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March 2008

Homage to a Dance Triumvirate

Three Seminal Works by Graham, Tudor, and Limón Celebrate Juilliard Legacy

By SUSAN REITER

WHEN the Juilliard School of Music launched a new Dance Division beginning with the 1951-52 academic year, the faculty included many of the era's most illustrious and influential creative dance luminaries. Thanks to the visionary intentions of Martha Hill, the division's founding (and long-time) director, ballet and modern dance were equally represented in the curriculum. Thus such leading lights of ballet as Antony Tudor, Jerome Robbins, and Agnes de Mille taught alongside José Limón, Doris Humphrey, and Martha Graham.

Three seminal, enduring works by three of those original faculty members will be seen side by side on Juilliard's annual spring dance program this month, in distinct contrast to the division's recent intense focus on original works. Lawrence Rhodes, the Dance Division's current director, has titled the program—which offers pieces by Graham (1894-1991), Tudor (1908-87) and Limón (1908-72)—“Dance Masterworks of the 20th Century.” This is a statement of fact, not at all hyperbole. Representing three decades during which concert dance made impressive advances in seriousness, sophistication, and stature—the 1930s, '40s, and '50s—these works have provided interpretive challenges to generations of dancers, while offering powerfully resonant experiences for generations

of audiences. The program also celebrates the centennials of Limón and Tudor.

Tudor's *Dark Elegies*, first performed by London's Ballet Rambert in 1937, followed by one year his equally masterful *Jardin aux Lilas* (*Lilac Garden*), cementing his reputation—before the age of 30—as a supremely original and subtle choreographer who worked within the ballet vocabulary but achieved much of the expressive and psychological power of modern dance. His reputation—an exalted one, though based on relatively few ballets—is for revealing subtle emotional states and psychological insights through ballets that are “dramatic,” but in a streamlined, understated way.

Dark Elegies was one of very few Tudor works in which the dancers did not portray specific, identified characters. Set to Gustav Mahler's poignant *Kindertotenlieder* (*Songs on the Death of Children*), it portrays a close-knit, unspecified community expressing and sharing



Photo by Arnold Eagle

José Limón in his work *Ode*, choreographed to music by Samuel Barber.

its grief in the wake of tragedy. The five sections are all the more powerful for their pared-down, elemental expressions of sorrow, allowing the work to achieve a timeless universality that has ensured frequent revivals on ballet stages through seven decades.

Graham's *Appalachian Spring* is undoubtedly the best-known work on the program. Not only is it one of her most beloved and frequently performed dances (even American Ballet Theater and the Joffrey Ballet have had a go at it), but the Aaron Copland score, which was commissioned specifically for Graham, has

become one of the most celebrated and beloved 20th-century American compositions. Created in 1944, the year Graham turned 50, the work focuses on a newly

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Of Patience, Restlessness, Sonatas, and Transcendancy

By HINRICH ALPERS

ONE often asks, “What are the ingredients to a lifelong career as a concert artist?” There is certainly no precise recipe. Diligence? Of course. Talent? Hopefully. Hard work? Definitely. Yet very often one crucial ingredient is forgotten: patience.

Having pursued professional studies for more than seven years, at last I find myself on the cusp of becoming a musical grown-up. As an assistant to my teacher in Hannover, I see many young, energetic, and very often impressively gifted students who also aim to start their own journeys toward a professional career. They have the same sense of restlessness and adventurous spirit that continue to invigorate me—and, like me, they will face obstacles along the path. First, that eager pursuit of success can sometimes, ironically, be a barrier to success. Second, every situation in life (including artistic life) asks for a pair of well-fitting shoes. Walking in a too-large pair before your feet have grown to size gets you nowhere fast, and the old saying that one must learn to walk before running holds true.

So, what am I getting at? Perhaps it's as simple as saying the stars have thankfully aligned. Had I been told seven years ago that in 2008, I would have the privilege of performing a debut at Carnegie Hall—something about

which every young musician dreams—I would have hardly believed it. Somehow, I never took success of any sort for granted; after all, what, exactly, de-



Photo by Chad Johnston

Hinrich Alpers will present this year's William Petschek Piano Debut Recital on March 27 in Zankel Hall.

fines it? Despite the initial frustration, couldn't being eliminated in the first round of a competition be an educative and eventually motivating experience? I'm realistic enough to see without rose-colored glasses, but I do find that, with every kind of “failure,” there can be a positive lesson learned, bring-

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JUILLIARD UNDER
CONSTRUCTION

What to expect in March...

From March 8 through March 15, the plaza-level hallway outside of Paul Hall will be closed and inaccessible. Paul Hall and Room 102 will remain open, accessible only by the plaza-level entrance to the building. Please note that the elevators will not stop on the plaza level during this period, the plaza-level doorway to Stairwell D will be closed, and the restrooms on the plaza level will not be accessible.

Glass installation for the east facade is anticipated to begin in mid-March.

The 65th Street facade west of the concrete canopy is expected to be glazed by mid-March.

The east-side expansion continues to take shape with ongoing installation of overhead utilities, duct work, electricity, sprinkler system, etc.

For Albee, Theater Is a Mirror

By FINN WITTRÖCK

ON Tuesday, February 5, there were a noticeable number of unfamiliar faces in Room 304 scattered among the drama students, as well as faculty members from other divisions. Almost everyone came a few minutes ahead of schedule, and there were no latecomers. There was an excited buzz of conversation, but it was instantly quelled as Edward Albee made his entrance.

He came in smiling, and within five seconds was motioning in vain for all of us to sit down, as our applause had spontaneously brought us to our feet.

The next two and a half hours were a true listening experience. The renowned playwright who sat before us needed no cajoling to speak about his life, his work, or any of his unequivocal opinions. He spoke for the first 45 minutes without interruption, giving us the dramatic highlights of his early years.

“I was an orphan,” he began, as if that one sentence explained a fundamental truth about him. He described a childhood of bad parenting and good education. At an upper-league private school he “majored in extracurricular activities.” He had creative impulses from a young age. His attempts to draw began at 7 and ended at 16, his poetry began at 10 and ended at 28, and his prose writing didn’t reverberate in an authentic way. “The short story and I didn’t agree,” he said, though “I was a good imitator.” His ambition was to be a writer, but he struggled to find the right medium. Finally, at 28, he wrote a play called *The Zoo Story*, and had

found his calling. “I’ve always been fairly accurate at what I’m good at,” he said, without the least shred of hubris.

Although the play is set in the middle of Central Park and explores quintessentially American themes (isolation, social disparity, the dehumanizing effects of consumerism), the play’s first staging was in West Berlin. It was on



Playwright Edward Albee spoke to Juilliard drama students on February 5 in Room 304.

a double bill with *Krapp’s Last Tape* by Samuel Beckett, an author revered by Albee. During the play’s success in Berlin, a journalist from *The New York Times* saw it and wrote a review shaming New York for the current state of theater, wherein an American author had to travel all the way to Germany to get his plays produced. That review and the play’s popularity got it produced Off-Broadway, where it ran in various theaters for three and a half years. “I quit [working at] Western Union and went on writing plays for the next 50 years,” Albee said.

His next few plays continued to be produced Off-Broadway, which is his preferred venue. “I write chamber plays,” he explained, “which don’t play as well in houses over four or five hundred seats.” Nevertheless, the play that would canonize him, *Who’s Afraid of Virginia Woolf?*, came to Broadway in 1962. The first reviews were mostly un-

favorable. One reviewer described it as a play that should only be seen by “dirty-minded women.” However, the public quickly recognized it as a work of genius, and it went on to win a Tony Award, a New York Drama Critic’s Circle Award, and was nominated for a Pulitzer Prize; but this was overruled by the advisory board for its controversial subject matter. Always one to glory in controversy, Albee went on to write several plays that weren’t as popular as *Virginia Woolf*—or in his words, “not as flashy.” They were less favorably received plays such as *Tiny Alice* and *A Delicate Balance*, though he considers them just as good, if not better. “I wasn’t doing what I was supposed to be doing”—that is, making plays as popular as *Virginia Woolf*; and soon he was *persona non grata* on and off Broadway. “I couldn’t even get arrested in New York,” he said good-humoredly.

Albee then caught most of us in the room by surprise when he acknowledged that his rebirth in New York was in large

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Allen Appointed Artistic Director of Jazz

DRUMMER, bandleader, and educator Carl Allen has been appointed as artistic director of Juilliard’s Jazz Studies program, effective immediately. Mr. Allen has been serving as the interim artistic director since August 2007 and has been a member of the faculty since its inception in 2001. He will lead the program, which is now in its seventh year, working alongside Laurie A. Carter, its executive director. Juilliard’s newest music program, Jazz Studies offers Bachelor and Master of Music degrees as well as an Artist Diploma via the pre-professional Juilliard Institute for Jazz Studies, a collaboration of Juilliard and Jazz at Lincoln Center.

Mr. Allen’s appointment was announced by President Joseph W. Polisi on February 4 at a Juilliard Jazz Orchestra concert. “We are all delighted that Carl Allen has accepted our invitation to be the artistic director of jazz studies at Juilliard,” President Polisi said. “Carl’s professional experience as a performer, teacher, and administrator will allow him to lead our jazz program into the future with creativity and vision.”

Mr. Allen remarked: “It is with great pleasure that I accept this position. The past few months as the interim director have been challenging and rewarding as we are on our way to greatness. Our mission is to develop musicians in the jazz tradition with a knowledge of the past to help build a sound musical future. As artistic director, I will strive to see that we educate, encourage, and empower our students to succeed.”

With more than 150 recordings to his credit, the Milwaukee-born Allen grew up on gospel, R&B, and funk, but later turned to jazz after hearing an LP by the legendary saxophonist Benny Carter. His first hometown gigs were with sax greats Sonny Stitt and Red Holloway at the age of 16. Mr. Allen studied at the University of Wisconsin in



Carl Allen

Green Bay from 1979 to 1981 and transferred to William Paterson College in New Jersey, where he graduated in 1983 with a bachelor’s degree in jazz studies and performance. He joined trumpeter Freddie Hubbard a year before his graduation, served as his musical director for eight years, and recorded several disks with the trumpeter including *Double Take* and *Life Flight*.

Mr. Allen also played with many of the great jazz and pop artists of the 20th century, including Benny Golson, Jennifer Holliday, J.J. Johnson, Rickie Lee Jones, Sammy Davis Jr., Branford Marsalis, Kenny Garrett, Lena Horne, and numerous others. Mr. Allen’s first CD as a leader was *Piccadilly Square*

(Timeless, 1989), followed by *The Dark Side of Dewey* (Evidence), *The Pursuer* (Atlantic), *Testimonial* (Atlantic), and *Get Ready*, his 2007 Mack Avenue gospel/Motown-accented debut release with co-leader, bassist Rodney Whitaker. His sideman discography includes Jackie McLean (*Dynasty*), Donald Harrison (*Indian Blues, Nouveau Swing*), Donald Byrd (*A City Called Heaven*), and Art Farmer (*The Company I Keep*).

Mr. Allen also is an accomplished businessman. He co-founded Big Apple Productions in 1988 with saxophonist Vincent Herring, produced several recordings for several Japanese labels with future stars Roy Hargrove, Cyrus Chestnut, and Nicholas Payton, and created the Art of Elvin, a tribute band dedicated to his two drum influences. He also produced recordings for pianist Eric Reed, Dewey Redman, Pharoah Sanders, Freddie Hubbard, and guitarist Lage Lund, the winner of the 2005 Thelonious Monk International Jazz Competition, as well as many others totaling nearly 70 credits as a producer. Currently Mr. Allen is the co-leader of the Allen-Whitaker Project with bassist Rodney Whitaker. He also leads his own quintet, Carl Allen & New Spirit. □

Passionate Performances Are Italian Conductor’s Goal

Italian conductor Roberto Abbado will make his first visit to Juilliard on March 31 to conduct the Juilliard Orchestra in Avery Fisher Hall, in a program that features Busoni’s Berceuse élégiaque, Op. 42; Bartok’s Piano Concerto No. 3 (with soloist Vikingur Olafsson); and Mahler’s First Symphony. In early February, Maestro Abbado spoke by telephone from Milan with Mitchell Crawford, reflecting on the upcoming concert as well as the forces that have shaped the 54-year-old conductor’s career.

Mitchell Crawford: I would like to ask you first about the repertoire that you have chosen for the Juilliard concert and what made you choose it. Obviously you’ve conducted a great deal of opera, but you also tend to conduct Mozart and the late Romantic repertoire, so is this a departure for you, this more modern repertoire?

Roberto Abbado: The program that I chose is based on three composers that lived and worked in New York. The Busoni piece—Busoni came to New York to [perform and] teach piano ... He was at that time considered one of the greatest pianists, and one of the most prominent composers and scholars. His books about theory and music are, I believe, very important. The work that I chose was premiered by the New York Philharmonic conducted by Gustav Mahler in his very last concert in New York, which actually was the very last concert of his life.

Bartok spent more time living in New York than Busoni and Mahler, and his piano concerto was also composed in New York. It is totally different from the first two piano concertos, but a strong work typical of the last Bartok years.

Mahler, finally, is there because, again, of the New York connection. This is not a piece that was premiered in New York; it was premiered in Budapest, although Mahler was not even thinking to come to that city. It is a great challenge for any orchestra, and for students I believe it is an amazing opportunity.

MC: Is this your first time working with a student orchestra?

RA: I have worked many times with students and many times with American students, actually. Every time I get an invitation from an

Barbara, Calif. I have also done some readings with the Curtis Institute Orchestra and the Manhattan School of Music.

MC: Would you say that in working with students you are presented with different challenges and opportunities? How would you say the experience is different?

RA: There is a great enthusiasm and a great energy that comes from all student orchestras. Of course, the Juilliard School Orchestra has the reputation of having students of a very high level and I am expecting to find them extremely prepared technically and musically.

MC: What are some of your goals when working with students at that level?

RA: The goals are not different from the goals that I always try to reach with any orchestra. That is to say, to make music—to make good music—at the highest level. I would like to have a performance full of passion where everything has been carefully programmed during rehearsals, and a strong, believable musical impact.

MC: Tell me a little bit about your own musical development as a student and how you became the musician you are today.

RA: I spent my student time mainly in Italy. I only had one experience abroad, in Vienna, where I went to meet and study—unfortunately, very shortly—with the famous [Austrian conductor and] teacher, Hans Swarowsky, who unfortunately died [a few months later, in September 1975]. He was very, very old, and a teacher of some of the greatest 20th-century conductors. In Italy I started studying piano, then composition, and then conducting. I had the chance to meet another very famous and important teacher, Franco Ferrara, with whom I spent time in Venice at Teatro la Fenice, and then in Rome at the Academy of Santa Cecilia.

MC: Would you say there are inspirational conductors that had a very formative influence on your own style?

RA: I think about the two teachers that I mentioned. They both had a strong influence on me. Franco Ferrara was a man with a great musical instinct, a true animal for music, and he was a real Italian conductor in the tradition of Toscanini and [Victor] de Sabata. Hans Swarowsky was more intellectual, very well informed, and that was amazing because when I met him it was 1975. I was very young and he was very

old, but what I found amazing was that he was extremely well informed about performance practice. That, in these years, was for me something that was totally unknown. Other conductors—obviously, I want to mention my uncle Claudio [Abbado], whom I met and to whose concerts and rehearsals listened many times. During my years here in Milan at La Scala I had a chance to see at work many of the greatest conductors. The one that really shocked me was Carlos Kleiber.



Roberto Abbado will conduct the Juilliard Orchestra on March 31 in Avery Fisher Hall.

MC: He was known for unusual interpretations of modern music.

RA: He was simply a genius. I don’t have any other word to define him. Something really out of this world.

MC: What would you say it was about him—the way he interpreted the music he performed?

RA: It was unbelievable in the true meaning of the word. Every piece, everything he conducted was simply the best I had ever heard.

MC: Are you working on anything currently? Are you planning any projects or engagements?

RA: I am coming to New York at the end of this month to perform with the Metropolitan Opera Verdi’s *Ernani*. I have many performances during March and April. The last studio recording I did was one year ago, an album with the tenor Juan Diego Flórez which was released by London Decca. A new recording, a DVD, will be released soon of the New Year concert I conducted on January 1 at Teatro la Fenice in Venice.

MC: Many sources mention that you have tended to avoid music directorships in favor of guest conducting. One article in particular mentions that you would consider taking a directorship if the right situation presented itself but that this has not yet occurred. What would constitute the right situation for you to accept a directorship?

RA: This is a very tricky question because I do not think there is a good answer to give. Any answer I would

give might be misinterpreted, so if you will forgive me, I prefer not to answer.

MC: Of course. Would you like to make a comment about your experiences guest conducting and its particular challenges?

RA: Yes. I can say that I have enjoyed very much all the engagements I have had in the past few years. I have had many great experiences. I have a sort of permanent position with the St. Paul Chamber Orchestra in St. Paul, Minn. It is a great chamber orchestra. We did a European tour in January last year that went extremely well. We are planning a new European tour two years from now. I see my relationship with them growing week after week and I am very excited about it.

MC: How would you say, having worked a great deal in Europe and also a great deal in the United States, the audiences differ? Are people in Europe generally more appreciative of classical musicians, or do you see enthusiasm here as much as in Europe?

RA: I see enthusiasm everywhere. It depends on the quality of the performance and the quality of the music we musicians offer. I think every audience is different because every city is different. As I always say, there is a difference between New York and New Jersey, so I cannot generalize about European and American audiences. Every time it is different; every audience is different, and I think every orchestra is also different. I say this because the tendency today is to say that orchestras everywhere have the tendency to play equally. I don’t agree. I think orchestras have shown different personalities and I think this is great, and this is how it should be.

MC: Is there anything you would like to comment on about the upcoming concert at Juilliard and your time in New York? Is there anything you would like to add?

RA: I think we have covered everything. The only thing I would like to add is about my Italian teacher, Franco Ferrara, who was one of the most important conducting teachers of his time. He went everywhere to teach. He came to America several times. He went to Tanglewood, but he also came to The Juilliard School. When I was a student, I remember his comments about the Juilliard School Orchestra. Great comments. I mean, really, great, great comments. I remember him saying he could not understand when the students—he mentioned how the string students made slides so perfectly—had time to meet and do everything in the same way. So again, I am expecting something really extraordinary.

MC: Thank you very much for this interview.

RA: It was my pleasure. Thank you. □

Mitchell Crawford is a fourth-year organ student.

Juilliard Orchestra
Roberto Abbado, conductor
Avery Fisher Hall
Monday, March 31, 8 p.m.
See the Calendar of Events on
Page 24 for ticket information.

American educational institution I try to go. I have conducted the New World Symphony in Miami, the summer version of the Indiana University music school in Bloomington, the Chicago Civic Orchestra, and the Music Academy of the West in Santa

POINTS OF VIEW

FACULTY

by Anthony Lioi

FORUM

Salvaging the Wreck of History

IT took me a while to dive into the wreck of history. After all, it was 1974. I entered first grade, and Barbara DiCorsia, my teacher—who was the smartest and most beautiful teacher in the whole world—played the album *Free to Be You and Me* during our snack break. The lyrics to the title song included:

Ev’ry boy in this land grows to be his own man,
In this land ev’ry girl grows to be her own woman,
Take my hand, come with me, where the children are free
Come with me, take my hand, and we’ll run
In a land where the river runs free,
In a land with a green country,
Where you and me are free to be
You and me.

It was That Moment in the ’70s when it all seemed absolutely true, at least in Ms. DiCorsia’s first-grade class. Then, in fifth grade, I had Ms. Faas for American history, which she spelled *herstory*, making it clear that something had been amiss before the ’70s. Ms. Faas taught us that Abigail Adams had asked John Adams to “remember the ladies” in the founding documents of the republic, but he hadn’t. That Harriet Tubman and Sojourner Truth fought slavery in a land that would give them emancipation, but not the vote. That Jewish, Chinese, and Italian immigrant women did the cleaning for their customers, only to come home to the family’s laundry. Clearly, some people had been more free than others.

It wasn’t until college, however, that the wreck of history truly crashed into full view. In 1988, I began to work for the Women Writers Project, a scholarly research group whose mission was to publish all the writing by women in English between 1350 and 1850 on the nascent World Wide Web. My bosses—scholars of English and American literature—estimated that there might be 5 to 12 manuscripts to publish. The project was meant to last a couple of years. Needless to say, it is still going strong (and you can see it at www.wwp.brown.edu).

There were not five or a dozen or a hundred lost texts, but thousands. The question that Virginia Woolf had faced—Why were there so few women writers, and none of genius?—was based on false premises: women were too stupid, too lazy, too



Anthony Lioi

much like animals or children to make a literary tradition. In fact, women had written, but they had been refused publication or mocked as unnatural, never taught to the next generation as examples of what the literate mind can accomplish. But now, like a lost continent, or a library of resurrection, centuries of writing returned. *The Blazing World* of Margaret Cavendish, the first science fiction in our language. Aphra Behn’s *A Voyage to the Island of Love*, a book-length poem by the first professional English woman writer. The Countess of Pembroke’s fine translation of the Psalms. Ann Plato’s *Essays*, published two decades before the American Civil War, when Americans were not sure that descendents of Africa could learn to write. Examples might be multiplied. We were stunned.

Not because of the sheer volume or beauty of the writing, but because a great lie had been exposed. It had been inside us, of all places, and we had barely realized it was there. No one had taught it to us—we were “free to be,” after all. Instead, we had inherited a system of silence. We had thought there might be a few voices left to hear, if we listened hard enough,

One man’s reflection on Women’s History Month

and there were hurricanes. The weather would change now. There would no longer be the history of men, or the herstory of the “exceptional” women who had escaped invisibility. Now we would have the full story, the real story, of women and men together, a story that might be the truth, at last.

The making of this truth is not finished. We still need to listen for hurricanes. For this reason we celebrate Women’s History Month. In “Diving into the Wreck,” the poet Adrienne Rich exhorts us to discard the “book of myths in which our names do not appear.” In that spirit, I invite everyone to open a new book, the book of our lives together, so that history takes flight at the sound of all our names.

Anthony Lioi joined the Liberal Arts faculty in September 2007.

VOICE

by Aymeric Dupre la Tour

BOX

De-ghettoizing Baroque Music

“SHOULD we also stop shaving before the concert, and wear sandals with socks onstage?” asked the violinist with a mischievous smile, after I had suggested that the last note of the movement could be played without vibrato. In 2006, the String Orchestra of New York City embarked on a Bach project and invited me as a special guest for the occasion. The image of the hippie musician made me laugh, because it reminded me of my years at the Oberlin Conservatory; however, SONYC showed

more interest in my arguments than I could have imagined. But this joke made me wonder how many stereotypes persist among Juilliard’s faculty and students about early music performers. I know that many faculty members have experienced playing original instruments and are preoccupied with musical considerations of a historical nature. But I also heard one of my teachers ask me to go easy with Baroque performance practice in rehearsals with instrumentalists who asked me to play with them. I didn’t follow the advice, and the fellow students who could bear with me ended up playing in such a way that the musical result was very valid despite their use of modern instruments.

I grew up playing the piano in Lyon, France; my younger sister played recorder and we both attended the Conservatoire. Michel-Richard Delalande’s *Air pour un niais et une niaise* (which translates loosely as “Air for a dorky boy and a dorky girl”) was our cult piece. But we used it to parody the “Baroqueux” (slang for Baroque music people), whom we found pedantic, affected, and weird; together, we ridiculed the mania for clipping the ends of the slurs like someone who has a hiccup. I had learned to play Bach *cantabile* style, and it was quite a noble way of playing. Much later, during my historical performance studies at Oberlin, I became familiar with many historical treatises and found the florid images used to talk about music so

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Drawing by Cynthia Lee Wong

Letter to the Editor

APPRECIATING JOHN CAGE

THE Jessica Love cartoon of John Cage in the February issue amuses and touches me very much. I first became aware of Mr. Cage’s music a year after I graduated from high school. At the time, his work made a lot of sense to me—I saw it as a continuation of the spiritual work being done by Charles Ives. Eventually I came to research and write about some of Mr. Cage’s work for my doctoral degree (in performance studies, at N.Y.U.) which was later published as *John Cage’s Theatre Pieces: Notations and Performances* (1996).

For me personally, Mr. Cage was a mentor, role-model, teacher, surrogate father-figure—I was in awe of him, much as he would say he was in awe of Arnold Schoenberg. Seeing Jessica Love’s cartoon brings back fond memories, and also shows how I’m reassessing Mr. Cage’s work and influence upon me. As a boy, I could easily play piano by ear, but struggled with music notation. Mr. Cage’s work in that area—particularly with spatial notation—helped unblock and free me to write music, and for that I’m sincerely grateful. And now, rather

than question or criticize various aspects of Mr. Cage’s work and life, I instead try to find my own voice and content. The cartoon reminds me that, concerning Mr. Cage, I have some denial yet to process. For instance, someone I met in 1998, to whom I showed a photo of Mr. Cage, replied, “He looks like a mean person.” The “Evil Scientist/Dr. Frankenstein” caricature of Mr. Cage was especially prevalent (so far as I can tell) from the late 1950s into at least the early 1970s. I never saw that side, and perhaps that is my own lack of a fuller perspective (at any rate, a reminder of my immaturity from when I knew him and was absorbed in study). Certainly, my basic opinions on his work have changed from more than 15 years ago. I prefer to keep my personal opinions private, because they really aren’t important to anyone except myself. But the cartoon is a wonderful addition to the growing critical literature on Mr. Cage. Something that fosters a questioning, open mind, with a sense of humor, definitely works for me.

WILL FETTERMAN
Allentown, Pa.

The Art (and Sometimes Headache) of Commissioning

By JOEL SACHS

ONE of the greatest pleasures for a new-music ensemble is playing a piece newly composed for it. If all goes well, the piece will become a splendid addition to the repertory. When the composer can be present for the rehearsals, the performers learn the durable lesson of seeing how a written score relates to a composer's vision. If the composer is young, there is also a rewarding feeling of encouraging a new generation and thus the future of music.

Commissioning new music, however, can be risky. Even an experienced composer with an excellent reputation can miscalculate and produce a dud. Occasionally a piece seems really fine except for some oddly unplayable moments, although skilled composers often provide non-obvious but effective solutions to seemingly intractable problems. Sometimes the new piece turns out to be the opposite of what was expected. You asked for an energetic work and got something dreamy. You count on a 12-minute piece and get 45 minutes, and since it is too late to adjust the program, you have to find funding for over-time payments. Every now and then, one learns all too late that an odd instrument is needed but is not readily available.

The greatest danger is that the piece does not get finished in time. This has happened several times in the history of the New Juilliard Ensemble. In one case, the premiere of the opera *The King's Witch* by Indonesian composer Tony Prabowo was deferred twice. The first postponement resulted from an incident typical of the Suharto dictatorship: Tony was sitting in front of the Jakarta Arts Center, talking with a choreographer, when soldiers stormed across the Arts Center ground and beat him up for no apparent reason. The second postponement resulted from the overthrow of the dictatorship. The

his popular news magazine. With the dictator gone, Goenawan was back in business but had next to no free time to complete his work on the opera. When *The King's Witch* was finally heard two years later, it was worth the wait. But both postponements had been a headache because each time, I suddenly had to round up nearly half a concert's worth of music.

The subject is not broached idly here. Two world premieres were planned for the New Juilliard Ensemble's concluding concert of its 15th season, on April 3 in the Peter Jay Sharp Theater. One of them—*Bruba*, by Jude

commission, and it's easy to become over-extended. A single glitch in one's schedule (such as the flu) can produce a cascade of missed deadlines. I know one composer who has proven himself so reliable that commissions pour in. He never delivers a piece late. But in order to do so, he has to avoid those compositional risks that sometimes produce magnificent surprises but also sometimes result in a dead end, compelling precious weeks to be spent in rewriting that wrecks the timetable. The solution? Play it safe; don't take the risks, and produce music without an edge.

Sometimes composers save themselves these headaches by declaring in advance that fixed deadlines are not acceptable. When the Juilliard centennial was approaching, there was great interest in commissioning Arvo Part. Because he does not like to decide in advance what sort of piece he will write, we decided to tell him he could write anything he wanted, although some kind of concerto would make us especially happy. Armed with a gift of freedom of action and an appropriate commission fee, I called him nearly two years in advance of when

we wanted the piece. He responded exactly as I feared. Although deeply grateful for the proposal, he declined the commission because, he said, he could not work under pressure, and the awareness that a celebratory commission cannot be late would make him too nervous.

With Robin de Raaff's Marimba Concerto off the program for April 3, I had to find a substitute quickly. It suddenly occurred to me that the Icelander Snorri Sigfus Birgisson, who wrote an impressive vocal work for N.J.E. last season, had recently written a piano concerto for pianist Vikingur Olafsson (whose first name means Viking), who has already performed it three times in Europe and had expressed

interest in performing it here. Knowing that Vikingur will graduate in May, I decided to seize the opportunity. Accordingly, Snorri's Piano Concerto No. 2 will have its U.S. premiere on the coming concert.

That concert also has a sort-of-premiere, Ursula Mamlok's *Concertino*, which was never publicly performed, although it was played once by students at the Manhattan School of Music, where she used to teach. The other two works on the program are the New York premiere of *Cloches (Bells)* by the late Italian master Franco Donatoni, and the superb *Requiem—Songs for Sue*, by the British composer Oliver Knussen, with Juilliard alumna Katherine Whyte as soloist. □

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



Photo by Toli Birgisson



Photo by Nigel Luckhurst

Clockwise from above: Oliver Knussen, Snorri Sigfus Birgisson, Franco Donatoni, Ursula Mamlok, and Jude Vaclavik.



Photo by Fabrizio Gargioli



Photo by Hilary Vaclavik

**New Juilliard Ensemble
Peter Jay Sharp Theater
Thursday, April 3, 8 p.m.
See the Calendar of Events on Page 24
for more information.**

librettist, the distinguished writer and journalist Goenawan Mohammad, had been able to allocate time for the project because the regime had shut down

Vaclavik—will take place as scheduled. Jude was one of two composers to win the year's audition for Juilliard composition students. *Bruba* looks like it will be fun to play and very rewarding to hear. On the other hand, early last month I learned that the Marimba Concerto commissioned from Robin de Raaff with funding from the Dutch Arts Council was nearly two months behind schedule, and would arrive far too late to arrange a soloist. As a result, it will be postponed until September—if the score arrives by mid-April. If not, the premiere will take place later in the 2009-10 season.

How does such a thing happen? The cause can be "composer's block," but not in this case. Like another European composer of my acquaintance, de Raaff is in the fortunate position of getting a lot of commissions. He can even live off his composing. However, freelance composers find it difficult to turn down a

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Composer Strives for Ideal Balance

By EVAN FEIN

THE Juilliard School participated in the observance of Black History Month by presenting Perspectives on African-Americans in Music, a forum that is now an annual event. This year's featured guest was composer Adolphus Hailstork, who joined President Joseph W. Polisi and Maestro James DePreist in Morse Hall on February 11 in a lively discussion about the contributions of African-Americans in music and the state of contemporary music, focused through the lens of his own career and work.

Hailstork, 66, is a prolific composer who has enjoyed a very successful career. A former student of Nadia Boulanger and David Diamond, his voice is consciously tonal and accessible. His catalog includes three symphonies, three operas, and numerous chamber, choral, and organ works. Currently serving as professor of music and eminent scholar at Old Dominion University in Norfolk, Va., Hailstork's compositions have been performed by such august ensembles as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic.

The panel discussion was punctuated with performances by Juilliard students of movements from three of Hailstork's chamber works. Each demonstrated a very lyrical, narrative approach to music. The first, *As Falling Leaves*, scored for flute, viola, and harp, was written as a reaction to the events of September 11, 2001. The opening of his Piano Trio, another tribute piece, is a memorial to the victims of the Holocaust. His String Quartet No. 1 is a buoyant and attractive work, and was received with enthusiasm.

In an interview just before the event, Dr. Hailstork discussed what

And my answer is: it doesn't bother me as long as I'm not played only during those months."

A composer who is firmly rooted in European technique, Hailstork is also deeply connected with African-American musical traditions, especially through his many years of choral singing. Although many of his works have no extra-musical narrative, just as many draw on material from the



Composer Adolphus Hailstork (center) joined President Joseph W. Polisi and Maestro James DePreist for a panel discussion on African-Americans in music.

African-American experience. For instance, his three operas are all treatments of racial subjects. However, he does not consider himself typecast, and sees his career optimistically. "Is it a plus or a minus to be looked at in a particular, categorical way?" he asked himself. "It's both. In some ways, you're given opportunities for specific subjects. But in other ways, you're denied opportunities for generalized subjects that you equally could have handled. It may be that I'm getting pigeonholed, but I'm also getting work."

Stylistically, therefore, Hailstork is somewhat difficult to categorize. "Because I came up as a singer, I'm naturally conservative," he admitted during the panel discussion. However, he is adamant that a composer's voice need not always sound the same. "I've not ever been convinced of the particular value of having one set style. I just say, 'Why?' I live in a country that is as variegated as any country that has ever been in history. I'm like a gardener who grows many different kinds of flowers."

What is certain, however, is that Hailstork frequently found himself at odds with what President Polisi called "the tyranny of the atonal group in the '50s and '60s." During the panel, he recalled that during his education, his colleagues "sort of stared at me and said: 'Oh, you're still writing melody? Oh my God! And that's tonal! How dare you write something tonal!'" He was not deterred in the slightest, saying, "I just kept on my merry way."

Maestro DePreist recalled this era as well. "It really was tyranny," he said. "There were no commissions

that were being given, of any significance, if somebody wrote anything slightly melodic. Music directors felt intimidated, too. ... I think that the communication element in music was lost during that time and there were a lot of enablers, conductors among them."

In consideration of the notion of the avant-garde, Hailstork echoed DePreist's sentiments. "Communi-

cation has always been important to me. Avant-garde is a relative term, because it means 'to be in front of.' In front of whom? The avant-garde to people in Norfolk, Va., is very different than the avant-garde to people who live in New York City. How far

in front? Am I three feet in front of them, so they can still hear my voice and communicate with me? Or am I a hundred yards out front where no one can see me, hear me, or have anything to do with me?"

"Also, it's relative to place and audience," he added. "To say that you don't ever write for a target audience is baloney. Your target audience can be your sneering colleague next door, or the teacher you remember who intimidated you when you were working on your degree, or your fellow composers who say you should write such-and-such a way. Or it can be a larger populace of human beings who actually go to concerts. You have to define that for yourself, but everybody does."

"[David] Diamond taught me to look for the tonality of opportunity," he explained. "I use a linear approach to how the music evolves and then when I get to a structural point, I just see where it has moved to. I use my ear and say, 'Where are these pitches heading towards?' I'm not a control freak, and that's probably why I don't like the [serialism] thing. I've never bought into the idea that if you can count to 12, you're a composer. At the same time, I certainly didn't want to write: one, four, five, one. What I call it is tenuous tonality." To Hailstork, this harmonic language represents the ideal balance between tonality and atonality. "For me," he said, "music is more than just an exercise in plastic sound. It is a need for me to express myself, to express emotion."

The Perspectives on African-Americans in Music series was started three years ago during Juilliard's centennial celebration. With such interesting and passionate discourse, distinguished guests, and excellent performances, it is sure to continue for many years. □

Evan Fein is a master's degree student in composition.

"First of all, I like to think of myself as an American composer, and we know that American composers, in terms of the repertoire, are on the fringe. So if you're an African-American composer, you're on the fringe of the fringe."

it means to him to be participating in the Black History Month celebration, and shared his perspective as an African-American composer. "First of all, I like to think of myself as an American composer, and we know that American composers, in terms of the repertoire, are on the fringe. So if you're an African-American composer, you're on the fringe of the fringe," he said. "Black History Month itself serves as what I call a 'showcase' month—an opportunity for people of my racial makeup to have their works put on display. A question I'm frequently asked," he added, "is: 'Does that bother me?'"



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Faculty members are encouraged to apply for the 2008 John Erskine Prize. The annual \$5,000 prize is open to Juilliard faculty members in all divisions, to help underwrite projects that will contribute to their field in the arts and humanities. Special consideration will be given to activities that are interdisciplinary in nature and that make a contribution to the community. Applications, including a description of the project and a budget, should be addressed to the Provost and Dean's Office and are due on Monday, April 7, 2008.

COMMENCEMENT 2008

Attention, all graduating students! Check your mailboxes for important information about Commencement 2008. If you are considering taking part in the commencement exercises on Friday, May 23, in Avery Fisher Hall at 11 a.m., please bring your completed cap-and-gown order forms to the Office of Student Affairs (Room 219) between March 24 and 28 (10 a.m. to 4 p.m.). At that time, you may also pick up your guest tickets and engraved announcements. Tickets to the ceremony cannot be guaranteed if you do not register for a cap and gown during the dates specified above.

Further information will be available through the Office of Student Affairs beginning March 24.

Homage to a Dance Triumvirate

Continued From Page 1

married young couple launching their new life together in a frontier setting. Through four vividly drawn characters—the Bride, the Husbandman, the Revivalist, and the Pioneer Woman—and a charming cluster of four women who bob and flutter around the Revivalist, Graham evokes a rich range of possibilities: the robust, joyful anticipation of the young pair; fear of the unknown that lies ahead; the potentially sinister machinations of the preacher who holds sway in a community and the sensual powers he exerts on his followers; and the overview of experience and maturity of the stalwart, grounded woman who can offer guidance.

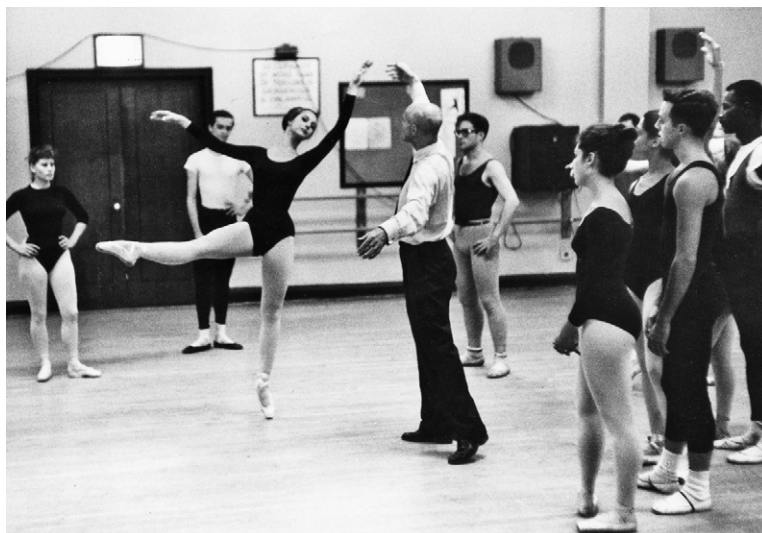
As universal as it has proved to be, *Appalachian Spring* was a very personal work for Graham. Erick Hawkins, who portrayed the Husbandman, was her lover (and later, very briefly, her husband) and her deep feelings for him enabled the middle-aged choreographer to portray the exuberant, youthful bride convincingly. (Hawkins went on to have his own substantial choreographic career, as did the dancer who created the role of the Revivalist—Merce Cunningham, then a member of Graham's troupe before going on to become a seminal, boldly innovative 20th-century choreographer who continues to create major new works today.)

Reviewing the dance in *The New York Herald Tribune* in 1945, the noted critic Edwin Denby wrote, “Each character dominates the stage equally, each is an individual dramatic antagonist to the others. So the piece is no passionate monodrama of subjective experience but an objective conflict united in its theme.”

Limón's 1956 *There Is a Time*, which had its premiere at Juilliard, takes inspiration for its structure from the Book of Ecclesiastes—the well-known passage that begins, “To everything there is a season, and a time to every purpose under heaven.” At its core is a powerful communal momentum as, in between individual sections, the ensemble comes together, often returning to grand circular patterns. Limón shared with his teacher and mentor Doris Humphrey a deeply humanistic impulse for his dances, and *There Is a Time* surges with eloquently unsentimental human emotion. Reviewing its premiere in *The Herald Tribune*, Walter Terry wrote that the dance “communicates that rarest of theatrical achievements, spiritual luminosity. Limón has summoned forth some of the freshest—in form and in spirit—movement patterns he has ever placed upon a stage.”

Busy as these three choreographers were, creating works, they also made time to teach. Tudor and

Limón, in particular, were strong presences at Juilliard during the first two decades of the Dance Division. After the initial years, Graham was active more in an advisory capacity, but many leading members of her company were on the faculty. Yet the School did provide the stage for a crucial season for her company in April 1952. Graham had been offstage for a significant period, recovering from a knee injury, and without her central, volatile performing presence, her company had been mostly inactive. The six performances



Clockwise from above: Tudor teaching Juilliard students in an adagio class, c. 1960; poster for performances by the Graham company at Juilliard in 1952; Tudor rehearsing with dance student Sue Knapp in his *Jardin aux Lilas*, set to music by Chausson, in April 1967; Graham receiving the Ninth Annual Capezio Dance Award in 1960, presented by Juilliard President William Schuman on behalf of the award committee.

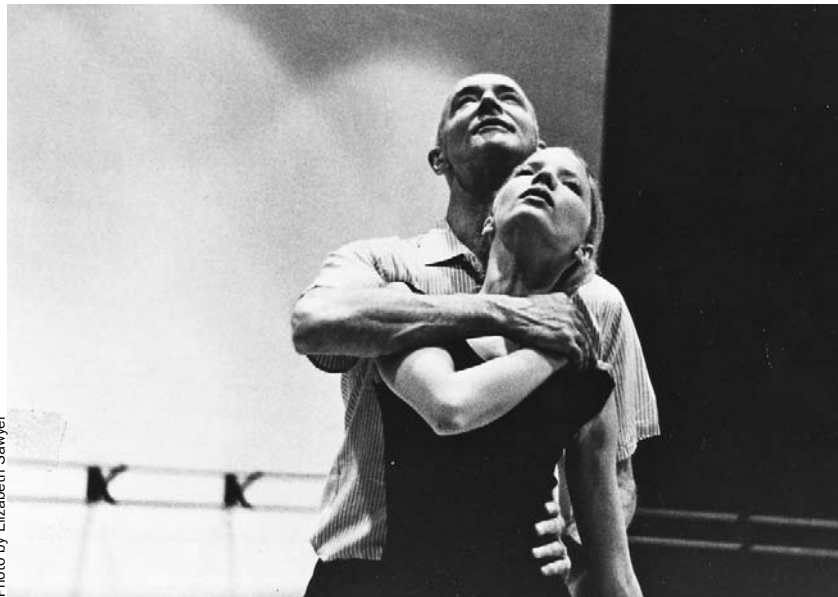


Photo by Elizabeth Sawyer

(of two programs) at Juilliard marked the troupe's first New York appearances in two years, and included a brand-new work commissioned by the Juilliard School of Music, *Canticle for Innocent Comedians*.

This was one of the rare works in which Graham did not create a central role for herself, and it showcased such vivid company members as Yuriko, Bertram Ross, Helen McGehee, and Pearl Lang. Among the students peeking in and marveling at its rehearsals was Paul Taylor, then a new Juilliard student who had transferred in from Syracuse University—and now one of our country's greatest and most prolific choreographers. “The whole dance was the loveliest, most impressive, most magical thing I'd ever seen,” he wrote in his autobiography, *Private Domain* (1987). In his all-important *New York Times* reviews of the 1952 programs, dance critic John Martin wrote that “the fallow period has manifestly given her new per-

spective and new strength” and that Graham “has returned to the field in great form, both as a performer and as a creator.”

Among Taylor's recollections of Juilliard, where he was enrolled for one year, was receiving a “lesson in humility” from Tudor, who put him in his place in the midst of a party after the young dancer had become a little too full of himself. Tudor had a reputation as

a figure of searing intensity and a master of the cutting remark. Professional dancers could be reduced to tears by his method of drawing out what he sought in their performances, so one wonders what young students encountered in his classes.

Two current members of Juilliard's dance faculty were students there in the mid-'60s and vividly recall Tudor's exacting ballet technique classes. Linda Kent, who also took those as well as his adagio (partnering) classes, recalls, “He was famous for leaving the woman on the left foot the whole time—you'd come out of class, and one shoe was always beaten to a pulp! He would do things like come over and ask, ‘What's your left eyebrow doing?’” Asked about his penchant for asking dancers to plumb their depths and strip themselves bare emotionally, she said, “I think he wanted to get to the subtleties, but some of us needed more of the basics before we would be able to approach that.”

Laura Glenn, who took his technique class as a freshman (though generally students didn't study with him until they were sophomores), notes, “For many people, he was intimidating. I dodged the bullet on that. I was alerted that, if you're afraid of him, he could eat you alive. So I was smart enough to know I had to look him in the eyes. He was one of those people whose eyes twinkle—you can see when mischief is going on. He didn't camouflage it. He had a very deep spiritual base, and a prodding playfulness. Some people he prodded hard and bad. But I can't speak to that, because I got his good side.”

At the time he came to Juilliard, Tudor had left Ballet Theater, where he had helped shape the company's identity during the 1940s. In between freelance projects for various major companies, he choreographed some works on the students or restaged earlier ones for them. In 1971 alone, at a time when he was choreographing infrequently, he created three works on the students, including the charming *Continuo*, set to Pachelbel's Canon in D.

Limón, whose works were often featured at Dance Division performances, held students rapt with his innate nobility and commanding presence. “I was awed by him,” says Glenn. “He had a certain kind of carriage and a remoteness. He saw something large and magnificent in the world, and if you stood near, maybe you could get a glimpse of it. That was the feeling I had.” Glenn forged a strong connection with the Mexican-born choreographer early on, joining his company—where she performed for 11 years—after her sophomore year.

The Antony Tudor Centennial Celebration, taking place on March 29 and 30 at Juilliard, will bring together generations of dancers and others to mark the great choreographer's 100th birthday. The weekend will include workshops reconstructing Tudor's class combinations and choreography, as well as studio workshop performances by dancers from New York Theater Ballet, ABT II, and the Jacqueline Kennedy Onassis School at American Ballet Theater. A video historical archive of Tudor's life and work will be created as participants share their memories and experiences of working with him.

Dance critic Clive Barnes will moderate two panel discussions, the first with dancers Eliot Feld, Bonnie Mathis, Kevin McKenzie, Amanda McKerron, Kathleen Moore, Kirk Peterson, and Lance Westergard, who will recall studying and performing with Tudor. A panel of writers and musicians will include Judith Chazin-Bennahum, Alex Ewing, Leo Kersley, Donald Mahler, Malcolm McCormack, Jane Pritchard, and Elizabeth Sawyer. The weekend is jointly presented by the Antony Tudor Ballet Trust and The Juilliard School. The complete schedule of events is available at www.antonytudorballettrust.org.

Continued on Page 17

JUILLIARD

PORTRAITS

Scott Holderer

Vocal Arts Production Manager

Born in Charleston, S.C., Scott grew up in Neptune, N.J. He earned a B.F.A. in acting from Boston University. Before coming to Juilliard, he worked as general manager at the New Jersey State Opera, production manager at the Dallas Opera, and stage manager at the San Francisco Opera.

How long have you worked at Juilliard, and what is one of your favorite memories from your years here?

I started work here on September 10, 2001. Prior to that day, I commuted via the PATH train from the World Trade Center to the New Jersey State Opera in Newark.

This brings me to a day, one year later, that will always be one of the most moving moments of my time at Juilliard: standing silently on the Milstein Plaza on September 11, 2002, with the Juilliard students, faculty, and staff, and gazing south.

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

Conductor of the orchestra, the best job in the world.

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

When I was a freshman in high school, my father had a friend named Buck who supplied theatrical animals to the Met. Knowing that I was interested in opera, it was arranged that I would go one night when he was providing a pony for Octavian’s carriage in Act 2 of *Rosenkavalier*. Not knowing my job, I rented a tux and waited for the big night. Once we got to the house, Buck handed me a bucket and shovel and told me to wait behind the pony offstage till the entrance. (This was before the day when this important job would have been handled by a union stagehand.) Once the pony and carriage made their entrance, my curiosity got the better of me and, wanting to get closer to the stage, I ditched the shovel and bucket in the wings. As I crouched behind a flat, and just as Octavian is presenting the silver rose, I hear a loud metallic *crash* and whispered curses. That was my first job in opera.

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

Depending on the mood, make a nice dinner for Roger, my partner, or go read a book—or both.

Did you ever consider pursuing a performing career?

I started out wanting to be an actor, but stage-managing gigs paid the rent, and so the thespian road was not taken. Every once in awhile, I think about auditioning for a little community theater group in Staten Island—and maybe someday I will. I am slowly working on writing my autobiography, *Off Stage Left*.

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

The best vacation was a working vacation, going to Spoleto with

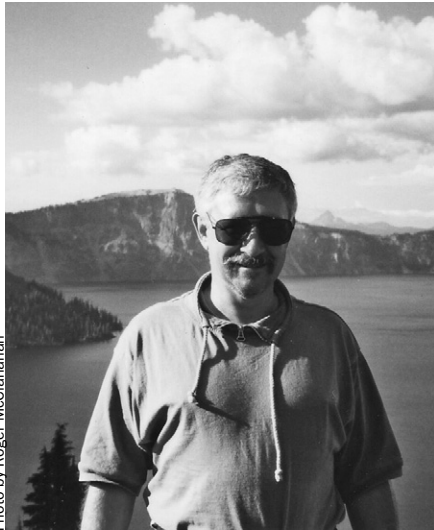
Juilliard—working in an opera house in Italy, visiting museums, shopping in the local markets, and cooking in my little kitchen on the electric stove that always gave me a shock. Then spending a week in Vienna.

What other pursuits are you passionate about?

Reading, writing, giving dinner parties, museums, collecting pandas, watching pandas on the San Diego Zoo Web cam, listening to chamber music, and going to People’s Symphony concerts.

What is your favorite thing about New York City?

I can’t just name one thing, so here goes, in no particular order: the skyline from the Staten Island Ferry in the early morning or late at night, Café Reggior; Strand Book Store; Joe’s Shanghai; Ty’s; West Fourth Street; Oscar Wilde Book



Scott Holderer at Glacier Lake in northeastern California, 2004.

Store; El Faros (for the memories); the Cloisters; Morgan Library; Noguchi Museum; Greek food shops in Astoria; the Mermaid Parade; Oyster Bar at Grand Central; the Scholar’s Garden at Snug Harbor; the Sculpture Garden on the roof of the Met Museum; Bronx Zoo—an endless list!

What book are you reading right now, or what CD are you listening to ... and what can you tell us about it?

Howard Zinn’s book *Voices of a People’s History of the United States*. This is a companion volume to his *People’s History*. It is a collection of letters, diaries, newspaper articles, etc., written during significant moments in American history, starting with the Spanish conquests, the early slave trade, the conquest of the Native Americans in the West, the emergence of gay rights, and ending with Bush and the “War on Terror.” The eyewitness accounts are riveting and often heartbreaking.

What might people be surprised to know about you?

I watch (on the CUNY station, which makes it all right) *Hopalong Cassidy* reruns on Saturday mornings.

If you would like to be featured in the Juilliard Portraits column, contact the Publications Office at ext. 341. Current and previous months’ Portraits can be found on the Web at www.juilliard.edu/portraits.

Eric Ewazen

Literature and Materials of Music Faculty

Cleveland, Ohio, native Eric Ewazen earned a B.M. from the Eastman School of Music and an M.M. and D.M.A. from Juilliard in composition. In addition to Juilliard, where he has taught in the Pre-College Division since 1980 and the College Division since 1982, he has taught at the Hebrew Arts School and Lincoln Center Institute. This summer, the Cleveland Orchestra will play his Ballade for Clarinet, Harp and Percussion—conducted by Jahja Ling and featuring principal clarinet Franklin Cohen (both Juilliard alums)—at Blossom Music Center.

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

Having played piano since I was a youngster—and cello in my junior high and high school orchestras, and double bass in the band—I seriously got interested in composing when I was in high school. Writing a rock musical about the Vietnam war called *Apocalypse* (years before Francis Ford Coppola’s movie!) and being encouraged by my band, chorus, and orchestra teachers at school, I began to love composing. I realized that would be my profession by about 11th grade.

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

I was really fortunate to have a wide array of inspiring teachers. My band, chorus, and orchestra directors all found out I was interested in writing—and in Midpark High School in Cleveland, they each encouraged me to write for their ensembles. Those were the pieces I submitted to college.

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

I don’t even remember who was performing on the LP, but on one side was the Grieg Piano Concerto, and on the other side was the Tchaikovsky Piano Concerto—and I listened to that LP endlessly. My parents were not musicians and we didn’t have a lot of classical records when I was growing up, but the few we did have, became well-worn!

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

So many stories! Flying all the way up to Vermont to rehearse my chamber piece for two pianos, percussion, and voice with Mary Anthony Cox and Rebecca Scott, and realizing I had left the music back in New York. Accompanying a brand-new tuba and piano sonata by Jay Krush (composer and tubist with Chestnut Brass Ensemble) and having just received a brand-new photocopy of the score, finding out *as* I was performing that some of the even-numbered pages did not copy out, prompting some major improvisation on my part! Playing the

Bartok Sonata, getting lost in the second movement, and skipping right to the end of that movement, turning a four-minute movement into a 40-second one. Conducting my solemn *Hymn for the Lost and the Living* and falling on all fours as I climbed onto the podium *right* before the concert began. There’s more! I think there’s a reason I’m primarily a composer and not a performer!

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

I attended the International Trumpet Convention in Bangkok, Thailand, in 2005. While there, I visited the temples of Angkor Wat in Cambodia. The images will remain with me as long as I live. The architecture is sublime, perfect, monumental. I heard Cambodian



Eric Ewazen (center) with principal trombonist James Scott (left) and tuba player Michael Eastep, both of the Calgary Philharmonic.

musicians play traditional music near one of the temples—and they found out I was a musician and let me join in on a marimba-type instrument. There we were, from opposite sides of the world, opposite life experiences, but we connected as musicians, trying to bring beauty into this world. It was a profound experience for me.

What are your non-music related interests or hobbies?

I enjoy travel and photography.

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

I want to convey the sheer joy of being a musician. Being an L&M teacher, I deal with the analytical—but even that can be a joyful discovery! When they perform, I would hope they would perform with informed ears, fully knowing the structure, the background, and the aesthetic of the music.

What CD are you listening to?

I’ve been listening to the National Symphony Orchestra recording of Schwanter’s music, which includes his brilliant Percussion Concerto played by Evelyn Glennie. I will be writing a concerto for Ms. Glennie, and I am listening to all the amazing recordings she has made.

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

I was very interested in astronomy (until I found out that you had to have such a big background in math—not my strongest subject!).

CAREER
by Stephen Pier

BEAT

Shaping the World of The Performing Arts

WHAT might the performing arts scene in America look like in 20 years, if performing arts organizations were to act in coordination? How could those in the performing arts mold themselves into an effective community through common actions? Juilliard students now have an exciting opportunity to develop powerful responses to these two questions and help shape the world they are entering as performing artists. The Mentoring program has been asked to facilitate the development of a set of recommendations generated by our students that will be presented at the 2008 National Performing Arts Convention in June.

NPAC is an interdisciplinary gathering of performing arts professionals, volunteers, audiences, and supporters of all kinds. Begun in 2004 as a pilot project, NPAC brought together for the first time a diverse group of performing arts service organizations. The 2008 convention—which will take place in Denver, Colo., from June 10 to 15, with programming designed by Eric Booth, former artistic director of Mentoring—will address the burning issues of all performing arts disciplines. The first fully integrated gathering of its kind, NPAC aims to lay the foundation for future interdisciplinary

We can serve as catalysts
in shaping the world our
students will enter as
emerging performing artists.

collaborations, cooperative programs, and effective advocacy. It intends to help the performing arts in the U.S. demonstrate new potency as a united sector dedicated to bringing the value of arts to more people more effectively and strengthening communities across the country. Basically, it aspires to change the future of the arts in America by getting all its players on the same page.

The 2008 National Performing Arts Convention will serve as the annual meeting for many of the performing arts organizations that regularly meet in June, including the American Symphony Orchestra League, Chorus America, the Composers' Consortium, Dance/USA, Early Music America, Opera America, and Theater Communications Group. More than 5,000 people are expected to attend—including performers, administrators, and other arts professionals, as well as amateurs, volunteers, and supporters of all kinds—making it the largest gathering ever of the performing arts fields. Everyone who is passionate about the performing arts in America is welcome.

Here at Juilliard, our challenge is to develop a document in which we recommend specific actions to be taken that will advance the position of the arts in America. There will be categories for political action,

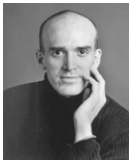
regional action, local action, and personal action. The goal is to decide which leverage points could lead to significant change if there is a common focus and active participation. Among the ideas being considered are:

- Creating a cabinet position of Secretary of Culture
- A national push for 5 percent of every school budget to go to arts education
- Revamping or abolishing certification requirements for artists to work in schools
- A “take a non-arts-lover to the arts every month” commitment
- Creating a national Artists Corps
- Establishing health care for artists
- Pressuring government to promote cultural diplomacy
- Expanding public/private partnerships between schools and arts organizations

A group of interested Juilliard student leaders will meet on the evening of April 6 to begin the process by hammering out a list of the most persuasive ideas regarding these topics. This list will then be distributed in the form of a survey to solicit input from the entire student body, to further refine the document. These recommendations will then be introduced formally on the opening day of NPAC, where they should have a significant impact on the thinking of the entire convention. Each day during the rest of the convention there will be in-depth brainstorming within mixed groups of 12 people each, and overnight the results will be tallied and winnowed. On the last day of the congress, all participants will vote on an action agenda that everyone and every arts service organization attending will commit to. The hope is to create a critical mass of actively committed members, motivating all performing artists and organizations to make a similar commitment.

This is a unique opportunity for the Juilliard community to take a leading role in influencing action towards a stronger position for the future of the performing arts in America. It might be easy for a cynic to think that nothing will change—but surely things *have* changed to some degree already, just to be able to call so many organizations together. More change is both possible and necessary, but will certainly not happen without this kind of involvement on the part of the entire performing arts community. We can serve as catalysts in shaping the world our students will enter as emerging performing artists—and best of all, it is our students themselves who will be generating the ideas and energy to create significant influence on their own futures.

I invite anyone who is interested in participating in this project to contact me at spier@juilliard.edu. For more information on NPAC or to sign up to attend the conference yourself, go to www.performingartsconvention.org—and *please*, come to the meeting on Sunday, April 6, from 6 to 7:30 p.m. in the 11th-floor lounge of the Rose Building.



Stephen Pier, a member of the dance faculty since 1995, is artistic director of mentoring. He serves as guest columnist this month at the invitation of Derek Mithaug, our regular columnist.

Of Patience and Sonatas

Continued From Page 1

ing one that much closer to success of one kind or another. Perhaps patience is the toughest lesson of all—but the sharing of exquisite music-making that results is most rewarding.

When I began this journey to Carnegie Hall, I had no idea what fulfilling experiences lay ahead—the greatest of which is perhaps my encounter with the never-ending realm of music, by no means limited to the piano repertory! The inspiration I gain from the wonderful personalities with whom I work is more of a treat every day. I have been blessed with the chance to share my musical *weltanschauung* with others by playing the most wonderful pieces of music literature. That said, putting together a program for this Petschek Recital that reflects my personality and invites the audience to enter my musical world was certainly no easy task.

Yet a simple *leitmotif* was found in each work: the sonata. In history, that term underwent constant changes in meaning. For Scarlatti it simply meant “a sound piece” (from the Italian *sonare*, “to sound”). He had no regard for the actual form of the piece—unlike Haydn, Mozart, and Beethoven, who always seemed to have an imaginary template (however, as scholars like Charles Rosen have proven, this was likely never the case, as no two classical sonata movements are alike!). Their successors during the Romantic period dealt with an overwhelming Classical heritage in a very personal way. Liszt, for instance, even managed to blend the three-*part* sonata form and the three-*movement* sonata into a whole, seasoned with just a little fugue. This approach eventually cleared the way for the protagonists of the 20th century to take a new and modern stab at the sonata.

Scriabin’s Tenth Sonata is such a work, and its enchanting magic and rich colors still fascinate me after years. I’m more and more intrigued by how Scriabin bends the sonata concept to an extent where it is barely recognizable, yet omnipresent. I often see his sonata as a dream-walk through an exotic, fragrant garden—certainly one of those dreams one wishes would never end! Schumann’s Sonata in F-sharp Minor is in complete contrast. One of his earliest works, it is a cry for Schumann’s beloved but far-off Clara, so iconically romantic, so furious and so tender all at once, that taking the Classical sonata as a model seems almost presumptuous.

Hinrich Alpers
William Petschek Piano Debut Recital
Zankel Hall
Thurs., March 27, 7:30 p.m.
See the Calendar of Events on
Page 24 for more information.

Another of my dreams will come true at Carnegie Hall: I have commissioned a new work for piano by Benedict Mason, one of the most original and ingenious composers I have ever met. I’m delighted and very proud to have him as part of this debut. His new piece will also be a sonata, but (having spoken of patience) I don’t even know the exact title yet, and am curious to know what kind of sonata between Scarlatti and Debussy it will be!

There are few pieces that could finish such an exciting journey, and even fewer that bear such legacy as Beethoven’s final Sonata No. 32, Op. 111. Held sacred by many, it is one of the works of the piano literature that perfectly reflects a central idea of the Classical period: the sonata as image of the world. To me, the Opus 111 represents sublimation of mundane human concerns; after a first movement of true turmoil, performer and audience start to float, as if to reach for heaven, as if to join the masterful spirits they’ve already discovered during the past hour and a half.

I can hardly wait to get on the airplane to New York! However, I guess I’ll have to be patient ... ▢

Now based in Hannover, Germany, Hinrich Alpers earned his graduate diploma in piano from Juilliard in 2006.

JUILLIARD CONCERTS
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March 4
Jacob Nissly Trio
Jacob Nissly, drums; Steve Einerson, piano;
Geoff Kraly, bass
Jazz Standards

March 11
Adelaide Roberts and Friends
Adelaide Roberts, piano; Jorge Parodi, piano;
Yekaterina Gruzgline and Chloe Schaaf, sopranos;
Vincent Festa, tenor
Works by Brahms, Mendelssohn, and Granados

March 18
Alexandra Joan Trio
Alexandra Joan, piano
Other musicians and program to be announced

March 25
Grand Duo
Alina Kiryayeva, piano; Maksim Shtrykov, clarinet
Works by Debussy, Weber, Franaix, and Arnold

De-ghettoizing Baroque Music

Continued From Page 4

attractive that I couldn't stop reading. Under the meticulous guidance of Lisa Goode Crawford, I learned to play the harpsichord in an idiomatic way and it shed a whole new light on my approach to the music of Bach. I learned to listen to the way figures affect the resonance of the harpsichord, and explored many ways of articulation. But at some point I found myself so obsessed with playing with historical techniques that I couldn't work on a piece without opening three or four books and looking in vain for the most authentic fingering. Was I going to become a Baroqueux? I guess I came to Juilliard because I wanted to become a mainstream musician who plays early music, not a specialist locked in his niche—and I am glad that, here, I can be a harpsichord student *and* write papers on Mahler and Boulez. And I will be forever grateful to the memory of my teacher, Albert Fuller, for whom the highest communicative fervor was an absolute priority in music.

The creation of a historical performance program at Juilliard—which begins this month with a weeklong workshop conducted by William Christie and artists from his Paris-based ensemble Les Arts Florissants (to be repeated next year), and will expand into a master's degree program beginning in fall 2009—presents many challenges. It is not at all like creating a jazz program, because the students will play a lot of the same music that is performed on modern instruments. I hope that the program will create a constructive dialectic with an organic role in the Juilliard community. It is crucial for Juilliard to avoid both the alienation of the early music students in a Baroque ghetto, and the parallel perpetuation of "traditions" of interpretation for Baroque music that conflict with much historical evidence and present distorted images of the way any musician would have performed 300 years ago. I am always happy when modern instrumentalists include early music in their repertoire, and they shouldn't feel that groups playing on "original" instruments are stealing the Baroque repertoire from them. But its original musical effect and its ideal of sound must be in their ears.

Juilliard's program is being inaugurated about four decades after the New England Conservatory's and Oberlin's pioneering programs, and 24 years after the Paris Conservatory's Département de Musique Ancienne. However, Juilliard can create a unique venue for early music if it uses every opportunity for a real exchange between all departments, including dance (Baroque dance), drama (music for the stage and Baroque gestures), jazz (as classical musicians' understanding of historical improvisation is still in its infancy), and liberal arts (exploring Baroque philosophy and rhetoric).

Aymeric Dupre la Tour is a doctoral student in harpsichord.

SPRING LUNCH-AND-LEARN WORKSHOPS

The Office of Career Development's Lunch-and-Learn workshops for current College Division students cover practical topics that are essential for career-building. All sessions take place from 1 to 2 p.m. in Room 529 except where noted. Pizza and soda will be served. Come join us and take advantage of these great workshops!

Uploading Video on YouTube, MySpace, and Brightcove
Wednesday, March 26, Office of Career Development (Room 200D)
Sasha Popov
Learn how to upload your video on YouTube.com and other video sites.

Grant Writing 101
Wednesday, April 2
Jason Stobbs, freelance grant writer
Learn how to write a successful grant application. Jason will talk about the process, from research to review.

Headshots
Wednesday, April 9
Hayley Sparks, photographer
An industry expert tells how to find a good photographer and what to expect from a photo session.

Health Insurance for Artists
Wednesday, April 16
Renata Marinaro, The Actors Fund

Health insurance is a necessity, but can be financially overwhelming. We will examine affordable health care options.

All About AGMA
Wednesday, April 23
Osceola Davis, AGMA representative
Performing artists are vulnerable to employer exploitation, including unfair, unsafe, or illegal conditions. AGMA is a labor union that can protect them.

Create Your Own Web Site I
Wednesday, April 30
Career Development Office Staff
We will talk about Web site designs, including how to use Microsoft Office Publisher and Adobe Photoshop.

Create Your Own Web Site II
Wednesday, May 7
Career Development Office Staff
We will talk about domain names and finding a Web hosting company. Students will present their Web sites.

IMPORTANT FINANCIAL AID RENEWAL INFORMATION



For current students auditioning this March for a **new program**, the deadline for applying for financial aid (including scholarship consideration) is **March 3**. For students continuing in their **current programs**, the deadline is **April 1**.

Stop by the Financial Aid Office (Room 200B) if you have any questions.

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David Dubal - Eteri Andjaparidze - Daejin Kim - Alexander Braginsky
Emanuel Krasovsky - Janina Kuzmas - Nina Lechuk - Steven Mayer
Irina Morozova - Michael Oelbaum - Dmitry Rachmanov - Victor Rosenbaum
José Ramos Santana - Vladimir Shakin - Eduard Zilberkant
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Remembering Ardyth Alton, the ‘Great Encourager’

By ANN ALTON

Cellist Ardyth Alton, a member of the Pre-College faculty since 1968 and a College Division faculty member since 1985, died on December 27, 2007. Her daughter Ann, who has been on the Pre-College faculty since 1994, reflects on the legacy of a mother who was also a mentor—to her, and to generations of young musicians.

As a teacher, what I learned most from my mother was her respect and love of the individual student. Even if someone wasn’t especially talented, she would try to find something special about them to build on. One of my colleagues once referred to her as “the great encourager.” I can remember her worrying about different students’ problems. My father used to complain that she was continually on the phone with students. Later, he began to enjoy being part of an extended family of many students who loved him, too. (She married my father, Thad Alton, while studying at Juilliard, after bringing him to meet her cello teacher, Felix Salmond, for his approval. They were married for about 60 years.)

As a performer, she believed you had to be bigger than yourself. You had to communicate all the emotions and excitement you felt to the audience, because they came to hear you play.

Her career took off when she won a competition for management with the National Music League. She had several trios under Columbia Artists Management, including the American Concert Trio and the New York Concert Trio. She gave more than 2,000 solo and trio concerts with Columbia Artists. In addition to Juilliard, she taught at the Manhattan School of Music, New York University, and SUNY at Purchase.

A few years ago—when, as usual, she was worrying about the ability of one of her students to afford continued study at Juilliard—my mother wrote a letter about how lucky she had been during her own experience as a graduate student. (She later helped fund this student’s tuition.) This letter, written in 2003, to a Juilliard administrator, turned into an extended reminiscence about why she considered herself to be so lucky. I hope you enjoy her recollections, which follow.

I am one of the luckiest people in the world. And one of the best things that ever happened in my life was my association with Juilliard. I am very, very grateful to Juilliard and I have always felt that I could never do enough to repay what has been done for me.

I was born [on October 3, 1916] and grew up in a small town, Cherokee, Iowa. My father was an engineer on the Illinois Central Railroad. My mother, grandmother, brother, and three sisters all played and sang music. Music was a major part of our lives. My father died when I was 15, and my mother gave piano lessons to help pay the bills. I finished high school, and went on to the Oberlin Conservatory. At Oberlin I received a complete scholarship, with board and room. In addition, I worked in the kitchen, made salads, and said the prayers at meals in the dining hall.

I went to Chautauqua in the summer, where I received lessons and played, and also received a scholarship in a competition. There was a fine orchestra there, conducted by Albert Stoessel, and there were many Juilliard faculty and students. Mrs. Thomas Edison was a leading figure there. Every Wednesday, she hosted a meeting of “The Bird and Tree Club” at her home. Each week she asked me to play the cello for the ladies who attended. During that summer, Albert Stoessel suggested that I apply to Juilliard in their professional or post-graduate program. He made the arrangements for a special audition in late August, and I went to New York on the overnight train. The next day I auditioned at Juilliard. I had no money—less than \$10—so I stayed with a friend the first night. The next day I called the school to see if I had been accepted. I knew I couldn’t stay in New York very long with no money! They said they couldn’t tell me yet. I explained my situation, so they said, “We think you should make preparations to stay in New York.” Of course, I still had no money, so I went out and pawned my watch on Madison Avenue for \$10!

I received a complete graduate fellowship. In addition, I received meal tickets so I could eat



Ardyth Alton, c. mid-1950s.

lunch at the school. I then found a place to live, through a friend, Eugenie Dengel, angel that she is, and she also got me a job in her trio at the hotel where we lived in New York. At that time, in the graduate school, people often stayed three years, but you could stay four or even five, if you were making good progress. I hadn’t started cello until I was older than some people, so I was happy to have five years of post-graduate study at Juilliard. I received so much in all those years at Juilliard in such a generous, beautiful way. If we needed something there was no problem. And for two years every month I got a check from Mrs. Thomas Edison. She suggested I use the money to buy a cello, which I did—a nice French cello.

At the end of those years I graduated with a special award. It was called “On Advice,” and that meant that you could come back to school for lessons (“advice”) because you deserved continued support, especially if you had concerts. That’s what happened. I had a manager and some concerts, so I went back to Felix Salmond and Leonard Rose for cello lessons before these concerts. I was the luckiest person in the world, and I have continued to be lucky.



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IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni Geraldine Carapetyan (B.S. '62, voice) Anthony Carella (Diploma '52, flute) Eleanor Congdon ('38, voice) Carol Cousins (Diploma '52, piano) Lawrence Elam (M.S. '66, trumpet) Sylvan Fox ('49, piano) Pearl Goldberg ('34, piano) Leonard Hero ('46, clarinet) Virginia Hopkins (Diploma '47, voice) John luele ('45, trumpet) Robert Kelly ('36, violin) Gerald Lewis (B.S. '50, violin)	Teo Macero (B.S. '52, M.S. '53, saxophone) Charles Medlin ('45, cello) Steven Starling ('73, bassoon) Mann Valentine ('45, piano) Mildred Young (Diploma '40, voice)
Former Faculty Ardyth Alton (Diploma '44, cello) Richard Westenburg	
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THE GREEKS, PART TWO: THE MURDERS
February 14-18, Stephanie P. McClelland
Drama Theater

Brian Mertes returned to direct fourth-year students in *The Greeks, Part Two: The Murders*, the second installment in a three-part series following the Trojan War and the lineage of the House of Atreus in a synthesis of Greek plays compiled and adapted by John Barton and Kenneth Cavander. *Above*: Stephen James King as Agamemnon and Meg Fee as Hecuba. *Above right*: Monica Raymund (standing) as Clytemnestra and Stephen James King as Agamemnon.



STARLIGHT BALL
February 15, Kaplan Penthouse

The day after Valentine's Day, students danced the night away at the semiformal Starlight Ball in the Rose Building's Kaplan Penthouse. The affair was sponsored by the Office of Student Affairs and organized by the program assistants.

RECENT EVENTS

**MARIA SCHNEIDER
JAZZ RESIDENCY**
January 25-February 4

Prior to conducting the Juilliard Jazz Orchestra on February 4 in the Peter Jay Sharp Theater in a program of her works, composer and arranger Maria Schneider was in residence at the School for a week of master classes and rehearsals. She is pictured here leading a master class on January 25 in Room 309.



FOCUS! 2008, "ALL ABOUT ELLIOTT"
January 25-February 2, Peter Jay Sharp Theater

The 2008 Focus! festival's theme, "All About Elliott," paid tribute to the distinguished American composer and former Juilliard faculty member Elliott Carter as he entered his 100th year. *Clockwise from above left*: Pierre Boulez (left) conducted musicians from the New Juilliard Ensemble and the Lucerne Festival Academy Ensemble in the opening-night concert on January 25, which included clarinetist Ismail Lumanovsky (right) in Carter's 1996 Clarinet Concerto. James Levine was on the podium for the concluding concert with the Juilliard Orchestra on February 2. The program featured soloist Dane Johansen in Carter's Cello Concerto. The festival's director, Joel Sachs (left) conducted a preconcert interview with Carter on January 31.



**JOHN GUARE: THE HOUSE OF
BLUE LEAVES**
December 13-17, Stephanie P.
McClelland Drama Theater

Fourth-year drama students were featured in John Guare's 1971 black comedy *The House of Blue Leaves*, directed by Will Pomerantz. *Above*: Stephen James King as wannabe Hollywood songwriter Artie Shaughnessy with his girlfriend, Bunny Flingus, played by Joy Suprano. *Right*: Erica Newhouse as Bananas Shaughnessy, Artie's long-suffering wife.



A Duo of One? The Disklavier Makes It Possible

By LISA YUI

WHEN a pianist prepares for a concert of piano duos, one of the primary concerns is—obviously—one’s partner. Questions arise regarding his or her compatibility in interpretation, touch, balance, and availability for rehearsals (not to mention the length and methods of those rehearsals). All these headaches suggest a slight revision of Professor Higgins’ quote from *My Fair Lady*: “Why can’t a piano partner be like me?”

Aha! This is where the genie pops out of the lamp. What if such a partner were indeed possible? Someone who phrases and paces just like you? Whose interpretation is an uncanny complement of yours? Someone who wants to practice *when* you do, *how* you do, *as much* as you do? In fact, wonder of wonders—that partner *is* you!

This seemingly impossible fantasy becomes reality when armed with the Yamaha Disklavier Mark IV Pro. “Solo Ensemble,” my project that will take place at Yamaha Artist Services on March 27, presents a collection of works for piano four hands, two pianos, piano and voice, and piano concerto. Except for one live singer—the soprano Jennifer Beattie—there will be no other live performer but me. For the works for piano duo, I will prerecord one part on the Disklavier and perform the other part live along with it. Ms. Beattie will sing to a prerecorded accompaniment, and I will perform the concerto with a MIDI orchestra.

Such a project would be farcical if weren’t for the sophisticated features of the Disklavier. This instrument is a classic acoustic Yamaha concert grand, with carbon steel strings, felt hammers, 88 keys, a soundboard, and a wooden cabinet. But it is also a high-tech player piano with a media center containing a built-in hard drive that can store 80 gigabytes of musical data, such as MIDI.

MIDI, or Musical Instrument Digital Interface, is the universal standard “language” for communication between electronic devices. It is akin to the punched holes on piano rolls through which air blows to activate the piano hammers—except that, in the case of MIDI, there are numbers instead of holes.



The author at the Yamaha Disklavier Mark IV Pro, which she will play in a concert on March 27.

The Disklavier Mark IV is equipped with fiber optic technology that allows it to record and play back up to an astounding 1,023 levels of hammer velocity and 127 increments of pedaling. It can thus reproduce a performance virtually indistinguishable from the original. Not only can you listen to the numerous pianists who have recorded on the Disklavier, but you can also listen to any performance that has been transcribed in MIDI. It is now possible to listen to Rachmaninoff, Gould, and Gershwin play in your living room, on your own piano!

With the recording features of the Disklavier, musicians no longer have to rely on the sound quality of a mini-disc or MP3 recorder, but can hear their performance directly from an acoustic piano. In addition, by using the speed, volume, and transposition features, the

listener can compare how a piece would sound at a different speeds or volumes, and singers can have their accompaniment transposed to any key.

With this sophisticated piece of equipment at my disposal, it dawned on me that I could now create my own ideal interpretation of a piano ensemble piece simply by learning both parts, prerecording one, and performing the other along with it!

But wait: wouldn’t this take away one of the greatest aspects of ensemble playing—the interaction between people? If one of the parts is prerecorded, is this truly an ensemble performance—or a performance of any sort?

To accept the idea, one must understand that the result is neither a completely live performance nor a recording, but a hybrid of the two. “Solo Ensemble” combines elements of both formats to create a result closest to my own ideal.

The technique of overdubbing has been used for many years in pop recordings. In 1991, Natalie Cole created a stir when she recorded “Unforgettable” in a virtual duet with her father, Nat King Cole, who had recorded the song four years before his death in 1965. In film, actors have convincingly depicted twins, from Bette Davis in the 1946 film *A Stolen Life* to Jeremy Irons’s brilliant performance more than 40 years later as the Mantle twins in *Dead Ringers* (but let’s try to block Jean-Claude Van Damme in *Double Impact* from our memories). Even in classical music, overdubbing is not a new idea. In its 2005 CD of the Mendelssohn String Quartets (which won two Grammy Awards, for best-engineered classical album and for best chamber music performance), the Emerson Quartet included the composer’s Octet, playing all the parts.

In preparing “Solo Ensemble,” I must learn all the parts equally well. I record one part and play the other along with it, then switch parts, and repeat the process until satisfied with both parts. Only

then do I make the actual recording that will be my “partner,” which I will have no control over during performance, and to which I must react as I would a live partner. I discovered that this process does not sacrifice musical integrity in any way; on the contrary, I was able to gain a broader understanding of the work than I would by learning only one of the parts.

On the program, I will also be performing a Haydn concerto using Home Concert Xtreme, a score-following program created by Time Warp Technologies. With this program, one can learn, practice, and perform piano concertos while the MIDI accompaniment follows the pianist’s tempi and dynamics. When used along with orchestral sound sample libraries, such as Garritan, the accompaniment can sound quite realistic. The balance, phrasings, tempi, and volume can all be easily adjusted on the computer. It’s a wonderful way to learn the orchestral score much more deeply than when playing with a second piano.

The Yamaha Disklavier has already been used in live concerts. The pianist Anthony de Mare has compellingly performed 20th-century works in an autobiographical solo theater piece combining traditional pianism, speech, and dance with the recording features of the Disklavier. How will this technology fare in less avant-garde concert programs? Only time will tell—and that time may begin with “Solo Ensemble.”

“Solo Ensemble” will take place on Thursday, March 27, at 7:30 p.m. at the Piano Salon at Yamaha Artist Services, located at 689 Fifth Avenue (the entrance is on 54th Street). Admission is \$15, or \$10 with a student ID. For more information, call (212) 339-9995. □

Lisa Yui (B.M. ’98, piano), a Yamaha Artist, is a Juilliard MAP faculty member and also teaches graduate piano literature at the Manhattan School of Music.

TIME CAPSULE

by Jeni Dahmus

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

- 1959** March 13-15, the Juilliard Opera Theater presented Gioacchino Rossini’s *The Count Ory* in an English adaptation by Robert A. Simon commissioned by Juilliard. Among the cast members were Shirley Verrett-Carter, Perryne Anker, Harold Johnson, Marnell Higley, Estelle Tyner, Gloria Berliner, and guest artists Paul Ukena, Ara Berberian, Nico Castel, and Judith Raskin. The production featured a visual overture and sets designed by Saul Steinberg, music direction by Frederic Waldman, and production and stage direction by Frederic Cohen. Prior to the Juilliard performance, *The Count Ory* had not been staged in New York since 1831. (It was premiered in Paris in 1828.)
- 1969** March 20-22, the Juilliard Dance Ensemble presented a program of three world premieres: José Limón’s *La Piñata*, commissioned by Juilliard and set to music by Burrill Phillips; Michael Uthoff’s *The Pleasures of Merely Circulating*; and Anna Sokolow’s *Echoes*. The program also included the *Pas de Trois* from Marius Petipa and Lev Ivanov’s *Swan Lake*, directed by Antony Tudor. Dennis Russell Davies led the Juilliard Repertory Orchestra with harp soloists Elizabeth Kane and soprano Judith Hubbell.

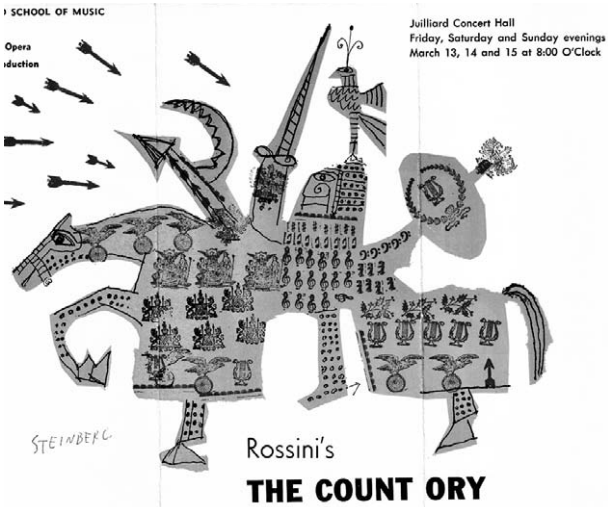
1976 March 23, alumna and former faculty member Jane Carlson (1918-98) gave a recital at Juilliard that featured a rare New York performance of Paul Hindemith’s complete *Ludus Tonalis* and concluded with Samuel Barber’s Piano Sonata. Carlson was well-known as a foremost interpreter of Hindemith’s music, having recorded his *Ludus Tonalis* and given numerous performances of the work to wide acclaim. In 1945 she was selected to play *Theme With Four Variations (The Four Temperaments)* under the composer’s direction at Juilliard’s three-day festival in celebration of Hindemith’s 50th birthday, and then repeated the work with the Chicago Symphony at his request.



Jeni Dahmus is Juilliard’s archivist.



Clockwise from above: Judith Raskin (center, left) and Shirley Verrett-Carter (center, right) in a scene from the second act of Rossini’s *The Count Ory*, 1959; *The Count Ory* flyer, featuring a set design by Saul Steinberg; Limón’s *La Piñata*, 1969.



Attenshun, Marines! This Is Theater!

Edward Albee

By ADAM DRIVER

SINCE I came from the Marine Corps to Juilliard’s Drama Division in 2005, the question, “Who is theater for?” has been a plaguing one. Very early in my process here, my answer to this question was, “Not me.” I had my own misconceptions and couldn’t help but second-guess my new career choice when, in week two, I found myself down on all fours barking at the top of my lungs to show everyone in the class my inner puppy. I have since made progress and through theater have found ways of evaluating and understanding my time spent in the Marines. I’ve discovered theater isn’t a precious thing at all; it’s dirty, exciting, and unpredictable. But most importantly, it’s a service. I wanted to share this with an audience of people I felt were underexposed to this art due to similar misconceptions about its preciousness—and because of my experience, I gravitated to the subculture of the military.

It’s not the most original idea in the world, joining theater and the military. This relationship has long been established throughout American history, from George Washington commissioning the Joseph Addison play *Cato: A Tragedy* to be performed for his troops at Valley Forge, to the 13-base tour of *Macbeth* in 2005 sponsored by the Department of Defense and the National Endowment for the Arts.

Which is why I was surprised when I presented the idea of performing the Sam Shepard play *True West* for military servicemen and women overseas, the United Service Organization (U.S.O.) responded with apprehension. Their biggest concern was the level of interest a military audience would have in theater, and second, the celebrity aspect that was missing from the project.

I proceeded anyway, and ran around for a year with this idea, writing letters to celebrities, putting together press packets, etc. Some celebrities expressed interest, but everyone eventually dropped off the planet and the project soon flatlined.

When Jim Houghton became director of the Drama Division in my second year, I went to him explaining the idea and asking for suggestions. He recommended that I consider scaling the project down to something that would require less rehearsal time, since the

U.S.O. felt a celebrity element was necessary.

So I simplified the project to an evening of monologues, delivered by a cast of four or five celebrity actors with a background in theater, from plays and playwrights I felt a military audience would easily relate to. I first went for pieces by military veterans John Patrick Shanley and Charles Fuller, among other writers whose experience resonated in their work with the right tone. (One of the playwrights was

Theater isn’t a precious thing at all; it’s dirty, exciting, and unpredictable. But most importantly, it’s a service.

Joe Kraemer, the literary manager here at Juilliard, who later delivered every celebrity actor for the Camp Pendleton show.) I estimated that two monologues per performer would constitute an adequate performance length, and imagined the staging as requiring no more than some chairs to sit on and a space to perform in.

I was now beginning my third year, and submitted a press package (leading with Dianne Wiest and Anthony Mackie) to the U.S.O. that was almost immediately rejected. The actors didn’t fit their celebrity model, the language used in the monologues was too explicit, and theater didn’t fit the military demographic. “Marines don’t want to see skits,” I was told; “they want to see the Dallas Cowboys Cheerleaders.”

AFTER two years of struggling with the U.S.O., I decided to cut my losses and move the project stateside to Camp Pendleton in California—the very base where I was stationed during my Marine Corps career. I thought that if the show at Pendleton was successful, I could prove there was a military audience for theater and would have better odds gaining support for another attempt to move the performance overseas.

With Juilliard alumni Laura Linney, Tracie Thoms, and David Denman headlining the project and jazz student Jonathan Batiste leading a trio of jazz musicians, Juilliard provided financial backing for the performance, and a

date was set with Camp Pendleton for January 7.

In retrospect, it was a logistical nightmare, with a cast of nine flying in from New York, Colorado, and Pittsburgh—some staying in L.A., others in San Diego. I had to change people’s flights so often because of scheduling conflicts that most of the budget was eaten up before anyone set foot in California. To economize, drama staff member James Gregg (who was our stage manager) and I wound up renting cars and picking up the actors and musicians personally the next morning. My plans for a pre-show grand buffet turned into fine dining at a local Subway.

The day of the performance was very exciting partly because of the possibility that no one would come. With scheduling conflicts giving us a very short lead time, the advertising had been minimal: a sign in front of the theater, a blip in the base paper, and flyers passed out in front of the base supermarket by fellow classmate Gabe Ebert, who also performed. So I was worried when, at 6:45 p.m., there were five people in the audience for a 7 p.m. show. “I had to have passed out at least 300 of those things,” Gabe said. “I remember thinking, ‘Where are all the people?’”

When we finally took the stage, the head count was about 100. With only a five-hour rehearsal to assemble an hour-long show, the actors and musicians gave a performance that far surpassed my highest expectations. Mr. Denman was filling in last-minute, and delivered two practically memorized performances. Laura Linney, Tracie Thoms, and Gabe Ebert also never ceased to deliver alongside pianist Jon Batiste and his jazz ensemble, who gave everyone a lesson on freedom in structure. The only thing I had to do was perform my pieces and surrender control.

When the show was over, marines and their families hopped on stage to shake our hands. Most were happy, some were moved, some felt challenged—but everyone had listened and had a theater experience, and was in unanimous agreement that they wanted to see more. □

Adam Driver is a third-year drama student.

Continued From Page 2
part due to Jim Houghton, now director of Juilliard’s Drama Division. The Signature Theater, Houghton’s then-fledgling company, chose to devote its 1993-94 season to Albee’s work. At the same time, the Vineyard Theater produced *Three Tall Women*, which had been a success in Europe. After not working in New York for a full decade, Albee found himself with nine plays being produced at the same time during that season.

Publicly, this was his “comeback,” though in a literary sense, there had been nothing to come back from. Albee, who turns 80 this month, is one of the most prolific living playwrights, having written more than 30 plays, and is not planning on stopping anytime soon. “I’m always about two plays behind myself,” he said. Two new plays, for which he gave us vague outlines, are currently in the works.

He composes his plays in a self-described “anti-intellectual” way, beginning with an image or a voice and letting it mature for months in his head before he writes anything down. “I find that the unconscious brain is a lot more organized in its structure than the conscious part,” he said. “Before I write [my characters] I take them on a long walk ... if they can handle themselves well in a situation which is not in the play, then I can trust them in the play.”

FOR Albee, the entire process of playwriting appears simple yet difficult; hard work but fun. He maintains unwavering artistic control over his work, and has revoked and even discontinued the rights to productions he feels fight against the true nature of his play. “When I write a play, I see it and hear it as a performed play as I write it,” he explained. He collaborates, but does not compromise.

When asked about the political and socially relevant nature of his plays and of theater in general, he denounced propaganda in theater but held to the belief that all theater comes out of a place of agitation, of wanting to change something in the world. Theater holds a mirror up to its audience which says, “This is who you are. You don’t like it, tough. Change.” After saying this, he struck a gentler, more self-aware tone: “What could be worse than getting to the end of your life and realizing that you haven’t participated?” □

Finn Wittrock is a fourth-year drama student.



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DISCOVERIES

by Bruce Hodges

Piano, Piano, and More Piano

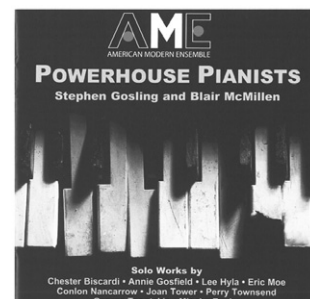
IT'S hard to ignore the freight train of hype surrounding Juilliard alumna Simone Dinnerstein's remarkable traversal of Bach's "Goldberg" Variations (Telarc 80692), but I'm happy to hop on. Parallels are inevitable with Glenn Gould, who in 1955 rocketed to classical music stardom with the very same work. But where Gould woke up listeners with some often speed-demon tempos (not to mention that hum!), Dinnerstein has a beguiling lack of pretense (not to be confused with anti-intellectualism).



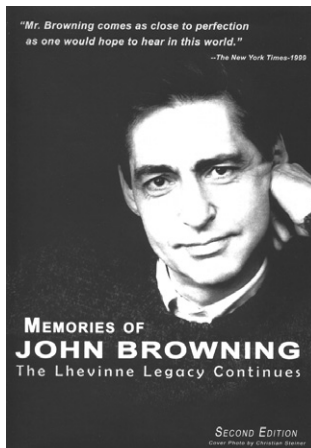
I found her ebullient Variations 8 and 10 (the Fughetta) particularly entrancing, surrounding the simplicity of number 9. In Variation 14 she finds sunlight, whose beams positively overflow later in the fleet Variation 20. Bach's formal structure seems brilliantly lit, as if Dinnerstein had gently rinsed away any stray bits of dust to reveal luxurious colors. She wears her prodigious technique lightly, and by the time one reaches the final Aria, the distance she has come only makes one marvel. Recorded at the

American Academy of Arts and Letters by Adam Abeshouse, the sound is up to Telarc's high standards, each piquant note captured with pleasing clarity.

Powerhouse Pianists, the first release from the up-and-coming American Modern Ensemble (on its own label), features Blair McMillen (M.M. '95, *piano*) and Stephen Gosling (B.M. '93, M.M. '94, D.M.A. '00, *piano*) in an eclectic program of music from the last 25 years. McMillen offers a rarity right off the bat, with Chester Biscardi's softly glittering Piano Sonata (1986), then completely changes direction with Lee Hyla's stark *Basic Training* (1994) and Eric Moe's *Where Branched Thoughts Murmur in the Wind*, a brief, delicate essay from 2000. He ends with *Brooklyn, October 5, 1941*, Annie Gosfield's 1997 striking tribute to the Brooklyn Dodgers (played with baseballs and a mitt), in an unusual set delivered with tautness and finesse.



Gosling begins with George Tsontakis's enigmatic *Bagatelle* from 1989, which at one point hovers over some very Brahmsian chords, followed by the darkly mysterious *Episodes for Piano* (1983-84) by Perry Townsend. Then Conlon Nancarrow bubbles into the mix with *Tango?* (1983), brimming with wit. The cascade of notes continues with Joan Tower's 1994 *Or Like a ... an Engine*, its stammering title from a John Ashbery poem, and Gosling really floors the gas pedal for *E-Machines*, a hyperactive jolt by David Rakowski. Finally come Mischa Zupko's *Five Études for Piano* (2001), clearly influenced by Ligeti, and Gosling gives them a scientific accuracy, as if surveying their intricacies with a microscope. Engineer John Yannelli, capturing both pianists in the hall at Sarah Lawrence College, has given these dynamic artists a clear soundstage against which even the minutest details register in sharp focus.



Many great pianists derive their insight (not to mention technique) from influential teachers, and John Browning (1933-2003) seems to have been very lucky to have been matched with Rosina Lhévinne. In Salome Ramras Arkatov's heartfelt documentary, *Memories of John Browning: The Lhévinne Legacy Continues* (2007, Arkatov Productions), Browning and Arkatov reminisce outside Lhévinne's apartment near Juilliard's earlier uptown home on Claremont Avenue, and later we see insightful footage from a 1964 Lhévinne master class. (Arkatov herself studied with Mme. Lhévinne at Juilliard, and devoted 15 years of her life to producing *The Legacy of Rosina Lhévinne*, an award-winning documentary that came out in 2003.) But the film's core is a 1992 interview with Browning, who discusses everything from

working with George Szell, to bench posture, to matter-of-fact explanations of shoulder, hand, and finger positions to achieve the best results. The camera zooms in as Browning describes the Russian "flat-fingered technique," using the pads of the fingers (rather than the bony tips) to produce more appealing tone. And it's hard not to chuckle when he describes his tendency to channel Lhévinne by imitating her voice.

Additional fond remembrances come from his sister, Elizabeth, and colleagues Martin Canin, David Dubal, Marilyn Horne, Steven Mayer, Leonard Slatkin, and John Williams. Perhaps most illuminating are two students, Mira Armij Gill, shown coaching some of her own youngsters, and Benjamin Martin, whose touching letter of tribute is included in the disc's extras. The soundtrack includes excerpts from Beethoven, Schumann, Barber's Piano Concerto (with which Browning is most strongly identified), plus complete (and stunning) performances of Rachmaninoff's Prelude, Op. 32, No. 5, and Chopin's Nocturne, Op. 27, No. 2.



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.

Dance Triumvirate

Continued From Page 8

Kent, who became a standout performer with the companies of Alvin Ailey and then Paul Taylor, recalls Limón as “very iconic, to me, at that point. He would talk about how the body is an orchestra, and how you want to use the different parts of it to join together to make the whole.” In class, she recalls, “he would gesture with his hands all gnarled up and say, ‘Please, do not use the hands like fried clams’—that one has stuck with me. For me personally, I was struggling with Limón’s movement. It didn’t come as naturally to me. It’s scary. It was ‘go very off-center and then come back.’ I think I felt I didn’t have a strong enough center that I could just throw myself.”

Glenn was among the Juilliard students on whom Limón created two

in the premiere of the full work later that summer at the American Dance Festival. Recalling that experience, Glenn says, “I kind of died and went to heaven. I remember thinking, even if I never do this again, it would be enough. It was such a powerful experience for me. I felt so alive doing his works. I had opportunities to go to other companies, but nothing was as large in spirit, as human, as delving into life.”

Recalls Glenn of the two towering figures who shaped her experience at Juilliard, “With Tudor, I always had a sense of his broader view. He made a large context for dance—that dance could contain life. For me, it was about being nourished by dance. Both of them were nourishing, and they served very different meals.”

Tudor, Graham, and Limón have all nourished generations of Juilliard dance students as teachers and mentors who offered inspiration and challenges. Many of their works have been featured on the School’s dance performances throughout the decades, and this month’s program is certain to enhance that rich tradition. □

Susan Reiter is a freelance journalist who covers dance for New York Press, Danceviewtimes.com, and other publications.



José Limón (upside down) with men’s group in his work *There Is a Time*.

Dance Masterworks of the 20th Century
Peter Jay Sharp Theater
Wednesday, March 26-
Sunday, March 30
See the Calendar of Events on
Page 24 for details.

initial sections of what became the large-scale 1964 work *A Choreographic Offering*. They then went on to perform

SPRING 2008 CAREER DEVELOPMENT WORKSHOPS

The Office of Career Development presents a series of workshops for current College Division students. A wide variety of topics will be discussed, from photography for performing artists to tax tips and entertainment law. All sessions take place on Sundays at 6 p.m. in the 11th-floor lounge of the Rose Building. Come join us and take advantage of these great workshops! Horizon Points are offered.

March 30: Speaking Up
Jane Cho, Associate Director, Office of Career Development
Learn how to overcome the anxiety of public speaking. Beginners are welcome.

April 13: The Dancer’s Guide
Dance alumni Jason Reed and Darrell Moultrie
This workshop will address the importance of understanding your value and how to make it worth even more in order to book one gig after another. Drawing on a wealth of personal experiences, these dancers will tell how every experience, good and bad, is relevant to your development.

April 20: Orchestra Auditions
Carl Schiebler, Orchestra Personnel Manager, New York Philharmonic; Robert Sirinek, Orchestra Manager, Metropolitan Opera Orchestra; Elaine Douvas, Principal Oboe, Metropolitan Opera
Want to learn how to make the most out of your orchestra audition? This seminar will give you the inside track. Learn how the audition works, what committees generally look for, and how you can maximize your chances at landing a seat in one of the world’s most prestigious ensembles.

VIEWBOOK WINS AWARD

The 2007-09 *Juilliard Viewbook* was awarded a Silver Medal in the 23rd annual Admissions Advertising Awards, sponsored by the *Admissions Marketing Report* newsletter, in the category of student viewbook, school under 2,000 students. The *Viewbook*, produced by the School’s Publications Department in conjunction with the Admissions Office, gives prospective students a taste of the Juilliard experience in words and pictures. It was designed by Jessica Weber Design, Inc.

Students Raise Awareness About Violence Against Women

By **LEAH WALSH**

ON February 10, students drawn from all divisions of Juilliard presented a benefit performance of Eve Ensler’s *The Vagina Monologues*. This was the second annual V-Day event here at Juilliard, sponsored by the student group ARTreach.

The V-Day movement was started by playwright and activist Ensler in 1998. It is a global movement to stop violence against women, empowering groups around the world to raise money for local charities and organizations working to stop violence by giving them free rights every February to perform the award-winning play. According to the official V-Day Web site (www.vday.org), some 3,700 such events took place around the world last month. In its mission statement, V-Day says it believes “women should spend their lives creating and thriving rather than surviving or recovering from terrible atrocities” and envisions “a world where women live safely and freely.” It sees one of its goals as “triggering far-reaching awareness ... [laying] the groundwork for new educational, protective, and legislative endeavors throughout the world.”

The Drama Division’s black box theater space was crammed with more than 70 peers, teachers, friends, supporters, and family of the 22 women performing. Lining the back walls of the room were posters drawn by one of the performers and tables offering chocolate, information about ARTreach’s upcoming New Orleans outreach project, raffle tickets, and Valentine’s Day flower-gram order forms that provided further fundraising opportunities. A slideshow of inspiring women around the School and in the arts in general played beside a table of sweets and snacks. Over an hour and a half, the audience laughed, cried, and listened as our 22 voices channeled the voices of hundreds of women whose stories the monologues are based upon. The show makes palpable many of the unspoken anxieties, desires, pleasures, confusions, triumphs, and terrors facing women that are so often overlooked or ignored in our society. Women speak about rape and other forms of sexual abuse, body image, and acceptance; birth and orgasms, discovery and partnership, imagination and violence are all examined.

The funds raised by this year’s ARTreach V-Day went directly to Day

One, an organization working to stop date abuse and domestic violence towards teens and young adults (www.dayoneny.org). Day One is the only organization in New York City specifically targeting young people, working in partnership with the public school system and with many local colleges and universities.

One of the reasons my classmate Sena Rich and I took it upon ourselves to organize a Juilliard component of V-Day last year was the power of language. As artists, we all know there is strength in breaking the silence with words, music, and movement. Speaking aloud the universal stories of women so often kept under wraps connected directly to our lives. Acknowledging the accepted scrutiny, sexual repression, and ordinary violence that is a part of so many people’s everyday lives—and especially the unspoken hurt, joy, anxiety, and violence of being female in

Women should spend their lives creating and thriving rather than surviving or recovering from terrible atrocities.

this city—is an important step in fighting violence against women here and around the world.

One of the ideas we tried to stress to the Juilliard community leading up to the event is that this is an issue that concerns us all—young and old, male and female. If you have a sister, mother, friend, daughter, lover, or wife, this is an issue that involves you. If you are concerned with the definition of masculinity in our country, this is an issue that concerns you as well. (An organization associated with V-Day, Men Can Stop Rape, uses the phrase “My strength is not for hurting.”)

There are so many inspiring individuals at Juilliard, busy learning and teaching and creating. To see some of them gathered together in acknowledging these issues and how much we care about ourselves and each other fuels me to no end. I cannot wait to encounter all of them—including everyone who was a part of the audience and the organizational team, male and female—in my career outside of Juilliard.

V-Day 2008 at Juilliard was a great success—raising a large sum for a great organization, and starting a conversation that we all hope will continue in our community throughout the year. □

Leah Walsh is a third-year drama student.

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How She Make a Movie

Rutina Wesley on Auditions, Epsom Salts, and Belief in Self

Rutina Wesley, who graduated in 2005 as a member of Group 34, got her first big break just a few months after leaving Juilliard with the starring role of Raya Green in How She Move, a coming-of-age tale about the gifted but disaffected daughter of Jamaican immigrants in a gritty Toronto neighborhood who sees competing in dance contests as the path to her dream of returning to boarding school. Directed by Ian Iqbal Rashid with a screenplay by Annmarie Morais, the film garnered attention at Sundance and was picked up by Paramount for national distribution. Three days before the film’s January 25 release, members of the Juilliard community were invited to attend a screening in the Paramount Viewing Room in midtown Manhattan, after which Juilliard’s director of national advancement and alumni relations, Jamée Ard, moderated a panel discussion as Wesley fielded questions from current students eager to get “the inside scoop” on her experience. Excerpts from that discussion are presented here.

How did you apply your Juilliard training to what you did in the film?

I had to do a Canadian dialect, so I worked with a dialect coach. I also went through my scripts and mapped it all out, so that no matter where we were shooting, I knew what came before and what came after. A lot of the time, you shoot out of sequence. We shot all the family stuff in the first week, which actually was great, because I got to bond with my mother and father. So I got to carry them with me throughout the rest of the shoot. All this script analysis, I didn’t want to do during my first year—I just wanted to get up on stage and *do*. Instead of memorizing it, I would just read it every night. And so, I just came to the set and the lines were there because I had lived with her from just reading the script. I don’t know if it was because I grew up being a dancer, but I felt like I knew Raya and her heart. I just knew this girl. Chocolate-stained skin was one of the descriptions, and I was like, *abbb!*

What was the audition process like?

James Gregg got me a room at Juilliard so I could put myself on tape for this. I had Jacob, my wonderful husband, help me with some step routines. I made a couple of routines up, and sent it off to L.A. And then, the director responded to my tape. I met him here in New York and then a couple of weeks after that, I got the call. I thought they were trying to find a Canadian actor to star in the film, so I was in complete shock when I got that call—on my birthday, I might add!

Did you have any step training before?

No, I just loved to dance and I love rhythms. I’ve seen a lot of step shows, and had friends in the fraternities and sororities. My dad is a tap dancer—he would listen to construction noises and the next thing you know, his feet would start to move. It’s like the same thing, and you translate that into your body. But there is a groove that Hi-Hat, the choreographer, wanted that took me a while to get, because I was real jazzy and

stiff. She would say “Tina, I need you to relax,” and I’d say, “I’m relaxed” [as she moves very stiffly]. I was like 150 percent, four weeks straight—until my body gave out. And then I *had* to relax and chill.

How much rehearsal was there for the dancing?

Five weeks, nine hours a day, six days a week. It hurt, but it was worth it. All the other guys on the team, none of them are dancers. They just dance in the clubs or play basketball; none are formally trained. But at the end of the five weeks, we were a team. As a dancer, I was amazed at how far along they had come. Hi-Hat really challenged us . . . our blood and sweat, it’s up on the screen.

How did you memorize the dance sequences?

It was just repetition: over and over, full out all the time. If you are not a dancer, you have to get the stamina down. That first week, we were all down on the floor, and she was like, “Let’s do it again!” and we were like, “I can’t breathe right now, so . . .” She was like “*get up!*” and we had to do it again. By the fifth week we were able to run through all the dance sequences twice or three times without being out of breath at all.

Did you think the movie was going to be this big?

I thought it was going to be a little indie movie that might hit DVD. But it made it to the Sundance Film Festival, and then it had this huge bidding war after the first screening, and Paramount snatched it up real quick. It has taken off since then.

What has it done to your life?

I’m still Tina, you know, chillin’. My phone rings a little bit more, but it’s all people I love and who I haven’t talked to in a while—people from high school calling, saying, “Remember in junior high you said you were going to do such-and-such; look at you, girl, living your dream.” I’m going to cry—I mean, we all love what we do, and it is really hard to be able to do what you love to do. I really felt like the minute I just put my feet on the ground and breathed a bit, this script came to me. Before that, I was so wrapped up in negativity and was thinking I was never going to make it. And the minute I just lifted my head up and believed in myself for just a minute, little things started dropping themselves in my lap. I still had to work to get them—but you can work, work, work and never see yourself on film or get to do these things. So, I really try to appreciate them, because they come and they go. And it is when they go, I think, that you really need to be grounded and know that something else will come along—and if not, create it.

When did you know you were an actor?

I did *Finian’s Rainbow* when I was about 7. I would say I was in junior high when I

started to do plays, and my drama teacher there sent me to the Las Vegas Academy of Performing Arts. It was a brand-new school at the time, and our first show was *Fame*. I love the movie—it is my favorite. It changed my life. I told my friend “I’m going to go to the ‘fame’ school one day, I’m going to go to Juilliard.” I didn’t remember this, but he called me when I got in!

Are you listed with the agents, and how did you find out about the auditions?

I’m with Endeavor; they are in both New York and L.A. They sent me the script [for *How She Move*]. I read it and immediately said “yes!” I wasn’t what the director had

I just have to play? Cool, cool!” So, I just started having fun. I was able to relax and a lot of things just felt very organic. And when they said “Cut!” I stayed where I needed to be. A lot of people want to talk to you when they say “Cut,” but I would walk away to stay in the zone. I couldn’t leave the character and jump back into it, because it would show.

What was a day like on the set? What did you have to do at the end of the day to make yourself ready for the next day?

I took hot baths with Epsom salts in the morning before I got up. Sometimes, I had to be there at 5:30 a.m. for hair and make-up. I was in almost every scene; I think there were two scenes I wasn’t in. Then I’d get home at 6 or 7 and take another bath with Epsom salts, eat something, use heating pads . . . my body was a mess. I also went to masseuses on the weekend and had two hours of massage on my legs, which were rock-hard. A lot of them said, “I work on football players who aren’t this tight!”

How long after you graduated did you start shooting, and how long was the entire process?

I got this at the end of 2005 and we started shooting the beginning of January. It was a 10-week shoot: five weeks of rehearsal and 25 days of shooting. We went really, really fast. And we went into a lot of overtime but we really made it work.

Did you look at dailies [the small reels that contain the day’s shooting]?

They let me look at some; I had to beg and plead.

Did it help? Why wouldn’t they let you look at them?

Because actors get all freaked out. You could look at them and say, “Oh, my God! I’m acting—I’m doing that *thing*, I’m doing *Juilliard!*” It was a couple of weeks in, and I went up to Jennifer and said, “Please, please; you are killing me.” She said, “You are fine.” I said I just wanted to know, to *see* that I was fine. She wanted me to watch *one* of them, but I had a stack and was putting them in, fast-forwarding. And I realized I *was* fine; I was doing just what I needed to be doing. But you have to be sure, before you ask that, because it can really mess you up. Or you might see something you don’t like.

So, you’ve been out and had some success; does it make Juilliard look any different to you?

Not different . . . it’s just, we give school a lot of power, or I did. Over my emotions, over what I thought of myself as an actor. And it is no fault of the School. I’m still slowly getting away from the student part of me. Because I think I still walk around like a student, and I have to nail this audition, and that’s not it—I need to be a little more free. For some, it takes longer than others to get back to ourselves. When you finally get back there, you think, “What was I doing?” You were being a student and you were putting your pieces back together that you were working on. Once you graduate, it is done. But it is hard to let go, because you live and breathe there for four long years. □



Rutina Wesley in a scene from the 2008 film *How She Move*, directed by Ian Iqbal Rashid.

Calendar of Events

Continued From Page 24 VIOLA STUDIO RECITAL Morse Hall, 8 PM	CHAMBER MUSIC RECITAL Students from Juilliard and the Hans Eisler Institute/Berlin Morse Hall, 8 PM	DANIEL GOLDMAN, CLARINET Morse Hall, 8:30 PM	TATUM GREENBLATT, JAZZ TRUMPET Morse Hall, 8 PM	LEADING LADIES Gala Concert and Dinner Dance Karen M. Levy and Sandra Whitney, co-chairs; Laura Linney, honorary alumni chair Featuring Barbara Cook and Audra McDonald Peter Jay Sharp Theater, 7 PM; black-tie dinner following in the tent at Lincoln Center, Damrosch Park. For more information call (914) 579-1000
Friday, April 11 EMILIE-ANNE GENDRON, VIOLIN Paul Hall, 4 PM	Wednesday, April 16 JUILLIARD CHAMBER ENSEMBLES Wednesdays at One New York Society for Ethical Culture, 2 West 64th Street, at Central Park West, 1 PM	WEI-YANG LIN, VIOLA Paul Hall, 8:30 PM	SENIOR DANCE PRODUCTION Clark Studio Theater, Rose Building, 7th Floor, 70 Lincoln Center Plaza on 65th St., near Amsterdam Ave., 8 PM; limited free tickets are available by calling (212) 799-5000 ext. 7139, a special hotline that is activated beginning Tuesday, March 18.	NYWQ SEMINAR Paul Hall, 8 PM
KEUN-A LEE, COLLABORATIVE PIANO Morse Hall, 4 PM	PIANO PERFORMANCE FORUM Paul Hall, 4 PM	Monday, April 21 CHAMBER MUSIC WITH FORTEPIANO Morse Hall, 5 PM	Friday, April 25 HONG XU, PIANO Paul Hall, 4 PM	Tuesday, April 29 SHARON BJORN DAL, COLLABORATIVE PIANO Paul Hall, 4 PM
SAEUNN THORSTEINDOTTIR, CELLO Morse Hall, 6 PM	JINHEE JENNIFER PARK, CELLO Paul Hall, 6 PM	COMPOSITION CONCERT Paul Hall, 8 PM	ALEXANDER KIENLE, HORN Morse Hall, 4 PM	STANICHKA DIMITROVA, VIOLIN Paul Hall, 6 PM
JESSICA OUDIN, VIOLA Paul Hall, 6 PM	ROBERT WALKER-LACOMBA, CLARINET Paul Hall, 8 PM	PHILIP KUEHN, JAZZ BASS Morse Hall, 8 PM	HEESUN SHIN, VIOLIN Paul Hall, 6 PM	A PASTICHE OF SONG Room 305, 7 PM
JEANETTE VECCHIONE, SOPRANO Paul Hall, 8 PM	JULIA MINTZER, MEZZO SOPRANO Morse Hall, 8 PM	Tuesday, April 22 DOUBLE BASS STUDIO RECITAL Morse Hall, 4 PM	KATYA SONINA, PIANO Morse Hall, 6 PM	VASILEIOS VARVARESOS, PIANO Paul Hall, 8 PM
GILLIAN GALLAGHER, VIOLA Morse Hall, 8 PM	JAMES CONLON AND AXIOM ENSEMBLE Music from 1925-35 Gerald Lynch Theater at John Jay College, 899 10th Ave., between 58th and 59th Streets, 8 PM; free tickets available March 31 at the Juilliard Box Office; see April 13	MAJA PAWELKE, CLARINET Paul Hall, 4 PM	SIVAN MAGEN, HARP Morse Hall, 8 PM	JONATHAN COOMBS, PIANO Paul Hall, 8 PM
ENSEMBLE ACJW VARÈSE <i>Octandre</i> HANNS EISLER <i>Palmström</i> SCHULHOFF <i>Die Wolkenpumpe</i> MILHAUD <i>La création du monde</i> VARÈSE <i>Intégrales</i> HINDEMITH <i>Kleine Kammermusik</i> No. 1, for small orchestra Zankel Hall at Carnegie Hall, 8:30 PM; tickets are \$15, available beginning 9/17 at the Carnegie Hall Box Office. CarnegieCharge: (212) 247-7800	Thursday, April 17 SONATENABEND Paul Hall, 6 PM	ARETA ZHULLA, VIOLIN Paul Hall, 6 PM	<i>OUR TOWN: AN OPERA IN THREE ACTS</i> Peter Jay Sharp Theater, 8 PM; see April 23	JUILLIARD STRING QUARTET AND CLARINETIST Carter Quintet for Clarinet and Strings* * world premiere Charles Neidich, clarinet This commission by The Juilliard School is made possible by the Trust of Francis Goelet Peter Jay Sharp Theater, 8 PM; free tickets available beginning April 15 at the Juilliard Box Office.
Saturday, April 12 JUAN CARLOS MENDOZA, TENOR Morse Hall, 8:30 PM	CHARLES JASON FREEMAN, BARITONE Paul Hall, 8 PM	A PASTICHE OF SONG Room 305, 7 PM	Saturday, April 26 Pre-College Opera Scenes Directed by Lorraine Nubar Paul Hall, 11 AM	Wednesday, April 30 JUILLIARD HARPS AND GUITARS Wednesdays at One New York Society for Ethical Culture, 2 West 64th Street, at Central Park West, 1 PM
JOSEPH LEE, CELLO Paul Hall, 8:30 PM	NIALL ADAMS, CELLO Morse Hall, 8 PM	SORNITZA BAHAROVA, VIOLIN Paul Hall, 8 PM	SENIOR DANCE PRODUCTION Clark Studio Theater, Rose Building, 7th Floor, 70 Lincoln Center Plaza on 65th St., near Amsterdam Ave., 8 PM; see April 24	NICHOLAS COPPOLO, TENOR Paul Hall, 4 PM
Saturday, April 13 JAMES CONLON AND AXIOM ENSEMBLE Generative and Degenerate Music James Conlon, conductor Axiom Ensemble Music from 1915-20 Gerald Lynch Theater at John Jay College, 899 10th Ave., between 58th and 59th Streets, 3 PM; free tickets available March 31 at the Juilliard Box Office	Friday, April 18 SARAH GAUTHIER-PICHETTE, BASSOON Morse Hall, 4 PM	PAUL NEDZELA, JAZZ SAXOPHONE Morse Hall, 8 PM	Sunday, April 27 <i>OUR TOWN: AN OPERA IN THREE ACTS</i> Peter Jay Sharp Theater, 2 PM; see April 23	MORGEN JOHNSON, CELLO Paul Hall, 6 PM
Monday, April 14 ELISSA CASSINI, VIOLIN Paul Hall, 6 PM	EMILY BRAUSA, CELLO Paul Hall, 4 PM	SHIH KAI LIN, VIOLIN Paul Hall, 6 PM	PRE-COLLEGE FACULTY RECITAL Victoria Mushkatkol, piano Paul Hall, 6 PM	ROBERT WHITE'S RECITALIST SEMINAR CLASS CONCERT Morse Hall, 6 PM
HYO-JUNG YOO, VIOLIN Morse Hall, 6 PM	VIKINGUR OLAFSSON, PIANO Paul Hall, 8 PM	ZAKARIA ENIKEEV, VIOLA Morse Hall, 6 PM	DAPHNE TZU-YIN SU, VIOLIN Paul Hall, 8:30 PM	ANASTASIA DEDIK, PIANO Paul Hall, 8 PM
TIANXIA WU, FRENCH HORN Morse Hall, 8 PM	PATRICE JACKSON, CELLO Morse Hall, 8 PM	CAROLINE STINSON. CELLO Paul Hall, 8 PM	CHAMBER MUSIC RECITAL Morse Hall, 8:30 PM	MARKO PAVLOVIC, PIANO Paul Hall, 8 PM
KATIE MILLER, TRUMPET Paul Hall, 8 PM	JUILLIARD CHAMBER ENSEMBLES New York Society for Ethical Culture, 2 West 64th Street, at Central Park West, 8 PM; free tickets available beginning March 31 at the Juilliard Box Office.	Thursday, April 24 SUN YOUNG LIM, VIOLA Paul Hall, 4 PM	Monday, April 28 SCHYLER FUNG, CLARINET Paul Hall, 4 PM	JUILLIARD JAZZ ORCHESTRA Jazz Emergent III: Original Works by Juilliard Jazz Students & Alumni Peter Jay Sharp Theater, 8 PM; limited free tickets available beginning April 16 at the Juilliard Box Office.
JUILLIARD CHAMBER ENSEMBLES New York Society for Ethical Culture, 2 West 64th Street, at Central Park West, 8 PM; free tickets available beginning March 31 at the Juilliard Box Office.	Saturday, April 19 PRE-COLLEGE FACULTY RECITAL Minhye Clara Kim, cello June Han, harp Paul Hall, 6 PM	PAUL APPLEBY, TENOR Morse Hall, 4 PM	SALIMA BARDAY, DOUBLE BASS Paul Hall, 6 PM	

Classifieds

Classified ads are \$1 per word with a 15-word minimum. The deadline for submission is the 5th of the month prior to publication. For more information on rates or how to submit your ad, call (212) 799-5000, ext. 340. Paid advertisements do not reflect endorsement by The Juilliard School.

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FOCUS by Greta Berman ON ART

Appreciating the Art of “Girilla” Warfare

IN 1985 a group called the Guerrilla Girls captivated the media. Wearing gorilla masks and taking the names of dead female artists, they publicized and protested the underrepresentation of women in exhibitions at the Museum of Modern Art, the Guggenheim, and major private New York City art galleries. With this in mind, and with March designated as Women’s History Month, I set out recently for the Metropolitan Museum of Art, New York City’s number one tourist attraction, to see if the situation has changed. My conclusion surprised even me. Although the percentage of women artists represented is still disappointing, numbers do not tell the whole story. The fact is that progress has been made. The awe-inspiring power of the women artists the museum currently features is underlined by the new placement of their art works.

Years ago, the European Painting Galleries on the second floor included almost no women artists. The one or two they possessed were hidden away in corners.

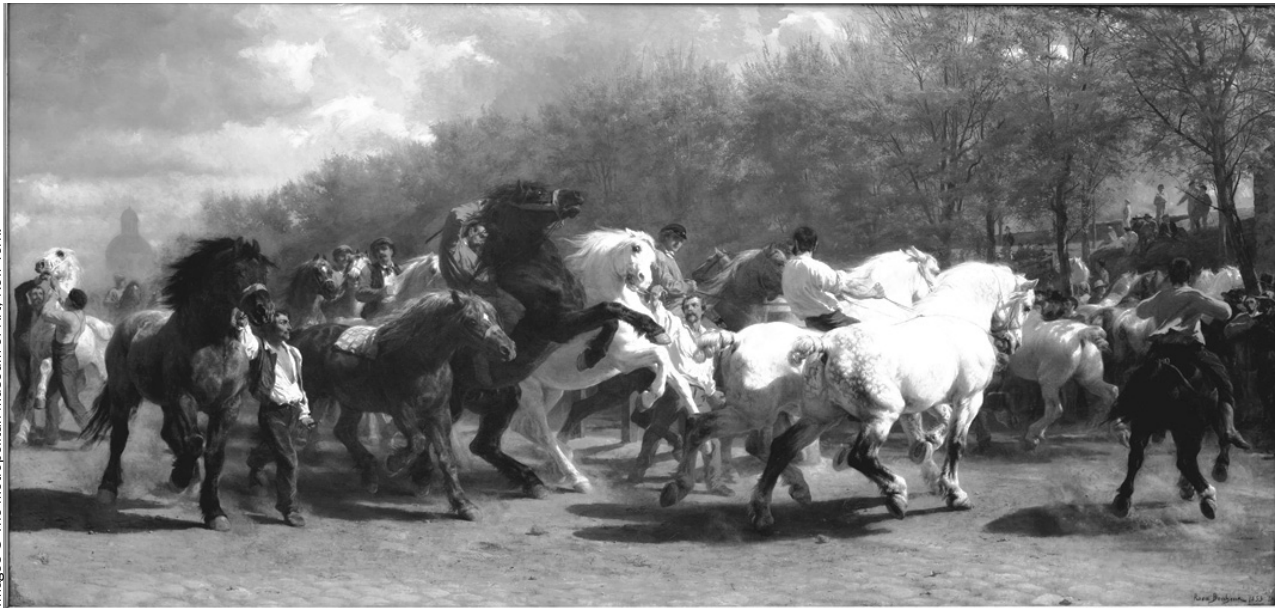
Today, one of the first paintings to meet your eye (in Room 2) is Adélaïde Labille-Guiard’s 1785 *Self-Portrait with Two Pupils*. Prominently positioned on the front wall, a few paintings away from David’s *Death of Socrates*, the canvas shows the stunning artist looking straight out at us as she works, palette and paintbrush in hand. She is fashionably dressed, in a low-cut gown and fancy hat; two worshipful young female disciples look over her shoulder. A virtuosic artist, Labille-Guiard was also an early feminist. One of only four women members of the French Royal Academy, she advanced the cause of other female artists by arguing effectively for the dropping of quotas for women academicians. In addition, she proposed state-subsidized art education for women. Though this did not succeed, she continued to paint and had a career as a dedicated teacher, training many successful women students.

On an adjoining wall, Élisabeth Vigée-LeBrun is represented by two canvases, one a portrait of *Madame Grand (Catherine Noële Worlée, 1762–1835)*, *Later Madame Talleyrand-Périgord, Princesse de Bénévent* (1783), the other, a portrait of a man, *Alexandre Charles Emmanuel de Crussol-Florensac* (1783). Both are dramatic, skillfully painted, very flattering portraits. Vigée-LeBrun, another of the four women academicians, is best known as portraitist to the queen, Marie Antoinette. She lived a long life (1755–1842), was forced into exile for about a dozen years after

the French Revolution, but returned to France after Napoleon took power. Unlike most women professionals of her day, she was inordinately successful wherever she went. She married, had a daughter, and nonetheless turned out 660 portraits and more than 200 landscapes. Because of the publication of her extensive memoirs,



Clockwise from above left: Mary Cassatt: *Lady at the Tea Table*, 1883–85, oil on canvas; Alfred Stevens: *In the Studio*, 1888, oil on canvas; Rosa Bonheur: *The Horse Fair*, 1853–55, oil on canvas.



we know more about her than about any other woman artist during her lifetime.

The subject of Marie-Victoire Lemoine’s *Atelier of a Woman Painter* (1796), in the same gallery, has been identified as the studio of Vigée-LeBrun. If this is the case, then it shows Vigée-LeBrun teaching a young woman (perhaps the artist herself) to paint. At any rate, it is the homage of one woman painter to another.

Another painting that pays tribute to a woman artist in a less overt way is, in fact, the work of a man. Jacques Louis David’s well known portrait of *Antoine-Laurent Lavoisier and His Wife (Marie-Anne-Pierrette Paulze)* (1788) holds a revelation. Lavoisier’s wife is painted more prominently than the famous scientist himself. Appearing as a sort of muse, we now know that Paulze was David’s painting student. She illustrated her husband’s published writings, and a portfolio of her

drawings rests on an armchair in the background.

After looking at these late 18th-century women, I went to the newly renovated 19th-century galleries. There I found four women artists: Louise Joséphine Sarazin de Belmont (1790–1870); Rosa Bonheur (1822–99); Mary Cassatt (1844–1926); and Berthe Morisot (1841–95).

I had never heard of the first artist listed here, but she was the only one I came across in room after room of



to wear trousers (the document, still preserved, calls it “cross dressing”) was extremely famous in her day as an *animalier* (painter of animals). The power, size, energy, and virility of her painting overshadow even the infamous *Les Demoiselles de Village* (1851) of Courbet.

Mary Cassatt, the best known of all, was an American who spent most of her life in Paris. Her *Lady at the Tea Table* (1883–85) is far less sweet and “feminine” than any of the Renoirs in the same gal-

lery. The same is true of her painting of her sister, *Lydia Crocheting in the Garden at Marly* (1880). Morisot, who influenced her brother-in-law, Edouard Manet, to become an Impressionist, is represented by a *Young Woman Seated on a Sofa* (1879), as well as an early *The Pink Dress* (1870) in a gallery surrounded by Fantin-Latour still lifes, Renoirs, and Monets.

At the end of the main hallway hangs a perplexing painting, another portrayal of a woman artist by a man. This time, the painter is Alfred Stevens; the painting, *In the Studio*, 1888. The label maintains it is Stevens’ studio, but his subjects are a woman artist and her

model taking a break from a painting session. One wonders why they are in his studio and why he painted them.

As I examined the Met’s painting galleries, I saw that the museum has certainly taken steps forward in recognizing women artists from the centuries leading up to the 20th century. Of course, the exponential increase of women artists during the 20th century means they will be represented in far greater numbers in the 20th-century galleries—but that topic is suitable for another article! While advances have been made there, still more progress is called for.

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.

ALUMNI NEWS

DANCE

2000s

Delphina Parenti (BFA '07) and **Harumi Terayama** (BFA '06) performed at the Joyce Theater in New York in early February with City Dance Ensemble, in a program with works by **Roger C. Jeffrey** (BFA '96), **Kyra Jean Green** (BFA '06), and **Idan Sharabi** (Diploma '06).

Frances Chiverini (BFA '03) and **William Issac** ('96) performed with Armitage Gone! Dance at the Joyce Theater in January in *Connoisseurs of Chaos*, the last installment of Karole Armitage's *The Dream Trilogy* (which began in 2004).

1990s

In January, **Stephen Shropshire** (BFA '94) took over as artistic director for NND/ Galili Dance in the Netherlands.

In October and November, **Jeremy Raia** (BFA 96) and **Tony Bougiouris** (BFA 02) performed the roles of the stepsisters in the production of *Cinderella* created by Stijn Celis for Les Grands Ballets Canadiens.

An evening of three New York premieres by **Jessica Lang** (BFA '97) was presented by the Richmond Ballet at the Brooklyn Center for the Performing Arts at Brooklyn College on March 1, as part of the World of Dance series. The works performed were *To Familiar Spaces In Dream* (2005), *Women and the Sea: A Tribute to Will Barnet* (2006), and *La Belle Danse* (2007, commissioned by Richmond Ballet for their 2007-08 season).

1970s

Dalienne Majors (BFA '72) and **Wilson Southerland** (MM '04, *collaborative piano*) collaborated for the second annual benefit performance of Gian Carlo Menotti's *Amahl and the Night Visitors* at St. Augustine's Church in Brooklyn in January. The performance featured volunteer singers and dancers from the Brooklyn community. Both currently work at the Berkeley Carroll School in Brooklyn; South-erland is choral accompanist and Majors is chair of K-12 dance.



Photo by Heruo Tomiyama

The **Saeko Ichinohe** (Diploma '71) Dance Company will celebrate its 38th anniversary season at the Ailey Citigroup Theater in New York on March 29 and 30. The program will include two world premieres (Ichinohe's *Transcending Traditions* and Jeff Moen's *A Plastic Life*), as well as a revival of a work by Ruth St. Denis restaged by **Deborah Zall** ('54), who will also perform as guest artist in Ichinohe's *Willow Tree*.

DRAMA

2000s

In January, **Noel Allain** (Group 36) appeared at the Michael Weller Theater in the New York premiere of Abi Morgan's play *Tender*, directed by Kevin O'Rourke. Allain was also seen in January on the NBC series *Law and Order: SVU*.

In April, **Seth Numrich** (Group 36) will appear in Seamus Heaney's play *The Cure at Troy*, directed by Tina Landau, at the Seattle Repertory Theater.

Mike Markham (Group 35) made a guest appearance in January on the NBC series *Law and Order*.

Mary Rasmussen (Group 35) is appearing now in a new production of David Harrower's play *Blackbird* in Coral Gables, Fla.

Serena Reeder (Group 34) can be seen opposite Morgan Freeman and Jack Nicholson in the Warner Brothers feature film *The Bucket List*, directed by Rob Reiner.

Rutina Wesley (Group 34) is starring in the Paramount Vantage feature film *How*

She Move, directed by Ian Iqbal Rashid. (See article on Page 18.)

Gillian Jacobs (Group 33) latest independent film, *Choke*, was screened at Sundance in January. The Fox Searchlight film was written and directed by Clark Gregg.

Mahira Kakkar (Group 33) is performing in Ashland this spring in the Oregon Shakespeare Festival's productions of *Coriolanus*, directed by Laird Williamson, and *Our Town*, directed by Chay Yew.

Benjamin Walker (Group 33) appeared in February in Los Angeles at the Mark Taper Forum's Kirk Douglas Theater in *Bloody, Bloody Andrew Jackson*, a new musical written and directed by Alex Timbers. The production will move Off-Broadway to the Public Theater next fall.

Jess Weixler (Group 32) stars in the Roadside Attractions independent film *Teeth*, written and directed by Mitchell Lichtenstein.



Berkeley Repertory Theater

Tanya Barfield's (Playwrights '02) new play, *Of Equal Measure*, will have its premiere at the Mark Taper's Kirk Douglas Theater in Los Angeles in June. The production will be directed by Leigh Silverman.

In January, **Lee Pace** (Group 30) was nominated for a Golden Globe Award for lead performance in the ABC series *Pushing Daisies*.

Christopher Rivera (Group 30) is currently appearing in Shakespeare's *A Midsummer Night's Dream*, directed by Mark Rucker, at the Oregon Shakespeare Festival. Next month, Rivera will also appear in that theater's production of Shakespeare's *Coriolanus*.

1990s

Mike Doyle (Group 27) is appearing now Off-Off-Broadway at the Culture Project in *Betrayed*, a new play written by George Packer and directed by Pippin Parker.

Tom Story (Group 27) and **Kevin Kell O'Donnell** (Group 33) are appearing together now in a revival of Shaw's *Major Barbara*, directed by Ethan McSweeney, at the Shakespeare Theater Company in Washington.

Group 23 classmates **Danny Mastrogiorgio** and **Haynes Thigpen** are appearing now in Colorado at the Denver Theater Center in the premiere of Theresa Rebeck's play *Our House*, conceived with, and directed by, Daniel Fish.



Carrie Preston (Group 23) will appear in Woody Allen's *Vicky Cristina Barcelona* (scheduled for release next fall) and continues to be seen playing Felicity Huffman's sister on

the ABC series *Desperate Housewives*. Preston recently starred in the feature film *Ready? OK!*, written and directed by **James Vasquez** (Group 23). The film was executive produced by Daisy3 Pictures, a production company run by Preston with Vasquez and Mark Holmes. She is also featured in the Alan Ball series on HBO, *True Blood*.

Peter Jacobson (Group 20) can be seen in a recurring role on the Fox television series *House M.D.*

Laura Linney (Group 19) received an Academy Award nomination for best performance by an actress in a leading role for her work in the Fox Searchlight film *The Savages*. (See alumni Q&A on this page.)

1980s

Bill Camp (Group 18) and **David Aaron Baker** (Group 19) can be seen together now Off-Broadway in the New York premiere of Sarah Ruhl's play *Dead Man's Cell Phone*, directed by Anne Bogart.

Q&A WITH
LAURA LINNEY

The daughter of distinguished American playwright Romulus Linney, actress Laura Linney (Group 19) may have been born to the stage—but the big screen has played a major part in her career. She has gathered accolades for some 30 films over the past 15 years, among them The Truman Show, You Can Count On Me, Love Actually, Kinsey, The Squid and the Whale—and, most recently, The Savages, in which her portrayal of a troubled woman coming to terms with both her brother and her ailing, estranged father has garnered her third Oscar nomination. Linney recently returned to Juilliard to discuss her craft with an eager group of current students.



Photo by Jessica Katz

Laura Linney, pictured here in a visit to Juilliard in September 2003, returned to the School to speak to students in December.

How is the role of Wendy Savage different from any of your previous roles, and what would you say it has contributed to your development as an actress?

Well, hopefully every part you tackle is different from what you have done before. What was fun about playing Wendy is what a complete mess she is. And how emotionally arrested she is. Adolescent in her mood swings, and unrealistic in her expectations. The challenge was to be honest about all her faults (some of which are pretty ugly) and play them loudly while not losing the innocent qualities which anchor her to the story and hopefully connect her to the audience. Having Phil Hoffman and Phil Bosco to work with, though, made it pretty easy. They are amazing in their skill and generosity.

The Savages tackles some serious issues (family dynamics, aging parents) in a very nuanced and humane way. Did working on the film change any of your thoughts about these things?

It certainly made me think about the future. And what I need to do to help myself and my family when loss happens. Which it inevitably will. That's just part of life and no one gets out of it, unless you die first. So I've asked my relatives who I am responsible for to help me by expressing their wishes so I'll know what to do when things get emotional and scary. It's the biggest gift I think parents can give an adult child. Because when you are grieving, you can barely function, and you can make decisions that you can regret later. And that can all be avoided by talking ... however awkward everybody feels.

What sort of responsibilities do you feel in being a leader in the industry?
I think if I made decisions based on that, I wouldn't be terribly effective. I just do what I do and ... you know, sometimes I make the right choices and sometimes I don't. I love talking to students.

Having achieved the level of success you have, do you feel a certain pressure has been lifted off of you, which allows you to find more balance in your life?
That will never go away. That will never go away.

Is that because of the life we've chosen?
Yeah. Yeah. And for some people it's a vocation, not just a profession. I was taught from a very early age you have to give 120 percent. You *must*. And that's hard to put the brakes on that. If you ever do less than that, you feel that something's wrong; you're not doing the best that you can. So it's hard to realize that it's O.K. to stop doing it. It's a constant struggle and that's just something you just have to sort of figure out as you go along. And I still battle with that. Most people do.

What principles of process do you hold true in all of your work?
Story first. Story first. Don't skip steps. And if you're nervous or scared, concentrate on the other actor.

What makes a role difficult, and how do you approach the challenge?
That's an interesting question, because it depends upon the level of the writing. ... You can look at *The Crucible* and actually, that was pretty easy, because the writing was so good, and my co-workers were so good, and the direction was so good. And when everything is in place like that, and you know how to work, and you know how to do it, it just goes. So it's the stuff like ... that doesn't seem terribly flashy or interesting, that's the tough stuff. That's the harder stuff.

Knowing what you now know, what advice do you have for current students?
I think just keep an open mind. Don't be overly judgmental of yourself or others.

Have you become less hard on yourself?
Yes. I still have issues. I mean, I'm very hard on myself and I always have been. But I find that the more I let go of that, the happier I am and the better my work is. Because you're wasting so much time beating yourself up that you're distracted and not concentrating on what your work is.

—Interview conducted by second-year drama student Bethany Heinrich

ALUMNI NEWS

Kathleen McNenny (Group 17) can currently be seen in *Three Travelers*, a new play written by Richard Abrons and directed by Jay Broad at the Theater at St. Clement's in New York City.

Wendell Pierce (Group 14) was nominated for a 2008 N.A.A.C.P. Image Award for his performance in the HBO television movie *Life Support*.

Bradley Whitford (Group 14) stars opposite Rupert Penry-Jones and Neve Campbell in the new BBC thriller *Burn Up*, which will be screened this year on BBC Two.

Kevin Spacey (Group 12), who is in the Warner Brothers feature film *Fred Claus*, directed by David Dobkin, and currently stars in the West End revival of David Mamet's *Speed-the-Plow*, will also be seen soon in the HBO movie *Recount*, directed by Jay Roach, about the 2000 U.S. presidential election. Spacey also produced the film.

Alan Gilmore (Group 11) and **Jesse Perez** (Group 29) are appearing now in Washington at the Shakespeare Theater Company in *Argonautica*, directed by Mary Zimmerman and adapted from her *The Voyage of Jason and the Argonauts*. The production will appear next at the McCarter Theater in Princeton, N.J., and at Berkeley Repertory in California.

Marek J. Cantor (Mary Johnson) (Group 10) is a producer for Roundabout Theater Company's current Broadway production of *The 39 Steps*.

Val Kilmer (Group 10) starred in the CBS mini-series *Comanche Moon*, directed by Simon Wincer, which premiered in January.

1970s

Tony Abatemarco (Group 6) appeared opposite **Harris Doran** (Group 29) in February in the Pittsburgh Public Theater's production of *Amadeus*, written by Peter Shaffer and directed by Ted Pappas.

Vivian Neuwirth (Group 3) was seen in the premiere of Brian F. Beatty's play *Rumors of War* at the Beckmann Theater in Manhattan in November. Neuwirth also performed recently in her new play, *Lifeline*, which was a semi-finalist in last year's Samuel French One-Act Play Festival.

Charles E. Gerber (Group 1) conceived, adapted and directed Langston Hughes's *The Simple Stories* for the Workshop Theater Company in New York in February.

In January, **Kevin Kline** (Group 1) won the Screen Actors Guild Award for his performance in the HBO film version of Shakespeare's *As You Like It*.

Jed Sakren (Group 1) recently directed productions of Shakespeare's *The Taming of The Shrew*, with Richard Baird and Kaitlin O'Neal, and *Macbeth*, for Southwest Shakespeare Company.

MUSIC

2000s

Michael Block (MM '06, *cello*) performed with Mark O'Connor as a member of his Appalachian Waltz Trio at the Harvard Club in Manhattan in February.



Julia Sakharova (MM '06, *violin*) was featured as soloist in the Sibelius Violin Concerto with the Cedar Rapids (Iowa) Symphony, conducted by Timothy Hankewich, in November. She became a member of the Albany (N.Y.) Symphony Orchestra this season and is also on the faculty of the Newark School of the Arts.

The vocal quartet New York Polyphony—which includes countertenor Geoffrey Williams, tenor Geoffrey Silver, bari-

tone **Scott Dispensa** (MM '04, *voice*), and bass-baritone Craig Phillips—was presented by Early Music New York, directed by Frederick Renz, at St. James' Church in February. The program included music by Bach and his three second cousins.

Alexander Hajek (BM '04, MM '06, *voice*) was featured in the Canadian Opera Company production of Janacek's *From the House of the Dead* in Toronto in February.

Elizabeth Joy Roe (BM '04, MM '06, *piano*) and **Greg Anderson** (BM '04, MM '06, *piano*) released their debut album, *Reimagine!*, in January. The piano duo album, which features their own compositions and arrangements, Stravinsky's *Rite of Spring*, and a bonus DVD of music videos, is available through CD Baby and Amazon.

Emily Taubl (Pre-College '04, *cello*), currently a student at the Hartt School of Music in West Hartford, Conn., won first prize at the Van Rooy Competition for Musical Excellence at the Hartt School in November. Along with \$10,000, Taubl was awarded an opportunity to perform with the Hartford Symphony in January. An article by Lary Bloom about Taubl and her family ran in *The New York Times* on December 9.

World premieres by **Erica vonKleist** (BM '04, *jazz studies*), Frank Foster, and Kurt Bacher will be performed by the Jazz at Lincoln Center Orchestra, led by Juilliard faculty member Vincent Gardner, on March 13, 14, and 15, with guest vocalists Dennis Rowland and Marlena Shaw.



Soyeon Lee (BM '01, MM '03, Artist Diploma '05, *piano*) performed a solo benefit "eco-concert" at Carnegie Hall in February titled "Reinvented," featuring works that were reused, transcribed, or wholly revisited. The program included music by Albéniz, Prokofiev, Bach/Busoni, Ravel, and D.M.A. composition student Huang Ruo. For the concert, which benefited inner-city music programs, Lee wore a gown by designer Nina Valenti fashioned from recycled drink pouches gathered by students from schools across America.

Anna Polonsky (MM '01, *piano*) will perform with cellist Efe Baltacigil at the Walter Reade Theater in New York on March 2 on the Sunday Morning Coffee Concerts series. The program will include works by Fauré and Beethoven.

1990s

Melissa Marse ('99, *collaborative piano*) performed with violinist Boris Kucharsky at Carnegie Hall's Weill Recital Hall in January. The program included works by Brahms, Saint-Saëns, Suchon, and Aldridge.

Lera Auerbach's (BM '98, MM '99, *composition*) song cycle *Songs of No Return*, commissioned by Köln Musik and based on poems by Sylvia Plath and by Auerbach, received its premiere in January in Germany

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.

SPOTLIGHT ON WILLIAM SCHIMMEL

A Bellows-Pleated World

If you've seen the movie *Scent of a Woman*, you recognize that elegant-but-slightly-louche sound of the tango. But you may not know that accordionist William Schimmel (B.M. '69, M.S. '70, D.M.A. '73, *composition*) and his band, the Tango Project—which is featured in the film, and currently includes violinist (and Juilliard alum) Mary Rowell and pianist Michael Sahl—provided the first spark that lit the tango's revival in America.

Schimmel, 61, has succeeded in restoring "cool" to a somewhat clunky instrument without removing its outsider appeal. But he was hardly aware of the accordion's declining status in the mid-1950s when, as a 10-year-old in Philadelphia, he threatened dire consequences if he didn't receive one for Christmas. All he knew was that the pat on the head he earned for his piano recitals didn't begin to compare with the revelry that erupted when his uncles arrived at the house and took out their accordions.

By the time Schimmel auditioned for composition studies at Juilliard, his training at the Neupauer Conservatory in Philadelphia (where his uncles had gone) qualified him for advanced placement in nearly everything. Though Schimmel says he "did not walk into Juilliard wearing an accordion," word got around: an accordion piece written by his roommate that Schimmel presented in Stanley Wolfe's class led to a teaching fellowship, and he was tapped by Berio ("my first union gig!" he recalls) for a recording of Kurt Weill songs that Berio arranged for Cathy Berberian. Schimmel also earned money turning out two pop songs a week with a lyricist ("one of the last Tin Pan Alley gigs," he points out) for Mercury records—switching from his L&M teaching blazer into a fringed vest before heading downtown and earning a friendly ribbing ("You whore!") from classmate Jimmy Conlon on his way out.

Connections made at Juilliard landed Schimmel a number of theatrical gigs after graduation—including the 1979 production of Aristophanes' *The Birds* at La Mama, on which he wound up collaborating with a dancer he had met at Juilliard, Micki Goodman, whom he married (and has been collaborating with over the course of their 27-year marriage). A tango he wrote and performed with friends on a contemporary music concert the following year drew interest from Eric Salzman at Nonesuch records, who suggested a tango project for the label. "We laughed; we thought it was funny back then!" Schimmel recalls. But no one was laughing when the recording, released in 1981, climbed to No. 1 on the Billboard charts—and was cited by reviewers as sounding more authentic than Plácido Domingo's simultaneously-released vocal recording with an Argentine orchestra.

How did three New York-based freelancers communicate the essence of the tango so perfectly? "At first we tried to imitate the original guys literally, which didn't work so well," Schimmel explains. "Then we basically started to create our own vernacular, really getting into enjoying the tango ... and surprisingly, our recordings ended up sounding very much like some of the authentic old recordings."

The tango is but one of the instrument's associations. "People often ask



William Schimmel performing at the Tenri Cultural Institute.

me when the accordion was invented," says Schimmel, "and my answer is, 'It was invented so many times, where do you want me to start?' Each culture has its own version of it, and each accordion has its own genetic makeup." The familiar piano-keyboard accordion was brought to America from Vienna by two Italians, the Deiro brothers, and popularized through vaudeville. Schimmel owns several instruments, including "an elegant Titano Emporer with a full orchestral range," one that's "a little raspier and in-your-face, for tangos and such," a bass accordion that he could "do the unaccompanied cello suites on if I want," a "funky little streety model that you can get a lot of Cajun-sounding things out of," and "a vintage Excelsior from 1958 that everybody wants, so I have to lock it up."

His career encompasses just as much variety: Schimmel has played rock 'n' roll with Tom Waits; performed in the New York City Opera production of Barber's *Vanessa*; composed a *Tango Mass* that has received several performances; conducts an annual weekend of master classes and concerts at the Tenri Cultural Institute; and writes extensively, including a blog and weekly newsletter. His seminar on the world being not "flat" (as Thomas Friedman asserts) but "bellows-pleated, full of ins and outs" resulted in an invitation to speak at Microsoft to executives interested in "new ways of right-brain thinking."

The accordion's "built-in ironic duality" is what Schimmel loves most: it's "elegant and vulgar," "hip and square," "beautiful and ugly," all at once. No matter how classical or abstract the music, the instrument "has a certain nostalgia—it *sprays* memories," he says. That "rich, messy dimension"—what he calls "the ultimate fall from grace"—is where he happily resides.

—Jane Rubinsky

by soprano Angela Denoke and pianist Roger Vignoles.

Excerpts from *Jeanne*, **Justine Chen**’s (BM ’98, MM ’00, *violin*; DMA ’05, *composition*) bio-opera based on Joan of Arc, was presented on the Serial Underground series at the Cornelia Street Café in January. Performers included soprano **Jennifer Zetlan** (MM ’06, *voice*), bass **Matt Boehler** (Artist Diploma ’06, *opera studies*), mezzo-soprano **Alison Tupay** (MM ’02, *voice*; Artist Diploma ’04, *opera studies*), tenor Donald Groves, baritone Giuseppe Spole-
tini, and pianist Eduard Laurel.

In November, **Caren Levine** (MM ’94, *collaborative piano*) performed on the Pro Arte series at the Center of Fine Arts in San Juan, Puerto Rico; at Spivey Hall in Atlanta; and in a gala performance at South Carolina State University in Spar-
tanburg, honoring congressman James Clyburn. She performed at Harvard University in January. In April she will be performing at Avery Fisher Hall and in the Metropolitan Opera’s production of Philip Glass’s *Satyagraha*. Levine has worked as a vocal coach/pianist for four summers at Marlboro and will be joining the music staff of the Wolf Trap Opera Company this summer.

Janice Martin (MM ’94, *violin*) presented her *Fascinating Gershwin* (A *Gershwin Fantasy*) at the APAP (Associa-
tion of Performing Arts Presenters) confer-
ence at the Hilton in New York in January. The one-woman show (with a small band) showcases Martin’s violin, piano, voice, and dance talents.

San Diego Symphony concertmaster **Jeff Thayer** (Pre-College ’94, *violin*) will direct the Music Academy of the West’s new Orchestra Leadership Program for advanced string players who aspire to become concertmasters or orchestra sec-

tion leaders. The inaugural complement of fellows will start the program in June.

The Zéphyros Winds—whose mem-
ber are flutist Jennifer Grim, clarinetist Marianne Gythfeldt, **James Roe** (MM ’92, *oboe*), **Douglas Quint** (MM ’94, *bassoon*), and **Patrick Pridemore** (’98, *born*)—were presented on Merkin Concert Hall’s Tues-
day Matinee series at the Kaufman Center in New York in February.

In January, **Anne Akiko Meyers** (Certifi-
cate ’90, *violin*) made appearances in San Francisco with the New Century Chamber Orchestra and in Los Angeles with the New West Symphony. In February, she per-
formed with the Pacific Symphony in Los Angeles and returned to Poland to perform with the Warsaw Philharmonic.

1980s

Karen Becker (MM ’89, *piano*) trav-
eled to Egypt in November and Decem-
ber, presenting a recital and conducting a master class at the American University in Cairo. Now in her third year as assistant professor of piano at SUNY-Plattsburgh, she presents a guest-artist recital series, Karen Becker and Friends, and conducts the Champlain Valley Oratorio Society.

A new CD titled *Fantasy*, an explora-
tion of the repertoire for two violins fea-
turing **Angela Chun** (BM ’86, *violin*) and **Jennifer Chun** (BM ’87, *violin*), was released by Harmonia Mundi in January. The recording includes works by Shosta-
kovich, Martinu, Milhaud, and Isang Yun. Angela and Jennifer Chun are visiting mu-
sic mentors and professors at the Royal Academy of Music in London.

Ron Wasserman (MM ’85, *double bass*) premiered his arrangement of Astor Piaz-
zolla’s *Tango del Angel* for jazz orchestra and violin in January at the Friends Meet-
inghouse in Manhattan.

February. The Laredo Philharmonic Or-
chestra, conducted by Brendan Townsend, performed “Seven Passages” from Ranjba-
ran’s *Persian Trilogy* in January.

STUDENT

Second-year trumpet student **Clayton Chastain** and second-year oboe student **Jeffrey Reinhardt** were among those featured as soloists in Bach’s “Branden-
burg” Concerto No. 2, performed by the Park Avenue Chamber Symphony in January at All Saints Church in Manhat-
tan. David Bernard (Pre-College ’82, *conducting*) conducted from the harpsi-
chord and provided continuo.

Master’s degree viola student **Gillian Gal-
lagher** performed with Mark O’Connor as a member of his Appalachian Waltz Trio at the Harvard Club in Manhattan in February.

In February, master’s degree trom-
bone student **Shachar Israel** performed Berio’s *Sequenza V* as part of the New York Philharmonic’s Day of Berio, which included a traversal of all 14 *Sequenzas* for solo performers at the Rose Theater.

Jazz piano student **Jonathan Batiste** and Aaron Diehl (BM ’07, *jazz studies*) will join pianist Marcus Roberts on March 28 and 29 for Jazz at Lincoln Center’s *Rags, Strides, and Stomps* at the Allen Room in Rose Hall. The concert highlights the stride piano and includes works by James P. Johnson, Willie “The Lion” Smith, and Fats Waller.

The premiere of doctoral composition student **Ryan Francis**’s Etudes for Piano will take place on March 8 at the Chelsea Art Museum. Faculty member David Dubal will moderate a discussion with Francis that examines his compositional process and in-
spiration. The Metropolis Ensemble, which is sponsoring the program, will perform Fran-
cis’s new Piano Concerto on their concert at the New York Times Center on April 10.

In January, Naxos released a second disc of **Kenneth Fuchs**’s (MM ’83, DMA ’88, *composition*) orchestral and chamber works recorded by the London Symphony Orchestra. **JoAnn Falletta** (MM ’83, DMA ’89, *orchestral conducting*) conducts *United Artists* and *Canticle to the Sun*, a concerto for French horn composed espe-
cially for principal hornist Timothy Jones. The performers in three chamber works (*Autumn Rhythm*; *Fire, Ice, and Summer Bronze*; and *Quiet in the Land*, all pub-
lished by E.B. Marks Music Company) hold principal positions in the L.S.O.

Stephen Hough (MM ’83, *piano*) per-
formed Brahms’s Piano Concerto No. 1 with the Russian National Orchestra, conducted by Vladimir Jurowski, in Avery Fisher Hall on Lincoln Center’s Great Per-
formers series in February.

Katherine Thomas, a.k.a. the Great Kat (Diploma ’82, *violin*) was interviewed by Filippo Casaccia for the January issue of the Italian edition of *Rolling Stone*.

Sara Davis Buechner (MM ’81, *piano*) performed at the Phoenix Concert Hall in Osaka, Japan, in December and was invited to meet Tsuneaki Miyazaki, the owner of the baseball team Hanshin Tigers. A fan of Buechner’s performances, he made her an honorary member of the team. In February, Buechner performed with the Lexington Phil-
harmonic in Kentucky and gave concerts in Hemet, Calif., and Redmond, Ore. This month, she performs at Festival Place in Alberta and at the University of Calgary. In April, she will perform at Town Hall in Seattle and at the Greenwich House Music School in New York.

Nadja Salerno-Sonnenberg (Diploma ’80, Professional Studies ’82, *violin*) has signed a three-year contract as music direc-
tor of the New Century Chamber Orches-
tra in San Francisco, beginning with the 2008-09 season.

Ruth Abrams
Sandra Abram
Natalie Abrams
Muriel Abramson
Nancy Accardi
Pamela Ackerman
Kevin Arima
Kim Baik
Kolja Blacher
Aminah Bliss
Amy Campbell
Rowen Caplan
Mylene Chan
James Chang
Joyce Chang
Chung-Yuan Chen
Sophia Chen
Phyllis Chew
Nora Chiang
Renee Chiang
Hye-Yoon Choi
Ning-Shiang Chu
Emil Chudnovsky
Jae-Hoon Chung
Matthew Cohen
Harold Collins
Jessica Cooper
Elizabeth Dabney
Angele Dubeau

Louise Dubin
David Durst
Lynne Eckstein
George Esparza
Vivienne Fleischer
Matthew Frischman
Nora Fuentes
David Gibson
Steven Glaser
David Goldfarb
Norma Goldstein
Rachel Greenwald
Mark Grube
Eun-Young Han
Elizabeth Hand
Miao He
Morris Henkle
Elinor Hoover
Gloria Hsu
Ya-Ya Huang
Hiroko Ishida
Darcy Izard
A Mi Jo
Christine Jung
Brian Kalbfus
Jane Kamensky
Hyun Ok Kang
Jin Kang
Naomi Katz

Yosuke Kawasaki
Elizabeth Kim
Hyon Kim
Olivia Kim
Teresa Kim
Vivian Kim
Ayree Koh
David Krauss
Margaret Laman
Chui-Yee Lee
Jee-Eun Lee
Jee Won Lee
Sandra Lee
Eric Lerner
Juliet Levin
Daniel Lewin
Andrew Lewinter
Jeff Liebert
Ann Lin
Yi-Li Lin
Deborah Lohr
Sarah Loveland
Tsao-Lun Lu
Dana Marinelli
Jesse Mastro
Miho Matsuno
Laura Millendorf
Donald Mills
Barennie Moon

Christina Nahabedian
Jean Park
Sang Min Park
Tricia Park
Florin Parvulescu
Adela Pena
Marisol Perez
Joseph Puglia
Carole Reinhart
Sean Schulich
Hye Seo
Yevgeniy Sharlat
Joanna Sirlin
Eugenia Slezak
Nancy Smith
Eun Son
Dangsun Song
Eugene Takahashi
Alex Volbidakht
Christopher Wang
Derek Wieland
Min-Tze Wu
Michael Yagi
Rosemary Yiameos
Alice Yoo

1970s

Garrick Ohlsson (BM ’71, *piano*) performed Brahms’s Piano Concerto No. 2 with the Russian National Orchestra, conducted by Vladimir Jurowski, in Avery Fisher Hall on Lincoln Center’s Great Per-
formers series in February.

Sandra Rivers (BS ’70, MS ’72, *piano*) per-
formed as soloist with the Cincinnati Sympho-
ny Orchestra and with the Hamilton-Fairfield (Ohio) Symphony Orchestra in November.

1960s

The Cathedral Choral Society, conducted by **J. Reilly Lewis** (MS ’69, DMA ’77, *organ*), will present the world premiere of Dominick Argento’s *Evensong: Of Love and Angels* at Washington National Cathedral on March 2.

Stephen Schwartz (Pre-College ’64, *piano*) received three Academy Award nominations in January, all in the cat-
egory of best song, for his work on the Disney movie *Enchanted*. The first act of Schwartz’s *Séance on a Wet Afternoon*, commissioned by Opera Santa Barbara and scheduled for its world premiere there in October 2009, was presented in a piano/vocal workshop by American Opera Projects in Brooklyn in January, featuring soprano **Lauren Flanigan** (’87, *opera*) in the role of Myra.

1950s

Kenneth Lane’s (’50, *voice*) “Heroes” concert for the New Life Expo will be pre-
sented at the New Yorker Hotel in Manhat-
tan on March 29. Wagnerian heldentenor Lane will sing and analyze 15 multidimen-
sional heroes of opera, oratorio, and the Broadway musical, drawing from arias of each of the heroes—historical, biblical, fictional or mythological—that represent the essence of their personalities.

FACULTY AND STUDENT NEWS

FACULTY

Music history faculty member **Fred Fehleisen** participated in the international symposium “Understanding Bach’s B-Minor Mass” in November at Queen’s University in Belfast, Ireland. He performed in recital with soprano Pauline Graham and harpsichord-
ist Michael Quinn, gave master classes to Queen’s University student instrumentalists, coached the Belfast Youth Orchestra, and (together with Baroque dance specialist Philippa Waite) gave lecture-presentations on dance and the music of Bach.

In January, **Mari Kimura** (DMA’ 93, *violin*) gave the premiere of her orches-
tra work *InterAct Sweet* for orchestra and interactive computer, commissioned by the Chautauqua Regional Youth Symphony and performed by them, conducted by Bryan Eckenrode, in Jamestown, N.Y. The work used a gesture-capturing device created at IRCAM called an augmented violin to track the expression of the conductor’s arm. Kimura has been collaborating with the Real Time Musical Interaction Team at IRCAM using the augmented violin system.

Stephen Pier (’77, *dance*) has been se-
lected by American Ballet Theater to direct their Women Choreographers’ Studio. The new program is intended to encourage and mentor women in the company who wish to explore the art of choreography.

Stan Pressner did the lighting design for the world-premiere production of Robert Bly’s new translation of Ibsen’s *Peer Gynt* at the Guthrie Theater in Min-
neapolis. Directed by Tom Carroll and starring Mark Rylance, the show opened in January and runs through March.

Behzad Ranjbaran’s (MM ’88, DMA ’92, *composition*) Violin Concerto was performed by **Cho-Liang Lin** (Diploma ’81, *violin*) with the Allentown (Pa.) Symphony Orchestra, conducted by Diane Wittry, in

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cis’s new Piano Concerto on their concert at the New York Times Center on April 10.

Attention Pre-College Alumni!

Join us for Juilliard’s *first* ever Pre-College alumni reunion on Saturday, May 3, after the Pre-College Chamber Orchestra performance at 6 p.m. in the Peter Jay Sharp Theater. Mark your calendars now and plan to attend the perfor-
mance and post-concert reception, reconnect with classmates, and reminisce about your Saturdays at Juilliard.

In an effort to bring together as many Pre-College alumni as possible, below is a list of alums whose addresses we’ve lost track of. If you are in contact with any of the alumni below, or any Pre-College alumni who are not on this list, please contact the Office of Alumni Relations at (212) 799-5000, ext. 344, or alumni@juilliard.edu.

Ruth Abrams	Louise Dubin	Yosuke Kawasaki	Christina
Sandra Abram	David Durst	Elizabeth Kim	Nahabedian
Natalie Abrams	Lynne Eckstein	Hyon Kim	Jean Park
Muriel Abramson	George Esparza	Olivia Kim	Sang Min Park
Nancy Accardi	Vivienne Fleischer	Teresa Kim	Tricia Park
Pamela Ackerman	Matthew Frischman	Vivian Kim	Florin Parvulescu
Kevin Arima	Nora Fuentes	Ayree Koh	Adela Pena
Kim Baik	David Gibson	David Krauss	Marisol Perez
Kolja Blacher	Steven Glaser	Margaret Laman	Joseph Puglia
Aminah Bliss	David Goldfarb	Chui-Yee Lee	Carole Reinhart
Amy Campbell	Norma Goldstein	Jee-Eun Lee	Sean Schulich
Rowen Caplan	Rachel Greenwald	Jee Won Lee	Hye Seo
Mylene Chan	Mark Grube	Sandra Lee	Yevgeniy Sharlat
James Chang	Eun-Young Han	Eric Lerner	Joanna Sirlin
Joyce Chang	Elizabeth Hand	Juliet Levin	Eugenia Slezak
Chung-Yuan Chen	Miao He	Daniel Lewin	Nancy Smith
Sophia Chen	Morris Henkle	Andrew Lewinter	Eun Son
Phyllis Chew	Elinor Hoover	Jeff Liebert	Dangsun Song
Nora Chiang	Gloria Hsu	Ann Lin	Eugene
Renee Chiang	Ya-Ya Huang	Yi-Li Lin	Takahashi
Hye-Yoon Choi	Hiroko Ishida	Deborah Lohr	Alex Volbidakht
Ning-Shiang Chu	Darcy Izard	Sarah Loveland	Christopher Wang
Emil Chudnovsky	A Mi Jo	Tsao-Lun Lu	Derek Wieland
Jae-Hoon Chung	Christine Jung	Dana Marinelli	Min-Tze Wu
Matthew Cohen	Brian Kalbfus	Jesse Mastro	Michael Yagi
Harold Collins	Jane Kamensky	Miho Matsuno	Rosemary
Jessica Cooper	Hyun Ok Kang	Laura Millendorf	Yiameos
Elizabeth Dabney	Jin Kang	Donald Mills	Alice Yoo
Angele Dubeau	Naomi Katz	Barennie Moon	

CALENDAR

OF EVENTS

March

Saturday, March 1
ENSEMBLE ACJW
Zankel Hall at Carnegie Hall, 7 PM;
tickets are \$15, available at the
Carnegie Hall Box Office.
CarnegieCharge: (212) 247-7800

PRE-COLLEGE ORCHESTRA
Adam Glaser, conductor
Michelle Livengood, piano
Peter Jay Sharp Theater, 8 PM

Friday, March 7
DANIEL SULLIVAN, ORGAN
Paul Hall, 8 PM

Monday, March 10
JENNIE JUNG, COLLABORATIVE
PIANO LECTURE
Paul Hall, 4 PM

EDVINAS MINKSTIMAS, PIANO
Paul Hall, 8 PM

Tuesday, March 11
VASILEIOS VARVAESOS, PIANO
Morse Hall, 8 PM

Thursday, March 13
ENSEMBLE ACJW
MARTINU Nonet, Op. 374
STRAVINSKY Octet
MOZART Quintet in E-flat Major, K. 452
Paul Hall, 8 PM
All tickets distributed. Standby
admission only.

Friday, March 14
DMITRY LUKIN, VIOLIN
Paul Hall, 6 PM

THARANGA GOONETILLEKE,
SOPRANO
Paul Hall, 8 PM

Saturday, March 15
PRE-COLLEGE FACULTY RECITAL
Eleanor Nelson and Karen Faust-
Beer, piano duo
Paul Hall, 6 PM

GRACE KANG AND JI HYUN PARK,
VIOLINS
Morse Hall, 8:30 PM

LIZA STEPANOVA, PIANO
Paul Hall, 8:30 PM

Monday, March 17
MICHAEL ROEST, TUBA
Paul Hall, 4 PM

KRISTIN LEE, VIOLIN
Paul Hall, 6 PM

MARION WILKINSON SCOTT, PIANO
Paul Hall, 8 PM

Tuesday, March 18
AMY JIAQI YANG, PIANO
Paul Hall, 6 PM

JIN WOO LEE, VIOLIN
Paul Hall, 8 PM

DARYN ZUBKE, BASSOON
Morse Hall, 8 PM

Wednesday, March 19
PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

EVA GERARD, VIOLA
Paul Hall, 6 PM

NEW YORK WOODWIND QUINTET
Morse Hall, 6 PM

ROBERT GORBET, BASS TROMBONE
Paul Hall, 8 PM

DONALD VEGA, JAZZ PIANO
Morse Hall, 8 PM

Thursday, March 20
GENIA MASLOV, VIOLIN
Paul Hall, 4 PM

THOMAS L. CANNON, BARITONE
Paul Hall, 6 PM

Unless otherwise noted, events are free, no tickets required. Programs are available through the Juilliard Concert Office one week prior. Check for cancellations. For further information, 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.

DWAYNE WASHINGTON, TENOR
Paul Hall, 8 PM

JACOB MILLER, PIANO
Morse Hall, 8 PM

Friday, March 21
HENRY KRAMER, PIANO
Morse Hall, 4 PM

IRENE F. WONG, PIANO
Morse Hall, 6 PM

CHRISTOPHER B SALES, BASSOON
Morse Hall, 8 PM

JONATHAN ESTABROOKS, BARITONE
Paul Hall, 8 PM

Saturday, March 22
JUNE HAN, PERCUSSION
Room 309, 8 PM

CHRISTINA WONG, VIOLA
Paul Hall, 8:30 PM

ANDREW TROMBLEY, DOUBLE BASS
Morse Hall, 8:30 PM

Monday, March 24
JUILLIARD JAZZ ENSEMBLES
Movin' Up: Works by Juilliard Jazz
Artist Diploma Students
Paul Hall, 8 PM; limited free tickets
available beginning March 10 at the
Juilliard Box Office.

COMPOSITION CONCERT
Morse Hall, 8 PM

Tuesday, March 25
AN AFTERNOON OF VIOLA MUSIC
Morse Hall, 4 PM

TOMAS KOCI, CELLO
Paul Hall, 6 PM

SO JIN KIM, VIOLIN
Paul Hall, 8 PM

VOCAL ARTS HONORS RECITAL
Timothy McDevitt, baritone and
Jessica Chow, pianist; Alek Shrader,
tenor and Keun-A Lee, pianist
New York Society for Ethical Culture,
2 West 64th Street, at Central Park
West, 8 PM; free tickets available
beginning March 11 at the Juilliard
Box Office.

Wednesday, March 26
JUILLIARD CHAMBER ENSEMBLES
Wednesdays at One
New York Society for Ethical Culture,
2 West 64th Street, at Central Park
West, 1 PM

AMY SCHROEDER, VIOLIN
Paul Hall, 4 PM

CAITLYN LYNCH, VIOLA
Morse Hall, 6 PM

JACEK MYSINSKI, PIANO
Paul Hall, 6 PM

ENSEMBLE ACJW
RAVEL Sonata for violin and cello
THOMAS ADÈS *Catch*, Op. 4 (1991)
GERALD BARRY Sextet (1992-93)
SCHUBERT "Trout" Quintet
Weill Recital Hall at Carnegie Hall, 7
PM; tickets are \$15, available at the
Carnegie Hall Box Office.
CarnegieCharge: (212) 247-7800

BENEDICTE JOURDOIS, COLLABORA-
TIVE PIANO
Paul Hall, 8 PM

DANCE MASTERWORKS OF THE 20th
CENTURY
MARTHA GRAHAM/AARON COPLAND
Appalachian Spring, staged by Terese
Capucilli
ANTONY TUDOR *Dark Elegies*, set to
Gustav Mahler's *Kindertotenlieder*,
staged by Donald Mahler
JOSÉ LIMÓN *There is a Time*, set to
Norman Dello Joio's *Meditations on
Ecclesiastes*, staged by Risa Steinberg
Axiom, George Stelluto, conductor
Peter Jay Sharp Theater, 8 PM; tickets
are \$20, available beginning Feb. 20
at the Juilliard Box Office. Center-

Charge: (212) 721-6500. Half-price
tickets available for students and se-
niors; TDF accepted at the Box Office.
See related article on Page 1.

QUAN GE, VIOLIN
Morse Hall, 8 PM

Thursday, March 27
HAMPTON CELLO STUDIO RECITAL
Morse Hall, 6 PM

SONATENABEND
Paul Hall, 6 PM

HINRICH ALPERS, PIANO
William Petschek Piano Debut Recital
SCRIABIN Sonata No. 10
SCHUMANN Sonata in F-sharp Minor
MASON *New Work** (2008)
BEETHOVEN Sonata in C Minor, Op. 111
*World Premiere
Zankel Hall at Carnegie Hall, 7:30
PM; tickets are \$20, with half-price
discounts for students/seniors,
available beginning Feb. 28 at the
Carnegie Hall Box Office.
CarnegieCharge: (212) 247-7800
See related article on Page 1.

DREW PIERSON, JAZZ PIANO
Morse Hall, 8 PM

DANCE MASTERWORKS OF THE 20th
CENTURY
Peter Jay Sharp Theater, 8 PM; see
March 26

JONAH THOMAS, CELLO
Paul Hall, 8 PM

Friday, March 28
LUKE FLEMING, VIOLA
Paul Hall, 4 PM

MIN-JEONG KANG, CELLO
Morse Hall, 4 PM

KO TANIGUCHI, VIOLIN
Paul Hall, 6 PM

ANNE MILLER, VIOLIN LECTURE
Morse Hall, 6 PM

PETER MAZZA, JAZZ GUITAR
Morse Hall, 8 PM

DANCE MASTERWORKS OF THE 20th
CENTURY
Peter Jay Sharp Theater, 8 PM; see
March 26

Saturday, March 29
PRE-COLLEGE FACULTY RECITAL
Adelaide Roberts and Jorge Parodi,
piano duo
Paul Hall, 6 PM

DANCE MASTERWORKS OF THE 20th
CENTURY
Peter Jay Sharp Theater, 8 PM; see
March 26

NICHOLAS GALLAS, CLARINET
Morse Hall, 8:30 PM

SOO YEON CHO, PIANO
Paul Hall, 8:30 PM

Sunday, March 30
DANCE MASTERWORKS OF THE 20th
CENTURY
Peter Jay Sharp Theater, 3 PM; see
March 26

Monday, March 31
CONOR HANICK, PIANO
Paul Hall, 4 PM

AARON WUNSCH, PIANO LECTURE
Morse Hall, 4 PM

JOHN HUBBARD, FRENCH HORN AND
CHRISTINE KIM, PIANO
Morse Hall, 6 PM

ANNA BURDEN, CELLO
Paul Hall, 6 PM

MICHELLE ROSS, VIOLIN
Morse Hall, 8 PM

JUILLIARD ORCHESTRA
Roberto Abbado, conductor
Vikingur Olafsson, pianist
BUSONI *Berceuse élégiaque*, Op. 42
BARTÓK Piano Concerto No. 3
MAHLER Symphony No. 1
Avery Fisher Hall, 8 PM; tickets are
\$20 and 10, available beginning Feb.
25 at the Avery Fisher Hall Box Of-
fice. CenterCharge: (212) 721-6500
Free tickets for students and seniors
available only at the Box Office.
See related article on Page 3.

DAN BEE PARK, VIOLIN
Paul Hall, 8 PM

April

Tuesday, April 1
MICAH SCHUB, DOUBLE BASS
Paul Hall, 4 PM

MATTIAS JACOBSSON, GUITAR
Paul Hall, 6 PM

HUGH LESURE, CELLO
Morse Hall, 6 PM

HSIANG TU, PIANO
Paul Hall, 8 PM

KYLE ARMBRUST, VIOLA
Morse Hall, 8 PM

Wednesday, April 2
JUILLIARD SINGERS
Wednesdays at One
New York Society for Ethical Culture,
2 West 64th Street, at Central Park
West, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

MARSHALL GILKES, JAZZ TROM-
BONE
Morse Hall, 6 PM

STEPHANI WU, PIANO
Paul Hall, 8 PM

STEPHEN PROCTER, CELLO
Morse Hall, 8 PM

JUILLIARD CHAMBER ORCHESTRA
coached by members of Orpheus as
part of the Orpheus Institute at Juilliard
Michal Korman, cello
RESPIGHI *Ancient Airs and Dances*,
Suite No. 3 (1931)
HAYDN Concerto in C Major (1765)
SCHÖNBERG *Verklärte Nacht*, Op. 4
(1899/1917)
Peter Jay Sharp Theater, 8 PM; free
tickets available beginning March 19
at the Juilliard Box Office.

Thursday, April 3
ANDREA OVERTURF, OBOE
Paul Hall, 4 PM

JUILLIARD SONGBOOK
Morse Hall, 6 PM

NICHOLAS BENTIVOGLIO, TENOR
Paul Hall, 6 PM

JESSICA PARK, VIOLIN
Paul Hall, 8 PM

ENSEMBLE ACJW
VILLA-LOBOS *Quinteto em forma de
chôros*
PIAZZOLLA *Las cuatro estaciones
porteñas* (*The Four Seasons of Bue-
nos Aires*)
TCHAIKOVSKY *Souvenir de Florence*,
for string sextet Op. 70
Weill Recital Hall at Carnegie Hall, 7
PM; tickets are \$15, available at the
Carnegie Hall Box Office.
CarnegieCharge: (212) 247-7800

WILLIAM CHRISTIE AND LES ARTS
FLORISSANTS
Presented by Carnegie Hall in part-
nership with The Juilliard School
Claire Debono and Ana Quintans,
sopranos; Isabelle Druet, mezzo-
soprano; Paul Agnew, haute-contre;
Baritone TBA; Jonathan Sells, bass;
Ada Pesch and Florence Malgoire,
violins; David Simpson, cello
LULLY *Salve regina; Regina coeli*
CHARPENTIER *Te Deum à 4 voix; Le
reniement de St. Pierre; Magnificat*, H.
73; *Litanies de la vierge à 6 voix et 2
dessus de violes*
Zankel Hall at Carnegie Hall, 7:30
PM; preconcert discussion, 6:30 PM;
tickets are \$56-\$62, available at the
Carnegie Hall Box Office or through
CarnegieCharge (212) 247-7800

NEW JUILLIARD ENSEMBLE
Joel Sachs, conductor and artistic
director
FRANCO DONATONI (Italy) *Cloches
[Bells]* (1988-89)*
URSULA MAMLOK (Germany/U.S.)
Concertino (1984-85)
OLIVER KNUSSSEN (U.K.) *Requiem-
Songs for Sue* (2006)
SNORRI SIGFUS BIRGISSON (Iceland)
Piano Concerto No. 2 (1996)
JUDE VACLAVIK (U.S.) *Bruha* (2008)
* New York Premiere

Peter Jay Sharp Theater, 8 PM; free
tickets available beginning March 20
at the Juilliard Box Office.
See related article on Page 5.

Friday, April 4
NICHOLAS STOVALL, OBOE
Paul Hall, 4 PM

VIRYA QUESADA, BASSOON
Morse Hall, 4 PM

CHRISTOPHER COLETTI, TRUMPET
Morse Hall, 6 PM

WILLIAM CHRISTIE MASTER CLASS
Paul Hall, 8 PM; tickets available
beginning March 21st, extremely
limited availability.

MAN WAI CHE, DOUBLE BASS
Morse Hall, 8 PM

Saturday, April 5
ROSE HASHIMOTO, VIOLA
Paul Hall, 8:30 PM

EMALIE SAVOY, SOPRANO
Morse Hall, 8:30 PM

Monday, April 7
MARC R. BOEHM, TENOR TROMBONE
Paul Hall, 4 PM

SEAN RILEY, VIOLIN
Paul Hall, 6 PM

KEITH BRITTON FEARON, TENOR
Paul Hall, 8 PM

Tuesday, April 8
STAGES OF LOVE
Collaborative pianists with singers
Paul Hall, 6 PM

ENGLISH DICTION CLASS RECITAL
Morse Hall, 6 PM

RYLAND KELLY, JAZZ BASS
Morse Hall, 8 PM

TEODORA DIMITROVA, VIOLIN
Paul Hall, 8 PM

PRO MUSICA HEBRAICA CONCERT
Biava Quartet; Tibi Cziger, clarinet;
Rion Wentworth, double bass;
Michael Caterisano and Alexander
Lipowski, percussion; N-E-W Trio
ALEKSANDR KREIN *Yevreyskiye eskizi
(Jewish Sketches)*, Vol. 2, Op. 13
OSVALDO GOLIJOV *The Dreams and
Prayers of Isaac the Blind*
JOEL ENGEL Suite from *The Dybbuk*
MIKHAIL GNESIN *Trio Pamyati
nashikh pogibshikh detey [To the
Memory of Our Dead Children]*, Op. 63
SOLOMON ROSOWSKY *Fantastic
dance for piano trio*, Op. 6
New York Society for Ethical Culture,
2 West 64th Street, at Central Park
West, 8 PM; free tickets available
beginning March 24 at the Juilliard
Box Office.

Wednesday, April 9
JUILLIARD PERCUSSION ENSEMBLE
Wednesdays at One
New York Society for Ethical Culture,
2 West 64th Street, at Central Park
West, 1 PM

DAVID TONG, PIANO
Paul Hall, 4 PM

CHUNYANG WANG, DOUBLE BASS
Paul Hall, 6 PM

ANGELA HSIEH, OBOE
Morse Hall, 6 PM

ANDREW KLEIN, JAZZ BASS
Morse Hall, 8 PM

JUILLIARD CONDUCTORS ON STAGE
WITH ORCHESTRA
Miller Theatre, Columbia University,
2960 Broadway, at 116th Street, 8 PM

JUILLIARD SONGBOOK: FIRST-YEAR
SINGERS
Paul Hall, 8 PM

Thursday, April 10
DANE JOHANSEN, CELLO
Paul Hall, 4 PM

LIEDERABEND
Paul Hall, 6 PM

IVAN IVANOVICH, VIOLA
Paul Hall, 8 PM