rach 3,” commitment to mentoring young artists, and consummate artistry. Sergei Rachmaninoff chose New York for the world premiere of his Third Concerto in 1909. And we are grateful that Mr. Ashkenazy has also selected New York—and Juilliard—to mark a first-time endeavor with conservatory musicians. □

Christopher Mossey is associate vice president for artistic and strategic planning.

International, a London-based online classical music magazine, and the creator of MonotonousForest, a blog focusing on contemporary music and art. (But for all you classicists out there, not to fear: Bruce will be reviewing the three B’s as well as 20th- and 21st-century music.) His September column, a tribute to the late Beverly Sills, is on Page 6.

This year we pay homage to Martin Luther King Jr. with a series of articles marking both the 40th anniversary of his assassination and the 20th annual MLK celebration at Juilliard, one of the School’s most inspiring events (this year’s is scheduled for January 21, 2008, in Paul Hall). The series begins next month with an essay on Dr. King’s legacy, written by new Liberal Arts faculty member Lisa Andersen, and a reminiscence by a participant in the first MLK celebration at Juilliard in 1989.

Finally, for our online audience, we spruced up our articles pages and added some new features, including “e-mail this article,” “printer-friendly,” and “single page view” links, plus an area for related articles and easy access to event information. Take a look: www.juilliard.edu/journal/.

—Ira Rosenblum, Director of Publications

Taking a Chance on New Music

By JOEL SACHS

THOUGH the New Juilliard Ensemble's first concert at Juilliard takes place this month, our 15th season actually got under way this summer, when members and several recent alumni of the ensemble were featured in Summergarden, the outdoor concert series at the Museum of Modern Art that Juilliard has shared with Jazz at Lincoln Center since 2005, when the series resumed as MoMA opened its new building. The programs consisted entirely of music never heard in New York, drawn from all over the world.

For some time we thought that this year's Summergarden concerts might have to be transplanted indoors, because of the space occupied by two m a m m o t h Richard Serra sculptures installed in the garden for the artist's retrospective. But we were able to accommodate almost as many listeners as usual by deft placement of the chairs and could even use some space that had been unavailable previously because all the small sculptures (such as Picasso's beautiful goat) were removed for the duration of the Serra show. Though the seating area was a bit oddly shaped, part of the audience got to sit under the lovely trees that grow along the garden wall. It was an idyllic spot to listen to music—even if the fall of evening induced mobs of sparrows to begin singing at the top of their tiny lungs, drowning out all music softer than *mezzo piano*!

New Juilliard Ensemble
Peter Jay Sharp Theater
Saturday, Sept. 29, 8 p.m.
Free tickets available Sept. 14 in
the Juilliard Box Office.

We ended up with very large crowds again, averaging around 550 per concert. It was a joy to see many young people, and a much more racially diverse audience than usually appears at new-music concerts in standard concert halls. Some have suggested that the greater diversity can be explained by the lack of admission charge or tickets. If so, the old story that no one is interested in contemporary music may have to be replaced by the idea that people will take a chance on a lot if it doesn't cost them anything. If they enjoy the music, so the wisdom goes, they'll be willing to buy a ticket in the future. Certainly there is something to be said for free admission, so that people with little time or simple curiosity can come to hear part of a concert and leave. That is one of the principles behind free admission in British museums and public galleries. I also think that the arresting beauty of

the MoMA sculpture garden at night is a tremendous attraction, as long as the weather is not intolerably hot and humid. (Everyone welcomes a nice breeze, except the performers who have to battle with blowing pages.)

Of course, our performances at Juilliard are also free, even if they require tickets. And they generally draw well. The New Juilliard Ensemble's normal audience is about as large as one sees in New York for new music. But even more would be better, in such a big city. The biggest problem for everyone presenting new music in New York is that there are so many of us. New York sometimes has



Photo by Eduardo Torres

Clockwise from top: Roberto Sierra, Dmitri Yanov-Yanovsky, David Rakowski, Dorothy Chang, and Perttu Haapanen.



Photo by David Packer



more concerts of new music in one day than many large cities have in an entire year. The atmosphere of activity and energy is great, but the audience becomes fragmented. I tend to believe that the N.J.E. does well partly because the public loves the energy that young performers project.

Our first formal concert of the school year is on September 29 and will feature three U.S. premieres. After Roberto Sierra's *Güell Concert* was premiered at a Madrid concert series in 2006, Sierra phoned to ask if I wanted the U.S. premiere. I said yes without hesitation. Many people have observed my enthusiasm for his music, which manages to be complex and delightfully accessible at the same time. I have known Sierra and his music for more than 30 years—ever since he was an assistant in the cultural affairs office at the University of Puerto Rico—and have been really excited by his stylistic development.

Another U.S. premiere, which will open the concert, is the lively *Sphinx Flowers* by the young Finnish composer Perttu Haapanen. The Finnish Music Information Center, which publishes most Finnish composers, is wonderful about bombarding conductors with scores. Since their composers frequently write for an instrumentation like that of N.J.E., they have a natural market in conductors like me. *Sphinx Flowers* arrived out of the blue (along with about a dozen other scores) and was also strongly recommended by Seppo Pohjola, whose *Liebelei* was a big hit on last spring's concluding N.J.E. concert.

The third piece to be introduced to America this month is *Nocturno*, by

Dmitri Yanov-Yanovsky, the most internationally-known composer of Central Asia, a region with stunning traditional music but not many composers in Western style. Yanov-Yanovsky lives in Tashkent, the capital of Uzbekistan, and taught at the conservatory there until recently. Since he has been receiving many commissions from Europe, he was able to resign to compose full-time. Not that it made much difference economically; teachers there are paid badly, if they even receive their paychecks.

Receiving its New York premiere is *Chamber Variations* by Dorothy Chang, a young American who now teaches at the University of British Columbia. When I was hunting for music by



young Asian-Americans for another project, Chang was highly recommended, so I asked her to send some music. A very impressive string quartet was played at Summergarden this year and enjoyed an enthusiastic response. The fifth piece on the concert is a very unusual French horn concerto by David Rakowski, an American. Rakowski, who, like Milton Babbitt, enjoys puns, has called it


Locking Horns. The N.J.E.'s senior hornist, Tianxia (Taylor) Wu, a master's student, will be the soloist. He was delighted to hear that the small repertoire of horn concertos has been expanded.

On October 29, members of N.J.E. will present the second concert of the "Danube-Hudson Project," a cooperation between Juilliard and the Franz Liszt Academy in Budapest. The program, at Paul Hall, comprises the American premieres of music by three composition students from each school. They will use the configuration of Boulez's *Dérive I* (flute, clarinet, violin, cello, piano, and vibraphone), which will also be performed. The world premieres will be given in Budapest on October 21, with performers from the Liszt Academy; I'll be conducting both concerts, and all six composers will attend both rehearsal periods and concerts. Juilliard's composers are Kyle Blaha, a doctoral student, and Jakub Ciupinski and Edward Goldman, both master's students. (Goldman will report on the project for the December issue of *The Juilliard Journal*.) To prepare myself for working there, I have been studying Hungarian; a fabulously beautiful language, it has an unconscionable number of suffixes and almost no memorable cognates with English or other European languages! Learning it is an experience somewhere between inspiring and masochistic—but more useful than Sudoku. □

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

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POINTS OF VIEW

Letter to the Editor

SEX AND MUSIC

I received your *Journal* in the mail in April and wanted to take the time to thank you for the paper. I always make time to sit down and read through *The Journal*; it brings me so many memories of studying double bass for my master's degree at Juilliard with my great teacher and mentor, Homer Mensch.

I was, however, disappointed to read the article by Jeannette Fang in Voice Box, "Classical Sex," and to see the picture of Lara St. John's album cover. I am saddened that *The Juilliard Journal* felt like it had to stoop so low as to print such writing, especially in connection with J.S. Bach's music. Terms such as "she plays with balls" and "post-coital sweetness" have no place in such a connection. To answer the writer's question, "Isn't it time we let go of our fear of expression?": Isn't it time we get back to what made Bach so great and away from what makes our society so profane? When Fang gets to be almost 60, as I am, she will be ashamed of what she has written and will say, "Eroticism has no place in serious music."

When you go to the birth-house of Mozart in Salzburg, you just have the feeling that the master is not there any longer. His presence is somehow missing from all the museum instruments and paraphernalia. When you see the albums being put out by the young artists of today, you realize that the presence of the master is far removed and that his spirit and intentions have been almost totally eclipsed.

The Juilliard School will always have my highest regards and respect.

A. PATRICK VAUGHAN
(’74, *double bass*)
Pastor, East 44th Street
Baptist Church
Jacksonville, Fla.

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

Terror's Many Faces

I began my day on April 16, 2007, in quite the normal fashion. It was a Monday and (as I had no classes until 1 p.m.) I leisurely awoke, performed a few perfunctory tasks around my apartment, showered and, probably sometime after noon, left for school. After my class ended at 2:15, I recall looking at my phone: I had voice mail. Figuring I had most likely received it while underground on the subway, I promptly listened to the message. It was my high school organ teacher; he had called to inquire as to whether I had heard from my mother. He said he hoped she was alright. He mentioned the "mass murder down at Virginia Tech."

I was born in Christiansburg, Va.—some 10 miles from Blacksburg. For all of my life, my mother has worked at Virginia Tech; in high school I took piano lessons from one of the university's music professors. A good number of my friends attend the school. Needless to say, I never expected the sunny, charming town of Blacksburg to become the site of the most deadly civilian gunfire incident on a college campus. I remember the slightly eerie feeling as I perused the news for information on the attacks: the buildings in the photos were uncomfortably familiar.

Like countless others across the country, I watched the university's convocation, the day after the shootings. University students, faculty, and staff, as well as their families and members of the community at large, had packed Cassel Coliseum. Many in attendance were



Mitchell Crawford

The Juilliard Difference

LAST year, after having taught at traditional academic institutions for more than 30 years, I arrived at Juilliard to serve as chair of the Liberal Arts Department. Needless to say, Juilliard is no typical college or university. I've thought a good deal about the differences, since students often ask me how Juilliard differs from traditional American colleges and universities, and what they might be missing by having chosen a conservatory.

Let's start with the obvious. Juilliard students suspect that at most universities, especially at the big state schools, a lot of time is spent partying. It's true—there's no denying it. Juilliard is most definitely *not* a party school. It's a practice and practice more school. Students at other institutions, free from the pressures of practicing and performing, appear to be able to spend half their time just chilling out. (No doubt an important activity.) However, it's worth noting that the best students at universities spend a great deal of time reading, writing, solving equations, working in labs, etc. To excel at *anything*, long hours are involved.

What about Greek life? We have none, but rest assured, sororities and fraternities are no substitute for the kind of social life that New York makes possible. Sports and marching bands? Juilliard is certainly in a position to have a spectacular marching band, but let's face it: we won't be sending any teams to the Rose Bowl. So if you have your heart set on cheering wildly for a team that has festooned mascots, you are indeed out of luck (although even Juilliard has a mascot: it's the penguin). This, however, is no great shakes if you are not a sports fan, and if you *are*, there are all of those New York teams, especially the one that wears those glorious pin stripes.

On a more serious note, Juilliard students do miss out on the breadth and range of courses found in university curricula. While it's possible for Juilliard students to take courses at Columbia and Barnard, this does require an extra effort. Our Liberal Arts Department is expanding in order to meet these needs within our walls—temporary though these walls may be. When the Juilliard renovation is completed, the building will include a new writing and



Mitchell Aboulafia

communication center, a first for the School. And, to state the obvious, students learn not only in the classroom. The city itself provides almost unlimited opportunities for expanding one's horizons, although you first must find an exit out of the building to take advantage of them. Speaking of exits and the building, there is construction at other institutions, but it's not as intense as it is here. As a matter of fact, no college or university I've ever been at is as intense as Juilliard—even *without* the construction.

From day one I was struck by the sheer energy of the place. Everyone is on the move, going places (even if it is not to where they had expected), and accomplishing things. This produces, amid all the very real stress, an optimism about life's possibilities and an expectation that life can be truly fulfilling. These sentiments are pervasive at Juilliard—not the case at most colleges and universities. Further, students come

FACULTY FORUM

by Mitchell Aboulafia

from around the globe to attend school here. And while this is true at many other colleges, the proportion of international students at Juilliard (they comprise roughly one third of our student body), as well as the intimacy of life here, makes the School a far more cosmopolitan place than many universities and enlarges one's sense of the world and the interconnections between its peoples.

Perhaps the greatest difference, however, is the extraordinary collection of talent here at 60 Lincoln Center Plaza. There are very few academic institutions that can come close to matching the level of excellence exhibited by Juilliard's students and faculty. When colleagues from around the country ask me what it is like at Juilliard, I try to describe what it is like to be surrounded by so many people who are so good at what they do. My colleagues are impressed—and often a bit envious.

Liberal Arts chair Mitchell Aboulafia is the author of The Cosmopolitan Self: George Herbert Mead and Continental Philosophy; The Mediating Self: Mead, Sartre, and Self-Determination; and The Self-Winding Circle: A Study of Hegel's System.

visibly bereft; some appeared engaged in the frustrating search for explanations. It was not until Nikki Giovanni—one of America's great poets and distinguished professor of English at Virginia Tech—ascended the platform and delivered her stirring address that the grim mood began to lift. It was her address that ultimately changed the way I felt about the tragedy. "We do not understand this tragedy," Giovanni declared. "We know we did nothing to deserve it, but neither does a child in Africa dying of AIDS, neither

VOICE BOX

by Mitchell Crawford

do the invisible children walking the night away to avoid being captured by the rogue army, neither does the baby elephant watching his community being devastated for ivory ... No one deserves a tragedy."

How often in this country do we stop to consider the ubiquity of terrorism today? The media reports outrageous malevolence daily—but unless these acts occur on our doorstep, the nation's response is seldom more than a collective shrugging of the shoulders. True, the American citizenry has historically harbored isolationist leanings; that said, the current apathy for atrocities committed abroad should challenge the morality of each of us, and should engender real questions as to our inherent responsibility as "leaders of the free world"—if, indeed, we even hold that position.

One byproduct of the mounting pervasiveness of terrorism in modern society has clearly been a growing desensitization to it. Perhaps it has become too

easy to ignore the mounting costs of global terror on human life. Could this be why the U.S. has so casually brushed aside the ongoing genocide in Darfur, which has left an estimated 200,000 to 400,000 dead, as little more than a regional disturbance? In Iraq, where sectarian violence seems impervious to all our efforts to contain it, hundreds die in random acts of violence every month; we are indifferent until the body count includes the name of an American.

It is difficult to reconcile the grief and impassioned outcries that marked the Virginia Tech tragedy with the paucity of response to acts of terror abroad. Many Americans seem simply to have stopped caring, no longer willing to invest emotional energy in what is, admittedly, a confounding and extensive problem. But such indifference seems tantamount to the proclamation of our superiority, elevating the worth of American lives above those of other human beings. This month, as we mark the sixth anniversary of the 9/11 attacks on the Pentagon and the World Trade Center, I can't help but feel that this characterization—already prevalent abroad—of America and its citizens as smug superiors is ultimately as damaging to our country as any violent act of terror could be.

Mitchell Crawford is a fourth-year organ student.

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

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Keyboard Talents Showcased in Annual Bachauer Recital

By JANE CHO

IT was a little tricky tracking down both Michael Brown and Rachel Kudo—the winners of this year’s Gina Bachauer Piano Competition—as they both spent most of the summer away from New York, immersed in festivals and other musical activities. After many attempts, I was able to catch up with both of them.

Michael had just finished a concert at the Yamaha Piano Salon in Manhattan and was running a little bit late for our meeting. When he walked into my office, the impression I got was of younger version of Woody Allen. (Later I found out that Woody Allen is one of Michael’s idols!) A multitasking guy, not only is he pursuing a double major at Juilliard in piano and composition, but also he is an accomplished golfer. He was excited to talk about his golf experience this summer in Tanglewood with Pulitzer-winning investigative journalist Seymour Hersh, a frequent contributor to *The New Yorker* magazine. Michael also could have been a wonderful comedian. When we were talking about his

was there, several of his own compositions were performed. He also traveled to other cities while he was in Europe—in Leipzig he visited St. Thomas’s Church, where J.S. Bach worked for 27 years; Mendelssohn’s house, where he played the composer’s piano until he was kicked out; and Schumann’s house. (After spending a summer in Germany, he now feels more comfortable speaking German and drinking beer.)

Michael grew up on Long Island listening to Billy Joel, Raffi, and Mozart. He started out playing the violin when he was 4, but a year later transferred his interest to the piano, which gradually became his passion. He auditioned for Juilliard, Manhattan School of Music, and Yale and was accepted to all three schools, but decided to come to Juilliard because he wanted to study with Jerome Lowenthal. When I asked Michael how he balances piano and composition, he replied, “Oh, it’s all about doing everything all at once. Say I’m practicing a piano piece, and when I get tired, I jump right into a piece I’ve been writing. The score is usually on top of the piano, anyway.”

Michael also has co-created a new music series called New Paths, New Music with his friend and fellow composition student Eugene Birman (who is also taking courses at Columbia), which will unite the composition departments of Juilliard, Manhattan School of Music, and Columbia University and present new music concerts throughout the city of works from



Michael Brown and Rachel Kudo, winners of the 2007 Gina Bachauer International Piano Competition.

these three schools. (Visit their Web site at www.newmusicny.org for more information.)

For the Gina Bachauer concert on September 26, Michael will perform music by Mompou, Copland, and Chopin, as well as some of his own work.

I had to interview Rachel Kudo, the other winner of this year’s Gina Bachauer Piano Competition, by phone because she was on her way to Chicago, where her family currently lives. She was very soft spoken, and extremely polite.

Born in Washington, D.C., Rachel grew up in various parts of the world. As her father was an economist who traveled a lot, Rachel’s family moved to Japan, Korea, and Chicago. She has been immersed in many different cultures and languages, and speaks Japanese, Korean, and German, in addition to English.

Like Michael, Rachel started playing the violin at 4 and switched to the piano a year later. She talked about how much she enjoys going away for

summer festivals. For three years in a row (2001-2003), she went to the Casalmaggiore Festival in Italy, where she performed concerts for the locals. This summer, she was in Aspen participating in the music festival with her teacher, Yoheved Kaplinsky.

Rachel is also keen on many different sports. She plays basketball and badminton, and enjoys ice skating and skiing. When asked about her goals, she says that she would like to continue her career as a concert soloist, but she loves all aspects of music, including chamber music. Rachel, who was recently named a 2008 Gilmore Young Artist, has impressive credentials: she made her orchestral debut at age 16, performing with the Fort Worth Symphony Orchestra, and later that same year played with the Chicago Symphony in Chicago’s Orchestra Hall. She was a master-class fellow at the 2004 Gilmore International Keyboard Festival, where she worked with Christopher Taylor and Lori Sims.

Despite her many accomplishments, Rachel’s manner is very modest. She gives credit to the “great influences” that surround her, including her teacher and her peers. When she has free time, Rachel heads off campus and goes to the park or hangs out with her colleagues, enjoying what New York City has to offer.

For her portion of the Gina Bachauer concert, Rachel will perform Carl Vine’s Piano Sonata No.1 (1990).

After speaking with these two multi-talented young artists, I feel confident that the future of classical music is bright. I can’t wait to hear them in future concerts. □

Jane Cho (BM '99, piano) is associate director of career development.

Gina Bachauer International Piano Competition Winners Concert
Paul Hall
Wednesday, Sept. 26, 9 p.m.
Free event; no tickets required

Juilliard teachers, Jerome Lowenthal (piano) and Samuel Adler (composition), he did such a perfect impression of both of them that I almost felt off my chair laughing.

It was a very busy and exciting summer for Michael. He had just came back from the Fubis summer composition course at the Freie Universität Berlin, where Adler teaches. While Michael

DISCOVERIES

by Bruce Hodges

The Recorded Legacy of Beverly Sills

Few opera legends have permeated the public consciousness as thoroughly as Beverly Sills, who seemingly embraced every opportunity to share her passion. Her love of opera came through in venues as formal as the New York State Theater—the site of her breakthrough at New York City Opera—and at the Metropolitan Opera across the plaza, yet she still found time to guest host *The Tonight Show* and romp with the Muppets on public television.

When Sills (fondly known as “Bubbles”) died on July 2 at 78, the communal mourning was almost palpable, as if America had lost its most lauded, and most visible, classical star. Although she never studied or taught at Juilliard, her presence around campus loomed large. She had key roles in shaping New York City Opera (after her short career as the company’s leading soprano she became its general director), Lincoln Center, and the Met (she served as chairwoman for both organizations), and surely many at the School experienced her warmth and vivacity.

So where does one begin with her recordings? An easy answer is Douglas Moore’s *The Ballad of Baby Doe*, with co-stars Walter Cassel and Frances Bible, and Emerson Buckley leading the New York City Opera Orchestra. This classic recording, reportedly made in a single take, first appeared in 1959 and was re-released in 1999 on Deutsche Grammophon. The sound, realistic and natural for the time period, captures the electricity of the moment as only great live recordings can. It is a touchstone not only of Sills’s

career but also of American opera in general.

As Cleopatra in her landmark reading of Handel’s *Giulio Cesare* (on a 1967 RCA recording with Julius Rudel and the New York City Opera Chorus and Orchestra) Sills was now officially on the classical map, in a production that vaulted Baroque opera into the public consciousness. Today, when Gluck, Handel, Rameau, and others can be heard regularly in opera houses around the world, listeners should recall how rare productions of Baroque operas were in the mid-1960s. And if the severe cuts made in the score at that time would (rightfully) make today’s connoisseurs cringe, there is no mistaking Sills’s soaring artistry and Rudel’s eloquent accompaniment. Dedicated listeners will also seek out a live recording of highlights from the same opera conducted by Karl Richter in Buenos Aires in 1968 (released on VAI), although for some the poorer sound quality will be a compromise.

Coupled with the Handel in a one-two punch, her *Manon* that followed in 1970 (also on Deutsche Grammophon) only confirmed the arrival of a superstar, and many consider Sills’s version of Massenet’s masterpiece not only one of her triumphs but one of the most memorable operatic documents in the catalog. In addition to her vocal fireworks and adroit characterization, the recording (also with Rudel, this time with the New Philharmonia, in London’s All Saints Church, Tooting) shows off her partner, the great tenor Nicolai Gedda at age 45, in a touching



Beverly Sills and Sherril Milnes in Massenet’s *Thaïs* at the Metropolitan Opera in January 1978.

turn as Des Grieux.

Fans hungry for more will want her effortless *La Traviata* (on EMI, also with Gedda and conductor Aldo Ceccato) and her dazzling *Lucia di Lammermoor* with Carlo Bergonzi and, in one of his few recordings, the celebrated Thomas Schippers at the helm of the London Symphony Orchestra (originally on Westminster and revived in 2002 by DGG). And of course many treasure her “Three Queens” trio of Donizetti’s *Anna Bolena*, *Maria Stuarda*, and *Roberto Devereux* (also DGG).

It is rare for a singer to bring a graceful, relatively early close to an extraordinary stage career, especially when her natural instrument was matched with such potent expressivity. But rather than make an endless, awkward series of farewells, Sills knew when to call it quits. The astonishing thing is how easily and naturally she transformed herself into a highly effective and tenacious advocate for the arts,

bringing her gifts to bear upon the highest echelons of business and society, while retaining the down-home qualities that made her so beloved. In the end, her most memorable role may turn out to be that of Beverly Sills, cultural ambassador. Another like her is unlikely to come around any time soon.

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



Bruce Hodges is a regular contributor to MusicWeb International, a London-based online classical music magazine, and the creator of *Monotonous Forest*, a blog focusing on contemporary music and art.

Is There a Future for the King of Instruments?

By DANIEL SULLIVAN

LAST April, Juilliard sponsored a high-profile panel discussion on the current position and future of the organ in the 21st century. The brainchild of Paul Jacobs, chairman of Juilliard's organ department and the current holder of the Schuman Scholars Chair, this event featured guest speakers from major media outlets (Craig Whitney from *The New York Times* and Barbara Jepson of *The Wall Street Journal*) as well as two members of Juilliard's own faculty: the composer Samuel Adler and Greg Sandow, a veteran critic now working as a composer and specialist on the future of classical music.

The conversation was usually upbeat and optimistic, even when exploring areas where the organ could yet occupy a larger, more prominent space within mainstream classical music. Everyone agreed that the Los Angeles Philharmonic's Walt Disney Concert Hall and the Kimmel Center, home to the Philadelphia Orchestra, are two of the many success stories. Both halls have recently installed huge pipe organs and feature these instruments in solo recitals, orchestra performances, and other educational and outreach events throughout the year. Jacobs has performed solo concerts at each hall to capacity crowds and reported that management at each place really wants the organs to be fully integrated into the halls' activities.

Tempering the success of these two cities, Barbara Jepson pointed out that the orchestral halls in Dallas and Cleveland, which feature only slightly older organs, have abandoned their solo recital series. Speculating on a cause, Jepson pointed out that, among other factors, "organ design has not kept pace with contemporary art," and contrasted the traditional-looking instruments of Dallas and Cleveland to the organ designed by Frank Gehry at the Disney concert hall. The pipes of this trailblazing instrument are jumbled almost haphazardly at odd angles, earning it the popular nickname of "French-fry organ." In addition, Adler explained that Dallas is a city with some 1,500 churches, and (reportedly) more than 2,000 organ concerts a year—indicating

that instrumental supply can perhaps exceed audience demand.

The conversation also touched on the importance of creating audience interest where little appears to exist. Greg Sandow, who tracks orchestral activity with an eagle's eye, noted that the most successful orchestral series are those that have activated a "dormant audience" through creative initiatives and well designed marketing and publicity campaigns. Could this also work for the organ? Jacobs's own career has inspired enthusiastic press coverage, and Craig Whitney pointed out how a recent preview article in *The New York Times* for an all-Buxtehude concert on a Saturday afternoon at 4 p.m. resulted in a full house at the sizeable St. Thomas Church on Fifth Avenue.

Whitney suggested that, in addition to finding press coverage, organists need to bring the instrument to people rather than "wait for people to come to them," even if it means using electronic instruments.

Although electronic organs have the advantage of mobility and can easily be taken to places where immobile pipe organs either do not exist or cannot be put, many organists are reluctant to play electronic instruments because they dislike the sound and feel less connected to the means of making music than when playing an acoustic instrument.

As for concert venues where pipe organs can be built, the panel was in agreement that they ought to be installed. Conversation centered on New York's Avery Fisher and Carnegie Halls, venues which used to house impressive instruments but subsequently got rid of them during renovations. Referring to this turn of events as "the great shame of Carnegie Hall," Whitney noted that the arrival of Carnegie's former organ in 1929 (on which Virgil Fox gave his formal New York debut) was at the time a matter of civic and national pride, a gesture of economic and cul-

tural revival just after the great stock market crash.

Concerning the New York Philharmonic, Jacobs recounted Kurt Masur's lament—published in *The New York Times* on May 12, 2002, in an interview with James Oestreich—that he was unable to program more than 200 works in the orchestral literature simply because there was no organ in Avery Fisher Hall. Jepson contrasted the lack of an organ at Avery Fisher Hall with the rest of the nation's most representative orchestral venues, pointing out that, "Since 1990, 17 con-



Paul Jacobs (center), chair of Juilliard's organ department, led a discussion with panelists (left to right) Craig Whitney of *The New York Times*, Barbara Jepson of *The Wall Street Journal*, and Juilliard faculty members Greg Sandow and Samuel Adler.

cert halls have had or will soon inaugurate new or refurbished pipe organs." Cities whose orchestral concert halls now boast pipe organs include Boston, Cleveland, Chicago, Dallas, Los Angeles, Philadelphia, and Seattle.

Although (as Whitney pointed out) money has been given for and is waiting to be spent on a new pipe organ for the New York Philharmonic, the situation is more complicated. The Philharmonic's organist, Kent Tritle, noted in the question-and-answer session that the orchestra is hampered in its efforts to acquire an instrument because it does not own Avery Fisher Hall and merely rents it from Lincoln Center. Seeking to underscore the orchestra's desire to see a pipe organ in Avery Fisher Hall, Tritle commended, "If Zarin Mehta [president of the N.Y. Philharmonic] were here today, he would say to you [that] the

Philharmonic wants a pipe organ in that hall. Will Lincoln Center allow that to happen?" Jepson has subsequently explored this question publicly and in great detail in her *Wall Street Journal* article, "Needed: An Organ Transplant," published May 31, 2007.

Another subject addressed by the panel was the complicated interface between the organ and the church. Sandow indicated his belief that the organ is "a little bit hobbled by its association with the church," whose politics and doctrinal stances are at times offensive to some members of a potential audience. Later on, Jacobs read from a letter to the editor in the December 2004 edition of *The Juilliard Journal* written by James Keller, the program annotator for the N.Y. Philharmonic. In it, Keller wrote about his refusal to attend two organ concerts out of a concern that even a small percentage of ticket sales would support the churches' anti-abortion and anti-homosexual advocacy. Keller's letter drew strong responses from several readers in the following issue (February 2005), each one objecting to his argument. Sandow defended Keller, saying he "would feel justified in declining to support art of whatever greatness if it was sponsored by people whose political agenda was quite damaging." Adler offered the idea that such attitudes as expressed by Sandow would prevent people from enjoying the music of Wagner, a notorious anti-Semite. Alluding to Keller's account of his refusal to attend an organ concert because he would have had to walk past a church's artificial cemetery decrying abortion in order to get to the concert, Whitney wished that Keller would have "closed his eyes and opened his ears."

This discussion was the second of three events undertaken by Jacobs in his role as the Schuman Scholars Chair. The concluding event will take place on October 9 at 8 p.m., when Jacobs will perform Olivier Messiaen's final work for the organ, *Livre du Saint Sacrement* (1984), at the Church of St. Mary the Virgin, at 145 West 46th Street (just off Times Square). □

Daniel Sullivan is a doctoral student in organ.

Goines Steps Down From Jazz Studies Program

VICTOR L. GOINES, the artistic director of Juilliard's Jazz Studies program since its founding in 2000, has stepped down from that position to pursue a full-time performing and recording career. The announcement was made late last month by President Joseph W. Polisi, who said that drummer Carl Allen, who was among the original faculty when the program opened its doors, will act as interim director.

"The Juilliard School owes a debt of gratitude to Victor Goines for his visionary leadership during the first years of jazz at Juilliard," Mr. Polisi said. "Through his successful work as a performer, teacher, and administrator, he helped shape the standards and the values for which Juilliard Jazz has become known and admired. We wish Victor well in his many professional activities in the time ahead, and look forward to welcom-

ing him back to Juilliard for performances and special events in the future."

In addition to leading the Jazz Studies program, Mr. Goines taught jazz clarinet and saxophone as a member of the faculty. During his tenure, the department expanded from its original collaborative program with Jazz at Lincoln Center (called the Institute for Jazz Studies) and added bachelor's and master's degree programs to its curriculum. Its student musicians perform frequently around New York City and have toured in cities throughout the United States, Central America, Europe, Asia, and the Middle East.

Born in 1961 in New Orleans, Mr. Goines began studying clarinet at age 8. He received a Bachelor of Music Education degree from Loyola University in 1984 and a Master of Music from Virginia Commonwealth University in



Victor Goines leading the Juilliard Jazz Orchestra last April in a program of music by Wynton Marsalis.

1990. A member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Septet since 1993, he has toured throughout the world and recorded more than 20 releases including Marsalis's

Pulitzer Prize-winning *Blood on the Fields* (Columbia Records, 1997) and Ken Burns's acclaimed documentaries, *Jazz* and *Unforgivable Blackness: The Rise and Fall of Jack Johnson*. He is an acclaimed solo artist and leads his own quartet and quintet. As a leader, Mr. Goines has five recordings including *New Adventures* (Criss Cross Records, 2006).

Mr. Goines is deeply committed to jazz education. He has been a member of the faculties of Florida A&M University, University of New Orleans, Loyola University in New Orleans, and Xavier University, and has conducted clinics and workshops around the world.

Upon leaving Juilliard, Mr. Goines said in a note to the staff: "Thank you all for making my stay here an incredible experience and for giving me memories that I will treasure forever. It has been a privilege to work with you all." □



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It's Childs' Play for the A.B.Q.

By LOREN SCHOENBERG

IN a refreshingly inspired decision, the American Brass Quintet has commissioned a new composition from pianist/composer Billy Childs, and the result, *2 Elements*, will receive its New York premiere on October 3 in the Peter Jay Sharp Theater.

The A.B.Q. and Childs seem to be made for each other. Both have excelled in an astonishingly diverse range of musical situations, are virtuosos of the first order, have international followings—and most of all, are open to new and challenging musical experiences.

Childs was a toddler when the A.B.Q. was founded in 1960, and although they are based on separate coasts (the pianist hails from Los Angeles), a solid base in the classical music tradition informed both the young Childs and the members of the A.B.Q. One of the ensemble's charter members, trumpeter John Eckert, was later to evolve into an original and in-demand jazz stylist. In many ways, both the A.B.Q. and Billy Childs have not so much broken as surmounted the musical barriers that too often separate musical genres.

Over the past four decades, the A.B.Q. has created an international legacy that is nonpareil, not only through scores upon scores of concerts and tours, but also through their residencies at Juilliard and the Aspen Music Festival. Not satisfied with the existing literature for brass quintet, the ensemble is responsible for a library of more than 150 works that they have commissioned or premiered, and have released approximately 50 recordings. The A.B.Q. has performed in Europe, Central and

quintet—more than 1,400 works written since 1950—is another major facet of their influence.

I caught up recently with Billy Childs, who was adjusting back to home life in Los Angeles after a long period on the road with trumpeter Chris Botti. It was a fruitful collaboration that resulted in two Grammy



Billy Childs

Awards for Childs: one for best instrumental composition, for his “Into the Light,” and another (with Gil Goldstein and Heitor Periera) for best arrangement accompanying a vocalist, working with Sting singing “What Are You Doing the Rest of Your Life?” on Botti's CD, *To Love Again*.

Childs had already written a piece for the Dorian Wind Quintet. “We toured with it and had a pretty successful run, personally and musically. Considering who the A.B.Q. has commissioned works from in the past, I'm honored to have this commission,” he said.

He went on to explain: “The piece is called *2 Elements*, and it's a reflection on water and fire. Both can extinguish each other, and I see them as both interdependent and opposites. Music is visual to me; I think of not only what a fire would sound like, but what it looks like. There are many different things that motivate people to compose. Some can be wanting to deal with just the music from a theoretical vantage point; then other people want to write expressionistic music with angst. Impressionists can try and relate to a visual; some relate to something in nature. The latter is what I intend to do; this is an aural representation of fire and water.”

While structure is an important

aspect, explains Childs, his ultimate goal is “to serve a dramatic purpose: to make the listener feel something”—whether it's something they have felt before or not. “If the form can help the listener reach that, good. Sometimes I may think the musical architecture first—you may see it in your mind, and use that as a framework—but the ultimate goal is to get a dramatic effect across to the listener.”

In his earlier work for the Dorian, said Childs, there were “places where everyone improvised over written motif—but I didn't hear doing that for brass quintet. In this particular piece, we all play written things and then there are sections where I improvise. The sound of the brass instruments is very forthright, and can also be very fanfarish—there's less variation in tone quality with a brass quintet than a woodwind quintet. Plus, the actual music I wrote didn't call for a group improvisation.”

Childs says he really doesn't like being called a jazz composer. “It's too limiting,” he explains. “Similarly, I wouldn't respond to being called a classical composer. I'm 50, so the music that shaped my concept was in the early '70s, which was the fusion era—an unprecedented era of respect and tolerance between genres. You had Michael Tilson Thomas conducting the London Symphony Orchestra on a piece John McLaughlin wrote (*Apocalypse*); then you had Leonard Bernstein, who wrote the wildly eclectic *Mass*; you had Emerson, Lake and Palmer popularizing Copland and Ginastera in a rock context—you had all these genres merging together, so my whole conception is to somehow find an organic way to combine what are thought to be disparate elements of music.”

While Childs says he loved spending much of 2006 touring with Chris Botti, “it took me out of my own context, compositionally. My dream would be to tour with my jazz chamber group so the world can see it, and do these commissions, keep the momentum going. I've been really fortunate to get commissions from really great artists, and I want to keep that fire burning.” □

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

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Students currently enrolled at Juilliard are advised to contact Carole Adrian in Academic Affairs (Room 221) for important information about application procedures. Serious applicants must establish an access account online well in advance of the Juilliard deadline for application completion, which is **September 21, 2007**. Applicants will be interviewed by the School's Fulbright Committee, after which their materials will be delivered to the Institute of International Education for its October deadline.

Starling-DeLay Symposium Explores Great Teaching

By LAURIE NILES

DOROTHY DELAY helped so many violinists and teachers find their voices—but no one ever seems to have forgotten the sound of hers.

Many of the late violin teacher's former students—now professional violinists, writers, and violin teachers themselves—gathered at Juilliard this spring for the biennial celebration in her honor: the 2007 Starling-DeLay Symposium on Violin Studies, which took place from May 29 to June 2.

The symposium attracted not only Juilliard alumni, but also students, teachers, and performers from various backgrounds and locations around the world, including 37 states and 15 countries. In all, some 200 people came from around the world for this event, with its master classes, lectures, recitals, and general atmosphere of violin-love.

"I think it's a tribute to Dorothy DeLay," said New York violinist Nicholas DiEugenio, a participant at the symposium, "that so many people who are at the highest level of teaching and playing would come together to share their approach on the violin—and that each approach would be so very different. I think she spawned all that, by developing these people as individuals."

One of the most notable people DeLay helped to "develop" was Itzhak Perlman, a violinist of near-legendary stature and holder of the Dorothy Richard Starling Foundation Chair at Juilliard, whose appearance at the symposium was a big draw. Perlman brought 10 of his own students for a master class. As he talked with them and with the audience of teachers about musical expression, his remarks inevitably turned to DeLay.

"She believed in involving the student in the decision-making about music," Perlman said. "She would say, 'Sugarplum, what are you missing here? Where are the sequences?' or 'Sugarplum, what's your concept of G sharp?'"

Though he studied with both DeLay and Ivan Galamian, "I worked harder for him than I did for her, because I knew she wouldn't *kill* me," Perlman joked. "Dorothy DeLay taught me how to think musically. The way I teach—a lot of it is inspired by her example."

But did people come just to see Perlman? Or did they have other reasons?

"Number one, this symposium is at Juilliard; that's cool in itself," said Michael Godfrey, a violin teacher from Omaha, Neb. "There are kernels of truth, pearls of wisdom to help me. I've got the core of teaching pretty well, now I'm looking for the refinements, and little unanswered questions I can get an opinion on."

"And it's a wonderful way to get spoon-fed Simon Fischer's book without having to read it!" Godfrey joked, as he waited for Fischer's lecture on tone production to begin.

Godfrey was speaking of Fischer's popular book, *Basics*, which actually begins with some words of gratitude

for DeLay. Before he published one of his early articles, which described one of her tone-production exercises, Fischer called DeLay to ask permission, to make sure she would not feel he was "stealing" it from her. He writes: "She laughed and said: 'Don't worry. I learned it from Galamian, and he learned it from Capet, so feel free—what is important is that these exercises become known!'"

Fischer, who could be found auto-



Photos by Nan Melville

graphing his books, *Basics* and *Practice*, and talking technique with individuals seeking an opinion on their set-up, had so much to say that he couldn't get it done during his two morning lecture slots. So he called an extra evening class, where a sizeable crowd listened to his lecture on intonation late into the night.

"I love New York, and I love to come back," said Juilliard alumna Gloria Spurlock (B.M. '71, M.M. '72, *violin*). Spurlock, who teaches 65 students in Louisville, Ky., said that, though she did not bring any of her students this year, in the past she has brought a number of them: in 2005 she brought three students to observe, and in 2003 she brought 18 of them.

"I saw such a change in them," Spurlock said of her students who attended in past years. "I saw a change in their attitude about music and about art. It was such an exhilarating experience for them."

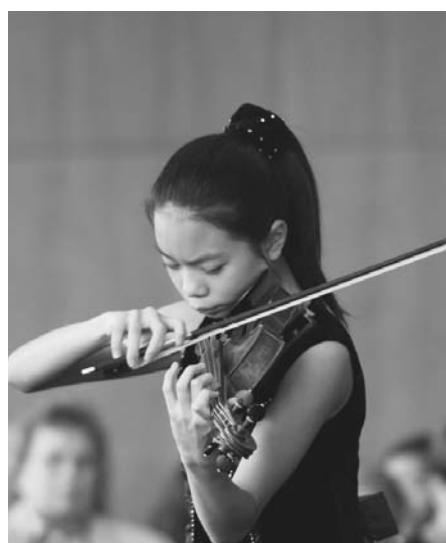
Exhilarating ... and even a little scary for those who actually participate.

Brandon Garbot, 13, of Portland, Ore., was one of 10 young artists chosen from around the world to play in the master classes and recitals at this year's symposium. To get ready, he practiced performing as much as possible: he played two recitals at his teacher's house, and he also played a few weeks before the symposium in the Oregon Music Teachers Association Competition, winning first place.

What was it like, playing in New York, at Juilliard, for hundreds of teachers with high expectations? "The first time I played, I was really tight and nervous," Brandon said. But as the symposium went on and he played more, "I learned to relax myself before going out on stage."

His teacher, Clarisse Atcherson of Portland, who was attending the symposium for the third time, was pleased at the opportunity for her student. "He got to play for some big-name, wonderful teachers; he got to play in recital; he got to see New York and to

see Juilliard," Atcherson said. "It enabled him to connect with some of these teachers who could be a future teacher. Just to get to play for someone like [Cleveland Institute of Music violin professor] Paul Kantor (B.M. '77, M.M. '78, *violin*), or watch Itzhak Perlman



Left: Brian Lewis in a pedagogy session; above: Pre-College student Sirena Huang in a master class with Donald Weilerstein.

teach, is a wonderful opportunity."

In addition to Perlman and Kantor, master class teachers included Juilliard's former dean, Stephen Clapp (M.S. '65, *violin*), and New England Conservatory professor and Juilliard faculty member, Donald Weilerstein (B.M. '63, M.S. '66, *violin*). Cincinnati College-Conservatory string chairman Kurt Sassmannshaus (M.M. '79, *violin*), the creator of Violinmasterclass.com,

was there for the entire week before giving the last master class. Lecturers included Fischer, Indiana University violin professor, Mimi Zweig; the symposium's artistic director, Brian Lewis (B.M. '91, MM '93, *violin*); and University of Texas at Austin professor, Robert Duke.

Duke, one of the few faculty members who was not a violinist, lent the event his wonderful perspective about the nature of teaching and learning: "Young people who are just starting to teach often can imitate all the things that wonderful teachers can do," Duke said. They can imitate voices, they can tell pithy stories. "But the magic runs deeper than that."

Indeed. How did the same teacher inspire one person to become a world-class artist, another to write 195 articles and three books, another to take all he knew about the violin and put 175 master class videos on the Internet—and yet others to continue this symposium, to play in orchestras, to teach?

As Lewis said, "Anything that is unique in the student—we want to leave that there. That is something Dorothy DeLay did beautifully." □

Laurie Niles, a graduate of Northwestern and Indiana Universities, is the editor and publisher of Violinist.com. She teaches violin with Suzuki Talent Education of Pasadena, in California, and freelances in the Los Angeles area. To read her complete coverage of the symposium, visit www.violinist.com/starling-delay/.

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Juilliard-Hanns Eisler Exchange Widens Musical Horizons

By **ANDREW BULBROOK**

WITH the ink on our Artist Diplomas barely dry, the Calder Quartet headed across the Atlantic to Berlin in May to study and perform as part of an exchange between The Juilliard School and the Hochschule für Musik “Hanns Eisler.” Our red-eye flight touched down at Berlin Tegel Airport and a few hours later we were at the Hochschule, bleary eyed from jet lag and graduation revelry, hunkering down for a three-hour coaching on Haydn. It was a week before the official exchange activities began, and the first of three marathon sessions with Hanns Eisler faculty member and string-quartet guru Eberhard Feltz that would fundamentally change the way we heard music.

We stood and performed 10-second sustained bow strokes for our colleagues, counted the numbers of measures in each phrase of an entire movement, determined which cadences should sound “open” and which should sound “closed,” quoted Kant, and tried to sharpen our musical sense of humor. All 10 hours of study were conducted in German. I remember the Juilliard String Quartet telling us to articulate the ends of notes in the works of German-speaking composers, echoing German diction. Ten hours of instruction in German focusing on German composers really brought that message home.

Our musical horizons widened, we had a few days off to explore Berlin before our Juilliard colleagues joined us and the formal exchange activities began. Berlin is a city coming to terms with what it left behind and intent on what lies before it. Destroyed in the Second World War and divided against itself during the cold war, the city was described thus by Hans-Juergen Heimsoeth, Germany’s consul general in New York: “Since the wall came down 16 years ago, Berlin is reinventing itself as the capital of a united Germany.”

Its European heritage, reflected in the storied classical-music tradition that drew us there, and a vitality stemming from a post-cold-war rebirth, which I witnessed in an exploding modern art scene, captivated me.

When I wasn’t working on my 10-second bows, I took in a mixed landscape—some historic structures intact but most in ruins, and modern architectural gems juxtaposed against blocks of oppressively efficient communist engineering. World War II resulted in “so many open spaces in



The author takes a break in Karl Marx’s lap. He passed the oversize statue of Marx and Frederick Engels (which dates from 1986) each day on his way to school.

the center of the town,” Heimsoeth explained, that “these are now being put into use and the construction contributes to the reinvention of Berlin.” Walking around in town one day I stumbled upon the bombed-out and breathtaking Kaiser Wilhelm Memorial Church (a church from the late 1800s partially destroyed in the war and left as a modern ruin), and watched an open rehearsal in the architecturally and acoustically renowned home of the Berlin Philharmonic, Berliner Philharmonie in Berlin-Tiergarten. It was built in the shadow of the Berlin Wall in the 1960s, and I loved how it placed the orchestra in the midst of the audience.

We were joined a few days later by Juilliard faculty member and exchange organizer Lewis Kaplan and the rest of our Juilliard colleagues. Back at Hanns Eisler, I began to notice some differences between our respective cities and institutions. Hanns Eisler is in formerly communist East Germany and communist-era art still decorates the

façade. I—along with my Calder Quartet colleagues Benjamin Jacobson, Jonathan Moerschel, and Eric Byers, and my fellow Juilliard students Sean Rice, Brandon Ridenour, Joseph Rodriguez, and Ran Dank—were staying near the Hochschule, and daily walked by an oversized statue of Marx and Engel in the nearby Alexanderplatz on the way to school. The state generously supports the arts and, as a result, all Hanns Eisler students attend virtually for free. At first, it seemed perfect: how could any conservatory student not appreciate the opportunity to practice and study with few financial concerns? But as Claudia von Arnim, a key organizer of the exchange and our second mother in Berlin, explained, “The readiness to sponsor classical music also needs to be improved in a society that has been used to public subsidies, which are vanishing nowadays.” I started to notice that at every event there were a few women who were intelligent, sophisticated, and knew their classical music cold. They were Hanns Eisler’s answer to the dilemma outlined by von Arnim. Inspired by the American educational system, Hanns Eisler has created a 10-member Freundeskreis, or Society of Friends and Supporters of Hanns Eisler (of which von Arnim is a member), which supports the school by providing ideas, networking, and opportunities for students above and beyond what the state offers.

Tanja Dorn, a vice president of IMG Artists and an early organizer of the exchange, said that an exchange like this shows that “musical diplomacy is politics at the highest level.” As I spent the week rushing between rehearsals with my Hanns Eisler colleagues in preparation for the Concert of Friendship, studying with faculty from Juilliard and Hanns Eisler, and performing with our Juilliard colleagues in venues all over Berlin, nothing was further from my mind. Backstage waiting for my stage call at the Concert of Friendship, I finally had a moment of reflection. I took a minute off from practicing my limited French with a Hanns Eisler student to watch the Calder Quartet’s cellist, Eric Byers, jamming on a Rossini bass line with a German student bass player and realized that all of the week’s musical work had

resulted in relationships that would endure. At the end of the evening, the entire cast of the marathon concert took the stage for two bows. Standing shoulder-to-shoulder, the Hanns Eisler and Juilliard students stretched all the way across the stage. Basking in the warm applause of a full house, I was beginning to realize that we had, in some small way, brought our two countries closer together. □

Violinist Andrew Bulbrook earned an Artist Diploma in 2007 as a member of the Calder Quartet, Juilliard’s graduate string-quartet-in-residence from 2005-07. He is currently a member of the faculty and administration of the Colburn Conservatory in Los Angeles, where the Calder Quartet is quartet-in-residence.

Why I Give to Juilliard ...

There are many reasons why I support Juilliard.

It supported me with a full scholarship when my family escaped from Hungary and arrived penniless in the United States. My 12 years of studying at Juilliard instilled in me a drive for excellence and the discipline to support it. Juilliard’s diverse student body provided a unique perspective and richness of experience virtually unparalleled at the time. Over many decades, Juilliard has managed to preserve time-tested traditions, while breaking new ground in developing artistic talent. I hope my support will help the School and its students grow and prosper for generations to come.

Marta Vago
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Beyond Bingo: Considering Creativity and Aging

By ELIZABETH MCPHERSON

ARTISTIC experiences enrich us all—the professional and the amateur. A recently released documentary film, *Do Not Go Gently* (directed and produced by Melissa Godoy, with executive pro-

Imagination is even more durable than memory—a revelation behind new exploration of the brain, the spirit, and the process of aging.

ducer Eileen Littig) explores the experiences of two groups of people of advanced age: those who have spent their lives developing their creativity and are lifelong learners and practitioners within their given artistic fields, and those who approach art anew in their retirement years. “All we were really trying to say was how important imagination is to being human,” said Godoy in a press conference last May when the film was shown on PBS television. Imagination, it seems, is more durable even than memory—a revelation that is inspiring new treatments and exploratory experiences for Alzheimer’s patients. Godoy explained to me that she became interested in the power of imagination while interviewing Alzheimer’s patients for a different project. She had been impressed by the creative

phrasing of their responses, finding that their humanity was intact. *Do Not Go Gently* became a way of exploring the brain, the spirit, and the process of aging.

The three lifelong creative artists the film follows are the quiltmaker Arlonzia Pettway, the dancer Frederic Franklin, and the pianist and composer Leo Ornstein. Narrated by esteemed journalist Walter Cronkite, the film has several connections to Juilliard: Leo Ornstein graduated from the Institute of Musical Art (Juilliard’s precursor), and Frederic Franklin received an honorary doctorate from Juilliard in May 2007. Jeni Dahmus, Juilliard’s archivist, provided research assistance to the filmmakers.

Arlonzia Pettway, from Gee’s Bend, Ala., began quilting when she was 9, and was still quilting until she had a stroke in the summer of 2006 at age 83. She is recovering slowly. As a young woman, Pettway quilted to provide warm covers for her children. Later she quilted because she found great enjoyment in it. Not only was her mind kept active through creating and design-

ing, but she also experienced the joy of community with fellow quilters. Pettway’s quilts, along with others from Gee’s Bend, have been touring the United States to critical acclaim



Above: Frederic Franklin demonstrates one of his first roles as the Spirit of Creation in Massine’s 1938 ballet *Seventh Symphony* for the Ballet Russe de Monte Carlo. Left: Quilter Arlonzia Pettway of Gee’s Bend, Ala.



since 2002. The quilt designs reflect ideas we are familiar with from modern art, though Pettway and her friends and neighbors were exploring these concepts without influence from outside Gee’s Bend. The quilts passed down through my own family are classic designs, repeated over and

over; not so the quilts of Gee’s Bend, which express diverse themes and motifs with uninhibited imagination, never stifled by ideas of what a quilt should look like or what art should be.

Franklin has maintained a continuous presence in the dance field for the past 76 years. Born in Liverpool, England, in 1914, Franklin began his career as a back-up dancer for Josephine Baker in Paris in 1931. He joined the Markova-Dolin Ballet Company in 1935, followed by the Ballet Russe de Monte Carlo in 1937, where he originated roles in such ballets as Agnes de Mille’s *Rodeo* and George Balanchine’s *La Sonnambula*, touring the far reaches of the U.S. and introducing professional ballet to this country. At a

dance performance today, you may see him onstage in a character role—or he might be sitting behind you in the audience, as he was at a recent American Ballet Theater performance I attended. He has also been restaging works in which he has

Continued on Page 18

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Sarah Lane photographed by Steve Vaccariello

Kevin Spacey Urges Students To Act From the Heart

By ANNA O'DONOGHUE

WHEN Kevin Spacey walked into Room 304 on May 8, it was packed with Drama Division students, faculty, and administrators who all broke into a long rush of applause, cheers, and whoops. But as he strode into the center of the room, he was hearing old echoes from his student days: “Wow. This brings back a lot of memories. This room in particular—we learned Shakespeare in here, our first show. We did—Discovery ... is it still called that?” A loud choral response of “Yes!” from the students. He smiled. Looked around. Took a breath. “You know, the good news is ... I feel like I’m still discovering.”

Spacey’s long-ago memories of Juilliard’s third floor are a complicated mix of joy and frustration. The ambivalence began with his audition, he said, during which Drama Division director Michael Langham asked if he had written his own monologue (it was a snippet from *Othello*, apparently unrecognizable), and Elizabeth (Liz) Smith, the renowned voice teacher, told him he was interesting, “but your voice sounds like the end of a frayed rope.” Looking back, Spacey now realizes that the teachers who rode him the hardest “actually believed in me the most.” He remembers another encounter with Smith, “after she’d been incredibly rough on me in class, and I said, ‘Well, it wouldn’t matter what I did because you just don’t like anything I do!’ She took me out in the hallway and said, ‘You’re an idiot. Don’t you realize that I’m the hardest on you because I think you’re the most talented, but I also know you’re the laziest?’ And she was right.”

A lot must have changed since his Juilliard days, because “lazy” is just about the least fitting description of Spacey’s current artistic life: Stepping

into Room 304 at 2:30 on a Tuesday afternoon, he’s just hours away from heading downtown to Broadway’s Brooks Atkinson Theater to give one of his eight-a-week virtuosic performances as James Tyrone in Eugene O’Neill’s *A Moon for the Misbegotten*. Spacey has been performing in the acclaimed production since last year, when it opened at London’s Old Vic Theatre, of which he is the artistic director. Since assuming that mantle in 2003, he has begun a fierce initiative to draw young people to the theater, pioneering an innovative education-and-outreach program that includes conducting personal workshops with schoolchildren and setting aside radically reduced-price seats for people under 25. He has been acting and directing and recruiting and fundraising—and all without putting his award-winning film career on hold. Lazy? Not so much.

And in Room 304, even with the memories hitting him, he isn’t slowing down. A chair awaits him in the middle of an extended semicircle of eager acting students, but he can’t manage to stay in it for more than a few minutes. What gets him out of his seat is excitement about work: “So—you all saw *Moon*, right?” Nods all around; Spacey and the Drama Division had cooperated to make sure every student had the opportunity to see the performance. “What’d you think?” As hands go up around the room, he moves to get closer—to see a face, to respond more fully to a question. He’s eager to know what the students thought while reading the play, how those opinions

changed when they saw it being lived. When someone volunteers that he’d assumed he was in for a long, boring evening but had been surprised by how quickly the time flew, Spacey laughs. “On the page, not much hap-



Actor and Juilliard drama alum Kevin Spacey came to Juilliard on May 8, 2007, to conduct a master class with current students on Eugene O'Neill's *Moon for the Misbegotten*. Spacey was starring in a production of the play on Broadway at the time.

Act? In front of Kevin Spacey? The play he’s doing right now?!—two brave students come into the center of the room, scripts in hand. As they read the scene, Spacey sits forward, listening intently in his chair. One actor says a line. Spacey laughs as if he’s never heard it before. They finish—he leads the room in applause, asks for two more volunteers. He ushers up another pair of actors, then another. “No actor owns a part,” Spacey observes. “We are just the current custodians of it. And that’s a good thing. A sense of lack of ownership frees you up. It’s an interesting thing, even for me, to hear those words that I’ve been saying every night said by someone else. Makes me go ... hmmm.”

A constant return to the text and an unflagging work ethic are the things Spacey feels he can rely on. “When I’m in rehearsal, I’m there first and foremost, always, to serve the play. I’m there because I want so much for the audience to have the experience I had when I first read it—that moment of thrill that went through me, I want desperately to give that to other people.”

A second-year student raises her hand from the back of the room. “What keeps you going?” she asks. “Why do you act?” Spacey looks at her, in a brief moment of stillness, then answers: “I’m hoping to get better at it.”

[Editor’s note: Since this article was written in May, when Kevin Spacey was appearing on Broadway in *A Moon for the Misbegotten*, the show closed on June 10, after a limited-run engagement at the Brooks Atkinson Theater.]

Anna O’Donoghue, a member of Group 36, graduated from Juilliard in May. A regular contributor to The Journal as a student, she was the recipient of the Juilliard Journal Award in 2006. Her interview with James Houghton appears on Page 1.

TIME


by Jeni Dahmus

CAPSULE


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

1968 September 1968, Juilliard’s Drama Division opened its doors to the first class of actors, designated as Group I. The Drama Division convocation was held on September 24 at International House with an address by John Houseman, first director of the department (1968-1976), and welcome messages by President Peter Mennin, Dean Gideon Waldrop, and the registrar, Judson Ehrbar.


American director, producer, and administrator John Houseman and the French director, teacher, and actor Michel Saint-Denis established the Drama Division in 1968 and instituted a four-year curriculum based upon the pedagogical principals developed by Saint-Denis and his wife Suria for conservatories in Europe and Canada. Original faculty members were Rene Auberjonois, Brian Bedford, Hovey Burgess, Margaret Freed, Linda Gudde, William Hickey, Houseman, Michael Kahn, Judith Leibowitz, Julius Novick, Michel and Suria Saint-Denis, Edith Skinner, Elizabeth Smith, William Woodman, and Moni Yakim.



Jeni Dahmus is Juilliard’s archivist.



Michel Saint-Denis (above) and John Houseman (below) with groups of Juilliard drama students at the Drama Division convocation.



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Nurturing the Art of Theater

Continued From Page 1

it, I had thought I would hold back and take a year to observe. But my instincts took over, and I immediately recognized that there were environmental things related to programming, structure, and infrastructure that I could address immediately. So that was a surprise and a challenge, stepping forward and making those changes so soon—like redefining the probation system, eliminating the second-year cut, and changing the overall engagement with the students—working on a cultural shift. A crucial piece of the puzzle for me is how to bring the humanity into the training and how to demystify it. One of the chief goals is to create an environment that people feel relatively safe to work in, but challenged at the same time. An environment not based on fear, whether that’s of being cut or of not achieving, but on spending each and every day here truly investigating the craft and your inner instincts as an artist.

AO: You were trained as an actor; how did that experience affect you?

JH: I was in a three-year program at Southern Methodist University, and it was enlightening, intense, challenging, frustrating, painful, and wonderful. It’s an intensive inner search—not only of who you are as an artist, but who you are as an individual, because they’re interlinked. You really have to stare things down about yourself in order to delineate between what is a choice and what is a habit. For me, the training was incredibly meaningful and fruitful, and it continues to be. That kind of intense work has a profound effect on the individual.

AO: What do you think it is that makes an actor?

JH: Well, there’s craft and there’s gift, and the two come together. The craft is the easy part to understand: it’s a series of tools you work with to communicate and inhabit character and story and understand the overall context of your work. The other component, which is a little headier, is really about instinct, creativity, and imagination. While there are a lot of exercises and ways to tap into that, at the very core, there must be talent, instinct, and inspiration living within somebody who happens to be a good actor.

AO: Do you ever miss acting?

JH: Not really. I have more opportunities to flex my creative instincts than any one person could ask for, between the work I do here and my work at Signature Theater Company and the Guthrie.

AO: How does your work in the field inform the way you’re approaching the program here?

JH: In every single way. It’s essential that whoever is sitting in the chair of director of the Drama Division *be* in the profession, because that link is what distinguishes Juilliard’s program from many others. There’s a visceral and a practical connection to the daily realities of the profession that helps shape policy, down to selection of the artists, and helps demystify the field.

AO: You mentioned that we have a long way to go.

How can we keep moving forward?

JH: The most important thing is to be questioning ourselves constantly and to put a structure in place that forces that. Dealing with this much humanity in one space is a tall order, but it is vital that we continue to challenge ourselves to imagine, to reinvigorate, and to reinvent. The faculty has been tremendously generous in their openness to change; they are fiercely committed to making the best program possible, and they’re here for the stu-

“You really have to stare things down about yourself in order to delineate between what is a choice and what is a habit. ... That kind of intense work has a profound effect on the individual.”

dents 100 percent. So we’ve been asking these questions together, and that’s been incredibly exciting.

AO: What are some questions you’re asking right now?

JH: A broad range—from minute, simple things to really far-reaching ones. We’re very good at the basic components of the craft: speech, movement, Alexander Technique, etc. But one area that is lacking is the literary track: a textual analysis of the scripts we bring to life. For anyone involved with the division, whether playwright or actor, the training is an opportunity to develop and flex particular muscles, and there’s a skeleton underneath all those layers of muscle—that’s the literary piece of the puzzle. It’s what keeps you standing, what the muscles rest on and work through. So I really want to figure out how to integrate that part more aggressively throughout the training. We live in a world where everyone is multitasking. They’re literally doing five things at once: IM’ing someone, text messaging, watching television, writing a paper, and listening to music at the same time. It creates a culture that *might* be less sympathetic to that intense study that is required for that “skeleton.” Because we’ve been trained to do things quickly, instant gratification is a constant. But textual analysis isn’t like that; it’s long, intensive work. I want to instill in the arc of four years of training a consistent track that addresses that skeletal piece.

AO: Speaking about your initiative to create a strong literary track—how does your devotion to writers inform the Playwrights program here?

JH: Without any doubt, we have one of the strongest playwriting programs in the country. Chris Durang and Marsha Norman [the program’s co-directors] have a unique approach; they have found the perfect balance of creating structure but not imposing too much on the creative process in a very intimate and exclusive program. My background makes me extremely sympathetic to what Chris and Marsha are trying to do. Already we’ve integrated that program much more into the body of the Drama Division. Just having labs every other week with the entire division’s participation has made a big difference; now every actor going through the program will, in essence, have a four-year master class with Chris Durang and Marsha Norman on participating in the creation of work for the theater. When student actors leave this place, a big portion of their work is going to be new material. Now, over the course of four years, they’re going to come across multiple plays, multi-

ple writers, and begin to develop relationships with them. We’re planting seeds that will be crucial to the overall health and development of the field.

And that’s what I’m working on with the faculty and staff now: planting seeds and experimenting. This past year we were able to accomplish a lot, through providing more roles for the students, more challenges, more engagement, eliminating the second-year cut, and expanding the labs. But we need to experience these changes for a while to really see the ebbs and flows. The shifts have had a lot of positive influences, but there were some inevitable bumps along the way—all of which are fixable, but they lead to more questions.

Other questions I’m asking are: What other programs could be aligned with the Drama Division? Should we offer an M.F.A.? How do we continue a relationship with the extraordinary students who have passed through this institution in 40 years? I’m excited about trying to connect to them, no matter what their experience was at Juilliard, positive or negative, and no matter what they’re doing now, in or out of the field. So my hope is to engage with as many of those people as possible, across the spectrum.

AO: I hope you do, too.

JH: It’s going to take time. It’s easy to pluck out the Kevin Spaceys and Patti LuPones, and it’s important to celebrate those people, but it’s equally important to dig deep into the alumni pool and find out how they are doing—how the work was relevant to them as their lives have developed and continue to evolve. You know, Kevin Spacey was here years ago, and he was just here recently talking to the students. He doesn’t have to be here, but he feels a connection. I’m certain that if we reach out even to people who had a really rough time here, and truly listen to what they have to say and engage them collectively, we can make it a different program.

“Dealing with this much humanity in one space is a tall order, but it is vital that we continue to challenge ourselves to imagine, to reinvigorate, and to reinvent.”

When I first got here, there was this real concentration on “group this” and “group that.” It’s fine to be loyal to your particular class, but each class is part of a much larger whole, which is the division itself. That’s why you’ll see photographs of every student out in front of our offices. They’re a daily reminder that you’re part of an entire collective, and that collective is part of an institution, another collective. And that institution is part of a city, etc. It sounds a little precious when you spell it out that way, but in fact, it comes down to individual responsibility and individual potential: as an individual, you can make a difference within that community. Your actions have consequences, both good and bad, and when you step out of this institution I want you take responsibility for your part of the deal. Often there is a notion that the powers are “against” or “for,” and that you have no course of action other than to move where you’re driven. I believe just the opposite: that you are shaping the theater through your actions, and that the theater is shaping, on some level, society. So you can’t remove yourself from responsibility to the whole community: you are part of the community. And when you take that on and back that up with major

Continued on Page 24

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New Season Features 700 Performances

Continued From Page 1

Peter Jay Sharp Theater. The program includes Christopher Theofanidis's *Rainbow Body*, Tchaikovsky's Violin Concerto (with a student soloist to be announced), and Shostakovich's Symphony No. 5. Maestro DePreist will also wield the baton three more times this year: on December 10 at the Rose Theater in a program of Bernstein, Jolivet, and Beethoven; on February 23 at Carnegie Hall in music by Bernstein, Rachmaninoff or Prokofiev, and Berlioz; and on May 21 in Avery Fisher Hall, for the commencement concert that will feature works by Mozart, George Walker, and Brahms.

This season's lineup of guest conductors includes Anne Manson (October 11 in the Sharp Theater), Dennis Russell Davies (November 7 in Avery Fisher Hall), Emmanuel Villaume (February 18 in Avery Fisher Hall), Roberto Abbado (March 31 in Avery Fisher Hall), Stefan Sanderling (April 17 in Avery Fisher Hall), and faculty member Jeffrey Milarsky (who leads the annual concert of new works by Juilliard student composers on May 1 in the Sharp Theater).

JAZZ

The music of Juilliard alumnus Christian McBride is highlighted on October 1, when McBride joins the Juilliard Jazz Ensembles as a guest artist. Other Jazz



Photo by Jessica Katz

Ensembles concerts throughout the year include "Monk's Mood" on November 6, "Movin' Up" (works by jazz students) on December 4 and March 24, music of Billy Strayhorn on February 25, and "Jazz Emergent I" and "Jazz Emergent II" (featuring student works) on January 22 and April 15. The Juilliard Jazz Orchestra's lineup of guest artists includes Paquito D'Rivera on October 17 and Maria Schneider on February 4. The final concert on April 30, "Jazz Emergent III," will feature original student and alumni compositions. All Jazz Ensembles concerts are in Paul Hall, while the Jazz Orchestra performs in the Sharp Theater.

DRAMA

The Drama Division's 40th anniversary season—its second with Jim Houghton at the helm—kicks off with August Wilson's *Joe Turner's Come and Gone*, directed by Israel Hicks and featuring fourth-year students. The play runs October 24-28 in the Drama Theater. Set in a Pittsburgh boarding house in 1911, it is the third in Wilson's 10-play historical cycle chronicling the African-American experience in the 20th century. Henrik Ibsen's *Ghosts*—one of his most powerful and controversial works, dealing with issues such as out-of-wedlock children, incest, infidelity, venereal disease, and euthanasia—follows on November 15-19, directed by Yevgeny Arye. John Guare's *The House of Blue Leaves*, a black comedy set in New York on the day in 1965 when Pope Paul VI visited the city, will be presented December 13-17 in a production directed by Will Pomerantz. Concluding the fourth-year offerings on February 14-18 is *The Greeks, Part Two: The Murders*, John Barton and Kenneth Cavander's second installment in a three-part adaptation of Greece's mythic history that weaves together the works of Aeschylus, Euripides, Homer, and Sophocles. The production will be directed by Brian

Mertes, who directed *Part One: The War* last February.

DANCE

The popular Composers and Choreographers Plus showcase opens the Dance Division's season on December 7 and 8 in the Peter Jay Sharp Theater, featuring student choreographer-composer collaborations along with the best choreographic work of the fall semester. The season continues with December Dance Creations on December 13-16, featuring premieres of newly commissioned choreography by Nicolo Fonte, and Juilliard alumni Adam Hougland and Robert Battle. The works are set to the music of three composers in James Conlon's "Recovered Voices" project; Conlon will conduct the Juilliard Orchestra.

The Dance Division's spring series, Masterworks of the 20th Century, will be presented on March 26-30 in the Sharp Theater, featuring Martha Graham's



Photo by Hiroyuki Ito

This season's offerings include *The Greeks: Part Two* (pictured is Stephen Bel Davies in the Drama Division's first installment of the epic play, last February); a Jazz Ensembles concert of music by Christian McBride (pictured in last year's Tribute to Jazz Legends); and the annual Lisa Arnhold Memorial Recital, to be presented by the new graduate string-quartet-in-residence, the Biava Quartet.

Appalachian Spring (set to Copland's music and staged by Terese Capucilli), Antony Tudor's *Dark Elegies* (set to Mahler's *Kindertotenlieder* and staged by Donald Mahler), and José Limón's *There is a Time* (set to Dello Joio's *Meditations on Ecclesiastes* and staged by Risa Steinberg). George Stelluto will conduct the ensemble AXIOM for these performances. Other spring dance events include the annual Senior Dance Production, to be presented in the Clark Theater in the Rose Building on April 24-27, as well as Choreographic Honors (May 16-17) and the Senior Dance Showcase (May 19), both in the Sharp Theater.

OPERA AND VOCAL ARTS

Two fully staged productions will be presented by the Juilliard Opera Center this season in the Peter Jay Sharp Theater. The first is Rossini's 1817 comic opera in two acts, *Le comte Ory*, on November 14, 16, and 18. Sam Helfrich will direct and Asher Fisch will conduct. Set in rural France at the time of the Crusades, the opera is based on the story of a real-life villainous count. For its spring production, the J.O.C. will present the New York City premiere of Ned Rorem's *Our Town*, a three-act opera with a libretto by J.D. McClatchy based on Thornton Wilder's play. Anne Manson will conduct this production, which Edward Berkeley will direct.

The New York Festival of Song has collaborated with Juilliard for the past two seasons; their joint concert this year takes place on January 16 in the Sharp Theater. Liederabend and Songbook concerts will showcase student singers throughout the year—the former in Paul Hall on October 18, November 1, December 13, February 7, April 10, and May 1; the latter in Morse Hall on October 11, December 6, and April 3. The Alice Tully Vocal Arts Debut Recital takes place on February 29 in Carnegie's Weill Recital Hall,

and the annual Vocal Honors Recital will take place on March 25 at the New York Society for Ethical Culture.

FACULTY RECITALS

The American Brass Quintet opens the Daniel Saidenberg Faculty Recital Series on October 3 with the world premiere of a work by Billy Childs (see article on Page 8). Back from a 60th anniversary tour, the Juilliard String Quartet presents two recitals this season, on October 22 and February 25. Additional concerts include two recitals in Paul Hall by cellist Joel Krosnick and pianist Gilbert Kalish (on November 13 and December 6), featuring American music of the last 100 years; a program featuring pianist Margo Garrett with sopranos Lucy Shelton and Elizabeth Futral on January 23; and a recital by the New York Woodwind Quintet on February 6 in Paul Hall. All are in the Peter Jay Sharp Theater except where noted.

CHAMBER MUSIC

Juilliard's seventh annual ChamberFest will feature seven performances—four in Paul Hall (January 14-17) and three in the Sharp Theater (January 16, 18, and 19). Juilliard's new graduate string quartet-in-residence, the Biava Quartet, will give the annual Lisa Arnhold Memorial Recital on May 2 at the Society for



Photo by Ron Richards

Ethical Culture. In addition, chamber music concerts by student ensembles will be offered throughout the year at the Society for Ethical Culture, on November 8, December 3, December 11, April 2, April 14, and April 18.

OTHER EVENTS

The Lucerne Festival Academy, along with members of the Juilliard Orchestra and the Ensemble Intercontemporain, will present an all-Boulez program at Zankel Hall on January 17. (The collaboration will continue in August and September 2008, during a residency in Lucerne.) The Lucerne Festival Academy will also join the New Juilliard Ensemble on January 25 for the opening concert of Focus! 2008: All About Elliott, with Pierre Boulez conducting this early tribute to composer Elliott Carter as he approaches his 100th birthday (on December 11, 2008). The Focus! festival's six concerts (through February 2) take place in the Sharp Theater.

Among the many other events to be held this year are a concert by the Juilliard Percussion Ensemble on October 19 in the Sharp Theater; the Jerome L. Greene Concert on November 28 at Saint Peter's Church (featuring organist Paul Jacobs and Juilliard string players in music by Bach); the William Petschek Piano Debut Recital on March 27 at Zankel Hall; and Beyond the Machine 8.0 on May 3 at Columbia's Miller Theater. Ensemble ACJW, the performance group of 16 post-graduate fellows participating in the pilot phase of the Academy—A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute, will offer a series of concerts throughout the year at Carnegie's Weill Recital Hall and Zankel Hall, as well as in Paul Hall. For complete coverage and up-to-date information on these and other performances, see our online calendar of events at www.juilliard.edu/calendar. □

CAREER
by Derek Mithaug

BEAT

A Different Kind of Arts Advocacy

I remember coming of age in the early '80s and listening to my older colleagues bemoan the rise of popular culture and the dwindling support for the arts. Much of their ire was motivated by the seeming lack of opportunities to realize one's artistry. This vitriol usually found a very unsympathetic public ear. In some artists, this indifference and lack of respect was met with an angry exterior; they carried around an attitude of defiance and disdain for the public. Others made an inward retreat to the rehearsal studio or practice room. And for still others, the only apparent solution was to leave the field altogether in pursuit of happier hunting grounds.

The general public's indifference to the artist's struggle is something that persists today. For a different perspective, consider this: If a local steel plant suddenly closes and tens of thousands of factory workers find themselves out of work, there is a public outcry. These are "real" jobs, and these are "serious" people with families to support. But while the public has some sympathy for the factory worker unable to earn the weekly wages that will support his or her family, many people forget that artists also do their work and support their families. So why does the persona of the "starving artist" have such an unsympathetic public image?

And what should the response of the artistic community be to this indifference? More outrage? Or should we begin thinking more progressively about our responsibility to our communities and the real solutions that will bring about a change in public attitudes?

I strongly believe that the traditional notion that artists are only valued when the art they produce is

truly exceptional is the root of the problem. As audience numbers began to decline in the second half of the 20th century, we the artistic community became overly obsessed with our product—to the exclusion of almost everything else in life, including ourselves. Inadvertently, we became victims of the "product" mentality of our general culture, thinking that if we focus everything on creating "sublime" art, audiences would throng the stage door waiting to greet us. We decide what is valuable and what is not, and we present it to the public. The full weight of our energy is focused on our presentation—and the result is likely to be more polished and more sublime than at any time in history. But across the three disciplines of music, dance, and theater, more and more seats are winding up empty for the evening.

If we can shift some of our attention away from the product and onto those who create, we bring the public's eye to real people. We also bring attention

Why does the persona of the "starving artist" have such an unsympathetic public image? And what can we artists do to change that?

to the marvel of man's greatest genius: his creativity. Those who live their lives dedicated to creativity should be among the most cherished of our citizens. Culturally and economically speaking, the creative class (see Richard Florida's seminal 2002 work, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*) is both the engine and chassis of our society. Yet creativity in our schools and in our communities is sadly marginalized, because we have done a poor job of advocating for the value of creative people. This is partly because we have taken our cue from society to value product over people. Artists need to stop

advocating for our product (art) and start advocating for the people who create art.

Recently, the artistic community has taken up the word "process" to help describe creativity and to draw attention more to the process of our work. But this word is missing the mark with much of the public because the process that artists present is frequently focused on the artistic thoughts, ideas, and choices they make in the creation of the artistic product. Thus, the focus tends to be on the more systematic process of creating art and frequently fails to draw attention to the personal and more organic process of creating. What changes do artists experience in their daily lives that affect how they interpret the music, character, or movement they present?

If we really want a larger audience to connect with the arts, we need to think first about common denominators. And the greatest common denominator is the process of *life*. When artists stand on stage before or after a performance and speak to an audience about why they chose this work/character/piece, what it did to them, how it is related to something they experienced, or how it affects them personally, audiences pay attention. They smile. They nod. They experience a deeper connection to both the work and the person performing it, because they connect with the life of the artist (either performer or creator). And this most definitely translates into more audience.

If we learn to turn the spotlight on the *lives* that create the arts, I believe we will see a very different attitude from the public. And a more supportive public attitude is what we need to cultivate more opportunities and keep our existing institutions flush with the sponsors and benefactors needed to run their seasons. The current public attitude needs to change if we are to develop a new respect and understanding about the value of the arts. And artists and the people they become are the solution.







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

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Commencement 2007: ‘The Road to Joy’

FOR the 221 students who received diplomas at Juilliard’s 102nd commencement ceremonies on May 25, the day was truly unique. For starters, it was the first time in the School’s history that graduation was held in Avery Fisher Hall, rather than Alice Tully Hall, which had shut its doors in April for 18 months for renovations. And instead of a morning ceremony with the traditional punch-and-sandwich party on the (now defunct) Milstein Plaza, commencement was held at 3 p.m., with the post-ceremony party by the fountain with the (now temporarily missing) Henry Moore sculpture. But with all its differences, graduation was still graduation: Proud students gathered with family and friends for well-deserved celebration. Honorary doctorates were awarded—to the former dean of the School, Stephen Clapp; jazz legend Benny Golson; Broadway composer and lyricist Stephen Sondheim; dancer and ballet master Frederic Franklin; playwright, actor, and director Sam Shepard; philanthropist Dan W. Lufkin; and singer, actor, and Juilliard alumna Audra McDonald, who addressed the class of 2007. Her speech is reprinted here, and can be heard online at: www.juilliard.edu/about/multimedia_gallery/commencement/commencement.html.



Singer and actor Audra McDonald (BM '93, voice) addressing the class of 2007.



Receiving honorary doctorates at the 102nd commencement were (left to right, back row) Frederic Franklin, Benny Golson, Stephen Sondheim, Dan W. Lufkin; (front row) Stephen Clapp, Audra McDonald, and Sam Shepard.



Commencement addresses should be given on your first day of school, not your last. Surviving the two, four, or in my case five years of life at Juilliard would be much easier if someone sat us down in the beginning and gave us the sage advice we receive at the end. The only problem is I probably wouldn’t have listened anyway. When I got to Juilliard I was so scared I didn’t know what to do. Everyone always told me I was talented. I wanted to go to Juilliard. I wanted to study with the greatest teachers in the world. I wanted to be on *Broadway*. But I was terrified!

My time here was confusing and full of angst. My angst had to do with being 18 years old, away from home, in New York City, and full of high expectations. My confusion was because I was studying opera and wanted to sing on Broadway. Or did I really want to sing opera but didn’t know enough about it, or was it ... I don’t know. I just felt like I was on the wrong path. Looking back, I realize that I was

so directly on my path that NASA couldn’t have charted it any better. My path had nothing to do with what others wanted me to be or do. It had even less to do with what I thought I wanted. My path was the road to joy. Loving what I do gives me the joy I didn’t think to seek. Joy gives me the courage to persevere.

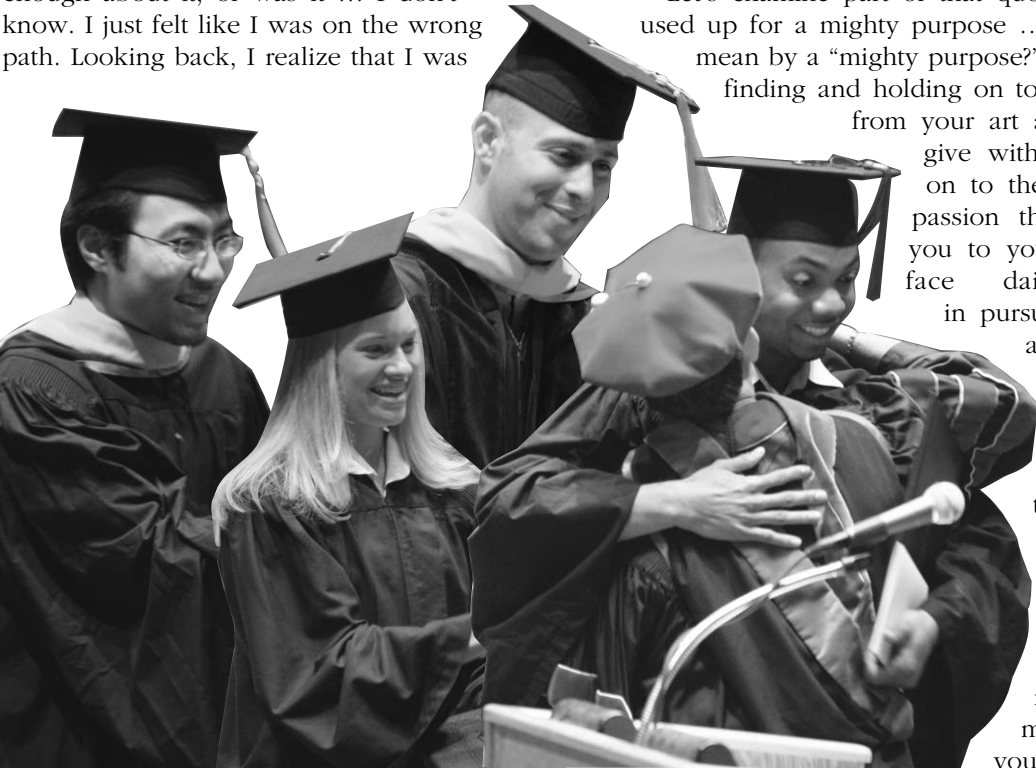
George Bernard Shaw once said, and I quote: “This is the true joy of life, the being used up for a purpose recognized by yourself as a mighty one; being a force of nature instead of a feverish, selfish little clot of ailments and grievances, complaining that the world will not devote itself to making you happy. I am of the opinion, that my life belongs to the community, and as long as I live, it is my privilege to do for it what I can.” Shaw’s words can guide your path and place you on the road to joy. They can easily be used as guiding principles for your life in the arts.

Let’s examine part of that quote again. “Being used up for a mighty purpose ...” What does he mean by a “mighty purpose?” I think it means finding and holding on to the joy you get from your art and the joy you give with your art. Hold on to the peace and the passion that first brought you to your craft. As you face daily challenges in pursuit of your craft, and begin to resent the business, the competition, the humiliation, the disappointment, or any aspect of it, step back for a moment, a day, or a year and reclaim your mighty purpose, your joy. Life as an

artist requires you to give and give and give of yourself. If you don’t believe that your purpose as an artist is a mighty one it will become difficult if not impossible to give of yourself. But what you give must be genuine. It must be you.

Be yourself in your art. Be inspired by Yo-Yo, Renée, Baryshnikov, Plácido, Lang Lang, and Meryl but do not try to be them. You can not be them. They already exist! The world has already been blessed by their unique talents. It is *your* unique talent that must now bless the world. My idols were Barbra Streisand, Judy Garland, and Lena Horne. When I was first getting started I tried so hard to emulate them and couldn’t. I came to realize that my true joy came not from emulating who I wasn’t but discovering who I was, who I am as an artist. I have been compared to any number of artists who came before me. People have questioned some of the roles I have chosen or music I have performed. I have wonderful, supportive advisors. I have been mentored by extraordinary artists. In the end I have to be myself. *Be yourself*. Shaw said, “Be a force of nature”; I say, be a force of nature by refusing to say no to yourself. There are plenty of people in this world who can and will say no to you. You must never be one of them. If you feel that you are right for a certain role, have the chops to play or win a competition, if you have the stamina and the high notes to sing a certain aria then pursue it. Do it.

You honor and nurture your talent by pursuing any opportunity to express that talent. Do not worry about the outcome. The outcome can not be your concern. Your job is to do the work, no matter how the world may feel about it! The great director and playwright George Wolfe said: “When they try to run me out of town I get in front and act like I’m leading a parade!” There are certainly roles I wanted but didn’t get. Rather than pointing fingers and complaining about inequities, rather than becoming a “feverish, selfish little clot of ailments and grievances,” complaining that the world is not devoting itself to making me happy, I have chosen to use these situations to motivate me. I do not

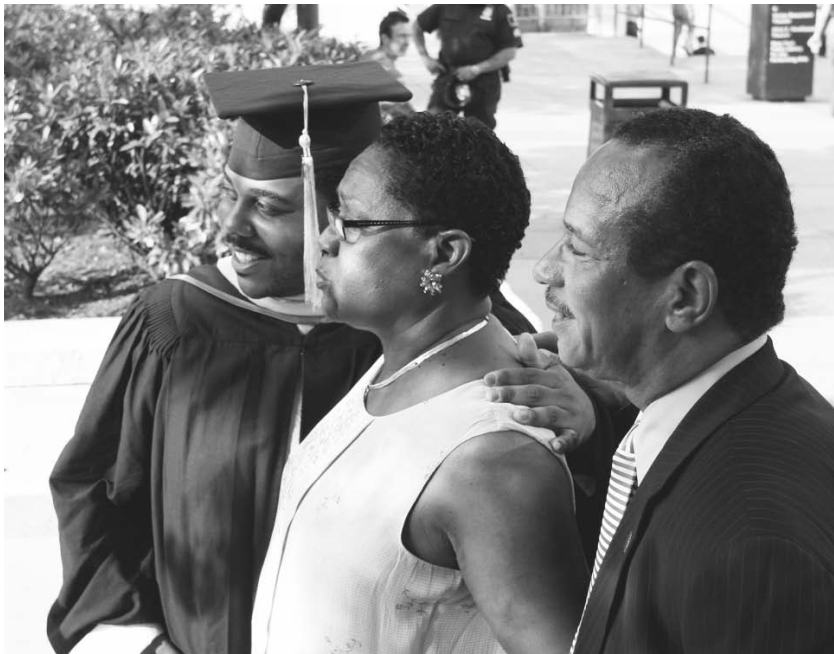




Above: Graduating pianist Kimberly Chen with President Polisi. **Below:** The Juilliard Orchestra's commencement concert featured vocal soloists Brenda Rae, Ronnita Nicole Miller, Jeffrey Behrens, and Sidney Outlaw with the Juilliard Choral Union in a performance of Beethoven's Symphony No. 9, conducted by James DePreist.



Above, left to right: Stephen Sondheim, Laurie Carter, Bruce Kovner, Stephen Clapp, Audra McDonald, and Joseph Polisi. **Below:** Graduating baritone Sidney Outlaw with family members.



blame myself for the, in my humble opinion, questionable decisions of others. It is more important that I am prepared for the next opportunity when it comes. No matter what comes my way, I have to be ready to lead the parade. My parade. Your parade.

We all have a responsibility to the community of man. Your responsibility begins by honoring the training and education you have received at Juilliard. Take responsibility to continue to nurture and support the arts no matter what profession you end up pursuing. Support arts education, attend concerts and plays. If you move to a small community, support children's theater, dinner theater, and attend community productions. Share your talent. Encourage talent in others.

Understand the privilege it is to do for your community what you can. Not everyone has the opportunity to help others. Take responsibility for the world that we live in. Realize that your position as artists is not only to entertain but also to inspire, educate, inform, comfort, and give voice. These are dire times in our world. We read about poverty, homelessness, famine, war, and disease on a daily basis. Use your art to change things. Sounds hokey, but true. Think about Chopin's "Revolutionary" Etude, ponder the music and poetry of Bob Dylan, recall the songs sung by slaves, and reflect upon the sounds of the children's orchestra in Argentina. Art can and does change the world—one person at a time.

I recently learned about the work some of you did which started through Juilliard's summer grant program. It gave me great hope to hear that 20

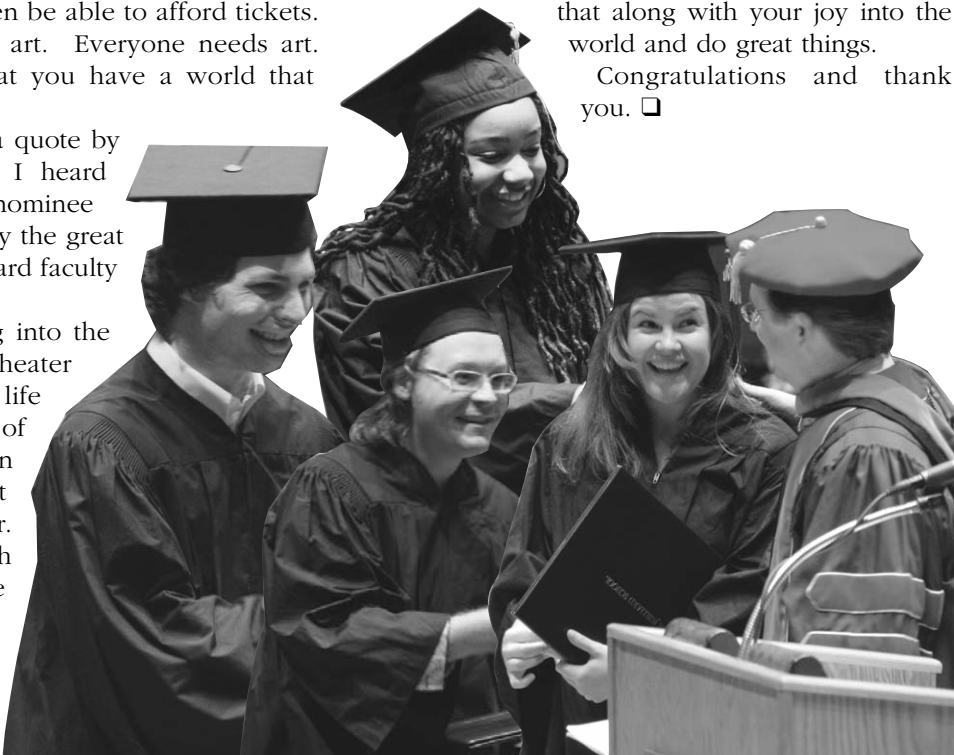
Juilliard students spent one week of their spring break helping to rebuild New Orleans and provide arts training to children impacted by Katrina. I was moved to hear about the work you have done in South America, Africa, and the Middle East. I was deeply moved by the work done right here in New York City through Juilliard's Educational Outreach programs. Your stage does not have to be at Carnegie Hall. Your audience does not have to be in black tie. The people in attendance may not even be able to afford tickets. But everyone deserves art. Everyone needs art. How lucky for you that you have a world that needs you.

I'd like to end with a quote by Robert Edmond James I heard yesterday at the Tony nominee luncheon. It was read by the great actress and former Juilliard faculty member, Marion Seldes:

"An artist must bring into the immediate life of the theater ... images larger than life ... Here is the secret of the flame that burns in the work of the great artists of the theater. They seem so much more aware than we are, and so much more awake, and so much more alive that they make us feel that what we call living is

not living at all, but a kind of sleep. Their knowledge, their wealth of emotion, their wonder, their elation, their swift, clear seeing surrounds every occasion with a crowd of values that enriches it beyond anything which we, in our happy satisfaction, had ever imagined. In their hands it becomes not only a thing of beauty, but a thing of power. And we see it all—beauty and power alike ..."

As I look out upon Juilliard's graduating class of 2007, I see beauty. I see power. Take that along with your joy into the world and do great things. Congratulations and thank you. □



Remembering Dodi Protero

March 13, 1931—April 22, 2007

By KATHERINE GERTSON

IN 1991 the Evening Division needed an additional voice teacher, a person with a strong classical and musical-theater background. Joyce McLean, who has taught voice classes for us since 1989, recommended her colleague and friend, Dodi Protero. I'll never forget my first meeting with Dodi, a petite, well-dressed, sparkling smile of a person who looked so much like Debbie Reynolds! Her teaching résumé was quite impressive, too; she had a thriving private studio, had been a faculty member at Banff and the University of Illinois, and served as director of voice at Opera Music Theater Institute of Newark, N.J. But she never mentioned that she'd had a fine career as a coloratura in opera houses throughout Europe, the U.S., and Canada, and that she sang the role of Mrs. Bedwin in the musical *Oliver* on Broadway. We hired her, of course—and for 16 years, many Evening Division students reaped the rewards of her fine teaching.

Dodi was an extremely private person, yet she was outgoing and fun-loving. If you asked her how she was doing, she would excitedly tell you how her students were progressing rather than talk about herself. And she never boasted about her students as if she were responsible for their progress, but rather, she spoke about how hard they worked. I remember, a few years back, when she was thrilled to have a professional dancer taking her class. She told me that she asked the dancer to help the other students with some movement to free their bodies for singing. Recently I spoke with that dancer, Elizabeth Fernandez, and she told me how scared of singing and intimidated by singers she had been before she took Dodi's class. Elizabeth didn't realize it at the time, but understands now that Dodi called upon her dancing skills to help her feel more comfortable in class. And although Dodi rarely spoke about her own professional career as a singer, several of her students remarked that if someone was struggling with a specific technical issue that seemed impossible to overcome, Dodi would share her similar struggles as a singer,

which gave everyone hope and made them more comfortable with making mistakes.

I will certainly miss her bright smile and her sweet, lilting voice. Whenever I ran into her, she would light up as if I were a long-lost friend and, after a few glowing words about her stu-



Dodi Protero

dents, we would part—and she always said, “It's so nice to see you, dear” (which made me feel as if I had just been given a big bear hug). The last few weeks that she taught at Juilliard, I would see her sitting in the lobby waiting for her class to begin, and we would chat and giggle. (I didn't know until later that she hadn't been waiting for her classes, but had been catching her breath from walking the two blocks to school.) Then she would head up to her classroom and teach with great joy.

It was most fitting that her Evening Division students honored her memory with a recital at the end of the semester last spring. On the printed program, a tribute written by one of her students, Sandra Wiskari, best describes Dodi's indelible mark on so many lives:

“A brilliant light has gone out with the passing of Dodi Protero. And yet, her fire and passion will forever burn brightly in all of us who were privileged to know and be taught by her. But we must not despair. She will be wherever there is music—and most especially wherever voices are raised in song.” □

Katherine Gertson is director of the Evening Division.

Creativity and Aging

Continued From Page 11

danced that have fallen out of repertory. His animated presence surges with joie de vivre: “I'm around young people every day of my life, all young, and I suppose I take from them. And they won't allow me to be old. They won't!” he says in the film. The young dancers benefit as much from Franklin's years of experience as he benefits from the community his continued involvement in dance provides.

Born in 1892 in Russia, Ornstein began his musical study with Alexander Glazunov at the Imperial Music School in St. Petersburg. In 1906, his family immigrated to the U.S. to escape the violence toward Jews in Russia. Ornstein enrolled at the Institute for Musical Art, earning a diploma in piano in 1910. He built an impressive career as one of the most sought-after concert pianists from around 1910-25, introducing American audiences to works by Ravel, Stravinsky, Debussy, Bartok, and others. His own compositions were hailed by music critic James Huneker in 1917, who called Ornstein “most emphatically, the only true-blue, genuine, Futurist composer alive.” By 1933 he had ceased performing publicly and, with his wife, established a school in Philadelphia, where they taught until the mid-'50s. Ornstein was so much out of the public eye that when researcher Vivian Perlis went looking for him in 1977, she found Ornstein and his wife living in a trailer park in Brownsville, Tex. Ornstein composed his last major work, Piano Sonata No. 8, in 1990, at the age of 98, but according to an employee at the nursing home where he spent his last years, he was always humming—his mind still engaged in creative outpouring. Unlike Pettway and Franklin, Ornstein eschewed artistic community for much of his life, composing

in isolation. He lived to be 109, dying in February 2002, just two weeks after his final interview for this film.

Also discussed in the film are elder-care sites at which creative arts are practiced, exploring how they benefit the bodies and minds of participants. For practicing artists, this is not news; it is something known on a deep psychological and visceral level. But the film puts this information out in front, and by doing so may inspire



The 109-year-old composer Leo Ornstein at the nursing home in Green Bay, Wis., where he spent his final years.

us to rethink our concepts about retirement.

Do Not Go Gently touched me deeply on a personal level, inspiring me to imagine possibilities for my generation's retirement years—and also reminding me how rich my life has been in relationships with people of advanced age. At Juilliard alone, there were my teachers Martha Hill, Ethel Winter, Alfredo Corvino, and Anna Sokolow, from whom I learned what it means to be a professional while retaining one's deeper sense of humanity. Our society has not, as a rule, been kind to those of advancing years. As the population over 85 continues to grow, how will that change?

For more information about this documentary, visit www.donotgogently.com. □

Elizabeth McPherson (B.F.A. '90, dance) holds an M.A. from the City College of New York and a Ph.D. in dance education from New York University. She has written for The Journal of Dance Education, Ballet Review, and Dance Teacher magazine.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

- Jonathan Abramowitz (BM '69, MS '70, DMA '74, cello)
- Jeananne Albee-Prendergast (BM '66, MS '67, piano)
- J. William Barber ('42, tuba)
- Mordecai Bauman ('34, voice)
- Alice Britton (DIP '35, piano)
- May Eng (DIP '62, piano)
- Keith Gates (BM '72, MM '73, composition)
- George Greeley (DIP '39, piano)
- Josephine Grice ('43, voice)
- Margaret Haslam (BS '45, MS '51, voice)
- Heather Haynes (BFA '90, dance)
- Vartan Manoogian (BM '67, MS '69, violin)
- Winifred Peters ('40, organ)

- Ramona Pitts (BS '52, MS '53, flute)
- Michael Presti ('42, voice)
- Frances Shelton (DIP '48, piano)
- Irene Sherrock (BS '42, public school music)
- Sonia Slatin-Lewis (DIP '31, piano)
- Lawrence Todd (BS '48, trombone)
- John Wallowitch (BS '51, piano)
- Sylvia Walter ('44, double bass)
- Eleanor Weller ('35, piano)
- Lionel West ('41, voice)

Former Faculty

- Rose Bampton
- Bernard Portnoy

Friends

- Brooke Astor
- Sandra Biloan
- Catherine G. Curran
- Arthur Davis
- Beatrice C. Elsemiller
- Baird Hastings
- Martin Kaltman
- Ruth Kiesler
- Nancy Lowendahl
- Wiley Merryman
- Stanley Oldak
- Beverly Sills
- Adrienne Weiner
- Christa Wittekind
- Matilda B. Woolfolk

JUILLIARD PORTRAITS

Tina Gonzalez
Director of Financial Aid

Born in Queens and raised in Valley Stream, L.I., Tina earned a B.M. in vocal performance from the Boston Conservatory, and an M.S. in higher education administration from Baruch College. After graduation, she worked as the receptionist at the Boston Conservatory and later managed its box office. Before coming to Juilliard, she was the office manager at a recording studio outside Boston, where she had the privilege of witnessing recording sessions by Max Roach, Seiji Ozawa, and Barbara Bonney, among others.

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

I started as assistant director of financial aid in March 1995. I remember having so much information hurled at me that first week and wondering how I was ever going to remember it all. I try to remember that feeling when students come to ask me questions, now that I'm the one doing the hurling!

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

I think I'd like to be a member of the production staff—a stage manager, or anybody who gets to hang out backstage during performances. I think that's the best view in the house!

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

When I was in college I played in a holiday handbell choir at Quincy Market in Boston. From Thanksgiving until Christmas we had seven outdoor performances every weekend. We wore these cute little sweaters, so of course we were always freezing! But it was fun to meet all the tourists in between shows, and afterwards, we'd all go hang out at the Black Rose and sing Irish songs.

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

If it were a nice day, I would sit out in my backyard with a nice glass of merlot and a good book. If not nice, then the same thing—except inside, by the fireplace.

Did you continue pursuing your art, and if so, how do you balance your job and your artistic endeavors?

I do have a degree in voice, but I know how hard it is to make a living, even when you're good. And to be honest, I wasn't very good! But I still try to stay connected to music in whatever way I can. I've had some wonderful experiences singing in the Juilliard Choral Union, and I also play a little piano (badly), and I'm learning to play cello (slowly).

What other pursuits are you passionate about?

I love literature, especially Hesse,

Kundera, and Tolstoy. I also love classic movies and good food, although I definitely did not inherit my mother's cooking genes. I love animals. And I do enjoy sleeping, a lot.

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

My favorite vacation was to Ireland, not only because it was our honeymoon, but because of the spectacular Cliffs of Moher. I'm not a very outdoorsy kind of gal, but for once, I was truly in awe of nature.

What might people be surprised to know about you?

I've been an avid soap opera fan for many years, especially *All My Children* and *One Life to Live*. That's an added bonus of working in this neighborhood—I get to wait in line for coffee with all my soap characters.



Tina Gonzalez with husband Dave Byrne on eastern Long Island, c. 1998.

What is your favorite thing about New York City?

That there are limitless opportunities to see performances of every kind and of the highest possible caliber—and because of this, I'm able to see so many of our Juilliard alumni who still live in town or are at least passing through.

What book are you reading right now?

I just finished two books about Iran: *Neither East Nor West* by Christiane Bird, and *Reading Lolita in Tehran* by Azar Nafisi. Two very different memoirs of a rich and complicated nation.

Is there anything you'd like to add?

My grandmother attended Juilliard for voice and had a brief career as an opera singer. In fact, my grandparents met when my grandfather, a passionate opera lover, saw my grandmother on the beach at Coney Island, studying the score of *La Bobème*. I guess, if it weren't for opera, I wouldn't be here!

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.

Joel Smirnoff
Violin and Chamber Music Faculty

Joel Smirnoff grew up on Manhattan's West Side and attended the University of Chicago before earning both bachelor's and master's degrees at Juilliard. He joined the Juilliard String Quartet in 1986 and has been the ensemble's first violin since 1997. A Juilliard faculty member since 1986, Smirnoff has chaired the violin department since 2000. He has conducted the Juilliard, San Francisco, and Phoenix Symphonies and the Saint Paul Chamber Orchestra, and is married to concert violinist Joan Kwon, assistant Juilliard faculty.

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

Both my parents were eminent musicians: my father, a violinist in the Stuyvesant Quartet, played with the NBC Symphony; my mother, a jazz singer, performed and traveled with the Jack Teagarden Band and appeared in *Showboat* on Broadway. Being musical was part of being in our family—it was only a question of entering the profession or not, and whether it was going to be jazz or classical music.

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

There were a few. Ann Holden was the director and teacher of theory and music history at the School of Musical Education on 94th Street, which I attended every day after school from the age of 7. She had a unique way of teaching ear training—most of my students have been told about it, and it has been demonstrated to them. We were all writing fugues quite well by the age of 11! Also at 11, I studied with and got to hear Harry Glickman, former assistant concertmaster of the NBC Symphony and first violin of the WQXR String Quartet, weekly down at the New York Times building. Harry built my intonation and discipline. He gave me the complete Beethoven Quartet scores when I was 13, and demonstrated an inspired manner of leading a string quartet. Also when I was about 13, Peter Flanders, a doctoral candidate in musicology at Columbia, asked me to be part of a project of reading and rehearsing all of the Haydn quartets. What a fantastic experience! Every Friday for two years, we traversed this musical “Bible.” The other players included harpsichordist Kenneth Cooper, who was our second fiddle. I learned to combine thinking and playing in this “sink or swim” situation, with political discussion and brownies concluding each evening.

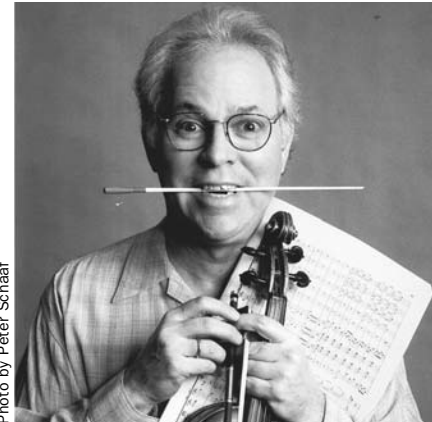
What was the first recording that you remember hearing or buying? What was its significance to you?

I felt very close to Brahms as a young person. Bruno Walter's recording of the First Symphony with the New York Philharmonic was my very first love. I only owned it recently, but I borrowed

it frequently from the N.Y. Public Library as a young person.

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

Our quartet was playing downtown at Washington Irving High School, and I had left my metronome in my pocket. It started ticking during our very first bars of the opening Mozart quartet. Of course, the audience thought it was a cell phone—and it made *The New York Times*. Actually, it turned into a cute P.R. story that you could never buy!



Joel Smirnoff in 2000.

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

For me, great libraries hold out a great sense of hope. I think a trip to the New York Public Library is a subway ride worth much more than its cost.

What are your non-music related interests or hobbies?

My wife and I read, go to the movies, and we are both dog lovers. Dogs are so very forgiving. And I still admire written histories that are relevant to our present world. I'm an awful golfer who loves the game, and Joan and I are both big nature and sports fans.

If your students could only remember one thing from your teaching, what would you want it to be? Or how has your teaching changed over the years?

It's hard to single out one element. One has to remember at all times that what we do in the practice room and the studio only prepares us for the stage. I find more and more that violin teaching is often the re-teaching of basic musical values.

What is your favorite thing about New York City?

It's the place where I met my wife! I enjoy the quick-wittedness of New Yorkers and the relative sophistication of its inhabitants—and it *is* the home of Carnegie Hall.

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

I would most likely be a teacher of some other kind. Or, here is a list off the top of my head: criminologist, baseball player, golfer, historian, ballet dancer, school teacher, bus driver, medical researcher.



Photo by Anthony Barfield

**SPRING PICNIC
May 11, North Plaza**

Left: Kimberley Fernandes, the former graduate assistant in the Student Affairs Office, popped into the D.J. booth during a break in the music at the 2007 Juilliard spring picnic in Lincoln Center's North Plaza. *Below, left to right:* Sabrina Tanbara, director of student affairs, along with dance students Sumaya Jackson, Chanel DaSilva, and Lucie Baker and jazz student Kyle Athayde, volunteered to help with the samba music and dance demonstration.



**RECENT
EVENTS**

**THIRD-YEAR PRODUCTIONS
May, Drama Theater**

The third-year actors were featured in two Shakespeare plays in May. *Right:* Victoria Goldberg (left) and Monica Raymund in *Twelfth Night*, directed by Jesse Berger. *Below, left to right:* Han Tang, Scott Thomas, and Finn Wittrock in *A Winter's Tale*, directed by Harris Yulin.



Photos by Jessica Katz

**CELEBRATING STEPHEN
CLAPP
May 10, Paul Hall**

Stephen Clapp was feted for his 13-year tenure as dean as he stepped down from the position in May. President Polisi congratulated Clapp (who will remain at the School teaching violin) at the event, which also included performances of Mozart's Quartet in C, "Dissonance," by the Juilliard String Quartet; Beethoven's Quartet in C Minor, Op. 18, No. 4 (second and fourth movements), by violinist Michelle Ross and Hyo-Jung Yoo, violist Sun-Young Lim, and cellist Deborah Pae; and Mendelssohn's Octet for Strings in E Flat, Op. 20 (second and fourth movements), by the Juilliard String Quartet joined by violist Hsin-Yun Huang, cellist Bonnie Hampton, and violinists Earl Carlyss and Stephen Clapp.



Photo by Jane Rubinsky



Photo by Ted Sullivan

**ATTACCA QUARTET AT SUMMERGARDEN
July 22, Museum of Modern Art**

The Attacca Quartet, made up of (left to right) violinists Amy Schroeder and Keiko Tokunaga, cellist Andrew Yee, and violist Gillian Gallagher, performed works by Reinaldo Moya, Roumen Balyzov, Dorothy Chang, and Rolf Wallin for the Museum of Modern Art's Summergarden series on July 22.



**SCHOLARSHIP LUNCHEON
May 23, Morse Hall**

Juilliard welcomed more than 100 guests to the annual luncheon for scholarship donors. President Polisi thanked the benefactors for their generous support, and many of them had a chance to meet the students who had received their scholarships. The afternoon's program featured graduating violinist Augustin Hadelich, accompanied by alumna Eri Kang (M.M. '89, *piano*), and a jazz trio made up of graduating students, pianist Aaron Diehl and drummer McCleinty Hunter, with current student Ryland Kelly on bass. *Top:* Aaron Diehl (left) and George Avakian. With his wife Anahid, a violinist and Juilliard alumna, George is associated with the Maro and Anahid Ajemian Scholarship. *Bottom:* President Polisi greeting Juilliard Council member Younghee Kim-Wait, the donor of the Soohee Kim Oh Memorial Scholarship for Leadership in Public Service.



Photos by Jessica Tartell



Photos by Nan Melville



LA FINTA GIARDINIERA
April 25, 27, and 29, Peter Jay Sharp Theater

The Juilliard Opera Center closed its 2006-07 season with Mozart's *La finta giardiniera* in April, directed by Jay Lesenger and conducted by Gary Thor Wedow. *Left, pictured left to right:* Isabel Leonard as Ramiro, Erin Morley as Violante, Jeffrey Behrens as Don Anchise, Ariana Wyatt as Serpetta, and David McFerrin as Roberto. *Above: (left to right)* David McFerrin as Nardo, Ariana Wyatt as Serpetta, Erin Morley as Sandrina, Timothy Fallon as Il Conte, and Jeffrey Behrens as Il Podesta.



Photo by Robert Caplin

PERCUSSION ENSEMBLE CONCERT
April 16, Alice Tully Hall

The Juilliard Percussion Ensemble presented an evening of music celebrating contemporary composer Charles Wuorinen. Led by Daniel Druckman, Juilliard students—including Trent Leasure (left) and Rob Knopper (right)—collaborated with the Manhattan School of Music Percussion Ensemble (Kyle Zerna is pictured, center) and its director, Jeffrey Milarsky, in a performance of Wuorinen's Percussion Symphony. Four of Juilliard's percussionists also performed Wuorinen's Percussion Quartet. The program was also presented at the Manhattan School of Music on April 5.

SWING INTO SPRING
May 15, Kaplan Penthouse

The Juilliard Jazz Orchestra provided the music for this event, the first benefit for the newly formed Juilliard Club for young arts enthusiasts. *Right:* Juilliard dance students, including Denys Drozdyuk (pictured with his guest partner, Antonina Skobina), provided swing lessons to ticket holders. *Left:* Club member Lisa Casper is being spun by member Aneil Shirke.



Photo by Jessica Tartell

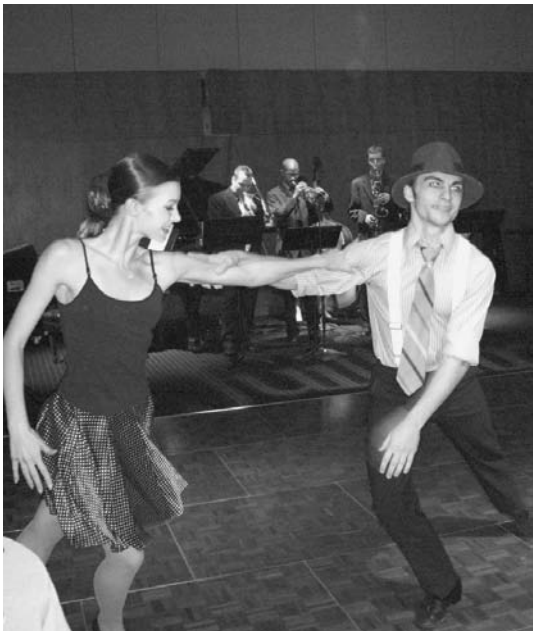


Photo by Daniel Shelley



Photo by Peter Schaaf

END OF THE YEAR FACULTY MEETING
May 16, Morse Hall

Updates and summaries were provided by various department heads in a panel discussion at the annual year-end meeting. Pictured left to right are the new dean and provost, Ara Guzelimian; the outgoing dean, Stephen Clapp; President Joseph Polisi, the chair of the Liberal Arts Department, Mitchell Aboulafia; and Michael Griffel, chair of the undergraduate music history department.



Photo by Louisa Pei-Hsia Chien

ANCIENT CHINESE COURT MUSIC
April 18, Room 309

The Literature and Materials of Music Department and the World Music Institute presented the Gang-a-tsui Nanguan Ensemble in a program of ancient Chinese court music. Taiwan's Gang-a-tsui Ensemble is dedicated to the preservation and modernization of nanguan, a form of music that traces its roots back to the Tang Dynasty (618-907 C.E.).



Photos by Andrew Yee

POETRY READING
April 20, Room 313

Visiting poets Colette Inez (right) and Emily Grosholz (left) read from their works at a poetry reading sponsored by the Liberal Arts Department.



Record Number of New Teachers Join the Faculty

MUSIC



Photo courtesy Snowbound

Cellist **Richard Aaron** has given master classes in Madrid, Spain; Manheim, Germany; Seoul, Korea; Matsumoto, Japan; and Paris, France, as well as at many leading schools in the United States, including Rice University, the Eastman School of Music, University of Michigan, and the Oberlin Conservatory. During summers, he has taught at the Aspen Music Festival, Indiana University String Academy, Calgary Music Bridge, Aria, Innsbruck, the Chautauqua Festival, and Idyllwild. Mr. Aaron's students have won numerous national and international competitions and have performed as soloists with prestigious orchestras, including the Cleveland and Philadelphia Orchestras and Pittsburgh and Seattle Symphonies. Award-winning quartets—including the Biava, Fry Street, and American—include his students. Mr. Aaron is a member of the Elysian Trio, in residence at Baldwin-Wallace College in Berea, Ohio. He served on the faculty at the Cleveland Institute of Music and Encore School for Strings faculties (both since 1992) for 14 years prior to his appointment at the University of Michigan, where he is currently on the faculty. Mr. Aaron brings a new teaching technology to Juilliard: Using a state-of-the-art video conferencing device called the ViPr Media Center, he will be giving long-distance lessons from his studio in Michigan to students here at the School, as well as teaching at Juilliard.



Photo by Karen Hill

Violinist **David Chan**, concertmaster of the Metropolitan Opera Orchestra, is active as a soloist, recitalist, and chamber musician. He made his Carnegie Hall debut in the 2002-03 season, performing Brahms's Double Concerto with cellist Rafael Figueroa and the Met Orchestra under James Levine. He first gained international recognition when, at 17, he won a top prize in the Tchaikovsky International Competition in Moscow. His New York debut was in 1995 at Avery Fisher Hall, performing Paganini's Concerto No. 2 under conductor Hugh Wolff. Mr. Chan has performed throughout the U.S., Europe, and the Far East, appearing as a soloist with such orchestras as the Moscow State Symphony, Los Angeles Philharmonic, Taiwan National Symphony, Aspen Chamber Symphony, and the San Diego, Indianapolis, Richmond, Springfield, and Northbrook Symphonies. He is a frequent guest at the Seattle Chamber Music Festival and La Jolla's SummerFest. He holds a B.A. from Harvard University and an M.M. from Juilliard, and has studied with Dorothy DeLay, Hyo Kang, and Michael Tseitlin. Mr. Chan has released several CDs, including a recital album, a disc of two Paganini concertos with the English Chamber Orchestra, and a recording of violin-cello duos with Rafael Figueroa.



Violinist **Kyung-Wha Chung** studied at Juilliard with Ivan Galamian and later coached with Joseph Szigeti. She has appeared regularly as a soloist with the world's most prestigious orchestras, working with conductors such as Claudio Abbado, Daniel Barenboim, Sir Simon Rattle, André Previn, Bernard Haitink, Riccardo Muti, and the late Sir Georg Solti. As a recitalist, she has collaborated with Radu Lupu, Krystian Zimerman, Peter Frankl, and Itamar Golan. Chamber music is also a central component of Ms. Chung's professional life, and she appears regularly as a member of the Chung Trio, with her brother, con-

ductor/pianist Myung-Whun Chung, and her sister, cellist Myung-Wha Chung. The government of South Korea has awarded Ms. Chung its highest honor, the Medal of Civil Merit. She has been an exclusive EMI recording artist since 1988 and has made numerous recordings for Angel/EMI, Deutsche Grammophon, London/Decca, and RCA. She won a Gramophone Award for her recording of Strauss and Respighi Sonatas for DG with Krystian Zimerman, as well as for her EMI Classics recording of Bartok's Second Violin Concerto and Rhapsodies under Sir Simon Rattle. Recent additions to her discography include Vivaldi's *The Four Seasons* and a live recording of the Brahms Concerto with the Vienna Philharmonic and Sir Simon Rattle, both released on EMI.



Oboist **Pedro Díaz** was born in Madrid, Spain, and grew up in Spain and San Juan, Puerto Rico. He attended the Escuela Libre de Musica, a public school for the performing arts in Hato Rey, Puerto Rico. He also studied with James Gorton of the Pittsburgh Symphony, and John Mack of the Cleveland Orchestra. Mr. Díaz earned his B.M. from Juilliard, where he studied oboe with Elaine Douvas. He studied English horn with Louis Rosenblatt, Harold Smoliar, and Felix Kraus. Mr. Díaz was appointed solo English hornist of the Metropolitan Opera in 2005. Prior to that he was principal oboist of the Filarmonica Jalisco in Guadalajara, Mexico. He also played the English horn in the Orchestra of Galicia, Spain; the Pittsburgh Opera; and the Natal Philharmonic in South Africa. He teaches and performs at the Aspen Music Festival and the FOSJA Festival in Puerto Rico.



Photo by Ray Stubblebine

David Enlow, who will teach a techniques class in service playing for organists, is organist and choir master of the Church of the Resurrection in New York City, where he directs a professional choir that offers more than 50 settings of the ordinary of the Mass each season, often with orchestra. He also is the founder and director of Cappella New York, a semi-professional choral society with a three-concert season, and organist to the Welsh Church of New York. Previously, Mr. Enlow was sub organist of St. Clement's Church in Philadelphia, and an assistant at the historic Wanamaker Grand Court Organ, the world's largest operational pipe organ, located at Macy's in Philadelphia. The recipient of both bachelor's and master's degrees from Juilliard, Mr. Enlow studied with Paul Jacobs and John Weaver at the Curtis Institute of Music and Juilliard, and with John Tuttle. He is an associate of the Royal Canadian College of Organists and has won several national first prizes, including those in the Arthur Poister Competition (2004), the Albert Schweitzer Organ Festival U.S.A. (2003), and the Peter B. Knock Award (2002 and 2003).



Photo by Peter Schaaf

Jon Manasse is principal clarinetist for the American Ballet Theater Orchestra, Mostly Mozart Festival Orchestra, and New York Chamber Symphony, and has served as guest principal clarinetist of the New York Pops, Orchestra of St. Luke's, Orpheus Chamber Orchestra, and New Jersey, St. Louis, and Seattle Symphony Orchestras. He has appeared as a guest clarinetist with the New York Philharmonic in concerts conducted by

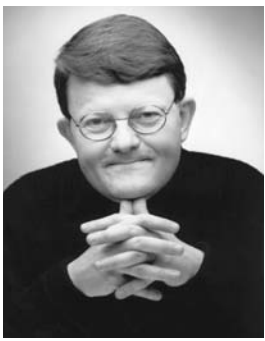
Valery Gergiev and André Previn, and during the 2003-04 season served as principal clarinetist of the Metropolitan Opera Orchestra. An avid chamber musician, Mr. Manasse has been featured in numerous New York City concerts, as well as at the Aspen Music Festival, Caramoor International Music Festival, Colorado Springs Music Festival, Newport Music Festival, Sarasota Music Festival and France's Festival International des Arts, and the chamber music festivals of Bridgehampton, Cape and Islands, Crested Butte, Georgetown, St. Bart's, Seattle, and Tucson. He has also been a guest soloist with the Amadeus Trio and Germany's Trio Parnassus, as well as with the American, Borromeo, Colorado, Lark, Manhattan, Moscow, Orion, Rossetti, Shanghai, and Ying String Quartets. Mr. Manasse has been co-artistic director (with his duo-partner, pianist Jon Nakamatsu) of the Cape Cod Chamber Music Festival since 2006. He holds a master's degree from Juilliard and studied with David Weber.



James Markey joined the New York Philharmonic as associate principal trombone in 1997, and was appointed to the bass trombone position last June. He was previously principal trombone of the Pittsburgh Symphony Orchestra, a post he won after his second year at Juilliard, where he studied with Joseph Alessi. Mr. Markey has made solo appearances with the Pittsburgh Symphony Orchestra, Sun Valley (Idaho) Summer Symphony (where he has been principal trombone since 2001), United States Army Band, Hora Decima Brass Ensemble, New York Staff Band of the Salvation Army, and the Hanover Wind Symphony. A featured artist at festivals, workshops, and conferences, Mr. Markey has also appeared as a guest recitalist and clinician at the University of Toronto's Glenn Gould School, Manhattan School of Music, James Madison University, the University of Calgary and Mount Royal College, Rutgers University, and the Boston Conservatory. He was on Juilliard's Pre-College faculty from 1998-2007, and currently also serves on the faculty at SUNY-Purchase. Mr. Markey's first solo CD, *Offroad*, was released in 2003. He can also be heard as a soloist on the Hora Decima Brass Ensemble's recording of Janko Nilovic's Double Concerto for Two Trombones (alongside Joseph Alessi), on Summit Records.



Virginia native **Jennifer Montone** is principal hornist for the Philadelphia Orchestra. Previously, she was principal hornist at the St. Louis Symphony (where she began her tenure in 2003). She was associate principal hornist of the Dallas Symphony from 2000 to 2003, as well as an adjunct professor at Southern Methodist University. Prior to her tenure in Dallas, Ms. Montone was third hornist of the New Jersey Symphony, and she performed regularly with the Metropolitan Opera, the Orpheus Chamber Orchestra, and the New York Philharmonic, as well as serving as a substitute musician for several Broadway shows. As a chamber musician, Ms. Montone has performed with the Chamber Music Society of Lincoln Center, La Jolla Chamber Music Festival, Sante Fe Chamber Music Festival, Bellingham Music Festival, Spoleto (Italy) Chamber Music Festival, and the Marlboro Music Festival. In May 2006, she was awarded the prestigious Avery Fisher Career Grant. She is a graduate of Juilliard, where she studied with Julie Landsman, principal hornist of the Metropolitan Opera.



A native of Helsinki, pianist **Matti Raekallio** has established himself as a prominent concert pianist with an enormous repertoire, including more than 60 concertos. He made his American debut at Carnegie's Weill Recital Hall in 1981, and his engagements have included many of the leading music festivals, such as Berlin's Klavierforum 1999, where he presented all 10 sonatas of Scriabin in one concert. Mr. Raekallio's solo recitals often concentrate on a single composer and genre, such as the 32 Beethoven piano sonatas, which he has performed as a series eight times (including a sold-out marathon at the first Irving S. Gilmore Piano Festival that was broadcast on PBS). He has made some 20 recordings, most for the Ondine label (including a three-disc series of complete Prokofiev sonatas). Mr. Raekallio joined the faculty at the Hochschule fuer Musik in Hannover, Germany, in 2005. Prior to that, he became full professor at the Sibelius Academy in Helsinki, where his teaching work had started in 1978. He studied piano in England with Maria Diamond Curcio; in Austria, at the Vienna Academy of Music, with Dieter Weber; and in Russia, at the Leningrad (now St. Petersburg) Conservatory. He holds a doctoral degree from the Sibelius Academy in Helsinki. Mr. Raekallio is a regular juror in major international competitions.



Violinist **Sylvia Rosenberg** has performed extensively throughout the U.S. and abroad, appearing with major orchestras including the Chicago, National, and London Symphonies; the Royal and Stockholm Philharmonics; the Amsterdam Concertgebouw, the New Philharmonia, Radio Berlin, and all the BBC orchestras. Festival appearances include the Edinburgh, Bath, Santa Fe Chamber, Banff Center, Aspen, Sarasota, Ravinia, Marlboro, and St. Magnus festivals. A graduate of Juilliard, Ms. Rosenberg studied with Ivan Galamian, and also worked with Szymon Goldberg and on a Fulbright in Paris with Nadia Boulanger. She has been a professor of violin at the Eastman School of Music, Peabody Conservatory, Indiana University, and SUNY-Stony Brook, and a faculty member of the Steans Institute for Young Artists at the Ravinia Festival. She is currently on the faculty at Manhattan School of Music, and has been an artist-faculty member at Aspen since 1980. Ms. Rosenberg lived in London for many years, during which time—in addition to an active concert career that included tours of the Far East, Australia, and New Zealand—she taught at the Royal College of Music and the University of Surrey. She has given numerous master classes at universities and conservatories around the world, including an annual series at London's Royal Academy of Music, where she was awarded an honorary degree in 2003. Ms. Rosenberg frequently serves on the juries of international violin competitions.



Stage director, writer, and educator **Stephen Wadsworth** has been appointed as the James C. Marcus Faculty Fellow: Director of Opera Studies for the Juilliard Opera Center, effective in January 2008. In this newly created position, he will oversee curriculum for J.O.C., lead a new intensive acting program (together with faculty member Eve Shapiro), direct some productions, and work closely with the program's young

artists. Mr. Wadsworth has been teaching acting to singers since 1980. This season marks the 25th anniversary of his association with the Lindemann Young Artist Development Program at the Metropolitan Opera, where he is a regular guest instructor. He was a faculty member at the Manhattan School of Music from 1989-91, and has taught in the young artist programs at Lyric Opera of Chicago, Canadian Opera Company, and Houston Grand Opera, and given master classes at universities and conservatories all over the country. For the last two years, he has done two intensive residencies each season with the Juilliard Opera Center. As a director, Mr. Wadsworth divides his time between opera and spoken theater. He made his Met Opera debut in 2004 with *Rodelinda*, and returns this fall with a new *Iphigénie en Tauride*. He has also staged operas at La Scala, the Vienna State Opera, Covent Garden, the Edinburgh Festival, the Netherlands Opera, San Francisco Opera, Santa Fe Opera, Los Angeles Opera, and many other companies, notably including Seattle Opera, for which he has created 10 productions. Mr. Wadsworth wrote the libretto for the opera *A Quiet Place* with Leonard Bernstein and has made important translations of plays and operas by Monteverdi, Molière, Handel, Marivaux, Goldoni, and Mozart. He began his career as a journalist in the 1970s and was an editor of *Opera News*, a contributing editor of *Saturday Review*, and wrote frequently for *The New York Times*, *Travel and Leisure*, *Opera*, and other magazines and journals here and abroad.



Joining the chamber music faculty is **Vivian Hornik Weilerstein**, the director of the Professional Piano Trio Training Program at the New England Conservatory, where she also serves on the piano and chamber music faculties. She was formerly a faculty member at the Cleveland Institute of Music. Ms. Weilerstein is a member of the highly acclaimed Weilerstein Trio, which is in residence at the New England Conservatory. She also performs with her husband, the violinist Donald Weilerstein, as the Weilerstein Duo. Their many recitals across the country have included appearances at Alice Tully Hall and the 92nd Street Y in New York and the Corcoran Gallery in Washington. Their discography includes the complete works of Ernest Bloch for violin and piano and the sonatas of Janacek, Dohnanyi, and Enescu for Arabesque Records, and the complete Schumann sonatas for Azica Records. In addition to the duo and trio recordings, Ms. Weilerstein has also recorded for the EMI Debut Series. She has performed at the major American music festivals, including Marlboro, Aspen, Chamber Music West, Norfolk, Sarasota, Roundtop, and La Jolla. She returns each summer to the Yellow Barn Music Festival and the Perlman Music Program, and has been a guest artist at Kneisel Hall, the Young Musicians Festival in Israel, the Daniel Days in Holland, and the Verbier Festival in Switzerland.

LIBERAL ARTS



Lisa Andersen holds a B.A. in history and American literature from U.C.L.A., and an M.A. and Ph.D. in history from the University of Chicago, where she has worked as an instructor since 2002. Her teaching awards include the University of Chicago's Von Holst Prize Lectureship and Bessie Pierce Prize Preceptorship. Ms. Andersen's area of research specialization is 19th- and early 20th-century U.S. history, with an

emphasis on connections between ethics, politics, and democracy in the American imagination. Her current project, *Politics Distilled: Prohibitionists, Moral Reform, and the American Party System, 1869-1933*, investigates the political culture that sustained the longest-living minority party in American history: the Prohibition Party. She has presented selections from this research at annual meetings of the American Historical Association, the Social Science History Association, and the Midwest Political Science Association. Born in Guildford, U.K., she was raised in the San Francisco Bay area. At Juilliard, she will teach interdisciplinary core courses such as Ethics and Human Nature, and the Individual and Society, as well as electives in her areas of specialization, including U.S. history, politics, and culture.



A New Jersey native, **Anthony Lioi** comes to Juilliard from M.I.T., where he was assistant professor of writing. He earned a bachelor's degree in English and American literature, *magna cum laude*, from Brown University, and a master's degree and a doctorate in literatures in English from Rutgers University, where he was assistant director of the writing program. Mr. Lioi is a specialist in contemporary American literature, environmental literary criticism, and writing studies; his research interests include gender studies, popular culture, and digital media. He is a founding editor of *Planetary: Teaching Writing, Rhetoric, and Literature for the Environment*, an international blog. He is the author of scholarly articles on tutoring technique in writing centers; on Loren Eiseley, Alice Walker, Susan Griffin, Rachel Carson, Gloria Anzaldua, and Robert Sullivan; on the place of the swamp in literary criticism; and on the kabbalistic background of Tony Kushner's *Angels in America*. Mr. Lioi is at work on a monograph on the response in American nonfiction to the global environmental crisis, and on *Wiseguy*, a poetry chapbook. Along with Liberal Arts Department chair Mitchell Aboulafia, Mr. Lioi will co-direct the development of Juilliard's writing and communication center.



Matthew Perry completed his doctoral dissertation this summer at the University of Chicago, where he has been an instructor since 2005. He recently received a prize lectureship to teach Sexuality in the Classical World for the gender studies department there, and has also taught Latin for the classics department and History of European Civilization for the history department. He holds an M.A. in history from the University of Wisconsin, Madison; a B.A. in history and a B.S. in astrophysics, both from U.C.L.A. His area of research specialization is ancient Rome, with a particular interest in how individuals acquired and maintained status within the community, and how Romans viewed these issues through the lens of gender and sexuality. His current project investigates the manumission of female slaves in ancient Rome, and the process by which they became transformed from the lowest individuals in Roman society to respectable citizens. Mr. Perry has presented selections from this research project at the annual meeting of the American Philological Association and multiple scholarly workshops. At Juilliard, he will teach the core course Heritage of the Ancient World.

Continued on Page 24

Continued From Page 23

JAZZ STUDIES



Photo by Mark Seliger

Saxophonist **Ron Blake**, a native of the Virgin Islands, began studying guitar when he was 8 and turned to the saxophone at 10. He graduated from the Interlochen Arts Academy in Michigan and attended Northwestern University. Mr. Blake taught at the University of South Florida before moving to New York, where he spent five years as trumpeter in Roy Hargrove's quintet, and seven years playing flugelhorn in Art Farmer's group. He then formed his own quartet, which included pianist Shedrick Mitchell, bassist Reuben Rogers, and drummer Greg Hutchinson. Mr. Blake's first album as a leader, *Up Front & Personal*, was released on the Tahmun label in 2000. His new release on Mack Avenue, *Shayari*, is scheduled for an early 2008 release and features Mr. Blake in trio settings in collaboration with pianist/producer Michael Cain and special guests Regina Carter, Jack DeJohnette, Gilmar Gomes, and Christian McBride. He has performed at major jazz festivals and clubs internationally and has shared the stage with such jazz greats as Stanley Turrentine, Bobby Hutcherson, Roy Haynes, and Ray Brown. Mr. Blake has made more than 40 recordings with his contemporaries, as well as legendary artists Benny Golson, Jimmy Smith, Dianne Reeves, Shirley Horn, Abbey Lincoln, Betty Carter, Arthur Taylor, and Art Farmer.



A winner of the Web site Jazzconnect.com's competition, pianist, bandleader, and teacher **George Colligan** has toured, recorded, and/or performed as a sideman with Cassandra Wilson, Buster Williams, Don Byron, Benny Golson, Eddie Henderson, Nicholas Payton, Sheila Jordan, Christian McBride, Carl Allen, and the Mingus Big Band, among others. He has performed on more than 100 CDs, including 17 recordings of his own compositions. His latest CD on the Ultimatum label is titled *Blood Pressure*. As a composer, Mr. Colligan has been the recipient of grants from Chamber Music America and the Doris Duke Foundation. In addition to piano, he plays organ and trumpet, having attended the Peabody Institute and majored in classical trumpet and music education. Mr. Colligan has performed at festivals all over the world, including the North Sea Jazz Festival, Edinburgh Jazz and Blues Festival, Vancouver International Jazz Festival, Cancun Jazz Festival, and the Festival of New Trumpet Music, held annually in New York City.



Photo by Henry Grossman

Bassist **David J. Grossman** enjoys a varied career as a jazz and classical musician, as represented by his two concurrent classical and jazz debut recordings titled *The Bass of Both Worlds*. In the realm of jazz, he was a member of the Marcus Roberts Trio, whose 1996 Columbia recording *Time and Circumstance* was listed among the "best top 10 jazz CDs of the year" in both *Time* magazine and *The New York Times*. Mr. Grossman has performed with Wynton Marsalis, Lew Tabackin, Toshiko Akiyoshi, and Richard Stoltzman, and has recorded with David Morgan and Loston Harris. As a classical bassist, he joined the New York Philharmonic as its youngest member upon graduating from Juilliard in May 2000. Mr. Grossman performs in both the New York Philharmonic's 92nd Street Y and Merkin Hall chamber music series, and has performed with the Chamber Music Society of Lincoln Center. He is on the double bass faculty at the Manhattan School of Music. Mr. Grossman wrote *Mood Swings* for New York Philharmonic principal trombonist Joseph Alessi, and contributed *Fantasy on "Shall We Gather at the River?"* for Thomas Stacy's recording, *Plaintive Melody*. Two earlier compositions, *Swing Quartet* and String Quintet No. 1, were written for the Chamber Music Society of Lincoln Center.



Jazz trumpeter **Eddie Henderson** had his first informal lesson at age 9 with Louis Armstrong. Born in New York, he moved as a child with his family to California, where he studied as a teenager at the San Francisco Conservatory of Music and performed with the conservatory's orchestra. After serving in the Air Force he attended the University of California at Berkley for his undergraduate degree, then went on to medical school at Howard University and became a doctor. He practiced medicine in San Francisco from 1975-85, but he also continued to pursue music as a career. Mr. Henderson was strongly influenced by Miles Davis. He has worked with John Handy, Tyrone Washington, and Joe Henderson, in addition to his own group. Mr. Henderson played with the Herbie Hancock Sextet (1970-73). After the Hancock group disbanded, he went on to work with Art Blakey and Mike Nock, recorded with Charles Earland, and in the 1970s, led a rock-oriented group. In the 1990s, he toured with Billy Harper, while also working as a psychiatrist. His most recent recordings include *Precious Moments* (2006) on the label Kind of Blue; *Anthology Vol. 2* (2005) on Soul Brother Records; and *Manhattan in Blue* (2005), released on a Japanese label.



Guitarist **Rodney Jones** continues to push the boundaries of modern jazz guitar playing while at the same time working with many of today's pop legends. He started playing guitar at age 6 and began taking lessons two years later when his family moved from Nashville to New York City. Church groups and local rhythm-and-blues performers were his first musical influences, followed by the Beatles, James Brown, Jimi Hendrix, Sly Stone, and the Ohio Players. Mr. Jones joined his first band at 14 and enrolled in the City College of New York at 17, where he studied with pianist John Lewis, founder of the Modern Jazz Quartet. In addition to his solo career, he has built a solid reputation as an A-list session player. He spent three years touring and recording with Dizzy Gillespie, recorded five albums during five years on the road with Maceo Parker, backed up numerous funk legends as guitarist for the TV program *Showtime at the Apollo*, and served as musical director for Ruth Brown. He has worked with Lena Horne, Chico Hamilton, Jaki Byard, Arthur Blythe, Dr. Lonnie Smith, Idris Muhammad, James Brown, and other top performers. He has been a professor at the Manhattan School of Music since 1988, and has also taught at the New School, Mannes College of Music, Queens College, C.C.N.Y., and Jazzmobile.

DRAMA DIVISION



Jeff Caldwell joins the Drama Division as musical vocal coach. His first experience at Juilliard was in 1984, when he sang in the chorus of *Lady Macbeth of Mtsensk* with the Juilliard American Opera Center while on a college internship from the Oberlin Conservatory (where he earned a degree in piano performance). Mr. Caldwell earned a master's in opera direction at Indiana University, then moved to Seattle to begin doctoral work in opera production. There, his interests expanded to include musical theater, and he divided his time between performing, music directing, and conducting, as well as teaching and vocal coaching. He sang in several productions with Seattle Opera and taught for the University of Washington Professional Actor Training Program, Cornish College of the Arts, and the Seattle Children's Theater Young Actor Institute. Since arriving in New York, Mr. Caldwell has played keyboards in the pit of *The Producers*, rehearsal piano and keyboards for the Snoopy concert at Symphony Space starring Sutton Foster, and played for classes and productions at N.Y.U.'s Tisch School and CAP21 programs. He has also sung in the chorus of several productions at New York City Opera, where he will sing in *Cendrillon* this fall. □

Nurturing the Art of Theater

Continued From Page 13

training *and* you're willing to have a point of view, that can create a very interesting artist and a very interesting member of the community at large—whether that community is defined today as your ensemble at Juilliard; or, when you leave, as a particular project you're working on in the field; or as an entire city or country.

AO: With what skills or qualities do you want a writer or an actor to leave the program?

JH: I want to see actors and playwrights coming out of this school

with an absolute passion and joy connected to the craft of theater-making. I want to see them having honed their instincts, developing what is uniquely *their* point of view, and I want them to walk out of here having a process that they can lean on—that they leave this school with a treasure chest of instinct and tools to back up that instinct. But more than anything—or in addition to that, and central—is a passion and a joy.

AO: What do you see as the Juilliard legacy? And where do you want the institution to be 40 years from now?

JH: I couldn't possibly imagine that. Because I think a legacy reveals itself when looking back, not looking forward. A legacy is defined through the integrity of day-to-day decisions and how they relate to an overall mission. That's why it's so important to define relevance on a daily basis; every decision is bounced off that question of what is relevant. That's why somebody like me—who's sitting in this chair for now, who's in the field—will be making choices instinctively that are contextualized within the field. I'm not projecting what the field is; I'm in it. And I'm here in this setting, at Juilliard, too, and

they feed one another; they're not separate. My hope is that we stay honest in that endeavor—if we're constantly questioning and shaping and creating a living, breathing organism—which it should be, ever changing, ever questioning—then hopefully the cumulative power of that creates a legacy as you look back. □

Anna O'Donoghue, who graduated last May as a member of the Drama Division's Group 36, was the recipient of the 2006 Juilliard Journal Prize. Her report on Kevin Spacey's recent visit to the Drama Division is on Page 12.

FOCUS ON ART

by Greta Berman

Revisiting Antiquity in New Surroundings at the Met

WITHOUT a doubt the biggest event in the art world this past year was the reopening of the Greek and Roman galleries at the Met. Are they worthy of all the hype? Should you make time to see them? Are they really new?

The answer is qualified. Yes, you should certainly see the galleries. But you might be surprised that much of the work is not new to the museum at all. You will recognize many of the objects, as they have been in the Met's collection for years. What is new is both the organization and contextual views of the objects, as well as the architectural space itself. The art can now be viewed chronologically and thematically, in a way that was impossible before.

The new galleries mark the conclusion of the last of a four-phase master plan. The refurbished galleries allow for numerous additional objects, as well as viewing everything in a new light. For example, about 5,300 works previously in storage are now on exhibit. By now just about every major publication has reviewed the new galleries, and the crowds that first appeared have died down. So September should be an ideal time to view them in peace.

I remember many years ago when the present main atrium (now the Leon Levy and Shelby White Court) was occupied by the Met's restaurant and a wonderful fountain with sculpture by Carl Milles. I was sorry to see the sculpture leave and the restaurant expand into its space. But now, the restaurant has moved downstairs, and the entire area is devoted to Greek and Roman art. The architects have redesigned the original one-story Roman court, adding an upper peristyle, doubling the height of the original.

At the entrance to the court stands the colossal column from the Temple of Artemis at Sardis, long in the museum's collection. But now, instead of standing in isolation, it incorporates several massive fragments from the entablature of the Sardis temple. The Greek and Roman curator, Carlos Picon, has

pointed out that it is easy to take the column for granted (which I certainly did), as it seems to fit in perfectly with the original McKim, Mead, and White building—but in fact, as he points out, it is “the grandest example of ancient classical architecture in America.”

The feeling upon entering the spectacular, skylighted Leon Levy and Shelby White Court is magical. One is transported into a world of the ancients, but the environment seems, at the same time, surprisingly contemporary. The intent of the original atrium—

than many entire museums.

Everybody has a favorite among the antiquities. My own are the Roman murals and the Etruscan chariot, newly restored and documented. I must admit I have always loved these, but the new installations and restorations have made them all the more astonishing. The murals from Boscoreale, near Pompeii, and those from Bostrotrecase—both buried by the eruption of Vesuvius in 79 C.E.—

ot, which I remember from my childhood, was found in Monteleone, Italy, in 1902 and acquired and reassembled by the Met in 1903. But as Adriana Emiliozzi, an Italian archaeologist, observed in 1989, it had been put together incorrectly, resembling “an easy chair on wheels.” After five years' work, it now takes center stage, with new accuracy. Additionally, lacquer covering the original bronze had discol-

ored over time. This has been removed, revealing the elaborate bronze figures underneath. We now believe that the chariot was a ceremonial carriage for an important dignitary, used only for special occasions, and its intricate decoration with Achilles and myriad mythological animals underlines this.

It would not be right to omit from this article mention of the controversies over the rights of ownership of some of the objects. Indeed, *The New York Times* reported in April of this year that the village of Monteleone wants the Etruscan chariot back. The Met's director, Philippe de Montebello, under pressure, recently agreed to return the famed Euphronios vase (cost: \$1 million in 1972—at the time, the highest price ever paid for a work of art) to Italy. Several trials are ongoing in Italy concerning illegal

dealing and selling. The jury is, quite literally, still out on many of these matters.

With so much attention focused on looting and illegal acquisitions, it is particularly important to be sensitive to these issues—to redress wrongful pillaging, but to value and show legally purchased items in the best light possible. That is the Met's goal, and it is served admirably by the beautiful new galleries.

The Met, located on Fifth Avenue at 82nd Street, is open Sunday and Tuesday-Thursday from 9:30 a.m.-5:30 p.m., and Friday and Saturday from 9:30 a.m.-9 p.m. It is closed Mondays, except for major holidays.

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



Clockwise from above: Detail of the Badminton sarcophagus (Roman, Late Imperial, c. 260-270 C.E.; marble); fresco with seated woman playing a kithara (Roman, Late Republican, c. 50-40 B.C.E.); column from the Temple of Artemis at Sardis (Greek, Hellenistic, c. 300 B.C.E.; marble); Etruscan chariot (Archaic, second quarter of the sixth century B.C.E.; bronze inlaid with ivory).



to evoke the garden of a Roman villa—is retained, but enlarged, opened up, and made grander. In this context, it is easy to imagine the presence of Roman emperors and commoners, as well as gods and goddesses. History envelops and awes the viewer without overwhelming. The exhibition space truly fulfills the idea expressed by the donor, Shelby White, on behalf of her late husband, that “by studying past civilizations we would better understand ourselves.”

Upstairs on the mezzanine are the phenomenal Etruscan treasures, as well as a vast study area with easy-to-use computer screens, documenting and providing information about each of the objects (most of which had been consigned to storage areas until the opening of this vast space). The 57,000-square-foot space is like a museum within a museum, and larger

are considered to be the finest outside Italy. Previously incorporated into hallways and corridors of the museum, they now have their own space, with extensive wall texts explaining them. Newly restored, they glow, and the fanciful, avant-garde perspectives and images they depict seem more modern than ever. One of them recreates the *cubiculum* (bedroom) of a rich Roman noblewoman. The incredible details of the mural show exactly how Renaissance perspective derived from the Romans—but it is far more fanciful than any Renaissance painting. Other Boscoreale frescoes depict a woman playing a kithara (lyre) and a highly imaginative *Polyphemus and Galatea* that looks ahead to 19th- and 20th-century Symbolist and Post-Impressionist paintings.

The 2,600-year-old Etruscan chari-



ALUMNI NEWS

DANCE

2000s

Fourteen members of the class of 2007 were offered positions with dance companies immediately upon graduation. They are: **Andrew Murdock** and **Shamel Pitts** (Les Ballets Jazz de Montréal); **Anne Shreffler** and **Karell Williams** (Les Grands Ballets Canadiens); **Nolan McGahan** and **Emily Proctor** (Aspen Santa Fe Ballet); **Antonio Brown** (Bill T. Jones/Arnie Zane Dance Company); **Laura Careless** (**Austin McCormick**'s [BFA '06] Company XIV); **Caroline Fermin** (James Sewell Ballet); **Douglas Letheren** (Batsheva Ensemble, the junior company of Batsheva Dance Company); **Joseph Watson** (North Carolina Dance Theater); **Riley Watts** (Bern Ballet); **Daniel Mayo** (Atlanta Ballet); and **Delphina Parenti** (CityDance Ensemble). **Michelle Mola** is forming her own dance company, Public Dance Theater, with classmates **Logan Kruger**, **Troy Ogilvie**, **Kevin Shannon**, and **Amelia Uzategui Bonilla**. **Austin McCormick** (BFA '06) won the Dance Films Association's 2007 Susan Braun Award/Young Choreographers Initiative in June. Second prize was shared by Ashley Browne and **Belinda McGuire** (BFA '06). Third prize went to the Berkeley Carroll School, for an entry submitted through dance teacher **Dalienne Majors** (BFA '72). **Katherine Cowie** (BFA '05), a member of Les Ballets Jazz de Montréal since graduation, was featured in the company's April season at the Joyce Theater in New York in Aszure Barton's *Les Chambres des Jacques*. **Ariel Freedman** (BFA '05) was assistant to the choreographer for this work. Cowie also performed in the other work on the program, *Mapa*, by Rodrigo Pederneiras. **Luke Wiley** (BFA '05) performed in the world premiere of Chris Elam's *Future Perfect* at Skirball Center for the Performing Arts at New York University in April. The work, commissioned by the center, was part of a program titled *Dance Party* that featured works by Chris Elam/Misnomer Dance Theater and by Larry Keigwin. **Shannon Gillen** (BFA '03) and **Elisabeth Motley** (BFA '03), co-directors and choreographers of Doorknob Company, were invited to produce a solo show for Galapagos Arts Center in Brooklyn in July, and were also selected to premiere a new work at HERE's American Living Room Festival in Manhattan in August. **Alison Mixon** (BFA '03) danced with the Los Angeles Opera in *The Merry Widow* in April and May, and in Cole Porter's *Can-Can* at the Pasadena Playhouse in July and August. **Laura Halm** (BFA '02), who has been an apprentice with Hubbard Street Dance Chicago, is being promoted to full company member.

1990s

Natalie Desch (BFA '96) was a featured dancer in Doug Varone's work *Victorious*, set to music by Elgar, commissioned by the Summerscape Festival at Bard College in Annandale-on-Hudson, N.Y., and performed there in July. (**Zuill Bailey** [MM '96, *cello*] was one of the featured musicians.) Sharing the program was another commissioned work set to Elgar, **Susan Marshall**'s ('78) *Sawdust Palace*, which included piano music performed by **Stephen Gosling** (BM '93, MM '94, DMA '00, *piano*). Also performing with Doug Varone and Dancers was **Belinda McGuire** (BFA '06). **Jeremy Raia** ('96) is in his 10th season with Les Grands Ballets Canadiens de Montréal as a premiere dancer. In April, he alternated in the roles of Romeo

and Mercutio in Jean-Christophe Maillot's *Romeo and Juliet*, danced the Red Man in Kilian's *Forgotten Land*, and was featured in Christopher Wheeldon's *Polyphonia*. In June, he danced the Pas de Trois in Mauro Bigonzetti's *Cantata* and was featured in the world premiere of Bigonzetti's *The Four Seasons*. **Tony Powell**'s (BFA '95) work *Impulse* was performed on the opening night of the 2007 Jazz Dance World Congress in Chicago in August. A photo of the work, his second commission for Giordano Jazz Dance Chicago, was featured on the cover of the August issue of *Dance* magazine. **Christopher Hemmans** (BFA '90) opened in May with the German cast of Disney's *The Lion King* (*Der Koenig der Loewen*) in Hamburg, Germany. Hemmans is an ensemble singer and also covers the role of Mufasa.

1970s

Cedar Lake Contemporary Ballet presented **Ohad Naharin**'s ('77) *Decadance* on the SummerStage series in Central Park in July. Sharing the evening's program was David Parsons' company, Parsons Dance. **Dunya (Dianne Hulburt) McPherson** (BFA '75), originator and principal teacher of Dancemeditation, directs the Dervish Society of America, a nonprofit organization dedicated to evolutionary Sufism. In April she presented *Shafi*, film "wallpaper" for dervish whirling, on Drama-Rama, an N.E.A. and Louisiana Arts Council-funded arts festival in New Orleans. She was also a faculty presenter at Kripalu Center in the Berkshires in April and August. The **Saeko Ichinohe** (DIP '71) Dance Company performed in April at Lehman Center for the Performing Arts in the Bronx. The program included two premieres choreographed by Ichinohe and Jeff Moen, and three revivals of Ichinohe's works: *Pearl*, *Oiran*, and *Fire-eating Bird*.

1960s

The **Lar Lubovitch** ('64) Dance Company kicked off the brand-new Chicago Dancing Festival in the city's Millennium Park in August. The event—created by Lubovitch and one of his company's dancers, **Jay Franke** (BFA '97), in association with the Museum of Contemporary Art and the city of Chicago—brought together artists from seven leading dance companies. **Elizabeth (Libby) Nye** (BS '64) conducted a José Limón Workshop in July for Eastern Connecticut Ballet's summer intensive workshop in East Lyme. Nye, who was principal dancer with the Limón Company, has been a prominent reconstructor of his choreography. **Ann Vachon**'s (DIP '61) article "Honing In on Limón" appeared in the May issue of *Dance* magazine. She discusses the development of Limón technique and current teaching, mentioning several current and former Juilliard faculty members and alumnae. Vachon, who performed with José Limón from 1955 until his death in 1972, is director of the Limón Institute and producer of the documentary film *Limón: A Life Beyond Words*.

DRAMA

2000s

Jessica Provenz's (Playwrights '07) *A Wake in Chappaquiddick*, developed last year at Juilliard, received a workshop, directed by Kyle Donnelly, at the Cape Cod Theater Project in Falmouth, Mass., in July. **Adam Szymkowicz**'s (Playwrights '07) new play *Susan Gets Some Play* premiered at the New York Fringe Festival in August. The production was directed by Moritz von Stuelpnagel.

Alum to Head N.Y. Philharmonic

By IRA ROSENBLUM

THE long months of speculation over who would succeed Loren Maazel as music director of the New York Philharmonic ended in July when the orchestra announced that Juilliard alumnus Alan Gilbert would be stepping into the position beginning in the 2009–10 season, the orchestra's 168th. The 40-year-old Gilbert will be among the youngest music directors in the history of the Philharmonic, and the first native New Yorker in the position. Concurrent with Gilbert's appointment, the Philharmonic also announced that the Italian conductor Riccardo Muti will appear in multiple weeks (up to eight) of subscription concerts each season, and occasional international tours. Gilbert, who earned a Master of Music in orchestral conducting from Juilliard in 1994, is the son of two New York Philharmonic violinists who are also Juilliard alums: his mother, Yoko Takebe (Diploma '64, *violin*), and father, Michael Gilbert (B.M. '64, *violin*), who retired from the orchestra in 2001. Mr. Gilbert's contract, which starts in 2009, will run for 5 years and calls for 12 weeks of concerts a season. He made his Philharmonic debut in 2001 and, since then, has led the orchestra 31 times. Last season he began an annual two-week stint as a guest conductor. Before that, he became chief conductor and artistic advisor of the Royal Stockholm Philharmonic Orchestra in 2000, was an assistant conductor for the Cleveland Orchestra, and has guest conducted many major orchestras around the country. Like his parents, Mr. Gilbert is also an accomplished violinist who subbed in the Philadelphia Orchestra when he was a student at the Curtis Institute. He also holds a Bachelor of Arts from Harvard.

In July, **Sam Gold** (Directing '06) directed *The Black Eyed*, a new play by Betty Shamieh, at New York Theater Workshop. **Mary Rasmussen** (Group 35) and **Opal Alladin** (Group 25) appeared in the Public Theater's production of *Romeo and Juliet* this summer in Central Park. The lead role was played by **Oscar Isaac** (Group 34). (See Q&A on Page 28.) **Daniel Morgan Shelley** (Group 35) appeared over the summer in the Classical Theater of Harlem's production of Shakespeare's *Romeo and Juliet*, directed by Alfred Preisser. **Tommy Smith**'s (Playwrights '06) new country musical about Mohammed and the Koran had a workshop production, directed by Kip Fagan, at the Williamstown Theater Festival in August. The workshop featured third-year student **Geoffrey Murphy** (Group 38). *White Hot*, Smith's latest play, received a New York workshop production, directed by May Adrales, at HERE in June. **Michael Arden** (Group 34) can be seen this fall opposite Parker Posey in the new Fox television series *The Return of Jezebel James*. **Rebecca Brooksher** (Group 34) was nominated for a Lucille Lortel Award for



Alan Gilbert

dream," he said in a press release. "This is the orchestra I feel closest to in the world, these are the musicians for whom I have the highest regard in the world. To be given this vote of confidence is more than thrilling." Although he will be one of the youngest conductors at the helm of a major international orchestra, his abilities have well been put to test. In a March 2007 *New York Times* review, music critic Allan Kozinn wrote: "Alan Gilbert made a strong impression when he conducted the New York Philharmonic last month, and on Thursday evening he returned to Avery Fisher Hall to prove that it wasn't a fluke. This time his program was decidedly more rugged: Gyorgy Ligeti's otherworldly Violin Concerto was the centerpiece, and the Schumann Third Symphony was there to test his mettle in the Romantic canon. The results were correspondingly more striking, and taken together, the two programs said a lot about the breadth of this 40-year-old conductor's tastes and the depth of his abilities."

outstanding lead actress for her work in Christopher Shinn's play *Dying City* last spring, presented at the Mitzi E. Newhouse Theater at Lincoln Center. **Keith Chappelle** (Group 34) appeared in New York's S.P.F. Festival in July in Van Badham's new play called *The Gabriels*, directed by Rebecca Patterson. In May, **Jessica Collins** (Group 34) appeared in the two-part season finale of *CSI: Crime Scene Investigation*. Collins also shot the television pilot *The Man* earlier this spring. **Jenny Schwartz**'s (Playwrights '05) play *God's Ear*, developed at Juilliard, had its premiere in May at New Georges in New York City. The production, with music by Michael Friedman, was directed by Anne Kauffman. **Noah Haidle**'s (Playwrights '04) play *Rag and Bone* will receive its premiere at New York's Rattlestick Theater this fall. The production will be directed by **Sam Gold** (Directing '06). **Steve Harper** (Playwrights '04) had a workshop and reading of his play *The Escape Artist's Children* at New York Stage and Film in July. **Gillian Jacobs** (Group 33) and **Brian Smith** (Group 36) appeared together over the summer in *The Fabulous Life of a Size*

Zero, a new play by Marissa Kamin and directed by Ben Rimalower, at the DR2 Theater in New York City.

In May, **Mahira Kakkar** (Group 33) appeared in Rachel Dickstein's play *Betrothed* at the Ohio Theater in New York. In July and August, Kakkar appeared in the N.Y. premiere of Michael Hollinger's play *Opus* at Primary Stages.

In June, **Jeff Biehl** (Group 32) appeared in New York in Clubbed Thumb's production of a new play called *Greedy*, written by Karl Gajdusek and directed by Drew Barr. In July, Biehl appeared in Anna Ziegler's play *Novel*, directed by Michael Goldfried, at the New York S.P.F. Festival.

Julia Cho's (Playwrights '03) new one-act play, *The First Tree in Antarctica*, premiered at the EST Marathon in New York in June. The production was directed by Kate Whoriskey.

Sarah McMinn (Group 32) appeared over the summer in a touring production of *The Comedy of Errors*, produced by Shakespeare on the Sound in Connecticut.

Daniel Breaker (Group 31) recently completed a run at the Public Theater in *Passing Strange*, a new musical with books and lyrics by Stew. The production was directed by Annie Dorsen, with whom Stew co-created the production.

In July, **Denis Butkus** (Group 31) appeared at the S.P.F. Festival in New York in Joy Tomasko's new play *Unfold Me*, directed by Lindsay Firman.

Daniel Talbott's (Group 31) play *Slipping* was seen at New York's Rattlestick Theater in May. The workshop was directed by **Kirsten Kelly** (Directing '03) and featured **Meg Gibson** (Group 11) and **Seth Numrich** (Group 36). Talbott's short play, *What Happened When*, premiered in June at HERE Theater in New York. The production, directed by Brian Roff, featured **Jacob Fishel** (Group 34) and **Jimmy Davis** (Group 36).

Nicole Lowrance (Group 30) will be appearing in Horton Foote's *Dividing the Estate* this fall at Primary Stages, from September 18-October 27. Michael Wilson is directing the production.

In July, **Michael Milligan** (Group 30) appeared in Shakespeare's *Measure for Measure*, directed by Jack Wetherall, at the Shakespeare Theater of New Jersey in Madison.

Lee Pace (Group 30), nominated in the spring for a Lucille Lortel Award for his performance in the Off-Broadway play *Guardians* last year, stars this fall in the new ABC television series *Pushing Daisies*.

John Livingston Rolle (Group 30) appeared last spring at the Denver Center Theater in *1001*, a one-act play by Jason Grote, directed by Ethan McSweeney.

Tracie Thoms (Group 30) returns this fall to the CBS TV drama *Cold Case*.

Morena Baccarin (Group 29) can be seen opposite Treat Williams in the new TNT series *Heartland*, which premiered in June.

Caroline Bootle (Group 29), **Michael Milligan** (Group 30), **Mauricio Tafur Salgado** (Group 34), and second-year student **Nick Choksi** (Group 39) appeared in June at the Carter Barron Amphitheater in Washington, in Michael Kahn's production of Shakespeare's *Love's Labor's Lost*.

Roderick Hill (Group 29) appeared Off-Broadway over the summer at the Mint Theater in the New York premiere of St. John Hankin's 1905 comedy *The Return of the Prodigal*, directed by Jonathan Bank.

Alexandra Cunningham (Playwrights '00) returns as a producing writer to the ABC series *Desperate Housewives* this fall.

Deborah Zoe Laufer's (Playwrights '00) new play, *End Days*, was read at the O'Neill's Playwrights Conference in Waterford, Conn., and the Williamstown [Mass.] Theater Festival in July. In October, the play will receive its premiere at Florida Stage in Manalapan.

Adam Rapp (Playwrights '00), who received the Benjamin H. Danks Award in Drama from the American Academy of Arts and Letters in May, will direct his latest play, *American Sligo*, featuring **Michael Chemus** (Group 28), at Rattlestick Theater this month.

1990s

Brooke Berman's (Playwrights '99) play *Hunting and Gathering* will receive its premiere Off-Broadway at Primary Stages in January 2008. The production will be directed by Leigh Silverman. Her latest play, *Out of the Water*, received a workshop, directed by Trip Cullman, at the Cape Cod Theater Project in Falmouth, Mass., in July.

Patch Darragh (Group 28) appeared over the summer in Damian Lanigan's new play *Dissonance*, directed by Amanda Charlton, and in a revival of Beth Henley's *Crimes of the Heart*, directed by Kathleen Turner, at the Williamstown [Mass.] Theater Festival.

In July, **Damon Guppton** (Group 28) conducted the National Symphony Orchestra at the Carter Barron Amphitheater in Washington.

Tim McGeever (Group 28) appeared in the New York Fringe Festival in August with **Shalita Grant** (Group 39) in Liza Lentini's new play *Roxy Font*, directed by **Ian Belton** (Directing '97).

Yvonne Woods (Group 28) and **Sarah Grace Wilson** (Group 31) appeared together over the summer in a revival of Noel Coward's play *Hay Fever* in San Diego. The production was directed by Robert Longbottom.

Kevin Daniels (Group 27) can be seen in the Fox Meadows independent film *And Then Came Love*, directed by Richard Schenkman, which opened in New York in June and features music written by Group 31 alumnus **Frank Harts**.

Michael Doyle's (Group 27) short film *Shiner*, which premiered at last year's Tribeca Film Festival, was screened in May at the Directors Guild in New York. Doyle can be seen opposite John Savage in the independent film *Sibling*, due out early next year.

Jessica Goldberg (Playwrights '98) latest play, *Ward 57*, will receive its premiere at Florida Stage in Manalapan in March 2008.

Tom Story (Group 27) appeared over the summer in a revival of Tennessee Williams's *The Glass Menagerie*, directed by Eric Hill, at the Berkshire Theater Festival in Stockbridge, Mass.

Jimonn Cole (Group 26) and **Seth Numrich** (Group 36) are currently appearing Off-Broadway at the Signature Theater in Charles Mee's play *Iphigenia 2.0*, directed by Tina Landau.

In July, **David Denman** (Group 26) appeared in Shakespeare's *The Taming of the Shrew* at Shakespeare Orange County

SPOTLIGHT ON SCOTT STEIDL

Double Vision

COMPOSERS don't exactly have it easy. On top of carving out time to write music, they also devote considerable effort to getting their works played and heard ... not to mention pursuing other activities that pay the bills. Some juggle composing with teaching or performing; others might take on unrelated jobs that are the actor's equivalent of waiting tables. But rarely does someone graduate from Juilliard debating whether to be a composer or a doctor—and decide to do both.

Scott Steidl (M.M. '81, D.M.A. '85, *composition*) is an eye surgeon who also happens to be a Juilliard-trained composer. His dual careers (not in succession, mind you, but pursued simultaneously) are unusual, but not exactly unpredictable; his father was a physician and his mother taught music at a college. "There were times when I almost felt my dad was trying to talk me out of going into medicine," Steidl laughs. "He wanted to make sure I found the right niche for myself and didn't just follow in his footsteps." But he saw that his father's experience was stimulating and satisfying; being a doctor "wasn't a job that got old quickly; there was constant relearning and reinventing yourself and trying to keep on top of all these things going on in science. And that appealed to me."

But so did music. Growing up in Minneapolis, Steidl studied several instruments, was interested in jazz, played in both a rock band and an orchestra—"a generic, eclectic background encompassing all the influences," he notes. Intending to focus on pre-med studies at Brown University, Steidl actually earned two degrees, one in biochemistry and one in music, through a five-year curriculum.

The vitality of New York (experienced during a semester off from Brown, during which he took classes through Juilliard's Extension Division) and the warning of Brown's dean of pre-med admissions ("If you want a life, don't go into medicine") convinced Steidl that the myopia of medical school could wait while he plunged full-time into music at Juilliard. There, he found an "astonishing collection" of faculty composers that included Roger Sessions, Peter Mennin (then president of the School), Milton Babbitt, Elliott Carter, Vincent Persichetti, and David Diamond. Steidl, now 51, also met his wife, Mary Duncan, a student in the Dance Division, when they collaborated on a Choreographers and Composers project.

Though he received a number of awards and his works were being performed to encouraging reviews (*The New York Times* praised a concert of his music at Merkin Hall), the unpredictability of a composer's life prompted Steidl to enter Mount Sinai School of Medicine just as a playwright friend from Brown made a similar decision. "I wondered," he says, "why couldn't I

just keep my music going without having to make it my occupation, avocation, everything all in one?"



Scott Steidl

After a residency at St. Vincent's Medical Center in Manhattan and a fellowship at the Harvard Medical School's Massachusetts Eye and Ear Infirmary in Boston, Steidl wound up directing the division of retina surgery in the ophthalmology department at the University of Maryland School of Medicine in Baltimore for 12 years. He has four books in the field of ophthalmology to his credit—as well as a CD of his music, performed by the New Zealand Symphony Orchestra and conducted by James Sedares, released by Albany Records in 2001.

Seeking a new balance in his life and wanting to spend more time with his two children, ages 9 and 13, Steidl accepted a position about a year ago as one of six doctors at an ophthalmology group in Portland, Me., and moved his family to a house within a block of the ocean. His new position at the well-staffed center "allows me not to have to worry about anything other than being a doctor"—and, once he and his family are settled in, there will be more time for music. Steidl (whose commissions include works for the Long Beach Symphony, the El Paso Pro Musica, and the Robin Becker Dance Company) said he would like to explore digital recording technology—and perhaps collaborate again with his wife, a freelance opera director who has worked in Aspen.

Current students, he says, shouldn't "sell themselves short on any level. Success in artistic careers can be a pretty fickle thing—based on personality, circumstances, injuries, who knows what. It's critical that people not feel like they've put all their eggs in one basket. There are a lot of things that can complement what they do—and a lot of alternatives for people if they start to grow away from it. There's nothing wrong with making a life change, if that's what you want to do. But remember that, when you feel kind of narrow, you can expand without necessarily turning your back on something."

—Jane Rubinsky

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

ALUMNI NEWS

in Garden Grove, Calif.

Daniel Goldfarb's (Playwrights '97) new musical, *Party Come Here*, based on a play he wrote at Juilliard, had its premiere at the Williamstown [Mass.] Theater Festival in July. The production, directed by Christopher Ashley, features music and lyrics by David Kirshenbaum.

Stephen Kunken (Group 26) recently completed his run in the Broadway play *Frost/Nixon*, written by Peter Morgan and directed by Michael Grandage. He was nominated for an Outer Critics Circle Award for his performance in the play.

Joanna Settle (Directing '97) directed a reading of Winter Miller's new play *In Darfur* over the summer at the Delacorte Theater in Central Park. The reading featured Group 34 alumna **Rutina Wesley**.

Alan Tudyk (Group 26), who finished his Broadway run in the revival of Craig Lucas's *Prelude to a Kiss* opposite **François Battiste** (Group 35) in May, can be seen in the Universal Pictures feature film *Knocked Up*, written and directed by Judd Apatow, and in the Sidney Kimmel Entertainment independent film *Death at a Funeral*, directed by Frank Oz.

In May, **David Conrad** (Group 25) played the title role in Shakespeare's *Henry V* at the Shakespeare Theater of New Jersey, in Madison. The production was directed by Bonnie J. Monte. Conrad will return this fall to the CBS television series *Ghost Whisperer*.

Stephen Belber's (Playwrights '96) new play, *Geometry of Fire*, had its premiere at New York Stage and Film at Vassar College in June. The production was directed by Lucie Tiberghien.

Kate Jennings Grant (Group 25) appeared in a revival of Noel Coward's *Blithe Spirit*, directed by Maria Mileaf, at the Williamstown Theater Festival in July. Grant can be seen next playing Diane Sawyer in the Imagine Entertainment feature film *Frost/Nixon*, based on last year's Broadway play by Peter Morgan. The film will be directed by Ron Howard.

Bill Gross (Group 25) was recently seen in a revival of Rodgers and Hammerstein's *Oklahoma!* at the Media Theater in Philadelphia.

Gretchen Egolf (Group 24) appeared over the summer in Jeffrey Hatcher's play *A Picasso* at Barrington Stage Company in the Berkshires. The production was directed by Tyler Marchant.

In June, **Greg McFadden** (Group 24) appeared in a new comedy called *Badge* at New York's Rattlestick Theater. The play was written by Matthew Schneck and directed by Jenn Thompson.

Dallas Roberts (Group 23) can be seen opposite Stephen Rea in the independent film *Sisters*, directed by Douglas Buck. The film premiered at the Southwest Film Festival last spring. He is also in the Fox Searchlight feature film *Joshua*, directed by George Ratliff. This fall, Roberts can be seen Off-Broadway at Second Stage opposite Bill Pullman in Edward Albee's *Peter and Jerry*, directed by Pam MacKinnon.

Stephen Barker Turner (Group 23) appeared in San Francisco last spring with **Anthony Fusco** (Group 12) in the A.C.T. production of Ibsen's *Hedda Gabler*, directed by Richard E.T. White. Turner, who will appear in three productions at A.C.T. this season, will also be seen in January '08 in the premiere of **David Adjmi's** (Playwrights '02) play *The Evildoers*, to be directed by Rebecca Bayla Taichman.

Robert Sella (Group 21) was nominated for a Lucille Lortel Award for outstanding featured actor for his work in the David Hare play *Stuff Happens* last season.

Michael Stuhlbarg (Group 21) was nominated for a Lucille Lortel Award for outstanding lead actor for his work in

Harley Granville-Barker's play *The Voysey Inheritance* last spring.

Frederick Weller (Group 21) appeared over the summer in the Off-Broadway production of Neil LaBute's latest play, *In a Dark Dark House*, directed by Carolyn Cantor. Weller was also nominated for a Drama Desk Award for his performance in the Terrence McNally play *Some Men*, which was produced Off-Broadway at Second Stage last spring.

Peter Jacobson (Group 20) appeared opposite Debra Messing in the USA mini-series *The Starter Wife* in June. Jacobson can also be seen in the DreamWorks feature film *Transformers*, directed by Michael Bay.

Laura Linney (Group 19) stars opposite Gabriel Byrne in the Sony Pictures Classics film *Jindabyne*, directed by Ray Lawrence.

In June, **Jeanne Tripplehorn** (Group 19) returned for a second season of the HBO comedy *Big Love*. The series also features Group 22 alumnus **Matt Ross**.

Jake Weber (Group 19) returns this fall to the NBC series *Medium*, starring Patricia Arquette.

1980s

In June, **David Adkins** (Group 18) appeared in a revival of Terrence McNally's *Love! Valour! Compassion!*, directed by Anders Cato, at the Berkshire Theater Festival in Stockbridge, Mass.

John Benjamin Hickey (Group 18) appeared in August in Lillian Hellman's play *The Autumn Garden*, directed by David Jones, at the Williamstown [Mass.] Theater Festival.

Andre Braugher (Group 17) can be seen in the 20th Century Fox feature film *Fantastic Four: Rise of the Silver Surfer*, directed by Tim Story.

Last spring, **Steve Irish** (Group 14) appeared in the premiere of Carol Michele Kaplan's play *Bot* at the Magic Theater in San Francisco, and recently finished a run in a revival of Shaw's *Man and Superman* at the California Shakespeare Festival in Orinda. Irish is now performing in John Kolvenbach's new play *Love Song*, directed by Jasson Minadakis, at Marin Theater Company in Mill Valley, Calif., and recently co-starred in the Portable Storage Productions film *The Crate*, directed by Sam Burbank.

Wendell Pierce (Group 14) was a producer for the Tony-nominated August Wilson play *Golf Radio* on Broadway last spring.

Kevin Spacey (Group 12) appeared on Broadway last spring in the revival of Eugene O'Neill's *A Moon for the Misbegotten*. He was nominated for a Drama Desk Award for his performance in that production. (See article on Page 12.)

Jack Stehlin (Group 11) has a recurring guest-starring role this fall on the Showtime series *Weeds*. He plays Captain Roy Till, captain of the D.E.A. Stehlin also is directing *Twelfth Night* for the Los Angeles-based theater company Circus Theatricals, where he serves as artistic director.

Richard Ziman (Group 10) and **Matthew Daniels** (Group 25) appeared together last spring in Shakespeare's *Henry IV* at Milwaukee Shakespeare Company. The production was directed by Stephen Fried.

1970s

Keith David (Group 8), **Tim Blake Nelson** (Group 19), and **Opal Alladin** (Group 25) appeared last month in Central Park in the Public Theater's production of Shakespeare's *A Midsummer Night's Dream*, directed by Daniel Sullivan.

Boyd Gaines (Group 8) was nominated for Drama Desk, Outer Critics Circle,

Alumni Q&A With OSCAR ISAAC

In 2005, Drama Group 34 alumnus Oscar Issac seemed to walk off the stage at commencement in May right onto the stage of Central Park's Delacorte Theater in August to play Proteus in the Public Theater's production of Shakespeare's Two Gentlemen of Verona. Since then, he has portrayed a wide range of characters, from a phantasmal Garcia Lorca in the Manhattan

Theater Club's production of Nilo Cruz's Beauty of the Father to a Russian crook in HBO's PU-239, scheduled to air in November. Most recently, he returned to Shakespeare in the Park as Romeo in a production of Romeo and Juliet that costarred Lauren Ambrose (of Six Feet Under fame) and ran from June 6 through July 8. After the run ended, the 28-year-old Isaac took time out to talk with The Juilliard Journal about the production and how he prepares for roles.



Oscar Isaac and Lauren Ambrose in the Public Theater's production of *Romeo and Juliet* this summer in Central Park.

How do you choose your next role?

Everything I've done leads me to the next thing. I think that's kind of built-in. I don't necessarily say, "Alright, well, I've played this guy, so next I have to play something *very* different." If I read something and if it resonates in some way, then I guess I go from there.

Is there one attribute that makes a character resonate with you?

The balance between suffering and humor, at least that's what I try to find in all of them. Whatever they're doing, whatever their task is, whatever time they're living in, how do they find their *humor* about situations? Ultimately that makes somebody very real. They can be going through very tense, dramatic things, but within that they can find the joy. With Macbeth, and even with Romeo, I don't think one would necessarily think "Oh, he's a funny guy," but I think there's a lot of humor in what he does and I think that's just innately built into us.

When you're preparing a role like Romeo that so many people have done before, is the humor what you look for to make it your own?

I don't necessarily like the idea of making it my own. I think that because I'm doing it, it's going to be my own. I don't necessarily try to do something *strange* or that has never been done before. For me, it's more about how the words resonate with me as a person, and my experience, and my life. I try to be open and as honest as possible, not to try to lay a bunch of things onto it. It's more about letting this beautiful text, these words, bounce off of me.

What is your dream role? Is there one that you really want to play?

I've always really wanted to play Astroff in *Uncle Vanya*. I'd love to do that. I [played] Leontes in our first year [at Juilliard]. I liked Leontes a lot. It was the first moment that unlocked this love for Shakespeare. I think the character is one of the more stunning—his [struggle with] jealousy. I know at the time when I did it, I was fighting with the idea of jealousy as well, so it resonated in a particular way. I would just like to see what it would do now.

How has your Juilliard training helped you in your professional career?

I, without a doubt, would not be able to do or sustain any of what I do without the training that I have had. I really try to incorporate it because it *works*. I even still find myself calling my professors and asking for help. From Italy, I called Richard Feldman and said, "I need help, man!" We went through [the scene] a little bit and he gave me some great, great things. [He] reminded me about some first-year acting stuff, about objects and about some basic *principles* that we learned that opened up the scene for me.

—Interview conducted by Jennifer Fuschetti

and Tony Awards for his performance in the Broadway revival of the R.C. Sherriff play *Journey's End* last spring.

Kelsey Grammer (Group 6) can be seen in *Even Money*, a feature film directed by Mary Rydell, and can also be seen this fall opposite Patricia Heaton in the new Fox sitcom *Back to You*.

Robin Williams (Group 6) stars in the Warner Bros. feature film *License to Wed*, directed by Ken Kwapis.

Janet Zarish (Group 5) directed Ibsen's *A Doll House* for N.Y.U.'s graduate acting program last spring, and played Gertrude in Michael Kahn's production of *Hamlet* at the Shakespeare Theater in Washington, D.C., in June. That production also featured **David Townsend** (Group 34), and **Jeffrey Carlson** (Group 30) in the title role.

William Hurt (Group 5) stars opposite Kevin Costner and Demi Moore in the MGM feature film *Mr. Brooks*, directed by

Bruce A. Evans.

Harriet Harris (Group 6) appeared in Tennessee Williams’s *The Glass Menagerie*, directed by Joe Dowling, at the Guthrie Theater in Minneapolis last spring. Harris recently completed a run on Broadway in the Roundabout Theater’s revival of John van Druten’s play *Old Acquaintance*, directed by Michael Wilson.

Kevin Kline (Group 1) was honored with a Lifetime Achievement Award at the Lucille Lortel Award ceremony in May.

Patti LuPone (Group 1) starred in a revival of *Gypsy* at New York’s City Center in July. The Encores! production was directed by the show’s author, Arthur Laurents, and also featured **Boyd Gaines** (Group 8) and **Nancy Opel** (Group 9).

MUSIC

2000s

John Kaefer (DMA ’06, *composition*) is currently writing a new work for organists Paul Jacobs (organ department chair) and **Andrew Henderson** (DMA ’07). Recent film and television projects include *Mama’s Boy* (a 2007 Warner Brothers feature film starring Diane Keaton and Jon Hedder) and *Room Service* (a 2007 short film starring Howie Mandel). In May, Kaefer served as a judge and advisor for the 2007 BMI/Pete Carpenter Competition.

Matan Porat (MM ’06, *piano*) performed works by Janacek, Schumann, Bach, Bartok, and his own compositions at Arium in New York in May.

Christina Courtin’s (BM ’05, *violin*) group, the Running Kicks, performed with the Knights at the Brooklyn Lyceum in June. The concert was presented by Music Forward, a new organization founded by **Josh Frank** (BM ’04, *trumpet*) and **Eric Jacobsen** (BM ’04, *cello*) to cross boundaries of genre and medium, and bring classical music to a wider audience.

Christopher McLaurin (Graduate Diploma ’04) has been appointed principal percussionist of the Kansas City Symphony. He is currently a member of the New World Symphony in Miami Beach, Fla.

David Carpenter (Pre-College ’04, *violin and viola*) was selected in July as the

newest music protégé in the Rolex Mentor and Protégé Arts Initiative. Carpenter, who is the first American protégé to be selected in the program since its launch in 2002, will study with **Pinchas Zukerman** (Professional Studies ’69, *violin*).

Jesús Castro-Balbi (DMA ’04, *cello*) and pianist **Gloria Lin** (Pre-College) collaborated on the new CD *Rapsodia Latina*, released in May as the newest addition to the Filarmonika label’s “Caminos del Inka” project. The CD features seven premiere recordings of works by Esteban Benzecry, William Bolcom, and Gabriela Frank, among others.

Recent performances by **Nicholas Deletaille** (MM ’03, *cello*) include concerts in May with pianist Marc Heeg at Eastern Mediterranean University in Cyprus, and with pianist Jean-Michel Dayez at Atelier “Marcel Hastir” in Brussels. Deletaille gave two solo recitals in June in Mouvaux, France, as well as a concert in Brussels with pianist Manon Gertsch and actor Phil Kaiser. In August he performed at the Midis-Minimes Festival in Brussels and at Nuit Musicale de Beloeil at Beloeil Castle in Belgium. Deletaille and Dayez’s recording of the complete Beethoven Cello Sonatas, on the Contréclisse label, was released in July.

David Jalbert (Artist Diploma ’03, *piano*) was awarded the \$25,000 Canada Council for the Arts 2007 Virginia Parker Prize in July. The prize was presented in conjunction with Jalbert’s performance at the Ottawa Chamber Music Festival at the Church of St. John the Evangelist in July.

Morgan (Grunerud) James (BM ’03, *voice*) will make her feature film debut in a leading role in the upcoming *Cowboys for Christ*, directed by Robin Hardy. The film begins shooting in Scotland this month.

Vassily Primakov (BM ’03, *piano*) and **Diliana Momtchilova** (MM ’99, DMA ’05, *cello*) performed at Arium in New York in May.

Jonathan Schiffman (MM ’03, *conducting*) was recently appointed music director of Orchestre Lyrique de Région Avignon-Provence. He will conduct approximately 20 symphonic concerts as well as two opera productions each season.

Konstantin Soukhovetski (BM ’03, MM ’05, Artist Diploma ’07, *piano*) won the gold medal at the 19th annual New

Orleans International Piano Competition in July, earning \$16,000 and a host of performance opportunities. (He also nabbed the \$1,000 Audience Favorite prize.) Soukhovetski will present solo recitals in New Orleans and London and will play with the Louisiana Philharmonic Orchestra, as well as orchestras in Baton Rouge and Lafayette.

Jennifer Stumm (MM ’03, *viola*) made her New York recital debut at Weill Hall in December after winning first prize in the 2006 Concert Artists Guild Auditions. Upcoming activities include a series of Wigmore Hall concerts with the Aronowitz Ensemble as a BBC New Generation Artist in October, and a debut recital at the Kennedy Center on December 18.

This month, **Joseph Bousso** (MM ’02, *orchestral conducting*) begins his second season as coach and conductor at the Hamburg State Opera House in Germany, where he will also play and lead chorus rehearsals from time to time. In June, he assisted the chorus rehearsals at the Richard Wagner Bayreuth Festival in Germany. He participated in a conducting master class with Bernard Haitink in Lucerne last January.

Su Jeon (BM ’02, MM ’04, *piano*) won first prize at the 2007 Eckhardt-Gramatté National Music Competition, which took place in May at Brandon University’s School of Music in Manitoba, Canada. Her prize includes a 16-city recital tour of Canada in October and November. She also received the City of Brandon Prize for the best performance of the commissioned work, *Night Rainbow*, by **Heather Schmidt** (Professional Studies ’98, *composition*).

Micah Killion (BM ’02, *trumpet*) performed at the Greenwich House Music School in a faculty recital that featured Rob Mosher’s *Storytime*. Killion is also on the faculty of the Third Street Music School and Juilliard’s MAP program, and is a teaching artist for Midori and Friends.

Wendy Law (MM ’02, Artist Diploma ’04, *cello*) and **Anna Polonsky** (MM ’01, *piano*) performed with Musicians from Marlboro at the Metropolitan Museum in May. The program included works by Mozart, Shostakovich, and Dvorak.

Spencer Myer (MM ’02, *piano*) received third prize in the 2007 William Kapell

International Piano Competition for his performance of Rachmaninoff’s *Rhapsody on a Theme of Paganini*. The competition was held in July at the Clarice Smith Performing Arts Center in College Park, Md.

Young Park (BM ’02, MM ’04, *piano*) won the South Orange Symphony Young Artist Competition in New Jersey in May, and performed the Grieg Piano Concerto with the South Orange Symphony.

Lee Rogers (MM ’02, *trombone*) becomes principal trombone with the Washington National Opera/Kennedy Center Ballet Orchestra this month. Rogershas served as second/assistant principal trombone with the Cincinnati Symphony Orchestra since September 2003, and is a former member of the Grant Park Orchestra.

Michi Wiancko (MM ’02, *violin*) premiered the Concerto for Violin and Chamber Orchestra, written for her by Cleveland Institute of Music composer-in-residence Margaret Brouwer, with the East Coast Chamber Orchestra (a conductorless string chamber ensemble) in March. She performed the work five times in Cleveland in April with the ensemble CityMusic Cleveland, conducted by James Gaffigan. Wiancko also appeared throughout New York with the East Coast Chamber Orchestra in venues including Bargemusic and Union College in Schenectady in April, and Rockefeller University and Town Hall in May.

The Atos Trio (**Thomas Hoppe** [Advanced Certificate ’01, *collaborative piano*], **Annette von Hehn** [BM ’00, *violin*], and cellist Stefan Heinemeyer) was awarded first prize in the category of piano trio and grand prize in all categories at the Fifth Melbourne (Australia) International Chamber Music Competition in July. The Atos also won the Musica Viva special prize and the Audience prize for string trios.

Kyoko Kashiwagi (MM ’01, *violin*), violist Eva Stern, cellist Katri Ervamaa, and pianist Joel Schoenhals performed for Art Reach of Mid Michigan’s Chamber Music Series in March at Denison Recital Hall in Mt. Pleasant, Mich.

Ljova and the Vjola Contraband performed music of **Lev (Ljova) Zhurbin** (BM ’01, *viola*) in June at Arium in New York.

FACULTY AND STUDENT NEWS

FACULTY

Jazz drummer and faculty member **Carl Allen** and bassist Rodney Whitaker celebrated the release of their Mack Avenue Records debut, *Get Ready*, with a performance at Sweet Rhythm in June in New York. They were joined by pianist **George Colligan**, guitarist **Rodney Jones**, and saxophonist Steve Wilson.

Piano faculty member **Emanuel Ax** and Yoko Nozaki Ax (BS ’70, MS ’72, *piano*) were the soloists with the Mostly Mozart Orchestra, conducted by Louis Langrée, for the encore presentation of the Mark Morris Dance Group in Morris’s *Mozart Dances* in August as part of the Mostly Mozart Festival. The first of the four performances at the New York State Theater was broadcast on *Live From Lincoln Center*. *Mozart Dances* was commissioned last year for the Mostly Mozart Festival’s 40th anniversary.

In July, drama faculty member **Frank Deal** appeared opposite drama alumni Mark Vietor (Group 16), Michael Stuhlbarg (Group 21), Opal Alladin (Group 25) and Quentin Mare (Group 28) in a reading of Edward Marlowe’s *Edward II* for the Red Bull Theater in New York City.

Graduate studies faculty member **David Dubal** hosted a program of rising young stars at Arium in New York in April.

Among the featured performers were alumni Kimball Gallagher (MM ’04, *piano*) and Vassily Primakov (BM ’03, *piano*).

Vocal Arts department faculty member **Mary Lou Falcone** received the Curtis Institute of Music Alumni Award from her alma mater at the institute’s commencement in May.

Pre-College violin faculty member **Shirley Givens** (Diploma ’53, *violin*) appeared in March as guest artist in a concert at Symphony Space in New York, performing Beethoven’s “Spring” Sonata with pianist Eduard Laurel, as well as music composed by Charlie Chaplin for his films and arranged by Givens’ husband, Harry Wimmer (Diploma ’50, *cello*). She also played a duet with Cajun fiddler Kevin Wimmer. The event was a benefit for the National Foundation for Facial Reconstruction.

Organ department chair **Paul Jacobs** was a member of the jury for the 24th International Organ Competition in St. Albans, England, in July.

Music technology faculty member **Mari Kimura** (DMA ’93, *violin*) was featured on the cable TV channel New York 1 in June. The segment, in which she performed and discussed working with technology, was taped at an event in June at the Japan Society titled “Tech Epoch,” which showcased industry designers from the U.S. and Japan.

Jazz faculty member **Wynton Marsalis**

(’81, *trumpet*) was presented with the 2007 Montblanc de la Culture Award, which supports the arts in 10 countries, at the Tribeca Film Festival in New York in May.

President **Joseph W. Polisi** was among the panelists for the first International Symposium on Music Education at the Yale School of Music in New Haven in May.

Pre-College piano faculty member **Adelaide Roberts** gave a concert in May at the Holy Cross Episcopal Church in Kingston, N.Y. In June, she performed at the Fountains at Millbrook, N.Y., and was a guest soloist at Georgian Court University in Lakewood, N.J. In July she gave a solo recital in Honolulu, Hawaii.

Evening Division faculty member **Henning RübSam** presented “Finding Your Aesthetic,” a weeklong workshop of dance technique, composition, and aesthetics, in August at Bearnstow on Parker Pond in Mount Vernon, Me.

Drama faculty member **Ralph Zito** (Group 14) appeared over the summer at the Chautauqua Institute in Chautauqua, N.Y., in Shakespeare’s *Much Ado About Nothing*, directed by Vivienne Benesch.

STUDENTS

Organ student **Keenan Boswell** won first place in the American Guild of Organists’ Regional Competition for Young Organists in June.

Edward Klorman (BM ’04, *viola*) pre-

sented two lectures about musical analysis and historical performance at the Universitat Mozarteum in Salzburg in April. The lectures were titled “Understanding Bach’s Cello Suites: The Imaginary Basso Continuo” and “Music Making in *fin-de-siècle* Vienna: Brahms and His Circle.”

Piano student **Rachel Kudo** was selected in August as a Gilmore Young Artist for 2008.

Piano student **Zhenni Li** shared second prize (with Lin Lo-An) in the Kosciuszko Foundation’s 58th Chopin National Piano Competition in New York in April. The jury was chaired by graduate studies faculty member David Dubal (Diploma ’61, *piano*) and also included alumna Mirian Conti (BM ’84, MM’85, *piano*).

Master’s student in composition **Nathan Shields** received a BMI Student Composer Award in May, for his Music for Piano, Winds, and Percussion.

Playwright-in-residence **Beau Willimon**’s play *Lower Ninth*, written at Juilliard last fall, premiered at the New York SPF Festival in June. The production was directed by Daniel Goldstein and featured Amari Cheatom (Group 37).

Organ student **Noah Wynne-Morton** received first prize in the American Guild of Organists Region III Competition for Young Organists in July. First-place winners will be invited to perform for the guild’s national convention next summer in Minneapolis.

ALUMNI NEWS

Vesselin Gellev (BM '99, MM '01, *violin*) has been appointed third chair in the first violin section of the London Philharmonic Orchestra, and moved to London this past summer after a five-year tenure as concertmaster of the New Haven Symphony Orchestra. His recent performances have included two chamber music recitals at Wigmore Hall (in May and June) and a celebration of L.P.O. principal conductor Kurt Masur's 80th birthday at the Royal Albert Hall in July. Gellev also performed a premiere by composer **Mason Bates** (MM '01, *composition*) with Antares (**Eric Huebner** [BM '99, MM '01, *piano*], **Garrick Zoeter** [BM '94, clarinet], and cellist Rebecca Patterson) at the Greenwich (Conn.) Music Festival in June.

Ching-Yun Hu (Pre-College '99, BM '03, MM '05, *piano*) won the gold medal at the 51st World Piano Competition, held in July at the Aronoff Center for the Arts in Cincinnati. Her victory brings a Lincoln Center recital and a cash prize of \$10,000.

Soprano **N'Kenge Simpson-Hoffman** (Advanced Certificate '99, *voice*) was featured with the Baltimore Symphony and conductor Jack Everly in May for a program titled "Too Darn Hot! A Tribute to Cole Porter." Performances were at the Music Center at Strathmore and Joseph Meyerhoff Symphony Hall in Baltimore.

Yosuke Kawasaki (BM '98, *violin*) was appointed concertmaster of the National Arts Center Orchestra in Ottawa, Canada, beginning with the 2007-08 season. He is only the second concertmaster in the 38-year history of the orchestra.

Erika Sato (BM '98, MM '00 *violin*) and **Lisa Ponton Massey** (MM '89, *viola*) performed J.S. Bach's Concerto in G Major for violin, viola, and string orchestra, arranged by Robert Bridges, with the Marine Chamber Orchestra at the Washington National Cathedral in June.

Andrey Tchekmazov (Advanced Certificate and Professional Studies '98, *cello*) performed with pianist Inna Faliks and violinist Sergey Ostrovsky at Arium in Manhattan in April. He also performed a program of Bach solo cello suites there in July.

The Trio Cavatina (Ieva Jokubaviciute, **Harumi Rhodes** [Diploma '97, BM '02, *violin*], and Priscilla Lee) performed works by Mozart, Kirchner, and Brahms at Merkin Concert Hall in April.

Wei-Ying Chen (BM '96, MM '98, *piano*), **Li-Ling Hung** (BM '99, *viola*), and **Chris Lee** (MM '78, *violin*) performed in May at the lunchtime concert series at the Taipei Economic and Cultural Office in New York. Their program included music by Mozart and Brahms, and Taiwanese folk songs.

Scott Gac's (MM '96, *double bass*) book *Singing for Freedom: The Hutchinson Family Singers and the Nineteenth-Century Culture of Antebellum Reform* was published by Yale University Press in June. The book tells the story of a hugely popular musical act that originated the tradition of the American protest song, in the two decades leading up to the Civil War. Gac is visiting professor of American studies at Trinity College in Hartford, Conn.

The Daedalus Quartet (violinists Kyu-Young Kim and **Min-Young Kim** [MM '96, *violin*], violist Jessica Thompson, and cellist **Raman Ramakrishnan** [MM '00, *cello*]) was one of two recipients of this year's Martin E. Segal Awards, presented in March at Lincoln Center's Kaplan Penthouse. The ensemble was nominated for the award by the Chamber Music Society of Lincoln Center.

The ensemble Ne(x)tworks—which includes Joan LaBarbara, **Kenji Bunch** (BM '95, *viola*, MM '97, *viola* and *composition*) Shelley Burgon, **Yves Dharamraj** (Graduate Diploma '05, *cello*), **Cornelius Dufallo** (Pre-College '91, BM '95, MM '97, DMA '02, *violin*), Miguel Frasconi, **Stephen Gosling** (BM '93, MM '94, DMA '00, *piano*), **Ariana Kim**

(MM '05, *violin*), and Chris McIntyre—presented an Earle Brown retrospective on the composer's 80th birthday at the Chelsea Art Museum in April. Ne(x)tworks was also in residence at the Stone, in New York's East Village, in June. Dharamraj and Dufallo also performed with pianist Jenny Lin at Arium in May, on a birthday concert for Ukrainian composer Valentin Silvestrov.

The rock quartet Electric Kompany—including members **Kevin Gallagher** (MM '95, *guitar*) and **James Johnston** (BM '97, *piano*)—performed the world premiere of *White Flag* (for rock quartet and tape) by composer Jacob TV (a.k.a. Jacob Ter Veldhuis) at the Whitney Museum at Altria in New York in May. *White Flag* is a suite of pieces inspired by the Iraq war, synchronizing music with the recorded voices of Bill O'Reilly, George W. Bush, and anonymous American soldiers.

Antigoni Goni (MM '95, *guitar*) launches a new guitar workshop for young performers in Volterra, Italy, September 1-10. The Volterra Project Summer Guitar Institute includes classes in guitar, the business of music, and Alexander Technique.

Soprano **Arianna Zukerman** (BM '95, *voice*) sang the soprano solo in the Verdi Requiem in May and June with the National Arts Center Orchestra in Ottawa, Canada, with her father, **Pinchas Zukerman** (Professional Studies '69, *violin*), conducting. She also sang the soprano solo in Beethoven's Ninth Symphony three times this summer with the Philadelphia Orchestra: in June at the Mann Center in Philadelphia; in July at Bravo! Vail Valley Music Festival, with **Rossen Milanov** (MM '97, *orchestral conducting*) conducting; and in August at the Saratoga Performing Arts Center, with Charles Dutoit conducting.

Michelle Carr (Advanced Certificate '94, *voice*) performed at New York's Blue Note in June, with 15-year-old Anna Pomeroy opening for her, celebrating the release of Pomeroy's new CD *Anna*, which Carr produced. She also sang at the River Room in New York in April.

The American Contemporary Music Ensemble (ACME)—whose members include **Miranda Cuckson** (BM '94, MM '01, DMA '06, *violin*), **Keats Dieffenbach** (BM '04, MM '06, *violin*), **Nadia Sirota** (BM '04, MM '06, *viola*), **Clarice Jensen** (BM '02, MM '04, *cello*), **Alexandra Sopp** (BM '06, MM '07, *flute*), Gilad Harel (clarinet), **Eric Huebner** (BM '99, MM '01, *piano*), **Christopher Thompson** (MM '03, *percussion*), and conductor **Jared Soldviero** (BM'02, MM '04, *percussion*)—performed music by Jacob Druckman at the Tenri Cultural Institute in April. Cuckson also played there in April with the Lost Dog New Music Ensemble. In June, she performed with flutist Christoph Bösch and pianist Yvonne Troxler at Tenri Cultural Institute in New York. The program, titled "Little Accents," after Kandinsky's painting of the same name, included works by Berio, Robert Cuckson, Roberto Sierra, and **Christian Wolff** ('83, *cello*).

Michael McGehee (MM '93, *violin*) won the position of principal second violin in the Bergische Symphoniker in Solingen, Germany, and began with the orchestra in April.

The Barbican Trio, which includes **Robert Max** (Advanced Certificate '92, *cello*), is celebrating its 20th anniversary in 2007 with a series of three concerts at London's Wigmore Hall. The first two were in January and July; the last concert will be on December 2. The trio is featuring music from its CD of Taneyev's Piano Trio and Piano Quartet alongside works by Haydn and Beethoven in their programs. Max conducts the Oxford Symphony Orchestra and the Symphony Orchestra at Royal Holloway, University of London. He teaches cello in the Junior Department of the

Never Too Late to Graduate

By BARBARA WOLF

MAY 25, 1956, was Frank James Wolf's commencement day at The Juilliard School of Music (as it was known then). It was also the day his second son was born. So Frank Wolf missed the ritual of walking across the stage to receive a Bachelor of Science degree with honors, which had taken nearly six years to complete because the Korean War interrupted his studies. He missed the overwhelming feeling of achievement in completing intensive college coursework while raising a young family and working full-time to support them. He missed honoring the accomplishment of traveling every day by train to obtain his degree from the most prestigious music school in America. There would be no party to mark the opportunity to finally pursue a career in his field of passion: music.

Life after Juilliard was certainly successful, though. Frank became a professional musician and supervisor of music for all schools in Linden, N.J., until his retirement in 1992. He raised two sons and a daughter with a love for music. Despite crippling arthritis, he still plays and conducts to this day.

Still, my father-in-law lamented the fact that he missed that most important day and all that it stood for, 51 years ago. He told me the story of the circumstances that prevented him from attending his graduation, and it touched my heart. I decided right then and there that we would have to re-create this special day for him.

I immediately e-mailed Juilliard's Office of Alumni Relations and they assisted me in purchasing the cap, gown, honors cord, hood, and tassel in the Juilliard color scheme. The re-enactment would be a surprise for Father's Day, with the whole extended family in attendance. We rented chairs,

made commencement programs, borrowed a podium, recorded *Pomp and Circumstance*, blew up blue and gold balloons, and had everyone wear T-shirts with the school name on them. Frank's children wrote speeches, and we even stole his Juilliard diploma right off his wall at home to present to him during the ceremony! An outdoor party was held following the mock cer-



Frank Wolf's Juilliard commencement day ... 51 years after the fact.

emony, including a huge graduation cake with the words "Never Too Late."

When Frank arrived, we told him this was his special day and presented him with the cap and gown. As I helped him into his robe and adjusted his hat, I could see he was overwhelmed. His sons gave speeches and his daughter had written a beautiful poem. Other family members spoke about his accomplishments and his influence on them growing up. The ceremony was very touching and full of emotion. Frank got to receive his diploma and switch his tassel to the other side. He said throughout the day, "I just can't believe this actually happened!"

His son-in-law, Danny Reidy, said it best: "It isn't often that one gets to hear how appreciated they are and how much they influenced others during their lifetime."

Even though it was 51 years later, it wasn't one second too late. □

Barbara Wolf is an elementary school computer and art teacher in Matawan, N.J. She has three daughters: Jessica, 22, Kristen, 20, and Lauren, 16.

Royal Academy of Music and coaches chamber music at MusicWorks.

1980s

Gregg August (MM '89, *double bass*) performed with the J.D. Allen Trio (also including Allen and Rudy Royston) in May at Iridium Jazz Club in Manhattan, in July at Puppets Jazz Bar in Brooklyn, and in August at the Jazz Gallery in Manhattan.

Chin Kim (DMA '89, *violin*) performed at Bargemusic with pianist David Oei in April, in a program of works by Stravinsky, Waxman, Respighi, and Chausson. This summer he performed, taught, and gave master classes at the Green Mountain Chamber Music Festival in Vermont in June and July; taught at the International Music Institute and Festival in Maryland in July; and taught at the Summit Music Festival in Tarrytown, N.Y. in July and August.

Victor Kioulaphides's (MM '86, *double bass*) *Canzona* will be published this fall by Joachim Trekel Verlag of Hamburg, Germany. This summer, the Dutch cham-

ber orchestra Het Consort toured the northeast U.S., performing (among other works) Kioulaphides's *Concerto per orchestra a pizzico*, an arrangement of his *Variations on a Basque Melody*.

Sam Ruttenberg ('86, *percussion*) played jazz drum set with jazz legend Dave Brubeck in Brubeck's work *Gates of Justice* at the Bryn Mawr (Pa.) Presbyterian Church in May. Sam freelances with the Pennsylvania Ballet and the Opera Company of Philadelphia, and is also a drum-set clinician for Noble and Cooley drums, Sabian cymbals, and Vic Firth sticks. His book *Drum Tips* is being published this fall by Honey Rock.

Steven Singer (BM '86, *trombone*) was invited to play first trombone for Milan's Teatro alla Scala's production of *Salome* in April. He has been a guest first trombonist there for a number of productions, including *Elektra* under Semyon Bychkov and the complete "Ring" cycle under Riccardo Muti. Singer is currently in his 17th season as principal trombonist of the Cologne

Radio Orchestra.

Frank Foerster's (Diploma '85, MM '87, DMA '92, *viola*) *Three Icelandic Folk Dances* and **Einojuhani Rautavaara's** ('56, *composition*) *A Finnish Myth* were among the works performed by the New York Scandia Symphony, conducted by Dorrit Matson, in June at Trinity Church on Wall Street. Foerster is principal violist with the orchestra and with the New Jersey Symphony.

Maria Radicheva (BM '84, MM '85, *violin*) and pianist Svetlana Gorokhovich performed on the Stars on Central concert series at the Music Conservatory of Westchester in White Plains, N.Y. in April. The program included Pre-College faculty member **Andrew Thomas's** (MM '70, DMA '73, *composition*) *The Broken Chord* (with narrator William Peden), Parashkev Hadjiev's Sonata No. 1, selections from Gershwin's *Porgy and Bess*, and Piazzolla's *The Four Seasons* (with cellist David Krieger).

Bruce Stark's (MM '84, *composition*) *Ode To 'Ode To Joy'* was championed with multiple performances in May and June by pianist Lisa Moore during her Australian tour. Anthony de Mare gave the U.S. premiere of Stark's *Fugue Interlude and Finale* at the Rubin Museum of Art in New York City in June, and trombonist Florian Juncker gave three performances in March and June of his *Gospel Song Fantasy* in Germany.

Andrew Appel's (DMA '83, *harpsichord*) Four Nations Ensemble closed its season at the New-York Historical Society in May with a program titled "Berlin and Vienna: Two Cities, Two Centuries."

Pianist **Eliza Garth** (Postgraduate Diploma '82) returned in May to the Alba (Italy) Music Festival to perform the complete *Sonatas and Interludes* by John Cage. The performance was presented in conjunction with the opening of a major modern art exhibition titled *Aganabuei Arte Industriale*.

Jeffrey Lang ('82, *horn*) has been appointed associate principal horn of the Philadelphia Orchestra. He will remain principal horn of the American Symphony Orchestra and continue to be active in the New York recording studios. Lang will also leave the faculty of Vassar College and join the faculty of Temple University.

The Great Kat's (**Katherine Thomas** [Diploma '82, *violin*]) new DVD, *Guitar Shred Insanity*—which features guitar-shred versions of Rimsky-Korsakov's *The Flight of the Bumble-Bee*, Paganini's Caprice No. 24, Bach's "Brandenburg" Concerto No. 3, original songs by the Great Kat, and more—is scheduled for release in October.

In July **Sara Davis Buechner** (MM '81, *piano*) performed the Beethoven Piano Concerto No. 1 with the Buffalo Philharmonic; performed concertos with the Music in the Mountains Orchestra in Nevada City, Calif.; and was soloist with the National Academy Orchestra, conducted by Boris Brott, in Hamilton, Ontario. She also gave concerts, lectures, and master classes at the Portland (Ore.) International Piano festival, was featured on CBC Radio throughout Canada, and performed on the Forum Piano Concert series in North Carolina.

Leslie Shank (BM '80, MM '81, *violin*) has a new Centaur release, *Recital for Violin and Guitar*, on which she performs works by Corelli, Turina, Piazzolla, Janika Vandervelde, Mozart, and Matyas Seiber with her husband, classical guitarist Joseph Hagedorn. This is her second CD on the Centaur label; the first was an all-Bartok CD. Shank is the assistant concertmaster of the St. Paul Chamber Orchestra.

Jazz vibraphonist and composer **Mark Sherman's** ('80, *percussion*) latest CD, *Family First*, was released in May by City Hall Records. The album is his seventh as a

leader; he has performed on some 75 CDs.

1970s

Cristine (Lim) Coyiuto (MM '77, piano) will be featured this month as soloist in the Grieg Piano Concerto with the Manila Symphony Orchestra, conducted by Helen Quach, at the Santuario de La Salle, Bacolod City, and September 7-8 at Silliman University in Dumaguete City, both in the Philippines. She will also give a recital in October at the Cultural Center of the Philippines.

Joel Feigin's (MM '77, DMA '82, *composition*) *First Tragedy* for soprano, clarinet, and piano was performed in April at the University of California, Santa Barbara, as part of the Primavera Festival. His *Elegy, In Memoriam Otto Luening* was performed in March by Beach Cities Symphony Orchestra, conducted by Barry Brisk, at the El Camino Center for the Arts in Torrence, Calif. Also in March, his *Janfare* for chamber orchestra, commissioned by the Santa Barbara Youth Symphony and Edwin Outwater, was premiered by them at First Presbyterian Church in Santa Barbara.

The Orion String Quartet (**Daniel Phillips** [BM '76, violin], **Todd Phillips** ['80, violin], violist and Juilliard faculty member Steven Tenenbom, and cellist and faculty member Timothy Eddy) and pianist Peter Serkin performed on the Schneider Concerts series at the New School in April, celebrating the 50th anniversary of the series at the school. The quartet's recording of Beethoven's Middle String Quartets on Koch International Classics was released in June.

Michael Lasater (MM '75, *trombone*) has received the 2007 Distinguished Research Award at Indiana University-South Bend, where he is professor of arts and director of new media. The award was given in recognition of his gallery and installation work in video, animation, and sound, including solo and group exhibitions at Georgetown University, Athens Institute for Contemporary Art, Dallas Center for Contemporary Art, California Museum of Photography, Palm Beach Institute of Contemporary Art, South Shore Art Center/Boston Cyberarts Festival, and others.

The Chappaqua Orchestra, under the direction of **Michael Shapiro** (MM '75, *composition*), performed the premiere of the narrated version of Juilliard faculty member John Corigliano's *The Red Violin Suite* at the Seven Bridges Middle School in Chappaqua in April. The performance featured narrator Robert Sherman (a Juilliard faculty member) and violinist **Timothy Fain** (MM '00, *violin*).

Paintings, sculpture, and *giclées* by artist, violinist, and teacher **David Tobey** (BM '75, *violin*) were on view in June and July at the gallery at Cunningham Realty in Hawthorne, N.Y.

Davis B. Fox (BM '74, MM '75, *bassoon*) was recently named director of development at Seattle's Intiman Theater, which won the Tony Award for best regional theater in 2006. He continues to play bassoon primarily in band concerts during the summer.

Jeffrey Swann (BM '73, MM '73, DMA '80, *piano*) presented a series of concerts with commentary exploring the music of Chopin at Bargemusic in June. Also at Bargemusic, Swann performed works by Handel and Beethoven on a series of concerts with violinist Mark Peskanov in July, as well as a program of his own exploring Wagner and his influences, and two programs with Peskanov, violinist Yuri Namkung, violist Lily Francis, and cellist Nicholas Cannelakis exploring music by Haydn and Mozart. Swann presented a recital at the International Keyboard Institute at Mannes College in July titled "Neo-Classicism and Neo-Romanticism."

The Emerson String Quartet (**Eugene Drucker** [Diploma '72, Professional Studies '73, violin], **Philip Setzer** [BM '73, MM '74, violin], **Lawrence Dutton** [BM '77, MM '78, viola], and David Finckel) presented an eight-concert Perspectives series at Carnegie Hall from May 31 to June 17. The series, titled Beethoven in Context, explored Beethoven's string quartets and their impact on the genre over the past 200 years.

Judith Olson (MS '71, *piano*) and violinist Rolf Schulte played an all-Stravinsky recital at the Bloomingdale House of Music in New York in March.

Madeleine Forte (BM '70, MS '71, *piano*), music theorist Allen Forte, and violinist Pedro Pinyol were invited for a residency at the University of North Texas in April. Ms. Forte conducted a master class titled "Debussy and Friends," and was joined by Pinyol in a program of music by Jewish and "lost" composers (including Germans Oppel and Weisse) in post-World War II premieres. She was selected as ACME (Artists, Composers, Musicologists, and Educators) honoree in the spring issue of *The Triangle* of Mu Phi Epsilon.

Max Lifchitz (BM '70, MM '71, *composition*), a faculty member at the University of Albany, was presented on a faculty recital there in April with members of the North/South Consonance Ensemble, which Lifchitz directs. The program included four of his compositions for voice and instruments; among the performers was violinist **Claudia Schaer** (BM '01, MM '02, *violin*). Lifchitz and North/South Consonance Ensemble also performed at Manhattan's Christ and St. Stephen's Church in April, twice in May, and in June. Performers featured in the May 21 concert included **Lisa Hansen** (BM '81, *flute*).

Emerson String Quartet member **Eugene Drucker** (Diploma '72, Professional Studies '73, *violin*) made his debut as a novelist with *The Savior*, published by Simon and Schuster in July. The novel tells the story of a conflicted German violinist who is ordered to perform for prisoners in a concentration camp as part of an experiment, and examines the relationship between performer and audience, and good versus evil.

1960s

Music director **J. Reilly Lewis** (MS '69, DMA '77, *organ*) led the Cathedral Choral Society in a Shakespeare Festival Concert at Washington's National Cathedral in May, as part of the city's celebration of the Bard. The program consisted of music by Berlioz, Vaughnaun Williams, Mendelssohn, and Walton, inspired by Shakespeare's works.

Michael Judd Sheranian (BM '69), a longtime member of the Utah Symphony, was co-organizer and director of committees for the new Stradivarius International Violin Competition, held for the first time in June at Gardner Hall in Salt Lake City.

Ursula Oppens (MS '67, *piano*) performed works by Beethoven, Schubert, Ravel, and Picker at Arium in New York in May.

George Pollock (BS '65, *voice*) was featured as Saul in *Oy Vey!*, a 28-minute independent film inspired by the true history of Chinese Kaifeng Jews. The film was presented by the Ft. Lee Film Commission and included in the Fourth Annual Spotlight on Asian-American Filmmakers shown at local film festivals in April.

Carole Dawn Reinhart (BM '65, MM '66, *trumpet*) received the International Trumpet Guild's award of merit at the guild's 2007 conference, held at the University of Massachusetts in Amherst in June.

Jonathan Tunick (MS '60, *composition*) received two Tony nominations in May, one for his orchestrations for Harold Prince's *LoveMusik* and the other for *110 in the Shade*, starring **Audra McDonald** (BM '93, *voice*).

Leonardo Balada (Diploma '60, *composition*) received an award in music from the American Academy of Arts and Letters in May. In September, his chamber opera *The Town of Greed* receives its world premiere at Teatro de la Zarzuela in Madrid, to be performed with its complementary opera *Hangman, Hangman!* The two operas will also be performed in Barcelona's Gran Teatre del Liceu in November. Other world premieres include an orchestral work performed this month by the Hungarian Chamber Symphony Orchestra in Budapest, and a concerto for three cellos and orchestra to be premiered in October by the Berlin Radio Symphony Orchestra.

1950s

Sophie Ginn-Paster (BS '56; MS '58) has been selected for inclusion in the 11th edition of *Who's Who Among America's Teachers*, honoring a select 5 percent of our nation's teachers. Ginn-Paster is professor of voice at Baldwin-Wallace College in Ohio and a board member of the National Association of Teachers of Singing Foundation.

Richard Roberts (BS '56, MS '57, *piano*) recreated his Juilliard graduation recital in March at the Trinity Episcopal Church in Portland, Me., as a benefit for the piano fund of the Portland Rossini Club. He is professor emeritus of music at the Portland campus of the University of New England.

Henry Grimes ('54, *double bass*) and Rashied Ali performed at Brecht Forum at Westbeth in Manhattan in April. The evening included the premiere of Grimes's *Signs Along the Road*, commissioned by the Brecht Forum, presented in conjunction with the publication of Grimes's book of writings (also titled *Signs Along the Road*) and the release of the Grimes and Ali duo CD *Going to the Ritual*.

David Labovitz (Diploma '50, Postgraduate diploma '52, *piano*) led the combined choruses of the New York Cantata Singers and Choral Symphony Society in Bach's Mass in B Minor at Manhattan's Christ and St. Stephen's Church in June. Soloists included **Ruth Ann Cunningham** (MM '88, *voice*).

1940s

Gerald Fried's (BS '48, *oboe*) *The Chess Game*—a work inspired by *Alice in Wonderland* for narrator, flute, oboe, violin, viola, cell and piano—received its premiere at Bargemusic in April. The performers included faculty member **Curtis Macomber** (BM '74, MM '75, DMA '78, *violin*). Fried was oboe soloist for Bach's Oboe Concerto in G Minor, BWV 1056, on an all-Bach program hosted by Marshall Turkin of the Boca Raton Cultural Arts Department in February, and played the role of the Devil in a performance of Stravinsky's *The Soldier's Tale* in Music on Barcelona in Santa Fe, N.M., in March.

CORRECTION

In an Alumni News item that appeared in the May issue (Music: 1980s, Daron Hagen), Tanya Stambuk's name was misspelled and she was not identified as an alumna. She earned a B.A. in '82 and an M.A. in '83 in piano.

CALENDAR
OF EVENTS

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

SEPTEMBER

Saturday, September 8
PRE-COLLEGE FACULTY RECITAL
Andre Emelianoff, cello
Paul Hall, 6 PM

Tuesday, September 11
MEI-CHING HUANG, VIOLIN
Paul Hall, 8 PM

Saturday, September 15
MORAN KATZ, CLARINET
Paul Hall, 8:30 PM

Monday, September 17
CHAMBER MUSIC RECITAL
Paul Hall, 8 PM

Friday, September 21
VIOLIN COMPETITION FINALS
Tchaikovsky Violin Concerto
Paul Hall, 4 PM

Sunday, September 23
VLADIMIR ASHKENAZY AT JUILLIARD
Open rehearsal and performance of Rachmaninoff's Piano Concerto No. 3 in D Minor, Op. 30, featuring Juilliard pianist Hong Xu and the Juilliard Orchestra led by Ashkenazy. An intermission separates the open rehearsal and formal performance. Ashkenazy and Xu will take audience questions following the concert. Presented in partnership with the Rachmaninoff Society. Peter Jay Sharp Theater, 2 PM
Limited free tickets available beginning 9/10 at the Juilliard Box Office.
See related article on Page 2.

Tuesday, September 25
PIANO COMPETITION FINALS
Mozart Piano Concerto No. 25 in C Major, K. 503
Paul Hall, 4 PM

Wednesday, September 26
BACHAUER COMPETITION WINNERS' RECITAL
Michael Brown and Rachel Kudo, pianists
The 2007 winners of the Gina Bachauer Piano Competition at Juilliard are featured in this live

one-hour radio broadcast of the McGraw-Hill Companies' Young Artists Showcase on WQXR. Robert Sherman, host
Peter Jay Sharp Theater, 9 PM
See related article on Page 6.

Thursday, September 27
SONATENABEND
Paul Hall, 6 PM

Friday, September 28
STEFAN ROOS, GUITAR
Paul Hall, 4 PM

Saturday, September 29
NEW JUILLIARD ENSEMBLE
Joel Sachs, conductor and artistic director
Tianxia Wu, French horn
PERTTU HAAPANEN (Finland) *Sphinx Flowers* (2004)*
DAVID RAKOWSKI (U.S.) *Locking Horns* (2001-02)
DMITRI YANOV-YANOVSKY (Uzbekistan) *Notturmo* (2003)*
DOROTHY CHANG (U.S.) Chamber Variations (2004)**
ROBERTO SIERRA (Puerto Rico/U.S.) *The Güell Concert* (2006)*
*U.S. premiere
**New York premiere
Peter Jay Sharp Theater, 8 PM
Free tickets available beginning 9/14 at the Juilliard Box Office.
See related article on Page 3.

OCTOBER

Monday, October 1
JUILLIARD JAZZ ENSEMBLES
A McBride Thang: The Music of Christian McBride
Christian McBride, guest artist
Paul Hall, 8 PM
Limited free tickets available beginning 9/17 at the Juilliard Box Office.

Wednesday, October 3
AMERICAN BRASS QUINTET
Raymond Mase and Kevin Cobb, trumpets; David Wakefield, horn; Michael Powell, trombone; John D. Rojak, bass trombone
With Billy Childs, guest pianist, and students of the American Brass Quintet seminar
Daniel Saidenberg Faculty Recital



Photo courtesy of Centerstage Baltimore

The fourth-year drama class will present *Joe Turner's Come and Gone*, by August Wilson (above), in October.

Series
BILLY CHILDS *2 Elements* (World premiere, composed for the ABQ)
Other works TBA
Peter Jay Sharp Theater, 8 PM
Free tickets available beginning 9/19 at the Juilliard Box Office.
See related article on Page 8.

Thursday, October 4
JUILLIARD ORCHESTRA
James DePreist, conductor
Violinist TBA
CHRISTOPHER THEOFANIDIS *Rainbow Body* (2000)
TCHAIKOVSKY Violin Concerto in D Major, Op. 35
SHOSTAKOVICH Symphony No. 10 in E Minor, Op. 93
Peter Jay Sharp Theater, 8 PM
Limited free tickets available beginning 9/20 at the Juilliard Box Office.

Saturday, October 6
PRE-COLLEGE FACULTY RECITAL
Bart Feller, flute and Laura Flax, clarinet
Paul Hall, 6 PM

Thursday, October 11
JUILLIARD SONGBOOK
Morse Hall, 6 PM

JUILLIARD ORCHESTRA
Anne Manson, conductor
Pianist TBA
ZHOU LONG *The Rhyme of Taigu* (2003)
MOZART Piano Concerto in C Major, K. 503

JENNIFER HIGDON *Fanfare Ritmico* (1999)
BARTOK *A csodalatos mandarin*, suite, Op. 19 (*The Miraculous Mandarin*)
Peter Jay Sharp Theater, 8 PM
Limited free tickets available beginning 9/27 at the Juilliard Box Office.

Friday, October 12
ENSEMBLE ACJW
The Academy—A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute.
IRVING FINE Partita for Woodwind Quintet
BEETHOVEN Piano Trio in C Minor, Op. 1, No. 3
MENDELSSOHN Octet in E-flat Major, Op. 20
Paul Hall, 8 PM
Limited free tickets available beginning 9/28 at the Juilliard Box Office.

Saturday October 13
PRE-COLLEGE FACULTY RECITAL
Michael Boschen, trombone
Paul Hall, 6 PM

Monday, October 15
MORSE HALL FACULTY RECITAL
Bonnie Hampton, cello
Morse Hall, 6 PM

Wednesday, October 17
JUILLIARD JAZZ ORCHESTRA
Paquito D'Rivera and the Juilliard Jazz Orchestra
Paquito D'Rivera, guest artist
Peter Jay Sharp Theater, 8 PM
Free tickets available beginning 10/3 at the Juilliard Box Office.

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

Thursday, October 18
LIEDERABEND
Paul Hall, 6 PM

Friday, October 19
JUILLIARD PERCUSSION ENSEMBLE
Daniel Druckman, director
Peter Jay Sharp Theater, 8 PM
Free tickets available beginning 10/5 at the Juilliard Box Office.

Monday, October 22
JUILLIARD STRING QUARTET
Joel Smirnoff and Ronald Copes, violins; Samuel Rhodes, viola; Joel Krosnick, cello
Daniel Saidenberg Faculty Recital Series
Peter Jay Sharp Theater, 8 PM
Free tickets available beginning 10/8 at the Juilliard Box Office.

COMPOSITION CONCERT
Paul Hall, 8 PM

Wednesday, October 24
JOE TURNER'S COME AND GONE by August Wilson
Directed by Israel Hicks
Drama Theater, 8 PM
Limited ticket availability. Two free tickets per person will be available beginning 10/10 at 11 AM at the Juilliard Box Office. A limited standby line forms one hour prior to each performance.

Thursday, October 25
SONATENABEND
Paul Hall, 6 PM

JOE TURNER'S COME AND GONE
Drama Theater, 8 PM; see October 24.

Friday, October 26
JOE TURNER'S COME AND GONE
Drama Theater, 8 PM; see October 24.

Saturday, October 27
JOE TURNER'S COME AND GONE
Drama Theater, 2 and 8 PM; see October 24

Sunday, October 28
JOE TURNER'S COME AND GONE
Drama Theater, 7 PM; see October 24.

Monday, October 29
NEW JUILLIARD ENSEMBLE
Joel Sachs, conductor and artistic director
BOULEZ *Dérive I* (1984)
And works inspired by *Dérive I* by Kyle Blaha, Edward Goldman, Jakub Ciupinski, and others
Paul Hall, 8 PM

Wednesday, October 31
Piano Performance Forum
Paul Hall, 4 PM

Due to construction, the temporary entrance to The Juilliard School is located at 144 West 66th Street, next to the loading dock. The box office is on the plaza level, next to the Walter Reade Theater.

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.

CLASSIFIEDS

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FOR SALE

FLUTES
Powell flute, French model, silver body, gold embouchure, low B w/gizmo A=440; Armstrong flute, Emeritus silver body, low B, A=440; Haynes D-flat wooden piccolo with silver keys; Extensive flute library, must be sold as complete unit. All instruments in excellent condition. Prices and library lists upon request. (718) 729-0246.

1906 STEINWAY GRAND MODEL A
Rare 6'2" Exquisite ribboned mahogany. Excellent condition. Brilliant tone. Full, rich sound. Completely restored. Beautiful instrument. Owned and cared for by pianist and piano tuner. Professionally appraised at \$49K. Call (917) 951-7949 or e-mail daniel@rimonventures.com.

STEINWAY GRAND PIANO
Original Steinway grand piano from Hamburg, Germany. Model O, 180cm, with a beautiful sound and genuine ivory keys. Asking price is \$48,000. Please contact Joe at (551) 358-4006, or e-mail boxeo1825@yahoo.com.

GRAND PIANO
Antique square grand piano, completely restored, rosewood, original ivories, museum quality. \$40,000. (520) 319-8692.

1984 STEINWAY MODEL A
Completely rebuilt by master techs. A beautiful, solid instrument. You've got to play this one. Two minutes from LIRR. Asking \$30K, delivery available. Call John (631) 587-2869 or e-mail jmlinks@aol.com.

SERVICES

PIANO SOLOIST
If you would like to improve the level of your performing and add to it the spirit of the old romantic school, call Temuri Akhobadze, concert pianist, Steinway artists. (212) 663-3498.

THE PIANO WIZARD
Any piano can use a touch of magic. World famous piano wizard Asami Alberti can cast her spell and transform the touch and tone of your piano. She is a Juilliard graduate and holds patents for her unique action design. Unleash the true potential of your piano and truly hear its voice for the first time. (212) 502-3787.