

Finding Spiritual Purpose Through Singing

By PAUL KWAK

I cannot remember exactly what she was singing, but I do remember that the first time I heard Katherine Whyte, I knew that I needed to work with her. It must have been at some point early in my studies in collaborative piano at Juilliard, when I was totally green—before I knew anything about diction, breath, or text, and certainly before I knew anything about the larynx and the production of sound. All I knew—or more truthfully, all I felt—was that this was a voice I wanted to hear over and over again.

Since then, Katherine has become a dear friend and an important collaborator, as well as an increasingly prominent artist whose Alice Tully Vocal Arts Debut Recital, to be presented on February 29 with pianist Milos Repicky, represents a gratifying milestone in her nearly accidental, but continually upward, trajectory. “I never, ever intended to go into singing,” Katherine, 28, says with a laugh, “even though I have always, always sung, from the time I was a kid. When my mom would come to say goodnight to me, I would be lying on my bed singing to myself. It was always a part of me, but I never really thought very seriously about it.”

That may have been because it came so easily to her. Katherine resisted suggestions from her early voice teachers that she would pursue

a career; nonetheless, she was admitted to the University of Toronto for later, graduate—studies in voice. “But even then,” she recalled in a recent interview, “I *still* didn’t really intend on being a singer. I wanted to be a missionary! I never knew any singers who were also missionaries, who made that their way of life.”

It would be the intersection of her faith and the inexorable pull of music that would draw Katherine definitively into an operatic career. “Back when I was in high school, a friend of mine who knew I was a Christian said, ‘Aren’t you going to be a singer? Do you mean that you’re not going to use your God-given talents?’ He was sort of doing it just to bug me because he knew that that’s the spiritual language I speak, but it had a big impact on me.” As she continued with her studies, and was an artist

in the Juilliard Opera Center from 2004 to 2006 (which she identifies as “the time that I really, really got hooked on the idea of being a singer”), her art began to materialize as a legitimate career option, and one in which she could find spiritual purpose. “I came to understand that my faith is exactly *why* I sing,” Katherine explains. “I feel that my voice is a gift that has been given to me by God, and I want to be worthy of the gift that I’ve been given.”

This faith, which gives her purpose and commitment, is also what carries her through the inevitable vicissitudes of life as a young singer. “In fact,” Katherine continues, “I couldn’t do my singing without God; the rejection, the success—it can destroy people.” She recalls a period when she “was tanking in auditions, not knowing why. My manager was kind enough to sit down and talk with me, and by the end of the conver-

Continued on Page 7



Photo by J&J Photography

Katherine Whyte will present the 2008 Alice Tully Vocal Arts Debut Recital on February 29 in Weill Recital Hall.

Murder, Music, and Mertes

The Greeks, Part Two

By FINN WITTRÖCK

IF the wind had been blowing, no one would have gotten hurt. The Trojan War ended as it began: with a human sacrifice to make the wind blow and allow the army to travel. For the ancient Greeks—who stood on the threshold between what we define as the primitive world and modern democratic society—sacrificing people to the gods brought uncertain and unsettling repercussions. The nascent concept of justice (as we know it today) pervaded Greek culture of the fourth century B.C., and was a catalyst for much of its drama. The ancient writers discovered that if you put people who have opposing concepts of justice into the same room, have them act relentlessly to see their version of justice done, and throw in the strong opinions of numerous gods, you get

some good stories.

The Drama Division’s fourth-year actors (Group 37) embrace some of those stories this month with *The Greeks, Part Two: The Murders*, an epic synthesis of three plays by Aeschylus, Euripides, and Sophocles that have been

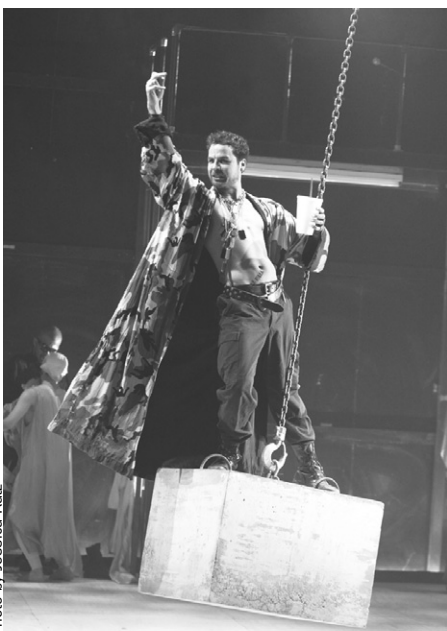


Photo by Jessica Katz

Brian Mertes returns to Juilliard this month to direct the second installment of *The Greeks* trilogy, *The Murders*. Last season, he directed part one, *The War*, seen here is Stephen Bel Davies in a scene from that production.

compiled and adapted by John Barton and Kenneth Cavander. It is the second installment in a three-part series following the Trojan War and the lineage of the House of Atreus. Last year’s class of fourth-year actors performed *Part One: The War*, and the current class of third-year actors looks forward to completing the cycle next year with *Part Three: The Gods*.

This is the last full-scale production the members of Group 37 will present during their Juilliard career, and they are ready to go out with a bang. Says Dion Mucciato,

Continued on Page 15

INSIDE THIS ISSUE

Transcending jazz’s traditional borders, the original Maria Schneider leads the Juilliard Jazz Orchestra in 9 of her works. **PAGE 2**

Emmanuel Villaume’s first visit to Juilliard showcases 4 diverse works on a very “unacademic” program. **PAGE 3**

On the eve of its upcoming China tour, Joseph Polisi recalls how the Juilliard Orchestra took Europe by storm on its very first tour, 50 years ago. **PAGE 8**

Background photo: Workers building the framework for the canopy to go over the new 65th Street entrance to Juilliard. Photo by Ricky Eng

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CONTENTS

Features

Finding Spiritual Purpose Through Singing 1

Murder, Music, and Mertes..... 1

The Arresting and Original Maria Schneider..... 2

French Conductor Strives for Balance
and Authenticity 3

Not Your Grandmother’s *Magic Flute* 5

Triumphal Orchestral Tour, 50 Years Ago 8

M.L.K. 20: A Photo Essay 12

Capturing the Colors of Utah’s Canyons..... 13

Conducting Fellows Prepare for
21st-Century Careers. 14

Tribute to Jerome Ashby 16

Jazzin’ It Up in Japan 20

Chamber Orchestra Reaps Benefits of
Professional Mentoring..... 21

New Gifts, and New Venue Names,
for Juilliard..... 22

Departments

Letters to the Editor 4

Faculty Forum 4

Voice Box 4

Juilliard Portraits 11

In Memoriam 16

Career Beat..... 17

Recent Events..... 18

Discoveries..... 20

Time Capsule 21

Faculty and Student News..... 22

Focus on Art 23

Calendar of Events 24

Center Stage

Embracing Multiculturalism 1

Q&A With Peter London 2

Spotlight on Eunice Wong..... 3

Alumni News 4

Spotlight on George Quincey 5

The Juilliard
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The Arresting and Original Maria Schneider

By LOREN SCHOENBERG

THINK of Maria Schneider as the Claude Debussy of contemporary jazz. Eschewing the traditional harmonic, rhythmic, and melodic shapes that determine so much of what is thought to be “jazz,” she has created an *oeuvre* that is as arresting as it is original. Texture plays a large role in Schneider’s compositions, and not just harmonic texture, but orchestral and formal as well. Indeed, the distinctions between these categories blur in her best work, which the Juilliard Jazz Orchestra will perform this month, in a concert that will conclude a week’s worth of master classes and rehearsals with Ms. Schneider.

At just the same time that Debussy’s influence took wing, jazz was evolving out of a century’s worth of musical cross-pollination in New Orleans. Within two decades’ time, Jelly Roll Morton and Duke Ellington appeared as the first composers to combine the improvisatory essence of jazz with predefined compositional forms that enhanced both qualities. To make theme-and-variations work as they’re being spontaneously created is something that has remained the ultimate challenge to those who would write and/or play jazz. Maria Schneider has found her own voice in the jazz tradition by consistently transcending its all-too-frequently restricting traditional borders. Like Ellington, she can take virtually any music and refract it through her own aesthetic lens.

Schneider has translated the hypnotic quality of the hard-swinging 4/4 beat that remains at the root of jazz’s rhythmic tree and transmuted it into any number of more complex meters and shapes. At times,

Juilliard Jazz Orchestra
Maria Schneider, conductor
Peter Jay Sharp Theater
Monday, Feb. 4, 8 p.m.

All tickets distributed; standby admission only.

you may be reminded of Steve Reich when confronting the repeated figures Schneider favors, but that is as far as the comparison can go. Her compositions challenge improvisers to hang their variations over rhythmic and harmonic shapes that would have stymied

many of their predecessors. At a time when so much of jazz has become ultimately very conventional and conformist, Schneider’s music comprises so many layers that a casual listen will not suffice. Almost like a Chinese box, there are layers upon layers of a kind of simple complexity to her music that reveals itself only upon repeated exposure, as does all great art.

In an interview with John Dworkin for the Web site Jazzreview.com two years ago, Schneider talked about the inspiration she receives from the soloists in her band. “I think of it like being a jeweler,” she said. “He has this really beautiful stone and he tries to create a ring to offset that stone. That’s kind of what I’m trying to do. ... That’s what Gil Evans did with Miles [Davis]. That’s where I really became inspired to do that. Because Gil had this incredible way of when the sound of the soloist would come in ... Whether it would be a singer—Astrud Gilberto on the arrangements he did for her or Wayne Shorter on the *Individualism of Gil Evans* or Miles Davis. When that soloist comes in he’s got a way of making it such a moment. Like the sky opening and the sun coming through the clouds or something. I want to make my music that way for soloists too.”

She also spoke about her compositional methods, explaining that “when I write music I don’t set out to write a piece in a certain style with a certain intent. What happens to me is: I sit down to write, eventually something starts to come to me, some idea that I like. More often than not that idea slowly reveals itself to me as being about something, or indicative of something. Some kind of feeling, past memory, experience, dynamic ... It’s got something and I say, ‘Oh my gosh. I know where this is coming from.’ It’s almost like when you have a dream and you’re like, ‘What was that about?’ And then all of a sudden you’re like, ‘Oh, I know what that’s about. That’s because this and this and this ...,’ and that’s what this dream represents. And then you start analyzing it and maybe even turning it into something that it wasn’t.

“That happens to me when I write music. Sound comes out—it reveals itself as being something—and then I use that experience that attaches itself to bring it to fruition. Now that’s very different than, ‘Can you write us a trumpet feature? We want something that’s fast and high and if you could incorporate “Sing Sing Sing” into it ...’ (laughs). You know what I mean? I can’t write that way”

Schneider’s mentors have been considerable: composers Bob Brookmeyer and Gil Evans both encouraged her to strive for the qualities that would make her unique. She encountered them in the mid-’80s, after studies at the University of Minnesota, the University of Miami, and the Eastman School of Music. I remember visiting her at that time in the apartment she shared with

her then-husband, composer/arranger John Fedchok. Schneider was then doing copying work to supplement her income, but by 1993 she had formed her own big band, which built quite a following with a weekly engagement in Greenwich Village that lasted for five years. As has frequently been the case with American jazz artists, her music found a large and appreciative audience in Europe long before her home country embraced her. Many commissions and conducting engagements have come her way, including stints in Brazil, Italy, Portugal, France, Sweden, Denmark, Norway, Finland,



Maria Schneider will lead the Juilliard Jazz Orchestra in nine of her own works.

Belgium, Holland, Germany, Slovenia, Austria, Canada, Scotland, Australia, Greenland, and Iceland, as well as across the U.S.

Her first recording, *Evanescence*, was nominated for two 1995 Grammy Awards. It was followed by *Coming About* and *Allégresse*, which both received critical acclaim and Grammy nominations. *Allégresse* was also chosen by both *Time* and *Billboard* in their lists of the top 10 recordings of 2000, inclusive of all genres of music. *Concert in the Garden*, released only through her Web site (www.mariaschneider.com), was a watershed in her career; it won the 2005 Grammy Award for best large-ensemble album and became the first Grammy-winning recording with Internet-only sales.

The Juilliard Jazz Orchestra has been busy rehearsing Schneider’s music since November, and while the technical and interpretative challenges have been many, the players will come to the concert not only well-prepared, but with their own slant on what is an intensely personal vision. Most of her music is conceived with a program in mind, and the orchestra’s soloists have been gradually discovering how to integrate their conception with the piece’s genesis.

On second thought—maybe it’s better *not* to think of Maria Schneider as Claude Debussy, but as nothing less than Maria Schneider. Her originality stands firmly on its own. □

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

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French Conductor Strives for Balance and Authenticity

By EVAN FEIN

WHAT do a legendary Spanish rogue, Mozart's pet bird, the Trojan War, and the sea have in common? Each is the inspiration for one of the masterpieces of orchestral writing to be heard this month at Juilliard on a diverse and interesting program under the direction of Emmanuel Villaume.

This is the 44-year-old French conductor's first guest appearance at The Juilliard School, but it is one of many distinguished performances in a season that includes engagements with the Metropolitan Opera, Chicago Symphony Orchestra, Deutsche Oper, and Teatro La Fenice. In addition, this marks Mr. Villaume's eighth year as music director for opera and orchestra at Spoleto Festival USA.

For Villaume, whose career has centered primarily on opera, the Juilliard program is an opportunity to balance his repertoire. However, as he stated in a recent interview, the musical selections for this concert do not represent "traditional academic programming."

The program opens with Strauss's *Don Juan*, which has "very brilliant orchestration and is full of vitality, and is a piece which usually suits very well the energy of young musicians," according to Villaume. The tone poem is "one of the first orchestra pieces that Strauss wrote, and he was himself very young when he wrote [it]."

The program also includes the Berlioz "Royal Hunt and Storm" from *Les Troyens*—which Villaume calls "one of the greatest masterpieces of the operatic repertoire and certainly of the French repertoire."

"It's a piece that is very dear to me," the conductor says, explaining that it exhibits "of course, the obvious qualities of Berlioz, which are brilliant orchestration, incredible energy, and sometimes even hubris. But you have also something that is rare in Berlioz, which is an immense freedom, tenderness, and poetical evocation. This is a piece that used to be performed a little more than it is nowadays, so I'm very glad to do it."

"Then we have *La Mer*, which is, of course, in the same way, a total breakthrough and something

miered last year as part of Mozart's 250th birthday celebration, contemplates several different aspects of Mozart's life, including his status as a Freemason and his relationship with his father, and derives some of its material from Mozart's works.

Other material in the work is drawn directly from bird calls. Although the relationship between Mozart and birds seems at first somewhat curious, it turns out to be quite logical. As Wallin writes in the program notes to his concerto: "It has repeatedly been suggested that Mozart 'composed like a bird sings.' Mozart was also very attached to his pet bird, a starling named Herr Stahr. Mister Starling could sing the main theme of the final movement of his master's 17th Piano Concerto [K. 453], although with two small mistakes. Mozart included these mistakes in the entry of this theme in his catalogue of finished pieces, and he added the comment 'Das war schön!' (that was nice!)."

However, as Villaume points out, the work is far from pastiche, mockery, or imitation. "[Wallin] has imported from Mozart some dissonant chords, but then turns them into chords that are going to sound to us quite harmonious. ... The use of glass harmonica, for instance, or the glockenspiel, which are instruments that Mozart himself ... used very rarely all of a sudden become the center of the piece. There is a use of classical material which is subverted to serve a contemporary approach." He said that the piece itself has a unique identity. "It doesn't sound like anything else and it's structured in a way that is totally specific to the piece. For me, that's usually a sign of quality in contemporary music."

FOR Villaume, the connections between the operatic and orchestral repertoires are clear.

"I think that the opera is a great school for any conductor because you learn the repertoire in a way that is extremely structured," he says. "You spend a lot of time rehearsing and it requires a certain flexibility and attention to all the complements of the music-making, which is going to be very important to have when you are working in the symphonic field where things are done much faster. Besides, [there are] dramatic qualities that are very important to opera that can be valuable when you do a Mahler symphony. Mahler himself was, of course, conducting all this operatic repertoire. You can't understand a Mahler symphony if

you don't know your Mozart or your Strauss and even your Massenet, because it's there in his music, in his symphonies." Not surprisingly for a conductor, Villaume advocates balance. "If you have dealt a lot with the symphonic repertoire, you are probably going to be very quick to solve orchestral problems that you might not have totally analyzed properly if you were doing only opera."

Aside from his residency at the Spoleto Festival USA, Villaume does not generally work with student orchestras. However, he says he is looking forward to the experience. "Frankly, usually young professional orchestras are very flexible. If they have an idea of the piece, they are usually open to sug-

gestion and guidance," he says. "It's more difficult to get a very important professional orchestra to change its mind than it is with younger players. There is an eagerness and openness with young musicians, especially in the States, that I find extremely rewarding and exciting for a conductor."

As an artist in the midst of a prominent career, Villaume discussed some of the challenges that face professional musicians. "What the career is going to give to you is very different from what you anticipated," he warns. "The very reason for which you are doing music—which would be, in the best of cases, a real passion for music in itself and some kind of quest for truth in life ... through your dedication to your art—this going to be tested and sometimes crushed by the necessary paths you have to take. ... The career is very brutal and sometimes can disillusion you and hurt you ... [and] those musical qualities, that genuine love of the music that you have at the beginning. You can lose it. If I wish only one thing, it is to never lose that real love and desire; to somehow get deeper in my connection to music, to get deeper and more authentic in my quest for a certain artistic truth."

These words are a wonderful reminder that the simplest goals offer the greatest rewards. □

Evan Fein is a master's degree student in composition. He has interviewed conductors Pierre Boulez and Dennis Russell Davies for The Juilliard Journal.



The French conductor Emmanuel Villaume makes his Juilliard debut conducting the Juilliard Orchestra in a program of works by R. Strauss, Rolf Wallin, Berlioz, and Debussy, on Monday, Feb. 18, at Avery Fisher Hall.

Juilliard Orchestra
Emmanuel Villaume, conductor
Avery Fisher Hall
Monday, Feb. 18, 8 p.m.
See the Calendar of Events on
Page 24 for ticket information.

absolutely unique in orchestral writing. If there is one link among all these pieces, it's the craftsmanship in the orchestration."

The concert features a percussion concerto by Norwegian composer Rolf Wallin (b. 1957) titled *Das War Schön!* The five-movement work, pre-

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POINTS OF VIEW

Stop the Stereotypes!

HOLLYWOOD and the corporate media conglomerates that provide most of our entertainment are solely concerned with profit. They aren't interested in *productively* addressing racial tensions or questions people struggle daily to answer. From the time of the ancient Greek playwrights until



Shalita Grant

the early part of the 20th century, most writers telling a story to an audience were motivated by a wish to enlighten them about themselves and life. Exploring human complexity and understanding one's fellow man was the goal. But today, many of our writers and producers want us to

feel that it's O.K. to think, "She's black, so she must be/act like/speak like/come from ..." or, "He's Asian, so he must be/act like/speak like/come from ..."

Growing up and watching television and movies, I didn't see a lot of actors who were black, Latino, or Asian playing roles that made me say, "I want to be like them!"

The Asians were body-chopping fighting machines or restaurateurs. Latinos were thugs if they were male, or maids if they were female. Blacks were slaves, oppressed, drug dealers or users—stereotypical stuff. I was lucky to escape into books that couldn't tell me that their heroine must be

white and that this story couldn't be about me. Because a character was a different race didn't mean that I couldn't relate—but it would have been great having someone who looked like me doing something adventurous, positive, or exciting. As I got older, I noticed a common thread in entertainment: in stories with white lead characters, race never came up ... but in stories with lead actors of color, race wasn't merely a given circumstance, but the reason the characters did what they did. As an artist, a Christian, and young woman who happens to be of color, I have a major problem with this.

Many of us look to theater and film to explore something profound about the complexity of the human condition. But a lot of directors and producers seem to think actors of ethnicity are only believable and marketable when playing roles that help perpetuate stereotypes. To be fair, there have been a few movies in recent years that break the mold—like *The Pursuit of Happyness*, *Enough*, or *Reign Over Me*—but they are few and far between. Most of the images of black people that we see on the screen are negative and demeaning. Writers seem endlessly fascinated with the stories of black people who are unemployed, sell drugs, or commit murder, but haven't we told those

stories enough? What about the hundreds of thousands of other black people who have jobs and live successful lives but often grapple unfairly with assumptions that they are incompetent and uneducated? Why can't we tell stories like *Sleepless in Seattle* or *Atonement* in which the central characters might be played by actors who happen to be of color? Minorities call in to radio shows, don't they? There was a class of affluent blacks in Britain during the 1930s; why don't we hear those stories?

This isn't simply a "black problem"; it's a human problem. I'm tired of stories that use race to define someone's character—that help brew suspicion, contempt, and anger among people. How long is it going to take for all stories to be told without a color bias? In the end, aren't we just human beings under the same skies?

So how can you and I—as audience members and especially as artists—put an end to this destructive form of storytelling? Not just by writing articles about why it's a problem, or debating it endlessly. And certainly not by reading this article, feeling a bit of conviction, finishing your coffee, and choosing to forget what you read. Here's a solution: Stop supporting films and plays that perpetuate stereotypes. Stop a friend who makes any remark about someone's character based on race. Stop creating work that perpetuates stereotypes. Stop attaching unnecessary race qualifications in character descriptions. For the sake of understanding all of us, whatever our race or color—please stop!

Shalita Grant is a second-year drama student.

FACULTY
by James DePreist
FORUM
Orchestral Colors

NEARLY all press reports of the recent death of Jerome Ashby, associate principal horn of the New York Philharmonic and a Juilliard faculty member, mentioned the fact that he was one of but a handful of black musicians in U.S. symphony orchestras.



James DePreist

That handful has not changed appreciably in the past two decades and the question continues to be asked: why?

The same observation has been made of audiences.

In 1974, Robin Hood Dell, the longtime summer venue of the Philadelphia Orchestra, was replaced by the Mann Center in another part of Fairmount Park near a predominately black Philadelphia neighborhood. One of the city's music critics pondered the question why, in view of the proximity to the free concerts, were there not more blacks in the audience.

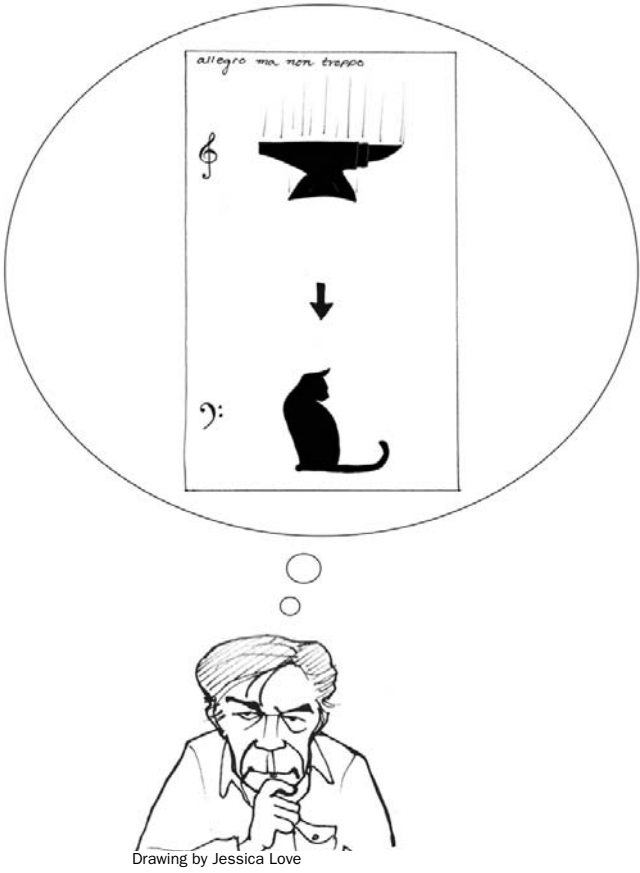
I replied that I thought the question understandable but not fair. He inquired about only those people whose absence could be noticed but not about those *non-blacks* from the same socioeconomic group who also were not in attendance.

A numbers game is perhaps inevitable when it comes to equality for women and visible minorities. Barriers fall in unpredictable and sometimes ironic ways. When I was growing up, the players in the N.B.A. were all-white on the court and mostly so in the seats. Times have obviously changed on the court but hardly at all when it comes to the spectators. This situation is instructive when considering the case of the number of African-Americans in the nation's symphony orchestras. There is no direct correlation between the number of black players on the court or onstage and the number of the same ethnic group in the seats. It is not that simple.

In 1956, when I went to join the American Federation of Musicians I was politely directed to the "colored" local. Segregation was still alive and well in Philadelphia, the "city of brotherly love." Although bigotry and racism persist, undeniably times have changed. There has been a relentless march for equality but progress has come slowly. In the beginning, aspiring black instrumentalists eyeing professional orchestras were bluntly told "fuhgettaboudit." A few years later the excuse du jour was "the time is not yet right." Women, of course, have heard this for years. Clearly one must cut through such convenient non-truths with both courage and persistence. For some it's never the right time.

Continued on Page 14

John Cage Composes a Love Song



Drawing by Jessica Love

Letter to the Editor

RUBINSTEIN AT JUILLIARD

I was happy to read about the Arthur Rubinstein manuscript collection being donated to the School (*Juilliard Journal*, November 2007). This is a wonderful addition. Jane Gottlieb's article highlighted a day that is etched in my memory and I wanted to share with you my recollection of that very special master class in Paul Hall with Maestro Rubinstein.

It was during the first of my four years at Juilliard and I hated the fact that I had to tear myself away from the event early. I was an *au pair* for the family with which I was living and had to get back to the apartment at Riverside Drive and 77th Street. We'd had quite a snowstorm that day and I remember wrapping garbage bags around my shoes and ankles, held on with rubber bands, because I had no boots! I recall the teaching assistant in my theory class having quite a laugh at my expense upon seeing my less-than-

fashionable footwear. But I had the last laugh when a woman stopped to tell me she thought me brilliant for keeping my feet dry in so clever a way.

At the master class, I was in the room long enough to hear one student ask Mr. Rubinstein why he no longer performed in Germany. I can never forget the manner in which that query was posed. The tone was unmistakable—it was meant as a challenge. I was shocked at its rawness, as was most of the audience, and thought it very rude, as if this esteemed artist, a guest in "our home" (if you will), owed anyone an explanation about such a personal choice. This great master, at age 88, had come to share his love of music with students of the highest musical caliber and was challenged by a student whose need for self-importance outweighed common courtesy.

One could see Mr. Rubinstein's face cloud over with a profound sadness. This was 1975—a mere

30 years after World War II, only three decades, one single generation. In his gentle and quiet manner, nonetheless, Mr. Rubinstein explained the reasoning for his choice never to perform in Germany. It was sadly to be only one year until his professional retirement and seven years until his passing.

No, I will never forget it.

LESLIE R. (GOLDMAN) BERRO
(B.M. '77, M.M. '78, *voice*)
Davidson, N.C.

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

Definitely Not Your Grandmother's *Magic Flute*

By CHAD CYGAN

AS one of the most beloved, most discussed, and most performed of Mozart's works, *The Magic Flute* has been pulling in audiences for more than 200 years. The controversial relationship between the text and music, the philosophical imagery, and the piece's proximity to Mozart's untimely death are aspects that have all been explored in various productions of this popular *Singspiel*. Fortunately, it is also one of the most flexible stage pieces ever written—and will be pushed and pulled into a new configuration by the Juilliard Opera Theater this month when it presents two performances of the opera in the Peter Jay Sharp Theater.

Since its premiere in September 1791, there has been much examination of the opera's significance. The fact that it was composed just months before Mozart's death has lent an overlay of sentimentality to this otherwise lighthearted work. Scholars and critics alike have pondered the Masonic influences and tried to make sense out of what is considered a wildly confusing story with deceptively simple-sounding music. Mozart's score often seems more consistent in its tone and flow than the text of his librettist (and the originator of the role of Papageno), Emanuel Schikaneder. The disparity has led to conundrums for directors, dramaturges, scholars, and singers. Additionally, the sentimentality is not necessarily called for, reminds Vocal Arts faculty member Reed Woodhouse, who serves as co-director of the Juilliard Opera Theater. He points out that, while it is true that Mozart died about two months after the premiere,

characterization, and will begin in a "creepy world out of control"—what she describes as "almost a nightmare." While lovers of the current Met Opera production may be accustomed to a Papageno covered in feathers, this version will treat them



Photo by J. Henry Fair

to a "California surfer-dude collecting something quite more dangerous than birds."

The Masonic influences have spurred many to approach this piece with an almost religious reverence, but Guarino, Woodhouse, and conductor Gary Thor Wedow (also a faculty member) beg to differ. While all three hold Mozart's music in the highest esteem, there is some reordering of Mozart's score to aid in creating what Guarino calls "a *Flute* that moves." This applies to much of the second act; rather than having the humorous duet of Papageno and Papagena separate the trial-by-fire-and-water scene of Tamino and Pamina from the finale, they have placed the duet first, to allow the trial scene to build into the finale and have a more significant connection to the ending. Other edits in the second half are more common to interpretations of this score.

Making changes to a work in the standard repertoire can prove daunting, but Guarino, Wedow, and Woodhouse have tackled such projects before—including last year's J.O.T. production of Gluck's *Iphigénie en Aulide*, which Guarino and Woodhouse worked on and which also changed the traditional parameters of the staging. This production marks their first collaboration as a trio.

Another crucial change in this production of *The Magic Flute* is the partial rewriting of the spoken dialogue. As opposed to traditional operas, in which spoken text is integrated into the music through recitative or ensemble pieces, here the dialogue occurs without following the line of musical accompaniment (which is

what earns it the label of *Singspiel*). Guarino and Woodhouse began with their own pared-down English translations of the text; as rehearsals have progressed, the students themselves have been adapting their dialogue and shaping it into a working transla-



Robin Guarino (left) will direct the J.O.T. production of Mozart's *The Magic Flute* this month; Gary Thor Wedow (above) will conduct.

tion. In the process, the use of modern English is removing "the curse of solemnity" sometimes associated with this piece, according to Woodhouse.

A less frequently discussed topic in connection with *The Magic Flute* is an undercurrent of misogyny. The vengeful rage displayed by the Queen of the Night in her famous aria and the stridency of her Three Ladies have often resulted in their being vilified. Many of the male

characters express opinions along the lines of this comment by one of the priests in the opera: "A woman does little, talks a lot." While scholars have argued that this may represent the sexist attitudes of the late 18th century, Guarino hopes their version can shed some 21st-century light on the subject. "This story is just as much Pamina's as Tamino's," she explains. "Their unification through equality and strength is the victory of the piece." This production also takes a more sympathetic approach to the plight of the Queen of the Night, and puts more of a focus upon her reunification with Sarastro, her estranged husband. More significantly, Pamina displays more passion and not only goes through a process of overcoming her own fears of death, but actually leads Tamino through the trials they face—the reverse of the relationship in the usual staging. Seeing a presentation of this opera in which the female characters are not simple or evil will be a first for this writer.

Even if you have seen *The Magic Flute* many times, this Juilliard Opera Theater production promises to be an original interpretation offering myriad subtexts for the audience to explore, and a fresh perspective on a cherished piece of our musical heritage. □

Chad Cygan earned his master's degree in voice from Juilliard last May. He now works in the Office of Educational Outreach.

Mozart: *The Magic Flute*
Juilliard Opera Theater
Peter Jay Sharp Theater
Wednesday, Feb. 20, and
Friday, Feb. 22, at 8 p.m.
Free, no tickets required.

his death was somewhat unexpected and the composer was "not that sick while actually writing it."

This fantastical story concerns a foreign prince chased by a giant snake in the opening scene, a mad queen, three small flying children, a bird-catcher dressed in feathers, and lots of pyramids. It can be presented quite playfully, but has often been taken towards a dark and severe world of danger. Vocal Arts faculty member Robin Guarino, who is directing this production for Juilliard, says she is drawing from the film *Apocalypse Now* for some of its

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Finding Spiritual Purpose Through Singing

Continued From Page 1

sation, he was saying, ‘you need to be more generous, more giving; you need to love your audience.’” Katherine recalls saying, in exasperation, “I don’t know how!”

But then, she says, “I realized that I forgot that I *love* to sing. All this time, I was getting nervous, thinking as I entered auditions, ‘you have to hire me,’ or, ‘I have to be really good or else I won’t eat for a year.’ What I was forgetting is that when I sing, I can feel the pleasure of God, and the joy of singing.” Her focus on that in the next audition made it “the best audition I’ve ever done. It was so simple, and exactly what I needed to do. Since then, some auditions have been good, some have been great, but I feel that singing is a journey and Christ is so much a part of that journey—it is why I’m doing this. I don’t separate my love of God from my singing—it’s all connected.”

Alice Tully Vocal Arts Debut Recital
Katherine Whyte, soprano, with
Milos Repicky, piano
Friday, Feb. 29, 8 p.m.
Weill Recital Hall
See the Calendar of Events on
Page 24 for ticket information.

Since I have known her, Katherine has been utterly at home in the world of lieder and art song, omnivorous in her interests, and versatile in her abil-

ity to communicate across many languages, historical eras, and styles. Her program for the Tully Debut reflects these strengths, beginning with Jean-Phillipe Rameau’s seldom-heard cantata, *Le berger fidèle*. Originally suggested to her some time ago by a former voice teacher, Katherine rediscovered this unique work recently, and—like the so-called “Mignon” songs of Schu-

“I feel that my voice is a gift that has been given to me by God, and I want to be worthy of the gift I’ve been given.”

mann, which follow the Rameau on her program—it became a favorite in her repertory. “I learned the Schumann at the Britten-Pears School, but I never had the opportunity to perform them. These songs are just magnificent.” Her enthusiasm radiates to the “other titanic set” that concludes her recital, Gabriel Fauré’s sublime *La Bonne Chanson*, of which she needs only say, “I love those songs so much.” Those of us who have had the privilege of hearing and watching her coach, rehearse, polish, and perform those songs at Juilliard can attest to how artfully she illumines them.

In between the Rameau, Schumann, and Fauré, Katherine has nestled two exciting and rarely heard sets of songs. The first, by a Swedish composer

named Gunnar de Frumerie, is *Hjartats sanger*, or *Heart Songs*. “The poetry written by Par Lagerkvist is stunning,” Katherine remarks. “One song in particular is my very favorite, and it describes the idea that beauty follows you wherever you walk—there is so much light in this song—everywhere you walk is light and beautiful. The poetry is just gorgeous.”

A 20-minute excerpt of Thomas Pasatieri’s *Letter to Warsaw* (originally for soprano and orchestra, and approximately one hour in length) completes her program. Katherine learned the piece under the tutelage of Regina Resnik, and the text—poet and cabaret artist Pola Braun’s first-hand account of life in the Holocaust—has moved her ever since. Braun wrote these texts while living in the Warsaw ghetto and in the Majdanek concentration camp, where she died in 1943.

It was while working on the Pasatieri piece that Katherine first collaborated closely with pianist Milos Repicky, though he had played for her voice lessons with her teacher, Marlena Malas. “What I’ve always loved about Milos is that he is incredibly musical,” she says. “He inspires me, and we make a good team, and on top of that, he’s a very nice person and fun to work with.”

That collaborative attitude, along with a deep connection with text—something impressed upon Katherine by her voice teacher in Toronto—

are what make her such a successful song singer. “I found that the clearer a picture I had in my mind of what I was singing about, the easier singing itself became,” she explains. “When I have a vivid picture in my mind’s eye, and I allow myself to get really into the story and message of what I am saying, I don’t think about technique—it falls into place and happens on its own.”

Katherine continues, “We singers have so much to do—text, interpretation, acting, singing well, sounding good—and it makes our lives so difficult. But it inspires us, too; we are so lucky to have both music and text to work with.”

Indeed, Katherine’s program is an innovative and beautiful one of both music and text, befitting a thoughtful and passionate singer. Since our friendship began, I have known how deeply Katherine feels the urge to sing, to share music with her audiences, and to impart those things about music that make it, for her, a fundamentally spiritual encounter. In an era in which the flash of marketing and the calculation of publicity threaten nearly to eclipse the art they purport to serve, the simplicity of Katherine’s purpose and the purity of her joy in singing are utterly refreshing. □

Paul Kwak, who earned his master’s degree in collaborative piano in 2006, is currently attending medical school at Case Western Reserve University.

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Triumphal Orchestral Tour, 50 Years Ago

THE JUILLIARD ORCHESTRA WILL DEPART ON MAY 26 FOR A TOUR OF THE People’s Republic of China, performing in three leading theaters in Beijing, Suzhou, and Shanghai. The occasion marks the 50th anniversary of the Orchestra’s first-ever tour in 1958—a grand endeavor engineered by Juilliard’s forward-thinking president, William Schuman, that spanned 25 concerts in 6 European countries. Joseph W. Polisi, Juilliard’s current president, has spent the past several years researching Schuman’s life and music for a book on his predecessor—one of the most prominent American composers of the 20th century, who headed Juilliard from 1945-62 before serving as president of Lincoln Center from 1962-68. President Polisi’s *American Muse: The Life and Times of William Schuman*, the first complete biography of Schuman, is scheduled to be published by Amadeus Press in October 2008. We thank him for allowing us to print this excerpt, which provides a glimpse into some of the effort and planning behind that original tour and reflects on its significance. Just a few months before that tour, the talent of Juilliard’s young musicians had also been thrown into the international spotlight by recent piano alumnus Van Cliburn, who had won the first International Tchaikovsky Competition in Moscow at the height of the cold war. The achievements of both Van Cliburn and the 92 young instrumentalists who played abroad to rave reviews that summer served as notice that Juilliard was now the source of artists on a par with those produced by any of the world’s leading conservatories.

SCHUMAN’S most elaborate effort to make the Juilliard School of Music more known around the world was an extraordinary tour of the Juilliard Orchestra to Europe, spanning 53 days with 25 separate concerts performed before approximately 50,000 people. Jean Morel conducted all but six concerts that were overseen by Frederick Prausnitz. The tour came about initially through an invitation in the spring of 1957 by Marcel Cuvelier, secretary-general of the Fédération Internationale des Jeunesses Musicales and also secretary-general of Unesco’s International Music Council, to perform in the Festival of Youth Orchestras scheduled for the Brussels Exposition [World’s Fair] from July 13-21, 1958. The Juilliard invitation may also have been facilitated by the fact that [Dance Division director] Martha Hill’s husband, Dr. Thurston Davies, was at the time heading the

United States Pavilion at the Brussels World’s Fair. Schuman seized on the opportunity and quickly set about to find other venues where the orchestra could perform. The International Cultural Exchange Service, a government agency which was administered by the American National Theatre and Academy (ANTA), supervised the tour from the American side, and requested that the ensemble perform in the Balbec Festival in Lebanon as well as concerts in Egypt. Although these Middle Eastern concerts were never realized, clearly ANTA put a great deal of faith in Juilliard to deliver a high quality artistic product at the height of the cold war and America’s intense cultural competition with the Soviet Union. Since the federal government only provided funding for the orchestra’s transportation, Schuman had to cobble together financial resources to support this mammoth excursion. As

of one month before the tour commenced, a bit over \$11,000 (\$78,218 in 2007) was raised, principally from the Martha Baird Rockefeller Aid to Music Program (\$5,000) and the Rodgers and Hammerstein Foundation (\$3,000). In the final analysis, another \$3,200 was required to make the venture whole. And what a venture it was. The Juilliard Orchestra performed in England, Belgium, Germany, Denmark, Austria, and Italy in many famous halls, including the Royal Festival Hall (London), the Main Auditorium of the Brussels World Fair, the Great Hall of the Mozarteum (Salzburg), and a special live broadcast on Danish State Radio. The female personnel of the orchestra were attired in specially designed ensembles created by the well-known fashion designer, Vera Maxwell, who [as Schuman wrote in his article about the tour in the fall 1958 issue of *The Juilliard Review*] “manufactured [the clothes] in her own plant, donating the entire wardrobe.” Another financial contribution paid for the concert attire for the men. The repertoire for the Juilliard Orchestra would make any professional orchestra turn pale. Considering the young age of the Juilliard musicians, it seems quite remarkable that they were able to address these major symphonic works without simply coming apart at the seams. Due to the breadth and volume of the tour repertoire, it is entirely appropriate to reproduce below the listing of all the works presented and the number of times performed during the tour. Critical reports in European newspapers were universally positive. London’s *Evening Standard* trumpeted in a headline “Students Play Like Masters,” and the *New Statesman* reported that the technical level of the Orchestra was astounding “and should

1958 EUROPEAN TOUR REPERTORY SHEET		
Composer	Repertory	Times Performed
Samuel Barber	Second Essay for Orchestra	1
	Overture “The School for Scandal”	6
Ludwig van Beethoven	Overture to “Egmont”	3
	Symphony No. 3 in E-flat (“Eroica”)	3
Hector Berlioz	“Le Carneval Romain” Overture	8
Aaron Copland	“Appalachian Spring”	4
Edward Elgar	Variations on an Original Theme (“Enigma”)	5
César Franck	Symphony in D Minor	8
Gustav Mahler	Adagietto from Symphony No. 5 in C-sharp Minor	1
Walter Piston	Symphony No. 4	7
Serge Prokofieff	Symphony No. 5	1
Maurice Ravel	“Daphnis et Chloe,” Suite No. 2	5
	“La Valse”	5
Ottorino Respighi	“Fountains of Rome”	5
Nicolai Rimsky-Korsakoff	“Tsar Saltan” Suite	2
Robert Schumann	Overture to “Genoveva”	2
William Schuman	“New England Triptych,” Three Pieces for Orchestra after William Billings	1
	Symphony for Strings	4
Richard Strauss	“Don Juan,” Symphonic Poem	6
Igor Stravinsky	“L’Oiseau de feu”	5
Carl Maria von Weber	Overture to “Der Freischütz”	5

prompt some serious self-appraisal among our own schools: when has anything remotely comparable been heard at either the Royal Academy or the Royal College [London].” *La Cité* acclaimed “a world reputation perfectly justified.” “... Freshness, optimism and vitality... the ideal of perfection of American orchestras seems assured with such young reserves, with such vitamin food,” declared the *Frankfurter Allgemeine Zeitung*. And Schuman relished a telling remark from the *Sudwestdeutsche Rundschau*, obviously writing in a country divided by politics and ideology, “These musical messengers from the United States have done more for their country than would ever be possible for politicians. Their great art fashioned a firm bond from human being to human being and from country to country!” The camaraderie and good spirit of the tour lasted for many years amongst the participants, with reunions taking place through the 1980s.

Ninety-two players were listed in the orchestra personnel roster, including 11 former students [according to the President’s Report of October 24, 1958] “who were invited to replace members of the orchestra who were unable to make the trip.” The president of the National Association of Schools of Music (N.A.S.M.) at the time, Dr. E. William Doty of the University of Texas at Austin, who was a member of a panel asked to choose the American youth orchestra that would perform in Brussels, questioned before the tour took place whether or not there were an adequate number of registered students at Juilliard to staff a full symphonic orchestra. Implicit in Doty’s queries was the innuendo that Juilliard would be using so-called “ringers” to staff the orchestra, thus putting into question the student status of the ensemble.

Although the panel ultimately chose Juilliard for the tour, Schuman insisted that Doty write a letter “which states unequivocally his recognition of having made erroneous statements about the orchestra of the Juilliard School ... On the receipt of such letter I will consider the matter closed.”

Since no letter arrived from Doty that satisfied Schuman, Juilliard resigned from N.A.S.M. on April 30, 1959. The resignation was accepted with regret by the organization in November 1959. Doty’s accusations were clearly offensive to Schuman, but, in

retrospect, Schuman’s actions seem excessive considering the numerous efforts that N.A.S.M. officers, other than Doty, made to quiet the conflict, since all parties agreed that the tour had been a great success. To this day,




Above: Conductor Jean Morel relaxing at Glyndebourne on the 1958 tour, with violinist (and concertmaster) Mary Freeman Blankstein and double bassist John Canarina in the background. **Below:** Violist Michael Yurgesles and violinists Noel Gilbert and Albert Wehr check out the poster outside the Town Hall in Tunbridge Wells, England.



Juilliard is not an N.A.S.M. member. Schuman and the Juilliard School of Music realized a public relations coup of colossal proportions. It was the great acclaim of this orchestral tour, along with the triumph of Juilliard alumnus Van Cliburn in the first International Tchaikovsky Competition in Moscow in April 1958, that catapulted Schuman’s school to new heights of visibility and celebrity around the world.

Cliburn’s achievement in Moscow was seen as a political triumph as well as an artistic one, due to the intense competition between the United States and the Soviet Union at a heightened moment of the cold war. Both Senators Lyndon Johnson and William Fulbright read into the Congressional Record the importance of Cliburn’s win. The young pianist from Texas was deluged with appearance offers flowing through Juilliard, including a spot on *The Steve Allen Show* and concerts around the country. Cliburn’s teacher, Rosina Lhévinne, was both euphoric and then hurt that her star pupil had not been immediately in touch with her after the contest. However, all was made right when Cliburn returned to New York and to the arms of his beloved teacher, as well as to a tumultuous ticker tape parade usually reserved for victorious soldiers or champion athletes. □

In advance of the Juilliard Orchestra’s tour of China in May, James DePreist will conduct one of the tour programs, on Saturday, February 23, at 8 p.m. in Carnegie Hall. For details, see the Calendar of Events on Page 24. Music alumni are invited to attend this performance and a post-concert reception. For details, see Center Stage, Page 6, or visit www.juilliard.edu/alumni/alevents.html.



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THURSDAY, MARCH 27, 8:00PM

Pocket Concertos: Year Three

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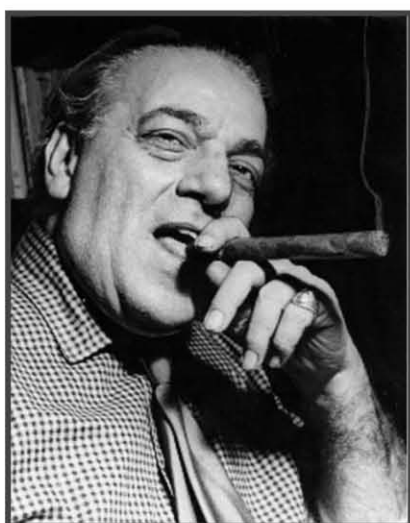
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Nona Shengelaia
Director of International Advisement

Nona was born and grew up on the coast of the Black Sea (Pontus Euxinus), in the former Soviet republic of Georgia—and 29 years later, ended up across the ocean in the state of Georgia, U.S.A. In 1985 she graduated from Tbilisi State University with a master’s degree in Middle Eastern studies (with a concentration in Arabic language, culture, history, and politics). She married a classmate and they have two beautiful daughters. She writes, “In the late ’80s, our lackluster Soviet lives suddenly took an extraordinary turn. The Iron Curtain, which had seemed a perpetual fixture, miraculously began to dismantle itself and the ‘Evil Empire’ started crumbling right in front of our eyes. Suddenly the United States, which seemed like a world outside of our galaxy, became our next destination. My husband was invited as a scholar to the department of radiology and neurosurgery at Emory University in Atlanta, and that’s how we began our American saga, traveling from Georgia to Georgia.”

How long have you worked at Juilliard, and what do you remember about your first day? Or what is one of your favorite memories from your years here?

I have been at Juilliard for more than four years, but it seems like it was just a week ago that I came. I don’t exactly remember my first day, but I do remember a general, overwhelming feeling of “Yippee, I am at Juilliard!” My favorite memories here are always associated with my [international] students’ performances. I will never forget how desperately I was trying to log in to the Van Cliburn Festival’s Web site to watch live online performances by Chu-Fang Huang, Gaby Martinez, and Joyce Yang. The connection was slow and I was cursing so badly that my husband could not bear staying in the same room with me.

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

I would not mind being the president of Juilliard—but not for just one day, as the things I’d like to accomplish would require much more than that!

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

My life has been anything but ordinary and conventional, but when it comes to jobs, I cannot think of anything strange and unusual.

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

I would bury myself in all of the available media sources in order to catch up with current foreign affairs. Perhaps what you are thinking now is “please, get a life”—but that *is* my life.

Many Juilliard staff members are also artists. Are you?

I am not a professional artist, but you can surely call me a true music

aficionado. If I could start my life all over again, I would definitely be a pianist, and a darn good one.

What other pursuits are you passionate about?

There are many things, but these are my top three: foreign affairs, music, and ... English bulldogs. In my dream-world I am a secretary of state of Georgia, working in my office in Tbilisi, listening to *Lobengrin* and petting my English bulldog.

What was the best vacation you’ve had and what made that trip so special? Or where would you most like to travel and what draws you to that place?

The best vacation for me always consists of going home and hanging out with my childhood friends. As a tourist, I would love to visit Israel and explore Jerusalem.

What book are you reading right now, or what CD are you listening to?

I just finished reading *Istanbul, Memories and the City* by a Nobel Prize-winning Turkish novelist, Orhan



Nona Shengelaia at home with her English bulldog, Butch.

Pamuk. He presents a breathtaking portrait of a city, an elegy for a dead civilization, and a meditation on life’s complicated intimacies. I do not even remember when I purchased my last CD. If I am not mistaken, it was *The Essential Miles Davis*, almost three years ago. Thanks to Napster I am taking full advantage of advanced technology and enjoying any music at any given time.

What might people be surprised to know about you?

I will be celebrating my 25th wedding anniversary in June.

What is your favorite thing about New York City?

Its chaos and unpredictability. This city makes you drop-dead tired, but at the same time keeps you fulfilled and alive. I like the philosophy of, “If you can make it in New York, you can make it anywhere.”

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

Deb Lapidus
Singing Faculty, Drama Division

New York native Deb Lapidus earned a B.A. in piano at the University of Maryland. In addition to Juilliard—where she has been teaching singing to the drama students since 1987—she has also taught at N.Y.U. She served as vocal coach to Claire Danes for the film Evening (2007) and to Sigourney Weaver for The Girl in the Park (2008), as well as coaching Weaver on Snow White for Showtime. She has numerous Broadway credits as well.

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

Unfortunately, I didn’t really have a person like that growing up, but my dad always supported me and wanted me to follow my dreams. He was in a profession that he didn’t enjoy and which didn’t really suit him—the family jewelry business—so I think he understood the need to follow one’s heart ... and my heart was in music and the theater.

When did you first know you wanted to be an actor/director or other theater-related professional and how did you come to know it?

In college I began as an English major. Eventually I was doing none of my work and none of my reading because I was constantly in the drama department doing musicals. On a plane ride home to New York my junior year, I had a moment of clarity and realized I needed to switch my major!

What theatrical performance have you attended that changed the way you think about theater?

Any play that’s really long and seems short changes the way I think about theater—so here’s to Tom Stoppard’s *The Coast of Utopia* marathon, O’Neill’s *Long Day’s Journey Into Night* (the London production with Jessica Lange), *Hamlet* (the London production with Stephen Dillane), and Tony Kushner’s *Angels in America*—both parts.

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

Thankfully, as a performer I haven’t had many—but as a director, it is always embarrassing to watch your ideas fail in front of an audience. I once did the song “Travel,” by Maltby and Shire, in the Juilliard third-year drama cabaret. It was like being on a bad Carnival cruise. It was all I could do to not flee the room in horror.

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

I love to travel, and I also collect travel books. I love antiques and have an amazing collection of Gene dolls—a line of very beautiful dolls that look like movie stars from the ’40s and ’50s. They have amazingly

detailed and beautiful clothing and are fairly expensive. I had a rather nice but small collection until (through one of those weird New York experiences) I met the creator and designer of the doll at my gym (who even knew he lived in New York?). We became fast friends and over the years he has showered me with these glorious dolls. So now my collection is truly slamming!

What is your favorite thing about New York City?

So many things are great here. You can do almost everything and never leave your block. I love the shopping, the theater, the food—every kind of cuisine you’d ever want. I love the diversity of the people.



Deb Lapidus

What book are you reading right now, or what CD are you listening to?

Just finished reading *The Memory Keeper’s Daughter*—a story about a doctor who delivers his own twins, discovers one is “normal” while the other has Down’s syndrome, and tells his wife one of the babies died at birth—a riveting plot that makes you want to read all night. CDs? Not me—not with iPod shuffle! My iPod has lots of show tunes, and great artists like Sinatra, Ella, Doris Day, Chet Baker, and Fred Astaire.

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

I love magical Prague—amazing architecture, people, and music everywhere, anywhere, and all day and night!

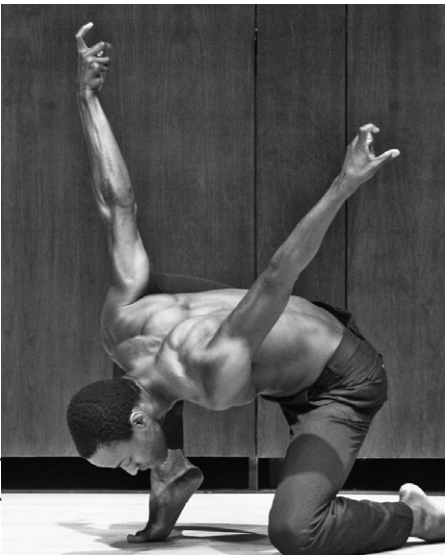
If your students could only remember one thing from your teaching, what would you want it to be? And how has your teaching changed over the years?

I tell my students, always honor yourself by working from yourself. And I tend to say less now in the classroom than I used to.

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

Probably having more free time! Though I might be selling antiques; I used to spend a lot of time rummaging around shops and going to shows.

M.L.K. 20: Dr. King’s Message in Words, Dance, and Song



From left: Drama student Stacey Scott in the “Darfur” section of *Voices of War and Conflict*, a work that drew from a variety of texts; alumnus Mark Miller conducting the Drew University Ubuntu Pan-African Choir in *Precious Lord, Take My Hand*, with jazz student Jonathan Batiste at the piano; dance alumnus Samuel Roberts performing *There Is a Balm in Gilead*, choreographed by alumnus Robert Battle.



Above: (top) Drama students Brandon Gill, Maechi Aharanwa, and Sheldon Woodley in the “Civil War” section from *Voices of War and Conflict*; (bottom) Woodley in the “Vietnam” section.

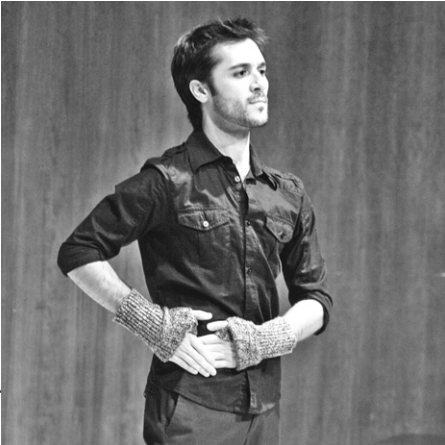
THE Juilliard community gathered on Monday, January 21, 2008, in Paul Hall for the 20th annual celebration of the life and work of Reverend Dr. Martin Luther King Jr. The evening’s performance, which was directed by alumna Rosemary K. Andress, was a collaboration among the Dance, Drama, and Music divisions and featured students and alumni from all three. The inspiring program focused on themes that permeated Dr. King’s life and work, including war, violence, poverty, racism, respect, and hope. It included commissioned works by choreographer Robert Battle, composer Wayne Oquin, and actor Maxwell de Paula. Oquin’s song cycle, *A Time to Break Silence: Songs Inspired by the Words and Writings of Martin Luther King Jr.*, provided the golden thread that wove the evening’s themes into a vibrant fabric as singer and alumnus Barrington Coleman—who participated in Juilliard’s first M.L.K. celebration in 1989—delivered Dr. King’s powerful message to Mr. Oquin’s accompaniment.

Current Juilliard students were highly involved in bringing their art to the stage using dance, drama, and music to highlight the importance of Dr. King’s vision in the 21st century. They were Maechi Aharanwa, Francisco Alvarez, Charlie Barnett, Jonathan Batiste, Kris Bowers, Danielle Brooks, Jamal Callender, Amari Cheatom, Lloyd Dillon, Brandon Gill, Shalita Grant, Corey Hawkins, Patrice Jackson, Joaquina Kalukango, Aaron Moten, Tyrien Obahnjoko, Nija Okoro, Teyonah Parris, Stacey Scott, Shayna Small, Samira Wiley, and Sheldon Woodley. Juilliard alumni in the performance (in addition to Andress, Battle, Coleman, and de Paula) were François Battiste, Shalanda Bond, LaFredrick Coaxner, LisaGay Hamilton, James Martin, Mark Miller, Christopher Reaves, Samuel L. Roberts, Stacey Robinson (who helped inspire the development of the first M.L.K. Celebration), J.D. Webster, and Krislyn World.

—Robert Rankin Brooks, Director of Educational Outreach



Clockwise from below: Drama alumna LisaGay Hamilton reading Langston Hughes’s “A Dream Deferred”; composition student Wayne Oquin (at the piano) and voice alumnus Barrington Coleman performing Oquin’s *A Time to Break the Silence: Songs Inspired by the Words and Writings of Martin Luther King Jr.*; drama student Francisco Alvarez in the “World War I” section of *Voices of War and Conflict*; alumni (left to right) James Martin, Krislyn World, Stacey Robinson, LaFredrick Coaxner, Shalanda Bond, and J.D. Webster singing *Martin* in the finale.



Capturing the Colors and Birdsongs of Utah's Canyons

By ANN MILLER

THE colors, beauty, and grandeur of Utah's magnificent canyons will light up the Peter Jay Sharp Theater on February 27 when the Axiom Ensemble—a student-managed performing group at Juilliard devoted to performing seminal works of the 20th and 21st centuries—performs Olivier Messiaen's *Des canyons aux étoiles*. This concert marks the group's return to Lincoln Center after its well-received performances of Elliott Carter's opera *What Next?* at Columbia University's Miller Theater in December.

Approached by Alice Tully in 1971 to write a work in honor of the upcoming American bicentennial, Messiaen (1908-1992) researched possible sources of inspiration until focusing his attention on Utah's Bryce Canyon, Cedar Breaks, and Zion Park. During his visit to the sites, Messiaen transcribed birdsongs and wrote down descriptions of the canyons' colors, plants, and scents. He then poured his impressions into this tone poem, which was premiered in Alice Tully Hall in 1974 by conductor Frederic Waldman and the Musica Aeterna Orchestra. In spite of the work's close ties to Lincoln Center, it has not been performed in New York City since the 2001 Lincoln Center Festival. Axiom's performance offers a fitting tribute to Messiaen during 2008, the composer's centennial year.

The massive work's 12 movements are grouped into three large sections: the first and third parts, consisting of five movements apiece, surround the middle part's two movements, forming a balanced structure. Orchestrated for solo piano, horn, xy-



The colors and grandeur of Utah's Bryce Canyon inspired Messiaen's tone poem, *Des canyons aux étoiles*, which was premiered in 1974 and will be performed by Axiom on February 27 in the Peter Jay Sharp Theater.

of Messiaen's driving rhythmic blocks. In the late '40s, he briefly tested the procedures of total serialism before combining these techniques with others. He was an avid ornithologist, and bird calls became another important musical influence, as demonstrated in his 1956-58 piano collection, *Catalogue d'oiseaux*.

An example of a later work, *Des canyons aux étoiles* incorporates elements of many of Messiaen's earlier compositions. According to Axiom's music director, Jeffrey Milarsky, the "sumptuously romantic" work exploits Messiaen's "special effects, harmonic systems, and bird calls." Although the tone poem is a "return to the sonorities of his youth," he said in an interview, "it features extended techniques and exotic instrumentation. For

instance, the trumpeters use "wawa" mutes, the pianist creates resonance by pressing the keys silently, and the horn player creates sounds using only the mouthpiece. A wind machine and an "earth machine" (built here at Juilliard years ago, specifically for this piece) play prominent roles.

Messiaen had a mild case of synesthesia, and he explained the following to Harriet Watts in an interview published in the quarterly music journal *Tempo* in March 1979: "Colours are very important to me because I have a gift—it's not my fault, it's just how I am—whenever I hear music, or even if I read music, I see colours. They correspond to the sounds, rapid colours which turn, mix, combine and move with the sounds." Later in the interview, he remarked, "Bryce Canyon was of special interest to me. That's because it had all those wonderful colours, and I wanted to put them into music. So, the piece I composed about Bryce Canyon is red and orange, the colour of the cliffs."

Each movement of the work bears a descriptive title, such as *Le désert* ("The Desert"), *Bryce Canyon et les rochers rouge-orange* ("Bryce Canyon and the Red-Orange Rocks"), and *Le Moqueur polyglotte* ("The Mockingbird"). Though the special effects, exotic instrumentation, and birdsongs evoke the colors and sounds of the canyons, Milarsky notes that the symphonic work is not meant to be an exact portrayal of Utah so much as an illustration of Messiaen's "own wild imagination ..." Indeed, the composer was, in Milarsky's words, an "experienced dreamer." □

Ann Miller is a doctoral student in violin.



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Faculty Forum

Continued From Page 4

I often think about my aunt, who was born in 1897 and decided that she wanted to have a career as a concert singer, being told by a music school receptionist, “We don’t take your kind here.” Imagine her concert tours during which hotels refused her, and when they did permit her to stay, they required that she use the service elevator. Despite these and other obstacles and indignities, imagine her building a world-famous career, being praised by Toscanini, appearing on the cover of *Time*—and upon her death, her obituary running on the front page of *The New York Times*, above the fold. Marian Anderson’s extraordinary story was emblematic of the history of a people who overcame the obstacle of racism and ignorance at every turn.

The mere presence of a black face in a symphony orchestra was unthinkable not too long ago. The undeterred pioneering musicians’ talent and persistence helped break down the barriers and *unthinkable* became *rare*, and the counting began.

**There is one quality
that must be the goal of every
fine musician, regardless of
ethnicity: compelling artistic
excellence.**

For as long as I can remember serious observers have lamented the paucity of musicians of color in symphony orchestras. There has been insufficient focus on the process by which all musicians enter the profession. A long view is needed, in order to see how many candidates of color might be in the other end of the pipeline—access to which is pivotal if there is ever to be the critical mass necessary to impact the number of African-Americans on the stage.

This is the usual path: A talented and highly motivated player is identified and encouraged, then studies with a fine teacher, is accepted into a major conservatory, works hard, and auditions for a professional orchestra. I have spoken with many African-Americans presently in major orchestras who have succeeded precisely in this manner despite having had no role models and limited exposure to classical music in the home. Their success was based upon talent, a passion for the profession, and persistence.

There is one quality that must be the goal of every fine musician, regardless of ethnicity: *compelling artistic excellence*.

It has been suggested that conservatories and private teachers might adopt a public school and help to ignite the inner spark in potential pursuers of the profession. The appropriate questions then become, “How many can we hook?” “How many of those hooked can we keep?” “How many of those kept can we deliver to the conservatories?” This is the proper place to start counting, for if people are not in the pipeline they will not be on the stage.

As long as we are assured that the portals to opportunity are open and the process fair we should get out of the way and focus on encouraging a constant supply of candidates. The rest must be up to the musician. I have to believe that an orchestra, like any other professional team, simply wants to engage fine players and in 2008 America ethnicity is not a viable issue.

The cultural atmosphere of the United States favors that which is popular and commercial. In general, classical music does not fit. It’s not that everything commercial is bad, merely that some of the very best things may not be commercial. Classical music is decidedly a minority interest in this country so it is not unreasonable to imagine its being a minority interest for a minority of the population. But it is a glorious minority interest and for those of us already seduced it can be just about everything.

It is unlikely that our culture will change soon, for we’re trying to promote Velcro values in a Teflon age. We need everyone.

James DePreist, director of conducting and orchestral studies, joined Juilliard’s faculty in 2004. He is permanent conductor of the Tokyo Metropolitan Symphony Orchestra and laureate music director of the Oregon Symphony.

Conducting Fellows Prepare for 21st-Century Career Challenges

By **GEORGE STELLUTO**

JUILLIARD’S three conducting fellows will lead members of the Juilliard Orchestra this month in a program of Brahms’s First and Fourth Symphonies. One of four offered by the conducting program each season, this concert highlights one of Juilliard’s most distinctive and perhaps least understood degree programs.

Training methods for young conductors in the United States are myriad, combining European traditions with distinctly American innovations. Since his appointment four years ago as director of conducting and orchestral studies, Maestro James DePreist has enacted some imaginative changes to Juilliard’s existing program to meet the challenges of preparing the 21st-century conductor. The guiding light for the Oregon Symphony Orchestra’s rise to major status, DePreist brings to the program years of experience as a music director, guest conductor, and recording artist with major orchestras in America, Europe, and Asia. His is an alchemy of artistic idealism, professional wisdom, and down-to-earth common sense. The results are impressive, with recent graduates winning major competitions and important professional opportunities in the United States and Europe.

Our three current fellows—Joshua Tan (Singapore), Dane Lam (Australia), and Stilian Kirov (Bulgaria)—are moving through a set of challenges and opportunities, unique among American programs, that began with the audition process. Approximately 60 first-round applications are reviewed each year, which include videotapes, résumés, transcripts, and recommendations. Some 15 applicants are invited to the auditions at Juilliard. Through a two-day process, candidates take dictation and theoretical exams followed by personal interviews with Maestro DePreist. About half are then invited to conduct the Juilliard Orchestra. Only three or four students are accepted into the program at any given time. Kirov calls the audition experience “daunting but also very exciting. We were challenged to show not only our musicianship but also our philosophy and professional goals. I realize now that this was the beginning of my preparation for the professional world.”

Since their arrival, the fellows have been involved in a series of weekly seminars and projects with DePreist and other faculty. Study topics range from score analysis, performance styles, philosophy, and leadership to biographies of conductors such as Leinsdorf, Mitropoulos, and Toscanini. Juilliard’s dean and provost, Ara Guzelimian, recently led a discussion of influential conductors George Szell and Otto Klemperer, featuring historic video footage of their rehearsals and



Conducting fellows (left to right) Stilian Kirov, Joshua Tan, and Dane Lam.

notice about which one each will conduct. Another session might simulate an assistant conductor audition, and still another might involve intensive work on concerto accompaniment. The variety is intended to help them prepare for the challenges of their early careers, while preserving their unique qualities as artists and interpreters. Lam says, “It’s overwhelming at first, but the experience of conducting a full orchestra is invaluable and not regularly offered in many programs. Lab Orchestra is the perfect way to hone our skills and enable us to become accustomed to the responsiveness of an orchestra. Maestro DePreist knows instinctively when to help us through a problem and when to insist we find the solution ourselves.”

One recent program innovation is the opera project held each semester. This collaboration between the Vocal Arts and Conducting Studies departments gives young conductors an opportunity to work on major operatic repertoire under the tutelage of seasoned artists, such as George Manahan and Asher Fisch. According to Brian Zeger, artistic director of vocal arts, “Too often, operatic repertoire is given short shrift in conducting training. It is wonderful to see it incorporated into their curriculum. Plus, the singers learn as much from the process as the conductors do, by gaining insight into the technical and interpretive demands an opera conductor faces.”

With such a comprehensive training program, combined with other opportunities they have through Juilliard, as well as just being in New York, these three fellows are fortunate indeed. Upon graduation, they will have already conducted a large portion of the standard repertoire, under the guidance of top artists and professionals in an environment that is both challenging and encouraging. In Maestro DePreist’s words, “The key is the selection of the ideal candidates, who can then be guided in the fullest exploration of their gestural and interpretive skills through the discovery of possibilities. They should leave armed with solidly reasoned artistic options.” □

George Stelluto (Artist Diploma ’06, orchestral conducting) is Juilliard’s resident conductor. Conducting fellowships at Juilliard are made possible through the generous support of the Bruno Walter Foundation.

**Juilliard Conducting Fellows Concert
Brahms Symphonies Nos. 1 and 4
Tuesday, Feb. 26, at 8 p.m.
Peter Jay Sharp Theater
Free; no tickets required**

performances. With past as prologue, the fellows are steeped in the tradition and values of that former age while staying current on the influences of contemporaries such as Simon Rattle, Alan Gilbert, and Gustavo Dudamel. Additionally, the conductors meet industry professionals each week in a class taught by music history faculty member Martin Verdrager, while Jamée Ard, Juilliard’s director of national advancement and alumni relations, provides a two-day course on agents and managers. Tan says that he finds these seminars to be “incredibly important to how we start our careers, get noticed, and maintain artistic and professional perspective once we leave Juilliard.”

Murder, Music, and Mertes

Continued From Page 1
who plays Odysseus: “It’s an ensemble piece to the bone. Every person of our class adds a key element to the life on the stage.”

With a cast of 18 actors, a grand sweep of mythic history, and a body count that rivals many of this year’s bloodiest Oscar nominees, *The Greeks* is indeed a monumental way to end the season. Though the plays may seem extreme, they are increasingly relevant—focusing on a society recovering from a decade-long war, and the festering internal damages that become most apparent in a post-war setting. “These are questions about war, questions about choice,” observes Richard Feldman, assistant director of the Drama Division. “As we face our big questions, and the disasters and catastrophes, the questions the Greeks are asking are, in some way, more relevant than the ordered, hierarchical world of Shakespeare.”

Though the plays have a lot to teach us, the approach is far from didactic. Brian Mertes, the director of the entire *Greeks* cycle, is less concerned with recreating the ancient Greeks’ vision of the plays as he is with discovering, in collaboration with the actors, a fresh, significant understanding of them. “With Greek theater, all of these people—they’re all inside all of us. I have a killer inside me. I have a victorious king. I have a lost prince,” he says.

The Greeks, Part Two: The Murders
Stephanie P. McClelland Drama Theater
Thursday, Feb. 14-Monday, Feb. 18
See the Calendar of Events on
Page 24 for details.

Notwithstanding their universality, the role that the dramas *Hecuba*, *Agamemnon*, and *Electra* play in history is still vitally important. Explains Mertes: “They’re

kind of like dramaturgical building blocks ... it’s the foundation of our western dramaturgy. The storytelling is raw, direct, rough-hewn. It’s a straight shot.”

The set for *The Greeks* is designed to complement that directness. Inspired by the catastrophes of Katrina and other post-disaster shelters, the

**“With Greek theater, all of
these people—they’re all
inside all of us. I have a killer
inside me. I have a victorious
king. I have a lost prince,”
says director Brian Mertes.**

stage is filled with beds that form various structures as the plays progress. The actors are all onstage all the time, even if their characters are absent or dead. It is an approach designed to trigger the audience’s own imagination, by whatever means necessary.

As the actors and designers have found, it is a mammoth undertaking. In the process of staging three of the most revered tragedies in the theatrical canon, the show will incorporate 22 original songs, 13 original dances, and countless props. (The numbers are estimated, as songs and dances may be added or cut during the rehearsals.)

Mertes brought in a creative team of artists who started working on the play months before the actual rehearsals began. Jonathan Pratt, who composed the music and serves as musical director for the show, has worked with Mertes numerous times, as has choreographer Jesse Perez, a Juilliard drama alum (Group 29).

Watching Mertes work, one might have the impression of watching a sort of theatrical collage-artist. Far from imposing his own vision of the play, he sets up the space meticulously, talks the actors through the parameters of the set, and then lets them play. They explore the world around them, letting the text guide them as much as the improvisations of their fellow actors. Mertes becomes a kind of omniscient eye, picking out the images or actions that strike him as “right,” no matter if they can be explained logically. “I’m in collaboration with everybody in the room,” he explains. “When I’m sitting in rehearsal, I’m not looking at my page, my notes, my plan. I’m looking at what’s actually happening.” As the actors have learned, a random act of silliness or a spontaneous laugh, jump, or dance move just may end up somewhere in the play.


The production demands all of the actors’ resources—and is therefore a vehicle that serves to give the public a true understanding of the capabilities of a Juilliard-trained actor. “We wanted to end with a strong ensemble show, to end the arch of the training,” notes Feldman. “These productions will show you what a Juilliard actor truly is,” adding, “It’s not your grandfather’s Juilliard.”

The fourth-year actors are excited about telling a story of such a grand scale, but there is a slight air of apprehension as opening night draws nearer. This is, after all, their last full production together. The combined emotions of excitement and nostalgia are palpable. *The Greeks: Part Two* will be a heightened experience, and the audience—or “visitors,” in Mertes’ terminology—will be witnessing a double narrative: that of the House of Atreus and of Group 37. For the actors, the production will be an unforgettable and bittersweet moment in their artistic careers, and in their lives. □

Finn Wittrock is a fourth-year drama student.

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Tribute to Jerome Ashby, Hornist With a Generous Heart

Horn faculty member Jerome Ashby (B.M. '77, horn), who had been associate principal horn with the New York Philharmonic since 1979 and made his solo debut with the orchestra in 1982, died on December 26, 2007, after a prolonged battle with prostate cancer. Born in Charleston, S.C., on February 15, 1956, Ashby performed with the Chamber Music Society of Lincoln Center and the New York Philharmonic Ensembles, as well as at music festivals around the world. One of the few African-American musicians in a prominent position with a major orchestra, Ashby—who also taught at the Manhattan School of Music, the Curtis Institute, and the Aspen Festival Music School—was a special inspiration to his students. He was loved and respected by his many colleagues—including horn faculty member Julie Landsman, who attended Juilliard with Ashby and recalls her former schoolmate and faculty colleague here with affection and admiration.

I first met Jerome in 1974, on the fifth floor of Juilliard, near the elevators. He was a tall, skinny kid from the Bronx; I, a short, Jewish girl from Westchester. Although we came from such different backgrounds, we instantly connected as we spoke about our mutual teacher, Jimmy Chambers, and of the beauty of the sound of the French horn. A few years later, Jerome and I became college roommates at the infamous 808 West End Avenue apartment building. This was the place to live, long before there were any official dorms at Juilliard.

Our community on 99th and West End was filled with horn players, thus leading to many late-night impromptu horn-quartet sessions with our colleagues. Profound friendships were forged during those colorful years, and music and sound concepts were solidified.

After we graduated from Juilliard, Jerome moved to Mexico to follow his dream of becoming a first-horn player. He was also following his love, Patricia Cantu, who eventually became his wife and the mother of his four beautiful daughters. I remember our tearful parting as he left New York, lamenting my feeling that we would never again live in the same city and simultaneously pursue our career paths to become principal horn players.

Fast-forward 20 years, and we find Jerome working for the New York Philharmonic, and I am playing at the Metropolitan Opera. Amazingly, New York was a big enough town to support both of our dreams!

As he has passed on, I know that one of the most painful times for me



Photo by Chris Lee

Jerome Ashby (1956-2007)

without Jerome will be the auditions at School. During these adjudications, I always made a point of sitting as close to Jerome as possible. His deep connection to the music was audible as he breathed with every phrase as each candidate played. It was as if he became the player himself, and this remarkable ability on his part enabled me to appreciate

those exceptional players who eventually became our students at Juilliard. Our endless discussions about our students were invaluable to both of us. We shared a deep mutual concern for our students—a love, really, as they became our children—and I treasure the memories of these times with him.

At Jerome's funeral service on December 29, Phil Myers, the leader of Jerome's horn section at the Philharmonic, commented on how uncomfortable Jerome was with expressing his emotions to the people he loved. Perhaps this is why his music making was so deeply personal. He channeled his feelings of love and joy through

his horn playing, his unique sound, and his teaching.

By the time Jerome received his cancer diagnosis, the disease had become very advanced. Devastated by the news, I asked him how I could be there for him. His answer revealed to me that there was very little that he asked of his friends. His plan was to stay close to home, to his wife, his children and grandson, and to his mother. He intended to pray for a miracle. He only asked for my assistance with his students, who surely would need extra support in his absence.

At the funeral service, I was struck by the fact that almost everyone there referred to Jerome as "my best friend." The number of "best friends" Jerome had is a sure testament to his generous heart.

You might wonder what kind of satisfaction he achieved in his final months. In a recent conversation I had with Jerome, he told me that this past year had been the best year of his life. The closeness with his family, which he so desired, flourished, and remarkably, he was even able to return to teaching at Juilliard and to performing with his other family, the New York Philharmonic.

The strongest evidence to me of this deep spiritual change in Jerome was how, in the last year of his life, he and I began to say "I love you" every time we parted. Our very last words were just that.

And Jerome, we will miss you. □

Julie Landsman (B.M. '75, horn) has been a member of the horn faculty since 1989.



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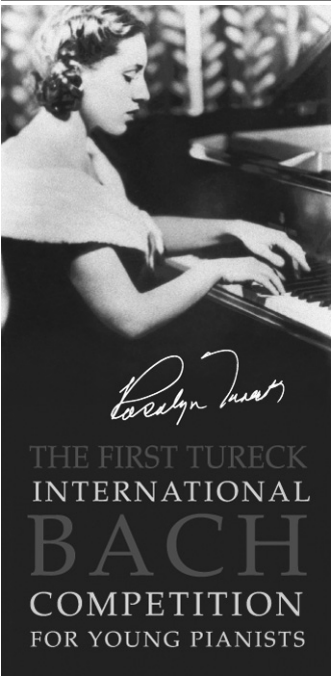


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IN MEMORIAM
The Juilliard community mourns the passing of the following individuals:

Alumni

LaVonne Cordon (Diploma '44, voice)
Della de Filippi ('29, violin)
Stephen Elliott (BS '64, MS '66, piano)
Sylvan Fox ('49, piano)
Rosemary Grimes ('44, piano)
John A. Harris (Diploma '64, voice)
Robert Kelly ('36, violin)
Gerald Lewis (BS '50, violin)
Natalie Limonick (Diploma '38, piano)
Spain Logue (Group 1)
Lorenzo Malfatti (Diploma '49, voice)
William J. McBride ('47, voice)
David Oppenheim ('40, clarinet)
George Roe ('49, organ)

George Scherer (BS '48, piano)
Edith Herst Silverstein (Diploma '34, piano)
Theodore Snyder (BS '50, MS '52, composition)
Margaret Torbert ('43, voice)
Robert Van Velsor ('63, piano)

Faculty

Jerome Ashby (BM '77, horn)

Friends

Florence Belsky
Norma Bickoff
Eleanor K. Read
Anton Sluiter
Alan Wagner

IMPORTANT FINANCIAL AID RENEWAL INFORMATION

For current students auditioning this March for a new program, the deadline for applying for financial aid (including scholarship consideration) is March 3.

For students continuing in their current programs, the deadline is April 1.

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

CAREER
by Lauren Gordon

BEAT

Preparing for the Big-Picture Career

NO matter where you are in your career—pursuing a degree, auditioning for professional work, well established, or looking for another focus for a parallel or post-performing career—it’s never too soon to start thinking about your future career moves. Performing artists have many specialized skills (versatility, presence, commitment) that are adaptable to other settings, and there are many things one can do as a bridge to future transitions that are invaluable for artists at all stages of their careers. Let’s look at some ways performers can prepare now, while still in school or just starting out, for a passionate future that may or may not include art, but can always be an expression of the creative self.

One Juilliard graduate I know has never been without work. She currently has a contract for a long-running Broadway show. However, she has started taking business classes, found a financial advisor, and begun strategizing about business ideas. An undergraduate dancer is planning his nonprofit teaching-artist organization. He wants to know what he can do now, even as he prepares for the spring semester at school. Another artist has been struggling to land steady performing work since graduating last year. She has prepared for auditions, studied companies and roles for “good fits,” and has booked work perhaps six months in this past year. She found health insurance through the Freelancers Union and has worked at a furniture store around her auditioning and taking class. And finally, a recent music graduate is tiring of working sporadically on tour. He’s taking classes toward a nursing degree, with the intention of continuing his music career as well.

Learn about yourself—your likes and dislikes, skills and strengths, values and priorities. Keep a journal, do a self-assessment exercise (found in many career guidance books), or a licensed test such as Career Values Card Sort, Self-Directed Search, or Myers/Briggs Type Indicator. Get feedback from your mentors. Be curious about the world; go on some informational interviews to meet with people who are doing what you’d like to do—next year, in five years, 10 years from now. Read a magazine or journal or join a blog to stay current in your art and other passions (cooking, investing, international cultural exchange). Learn the language and culture of your interests.

Start setting short-term goals for performance and academics revolving around research, summer plans, and part-time work. Plan long-term for both artistic income-producing work as well as big-picture career moves, and

Creativity and expanded possibilities are only a click, text message, or meeting away.

do the same for other parts of your life. In this age of mobility, upgraded data storage options, and information sharing, it’s vital to organize your Web research, articles, business cards you’ve collected, information from seminars, and other materials so they remain retrievable. If you haven’t already, it might be a good time to create your own Web site or MySpace page. Share resources with faculty, classmates, and fellow artists. You already have the first foundations of building your network!

Once you’re more familiar with your self-assessments, values, and goals, look for “good fits” in roles, performance pieces, companies, contracts, and parallel work. You can begin trying out or “auditioning” for good fits by going on informational interviews with questions

that serve your needs. Shadow, volunteer, or intern. And keep in touch! You’ll be able to offer information forward and back, sooner or later. Audit classes, rehearsals, performances; attend seminars or conferences. These activities can fit into a full-time student, touring, or work schedule with strategic and creative planning.

Continue to work on your performing résumé and drafts of non-performing ones, including functional résumés for adapting your skills as a performer to new parallel and/or subsequent non-performing careers (such as fundraising, arts management, writing, or business ownership).

Scout out health insurance and familiarize yourself with Cobra regulations. The Actors Fund’s Health Insurance Resource Center is an excellent starting source nationwide. Learn about unemployment insurance rules for both N.Y. State and elsewhere. Plan for your financial present and future by looking at budgeting, savings, tax deductions, investments. Investigate grant and scholarship resources for performing companies, specialized courses, non-profit organizations, and entrepreneurial businesses.

Take advantage of free, nationwide career services such as the Juilliard Office of Career Development (for both students and alumni); Career Transition for Dancers; the Actors Fund’s Actors Work Program; the transition and career services of your company and/or union; and options such as the Field, Small Business Administration, Score, and the national network of One-Stop Career Centers.

Creativity and expanded possibilities are only a click, text message, or meeting away. It’s never too soon—or too late—to prepare now for your creative future.



Lauren Gordon is a national career counselor for Career Transition for Dancers and a career consultant/psychotherapist in private practice. For more information about C.T.F.D., visit careertransition.org.

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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PERFORMANCES

MEGLIORANZI AND LONG
Cabaret. Songs of decadence. Thomas Meglioranzi, baritone. Timothy Long, piano. Tuesday, February 26 at 8:00 pm. Weill Recital Hall at Carnegie Hall. Tickets can be purchased at the Carnegie Hall Box Office.

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SERVICES NEEDED

DRAMA COACH
A great opportunity to mentor/coach a teenage girl as a part-time job. I am looking for a female at Juilliard with an acting major/background for private acting lessons, some tutoring, and most important, mentoring/coaching (e.g. on how best to prepare for acting schools) for my daughter, a sophomore at LaGuardia Arts High School near Lincoln Center. The ideal person is caring and mature, can connect with a high school teen, and is able to meet for 4-10 hours per week on a consistent basis (\$30-50 per hour). Please reply by e-mail to Gregory_lee@yahoo.com.

Classified ads, with links to advertisers’ Web sites, are online at www.juilliard.edu/journal/.

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**JUILLIARD ORCHESTRA,
CONDUCTED BY JAMES
DePREIST
December 10, Rose Theater**

The concert featured George Walker's *Sinfonia* No. 3, along with Jolivet's *Concertino* for Trumpet, Piano, and Strings (with trumpeter Brent Grapes and pianist Liza Stepanova), and Beethoven's Symphony No. 3. DePreist is pictured rehearsing the *Sinfonia*, with the composer (seated at right) providing notes.



DECEMBER CHILL-OUT WEEK

December 10-16, Office of Student Affairs

In an annual tradition, the last week of the fall semester brings a variety of activities to help students relax and begin celebrating the holidays. This year featured chair massages, paper snowflake-making, a chocolate extravaganza, and the painting of a mural to celebrate Kwanzaa. Dance student Chanel DaSilva (who helped organize the event) is shown at work on the mural.

**DECEMBER DANCE CREATIONS
December 13-16, Peter Jay Sharp Theater**

Conductor and Juilliard alumnus James Conlon directed the Juilliard Orchestra for December Dance Creations, as part of his two-year residency at Juilliard. The program comprised three new, commissioned dance works set to music by "Recovered Voices" composers, whose careers were cut short by the Nazi regime. *Clockwise from right:* Nicolo Fonte's *Proximity Effect* was performed by third-year dancers (including, left to right, Aaron Loux, Aaron Carr, Denys Drozdyuk, and Spenser Theberge) to Alexander Zemlinsky's *Sinfonietta*; choreographer Robert Battle's *No Longer Silent* was performed by fourth-year dancers to Erwin Schulhoff's *Ogelala*; and Adam Houghland's *Prelude to a Drama* featured the second-year dancers to music by Franz Schreker of the same title (pictured are Stephanie Amurao and Anthony Lomuljo).



SPRING 2008 CAREER DEVELOPMENT WORKSHOPS

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

Entertainment Law (The 10 business mistakes to avoid as a professional musician)

Sunday, Feb. 10, 6-7:30 p.m.
Speaker: Bob Donnelly, attorney
Entertainment law includes the laws governing such things as contracts, broadcast rights, and issues relating to intellectual property and copyright. The primary concern of artists is the creation of their art, but they must also understand the legal aspects of the business relationships they enter into with agents, production companies, managers, and record companies. Come learn the basics of what the artist needs to know about the law. Horizon points.

Tax Facts

Sunday, Feb. 17, 6-7:30 p.m.
Speaker: Walter Gowens, President of Prudential Vanguard
Get information on taxes and how to be savvy about money. Financial

knowledge will help you build a solid foundation for your success. Horizon points.

Speaking Up

Sunday, March 30, 6-7 p.m.
Speaker: Jane Cho, Associate Director, Office of Career Development
Learn how to overcome the anxiety of public speaking. Beginners are welcome. Horizon points.

The Dancer's Guide

Sunday, April 13, 6-7 p.m.
Speakers: Dance alumni Jason Reed and Darrell Moultrie
This workshop will address the importance of understanding your value and how to make it worth even more in order to book one gig after another. Drawing on a wealth of personal experiences, these dancers will tell how every experience, good and bad, is relevant to your development. Horizon points.

Orchestra Auditions

Sunday, April 20, 6-7 p.m.
Speakers: Carl Schiebler, Orchestra Personnel Manager, New York Philharmonic; Robert Sirinek, Orchestra Manager, Metropolitan Opera Orchestra; Elaine Douvas, Principal Oboe, Metropolitan Opera
Want to learn how to make the most out of your orchestra audition? This seminar will give you the inside track on orchestra auditions. Learn how the audition works, what committees generally look for, and how you can maximize your chances at landing a seat in one of the world's most prestigious ensembles. Horizon points.

**PERSPECTIVES ON
AFRICAN-AMERICANS
IN MUSIC:
ADOLPHUS HAILSTORK**

The Juilliard School presents its third "Perspectives on African-Americans in Music" forum on Monday, February 11, at 5 p.m. in Morse Hall. Featured will be composer Adolphus Hailstork in conversation with Juilliard President Joseph W. Polisi and Maestro James DePreist, director of conducting and orchestral studies. Performances of some of Mr. Hailstork's chamber works will be given by Juilliard instrumentalists, including the N.E.W. Trio (Andrew Wan, violin; Gal Nyska, cello; and Julio Elizalde, piano), flutist Jeremiah J. Bills, violist Dawn Smith, and harpist Arielle Rogers.

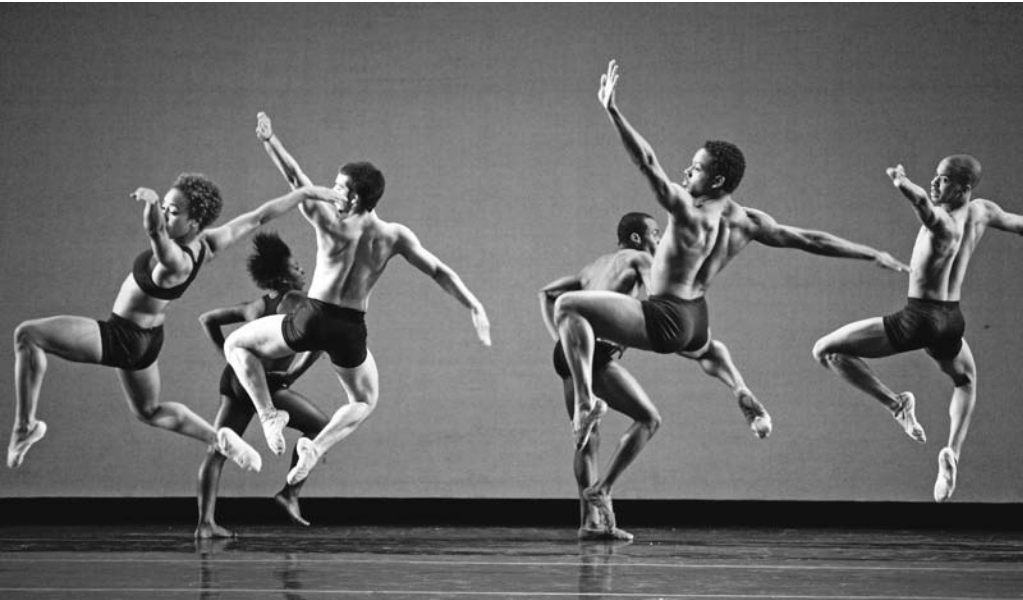
This event is free and open to the public; no tickets are required.

RECENT
EVENTS



**JEROME L. GREENE
CONCERT**
November 28,
St. Peter’s Church

This annual concert of Baroque music featured organ preludes and fugues of J.S. Bach—some played in their original format by Paul Jacobs, chair of Juilliard’s organ department, and some in arrangements by Mozart for a string trio (performed by violinist Noah Geller, cellist David Huckaby, and violist Lisa Steltenpohl). The annual event honors the memory of Mr. Greene, who served as a trustee of the School for many years.



COMPOSERS AND CHOREOGRAPHERS PLUS
December 7-8, Peter Jay Sharp Theater

Foreground, left to right: Chanel DaSilva, Jonathan Campbell, Nigel Campbell, and Jehbreal Jackson in Amaker Smith’s work *Quando Judex Est Venturus*, an independent project that was one of the works presented on the “Composers and Choreographers Plus” program alongside the collaborative pieces from the annual workshop.



FABLES OF LA FONTAINE
December 12-16, Studio 301

Faculty member Mina Yakin, who teaches mask work, directed third-year drama students in *Fables of La Fontaine*, based on selected fables of 17th-century French poet Jean de La Fontaine. The script for the play was developed during rehearsals by both Yakin and the actors, who performed in animal masks. Pictured are Teyonah Parris (in mask as the fly) and Anthony Wofford as the mirror. Dylan Thomas’s radio play *Under Milk Wood*, adapted for the stage and directed by Moni Yakim, was presented on alternate evenings in the studio.



**HENRIK IBSEN’S
GHOSTS**
November 15-19,
Stephanie P.
McClelland Drama
Theater

Group 37, the fourth-year class of actors, presented Henrik Ibsen’s *Ghosts* in a new translation by Lanford Wilson. The production was directed by Yevgeny Arye, artistic director of the Geshen Theater in Israel. Pictured are Meg Fee as Mrs. Helen Alving and Finn Wittrock as her son, Oswald Alving.

FEBRUARY LUNCH-AND-LEARN WORKSHOPS

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

Wednesday, Feb. 6
Create a Winning Résumé

Great résumés will open doors for you. We’ll talk about many different types of résumés, and how to make them look professional.

Wednesday, Feb. 13
Bio Basics

Learn how to write a strong and unique biography that will highlight your accomplishments.

Wednesday, Feb. 20
Power Press Kit

Come and learn how to build an eye-catching press kit—an essential tool for performing artists.

Wednesday, Feb. 27
Video Editing I

Office of Career Development (200d)
Speaker: Sasha Popov
Learn how to use a professional camera, and edit your own video.

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.

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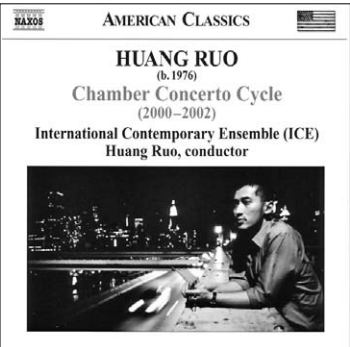
SATURDAY, FEBRUARY 16, 8 PM

DISCOVERIES

by Bruce Hodges

Juilliard on Three Continents

In these three exuberant hybrids, traditional music from China, the Caribbean, and South America merges with standard European classical forms—and the results are exhilarating. A prototypical example is composer Huang Ruo, a current Juilliard D.M.A. candidate, whose four-part Chamber Concerto Cycle boasts an eclectic style with unmistakable references to Chinese music. This recording (Naxos 8.559322)—the debut by the fast-rising International Contemporary

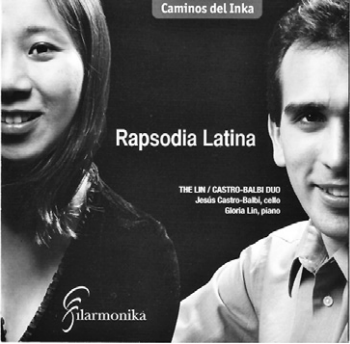


Ensemble—shows a major compositional voice emerging. The demands on the musicians are legion, such as in the brutal opening to the Third Concerto (*Divergence*, from 2001) with its pounding piano and obsessive trills, or in the final movement of *Yueh Fei* (Concerto No. 1 for Eight Players, 2000), in which they quietly intone a chantlike figure against transparent textures.

In *The Lost Garden* (Concerto No. 2 for Eight Players, 2001), the players plunge in with a raw yell while the instrumental portions hover in the air like hummingbirds. In 19 minutes, subtle rus-

tlings collide with eerie whoops, typical of Huang's bracing contrasts. And *Confluence* from 2002 (for 15 players) also opens with a burst of noise, followed by tidal waves of sound washing ashore with imaginative percussion effects. Careful with the volume control: engineers Charles Harbutt and Tom Knap have given Huang such a vivid recording that a cautionary note might be in order! (But a riveting realism is the payoff.) Throughout, Huang's often whiplash stylistic turns seem to energize these musicians, who play with formidable confidence and intensity.

Considerably calmer but equally involving, *Rapsodia Latina* (Filarmonika 0102) shows cellist Jesús Castro-Balbi, who earned a D.M.A. at the School in 2004, and his wife, pianist Gloria Lin, who attended Juilliard Pre-College, collaborating on a seldom-heard array of primarily South American composers, although Seattle native William Bolcom makes a welcome appearance with "Gingando," from his 1985 *Capriccio* for cello and piano. Seven of the pieces represented are world

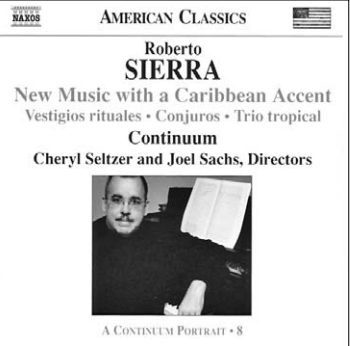


premiere recordings, including Manuel Ponce's tender *Lejos de tí*. The mellow opener, Brazilian composer Marlos Nobre's *Poema III* (2001), evokes Fauré, and is followed by the bluesy slinkiness of *Manhattan Serenades* (1995) by Gabriela Frank (U.S.-Peru).

From 1935 comes Venezuelan Joaquín Silva-Díaz's nostalgic *Serenata*, and from 2002, *Rapsodia Andina* by Esteban Benzecry, an Argentinean composer who combines folk influences from his native country with contemporary cello techniques, with the piano often in tightly clustered chords. Also on the disc is his

Toccata y Misterio (1991), a short exercise in darting rhythms, scarcely four minutes long. Mexican composer Luis Sandi's *Sonatina* (1958) is a delightful surprise, as is Nobre's *Desafío II*, from 1968. Castro-Balbi uses a persuasively light touch, in keeping with the program, and Lin matches him in delicacy, with passages tumbling over one another in playfulness. Adroit musicianship aside, the duo shows admirable scholarship in excavating this repertoire. The sound, from Ed Landreth Auditorium at Texas Christian University in Fort Worth, is slightly close but suits the intimacy of the collaboration.

Naxos continues to revive discontinued corners of the catalog, as heard in this disc (8.559263) of works by Roberto Sierra (originally on Musical Heritage Society) performed by the new-music ensemble Continuum. Born in Puerto Rico, Sierra names Ligeti and Nancarrow as favorite influences. Their stamp appears on the



very first track, *Vestigios rituales*, an eight-minute romp for two pianists, here Cheryl Seltzer and Juilliard faculty member Joel Sachs, the group's co-directors. Virginia Gutiérrez adds her lustrous soprano to *Conjurios*, a cycle of seven short songs based on chants originally from West Africa. The most recent work, *Trio tropical* (1991), offers sly tangos and jazz elements, fused with Sierra's modernist leanings. Virtuoso clarinetist David Krakauer, who holds a master's degree from Juilliard, makes the *Cinco bocetos* spring to life, and mezzo-soprano Ellen Lang is luminous in *Glosa a la sombra* (*Commentary*

Upon the Shadow). The CD closes with *Descarga* (for piano and 10 instruments), which begins mysteriously, even a little innocently. But as the pulse increases and the superb Continuum players barrel through its almost quarter-hour, the meaning of the title becomes clear: "a discharge of enormous energy."



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.

Jazzin' It Up in Japan

By PETER MAZZA

I had the opportunity to travel to Japan this past December 6 through 24, on a debut tour. I was the first artist signed and recorded in the summer of 2006 to Late Set records, a new American division of Spice Records, a large Japanese independent label. After my first year in Juilliard's master's degree program in jazz (and after allowing Late Set to settle in, business-wise), things were in place for me to tour, debuting the release of my CD, *Through My Eyes*, at an array of venues.

I had six weeks to prepare—brief by international touring standards. I organized getting work permits and putting together my musical presentation. I traveled then with my friend and colleague Atsu Nitta, the A&R man in America who got me signed, and a New York-based saxophonist named Patrick Cornelius. Patrick and I evolved a musical friendship collaborating at my weekly gigs at the Bar Next Door, downstairs at La Lanterna di Vittorio on MacDougal Street, on Sunday nights for the last year. In Japan, we were to end up being grouped with local rhythm-section players, who would have to learn my original music in one or two rehearsals—not always easy.

I'd never traveled quite so far from home. Yet, coming from my native New York City, I never thought I'd find a place more advanced or cosmopolitan, considering our city's history and the millions who've flocked here from around the globe.

But Japan was spectacular: incredibly modern, creative, and advanced. The sheer spread of Tokyo was enormous. Arriving at Tokyo-Narita Airport after my first 14-hour flight, we were greeted by new friends from Spice Records. They brought us into the city that night. We passed a huge Ferris wheel lit in red that stood not far from the massive and exquisite Rainbow Bridge, a longer, more modern, sinewy version of the Verrazano. The bridge led to the brash modernity of Tokyo's skyline. Lights were brighter, more colorful, buildings more numerous and tighter, streets narrower than anything I'd seen at home. It felt like *Blade Runner*.

Tokyo's architectural and population density was uniquely balanced by a clear sense of order. Cars and pedestrians abided dutifully by laws and strong social etiquette. Metros were immaculate, on time. Swarms of people moved silently through Shibuya area streets, a cross between Times Square and Greenwich Village. Even bento-box meals prepared at the train station were presented with their own aesthetic. Intimate meals at sushi bars or soba shops were amazing. Public facilities were immaculate and there was no garbage anywhere. This New Yorker was blown away.

The Japanese displayed their aesthetic and style in fashion as well—in tailored elegance, rock star glitter, or hip-hop threads. School kids riding the metros wore World War II-inspired navy uniforms, as did metro workers and cabbies (along with white gloves).

I played a solo show at an intimate, bohemian room called Casa Classica, then a duo gig with Patrick at Tokyo Tower, a reinterpretation of the Eiffel Tower decorated in red lights. It was exciting to rock out my electronic loops to passers-by who gathered for my show,

high above the glowing city. I felt particularly happy to see teens who looked so intrigued and excited. I played club gigs and concerts at JZ Brat in Tokyo, Kamome in Yokohama, at B-Roxy (a bullet-train ride away in Osaka), plus another gig at a beautiful, open-air modern-art museum in the mountains of Hakone.

I did a special event for the 80th anniversary of the Tokyo metro. My live music accompanied a runway fashion show full of wedding dress-clad, beautiful Japanese models. Passers-by seemed quietly overwhelmed by the Western-inspired



Peter Mazza performing in December at Club 333 in Tokyo Tower.

fashions presented in a ritual Asian way. I was happy when loud, excited cheers broke the silence of the audience, following my set.

My music fused American jazz with rock, classical, folk, and electronica. Thus, in a culture where audiences' expectation was for more traditional jazz, I felt challenged to play my music with vigor and conviction. The audiences focused their attention generously, whether it was listening to my music or my stage chat in English. I deeply appreciated the English words they found (like "beautiful harmonies") to compliment it. "Domo," I said. "Domo arrigato," expressing my thanks to them.

The Japanese jazz players I heard were blissed out on classic jazz and its visceral qualities. Perhaps as release from the emotional boundaries of Japanese society, they were quick to go for jazz's loudest, grittiest passages, be it a high screech, a blue note, a bashing band crescendo, or a grand finale-style, smashing ending. What the music hadn't found yet, I felt, was the ease, the extensive vocabulary that truly defined the melodic intricacy and deep swing of great classic jazz. This seemed unexpected for a society so culturally tuned into totally digging American jazz.

On the plane ride home, I listened to Joe Henderson on my iPod. He served up the intensity, intellect, grit, and soul that are New York—to me, a bittersweet place of creativity, diversity, struggle, and unrest. I'm left wondering where my future will lead me and where my music will take me. I was happy in beautiful Japan, dreading somewhat my return to the grind of the place that made me who I am—strangely, the place that made all this possible. But, as I have many times when facing fears, including the first time I walked through the doors of Juilliard, I simply told myself, "Forward!" □

Guitarist Peter Mazza is a master's degree student in jazz.

Chamber Orchestra Reaps Benefits of Professional Mentoring

By DANE M. JOHANSEN

JUILLIARD'S Professional Mentoring program offers students the opportunity to receive advice and professional guidance while launching projects of their own design and implementation. It can function as something of a springboard for individuals who choose what Derek Mithaug, director of career development and of the Professional Mentoring program, terms the "Create a Niche" or CAN approach to their careers. Participating students (who are third- or fourth-year undergraduates, or graduate students) are connected to faculty mentors who in turn connect them with others in the New York arts community who can help provide the professional support the students require to realize their particular goals as they pursue a career path determined by their own dreams and initiative. This year, 14 different projects are receiving mentoring through the program.

After submitting a project proposal and undergoing an interview and evaluation process, students are placed with professionals who possess extensive experience in the area of a student's proposed project. Bärli Nugent, who directs the Faculty Mentoring program at Juilliard, describes the interaction between students and mentors as "a meeting of colleagues to share and discuss their unique artistic experiences and perspectives as equals." Professional Mentoring, as she explains, takes the process "one step further in helping students connect to faculty through the development of specific project goals and initiatives."

One of these student-proposed projects involves the newly established, New York-based Arcos Chamber Orchestra. Founded in 2006 by graduate students at Juilliard (this writer and violinist Elissa Cassini, along with conductor John-Edward Kelly and violinist Jennifer Curtis), the Arcos Chamber Orchestra is a musician-run organization. An ambitious and idealistic ensemble, Arcos

has been extremely active in its first two years, embarking on a 10-concert tour of Germany and Switzerland this month that highlights rarely performed works by composers Anders Eliasson and Krzysztof Meyer.

In an effort to increase awareness of lesser-known contemporary music, the orchestra programs Composer Portraits that focus on the work of a single composer. Utmost attention is given to the composer's artistic intentions, with the composer attending rehearsals whenever possible. The first Composer Portrait last month at International House in New York featured Swedish composer Anders Eliasson, who traveled to New York to be part of the process. That concert will be followed by a recording of three of Eliasson's string orchestra works, made in collaboration with Neos Musik in Germany.

One of the Mentoring program's strengths lies in its directors: Mithaug, Nugent, and dance faculty member Stephen Pier, who serves as artistic director of mentoring—three of the most dedicated people in the Juilliard community. They recognized the strong convictions, both musical and ideological, behind this particular endeavor and pushed for Arcos's acceptance into the Professional Mentoring program. In order to realize its short- and long-term goals, Arcos needed help drafting and implementing a basic business plan. Enter Arlene Shrut, a member of Juilliard's Vocal Arts faculty and founder and artistic director of New Triad for Collaborative Arts. "I'd say the Professional Mentoring sessions are rooted on three pillars: fully understanding the status of the project, including strengths and obstacles;

planning the next steps towards achievement of the student-generated goals; and celebrating progress," she notes.

Shrut is helping Arcos establish some of the larger structural aspects of its organization—developing a budget, implementing



The Professional Mentoring program has given members of the Arcos Chamber Orchestra real-world business skills.

fund-raising techniques, and establishing a board of directors. Comments Cassini: "Outside the Mentoring program, you encounter people who are either in competition with you, or people who can't give you answers. This program connects you with people who have answers you can trust!" Although most of the concerts Arcos performs are independent of the School, the chamber orchestra enjoys something of a collaborative relationship and plans to present a Portrait concert of Juilliard faculty member Samuel Adler next fall.

Professional Mentoring has helped Arcos begin to meet the demands of a competitive market, and has provided guidance in starting and operating a musical organization. Thanks to the program and The Juilliard School, new musical horizons are being defined and young musicians are learning real-world business skills to help ensure their professional success after graduation. "Overall, the focus is bringing together the people and resources for a project to succeed," observes Shrut. Says Cassini, "Arcos is really receiving the pro-

fessional guidance it needs, and we are excited about the future of our orchestra."

Cellist Victoria Bass, a previous participant in the program, says that the lack of financial support may be the program's only shortcoming. But Mentoring, says Nugent, "is designed to provide students with professional advice and a fresh perspective, not to fund student projects. The goal is to connect students with human resources, and powerful ideas." In fact, one of the challenges participants in the Mentoring program face is learning how to find funding for their projects.

The Arcos Chamber Orchestra was lucky to receive ample third-party support for its concerts and recording project. Its continued progress comes from a combination of the invaluable insight offered by the Career Development Office at Juilliard, the knowledge and experience of mentor Arlene Shrut, and the continued creativity and leadership of the orchestra's founders. The Professional Mentoring program represents Juilliard's continued commitment to the lives of young artist-entrepreneurs and to its role in shaping the future of the performing arts.

For further information concerning the Arcos Chamber Orchestra and its projects, please visit the orchestra's Web site: www.arcos-orchestra.com. You are cordially invited to attend its upcoming concert at St. Patrick's Old Cathedral (263 Mulberry Street) on Sunday, February 9, at 3 p.m., featuring the U.S. premiere of Krzysztof Meyer's Fifth Symphony. □

Dane M. Johansen is a master's student in cello.

TIME CAPSULE

by Jeni Dahmus

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

1919 February 22, Joseph Fuchs performed Nicolò Paganini's Violin Concerto No. 1, Op. 6, in a public recital given by students of the Institute of Musical Art, Juilliard's predecessor institution. Fuchs was a member of Juilliard's faculty from 1946 until his death in 1997.

1941 February 1, the Juilliard Orchestra presented a program in memory of Augustus D. Juilliard. Led by Albert Stoessel, the orchestra performed Ernest Chausson's *Le poème de l'amour et de la mer*, Op. 19, with soprano soloist Florence Page Kimball; Dmitri Shostakovich's Symphony No. 10; Carl Maria von Weber's *Overture to Oberon*; Paul Dukas's *L'apprenti sorcier*; and Bernard Wagenaar's Violin Concerto, with violinist Meroslow Salyk and the composer conducting.

1957 February 7, Juilliard officially accepted an invitation to join Lincoln Center for the Performing Arts as its educational constituent. President Eisenhower broke ground for Lincoln Center in 1959, and Philharmonic Hall, the first section of the complex to be completed, opened in 1962. As part of Juilliard's move from Claremont Avenue in Morningside Heights to Lincoln Center, an agreement was made to develop a training program in drama, which led to the establishment of the Drama Division in 1968. In 1969 the School relocated to Lincoln Center.



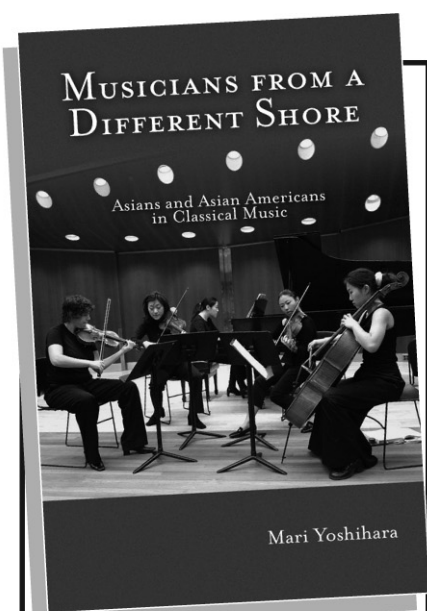
Photo by Betty Sawyer Daniels

Antony Tudor with Chieko Kikuchi and Jennifer Masley after a performance of Tchaikovsky's *Sleeping Beauty*, 1961.

1961 February 6, the Juilliard Dance Ensemble performed excerpts of Marius Petipa's *Sleeping Beauty*, directed by Antony Tudor. The program was a joint concert with the Philadelphia Orchestra, conducted by Eugene Ormandy, at the Academy of Music in Philadelphia. Among the dancers were Bruce Becker, James Flowers, Chieko Kikuchi, Beatrice Lamb, William Loutcher, Myron Nadel, Linda Shoop, Koert Stuyf, Carl Wolz, and alumni Ilona Hirschl and Jennifer Masley. Also on the program were excerpts from Wagner's *Das Rheingold* and Verdi's *La Traviata*, with Curtis Institute students Patti Jean Thompson and Rodney Stenborg as soloists.



Jeni Dahmus is Juilliard's archivist.



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"An excellent overview of the role that Asians and Asian Americans have come to play in the world of Western classical music. It is beautifully written, extremely lucid, and well researched. What is particularly enlightening here is the author's dedication in seeking out many musicians to interview and her integration of these stories into a coherent whole."

—TIMOTHY D. TAYLOR,
University of California, Los Angeles

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New Gifts, and New Venue Names, for Juilliard

By LISA B. ROBINSON

WHEN the Campaign for Juilliard was officially launched in 1999 with a goal of \$100 million, it represented the most ambitious fund-raising effort ever undertaken by an American conservatory. After two further expansions of that goal—first to \$150 million in 2001, and then to \$300 million in 2005, when the initiative was renamed the Juilliard Second Century Fund—the Campaign has literally transformed the School. Upon successful completion of this epic endeavor in 2009, it will have raised more than \$89 million in new scholarship endowment, increased faculty assistance by \$28 million, bolstered program endowments by \$41 million, and will have helped support the School through its stunning expansion and renovation of the Juilliard building.

Thanks to the extraordinary generosity of more than 1,000 donors, Juilliard has raised an impressive sum of approximately \$255 million over the past eight years. With just under two years remaining to raise the remaining funds needed to reach the Second Century Fund’s goal by 2009, Juilliard has been fortunate to receive three substantial new gifts during the past few months, which have helped build momentum for this final phase of the campaign.

In recognition of a generous gift from the Edward John Noble Foundation, Juilliard will be pleased to name its main lobby, currently under renovation, the June Noble Larkin Lobby. The foundation’s previous gift to the Campaign for Juilliard was used to establish the multifaceted June Noble Larkin Program for the Humanities. Ms. Larkin, who is chair emeritus of the foundation, has been an exceptionally generous and dedicated member of Juilliard’s board of trustees since 1974, and was the first woman to serve as the School’s chairman, from 1985 to 1994. The fully renovated, plaza-level June Noble Larkin Lobby will play an essential

role in Lincoln Center’s transformation of 65th Street between Broadway and Amsterdam into a pedestrian-friendly “Street of the Arts.”

Juilliard has also recently received a significant commitment to the Second Century Fund from the Stephanie and Carter McClelland Foundation. In recognition of the magnitude of the gift and Ms. McClelland’s special support for the School’s Drama Division, Juilliard has renamed its main space for drama productions as the Stephanie P. McClelland Drama Theater. Ms. McClelland is well known to New Yorkers as a four-time Tony Award-winning producer of numerous Broadway shows, many of which have featured alumni of the Juilliard Drama Division. Among her Broadway credits are *Cyrano de Bergerac*, *Journey’s End*, *Spamalot*, *The Color Purple*, *The Drowsy Chaperone*, *The History Boys*, *Coram Boy*, *Inherit the Wind*, *Butley*, and *Glengarry Glen Ross*. Ms. McClelland has been a dedicated member of Juilliard’s board of trustees since 1997. She and her husband also made a significant previous leadership gift to the Campaign for Juilliard in 1998, and in 2005-06 were designated as the Centennial Patrons of the Drama Division.

In December, Juilliard received a major gift to the Second Century Fund from an anonymous Canadian donor. The gift is the donor’s first to Juilliard, and will be directed towards the general purposes of the campaign and the scholarship endowment. An admirer of Juilliard faculty member Adele Marcus (1906-1995), the donor has dedicated a portion of her gift to create the Adele Marcus Piano Scholarship at Juilliard. She has



In recognition of a generous gift from the Stephanie and Carter McClelland Foundation, Juilliard has renamed its main space for drama productions as the Stephanie P. McClelland Drama Theater. Ms. McClelland is pictured here.

also made a very generous provision for Juilliard in her estate plans.

The Juilliard community offers its profound appreciation to these and all of the other loyal supporters who have made its campaign such a success to date. In addition to the spaces mentioned above, Juilliard has named a number of areas to be created or renovated as part of its redevelopment project. These include the Irene Diamond Building (comprising the new wing in its entirety), the Peter Jay Sharp Theater (formerly the Juilliard Theater), the Rosemary and Meredith Willson Theater, the Glorya Kaufman Dance Studio, the Morse Student Lounge, the Sidney R. Knafel Admissions Suite, and the Janet and Leonard Kramer Box Office.

With the Juilliard Second Century Fund scheduled to conclude in September 2009, the simultaneous completion of Juilliard’s magnifi-

cent building expansion and renovation project will represent a fitting and dramatic culmination of this unprecedented undertaking. □

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

Juilliard is grateful to an anonymous donor for a generous gift in memory of Erna Mayer, of Chicago; Leonard Teicher and Gerhard Straus, of New York City; and Adolf Scheiering, of Mainz, Germany, whose lives were greatly enriched by their love of music.

Calendar of Events

Continued From Page 24

March Highlights, cont.

Wednesday, March 19

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

Monday, March 24

COMPOSITION CONCERT
Morse Hall, 8 PM

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

Tuesday, March 25

AN AFTERNOON OF VIOLA MUSIC
Morse Hall, 4 PM

VOCAL ARTS HONORS RECITAL
New York Society for Ethical Culture, 2 West 64th Street, at Central Park West, 8 PM; free tickets available beginning March 11 at the Juilliard Box Office.

Wednesday, March 26

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

AN EVENING OF VIOLA MUSIC
Morse Hall, 6 PM

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

DANCE MASTERWORKS OF THE 20th CENTURY
MARTHA GRAHAM/AARON COPLAND *Appalachian Spring*, staged by Terese Capucilli
ANTONY TUDOR *Dark Elegies*
set to Gustav Mahler’s *Kindertotenlieder*, staged by Donald Mahler
JOSÉ LIMÓN *There Is a Time*
set to Norman Dello Joio’s *Meditations on Ecclesiastes*, staged by Risa Steinberg

Axiom, George Stelluto, conductor
Peter Jay Sharp Theater, 8 PM; tickets are \$20, available beginning Feb. 20 at the Juilliard Box Office. CenterCharge: (212) 721-6500. Half-price tickets available for students and seniors; TDF accepted at the Box Office.

Thursday, March 27

HAMPTON CELLO STUDIO RECITAL
Morse Hall, 6 PM

SONATENABEND
Paul Hall, 6 PM

HINRICH ALPERS, PIANO
William Petschek Piano Debut Recital
Zankel Hall at Carnegie Hall, 7:30 PM; tickets are \$20, with half-price discounts for students/seniors, available beginning Feb. 28 at the Carnegie Hall Box Office. CarnegieCharge: (212) 247-7800

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

Friday, March 28

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

Saturday, March 29

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

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

Sunday, March 30

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

Monday, March 31

JUILLIARD ORCHESTRA
Roberto Abbado, conductor
Pianist TBA
BUSONI *Berceuse élégiaque*, Op. 42
BARTOK Piano Concerto No. 3
MAHLER Symphony No. 1
Avery Fisher Hall, 8 PM; Tickets are \$20 and 10, available beginning Feb. 25 at the Avery Fisher Hall Box Office. CenterCharge: (212) 721-6500. Free tickets for students and seniors available only at the Box Office.

FACULTY AND STUDENT NEWS

FACULTY NEWS

Chamber music faculty member **Audrey Axinn** (MM ’90, DMA ’98, *collaborative piano*) performed a fortepiano recital in October with soprano Judith Kellock on the guest recital series at Queens College. In November, she gave a fortepiano recital on the Artek series at St. Bartholomew’s Church in Manhattan. She also gave a fortepiano master class at the Royal Conservatory in the Hague in the Netherlands.

Graduate studies and Evening Division faculty member **David Dubal** (Diploma ’61, *piano*) launched the Greenwich House Music School’s annual three-part series of piano recitals and master classes at the Renée Weiler Concert Hall in New York in January.

Keyboard skills faculty member **David Enlow** (BM ’03, MM ’05, *organ*) was awarded a fellowship by the American Guild of Organists in November.

Guitar faculty member **Sharon Isbin** is featured in the Howard Shore soundtrack for Martin Scorsese’s film *The Departed*, which received a Grammy nomination in December. Isbin just completed recording songs with Joan Baez for her next album (which will also include the world premiere of the *Joan Baez Suite* for solo guitar, composed for Isbin by John Duarte), and was joined in the studio by Mark O’Connor to record his bluegrass *Strings and Threads* Suite for violin and guitar, which Isbin and O’Connor premiered in November at Orchestra Hall in Minneapolis.

Violin faculty member **Joan Kwuon** (MM ’91, *violin*) and pianist André Previn will perform a recital at the Metropolitan Museum in New York on February 9.

In December, dance faculty member **Roni Mahler** performed character roles in Ballet San José’s performances of *The Nutcracker* in Cleveland and San José, choreographed by artistic director Dennis Nahat (’65, *dance*). In February Mahler will reprise

her role as the Queen Mother in Nahat’s full-length production of *Swan Lake*.

In November **Adelaide Roberts** (Pre-College ’53, *piano*) was elected to Georgian Court University’s Court of Honor, the creation of which marks the school’s 100-year history by recognizing outstanding alumni in professional careers, organizations, or causes that bring distinction to the university. The court will be featured on the university’s new centennial Web site.

STUDENT NEWS

Gabriel Beckerman, a Pre-College cello student of Ann Alton, won grand prize in the Ridgefield (Conn.) Symphony Orchestra’s Youth Competition. He will perform Tchaikovsky’s *Pezzo Capriccioso* with the orchestra in March.

Violin master’s student **Noah Geller** joined the first-violin section of the Philadelphia Orchestra in January.

Violin master’s student **Christine Kwak** was featured in the Mendelssohn Violin Concerto with the Livingston Symphony Orchestra, conducted by Istvan Jaray, in December at Madison High School in Madison, N.J.

Doctoral composition student **Raymond J. Lustig** was awarded ASCAP’s 2007 Rudolph Nissim Prize in December for his 17-minute orchestral work titled *Unstuck*. Lustig was selected from more than 300 entrants for the \$5,000 prize, which is awarded annually for the best orchestral or large-scale work.

Pre-College student, marimba player **Jingchen Sun**, was awarded the Jack Kent Cooke Young Artist Award (a \$10,000 scholarship) in January by “From the Top,” the nonprofit organization best known for its National Public Radio program. Her performance of Keiko Abe’s *Michi* was nationally broadcast and aired on WQXR in November.

FOCUS by Greta Berman ON ART

Up in the Clouds: Kenro Izu's Photos of Bhutan

THE great photographer Kenro Izu is renowned for his landscapes and still lifes. His luminous photos bring to life temples at Angkor in Cambodia, as well as monumental sites in Indonesia and India. In his current show, he has added a new dimension—that of portraiture—to his oeuvre. The exhibition, titled “Bhutan, the Sacred Within: Photographs by Kenro Izu,” will be at the Rubin Museum of Art only until February 18. I would advise you to hurry there and see it.

Izu traveled six times to the tiny Himalayan kingdom of Bhutan, drawn to it as much by the “gross national happiness” quotient (which the Bhutanese value above the more familiar economic G.N.P.) as by its magical setting in the clouds, perched upon cliffs.

One depiction of the landscape, a triptych, shows the temple of Taksang, the most sacred temple in Bhutan. Situated high in the Himalayas, its name means “Tiger's Nest.” In order to capture this fairytale temple/palace, Izu and his crew had to trek several hours into the mountains, carrying their heavy equipment. Izu took the picture at sunrise. He remained for three hours on the stairway set up for pilgrims, looking up at the temple “transfixed with tense excitement by the shifting light and mist” (as he writes in his travelogue for the project). The three parts were taken at different times, then placed together to give a wide-angle view. The string of prayer flags on the left, the right “panel” with clouds, and the temple itself in the center, remind me of Christian triptychs of a central Madonna and saints in “sacra conversazione,” with wings relating to the center. The resulting photograph effectively conveys at the same time the precariousness of the structure, the transitoriness of human existence, a notion of eternity, and what Izu calls the “sacredness of a sacred place.”

In deciding to attempt portraiture, Izu faced several problems. First, he was “shy of people,” as he has said, and found it difficult to point the camera at human subjects. But the second problem, a technical one, was even harder to overcome. His custom-built box camera, weighing more than 200 pounds, captures extra-fine details of light and shadow. But there could be no question of spontaneity with a camera this ponderous. Therefore it is all the more remarkable that Izu's photos exude the impression of immediacy, when they are, in fact, all elaborately staged.

Upon entering the exhibition, the first photo that caught my eye was a large-format print of

two young boys, stopping during their daily walk to school. In a seemingly candid shot, the photographer catches them as they abruptly turn their heads around to stare at him (and hence, us). Ironically, Izu explains that the photo is not candid at all; in order to take it, he followed them, asking that they repeat their walk later in the day, while he set up his camera in advance. Perhaps it is the incredible detail of their faces, the expression in their eyes, and the fineness of

inhabiting the gentle, wistfully smiling mask and the same old man, blind in one eye, holding the mask in his hands is striking; he is sad, poor, but proud and dignified. The two photos side by side made me think of the masks we all wear.

Another portrait that exemplifies Izu's method of capturing the “spiritual within” shows a young nun sitting, holding her prayer beads. She was willing to be photographed, Izu says, but did not “have the slightest idea of what to do in front of a camera.” To solve the problem, he asked her to chant and pray until “her eyes drifted to something farther ...” He used the same method, one that seemed natural to him, to take portraits of a young wife in prayer near a shrine; a young monk; other holy men and women; and even the young king of Bhutan, Jigme Khesar Namgyel Wangchuck.

One especially poignant portrait depicts a young father holding a baby in his arms, with his small son at his side; they stare out at us with sad and solemn expressions. They had just lost their wife/mother a week before, and had come to the monastery to send her spirit away. It is uncanny how even the baby's eyes reveal this awareness. Izu says he realized that the family was “part of the sacred air of Cheri Gompa,” where the monastery is located. In

all, it is the inhabitants of the land of Bhutan—the families, couples, holy people, and simple, everyday villagers—that constitute the “sacred within” of which the photographer so eloquently speaks.

Izu's labor-intensive methodology and meditative process severely limited the number of pictures he could produce. He took no more than 12 pictures a day, or about 100 during

any one visit. After careful editing, Izu selected his best works, developing each of the exposed 14-by-20-inch negatives by hand. Then he made contact prints by a complicated 19th-century method called the platinum/palladium print, known for extremely delicate and rich gradation from black to white.

Izu explains in an interview (which you can watch on computers next to the exhibit) that he began his career by photographing things under a microscope. This, in part, accounts for his attention to minute detail. But nothing can completely explain the overwhelming feeling of spirituality and well-being you take away with you after seeing the exhibition. “The Sacred Within” is contagious.

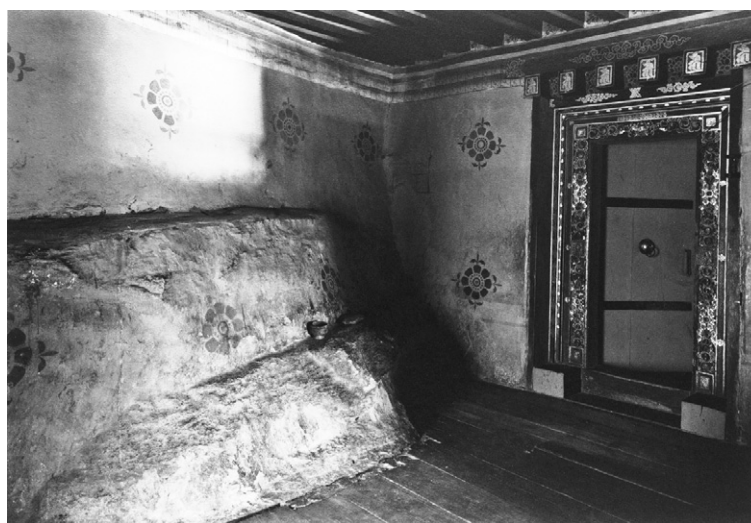
The Rubin Museum of Art is located at 150 West 17th Street, just east of Seventh Avenue.



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



Clockwise from above: Jambay Lhakhang, Bumthang, Bhutan, 2007. Kurjey Lhakhang, Bumthang, Bhutan, 2003. School Boys Near Tamshing Lhakhang Bumthang, Bhutan, 2007. Tamshing Lhakhang Bumthang, Bhutan, 2006. All photos from the collection of Kenro Izu, courtesy of Rubin Museum of Art.



each strand of hair on their heads, contrasting with the blurred landscape behind them, that conveys the sensation of movement. The lighting also adds a spiritual dimension.

The two centrally placed boys hold hands as they walk along. The brilliantly lit, spiraling and dizzying road ahead suggests an ascent into the unknown. Although Izu insists that his job is simply to document, his title for the show, “the sacred within,” is revealingly illustrated here. Like all great photos, this one succeeds because of its powerful integration of form and content.

A pair of extraordinary portraits shows a man wearing a mask and the same man holding the mask. Izu explained that he was one of a number of villagers taking a ceremonial role in the annual ritual called “Tsechu,” in which they honor holy men of the past. The contrast between the person

CALENDAR

OF EVENTS

February

Friday, February 1
TAYLOR HOLLYER, DOUBLE BASS
Morse Hall, 6 PM

JAMES FERREE, FRENCH HORN
Paul Hall, 6 PM

KO-EUN LEE, PIANO
Paul Hall, 8 PM

ILANA SETAPEN, VIOLIN
Morse Hall, 8 PM

FOCUS! 2008: ALL ABOUT ELLIOTT
Celebrating Elliott Carter’s 100th
Year
Joel Sachs, artistic director
Ten chamber works by Carter
Peter Jay Sharp Theater, 8 PM

Saturday, February 2
FOCUS! 2008: ALL ABOUT ELLIOTT
Juilliard Orchestra
James Levine, conductor
Dane Johansen, cello
IVES *Orchestral Set No. 1: Three
Places in New England* (1903-14)
CARTER *Cello Concerto* (2000)
CARTER *Symphonia: sum fluxae
pretium spei* (1993-96) (New York
premiere)
Peter Jay Sharp Theater, 8 PM; lim-
ited free tickets available beginning
Jan. 11 at the Juilliard Box Office.

Monday, February 4
JUILLIARD JAZZ ORCHESTRA
Maria Schneider, conductor
Nine works by Maria Schneider
Peter Jay Sharp Theater, 8 PM; all
tickets distributed, standby admis-
sion only.
See related article on Page 2.

Tuesday, February 5
PIANO COMPETITION FINALS
BARTOK *Piano Concerto No. 3*
Paul Hall, 4 PM

Wednesday, February 6
JUILLIARD CHAMBER ENSEMBLES
Wednesdays at One
New York Society for Ethical Culture,
2 West 64th Street, at Central Park
West, 1 PM

MEMBERS OF THE NEW YORK
WOODWIND QUINTET
Joined by students of the New York
Woodwind Quintet Seminar
Daniel Saidenberg Faculty Recital
Series
Paul Hall, 8 PM; all tickets distrib-
uted, standby admission only.

ELISSA CASSINI, VIOLIN
Morse Hall, 8 PM

Thursday, February 7
LIEDERABEND
Paul Hall, 6 PM

VIOLA STUDIO RECITAL
Morse Hall, 8 PM

PIOTR SZCZEPANIK, PIANO
Paul Hall, 8 PM

Friday, February 8
ERIKA SWITZER, COLLABORATIVE
PIANO
Paul Hall, 4 PM

JULIE CHUNG EM PARK, VIOLIN
Paul Hall, 6 PM

ERIC ROBERTS, PERCUSSION
Room 309, 6 PM

JI-YOUNG LEE, VIOLIN
Paul Hall, 8 PM

JEREMY BERRY, VIOLA
Morse Hall, 8 PM

Saturday, February 9
PALA GARCIA, VIOLIN
Paul Hall, 8:30 PM

Monday, February 11
MASTER CLASS WITH RENATA SCOTTO
Paul Hall, 4 PM; all tickets distrib-
uted, standby admission only.

PERSPECTIVES: AFRICAN-AMERICAN
COMPOSERS
A discussion with Adolphus Hailstork
led by James DePreist and Juilliard
President Joseph W. Polisi, and
including performances of chamber
works by Hailstork, played by Juilliard
instrumentalists.
Morse Hall, 5 PM

EUNTAEK KIM, PIANO
Paul Hall, 8 PM

Tuesday, February 12
HONG JI KIM AND SO YOUNG BAE,
VIOLINS
Paul Hall, 4 PM

MIKYOUNG KIM, VIOLIN
Paul Hall, 6 PM

ENSEMBLE ACJW
GABRIELI Works for brass (TBA)
BERIO *Linea*
STEVE REICH *City Life*
Zankel Hall at Carnegie Hall, 7 PM;
tickets are \$15, available at the
Carnegie Hall Box Office. Carn-
egieCharge: (212) 247-7800

ERIC REED, FRENCH HORN
Paul Hall, 8 PM

JEFF MISSAL, TRUMPET
Morse Hall, 8 PM

Wednesday, February 13
JUILLIARD CHAMBER ENSEMBLES
Wednesdays at One
New York Society for Ethical Culture
2 West 64th Street, at Central Park
West, 1 PM

TOM GARDNER, JAZZ SAXOPHONE
Morse Hall, 8 PM

Thursday, February 14
VIOLA COMPETITION FINALS
PENDERECKI *Viola Concerto*
Paul Hall, 4 PM

GRACE KANG, VIOLIN
Paul Hall, 8 PM

*THE GREEKS, PART TWO: THE
MURDERS*
Adapted by John Barton and Kenneth
Cavander; Brian Mertes, director
Actors in their fourth and final year in
Juilliard’s Drama Division
Stephanie P. McClelland Drama The-
ater, 8 PM; all tickets distributed. A
limited standby line forms one hour
prior to each performance.
See related article on Page 1.

JUILLIARD ORGANISTS
Paul Jacobs, director
Joseph Arndt, Keenan Boswell,
Nicole Cochran, Mitchell Crawford,
Isabelle Demers, Daniel
Sullivan, Eugene Lavery, James
Wetzel, and Noah Wynne-Morton,
Organists
Works by Demessieux, Hampton,
Heiller, Dupré, Liszt, Franck, Widor,
Bach, and Reger
Church of Saint Mary the Virgin,
145 West 46th Street, between Sixth
and Seventh Avenues, 8 PM

JONATHAN BATISTE, JAZZ PIANO
Morse Hall, 8 PM

Friday, February 15
NATHAN BRANDWEIN, COLLABORATIVE
PIANO
Paul Hall, 4 PM

ALEXANDRA JOAN, PIANO
Paul Hall, 6 PM

RACHEL BRANDWEIN, HARP
Morse Hall, 6 PM

EUN JEUNG CHOI, VIOLIN
Paul Hall, 8 PM

THE GREEKS, PART TWO
Stephanie P. McClelland Drama
Theater, 8 PM; see Feb. 14

Saturday, February 16
THE GREEKS, PART TWO
Stephanie P. McClelland Drama
Theater, 2 and 8 PM; see Feb. 14

HYO KYOUNG NAM, PIANO
Paul Hall, 8:30 PM

PAUL SMITH, GUITAR
Morse Hall, 8:30 PM

Sunday, February 17
THE GREEKS, PART TWO
Stephanie P. McClelland Drama
Theater, 7 PM; see Feb. 14

Monday, February 18
ENSEMBLE ACJW
DEBUSSY *Estampes*
ANGEL LAM *Empty Mountain, Spirit Rain*
COLIN McPHEE *Balinese Ceremonial
Music*
CHRISTOPHER ADLER *Music for a
Royal Palace*
RAVEL Piano Trio
Weill Recital Hall at Carnegie Hall, 7 PM;
Tickets are \$15, available at the Carn-
egie Hall Box Office. CarnegieCharge:
(212) 247-7800

JUILLIARD ORCHESTRA
Emmanuel Villaume, conductor
Tomoya Aomori, percussion
R. STRAUSS *Don Juan*, Op. 20
ROLF WALLIN *Das war schön!* (Per-
cussion Concerto) (1998)
BERLIOZ “Royal Hunt” and “Storm”
from *Les Troyens*, Op. 5
DEBUSSY *La mer*
Avery Fisher Hall, 8 PM; tickets are
\$20 and 10, available beginning Jan.
14 at the Avery Fisher Hall Box Of-
fice. CenterCharge: (212) 721-6500
Free tickets for students and seniors
available only at the Box Office.
See related article on Page 3.

THE GREEKS, PART TWO
Stephanie P. McClelland Drama
Theater, 8 PM; see Feb. 14

COMPOSITION CONCERT
Paul Hall, 8 PM

Tuesday, February 19
DANIEL SULLIVAN, ORGAN
Paul Hall, 4 PM

EVAN SHINNERS, PIANO
Paul Hall, 6 PM

ILLYA FILSHTINSKIY, PIANO
Paul Hall, 8 PM

Wednesday, February 20
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

ELIZABETH LARA, CELLO
Paul Hall, 6 PM

AARON WUNSCH, PIANO LECTURE
Morse Hall, 6 PM

ARTUR KAGANOVSKY, VIOLIN
Morse Hall, 8 PM

YOUN K. KIM, CELLO
Paul Hall, 8 PM

THE MAGIC FLUTE
Music by W.A. Mozart
Libretto by Emanuel Schickaneder
Sung in German, dialogue in English
Robin Guarino, director;
Gary Thor Wedow, conductor
Peter Jay Sharp Theater, 8 PM
See related article on Page 5.

Thursday, February 21
SONATENABEND
Paul Hall, 6 PM

DAVID TONG, PIANO
Paul Hall, 8 PM

A MUSICAL EVENING OF CABARET
Presented by third-year students
of Juilliard’s Drama Division
Dillons Lounge, 254 West 54th St.,
8 PM; a very limited number of free
tickets (limit 2 per person) will be
available beginning Thursday, Feb. 7
at 11 AM at the Juilliard Box Office.

Friday, February 22
JACEK MYSINSKI, PIANO
Paul Hall, 4 PM

TIBI CZIGER, CLARINET
Morse Hall, 4 PM

ANDREW YEE, CELLO
Morse Hall, 6 PM

CHRISTINE LEE, PIANO
Paul Hall, 6 PM

VICTORIA BASS, CELLO
Paul Hall, 8 PM

A MUSICAL EVENING OF CABARET
Dillons Lounge, 8 PM; see Feb. 21

THE MAGIC FLUTE
Peter Jay Sharp Theater, 8 PM; see
Feb. 20

Saturday, February 23
PRE-COLLEGE FACULTY RECITAL
Ann Alton, cello
Paul Hall, 6 PM

A MUSICAL EVENING OF CABARET
Dillons Lounge, 7 and 10 PM; see
Feb. 21

PRE-COLLEGE CHAMBER MUSIC
Peter Jay Sharp Theater, 7:30 PM

JUILLIARD ORCHESTRA
James DePreist, conductor
Pianist TBA
CHEN YI Ge *Xu (Antiphony)* for or-
chestra (1994)
PROKOFIEV *Piano Concerto No. 3*
BERLIOZ *Symphonie fantastique*
Carnegie Hall, 8 PM; tickets are \$25
and \$10. Half-price discounts for
students & seniors. Tickets are avail-
able at the Carnegie Hall Box Office.
CarnegieCharge: (212) 247-7800

TEODORA DIMITROVA, VIOLIN
Paul Hall, 8:30 PM

Sunday, February 24
A MUSICAL EVENING OF CABARET
Dillons Lounge, 6 and 9 PM; see
Feb. 21

Monday, February 25
OBOE STUDIO RECITAL
Morse Hall, 4 PM

JUILLIARD STRING QUARTET RECITAL
Daniel Saidenberg Faculty Recital
Series
Joel Smirnoff and Ronald Copes,
violins; Samuel Rhodes, viola; Joel
Krosnick, cello
Gilbert Kalish, piano
HAYDN *String Quartet*, Op. 76, No. 6
SHAPEY *Piano Quintet* (1946-47)
CARTER *Piano Quintet* (1997)
VERDI *Quartet in E minor*, Op. 68
Peter Jay Sharp Theater, 8 PM; free
tickets available beginning Feb. 11
at the Juilliard Box Office.

JUILLIARD JAZZ ENSEMBLES
The Music of Billy Strayhorn
Paul Hall, 8 PM; limited free tickets
required, available beginning Feb. 11
at the Juilliard Box Office.

Tuesday, February 26
VASKO DUKOVSKY, CLARINET
Paul Hall, 6 PM

JUILLIARD CONDUCTORS ON STAGE
with orchestra
Peter Jay Sharp Theater, 8 PM
See related article on Page 14.

YUE ALBERT CHENG, VIOLIN
Paul Hall, 8 PM

GILLIAN GALLAGHER, VIOLA
Morse Hall, 8 PM

Wednesday, February 27
JUILLIARD CHAMBER ENSEMBLES
Wednesdays at One
New York Society for Ethical Culture,
2 West 64th Street, at Central Park
West, 1 PM

ISMAIL LUMANOVSKI, CLARINET
Paul Hall, 4 PM

EDVINAS MINKSTIMAS, PIANO
Paul Hall, 6 PM

JANE PAE, CELLO
Paul Hall, 8 PM

MORSE HALL FACULTY RECITAL
Eric Ewazen, composition
Morse Hall, 8 PM

AXIOM
Jeffrey Milarsky, conductor
MESSIAEN *Des canyons aux
étoiles* (1974)
Peter Jay Sharp Theater, 8 PM; Free
tickets available beginning Feb. 13
at the Juilliard Box Office.
See related article on Page 13.

Thursday, February 28
ZAKARIA ENIKEEV, VIOLA
Paul Hall, 6 PM

Friday, February 29
CARLOS AVILA, PIANO
Paul Hall, 4 PM

CHRISTOPHER HOPKINS, CELLO
Paul Hall, 6 PM

MOLLY CARR, VIOLA
Morse Hall, 6 PM

KATHERINE WHYTE, SOPRANO
Alice Tully Vocal Arts Debut Recital
Weill Recital Hall at Carnegie Hall, 8
PM; tickets are \$20, with half-price
discounts for students/seniors,
available beginning Feb. 1 at the
Carnegie Hall Box Office. Carn-
egieCharge: (212) 247-7800
See related article on Page 1.

PRE-COLLEGE SYMPHONY
George Stelluto, conductor
Su Hyun Park, violin
KORNGOLD *Overture to Captain
Blood*
SAINT-SAËNS *Violin Concerto No. 3*
RAVEL *Ma mère l’Oye*
MOZART *Symphony No. 31 (“Paris”)*
Peter Jay Sharp Theater, 8 PM

LAURA LUTZKE, VIOLIN
Morse Hall, 8 PM

BEN PILA, GUITAR
Paul Hall, 8 PM

March Highlights

Saturday, March 1
ENSEMBLE ACJW
Zankel Hall at Carnegie Hall, 7 PM;
tickets are \$15, available begin-
ning Sept. 17 at the Carnegie Hall
Box Office. CarnegieCharge: (212)
247-7800

PRE-COLLEGE ORCHESTRA
Adam Glaser, conductor
Michelle Livengood, piano
WAGNER *Overture to Die Meisters-
inger von Nürnberg*
GRIEG *Piano Concerto in A Minor*
BEETHOVEN *Symphony No. 8*
Peter Jay Sharp Theater, 8 PM

Thursday, March 13
ENSEMBLE ACJW
MARTINU *Nonet*, Op. 374
STRAVINSKY *Octet*
MOZART *Quintet in E-flat Major*, K. 452
Paul Hall, 8 PM; free tickets avail-
able beginning Feb. 28 at the Juil-
liard Box Office.

Saturday, March 15
PRE-COLLEGE FACULTY RECITAL
Nelson-Baer Piano Duo
Paul Hall, 6 PM

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