

A Tale of Two Chinas

What we hear, what we know, what we think, and what we think we know about China is suddenly changing—sometimes day by day. We hear of booms in business and in building, we watch a torch make its way to a controversial Summer Olympics in Beijing, and of course we see more and more Chinese stars on American and European concert stages. It is China's passion for Western art music with which Juilliard will connect when, on Monday, May 26, the Juilliard Orchestra, its conductor James DePreist, a piano soloist, and several support personnel fly out of Newark Liberty Airport on Juilliard's second ever tour of mainland China. The first tour—which included stops in Japan and Hong Kong—took place in 1987, before the events in and around Tiananmen Square. It has taken nearly 20 years for the climate to thaw again, but thaw it has, and now 95 of the orchestra's student members are preparing for an array of events from May 29 to June 5 at the National Center for the Performing Arts in Beijing, at Suzhou's Science and Cultural Arts Center, and at Shanghai's Grand Theater (with time off to sightsee and visit the Great Wall). Partners include the Shanghai Conservatory of Music and the Central Conservatory of Music in Beijing. Writer David Pratt interviewed Juilliard President Joseph W. Polisi for *The Juilliard Journal* about the upcoming tour—and about his memories of the 1987 trip, when the Juilliard Orchestra was the first American conservatory



Members of the Juilliard Orchestra posing at the Forbidden City in Beijing in 1987.

orchestra ever to visit the People's Republic of China. Today, as President Polisi explains, the Juilliard contingent will find things much changed.

How did plans take shape for this tour of China?

We had been seeing over the past several years a

healthy group of talented young Chinese musicians coming to Juilliard, in line with China's expansion in business, technology, and so forth. Thirty-nine students from China are enrolled in the College Division and 14 in Pre-College. So this is an appropriate time to go back to China and with the Juilliard Orchestra. We had also been asked on many occasions to provide master classes by our faculty in China, and I had been invited to several cultural events there. And with the Olympics in August, this seemed like a good time to go.

Juilliard's mission is to provide leadership in the performing arts

worldwide, so it is my hope that teachers, students, government officials, and presenters in China will hear the Juilliard Orchestra and understand the standards of our performers. Periodically professional orchestras have come through China,

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A Double Dose of the Bard

By GEOFFREY MURPHY

THE groundling benches are back, the balcony has been erected, and the wooden stage of the Globe fills the Stephanie P. McClelland Drama Theater once again. The second installment of the Drama Division's annual Shakespeare repertory season is underway, as Group 38 (the current third-year class) prepares to take the stage with productions of *Julius Caesar* and *As You Like It*.

Helming the productions are, respectively, directors Susan Fenichell and Mary Lou Rosato. Fenichell has directed at Juilliard twice before: productions of Brecht's *The Caucasian Chalk Circle* and a conflation of Shakespeare's *Henry VI, Parts I and II*. Rosato has never directed for the School before, but has a very special relationship to the Drama Division as an alumna in Group 1, the first graduating class of actors. Both bring great amounts of experience, insight, and excitement to the rehearsal room.

Julius Caesar is, as the title reflects, about the events surrounding the assassination of the Roman leader Julius Caesar in 44 B.C.E. The play begins with the return of Caesar (who has been declared

Rome's "dictator for life," but most emphatically not its king) after a victory over the son of his late rival, Pompey. As Caesar continues to amass power, there is fear among some that he may be crowned as a king by the senate, thereby setting down a line of succession, and destroying the vestiges of democracy left in the republic. A group of men lead by Marcus Brutus and Caius Cassius make a plan to keep Rome "free" (but also increase their own power), and on the Ides of March, they assassinate Julius Caesar on the senate floor, thereby setting off a course of events that include war, destruction, and bloodshed, as Brutus and Cassius battle Mark Antony and Caesar's nephew, Octavius Caesar, for the minds and hearts of the Roman people, as well as for control of the growing empire.

"The thing about *Julius Caesar* that I love," says Fenichell, "is that it has this really strong political element, a strong sense of a world being turned upside down, and yet you watch what is happening in the world through the prism of friendships and betrayal and very personal, intimate issues." As a result, *Julius Caesar* is able to function on more

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Photo by Walker

Mary Lou Rosato will direct the third-year production of *As You Like It*.

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Jazz students from Juilliard and South Africa meet in a virtual concert. Page 2

Six distinguished artists and philanthropists to receive honorary degrees at Juilliard's 103rd commencement. Page 3

Doing double duty, many pianists today are also serious composers. Is the phenomenon of the composer-performer making a comeback? Page 6

Background: A residency by jazz composer and arranger Maria Schneider (shown here in a master class) was just one highlight in a season full of activity. For a look back at some of the year's high points, see Pages 12-13. (Photo by Rosalie O'Connor.)

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The Juilliard
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CORRECTION:

In the March Time Capsule, the soprano in the photo of the 1959 production of Rossini's *The Count Ory* was misidentified. The singer was Gloria Berliner ('60, voice), not Judith Raskin.

Jazzin' It Up in a Virtual Concert

By LISA B. ROBINSON

DIVERGENT time zones and musical styles came together on March 26 when jazz students from Juilliard and South Africa met for a virtual “Jazz Conversation.” Taking place as part of the Cape Town International Jazz Festival, the one-hour workshop brought together a five-piece combo of Juilliard musicians and an up-and-coming South African group, the Kyle Shepherd Quartet, in a compelling demonstration of emerging technology.

Offered as part of the festival’s weeklong series of educational pre-concert events, the workshop gave each group the opportunity to perform two numbers, with time after each selection for commentary and questions from artists in the other location. Juilliard faculty member and acclaimed saxophonist Ron Blake led the event on the Juilliard side, with noted pianist and jazz educator Darius Brubeck as the Cape Town host.

As if to underscore the geographical distance between the participants—approximately 7,500 miles—the two groups offered a study in contrasts in their choices of repertoire and presentation styles. Debonair in coordinated suits and ties, the Juilliard musicians—Brandon Lee, trumpet; Paul Tarussov, trombone; Donald Vega, piano; Pete Van Nostrand, drums; and Andrew Klein, bass—offered virtuosic, high-energy renditions of Thelonious Monk’s “Well You Needn’t (It’s Over Now)” and “Five Nights,” an original composition by Juilliard alumnus Marshall Gilkes. The casually attired Cape Town ensemble—Kyle Shepherd, piano; Claude Couzens, drums; Buddy Wells, saxophone; and Chantal Willie, bass—played two original compositions by Shepherd, which evoked the South African landscape with their expansive forms and the haunting sound, in the second piece, of the Khoisan mouth bow. The use of South African cultural elements made a favorable impression on Blake, who commented that Shepherd’s eclectic compositions sounded “very fresh, very 21st-century.”

The influence of geography came up again when one of the Cape Town musicians asked the question, “Does being in New York City—as opposed to Missouri, New Jersey, or even Cape Town—make a difference in the de-

velopment of your artistry?” Lee responded, “Yes, access to performance opportunities and listening to jazz are greater in New York than anywhere else. The greatest learning opportunity is just going out to clubs and hearing performers who are 20 times better than you—it’s irreplaceable.”

The workshop was conceived and produced by Tunde Giwa, Juilliard’s director of information technology. Videoconferencing equipment and technical support were provided by Ericsson. Reflecting on the event, Giwa noted, “From our point of view in I.T., the virtual event with the Cape Town International Jazz Festival was largely experimental. We set out to prove that, using off-the-shelf technologies, it is possible to create meaningful artistic and educational interaction between parties separated by significant distance. We think that the experiment succeeded. The participants on both sides of the exchange reported being very intrigued by the event. While the audio quality could have been better, it did not diminish the outcome significantly. There is no doubt that future exchanges can be even better. Recent experiments using more advanced tools have already shown that, given enough bandwidth, we are able to achieve HD-quality video and fully uncompressed, CD-quality audio. As we continue to improve our network infrastructure and add new capabilities, we expect to be able to have even richer exchanges of this type.”

Although the event attracted scant audiences—a few interested onlookers in Juilliard’s Room 575 and in the Cape Town auditorium—its implications were immense. South African journalist Gwen Ansell characterized the workshop as “possibly the most

exciting event of the Cape Town International Jazz Festival” in terms of its potential for artistic collaboration. Imagining future festivals in which the concerts could be “relayed digi-



Left to right: Juilliard jazz students Paul Tarussov, Andrew Klein, and Brandon Lee, exactly as they appeared onscreen to the South African musicians participating in “Jazz Conversations.”

tally (and free) to community halls across the Cape, a player in New York taking a solo with a band on the Rosie’s stage,” she reflected, “Why was that Juilliard experiment so exciting? That’s why.”

With improvements in technology and cost effectiveness over the past few years, the use of videoconferencing has become increasingly widespread, enabling doctors to demonstrate surgical procedures to colleagues around the world, U.S. undergraduates to serve as English tutors for students in South Korea, and a Marine stationed in Iraq to witness the birth of his first child in Oklahoma, to name just a few applications. At Juilliard, cellist Richard Aaron, who joined Juilliard’s faculty in 2007, has used videoconferencing technology to give lessons from his studio in Michigan on occasions he was unable to be in New York. In the future, projects utilizing this technology will no doubt continue to unite individuals, promote cultural exchange, and enrich the performing arts world in ways previously unimagined. □

Lisa B. Robinson is senior writer for special projects and proposals.



JUILLIARD UNDER CONSTRUCTION
WHAT TO EXPECT IN MAY AND THROUGH
THE SUMMER ...

65th Street Entrance:

Work continues in anticipation of the entrance reopening in August. Later this summer, watch for announcements to redirect you from the current 66th Street entrance to 65th Street.

The 65th Street-side plaza walkway from the entrance to the Rose Building will reopen in late August.

The installation of terrazzo flooring will begin on the street and plaza levels in mid-May.

East Side Expansion:

Interior work (walls, ceiling support, utilities, etc.) proceeds floor by floor, with the fifth floor being farthest along.

Masonry work and window installation will continue along the southeast façade.

Installation of glass fins is anticipated in mid-May.

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6 Honorary Doctorates to Be Awarded at Commencement

Renowned opera singer and conductor **Plácido Domingo** will address the graduating class on May 23 at Juilliard's 103rd commencement in Avery Fisher Hall. Mr. Domingo will receive an honorary Doctor of Music degree, as will jazz legend **Hank Jones** and acclaimed pianist **Mitsuko Uchida**. Doctor of Fine Arts degrees will be awarded to dancer and actor **Carmen de Lavallade**, and playwright and actor **Anna Deavere Smith**. Earning a Doctor of Humane Letters will be philanthropist **Charles Simonyi**.

Carmen de Lavallade, distinguished actor and dancer for more than 40 years, began training when she won a scholarship to study with Lester Horton at the age of 16. Throughout her career she has danced leading and principal roles with the Metropolitan Opera, American Ballet Theater, Alvin Ailey, the Boston Opera, and the John Butler Dance Company. Ms. de Lavallade also appeared in the films *Carmen Jones* and *Lydia Bailey*, and received acclaim for roles as Emilia in the Roundabout Theater's production of *Othello* and as Titania in the famed Yale Repertory Theater's *A Midsummer Night's Dream*. During her career, she was honored with a Dance Magazine Award, the Clarence Bayfield Award, the sixth annual Women of Strength and Courage Award, and the Capezio Dance Award, among many others. She has also taught movement to actors at Yale University and held the position of director of dance at Adelphi University.



Photo by Amy Audry

Plácido Domingo has sung 124 different roles—likely more than any other tenor in the annals of music. He has sung repertoire ranging from Mozart and Puccini to Wagner and Ginastera in major opera houses around the world, and has opened the Metropolitan Opera's season a record-setting 21 times. Among Mr. Domingo's many recordings, which have earned him eight Grammy Awards, are 101 of full-length operas, as well as more than 50 videos and 3 theatrically released films: Zeffirelli's *Traviata* and *Otello* and Francesco Rosi's *Carmen*. His telecast of *Tosca* from Rome was seen by more than a billion people in 117 countries. As a conductor, Mr. Domingo had led opera in houses including the Met, Covent Garden, and the Vienna State Opera, as well as symphonic concerts with the Berlin and Vienna Philharmonics and the London and Chicago Symphonies. He is currently general director of both the Washington National Opera and the Los Angeles Opera. Through benefit concerts, he has raised millions for victims of disasters around the world. He has been honored by the Kennedy Center, received France's Legion of Honor, is an Honorary Knight of the British Empire, and was awarded the United States's Medal of Freedom.



Photo by Brian Smale

Hank Jones, one of the few individuals recognized by the National Endowment for the Arts as a "Jazz Master," has had a prolific career. Over the course of his 70 years as a jazz pianist and composer, Mr. Jones has performed with Billy Eckstein's big band, Colman

Hawkins, the Jazz Philharmonic, Ella Fitzgerald, Artie Shaw, Johnny Hodges, Tyree Glenn, and Benny Goodman, and also served as CBS studio's staff pianist for 17 years. He accompanied Marilyn Monroe when she sang "Happy Birthday Mr. President" to the late John F. Kennedy. With more than 500 albums and CDs and numerous concerts, Mr. Jones is one of the most sought after and recorded pianists in jazz history. Inducted into the International Jazz Hall of Fame, he has also received other notable awards and titles including a Congressional Achievement Award, ASCAP's Living Legend Jazz Wall of Fame, several Grammy nominations, a Jazz Journalist Award, and the Highlights in Jazz Award.

Charles Simonyi has made impressive contributions to computer technology, science programs, art organizations, and educational institutions. He



Photo by Sheila Rook

Juilliard will award six honorary doctorates at Commencement on May 23. The recipients will be (clockwise from top left) **Carmen de Lavallade**, **Plácido Domingo** (the commencement speaker), **Anna Deavere Smith**, **Mitsuko Uchida**, **Hank Jones**, and **Charles Simonyi**.



Photo by Tadayuki Naitoh

earned a doctorate in computer science from Stanford University in 1977. Having already worked at Xerox Corporation's Palo Alto Research Center from 1972 to 1980, Mr. Simonyi joined the Microsoft Corporation, where he and his team developed Microsoft Word, Excel, and other best-selling software applications. He left in 2002, with the title of Distinguished Engineer, to found Intentional Software Corporation. Through the Charles Simonyi Fund for Arts and Sciences, he has made generous gifts to the Seattle Symphony, the Seattle Public Library, and the Karoly Simonyi Memorial Endowment Fund at Princeton University's Institute for Advanced Studies. In addition to his own foundation work, he has served on the board of trustees of the Institute for Advanced Studies since 1997, and is currently a member of the National Academy of Engineering.

Anna Deavere Smith has made a remarkable impression as an actor, playwright, and teacher. The recipient of a MacArthur Foundation fellowship in 1996, Ms. Smith has created an ongoing series of theater works over the past 19 years collectively titled *On the Road: A Search for American Character*, including *Fires in the Mirror: Crown Heights, Brooklyn and Other Identities*; *Twilight: Los Angeles*, and her most recent play, *House Arrest*. Her books, *Talk to Me: Listening Between the Lines* and *Letters to a Young Artist: Straight-up Advice on Making a Life in the Arts—For Actors, Performers, Writers and Artists of Every Kind*, have both received critical acclaim. Ms. Smith's film work includes roles in *Dave*, *Philadelphia*, *The Human Stain*, *Rent*, and *The American President*. Throughout her career she has been honored with nominations for the Pulitzer Prize, an Obie Award, two Tony Awards, a Drama Desk Award, two NAACP Theater Awards, and numerous others. Ms. Smith is currently on the board of the Museum of Modern Art and chairs the museum's Committee on Film.

Mitsuko Uchida is a pianist renowned for her musical insight. Illuminating the music of Mozart, Schubert, Berg, Schoenberg, Webern, and Boulez for a new generation of listeners, she has garnered numerous awards including the Gramophone Award for best concerto for her recording of the Schoenberg Piano Concerto with Boulez and the Cleveland Orchestra (where she is artist-in-residence). Next season she will serve as artist-in-residence at the Berlin Philharmonic Orchestra. Ms. Uchida has been the focus of a Carnegie Hall Perspectives series and was featured in the Concertgebouw's Carte Blanche series, for which she collaborated with Ian Bostridge, the Hagen Quartet, the Chamber Orchestra of Europe, and the Royal Concertgebouw Orchestra as well as directing from the piano a performance of *Pierrot Lunaire*. She has also performed with the London Symphony and Boston Symphony Orchestras with Sir Colin Davis, the Chicago Symphony Orchestra and Ensemble Intercontemporain with Pierre Boulez, and the Cleveland Orchestra with Franz Welser-Möst. In addition to her performances and extensive recordings, Ms. Uchida is a trustee of the Borletti-Buitoni Trust and the co-director, with Richard Goode, of the Marlboro Music Festival. □



Photo by David Rose/CBS



Photo by Justin Pumfrey

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POINTS OF VIEW

Thanks for the Memories

I'M still at the age where, whenever I come upon a milestone in life, I feel both young and old. Old because I've accomplished a life



Alex Mansoori

On May 23, that all comes to an end. Six years. A quarter of my life. All at Juilliard.

I remember my first days at school—feeling like obviously the School had made some sort of mistake by letting me in. I had no clue what Alexander Technique was or why I should take it. What *was* a Roman numeral analysis? And everywhere I went, people kept asking me if I came from a magical place known as “Interlochen.” Slowly but surely, Juilliard started to feel like home—in fact, at some points, a little too much like home. (Apparently, turning a fourth-floor practice room into a studio apartment is a no-no.)

As much as Juilliard was growing on me, New York City was not. For the first five years or so, if anyone had asked me how I liked living in New York, I would've come up with some generic answer about it being exciting and a great experience. But the truth was, I wanted to be back in the Pacific Northwest in the great city of Seattle. Then something strange happened. As the likelihood of leaving New York this year became greater, I grew attached to the city. Suddenly, all the “slightly charming” activities I did became spectacular and one-of-a-kind. The Metropolitan Opera. Central Park. Big Nick's.

So before I take my curtain call, I wanted to say thanks. First, to my fellow students, who taught me just as much as the teachers did. You challenged me, laughed with me, and showed me what it's like to be

an artist. That's not specific to vocalists, either. I'll never forget going to dance performances and the fourth-year drama plays, and being mesmerized by the talent of people who had sat next to me in Humanities. Thank you to my teachers, who opened my mind and gave me knowledge. I want specifically to thank Martin Verdrager for showing me what excellence in teaching truly is. (By the way, everyone should take Philip Lasser's “Music in Context” course. I personally think it's the best class at Juilliard.) And finally, thank you to the staff that has made the past six years so much easier by lending either an ear or a hand whenever needed.

The future holds many exciting and challenging endeavors, hopefully. And of course, there is that wonderful and scary feeling of not being a student. No longer can I blame my

VOICE BOX

faults and shortcomings on the fact that I'm still in school. From now on, I'll have to suck it up and do what the rest of the world does: blame my co-workers. (I kid ... sort of.)

Recently, I remarked to a friend how the end of my time at Juilliard felt like the end of a really great TV series. After calling me a geek, she replied that the next phase of my life should feel like a great spin-off. “You're just like *Frasier*! You're even moving to Seattle!” Then, when I asked if she was going to spell out “goodbye” in big stones à la the finale of *MASH*, I was met with a blank stare. Apparently, not everyone is as big a *MASH* fan as I am.

It's been a wonderful ride. I'll see you when I see you.

Alex Mansoori, a master's student in voice, graduates this month.

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



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FACULTY FORUM

by Kim Laskowski

Steps for Cultural Diplomacy

WHEN the New York Philharmonic was presented with the opportunity to perform a concert in Pyongyang, North Korea, in February we were not quite sure how we felt about it. Some members were concerned about bowing to a repressive regime with a long history of human



Kim Laskowski

rights abuses. Others were anxious to go, hoping that our willingness to reach out would be of some help to the plight of the common man in this country of great hardship. Many were not quite sure how much change our trip could enact. I myself have seen cultural diplomacy in action many times and believe it is a very powerful tool. I found it ironic that Condoleeza Rice said, “I don't think we should get carried away with what listening to Dvorak is going to do in North Korea.” The State Department seemed very anxious for us to make the trip when they visited us at Avery Fisher Hall. Cultural diplomacy helped open the doors to China, which I feel enriched our world despite problems in the areas of trade, product safety, and ecology.

One of our concerns was the fact that the average citizen of Pyongyang would not be able to attend the concert, something only to be enjoyed by the highest level of dignitaries. We requested that the North Korean government agree to broadcast our concert nationwide, though we were not even sure that many people outside of Pyongyang actually owned televisions. We also wanted to give chamber music concerts in rural areas and teach master classes at the Pyongyang Conservatory. The rural concerts never materialized, but there was a joint chamber music concert that brought together a string quartet from the Democratic People's Republic of Korea State Symphony Orchestra and a string quartet from the New York Philharmonic for the Mendelssohn Octet. Another collaborative effort was led by our music director, Maestro Lorin Maazel, who conducted the D.P.R.K. State Symphony in a rehearsal on February 27.

Many of us had volunteered to give master classes at the Pyongyang Conservatory of Music. It was a great honor to be chosen to do so, and I looked forward to the opportunity to bond with musical colleagues. The D.P.R.K. government routinely disperses anti-American propaganda in the form of public billboards, tracts, and ideological training. Here was a chance to change the minds of the conditioned North Korean about the spirit of American people one by one.

Accompanied by our translators/ “minders” (which the government assigns to foreign visitors in order to “protect” them), we drove through the streets of Pyongyang to the conserva-

tory. These limited excursions were our only chance to observe a little bit of daily life, as we were not allowed to leave our hotel unless officially escorted to a sanctioned activity. While in transit, we saw many people walking home through fields and parks, as there were few automobiles on the streets and the few aging buses and trolleys were packed to the gills. Every few blocks we observed lines of 50 or more people waiting for already packed buses at bus stops. The few traffic lights that existed were not working (electricity was cut off for most of the day, to preserve the fuel supply), so at each large intersection there was a very attractive and stylishly dressed young woman directing the almost non-existent traffic.

When we arrived at the conservatory, there were many officials to greet us and many members of the press waiting to photograph and interview us. Built in 2005, the Pyongyang Conservatory is an attractive, airy building equipped with traditional Korean and western instruments. Waiting for me in a very small studio (about the size of an average Juilliard practice room) were three bassoon students and their professor. One of the first things I noticed upon entering the room was two framed photographs: one of President Kim Jong-Il and one of his father, the former president, Kim Il Sung. Only two of the three boys would have time to play, as the class would only be an hour long. The first young man began to play the Mozart Concerto, K. 191, with a beautiful, Viennese-style sound, though not terribly well coordinated with the accompanist. Through the interpreter, I discovered that neither student had actually rehearsed with her—nor, in fact had they ever played their concertos with an accompanist before—so I spent much of the time coaching him in ensemble playing. The next student played the Weber Concerto, Op. 75, very competently, and with good pitch as well. It seems that orchestral players in North Korea are trained in the Viennese style, since many students are sent there to further their education. The three young men were

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Eye of the Beholder



Drawing by Jessica Love

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Both Sides Now: Bringing Back the Pianist-Composer

By **RAYMOND LUSTIG**

WHAT became of the true composer-pianist after World War II? The Mozarts, the Chopins, the Liszts and Rachmaninoffs—where were they? Benjamin Britten, Leonard Bernstein, and Aaron Copland were among the few whose pianism even remotely approached that of Rachmaninoff, Prokofiev, and Bartok. Piano giants like Glenn Gould and Edward Steuermann were quite serious about composition, but never really acknowledged as composers and are remembered as great pianists. What changed as the 20th century unfolded that made it so hard for a composer to keep performing, or for a performer to compose? Many musical and societal factors came into play, but just as we begin to understand them, the situation seems to be changing in the 21st century, with prominent composers as diverse as Thomas Adès, Derek Bermel, David Del Tredici, Philip Glass, Lowell Liebermann, Tobias Picker, André Previn, Ned Rorem, and Frederik Rzewski all embracing instrumental performance as a critical aspect of their musical life. A growing number of Juilliard students, faculty, and alumni take a keen interest in this topic, and I was able to get some of their perspectives on these questions.

While Jerome Lowenthal, a pianist and Juilliard piano faculty member, does not himself compose, he agrees that there is indeed a resurgence in the role of the composer-performer today, and he encourages his students' compositional interests. Juilliard faculty member Philip Lasser—a composer who performs both his own music and that of others—teaches the popular course Composition for Non-Majors, which he hopes brings a deeper sensitivity and understanding to his students' performing and helps bridge the gap between composition and performance as specialties. Lasser, whose students will perform their works on May 12 in a concert titled "Double Vision VI," says that they are "members of a new group of people in the composition realm ... who have performer perspectives on music, and discuss the real, live issues of music making." And Noam Sivan—a doctoral candidate in composition at Juilliard, as well as a performing pianist—teaches a course on improvisation for performers at the Mannes College of Music, where he is on the faculty. Sivan believes that performance and composition are two

to us as one of the most astoundingly prolific composers in history—was known more widely in his day as the greatest living organist. Mozart, in addition to his compositional fertility, also played both violin and piano at a virtuoso level, and would often respond to his frequent financial crises by writing and performing new piano concertos for self-arranged benefit



Clockwise from above: Current doctoral candidate in composition and performing pianist Noam Sivan, alumnus Philip Glass, and faculty member (and alumnus) Philip Lasser exemplify the newer breed of pianists-composers who balance performing with composing.

concerts. Beethoven's aura originated with his playing, and composers like Schumann, Chopin, and Liszt were at first regarded as virtuoso pianists who composed.

But over the course of the 19th century a new mystique grew around the domain of composition as the composer-intellectual became the proponent of revolutionary ideas. Berlioz, Liszt, Schumann, and Wagner all soon came to be lauded for their innovative compositional thinking, which they expounded upon in numerous articles and treatises (and Wagner was an outright philosopher).

Sivan argues that, in the 20th century, the *idea* itself became the focus of composition: "Many composers were more innovators than practical musicians," he says. The stereotype of the romantic pianist-composer gushing forth his bliss and torment to evoke the swoons and hollers of the bourgeoisie began to seem grotesque to the sophisticated, modernist artistic class. Emotion and the physicality of performing were increasingly rejected by the arbiters of high art as compositional impulses and—as Juilliard faculty member Michael Griffel, a professor of music history, describes it—the increasing complexity of ideas meant "the new music was about the 'virtuoso' composer."

Pianist, writer, broadcaster, and Juilliard faculty member David Dubal cites the burgeoning middle class as another factor. The traditional tastes of this new audience obligated performers to devote much time to mastering centuries of repertoire and, especially as recordings increased the technical expectations upon performing, the creative aspects were forced out. As performance of music of the past grew, new music became something set apart, in keeping with a general societal trend toward specialization.

Quentin Kim—a doctoral candidate in piano who also studies composition

with Lasser—cites the nature of mid-20th-century music itself as a factor. "Bach was the most intellectual of all composers, but regardless of complex structures, his music is also the height of pleasure, both for the ear and hands," he says. Kim believes that



Photo by John Bertham



Photo by Mark Liberman

pleasure was lost in art, both in listening and performing—and that physicality is not only acceptable in music, but a vital part of its richness and humanity. "If one doesn't appreciate the physical aspects [of music]—both the tactile and aural pleasure—then it may be glorified nonsense."

But Griffel cautions against generalizing that complex or systematized music is necessarily unidiomatic for the performer. "Serialism," he says, "is just a different way of organizing the pitches, but then you throw in the same feeling and structuring, the same care about being idiomatic, just as you would in music that came before it." Though Lowenthal agrees, he points out that "the 12-tone system offered no quality of improvisation," contributing to the withering of the creative performer.

Lowenthal's own teacher at Juilliard was Edward Steuermann, a pianist who championed composers Arnold Schoenberg, Anton Webern, and Alban Berg. Though Steuermann thought of himself as a composer, recalls Lowenthal, he was secretive about it; when you studied with Schoenberg, Lowenthal points out, there was an unspoken rule that only Schoenberg, Webern, and Berg were worthy of the title.

This attitude of exclusivity pervaded much of the world of composition throughout the rest of the 20th century and lingers a bit today, according to Blair McMillen, a pianist who received his master's degree from Juilliard in 1996 and is known for performing

a broad spectrum of contemporary repertoire. Though he is immersed in the world of new music, McMillen has been shy about his own compositional impulses. "Though the wall between composing and performing seems to be coming down, I'm one of the ones still mostly behind that wall," he says. But he believes the situation has changed a great deal in the last decade. "Part of it," he says, "is that young musicians graduating from conservatories today are more open to different types of music, and generally more relaxed." Rising young composers Mason Bates, Mark Dancigers, David Fulmer, Lance Horne, Missy Mazzoli, Nico Muhly, and Tristan Perich all regularly perform both their own and others' music. And accomplished young performers such as Kim, Yves Dharamraj, Ariana Kim, Edvinas Minkstimas, and Vasileios Varvaresos are more freely making forays into composition.

The model of the "rock-star" 19th-century pianist reappeared in the 20th century in other musical idioms, points out Lasser; electric guitarists, jazz saxophonists, and others are often virtuoso musicians in touch with the creative aspects of their art. Bernstein, Previn, and Harbison all came to composition through the more improvisatory genres of musical theater and jazz, and it is no surprise that they are now inspiring a new generation. Juilliard undergraduate Michael Brown—a double major in piano and composition—is both a winner of this year's Bachauer Piano Competition and the upcoming composer-in-residence for this year's Pianofest in the Hamptons. Brown names Mozart and Billy Joel as two of his earliest idols. Aside from Bernstein, Copland, and Britten, his other mid-20th century inspirations came from jazz and pop—Ellington in particular.

But British composer-performer Thomas Adès writes music that is complex and rarely tonally centered, yet he is highly regarded, by both critics and audiences, for his engaging and compelling structures and colors. Though his compositional career is flourishing, Adès performs and records not only his own music, but 19th-century works as well, to critical enthusiasm.

Dubal contends that pianists with creative abilities will never be satisfied unless they compose as well. This is good for the music world overall, he believes, for, like the instrumentalist who yearns to compose, "this world desires to be epic again, to be fulfilled."

In fact, the mutual benefits of composition and performance are many, independent of individual styles. For all their different levels and approaches, says Lasser, his students bring the performer's critical sense of timing to their composing. Varvaresos explains that, simply by virtue of the fact that he has composed, he often has moments while playing the Chopin Second Concerto when he feels as if he'd written the piece himself. This energizes his performance, and awakens his sense that a performer—whether composing or interpreting—is a true creative soul. ▀

Ray Lustig is a doctoral candidate in composition.

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sides of the same expression, and hopes that his teaching will be a part of a trend toward reuniting the two.

Prior to the 20th century, performance, improvisation, and composition were integrated facets of an individual's musicianship. In Bach's time, organists not only played for masses and performed great works of the repertoire, but were expected to compose new large-ensemble works and improvise with complex techniques like canon and fugue. Bach himself—known

Unraveling the Complexities of Arabic Music

By MICHELLE GOTT

A thriving campus of artistic and internationally diverse students seems a likely place for discussion and performance of world music. Yet curiously, at Juilliard, student interest in the rich and varied cultures of their peers seems disappointingly minimal. To help remedy this, the World Music Series at Juilliard strives to inspire cultural exploration by exposing students, faculty, staff, and community members to a wide range of virtuoso world musicians and ensembles.

Within the past year, the series—which is directed by faculty member Vivian Fung and presented by the L&M Department—has featured the Balinese gamelan ensemble Çudamani; Konna-kol vocalist Lori Cotler with percussionist Glen Velez; Ologundê, a renowned Afro-Brazilian ensemble; and the virtuoso tabla player, Zakir Hussain. Most recently, the internationally renowned *oud* player and composer Simon Shaheen gave a fascinating introduction to Arabic music in March.

At an hour-and-a-half, the presentation was long enough to reveal the tip of the iceberg to students and arouse curiosity, but absolutely too short to provide a complete understanding of this consummate musician's art. Shaheen began his presentation with a statement of common ground: "There are so many melodic systems. These correspond to certain geographic areas, and people get used to these systems." While the Western classical tradition relies heavily on the system of tonality that divides the notes within an octave into half-step intervals, Arabic music is based on the concept of microtonality. As an explanation, Shaheen asked students to imagine two consecutive keys on the piano (specifically E-flat and E natural), and then to imagine an even greater division of sound within those two landmark tones. The usage and slight shifting in pitch (higher or lower) of these smaller

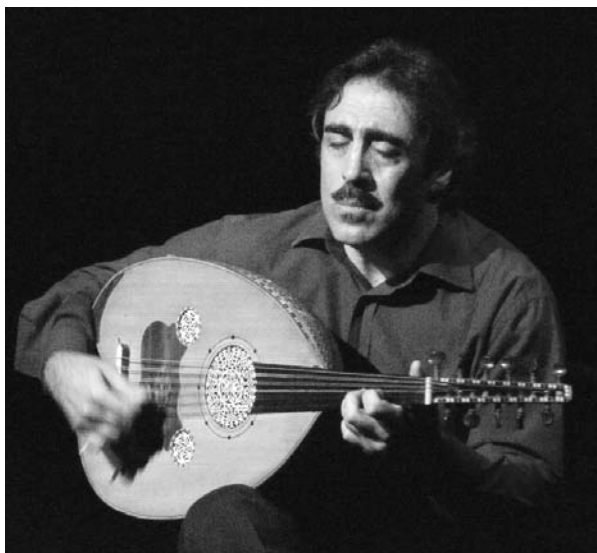
divisions, or microtones, depend then on the modal context.

In the tonal system, Shaheen said, he feels the "emotional drive" not in the melodic but rather the underlying harmonic structure. But with Arabic music, he said, "I can play any of 60 or 70 modes, and each one will have its own emotional drive." The *maqamat*, or scales of Arabic music, are created through the marriage of smaller tetrachords (called *jins*)—units of usually four consecutive notes. Because of the limitless combination of *jins* and the resulting metamorphosis of microtonal relationships, Shaheen explained, the "art of modulation is infinite." He demonstrated a number of commonly used *maqamat* on his violin and on a beautiful *oud*, a lute-like instrument which is the predecessor of the guitar and features an open fingerboard (with no frets), enabling the bending of the necessary pitches for microtonal scales.

Shaheen then spoke about the Arabic rhythmic modes, called *iqat*. In contemporary western notation, commonly used rhythmic patterns range from four to 14 beats to a cycle. "We always rely on the idea of rhythmic cycles," Shaheen said. "The beauty of it is to feel the heavy beats and the off-beats, and to feel the phrasing." The marriage of various *maqamat* and *iqat* and their unique, transforming relationships form the essence of Arabic music. The final element, according to Shaheen, is embellishment.

For Shaheen, a Palestinian, embellishment is "related not only to music, but to poetry, food." He fondly remembers family meals—for which even the ap-

petizers were beautifully decorated—at his home in the village of Tarshiha. "You can tell which village a woman comes from by the patterns and colors of her robes," Shaheen told us, emphasizing the organic quality of embellishment



Renowned oud player and composer Simon Shaheen gave the Juilliard community an introduction to Arabic music in March.

in every part of his culture. Not surprising, then, is the significance placed upon embellishment and improvisation in Arabic music. "Why have eight or 10 or 15 musicians, when they are all playing the same line?" Shaheen asked. "Because each of the players will be doing a different kind of embellishment or rhythmic counterpoint. It is the art of heterophony."

To demonstrate the synthesis of all essential musical elements, Shaheen improvised a brief and captivating work. Responding to questions after his performance, he described what he experiences during improvisation: "My instrument, my thinking, my ear become one creature ... it's very important to understand and immerse in the listening, the experience." He continued: "I can never repeat one thing the same ... and this is the glory of great jazz musicians." Shaheen's fluid improvisation seemed effortless, but he clarified the truth be-

hind this mastery. "It is a study for life," he told us. "You must first understand the modal system. You must study with a master. Ten to 15 years is natural."

One of the most fascinating aspects of Shaheen's career is his exploration of other cultures juxtaposed with his passionate commitment to the promotion of Arabic culture. Unfortunately, he was unable to share his achievements in stylistic fusion with the audience due to time constraints. In 2001, Shaheen and his ensemble Qantara received 11 Grammy nominations for their album *Blue Flame*, a dazzling fusion of elements from Middle Eastern, Latin American, African, and American jazz music. One track is actually an embellished and partially improvised version of "Tea in the Sahara," a song released in 1983 by the Police!

Asked about his migration to New York City in 1980 to pursue graduate studies, Shaheen spoke nostalgically: "People speak of culture shock, but when I came to America, there was no culture shock because I had studied so much—the geography, the history, the culture." For Shaheen, the early part of the '80s was the "end of this beautiful America," where people actively sought to know and experience other cultures. Perhaps the interest generated by the World Music Series at Juilliard will succeed in stimulating cultural exploration, a vital component to understanding a global society. □

Michelle Gott is a first-year master's student in harp.

Robert Vernon to Join Viola Faculty

ROBERT VERNON, the principal violist in the Cleveland Orchestra and head of the viola department at the Cleveland Institute of Music, is joining the Juilliard viola faculty beginning in the 2008-09 school year. The appointment was announced last month by Juilliard's President Joseph W. Polisi.

"The Juilliard School is indeed honored to welcome the distinguished violist and pedagogue, Robert Vernon, to our faculty," the president said. "His exceptional accomplishments as a performer in solo, chamber, and orchestral settings, as well as his groundbreaking work in viola pedagogy, will provide an extraordinary opportunity for future viola students at our school to benefit from his considerable expertise and vision."

Mr. Vernon is an alumnus of Juilliard, where he studied with Ivan Galamian, Sally Thomas, and Walter Trampler.

"Juilliard gave me the opportunity to fulfill my professional goals and musical dreams," Mr. Vernon said. "The instruction that I received at Juilliard had a profound impact on my early career and I hope that in coming home to the School I will be able to have a similar impact on a younger generation of musicians."

A native of Toronto, Mr. Vernon has appeared as a soloist with the Cleveland Orchestra in more than 150 concerts, both in the ensemble's hometown and on tour in the U.S., Canada, and Europe. He has performed at most of this country's major chamber music festivals, including Aspen, Blossom, La Jolla, Marlboro, Ravinia, Round Top, Sarasota, Tanglewood, and Yellow Barn.

As a soloist, he has recorded Berlioz's *Harold in Italy*, Mozart's *Sinfonia Concertante*, and Richard Strauss's *Don Quixote*. In November 2000, he recorded the Schoenfeld Viola Concerto with the Berlin Radio Orchestra, a work commissioned in 1998 by the Musical Arts Association for Mr. Vernon and the Cleveland Orchestra. Mr. Vernon's solo and chamber music recordings appear on Telarc, Innova, and Decca/London. He is featured on a CD of orchestral excerpts with spoken commentary, a study tool for young violists, on the Orchestra Pro Series for Sum-



Robert Vernon

mit Records. His book on orchestral excerpts for viola, *The Essential Orchestral Excerpts for Viola: The Keys to Winning an Audition*, has just been completed.

Mr. Vernon joined the faculty of the Cleveland Institute in 1976 and has served as head of its viola department since then. (He will continue in that position while teaching at Juilliard.) His former students hold positions as chamber musicians, teachers, and as players in more than 50 orchestras, including Boston, Cleveland, Philadelphia, Chicago, Los Angeles, Minnesota, St. Louis, Houston, Atlanta, Baltimore, Detroit, Montreal, and Toronto. He is also a member of the teaching faculties of Kent/Blossom, the National Orchestral Institute in Maryland, and the New World Symphony in Miami, and has given lectures and master classes in Europe, Canada, South America, and Asia, as well as at some of the leading North American schools and conservatories, including Juilliard, Curtis, Manhattan School of Music, Indiana University School of Music, and the Royal Conservatory of Music in Toronto. □

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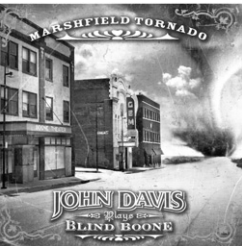
DISCOVERIES

by Bruce Hodges

Ragtime Riches

Marshfield Tornado: John Davis Plays Blind Boone (*Newport Classic* NPD85678)

FOR those unfamiliar with John William “Blind” Boone (1864-1927), this superb recording by Juilliard alum John Davis will be a revelation. Boone’s mother, an army cook and former slave, and his father, an unidentified white bugler, had a wrenching decision to make: six months after the infant’s birth in Miami, Mo., Boone contracted *ophthalmia neonatorum* (neonatal conjunctivitis), requiring his eyes to be removed and eyelids sewn shut. (He later said he regarded this as a blessing, forcing him to focus on his musical gifts.) Uncommonly talented, he mastered the tin whistle and harmonica at age 5, and later in his career, pulled stunts like juggling three melodies simultaneously—using each hand and his voice—all in different keys.



Eventually a wealthy former slave, John Lange Jr., helped Boone deliver acclaimed performances and publish his works, most of which are virtuoso ragtime salon pieces fusing European concert music with rural American and black folk traditions.

It should come as no surprise that Boone’s favorite composer was Franz Liszt; this is particularly evident in the flowery arrays of the three delightful *Caprices de Concert*, two additional concert waltzes, and the dazzling opener, *Sparks: Galop de Concert* (1894). But there’s more. Note his accents and extra beats that create off-kilter rhythms in *Camp Meeting No. 1* (1912), worthy of Charles Ives. Some unexpected oases of simplicity include *Serenade: Song Without Words* from 1887, with its unexpected pentatonic arpeggios, and *The Hummingbird* (1880), a breezy exploitation of the piano’s higher registers. Another highlight is *Old Folks at Home: Grand Fantasia* (1894), in which Stephen Foster’s “Swanee River” generates variations swimming with ornamentation.

Davis’s bravura technique and grand style have been lovingly caught by engineers Al Houghton and David Smith, making it easy for listeners to conjure up images of rustling parlor curtains on a Kansas City summer night. The “enhanced” CD—pop it into a computer—includes an eight-minute film by Joan Grossman called *Music Miner*, with Davis recalling his early exposure to much of this music, and the racier Prohibition days in Kansas City’s 18th-and-Vine district, a neighborhood packed with jazz and blues clubs. This recording should go a long way toward raising the profile of one of Scott Joplin’s most imaginative contemporaries.

A Copasetic Jazz Gathering

Carl Allen and Rodney Whitaker: *Get Ready* (*Mac Avenue, MAC 1034*)

FROM the very first track, *La Shee’s Walk*, drummer and Juilliard’s new artistic director of jazz studies, Carl Allen, and bassist Rodney Whitaker find an elegant groove in their new collaboration, *Get Ready*. Steve Wilson soars on saxophone and Cyrus Chestnut brings his



piano wizardry to this infectious strut, one of four compositions by Allen, followed by the title track by Smokey Robinson, who would be delighted with its gentle heat, thanks to fine details from Chestnut and guitarist Rodney Jones.

Whitaker takes the spotlight in Marvin Gaye’s *Inner City Blues*, adding torrents from Wilson, who also stands out in the graceful chorus of *Desperate Desire* with organist Dorsey “Rob” Robinson. Organ

timbres can be difficult to capture truthfully, but engineer James Farber gives Robinson and the rest of this sextet a warm, crystal-clear soundstage with luminous transparency.

Jones mixes in some subtle Latin flavors for Allen’s *Alternative Thoughts*, and then the tempo takes a swift kick up with Whitaker’s *Summer* (*The Sweet Goodbye*), showing these musicians at their most alert and eloquent, anchored by Allen’s crisp rhythmic grid. A haunting ostinato opens *Preference of Conviction*, with Robinson’s organ in faint gospel howls in the background. Wilson’s dusky plumes appear again for *A Heart Enflamed*, *A Soul Enchanted* (also penned by Whitaker), and Kyle David Matthews’s moving, hymnlike *We Fall Down*. The strikingly chromatic *Now Silence* completes the program, with saxophone and guitar vying for attention in peppy optimism.

Allen and Whitaker have been working together for more than 20 years, and this generous disc (70-plus minutes) is undiluted pleasure. As Allen writes, “Rodney and I both grew up playing in the church, playing James Brown, Temptations, all of that stuff.” Take that closeness and mutual admiration, add in four more brilliant musicians and you have, as Bill Mikowski says in his liner notes, an “extremely copasetic gathering.”



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.

The Barbershop as Forum

By SALIMA BARDAY

BLACK barbershops are not merely businesses, but have long functioned as part of a social economy. Quincy T. Mills, assistant professor of history at Vassar College, addressed this subject in a lecture titled “Rethinking Black Barbershops as Public Spaces,” presented on March 28 as part of the new speakers’ series sponsored by Juilliard’s Liberal Arts Department. This particular lecture was cosponsored by the Office of Student Affairs. Professor Mills’s research focuses on African-American urban and business history, race and segregation, and social and political movements.

Black barbershops have had an expansive history as public spaces for African-American men to socialize without the intrusion of either a white or a female population. The men visiting them felt free and uncensored when discussing issues such as racial politics. But a barber-shop owner might have felt less freedom than his patrons, according to Mills. He cited the case of Leander Blount, a barber during the early 1950s in the Bedford-Stuyvesant section of Brooklyn, who learned to speak cautiously when dealing with certain topics. On one occasion, Blount expressed his support for the Yankees to one of his customers, who politely listened while getting his hair cut. Then, without a word, the customer left and never returned to the shop. Blount’s support of the Yankees was offensive to the black community, as the team was still segregated, without much economic incentive to integrate since they had a record of five consecutive World Series victories. At the time, an African American’s support of the Yankees might be compared to voting for segregationist candidate Strom Thurmond over Harry Truman in the 1948 presidential election. For Blount, this was a hard-learned lesson in considering the business ramifications before voicing his opinions on heated topics in this supposedly free-wheeling public space.

Beyond interactions between the barber and his patrons, the barbershops provided an opportunity for socializing among the men waiting be groomed, who played games, chatted, and debated with one another. The exchange of information was such that newspaper reporters regarded these discussions as newsworthy events. For example, African-American newspaper reporter Ralph Matthews covered an argument between two patrons about whether or not Father Divine had meant that he had actually gotten married after stating in a sermon that “he married the Lamb of God.” The press understood that these barbershops were a place to gauge public opinion on racial and electoral politics, sports, and other current events. Even today, the press turns to these places as a source of information about the African-American population. Recently, *The New York Times* went to black barbershops in the city to interview the African-American patrons about their views on presidential candidate Barack Obama.

Since black barbershops were legal public spaces, they also afforded an opportunity to hide underground illegal activities in back rooms. The biggest and most popular illegal business was the numbers game, the precursor to today’s lottery. During the Depression, many African Americans played the numbers game, as it could cost as little as a penny. Between the two world wars, it was the largest black business in

the informal economy. Its connection with the formal economy of the barbershops essentially made this business legitimate. African Americans did not view the game as illegal, but merely as part of the un-



Quincy Mills, of Vassar College’s history department, spoke about black barbershops as public venues for discourse and debate.

derground economy that provided employment for black residents and for the operators, who could use their profits to build legitimate institutions in the black community.

During the 1930s, the Great Depression and rise of unemployment caused a lot of Americans to re-evaluate their needs. People cut back on expenditures such as entertainment, membership dues—and in some cases, haircuts. Barbershop owners suffered as haircuts became a luxury and many people decided they could get a haircut for little or no cost in a neighbor’s front yard. Since shop owners did not share the revenue from the numbers, their barbers demanded better pay and hours, putting more pressure on owners who were already forced to lower prices.

Aware of these conditions in Harlem, Frank Crosswaith, chairman of the Harlem-based Negro Labor Committee, worked with Local No. 8 to increase the participation of barbers in the union, and he worked toward a city ordinance to regulate barbershops. Crosswaith, an immigrant from the Virgin Islands, and union members used flyer postings to reach local barbers, encouraging attendance at weekly meetings at the Harlem Labor Center on West 125th Street. One such flyer read, “A new day has now dawned for Harlem barbers, a day that will see us rise like men ... onto the high-ground of manhood, enjoying a decent wage, reasonable work hours, union protection, and our self respect.”

Spike Lee’s film *Joe’s Bed-Stuy Barber-shop: We Cut Heads*, produced in 1983, demonstrated the economic struggle and social issues that black barbers and communities encountered in the early 1980s, but also speaks to the ’30s. The film portrays the shop owner’s moral dilemma of running a legitimate business, though he had very few customers, and allowing customers to play the number in his shop, which brought in more customers and more revenue.

Professor Mills’s discussion of the racial politics of black barbershops as businesses in Harlem and Bedford-Stuyvesant encourages a new look at these public spaces and provided a fitting conclusion to the speakers’ series, which examined various aspects of New York City history in five presentations this year. Watch for announcements of next year’s series! □

Salima Barday is a fourth-year bass student.

A Tale of Two Chinas

Continued From Page 1
and there are youth orchestras there as well. I am no longer objective about Juilliard, but the quality of the Juilliard Orchestra is exceedingly high, and I think it will be a unique experience for Chinese audiences to hear us perform.

You have a full orchestra going to China. What about soloists?

There are several. Conrad Tao, a Pre-College pianist—he’s 13—will be performing Prokofiev’s Third Piano Concerto and Shen Yang, a Chinese bass studying in the Juilliard Opera Center, will sing the “Cavatina” from Rachmaninoff’s opera *Aleko*. For the special “Friendship Concert” with the Central Conservatory in Beijing on June 1, the Central Conservatory Orchestra will play two American works conducted by James DePreist: Ives/Schuman’s Variations on “America” and Gershwin’s *An American in Paris*. The Juilliard Orchestra will play two Chinese works conducted by the conservatory’s conductor, Yu Feng, one of which will be Yin Chengzong’s [b. 1941] *Yellow River Piano Concerto* [1969], with Peng-Peng Gong, who is 15 and also in the Pre-College Division, as the soloist. [NOTE: This concerto, which uses Western musical notation but draws on Chinese themes, is based on the 1941 *Yellow River Cantata* by Xian Xinghai (1905-1945).] We will also hold a chamber performance of new American music at the Shanghai Conservatory.

And you yourself will conduct a master class?

Yes, I will conduct a public master class coaching a woodwind quintet. We will in fact hold six master classes led by Yoheved Kaplinsky, chairman of the Juilliard piano department and the artistic director of the Pre-College Division; Joel Smirnoff, chairman of the violin department and first violinist in the Juilliard String Quartet; and Elaine Douvas, chairman of woodwinds and co-principal oboist at the Metropolitan Opera.

Tell me about the first China tour in 1987.

We performed in Beijing, Shanghai, Guangjo, and Hong Kong. Dorothy DeLay conducted violin master classes, Robert Mann coached string quartets, and Julius Baker conducted flute master classes. This was before Tiananmen Square. There had been a significant thaw in the cultural exchange between the United States and China, and we had met with Chinese officials about all sorts of potential exchanges. The first effort was our orchestra. It was the first American conservatory orchestra tour in China. Then, of course, Tiananmen Square happened [in 1989], and the possibilities for cultural exchange closed down for several years.

You recently went back to China on your own. What is the mood today in China, the feel of daily life as compared to daily life in 1987?

You’re talking about two different worlds. In Beijing and Shanghai, for example, in 1987, there were mostly bicycles, very few cars, and everyone dressed the same way, not many colors. The Communist Party had a lock on every aspect of living. We were not even allowed to see maps of Beijing or Shanghai. Buildings were in disrepair or were old wooden buildings from an earlier time, no Western-style hotels and no Western branding of any kind. Now you experience skyscrapers and outdoor digital projections in the Pudong area of Shanghai, an upscale and modernistic environment with

cars choking the roads and many upscale shops, from Cartier to Versace. There is tremendous air pollution. And of course some major concert halls. A brand-new national arts center where we will perform in Beijing has recently opened—we’ll be the first Western conservatory performing there. If I were to characterize China today in somewhat American terms, I would say Shanghai is like New York, whereas Beijing is closer to Washington, D.C.—with wide avenues, and enormous plazas and squares. Shanghai has more of a business orientation, as well as cultural activities. The students will get a wonderful taste of two great Chinese cities.



Clockwise from top: Students on the first China tour in 1987 visiting the Great Wall; Julius Baker giving a flute master class; Robert Mann, then the first violinist in the Juilliard String Quartet, coaching a Chinese student ensemble.



How are the Chinese people themselves different today?

My sense is that the Communist Party does not have as much control over day-to-day life as it did in 1987. This is now a country where citizens aspire to acquire their own level of wealth and all that comes along with that. It’s an entrepreneurial environment now, and they have a tremendous interest in Western art music in terms of the education of children, for example. I’ve heard there are between 60 million and 80 million children studying piano in China right now. With their one-child policy, Chinese parents tend to focus on two educational areas: science/math and music. They see music as an important part of the education of a child—as opposed to the current American educational situation.

Why there and not so much here?

There was a strong Russian presence in China after the Communists came into power in 1949. Many conservatory teachers in the 1950s and 1960s were Russian, and they brought that tradition of musical excellence with them. The *cognoscenti* and party officials saw Western Classical music as more palatable for their concept of life in Chinese society, as opposed to the often anti-establishment tone of Western popular music, which they did not embrace. Classical music has been backed by the party, and significant resources have been put toward the construction of concert halls, and the support of national and regional conservatories—many of them, not just one or two.

What is the quality of the training in China in Western art music?

There is exceptional talent in China. However, such genres as chamber music or orchestral performance should be more emphasized. At Juilliard it would be unthinkable for a musician’s education not to involve chamber music. In addition, the cult of the soloist, the virtuoso, has been an attractive direction for Chinese musicians. Lang Lang is the best example of that phenomenon. They need to explore further the idea of the collaborative musician in chamber and orchestral settings.

Were the two national governments involved in planning this tour?

This is a private initiative, though there must always be government support in China. We are one of the first participants in the Cultural Olympiad; that comes out of their Ministry of Culture and was authorized by them.

There must have been a more intricate diplomatic dance in 1987.

In 1987, Communist Party involvement was much greater than now. Then we stayed only in government hotels, and we had government “minders.” This time we will be free to walk around. In 1987 we had more help from the U.S. government; this time there’s no involvement, unfortunately. It would be wonderful if the State Department embraced this visit as representing the best values of American culture. I have certainly made the effort to inform our government of

the importance of this visit in the view of our Chinese sponsors, but so far, Secretary of State Condoleezza Rice or her colleagues have not called!

Tell me more about this trip “representing the best values of American culture.”

We are presenting the values we believe in as an institution in the United States:

a high level of musical accomplishment, the idea that an orchestra is for the glory of the whole, not the individual, and the replication and presentation of classical works for an orchestra that needs to work together to realize the best results. I hope audiences will be composed of students and faculty members and other Chinese arts supporters who will see what can be accomplished when discipline, artistry, and imagination are brought together as the Juilliard Orchestra does so often. There will also be a chamber music concert in Shanghai of late 20th-century American music. And in Beijing, the Freedom Concert, which will merge our orchestra and that of the Central Conservatory, with everybody sitting side by side—this is always valuable.

Recently, demonstrations to protest Chinese human rights abuses in Tibet have erupted around the world, and some predict even larger protests at the Olympic Games. How have these events changed your view of the purpose and mission of the orchestra tour?

Actually, these events have strengthened my resolve to have the Juilliard Orchestra perform in China. I would never contend that orchestral concerts will change the way government leadership approaches human rights, nuclear disarmament, or a whole host of other sovereign issues. Our concerts are about touching people and I deeply believe, as one adage states, that “it is better to light one candle than to curse the darkness.” I also don’t believe that we

Continued on Page 14

JUILLIARD

PORTRAITS

William Eddy

Information Technology, Office Manager

Baruch Arnon

Piano Literature, Keyboard Studies, Chamber Music,
and Graduate Studies Faculty

Born in Watertown, N.Y. (about an hour north of Syracuse), Bill grew up in Adams Center, N.Y. He earned an A.A.S. degree with a concentration in music at Onondaga Community College before earning a B.M. in voice from the Boston Conservatory. Before coming to Juilliard, he spent a semester at Brooklyn College as a phys. ed. major and did some consulting work for i609 Enterprises (a friend's computer company).

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

I have worked at Juilliard for a little more than three years and I actually remember my interview more than my first day. First, I chatted with Tunde Giwa, the director of I.T., and staff member Steve Bryant, and then met with the entire I.T. staff in the old conference room near where the training lab used to be. They asked me all the job-related questions and then Jeremy Pinquist asked me what kind of music I liked and if I minded Phish being played at a “reasonable” volume. I remember thinking, “I’m gonna like it here!”

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

I would actually like to be one of the construction workers, so I could see this makeover from the inside. Besides, the hard hat is a good look.

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

I worked in a cheese factory the summer before my freshman year in college. I helped make 700-pound blocks of cheese, cheese curd, and bagged whey. After my shift, I would smell like sour milk, salt, and whey. My girlfriend at the time did not appreciate it when I would stop by before showering. It was a pretty awful job, but the hours made it even worse: 6 p.m. to 4:30 a.m., four days a week!

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

My wife is an opera singer and travels quite a bit, so I would hop on a plane and make a surprise visit. Hopefully she would have the day off as well, and we could spend the day frolicking about.

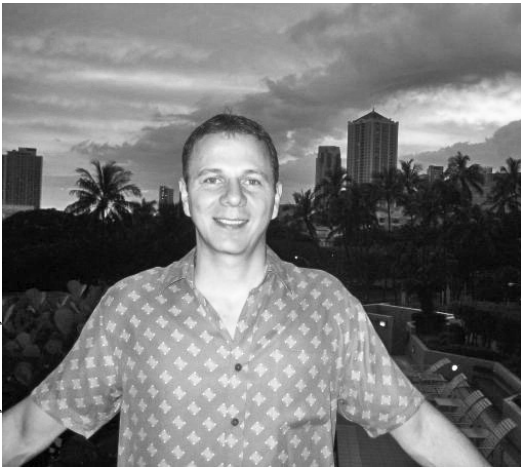
Many Juilliard staff members are also artists. Are you?

I used to be a full-time musician with the *a cappella* group Five O’Clock Shadow. That was a great experience but extremely draining. Now my musical outlet is singing in the choir at the Church of St. Mary the Virgin in Times Square (better known as Smokey Mary’s). We have a few masses during the week throughout

the year, especially during Holy Week, but for the most part, we sing on Sundays.

What other pursuits are you passionate about?

I really enjoy working out and playing sports. I spent a few years working as a personal trainer, which was a great learning experience. Whether it’s with the Juilliard softball team, golfing with my I.T. peeps, or pickup basketball, I just like being active. I would watch just about any sporting event. My teams are the Dallas Cowboys, the Boston Red Sox, and the Syracuse Orange. The thing I enjoy most,



William Eddy on vacation in Hawaii in 2007.

though, is seeing my wife perform. She’s fantastic on stage and really gets into whatever role she is playing, especially the pants roles!

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

My wife was singing with Hawaii Opera Theater and I flew over to spend a week with her. It was really incredible! We spent most of our time on Oahu going to Waikiki Beach and enjoying the spectacular sunsets. After the opera closed, we flew to the big island for a few days and drove to the southernmost part of the United States. I made sure to call my co-workers from there, just to let them know I had phone service.

What might people be surprised to know about you?

The *a cappella* group I was in was featured in a contest on a VH1 special called “Best Unsigned Band.” We didn’t win, but it was a great experience.

What is your favorite thing about New York City?

I grew up in a very small town (about 1,200 people) in northern New York and I still prefer the small-town feel to a big city. That being said, the best thing about living in New York City is that friends and family are constantly visiting us. We become tourists then.

What book are you reading right now?

I just finished reading a book on the P90X workout. It’s not really a book and it didn’t have too many big words on it, so it was right up my alley! I’m letting my brain rest for a bit before the next read.

Born in Novi Sad (in the part of Yugoslavia that is now Serbia), Baruch Arnon began growing up in Zagreb (now in Croatia) before his family moved to Israel. He earned a diploma from the Israel (now Rubin) Academy of Music in Tel Aviv before attending Juilliard, where he earned a B.M. and M.S. in piano. Mr. Arnon has been a member of the Juilliard faculty since 1971 and has also taught in Israel.

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

Music has been a part of me ever since childhood. One of my earliest memories (I was probably 3 or 4 years old) was following a fireman’s marching band to their weekly concert in the park of the town I grew up in. I started piano lessons at 6, after my prospective teacher, Prof. Ernst Krauth, heard me singing on the balcony of our apartment



Baruch Arnon introducing his son Doron (at age 3 in 1974) to the secrets of harpsichord playing.

house (he lived there too, and was my mother’s teacher many years before). He called my parents and insisted they bring me to him.

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

Prof. Krauth (then well over 60) taught me the importance of using my ear the right way. Perfect pitch—which I have, and he was aware of—is only as good as you know how to use it. Every piano lesson was also a solfège session. I owe him everything. Frau Grete Anschel, whom I met virtually immediately upon my arrival in (what was to become) Israel after World War II, inspired my love for music. Her boundless enthusiasm was contagious, and I still have it to this day. After a two-year stint in the Israeli Army I studied with Ilona Vincze-Kraus at the Israel Academy of Music. She gave me a solid technique and professional attitude to music.

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

It was music I heard on the radio—Sibelius’s *Finlandia*—and I remember being frightened by it. I must have been 3 at the time.

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

It was during a performance of Tchaikovsky’s Piano Trio in White Plains,

N.Y., in 1977, part of a chamber music series I directed. Somehow—I don’t know how or why—things fell apart in the first movement’s development section. But we pulled ourselves together and proceeded. Judging by the audience’s reaction, no one noticed anything ...

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

Norway’s fjords contain some of the most stunning scenery I’ve ever seen.

What are your non-music related interests or hobbies? What would people be surprised to know about you?

Gardening, reading (history especially), travel, meeting people. I am crazy about Lizzie, my German shepherd. My wife calls her “the other woman” in my life.

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

Teaching is loving. You must love what you are doing and who you are doing it to.

What is your favorite thing about New York City?

The infinite variety of this stunning city. It has everything, from the most exalted to the worst of the worst. It is up to you to make the choices.

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

There was never an option not to be a musician. Owning my own home compels me to be a bit of everything: gardener, plumber, painter, carpenter—you name it. I guess I could do any of these if I really wanted. But I live, breathe, and feel music all the time.

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

These past few months, I have been reading the biographies of three great conductors: Klemperer, Furtwängler, and Karajan—a giant but a manic-depressive; a unique musician but a weak human being; an erstwhile Nazi who succeeded where Hitler failed—he conquered the world. There are many lessons to be learned from their lives.

Is there anything you’d like to add?

Juilliard has been a home to me since my student days in the early ’60s. I feel a debt of gratitude for everything I got here, and hope that my work justifies the trust that has been placed in me.

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.

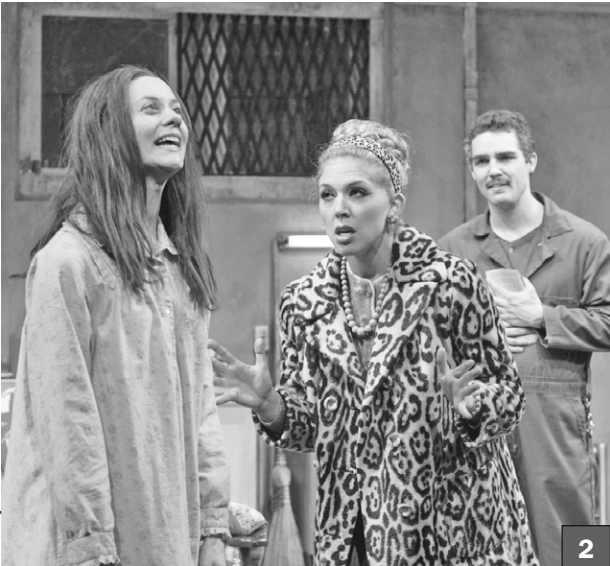


Photo by Jessica Katz



Photo by Jessica Katz



Photo by Jessica Katz

A wealth of performances, master classes, and other activities filled Juilliard's stages and classrooms nearly to bursting (and indeed, overflowed into nearby performance venues) as the 2007-08 season unfolded.

The Drama Division mounted four productions in the Stephanie P. McClelland Drama Theater featuring its fourth-year students, ranging from August Wilson's period drama *Joe Turner's Come and Gone* (1) to John Guare's black comedy *The House of Blue Leaves* (2). Other fourth-year productions included Henrik Ibsen's *Ghosts* and Barton and Cavander's *The Greeks, Part Two: The Murders*, as well as a Juilliard Playwrights Festival at the beginning of the year.

The third-year drama students were featured in several productions in Studio 301, including faculty member Mina Yakin's adaptation of *Fables of La Fontaine* (3), which ran concurrently with Moni Yakim's staging of Dylan Thomas's *Under Milkwood*. Plays by Marsha Norman and Sam Shepard launched the year for the third-year students, and Shakespeare's *Julius Caesar* and *As You Like It* brought them into the main theater for the season's conclusion. (See article on Page 1.)

Photo by Rosalie O'Connor

Looking Back at the 2007-08 Season



Photo by Hiroyuki Ito



Photo by Richard Termine



Photo by Nan Melville

THE Peter Jay Sharp Theater was the setting for a host of varied offerings throughout the year. Pianist and conductor **Vladimir Ashkenazy (7, right)** launched the performance season in September, conducting an open rehearsal and performance of Rachmaninoff's Piano Concerto No. 3 with the Juilliard Orchestra and Hong Xu (left) as piano soloist. Jazz legends appearing with the Juilliard Jazz Orchestra included **Paquito D'Rivera (4)** in October and Maria Schneider in February, in concerts that featured their works. The Juilliard Opera Center's productions included Rossini's *Le Comte Ory* (6) in November, and the New York premiere of Ned Rorem's *Our Town* (8) in April.

The Juilliard Orchestra presented a total of 10 concerts this season, performing in the Sharp Theater, Carnegie Hall, the Rose Theater, and Avery Fisher Hall. The orchestra's music director, James DePreist, led four of the concerts, including the **Carnegie Hall program (5)** in February that featured Stephen Beus as the soloist in Prokofiev's Third Piano Concerto, along with music by Bernstein and Berlioz.



Photo by Hiroyuki Ito



Photo by Peter Schaaf



DECEMBER Dance Creations featured newly-commissioned dances set to music by three composers in James Conlon’s “Recovered Voices” project. Conlon conducted the Juilliard Orchestra for this program in the Sharp Theater, which included Adam Houglan’s *Prelude to a Drama* (9), to music by Franz Schreker; Nicolo Fonte’s *Proximity Effect*, to music by Alexander Zemlinsky; and Robert Battle’s *No Longer Silent*, to music by Erwin Schulhoff. The concert was the first project in Conlon’s two-year residency at the School.

Martha Graham’s *Appalachian Spring* (10), Antony Tudor’s *Dark Elegies*, and José Limón’s *There Is a Time*—three seminal works by these visionary choreographers, who were part of the Dance Division’s original faculty—were seen side by side in March, in a program in the Sharp Theater titled “Dance Masterworks of the 20th Century.” The ballets’ scores were performed live by Juilliard’s newest contemporary music group, Axiom, conducted by George Stelluto.



Photo by Rosalie O'Connor

JAMES CONLON’s residency continued in April with three concerts of chamber music juxtaposing music suppressed by the Nazis and labeled as “degenerate” with music that was created out of the party’s reach. One of the programs featured Conlon conducting Axiom in Stravinsky’s *Histoire du Soldat* (11) at nearby John Jay College.

This year’s Focus! festival celebrated Elliott Carter with six concerts in January and February featuring his (and others’) compositions. Pierre Boulez conducted the opening program and **James Levine** (12) was on the podium for the concluding concert with the Juilliard Orchestra.



Photo by Peter Schaaf



Photo by Michael DeVito

A select group of students participated in weeklong, in-depth workshop in Baroque techniques with William Christie and his Paris-based Les Arts Florissants in March, culminating in a **public master class** (13) in Paul Hall. This event launched Christie’s two-part residency at the School.

Pianist Hinrich Alpers explored the sonata form as represented by Scriabin, Schumann, Benedict Mason, and Beethoven in the annual **William Petschek Piano Debut Recital** (14) in March, presented in Zankel Hall.

Students participated in a wide range of activities during the year, ranging from exploring the city during orientation—with a **Circle Line cruise around Manhattan** (15) as a highlight—to the 20th annual **Martin Luther King Jr. Celebration** (16) in January, which brought students and alumni from the Dance, Drama, and Music divisions together for an inspiring program focused on themes from Dr. King’s life and work. It included commissioned works by choreographer Robert Battle, composer Wayne Oquin, and actor Maxwell de Paula.



Photo by Hiroyuki Ito



Photo by Peter Schaaf



Photo by Sabrina Tanbara



Photo by Peter Schaaf

More photos of events from the past season can be seen in the Year-in-Review slide show in *The Juilliard Journal* online at www.juilliard.edu/journal/.

A Tale of Two Chinas

Continued From Page 10

are reinforcing the credibility of a repressive regime by agreeing to play in China. We achieve nothing by avoiding controversy. Juilliard represents the highest standards in performing arts education and we should share the

and a few of us broke away on our own, and suddenly there was Tiananmen Square. It was fascinating for me at that moment to think that we were really in such a controlled environment.

Now we are going back to a very different environment, much less controlled. I sense that our Chinese sponsors are sensitive to having a successful presentation, and they're trying to be as supportive as possible.



Maestro Stanislaw Skrowaczewski, who conducted the Juilliard Orchestra during its first tour of China in 1987, signing autographs.

accomplishments of our young artists with countries throughout the world. China's political and social issues will not be addressed or resolved, in my view, by our staying in New York City.

What would be a single, particularly striking memory for you from the 1987 tour?

We were pretty much in the dark in 1987. We never knew where we were. I remember once that we were on a very tight schedule, and a group of us wanted to see Tiananmen Square and the so-called Tiananmen podium. We were being taken to a variety of other spaces

when you seek to understand other cultures and people. My hope is that Juilliard can go to China and perform at the level we have achieved before, and we can share our values and our beliefs in music and its power to enrich the human experience. If we achieve that, we will have realized a great success. □

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

FULBRIGHT GRANTS 2009-10 FOR PROFESSIONAL TRAINING IN THE CREATIVE AND PERFORMING ARTS

The Fulbright U.S. Student Program equips future American leaders with the skills they need to thrive in an increasingly global environment by providing funding for one academic year of self-designed study or research abroad.

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

The U.S. Student Program awards approximately 1,100 grants annually, and currently operates in more than 140 countries worldwide. The Fulbright Program is sponsored by the United States Department of State, Bureau of Educational and Cultural Affairs.

Students currently enrolled at Juilliard are advised to contact Carole Adrian in Academic Affairs (Room 221) for important information about application procedures. Serious applicants must establish an access account online well in advance of the Juilliard deadline for application submission, which is **September 19, 2008**. Applicants will be interviewed by the School's Fulbright Committee, after which their materials will be delivered to the Institute of International Education (I.I.E.) for the October deadline.

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TIME CAPSULE

by Jeni Dahmus

The following events in Juilliard's history occurred in May:

1959 May 8, Helen Tamiris's *Dance for Walt Whitman* received its New York premiere by members of the Juilliard Dance Theater. The choreography was set to excerpts from *Leaves of Grass*, narrated by Curt Lowens, and David Diamond's *Rounds for String Orchestra*, performed by the Juilliard Orchestra with Frederick Prausnitz conducting. The production was part of a concert series in memoriam to Doris Humphrey (1895-1958), founder of the Juilliard Dance Theater.

1968 May 6, mezzo-soprano Cathy Berberian appeared as a guest artist with the Juilliard Ensemble, conducted by faculty member Luciano Berio, during the School's three-week Festival of Italian Music presented in association with Istituto Italiano di Cultura. Berberian performed Berio's *Folk*



Top: (From left) Luciano Berio, Sylvano Bussotti, Cathy Berberian, and Marcello Panni at the Festival of Italian Music at Juilliard in 1968. Below right: Berberian rehearsing a scene from Bussotti's *La Passion selon Sade*, which was performed at the festival. Below left: Honorary degree recipient Paul Taylor at commencement in 1988.



Songs and a staged version of Sylvano Bussotti's *La Passion selon Sade* directed by Bussotti. Also on the program were the world premiere of Marcello Panni's *Patience for Voices and Instruments*, conducted by the composer, and the U.S. premiere of Franco Donatoni's *Etwas Rubiger im Ausdruck*. Other festival events included the U.S. premiere of Francesco Cavalli's opera *Ormindo* and concerts by the Juilliard String Quartet, the Juilliard Chorus, the Juilliard Orchestra led by Jean Morel, and the Juilliard Ensemble with Dennis Russell Davies conducting.

1970 May 29, Juilliard's first class of actors, designated as Group 1, presented Anton Chekhov's *The Seagull* in a Drama Division workshop. Faculty member Marian Seldes directed the production featuring music by drama student Gerald Gutierrez.

1988 May 20, Juilliard bestowed honorary doctorates to conductor Leonard Slatkin, choreographer Paul Taylor, and philanthropist Lawrence A. Wien at the School's 83rd commencement exercises. It was the second time in Juilliard's history that honorary degrees had been awarded. President Emeritus William Schuman delivered the commencement address.



Jeni Dahmus is Juilliard's archivist.

New Scholarships Are Established at Juilliard

By VICTORIA MURRAY BRAND

FOR more than a century, The Juilliard School has been a leader in educating the world’s performing artists. It should come as no surprise that people from across the United States and around the globe call to ask how to establish a scholarship at the School. Very often we learn that the scholarship donor has never attended Juilliard (or perhaps even been to New York), but feels inspired to help the musicians, dancers, and actors studying here, sometimes in salute to a beloved teacher or renowned performing artist.

Recently, a generous gift came from Canadian resident Judith Harris to endow the **Adele Marcus Piano Scholarship**. Adele Marcus, a Juilliard alumna, served on Juilliard’s piano faculty from 1954 to 1990, and counted Stephen Hough, David Dubal, Cipa Dichter, and Horacio Gutiérrez among her students. Though Ms. Harris did not attend Juilliard, she had observed Marcus’s master classes as a student at the Interlochen Center for the Arts, the Aspen Music Festival, and the University of Western Ontario, and found her teaching inspired. With her generous contribution, Ms. Harris has provided a meaningful tribute to a teacher she greatly admired, as well as lasting support for young pianists who come to study at Juilliard.

With similar inspiration, additional scholarship gifts have come to Juilliard from other new friends of the School. The **Bruno Raikin Memorial Scholarship in Piano** was established by Annette Rabin in honor of her uncle, a pianist of Baltic and South African background, long esteemed as a performer and teacher. Among his many accomplishments, Raikin served as Paul Robeson’s accompanist in England.

Linda Frankenbach and Robin Jurechko have memorialized their uncle and father (respectively) by establishing the **George Courtney Todd Violin Scholarship**. Mr. Todd played and taught violin throughout his long life, and was an inspiration to many.

Juilliard faculty have inspired several new awards this year. Dirk Robinson, a California-based singer who studied in Italy with Juilliard emeritus faculty member Daniel Ferro, took inspiration from that experience and established a new award for singers, the **Dirk Robinson Scholarship**. Arizona arts patrons Jerry and Peggy Schuld established the **Schuld-Jacobs Organ Scholarship** in honor of Paul Jacobs, chair of Juilliard’s organ department and a renowned organist. The LLL Foundation saluted Sharon Isbin, chair of Juilliard’s guitar department and an international performing and recording artist, by creating the **LLL Foundation Guitar Fellowship**, an award for Ms. Isbin’s students.

The American-Turkish Foundation has established the **Ahmet Ertegun Memorial Scholarship** (see sidebar). The **Estelle Jasper Scholarship**, a dance award, was begun by Susan Feldman in memory of her mother, who was a longtime dance patron. Also designated for dancers, the **Peter J. Frenkel Foundation Scholarship in Dance** honors Frenkel, another faithful dance enthusiast.

Juilliard is pleased to welcome several new endowed awards. Celia Ascher, a longtime student in Juilliard’s Evening Division, has endowed the **Celia and Joseph Ascher Fund for Piano** with a generous contribution. This new fund will provide resources for piano scholarships and for special projects within the piano department.

The **Mari Brown Scholarship** was established by Dr. Walter Brown, a member of the Brown University medical school faculty. Dr. Brown honored his mother, Marie (as she was known at school) Shapin Brown, who studied at Juilliard in the 1930s.

The **Pearl Bernstein Scholarship**, an endowed award for dancers, was established by Ms. Bernstein’s sisters, loyal Juilliard patrons who had previously endowed an award for musicians.

Since 1985 the Janet Comey Foundation has funded an annual scholarship for Juilliard’s organists in the name of Vernon de Tar, who was a member of Juilliard’s faculty from 1947 to 1982. The foundation has just made a large gift, permanently endow-

ing the **Vernon de Tar Scholarship**. Juilliard organ alumni, particularly those who studied with de Tar, will raise funds to further enrich this award.

For several years in the 1990s, Martin Kaltman, a Long Island businessman and arts patron, supported a music scholarship at Juilliard, endowing the award in 1997. Now building on the generosity of their late father, Eric Kaltman and his sister Gail Bates recently made a generous scholarship gift, strengthening the award and renaming it the **Helen and Martin Kaltman Scholarship**. The scholarship will assist two pianists each year.

The Levien Foundation, which endowed the **Richard R. Levien Scholarship in Piano** at Juilliard in 1981, made a major gift to further strengthen the award, following the death of Mrs. Francis S. Levien.

As bequests to Juilliard in recent months have created new scholarships, we are reminded of the generosity of those individuals who include the School in their estate planning. The **Jesse A. Ceci Scholarship**, an unrestricted award, has been established with a gift from the estate of Ceci, a Juilliard violin alumnus who served as concertmaster of the Colorado Symphony. The **Lolita Cabrera Gainsborg Scholarship**, a piano award endowed by the estate of Alice Mahler, memorializes Gainsborg, a composer and pianist, and was made possible by her daughter. The **Dora L. Foster Scholarship** will be awarded to students in the Vocal Arts Department. Cellists will benefit from the **Lillie Chasnoff Miller Scholarship**, endowed by the estate of Julie Rachel Miller. The **Irving Billig Scholarship** is an unrestricted endowed award that will be awarded to dancers, actors, and musicians.

In thoughtful tribute to a recent alumnus who died suddenly at the threshold of his career, friends and family of the late Paul Vinton (B.M. ’06, *guitar*) established the **Paul Vinton II Jazz Guitar Scholarship**. Another tragic loss inspired the establishment of the **Jared Nathan Scholarship**. Jared, a Drama Division student, died in 2006 in a car accident. Much of the support for this drama scholarship came from the fund-raising marathon that Jared’s classmate Rob Thompson, who graduates this month, ran in Connecticut this past fall.

The Juilliard School is very grateful for the scholarships and awards that alumni and friends have generously given this year. Through their generosity, and support from hundreds of other faithful donors, Juilliard is able to extend financial assistance to students who could not attend without scholarship help. Fully 90 percent of Juilliard’s students require financial aid to meet the tuition, which is \$28,640 for the 2008-09 academic year.

The School always welcomes the opportunity to discuss ways to support our educational and artistic activities through a variety of programs including unrestricted gifts, currently funded or endowed scholarships, special project support, bequests, and other planned gifts. For more information about contributing to Juilliard, please call the Office of Development and Public Affairs at (212) 799-5000, ext. 278, or visit our Web site at www.juilliard.edu/giving. □

Victoria Murray Brand is manager of scholarship development in the Office of Development and Public Affairs.

Scholarship Created to Honor Ahmet Ertegun

THE dynamic music magnate who was a founder of Atlantic Records, Ahmet Ertegun discovered, signed, and produced many of the most influential performers of the 20th century, including Ray Charles, John Coltrane, Aretha Franklin, Bette Midler, Cream, the Bee Gees, and the Rolling Stones. He

was also a founder of the Rock and Roll Hall of Fame and Museum (to which he was inducted in 1987), was honored by the National Academy of Recording Arts and Sciences, and was named a “Living Legend” by the United States Library of Congress in 2000. “Fewer

people have had a bigger impact on the record industry than Ahmet,” entertainment mogul David Geffen—who credits Ertegun with starting him in the business—told *The New York Times* in December 2006, “and no one loved American music more than he did.”

It seems only natural that a new Juilliard scholarship will carry the name of one of the most prominent figures in jazz and popular music. The *Ahmet Ertegun Memorial Scholarship*, generously established by the American Turkish Society, was officially announced in December on the first anniversary of his death.

Ertegun was born in Istanbul and moved to the United States at the age of 12 when his father, Mehmet Munir Ertegun, became the Turkish ambassador to the United States. He once said that he fell in love with music at age 9, when his older brother took him to see the Duke Ellington and Cab Calloway Orchestras in London in 1932. Equally at home in blues clubs and dives as he was at society soirées, Ertegun was an astute judge of talent and had an ear for authentic, soulful music that could appeal to a more mainstream audience.

Though he abandoned his original intention to follow his father into diplomatic service for a career in the music industry, Ertegun nevertheless worked throughout his life to strengthen ties between Turkey and the U.S. He was chairman of the American Turkish Society for many years and founded Turkish studies departments at Princeton University and Georgetown University (where he took graduate courses in medieval philosophy after earning a bachelor’s degree at St. John’s College in Annapolis). “Nobody has, or ever will, do what he did for Turkey in the United States,” Turkish foreign minister Abdullah Gul was quoted by *The New York Times* as saying at Ertegun’s funeral in Istanbul.

The Ahmet Ertegun Memorial Scholarship will be designated for music students of Turkish descent at The Juilliard School.



Photo by Norman Jean Roy/Atlantic Records

Ahmet Ertegun

Why I Give to Juilliard

“For us, contributing to the scholarship fund is a source of pride

and deep satisfaction to be a small part of Juilliard’s mission. As the foremost school in America for the performing arts, Juilliard guides and develops gifted students who become tomorrow’s composers, conductors, directors, actors, singers, dancers, instrumental virtuosi, as they continue the legacy of the immortal geniuses who created the world’s great music, right up to the present.”

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CAREER

by Derek Mithaug

BEAT

Leaving the Safety Zone

IT'S with mixed feelings that I announce my departure from Juilliard. I'm sad to be leaving, of course—but proud to have been part of an institution that has an auspicious legacy in its wake, and an exciting future ahead of its bow. With the new building taking shape and the many new programs expected to roll out with the grand unveiling, I feel the time has come to tend to my own career needs.

That said, career development at Juilliard (and in the performing arts in general) is something still in its infancy. We have finally moved beyond the ideology that artists should focus exclusively on their craft and, if their talent is truly special, somewhere, somehow, some influential patron will discover it and take care of all the other necessities in the artist's life. This might have been the case in long-ago centuries when patronage for individual artists was far more ubiquitous. Today, however, artists must be more in tune with the business aspects of their careers. They are entrepreneurs exploring a variety of fields and pursuing sundry interests. Their careers have become so diverse that even artist managements and agencies have had to outsource some of their services to meet the unique demands of their clients' livelihoods. It's quite exciting when you think about it—but also a bit overwhelming. There are always a few artists who just wish they could retreat into the practice studio and hope that someone will knock on the door.

I'm thrilled that Juilliard is now tending to the concept of the 21st-century artist. I've been beating the drum of self-determination and calling for artists to be the captains of their own careers for many years. The future is bright if you are willing to consider the continually evolving possibilities. This is what an artist must do today: think quickly, progressively,

multidimensionally—and most definitely, positively. Today's idea could be tomorrow's career-maker. The industry rewards the creative mind.

One of the most inspiring books along these lines is *A Whole New Mind* by Daniel Pink, who puts forth an evocative and compelling argument for rethinking what our economy values and what the future holds for the creative mind. I can't think of a more important work to recommend for this last column. If you do read it, and want to discuss Pink's assessment, send me an e-mail. I'd love to chat with you about it.

It was not an easy decision for me to leave this great institution. The question I faced was a matter of whether I should spend my critical middle years dedicated to a very specialized field I had been pursuing since graduation, or venture into different waters, broadening my experience and challenging my abilities. Five years ago, I wouldn't have dreamed of making this change. My job, the faculty, the students, and other professional colleagues served as my daily inspiration, helping to shape much of my thinking about people and their interests and careers. Eventually, they challenged me to think differently about my own career.

Fast forward a few years, and I've evolved into someone new. There is still "me" in here, but there are also a lot of new ideas, unrealized abilities, and untended interests. The last of my children is finishing high school, and the world suddenly looks different. I feel a need to step out of my comfort zone. I feel a need to put some of my ideas to work. Looking for the sort of environment that will nurture my next phase in life, I'm thankful that I found the courage to take this step at this critical juncture, and not fall back on the safety zone.

So, where am I now? If you haven't stopped by the Career Development Office recently, you might not know that I've been gone since the end of Febru-

ary. My new digs are just across the Hudson River at the Judith G. Wharton Music Center in Berkeley Heights, N.J. It's a large, independent music center with more than 1,000 students and some 40-plus faculty members. I've assumed the role of executive director at a time when the center and its constituents are beginning a capital campaign, a major move to their own facilities, and a significant increase in programs—all of this with the mission of providing quality music programming and education to communities in need. Who could ask for anything more?

I will always have a special place in my heart for Juilliard, and for that little office on the second floor called Career Development. I have a hard time believing I was there for 14 years; in hindsight, it seems like nanoseconds. But the memories more than account for the time. I still feel a jolt of pride whenever I intersect with a Juilliard

graduate somewhere in the world who has found his or her stride and is blazing a career trail where none existed before. That, to me, is a potent elixir. I envy whoever will assume the role of director of career development. I don't think anyone can imagine how good that job can feel most every day.

If you are ever in my neighborhood and would like to do some teaching, discuss some collaboration, or even develop some new programs, I'm interested. E-mail me your ideas (dmithaug@scmcmusic.org). I'm looking for new ideas to put into play at a center that aims to be new, progressive, and exciting. And even if your plate is already full, send a line or a note to say "hi" every now and then. I'll never tire of talking about your future or what it means to you.



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

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A Warm Welcome to 17 New Staff Members

Yassmeen Abdulhamid joined the Juilliard staff in February as administrative assistant to the provost and dean. She recently earned her M.A. in English literature at the University of New Hampshire, where she also taught three sections of First-Year Writing as part of a graduate assistantship. Through that program, she spent six weeks last summer studying at Gonville and Caius College in Cambridge, U.K. As an undergrad at SUNY-Plattsburgh, Yassmeen minored in music and studied voice with the music faculty. Though her musical inclinations are diverse, she is a self-proclaimed Purcell lover.

Yoko Anderson, international student advisor/programming assistant, is from Nagoya, Japan. She went to School for International Training in Vermont for her master's degree in international education. She recently got married in Hawaii and lives with her husband in Park Slope, Brooklyn.

Before coming to Juilliard at the end of October as an administrative assistant/accounts receivable assistant in the Finance Office, **Joshua Ash** worked at the Philadelphia Museum of Art as the administrative assistant for the head of protection services. Hailing from southern California, he lived for six years in Orlando, Fla., before moving to the tristate area. He holds a B.A. in communication from Rutgers University. When not with his 5-year-old daughter, he enjoys video games, movies, and roller coasters. On the weekends during the spring and summer, he works as a character at Six Flags Great Adventure (and he'll talk about it ceaselessly, if you let him).

Chad Cygan, a program assistant in the Office of Educational Outreach, completed his Bachelor of Music Education at the University of Illinois at Urbana-Champaign, and in 2007 received his M.M. in voice from Juilliard, where he performed the title role in *Idomeneo*, Belmonte in *Die Entführung aus dem Serail*, and both Natura and Pane in Cavalli's *La Calisto*. Chad appears as a soloist in New York City, is a published composer, and maintains private voice and guitar teaching studios. He continues his voice studies with W. Stephen Smith.

Jazz assistant/jazz orchestra librarian **Andrew Gutas** is a saxophonist and received his B.M. in jazz studies from William Paterson University in New Jersey and his Artist Diploma in jazz studies from The Juilliard School. He has shared the stage with jazz greats such as Jimmy Heath and Frank Wess, as well as pop artists Paul Simon and Michael Bublé. Aside from musical interests, Andrew enjoys running in and around New York City, including Riverside Park and Central Park, training for the occasional marathon.

Shannon Harris, assistant to the vice president for development and public affairs, returned to New York City this year from L.A. where she completed actor conservatory training at the American Academy of Dramatic Arts-West. Since graduating from Barnard College in 2001 with a B.A. in English, she worked in varied settings to support her artistic endeavors, which include acting and writing. Her four-year stint as office manager of St. Vincent's Hospital Rape Crisis Program is especially noteworthy. Shannon is thrilled to be a part of the Juilliard family.

Contributions coordinator **Rebecca Lee** graduated from New York University with bachelor's and master's degrees in classical piano performance. During her graduate studies, she was adjunct faculty and taught private piano lessons, along with harmony/improvisation keyboard classes. Upon completion of her master's degree, she held an internship with the Chamber Music Society of Lincoln Center, where she got hands-on experience with many different facets of the music business. She discovered a penchant for development work and is now happy to be part of the Development Office.

Vicky U. Lee, campaign associate for the Juilliard Second Century Fund, recently returned to the U.S. after two years abroad—the first spent in France as an English language teacher followed by a year in England studying for an M.A. in creative writing at the University of Manchester’s Centre for New Writing. As an undergrad, Vicky pursued French and international relations at N.Y.U., graduating *magna cum laude*. She held internships in various industries as she tried to “figure things out,” including stints with the John Kerry for President campaign, *Time Out New York*, and J.J. Abram’s Bad Robot Productions in Burbank, Calif. She speaks five languages to varying degrees of success and is very happy to be joining the Development Office staff at Juilliard.

Mary Mazzello, accounts payable assistant in the Finance Office, has worked as a teacher and administrator for various educational organizations including the University of Missouri in St. Louis, Washington University, and the Center of Creative Arts. She holds a B.A. in economics and a minor in dance from Washington University in St. Louis.

Nicholas (call me Nick) **Mazzurco**, director of student accounts/bursar, came to Juilliard from the New School. He realized that higher education administration was in his future after a short stint in the corporate world following his graduation from Skidmore College. He lives in New Jersey with his wife and dog. Unfor-

tunately he has no performing arts skills whatsoever but somehow receives “street cred” from friends and family for working at Juilliard. (He’ll take what he can get.)

Julie Potter, publicity administrator in the Communications Office, is a graduate of Butler University where she received her B.S. in arts administration/dance with a minor in public relations. A Pittsburgh native, Julie spent a semester studying the arts in London and interned at the Joffrey Ballet of Chicago and the River North Chicago Dance Company. Prior to working at Juilliard, she practiced travel and lifestyle public relations at Weber Shandwick, New York and worked as a photographer at Camp Manitou for Boys in Oakland, Maine. Julie volunteers with the Nonprofit Board Clearinghouse of the New York Junior League and enjoys traveling, reading, and surfing.

Associate bursar **Frank Pulido** grew up in Caracas, Margarita Island, and New York City. He received his degree in business administration/finance from Bloomfield College in 2001. Before coming to Juilliard, Frank worked as a senior student financial services counselor at Laboratory Institute of Merchandising. In his spare time, Frank enjoys exercising, watching sci-fi films, and listening to music. He also loves to invent jokes and do funny impersonations of people. Frank is very thankful for the opportunity to be part of the Juilliard community.

Loren Seugling, coordinator of student activities in the Student Affairs Office, is a recent graduate of Indiana University of Pennsylvania where she graduated with a master's degree in student affairs in higher education. While in graduate school her assistantship was at Frostburg State University (Maryland) where she was the program assistant for student activities. As an undergraduate Loren attended Ithaca College where she

studied marketing, advertising and public relations, and legal studies. At Ithaca College Loren was active in the Theater Arts Management program.

Andrew Warner, the new administrative assistant in the Office of Career Development, is following in the footsteps of both his parents, who worked together at Juilliard in the early 1970s. He graduated from Washington University-St. Louis in 2002 with a bachelor's degree in art history and archaeology, and spent most of the following years working in a managerial capacity in the world of retail sales. After a brief stint working as a residence hall counselor at Interlochen Arts Academy in 2004-05, he decided to move to New York City and get a job in the arts as soon as it was feasible. He is now thrilled to be living in the city and trying to make the most of the myriad artistic opportunities available here.

Vanessa Wise, director of individual giving, joins the Development Office after spending more than five years in the corporate world in marketing at Time Inc. There, she managed the newsstand businesses of *Money*, *Fortune*, *Business 2.0*, *Time*, *Entertainment Weekly*, and most recently, *In Style* magazine. She received her M.B.A. from Columbia University in 2002 with a focus in media and marketing and her B.A. in English from Brown University in 1997. While at Brown, she was very involved in theater, and since then, she has performed three solo cabarets in New York City. Before attending business school, Vanessa worked at the Kennedy Center and the Washington Opera in event planning and development. She is grateful for her corporate experience, but happy to return to the nonprofit sector supporting something she is passionate about.

FACULTY AND STUDENT NEWS

FACULTY

Piano faculty member **Emanuel Ax** (BS '70, MS '72, *piano*) performed on the 92nd Street Y's Masters of the Keyboard series in New York in March. He was joined by violinist **Sheryl Staples**, violist Cynthia Phelps, and cellist Carter Brey.

Irene Dowd ('70, *dance*), who has been teaching anatomy in the Dance Division since 1995, was featured on the cover of *Dance Teacher* magazine's March issue and profiled in a major feature by Susan Amoruso.

Drama faculty member **Christopher Durang's** play *Beyond Therapy* will receive a revival starring Kate Burton this summer. The co-production, which begins at the Williamstown Theater Festival in Massachusetts and continues at the Bay Street Theater in Sag Harbor, N.Y., will be directed by Alex Timbers.

Behzad Ranjbaran's "Seven Passages" from his *Persian Trilogy* was performed by the Philadelphia Orchestra in March at the Kimmel Center in Philadelphia with

Alastair Willis conducting. A special feature of these concerts was the video projection of Persian miniatures depicting scenes from *Shabnameh (The Book of Kings)*. Also in March, his *Fountains of Fin* for flute, violin, and cello was premiered at Bargemusic in New York. The new work was commissioned for the 30th anniversary of Bargemusic.

STUDENT NEWS

Stephen Beus, an Artist Diploma candidate in piano, will perform on May 13 on the Tuesday Matinees series at Merkin Concert Hall in New York.

Ran Dank, an Artist Diploma candidate in piano, won first place in the Hilton Head International Piano Competition in March, held in Hilton Head Island, S.C.

Two compositions by **Noam Sivan**, a doctoral candidate in composition, received their premiere recordings on pianist Yael Weiss's CD titled *88 Keys to Joy*, released by Koch International Classics in March.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

Eileen Casazza (BS '56, *voice*)
 Bernard Chalip ('46, *voice*)
 Doris Clark ('32, *piano*)
 Brenda Miller Cooper ('42, *voice*)
 Dorothy Dean ('23, *piano*)
 Edith Kilbuck ('55, *piano*)
 Teo Macero (BS '52, MS '53, *saxophone*)
 Jessica Samuels ('42, *voice*)
 Philip Steele (BS '61, MS '63, *voice*)
 Robert Stuart (DIP '40, *timpani*)

Former Faculty

Ranier De Intinis (BS '51, *horn*)

Friends

Joseph C. Beaudoin
Alan Carmel
Alfred Gellhorn
Chet Lane
Loretta Varon Lewis
Felix Resnick
Elaine W. Senigallia

Down Memory Lane With Schuman Scholar Robert White

By ANN MILLER

FOR those who have heard voice faculty member Robert White perform works by composers such as Schubert, Debussy, and John Corigliano, it may be difficult to imagine him as a 9-year-old singing holiday medleys with the DeMarco Sisters on Fred Allen’s radio show. However, audience members in Paul Hall on March 19 had the distinct pleasure of listening to Robert White do all of the above.

Each year, the Literature and Materials of Music Department bestows the William Schuman Scholars Chair on a faculty member who enhances the artistic and intellectual life of the Juilliard community. As this year’s recipient, tenor Robert White reflected upon his long and varied career by sharing anecdotes, recordings, live performances, photos, and video clips with the audience at his lecture (the first of two) titled “A Life in Song: Celebrating Six and One-half Decades of Singing.”

President Joseph Polisi commenced the presentation, delivering a brief history of the award’s namesake, composer and former Juilliard President William Schuman (who is the subject of a biography written by President Polisi that will be published this fall). Edward Bilous, chairman of the L&M Department, introduced White by lauding the honoree’s lack of “separation between heart and mind.” Bilous was a student at the Manhattan School of Music when he first met the tenor, who was then a popular music history teacher known for his “open-mindedness.” White has been on Juilliard’s faculty since 1992,

inspiring students and the general public alike through his teaching and performing.

Over the course of the lecture, White gave several live performances. To begin and to welcome the new season, he and pianist Philip Fisher charmed listeners by performing three songs about spring. White’s expressive voice brought out distinct characters in the works of Franz Schubert, Thomas Morley, and Richard Rodgers.

After this impressive opening, White turned the focus to the advent of his career. Inspired by his father, Joseph White (the so-called “Silver-Masked Tenor” of radio-show fame), Robert White began performing on the radio at a young age. To the delight and amusement of the audience, he played several radio clips, including one from Fred Allen’s 1947 Christmas show. Even though White poked fun at his childhood rendition of “Deck the Halls,” his remarkable boy-soprano voice displayed the clarity and strength characteristic of his singing today.

Returning to the present, he performed works by Chausson and Debussy, this time joined by pianist Benedicte Jourdois. The lecture continued with the introduction of an excerpt taken from a Chinese TV interview. In the film, White imparted some thoughts on music, namely that music “speaks directly to the heart.” The film also provided insight into the tenor’s teaching philosophy: while working with Juilliard student Keith Fearon, White revealed that he does not try to find quick fixes for his students’ prob-

lems. Instead, he is determined to help his students find long-term solutions. He feels it is a “great privilege as a teacher to help the [student’s] voice come out.”

For the next portion of the presentation, he shared some of his favorite

certainly practices what he preaches, as exemplified by the many recordings of contemporary songs he presented. From the beautiful, soft sounds of Lowell Liebermann’s “The Haunted Chamber” to the rich tone of Samuel Barber’s “Sure on the Shining Night,” the eclectic collection of songs showed great variety of color. As evidenced by John Corigliano’s dedication of “Song to the Witch of the Cloisters” and Gian Carlo Menotti’s gift of “The Old Man’s Song” to Robert White, the tenor has been an influential performer of his friends’ music. As a fitting close to the lecture, he played a recording that he had made with Sam-

uel Sanders of William Schuman’s song “Orpheus With His Lute.”

Robert White’s presentation was a thoroughly entertaining retrospective of his multifaceted career. Composer and L&M faculty member Eric Ewazen, whose song “The Tiger” was presented during the lecture, said, “I consider him to be the consummate musician. With his love of all periods and styles of music and his interest in performing new music, he is an inspiration to students, colleagues, and the audience.” □

Ann Miller is a doctoral student in violin.



Tenor Robert White shared music and stories in Paul Hall on March 19, in the first of his two lectures as this year’s Schuman Scholars Chair. The second presentation will be in the fall.

songs and recordings. A prolific recording artist, White opted to play a recording of Handel arias that he had made with the City of London Baroque Sinfonia for the Virgin Classics label. The excerpt further illustrated his musical versatility, highlighting his ability to sing the Baroque work’s long, lyrical phrases.

White concluded the program by paying tribute to nine of his “composer friends.” A proponent of new music, he encouraged musicians in the audience to “get to know the composers. They are our lifeblood ... I’ve had many wonderful composer friends.” White

2 Students Share 5th Annual Juilliard Journal Award

FINN Wittrock, a fourth-year drama student, and Evan Fein, a master’s student in composition, were selected as the winners of the fifth annual Juilliard Journal Award, in recognition of their outstanding contributions to Juilliard’s newspaper.

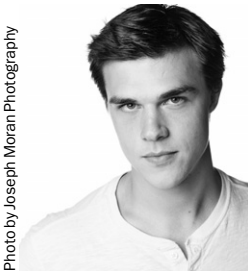
Finn, who graduates this month as a member of Group 37, is also the recipient of the Drama Division’s Stephanie Palmer McClelland Scholarship. At Juilliard, he has appeared in *The Greeks*, *Ghosts*, *Twelfth Night*, *Our Lady of 121st St.*, *Uncle Vanya*, and *King Lear*. Finn is a graduate of the Los Angeles County High School for the Arts, where his productions included *Rhinoceros*, *Moonchildren*, and *The Matchmaker*. On television, he has appeared on *Cold Case*, *E.R.*, *Halloween-town III*, and *CSI: Miami*. Finn has written articles about several fourth-year drama productions for *The Juilliard Journal*, as well as covering a visit from playwright Edward Albee and a student volunteer trip to New Orleans.

Evan Fein is a native of Cleveland and earned his B.M. from the Cleveland Institute of Music, after graduating *summa cum laude* from Richmond Heights High School. He is just finishing his first year in the master’s degree program at Juilliard,

studying with Robert Beaser as the recipient of the 2007 Irene Diamond Graduate Fellowship. Evan served as composer-in-residence for the Canton (Ohio) Symphony Orchestra during the 2006-07 season.

His works have been featured at Cleveland Public Theater as well as on public radio; have been choreographed by performers from the Juilliard Dance Division, Mather Dance Center, and Cleveland Contemporary Dance Theater; and have been performed by ensembles such as the Canton Symphony Orchestra, the Vesuvius String Quartet, the C.I.M. New Music Ensemble, and the Cleveland Chamber Symphony. Evan has interviewed conductors Dennis Russell Davies, Pierre Boulez, Emmanuel Villaume, and James Conlon for *The Juilliard Journal*, as well as composer Adolphus Hailstork.

Student-written articles constitute a major portion of *The Juilliard Journal*. The Juilliard Journal Award was created in 2004 to encourage and recognize those students who not only make writing for *The Journal* an integral part of their academic experience, but also keep the Publications Office aware of topics that should be covered in these pages. Students interested in writing for the paper should contact the senior editor at extension 341. □



Finn Wittrock



Evan Fein

Cultural Diplomacy

Continued From Page 4
between 19 and 20 and were at a level comparable to our sophomore students at Juilliard. After quick goodbyes, I was scooted away for photos and interviews by North and South Korean newspapers.

The next day we were to travel to Seoul in the afternoon, but in the morning we were offered the opportunity to watch a performance at the Children’s Palace. Since we were not allowed to roam the streets of Pyongyang, even with one of our “minders,” most of us seized every opportunity to experience what we could of life in the city. The performance consisted of about nine short acts, each featuring a different style of music and dance. Most of the musicians and dancers seemed between 7 and 16 years old. Their discipline and precision was impressive; artistic education and achievement is clearly valued in this society, probably because they really have little else with which to represent themselves. However, I am aware that their art is still predominantly facilitated by the D.P.R.K. to promote their party line. I believe that once they are allowed to participate in the global economy, that will change.

All in all, the experience for the vast majority of both the New York Philharmonic members and our new North Koreans friends was an extremely emotional one. Tears were shed on both sides of the podium after our historical concert. Deep feelings of connection were established between the New York Philharmonic and our audience in the D.P.R.K. I feel privileged to have taken

part in an important historical event that has the potential to change the course of diplomatic relations between our country and North Korea. I feel as though we participated in one of the most uplifting instances of art in American history, using the gift of music—as



Members of North Korea’s National Philharmonic performing traditional Korean music with the New York Philharmonic under Lorin Maazel during the orchestra’s trip there in February.

well as the gift of freedom our country has granted us—showing it to a nation of people who would otherwise never have seen such a display. This was a first step, and we cannot expect too much right away, but I would love to see our new colleagues from the D.P.R.K. come and study at our conservatories and experience the everyday opportunities we tend to take for granted.

Associate principal bassoon of the New York Philharmonic since 2003, Kim Laskowski has been on Juilliard’s bassoon faculty since 2005.

Double Dose of the Bard

Continued From Page 1

than one level and defy categorization. “I don’t think it is just a big, sprawling political thriller, and I don’t think it is just a psychological drama,” continues Fenichell. “It somehow manages to be both.” In order to further the view of the play’s universality, Fenichell has set her Rome in what she calls “any time/no time.” What this means is that, rather than “setting the production either in ancient Rome or in a specific contemporary time, the events unfold in a time and place that would be recognizable to any generation.” Thus, this one production can, in



Susan Fenichell returns to Juilliard to direct the third-year production of *Julius Caesar*.

its wide-ranging scope, evoke images of modern-day politicians and the children of *The Lord of the Flies*, as well as the real Romans who inspired this play. While *Julius Caesar* is a classic Shakespearean tragedy, *As You Like It* is viewed as one of Shakespeare’s comedies. However, that categorization is a tricky one, according to Rosato, who says, “Shakespeare tackled all life when he wrote a play. He took on all emotions. That’s the reason the classification of his plays is difficult. Comedy? He has a strange way of shaping his comedies; the tragedy still cuts through.” Indeed—for this play is filled with melancholic themes (influenced by another play he wrote the same year, *Hamlet*) along with bawdy and witty humor, and a heavy dose of romance. However hard to classify, though, Rosato says that “Shakespeare wanted this play to be a comedy. And so it is. Love is a painful comedy.”

The world of *As You Like It* begins to unfold in a dukedom where the rightful duke (Duke Senior) has recently been usurped by his brother (Duke Fredrick). Duke Senior escapes to the Forest of Arden, as do many lords and citizens loyal to him. Left behind are his daughter, Rosalind, and her cousin, Celia (the daughter of Duke Fre-

Fredrick banishes Rosalind—who escapes along with Celia to the Forest of Arden, where Orlando is soon forced to follow as well. Once they enter the somewhat enchanted forest—a world of romance, foolery, and cross-dressing—and as the play evolves, one discovers that it is, according to Rosato, “an adventure/love story where everyone is forced onto a voyage of discovery, where they explore, or hunt, their dear—that is, their love, themselves, and the nature of existence.”

Under Rosato’s vision, the duke’s court is set in modern-day France, but once the travelers set foot in the mystical Forest of Arden, they are transported back to the French period known as *La Belle Époque*, where Impressionism was a major influence. Arden is indeed a magical world, and it induces a state of wonder not just in children but in everyone. Indeed, Rosato often says (referencing W.H. Auden) that *As You Like It* is “a fairy tale for adults.”

Performing on Juilliard’s beautiful Globe stage (modeled after the theater that Shakespeare owned in part, and for which he wrote many of his plays) presents challenges for both the directors and the actors. It also “drives a kind of aesthetic tone for both pieces,” says Fenichell, “and I think the purpose of that is to make sure it’s the words that are heard, first and foremost.” The stage encourages an intimacy with the audience and rules out the use of large sets, thereby forcing all involved to focus on the challenge really at hand. “Clearly, with Shakespeare,” Fenichell says, “the primary thing should be the words; you should be able to do it on a bare stage.”

As You Like It will also be performed for middle-school children brought in by bus from all over New York City, as a part of Lincoln Center Theater’s Open Stages program. Preceding the performance, middle schoolers from several boroughs will have been taught about the play and about Shakespeare in April by Lincoln Center Theater’s teaching artists. Each student will receive a copy of the play, and will be able to talk with the actors after the production. For the Juilliard actors, it’s a chance to share their love of the Bard and the theater, and to inspire the next generation to appreciate them as much as they do. □

Geoffrey Murphy is a third-year drama student.

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FOCUS by Greta Berman ON ART

Painting in the Key of Color: The Art of Nicholas Roerich

THE name Nicholas Roerich (1874-1947) is inextricably linked with that of Igor Stravinsky. Although legend has had it that the vision for *The Rite of Spring* came to Stravinsky in a dream, history shows that it was actually Roerich's idea. When the impresario Serge Diaghilev asked the set and costume designer Roerich to collaborate with Stravinsky in 1910, the artist agreed, suggesting to the composer two possible ballets: *A Game of Chess* and *The Great Sacrifice*. It was the second scenario, later to be immortalized as *Le Sacre du printemps* (*The Rite of Spring*), that Stravinsky chose. Groundbreaking and infamous, this work was to transform the history of music. Initially received with hostility and outrage, it soon became the icon of modernity.

A documentary film shown on public television in 1989 (*The Search for Nijinsky's Rite of Spring*) explores the research of an art historian, Kenneth Archer, and a dance historian, Millicent Hodson, that led to the restaging and reinvention of *The Rite of Spring* by the Joffrey Ballet. It is this film, seen by generations of Juilliard students, that inspired me to seek out the museum dedicated to the work of Nicholas Roerich. This small museum, located on 107th Street just off Riverside Drive, houses about 150 paintings dating from various periods of the artist's life. It feels something like a shrine, containing artifacts of Asian art and antiquities as well as books and furniture that once belonged to the peripatetic artist.

Born in Russia, Roerich grew up in a well-to-do household, surrounded by music, literature, and the performing arts. His preferred art form from an early age was opera. Among the composers who inspired him were Borodin, Mussorgsky, Rimsky-Korsakov, Wagner, Scriabin, Prokofiev, and Stravinsky. Although he never officially became a member of any group, he had deep affinities with the Russian avant-garde and Symbolist artists during the end of the 19th century, participating in many of the artistic and musical salons in St. Petersburg.

In 1906 Diaghilev arranged an exhibition of Russian paintings in Paris that included 16 by Roerich. By then, the artist had traveled a little in Europe, especially Paris. He took in only a few influences; we see some from Gauguin, some from Pierre Puvis de Chavannes, and a couple of his paintings made between 1902 and 1906 seem related to Fauve painters such as André Derain and Henri Matisse.

Russia really took Paris by storm in 1909 (artistically, that is). On May 19, Diaghilev introduced the Ballets Russes to Paris's Théâtre du Châtelet, with a spectacular performance of the "Polovtsian Dances" from Borodin's *Prince Igor*, and two other dance suites. The combination of the virtuosity of Vaslav Nijinsky and Tamara Karsavina, the choreography of Michel Fokine, the wild exoticism of Borodin's music, and Roerich's splendid costumes and sets dazzled Parisian audiences. Five days later, the premiere of Rimsky-Korsakov's opera *Ivan the Terrible* also featured costumes and sets by Roerich. Of course, Roerich's col-

orations for *The Rite of Spring*, commissioned by Massine for a later production that was produced posthumously at La Scala in Milan in 1948. The colorful, mystical, Russian-flavored studies share an affinity with early Kandinsky, without resembling them in the least. The essentialist view of nature in these paintings is expressed by the "keys" of green and blue, embellished with bits of red and yellows. Together with a number of other works, made in tempera on cardboard for the "Polovtsian Dances," the small paintings in the entrance hall provide a kind of mini-retrospective. Roerich changed his original sketches a little after traveling extensively in central Asia, but the essence is the same

a hilly landscape. In a nod to classical antiquity, Lel resembles a Russian Orpheus; she might be Eurydice. All of these paintings depict Russian folktale fantasy with simplicity, geometry, and color.

Many other works Roerich did for the theater hang in the museum, including studies for Rimsky-Korsakov's *Maid of Pskov*, Ibsen's *Peer Gynt*, and plays by the Belgian symbolist Maurice Maeterlinck.

The 150 or so works in the museum represent only a fragment of the more than 7,000 paintings the artist produced. Of these, only a small number are direct studies for opera and ballet productions, but everything Roerich made has a dramatic presence. One

especially evocative painting is a set of decorative panels created in 1920 for a private residence in London, but never installed there. Titled "Song of the Morning" and "Song of the Waterfall," they stand 92 inches high and are part of a larger work the artist envisioned, called *Dreams of Wisdom*. The two exquisite paintings combine Gauguin-like simple maidens, but now Eastern (Indian) instead of Tahitian, with his own colors, wave-like mountainous backgrounds, clouds, and mystery.

One cannot speak of Nicholas Roerich without mentioning his extensive travels—first to Finland, then to the Himalayas and Mongolia. His quest was for spiritual enlightenment. Both he and his wife, Helena, wrote and taught about their own form of Theosophy. Many artists were drawn to the metaphysical philosophy popularized by Helena Blavatsky (1831-91) that sought a spiritual unity between human beings, nature, and all religions. The Roerichs particularly believed in the synthesis of the arts, science, and life. Indeed, in 1921 he founded a school in New York City called the Master Institute of United Arts, based on the same principle—all the arts united under one roof—as a school he had directed earlier in St. Petersburg, Russia, in 1906-7 called the Society for the Encouragement of the Arts.

Although the Nicholas Roerich Museum is not well known, its following, as its director told me, is a fervent one. As well as receiving world respect for his art, Roerich earned the admiration of world leaders such as Franklin D. Roosevelt, Jawaharlal Nehru, and the famed poet Rabindranath Tagore.

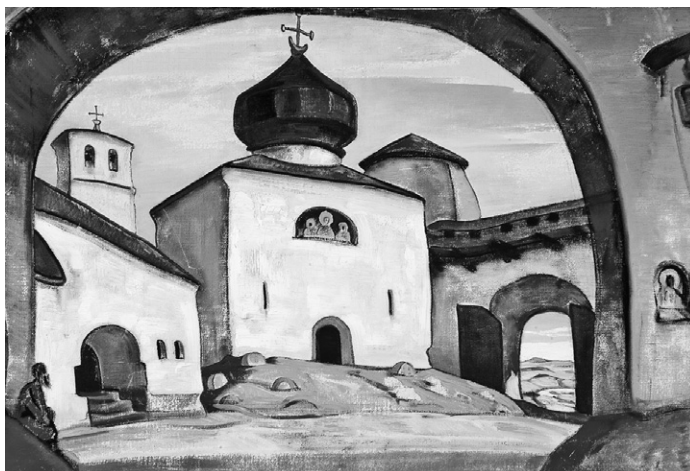
The museum, located at 319 West 107th Street, is open Tuesday through Sunday from 2 to 5 p.m. and maintains an active schedule of concerts and poetry readings.



Art historian Greta Berman has been on the Liberal Arts faculty since 1979.



Clockwise from above: *Maidens* (1944) for Massine's production of *The Rite of Spring*; tempera on cardboard. "Song of the Waterfall" (1920) from *Dreams of Wisdom*; tempera on canvas. *Old Pskov* (1922) for Rimsky-Korsakov's opera *The Maid of Pskov*; oil tempera on canvas. *Snegurochka and Lel* (1921) for Chicago Opera; tempera on cardboard. Courtesy of Nicholas Roerich Museum, New York.



laboration with Nijinsky and Stravinsky culminated in the extraordinary sets and costumes for *The Rite of Spring*.

Indeed, he is sometimes referred to as the first artist *auteur*. Later it was Roerich who chose Martha Graham for the lead in the "Sacred Dance" in Leonide Massine's 1930 production.

Roerich has been quoted (by Jacqueline Decter, in her book *Messenger of Beauty: The Life and Visionary Art of Nicholas Roerich*) as saying that he never painted scenery for an opera or ballet without first having a familiarity with the music. As he explained, "just as a composer ... chooses a certain key to write in, so I paint in a certain key, a key of colour, or perhaps I might say a leitmotiv of colour, on which I base my entire scheme."

In the entrance hall of the museum we see half a dozen small studies from

as the earlier ones.

Upstairs there is a backdrop for the 1930 *Rite of Spring*; *Yaroslava's Tower Room* (1914) for *Prince Igor*; and *Snegurochka and Lel* (1921) for Rimsky-Korsakov's opera *The Snow Maiden*. The iconic maiden, Snegurochka, looks much like those in *Le Sacre*, with long braids, tilted head, decorated headband, and embroidery-edged dress. Standing somewhat awkwardly with her left hand raised, she listens to her beloved Lel's flute playing. In the Russian story, she is an ice princess, daughter of King Winter and Fairy Spring. Yearning to be mortal in order to be with her shepherd lover, she melts into the streams of springtime. Behind the two stand bare trees and

ALUMNI NEWS

DANCE

2000s

Anthony Bryant (BFA '07) danced in *Backchat*, choreographed by Eliot Feld, in the opening-night gala of Feld's Ballet Tech Mandance and Kids Dance performance at the Joyce Theater in April. Proceeds from the opening-night gala benefited the tuition-free Ballet Tech School.

Michelle Mola (BFA '07) is scheduled to choreograph for the 2008 Juilliard Summer Dance Intensive. Mola is co-founder of Borderline Dance Circle, formerly Public Dance Theater.

In the fall, **Zen Jefferson** (BFA '06), currently at Saarbrücken Ballett, will begin working with Wiesbaden Ballett in Wiesbaden, Germany, under the direction of German choreographer Stephan Thoss.

Austin McCormick (BFA '06) choreographed a solo for **Laura Careless** (BFA '07) to Poulenc's *Aubade: Concerto choréographique* (1931) for James Conlon's "Generative and Degenerate Music" concert at the Gerald W. Lynch Theater at John Jay College of Criminal Justice in Manhattan in April.

Marie Zvosec (BFA '04) and **Helen Hansen** (BFA '01) performed with Buglisi Dance Theater at the LaGuardia Performing Arts Center in Queens in April.

1990s

Shila Tirabassi (BFA '99) performed with the Stephen Petronio Company in April at the Joyce Theater. The program included *Bloom* and two premieres: *Beauty and the Brut* and *This Is the Story of a Girl in the World*. Shila was featured in *Time Out New York* in April in Gia Kourlas's article, "Hot Child in the City—Shila Tirabassi Heats Up the Stephen Petronio Company."

Takehiro Ueyama (Diploma '95) will celebrate his TAKE Dance Company's third New York season with a three-night performance series at Columbia University's Miller Theater on May 15-17.

Melanie Rios Glaser (BFA '94), artistic director of Saint Joseph Ballet, an after-school program for disadvantaged children in Santa Ana, Calif., was named "Person of Influence" by *The Los Angeles Times* in February. She has just commissioned a new piece by Juilliard graduate **Mark Haim** (BFA '83), to be premiered at the Irvine Barclay Theater in May. In February, Saint Joseph Ballet hosted a program of up-and-coming choreographers.

1980s

Vineland Regional Dance Company presented two pieces choreographed by co-artistic director **Kimberly Chapman** (BFA '88) in its annual gala at Cumberland County College in Vineland, N.J., in April. **Bruce McCormick** (BFA '98) returned to the company to choreograph *The Power to Make War*, about World War II and the bombing of Pearl Harbor.

Pascal Rioult Dance Theater—which is co-directed by associate artistic director **Joyce Herring** (BFA '82) and includes **Robert Robinson** (BFA '05) and **Jane Sato** (BFA '03)—toured Italy in March; performed at the Kravis Center in West Palm Beach, Fla., in April; and was in residence at Kaatsbaan International Dance Center in Tivoli, N.Y., for three weeks in April and May.

1970s

In April, Ice Theater of New York premiered a new work for the ice by **Susan Marshall** ('78) on the ice stage at Rockefeller Plaza. Also on the program was *Heart*, choreographed by Juilliard dance faculty JoAnna Mendl Shaw.

The Juilliard School, in conjunction with the Antony Tudor Ballet Trust, hosted a weekend of events in March in celebration of the centennial of Tudor's

birth. **Sylvia Yamada Brown** (BFA '71), **Diana Byer** ('68), **Laura Glenn** (BS '67), **Bonnie Mathis** ('61), **Yasuko Tokunaga** (BFA '70), **Lance Westergard** ('67), and Juilliard faculty member Andra Corvino served on the committee for the event. Ballet classes of Antony Tudor were reconstructed by Mathis, Tokunaga, and Westergard. Byer and **Christina Paolucci** (BFA '95) performed Tudor's *Judgment of Paris* with Byer's New York Theater Ballet as part of the celebration.

DRAMA

2000s

Stephen Bel Davies (Group 36) will appear this summer at Shakespeare Santa Cruz in its productions of Shakespeare's *Romeo and Juliet*, directed by Kim Rubinstein, and Lanford Wilson's *Burn This*, directed by **Michael Barakiva** (Directing '00).

Yusef Miller's (Playwrights '07) latest play, *The Master Shepherd(s) of Hookyjook*, co-conceived with current fourth-year student Amari Cheatom, will receive a workshop at the Lincoln Center Theater's Director's Lab this summer.

In March, **Rebecca Brooksher** (Group 34) appeared Off Off Broadway at Theaters at 45 Bleecker in a cycle of short plays called *The Scariest*, directed by Ari Edelson and Meredith McDonough.

Steve Harper's (Playwrights '04) play *Actual Cost* will be published by the *Kennyon Review* online in June. This summer, Harper returns to Yaddo to begin work on a new play.

In April, **Michael Simpson** (Group 33) appeared opposite Mare Winningham in a revival of Tennessee Williams's *The Glass Menagerie* at the Old Globe Theater in San Diego, Calif. The production was directed by Joe Calarco.

Ellen Melaver's (Playwrights '03) play *Not Waving*, written and developed in workshop at Juilliard, will receive its world premiere at the Williamstown Theater Festival in Massachusetts this summer. The production will be directed by Carolyn Cantor.

Dennis Butkus (Group 31) appeared in March at Vienna's English Theater in Austria in a revival of Jon Marans's play *Old Wicked Songs*.

In April, **Jeffrey Carlson** (Group 30) appeared in Theater for a New Audience's Off-Broadway revival of Shakespeare's *Antony and Cleopatra*, directed by Darko Tresnjak.

In May, **Nicole Lowrance** (Group 30) will appear at American Conservatory Theater in San Francisco in a production of Sam Shepard's *Curse of the Starving Class*. The production will be directed by Peter DuBois.

Lee Pace (Group 30) stars opposite Sarah Michelle Gellar in the feature film *Possession*, a remake of the South Korean thriller *Jungdok*. The film was directed by Joel Bergvall and Simon Sandquist.

1990s

Michael Chernus (Group 28) appeared in March at New York's Public Theater in *The Poor Itch*, a new play written by John Belluso and directed by Lisa Peterson.

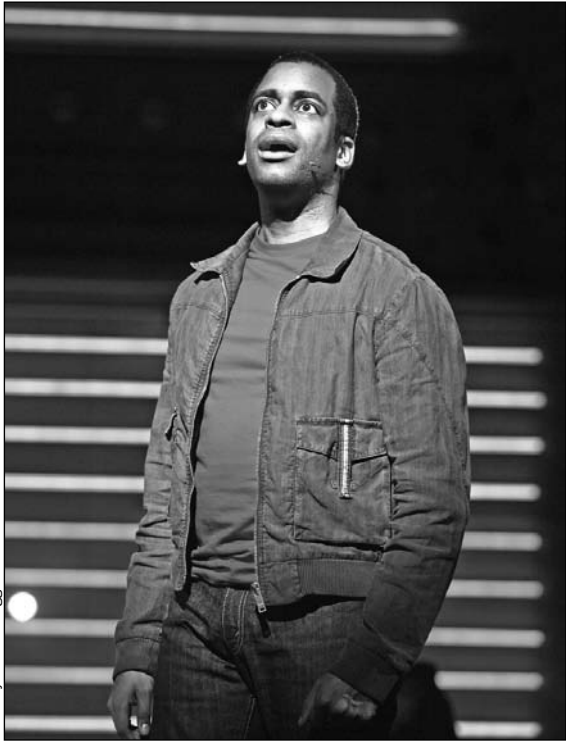
Anne Bates (Group 27) made her New York debut as a director in April at the American Globe Theater directing *Kiss My Paczki, Mr. King of the World*, part of its 15-minute play festival.

Carrie Preston (Group 23), **Lynn Collins** (Group 28), **Nelsan Ellis** (Group 33), and **Rutina Wesley** (Group 34) appear together in the new Alan Ball television series for HBO, *True Blood*.

In June, **Michael Hayden** (Group 21) will appear at American Conservatory Theater in San Francisco in a revival of John Ford's *'Tis Pity She's a Whore*, directed by Carey Perloff.

ALUMNI Q&A WITH DANIEL BREAKER

Though his first love is Shakespeare (he's got five Shakespeare Theater Company productions to his credit, as well as Lincoln Center's recent production of Cymbeline), Daniel Breaker (Drama, Group 31) is currently exploring a bard of another sort—appearing in the Broadway musical Passing Strange as the younger version of composer/performer Stew, who provided the book and lyrics for the show as well as the music (with Heidi Rodewald). The 27-year-old actor, an army brat who spent time growing up in Illinois and Germany, says he can relate to the struggles of a young man trying to find his place in the world.



Daniel Breaker as Youth in a scene from *Passing Strange*.

Passing Strange has had a long journey from the Sundance Theater Lab to Broadway. What has that transition been like for you?

It's been a wild transition. At the theater lab out at Sundance, the actors do double duty—they do one show with a large part, and in the second show, a smaller thing. I went in 2005 mainly for a play by Tonya Barfield—who went to Juilliard—called *Blue Door*; it's a two-person play. That was my main focus, but at the last minute they said, "O.K., we need a black guy," and they handed me a script by this guy named Stew. I didn't know who Stew was. And I fell in love with the show. It was very close to some things that I went through in my life: a coming-of-age story about this kid growing up in L.A., a black middle-class teenager who doesn't like where he's growing up in this Baptist church. He goes off to Amsterdam and then Berlin, and it's a wild ride of him trying to find authenticity in music and drugs and sex and all these things. It's not exactly Stew's life; call it autobiographical fiction, but some of the events are close to what he went through. Stew plays the narrator, and I play Youth—I don't even have a character name, so it becomes a sort of Everyboy who symbolizes all youth. What's unique about the show is that it's told from a rocker's perspective. Stew is up there with his band, and I'm up there with five other actors, and we sing, we dance, I play guitar, I do everything but bake a quiche. It's all over the place. It went through two seasons at Sundance, endless workshops, Berkeley Repertory Theater, the Public, and now here. Thank God we went through all that, because we really found our groove over the course of three years.

What has been the most difficult part of the process?

You really threw me ... what's the most difficult? I think this show is the most physically and emotionally demanding thing I've ever done. Yeah, it's safe to say. Nothing is the equivalent of what this show requires of me. Because the storytelling styles change, as far as genre—we create a kind of Brechtian cabaret, we do vaudeville, we do very naturalistic acting, we do rock singing, blues singing, punk rock. And emotionally, even at the end of the show—I won't give it away—but there's some stuff that requires a certain kind of focus. Fortunately, all that stuff I learned at Juilliard. I spent four years at that place, and every single thing that I learned at Juilliard, I think I'm using on stage. It's wild!

What tools or changes to your process will you carry forward from this experience?

Ease of movement; everything will change. One thing—more so than with any other project I've worked on—is that we'll set something on stage, we'll try this line, we'll do this moment, and the next day it's different. Also, the way Stew writes: he doesn't sit a typewriter and write; he's a musician, so he sort of sculpts music. As actors, we want to create these waypoints throughout a play—I've got this beat here, a series of beats and moments and little discoveries, so I've sculpted this thing. And now here's this guy who doesn't work that way. So it's sort of strengthened my ability to adapt to a new moment at any given point in the process. And it's actually taken a lot of weight off of me, and has prevented that sort of actor quality of "here, *I'm* performing now; *I've* set this thing" ... which makes it a lot of fun, because the audience is going to be different [at each performance], so why should I be so strict about locking this arc into this process?

—Interview conducted by third-year drama student Leah Walsh

ALUMNI NEWS

David Lang Wins 2008 Pulitzer Prize

New York-based composer **David Lang** ('74, *percussion*) has been awarded the 2008 Pulitzer Prize for music for his piece *The Little Match Girl Passion*, based on the children's story by Danish author Hans Christian Andersen. Co-commissioned by the Carnegie Hall Corporation and the Perth Theater and Concert Hall, the work was premiered in October 2007 at Zankel Hall by the vocal ensemble Theatre of Voices, directed by Paul Hillier. Lang is the co-founder and co-artistic director of the experimental music collective Bang on a Can, which was Musical America's Ensemble of the Year in 2005.

Scored for four voices and a few percussion instruments played by the singers, *The Little Match Girl Passion* tells the story of a little girl who freezes to death selling matches on the street during a cold winter's night. In his program notes, Lang says he was drawn to the story because "all its parts—the horror and the beauty—are constantly suffused with their opposites. The girl's bitter present is locked together with the sweetness of her past memories; her poverty is always suffused with her hopefulness. There is a kind of naïve equilibrium between suffering and hope." Intrigued by the religious allegory beneath the surface, Lang wrote the text in the format of Bach's *St. Matthew Passion*, a composition he much admires.

The Pulitzer Prize (which brings \$10,000) is awarded to a distinguished musical composition by an American that has had its first performance or recording in the United States during the past year. *The Little Match Girl Passion* is published by G. Schirmer.



Photo by Peter Serling

David Lang

1980s

Matt Servitto (Group 18) was recently awarded a 2008 SAG Award for best dramatic ensemble for his work in the HBO series *The Sopranos*. Servitto can also be seen in the Disney film *Enchanted* and the Dan Master-son independent film *The Project*, which won the Audience Award at the 2008 Slamdance Film Festival. Servitto returns to the Show-time series *Brotherhood* for its third season, which begins this month.

Andre Braugher (Group 17) and **Michael Stuhlbarg** (Group 21) will appear together in the Public Theater's production of *Hamlet* this summer in Central Park. The play will be directed by Oskar Eustis.

Alan Gilmore (Group 11) and **Jesse J. Perez** (Group 29) appeared together in March at the McCarter Theater in Princeton, N.J., in *Argonautika: The Voyage of Jason and the Argonauts*, written and directed by Mary Zimmerman based on Apollonius of Rhodes and Gaius Valerius Flaccus and translated by Peter Green and David R. Slavitt. Gilmore will appear this summer at Shakespeare Santa Cruz in its revivals of *All's Well That Ends Well* and Itamar Moses's *Bach at Leipzig*, which will also feature current second-year student Andrew L. Foster (Group 39).

Michael Genet (Group 9) won the 2008 N.A.A.C.P. Image Award for outstanding writing in a motion picture for the Focus Features feature film *Talk to Me*, starring Don Cheadle, Chewitel Ejiofor, and Martin Sheen.

1970s

James Harper (Group 3) recently completed a recurring guest role for six episodes of the new nighttime TV series *GH: Night Shift*. Harper also has a supporting role in the Providence Productions independent film *Divided We Stand*, directed by Bennett Stein.

Stephen McKinley Henderson (Group 1) and Group 30 classmates **Anthony Mackie** and **Tracie Thoms** appeared in March at the Kennedy Center in Washington, in a full month of staged readings of August Wilson's 10-play cycle chronicling the lives of African-Americans in the last century.

David Schramm (Group 1), **Michael Gill** (Group 14), **Samantha Soule** (Group 31), and current fourth-year student Finn Wittrock (Group 37) will appear together in

a revival of George Bernard Shaw's *Candida* at the Berkshire Theater Festival in June. The production will be directed by Anders Cato.

MUSIC

2000s

Maciej Bosak, (MM '07, *clarinet*) became the principal clarinetist of the Macao Orchestra in April.

The Calder Quartet—whose members are violinists **Andrew Bulbrook** and **Benjamin Jacobson**, violist **Jonathan Moerschel**, and cellist **Eric Byers**—was presented on Merkin Concert Hall's Tuesday Matinees series in New York in April. The Calder Quartet was the graduate string quartet-in-residence at the School from 2005 to 2007. Each of its members received an Artist Diploma last May.

Baritone **Sidney Outlaw** (MM '07, *voice*) performed with pianist Warren Jones in March on the Music for a Great Space series at Christ United Methodist Church in Greensboro, N.C.

Chicago Opera Theater's production of Mozart's *Don Giovanni*, which runs from April 30 through May 11 at the Harris Theater for Music and Dance in Chicago's Millennium Park, features **Matt Boehler** (Artist Diploma '06, *opera studies*) in the role of Leporello, **Andrew Funk** (MM '95, *voice/opera*) as the Commendatore, and **Isabel Leonard** (BM '04, MM '06, *voice*) as Zerlina. The production is conducted by Jane Glover and directed by Diane Paulus.

Soprano **Sasha Cooke** (MM '06, *voice*) was one of three soloists featured in a performance of Karol Szymanowski's *Stabat Mater* in April at the Church of St. Ignatius Loyola in New York, when **Kent Tritle** (BM '85, MM '88, *organ*; MM '88, *choral conducting*) led the Choir and Orchestra of St. Ignatius Loyola in a concert on the Sacred Music in a Sacred Space series.

Eric Kutz (MM '06, DMA '02 *cello*) and **Miko Kominami** (BM '95, MM '96 *piano*) will perform as the Murasaki Duo in Weill Recital Hall on June 4. The duo—which has been ensemble-in-residence at Luther College in Decorah, Iowa, since 2002—will appear as part of a concert featuring Luther College Music faculty and will perform works by Martinu, Schumann, and David Vayo.

Chiu-Yuan Chen (MM '05, *clarinet*) made her Weill Recital Hall debut along with **Wei-En Hsu** (MM '06, *collaborative piano*) in March, in a program that featured a work by **Wei-Chieh Lin** (BM '05, *composition*). Hsu also performed with soprano Chia-Fen Wu in de Rode Pomp, Belgium, in April.

In March, **Aya Hamada** (MM '04, *barp-sichbord*) was invited to perform J.S. Bach's "Brandenburg" Concerto No. 5 in the Baroque for the Ages chamber music series sponsored by Promusica Chamber Orchestra in Columbus, Ohio. The program also included J.S. Bach's *Musical Offering* and music by Handel.

Nico Muhly ('04, *composition*) and Phillip Bimstein will be featured in a New Sounds Live program on May 8 at Merkin Concert Hall in New York, hosted by WNYC radio's John Schaefer.

The Damascus Festival Chamber Orchestra and Ensemble was launched in March by **Kinan Azmeh** (MM '03, Graduate Diploma '04, *clarinet*). One of several development projects of the Syria Trust for Development, it aims to foster collaboration between Syrian musicians and their Arab counterparts. Beginning with a 10-day residency in Damascus in March that brought performers and composers together—among whom were cellist Hassan Moataz, **Rami Khalife** (Diploma '03, *piano*), violist Wissem Ben-Ammar, and violinist Maias Yamani—the first phase of the project included two concerts by the ensemble (with four commissioned world premieres by Syrian composers), a recording session for a CD, and a series of master classes. In November, new commissioned works by Arab composers will be presented by the chamber orchestra, conducted by Azmeh.

Leena Chopra (BM '03, MM '05, *voice*) was featured in the Seattle Opera's Young Artists Opera productions of Ravel's *L'enfant et les sortilèges* and Puccini's *Gianni Schicchi*, singing multiple roles in each. Six performances were presented in the theater at Meydenbauer Center in Bellevue, Wash.

In February, **Gary L. Gatzke** (BM '02, MM '04, *double bass*) played with the Martha Graham Dance Company in a performance of *Appalachian Spring* as part of the company's residency at Interlochen Center for the Arts. Both the Martha Graham Dance Company and Interlochen are celebrating their 80th season this year. **Janet Eilber** (BFA '73, *dance*), the artistic director of the Martha Graham Center of Contemporary Dance, serves on the board of trustees at Interlochen.

Su Jeon (BM '02, MM '04, *piano*) performed Beethoven's Second Concerto with the Montreal Chamber Orchestra in March.

Three Lost Chords by **Lance Horne** (BM '00, MM '02, *composition*) was presented at the Zipper Factory in New York in March and April. The three musical monologues inspired by stories by Edgar Allan Poe, Franz Kafka, and Muriel Spark were performed by Nathan Lee Graham, **Michael Slattery** (MM '02, *voice*), and Caroline Worra, with Horne at the piano.

1990s

William Ferguson (BM '99, MM '01, *voice*) was one of the singers featured in the American Opera Projects' production of Lee Hoiby's *This Is the Rill Speaking*—based on the play by Lanford Wilson, with a libretto by Mark Shulgasser—presented at the Purchase (N.Y.) College Conservatory of Music in April in association with Purchase College Opera. The opera was also performed at Symphony Space in Manhattan.

Jens Georg Bachmann (Advanced Certificate '99, *orchestral conducting*) conducted the NDR Symphony (North German Radio Symphony Orchestra) in Hamburg, Germany, in January in two concerts with an all-Mendelssohn program.

Soprano **N'Kenge** (Advanced Certificate '99, MM '99, *voice*) performed a program titled "Last Diva Standing!" at the Metropolitan Room in New York in March, featuring songs from Puccini to Cole Porter.

The Borromeo String Quartet collaborated with the ProMusica Chamber Orchestra

in the premiere of **Lera Auerbach**'s (BM '98, MM '99, *composition*) *Fragile Solitudes: Shadowboxes for String Quartet and Orchestra* in April at the Southern Theater in Columbus, Ohio. The work was commissioned by philanthropist Barbara Trueman, the National Endowment for the Arts, and the Argosy Contemporary Music Fund.

Justine Chen (BM '98, MM '00, *violin*; DMA '05, *composition*) joined violinist Rob Meyer, violist Brian Thompson, and cellist Chris Chorney for a performance of Beethoven's String Quartet, Op. 29, No. 1, at the Taiwan Center in Flushing, Queens, in March.

Zuill Bailey (MM '96, *cello*) made his Minnesota Orchestra debut in March under the baton of Andrew Litton, performing the Dvorak Cello Concerto in Orchestra Hall. He also played the work with the Orquesta Sinfonia de Peru in April.

Simone Dinnerstein (BM '96, *piano*) will be presented in the final Sunday Morning Coffee Concert in the Walter Reade Theater in New York on May 4, as part of Lincoln Center's Great Performers series.

Vadim Gluzman's (Advanced Certificate '96, *violin*) newest CD, of the Tchaikovsky and Glazunov Violin Concertos with the Bergen Philharmonic under Andrew Litton, was released in March on BIS. He makes his San Francisco Symphony debut in May, performing Shostakovich's First Violin Concerto, conducted by **James Gaffigan** (Pre-College '97, *bassoon*).

In January, **Shawn Jones** (BM '96, *bassoon*) filled the post of acting second bassoon in the San Francisco Symphony, where he will serve until May.

The quartet Ethel—whose members are **Cornelius Dufallo** (BM '95, MM '97, DMA '02, *violin*), **Ralph Farris** (BM '93, MM '94, *viola*), **Dorothy Lawson** (MM '84, DMA '90, *cello*), and **Mary Rowell** (BM '80, MM '81, *violin*)—presented its second annual Ethel Fair at Symphony Space in New York in March. Other recent appearances included Chamber Music Albuquerque in March, and performances at the Flamingo Theater in Las Vegas, the Kitchen in New York, and the University of California San Diego in April.

The Musicians of Lenox Hill, under the artistic direction of **Soo-Kyung Park** (BM '95, MM '97, *flute*), performed a program titled "Chamber Music of Jewish Composers" at Temple Israel of the City of New York in April. Featured performers (in addition to Park) included **Jae-Kyuck Cho** (BM '93, MM '95 *piano*), **Judy Kang** (Professional Studies '99 MM '00, *violin*), **Andy Lin** (MM '08, *viola*), **Alberto Parrini** (MM '98, Advanced Certificate '99 *cello*), and **Jessica Zhou**, (BM '99, MM '01, *barp*). The program included a world-premiere arrangement of *Window for Viola and Piano* by David Ludwig.

Tomoko Kanamaru (Advanced Certificate '94, *piano*) performed Tchaikovsky's First Piano Concerto with the Toledo Symphony Orchestra in Findlay, Ohio, in February, conducted by the orchestra's resident conductor, Chelsea Tipton II.

John David Smith (MM '94, DMA '99, *born*), assistant professor of music at the University of Delaware, was named principal horn of the Chamber Orchestra of Philadelphia in February, as well as principal horn with the Opera Company of Philadelphia (where he made his debut with the company in a performance of Bellini's *Norma* in April). He also performed as a soloist with the University of Delaware Symphony Orchestra in March in Britten's Serenade for Tenor, Horn, and Strings.

Pianists Anthony Coleman and **Stephen Gosling** (BM '93, MM '94, DMA '00, *piano*) will perform on Merkin Concert Hall's Pianoply series in New York on May 22. The program will include Ligeti's *Musica Ricercata* and *Three Pieces for Two Pianos*, as well as **Steve Reich**'s ('61, *composition*) *Piano Phase*.

Baritone **Franco Pomponi** (Juilliard Opera Center '93) made his Italian debut as Nick Shadow in Stravinsky's *The Rake's Progress* at Teatro Massimo in Palermo in February.

Aaron Flagg (BM '92, MM '93, *trumpet*) was the featured artist for a symposium titled “The Art of the Trumpet” at Jackson State University in Mississippi in March. In addition to master classes, he performed a recital with his wife, **Cristina Stanescu** (MM '93, DMA '99, *collaborative piano*), who gave a voice and piano master class on art song and opera. The Music Conservatory of Westchester, where Aaron serves as executive director, brought 180 students to perform at Zankel Hall in March. The performance included an adaptation of the musical *Hair*, a hip-hop ensemble, a chamber orchestra, and three world premieres, including a piano rhapsody composed by Flagg and performed by Stanescu. In February, Flagg was a panelist at Oberlin College’s symposium on “The Musician as Entrepreneur” and performed a trumpet-and-organ recital with organist Timothy Lewis at Grace Church in White Plains.

Viviana Guzman (MM '90, *flute*) performed at the Raue Center for the Arts near Chicago with her quartet, Festival of Four, in April. Also in April, she performed with her group Viviana and Divas Latinas in Biloxi, Miss., and in Sioux Falls, S.D. Earlier this year she participated in the Frutillar Chamber Music Festival in Frutillar, Chile.

1980s

William Hagenah (BM '89, *clarinet*) played with four members of the Boston Symphony in March at Searles Castle in Great Barrington, Mass., in a program that included the Weber Clarinet Quintet. This can be seen on YouTube.com under ClarinetHagenah.

In April, *The Inward Morning* for baritone, flute, clarinet, and cello by **Don Krishnaswami** (BM '84 *composition*, MM '88 *viola*) received its world premiere in Seattle by the ensemble Simple Measures. The piece was commissioned by the ensemble, whose founder (and brother of the composer), **Rajan Krishnaswami** (BM '86, MM '87, *cello*), also performed the work.

In March, **David Bernard** (Pre-College '82, *conducting*) conducted a performance of Beethoven’s Fourth Symphony with the Lawyers’ Orchestra at Fordham University’s Lincoln Center Auditorium. This performance marks the completion of Bernard’s cycle of all nine Beethoven symphonies performed over a six-year period with the two orchestras of which he is music director: the Lawyers’ Orchestra and the Park Avenue Chamber Symphony.

1970s

In January, Pendragon Press published *Music Theory From Boethius to Zarlino: A Bibliography and Guide*, by David Russell Williams and **C. Matthew Balensuela** (BM '79, *saxophone*). The work is primarily designed for the non-specialist as a practical and basic introduction to the treatises, people, and scholarship of medieval and Renaissance theory. Balensuela is currently an associate professor of music at DePauw University.

Joel Feigin (MM '77, DMA '82, *composition*) has been awarded a commission from the Fromm Music Foundation of Harvard University to write a work for piano and chamber orchestra for American-Israeli pianist Yael Weiss. Feigin’s *Four Meditations From Dogen* for piano was performed by Margaret Mills in March at First Presbyterian Church in Greenwich, Conn. Feigin’s *An Empty Boat Floating Adrift: Five Poems of Tu Fu* was performed by the Ensemble for Contemporary Music at the University of California, Santa Barbara, in March, and his *Lament With Ghosts* for viola solo with a complement of six violas received its premiere there in April.

Jordan Rudess (Pre-College '74) was featured on the cover of the March issue of *Keyboard* magazine, which included an extensive feature article/interview with the progressive rock keyboardist, along with four pages of lessons.

Trudy Kane (BM '72, MM '74, *flute*) is retiring as principal flutist of the Metropolitan Opera after 32 years. She will join the faculty

of the Frost School of Music, University of Miami, beginning in August.

Madeleine Forte (BS '70, MS '71, *piano*) and her husband, Allen Forte, are the subjects of a film produced by Bassett Productions, based in San Francisco, titled *Music Makes a Better Person: The Life and Work of Madeleine and Allen Forte*, shown at Yale University’s William Harkness Hall in April, sponsored by the university’s department of music.

North/South Consonance presented a program devoted to the music of **Max Lifchitz** (BM '70, MM '71, *composition*) at the New York Public Library’s Donnell Library auditorium in March. The program featured vocal works composed between 1964 and 2006 and featured performers included narrator Norma Fire, **Lisa Hansen** (BM '81, *flute*), **Claudia Schaer** (BM '02, MM '02, *violin*), and Lifchitz. The North/South Consonance Ensemble performed in April at Christ and St. Stephen’s Church in New York, presenting a program of premieres that featured soprano **Lynn Owen** (BS '57, MS '58, *voice*) and was conducted by Lifchitz.

1960s

Robert DeGaetano (BM '69, MM '70, *piano*) performed a recital at Merkin Concert Hall in New York in February. The program included the premiere of his work titled *Forgiveness*.

North River Music presented baritone Thomas Buckner in a concert at the Renee Weiler Concert Hall in New York in April that included the premiere of **Noah Creshevsky**’s ('68, *composition*) *To Earth*.

William Phemister (BS '64, *piano*) gave the premiere of a new piano concerto by Jacob Bancks, *Lumen de Lumine* (which he co-commissioned with Soli Deo Gloria) in March in Sioux Falls with the South Dakota Symphony, conducted by David Gier. Having taught for 35 years at Wheaton College (in Illinois), Phemister was recently named professor emeritus of piano. For his retirement gala he performed the Rachmaninoff Second Concerto with the Wheaton College Symphony.

Stephen Schwartz (Pre-College '64, *piano*), composer-lyricist of *Wicked*, was honored with the 2,359th star on the Hollywood Walk of Fame in April in front of the Pantages Theater in Los Angeles, where the musical is now in its second year. The cast of *Wicked* performed a song from the show at the event. Schwartz also directed the 13th annual ASCAP Foundation/Disney Musical Theater Workshop in Los Angeles in April. Four new musical works were selected for presentation at the workshop, part of an ongoing series sponsored by the ASCAP Foundation to nurture new American musicals.

Peter Schickele (MS '60, *composition*) was the featured guest on the Conversations series presented by Music for All Seasons at the National Arts Club in New York in April. The series interviewer/moderator is writer, broadcaster, and lecturer Nancy Shear.

1950s

Countertenor **Russell Oberlin** (Diploma '51, *voice*) presented a concert-talk, “The High Male Voice: Castrato, Countertenor, and Male Alto,” at the Institute for Advanced Studies in Princeton, N.J., in March.

1940s

Herbert Handt (BS '47, *voice*) will participate in the 150th anniversary celebrations of Puccini’s birth in Lucca, Italy, by conducting the Torre del Lago Puccini Festival Orchestra in performances of the composer’s first opera, *Le Villi*, at Lucca’s Teatro del Giglio in May. In June, Handt plans to present an unusual version of *Tosca* in the civic theater of Montecarlo (Lucca), in collaboration with Italian producer Beppe Menegatti. The production will be repeated in August at the Villa Olivia estate in Lucca, and in October at the newly restored Teatro Alfieri, the second largest opera house in the province of Lucca, situated in the Castelnuovo Garfagnana.

SPOTLIGHT ON
JULIE JAFFEE NAGEL

Music, Mind, and Mystery

UNRAVELING mysteries is at the heart of everything Julie Jaffee Nagel (B.M. '65, M.M. '66, *piano*) does. Whether demonstrating how Donizetti’s music traces Lucia’s gradual descent into madness in *Lucia di Lammermoor* (a scholarly paper that netted her two awards and will appear in the *Journal of the American Psychoanalytic Association*) or counseling a young musician faced with several career choices, Nagel, 64, a psychologist and psychoanalyst with a private practice in Ann Arbor, Mich., draws from her hybrid experiences and training in both music and mental health to help others explore what lies beneath life’s surface.

Nagel was confronted with a few mysteries of her own while at Juilliard. Her parents had divorced when she was a toddler, and her father—an Olympic gold-medal champion in speed-skating—remarried and never acknowledged having a daughter. Though he lived in New York and had dinner with her once, even accepting an invitation to come to her concert the following week, he never showed up or had any other contact with her. She also struggled with the stage fright that had been her “big companion” long before she got to Juilliard, only to worsen at school. Growing up in Newport News, Va., Nagel says, “the only people who played super-well were the people I heard on recordings. I didn’t know ‘real’ people like the ones I would be meeting and sitting next to in class, some of them professionals already!”

Though her childhood dream of being a soloist faded in the glare of her unrelenting performance anxiety, Nagel did not abandon music. Becoming certified in education, she taught music in the public schools, as well as private lessons. She married Louis Nagel, whom she had met when both were students of Josef Raieff at Juilliard, and the couple took over a private piano studio on Long Island while also giving occasional duo-piano concerts. They relocated to Ann Arbor in 1969, when Louis was offered a position as professor of piano at the University of Michigan after earning his doctorate at Juilliard.

Reading magazines while snowbound when a blizzard canceled one of their concerts, Julie Nagel happened upon an article about a University of Michigan professor conducting research on test-taking anxiety. He knew nothing about musicians and stage fright, but invited Nagel to observe some classes and even join him in some lab work—and she was hooked. Signing up for a course in neuropsychology to test her mettle, she became fascinated with brain function and “how society interacts with the person, and the person with society,” she says. Going for an M.S.W. just to “do some counseling with people,” she wound up diving deeper and deeper into an M.A. in psychology, then a Ph.D. in psychology and social work (all from the University of Michigan, where she now supervises psychiatry residents). In 2003 she graduated as a psychoanalyst from the Michigan Psychoanalytic Institute, and is now on the faculty there.

Not surprisingly, Nagel’s doctoral dissertation examined the factors behind career choice in music. “I think I was writing my autobiography,” she admits, adding, “What leads people to leave a career after they’ve had a pretty high level of commitment and training is often related to how that career choice was made in the first place.” For those who have never examined any other options since childhood, she points out, a derailment can provoke a crisis. It’s important to look inside oneself and “try



Julie Jaffee Nagel with Cadenza.

to understand these needs for love and approval, fears of disapproval, fears of people leaving you, issues with competition, rejection—all the things that a music career is made of, both internally and externally. You bring all that with you on stage; you don’t just take the notes and the piece, and get your fingers to do it.”

Even those with unwavering commitment need a wider vision than was encouraged when Nagel was a student. “It was just ‘you go, you do it; you’re good, and something will happen,’” she says of the performing artist’s expectations back then. She firmly believes that students need to be made aware, early on, of all the elements involved in a performing career (“the traveling, the management, the politics”) as well as the importance of the artist’s role within society—something she’s eager for the government and politicians to acknowledge. “I know you’ve got to talk about the economy and the war; they’re huge,” she says. “But what the arts can provide in terms of meaning and emotion and quality of life, you just can’t get anywhere else.”

Nagel speaks about performance anxiety to a wide variety of audiences, from figure skaters to real estate agents; writes on topics combining musical and psychological analysis (such as how Mozart’s A-minor Piano Sonata, K. 310, reflects the turmoil of the year the composer’s mother became ill and died while traveling with her son in Paris—a subject she also covers in presentations with her husband at the piano); and draws inspiration from “seeing my daughter as a mother” and watching her two little granddaughters grow up—“like having a second chance at my own childhood,” she says.

Crediting Juilliard with fostering her “way of thinking, of analyzing, of probing and asking questions,” Nagel calls the School her “launching pad—and I had no idea how far it would launch me, and how it would prepare me for every thing I’ve done ever since and continue to do.”

—Jane Rubinsky

CALENDAR

OF EVENTS

May

Thursday, May 1
RUO HUANG, COMPOSITION LECTURE
Morse Hall, 4 PM

LIEDERABEND
Paul Hall, 6 PM

JUILLIARD ORCHESTRA
Jeffrey Milarsky, conductor
New works by student composers.
JAKUB CIUPINSKI *DJ Guillaume*
NICHOLAS CSICSKO *Upon the King*
MICHAEL GILBERTSON *Vigil*
REINALDO MOYA *Aurora Australis*
ARMAND RANJBARAN *Flashpoint*
Peter Jay Sharp Theater, 8 PM; free tickets available beginning April 17 at the Juilliard Box Office.

MORAN KATZ, CLARINET
Morse Hall, 8 PM

FRANK HUANG, PIANO
Paul Hall, 8 PM

Friday, May 2
HANNAH SLOANE AND CHRISTINE LAMPREA, CELLOS
Paul Hall, 4 PM

SHARON CHANG, VIOLIN
Paul Hall, 4 PM

JI IN YANG, VIOLIN
Morse Hall, 6 PM

NA-EUN PARK, VIOLIN
Paul Hall, 6 PM

BIAVA QUARTET RECITAL
Lisa Arnhold Memorial Recital
Austin Hartman and Hyunsu Ko, violins; Mary Persin, viola; Jason Caloway, cello
HAYDN Quartet in C Major, Op. 54, No. 2
KODALY Quartet No. 2 in D Major
MENDELSSOHN Quartet in F Minor
New York Society for Ethical Culture, 2 West 64th Street, at Central Park West, 8 PM; free tickets are available beginning April 18 at the Juilliard Box Office.

BEN PILA, GUITAR
Morse Hall, 8 PM

MICHAEL CATERISANO AND ZACHARY KNIGHT, PERCUSSION
Room 309, 8 PM

HANNAH SHAW, VIOLA
Paul Hall, 8 PM

Saturday, May 3
PRE-COLLEGE CHAMBER ORCHESTRA
George Stelluto, conductor
Pei-Wen Liao, violin
ELLIOTT CARTER *Elegy* (1952)
NORMAN DELLO JOIO *Arietta* (1978)
CARL RUGGLES *Portals* (1925)
J.S. BACH Violin Concerto No. 1 in A Minor, BWV 1041
DVORAK *Serenade*, Op. 22
Peter Jay Sharp Theater, 6 PM

BEYOND THE MACHINE 8.0
Presented by the Juilliard Music Technology Center
Juilliard Electric Ensemble
Edward Bilous, director
Axiom Ensemble, Jeffrey Milarsky, conductor
JAKUB CIUPINSKI *Elvex**
JEREMIAH DUARTE BILLS *Incantation**
SCOTT JOHNSON *Americans***
RYAN FRANCIS *Music for Strings**
JACOBTV *Lipstick*
RON FORD *Salome Fast*
*World Premiere
** US Premiere
Miller Theater at Columbia University, Broadway at 116th Street, 8 PM

Beyond the Machine 8.0 will be presented as a live Webcast. To listen, log onto <http://musictech.juilliard.edu>.

YUN KYUNG CHOO, PIANO
Paul Hall, 8:30 PM

Monday, May 5
MICHAEL ROEST, TUBA
Paul Hall, 8 PM

Tuesday, May 6
LUKE FLEMING, VIOLA
Paul Hall, 8 PM

Wednesday, May 7
SEAN LEE, VIOLIN
Paul Hall, 6 PM

K. ATHAYADE AND E. BARBASH, JAZZ CONCERT
Kyle Athayde, vibes and marimba; Edwin Barbash, saxophone
Paul Hall, 8 PM

JULIUS CAESAR
By William Shakespeare
Featuring Juilliard’s third-year actors
Stephanie P. McClelland Drama Theater, 8 PM; all tickets distributed. A limited waitlist forms one hour prior to curtain. See related article on Page 1.

Thursday, May 8
CHIEH-FAN YIU, VIOLA
Morse Hall, 6 PM

CHAMBER MUSIC RECITAL
Paul Hall, 6 PM

ERNO KALLAI, VIOLIN
Paul Hall, 8 PM

PAUL TARUSSOV, JAZZ TROMBONE
Morse Hall, 8 PM

Friday, May 9
TOMOKO NAKAYAMA, COLLABORATIVE PIANO
Paul Hall, 4 PM

MAN WAI CHE, DOUBLE BASS
Morse Hall, 4 PM

MARSHALL GILKES, JAZZ TROMBONE
Morse Hall, 6 PM

RAN DANK, PIANO
Paul Hall, 6 PM

ENSEMBLE ACJW
OSVALDO GOLIOV *Last Round* (1996)
GEORGE CRUMB *Vox balaenae* (*Voice of the Whale*)
DVORAK Piano Quintet in A Major, Op. 81
Weill Recital Hall, 7 PM; tickets are \$15, available at the Carnegie Hall Box Office. CarnegieCharge: (212) 247-7800

CHIIHIRO SHIBAYAMA, PERCUSSION
Room 309, 7 PM

MUSIC FOR WINDS, HARP AND GUITAR
Morse Hall, 8 PM

AS YOU LIKE IT
By William Shakespeare
Featuring Juilliard’s third-year actors
Stephanie P. McClelland Drama Theater, 8 PM; all tickets distributed. A limited waitlist forms one hour prior to curtain. See related article on Page 1.

DI WU, PIANO
Paul Hall, 8 PM

Saturday, May 10
AS YOU LIKE IT
Stephanie P. McClelland Drama Theater, 2 PM; see May 9

PRE-COLLEGE HIGH SCHOOL CHORUS
Patrick Romano, conductor
Paul Hall, 6 PM

JULIUS CAESAR
Stephanie P. McClelland Drama Theater, 8 PM; see May 7

JOSEPH NOLA, PERCUSSION
Room 309, 8 PM

DAVID BERRY, PIANO
Paul Hall, 8:30 PM

REBECCA CHUNG, VIOLIN
Morse Hall, 8:30 PM

Sunday, May 11
JULIUS CAESAR
Stephanie P. McClelland Drama Theater, 7 PM; see May 7

Monday, May 12
ISAAC TRAPKUS, DOUBLE BASS
Paul Hall, 4 PM

RUSSIAN DICTION CLASS RECITAL
Morse Hall, 4 PM

QUENTIN KIM, PIANO LECTURE
Morse Hall, 6 PM

MARK WALLACE, DOUBLE BASS
Paul Hall, 6 PM

ERIC SHETZEN, DOUBLE BASS
Paul Hall, 8 PM



The Biava Quartet performs the annual Lisa Arnhold Memorial Recital on May 2 at the New York Society for Ethical Culture.

DOUBLE VISION VI
Music by Juilliard composers who perform.
Morse Hall, 8 PM
See related article on Page 6.

Tuesday, May 13
JING WANG, VIOLIN
Paul Hall, 4 PM

PETER VAN NOSTRAND, JAZZ DRUMS
Morse Hall, 4 PM

GRETCHEN CLAASEN, CELLO
Morse Hall, 6 PM

ITALIAN VOCAL LITERATURE CLASS RECITAL
Paul Hall, 6 PM

ALEXANDER WHITE, TRUMPET
Morse Hall, 8 PM

ZACHARY B. KNIGHT, PERCUSSION
Paul Hall, 8 PM

Wednesday, May 14
JI IN BYUN, PIANO
Paul Hall, 8 PM

Thursday, May 15
MICHAEL BUKHMAN, PIANO
Paul Hall, 4 PM

PAUL AN, BASS VOICE
Morse Hall, 4 PM

SINGING IN FRENCH
Paul Hall, 6 PM

EDVINAS MINKSTIMAS, PIANO
Morse Hall, 6 PM

MICHAL KORMAN, CELLO
Morse Hall, 8 PM

AS YOU LIKE IT
Stephanie P. McClelland Drama Theater, 8 PM; see May 9

Friday, May 16
HONG JI KIM, VIOLIN
Paul Hall, 4 PM

EUN JEUNG CHOI, VIOLIN
Morse Hall, 4 PM

KAI WEN LIU, CELLO
Morse Hall, 6 PM

EUN WON SUZY LEE, VIOLA
Paul Hall, 6 PM

ANDREW ROITSTEIN, DOUBLE BASS
Morse Hall, 8 PM

JULIUS CAESAR
Stephanie P. McClelland Drama Theater, 8 PM; see May 7

CHOREOGRAPHIC HONORS
Peter Jay Sharp Theater, 8 PM

MICHAEL CATERISANO, PERCUSSION
Room 309, 8 PM

AKIMI FUKUHARA, PIANO
Paul Hall, 8 PM

Saturday, May 17
JULIUS CAESAR
Stephanie P. McClelland Drama Theater, 2 PM; see May 7

PRE-COLLEGE MIDDLE SCHOOL AND YOUTH CHORUS
Esther Liu Harris, conductor
Paul Hall, 2 PM

CHOREOGRAPHIC HONORS
Peter Jay Sharp Theater, 8 PM; see May 16

AS YOU LIKE IT
Stephanie P. McClelland Drama Theater, 8 PM; see May 9

ALEX LIPOWSKI, PERCUSSION
Room 309, 8 PM

MICHAEL HAAS, CELLO
Morse Hall, 8:30 PM

IRENE WONG, PIANO
Paul Hall, 8:30 PM

Sunday, May 18
ENSEMBLE ACJW: FAMILY CONCERT
Zankel Hall, 1 PM

AS YOU LIKE IT
Stephanie P. McClelland Drama Theater, 7 PM; see May 9

Monday, May 19
ALEXANDER KIENLE, FRENCH HORN
Paul Hall, 4 PM

CLIO TILTON, VIOLA
Paul Hall, 6 PM

MICHELLE ROSS, VIOLIN
Morse Hall, 8 PM

SO YOUNG BAE, VIOLIN
Paul Hall, 8 PM

SENIOR DANCE SHOWCASE
Peter Jay Sharp Theater, 8 PM; All tickets distributed. Standby admission only; line forms at 7 PM.

Tuesday, May 20
IN SUN SUH, COLLABORATIVE PIANO
Paul Hall, 4 PM

JINGWEN TU, PIANO
Paul Hall, 6 PM

ANDREW WAN, VIOLIN
Paul Hall, 8 PM

JUILLIARD CLUB BENEFIT— SALSA!
The Juilliard Club’s second annual benefit will feature salsa dance in the Rose Building’s Kaplan Penthouse. A small Juilliard Jazz ensemble will provide the evening’s music, while dance students give salsa lessons and dance with guests. Cocktails and hors d’oeuvres will be served throughout the evening.
Kaplan Penthouse, 65th Street and Amsterdam Avenue, Rose Building, 10th Fl., 8 PM; tickets available starting at \$150 with a free ticket option for Juilliard Club members. To

purchase tickets or join the club, please call the Juilliard patrons desk at (212) 769-7409.

Wednesday, May 21
PRE-COLLEGE CHAMBER MUSIC
Wednesdays at One
Peter Jay Sharp Theater, 1 PM

BO-KYUNG PARK, COLLABORATIVE PIANO
Paul Hall, 4 PM

ALEX DZIUBINSKY, VIOLIN
Paul Hall, 6 PM

JOSEPH RODRIGUEZ, TROMBONE
Paul Hall, 8 PM

COMMENCEMENT CONCERT
Juilliard Orchestra
James DePreist, conductor
SCHUMAN *American Festival Overture*
BEETHOVEN Symphony No. 6 (“Pastorale”)
BRAHMS Symphony No. 2 in D Major
Avery Fisher Hall, 8 PM; tickets are \$20 and \$10, available beginning April 16 at the Avery Fisher Hall Box Office. CenterCharge:(212)721-6500; free tickets for students and seniors available only at the Avery Fisher Hall Box Office.

Thursday, May 22
XIAN MENG, VIOLIN
Paul Hall, 4 PM

DAVID HUCKABY, CELLO
Morse Hall, 4 PM

ATTACCA QUARTET
Morse Hall, 6 PM

CHAMBER MUSIC RECITAL
Paul Hall, 6 PM

BRANDON STEWART, PIANO
Paul Hall, 8 PM

Friday, May 23
JUILLIARD STRING QUARTET SEMINAR RECITAL
Paul Hall, 3:30 and 7:30 PM

Saturday, May 24
PRE-COLLEGE SYMPHONY
George Stelluto, conductor
Albert Pae, flute
MICHAEL TORKE *Ecstatic Orange* (1985)
SMETANA *Ma vlast*
IBERT Flute Concerto
Peter Jay Sharp Theater, 1 PM

PRE-COLLEGE ORCHESTRA
Adam Glaser, conductor
Patrick Hopkins, cello
MENDELSSOHN *The Hebrides*
HAYDN Cello Concerto in D Major
SHOSTAKOVICH Symphony No. 5
Peter Jay Sharp Theater, 8 PM

Friday, May 30
ENSEMBLE ACJW
MOZART Flute Quartet in C Major, K 285b
LOEFFLER Two Rhapsodies for oboe, viola, and piano
BRAHMS Piano Quartet No. 3
Paul Hall, 8 PM; free tickets required; available beginning May 16 at the Juilliard Box Office. Limited availability.

CALLING ALL STUDENTS: DO YOU HAVE INTERESTING, OFF-THE-BEATEN-TRACK SUMMER PLANS?

Perhaps you’re organizing concerts in homeless shelters ... traveling to an exotic location to teach dance ... or starting a theater company in some out-of-the-way village.

The Juilliard Journal will run short articles in the September and/or October issues about students’ unusual summer experiences, space permitting. If you think your plans qualify, please call Jane Rubinsky (ext. 341).

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.