

# The Juilliard Journal

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## Juilliard Joins Forces With the Met

### Joint Program Will Train World's Finest Young Singers and Pianists

By IRA ROSENBLUM

THE Juilliard School is about to get to know one of its Lincoln Center neighbors a whole lot better. The Metropolitan Opera and Juilliard recently announced a partnership to create a joint program that will train the finest young opera singers, as well as pianists who hope to make careers as vocal accompanists or opera conductors, preparing them to work in the world's great opera houses.

The program, called the Metropolitan Opera Lindemann Young Artist Development Program in Partnership with The Juilliard School, was announced on February 27 by Peter Gelb, the Met's general manager, and Joseph W. Polisi, president of The Juilliard School. It will start in the 2010-11 season.

"This new program will bring the resources and artistic traditions of two great institutions together for the first time to create a nurturing environment for future generations of opera singers from around the world," President Polisi said. "We view this endeavor as a significant effort on the part of the Met and Juilliard to heighten the level of artistic education in operatic performance in the time ahead."

Mr. Gelb added, "This is a winning opportunity for both of our institutions and, most importantly, for aspiring young singers who need the best train-



Photo by Michael J. Lutch

**James Levine (left), music director of both the Metropolitan Opera and the Boston Symphony, and Brian Zeger, the artistic director of Juilliard's Vocal Arts Department, will be (respectively) the artistic director and the executive director of the Metropolitan Opera Lindemann Young Artist Development Program in Partnership with The Juilliard School, scheduled to launch in the 2010-11 season.**



participants in the program will have access to both organizations' extensive resources and personnel, and will have the opportunity to perform in one fully-staged or concert opera production per year in Juilliard's 900-seat Peter Jay Sharp Theater, conducted by Maestro Levine with the Juilliard Orchestra.

The Met's

young artists program was founded in 1980 by Mr. Levine and renamed the Lindemann Young Artist Development Program in 1998 when George Lindemann, a telecommunications entrepreneur, and his wife, Frayda, a musicologist, donated \$10 million to the Met's endowment fund, earmarking their gift for the training of young artists. Singers with a variety

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## Small-Town Opera Gets A Big-City Premiere

By WENDY WEISMAN

LEONARD Bernstein wanted to, but couldn't get permission. Aaron Copland was equally enthusiastic, but his interest was rebuffed. So when the estate of Thornton Wilder finally granted the rights to turn the Pulitzer Prize-winning play *Our Town* into an opera, composer Ned Rorem and poet-librettist J.D. McClatchy understood they were tackling a story that has sparked the imaginations of artists for decades. Many have tried to adapt Wilder's script, a bird's-eye depiction of life in small-town America, but the playwright himself was wary that the spirit of the story might not be preserved in operatic form.

"Everybody has wanted to do it because it's such a terribly American story," remarks Rorem of *Our Town*, about to have its New York premiere by the Juilliard Opera Center

this month, after receiving its world premiere in 2006 at Indiana University in Bloomington. "It's about real people; it's not *Madame Butterfly* or *Lulu*," he says, contrasting the narrative with tales of exotic, star-crossed love affairs. Instead, *Our Town*—to be directed at Juilliard by Edward Berkeley—invites identification with its

"archetypal kids and their parents. This play is about getting out of adolescence," says Rorem, "taking on responsibilities" and dealing with "parents, sisters, brothers, lovers. That's a lot to sing about."

Until librettist McClatchy obtained the rights, however, none of the characters were singing, due to the Wilder estate's reticence towards seeing the story transposed from one medium to another. But in

1997, when McClatchy wrote an article paying tribute to Wilder in *The New York Times Book Review*, he was unknowingly

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Photo by Peter Schaaf

***Our Town*, an opera based on Thornton Wilder's play, will receive its New York premiere this month by the Juilliard Opera Center. Pictured are (seated, from left) Anne Manson, the conductor; J.D. McClatchy, the librettist; and Ned Rorem, the composer; cast members include (standing) Alek Shrader, Jennifer Zetlan, and Alex Mansoori.**

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**Conlon returns "degenerate" music to its rightful context.**

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**A 15-year friendship enriches the repertoire for clarinet and string quartet.**

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Background photo: Fourth-year dancer Collin Baja working with dance students in New Orleans during an ARTreach-sponsored trip during spring break to help rebuild that city. (Story on P. 15) Photo by Sabrina Tanbara.

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The Juilliard  
Journal

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JUILLIARD  
UNDER  
CONSTRUCTION

What to expect in April ...

Work continues on the new 65th Street entrance, anticipating its reopening in August. (Noisy work will stop before 4 p.m. so as not to disrupt recitals and other performances.)

Glazing (glass installation) will continue on street and plaza levels of the 65th Street facade.

The supports for the glass on the east facade will be installed.

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

The Evolution of a Young Ensemble

By MARY PERSIN AND JASON CALLOWAY

TO paraphrase Charles Dickens’ immortal words: It’s been the best of times and the worst of times. As we reflect upon the past nine years and the journey that the Biava Quartet has made thus far, it’s a multidimensional tapestry of highs and lows, ups and downs, transgressions, progressions and regressions, all interwoven much like a musical score. At times the individual outlines blur, and the memories of the early years have already begun to fade like the yellowed pages of an old photo album. But it’s not all that long ago that our story began ...

At the Cleveland Institute of Music in 1998, we were four first-semester students with lofty aspirations and shimmering dreams of the summit of string-quartet playing. Those early rehearsals were marked by insatiable enthusiasm and unbridled ambition. Such audacity to begin with the Brahms C-minor Quartet—but really, no challenge seemed too large! Each of us was undeniably certain how each phrase should turn, each subdivision be counted; each interval needed to be heard “my way.” It was nothing to lose ourselves in the confines of that small rehearsal studio for hours on end, arguing the finer points of a Haydn articulation, Brahms cross-rhythm, or Beethoven motif—each of us with a relentless passion and an ear only half-open to the others. Each person was reluctant to compromise on even the smallest issue for fear that the perfect performance would not be attained—even if it meant little more than a few lines of progress in a day’s work.

Our successes and triumphs went quickly to our heads. After four short months of playing together, we acquired our name—and after some early encouragement, accolades, and some small competition wins, we were on our way to becoming the next great quartet, or so we thought.

**Lisa Arnhold Memorial Recital:**  
**Biava Quartet**  
**Fri., May 2, 8 p.m.**  
**New York Society for**  
**Ethical Culture**  
**Free tickets available beginning**  
**April 18 in the Juilliard Box Office.**

Kindled by an inner fire, we tinkered with chordal tuning for hours on end, matching strokes on even the most minor accompaniment figures, and we began to amass a repertoire of techniques, sound colors, and pieces. We played as much as we could, for anyone we could; in only our second

year, we participated in the Isaac Stern Chamber Music Workshop at Carnegie Hall and the Aspen Center for Advanced Quartet Studies. It was difficult to know what might lie beyond tomorrow’s rehearsal, but one thing was certain: we were on the quest.

As concerts became more numerous (and airline miles more bountiful), our lives became ever more intertwined, in sync with that of a professional string quartet. We were appointed to direct the chamber music division of the Marrowstone Music Festival, admitted into the prestigious New England Conservatory Training Program in the Art of the String Quartet, and won top prizes at several international competitions, including the Naumburg and the London International Competition.

With a more polished exterior and an expanded repertoire came a regular concert touring schedule, and an official seal of approval on our place in the chamber music world. It was the catalyst amalgamating four individuals into a group. International tours expanded our horizons, and life on the road brought new influences and experiences. The frenetically scribbling artist in the front row at one concert; eating live octopus on the beaches of Jeju, Korea; navigating the London underground and the Italian train system—all of it wrapped us ever closer, binding us more tightly by our collective experiences. It was no longer *de rigueur* to tune and test each and every chord, to determine the length and trajectory of each passing phrase, and to rehearse from beginning to end each movement on that day’s concert program, for a certain assurance and trust had begun to set in. We dealt with managers and concert presenters, assembled a press kit, digested reviews, and recorded sound samples and track edits. In tackling these matters—along with interpersonal arbitration regarding repertoire selection, scheduling issues, and sheer dollars and sense—an increasing level of complexity to our lives began to take shape.

In one sense, the road up to this point has been long and arduous; in another, it seems to have all gone by in a flash. We’ve weathered the pressures of debut performances and re-

cording sessions, struggled with the gravity of late Beethoven alongside the novelty of newly commissioned works, logged countless hours on airport floors and in tightly packed cars, and mastered the art of packing only to then unpack. We have withstood the expected growing pains and continue to expand our boundaries with each passing day. Having amassed an arsenal of skills and experiences upon which to draw, over the years we’ve come to do things “the Biava way”—with a unique sound, uncompromising standards for both technique and music-making, and certain ways of



The Biava String Quartet—whose members are (left to right) cellist Jason Calloway, violinist Hyunsu Ko, violist Mary Persin, and violinist Austin Hartman—will present the annual Lisa Arnhold Memorial Recital on May 2 at the New York Society for Ethical Culture.

hearsing, performing, and doing business. In many ways, the pressure has mounted, the job description has expanded, and the expectations are rising. Our two-year graduate residency at Yale University as teaching assistants to the Tokyo Quartet has prepared us for the new demands of teaching and coaching in our current position as the new graduate resident string quartet at The Juilliard School.

Opinions remain as steadfast as ever, yet in a certain sense, they matter the least—for we’ve all matured and know what it might take to resolve a musical disparity (or whatever issue might be at hand). Voting on a phrase shape still sometimes results in a 2-2 stalemate, but we now know when it’s worth throwing in our chips. As we continue to tackle the challenges each day brings, the riches we mine are greater, thus spurring us onward to pursue our never-ending story with greater passion and vigor. Our repertoire wish list continues to expand, our aspirations grow, and our sights are set higher. We’ve come a long way, yet the destination remains just beyond the horizon—and ever the more enchanting.

What lies around the corner remains to be seen, but one thing is certain: though it won’t be without its challenges and rewards, we eagerly look forward to the next chapter. As we reflect on where we’ve been and where we have yet to go with the Biava Quartet, again, the words of Dickens come to mind. Each of us would say that life in the quartet “is a far, far better thing that I do, than I have ever done.” □

Violist Mary Persin and cellist Jason Calloway are members of the Biava Quartet.

APPLICATIONS SOUGHT FOR FACULTY PRIZE

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

# Sanderling Makes Encore Appearance at Juilliard

By EDWARD KLORMAN

THE Juilliard School has a knack for discovering and booking repeat engagements with young, virtuoso conductors who are on the brink of major international careers, and the upcoming Juilliard Orchestra concert under Stefan Sanderling is no exception. The German-born Sanderling—who is music director of the Florida Orchestra, Toledo Symphony, and (beginning this summer) of the Chautauqua Symphony Orchestra—made his Juilliard Orchestra debut in 2005 with an all-Russian program. He returns this month to lead another Eastern European-themed program on April 17 in Avery Fisher Hall.

The program showcases Stravinsky's *Firebird* (the complete ballet) in the stunning, original 1910 version. The Stravinsky is paired with another work rooted in Russian mythology: Anatoly Liadov's *Kikimora*. Subtitled a "fantastic scherzo," the piece depicts the eponymous monster, who, in the composer's words, "grows up with a magician in the mountains. From dawn to sunset the magician's cat regales Kikimora with fantastic tales of ancient times and faraway places, as Kikimora rocks in a cradle made of crystal. It takes her seven years to reach maturity, by which time her head is no larger than a thimble and her body no wider than a strand of straw. Kikimora spins flax from dusk to dawn, with evil intentions for the world."

There is a special meaning to the juxtaposition of Stravinsky and Liadov, Sanderling explained last month in a phone interview from his home in Florida. The commission for *Firebird* had originally been offered to Liadov, who, for whatever reason, procrastinated so long that Serge Diaghilev withdrew the commission and began to approach other composers. After Alexander Glazunov declined, and with the deadline looming, Diaghilev must have been desperate enough to turn to a relatively unknown composer, the young Igor Stravinsky, to fulfill the commission on short notice. "We now think of *Firebird* as Stravinsky's first great masterpiece, but it's almost an accident of history that he wrote it at all," Sanderling mused.

Krzysztof Penderecki's rarely heard Concerto for Viola and Chamber Orchestra (with soloist Wei-Yang Andy Lin) completes the program. An intensely trag-

tain the democratic uprising, Sanderling explained, "Penderecki responded with a work that is more of a lament than a protest."

One might imagine the personal resonance that this has for Sanderling—whose personal and family histories have been affected in myriad and intertwining ways by the Soviet Union. Born in 1964 in the former East Germany, he is the son of the acclaimed conductor Kurt Sanderling. The elder maestro, who is now 95, was born to a Jewish family in East Prussia (now Poland). He had been working as a rehearsal pianist at a Berlin opera house when Hitler came to power. Whereas many Jewish artists fled to the West, Kurt Sanderling emigrated to Moscow, where he had an uncle who helped him obtain a visa.

In 1942, Kurt Sanderling became co-conductor of the Leningrad Philharmonic, directing the greatest orchestra in the Soviet Union alongside the legendary Russian conductor Yevgeny Mravinsky. He remained in Leningrad until 1960, when he was dispatched to East Germany to lead the Berlin Symphony Orchestra. He began his first rehearsal by announcing to the orchestra that he was a Jew.

"Being Jewish was made very important to my father, because it determined most of his life," Stefan Sanderling said in an interview with the *St. Petersburg Times* [Fla.]. "His life would have been different if he had not been Jewish and had to leave Germany. I think he just wanted to make it clear from the beginning. Here was a Jew who came back to Germany."

Having grown up in such a prominent musical family (his mother is a double bassist), it seems natural that Stefan Sanderling would gravitate toward music, studying piano, viola, and clarinet as a boy. His path to the podium was an unexpectedly circuitous route. "I never had a strong attraction to conducting, and I'm not entirely convinced that you can study conducting *per se*, to learn to become a conductor. First you must learn about making music," he said.

To do so, he enrolled in a musicology program at the university in Halle. However, during the course of his studies, he wrote a controversial paper that analyzed Shostakovich's Sixth Symphony as a work of protest. Paraphrasing his paper in an interview with the *Charlotte Observer*, Sanderling explained

that, whereas a typical symphony opens with a series of ideas that the orchestra then "discusses," Shostakovich omitted such a movement in this work, whose three movements are titled Largo, Allegro, and Presto. "In a state and a country and a society where discussion doesn't exist anymore, and where only one way is allowed, there is no need for

the first movement of a symphony. So Shostakovich left it out."

In the closed culture of Eastern Bloc academia, an analysis such as this was strictly forbidden, and Sanderling was expelled from the program, ending any chances for a future career in academia. He then turned to conducting because "there weren't any other options left."

Kurt Masur, then director of the Leipzig Gewandhaus Orchestra, arranged for Sanderling to be accepted at that city's conservatory to study piano, composition, and conducting. And

the rest is history: after two years in Leipzig, Sanderling won a conducting competition that led to opportunities to study and conduct at a summer festival in California, where he remained for two years. "Compared to the gray of Halle, you can imagine what an impression Hollywood made," he remarked.

Having found his way to the West, Sanderling imagined that he was through with East Germany for good. But he could not have imagined the fall of the Berlin Wall, which led to a vacuum when many East German orchestras were looking for fresh faces. In 1990, when an offer came to be music director in Potsdam (near Berlin), Sanderling accepted, launching what has become a fast-paced, international career, with appointments and guest conducting appearances throughout Europe and America.

Asked about his experience conducting at Juilliard in 2005, Sanderling recalled: "It was clear that everyone enjoys music very much—but this does not always mean that everyone enjoys playing in an orchestra." Yet Sanderling is hailed for his charisma and has shown time and again his ability to bring an orchestra to a higher artistic plane. And if the compelling artistry of Sanderling's Juilliard Orchestra concert in 2005 is any indication, the Juilliard community has an extraordinary musical event to look forward to later this month. □

Edward Klorman earned his B.M. in 2004 and is now a graduate diploma candidate in viola.



Photo by Lori Ballard

Stefan Sanderling returns to Juilliard this month to conduct the Juilliard Orchestra on April 17.

Juilliard Orchestra with  
Stefan Sanderling, conductor  
Avery Fisher Hall  
Thurs., April 17, 8 p.m.  
See the Calendar of Events on Page 24  
for ticket information.

ic, sparse, and rhapsodic work, it was composed in 1983, in the wake of a brutal Soviet crackdown on the nascent Polish Solidarity movement. As Poland's communist government imposed martial law to con-

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POINTS OF VIEW

VOICE

by Ted Goldman

BOX

The Case For a Diversity of Sound

WE seek a diverse population in our schools, believing rightly that a variety of backgrounds will contribute to the healthy exchange and development of ideas. Yet at Juilliard, this attitude does not fully translate into the musical curriculum. Our studies mainly comprise the history of music that conforms to the notation we use today. This is an enormous but highly focused body of literature, primarily from Western Europe during the last several centuries.



Ted Goldman

Specialization is necessary for making progress in a career in music, as in many fields, but specialization without a broad foundation risks irrelevancy. Without meaningful exposure to a wide range of musical traditions, our own tradition risks becoming stylized and obsolete, with its customs practiced out of habit rather than understanding. A performance of classical music is built around the precise execution of what appears on the page. Any interpretative license exists within a limited

range prescribed by the style. There is a “historically accurate” way to ornament Baroque music, an “appropriate amount” of vibrato for opera or lieder or chant, a “right way” to employ rubato in a Chopin mazurka. But many of the musical elements we take for granted or think of as immutable—even something so basic as the desire to produce a pure tone on our instruments—are by no means universal. The Japanese *shakubachi* (a type of flute) is designed to emphasize the noise of breath along with pitch, and in this blend lies great expressivity. Would it do any harm to incorporate more of the sounds and aesthetics of other musical cultures into our palette of sonic possibilities? We might sacrifice some “authenticity,” but may also gain some freedom. Contemporary composers such as Tan Dun have met with success in this regard, but a global musical perspective is still far from the mainstream. All this is not to deride the European classical tradition, but to suggest that by transposing the virtues of a global view of music into our own practice, we can enrich our experience as performers, composers, and listeners. Just watch the calm faces and faint smiles of musicians playing an Indian raga, and you would never know they were performing feats of extreme mental and physical virtuosity. Applying a kernel of this to our curriculum does not mean having to drop the violin and pick up a sitar.


At Juilliard, just such an opportunity is available in the form of the yearlong World Music class taught by Behzad Ranjbaran. Admirably, many classes are led by guest performers, and Professor Ranjbaran emphasizes learning by composing and performing miniatures in a variety of styles. This

aspect is key, since learning about music through a textbook, without playing or writing, is like learning a language by studying its grammar but never speaking. To my mind, a class like World Music should not be an elective taken by a few students each semester, with only a week or two to cover an entire culture’s musical tradition. Rather, so-called world music should be part of our core musical curriculum, interwoven into our historical and theoretical education. When studying Baroque ornamentation, we should study the ornamentation of the Chinese *qin*, which mimics the inflections of the language. In Schenkerian analysis, we often “reduce out” ornaments, but in music for the *qin* (a plucked string instrument) much of the content lies in these details. When learning about medieval church modes and the affects that were associated with each, we should learn that Indian raga blends our ideas of scale and melody, and superimposes a different set of associations. By studying the way different cultures understand the same musical concepts, we can approach a grasp of the universals in music, make informed interpretive decisions, and avoid the trap of only following “the rules.” Let us cease being students of some music, and become students of all music.

Ted Goldman is a master’s student in composition.

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

STUDENT CLUB PRESENTS  
NEW OPERAS



This drawing originally appeared in the April 1940 edition of *Harmonics*, “the magazine for the entire school” published by students of the Institute of Musical Art. It depicts the Student Club’s presentation of new operas on April 12-13: Dai Keong Lee’s *The Poet’s Dilemma* (Dean Dixon, conductor), Vittorio Giannini’s *Blennerhasset*, and August Maurage’s *The Golden Wedding*.

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FACULTY

by Loren Schoenberg

FORUM

Brahms, Ellington, And Surprise

THE writer Whitney Balliett coined the phrase “the sound of surprise” to describe the essence of jazz’s appeal, and it remains as good a definition as any. Every jazz performance is by definition



Loren Schoenberg

unique from a compositional angle, and in that regard differs from classical music (both “jazz” and “classical” are certainly limiting terms, but that’s the topic of another article, if not a book), in which the differences are for the most part interpretive. However, there remain jazz performances that are boring and classical ones that are electric, so clearly improvisation alone is not enough to ensure an element of surprise—that sudden moment of discovery shared by performer and the audience alike. And in the works of the great composers, regardless of idiom, there are to be found similar moments of inspiration that transcend any given performance and are inherent in the composition itself, nowhere more often than in the works of Johannes Brahms. Artists have frequently noted that the rare bolts of lightning that strike them during a performance come from somewhere else, and that they are simply the messengers. Jazz players such as Charlie Parker, Art Tatum, Lee Konitz, Sonny Rollins, and Wynton Marsalis would seem to be virtual lightning rods in their ability to consis-

tently create inspired improvisations that stand the test of time. All of them, however, spent as many hours cultivating and perfecting their craft, with all the inherent editing that that implies, just as composers whose work emerges not from the bell of a horn or from the keys of a piano, but from the manuscript page. And we know that Brahms was wont to take long strolls around Vienna’s Ringstrasse or in the countryside, creating the sort of extended meditation in which a culminating, organizational concept would strike him as he was in the midst of a composition. He also delighted in improvising at the piano, showing off his amazing ability to create spontaneous variations on a theme, while at the same time seeking the solutions to his own compositional problems. It is here that we find the common denominators between seemingly disparate art forms. As much as classical musicians can learn from the way that Ellington used improvisation as a compositional element, the jazz musician would do well to heed Brahms’s ability to capture “the sound of surprise” both formally and expressively. No one was more aware of the latter than Brahms’s disciple Arnold Schoenberg, who described what he took from his mentor in the classic essay “Brahms the Progressive.” Instead of rehashing the particulars of Brahms’s style, Schoenberg used the compositional equations that undergirded Brahms’s music to develop what he thought was their inevitable conclusion. The same challenge faces today’s jazz musician, who can easily be overwhelmed by the music’s century-long recorded legacy, as exemplified by the sheer proliferation of ensembles that seek

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# A Fresh Hearing for Forgotten Jewish Composers

By BRIAN WISE

IN 1908, a circle of young composers at the St. Petersburg Conservatory, encouraged by their teacher, Nikolai Rimsky-Korsakov, formed an organization known as the Society for Jewish Folk Music. A diverse group that included names such as Alexander Krein, Joel Engel, and Solomon Rosokowsky, the one thing they shared was an interest in collecting Jewish folk music and raising it to an artistic level. Like Rimsky-Korsakov, their works were nationalistic and held to the belief that the exploration of folk music would make any composer's music more authentic.

Today this music is mostly forgotten, strewn by the Russian Revolution and the later Stalinist crackdowns. Yet a full century later, a new organization called Pro Musica Hebraica is setting out to prove that these and other works by Jewish composers deserve a fresh hearing.

The inaugural concerts, which take place at the New York Society for Ethical Culture on April 8 and the Kennedy Center in Washington on April 10, are bringing these works to light with the help of a number of Juilliard students including the Biava Quartet and the N-E-W Trio, among several others. Juilliard alumnus and faculty member Itzhak Perlman will headline the Kennedy Center concert, being a longtime proponent of Jewish music himself.

The idea for Pro Musica Hebraica began four years ago with Charles Krauthammer, a Pulitzer Prize-winning political columnist for *The Washington Post*, and his wife, Robyn Krauthammer, who together run a foundation in their name. Mr. Krauthammer had been particularly struck by the number of Jewish composers who fell between the cracks of history and he resolved to help shed new light on them.

"Many people have the perception of Jewish music as being either Israeli folksongs or liturgical music, but there's a whole universe of Jewish art music," Mr. Krauthammer said in a recent interview. "Actually, Jewish classical music is not well known and we wanted to bring it to the attention of the concertgoing public. We saw this as a fairly circumscribed, fairly narrow project that has larger ramifications if we find an audience for this kind of music, which I'm fairly confident we will."

The Krauthammers hired James Loeffler, a musicologist and professor of European Jewish history at the University of

Russian-Jewish composers from the early 20th century, future installments will show other strands that emerged when Russian Jews migrated to Western Europe, Israel, and the U.S., and their music intersected with other national styles.

"We were interested in starting with an area of modern Jewish art music that's perhaps the least known," explained Loeffler, who has spent years trawling through archives in the former Soviet Union, seeking out unpublished manuscripts and field recordings. "We know a lot more about composers from

formal string quartet and joyful klezmer band. "The difficulty is to know how far to go—to read it at face value and play what's on the page, or put the klezmer influence in it," said Calloway, who also performs in a chamber group devoted to Jewish music called Shir Ami (Hebrew for "song of our people"). He adds that the Biava hopes to take these pieces on tour in the future. "There's no string quartet anywhere in the world that's devoting much attention to this stuff," he noted.

Of course, presenting almost entirely unknown repertoire from the distant past can be a tough sell for any new concert series, even with Perlman and Juilliard on board. Loeffler believes that the series comes at an auspicious moment, however, as there's been an upsurge in popular forms of Jewish music.

are still out there, said Loeffler, and the difficult part is determining which are best suited for the contemporary concert hall. Many are short-form miniatures with decidedly quirky instrumentation, such as a string quartet with harmonium, or a trio of flute, violin, and harp. "It's not so much finding the great pieces, but plucking together what will work to hold audience interest, rather than present a series of short little miniatures."

While Pro Musica Hebraica will start out modestly, with just two programs planned for next season, Krauthammer hopes that the series will eventually grow to include collaborations with orchestras and freshly commissioned works. He says he believes Juilliard's participation is vital, as student musicians can invest in its future dissemination.

"Juilliard has the young people who have the eagerness to learn new music,"

Krauthammer said. "Established performers don't have the time and the leisure to learn new music. The ultimate objective and ultimate success would be for some of this music to find its way into the repertoire. By having young people play it, they might fall in love with some of it and we might be establishing a tradition."

Loeffler believes that the aspirations of the St. Petersburg composers will set the bar for the entire project. "These composers were asking some of the same questions we're asking today: What does a Jewish art music style sound like? What could it sound like? What does it mean

to the different individual composers? It tells us something not only about Jews but also the development of the whole of Western music." □

*Brian Wise is a producer at radio station WNYC and writes about classical music for newspapers including The Wall Street Journal and Christian Science Monitor.*



Photo by Reginald Bullock



Photo by Akira Kinoshita



Central Europe and their activities in the 20th century and then their migrations to the States and elsewhere. Much less is known about Eastern Europe."

Many of the composers on the inaugural concert went straight to the sources in researching and collecting the most distinctive, ancient examples of Jewish liturgical chant, folk songs, and instrumental tunes. Rokowsky, for instance, based his 1914 violin sonata *Fantastischer Tants (Fantastic Dance)* on an obscure melody belonging to the mystical Lubavitch Hasidic sect of Judaism. Krien composed two *Evreiskie eskizi (Jewish Sketches)* for clarinet and string quartet (1909 and 1910) using melodies from his father's klezmer repertoire.

The Biava Quartet and Israeli clarinetist Tibi Cziger will perform the second of Krein's *Sketches* along with a recent piece for the same instrumentation: Osvaldo Golijov's 1994 *The Dreams and Prayers of Isaac the Blind*. Here Golijov merges his Russian-Jewish upbringing with the music of his native Argentina, while combining the klezmer clarinet idiom with the mystical religious traditions of the kabbalah.

Jason Calloway, the cellist of the Biava Quartet, finds that these works challenge the performers to walk a fine line between

**Pro Musica Hebraica**  
**New York Society for Ethical Culture**  
**Tues., April 8, 8 p.m.**  
**Kennedy Center for the Performing Arts**  
**Thurs., April 10, 8 p.m.**  
**See the Calendar of Events on Page 24 for more information.**

Virginia, as research director. They also assembled an advisory team that includes conductor James Conlon, who for several years has championed composers affected by the Holocaust. (See article on Page 10.) While the first program focuses on

portraiture for classical musicians and vocalists



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# Beyond the Machine 8.0 Explores the 'Art of Groove'

By MARI KIMURA AND EDWARD BILOUS

THE Music Technology Center at Juilliard, directed by Edward Bilous, will present the eighth edition of Beyond the Machine, titled "Art of Groove." This year, B.T.M. will feature works using electronics that in some way utilize "groove" as tool for musical expression. The program will explore how different composers have reconciled traditional classical sensibilities with the driving energy of contemporary culture. This year, B.T.M. presents works by three Juilliard students, one alumnus, and three guest composers. All works will be performed by Juilliard's Axiom Ensemble.

Ryan Francis, a student of Robert Beaser, will present *Quiet Music*, a work for string ensemble with electronics. Ryan uses the electronics to generate the tense "groove" rhythm, coupled with sensitive string writing. He writes in his program note that he is inspired by the work of Catalan painter Joan Miró, and that he sought to find Miró's ability "to be delicate and enormous at the same time."

Jakub Ciupinski, a student of Christopher Rouse and already an established new voice in his native Poland, presents a new work for piano, electric keyboard, marimba, electric marimba, and two theremins. Jakub borrows from the pop vernacular but his rhythmic language unfolds through layered processing reminiscent of Adams or Reich.

Flutist/composer Jeremiah Bills is currently enrolled in Kimura's interactive computer music performance class. His work *Incantation* is for flute, Kenyan noisemaker, and interactive computer system MaxMSP. Jeremiah transforms himself as a "virtual shaman" through interactive computer, manipulating live flute and sounds made by the Kenyan noisemaker in real time. Armed with a laptop running the latest interactive technology, Jeremiah will engage in what he calls a "ritual journey" through which the instruments are "transformed or 'enchanted'" before returning to their "pure state."

Mason Bates, a composer who is also a Music Technology Center alumnus, offers *Digital Loom*, an exciting work for organ and electronics, recruiting the ancient instrument to play dance music. Mason writes, "Indeed the organist—

electric guitar, bass, piano, drums, and sampler. Johnson writes that *Americans* was composed "specifically about the collision of America and the rest of the world ... I began to think in terms of an orchestration that combined the rhythm section of an American bar band with an eclectic group of melodic instruments."

Also featured this year is Ron Ford, who will present his award-winning *Salome Fast* for ensemble, live speaking voice, and electronics. Ford writes, "*Salome Fast* is not based on Strauss's opera, but from its libretto ... The libretto was translated into English and ruthlessly reduced to the absolutely necessary minimum of text ... The speed with which one is whipped through this material gives the piece a Bugs Bunny cartoon-like character."

Lastly, B.T.M. is proud to present JacobTV, a Dutch "avant-pop" composer, who will present *Grab It! XL* for a large band and video. Since 1999, this extremely popular work has been played almost daily somewhere on the globe. JacobTV writes, "In *Grab It!* I tried to explore the 'no-man's-land' between language and music. ... *Grab It!* is based on voice samples from life-sentenced prisoners. Their world, on the fringe of society, with its heartbreaking verbal assaults moved and inspired me."

This year's concert will be presented at Columbia University's Miller Theater, with Milica Paranosic as producer, William Fastenow as technical director, Christopher Downes as technical advisor, and the participation of faculty members Mari Kimura and Michael Czajkowski.

Beyond the Machine has grown tremendously in recent years and has attracted an audience far beyond the walls of Lincoln Center. In September we will take our program to the Orpheum Stiftung for the Advancement of Young Soloists in Zurich. We are also planning other tours that will bring us to Paris and Melbourne in the following year.

If all goes according to plan, next year's B.T.M. 9.0 will take place in the new Rosemary and Meredith Willson Theater, designed to accommodate sophisticated multimedia events and equipped for live digital processing, projection design, and Internet II access. Across the hall from the Willson will be the new, state-of-the-art Music Technology Center, which will have a "playroom" for artists to develop interactive and multimedia projects and a digital recording studio for students interested in film scoring and music production.

Plans are in the works for the creation of an interdisciplinary program, to be launched in 2009-10, that will represent the natural evolution of InterArts (first launched in 1993) and will offer students from all three divisions an opportunity to develop multimedia and interdisciplinary work. □

*Mari Kimura (D.M.A. '93, violin) has been a faculty member in music technology since 1998. Edward Bilous (M.M. '80, D.M.A. '84, composition) is chair of the L&M Department and director of the Music Technology Center.*



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like his modern-day club counterpart, the D.J.—is simultaneously perceived as background accompaniment to various activities," and says that he was attracted by the organ's ability to play loudly enough to compete with electronics. We will be "grooving" with the "organ D.J." in *Digital Loom*.

This year's B.T.M. concert also features versatile composer Scott Johnson, who will present the U.S. premiere of *Americans* for clarinet/bass clarinet, soprano and tenor saxophones, viola,

**Beyond the Machine 8.0**  
**Miller Theater at**  
**Columbia University**  
**Sat., May 3, 8 p.m.**  
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# 2nd Program in Conlon Residency Features ‘Degenerate’ Music

By EVAN FEIN

WHAT happens when classical music clashes with its society? This is the question that James Conlon will address this month in the second installation of his two-year residency at Juilliard. Mr. Conlon will collaborate with Ensemble ACJW (comprising artists from The Academy—A Program of Carnegie Hall, The Juilliard School, and the Weill Music Institute); Axiom, Juilliard’s newest new-music ensemble; and members of the Dance and Drama Divisions to present three chamber music concerts that juxtapose music specifically suppressed by the Third Reich—dubbed “degenerate” by the Nazi party—with music that was created out of the party’s reach—music Mr. Conlon calls “generative.”

In recent notes that he wrote about the upcoming concerts, Mr. Conlon elaborated on these terms. “I have co-opted the word *generative*,” he wrote, “to denote the music that was, in general, composed, performed, and enabled to survive in the relative freedom outside the control of the Nazi suppression. ‘Generative’ because, breathing fresh air, it could celebrate itself and produce artistic offspring. Much of this music was born and/or flourished in Paris. Although almost all these composers felt the effects of the Second World War, they were not dependent on the destroyed German culture milieu for their survival and dissemination.

### Generative and Degenerate Music

James Conlon and Ensemble ACJW  
Zankel Hall at Carnegie Hall  
Fri., April 11, 8:30 p.m.

James Conlon and Axiom  
Gerald W. Lynch Theater at  
John Jay College  
Sun., April 13, 3 p.m.  
Wed., April 16, 8 p.m.

See the Calendar of Events on  
Page 24 for more information.

“Degenerate Music is taken from the term *Entartete Musik*, which was used

by the Third Reich to condemn and ban certain composers in 1938 at an infamous exposition in Düsseldorf. Of course, this is their term, not ours, and the music is anything but degenerate. I use it here simply to refer to those composers whose lives were shortened or creativity disrupted. As a result of the ban, performances and diffusion of their music was limited, their influence was narrowed, and they were rendered barren of progeny, hence ‘non-generative.’”

These concert programs are arranged chronologically, each focusing on five-year segments from the period 1915-30. The composers represented include Varèse, Milhaud, Stravinsky, and Poulenc on the “generative” side and Franz Schreker, Pavel Haas, and Erwin Schulhoff on the “degenerate.” By performing these works side by side, Mr. Conlon says he hopes to demonstrate the great variety of creative activity that was occurring simultaneously across Europe and to restore the context in which these works were created. In a recent telephone interview, he highlighted his goals for this phase of the residency. “I want to show that these works are not out of a mainstream,” he said. “They are not brought in from another planet. They are, in fact, an integral part of what was going on in Europe at the time. The only reason that these works are not known is because they were specifically suppressed.”

“What is interesting about the ‘degenerate’ composers,” he continued, “is that for the most part, and especially for those who died—and there will be at least two in these concerts who died in concentration camps: [Hans] Krasa and Haas—is that because their music was forbidden ... there was no way for it to have any influence on anyone else. The case of Franz Schreker, for instance, is the case of a composer who was extremely successful in his time. He was forcibly removed from his position,

the highest academic position in Germany, by the Nazis, and—by most accounts, due to the extraordinary stress through which he was put—had a stroke and died very early.” Mr. Conlon noted that, due to book burnings, shortly after Schreker’s death “his widow could not find a single score in any bookshop.”

“Most of this was simply part of genocide,” he explained. “*Degenerate* music, in fact, was, simply put, a code word for [music by] Jewish composers. There are exceptions to that. Schreker, for example, was brought up as a Roman Catholic. But *they* considered him Jewish. That’s the important part.”

In the face of such undeserved and undiscerning persecution, it is no surprise that many composers chose to flee Germany after the rise of the Nazi party. “America benefited twice in the 20th century from catastrophe,” said Conlon. “There was a flood of immigration from 1914-18 and a flood of immigration during the ‘30s and ‘40s.” Because of this, he said, “our own symphony orchestras had a connection to a very high quality of musical culture. After that generation died out, it was up to us to continue, and what is there today, for better or for worse, is now the legacy of what was left behind.”

Some composers who were forced to come to the United States made illustrious careers here, as Conlon pointed out. For example, Kurt Weill adapted and made an enormous contribution to Broadway. Erich Wolfgang Korngold “created modern film scoring, so his influence is enormous. And, by the way, he learned orchestration and certain compositional techniques from Zemlinsky. So in a certain way, modern film music, through Korngold, is the grandchild of Zemlinsky.”

This phase of Conlon’s residency fully realizes his intention of collaborating with each of the School’s three divisions. Dance and drama students will play an im-

portant role in the April 13 performance of Stravinsky’s 1918 *Histoire du Soldat*—the story of a soldier who strikes an ill-fated bargain with the Devil. However, this is not Mr. Conlon’s first experience with Juilliard actors. “One of the reasons why I chose this work,” he explained, “is because as a student I conducted *Histoire* in collaboration with two actors from what was the first graduating class of the Juilliard Drama Division, and they were Kevin Kline and David Ogden Stiers.”

Mr. Conlon’s primary goal, it seems, is generating as much exposure as possible for this repertoire. The task is not easy, and he expects no instant results. “People come in with a lot of preconceptions,” he said. “Everything from ‘This can’t be very good because I’ve never heard it’ to ‘Well, this is all about concentration camps’ to ‘It’s all the same.’ I want people to, in fact, experience what the thing is, not what they imagined it to be.”

Indeed, he remains philosophical about the endeavor and his role within it. “This is not a project for me now; it’s a life’s work, because I will not live to see the end of it. My hope is that, very gradually, this music will be reintegrated into the tradition of classical music from which it was born and to which it belongs. It is not something that can be accomplished on the short term. It is not tokenism, tipping one’s hat to certain composers or compositions; it’s not about making an event. It’s about a slow process of putting this music back into the public, so that audiences hear it, musicians play it, and eventually that future generations will take its existence as a given and play it in the context of everything else they play.”

Given the fate of the composers represented here, it might be tempting to engage in flights of conjecture. What if the Nazi party had not come to power? What if these artists had not been the target of a ruthless cultural purge? Conlon responds: “What-ifs are, of course, a favorite game—but this is not about what would have happened; it is about what exists. This music exists. It must be played, in my view. That, to me, is more important.” □

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

## TIME CAPSULE

by Jeni Dahmus

This month’s Time Capsule commemorates the 50th anniversary of Van Cliburn’s legendary triumph at the 1958 International Tchaikovsky Piano Competition in Moscow.

Juilliard alumnus Van Cliburn won worldwide fame when he received the gold medal at the inaugural Tchaikovsky Competition in the Soviet Union on April 14, 1958, at the height of the Cold War. He was among 50 pianists from 19 countries who went to Moscow to compete in front of a jury that included Russian pianists Emil Gilels and Sviatoslav Richter, and composers Dmitri Kabalevsky, Sir Arthur Bliss, and Dmitri Shostakovich, who was chairman of the competition. At the contest’s finale, Cliburn’s performances of two Russian warhorses—Tchaikovsky’s Piano Concerto No. 1 and Rachmaninoff’s Piano Concerto No. 3—won him a standing ovation lasting eight minutes.

Upon Cliburn’s return to New York, the 23-year-old Texan was honored on May 20, 1958, with a ticker-tape parade up lower Broadway to City Hall,



Above: Van Cliburn (left) with New York City Mayor Robert F. Wagner Jr. and Juilliard President William Schuman, May 20, 1958. Right: Rosina Lhévinne and Cliburn. (Photographers unknown.)

the first time a classical musician ever received such a welcome home greeting. At the post-parade ceremonies, Mayor Robert F. Wagner Jr. presented Cliburn with the city’s scroll and medal and an award was also given to Rosina Lhévinne, Cliburn’s piano teacher at Juilliard. Among the speakers on the occasion were Juilliard President William Schuman and alumnus Richard Rodgers.



Van Cliburn began studying at Juilliard in 1947 and received a Diploma in piano in 1954. He studied piano with Mme. Lhévinne in the School’s Regular Division, and with Ernest Hutcheson and Carl Friedberg at the Summer School.



Jeni Dahmus is Juilliard’s archivist.

# Composer-Clarinetist Friendship Reflected in New Quintet

By CHARLES NEIDICH

THERE is little I treasure more or find more important than my friendship with the great composer Elliott Carter. I always look forward with great anticipation to our conversations about music, literature, history, and the world, and always come away with new knowledge, new understanding, and a new perspective. As a musician, I find it a wonderful privilege to be able to look (at least, a little) into the mind of one of the great personages of classical music. In the years I've known Elliott, he has written some of the most important works for clarinet in our repertoire, and I'm proud to say that I have played a role in all of them.

Our close friendship really began in 1993, with the first of those pieces: his work for solo clarinet—which he dedicated to his longtime friend, the Polish composer, Witold Lutoslawski—titled *Gra* (Polish for “play”). I was to do the premiere recording of the work for Bridge Records. Elliott sent me, in fairly quick succession, three preliminary versions and one final version, which gave me a fascinating glimpse into how he was able to refine his notation to guide the performer ever more precisely to find the correct expression for the piece. I came to his summer home in Southbury, Conn., to play the piece for him and he refined it still further. I found it to be one of the best-written works ever for the clarinet, down to his choice of the multiphonic (double stop) he used at the end.

After *Gra* came the Clarinet Concerto, commissioned by Pierre Boulez for the Ensemble Intercontemporain. As he was writing it, Elliott periodi-

ing passages requiring extreme virtuosity, not to be concerned with limits of articulation speed. And he did that with tremendous success. In 1998, I gave the New York premiere of the work in Carnegie Hall with the Orpheus Chamber Orchestra.

Next, came a surprise.

My wife, Ayako Oshima, a wonderful clarinetist herself, and I returned home late in August 2001 to find a package from Carter. When we opened it, we found a duet, written for us. Elliott mentioned to Ayako that he thought a Japanese title would make sense, and she suggested *Hiyoku*, meaning two wings forever flying together. With *Hiyoku*, Carter elevated the clarinet duet from a casual genre to a serious art form. Ayako and I gave the world premiere at the Concertgebouw in Amsterdam, and the American premiere at Weill Hall in one of the first of Carnegie Hall's composer showcases. *Steep Steps* for bass clarinet came at the same time. A wonderful work for what is often a neglected instrument, Elliott wrote it for the excellent bass clarinetist Virgil Blackwell, and I gave the European premiere in the Concertgebouw.

All that was left was for Carter to write a major chamber work for clarinet and string quartet. I had been thinking about that ever since he wrote the concerto, but in the last decade, Carter has been incredibly prolific. Every time I would see him, he would be working on a new work—an opera, or a huge symphonic statement. Finally, last year I gained the courage to begin asking, politely but with greater tenacity, whether he would be interested in writing a quintet for clarinet and string quartet. It was at a dinner last spring when Elliott at last told me that he would be interested in writing the work for me. After a long time of hoping for a work from Elliott Carter for clarinetists to stand alongside the great quintets of Mozart and Brahms, it now seemed like it was actually going to happen!

Elliott asked me about ensembles, and I immediately mentioned the Juilliard String Quartet. Of all the quartets I have played with, I have always found the Juilliard to be special—more flexible and compelling. Whenever I play with

them, I can play with both greater freedom and greater attention to detail—and of all the quartets, they have had the longest relationship with Elliott and his music. Of course, he thought they would make an ideal match, and it only remained for me to ask the ensemble

Then, within a few months, I found a copy of the manuscript in my mailbox. As with everything Carter writes, it is very different from any other quintet in the clarinet repertoire and, like so much of Carter, it also charts a new direction in his own composition. The Quintet is in five contrasting and connected movements and, in typical Carterian fashion, it is a union of opposites. It begins with a rhythmic figure in the strings, which returns in various guises throughout the piece, almost a leitmotif, *à la* Wagner. At unexpected moments, Carter has put in “snap” pizzicato (*à la* Bartok)—as he explained to me, “like a little splash of brightly colored paint found sometimes in abstract paintings.” While I don't want to give a “blow by blow” description of the work here before its premiere, I can point out one more of its most original features: It begins with the clarinet moving at a furious pace and the strings fairly still, and ends with the strings playing virtuosic music while the clarinet plays an incredibly long, beautiful, slow line. I am not sure whether I have ever seen as long an unbroken lyrical line as Carter has written.

I know that the members of the Juilliard Quartet are very excited about the Quintet, and I am sure that the premiere on April 29 will be one of the most exciting and meaningful performances of my life. □

*Charles Neidich, a member of the New York Woodwind Quintet, has been a faculty member since 1989.*



Charles Neidich (right) with Elliott Carter.

members and find a way to commission the work. I had hoped that The Juilliard School would like to commission it, and when the Juilliard String Quartet presented the idea to President Joseph Polisi, he immediately recognized the significance for classical music and enthusiastically endorsed the project.

With the project officially sanctioned, we had only to wait for Carter to compose the work, which he did with his usual passion and furious pace. In the beginning, I found him studying the Mozart Quintet and looking over his other clarinet works. He even asked to see some of my own compositions.

**Elliott Carter: Quintet for Clarinet and Strings (world premiere)**  
**Juilliard String Quartet**  
**with Charles Neidich, clarinet**  
**Peter Jay Sharp Theater**  
**Tues., April 29, 8 p.m.**  
**Free tickets available in the Juilliard Box Office beginning April 15.**

cally showed me the clarinet part and asked my advice concerning clarinet technique. I encouraged him to break the conventional barriers of clarinet writing: to extend the clarinet's lyrical range upward, not to worry about writ-

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# From the Trash Can to Fashion: A ‘Re!nvention Concert’

By JESSICA LOVE

THIS past August, pianist Soyeon Lee was walking around the Princeton University campus. As the recipient of Juilliard’s William Petschek Piano Debut Award in 2004, her life since graduation has been dazzlingly full of opportunities to perform. But on this particular stroll, Soyeon wasn’t thinking about one of her own performances, but rather of the recent Live Earth Concert (held on seven continents on July 7) and what a powerful impact it had had on her. If these musicians were able to convey such a powerful message of sustainability and commitment to change through their music (mainly rock), she reasoned, what was keeping her from giving voice to the same concerns through her own medium (primarily classical music)? As she walked along, turning these thoughts over in her head, she noticed that she was continually stepping on or around some very shiny, colorful trash. Closer inspection revealed them to be empty juice-drink pouches (the soft kind, with the straw glued to the side). During the summer, the Princeton campus is host to hundreds of school-children participating in summer programs—hence the abundance of this colorful detritus. Soyeon knew that a project had recently begun to collect and recycle these pouches ... but how could it relate to classical music? Her solution was as colorful as the gleaming trash covering the ground.

Soyeon had a recital coming up at Zankel Hall on February 19; what if she tweaked the program of the concert to accommodate the theme of recycling, while wearing a dress made entirely of these empty juice pouches? But how do you go about making a bizarre idea like this into a reality? In the words of another visionary, “Love is all you need.”

Soyeon’s fiancée, Tom Szaky, was featured on the cover of *Inc.* magazine in July 2006 for his innovative

company TerraCycle, whose flagship product is a plant food made from worm poop and packaged in recycled plastic soda bottles. TerraCycle recently teamed up with Honest Tea (which produces the Honest Kids juice in pouches) to create the Drink Pouch Brigade; a program involving more than 600 schools across the U.S., in which the students collect used drink pouches to raise money for their schools or a charity of their choice. The salvaged pouches will be made into a variety of fabulous accoutrements: tote bags, pencil cases, and the like, to be available at some 10,000 retailers by mid-2008.

With the raw material being culled from playgrounds across the country, Soyeon got TerraCycle to commission innovative Brooklyn-born designer Nina Valenti to fabricate the dress she would wear at her concert in February. They collaborated on the design, working to strike a balance between form (if you’re going to use a material as bold as garbage, you need a design that’s bold) and function (allowing her to play unhindered). The striking design they arrived at was a sleeveless gown with a long train.

Her next step was adapting the program. Naming the concert “Re!nvented,” she dedicated the second half of the program to her theme of reuse, including a Busoni piano transcription of the Bach D-minor



Soyeon Lee, wearing a gown made of discarded drink pouches, acknowledges the audience’s applause at her “Re!nvention Concert” at Zankel Hall in February.

Chaconne for solo violin, and a new work by Juilliard composer Huang Ruo titled *Divergence* (a version of an earlier chamber concerto reworked for piano and speaker, with Ruo himself intoning a kind of sung poem from the balcony).

When I asked Soyeon what was so crucial about performances like these, she insisted it is no longer sufficient for an artist to simply play well. For Soyeon, it is an artist’s responsibility to be a citizen of the world, to reach out to people and inspire them. For many attending her concert, it was their first experience of classical music, said Soyeon. People often bemoan the decline in interest in classical music. This, Soyeon counters, is not the fundamental problem: the interest in classical music isn’t dying, it is the opportunity to experience it which is at risk. Which is why, she insists, it is so important to reach out to businesses.

Indeed, in a cloistered community of artists such as Juilliard it is easy to dismiss the world of business as an arena of gross opportunism with nothing in common with the lofty goals of the artist. However, this is a dangerous point of view, especially in our current climate of divisive partisanship. Soyeon’s experience is in fact a perfect example of the way in which art can be made both more challenging and more available when artists and business people work to create something new together. It is a wonderful reinvention of the artist-business relationship—and something to think about on Earth Day, April 22. □

Jessica Love is a third-year drama student.

## Small-Town Opera Gets Big-City Premiere

Continued From Page 1

paving the way. Wilder’s nephew Tappan took note, and the two ultimately forged a friendship, together founding the Thornton Wilder Society. McClatchy then approached the younger Wilder, the estate’s literary executor, with the potentially controversial idea that “an opera could better preserve the intimacy and emotional force of the play,” rather than a musical, then under consideration. Asked to suggest a composer, McClatchy did not hesitate to name Rorem, now 84, who has earned a formidable reputation for setting the work of American writers to music.

McClatchy apparently chose wisely. Rorem’s score has been praised for keeping the simplicity and poignancy of the play intact. Anne Manson, conductor for Juilliard’s production of *Our Town*, says she is impressed by the way Rorem trusted the original material, creating an accessible score full of “beautiful, natural vocal lines” that convey the rhythms of small-town life and become more expansively dramatic during the opera’s somber third act.

“Ned has an instinctive way of putting words into music that is superbly natural and elegant,” says McClatchy of Rorem, who has tackled such diverse writers as Langston Hughes, Elizabeth Bishop, John Ashbery, and Walt Whitman. Rorem began receiving accolades after earning both his bachelor’s and master’s degrees from Juilliard (in ’46 and ’48, respectively), composing symphonies, piano concertos, choral works, and orchestral suites like *Air Music*, for which he won the Pulitzer Prize in 1976. But it is the vocal repertoire Rorem is best known for, and he doesn’t shy away from endorsing the principles he adheres to

uncompromising when it comes to the declamation of words, which should be paced “more or less at the speed of speech. If you sing ‘I’m going to dieeeee,’ there has to be a theatrical reason for it.”

Rorem credits his interest in combining music with literature, in part, to his Juilliard education. Born in 1923 in Richmond, Ind., Rorem later moved with his family to Chicago, where his parents exposed him early on to theater and music. When his father, in Philadelphia on business, dropped off his teenage son’s compositions at the Curtis Institute of Music, Rorem was granted a scholarship from that institution. He later came to Juilliard, where he studied composition with Bernard Wagenaar and took humanities classes that demanded close readings of everything from the New Testament to the Greek tragedies. As a result of this immersion, his first choral pieces were translations of Sappho.

Rorem subsequently became composer-critic Virgil Thomson’s copyist, an arrangement that included orchestration lessons. “I sat at his dining room table while he sat in bed on the phone, talking to everybody,” he recalls of one of the world’s then most well-known musical personalities. This arrangement was profoundly illuminating to Rorem, who says he feels that composition is often too ephemeral to be formally taught.

Of course, Rorem’s own musical vocabulary is quite different from that of Thomson, although they remained in touch even after Rorem’s nine-year sojourn to Paris, where he stayed until 1958, when, encouraged by Thomson, he concluded that a homecoming would accelerate his career. To date, Rorem remains a staunch admirer of Thomson’s collaborations with Gertrude Stein, particularly because of the intricate synthesis of music and Stein’s thorny texts in operas like *The Mother of Us All* and *Four Saints in Three Acts*.

Rorem—who himself has previously written a full-length opera, *Miss Julie* (1965), as well as more than half-a-dozen one-acts—is quick to note that creating a work like *Our Town* is very different from writing a song. “With opera,” he notes, “you have to have a sense of theater.”

Language fulfills a significant role in that imperative. Librettist McClatchy notes that condensing *Our Town*’s text was particularly tricky, because, he says, “*Our Town*

is so well known. Everyone has read it. Nearly everyone has performed in it!” Wilder’s play includes not only beloved scenes that audience members come to expect, but a specific narrative style, in which the audience is on the outside looking into a microcosm. “It’s part of Wilder’s vision to give us heaven’s idea of earth—lives seen from such a huge distance that they seem both small and precious,” says McClatchy, who occasionally uses descriptive supertitles to deliver commentary that was originally dialogue in the play.

ROREM himself understands the power of the written word. Although he identifies himself as a composer first, he is an author in his own right, having seen the publication of numerous volumes of his own diaries over several decades. They chronicle his personal and professional life, with reflections on music and tales of the many bold-faced names he encountered throughout his career. Initially providing a voyeuristic glimpse into the lives of gregarious fellow artists, the diaries have taken a more melancholy turn in the last decade, offering musings on mortality and loss, particularly after the death in 1999 of James Holmes, his partner for more than 30 years.

These texts also highlight Rorem’s philosophy on music, espoused by a composer who maintains some occasionally head-turning opinions. “I’m morally against percussion,” he states, elaborating on his belief that percussion is often a shortcut to dramatic emphasis. To Rorem, having a cymbal crash during a climax is “like wearing too much lipstick.” For Manson, however, there’s no danger that *Our Town* won’t pack a heartfelt emotional climax. “Having studied the score over the past year, I have not once felt the lack of percussion,” she says. Satisfaction in *Our Town*’s subtle build-up of emotional intensity—rather than the bombast often associated with operatic excess—makes the composer regret that the playwright will never have a chance to revise his views about the limitations of opera. “Every time I’ve seen it,” says Rorem, “I say to myself at the end, ‘I wish Thornton Wilder could have been here.’” □

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

**Ned Rorem: *Our Town***  
**The Juilliard Opera Center**  
**Peter Jay Sharp Theater**  
**Wed., April 23, and Fri., April 25, 8 p.m.**  
**Sun., April 27, 2 p.m.**  
**See the Calendar of Events on Page 24**  
**for ticket information.**

when adapting texts. “Never repeat a word that the poet himself has not repeated,” says Rorem. He is also

# Students Throw Adler a Musical Birthday Party

By **BARRET ANSPACH**

THOUGH much has been made of Elliott Carter’s 99th birthday in the last few months, he is not the only Juilliard-connected composer to have inspired a musical tribute on the occasion of a milestone. A concert in Morse Hall on February 25—organized by his current students—celebrated the life and work of composition faculty member Samuel Adler, who turned 80 in

piano piece commissioned for a professor’s retirement. Slow, meditative music gives way to the fast, harmonious second section that—according to third-year pianist and composer Michael Brown, who studies with Adler and performed it at the concert—is both “devilishly difficult” and “very satisfying to play.” This was followed by the Sonata for Violin and Piano, a three-movement work beginning with a declamatory, urgent dialog between the two instruments, with repeated figures alternating with concentrated sections of contrapuntal writing. The slow and hauntingly lyrical second movement charges into the final movement, which sprints to a virtuosic finish. Michelle Ross, a violinist and composer who has also studied with Adler, and pianist Steve Beck performed the Sonata.

Adler’s String Trio, subtitled “Five Snapshots,” ended the first half of the concert. Five movements alternate between robust extroversion and fragile introversion, culminating in an insistent and harmonically striking last movement. The Adagio (the fourth movement), with its poignant and intense unisons that reappear over its course, was communicated with particular expressiveness by violinist and composer David Fulmer, violist Kyle Armbrust, and cellist Claire Bryant.

A brief intermission preceded Adler’s *Caccia* for two flutes. Along with the Trio (which is his most recently completed piece), this work puts forth the distinction between calm and active states, with interwoven lines in the fast sections literally “chasing” one after the other. The last composition of the evening, his Eighth String Quartet—performed by violinists Francesca Anderegg and Emilia Ann-Gendron, violist Luke Fleming, and cellist Se-Doo Park—is a wonderful work whose four movements demonstrate a sophisticated sense of timing and a strong psychological underpinning.

A diverse group of people attended the concert, representing an astounding number of people Samuel Adler has affected over the years. A few members of the first class he taught at Eastman, Adler told me after the concert, had come to celebrate with him, as had composers Fabian Lévy, Reiko Füting, Juilliard faculty member Eric Ewazen (who studied composition under Adler at Eastman), and many other faculty members at Juilliard.

Having always been a student of Mr. Adler’s here at Juilliard, I was thrilled at the prospect of attending—for the first time ever—a concert dedicated exclusively to his music. After getting to know Adler through my lessons, and seeing how genuinely caring he is for each one of his students, the selections played were that much more special; in them, his painstaking attention to detail and heartfelt love for music resplendently shone through in a way that a recording could never capture. □

*Barret Anspach is a third-year composition student of Samuel Adler.*

# A Date With Jane Powell

By **MARY ELLEN BEAUDREAU**

THE room was full of actors, dancers, and musicians, but the star of the show was Jane Powell, a 79-year-old triple-threat. On February 27, 20 students sat in the president’s sunny board room and eagerly asked questions of the delicate, sharply-dressed woman in a pink-and-black suit. Jane Powell—the star of more than 22 MGM movies, 11 television shows, and a number of plays, musicals, and radio programs—graced Juilliard with her wisdom, beauty, and heartfelt stories.

Ms. Powell’s career began at age 12 when she tap danced and sang on KOYN, the local radio station in her native Portland, Ore. On a holiday to California, she was coaxed by her parents to audition for the “Stars Over Hollywood” talent show. She won first place. The next day she signed a full contract with MGM Theaters in Hollywood, at the age of 14. To please her parents, she agreed to work for MGM, yet secretly she yearned to attend Grant High School in Portland. Ms. Powell said that she envies Juilliard students because our passion, talent, and educational and technical training will set us up for happy, successful, and creative careers.

Ms. Powell played mostly teenage roles at MGM. After she graduated from high school in MGM’s Little Red Schoolhouse on the studio lot, she starred in many films, including *Seven Brides for Seven Brothers*, *A Date With Judy*, *Holiday in Mexico*, and *Royal Wedding*, in which she co-starred with Fred Astaire. Wanting to perform more grown-up roles, she ended her contract with MGM. She performed for the next 30 years in different theaters, including New York’s own Capital Theater, where she performed eight vaudeville shows a day, seven days a week.

Today, she said, some of her co-stars are “on the skids, alcoholics, or just not around anymore” because of the hard lives they lived at such young ages. Ms. Powell said she felt that it was her responsibility to work. In fact, it was unheard of to have a “mental health day,” especially if you were the star of a show. She said that her sanity is partly due to the fact that she never felt like she belonged to the movie-star community. “I was so surprised at where I was,” she explained, “that I didn’t feel like I was there.” Her modesty and the fact that she had a family by the age of 26 contributed to her being more grounded than other stars of her day. “I think that we become very self-centered in this business if you don’t care for something else,” she told us. “I don’t care if it’s a plant or a fish or something. It gives you a responsibility away from yourself. It keeps you a little more grounded.”

In speaking about her life in and out of the theater, she advised us to use caution in the performing arts field. “There are a lot of people out there who will use you and then drop you if you didn’t make it,” she warned. Having the freedom to be creative on stage or in rehearsal was a privilege that she never had at the beginning of her career; even her name, originally Suzanne Burce, was changed because the movie business preferred “Jane Powell,” the name of the character in her first movie, to her own. “Everything was done for you,” she said in reflection, then added, “Today, that doesn’t exist, which is wonderful in one way and a hindrance in another, because you have to make sure



Mary Ellen Beaudreau with Jane Powell on February 27 when the renowned actress visited the School.

you are going on the right path and you have the right people with you. That’s hard to find.”

Today, Ms. Powell lives with her husband and two dogs and continues to audition for plays. She is also an advocate for artists to receive benefits that other members of the American workforce receive, such as health care and consistent pay. “The thing is,” she said, “I don’t have to do it, for the first time in my life. You do it because you love to do it and want to do it.” She attends movies regularly, and recently voted for the 80th Academy Awards. Ms. Powell beamed when she said, “I don’t know what my life is going to be, but I’m still answering the telephone. I look forward to when the telephone rings. The sense of adventure is what I get very excited about. The world is just filled with all these wonderful things and if they don’t come to you, you’ve got to learn how to go out and find them. That’s what I’m working on now.”

We can all take her experience and advice into our hearts and allow ourselves to be creative, free, and exploratory in our artistic endeavors. □

*Mary Ellen Beaudreau is a third-year dance student.*

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CAREER

by Bob Donnelly

BEAT

# How to Secure the Future of Your Ensemble

THIS year marks my 30th year as a music attorney. My job is to negotiate and draft agreements between presenters, orchestras, record companies and others who wish to employ the services of artists. I also draft agreements between artists who are members of the same group.

You might be tempted to believe that written contracts are not as necessary in the genteel field of classical music as they are in a more cutthroat genre like pop music.

You would be wrong.

The Audubon Quartet debacle is a perfect example of what can go wrong when the rights and responsibilities of the members of a group are not contractually defined and rigorously followed.

In 2000 cellist Tom Shaw, violist Doris Lederer, and second violinist Akemi Takayama served first violinist David Erhlich with a “Notice of Termination,” their version of voting him off the island. Rather than go gently into the good night, Erhlich sued the remaining members of the Audubon Quartet, stating that they didn’t have the right to dismiss him or to prevent him from continuing to use the name of this esteemed chamber group. The Audubon had been organized as a 501(c)(3) charitable corporation, but the documents lacked specificity in relation to certain critical issues. A court found in favor of Erhlich in the amount of \$600,000. The group’s members lost their faculty positions at Virginia Tech. Shaw and Lederer were forced to declare bankruptcy.

With all of the notoriety this case received, you would expect performance groups to be motivated to take steps to protect themselves and their assets.

Again, you would be wrong.

Every day I meet artists who have obtained little or no protection in these areas. The solution is simple from a legal perspective, but difficult from

the perspective of group solidarity. The document every group needs is often referred to by entertainment attorneys as a “bandmember agreement” (or, in the context of classical chamber music, an “ensemble member agreement”). Its purpose is to delineate the “dos” and “don’ts” for its group members. The negotiation of this document is usually the first time that a group is forced to face the unpleasant fact that, even in the egalitarian world of music, some members are more equal than others.

One of the principal reasons a group forms a corporate entity is to create insulation from personal liability. In order to avail oneself of the protections created by such an entity, it is crucial that all of the business of the group be conducted through the aegis of that entity. Solicitations should be done on corporate letterhead. Contracts should always be signed by someone who makes it clear that he or she is executing this document as an officer or agent of this entity.

One important issue addressed in an ensemble member agreement is who owns the trademark to the name of the ensemble. It could be all of the group members, or one of the members, or the corporate entity. The judge in the Audubon case was clearly displeased that cellist Tom Shaw had unilaterally sought to make himself the owner of the Audubon Quartet trademark a year before the ouster of Erhlich.

Another important question that should be addressed by this agreement is who owns the group. This is usually determined by giving each member a share of ownership in the ensemble as a whole. And this leads directly to the question which was at the heart of the Audubon controversy: What does it take to fire another group member? I have drafted agreements that answer this question in various ways, such as: one member alone makes the decision, or a majority vote (e.g. three out of five group members), or a unanimous vote of all of the remaining members. The Audubon Quartet had 10

different violinists during its first 25 years of its existence. All agreed to leave without objection except one, and that led to problems that could have been avoided. Ensemble agreements may even specify if the departing member is allowed to use the group name in future concert billing (e.g. “Formerly a member of the Audubon Quartet”). It may also prohibit any public discussion of the ouster with a so-called “non-disparagement clause.”

An ensemble agreement should also indicate which members are entitled to enter into agreements that bind the group. It should indicate which members are entitled to commit the group as a whole to any professional obligations (such as concerts or teaching gigs).

The agreement should indicate which members are to sign checks; frequently one member will be allowed up to a certain dollar limit, but two signatures will be required for checks over that limit.

Finally, the agreement should dictate how the group’s income will be divided. Often this is in equal shares to each player, but not always. For example, it is common for group members to equally split

An “ensemble member agreement” can’t prevent creative differences or personal animosity, but it will give you a contractual way to deal with problems if and when they occur.

performance fees, but there may be a composer in the group who retains all royalties from her original compositions played by the ensemble.

The Audubon case was a personal and professional disaster. Learn from its mistakes and obtain an ensemble member agreement for your group. It can’t prevent creative differences or personal animosity, but it will give you a contractual way to deal with these problems if and when they occur.

Bob Donnelly is a member of the Lommen Abdo law firm (bobdonnelly@lommen.com). He is best known for bringing the case with then New York Attorney General Eliot Spitzer that, when it was settled in 2004, resulted in the major record labels having to pay their artists \$55 million in past due royalties.



IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

Paul Hofreiter (MM '76, composition)

Lucille Wetherbee ('45, violin)

Friends

Patricia Nanon

Susan (Suki) Sommer

SCHUMAN SCHOLARS CHAIR AWARDED TO ROBERT WHITE

The Literature and Materials of Music department has awarded Robert White, a member of the voice faculty since 1992, this year’s William Schuman Scholars Chair. The honor is presented each year to a faculty member who has made significant contributions both to the intellectual and artistic life of the Juilliard community. The May issue of *The Juilliard Journal* will report on the first of Mr. White’s lecture-performances, “Sweet Power of Song,” which he presented on March 19. Mr. White’s second presentation will be offered in November.

# Italian Pen Company Sponsors Manuscript Collection Web Site

THE renowned pen company Montegrappa Italia has announced its sponsorship of the Juilliard Manuscript Collection Web site.

Since its founding in 1912, Montegrappa Italia has manufactured fine writing instruments for those who appreciate the art of writing by hand. Its generous sponsorship of the Juilliard Manuscript Collection Web site (www.juilliardmanuscript-collection.org), which features images of manuscripts penned by some of the world’s greatest composers, reflects the company’s dedication to the highest standards of artistic excellence.

Donated to the School in 2006 by Juilliard’s chairman, Bruce Kovner, the Juilliard Manuscript Collection is one of the most important collections of composer autographs to be amassed and donated to an educational institution in the last two centuries. Among its 138 items are autographs by J.S. Bach, Beethoven (his annotated copy of the Ninth Symphony), Copland, Debussy, Liszt, Mahler, Schubert, Schumann, Stravinsky, and Wagner. These scores were collected expressly because they showed remarkable evidence of the compositional process, with cross-outs, corrections, notes to the publisher (sometimes angry notes in the case of Beethoven), and sealing wax paste-overs for revised passages. They are essential and meaningful sources of study for performers and scholars.

Working with the Israeli photographer Ardon Bar Hama, Juilliard has digitized all of the autograph scores in the collection and made them available on the Juilliard Manuscript Collection Web site. Since its launch in May 2007, the site has had thousands of visitors. It features special “zoomify” technology, which allows viewers to zoom in on every miniscule detail on the page; you can almost deconstruct Beethoven’s very messy ink blots.

The musicologist Richard Kramer has written, “An autograph is like a snapshot, catching its subject in a private moment, in the midst of an act, spontaneous or posed.” Through its sponsorship of the Juilliard Manuscript Collection and its Web site, Montegrappa brings these very special moments from the lives of some of history’s greatest composers to performers and scholars around the world today. □



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# Juilliard Students Return to New Orleans

By FINN WITTRÖCK

*In what has become an annual tradition, a group of spirited and generous Juilliard students headed south on March 1 for a spring break of a different sort: participating in the efforts of Hands On New Orleans to rebuild the parts of the city ravaged by Hurricane Katrina in 2005. This year's team from Juilliard was organized by dance student Lucie Baker (under the aegis of the student-run organization ARTreach) and accompanied by three administrators: Sabrina Tanbara, director of student affairs; Patrick Posey, director of orchestral activities and planning; and Luke Rinderknecht, chamber music manager. The 21 students who participated were music students Kris Bowers, Andi Hemmenway, Alli Job, Kenneth Oshodi, and Dwayne Washington; dance students Chelsea Ainsworth, Stephanie Amurao, Collin Baja, Lucie Baker, Nathan Madden, Rachelle Rafailides, Sarah Roberts, and Tim Ward; and drama students Francisco Alvarez, Jorge Chacon, Christina Moore, Dion Mucciato, Alejandro Rodriguez, Shayna Small, Leah Walsh, and Finn Wittrock. Excerpts from Finn's diary are shared here.*

**Day 1:** The 11th-Floor Lounge in the residence hall is not very conducive to restful sleep, but we get a few hours and awaken at 6 a.m. Last night, we had a slumber party there and watched *When the Levees Broke*, Spike Lee's documentary on Katrina. A reverberant prologue for the trip. Our flight goes smoothly and we arrive in New Orleans in the early afternoon. Sabrina and Patrick get the vans and we drive to the Hands On facility. There are a few other schools here as well, and volunteers from all over the country. Some have been volunteering for months. We eat some amazing Cajun food and wander down Magazine Street, gazing in awe at the endearing architecture. We have this weekend to really explore and have fun in the city before the work begins.

**Day 2:** We journey to First Methodist Church, where last year's group stayed. We attend a very moving and inspirational service, full of singing and the sonorous voice of Reverend Lance. Towards the end of the service, the reverend calls attention to us (we are rather conspicuous in our bright yellow shirts) and thanks us for being here. I am not the only person there who follows no particular religion, yet we all feel welcomed and moved. We have lunch in the French Quarter. I eat a shrimp sandwich. This is classic New Orleans; the houses seem to have walked out of a painting, and there is an ease to everyone's energy. There is no hint of depravity here; the uninformed visitor would assume the whole city to be this fun-loving, pretty, and prosperous.

But it isn't. We drive straight from Decatur Street to the Ninth Ward, and find ourselves in a neighborhood of desolation. Ravaged houses sit next to brand-new ones. Some houses are nothing but rubble; some are nearly empty lots, with only a stoop and an address out front. A husky dog greets us and follows us through the wreckage. Jorge falls in love with it. We take some pictures by the levee, which is apparently the exact same model as those that broke down during the storm. Most of all, one

notices the silence. A few people sit outside half-finished homes, an occasional car crawls by, but the air is filled with an unnatural quiet. Even our group, most distinguished by its vocal exuberance, has very little to say.

**Day 3:** Our first full day of work—and was it ever! Hands On has several projects going on around the city. After breakfast our group splits up; 10 go to the library to assist with a math class and I go with the other 14 to the local



**Clockwise from above: Members of Juilliard's ARTreach team leading students at a New Orleans after-school program in an affirmation activity; Juilliard dancer Stephanie Amurao playing a rhythm game with Khara, a youngster in an after-school arts program at the Dryades Street Y.M.C.A.; dance student Collin Baja and drama student Shayna Small (with shovels) planting trees at an elementary school that was relocated after Hurricane Katrina. Helping them were drama students Francisco Alvarez (in background) and Jorge Chacon (right).**

animal shelter, a branch of Animal Rescue New Orleans (ARNO). We clean cages, walk dogs, and chill out with cats.

Then we drive to the Y.M.C.A. and meet the students we will be teaching. We have students from ages 6 to 18. Keeping order is exhausting, but playing with them is exhilarating. The girls are in love with Dwayne and Kris. At night, there is a true Louisiana storm, which is fun.

**Day 4:** Very tiring day. We plant trees in the morning at a school. The drama team leaves early to teach at the New Orleans Center for Creative Arts (NOCCA), an arts high school. The eight of us pick some highlights from our Juilliard training and teach a two-hour workshop with the high school drama students. They are wonderful: outgoing, respectful, hard-working. My fellow teachers are a true delight and an inspiration to work with. The students at the Y are wilder today; maybe they are trying to test us.

**Day 6:** No time to write yesterday! We picked oranges, grapefruits, satsumas (like tangerines), and kumquats (like nothing else) for a food bank yesterday morning at a small orchard outside New Orleans. Our students at the Y



were really with us; I wish we had more time with them.

Today we experience the darker sides of the New Orleans school system. One group of us tutors fourth-graders for their big LEAP test (for the Louisiana Educational Assessment Program, part of the No Child Left Behind initiative, whereby schools are graded) and we spend an hour correcting spelling mistakes on the worksheets the students were given. There are virtually no writing implements in the classroom. We leave a little depressed. I realize how much help



the schools need, and how much help Hands On could use with organization.

We are all tired at night, but go to hear Tim's friend sing at a jazz club. I'm very thankful that we do. Kris gets up and

plays with the group, and dancers improvise in front. It feels empowering to be a part of a group with so much talent and heart. What Dwayne said earlier seems true: our group is a light. We brighten what we touch.

**Last Day:** We end up performing four shows today. At the Y, we have more than 300 kids from the Singleton School. Then we do a much smaller show at the church, during which some of the older students present some of the work they had done with their group. We were all amazed at their openness, and proud of

their teachers. Two girls did a silly skit with Dion (no small feat, being silly in front of people), a few others sang, and a few read poems. The amount of creativity hiding inside each of them is astonishing. It makes me want to be here for another month. At night, we do a show for the Hands On volunteers, then an encore performance. Each show is different; there are a few standard pieces, but our group is so prolific in their talents that it's not hard to put together several different variety shows.

I am so thankful to have worked with this group of people and to have had this opportunity to share myself with the amazing city of New Orleans. I truly fell in love with the city, which made the hours of manual labor and pedagogy completely heartfelt. There is much more to do there, and I encourage anyone with a creative heart and any desire to be inspired to go. Go and give of yourself, and you will be welcomed. □

*Finn Wittrock is a fourth-year drama student.*

## Brahms, Ellington, and Surprise

Continued From Page 4  
to recreate past performance practices. To liberate themselves from mere shadowing of perceived "styles," they should try and apply Schoenberg's approach to divine the essence of their inspirations and not merely the surface.

One of Ellington's mentors was Will Marion Cook, who had studied with Antonin Dvorak at Jeanette Thurber's National Conservatory of Music in the early 1890s, as did Rubin Goldmark, head of Juilliard's composition department in the late 1920s and early '30s, and teacher of Copland and Gershwin. Ellington exemplified Dvorak's passion for writing music that grew from their respective ethnic roots. Their experiences abroad were reflected through their own intrinsic idioms—hence the latter's Ninth Sym-

phony ("From The New World") and the former's *Far East Suite*. Dvorak was in turn a disciple of Brahms and inherited his mentor's mandate to incorporate folk elements into his work to make it more personal and connected to the non-aristocratic elements of society.

Brahms and Ellington share not only these characteristics but also a refreshingly functional attitude towards the formal elements of their work. The sonata and related forms were only starting points of reference for Brahms, who treated them with the same freedom and creativity to which he subjected rhythm, harmony, and melody. Brahms was at once the keeper of a vaunted Germanic tradition and also, in context, an anarchist within defined limits who reveled in eliding demarcations of form until they became unquantifiable.

Ellington similarly created within a set tradition of song forms but reinvented them to suit his own ends. He also refused to kowtow to the European forms, inventing his own as he went along, much to the consternation of both the classical and jazz critics who were at a loss in judging extended works such as *Black, Brown and Beige*.

Walter Frisch's classic study *Brahms and the Principle of Developing Variation* traces Brahms's inexorable compositional logic, and offers a paradigm for reasoned and creative thinking that is applicable to virtually any enterprise. The principles of form and development from which a composer's work grows are at least as (if not more) important than the external manifestations that come under the frequently misunderstood umbrella of "style." Not surprisingly, much of El-

lington's work can be viewed through the Brahms-Frisch prism, the difference being that Ellington trusts some of the decisions to the improvisers who have to create solos within his compositional boundaries. How wonderful it would be to have a learning situation where both classical and jazz students would take apart Brahms and Ellington compositions, toying with improvisation as a tool toward coming to terms with what makes each respective composition tick. Each discipline would be strengthened by this innovative exposure and hands-on experience, and both composers' works would be made ever more relevant. Talk about surprise!

*Loren Schoenberg, a jazz faculty member since 2001, writes regularly about jazz for The Juilliard Journal.*

DISCOVERIES

by Bruce Hodges

Electronic Duets That Dazzle

Polytopia. *Music for violin and electronics.* Mari Kimura, violinist. (Bridge 9236)

**I**N a bracing new collection of eight recent works, Juilliard alumna and faculty member Mari Kimura shows consummate skill and taste, combining violin with innovative electronics. She opens her recent disc *Polytopia* with the dazzling *Variants* (1994, rev. 2006) written for her by Jean-Claude Risset, taking full advantage of her shimmering tone, to which Risset adds a digital echo. Following this, Conlon Nancarrow’s *Toccata* (1935) arranged for violin and player piano feels like an encore—89 seconds of bristling virtuosity. The title track and *GuitarBotana*—both from 2004 and written by Kimura—reveal a voice of considerable skill, “carrying on the tradition of the

violinist/composer,” as she writes in her liner notes. *Polytopia* begins with a single *pizzicato* which an interactive computer expands into a sextet, whereas the intriguing *GuitarBotana* deploys an electronic instrument that she characterizes as a “musical robot,” and might be the spawn of a steel guitar and a harpsichord. Aside from showing off her technical skills, the pair demonstrates Kimura’s compositional range.

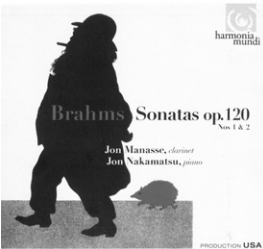
At 15 minutes, the longest work is Frances White’s *The Old Rose Reader* (2002), in which Kimura’s husband, Hervé Brönnimann, recites varieties of roses, his voice weaving in and out of the violin line, not unlike the murmuring in Berio’s *Sinfonia*. In places the text is clearly audible, while elsewhere it recedes into the aural texture. A mournful Balkan folk song is at the heart of *Come Cry With Me* (2005) by Milica Paranosic (another Juilliard faculty member), who combines multiple improvised tracks, pitting the violin in bluesy counterpoint with itself.

Robert Rowe uses signal processing for his 1996 *Submarine* (revised in 2004) with sonar echoes zigzagging across the soundstage. The underwater feeling permeates the entire thing; perhaps for maximum impact, one should be touring an aquarium. To close, Tania León’s complex *Axon* (2002) centers Kimura amid a huge crowd of percussive effects and chattering whispers. The superb recorded sound is remarkably consistent, given the use of four different engineers and locales, and makes this easily one of the finest electro-acoustic recordings I’ve heard in years.

Brahms, In His Autumnal Glory

Brahms: Two Clarinet Sonatas, Op. 120. Jon Manasse, clarinet; Jon Nakamatsu, piano. (Harmonia Mundi HMU 907430)

**I**N 1894, Brahms unveiled his Op. 120 sonatas for clarinet and piano—his last great chamber works—and their autumnal shafts of sunlight rarely fail to seduce. On this recent Harmonia Mundi release, Jon Manasse, a Juilliard alum and current member of the School’s



clarinet faculty, and pianist Jon Nakamatsu begin with the second of the set, in E-flat major, and in both tone and spirit they are completely aligned with the composer’s late-in-life burst of happiness. In the first movement, the clarinet and piano intertwine rapturously, blossoming with melodic invention, in contrast to the following *appassionato*, where the composer’s delight is slightly muted, glimpsed through a veil. In the final section, a prayerful opening introduces a theme and variations, as if, for the final time, the master chooses a familiar form, knowing it to be ripe for new ideas.

The Sonata No. 1 in F minor opens in a deeply reflective *Allegro appassionato*, inflamed by bursts of fierce, ascending arpeggios. The pensive *Andante* that follows shows Brahms at his most lyrical, and Manasse’s soulful melodic line against Nakamatsu’s plaintive chords may bring a tear to the eye; so might the waltz that winds through the third movement. Then, shifting gears, Nakamatsu plunges into the final *Vivace* with the kind of verve usually found in a Shostakovich scherzo. Throughout the recording, Manasse coaxes a deeply pleasurable sound, coupled with a light hand in phrasing that could make a clarinet lover out of anyone. Engineer Brad Michel, working in New York’s Academy of Arts and Letters, captures the two players with warmth and detail (with Nakamatsu at a handsome-toned Hamburg Steinway Model D).

Now and then I run into someone who doesn’t care for Brahms. Hearing a recording like this, one can only wonder, *how is that possible?*



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.

Back to Basics With Ron Carter

By DREW PIERSON

**O**N February 20, Juilliard presented a master class by legendary bassist Ron Carter, one of the greatest living practitioners of the jazz art form. Equal parts intellectual genius and pedagogical master, Carter shared with students his attention to detail and reflected upon the intricacies of a jazz bassist’s role in an ensemble.

Carter, a revolutionary on his instrument, has a voluminous biography that traces some of the most important developments in jazz music since the beginning of the 1960s. Well known for his work in the groundbreaking second incarnation of the Miles Davis Quintet of the mid-’60s, Ron Carter has also made historic recordings with the likes of Eric Dolphy, Herbie Hancock, Dexter Gordon, and Joe Henderson. A conservatory-trained bassist and cellist, he has won Grammy awards both for his jazz albums and film scores and, at 70, continues to represent the highest level of creativity and musicianship.

“He’s one my biggest influences,” said Philip Kuehn, a fourth-year bassist. “It’s really an honor to have him here and share his thoughts, both on bass lines and on musicianship in general.”

A hallmark of most jazz performances is the improvised accompaniment of the rhythm section. Much like a harpsichordist in a Baroque *basso continuo*, the bassist, pianist, and guitarist are charged with the task of spontaneously creating musical textures based on a prescribed set of chords. Most styles of jazz allow considerable freedom for the musicians to insert pedal points, imply inversions, and even instantaneously compose new harmony behind the soloist.

The class cast a spotlight upon the often enigmatic role of a bass player, and explored the finer points of improvised bass lines. Carter is renowned, in particular, for his keen accompaniment ability and his fluid, highly sophisticated sense of harmony. With the students, he talked about taking advantage of the creative freedom while also best serving the musical goals of the group.

“Whenever I play, I think about what note will make the other musicians’ notes sound the best,” he explained. “I’m always listening, and at each moment I want to pick a note that will make the other musicians think. I want to push the music to a higher level.”

As in great composition of any style, Carter’s bass lines demonstrate not just complexity but also efficiency; they are rooted in his ability to squeeze creative mileage out of a limited number of notes. As an exercise, he asked students to construct bass lines on a 12-bar blues form while keeping the left hand in first position and using only chord tones—the root, third, or fifth—of each harmonic change.

“There are so many possibilities,” he said. “There are so many lines you can create just with those notes. After you’ve explored those, you can start to add more notes and gradually make the lines more complex.”

Underlying his conceptual approach to improvisation, however, is a strict commitment to fundamental pedagogy of the instrument. During the first hour of the class, Carter gave an open

lesson to Juilliard bassist Ben Williams, addressing technical issues of the bass in a one-on-one setting. He began Williams with an F-major etude from Book One of Franz Simandl’s *New Method for the Double Bass*, which served as a vehicle for lessons in intonation and sound control.

“His attention to detail is remarkable,” commented Williams, a master’s student in the Jazz Studies program. “It’s a real privilege to be able to work with him individually.”

Said second-year pianist Kris Bowers: “He shows how much we can all gain from complete mastery of our instrument.”

Following his work with Williams, Carter picked up the bass and ripped through nearly



Jazz bassist Ron Carter gave a master class on February 20 for students in the Jazz Studies program.

a dozen choruses of bass lines on the changes of Gershwin’s “I Got Rhythm,” an impromptu *tour de force* of harmonic and rhythmic displacements.

“When he plays, it’s clear how important the technical fundamentals are to what he plays,” said Ryan Hayden, a master’s student studying drums. “Everything he said to Ben was completely reflected in his playing.”

“His lines are incredible,” said first-year saxophonist Eddie Barbash. “There’s no one else who can do what he does.”

As is typical with jazz master classes, the question-and-answer portion of the session explored a wide range of subjects. At one point, fourth-year pianist Jonathan Batiste asked what advice Carter would give to a young jazz musician. The response: grab a book and read a piece of fiction.

“I would want you to tell me about all the characters. I would want you to tell me how the author develops the plot, how he fore-shadows the events, and how he takes the reader on a journey,” Carter said. “Music is storytelling. But first, you have to learn how to tell a good story.”

“As musicians, we take so much for granted,” noted Carl Allen, artistic director of Jazz Studies. “Mr. Carter demonstrated the importance to all musicians of continuing to build one’s skill set.”

He left the students on an uplifting note, explaining the joys and challenges he continues to encounter. “I’ve been playing this instrument for over 50 years,” he said. “Every day I’m still finding new combinations of notes to play, and wondering and wondering why I didn’t think of that before.” □

Drew Pierson is a master’s student in jazz studies.

HOUSING APPLICATIONS FOR 2008-09

Housing applications for 2008-09 are available in the Office of Residence Life and may be picked up between 9 a.m. and midnight, Monday through Friday. Completed applications (along with a \$150 deposit) are due by April 25.

# Insights Into Baroque Violin Playing From an Expert

By ANN MILLER

“SOMETIMES I wish I had been Eric Clapton,” the esteemed Baroque violinist Monica Huggett exclaimed during a master class in Juilliard’s Room 335 on February 19. Although Ms. Huggett was joking, the statement revealed her keen sense of humor and offered insights into her philosophy regarding the performance of Baroque music.

While studying modern violin at the Royal Academy of Music in London, her hometown, she discovered the freedom of expression afforded by the recent revival of Baroque music. Ms. Huggett pursued this passion by becoming the leader of the Amsterdam Baroque Orchestra in 1980; she later assumed her current position as artistic director of both the Portland Baroque and Irish Baroque Orchestras. According to her biography on the Web site of her ensemble Sonnerie, it was through Baroque performance that she “was able to communicate the sort of visceral power which she envied in rock music.” It was the “visceral power” of Johann Sebastian Bach’s Sonatas and Partitas, BWV 1001-1006, that Ms. Huggett sought to bring to light in performances by Juilliard student violinists Nanae Iwata, Sharon Chang, and Shih-Kai Lin.

Master’s degree candidate Nanae Iwata began the class with an elegant rendition of the *Corrente* from Bach’s Partita No. 2 in D Minor. Before commenting upon Nanae’s performance, Ms. Huggett gave a brief history of the violin and its techniques. She explained that she uses neither a chin rest, a 19th-century invention, nor a shoulder rest, another fairly recent invention. In place of a shoulder rest, she attaches a rolled-up cloth to her shirt, allowing for a greater range of motion when playing. By displaying her Baroque bow (c. 1710-1720) next to a modern bow, she emphasized the structural difference between them. She later pointed out that fast notes and certain articulations are much easier to execute using a Baroque bow.

Ms. Huggett then returned to Nanae’s performance

of the *Corrente*. Although written for a single violin, the movement comprises two voices. In order to illustrate the difference between the voices, the two violinists played a portion of the movement as a duet; Ms. Huggett played the bass line while Nanae played



At a master class on February 19, violinist Monica Huggett shared her insights on the performance of Baroque music.

the treble. The former then played the movement in its original version, showing that one can bring out the bottom line by giving each bass note a little extra time to ring. Nanae incorporated this idea as she began the movement once again, though this time Ms. Huggett stopped her to suggest a “less-refined” approach to the dance movement. She urged Nanae to “be more fierce” in order to convey the character of the music more effectively.

Next, Nanae gave an energetic performance of the first half of Bach’s *Ciaccona*. The movement begins with a rest, meaning the first chord does not sound until the second beat. As a result, violinists often struggle to imbue the opening passage with the appropriate rhythmic energy. Ms. Huggett offered a solution with the words “play with a flamen-

co feeling at the beginning.” Nanae implemented her suggestion; the result was a sweeping and stylish performance.

Sharon Chang, a fourth-year undergraduate, followed with a poised and pensive performance of the *Grave* from Sonata No. 2 in A Minor. Once again concerned with highlighting the emotional content of the music, Ms. Huggett asked Sharon to bring out the tension and release of the harmonies. Exposing her humorous side, Ms. Huggett played the movement while acting out an impromptu dramatic monologue, consisting of phrases such as “I think I’m all right” (uttered during calm harmonies) and “Oh no, I’m not” (stated during restless harmonies). Harmony remained the topic of discussion after Sharon played the *Fuga* movement of the same sonata. Ms. Huggett suggested that Sharon take longer to play the massive chords because “they are complex harmonies, and you need to give them a bit longer.” The chords need time to resonate, and the audience needs time to absorb them, she said.

Shih-Kai Lin concluded the master class with his noble presentation of the second half of the *Ciaccona*. Once again, Ms. Huggett emphasized the importance of taking enough time to allow the harmonies to speak. She also commented on a perfect fifth double stop, explaining that Baroque violinists would add a trill to prevent its sounding hollow.

After the students finished, members of the audience had the opportunity to ask questions. Ms. Huggett imparted advice on a range of topics, including vibrato, ornamentation, and tempo fluctuations. She advised violinists to vibrate where singers would, and to examine Bach’s adagio movements to gain ideas for appropriate ornamentation. Within 90 minutes, Ms. Huggett had offered an enlightening and thoroughly enjoyable master class that urged performers to consider music’s communicative power. □

Ann Miller is a doctoral student in violin.

## Juilliard Joins Forces With the Met

Continued From Page 1

of educational backgrounds from the United States and abroad have been in the program; past participants include Anthony Dean Griffey, Paul Groves, Nathan Gunn, Aprile Millo, Heidi Grant Murphy, and Dawn Upshaw. In its new partnership with Juilliard, the program will continue to train artists from around the world who will be chosen through auditions held at the Met. Participants will take part in the program for a maximum of three years, with contracts renewed on an annual basis.

Mr. Zeger, who will also continue in his current Juilliard role as artistic director of vocal arts, will assume his new duties as of June 1, 2008, when he begins to develop the new expanded program. “I am honored by the opportunity to work with these two great institutions,” he said. “We will have the opportunity to create an educational continuum in graduate studies by dissolving the wall that existed between our master’s degree program and the Juilliard Opera Center. The concentration on acting training which Stephen Wadsworth has brought since his arrival will continue as the program takes shape over the next few years.”

Mr. Wadsworth, a renowned opera and theater director, joined the Vocal Arts Department in January 2008 as the head of opera studies for the Juilliard Opera Center (J.O.C.). He and director and acting teacher Eve Shapiro have helped bring to student singers a rigorous approach to dramatic training while teaching them to integrate dramatic and musical ideas. “The singers in J.O.C. receive a degree of acting training which is unique in an academic

setting,” Mr. Zeger said. “Mr. Wadsworth will continue to play an important role in Juilliard’s collaboration with the Met.”

The new program’s yearly opera production will mark the first time that the Lindemann Young Artists will take part in a fully-staged opera performance mounted for them in Juilliard’s Peter Jay Sharp Theater. (As before, they will also be cast in Met productions.) The young musicians will continue to receive a yearly stipend from the Met (currently they get between \$30 and \$40 thousand a year), in addition to musical and language coaching with the Met’s artistic staff. Vocal coaching, master classes, acting and movement classes, and Juilliard’s related educational courses will be available to the young artists, although they will not be enrolled in any Juilliard degree program. They will, however, have access to Juilliard’s practice rooms and studios as well as its Lila Acheson Wallace Library’s extensive resources.

Juilliard’s Vocal Arts program annually enrolls more than 70 singers in a variety of undergraduate and graduate degrees. Between 12 and 14 Artist Diploma students currently study and perform in the J.O.C., the most advanced of the School’s three opera-performance groups. Currently, the J.O.C. is a tuition-free, two-year residency program leading to an Artist’s Diploma in Opera Studies. Each season it presents two fully-staged operas, open to the public.

Many renowned singers are alumni of Juilliard’s vocal programs. Among them are Renée Fleming, Barbara Hendricks, Hei-Kyung Hong, Simon Estes, Anthony Dean Griffey, Audra McDonald, Leon-

tyne Price, Risë Stevens, Tatiana Troyanos, and Shirley Verrett.

When the new program with the Met begins in 2010, Juilliard will continue to admit between six and eight Artist Diploma singers a year, but the focus will not be solely on opera. The J.O.C. will be reconfigured so that all of the School’s vocal students—from the undergraduate level through Artist Diploma—will be eligible to perform in two staged public performances at Juilliard each season.

Partnering with other organizations is not a new idea for Juilliard. In 2001, the School and Jazz at Lincoln Center formed the Institute for Jazz Studies. Last year, Carnegie Hall, Juilliard, and the Weill Music Institute launched the Academy, a two-year fellowship providing young artists with performance opportunities, advanced musical training, and intensive teaching instruction and experience. And just last month, Juilliard students participated in an early-music collaboration with William Christie and his group, Les Arts Florissants.

Do these collaborations represent a trend in the training of musicians? “Nothing replaces the sequential and continual instruction that is provided by our faculty,” President Polisi said. “However, occasionally, with appropriate preparation, it is very beneficial to have our students experience great artists from around the world who come to Juilliard. In the case of the Met-Juilliard partnership, we are bringing together two great institutions with long track records of excellence and using each entity’s resources to provide a program which may be second to none in the world for the preparation of young opera singers.” □

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# Calendar of Events

Continued From Page 24 SUN YOUNG LIM, VIOLA Paul Hall, 4 PM	CHAMBER MUSIC RECITAL Morse Hall, 8:30 PM	New York Society for Ethical Culture, 2 West 64th Street, at Central Park West, 1 PM
YOO RHI CHOI, VIOLIN Paul Hall, 6 PM	<b>Sunday, April 27</b> <i>OUR TOWN</i> : AN OPERA IN THREE ACTS Peter Jay Sharp Theater, 2 PM; see April 23	NICHOLAS COPPOLO, TENOR Paul Hall, 4 PM
ABQ SEMINAR RECITAL Students of the American Brass Quintet Paul Hall, 8 PM	SENIOR DANCE PRODUCTION Clark Studio Theater, Rose Building, 7th Floor, 70 Lincoln Center Plaza on 65th St., near Amsterdam Ave., 2 and 8 PM; see April 24	ISMAIL LUMANOVSKI, CLARINET Morse Hall, 4 PM
SENIOR DANCE PRODUCTION Clark Studio Theater, Rose Building, 7th Floor, 70 Lincoln Center Plaza, on 65th St. near Amsterdam Ave., 8 PM; limited free tickets are available by calling (212) 799-5000, ext. 7139.	<b>Monday, April 28</b> SCHYLER FUNG, CLARINET Paul Hall, 4 PM	RECITALIST SEMINAR CONCERT Morse Hall, 6 PM
TATUM GREENBLATT, JAZZ TRUMPET Morse Hall, 8 PM	SALIMA BARDAY, DOUBLE BASS Paul Hall, 6 PM	ANASTASIA DEDIK, PIANO Paul Hall, 8 PM
<b>Friday, April 25</b> HONG XU, PIANO Paul Hall, 4 PM	LEADING LADIES Gala Concert and Dinner Dance Karen M. Levy and Sandra Whitney, Co-Chairs; Laura Linney, Honorary Alumni Chair; featuring Barbara Cook and Audra McDonald Peter Jay Sharp Theater, 7 PM; black tie dinner following in the tent at Lincoln Center, Damrosch Park. For more information call (914) 579-1000	MARKO PAVLOVIC, PIANO Paul Hall, 8 PM
ALEXANDER KIENLE, HORN Morse Hall, 4 PM	NEW YORK WOODWIND QUINTET SEMINAR Paul Hall, 8 PM	JUILLIARD JAZZ ORCHESTRA Jazz Emergent III: Original Works by Juilliard Jazz Students and Alumni Peter Jay Sharp Theater, 8 PM; free tickets available beginning April 16 at the Juilliard Box Office.
HEESUN SHIN, VIOLIN Paul Hall, 6 PM	<b>Tuesday, April 29</b> SHARON BJORN DAL, COLLABORATIVE PIANO Paul Hall, 4 PM	<b>May Highlights</b>
KATYA SONINA, PIANO Morse Hall, 6 PM	STANICHKA DIMITROVA, VIOLIN Paul Hall, 6 PM	<b>Thursday, May 1</b> LIEDERABEND Paul Hall, 6 PM
TIAN TIAN, PIANO Paul Hall, 8 PM	CHRIS HOPKINS, CELLO Morse Hall, 6 PM	JUILLIARD ORCHESTRA Jeffrey Milarsky, conductor New works by student composers: JAKUB CIUPINSKI <i>JD Guillaume</i> NICHOLAS CSICKSKO <i>Upon the King</i> MICHAEL GILBERTSON <i>Vigil</i> REINALDO MOYA <i>Aurora Australis</i> (winner of the Arthur Friedman Memorial Prize) ARMAND RANJBARAN <i>Flashpoint</i> Peter Jay Sharp Theater, 8 PM; free tickets available beginning April 17 at the Juilliard Box Office.
SIVAN MAGEN, HARP Morse Hall, 8 PM	A PASTICHE OF SONG Room 305, 7 PM	<b>Friday, May 2</b> BIAVA QUARTET RECITAL Austin Hartman and Hyunsu Ko, violins; Mary Persin, viola; Jason Calloway, cello Lisa Arnhold Memorial Recital HAYDN Quartet in C Major, Op. 54 No. 2 KODALY Quartet No. 2 in D Major MENDELSSOHN Quartet No. 6 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. <i>See related article on Page 2</i>
MuSE New music by Multicultural Sonic Evolution Room 309, 8 PM	VASILEIOS VARVARESOS, PIANO Paul Hall, 8 PM	<b>Saturday, May 3</b> PRE-COLLEGE CHAMBER ORCHESTRA George Stelluto, conductor Pei-Wen Liao, violin
<i>OUR TOWN</i> : AN OPERA IN THREE ACTS Peter Jay Sharp Theater, 8 PM; see April 23	JONATHAN COOMBS, PIANO Paul Hall, 8 PM	
SENIOR DANCE PRODUCTION Clark Studio Theater, Rose Building, 7th Floor, 70 Lincoln Center Plaza on 65th St., near Amsterdam Ave.; 8 PM; see April 24	JUILLIARD STRING QUARTET AND CLARINETIST CHARLES NEIDICH World premiere of Elliott Carter’s Clarinet Quintet, composed especially for the performers and commissioned by The Juilliard School. Additional works to be announced. Peter Jay Sharp Theater, 8 PM; free tickets available beginning April 15 at the Juilliard Box Office. <i>See related article on Page 11.</i>	
<b>Saturday, April 26</b> Pre-College Opera Scenes Directed by Lorraine Nubar Paul Hall, 11 AM	<b>Wednesday, April 30</b> JUILLIARD HARPS AND GUITARS Wednesdays at One	
SENIOR DANCE PRODUCTION Clark Studio Theater, Rose Building, 7th Floor, 70 Lincoln Center Plaza on 65th St., near Amsterdam Ave., 2 and 8 PM; see April 24		
PRE-COLLEGE FACULTY RECITAL Victoria Mushkatkol, piano Paul Hall, 6 PM		
DAPHNE TZU-YIN SU, VIOLIN Paul Hall, 8:30 PM		

## Classifieds

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

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NORMAN DELLO JOIO *Arietta* (1978)  
CARL RUGGLES *Portals* (1925)  
J.S. BACH Violin Concerto No. 1 in A Minor  
DVORAK *Serenade*, Op. 22  
Peter Jay Sharp Theater, 6 PM

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Presented by the Juilliard Music Technology Center, featuring the Juilliard Electric Ensemble  
Edward Bilous, director  
Milica Paranosic, producer  
Axiom Ensemble, Jeffrey Milarsky, conductor  
JEREMIAH DUARTE BILLS *Incantation\**  
JACOBTV *Grab IT! XL*  
JAKUB CIUPINSKI title: new work\*  
SCOTT JOHNSON *Americans\*\**  
RYAN FRANCES *Quiet Music\**  
RON FORD *Salome Fast*  
\*World Premiere  
\*\* US Premiere  
Miller Theater at Columbia University, Broadway at 116th Street, 8 PM  
*See related article on Page 7.*

**Wednesday, May 7**  
SHAKESPEARE’S *JULIUS CAESAR*  
Featuring Juilliard’s third-year actors  
Stephanie P. McClelland Drama Theater, 2 PM; see May 7

**Friday, May 9**  
ENSEMBLE ACJW  
OSVALDO GOLIJOV *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

SHAKESPEARE’S *AS YOU LIKE IT*  
Featuring Juilliard’s third-year actors  
Stephanie P. McClelland Drama Theater, 8 PM; free tickets available beginning April 23; two per person, limited availability. A limited waitlist forms one hour prior to curtain.

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

**Saturday, May 10**  
SHAKESPEARE’S *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

SHAKESPEARE’S *JULIUS CAESAR*  
Stephanie P. McClelland Drama Theater, 8 PM; see May 7

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

**Monday, May 12**  
RUSSIAN DICTION CLASS RECITAL  
Morse Hall, 4 PM

DOUBLE VISION VI  
Morse Hall, 8 PM

**Tuesday, May 13**  
ITALIAN VOCAL LITERATURE CLASS RECITAL  
Paul Hall, 6 PM

**Thursday, May 15**  
SINGING IN FRENCH  
Paul Hall, 6 PM

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

**Friday, May 16**  
SHAKESPEARE’S *JULIUS CAESAR*  
Stephanie P. McClelland Drama Theater, 8 PM; see May 7

CHOREOGRAPHIC HONORS  
Peter Jay Sharp Theater, 8 PM

**Saturday, May 17**  
PRE-COLLEGE MIDDLE SCHOOL AND YOUTH CHORUS  
Esther Liu Harris, conductor  
Paul Hall, 2 PM

SHAKESPEARE’S *JULIUS CAESAR*  
Stephanie P. McClelland Drama Theater, 2 PM; see May 7

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

CHOREOGRAPHIC HONORS  
Peter Jay Sharp Theater, 8 PM

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

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

**Monday, May 19**  
SENIOR DANCE SHOWCASE  
Peter Jay Sharp Theater, 8 PM; standby admission ONLY; line forms at 7 PM.

**Tuesday, May 20**  
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, Rose Building, 10th Fl., 65th St. and Amsterdam Ave., 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

COMMENCEMENT CONCERT  
Juilliard Orchestra  
James DePreist, conductor  
SCHUMAN *American Festival Overture*  
BEETHOVEN Symphony No. 6 in F, “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 at the Avery Fisher Hall Box Office.

**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  
Cellist TBA  
MENDELSSOHN *The Hebrides*  
HAYDN Cello Concerto in D Major  
SHOSTAKOVICH Symphony No. 5 in D Minor  
Peter Jay Sharp Theater, 8 PM

**Friday, May 30**  
ENSEMBLE ACJW  
MOZART flute quartet (TBA)  
LOEFFLER Two rapsodies for oboe, viola, and piano  
BRAHMS Piano Quartet No. 3 in C Minor  
Paul Hall, 8 PM; free tickets required, available beginning May 16 at the Juilliard Box Office.

## APPLY FOR PIANO MINOR TEACHING FELLOWSHIPS

Deadline: Thursday, April 24  
Applications are available in the Office of Academic Affairs, Room 221

Classified ads, with links to advertisers’ Web sites, are online at [www.juilliard.edu/journal/](http://www.juilliard.edu/journal/).



Photos by Richard Termine

**JUILLIARD ORCHESTRA CONCERT AND MUSIC ALUMNI REUNION**  
February 23, Carnegie Hall

Above: James DePreist conducted the Juilliard Orchestra in a concert featuring Stephen Beus as the soloist in Prokofiev's Third Piano Concerto. Also on the program were Chen Yi's *Ge Xu (Antiphony)* and Berlioz's *Symphonie Fantastique*. Left: After the concert, Juilliard music alumni gathered for a reunion in the Rohatyn Room. Among those attending were several alumni who, as students, performed with the Juilliard Orchestra in its first European tour in 1958. One of them, James Biddlecome ('60, *trombone*), presented memorabilia from the tour to Juilliard President Joseph W. Polisi.



Photo by Peter Schaaf

**ALICE TULLY VOCAL ARTS DEBUT RECITAL**  
February 29, Weill Recital Hall at Carnegie Hall

Soprano Katherine Whyte was the recitalist for the annual Alice Tully Vocal Debut Recital. Pianist Milos Repicky joined her for a program that included works by Richard Strauss, Gunnar de Frumerie, Thomas Pasatieri, Gabriel Fauré, and Hugo Wolf.

# RECENT EVENTS



**JUILLIARD OPERA THEATER: *THE MAGIC FLUTE***  
February 20 and 22, Peter Jay Sharp Theater

The Juilliard Opera Theater presented two performances of a perennial Mozart favorite, *The Magic Flute*, directed by Robin Guarino, with Gary Thor Wedow conducting the Juilliard Opera Theater Orchestra. Left: Jeanette Vecchione was the Queen of the Night in the J.O.T. production of *The Magic Flute*. Below: (Left to right) Rebecca Jo Loeb was the Third Lady, Tharanga Goonetilleke the First Lady, Nicholas Coppolo played Tamino, and Carin Gilfry the Second Lady.



Photos by Zak Brown

**AXIOM ENSEMBLE**  
February 27, Peter Jay Sharp Theater

Olivier Messiaen's massive orchestral tone poem, *Des canyons aux étoiles*, was the featured work on a program by Axiom, with Jeffrey Milarsky, the ensemble's music director, conducting.



Photo by Hiroyuki Ito

## COLLEGE MUSIC SOCIETY/JUILLIARD INSTITUTE FOR MUSIC HISTORY PEDAGOGY

The College Music Society (C.M.S.) and The Juilliard School are offering an Institute for Music History Pedagogy, June 4-8, 2008. Its emphasis will be on teaching music history to music performance and composition students, both in conservatories and music programs of liberal arts colleges. Highlights will include talks and panel discussions by musicologists Michael Beckerman, Jane A. Bernstein, Mark Evan Bonds, James R. Briscoe, J. Peter Burkholder, Barbara Russano Hanning, James Parakilas, Mark A. Pottinger, and Craig Wright; tours of Juilliard's Lila Acheson Wallace Library, with an exhibit selected from the Juilliard Manuscript Collection of 138 rare manuscripts and editions, and the famed musical instruments collection at the Metropolitan Museum of Art; book exhibits and focus lunches provided by publishers of textbooks on music history; and musical performances by Juilliard students.

Detailed information and a registration form are available on the C.M.S. Web site: [www.music.org/imhp.html](http://www.music.org/imhp.html).



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# FOCUS by Greta Berman ON ART

## Capturing the City in Photography and Paint

PICTURING New York, the two-partner (and two-part) show currently at the Museum of the City of New York, happens to dovetail nicely with the inaugural speaker series sponsored by the Liberal Arts Department this year, “A New York City Kaleidoscope.” In fact, the vibrant paintings and pastels of one of the artists, Yvonne Jacquette, could almost literally illustrate this title.

Jacquette (b. 1934) and her late husband, Rudy Burckhardt (1914-90), observed New York City separately and together. While they employed different media, they both loved the city at night, capturing its vitality through unusual vantage points; at times they even worked together on films. Burckhardt came to New York from Switzerland, Jacquette from Pittsburgh. Meeting in 1961, they soon joined forces both as collaborators and as husband and wife. Though he was trained as a painter, Burckhardt worked primarily with black-and-white photographs and film, and Jacquette with pastel and oil paints. The two exhibitions stand on their own, though they certainly complement each other.

Since the Burckhardt will close soon (on April 13), I will address it first. Burckhardt’s work holds special interest for the Juilliard community because of his collaborations with musicians, dancers, and poets. In fact, the title of his show, “Street Dance: The New York Photographs of Rudy Burckhardt,” is not merely metaphorical, though it works on that level too. The artist, photographer, and filmmaker was influenced by Picasso, Mondrian, and many other pioneering artists whose work he came to know through his lifelong friendship with the poet, dancer, and dance critic, Edwin Denby.

The Swiss-born artist arrived in New York City in 1935. During his early days here, he was overwhelmed by differences in scale between Europe and the United States. Perhaps this is one reason that his early photos focused on details of architecture, pavement views of people’s feet, and their shadows. He also loved formal compositions featuring edges of buildings, views between and beyond them, and the facades of barbershops, sandwich shops, and storefronts. Like the cubists, he incorporated lettering, often highlighting advertising signs and billboards. The fact that he began shooting film before attempting still photography partly explains the feeling of movement he captured in the latter. Like choreographer and dancer Merce Cunningham, Burckhardt was fascinated by the movement

of anonymous people—people who created their own choreography.

The 1940s and ’50s saw further explorations of scenes such as *Astor Place*, 1947. In this photo, a huge “Have a Coke” sign dominates the horizon, anchoring a bird’s-eye view of a traffic triangle in the center, with tiny human beings and autos scattered along the vertiginous two streets shot in reverse one-point perspective. *The Flatiron Building, Summer*, of the same year, has

reflections in the window, and moving traffic. A spontaneous moment is captured, paradoxically frozen forever.

To turn to the colorful world of Burckhardt’s life partner, Yvonne Jacquette, is to move at once further away from individual human beings, and closer to the vibrancy of life. Her show, titled “Under New York Skies: Nocturnes by Yvonne Jacquette,” continues through May 4. Jacquette concentrates on the city’s tall buildings, lights, and the water

of the harbor. She creates all her paintings from roofs or planes, and (unlike Burck-

hardt) she completed many in the studio.

One startling photo in the show’s catalog captures the artist incongruously painting a brightly lit *Metropolitan Triptych*, 2007 from her studio in Maine.

Jacquette became fascinated with the urban landscape at night, at least partly through seeing Burckhardt’s photos. It has been her life’s work since the 1970s—though New York City is not the only city she depicts. She hardly ever includes people, but if she does, they are insubstantial pedestrians seen from afar. Her inspirations appear to come from Impressionism, Seurat, and the bright, whirling paintings of the Italian Futurists, especially Umberto Boccioni (1882-1916) or the Orphist

works of Robert and Sonya Delaunay. This is especially apparent in *Ola II*, 1994, one of her most abstract paintings, emphasizing the shapes and motion of floating neon signs with partial lettering and numbers.

The earliest pastel in the show, *East River View at Night I*, 1976-77, was done from the hospital room of Edwin Denby. This meditation on life and death differs considerably from later works, such as *Flatiron Intersection II*, 1979. The latter comes closer to Burckhardt’s photo of the same subject. She, however, focuses on the humor of the small cake-slice view of the famous landmark, as it is reduced to just one corner of an empty-looking intersection with a few scattered figures and cars seen from above.

*Chrysler Building Composite at Dusk II*, 1997, a painting used in brochures for the show, is large (more than six feet high, and more than seven feet long) and iconic. It is immediately recognizable: the city seen from

the Empire State Building. She emphasizes the strings of circular, rectangular, and zigzag lights that animate buildings, bridges, and traffic. This is what the traveler always sees when flying into any airport in the city—but here, from a much closer perspective.

Six films are also included in the show. All concentrate on aspects of New York City, most with music, including Debussy, Poulenc, Mozart, and Ives. One of them, *Central Park in the Dark* (1985),

features a dance performance that feels a bit like some of the gang scenes in Leonard Bernstein’s *West Side Story*.

The Museum of the City of New York is located at 1220 Fifth Avenue (at 104th Street). Hours are Tuesday through Sunday, 10 a.m. to 5 p.m. The museum is closed on Mondays, except for major holidays. “Street Dance: The New York Photographs of Rudy Burckhardt” is on view through April 13.

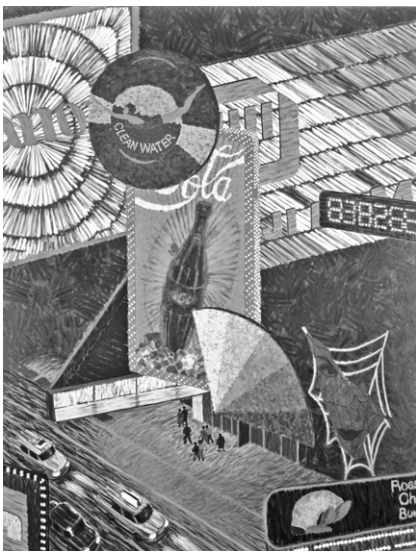
“Under New York Skies: Nocturnes by Yvonne Jacquette” continues through May 4.



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



**Clockwise from above, left: Rudy Burckhardt: *Deli Market*, 1978 (gelatin-silver print), courtesy of the estate of Rudy Burckhardt and the Tibor de Nagy Gallery, New York; Burckhardt: *The Flatiron Building, Summer*, 1947 (gelatin-silver print), Colby College Museum of Art. Yvonne Jacquette: *Chrysler Building Composite at Dusk*, 1997 (oil on linen), collection of Rose and Morton Landowne; Jacquette: *Ola II*, 1994 (oil on canvas), collection of Rob and Mary Ann Peglar. Photos courtesy of the Museum of the City of New York.**



a similar composition. The landmark building casts a columnar shadow in the center, dividing the streets into two blindingly white diverging paths, dotted with minute pedestrians and cars. Emphasizing light-and-dark contrast, he lets the lettering of “The Bank of Savings” stand out, as he does the two flags waving from the rooftop of the building at right. The artist claimed that, unlike many photographers, he did not take numerous shots, but settled on one quite quickly. In *Deli Market*, 1978, he focused on one young girl, hurrying toward us, isolated in the midst of a crowd of girls of varying ages and types, all moving towards the viewer. Over her head the sign, “A & K Deli Market” promises “free delivery.” Obvious and prominent, it joins together with multiple other ads behind it,

hardt) she completed many in the studio. One startling photo in the show’s catalog captures the artist incongruously painting a brightly lit *Metropolitan Triptych*, 2007 from her studio in Maine.

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# ALUMNI NEWS

## DANCE

### 2000s

Choreography by **Austin McCormick** (BFA '06) and **Roger Jeffrey** (BFA '96) will be featured in the Juilliard Dance Division's Summer Intensive in July and August.

On July 14-25, **Ariel Freedman** (BFA '05) will lead a workshop series in **Ohad Naharin's** ('77) Gaga technique at the Baryshnikov Arts Center in New York.

**Andrea Miller's** (BFA '04) Gallim Dance Group will perform at the Joyce SoHo in New York on April 10-12. Members of the company include **Belinda McGuire** (BFA '06), **Troy Ogilvie** (BFA '07), and **Harumi Terayama** (BFA '06). The company also performed at the Flea Theater in New York in February.

Mark Morris's staging of Purcell's opera *King Arthur*, which premiered in the U.K. in 2006, was presented by the New York City Opera in March. The dancers in the cast included **Elisa Clark** (BFA '01), **Amber Darragh** (BFA '99), **John Heginbotham** (BFA '93), **Laurel Lynch** (BFA '03), and **Bradon McDonald** (BFA '97).

**Cody Green** ('01) is among the 12 dancers competing on *Step It Up and Dance*, the new series premiering on Bravo on April 3. The series will showcase what it takes to make it big as a professional dancer, as the 12 finalists compete in weekly challenges in various dance styles for a chance to get the "final callback" and win \$100,000.

### 1990s

**Amy Kail** (BFA '91) is currently a teaching artist with Lincoln Center Institute, Orchestra of St. Luke's, and **Mark DeGarmo** (BFA '82) and Dancers. Her latest article about Rudolf Laban's work was published in the December issue of *Dance Teacher* magazine.

### 1980s

In September, **Diana Fantano Hoffman** (BFA '88) launched and began teaching at an adult ballet program at Colorado Ballet in Denver, with the help of artistic director Gil Boggs, former principal soloist with the American Ballet Theater.

### 1970s

**Ohad Naharin's** ('77) *Kamluyot* was performed by the Batsheva Ensemble in New York in March at the Jewish Community Center. Performing with the ensemble were **Bobbi Smith** (BFA '06), **Ariel Freedman** (BFA '05), **Douglas Letheren** (BFA '07), and **Asaf Oren** ('07).

### 1960s

The **Kazuko Hirabayashi** (Diploma '62) Dance Theater presented the premiere of two new works, *Masks* and *Bereft*, as well as a revival of three pieces (including the 1985 *Song of Sorrows*, performed by Sarah Stackhouse)—at the Merce Cunningham Studio in New York in March, in celebration of its 37th year.

## DRAMA

### 2000s

**Brian Smith** (Group 36) is currently starring Off Broadway in Second Stage Theater's production of *Good Boys and True*, a new play written by Roberto Aguirre-Sacasa and directed by Scott Ellis.

**Jessica Collins** (Group 34) joins **Benjamin Walker Davis** (Group 33) and **Laura Linney** (Group 19) in the Roundabout Theater Company's Broadway revival of *Les Liaisons Dangereuses* in May. The production will be directed by Rufus Norris.

**Gillian Jacobs** (Group 33) is currently appearing Off Broadway in the LAByrnth Theater Company's production of a new play by Stephen Adly Guirgis, *The Little Flower of East Orange*, directed by Philip Seymour Hoffman.

**David Adjmi's** (Playwrights '02) play *The Evildoers* received its premiere at Yale Repertory Theater in January. The production, which ran through February 9 and was directed by Rebecca Bayla Taichman, featured **Stephen Barker Turner** (Group 23) and **Samantha Soule** (Group 31). Adjmi's latest play, *Stunning*, received its premiere in Washington, D.C., at the Woolly Mammoth Theater Company in March. That production was directed by Anne Kauffman.

**James Martinez** (Group 31) is appearing now in the Off-Broadway premiere of Gina Gionfriddo's play *U.S. Drag*, directed by Trip Cullman.

**Toi Perkins** (Group 31) appeared in February in a revival of Aphra Behn's play *Oroonoko* at Theater for a New Audience in New York City. The production was directed by Kate Whoriskey.

**Jeffrey Carlson** (Group 30) will reprise his role as the Melancholy Dane in the Shakespeare Theater Company's summer production of *Hamlet*, originally directed by Michael Kahn and restaged by Alexander Burns. The production will also again feature drama alumna **Janet Zarish** (Group 5).

**Michael Goldstrom** (Group 30) appeared at the Ha Ha Comedy Club in North Hollywood, Calif., in February.

### 1990s

**Mike Doyle** (Group 27) appeared Off Broadway in March in the premiere of Lincoln Center Theater's new production of Paul Rudnick's play *The New Century*, directed by Nicholas Martin.

**Jimonn Cole** (Group 26) is appearing now in New York City at the Keen Company in *The Conscientious Objector*, a new play written by Michael Murphy and directed by Carl Forsman.

This past December, **Roger Benington** (Directors '97) directed Todd Almond's *Kansas City Choir Boy: Land of the Missing Girls* at the Zipper Theater in New York. Benington directed Guillem Clua's *Skin in Flames* at Salt Lake Acting Company in February, and in March he directed Ostrovsky's *A Family Affair* at the University of Rochester (N.Y.).

**David Lindsay Abaire** (Playwrights '98) wrote the book and lyrics for *Shrek!*, the first stage musical from the newly formed DreamWorks Theatricals and based on the book by William Steig and the popular 2001 film of the same name. The production, to be directed by Jason Moore, will have its premiere in Seattle this summer before opening on Broadway in the fall.

**Sean Arbuckle** (Group 23) is to appear later this spring in productions of Euripides' *The Trojan Women*, newly translated by Nicholas Rudall and directed by Marti Maraden, and Kander and Ebb's *Cabaret*, directed by Amanda Dehnert, at the Stratford Shakespeare Festival in Canada.

**Kurt Naebig** (Group 19) directed the play *Keely and Du* in Chicago in February at the Infamous Commonwealth Theater. Naebig can also be seen in the Parallel Entertainment feature film *Witless Protection*, written and directed by Charles Robert Carner.

**Kevin Vickery** (Group 19) is a producer on the documentary film *Fields of Fuel*, about biodiesel and sustainable energy. *Fields of Fuel* premiered at the 2008 Sundance Film Festival in January, where it won the Audience Award for documentary film.

**Kevin Spacey** (Group 12) stars in the Columbia Pictures feature film *21*, directed by Robert Luketic.

### 1980s

**William Hurt** (Group 5) stars in the Columbia Pictures feature film *Vantage Point*, directed by Pete Travis.

**Christine Baranski** (Group 3) and **Bradley Whitford** (Group 14) star together in *Boeing-Boeing*, the 1960s London hit

that starts previews on Broadway in April. The play, by Marc Camoletti, was directed by Matthew Warchus.

### 1970s

**Kevin Kline** (Group 1) is in the Universal Features feature film *Definitely, Maybe*, written and directed by Adam Brooks.

## MUSIC

### 2000s

**Joel Ayau** (MM '07, *collaborative piano*) made his debut at Carnegie Hall in February, accompanying three students of the University of Michigan at a forum presenting works by Michigan faculty members William Bolcom, Bright Sheng, and Michael Daugherty. Also in February, he performed in a recital at the Kennedy Center, playing the Pierre Boulez *Sonatine* for Flute and Piano, with **Sarah Frisof** (MM '06, *flute*).

Jazz pianist **Aaron Diehl** (BM '07, *jazz studies*) will return to his native Columbus, Ohio, to perform a benefit concert for his elementary and middle school alma mater, Saint Mary School, on April 19. Diehl will be joined by trumpeter **Dominick Farinacci** (BM '05, *jazz studies*) for this, his second annual concert, which will raise funds for tuition assistance.

**Vince Lee** (Graduate Diploma '07, *orchestral conducting*), the New York Youth Symphony's assistant conductor, conducted Brahms's *Academic Festival Overture* in a program at Carnegie Hall in March that also included works by Bernstein, Ives, and Jacob Bancks, led by the orchestra's music director, **Ryan McAdams** (MM '06, *orchestral conducting*).

**Augustin Hadelich** (Graduate Diploma '05, Artist Diploma '07, *violin*), accompanied by pianist Robert Kulek, was presented by the International Violin Competition of Indianapolis in his Carnegie Hall recital debut in March. The program included Beethoven's Sonata No. 1, the Bartok

# FACULTY AND STUDENT NEWS

## FACULTY

Dance faculty member **Carolyn Adams** has been asked by New York's Association for the Help of Retarded Children to develop a dance curriculum for autistic children. The curriculum will be implemented in all the association's preschools, middle and high schools, and its recreation centers across the state.

Chamber music faculty member **Audrey Axinn** (MM '90, DMA '98, *collaborative piano*) gave a piano master class at Cornell University in February, as well as a recital on the fortepiano (including four-hand works with fortepianist Blaise Bryski and songs with soprano Judith Kellock) on Cornell's faculty recital series.



A new book by Pre-College cello faculty member **Jerome Carrington** on Bach ornamentation will be published later this year by Oklahoma University Press. A handbook for cellists titled *Trills in the Bach Cello Suites*, it describes the ornaments used by Bach, and includes a separate chapter on Bach performance practice.

Pre-College piano faculty member **Adelaide Roberts** (Pre-College '53, *piano*) performed with Pre-College singers Chloe Schaaf and Ezra Bershatsky and College Division voice students Vincent Festa and Katya Gruzglina at St. Gregory's Young Artists Concert Series in Woodstock, N.Y. in March.

Evening Divison faculty member **Henning Rübsam** (BFA '91, *dance*) taught master classes in Peru in February for Ballet Nacional at Espacio Danza, as well as

Solo Sonata, Bright Sheng's *A Night at the Chinese Opera* (2006), and the Brahms D-minor Sonata.

In February, **Alex Freeman** (DMA '04, *composition*) presented U.S. premieres of his works on a concert at Carleton College, where he is assistant professor of composition. Among the works performed was *Blueshift*, a chamber work originally commissioned by the U.S. Embassy in Finland and the Sibelius Academy in honor of Steve Reich's 70th birthday; *Magnolia* for solo kantele (a Finnish plucked string instrument related to a zither), performed by Eva Alkula; and a Sonata and *Three Pieces* for piano, performed by **Brian Lee** (DMA '04, *piano*), who also gave a master class at Carleton.

**Alexander Hajek** (BM '04, MM '06, *voice*) will be featured in the Canadian Opera Company's Ensemble Studio production of Giuseppe Gazzaniga's *Don Giovanni* and Stravinsky's *Renard* in Toronto in June.

**Cem Duruoz** (Graduate Diploma '03, *guitar*) presented the U.S. premiere of American composer David Hahn's *Concerto Anatolia* (written for Duruoz) with the Round Top Festival Orchestra, conducted by Marcelo Bussiki, at the fourth International Guitar Festival in Round Top, Tex., in February. The four-movement work features various Turkish rhythms and melodies. On May 4, Duruoz will present a guitar recital at Weill Recital Hall in New York titled "Treasures of Anatolia." The program will include traditional music as well as new works by Turkish composers.

In January, **Lin Hong** (MM '03, *collaborative piano*) served as visiting professor at the Fujian Conservatory and Sichuan Conservatory of Music in China. Starting in February, the International Piano Festival and Academy of the Shanghai Conservatory of Music appointed him as artistic advisor in New York, for inviting international artists to perform in China. Currently he is also the U.S. coordinator for the Beijing '08 Olympic event "Centenary Piano Extrava-

at the Universidad de Lima. The Hartford (Conn.) City Ballet, for which Rübsam serves as resident choreographer, premiered his newly commissioned *Scherzo* in February.

Artistic director of Vocal Arts and collaborative piano faculty member **Brian Zeger** (MM '81, *piano*) will perform with soprano Juliane Banse and the Rossetti String Quartet—whose members include violinists Henry Gronnier and Nina Bodnar ('79, *violin*), violist Thomas Diener, and cellist Eric Gaenslen (MM '93, *cello*)—on the 92nd Street Y's International Ensembles series on April 10 in New York.

Jazz faculty member and guitarist **Peter Bernstein** performed with the Alvin Queen Sextet at the Jazz Standard in New York in March, in connection with the release of Queen's latest release on Justin Time, *I Ain't Looking at You* (on which Bernstein plays).

## STUDENT

The members of the Duo Fontenay, cello student **Tomas Koci** and Lin Hong (MM '03, *collaborative piano*), were invited by the Shanghai Conservatory of Music to give a recital for its 80th anniversary in November, after which they performed four more concerts for more than 5,000 people in Shanghai, ChengDu, Xiamen, FuZhou, and Gulongyu. They were interviewed and reviewed by 13 Chinese Web media outlets and newspapers.

Pre-College piano student **Alice Burla** presented a recital at the Yamaha Piano Salon in New York in February.

Opera studies student **Shenyang** received an award from the London-based Borletti-Buitoni Trust in February.

# ALUMNI NEWS

ganza” project at the National Center of the Performing Arts, Beijing.

**Maria Millar** (BM '00, MM '01, *violin*) and her band, Kilterclash, which also includes acoustic/electric bassist Matt Aronoff and drummer **Ulysses Owens Jr.** (BM '06, *jazz studies*)—performed a concert at Rockwood Music Hall in New York in February. Kilterclash has just been awarded a space grant from the Lower Manhattan Cultural Council.

**Paul Stetsenko** (DMA '00, *organ*) was the soloist in Bach’s Concerto in F Minor for keyboard and orchestra in a concert in February by the Alexandria (Va.) Choral Society, directed by Neil Weston, at Westminster Presbyterian Church in Alexandria.

## 1990s

The Enso String Quartet—which includes violinists Maureen Nelson and **John Marcus** (BM '98, MM '03, *violin*), violist Melissa Reardon, and cellist Richard Belcher—performed at the Institute for Advanced Study in Princeton, N.J., in February.

The ensemble ne(x)tworks—whose members include **Cornelius Dufallo** (BM '95, MM '97, DMA '02, *violin*) and **Yves Dharamraj** (Graduate Diploma '05, *cello*)—performed at the Chelsea Art Museum in New York in March. The program included premieres by Dufallo and Shelley Burgon. Another concert at the museum on April 5 will include premieres by Joan La Barbara, Alvin Curran, and Miguel Frascioni; the May 3 program there will include premieres by **Kenji Bunch** (BM '95, MM '97, *viola*; MM '97, *composition*), **Ariana Kim** (MM '05, *violin*), Chris McIntyre, and Butch Morris.

**Miranda Cuckson’s** (BM '94, MM '01, DMA '06, *violin*) presented premieres of works by Douglas Boyce, Robert Cuckson, and Matthew Greenbaum in February at Renee Weiler Concert Hall in New York, with **Blair McMillen** (MM '95, *piano*) and flutist Christoph Bösch.

**Douglas Quint** (MM '94, *bassoon*) presented a recital of music for bassoon by Hindemith, Osborne, Bitsch, Vivaldi, and Zelenka at the CUNY Graduate Center in Manhattan in February. Joining Quint were **David Shimoni** (BM '00, *collaborative piano*), **Paolo Bordignon** (MM '98, DMA '04, *harpsichord*), **James Roe** (MM '02, *oboe*), **Lisa McCullough** (MM '96, *oboe*), **Aaron Boyd** (BM '00, *violin*), **Lev Zhurbin** (BM '01, *viola*), **Tom Rosenthal** (BM '00, *viola*), **Alberto Parrini** (MM '98, *cello*), and bassist Rachel Calin.

A three-concert series at the Renee Weiler Concert Hall in New York in March, titled Keys to the Future and curated by pianist/composer Joseph Rubenstein, was devoted to contemporary music for solo piano and featured **Stephen Gosling** (BM '93, MM '94, DMA '00, *piano*), **Marina Lomazov** (MM '95, *piano*), **Blair McMillen** (MM '95, *piano*), and **Tatjana Rankovich** (BM '84, MM '85, *piano*) among the performers. One of the works performed was **Martin Kennedy’s** (DMA '05, *composition*) Theme and Variations (2004).

**Gil Shaham** ('90, *violin*) and **Akira Eguchi** (MM '90, *piano*) will be presented on Lincoln Center’s Great Performers series on April 2 at Frederick P. Rose Hall in New York. The program will include works by Walton, Bach, Rodrigo, and three works by Sarasate, in recognition of the 100th anniversary of the composer’s death.

## 1980s

**Gregg August** (MM '89, *double bass*) will perform with the J.D. Allen Trio (also including Allen and Rudy Royston) on April 7 at the Jazz Standard in New York, to celebrate the worldwide release of the trio’s album *I Am—I Am* on Sunnyside Records this month.

**Maria (Andreasian) Andriasova-Esparza** (BM '87, *piano*) was awarded a Top 100 Musicians Award from the International

Biographical Center in Cambridge, U.K., in November. This season she has been performing art/music installations in cathedrals and churches in the U.S., Mexico, France, and northern Spain with her husband, American sculptor, painter, and iconographer Guillermo Esparza.

Pianist **Joel Fan** (Pre-College '87) performed on the Metropolitan Museum of Art’s Accolades series in March. The eclectic program of world-influenced music, his New York solo recital debut, included the premiere of Kirchner’s Sonata No. 3, *The Forbidden*, written for Fan in 2006, as well as works by Adnan Saygun, Dia Succari, Qigang Chen, Prokofiev, Beethoven, Villa-Lobos, Chopin, and Liszt.

**Sam Ruttenberg** (MM '86, *percussion*) gave a snare drum and drum set clinic at the Inter American University of Puerto Rico in February. Musical, technical, and coordination aspects of drumming were demonstrated, along with excerpts from his new book, *Drum Tips* (HoneyRock 2008). Sabian, Vic Firth, and Remo were the sponsors. Hosts were Freddie Santiago and Samuel Rosado.

**Maria Radicheva** (BM '84, MM '85, *violin*) curated a concert at the Bulgarian Consulate in New York in February that featured young musicians who are either recent graduates or current students at the Manhattan School of Music, where she is on the violin faculty.

**Chin Kim** (BM '82, MM '83, DMA '98, *violin*) and **David Oei** ('72, *piano*) performed in February in the Dag Hammarskjöld Auditorium at the United Nations. The program, which included works by Paganini, Janacek, and Schoenfield, also featured soprano **Yunah Lee** (MM '95, *voice/opera*) and pianist Kyung-A Yoo performing works by Debussy, Chausson, and Lehar. The concert was presented by the Korea Music Foundation and sponsored by the Korean Cultural Service New York and the Permanent Mission of the Republic of Korea to the U.N.

**Rich Ridenour** (MM '82, *piano*) commissioned composer Peter Boyer to write a work for piano and orchestra titled *American Rhapsody*. Co-commissioners include the Grand Rapids Symphony Orchestra, Elgin Symphony Orchestra, and the Kalamazoo Junior Symphony Orchestra. Premiere performances have been scheduled from February to April 2008. This spring Ridenour will also appear with the Erie Philharmonic and the Lansing and Decatur Symphonies.

**Dmitry Rachmanov** (BM '81, MM '82, *piano*) presented a program titled “Alexander Scriabin: The Russian Prometheus” at the 92nd Street Y’s Russian Sundays series in New York in February, and at Bard College in Annandale-on-Hudson, N.Y., in March, collaborating with Russian professor Marina Kostalevsky. Also in February, Rachmanov gave a recital and a master class at Oakland [Mich.] University’s Piano Enrichment Day, and presented a lecture-recital on Scriabin and Stravinsky piano sonatas at the Michigan State University at East Lansing. He performed in September and January as part of the Piano Passions series at the Tenri Cultural Institute in Manhattan, where he returns on April 26. The March/April issue of *Piano* magazine includes Rachmanov’s feature article on the Russian pianist Grigory Ginzburg.

**Luis Biava** (BM '80, MM '81, *cello*) will conduct the Temple University Symphony Orchestra in its Carnegie Hall debut on April 2. The program will include Nielsen’s Clarinet Concerto (with soloist Ricardo Morales), Mussorgky’s *Pictures at an Exhibition*, and the premiere of Temple alumnus William McGlaughlin’s *The Heart’s Light, An Essay for Orchestra*.

Upcoming concerto appearances for **Sara Davis Buechner** (BM '80, MM '81, *piano*) include those with the Pro

## ALUMNI Q&A WITH BILL MARX

*At age 12, Bill Marx ('57, composition) got his first job: as prop man for his adoptive father, Harpo. From the 1949 show at London’s Palladium through their synergistic jazz albums for Mercury Records in the '50s, father-son collaborations wove their careers together until Harpo’s death in 1964. In his recently-released book, Son of Harpo Speaks! (Bearmanor Media), pianist-composer-arranger Bill Marx, 71, shares intimate memories of the special bond that he had—and, he would say, still has—with both of his parents and his ever-evolving musical career with the “silent” Marx brother.*



Bill Marx and his father, Harpo Marx, on the set of *Love Happy* in 1949.

**How did your father’s musicianship affect the development of your own?**  
My dad had no training. He couldn’t read music. He *loved* listening to what we used to call *avant garde* and experimental music ... My dad was way ahead of the game. He loved the French Impressionists. We shared that very, very closely ... and so I got to hear Ravel, Debussy, Fauré, and all those guys—Honegger, down the line. He really opened my eyes to a lot of music in a very limited time frame, where you had to look pretty hard to find stuff, because it wasn’t as available as it is now.

**Since your dad didn’t read music, how did you go about making arrangements for him?**  
I would write the notes out for him, but in letters rather than in notes. Then I would explain how I went about doing it, so that he could learn new songs for albums and for his guest appearances on television. I was 17 at the time [of his famous appearance on *I Love Lucy*] ... I did the arrangement that he played [on his harp of] "Take Me Out to the Ball Game." By the time I was 16, I was his arranger/conductor, and we were doing albums for Mercury when I was 18 or 19 years old. I would come home [to California] from Juilliard and we would do an album and I’d go back, and then I would come home and do another one. In order for him to learn these things, I created this system of musical notation that would go horizontally and the harmonies would go vertically underneath.

**After your father passed away, you performed some of the music you’d played together. What was that like?**  
I toured with a gal [harpist Carol McLaughlin] for a number of years. At the end of the show she’d put a Harpo outfit on, come out, and I’d put a Chico outfit on, and we’d do a duet—a musical duet ... The minute that she got the Harpo outfit on—and I understood the same thing when I put the Chico outfit on—we went out on stage and we were no longer Bill or Carol ... we no longer were responsible for *any* behavior whatsoever! It was *liberating*, absolutely. I really do believe that being able to be somebody else that you’re not normally, allows you the freedom of self-acceptance, in its own way, and I have to tell you that it was an eye-opener for both of us.

**You speak quite candidly about your adoption story in your book, and the coincidence that led to your discovery of your birth family. Did that play a part in your decision to write your autobiography?**  
People had been coaxing me [to tell my story]... [but] the real story wound up being my relationship, both as a son and my professional relationship, with my dad ... with a sub-story of the adoption. I gave people a different spin on who Harpo was as a father, not that crazy fella that ran around and did weird things for 50 years and made people laugh. He was just a regular guy, and I thought that was important for people to know ... [The book] gave the flavor of what adoption is all about and at the same time it gave people an understanding of people who *do* adopt and who *do* nurture, such as my folks did with me and my two brothers and sister. To me, that was the essence of the book.

—Interview conducted by Jennifer Fuschetti

Arte Chamber Orchestra in Boston and the McGill Chamber Orchestra in Montreal, both in May; the South Bohemian Chamber Orchestra in the Czech Republic in June; and the Music in the Mountains Orchestra in Nevada City, Calif., also in June. Her upcoming solo performances include concerts for the Britt Festival in Oregon and the Festival Vancouver in Canada, both in August. In May she will record another CD for Koch International Records, featuring the music of Dana Suesse.

**David Krakauer** (MM '80, *clarinet*) will present a professional training workshop titled *Exploring Klezmer*, for individuals and chamber ensembles, from April 8 to 13 at Carnegie Hall. The workshop is under the auspices of the Weill Music Institute at Carnegie Hall.

1970s

**Jonathan Haas** (MM '78, Professional Studies '79, *percussion*) directed the New York University Percussion Ensemble in February and March in a percussive theater collaboration titled *CoMotion*, presented by Blessed Unrest at the Interart Theater in New York. Performers included **Simon Boyar** (BM '03, *percussion*), **Jesse Brickel** (Pre-College '06), and **Jacqueline Russo** (Pre-College '07, *percussion*).

**Paul-André Bempéchat** (MM '77, *piano*) is the author of *Jean Cras (1879-1932)*, a biography of the French cellist that will be published by the British firm Ashgate Publishing Group in August. A research associate at the Center for European Studies at Harvard University, Bempéchat focuses his work on the interplay of music, literature, and politics to examine the survival of minority cultures within France and the Hapsburg Empire. He currently serves as president of the Lyrica Society for Word-Music Relations.

Three programs will be presented on the Cutting Edge Concerts series this month at Symphony Space in New York. Titled "Shaping Sound: Architects, Composers and Concert Halls," the series is presented by Welltone New Music, directed by **Victoria Bond** (MM '75, DMA '77, *orchestral conducting*), and pairs each concert with a talk by an architect who has designed concert halls. The premiere of **Dalit Warshaw's** (MM '97, DMA '03, *composition*) *Erato* will be offered on April 14, along with scenes from Bond's opera *Mrs. President* (about the first woman running for president, in 1872) and current D.M.A. student Huang Ruo's *Four Fragments*. Other concerts take place on April 7 and 21. Performers in the series include **Cornelius Dufallo** (BM '95, MM '97, DMA '02, *violin*), **Yves Dharamraj** (Graduate Diploma '05, *cello*), and **Ariana Kim** (MM '05, *violin*).

Concert Royal, directed by **James Richman** (MM '75, *harpsichord*), performed with the New York Baroque Dance Company in *A Tale of Two Cities* at Symphony Space in New York in February. The program featured Baroque music and dance from Paris and London.

The Tokyo Quartet—whose members are violinists Martin Beaver and **Kikuei Ikeda** ('73, *violin*), violist **Kazuhide Isomura** (Diploma '71, *violin*), and cellist Clive Greensmith—wrapped up its season at the 92nd Street Y in New York in March with a program that included works by Webern, Haydn, and Dvorak.

**Jeffrey Swann** (BM '73, MM '73, DMA '80, *piano*) was featured in February at Steinway Hall in New York, in an all-Bach program to benefit the Rosalyn Tureck International Bach Competition. Other performers included **Svetlana Serdar** ('93, *voice*), **Anat Malkin-Almani** (BM '97, *violin*), and **Golda Vainberg-Tatz** (Postgraduate Diploma '85, *piano*).

The North/South Consonance Ensemble, directed by **Max Lifchitz** (BM '70, MM '71, *composition*), honored composer

Harold Schiffman on his 80th birthday with a concert at the Morgan Library in New York in March. Performers also included **Aaron Boyd** (BM '96, *violin*), **Lisa Hansen** (BM '81, *flute*), and **Gary Hamme** (MM '78, *oboe*).

1960s

The Zukerman ChamberPlayers, which include **Pinchas Zukerman** (Professional Studies '69, *violin*) and **Ashan Pillai** ('95, *viola*), were joined by cellist Carter Brey for their last concert of the season at the 92nd Street Y in March. The program included music by Mendelssohn and Schubert.

**Miriam Brickman** (MS '67, *piano*) was presented by the Riverdale Yonkers Ethical Culture Society in March. The program, titled "A Panorama of Galicia," featured works by Mozart, Chopin, Liszt, Ligeti, Tansman, Kurtag, Ullmann, and Ronald Senator, who also gave a talk as part of the event.

**Paul Tobias** (BM '67, *cello*) participated as a guest artist with Ensemble Pi in a concert in the Great Hall at Cooper Union in New York in March titled "The Rest Is Silence," commemorating the fifth anniversary of the war in Iraq. Among the other performers were **Sycil Mathai** (Advanced Certificate '01, *trumpet*) and **Airi Yoshioka** (MM '95, DMA '02, *violin*).

**Elizabeth Wolff** (MS '67, *piano*) was presented by the Leschetizky Foundation in a recital at the Tenri Cultural Institute in Manhattan in February. The program included works by Beethoven, Brahms, and Mario Berlinguer.

The Music Collection, a chamber ensemble directed by fortepianist **Susan Alexander-Max** (BS '65, MS '66, *piano*) that also includes violinist Simon Standage and cellist Jennifer Morsches, performed at Banqueting House in Whitehall, London, in March. The program included works by Haydn and Beethoven.

**Julie Jaffee Nagel** (BM '65; MS '66, *piano*) was awarded the Karl A. Menninger Memorial Prize by the American Psychoanalytic Association in January for her paper, *Psychoanalytic and Musical Perspectives on Shame in Donizetti's "Lucia di Lammermoor."* She also received the Nathan Segel Award last June for this paper from the Michigan Psychoanalytic Institute. The paper has been accepted for publication in the *Journal of the American Psychoanalytic Association*.

**Moshe (Morris) Cotel** (BM '64, MS '65, *composition*) premiered his "Chronicles II: More Lessons From a Jewish Life at the Classical Piano" at Valley Beth Shalom Synagogue in Encino, Calif., in January under the co-sponsorship of the Jewish Music Commission of Los Angeles and the Harold M. Schulweis Institute. The program, which includes his own compositions and original transcriptions, is a sequel to his original "Chronicles" recital, which was created as his rabbinical thesis and paired classical music with rabbinical monologues (and which marked its 80th performance in February).

1950s

Ten songs from *Rachel*, a Yiddish tragic opera by **Aaron Blumenfeld** ('54, *composition*), were performed in September at Congregation Beth Israel in Berkeley, Calif.

Pianist and composer **Avraham Sternklar** (Diploma '51, *piano*; Postgraduate Diploma '52, *chamber music*) appeared at the Great Neck House in Great Neck, N.Y., in February, performing his work *A Promise Fulfilled* for piano, based on paintings by Tea Sternklar, the composer's mother. Sternklar's Two Etudes For Piano (2007) were premiered at the Park Avenue United Methodist Church in New York in February by **Rorianne Schrade** (BM '85, MM '85, *piano*), who also performed the work at the Patchogue Theater for the Performing Arts on Long Island.

SPOTLIGHT ON  
MATT HERSKOWITZ

The Frontiers of Fusion

“E CLECTIC fusion, extreme hyper-virtuosity, ambient mood, and lots of groove” are words Matt Herskowitz (M.M., '91, *piano*) uses to describe the music that has become his unique voice. Indeed, the 39-year-old pianist-composer seems to have found his niche. Upon hearing the debut album of Herskowitz's trio, MaD Fusion, Dave Brubeck wrote: “This is the final straw. I'd better retire now.”

Herskowitz's musical beginnings were unlikely. There were no musicians in his family; “In fact, all of my family is tone-deaf,” he offers with a warm laugh. His mother played Van Cliburn piano recordings to put him to sleep at age 2, and he was given a 16-key toy organ at 3. He was drawn to classical music from early on. His tastes began broadening throughout his teen years, and he was exposed to jazz while studying piano at Curtis.

His time at Juilliard was rich with exploration. He recalls working with some “very progressive teachers” from whom he “learned a lot.” He studied composition informally with David Diamond, participated in new-music concert series, and collaborated with the Dance Division by composing for new works. And jazz, he says, “was all around,” even though the Jazz Studies program had not yet been born. He found frequent opportunity to play jazz both at Juilliard and around the city.

Studies with Vladimir Viardo (the 1973 Van Cliburn Competition winner) in the mid-'90s brought a multiplication of successes in his solo piano career, including a first prize at the Second Orford Arts Center International Competition that led to the recording of Glazunov's Piano Concerto No. 2 for Chandos Records. Over time, however, he found the creative limitations of a solo piano career unsatisfying and realized the need to focus

MaD Fusion will be featured at a Lunch With an Alum on Monday, April 21, at 1 p.m. Students can meet and speak with MaD Fusion over lunch by submitting an R.S.V.P. to alumni@juilliard.edu or registering on one of the sign-up sheets posted throughout the building.

on his own music. Immersion in jazz and time away from classical performance followed, as did the integration of styles that had become his musical palette.

Herskowitz's solo Christmas album, *Gabriel's Message*, was the means to—and first product of—this integration, featuring original arrangements with both written music and improvisation. His trio MaD Fusion's debut album, *Forget Me Not*, further explored the combination. At first, presenters were hesitant to book a show that included improvisation, jazz, and classical music, but a few years later, “people started asking for the mix,” he says. “There's more demand for that than there is for a classical recital—original music that's ac-

cessible and incorporates lots of different styles yet is still concert music.” His piece *Bach à la Jazz* is a good example. It was conceived when he was hired to play a Bach prelude in the style of Glenn Gould for the Oscar-nominated film *Les Trip-*



Pianist and composer Matt Herskowitz.

*lettes de Belleville*. He recounts how, at the recording session, he “started doing a jazz improvisation on it, and it ended up being in the movie.” The work's current form seduces the classical music listener by beginning with a performance of the prelude and then segueing into a jazz arrangement. “People love it,” he asserts. “The idea that classical audiences aren't into new and funky music is not what I've seen.”

MaD Fusion—the trio's name plays off the first initials of its members, which also include Mat Fieldes (M.M. '97, *double bass*) and David Rozenblatt (B.M. '95, M.M. '97, *percussion*)—officially began in 2002 though the trio has been playing together since Juilliard days. Its debut album, *Forget Me Not*, released in 2005, was nominated for Québec's Félix Award for best album of the year in jazz interpretation and led to tours in Belgium, the U.S., and Canada. “We are this crazy, half-electric, funk, fusion, contemporary classical, world, jazz group,” says Herskowitz—and one that is finding a home within a wide spectrum of concert series. For example, *MaD Gershwin*, a recent project of Gershwin arrangements that combine written and improvised music, was performed at the Lyric Chamber Music Society of New York last fall and is scheduled for performances at the Etnafest music festival in Catania, Sicily, and the Montreal Jazz Festival this July.

In addition to maintaining a busy tour schedule, Herskowitz's upcoming projects include the creation of the next MaD Fusion album (which he describes as “more pop in nature with funk, groove, and some classical elements”), collaboration on two albums with pop diva Lara Fabian, an upcoming album with a new band called Fly Little Sociopath, Fly, with saxophonist Charles Papasoff and singer Coral Egan.

In 30 years? He would like to be still creating and producing. “If Dave Brubeck is still doing it at 90, why not?”

—Melissa Odens, Development Associate, National Advancement and Alumni Relations



CALENDAR

OF EVENTS

April

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

HUGH LESURE, CELLO  
Morse Hall, 6 PM

MATTIAS JACOBSSON, GUITAR  
Paul Hall, 6 PM

HSIANG TU, PIANO  
Paul Hall, 8 PM

KYLE ARMBRUST, VIOLA  
Morse Hall, 8 PM

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

PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

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

STEPHANIE WU, PIANO  
Paul Hall, 8 PM

STEPHEN PROCTER, CELLO  
Morse Hall, 8 PM

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

NICHOLAS BENTIVOGLIO, TENOR  
Paul Hall, 6 PM

JUILLIARD SONGBOOK  
Morse Hall, 6 PM

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

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

BRANDON LEE, JAZZ TRUMPET  
Morse Hall, 8 PM

NEW JUILLIARD ENSEMBLE  
Joel Sachs, conductor and artistic  
director; Katherine Whyte, soprano;  
Vikingur Olafsson, piano  
VACLAVIK *Bruha\** (2008)  
MAMLOK Concertino (1984-89)  
KNUSSEN *Requiem – Songs for Sue*  
(2006) DONATONI *Cloches* (1988-89)

BIRGISSON Piano Concerto No. 2  
(2005-06)  
\* New York Premiere  
Peter Jay Sharp Theater, 8 PM; free  
tickets available beginning 3/20 at  
the Juilliard Box Office.

JESSICA PARK, VIOLIN  
Paul Hall, 8 PM

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

CHRISTOPHER COLETTI, TRUMPET  
Morse Hall, 6 PM

MAN WAI CHE, DOUBLE BASS  
Morse Hall, 8 PM

WILLIAM CHRISTIE MASTER CLASS  
Paul Hall, 8 PM; all tickets distrib-  
uted. Standby admission only.

**Saturday, April 5**  
EMALIE SAVOY, SOPRANO  
Morse Hall, 8:30 PM

ROSE HASHIMOTO, VIOLA  
Paul Hall, 8:30 PM

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

SEAN RILEY, VIOLIN  
Paul Hall, 6 PM

KEITH BRITTON FEARON, TENOR  
Paul Hall, 8 PM

**Tuesday, April 8**  
SUN-A PARK, PIANO  
Morse Hall, 4 PM

ENGLISH DICTION CLASS RECITAL  
Morse Hall, 6 PM

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

PRO MUSICA HEBRAICA CONCERT  
With the Biava Quartet; N-E-W Trio;  
Tibi Cziger, clarinet; Andrew Roitstein,  
double bass; Michael Caterisano and  
Alexander Lipowski, percussion  
ALEKSANDR KREIN *Evreiski eskizi*  
(*Jewish Sketches*), Vol. 2, Op. 13  
(1910)  
OSVALDO GOLIJOV *The Dreams and*  
*Prayers of Isaac the Blind* (1994)  
JOEL ENGEL Suite from *The Dybbuk*  
(1922)  
MIKHAIL GNESIN Trio *Pamyati*  
*nashikh pogibshikh detey (To the*  
*Memory of Our Dead*  
*Children)*, Op. 63 (1943)  
SOLOMON ROSOWSKY *Fantastic*  
*Dance for piano trio*, Op. 6  
New York Society for Ethical Culture, 2  
West 64th Street, at Central Park West,  
8 PM; free tickets available beginning  
March 24 at the Juilliard Box Office.  
*See related article on Page 5.*

RYLAND KELLY, JAZZ BASS  
Morse Hall, 8 PM

TEODORA DIMITROVA, VIOLIN  
Paul Hall, 8 PM

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

DAVID TONG, PIANO  
Paul Hall, 4 PM

CHUNYANG WANG, DOUBLE BASS  
Paul Hall, 6 PM

ANGELA HSIEH, OBOE  
Morse Hall, 6 PM

ANDREW KLEIN, JAZZ BASS  
Morse Hall, 8 PM

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

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

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

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

LIEDERABEND  
Paul Hall, 6 PM

VIOLA STUDIO RECITAL  
Morse Hall, 8 PM

IVAN IVANOVICH, VIOLA  
Paul Hall, 8 PM

PRO MUSICA HEBRAICA CONCERT  
With the Biava Quartet; N-E-W Trio; Tibi  
Cziger, clarinet; Itzhak Perlman, violin;  
Andrew Roitstein, double bass; Michael  
Caterisano and Alexander Lipowski,  
percussion; Rohan De Silva, piano  
OSVALDO GOLIJOV *The Dreams and*  
*Prayers of Isaac the Blind* (1994)  
JOEL ENGEL Suite from *The Dybbuk*  
(1922)  
LEO ZEITLIN *Eli Zion* (1914)  
MIKHAIL GNESIN Trio *Pamyati*  
*nashikh pogibshikh detey (To the*  
*Memory of Our Dead Children)*, Op.  
63 (1943)  
SOLOMON ROSOWSKY *Fantastic*  
*dance for piano trio*, Op. 6  
The Kennedy Center, 7:30 PM; tickets  
and information: (800) 444-1324 or  
(202) 467-4600.  
*See related article on Page 5.*

**Friday, April 11**  
KEUN-A LEE, COLLABORATIVE PIANO  
Morse Hall, 4 PM

EMILIE-ANNE GENDRON, VIOLIN  
Paul Hall, 4 PM

JESSICA OUDIN, VIOLA  
Paul Hall, 6 PM

SAEUNN THORSTEINDOTTIR, CELLO  
Morse Hall, 6 PM

GILLIAN GALLAHER, VIOLA  
Morse Hall, 8 PM

JEANETTE VECCHIONE, SOPRANO  
Paul Hall, 8 PM

JAMES CONLON AND ENSEMBLE ACJW  
Generative and Degenerate Music:  
VARÈSE *Octandre* for Flute, Winds,  
and Brass; *Intégrales*  
KRENEK *O Lacrymosa*, Op. 48; *Als ich*  
*damals am strand des meeres stand*  
from Jonny spielt auf  
SCHULHOFF *Die Wolkenpumpe*, Op. 40  
MILHAUD *La création du monde*  
HINDEMITH *Kammermusik* No. 1, Op. 24  
Zankel Hall, 8:30 PM; tickets are \$15,  
available at the Carnegie Hall Box Of-  
fice. CarnegieCharge: (212) 247-7800  
*See related article on Page 10.*

**Saturday, April 12**  
JOSEPH LEE, CELLO  
Paul Hall, 8:30 PM

JUAN CARLOS MENDOZA, TENOR  
Morse Hall, 8:30 PM

**Sunday, April 13**  
JAMES CONLON AND AXIOM ENSEMBLE  
Generative and Degenerate Music:  
Music from 1915-1920  
FRANZ SCHREKER *Kammersym-*  
*phonie* (1916)  
IGOR STRAVINSKY *L'histoire du Soldat*  
(1918)  
Gerald W. Lynch Theater at John Jay  
College, 899 10th Avenue, between  
58th and 59th Streets, 3 PM; free  
tickets available March 31 at the  
Juilliard Box Office.  
*See related article on Page 10.*

**Monday, April 14**  
ELISSA CASSINI, VIOLIN  
Paul Hall, 6 PM

HYO-JUNG YOO, VIOLIN  
Morse Hall, 6 PM

KATIE MILLER, TRUMPET  
Paul Hall, 8 PM

JUILLIARD CHAMBER ENSEMBLES  
New York Society for Ethical Culture, 2  
West 64th Street, at Central Park West,  
8 PM; free tickets available beginning  
March 31 at the Juilliard Box Office.

TIANXIA WU, FRENCH HORN  
Morse Hall, 8 PM



Photo by Ana Bloom

**William Christie will lead his en-  
semble, Les Arts Florissants, on  
Thursday, April 3, in Zankel Hall,  
and give a master class in Paul Hall  
the following day.**

**Tuesday, April 15**  
JUILLIARD JAZZ ENSEMBLES  
Jazz Emergent II: Original Works by  
Juilliard Jazz Students  
Paul Hall, 8 PM; free tickets required  
available beginning April 1 at the Juil-  
liard Box Office.

CHAMBER MUSIC RECITAL  
Students from Juilliard and the Hans  
Eisler Institute, Berlin  
Morse Hall, 8 PM

**Wednesday, April 16**  
JUILLIARD CHAMBER ENSEMBLES  
Wednesdays at One  
New York Society for Ethical Culture,  
2 West 64th Street, at Central Park  
West, 1 PM  
PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

ROBERT WALKER-LACOMBA, CLARINET  
Paul Hall, 6 PM

JINHEE JENNIFER PARK, CELLO  
Paul Hall, 8 PM

JULIA MINTZER, MEZZO SOPRANO  
Morse Hall, 8 PM

JAMES CONLON AND AXIOM ENSEMBLE  
Generative and Degenerate Music:  
Music from 1925-1935  
PAVEL HAAS *Vyvolená*, Op.8 (1927)  
HANS KRÁSA *Kammermusik* (1935)  
BOHUSLAV MARTINU *La revue de*  
*cuisine* (1927)  
GEORGE ANTHEIL *A Jazz Symphony*  
(1925)  
FRANCIS POULENC *Aubade: Concerto*  
*Choreographique* (1931)  
Gerald W. Lynch Theater at John Jay  
College, 899 10th Avenue, between  
58th and 59th Streets, 8 PM; free  
tickets available March 31 at the  
Juilliard Box Office.  
*See related article on Page 10.*

**Thursday, April 17**  
SONATENABEND  
Paul Hall, 6 PM

CHARLES JASON FREEMAN, BARITONE  
Paul Hall, 8 PM

JUILLIARD ORCHESTRA  
Stefan Sanderling, conductor  
Wei-Yang Andy Lin, viola  
LIADOV *Kikimora*, Op. 63  
PENDERECKI Concerto for viola  
STRAVINSKY *The Firebird*  
Avery Fisher Hall, 8 PM; tickets are  
\$20 and \$10, available beginning  
March 13 at the Avery Fisher Hall  
Box Office. CenterCharge: (212)  
721-6500. Free tickets for students  
and seniors available at the Avery  
Fisher Hall Box Office.  
*See related article on Page 3.*

NIALL ADAMS, CELLO  
Morse Hall, 8 PM

**Friday, April 18**  
SARAH GAUTHIER-PICHETTE, BASSOON  
Morse Hall, 4 PM

EMILY BRAUSA, CELLO  
Paul Hall, 4 PM

JONATHAN BATISTE, JAZZ PIANO  
Morse Hall, 6 PM

TOMAS KOCI, CELLO  
Paul Hall, 6 PM

JUILLIARD CHAMBER ENSEMBLES  
New York Society for Ethical Culture,  
2 West 64th Street, at Central Park  
West, 8 PM; free tickets are avail-  
able beginning April 4 at the Juilliard  
Box Office.

PATRICE JACKSON, CELLO  
Morse Hall, 8 PM

VIKINGUR OLAFSSON, PIANO  
Paul Hall, 8 PM

**Saturday, April 19**  
PRE-COLLEGE FACULTY RECITAL  
Minhye Clara Kim, cello; June Han,  
harp  
Paul Hall, 6 PM

DANIEL GOLDMAN, CLARINET  
Morse Hall, 8:30 PM

WEI-YANG LIN, VIOLA  
Paul Hall, 8:30 PM

**Monday, April 21**  
CHAMBER MUSIC WITH FORTEPIANO  
Morse Hall, 5 PM

COMPOSITION CONCERT  
Paul Hall, 8 PM

PHILIP KUEHN, JAZZ BASS  
Morse Hall, 8 PM

**Tuesday, April 22**  
MAJA PAWELKE, CLARINET  
Paul Hall, 4 PM

DOUBLE BASS STUDIO RECITAL  
Students of Timothy Cobb  
Morse Hall, 4 PM

ARETA ZHULLA, VIOLIN  
Paul Hall, 6 PM

A PASTICHE OF SONG  
Studio 305, 7 PM

SORNITZA BAHAROVA, VIOLIN  
Paul Hall, 8 PM

PAUL NEDZELA, JAZZ SAXOPHONE  
Morse Hall, 8 PM

**Wednesday, April 23**  
JUILLIARD CHAMBER ENSEMBLES  
Wednesdays at One  
New York Society for Ethical Culture,  
2 West 64th Street, at Central Park  
West, 1 PM

SHIH KAI LIN, VIOLIN  
Paul Hall, 6 PM

ZAKARIA ENIKEEV, VIOLA  
Morse Hall, 6 PM

CAROLINE STINSON. CELLO  
Paul Hall, 8 PM

*OUR TOWN*: AN OPERA IN THREE ACTS  
N.Y.C. premiere of the opera by Ned  
Rorem; libretto by J.D. McClatchy,  
based on the play by Thornton Wilder  
Performed by the Juilliard Opera Center  
and the Juilliard Orchestra  
Anne Manson, conductor  
Edward Berkeley, director  
Peter Jay Sharp Theater, 8 PM;  
tickets are \$20, available beginning  
March 19 at the Juilliard Box Office.  
CenterCharge: (212) 721-6500. Half-  
price tickets available for students  
and seniors; TDF accepted at the  
Box Office.  
*See related article on Page 1.*

**Thursday, April 24**  
PAUL APPLEBY, TENOR  
Morse Hall, 4 PM

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