

# The Juilliard Journal

Vol. XXIV No. 1      www.juilliard.edu/journal      September 2008

## New Lobby ... New Box Office ... New Season!

By JANE RUBINSKY

JUILLIARD begins to unveil the results of two years of major construction and redevelopment this fall, as the School launches a performance season of more than 700 events showcasing its students, faculty, and special guest artists. The new main entrance and June Noble Larkin Lobby will reopen this month, along with the Janet and Leonard Kramer Box Office, in its new location in the lobby. Other new spaces that opened last month include the Sidney R. Knafel Admissions Suite and the Morse Student Lounge. Juilliard concerts will return to the newly transformed Alice Tully Hall in February 2009, with an opening-night gala on the 22nd that includes the Juilliard Orchestra and conductor David Robertson.

Highlights of the season include world premieres of new orchestral works by Ellen Taafe Zwilich and Bruce MacCombie; a concert conducted by Alan Gilbert, as part of a citywide Bernstein commemoration; two full-length operas and an evening of one-act operas; commissioned premieres by four innovative choreographers as well as an evening of distinguished repertory; four fully staged productions featuring the fourth-year drama students; a celebration of new music from California; and the return of William Christie and Les Arts Florissants.

The offerings get underway on September 25 with a *Sonatenabend* program in Paul Hall at 6 p.m. that features Juilliard's collaborative pianists performing sonata repertoire with other student instrumentalists, followed by the first concert of the New Juilliard En-

semble's 16th season, under the direction of Joel Sachs, on September 27 at 8 p.m. in the Peter Jay Sharp Theater (see related article on Page 2).

### ORCHESTRA CONCERTS

Conductor Nicholas McGegan leads the opening concert by the Juilliard Orchestra on October 2 at 8 p.m. in the Peter Jay Sharp Theater (see related article below). The program includes Prokofiev's Symphony No. 1 ("Classical"); Mozart's Piano Concerto No. 15 (with a student soloist to be announced); Handel's Concerto Grosso in B-flat Major, Op. 3, No. 2; and Haydn's Symphony No. 104 ("London"). James DePreist, Juilliard's director of conducting and orchestral studies, will wield the baton on October 10 in the Sharp Theater in a program of Schumann's Symphony No. 2 and Dvorak's Symphony No. 8. The orchestra makes two Carnegie Hall appearances: the October 27 program features the world premiere of Juilliard alumna Ellen Taafe Zwilich's Symphony No. 5: Concerto for Orchestra and Mahler's Symphony No. 5 (conducted by James Conlon); the December 12 concert features music by Enesco, Prokofiev, and Corigliano (conducted by DePre-



Photo by Mats Lundquist

**New York Philharmonic music director-designate Alan Gilbert will conduct the Juilliard Orchestra in November in a program including Leonard Bernstein's "Kaddish" Symphony, as part of a citywide festival celebrating the 90th anniversary of Bernstein's birth.**

ist). Maestro DePreist will also conduct a program on February 17 at Avery Fisher Hall that features the premiere of a work by former Juilliard Dean Bruce MacCombie, and on May 21 in Alice Tully Hall, for the commencement concert that will feature works by Sallinen, Grondhal, Schubert, and Hindemith.

New York Philharmonic music director-designate and Juilliard alumnus Alan Gilbert leads a program of Bernstein's Symphony No.

3 ("Kaddish") and Beethoven's Symphony No. 3 ("Eroica") on November 24 in Avery Fisher Hall, as part of Bernstein: The Best of All Possible Worlds, a citywide festival celebrating the 90th anniversary of Bernstein's birth and the 50th anniversary of his appointment as music director of the New York Philharmonic. This season's lineup of guest conductors also includes David Atherton (November 20 in the Sharp Theater); David Robertson (in two concerts on February 22 and 26 in Alice Tully Hall); Ludovic Morlot (April 6 in Alice Tully Hall); Emmanuel Villaume (April 20 in Alice Tully Hall); and faculty member Jeffrey Milarsky, who leads the annual concert of new works by Juilliard

Continued on Page 11

## McGegan Brings a Fresh Ear to Familiar Repertoire

By LISA B. ROBINSON

HISTORICALLY informed performance has come a long way since the early 1980s, when conductor Neville Marriner mocked its proponents as "the open-toed sandals and brown bread set." As one of the most noteworthy developments in classical music performance over the last few decades, the historical performance movement has yielded fresh interpretations of familiar repertoire, brought neglected works of merit back into active circulation, encouraged a deeper exploration of issues regarding musical style, and forged a closer bond between musicology and performance.

No artist has done more to bring the movement credibility than esteemed conductor, harpsichordist, and flutist Nicholas McGegan, who conducts the Juilliard Orchestra in its first concert of the season on October 2 in the Peter Jay Sharp Theater. While McGegan sees the performance as a valuable opportunity to familiarize young players with a historically informed approach,

his principal goal, he says, is simply "to have a good time and entertain the audience. After all, if we don't bring joy to our music making, what's the point?"

Known for his astute and exuberant musicianship, the 58-year-old maestro has served as music director of San Francisco's Philharmonia Baroque Orchestra, the country's leading period-instrument

orchestra, since 1985. (The group also performs Classical and early-Romantic music, as well as contemporary works on occasion.) McGegan has made more than 30 recordings with the P.B.O., including the award-winning premiere recording of Handel's *Susanna*.

As noted in *The New Grove Dictionary of Music and Musicians*, McGegan's career has been "inextricably linked

to the resurgence of interest in Handel's music, of which he is a renowned champion." He has recorded more Handel operas than anyone else and has been music director of the Göttingen Handel Festival, the world's longest-standing early music festival, since 1990.

Continued on Page 17



Photo by Randi Lynn Beach

Nicholas McGegan

### INSIDE THIS ISSUE

**A new column shines the spotlight on student events.**

**Page 10**

**10 days in China: Two Juilliard Orchestra members share impressions of the recent tour.**

**Page 14**

**New faculty members welcomed at Juilliard.**

**Page 18**



Background: The Shanghai skyline. The Juilliard Orchestra performed in Beijing and Shanghai during a 10-day tour of China last spring. (Photo by Geoffrey Hamlyn)

### THE JUILLIARD SCHOOL

60 Lincoln Center Plaza  
New York, New York 10023-6588  
CHANGE SERVICE REQUESTED

Non-Profit Organization  
U.S. POSTAGE  
**PAID**  
NEW YORK, NY  
PERMIT No. 6915



CONTENTS

Features

New Season Preview.....	1
McGegan Brings Fresh Ear .....	1
Composers From 5 Countries on N.J.E. Concert ..	2
Domingo Addresses Class of 2008 .....	5
New Book Is Last Word on Music Research .....	7
Remembering Dinny .....	8
1st Academy Fellows Graduate .....	8
Harvard to Catalog Manuscript Collection .....	10
Georgia Kids Get Jazzed Up.....	12
Conference Explores Fine Points of Teaching ....	13
Smirnoff Appointed President of C.I.M.....	13
10 Days in China.....	14
New Faculty Join Juilliard .....	18

Departments

Letters to the Editor .....	4
Faculty Forum.....	4
Voice Box.....	4
In Memoriam .....	8
Juilliard Portraits .....	9
Students Offstage .....	10
Discoveries.....	12
Recent Events.....	16
Time Capsule .....	17
Focus on Art .....	21
Alumni News .....	22
Spotlight on Moshe Cotel .....	23
Conlon Wins Galileo 2000 Prize.....	24
Q&A With Elizabeth McPherson.....	26
Faculty and Student News .....	27
Calendar of Events .....	28

The Juilliard Journal

The Juilliard School  
60 Lincoln Center Plaza  
New York, NY 10023-6588

**Director of Publications**  
Ira Rosenblum  
**Senior Editor**  
Jane Rubinsky  
**Production Editor**  
Jennifer Fuschetti  
**Editorial Assistant**  
Joey Lico

Editorial Board

Mitchell Aboulafia	Stephen Pier
Jamée Ard	Jerry Shafnisky
Gloria Gottschalk	Sabrina Tanbara
Bärli Nugent	Karen Wagner

The *Juilliard Journal* is published monthly except January, June, July, and August by the Office of Publications, The Juilliard School. For advertising rates and information, contact the Office of Publications, Room 442A, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588 or call (212) 799-5000, ext. 340. Subscription rate: \$25 per year. Postmaster: Send address changes to The Juilliard Journal, Office of Publications, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588. The *Juilliard Journal* is available on microfilm/fiche through University Microfilms Inc., 300 North Zeeb Road, Ann Arbor, MI 48106.

© 2008 The Juilliard School. All rights reserved. Advertisements within do not constitute endorsement by The Juilliard School. Reproduction in whole or part of any material in this publication without written permission of the publisher is prohibited.

Composers From 5 Countries on 1st N.J.E. Concert

By JOEL SACHS

EVERY year, I intend to plan the coming New Juilliard Ensemble season early so my summer can be more relaxed, and every year I admire Mark Twain’s adage, “Never postpone until tomorrow what you can postpone until the day after tomorrow.” This year, rejoicing in the forthcoming book parties for Joseph Polisi’s biography of William Schuman and Jane Gottlieb’s book on research techniques, I could not ignore the shadow of Henry Cowell, whose complex biography has been overwhelming my desks and computers for nearly two decades. Unable to look myself in the mirror, I found myself postponing everything else in order to make progress with Henry. And now, the light is visible at the end of the tunnel.

But postponement can only last so long. For much of the summer, I was going through piles of scores and recordings to design the main concert series of New Juilliard Ensemble, which opens on September 27 in the Peter Jay Sharp Theater. The amount of interesting-looking material that crosses my desk is really impressive. Too bad so much of it obeys another adage, “There is less than meets the eye.” I confess to losing my patience with certain styles that are considered cutting-edge in some quarters despite the passage of many decades in which that edge was worn to a frazzle. However, although there are many pieces that sound as if any one of hundreds of moderately talented composers could have written them, one must be open-minded. Every now and then, someone has a really fresh view of a seemingly stale idea. And then there are the new ideas! I always end up with far

more pieces that I would love to conduct than I can fit into the concerts.

This year’s season again has a wealth of variety. It also will propel N.J.E. closer to having given 100 world premieres in a decade and a half. It is especially gratifying to premiere a superb piece by a composer no one knows. On this season’s opening program, that place is taken by the distinguished Bulgarian composer Roumen Balyozov, who gave me some scores when we met in Sofia a few years ago. (I don’t think I have ever returned from a trip without new scores and CDs.) His string quartet impressed me so much that I included it in the Museum of Modern Art’s Summergarden series last

Also in my giant pile was Frederic Rzewski’s *Bring Them Home!*, for two pianos, two percussionists, and ensemble. When I first knew him in the late 1950s—I was an undergraduate and he was a graduate student—political and social activism were already central to his personality, and his compositions projected his beliefs. Fortunately, his imagination and compositional skill are so strong that they prevented his music from becoming dated, a frequent fate of politicized music. His piano solo

*The People United Will Never Be Defeated* has become a major part of the repertory, and I have enjoyed repeatedly performing the two-piano version of *Winnsboro Cotton Mill Blues*, a protest against labor exploitation. But when I saw him at a German festival in 1988, our first encounter in 27 years, I was shocked to see him in a suit and tie. I asked in astonishment, “Frederic, what has happened to you?” He assured me that he was still himself, and *Bring Them Home!* (2004) proves the point.

*Poly* (2007) was given to me by the young Hungarian composer Balazs Horvath, who was the Liszt Academy faculty member in charge of last year’s collaboration between Juilliard and the Academy. Quite new at that point, the work had just won a European

competition for a memorial piece honoring Gyorgy Ligeti. *Poly* was a departure for Horvath, and a fascinating one: a kind of fantasy on Ligeti. It went to the top of the pile for later consideration. (A beloved cousin used to say that he had a big bowl in which he put all the bills that needed to be paid, but if his creditors weren’t nice, they did not even get to go into the bowl!)

Last, but definitely not least, is *Icerapp* (Icelandic Rap) (1987), for an ensemble that plays and sings, by Iceland’s best known composer, Atli Heimir Sveinsson. I won’t say a word—it definitely has to be heard to be believed. It will ensure that the opening concert is packed with energy. With luck, the new grand entrance to the Peter Jay Sharp Theater may be open just in the nick of time.

A word in retrospect: As of the writing of this article, the N.J.E. performers at Summergarden, presenting 16 New York, Western Hemisphere, or world premieres, enjoyed two concerts in excellent weather with audiences of about 750 each. The opening concert, moved indoors because of threatening weather, had the maximum audience of 350, with 200 turned away. (Of course, it never rained.) We are hoping for a fine evening for the conclusion, on August 17. It certainly seems that there is an audience for new music. □

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



The opening N.J.E. concert of the season will feature works by (clockwise from top) Balazs Horvath, Jonathan Harvey, Frederic Rzewski, Roumen Balyozov, and (not pictured) Atli Heimir Sveinsson.



Photo by Victor Victorov

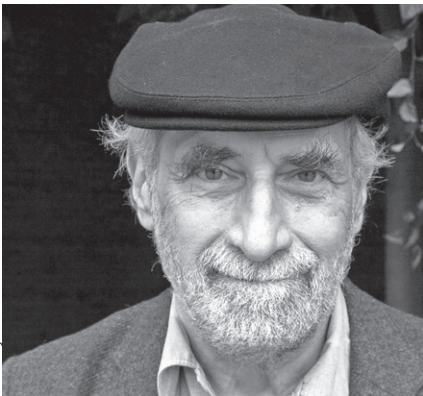


Photo by Michael Wilson

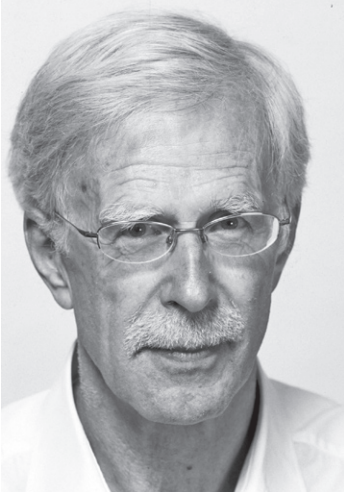


Photo by Maurice Fovall

year, where it was well received. Feeling extremely grateful for a prominent American performance, Balyozov spontaneously wrote a piece for N.J.E., called *Juilliard Concerto*. It promises to be an exciting display piece for the ensemble.

At another festival in the late 1980s, I had the pleasure of meeting the English composer Jonathan Harvey, who at that time was pursuing the predominant serious, dissonant modernist style. Therefore, when I received his 2007 *Sprechgesang* for oboe/English horn and chamber orchestra, I could scarcely believe my ears. It is an amazingly witty transplantation of human speech to solo oboe and ensemble. The group is “discussing” heaven-knows-what, but something very strange. But before deciding to program it, I needed to be sure that someone was willing to tackle the extended techniques. Oboist Toni Marie Marchioni, returning to Juilliard to enter the D.M.A. program, did not hesitate for a second.

CORRECTION

In the May issue, the announcement of honorary doctorate recipients incorrectly referred to the Institute for Advanced Study, in the section on Charles Simonyi. While located in Princeton, N.J., the private, independent academic institution, founded in 1930, is not affiliated with Princeton University.



JUILLIARD UNDER CONSTRUCTION  
What to expect in September ...

The 65th Street lobbies (plaza and street levels) will reopen. Watch for announcements regarding the closing of the 66th Street entrance and opening of the new entrance on 65th Street.

Upon completion of the lobbies, the following spaces will be accessible: the June Noble Larkin Lobby, Sidney R. Knafel Admissions Suite, and Morse Student Lounge (plaza level), and the Janet and Leonard Kramer Box Office (street level).

The Peter Jay Sharp Theater received many upgrades this summer: new carpet, reupholstered seats, new

A.D.A.-compliant seating platforms, and new main curtain.

The glass wall on the east façade of the expansion is near completion.

The following offices have relocated: The Registrar’s Office has returned to Room 224. The Student Affairs, Admissions, and Evening Division offices have moved to their permanent locations on the plaza level (first floor). Payroll and Accounting have moved to Room 219 (formerly the Student Affairs Office). The Historical Performance Program is now located in Room ST-A (formerly the temporary Evening Division Office).



# Get a roommate that won't use your toothbrush.

IKEA roommates are easy to live with. Always smart and stylish, they can make college much more comfortable. And with so many to choose from, you're sure to find your perfect match.

**HULDA TECKNA**  
twin quilt cover set  
**\$14<sup>99</sup>**

100% cotton.  
Green/white 801.255.86

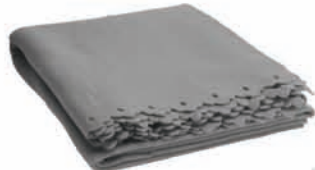


**GOSA SYREN standard pillow \$9.99**  
100% cotton with polyester filling.  
W26xL20". 301.311.70



**MYSÄ RÖNN twin quilt \$29.99**  
100% cotton cover. Duck feather/duck down filling. 801.334.97

**POLARVIDE throw \$3.99** 100% polyester.  
W51xL67". Red 800.899.27



**HELMER drawer unit \$39.99**  
Powder-coated steel. W11x16 3/4 x H27 1/2".  
Red 401.078.72

**KASSETT magazine files**  
**\$3<sup>99</sup>/ea**

Paper board. W4xD9 3/4 x H12 1/2".  
White 901.154.50



**SYNTES MUG \$9.99**  
Stoneware. H4".  
Black 601.200.28

**KRABB mirror**  
**\$9<sup>99</sup>**

Glass. W7 7/8 x H63".  
948.903.00



**DALSELV twin bed frame \$59.99**  
Solid pine. RA. 100.216.29

**SULTAN FLORVÄG twin polyurethane foam mattress \$99.99**  
Cotton, polyester, polyurethane foam.  
W38 1/4 x L74 3/4 x T3 3/8". 001.397.52



**BEDDINGE LÖVÅS sofa-bed \$299** Shown in Ransta natural. 100% cotton removable cover. Powder-coated steel frame. RA. W78 3/4 x D41 x H35 3/8".  
Bed size: W55 1/8 x D78 3/4". Natural 498.300.06

**MIKAEL workstation**  
**\$109**

Printed and embossed foil finish.  
RA. W41 x D19 3/8 x H65 3/8".  
Birch effect/white 701.114.91



**KVART work lamp \$12.99**  
Adjustable arm. Painted steel/cast iron. Max 40W. RA. H17".  
701.207.54

**SNILLE swivel chair**  
**\$24<sup>99</sup>**

Powder-coated steel, plastic. RA.  
Seat W18 1/8 x D15 3/8 x H15 3/8 - 20 1/8".  
Red 998.425.30

**IKEA PARAMUS**  
100 IKEA Drive  
Paramus, NJ 07652  
(201) 843-1881  
Mon-Sat: 10am-10pm  
Closed Sunday  
At the intersection of Rts 4&17. 15 minutes from the GW Bridge, 20 minutes from the Tappan Zee Bridge. Minutes from the Garden State Pkwy and Route 80.

**IKEA BROOKLYN**  
One Beard St.  
Brooklyn, NY 11231  
(718) 246-4532  
Open every day 10am-10pm  
For information on all of the public transportation options to IKEA Brooklyn, please visit [www.IKEA-USA.com/brooklyn](http://www.IKEA-USA.com/brooklyn) (Free water taxi and shuttle bus!)

**IKEA ELIZABETH**  
1000 Elizabeth Drive  
Elizabeth Center  
Elizabeth, NJ 07201  
(908) 289-4488  
Mon-Sat: 10am-9pm  
Sun: 10am-8pm  
NJ Turnpike exit 13A across from Newark Airport. **3.5% Tax.**  
**Free Shuttle from NYC on Saturday and Sunday (800) BUS-IKEA**

**IKEA HICKSVILLE**  
1100 Broadway Mall  
Hicksville, NY 11801  
(516) 681-4532  
Open every day 10am-10pm  
L.I.E. exit 41 S. Northern State Pkwy, exit 35 S. Southern State Pkwy, exit 29 N.  
Train station Hicksville on LIRR

## TAKE \$10 OFF

a purchase of \$100 or more when you present your valid College ID or acceptance letter\*

Please bring this coupon with you and give it to your IKEA cashier at time of purchase.

\*Offer valid only at IKEA Paramus, IKEA Elizabeth, IKEA Brooklyn and IKEA Hicksville through September 30, 2008. Offer not valid on the purchase of kitchens and appliances. Must be 18 years of age or a High School Senior and present a valid College ID or acceptance letter. One coupon per person/family. No photocopies of this coupon accepted.



[www.IKEA-USA.com](http://www.IKEA-USA.com)



POINTS OF VIEW

Making Some Noise About Loudness

USUALLY, what separates professionals from amateurs in any endeavor is refinement. In the world of classical music, this maturity and finesse come from years of training, using our ears as our best instructors. Ironically, this careful and close listening can give rise to disturbing long-term damage.



Toni Marie Marchioni

A law passed five years ago by the European Union aimed at reducing noise in the industrial work environment is now forcing orchestral musicians to deal with the issue of hearing loss directly. The entertainment industry came under the scope of this law in February 2008. As I see it, the directive—which intends to regulate the maximum noise level at 85 decibels—is problematic in two ways: it may limit programming, as well as the performance quality of orchestral concerts.

As a point of reference, decibel measurements of some common sounds include a vacuum cleaner (60 db), an MP3 player at half volume (100 db), a chain saw (110 db), and a firecracker (140 db). Auditory pain begins at 120 decibels. Even played solo, orchestral instruments can reach as high as 85 to 110 decibels, and an ensemble can reach anywhere from 125 to 137. This new law could prohibit the programming of an entire list of “loud” composers such as Bruckner, Mahler, Strauss, and Wagner. Even Beethoven and Tchaikovsky rise well above the mandate. Musicians argue that the climactic moments of such compositions differ significantly from hours of noise in a bustling factory or construction site. But the law does not differentiate between sound source

or duration. This flaw puts many cherished works in the standard canon at risk and could prevent the premiere of new works utilizing intense dynamic ranges. The scope of symphonic music could be changed forever, and not for the better.

Additionally, because the new law would require musicians to wear earplugs for pieces with troublesome volume levels, performance quality could be at risk. Many types of management-supplied earplugs are generic foam, inexpensive, and crudely fashioned. When stuffed in the ears, they block mostly high frequencies, resulting in an abundance of low frequencies and interfering noises, causing music to sound strange and unnatural (for example, as an oboist, I could only hear my tongue hitting the reed). While these earplugs may aid an industrial worker, using them to perform a Mahler symphony is unimaginable.

Clearly, there is little objection to protection against harmful work conditions. Similarly, there is scarce debate that hearing loss is a definite concern for professional musicians. But has the E.U. gone too far in including the entertainment industry in this law? It is one thing to insist on company-provided protection for prolonged exposure to a jackhammer, but it is another to force professional musicians to impede their ability to hear themselves and their colleagues.

Instead of government restrictions on decibel levels and the compulsory use of earplugs, there should be serious and meticulous attention paid to the acoustics of concert halls and how sound is projected from and reflected back towards the musicians. There could also be increased use of protective plastic shields behind at-risk players, and artistic administrations could be creative in pairing larger and smaller pieces together to decrease exposure. Some orchestras are experimenting with alternating musicians on concert halves so that no one is at extended risk. Perhaps musicians should also be fitted for individual, custom earplugs, which dim sound equally across the entire decibel spectrum, protecting ears from overexposure while music still sounds natural, but softer. What is not acceptable is to simply

Letters to the Editor

FOCUSING ON CHINA

As an alumnus, I always enjoy getting news about my favorite place, Juilliard. The May issue’s “A Tale of Two Chinas” really had my attention because my wife and I visited China in 1979. I also enjoyed the interview with Joseph Polisi; however, I must differ with him regarding the value of protesting by boycotting China. Too often, with rare exceptions, people of the arts have not been willing to involve themselves in political action protests. Nazi Germany was a splendid example of what I call a superior case of reality denial, and look what happened there! The Barenboims, Fondas, Redfords, and other artists who have taken a stand by protesting may have hurt their careers, but in many cases they have achieved positive results for humanity.

On a much lighter note: Dr. Polisi might have invited that great Secretary of State, Condi Rice, to be the piano soloist with the orchestra. Enough said!

MILTON FINK (B.S. ‘48, DOUBLE BASS)  
Lenox, Mass.

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](mailto:journal@juilliard.edu); write “letters” in the subject heading. Letters may be edited for content or length.

wipe certain pieces from the repertoire or to force musicians to wear substandard earplugs while requiring high standards of performance.

Of course, in addition to hearing loss, musicians face a host of other maladies; tendinitis, focal dystonia, joint problems, and chronic pain in the neck, shoulders, back, hands, and wrists only begin the list. Will the day dawn when we face restrictions to prevent such injuries? The best route for dealing with these issues is better research and smarter solutions that help protect our health while preserving our creative and artistic freedom.

*Toni Marie Marchioni, who graduated with an M.M. in oboe from Juilliard in 2007, is now a D.M.A. candidate. She was the recipient of the 2007 Juilliard Journal Award.*

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

FACULTY  
by Samantha Thornhill  
FORUM

An Affair to Remember

MY brief, wondrous affair with Slam began just months after my engagement to Academia. Upon entrance into my graduate program for poetry at the University of Virginia, I was dutiful (at first)—being a healthy participant in my classes and making nice with my fellow poets. On weekends I attended the wine gatherings at their homes and on weeknights watched them fly and fumble through their poems at the graduate student readings, where clapping before the end of a poet’s set was taboo. My classmates, a deeply-read group of poets, were pedantic and stimulating.

Though everyone was kind enough, mostly I felt like an outsider—as much as the average person, and more. I was the dash of cinnamon in the cream of

the crop, after all. Out of more than 500 poetry applicants, I was one of the 10 chosen. My professors were the rock stars in the world of academic poetry. Whenever the leaves inside my chest started their rustling, I would coach myself to remain grateful, keep engaging myself fully, and learn as much as I possibly could from everything and everyone.

It was harder done than said. In class, luxurious dialogues teeming with theory and jargon felt like a waste of watch hands. The polite nullifications of my ancestors—their contributions to the craft—sent me home fuming. Pretty poems chiseled from ice gave me the shivers. Revealing itself to me all too often was this troubling disconnect between poets and the society that cupped them with both hands. I was once advised by an older classmate not to use “McDonalds” in a poem. Never had I encountered poets so content with saying nothing so long as they uttered it beautifully. Inwardly I cringed as my fellow poets read their poems to morgue-like audiences as if the Rumpelstiltskins in their basements in fact wrote the ardent verses.

Soon enough, my eye—and Nissan Sentra—began to wander.

Months into my engagement to Academia, I started seeing Slam. Because my grad program gave me so much room in which to twirl, I couldn’t resist twirling out of state lines, when necessary. Quickly I fell into this public—and competitive—underbelly of poetry, where neglecting to clap after a poem was criminal. Line breaks meant nothing and

imagery was scander than the attire of Playboy bunnies. Here on the slam stage, a message combined with strong vocal chords was, well, gold. With the help of microphones, poets were apt to send one home from the poetry venue with a temporary case of tinnitus. Communicating with their whole bodies, the wild gesticulations of these poets reminded one of step aerobics.

Continued on Page 7

The Suzuki Rebellion



Drawing by Leslie Dreyer



# Domingo Addresses the Class of 2008

**I**T was a beautiful spring morning on Friday, May 23, perfect weather for the class of 2008's commencement ceremony. For the second consecutive year, the exercises were held in Avery Fisher Hall, as construction on Alice Tully Hall continued. Parents, family members, and friends watched as 260 proud dancers, actors, and musicians received degrees at the School's 103rd annual graduation. Honorary doctorates were awarded to the legendary tenor Plácido Domingo, who gave the commencement address, as well as to jazz pianist Hank Jones; dancer, choreographer, and actor, Carmen de Lavallade; philanthropist and software engineer, Charles Simonyi; playwright, writer, and actor, Anna Deavere Smith; and pianist Mitsuko Uchida.

Following is an edited version of Mr. Domingo's speech. It can be heard in its entirety on the Juilliard Web site at [www.juilliard.edu/about/multimedia\\_gallery/](http://www.juilliard.edu/about/multimedia_gallery/). Click on "Commencement Speeches (2005 and beyond)."

I feel very honored not only for having received the degree, but also for standing here before you to make the commencement speech. However, somehow, there must have been a slip-up, because I'm not a speaker; I'm a singer. I don't even like to speak much—certainly not the day before I have a performance, because speaking tires me more than singing.

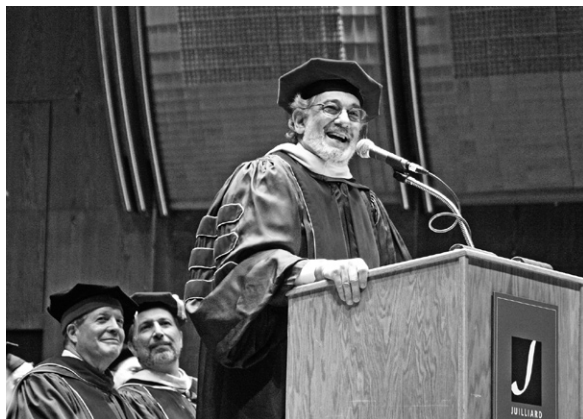
Of course, I could *sing* for you now from *Tosca*, "Vissi d'arte"—"I lived for art"—but that is a soprano aria, and I'm a tenor. From the tenor repertoire, I could sing Calaf's *Turandot* aria "Nessun dorma," as advice not to sleep—but that advice would come a little late, because you have come through a period of little sleep just now, cramming for the final exams.

How about "Ritorna Vincitor"—"return as a winner"—from *Aida*, as an encouragement when you go on an audition or enter a competition? And if you don't win or are not engaged, I could sing the other *Turandot* aria "Non piangere piu"—rather than "Liu"—"weep no more!" I doubt, however, that any of you are such softies that you would shed tears over a fairly common rejection.

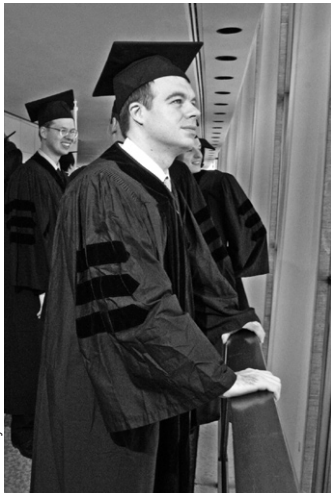
No, I think that this time, singing is not the answer for the occasion. But then, how did I get into this predicament of having to *talk*? My sneaking suspicion is that I accepted the opportunity to address you because you represent what I consider one of the most important aspects in our cultural life: the continuity of excellence in the performing arts, be it in music, theater, or dance. This is a topic which has preoccupied me for years and was the reason for my starting the worldwide singing competition Operalia, and for the creation of young artists programs at the Washington National Opera and the Los Angeles Opera, both companies where I am the general director.

After having been trained and guided by this magnificent school, you are now ready to face the world and conquer it. It won't be always easy, but you are equipped to deal with any given situation. When I say that it won't be easy, I mean the following: If you had chosen as a profession medicine, law, business, or even science, you would be almost *guaranteed* a job upon graduation. That is not so in the arts, where a quick livelihood after graduation is somewhat of a rarity. Some of you may be lucky and find

employment almost immediately. I congratulate you in advance! But others may not be so fortunate for quite some time. My urgent advice is never to despair, but use that time to sharpen your tools further, as much as possible. Thus, when the moment of opportunity comes, you will be ready for it and grab it in a spectacular



**Clockwise from above: After receiving an honorary doctorate, Plácido Domingo delivered the commencement address to the class of 2008; graduating drama student Han Tang gets a congratulatory hug from classmate Nija Okoro's mother, Louisia May Watkins, after the ceremony; dance student Chanel DaSilva received the Martha Hill Prize, presented by Dance Division Artistic Director Lawrence Rhodes; receiving honorary doctorates at Juilliard's 103rd commencement on May 23 were (left to right, standing) Plácido Domingo, Mitsuko Uchida, Charles Simonyi (left to right, seated) Carmen de Lavallade, Hank Jones, Anna Deavere Smith; Wayne Oquin, who received a D.M.A. in composition, awaits the ceremony.**



Photos by Peter Schaff



manner. This has been true not only for the creative but also for the re-creative artist. To a degree, this certainly was true of my own beginning.

I had entered the conservatory of Mexico City to study conducting and piano—Mexico being the country where my parents went from our native Spain, because they were invited to form their own zarzuela company there. (I was 8 years old at that time.) Anyway, in the conservatory, they examined whether I had other musical talents, which led to some vocal testing. To make a long story short, I was sidetracked to become a singer—not as a baritone, which was the voice with which

I auditioned, but as a tenor. I've often said that I built my voice like a bricklayer—one vocal brick on top of the other—until I reached the ultimate, high C. Some call a "high C" any high note at the end of an aria, which might not be a high C at all. But trust me, there *are* actual high Cs in some of the tenor parts!

To gain much-needed performing experience, my bride, Marta (who was already a successful lyric soprano in Mexico) and I accepted a contract with the New Israeli Opera company. Full of enthusiasm, we packed all our belongings, including specially made costumes for some of our roles, in a big trunk and shipped it to Tel Aviv. The trouble was that the trunk got stuck on a Hudson River pier because of a dock strike in New York. The first six months in Israel, we were without our cherished possessions. At the opera, we did learn our craft, sometimes under very difficult circumstances—like singing four different operas in as many consecutive days, and often making a role de-



but without a single orchestra rehearsal. We griped quite a bit—griping being a good relief for inner tension. What we did not realize at the time was that these performing conditions were the best foundation for the discipline that is expected from all of us, at all

times—that is to say, *if* we want to make a big career. After two-and-a-half years, Marta and I decided to leave Tel Aviv, and eventually we settled in New York, where I was lucky enough to find work almost immediately—while Marta gave up her career for good, to raise our family.

I learned fairly early in my career that one cannot please everyone. There was a critic who, after having heard me sing *Les Contes d'Hoffmann* in my return to Mexico City, questioned my right to call myself a professional singer. I was so furious that I made plans to seek this man out in person and punch him in the nose. At the height of my fury, the phone rang. My

then agent, Gerard Semon, told me that Sarah Caldwell wanted me at her Opera Company of Boston to sing *Bobème* with Renata Tebaldi, and Rameau's *Hippolyte et Aricie* with a then-still-fairly-unknown Beverly Sills. All was sunshine again, and the nasty critic was forgotten. I'm telling you this story because you, too, may come up against someone who questions your right to be in your chosen profession. My advice is to shrug it off, because the next moment will probably bring you praise from someone who says that you are wonderful.

This coming season I will celebrate my 40th anniversary at the Met. I often think about that evening on September 28, 1968. I was not scheduled to make my official Met debut in *Adriana Lecouvreur* until October 2, but at 7:25 the phone rang. It was Rudolf Bing himself, who asked me to come immediately to the Met because Franco Corelli had just cancelled. At that time, Marta and I were living in Teaneck, N.J., and thus I got into my car as soon as possible. It was a balmy September evening and I had the windows wide open. I was also singing full voice to warm up for the performance as I drove down Broadway from the George Washington Bridge. At a stoplight, I noticed that some people in the next car were laughing. "Where are you going?" I asked them. "To the Met," was their answer—to which I replied, "Well, don't laugh, because instead of Corelli, you will be hearing me in a few minutes."

Here is some advice: If you are a musician, try not to argue with the conductor. Conductors are important for further engagements, especially if they are personally successful and thus influential. If you are an actor, try not to antagonize the director, because otherwise he will tell everyone that you are difficult to work with. If you are a dancer, try to execute everything the choreographer has created—unless the choreography makes you fear for your life. Which leads me to a seemingly contradictory observation: As a performer, you *must* have opinions, convictions, and an ego, because without them you cannot conquer the audience. By the same token, you must be careful not to antagonize the people who are involved in the "producing industry." Even the biggest stars cannot afford to make enemies of the people in that industry because without their good will, one cannot succeed. In other words, consider your future behavior a clever balancing act between yours and other people's opinions and behavior.

In conclusion, let me say that all of you are privileged to be in this wonderful profession, because you have been given a talent that allows you to shine. In making your career, always remember that it is vitally important to *enjoy* that career—and to have *fun* in pursuing and achieving it. Congratulations with today's graduation—and bless you all! □



# Do you have a plan for 20 to 30 years of retirement income?



**How can  
you be sure  
you won't  
outlive your  
money?**

Halliday Financial Group can help you secure your vision of retirement:

- Comprehensive financial planning takes a holistic look at all of your investment goals.
- Retirement income planning evaluates sources of income and level of expenses - and seeks to make up any potential shortfall.
- Insurance planning protects your future against the unexpected.

Plan now to achieve your retirement goals. Call Denis J. Moynihan at 800-786-1598 for a no-cost, no-obligation consultation.

Denis J. Moynihan has over 20 years of experience as a comprehensive investment, insurance and financial planner.



725 Glen Cove Ave  
Glen Head, NY 11545

[www.hallidayfinancial.com](http://www.hallidayfinancial.com)



Denis J. Moynihan  
Wealth Manager  
[dmoynihan@hallidayfinancial.com](mailto:dmoynihan@hallidayfinancial.com)



# New Book Is Last Word On Music Research

By JOEY LICO

JANE Gottlieb has been teaching music library research for more than 20 years. In August, Prentice Hall published Gottlieb's book, *Music Library and Research Skills*, which distills her years of experience as both a professor and librarian into a 384-page reference text. Modeled in part after her research methods course at Juilliard, the book is an introduction to basic concepts in how to conduct research in music, and encompasses the latest technologies and resources available to students. It is broadly inclusive in its subject matter, with coverage of popular music, jazz, and world music sources, as well as sources on Western art music.

*Music Library and Research Skills* is designed to set a new standard for teaching music bibliography. As Gottlieb explained in an interview, "It's a matter of demonstrating how music reference sources—both print and electronic—may be used to explore various types of research inquiries." Each of the book's 12 chapters presents annotated listings of key resources, as well as narrative introductions on use of these resources in the research process. Listings are complemented by "how to" sidebars and anecdotes or "real life scenarios," most of which are drawn from Gottlieb's years of teaching and work with students in the library.

When searching for music, she points out, a user may be looking for a score, a sound or video recording, or literature about the work. Gottlieb notes that the first thing a librarian must determine while assisting a researcher is what that person actually is looking for. Her book is designed to help students and readers develop the ability to go through this process for themselves.

Another important component of research is the evaluation of information, she said. According to Gottlieb, "Because we're so bombarded with information, especially with the Internet, the key to understanding anything is being able to evaluate the information that comes to you, whether it's on the Web or in a printed book."

With the explosion of technology over the last decade, many of the familiar tools of information, such as a card catalog, have become obsolete. Gottlieb points out that information technology changes so quickly that it can even be challenging for librarians to keep up with new tools. And, students

growing up in the age of computers may face difficulties in music research, in that they tend to ignore resource materials that are not in an electronic format.

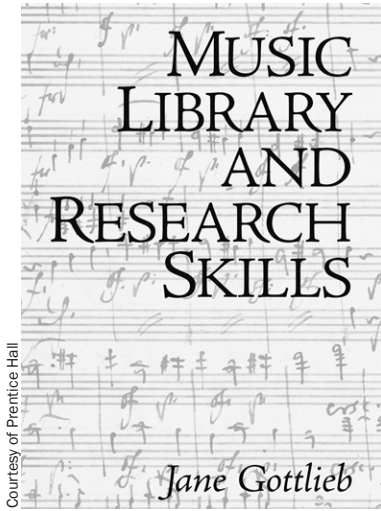
Gottlieb challenges her student's dependence on electronic data by underscoring the continued importance of print resources at a time when so many technological tools are available. An example she uses to demonstrate this is the search for information on Beethoven's piano sonatas. Most of the books containing critical information on this subject were published before 1940, she explains, and a student would not have access to them if they were consulting only electronic materials.

In what Gottlieb refers to as "the universe of information about music," it is important to understand not just when, but how to use an electronic tool. Al-

though today's tech-savvy students are quick to utilize Google-type searches, library catalogs do not always function in the same way. Gottlieb explains how library catalogs use complex systems of what is termed "authority control," to insure that all occurrences of a name, title, or subject search are retrievable by standards established by the Library of Congress. For example, Mozart appears as "Mozart, Wolfgang Amadeus, 1756-1791," and all references to his opera *The Marriage of Figaro* will appear under what libraries call its uniform title, *Le Nozze di Figaro*. For users, this means that keyword searches under "Marriage" and "Mozart" may not yield immediate results. "But our library catalogs," says Gottlieb, "are set up to direct users to these standard forms, so users do not need to know this on their own."

As research tools and methods continue to progress, Gottlieb predicts more changes. "In the case of audio and video," she observes, "we are definitely moving away from physical carriers—CDs, DVDs—to digital transmission." But she predicts that libraries will "continue to have a mixture of print and increasingly sophisticated electronic resources, although the latter will not replace the former, especially in the case of printed scores and books." Gottlieb will expand on some of these ideas in her September 23 Doctoral Forum presentation, "Libraries and the Universe of Information on Music: Keeping Our Books, Preserving Our Values." □

Joey Lico is the editorial assistant of this newspaper.



## An Affair to Remember

Continued From Page 4

Many of these poets were forces in their communities—teaching writing workshops, organizing youth slams, and collaborating with nonprofit organizations and charities. Their fingers were on the pulse of goings-on about them. Their poems lacked the luxuries of time, obscurity, and hiding behind the pen. Their poems sparkled with fears and dreams. Joys and regrets. Pink elephants, and other witnessings. One got the sense they were seeking to answer that dreaded *what's-your-story* question strangers ask in bars, attempting to write the type of poem one would scrawl during the countdown to the world's end. One also got the sense that these do-or-die poems were being delivered by the poets most likely to be doing everything else *but* writing poems, were this unfortunate event to occur.

As for the audience, well, this too was a different beast. When slam is at its best, the audience should behave no differently from the variety of sports fans who travel to away games. What else should one expect, considering the cantankerous slammers and rabble-raising slam hosts who govern these evenings?

I did have some wishbones to pick with fellow citizens of this scene. I found that—not all, but—a startling number of slam poets did not read poetry and could not name 10 poets outside their circle of friends. A Crock Pot of poets stewing in each other. Poets with no relationship with craft. Not only did they refuse to revise, they had a tendency of taking even the friendliest critique too personally—no matter if it came from the mouth of an elder.

While out of town on my bimonthly exploits, I often thought of my fellow poets of the, um, quieter variety—nose deep in tomes in some dungeon of a library—equally rigid in their comfort zones in equally infuriating ways. Yes, I had my issues with them, too. You can't have it all, I suppose, but every once in a while, you will find this: poets of both worlds. Poets who meander from the slow artistic death of their comfort zones. Poets who inhabit both stage and page—hip opera, wrecking ball—churning out an expression so vital and sparkling that, so long as you remain still enough, you can hear tears drop. Never was it about what *kind* of poem suits the stage; it has always been about what *happens* to a poem when it exits the poet in such a way—when the tectonic plates of these two worlds finally stop clashing and simply sing!

What it is to witness—to *be*—the vessel of such a moment, when stage and page bond covalently. It is an ideal, and a tension I hope informs my art for years to come. After graduation, it took years and many schizophrenic scrawlings to understand this: though my affair with Slam may have been more passionate than my marriage to Academia, each were equally essential to my understanding of what poetry means for my life, my writing, and how to walk through this world as a poet—in my own way, wide-eyed and groping darkness.

*Samantha Thornbill, who teaches poetry in the Drama Division, has been a Juilliard faculty member since 2004. Her Web site is samanthaspeaks.com.*

### SPREADIN' RHYTHM AROUND: CELEBRATING LUTHER HENDERSON

A gala concert saluting the legacy of Luther Henderson, the illustrious Broadway orchestrator/arranger and Juilliard alumnus (class of 1942), will be held at The Juilliard School in the Peter Jay Sharp Theater on October 6 at 7:30 p.m. The concert, titled "Spreadin' Rhythm Around," will be directed by the Tony Award-winning director George C. Wolfe and feature Nancy Wilson, the Canadian Brass, Savion Glover, Hank Jones, and other guest artists. Proceeds will benefit a new Luther Henderson Scholarship Fund at the School.

Tickets are \$100, \$250, and \$1,000. For tickets, e-mail [info@thelutherhendersonscholarshipfund.com](mailto:info@thelutherhendersonscholarshipfund.com), or call (212) 247-8705; \$100 and \$250 tickets are available at the Juilliard Box Office beginning September 3; half price for seniors and students. For more information about the Luther Henderson Scholarship Fund, visit [www.lutherhendersonscholarshipfund.com](http://www.lutherhendersonscholarshipfund.com).



# UP↑TIME

Professional Recording Studio

- Steinway B Grand Piano
- Tracking, Editing, Mixing
- Mastering
- CD Design

251 West 30th Street, Suite 8FW  
New York, NY 10001 Tel: 212-695-5088  
Fax: 212-695-2806  
[info@uptimestudios.com](mailto:info@uptimestudios.com)  
[www.uptimestudios.com](http://www.uptimestudios.com)

### THE PRESIDENT'S OFFICE ANNOUNCES OPEN OFFICE HOURS EVERY MONDAY AFTERNOON FROM 2 - 3 P.M.

Students are welcome to use this hour to make appointments to see President Polisi. They may make appointments for other times as well. Appointments should be made by calling Martha Sterner in the President's Office at ext. 201.



# In Remembrance of Dinny

By JEFF LANG

THE New York horn community lost a dear friend and colleague on April 11. Ranier DeIntinis's 43-year career as a member of the New York Philharmonic (from 1950 to 1993) was legendary, and his teaching (he was a member of the Juilliard faculty from 1961 to 2004) will influence horn players for generations to come. Dinny, who was born in 1924, was a great player, a musician of the highest level, and a beautiful human being. He had a huge, robust sound as well as a pianissimo that was beautifully focused and singing. He was all about the sound of the horn. When the Philharmonic was pulling out all of the stops, you could always hear Dinny, never blasting and always big.

I will never forget coming into lessons with the sweet smell of his pipe and the cowboy hat; they were trademarks. He would look down at his notes and, after a long pause, say, "O.K., give me 13 percent more sound, Cheech." I always wondered how he would come up with those seemingly random percents, but now they make sense. He insisted on solid basics and a complete low range. Pares scales with "octave lower" written on every one (in case you forgot) and Kopprasch were our staples. He sent me a postcard one time that merely said, "keep pumping out the middles, highs and lows!"



Rainer "Dinny" DeIntinis

I will always remember Dinny and his wife, Peggy, coming to Finland for my wedding. He was an honored guest in Finland, and met Holger Fransman, the father of Finnish horn playing, and members of the Finnish Horn Club. Our honeymoon was with both sets of

parents and the horn teacher: all bases covered! The trip concluded in middle Finland with a great bonfire on our family island and many trips in and out of the sauna.

The joy in Dinny's voice when I recently told him I had become a member the Philadelphia Orchestra was really from the heart. Dinny cared so much for his students. We will all share the happy memories and cherish the brief time we had with him. The invaluable horn knowledge and the guidance he offered us are especially comforting during times when the task is difficult. He was incredibly positive, never bitter, and gave the phrase "go for it" a whole new meaning. Dinny's

enthusiasm for horn playing was contagious, and above all, he truly loved music and believed in the deep message it brings. Thanks, Dinny. □

*Jeffrey Lang (B.M. '82, horn) is associate principal born of the Philadelphia Orchestra and principal born of the American Symphony. He is on the faculties of Bard College and Temple University.*

## IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

### Alumni

- Georgette W. Amowitz-Gorchoff ('53, *dance*)
- Edward J. Ansara (Diploma '50, *voice*)
- J. M. Bart ('74, *organ*)
- Irving Coretz ('42, *piano*)
- Norman Dello Joio (Diploma '38, *organ*, Diploma '42, *composition*)
- Miriam L. Dorney ('32, *voice*)
- Lawrence J. Elam (B.S. '65, *trumpet*)
- Dorothy G. Fried ('62, *dance*)
- Leonard L. Gottschalk ('48, *trumpet*)
- Thomas E. Havel (Diploma '59, B.S. '60, *violin*)
- Mary E. Haydu (Diploma '40, *flute*)
- Ralph Hollander (Diploma '34, *violin*)
- Peter Howard (B.S. '48, *piano*)
- Conny J. Kiradjieff ('54, *violin*)
- Joyce A. Krainin (Diploma '44, *piano*)
- Oni F. Lampley ('01, *playwriting*)
- Charles Libove ('49, *violin*)
- Thomas D. Maurer ('52, *voice*)
- Carabelle B. Neil (B.S. '44, *voice*)
- Elizabeth G. Ober ('46, *trumpet*)
- Beatrice Ohanessian ('59, *piano*)
- Leah Ryan ('00, *playwriting*)
- Charles J. Smith (Diploma '47, *percussion*)
- Harold J. Stein ('51, *saxophone*)
- Colin C. Sterne (M.S. '48, *composition*)
- Marjorie R. Swasey ('42, *piano*)
- Virginia H. Wandelt ('41, *voice*)

### Marcia Smith Weiser

- (a.k.a. Edna Lou Smith, '31, *piano*)
- Joseph H. Winner ('47, *clarinet*)
- George A. Wozniak ('73, *violin*)

### Former Faculty

- Robert M. Abramson
- Henry D. Brant (Diploma '30, *piano*, Certificate '32, *composition*)
- Louis M. Teicher (Preparatory, '37, Diploma '40, Postgraduate Diploma '43, *piano*)

### Friends

- Dana Bloch
- Susan Bronner
- Ella Charmatz
- Strachan Donnelley
- Hannie Gillman
- Muriel Gluck
- Helen G. Hodam
- Jeffrey P. Klein
- Gladys Loewenstein
- Joseph F. McCrindle
- Jack Nash
- Donaldson C. Pillsbury
- Nicola Rescigno
- Robert Schnitzer
- Martin Schwager
- Elisabeth Smith
- Gerald Tsai

## JUILLIARD CONCERTS AT MAIDEN LANE

180 Maiden Lane, Ground Floor Lobby, Tuesdays, 12:30 to 1:30 p.m.

### September 2

David Tong, Piano  
Works by Liszt, Mozart, and Brahms

### September 9

Kenneth Oshodi Duo  
Kenneth Oshodi, Guitar; Philip Kuehn, Bass  
Jazz and American Songbook standards

### September 16

Anderson Twins Quintet  
Peter Reardon-Anderson, Tenor Saxophone; William Reardon-Anderson. Alto Saxophone; Keith Balla, Drums; Ari Roland, Bass; Sacha Perry, Piano  
Works by William Anderson, Peter Anderson, Cole Porter and Dizzy Gillespie

### September 23

Hannah Sun, Piano  
Works by Scarlatti, Haydn, Rachmaninoff, Liszt, and Chopin

### September 30

Alexei Tartakovski, Piano  
Works by Chopin, Debussy, and Rachmaninoff

# 1st Academy Fellows Graduate

By ELIZABETH JOY ROE

On June 11 in the Robatyn Room at Carnegie Hall, The Academy—A program of Carnegie Hall, The Juilliard School, and The Weill Music Institute in partnership with the New York City Department of Education—celebrated the end of its 2007-08 season with a proper send-off for the first group of fellows to graduate from the two-year fellowship, marking the end of the second pilot season of this newly designed program. Staff members from these three organizations, along with teachers and principals from the schools the fellows worked in, were in attendance to congratulate the Academy's first graduates. Among the speakers at the morning reception was pianist Elizabeth Joy Roe, who had been nominated by her peers to represent the graduating class and share her experiences with the program, and who agreed to let us reprint her speech in our pages.

Good morning. I am truly honored to be addressing such a distinguished audience full of colleagues, mentors, friends, leaders; people whom I respect, admire, and love. Today marks an end and a new beginning, and it is a day of celebration: for the inaugural graduating class of The Academy—A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute in partnership with the New York City Department of Education, and everyone who has been involved in this unique fellowship. I am humbly speaking on behalf of the second-year fellows of the Academy, of which I'm a very proud member.

What has the Academy meant to us? I can personally say that my experiences here have led me to greater awareness, clarity of purpose, and renewed inspiration. From the moment I received a phone call in fall 2006 from Rachel Sokolow with the invitation to join a brand-new program of unusual scope, I knew that a remarkable opportunity had serendipitously fallen onto my path.

Looking back at my initial impressions of the Academy, I recall entering the Kaplan Space at Carnegie Hall on a cold morning in January 2007 with a mixture of anticipation and uncertainty about what I had signed up for. My initial uncertainty metamorphosed into fascination upon hearing compelling speeches given by the directors of the program. I also found the orientation activities refreshingly insightful, especially the "ways of seeing" aesthetic exercises. How wonderful and almost radically simple it was to consider art without labels and hyper-intellectual theories, and just to open our eyes and tap into our intuition. The wonderment, simplicity, and intuitiveness of my perspectives that day didn't end there; I eventually encountered these qualities even more powerfully in the perspectives of my young students.

Another thing that was apparent from the very start was the uniqueness of the *people* in this program, from the marvelous staff members to my proactive, perceptive, outspoken, energetic colleagues. I thought to myself, these are exactly the kinds of people I'd like to be around—and it's fortunate I felt that way, because I've ended up spending a significant part of my life with these individuals! To be sure, the pilot phase of the program was a time of growing pains, trial and error, bumps and triumphs, but in just a few short months it was heartening to feel our bonds strengthen as a collective, especially as a performance ensemble.

After this promising start, a new crop of fellows joined the original members, amplifying our army of educational crusaders and enterprising musicians. Throughout the past nine months we've bonded at our two Skidmore College residencies, where we delved guerrilla-style into the school community as well as the local karaoke bar (now, *that* was one sensational show!); on- and offstage at performances at Carnegie Hall and Juilliard; at Faces and Names, our appointed post-concert hangout; in meetings for independent projects; and in countless moments during rehearsals, forums, and the seemingly endless treks to Carroll Music Studios. Yes, there have been times we've voiced concerns over scheduling, various policies, rehearsals, programming, commuting, etc.,

Continued on Page 10



JUILLIARD

PORTRAITS

Lori Bierly

Development: Associate Director of Major and Planned Gifts

Judith LeClair

Bassoon Faculty

*Lori was born and raised in Bellefonte, Pa., “a very beautiful and rural part of the state” where her parents have a dairy farm. She has a bachelor’s degree in music education from Susquehanna University and an M.S. in nonprofit management from the New School for Social Research. Before coming to Juilliard, she worked for nearly 10 years in the development office at the Chamber Music Society of Lincoln Center. She also worked for the Orchestra of St. Luke’s in the education, marketing, and development departments.*

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

I have worked here since October 2001 and I remember how welcoming people were when I arrived. I also remember being amazed at the diversity of jobs that people do at Juilliard. There are scene-shop people and wig makers and piano technicians and artists and teachers ... there are so many talented people who work at Juilliard! I would have to say that my favorite Juilliard memory was watching the Rolling Stones perform a concert to kick off their world tour on the balcony outside of President Polisi’s office in 2005. That was something I never would have expected to happen here, something that brought out a side of many colleagues that I hadn’t seen before. It was a really fun day!

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

I would love to work with Mr. Tsumita and the piano technicians. I play the piano, although I don’t know much about the inner workings of the instrument. The piano is a fascinating instrument from a technical standpoint. To be able to take a piano apart, refurbish it, and put it back together again is an amazing skill. I have a terrible sense of pitch, though, so I’m sure I could never actually tune a piano.

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

I don’t think I’ve ever had a strange job. In college I delivered meal trays to patients in a hospital, which made me briefly consider becoming a nurse. It was actually a really hard job, but one that was very satisfying.

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

I would probably go for a run in the morning, then head to one of my favorite museums. Then I would go shopping, see a movie, have a walk in the park, then have dinner with friends—and maybe have a nap sometime in there, too.

**What other pursuits are you passionate about?**

I’ve been studying French for seven years, although I have no facility for the language! I also love photography, traveling, running, playing the piano, and volunteering as a cook at the soup kitchen at my church.

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

The most memorable trip was when I accompanied my best friend and her husband to China, where they adopted their daughter Allyson. Besides being an emotional and happy trip on a personal level, I also found the food, the sights, and the culture in China to be fascinating. We traveled to Shanghai, Changsha, and Guangzhou and wandered out into the countryside a bit. It was



Lori Bierly in Changsha, China, in January 2005, with her friend’s newly adopted daughter, Allyson.

amazing to be there during such an important time in my friends’ lives, and it was wonderful to get to know the other families who were there to adopt children. Now I am lucky to be one of Allyson’s godparents and I’ll remember every detail of that trip for a long time.

**What might people be surprised to know about you?**

That I have finished seven marathons.

**What is your favorite thing about New York City?**

I love New York like you would love a person! I love the warmth of the people, the culture, the food; I like the grittier neighborhoods and the unique places. Unfortunately a lot of these are disappearing now. I also love all the green places in New York, especially Central Park and the botanical gardens.

**What book are you reading right now?**

Right now I am reading *Comfort Me With Apples* by Ruth Reichl. I love to eat and love any book about food, and the books by Ruth Reichl are wonderful. It was lent to me by a colleague who is an amazing baker and she has recommended so many wonderful food books!

*Born in Parkersburg, W.Va., Judith LeClair grew up in Delaware and Philadelphia and earned a B.M. from the Eastman School of Music. She has been on the faculty of Juilliard since 1983 and has been principal bassoonist with the New York Philharmonic since 1981, with more than 50 solo appearances with the orchestra to her credit.*

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

I knew very early, about 11 years old. My brother and I were very involved with trying different instruments and playing piano. There was always music around, largely due to my brother and the school ensembles.

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

My bassoon teacher and chamber music coach at the Settlement Music School in Philadelphia, Shirley Curtiss. She gave me a solid background for orchestral and chamber music playing. I loved playing with my woodwind quintet every Saturday afternoon—it was the highlight of my week. We played Mozart’s *Sinfonia Concertante* with the Philadelphia Orchestra when we were just 15. Also, my great teacher at the Eastman School, K.D. Van Hoesen, who continues to inspire me.

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

I remember falling in love with Brahms and Dvorak in high school. I would listen to their serenades and symphonies for hours, and until I fell asleep at night. What I wanted more than anything in the world was to play them. I still love them all!

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

There are two—one was tripping onstage after a solo performance with the San Francisco Symphony. I still have nightmares about what would have happened if I went down! The other was having a new cell phone on stage at the New York Philharmonic and having it go off in a particularly serene moment. I now leave my purse in the locker room at all times!

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

I think Japan, because the people are so wonderful; it is a beautiful, clean, and orderly country, and the children are so well-behaved at concerts. Also, the food is great.

**What are your non-music related interests or hobbies?**

I love dogs, and have had many Airedales in my life. My husband, Jonathan Feldman, and I love to cook, try wines, entertain, and have fun with

our 10-year-old son, Gabe. I am also an avid swimmer and try to swim five times a week, for physical and mental stability!



Judith LeClair with her husband, collaborative piano faculty member Jonathan Feldman, and their 10-year-old son, Gabriel.

**What book are you reading right now?**

I am reading the fifth Harry Potter book. My husband and son got me hooked!

**What is your favorite thing about New York City?**

Having the Philharmonic and Juilliard be in the center of the world’s greatest city. I don’t spend much down time here, as I am always going home to New Jersey after I finish working, but I hope to someday move back and enjoy everything I don’t have time for now!

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

I honestly don’t know. There has never been anything else I wanted to do but play the bassoon. Isn’t that pathetic?

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

I would want them to know that I believe in them and support them through anything. The auditioning world has changed over the past 20 years, and it is much more difficult to get a job now. I want them to know that if they really apply what they have learned to everything they do, they will succeed. I want to be the same kind of mentor that my two teachers were, which was to be gently critical but hugely supportive at all times.

**Is there anything you’d like to add?**

I hope I can help instill the love of playing and commitment to music in young students. I have had the most wonderful class at Juilliard, and they are so eager and enthusiastic, practicing and coming to concerts every week. I hope I can inspire them to love it so much that they keep the burning desire to play and teach no matter how discouraged they get. I think at their age, they have to eat, sleep, and breathe music to be able to really succeed at it.

*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](http://www.juilliard.edu/portraits).*



# STUDENTS

From the Student Affairs Office

# OFFSTAGE

THE Office of Student Affairs is happy to introduce our new monthly column, Students Offstage.

This column will feature information about student activities, events, and programs sponsored mainly by Student Affairs, Residence Life, International Advisement, and registered student organizations. Here you can learn about opportunities to develop yourself, or simply to socialize and have fun, outside the classroom and offstage. In the coming months, visit this section of *The Juilliard Journal* for details about events such as the Halloween Dance, December Chill Out, International Education Week, Horizons programs, and the annual Spring Picnic. We'll also have information about new events and activities in the New York City community. Students Offstage will complement the weekly Student Affairs e-mail blast of low-cost and discounted events in the Big Apple to provide students with a plethora of activities to choose from. Events are now being planned for Hispanic Heritage Month (September 15–October 15); Coming Out Day (October 11); Breast Cancer Awareness Month (October), and the annual Halloween Dance (date TBD).

Not only will we list information about student activities and events here, we will also provide information and updates on student leadership opportunities such as Student Council, the Developing and Empowering Leaders in the Arts (DELTA) program, and other student organizations, and how you can get involved in these activities. To get started, below is a list of our current registered student organizations. These groups will host meetings and plan social activities throughout the year:

ARTreach  
Gay Straight Alliance  
Green Yard  
Juilliard Christian Fellowship  
Juilliard Rock Club  
Korea Campus Crusade for Christ  
Multicultural Young Artists Network (MYAN)

Any student may start a registered student club; all it takes is five full-time enrolled students in good standing, a stated purpose, a faculty or staff advisor, and a little time to fill out a registration form, available from the Office of Student Affairs. Students interested in starting a new club can e-mail [osa@juilliard.edu](mailto:osa@juilliard.edu) or visit the O.S.A. located next to the Morse Student Lounge on the plaza level.

The Office of Student Affairs will be reviving Student Council, which is a diverse group of students who work with the Office of Student Affairs to maintain and improve student life at Juilliard. Student Council will represent the student body and advocate for student issues and improvements. The O.S.A. will host informational meetings in our new Student Multipurpose Room throughout the fall semester to recruit members. Students interested in becoming a part of Student Council should e-mail Sabrina Tanbara, director of student affairs, at [osa@juilliard.edu](mailto:osa@juilliard.edu).

Next month we will begin listing specific events in the Students Offstage column. To be considered for inclusion, please submit the name, date, time, location, and a brief description of your event to Loren Seugling in the Student Affairs Office, Room 100 (our new location on the plaza level, next to the Morse Student Lounge). The deadline for submission is the fifth of the month for inclusion in the next issue of *The Journal*. Only Juilliard-sponsored events will be considered, on a space-available basis at the time of submission.

The Office of Student Affairs wishes all Juilliard students a productive and happy 2008-09 year!

The Student Affairs Team

- ♦ Sabrina Tanbara, Director of Student Affairs
- ♦ Loren Seugling, Coordinator of Student Activities
- ♦ Alicia Mejias, Administrative Assistant
- ♦ Barrett Hipes, Residence Hall Director for Community Development
- ♦ Joanie Simon, Residence Hall Director for Operations
- ♦ Nona Shengelaia, International Advisement
- ♦ Yoko Anderson, International Student Advisor/Programming Assistant

## 1st Academy Fellows Graduate

Continued From Page 8

but the truth is, we've done so primarily because we care deeply about the development and success of this program, and a multitude of issues matter to us at this pivotal juncture in our professional and personal lives.

Speaking of personal lives, we've all had to deal with our share of ups and downs, from health problems to grueling travel schedules to relationship complications to steep living costs to troubling world affairs. In the midst of all this, the Academy has provided us with a reassuring structure as well as a genuine sense of community and belonging. And of course, I've always felt utterly grateful to be a part of this program because it has given me the privilege of working with children who have had a transformative impact on me, and I have been humbled through my exposure to teachers, administrators, and artists who devote their lives to such noble work.

Being thrust into the classroom was perhaps the greatest revelation for all of us. Although we embarked upon our school residency with an extensive arsenal of educational tools, tips, and methodology, we quickly realized that nothing could fully prepare us for the chaos, the lulls, the surprises, the arduousness, and the exhilaration of the public school teaching experience. Having attended public school all the way until college, it was utterly poignant for me to return to the classroom, this time in a teaching role. In this environment, familiar yet somehow foreign, I reaped valuable life lessons: I learned to be more patient, more spontaneous, more resilient, more alert, more resourceful, more fearless, and more present. I learned to recognize how golden the "teachable moment" can be and that an effective teacher doesn't always stick to plan: sometimes you have to improvise according to whatever cues the kids give you, much like a skilled jazz player. I literally played it by ear on many occasions! There is no scientific formula to teaching—and thus teaching, like playing music, is an activity that constantly keeps us in touch with our essential humanity, our flaws and our potential. Without a doubt, working with young people has brought me—and many of us here—fulfillment of the highest degree. There are no words to describe how moved I was to see my students perform on Zankel Hall's stage last month.



Elizabeth Joy Roe with her "star student," Melanie, at her fifth-grade graduation at P.S. 131Q (the Abigail Adams School) in Queens.

I hope we all remember the Academy's ultimate mission—everything that Clive Gillinson and Joseph Polisi have exhorted—and it is up to us to keep this message burning bright. Now, I will invoke Obama's oft-quoted motto, "Yes, we can," because it certainly applies to what we all can aim for, in and out of this program. Yes, we can

strive to be both performers of the highest level *and* galvanizing educators. Yes, we can contribute positively to society as involved citizens and artistic ambassadors. Yes, we can empower others through our art. Yes, we can shatter misperceptions of classical musicians as egoistic and out-of-touch with reality, we can inspire the field to become more engaged in the world, and we can transcend the divide between elitism and populism in our culture. Yes, we can be passionate about our music, our ideals, and our vision. It's time to bring in the light and

to not resort to cynicism! Yes, we can learn from our students' spirit of adventure by exploring possibilities, taking chances, and embracing every moment. Yes, we can make our lives and the lives of others extraordinary.

In closing, I need to express my sincerest gratitude to the following people: first and foremost, the superlative Academy staff of incredible women—Amy Rhodes, Rachel Sokolow, Betsie Becker, Aimee Milhizer, and L.E. Howell; the visionaries behind the Academy, and my role models—Clive Gillinson and Joseph Polisi; the brilliant Ara Guzelimian and Anna Weber; everyone at the Weill Music Institute, Carnegie Hall, and Juilliard; Sharon Dunn, Barbara Murray, and members of the Department of Education; teachers, principals, participating schools, *the students*; the teaching artists who have enthusiastically shared their expertise; members of the press for showing interest in our performances and teaching endeavors; the donors whose financial contributions make all of this possible; and last, but certainly not least, my esteemed colleagues of Group 1.5 for inspiring and challenging me, and most importantly, making me laugh. Cheers to the Class of 2008 and best wishes to the remaining fellows—may you carry on our legacy! Thank you. □

*Elizabeth Joy Roe (B.M. '04, M.M. '06, piano) was the winner of Juilliard's 2007 William Petschek Award, presenting her debut recital that April in Alice Tully Hall.*

## Harvard to Catalog Manuscript Collection

By IRA ROSENBLUM

HARVARD University has received a grant from the Mellon Foundation to catalog original manuscripts in the Juilliard Manuscript Collection and at Yale University for inclusion in the International Inventory of Musical Sources (RISM) A/II database. The cataloging work will be headed by Sarah Adams, director of the U.S. RISM Office and keeper of the Isham Memorial Library at Harvard, who said that the addition of some 550 music manuscripts from Yale—the only major music manuscript collection in the U.S. not yet cataloged in RISM—and 138 important and rare manuscripts from the Juilliard collection, will add significantly to the scholarly value of the database.

"The Yale materials constitute one of the oldest and most distinguished collections of music manuscripts and early prints in the country," Adams said, while Juilliard's collection, which ranges from the late 17th to the 20th century, "only recently became accessible, making it brand new to scholars." Juilliard acquired the collection in 2006 when its chairman, Bruce Kovner, donated the extraordinary collection to the School.

According to Adams, the cataloging work will begin this fall and take about two years to complete.

Given the high quality of digital images available on the Juilliard Manuscript Collection Web site ([www.juilliardmanuscriptcollection.org](http://www.juilliardmanuscriptcollection.org)), she said she will obtain most information for the Juilliard portion of the project from the digital copies, but travel to New York to view original sources when necessary.

The RISM A/II database is one of the most important tools for musicological research and is used by scholars worldwide. According to a fact sheet on the RISM Web site, the A/II database is "the most comprehensive annotated index and guide to music manuscripts produced after 1600." More than 585,559 records by some 20,500 composers are contained in the easily searchable database which can be accessed by more than 750 libraries and archives in 31 countries.

"RISM is an essential tool for locating primary source materials in music, and it is a great honor for us to contribute information to the RISM A/II database," said Jane Gottlieb, vice president for library and information resources at Juilliard. "I am extremely grateful to my colleagues Sarah Adams, Dr. Virginia Danielson, the Richard F. French Librarian at Harvard, and to Dr. Christoph Wolff, chair of the RISM Commission Mixte, for including us in this Mellon grant project." □



# New Lobby ... New Box Office ... New Season!

Continued From Page 1

student composers on April 30 in Alice Tully Hall.

## JAZZ

Juilliard Jazz welcomes a number of new faculty members (see article on Page 18), including Ted Nash, who leads the Juilliard Jazz Orchestra (as its new conductor) in the music of Andrew Hill on October 16 in the Sharp Theater. The music of Terence Blanchard will be highlighted on February 2, when Blanchard conducts the orchestra in the Sharp Theater. An additional Jazz Orchestra concert will take place on April 16. The Juilliard Jazz

Ensembles will be featured in concerts on October 1 ("Blues in the Church," with guest artist Mulgrew Miller), November 3 (Artist Diploma ensemble), December 9 ("Jazz Emergent I"), January 20, February 24 (music of Woody Shaw), March 23 (Artist Diploma ensemble), and April 27 ("Jazz Emergent II"), all in Paul Hall.

## DRAMA

The Drama Division's 41st anniversary season—its third with Jim Houghton at the helm—kicks off with Molière's *The Misanthrope*, translated by Richard Wilbur, directed by Lucie Tiberghien and featuring fourth-year students. The play runs October 22-26 in the Stephanie P. McClelland Drama Theater. This classic satire of the hypocrisies of 17th-century French aristocracy remains enormously appealing for its wit and insight. Lanford Wilson's *Burn This* follows, on November 13-17, directed by Pam MacKinnon. Commissioned by the Circle Repertory Company in the 1980s, Wilson's explosive drama taps into the pain that follows the collision of love and loss, as well as the cost of aspiring to be an artist. Brian Friel's *Dancing at Lughnasa*, set in 1936 in a small house outside an Irish village in Donegal County, will be offered December 11-15, in a production directed by Ethan McSweeney. Concluding the fourth-year offerings on February 12-16 is *The Greeks, Part Three: The Gods*, the final installment of John Barton and Kenneth Cavander's three-part adaptation of Greece's mythic history that weaves together the works of Aeschylus, Euripides, Homer, and Sophocles. The production will be directed by Brian Mertes, who directed both previous segments.

## DANCE

Juilliard's Dance Division, under the direction of Lawrence Rhodes, opens its season at Dance Theater Workshop October 1-4, as nine student dancers help celebrate choreographer and Juilliard alumnus Lar Lubovitch's 40th anniversary season by performing in his *North Star*, set to music by fellow alumnus Philip Glass. Juilliard's entire fourth-year class of dancers will join the Lar Lubovitch Dance Company on November 5 and 9 to perform *North Star* and *Whirligogs* (set to music by Berio), on the opening and closing nights of the company's season at City Center.

New Dances: Edition 2008 features four world premieres, each commissioned from

an innovative choreographer for a class of Juilliard's dancers. The performances, on December 10-14, will showcase new works by Sidra Bell (for the first-year dancers), alumnus Darrell Grand Moultrie (for the second-year class), Johannes Wieland (third-year dancers), and Larry Keigwin (fourth-year).

Juilliard Dance Repertory will be presented March 25-29 in the Sharp Theater, featuring works by acclaimed choreographers. To be performed are Lubovitch's *North Star*, Mark Morris's *Gloria* (set to Vivaldi's work of the same name), Twyla Tharp's *The Fugue*, and a new work by Israeli choreographer and alumnus Ohad Naharin.

Other spring dance events include the annual Senior Dance Production, to be presented in the Clark Theater in the Rose Building, April 23-26, as well as Choreographic Honors (May 15-16) and the Senior Dance Showcase (May 18), both in the Sharp Theater.

## OPERA AND VOCAL ARTS

Two fully staged productions will be presented by the Juilliard Opera Center this season in the Peter Jay Sharp Theater, as well as a concert version of an opera by John Adams as part of the annual Focus! festival. The J.O.C. begins its season November 12, 14, and 16 with *Trilogy*, featuring three one-act portraits of marriage, conceived and conducted by James Conlon, realized by Darko Tresnjak, and directed by James Marvel. The three operas are Mussorgsky's *The Marriage*, based on the comedic social satire by Gogol; Ernst Krenek's *Heavyweight, or The Pride of the Nation*, a farce about European culture between the world wars; and Benjamin Fleischmann's *Rothschild's Violin*, after a short story by Chekhov.

A concert version of John Adams's *The Death of Klinghoffer* will conclude the Focus! Festival on January 31, conducted by the composer and directed by Edward Berkeley. For its spring production, the J.O.C. will present Verdi's *Falstaff* on April 22, 24, and 26, conducted by Juilliard alumna Keri-Lynn Wilson and directed by Stephen Wadsworth. All performances are in the Sharp Theater.

The New York Festival of Song has collaborated with Juilliard for the past three seasons; their joint concert this year—*Latin Lovers*, an evening of South American and Cuban song—takes place on January 14 in the Sharp Theater. Liederabend and Songbook concerts will showcase student singers throughout the year—the former in Paul Hall on October 16, November 13, December 11, February 12, March 26, and April 30; the latter in Morse Hall on No-

vember 6, January 29, March 19, and May 14. The Alice Tully Vocal Arts Debut Recital takes place on March 20 in Alice Tully Hall, and the annual Vocal Honors Recital will take place on March 24 at the New York Society for Ethical Culture.

## FACULTY RECITALS

The American Brass Quintet opens the Daniel Saidenberg Faculty Recital Series on October 7 in Paul Hall. Pianist Seymour Lipkin celebrates the 60th anniversary of his winning the Rachmaninoff Piano Competition with a concert on October 20, for which he will be joined by pianist Robert McDonald, violinist Ronald Copes, violist Samuel Rhodes, and cellist Joel Krosnick. Rhodes presents his own recital on October 23 in Paul Hall. Other concerts include the New York Woodwind Quintet on March 18 in Paul Hall, and the Juilliard String Quartet in two recitals (April 7 and April 15), both in Alice Tully Hall. Bassoonist Judith LeClair and flutist Robert Langevin conclude the series on April 29. All faculty recitals are in the Peter Jay Sharp Theater except where noted.

## CHAMBER MUSIC

Juilliard's eighth annual ChamberFest will feature eight performances—five in Paul Hall (January 12-15 and 17) and three in the Sharp Theater (January 14, 16, and 17). Juilliard's graduate string quartet-in-residence, the Biava Quartet, will give the annual Lisa Arnhold Memorial Recital on May 4 in Alice Tully Hall. In addition, chamber music concerts by student ensembles will be offered at the Society for Ethical Culture on November 18, December 4, December 8, and in Alice Tully Hall on March 26 and April 28.

## OTHER EVENTS

The 2009 Focus! festival, titled "California: A Century of New Music," will showcase works from early 20th-century radical composers (Henry Cowell, John Cage, and

Lou Harrison) through the many illustrious members of the next generation (Morton Subotnick, Roger Reynolds, John Adams, Robert Erickson, Leon Kirchner, and Terry Riley) to the younger composers of today. The festival's six concerts (January 23-31) take place in the Sharp Theater, opening with the New Juilliard Ensemble and concluding with the aforementioned concert performance of *The Death of Klinghoffer*.

Among the many other events to be held this year are concerts by Axiom in the Sharp Theater (October 13), Miller Theater (December 13), and Alice Tully Hall (March 30); the Bachauer Competition Winners' Recital (by pianists Yoonjung Han and Naomi Kudo) on October 15 in Paul Hall; a concert by the Juilliard Percussion Ensemble on March 31 in Alice Tully Hall; the Jerome L. Greene Concert (on a date to be announced); and the William Petschek Piano Debut Recital on May 5 in Alice Tully Hall. For complete coverage and up-to-date information on these and other performances, see our online calendar of events at [www.juilliard.edu/calendar](http://www.juilliard.edu/calendar). □



Photo by Tom Caravaglia

Larry Keigwin is one of four choreographers who will create new works as part of New Dances: Edition 2008 in December.



Photo by Jessica Katz

Brian Mertes returns in February to direct the fourth-year drama students in the third and final installment of *The Greeks (Part Three: The Gods)*. Seen here are Monica Raymund and Stephen James King in last season's performance of *The Greeks, Part Two: The Murders*.

## 92nd Street Y Chamber Music Program

# BE A PART OF IT!



Recitals in Elegant  
92nd Street Y  
Concert Spaces

14 Hours of  
Professional Coaching

Cost: \$435/Semester

*Repertoire includes standard chamber music  
and art songs, as well as music for  
combinations of instruments and voice.*

Call 212.415.5580  
to schedule an audition for  
the fall semester!

The Armchair Conductor  
with John Yaffé

Harness the power of an orchestra  
with the flick of your baton.  
From basic baton technique  
to conducting the 92nd Street Y  
Community Orchestra  
in 13 sessions.

Begins October 5  
Cost: \$375/Semester

Call 212.415.5580 or  
visit [www.92Y.org/armchair](http://www.92Y.org/armchair)  
for more information.

**92Y** School of the Arts  
Lexington Avenue at 92nd Street  
*An agency of UJA-Federation*



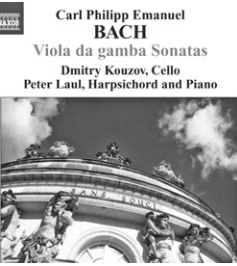
DISCOVERIES

by Bruce Hodges

C.P.E. Bach and Martinu: Two Paths to the Cello Sonata

Carl Philipp Emanuel Bach: *Viola da gamba Sonatas*. Dmitry Kouzov, cello; Peter Laul, harpsichord and piano. (Naxos 8.570740)

IN his excellent notes for this release, longtime Naxos writer Keith Anderson quotes a scholar in the 1770s who dismissed the viola da gamba: “The tones ... are radically so crude and nasal, that nothing but the greatest skill and refinement can make them bearable: a human voice of the same quality would be intolerable.” It would be interesting to get reactions



to that comment from cellist Dmitry Kouzov and harpsichordist Peter Laul, collaborators since 1993, since there is no doubt that their refined and vigorous work here makes a joyful listening experience. Performing C.P.E. Bach’s sonatas for viola da gamba on a modern cello, Kouzov, who earned an Artist Diploma at Juilliard where he studied with Joel Krosnick and now serves as his assistant, shows the fruits of his partnership with Laul. Their rapport is immediately apparent in

the opening of the lilting Sonata in C Major, Wq. 136, H. 558, the first of a pair written during the time of the composer’s tenure as court harpsichordist to Frederick the Great.

The two sonatas share a winsome charm, and Kouzov and Laul unearth all the poetry available, with the cellist keeping vibrato to the barest minimum. Feeling is everywhere: both sonatas end with “arioso” movements of heartbreaking tenderness, which engineer Alexei Barashkin, recording the duo in the St. Petersburg State Capella Recording Studio in Russia, has captured with appealing naturalness. Small details abound: In the second movement of the D Major Sonata, Wq. 137, H. 559, marked *Allegro di molto*, the cellist’s fingertips are lightly audible in the most pleasant way. In the final movement, some groaning double-stops evoking the solemnity of the Gregorian *Dies Irae* theme alternate with a plaintive melody, and Kouzov deploys a slightly rough tone for the former, a sweetly ingenuous one for the latter, with Laul in rock-steady accompaniment. This second arioso might be the highlight of the entire CD, and as it winds to its close, both musicians find beauty in the composer’s laconic melodic invention.

Laul switches to piano for the Trio Sonata in G Minor, Wq. 88, H. 510, its *Allegro* marching off smartly and showing both players’ agility in the faster passages. After a haunting slow movement, the vigorous, gleeful *Allegro assai* is a marvel of precision.

Bobuslav Martinu: *The Three Sonatas for Cello and Piano*. Mattia Zappa, cello; Massimiliano Mainolfi, piano. (Claves 50-2803)

CZECH composer Bohuslav Martinu’s Cello Sonata No. 1 dates from 1939—one year after his searing Double Concerto, a masterpiece reflecting his homeland’s rising anguish prior to World War II—and the sonata is marked by similar emotion. Pianist Massimiliano Mainolfi sets the mood in the sober opening before cellist Mattia



Zappa (who earned an Advanced Certificate from Juilliard in 1995) joins him in tense foot-steps, while the mellow, fine-grained recording by Deutschlandradio (on Claves) shows off the artists’ mournful tone. After an impassioned *Lento*, the nervous finale has high spirits but a decidedly dark underbelly, and here these musicians’ expertise comes to the fore, their keen attention to light and shade only underlining the composer’s anxious mood.

Although the Second Sonata (1941) seems more extroverted, with rhythmic motifs coming center stage, there is still a pervasive sadness. A central, desolate *Largo* might be the work’s spiritual heart, and Zappa and Mainolfi deliver its quiet power with meticulous dynamic shading. But in the outer movements, the virtuosity required is irresistible, especially in the opening, where the cellist sails over Mainolfi’s strongly articulated rhythmic core. The hard-driving finale displays the composer’s love of strongly accented meters, with the result somehow more than a little sinister.

Ten years passed before the last sonata appeared, in 1952, and here Martinu (1890-1959) seems to have reached a plateau of peaceful acceptance, whether of his exile from Czechoslovakia or of his life in general. With a more fluid approach to form, he seems in a sunnier, more lyrical mood, echoed by Zappa and Mainolfi in a playful spirit. The inventive *Andante* stealthily mines Czech melodies for every last bit of soul, and the final measures are particularly moving. To close this major addition to the Martinu canon, the two artists intertwine in a high-spirited *Allegro*, marked by a particularly sparkling piano line.



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.

# Georgia Kids Get Jazzed Up In Summer Residencies

By KRIS BOWERS

HAVING already traveled to a few foreign countries with the Juilliard Jazz program to perform and teach, coping with language barriers is something I’ve begun to get used to. Words soon become insignificant when you can convey your ideas through sight and sound. But imagine teaching someone who can’t see what you are doing, or how you are doing it. This was the challenge that a group of Juilliard jazz students faced last June at the Georgia Academy for the Blind, as we launched a new Juilliard Jazz Summer Residency program there. We also introduced a weeklong jazz camp at the North Atlanta High School’s Center for the Arts. In both places, our mission was to teach kids ages 10 to 18 how use jazz to tell their stories.

“I’ve got a problem!” yelled the kids in one class at the Georgia Academy for the Blind, where Juilliard jazz students Chris Burbank, James Burton, and I taught, along with Juilliard faculty member Ben Wolfe. This was the name of an improvised blues written by some of the students, but their blues had nothing to do with the obvious impairment that most of them faced. One student’s lyrics continued, “My mom won’t cook me no spaghetti ... so I’m gonna go to Church’s and buy a bucket of chicken with a side of hot wings!” Many other students continued along the same vein. It was amazing to witness such high spirits and self-confidence in these children—just one example of the fun times we had at the Academy’s summer camp.

“The response from these kids was overwhelming,” said Mr. Wolfe. “Their engagement and joy were immediately present. When asked if they had questions, hands were always flying. These students made us feel welcome and wanted.”

We taught about six ensembles a day for an hour each, with a culminating performance at the end of the week as our goal. But we faced a challenge that we had not anticipated: only one of the groups actually played instruments! As James, Chris, and I handed out percussion instruments to the kids, Mr. Wolfe was starting the groundwork for the new composition each group would play. I’ve personally seen many adults struggle with some of the rhythms that these children mastered within minutes. In addition, the students were fearless; one girl named Julie was brave enough to sing a solo ballad that she had written. The one group with students who did play instruments was able to learn three different jazz standards in that week, and use basic musical tools to improvise within those standards. As a pianist, I felt a special connection with Darius Mays, the 15-year-old pianist at the camp. I was blown away when I played through a song once—and the second time around, Darius played my exact chords, note for note!

At the end of the week, the students gave an amazing concert that made me (and everyone else in the auditorium) extremely proud. Not only did they play and sing well, but the songs they performed

were the groups’ original compositions, including grooves such as calypso, swing, backbeat, ballad—and the blues I’ll never forget, “I’ve Got a Problem!”

At the North Atlanta High School, where we went immediately afterward, we again had only a week to prepare a few different ensembles for a concert—but this camp was for students with previous training on their instruments, separated into groups of high-school and middle-school students. For this camp, Juilliard alumnus and guitarist Lage Lund and Juilliard Jazz artistic director Carl Allen joined us ... and again, we were greeted with an amazingly warm reception.

Right away, we faced a few problems; the ratio of saxophones to trombones was 14:1,



At North Atlanta High School, middle and high school students took lessons from Juilliard students and teachers during the Juilliard jazz program’s summer residency in Georgia that also included a week at the Georgia Academy for the Blind.

and we didn’t have the number of students we needed in each section to form the ensembles. But with the help of Juilliard administrators Laurie Carter and Alison Scott-Williams, we put together a new schedule and the program continued flawlessly. The students were separated into two small ensembles and one big band, and we held sessions throughout the day that included theory, master classes, and even individual practice time.

The students were all very eager to learn as much as they could from the program, and were surprised at what they were able to accomplish. Through the week, we could see the love for jazz as an art form grow within each student. Bethany Moore, a talented 16-year-old junior, was the baritone saxophonist in Mr. Wolfe’s ensemble, and she was able to illustrate exactly what jazz is supposed to do. “Jazz describes you,” said Bethany. “It captures your emotions. If you’re mad or upset or afraid, you play that emotion into the music and then you feel better. And because everyone has felt those same emotions, jazz touches everyone.”

At the final concert, the students put on a great show, and many were already talking about returning next year. “I definitely would attend the camp again,” said drummer Kenneth Harris. “It’s not every day that great musicians from New York come to dedicate their time to teaching young students.”

I consider myself fortunate to have participated in both of these summer programs. After experiencing the joy and commitment of the children, I can honestly say that both faculty members and student teachers were truly inspired. As Mr. Allen always tells us, “Jazz is meant to wash away the dust of everyday life”—and I think Juilliard Jazz did some successful dusting in the wonderful state of Georgia. □

Kris Bowers is a third-year student in jazz studies.



## Conference Explores the Fine Points of Teaching Music History

By ISABELLE DEMERS

IN today's musical world, the name Juilliard hardly needs an introduction. But if the School is rightly famous for its performing activities, few outside of its community are aware that its emphasis is no longer on performance alone, but has spread to encompass broader forms of scholarship.



Participants in the College Music Society/Juilliard Institute for Music History Pedagogy were given a tour of the Metropolitan Museum's musical instrument collection by its curator, J. Kenneth Moore.

As Jane Gottlieb, vice president for library and information resources at Juilliard, put it in her welcome address to the College Music Society/Juilliard Institute for Music History Pedagogy, held at Juilliard during the first week of June: "Under [President] Joseph Polisi's extraordinary leadership, the School has embraced the concept of the 'Artist as Citizen,' and every student understands that as superb performers they must also be able to write about music, to speak eloquently about their art, and to be effective communicators about the role of the arts in society." While the goal of the conference was to delve further into topics related to the teaching of music history to student performers/composers, it also provided Juilliard with a wonderful opportunity to open its doors (regardless of where they were to be found due to construction) and share its philosophy with the outside world.

The 67 participants, hailing from 23 states and 6 countries, gathered from June 4 to 8 to listen to talks and panel discussions prepared by eminent scholars. In addition to oral presentations, live performances were also very much an integral part of the institute, which kicked off with a much appreciated all-Carter concert presented primarily by members and alumni of Joel Sachs's New Juilliard Ensemble.

Day one was spent at Juilliard and began with welcome addresses delivered by Michael Griffel, chair of the music history department at Juilliard; Gottlieb; and Karen Wagner, vice president and dean for academic affairs. Bates College's James Parakilas's talk followed immediately afterwards. While the emphasis was at first on the relationship between scores and performances, it quickly became clear that, for Parakilas, scores ought not to be the alpha and omega of music history. In fact, he posited that "there is more to music history than notes can tell," and advocated for music histories that "foreground what [historian

Donald] Grout calls background"—the cultural environment of the period, including what the audiences, concert halls, and instruments might have been like.

The next presentation, given by Michael Beckerman of New York University, seemed to be closer to an experiment than to a formal talk. In Beckerman's own words, we were embarking upon a "journey into a performer's brain." Indeed, Beckerman studied how historical background influences (or not) the performance of a given work—in this case, Gideon Klein's String Trio, a work that included "many musical references that created a 'Kingdom of Death,'" and was finished in Theresienstadt

nine days before Klein was sent to Auschwitz. Participants heard three performances of the work, two of them filmed during the weeks preceding the institute, as well as a live one. Background information was disclosed to the performers (violinist Keiko Tokunaga, violist Elizabeth Beilman, and cellist Andrew Yee) in stages, so that they knew much more about the work at the end of the process than at the beginning. Whether or not this accounted for the remarkable performance they gave on that morning is (and will remain) arguable, as Beckerman observed at the very end of this presentation.

In the afternoon, Jane Gottlieb treated the participants to a tour of the Juilliard library, which gave them the opportunity to see some of the manuscripts recently donated to the School by Bruce Kovner, chairman of Juilliard's board of trustees (as well as some that had been at Juilliard for a longer period). While the excitement of the participants was palpable, it was nonetheless mixed with a hint of envy—surely to be expected! The afternoon ended with a talk by Yale University's Craig Wright, during which he shared a number of humorous tricks intended to grab the attention of students, and with a panel discussion on cultural literacy.

The participants gathered at the Metropolitan Museum of Art for the second day of the institute, which took off with a performance/workshop given by Juilliard's Attacca Quartet and music history faculty member Fred Fehleisen. The ensemble's magnificent rendering of Mozart's String Quartet, K. 387, set the tone for the remainder of the day. Next in line were Mark Evan Bonds (University of North Carolina at Chapel Hill), who gave us a crash course in the assembling of an anthology, and Barbara Russano Hanning (CUNY), whose talk focused on "Teaching Music History Through Art." While some of the con-

## Smirnoff Appointed President of C.I.M.

JOEL Smirnoff, first violinist of the Juilliard String Quartet, has been appointed president of the Cleveland Institute of Music, effective this past July 1. The announcement was made official by the institute on April 30. Mr. Smirnoff, who has served as chair of Juilliard's violin department since 2000, will continue to perform with the J.S.Q. and teach at Juilliard during this transitional academic year as the quartet chooses a new member. On the Juilliard faculty since 1986 (when he also joined the J.S.Q.), Mr. Smirnoff became the ensemble's first violinist in 1997, when founding member Robert Mann retired after 50 years.

Mr. Smirnoff's appointment concluded a national search process that began in October 2006, when David Cerone announced his pending retirement as the Cleveland Institute's president. A. Malachi Mixon III, chair of the school's board of trustees, said that the search committee's decision had been unanimous, adding, "We have in Joel Smirnoff a leader for C.I.M. consistent with our classical traditions; a gifted teacher and virtuoso performer. He brings a tremendous background of experiences to C.I.M. and with him

in place I see a future that continues to be very bright and exciting for our school."

Mr. Smirnoff will oversee the vision, leadership, and management of C.I.M. and will be charged with maintaining its financial stability while the school attains its next level of excellence. "I

am very aware of the Cleveland Institute's great history and feel so deeply honored to have been chosen to become a part of it," he remarked upon his appointment. "I have every intention of continuing, in tandem with the institute's wonderful faculty and staff, the deep commitment the school has made to the expressive potential of great musical

to the lives of young musicians all over the world and to the Cleveland community."

Juilliard President Joseph W. Polisi said, "Joel Smirnoff's artistry, intellect, and integrity will make him an extraordinary president of the Cleveland Institute of Music. We will all miss Joel's exceptional leadership and his warm personality, and we wish him the very best in this important new endeavor. We look forward to welcoming a new member of the Juilliard String Quartet to the Juilliard community." □



Joel Smirnoff

nections she drew between visual artworks and musical pieces (i.e., Monet and Debussy) were familiar to most of the participants, some of her insights proved to be eye-opening; for example, one could very well imagine how her comparison between organum and the architecture of a Gothic cathedral would enhance the students' grasp of the stylistic characteristics of Perotin's *Sederunt*. The day continued with a talk by Mark Pottinger (Manhattan College), who explained how music history surveys can benefit from being taught outside of a classroom; this was followed by a tour of the Met's musical instrument collection given by its curator, J. Kenneth Moore, and by a panel discussion on the "Role of Performance Practice in the Music History Curriculum."

THE participants were back on the Upper West Side for the third and final day, but this time across the street from Juilliard. The day started with a virtual tour of the New York Public Library presented by George Boziwick, chief of the music division, followed by a panel discussion on "The Changing Music Library," during which Gottlieb and Paula Matthews (Princeton University) advocated for print (in addition to digital) sources and for libraries as physical places; in fact, Matthews even commented that she "always imagined paradise as a sort of library!" The remaining two talks were given after a lunch break; the first one, James Briscoe's "Rising From the Slough of Despond, or, Teaching by Context,"

reinforced some of the topics introduced by Hanning the previous day. The highlight of the afternoon was the presentation by J. Peter Burkholder (Indiana University), during which participants felt as if they had gotten back to undergraduate classes. They got a first-hand opportunity to try his "bottleneck" approach, which ultimately led them to the conclusion that "students must earn their insights," instead of being spoon-fed by the teacher. For many participants, the day ended with a performance of Mahler's Ninth Symphony given by the New York Philharmonic.

From comments made during the final session, it seemed obvious that most participants felt as if they would teach—and also envision—music differently as a result of the institute. In an interesting trade-off, though, the most important insight gained by the participants may be that, while music majors are more and more called upon to be teachers and scholars in addition to performers, we, as teachers, are also performers. If anything, the teacher-as-performer may be just another take on Juilliard's artist-as-citizen; from that point of view, it would be hard to deem the institute anything else than a complete success. Our thanks go to the faculty members of the music history department, who organized and hosted the institute: chair L. Michael Griffel, Fred Fehleisen, John Muller, Anthony Netz, Joel Sachs, and Martin Verdrager. □

*Isabelle Demers is a doctoral student in organ.*



# 10 Days in China

## Juilliard Orchestra Performs in Beijing and Shanghai

By ROSS SNYDER

WHEN I first arrived at Juilliard to start my master’s degree in September 2007, there was a buzz around the School, and I’m not talking about the construction. Something big was in the works, and during the first orchestra meeting of the year, the staff announced that the Juilliard Orchestra was planning a tour to China at the end of the school year. Capitalizing on the international spotlight on Beijing created by the (then) upcoming 2008 Olympic Games, the Chinese Ministry of Culture organized a Cultural Olympiad, which would welcome hundreds of performing arts organizations from around the world. From May 26 to June 6 we would have the opportunity to showcase the School’s talent while reaching out as cultural ambassadors. What perfect timing, I thought, for me and for Juilliard!

Even with the expert knowledge of tour manager Joanna Trebelhorn, who has extensive experience managing overseas tours for orchestras such as the Chicago Symphony, there were a handful of last-minute difficulties. “Increased security, given the Olympics, made it more challenging for us to get visas,” said Trebelhorn. Our hotel in Beijing also changed at the last minute. But perhaps the biggest change was the loss of James DePreist as conductor for the tour due to illness. Thanks to the outstanding efforts of resident conductor George Stelluto, who prepared the orchestra and conducted the commencement concert at the last minute, preparations for the tour proceeded smoothly.

The search for a new conductor yielded an auspicious result. Zhang Xian, associate conductor of the New York Philharmonic, graciously agreed to step in. “She is a dynamo,” said Dean Ara Guzelimian to the students before the tour. “She has high energy and musical integrity.” These qualities could not have rung more true, as she immediately captured the attention of the orchestra during our final preparatory rehearsals. Not only was Ms. Zhang a perfect fit for the orchestra, she is also a graduate of the Central Conservatory of Music in Beijing, and would be sharing the stage with her former conducting professor, Yu Feng, for the “Concert of Friendship” with the Central Conservatory Orchestra and the Juilliard Orchestra. Patrick Posey, director of orchestral activities and planning, was also excited about the appointment. “She’s a good cultural ambassador for both sides,” he said, “and she’ll bring a lot of attention to the tour. She’s the best possible solution for all parties.”

With a conductor on board and the orchestra prepared, we were finally ready for takeoff. Large instruments and concert attire were packed into flight cases and wardrobe trunks and shipped off to China on a cargo plane two days before we all left New York. Joe Tucker, a stagehand from the Chicago Symphony, joined Trebelhorn in accompanying the orchestra as cargo supervisor to make sure everything was transported properly and no instruments were damaged. After a 13-hour plane ride over the North Pole, we arrived in Beijing, as did our instruments, all in one piece and eagerly anticipating the next 10 days in China.

**In Beijing and Shanghai, a chance to enjoy local food, see the sights, and make new friends through music.**

Arriving at our hotel, the Westin Beijing, we quickly settled into our rooms and, while some people headed to the hotel pool and others crashed on their beds, many of us decided to explore the city. My roommate Arthur Moeller (better known as R.T.) and I spent the rest of the day walking around Beijing, which sprawls out for miles. Our hotel was located in the western part of the city in the financial district, so we started out walking east in the direction of the Forbidden City and Tiananmen Square. Turning north, we took some smaller streets that showed the grittier, poorer side of the city

that hadn’t benefitted from the exposure that the Olympics were bringing. Preparation for the games has played a huge part in reconciling the modernizing forces with those that are outdated, and there is new construction everywhere—but how far these changes will permeate into the impoverished areas is hard to tell. The tourist areas are clean and well-maintained, but most of the areas we walked through were old, run-down, and dirty. One narrow street was lined with food stalls and one-room convenience stores. The street food looked authentic and appetizing, but I decided that the first day of the tour probably wasn’t a good time to start experimenting with unknown foods. We made our way to a restaurant near Qianhai Lake that was listed in my guide book, with good regional cuisine and English menus—a safe bet for our first meal in China. The restaurant was tucked away down a series of winding alleys off the main street; most of the restaurants and bars in this area were hip and colorful, definitely catering to young Beijingers and 20-something tourists.

Our second day in Beijing was completely free, so the staff organized a trip to the Great Wall. We went to the Mutianyu section, which is about a 90-minute drive from the city. The mountains were beautiful, the scenery literally breathtaking (the haze from the smog and dust obstructed much of the mountains), and the strenuous hike along the wall in the hot sun was tiring. The wall is built along the crest of the mountains; it dips and peaks with the contour of the terrain, making much of the climb challenging, but worthwhile for the views and experience. And in case you were wondering: no, you cannot see the Great Wall from outer space.

Our Beijing concerts took place at the new National Center for the Performing Arts. Designed by French architect Paul Andreu, who also designed the Charles de Gaulle International Airport in Paris, the center is an enormous titanium and glass dome that incorporates an opera house, concert hall, and theater. The building is surrounded by a man-made lake 10 centimeters deep. Construction on the building began in 2001, and it opened to the public in December 2007.

The program for our first concert featured 13-year-old Juilliard Pre-College pianist Conrad Tao in Prokofiev’s Piano Concerto No. 3 and also included Berlioz’s *Symphonie fantastique*. We opened the program with Barber’s *Adagio for Strings* as a solemn tribute to the victims of the recent earthquakes in Sichuan province. Following the *Adagio* were three minutes of silence—the loudest and most awkward three minutes of silence I have ever experienced! The ushers began letting in latecomers as soon as the Barber was finished, and the noise of people trying to find their seats, coupled with the murmuring of the audience, created an audible buzz before even one minute had elapsed. Eventually things settled down and the concert proceeded. Those members of the tour with knowledge of Chinese concert etiquette warned us that the audience would be more reserved than we were used to, but we received applause after every movement. While our Chinese presenters were concerned that our repertoire not be too progressive (hence the Beethoven, Brahms, and Berlioz), the audi-

ence seemed to enjoy the Prokofiev. And if the music didn’t quite resonate with their expectations, they certainly couldn’t help but be awed by Conrad’s stellar performance. (We later brought this program to Shanghai with the addition of a Rachmaninoff aria sung by Juilliard bass-baritone Shen Yang.) The concert came to a rousing close with two encores, Bernstein’s *Candide* Overture and Bizet’s *Farandole*, both taken (and successfully navigated) at breakneck speed.

Our second concert went about the same as the first, but it also served to highlight something important. The piece that opened the second program, *Ge Xu (Antiphony)*, was written by Chen Yi, a prominent Chinese-American female composer. To have two important Chinese women featured in such a prestigious spotlight, especially in a culture that favors bearing male children, sent a positive message.

One of the most popular activities among the tour members was shopping

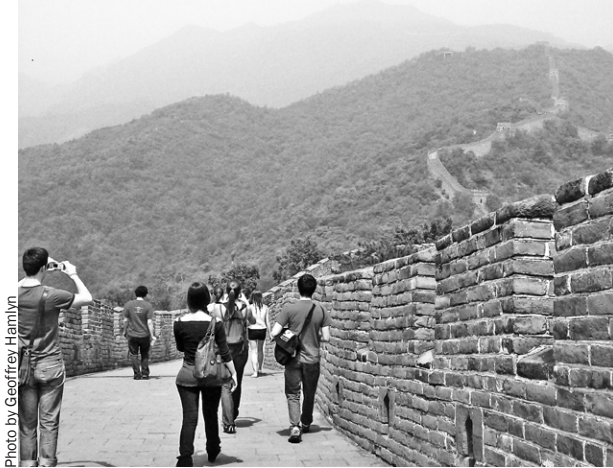


Photo by Geoffrey Hamlyn



Photo by Yangbo

During the Juilliard Orchestra’s tour of China, from May 26 through June 6, Juilliard students performed orchestral and chamber concerts in Beijing and Shanghai, and in their spare time did some sightseeing. It was the orchestra’s second tour of the People’s Republic of China; the first was in 1987. Clockwise from top left: A sightseeing visit to the Great Wall of China; the Juilliard Orchestra performing at the National Center for the Performing Arts in Beijing; in front of the “Bird’s Nest” Olympic Stadium in Beijing, Juilliard Orchestra members (left to right) Emily Brausa, Michael Roest, Jeremiah Duarte Bills, Nicholas Stovall, and Ross Snyder form a human version of the Olympics trademark symbol; Juilliard President Joseph W. Polisi giving a master class at Beijing’s Central Conservatory of Music; and Zhang Xian, associate conductor of the New York Philharmonic, rehearsing the Juilliard Orchestra for its Beijing performances.



Photo by Yangbo

at the Silk Market, a multilevel shopping center packed with stalls selling everything from Chinese paintings and handicrafts to silks, pearls, and “designer” handbags, all ridiculously cheap—even custom-tailored dresses, suits and shirts. Aggressive saleswomen go so far as to grab you by the arm and follow you down the aisle. Haggling for the best price is mandatory, as the initial price quoted is at least 10 times the value of the item, but with cheapskate instincts and a firm resolve, a shopper can come away with amazing bargains. Thoroughly exhausted, students arrived back at the hotel like big game hunters returning from a kill, boasting about their haggling prowess and proudly showing off their acquisitions.

Our third concert in Beijing was a “Concert of Friendship” in partnership with the Central Conservatory (see sidebar on Page 15). I missed out on this, however, because I left Beijing a day early, along with several other students, to fly to Shanghai in preparation for a chamber music concert at the Shanghai Conservatory. The chamber music concert provided an opportunity to present another facet of the music-making experience at Juilliard. It also was a gesture of cooperation and goodwill



that helped to forge a new connection between the two institutions. On his visit to Shanghai in November 2007, Juilliard President Joseph Polisi signed an agreement with the director of the Shanghai Conservatory calling for cooperation and support in the future. While not holding any specific legal weight, it is a symbol of the strong bonds Juilliard hopes to make as a result of the tour. Like Juilliard, the Shanghai Conservatory campus is currently undergoing major renovations, so we felt right at home.

The chamber music concert consisted of two ensembles and a solo performer. Flutist Emi Ferguson, oboist Nicholas Stovall, clarinetist Moran Katz, and bassoonist Ben Moermond performed Elliott Carter’s *Eight Etudes and a Fantasy* for woodwind quartet, *Scritto in Vento* for solo flute, and *Gra* for solo clarinet. Conrad Tao performed Liszt’s *Spanish Rhapsody* and two of Rachmaninoff’s *Moments Musicaux*. The final piece on the program was Ravel’s String Quartet, performed by violinist Arianna Warsaw-Fan, violist Geoffrey Hamlyn, cellist Emily Brausa, and me (the second violin).

The evening’s concert was preceded by a reception at which the Shanghai Conservatory’s president, Yang Liqing, and faculty welcomed the performers and ad-

embrace a free-market system. Skyscrapers abound, and more spring up each year. One can find restaurants serving food from every corner of the globe, and there is even a pedestrian street lined with huge lighted billboards and gigantic TV screens, like a Chinese Times Square.

One clear example of the region’s economic success is the town of Suzhou, where the orchestra gave a concert at the brand-new Science and Cultural Arts Center. Suzhou, which has long been a charming and relaxing getaway from bustling Shanghai, is now a resort community with lots of brand new development, including an International Expo Center, condominium complexes, and the Science and Cultural Arts Center, which houses not only a concert hall, but a dinner theater, Cineplex, and Imax theaters.

Our concerts in Shanghai were the best of the tour. (The Shanghai segment of the tour was made possible by generous support from Citigroup.) The Shanghai Grand Theater has excellent acoustics, and we could tell that the audience was much more tuned in to the performance than in Beijing. Their applause was not polite, as we had expected, but fervent and rousing. Some performers had graduated just a few days before the tour began, and our final concert in Shanghai was the last they would play as members of the Juilliard Orchestra. I couldn’t think of a more exciting way to go out.

On the last evening of the tour, Juilliard threw a party to celebrate the tremendous efforts of all the students



ministrators from Juilliard and invoked the November agreement as a sign of friendship and progress. President Polisi also said a few words and thanked the members of the conservatory for their warm welcome. In an exchange of gifts, President Polisi presented the conservatory with copies of the scores to our program, and Yang Liqing presented us with copies of a concerto he had written for erhu (Chinese violin) and orchestra. Programming works of Elliott Carter on this concert was an attempt to bring new American music to an otherwise conservative Chinese audience, so it came as a felicitous surprise that one of the Shanghai Conservatory’s youngest professors had written his doctoral thesis on Carter! He agreed to speak briefly before the concert, and the audience received the works with enthusiasm. The performances that evening went off superbly.

The audiences in Shanghai appeared to be more enthusiastic than in Beijing, mostly because the classical music scene in this city is more vibrant and established. But according to Maestro Zhang, on the whole, the Chinese people “loved our concerts. And some gave the comments that they felt that the Juilliard Orchestra played with more warmth and enthusiasm, so the performances were more passionate than other visiting top professional orchestras in the world.” Shanghai is very much a Westernized city, making great strides to modernize and

and staff who made the tour a huge success. Sharing her thoughts on the experience, Ms. Zhang said, “I did expect the Juilliard Orchestra to be the best student orchestra in the world. It was proved true. I was inspired by the eagerness and the talent level of the players. And I enjoyed working with Juilliard deans and staff members. I found them wonderful human beings who really care a great deal about their students.” Speeches were made and thank-you gifts presented, and everyone was slowly blinded by the continuous barrage of camera

flashes as friends eagerly recorded the last of their happy memories.

Those memories will leave a lasting impression on everyone who took part in the tour. One of my personal favorites is meeting local strangers outside of a museum in Shanghai. They asked where I was from, and when I told them about the Juilliard tour, they were excited. They wanted to know what instrument I play, how long I’ve been playing, and whether I play Mozart and Beethoven. Their knowledge of Western classical music was limited, but they were so enthusiastic about it and impressed by what all of us at Juilliard are doing. One of the guys told me his name was King Kong (or at least that’s what he goes by in English). At the end of our conversation they invited me to have tea with them in a nearby café, an offer I would have readily accepted had I not been on my way to a rehearsal. To me, this encounter proved the success of Juilliard’s China tour. Our music allows us to connect a thousand people at once, and it also gives us the opportunity to make friends one-on-one. “It’s about people to people,” as President Polisi put it at the beginning of the tour. China was ready to welcome New York. Now the question remains, is the world ready for China? □

Ross Snyder is a master’s degree student in violin.

# A Concert to Promote Friendship

By SALIMA BARDAY

HALFWAY through the tour in China, on June 1, the Juilliard Orchestra joined forces with the Youth Symphony Orchestra of China’s Central Conservatory of Music to perform in a concert at the newly built National Center for the Performing Arts Concert Hall in Beijing. Called the “Concert of Friendship,” its purpose was to highlight the alliance between both institutions and countries through the exchange of conductors and the choice of repertoire. For this concert, the Juilliard Orchestra was conducted by Maestro Yu Feng, professor and director of the department of conducting at the Central Conservatory and a graduate of that institution in 1991. Mr. Yu was a mentor to the Juilliard Orchestra’s tour conductor, Zhang Xian, at the Central Conservatory. In turn, Ms. Zhang, an associate conductor for the New York Philharmonic, led the China Youth Symphony.

Each orchestra paid musical homage to the other by performing pieces inspired by traditional music of that culture. The Juilliard Orchestra played traditional Chinese pieces: Hua Yanjun’s String Symphony, titled *The Moon Reflected in the Second Spring*, and Xian Xinghai’s *Yellow River Piano Concerto* with 15-year-old Juilliard Pre-College pianist Peng Peng. The China Youth Symphony played jazz-influenced pieces: Variations on “America” by Charles Ives and *An American in Paris* by George Gershwin. Ms. Zhang led members from both orchestras in the final piece, Bizet’s *Farandole* from *L’Arlésienne Suite No. 2*.

The beginning of the String Symphony demands a *dizi*, which is a Chinese transverse flute. Though the orchestra rehearsed the piece before leaving New York, they would have to wait to hear this instrument until they arrived in Beijing. Instead, flutist Jeremiah Bills did a phenomenal job using his Western flute to mimic the *dizi*’s pure, hollow sound. When *dizi* player Li Juan joined the orchestra in Beijing, her sound transformed the meaning of the piece, providing direction and perspective for the rest of the orchestra. This experience fed our excitement as we anxiously awaited meeting the rest of the Chinese musicians.

ON concert day, any sense of fatigue took a back seat to the anticipation we were feeling. Meeting the Chinese musicians was an event in and of itself; although language and cultural barriers created walls, we were able to find common ground on the musical playing field. Hours before the concert, we met Maestro Yu, who ran through the pieces for that evening’s concert. The strings used glissandos to honor a Chinese style of playing, while the *dizi* added a special touch. Similarly, the China Youth Symphony used car horns that Juilliard brought over from New York, as well as saxophones and a celesta, for *An American in Paris*. They did a fine job swinging with Gershwin.

The two orchestras joined at the end of the rehearsal for a run-through of *Farandole*. This was the first time we all finally got to meet each other. With a couple of minutes to exchange a few words and some sign language with our new stand partners, the piece began. After two run-throughs, we all headed to the cafeteria for dinner. There was a low hum as some tried to take the opportunity to speak with one another. One table was successful in finding that both sides were learning German, so we attempted to communicate in that language. Both were able to agree that we were not too fond of the food we were eating, but regardless, were having a great time with the experience.

The concert had a high-energy atmosphere charged with appreciation for each other’s musical efforts. The two orchestras managed to share one backstage area and were respectful of the space limitation. Both were supportive, cheering on the other group as we all walked on and off stage. With a sold-out hall, the audience raved at the end; the concert was well received and a huge success! □

Salima Barday earned her B.M. in double bass in May.



RECENT

EVENTS

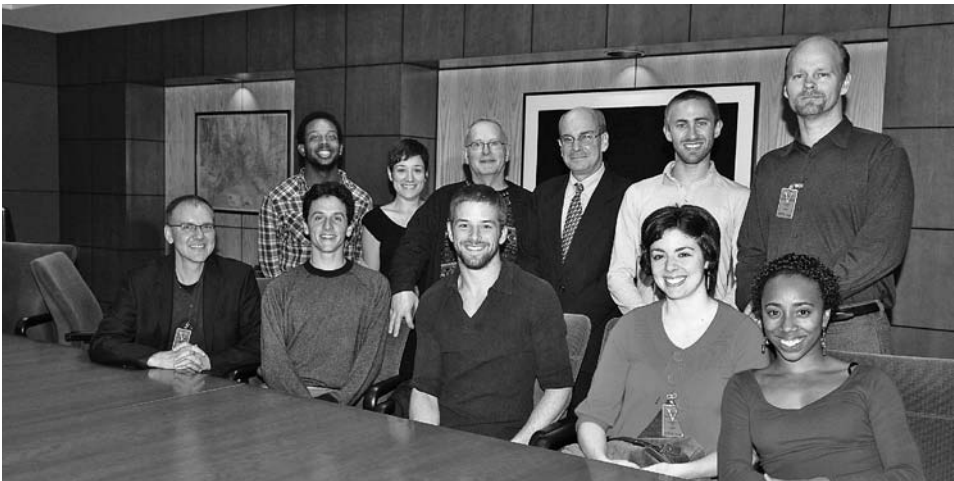


Photo by Xanthe Elbrick

JUILLIARD CLUB SPRING BENEFIT

May 20, Kaplan Penthouse

Members of the Juilliard Club enjoyed salsa music provided by Juilliard jazz musicians at the club's second annual spring benefit, as they danced the night away in the Kaplan Penthouse atop the Rose Building. Pictured are club members Marion Aouad and Christopher Ramos.



JUILLIARD DANCE TOUR TO PERU

June 2-17

Six Juilliard dancers (accompanied by one faculty member and three staff members) toured Peru in June. After participating in an international dance festival in Lima, they headed to Cusco, Arequipa, and Trujillo, performing a program of student-choreographed works as well as excerpts from José Limón's *There Is a Time*. Pictured at the U.S. Embassy in Lima are, left to right, front row: company manager Keith Michael; dancers Adam Weinert, Collin Baja, Carolyn Rossett, and Chanel DaSilva; back row: dancer Nigel Campbell, wardrobe supervisor Márión Talán, ballet teacher Alphonse Poulin, Ambassador Michael McKinnley, dancer Brett Perry, and stage manager and lighting designer Brian Grove.



Photo by Peter Schaaf

YEAR-END FACULTY MEETING

May 14, Paul Hall

Two long-term faculty members from the Vocal Arts Department were honored at the annual year-end meeting, as they marked the transition to faculty emeritus status: Frank Corsaro (pictured, left, with Juilliard President Joseph W. Polisi), who taught acting classes for singers, directed operas, and gave private coaching, and vocal coach Bertha Melnik. Provost and Dean Ara Guzelimian also spoke at the meeting, while Christopher Mossey, Jane Gottlieb, Tricia Ross, and Brian Zeger provided updates on various projects.



Photos by Jessica Katz



Photo by Hiroyuki Ito

TRIBUTE TO JEROME ASHBY

April 30, Bruno Walter Auditorium, Library for the Performing Arts

Friends, colleagues, and former students of horn faculty member Jerome Ashby (who succumbed to cancer on December 26, 2007) assembled to pay tribute to him through words and music. Left to right: Joseph Anderer, Michelle Baker, Anne Scharer, Barbara Jostlein, faculty member Julie Landsman, and Bradley Gemeinhardt—all Juilliard alumni as well as members of the Metropolitan Opera horn section—opened the program with Bach's Chorale Prelude "We All Believe in God," arranged by Lowell Shaw.

THIRD-YEAR DRAMA PRODUCTIONS

May 7-18, Stephanie P. McClelland Drama Theater

Third-year drama students were featured in two Shakespeare plays running simultaneously at the end of the semester, taking over the Stephanie P. McClelland Drama Theater in their first productions there on the heels of the departing fourth-year class. Pictured above are Stacey Scott as Audrey and Gabriel Ebert as Touchstone in *As You Like It*; at right is Zach Villa in the title role of *Julius Caesar*.



FULBRIGHT GRANTS 2009-10

for Professional Training in the Creative and Performing Arts

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

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

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

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



## McGegan's Fresh Approach

Continued From Page 1

Born in England, McGegan entered Cambridge University with the intention to study contemporary music and composition, but his interests shifted after his acoustics professor loaned him an 18th-century flute and he became friends with the professor's tenant, harpsichordist and conductor Christopher Hogwood. After joining Hogwood's Academy of Ancient Music as a flute player in the early 1970s, McGegan went on to further study at Oxford. At the time, as McGegan recalls in an interview with Don Kaplan published on [www.mustcreate.org](http://www.mustcreate.org), Baroque music was hardly fashionable: "Nobody performed it, and certainly nobody recorded it, except those dismal old Archiv records that were rather like bran muffins that were too good for you."

McGegan is one of the foremost musicians who have vanquished that outmoded approach with his inspired interpretations of Baroque and post-Baroque repertoire. Indeed, the long history of compelling performances and lack of dogmatism evidenced by McGegan and many of his peers have undoubtedly contributed to the increasing interest in historically informed performance by American orchestras. Today, McGegan not only performs with the Philharmonia Baroque Orchestra and Arcadian Ensemble (a chamber music offshoot of the group), but routinely conducts leading modern orchestras throughout Europe and the U.S.: in fall 2008 alone, he is scheduled to conduct the Cleveland, Atlanta, St. Louis, Chicago, Milwaukee, San Diego, and Nashville symphony orchestras.

But how does McGegan go about achieving a historically informed performance when conducting a modern orchestra? As he explains, there's much more to historical performance than just using original instruments. Bowing conventions, for instance, were considerably different in earlier eras, with the Baroque style producing more of a "bouncy" feel. "I always travel with my own instrumen-

don"); Mozart's Piano Concerto No. 15 in B-flat Major, K. 450; and Prokofiev's Symphony No. 1 in D Major ("Classical")—McGegan will rotate players so that no more than 20 violinists play in any given piece. (McGegan's Philharmonia Baroque Orchestra includes 18 violinists, while modern orchestras typically have more than 30.) He also plans to employ a historical seating arrangement, with the first and second violins on opposite sides of the stage. For the Mozart piano concerto, he hopes to have the piano in the center rather than in front of the orchestra, "provided the soloist is amenable." Even with seating arrangements, however, historical accuracy can be elusive. "For the Haydn," as McGegan points out, "we know what the seating arrangement at the first performance was, but we won't be able to reproduce it exactly, since it utilized curved risers."

As for Juilliard's plans for a graduate-level program in historical performance beginning in fall 2009, McGegan praises the decision as "absolutely wonderful," noting that such a program, "provided it is integrated fully into the curriculum rather than remaining on the sidelines, will be tremendously valuable to future orchestral musicians—it will serve as another 'string in their bow,' so to speak." Although he is entirely too tactful to use the word "overdue" in connection with the impending program, he does note that such programs have existed for considerably longer in Europe; McGegan himself served as head of the early music program at London's Royal College of Music for several years in the early 1970s. Given the preponderance of Juilliard alumni in leading orchestras, it is also revealing that McGegan's Philharmonia Baroque Orchestra includes just one Juilliard graduate: cellist David Goldblatt, who studied Baroque cello in Amsterdam after completing his M.M. at the School.

For McGegan, though, the most important measure of authenticity isn't the use of original instruments or adherence to a particular set of conventions, but the emotional impact of the performance. As he told an interviewer before a performance of Handel's *Messiah* with the New York Philharmonic and Westminster Choir ([www.nyphil.org](http://www.nyphil.org)), "There is an authenticity that exists in a performance, and that is 'Does it get its message across?' It has nothing to do with what edition you used, whether you played period instruments, or engaged a countertenor instead of an alto. In other words, was the audience moved by that performance? Did Handel pluck your heartstrings? If the answer to that is 'yes,' we did well." □

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

**Juilliard Orchestra, conducted by  
Nicholas McGegan  
Peter Jay Sharp Theater  
Thursday, Oct. 2, 8 p.m.  
Free tickets available Sept. 19 in  
the Juilliard Box Office.**

tal parts with the bowings marked so that we don't waste time during rehearsal," McGegan said in a telephone interview.

Another notable difference is a significant reduction in the number of string players. For his program at Juilliard—which features Handel's Concerto Grosso in B-flat Major, Op. 3, No. 2; Haydn's Symphony No. 104 in D Major ("Lon-

## TIME CAPSULE

by Jeni Dahmus

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

**1999** Piano Century, a series of 11 concerts celebrating solo piano music of the 20th century, opened at Juilliard on September 21, and continued through the 1999-2000 season. Directed by alumnus and former faculty member Bruce Brubaker, the series was the first large-scale project involving the entire piano department, and consisted of 101 piano works performed by 101 Juilliard students. Public forums and master classes were also presented in conjunction with the series. Piano Century repertoire was international in scope, but with an emphasis on American music, including ragtime, jazz, works by Juilliard composers, past Juilliard commissions, and the premiere of alumna Amanda Harberg's *The Fun of Compulsive Behavior*, a work specially commissioned by the School for the event.

Opening night of the series featured music by Ravel, Albéniz, Janacek, Berg, Debussy, Joplin, and Ives. The first accompanying Piano Century forum took place on September 28. Bruce Brubaker gave introductory remarks and pianist Alan Feinberg coached students Deondra Brown, Charles Griffiths, Jenny Naylor, and Steven Beck.



*Jeni Dahmus is Juilliard's archivist.*



Photo by Nan Melville

**Alan Feinberg coaches student Deondra Brown in the first Piano Century forum, September 28, 1999.**



ASPEN MUSIC FESTIVAL AND SCHOOL



# Inspiring the best

June 17–August 23, 2009

Information and application deadlines  
may be found at [www.aspenmusicfestival.com](http://www.aspenmusicfestival.com)

[www.aspenmusicfestival.com](http://www.aspenmusicfestival.com) • 970-925-3254

David Zinman music director • Alan Fletcher president and CEO • Joan Gordon dean

**LRP STUDIOS (212) 629-7710**

Audio & Video Recordings, Editing, Mastering,  
Old Vinyl & Tapes Restoration (CEDAR System)  
**High Ceiling Acoustical Studio With Wooden Floor**  
**Steinway Grand Piano**

**STUDENT'S RATE**

**CD & DVD Duplication, Graphics, Packaging**

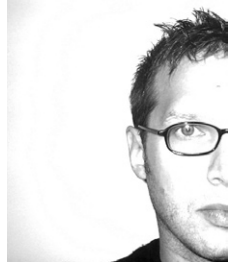
115 W 30<sup>th</sup> St., Suite 207, NY, NY 10001



# New Faculty Join Dance, Drama, and Music Divisions

## DANCE

Dance Division music advisor **Jerome Begin**, a native of Cleveland, earned degrees in music composition and audio production from Ohio University, where he studied composition with Mark Phillips. While there, he met and began studying piano and dance accompaniment with André Gribou and became fascinated with the relationship between music, movement, and the theater. Mr. Begin has composed scores for dance and theater as well as concert works. His music has been performed throughout the U.S. and internationally. Commissions include works for Bill T. Jones/Arnie Zane Dance Company, Hubbard Street Dance Chicago, The Juilliard School, Sacramento Ballet, Richmond Ballet, Alabama Ballet, Zephyr Dance, Santa Cruz Ballet Theater, Crash, Burn and Die Dance Company, San Jose Dance Theater, Utah Regional Ballet, Monsterless Actors, and Ohio University. Mr. Begin has served as a dance accompanist and teacher of music for dancers at dance festivals, universities, and dance schools throughout the U.S. and abroad, and was music director for the Regional Dance America Craft of Choreography conference for several years. A founding member of the Left Hand Path Ensemble, Mr. Begin is a freelance composer and performer in New York City.



er was also a member) and was in the original cast of Balanchine's *Symphony in C*, while his uncle Serge Perrault was a principal with Roland Petit. Before moving to the U.S. in 1984, Mr. Perron danced with La Scala and was invited by Maurice Béjart to Brussels as part of Les Ballets du XXe Siècle. In 1980 he became principal with the Northern Ballet Theater of England and later with Ballet du Nord. Principal roles with the Joffrey Ballet in New York led him to join the New York City Ballet, where he danced for six years. After briefly dancing with American Ballet Theater in 1993, Mr. Perron has since freelanced, appearing with DanceGalaxy, Dances Patrelle, New York Theater Ballet, Ruth Page's *Nutcracker*, Los Angeles Chamber Ballet, Ballet Concierto de Puerto Rico, and the Colorado Chamber Ballet, among others. He is regularly invited to guest teach at major dance schools and is also part of the Eugene Lang College/New School University faculty.

**Milton Myers**, who will teach modern dance, was born in Kansas City, Mo. He became interested in dance while he was a math major at the University of Missouri and organized Black Exodus, an all-black company of modern dancers. In 1973 he moved to New York, where he met Alvin Ailey's assistant, Joyce Trisler, who invited him to join the company she formed in 1974. Mr. Myers also served as Trisler's assistant choreographer from 1975 to 1980. In 1977 Mr. Myers joined the Alvin Ailey American Dance Theater while still assisting Trisler; he made dances for both companies, creating *Echoes in Blue* (1975) for Ailey and assisting Trisler in developing Stravinsky's *The Rite of Spring* (1974) and Hindemith's *Four Temperaments* (1976). When Trisler died in 1980, Mr. Myers left Ailey to take over the helm of the Trisler Danscompany. Among his dances for the company are *Timesteps* (1981), to the music of Stravinsky and Duke Ellington, and *Movin'* (1983), set to the music of the Talking Heads. In 1991 Mr. Myers left the Trisler Danscompany to become the resident choreographer of Philadanco. His pieces for that company include *Ebony Concerto* (1991), to Stravinsky, and *Love 'n' Pain* (1992), set to the songs of Aretha Franklin.



**Sara Pearson**, who will teach dance composition, is co-artistic director (with her husband, Patrik Widrig, who also joins the Dance faculty and who appears with her in the photo) of Pearson Widrig Dance Theater. She has toured extensively throughout the U.S. and has taught, choreographed, and performed throughout Europe, North Africa, India, Japan, Latin America, and New Zealand, as well as performing at New York's major dance venues. In 1990, Ms. Pearson received an American Choreographer Award, and in 1996 received (along with Widrig) a Rising Visionaries in the Arts Award from SUNY-Stony Brook. She has collaborated on many projects with composers including Carter Burwell, Robert Eén, Andy Teirstein, and Carman Moore. As a teacher of sentient technique, improvisation, and choreography, she has conducted numerous residencies around the country and internationally. Before 1987, Ms. Pearson was co-artistic director of the Sara and Jerry Pearson Dance Company and toured with the Murray Louis Dance Company (during which time she performed with Rudolf Nureyev in Paris, London, and New York), the Nikolais Dance Theater, Hanya Holm, and the Nancy Hauser Dance Company in her native Minneapolis.



**François Perron**, who will teach partnering, is managing artistic director of Studio Maestro in Manhattan. He is a graduate of the Paris Opera Ballet School and comes from a family of dancers—his aunt Lycette Darsonval was an *étoile* of the Paris Opera Ballet (of which his moth-

er was also a member) and was in the original cast of Balanchine's *Symphony in C*, while his uncle Serge Perrault was a principal with Roland Petit. Before moving to the U.S. in 1984, Mr. Perron danced with La Scala and was invited by Maurice Béjart to Brussels as part of Les Ballets du XXe Siècle. In 1980 he became principal with the Northern Ballet Theater of England and later with Ballet du Nord. Principal roles with the Joffrey Ballet in New York led him to join the New York City Ballet, where he danced for six years. After briefly dancing with American Ballet Theater in 1993, Mr. Perron has since freelanced, appearing with DanceGalaxy, Dances Patrelle, New York Theater Ballet, Ruth Page's *Nutcracker*, Los Angeles Chamber Ballet, Ballet Concierto de Puerto Rico, and the Colorado Chamber Ballet, among others. He is regularly invited to guest teach at major dance schools and is also part of the Eugene Lang College/New School University faculty.



**Clifton Taylor**, who will teach stagecraft, has designed for the Juilliard Dance Division since 1995 (most recently for *Dark Elegies* and *There Is a Time*). His work is frequently seen at New York City Center, the Joyce Theater, on and off Broadway, and around the world. His dance credits include work for Alvin Ailey American Dance Theater, American Ballet Theater, San Francisco Ballet, Elisa Monte Dance, Ron K. Brown's Evidence, Philadanco, Buglisi Dance Theater, and Karole Armitage Gone!, among many others. His Broadway credits include *Jay Johnson: The Two and Only* (L.A. Garland Award, L.A. Drama Critics Circle and Ovation nominations), *Hot Feet* (Henry Hewes nomination), and *Frozen* (Lucille Lortel nomination). Recent Off-Broadway credits include the City Center Encores presentation of *Face the Music* and Theaterworks production of *Anne of Green Gables*. Regional theater credits include the American Repertory Theater (Cambridge, Mass.), American Conservatory Theater (San Francisco), Alley Theater (Houston), Cleveland Playhouse (where he was resident lighting designer), Irish Repertory Theater (N.Y.C.), Westport Country Playhouse (Conn.), and New York's MCC Theater. Opera credits include Peter Sellars's New Crowned Hope Festival in Vienna, Austria; Tanglewood Music Center; and the Opera de Lorraine in Paris.

**Patrik Widrig**, who will teach dance composition, is co-artistic director of Pearson Widrig Dance Theater as well as a videographer and photographer. Known for work that is mysterious, subversive, and intimate, Pearson Widrig Dance Theater has toured extensively throughout the U.S. and Europe, India, Japan, Latin America, and New Zealand, as well as performing at New York's Joyce Theater, the City Center Fall for Dance festival, Central Park SummerStage, Lincoln Center, Dance Theater Workshop, the Kitchen, Danspace Project, P.S. 122, and Dancing in the Streets. Mr. Widrig (who is seen

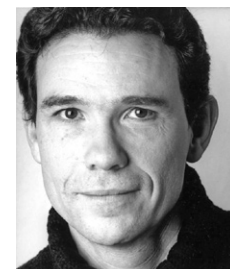
in the photo next to Sara Pearson) has collaborated with composers including Carter Burwell, Robert Eén, Philip Hamilton, Andy Teirstein, and Carman Moore. He has been on the faculties at the Bates Dance Festival, New York University, Virginia Commonwealth University, University of Wisconsin-Madison, Montclair State University, Hunter College, and Movement Research, and currently teaches at Queens College. As a videographer, he has created numerous works that challenge habitual relationships to space, place, memory, and history through their unexpected visual, kinetic, and emotional impact. As a photographer, he has been documenting the astounding (and rapidly vanishing) hand-painted advertisements on walls, billboards, and vehicles on the streets of Maharashtra, India, as well as in New Orleans.

## DRAMA

Musical vocal coach **Julie McBride** received a B.M. in piano performance from the Cincinnati College-Conservatory of Music and an M.M. in collaborative piano, with an emphasis in vocal coaching, from the Mannes College of Music. She is a recitalist, music director, vocal coach, and accompanist at the New York City Opera, the Renata Scotto Opera Academy, Centro Studi Lirica, the Discovery Orchestra of New Jersey, Ensemble 212, Stamford Symphony Orchestra, and for several Broadway and Off-Broadway productions. Most recently, Ms. McBride was the associate music director of the new musical *Next to Normal* at the Second Stage Theater (directed by Michael Greif), and musical director of *Inner Voices: Solo Musicals* at the Zipper Factory Theater (starring Jennifer Damiano, Victoria Clark, and Barbara Walsh). Ms. McBride has been a member of the MAP faculty at Juilliard since 2005.



Combat teacher **Mark Olsen** is an authority on mime, masks, stage combat, and theatrical movement. He specializes in ensemble and devised works. He has appeared on Broadway and toured internationally with *Mummerschanz*, and has acted in numerous regional theater productions. He has directed more than 45 productions in professional and university settings and has worked as movement coordinator and fight director for productions at the Houston Shakespeare Festival, Hartford Stage Company, Long Wharf Theater, Theaterworks, Westport Country Playhouse, Alley Theater, Houston Grand Opera, New York Shakespeare Festival, and New York's Public Theater. Mr. Olsen is currently a professor of acting and movement at the Penn State School of Theater and has taught at Sarah Lawrence College, Carnegie Mellon University, University of Houston, Ryerson Theater School in Toronto, and New York Public Theater's Shakespeare Lab. He is the author of *The Actor With a Thousand Faces*, *The Golden Buddha*



regional theater productions. He has directed more than 45 productions in professional and university settings and has worked as movement coordinator and fight director for productions at the Houston Shakespeare Festival, Hartford Stage Company, Long Wharf Theater, Theaterworks, Westport Country Playhouse, Alley Theater, Houston Grand Opera, New York Shakespeare Festival, and New York's Public Theater. Mr. Olsen is currently a professor of acting and movement at the Penn State School of Theater and has taught at Sarah Lawrence College, Carnegie Mellon University, University of Houston, Ryerson Theater School in Toronto, and New York Public Theater's Shakespeare Lab. He is the author of *The Actor With a Thousand Faces*, *The Golden Buddha*

### Newly Published Book



### The Contributions of Martha Hill to American Dance and Dance Education, 1900-1995

by Elizabeth McPherson, PhD

Foreword by Joseph W. Polisi

Receive over 60% off the list price with this discount code: **A08-8**. Call Edwin Mellen Press: (716)754-2266

more details at [www.mellenpress.com](http://www.mellenpress.com)



*Changing Masks*, and *Acting: Scene One* (co-authored with Steve Broadnax).

JAZZ

**Ron Carter**, who presented a master class at Juilliard last February, joins the jazz faculty to teach bass. With some



Photo by Kunihiro Takuma

2,500 albums to his credit, he has recorded with many of music's greats, including Tommy Flanagan, Gil Evans, Lena Horne, Bill Evans, B.B. King, the Kronos Quartet, Dexter Gordon, Wes Montgomery, and Bobby Timmons. In the early 1960s, he performed throughout the United States in concerts and nightclubs with Jaki Byard and Eric Dolphy. He later toured Europe with Cannonball Adderley; from 1963 to 1968, he was a member of the Miles Davis Quintet. He was named outstanding bassist of the decade by the *Detroit News*, jazz bassist of the year by *Down Beat* magazine, and most valuable player by the National Academy of Recording Arts and Sciences. Mr. Carter earned a Grammy award in 1993 for best jazz instrumental group (the Miles Davis Tribute Band), and another Grammy in 1998 for *Call Sheet Blues*, an instrumental composition from the film *'Round Midnight*. Mr. Carter earned a B.M. from the Eastman School of Music and an M.M. in double bass from the Manhattan School of Music.



Pianist, composer, and arranger **Xavier Davis** will teach piano for non-pianists in the jazz program. Mr. Davis's debut recording, *Dance of Life*, was released on Metropolitan Records in 1999, featuring Don Braden, Dwayne Burro, and Carl Allen. His second recording, *Innocence of Youth*, was released in 2002 by Fresh Sounds New Talent. The CD features E.J. Strickland on drums and Brandon Owens on bass. Mr. Davis has also worked with Betty Carter and Tom Harrell, and has performed and/or recorded with Freddie Hubbard, Sonny Fortune, Abbey Lincoln, Joe Lovano, Donald Byrd, Nnenna Freelon, Steve Turre, and Russell Malone, among others. In 2005, Mr. Davis became the first person to receive the "New Works" grant twice from the Doris Duke Charitable Foundation under the auspices of Chamber Music America. He was musical director of the Boys Choir of Harlem in 1999-2000 and played keyboard for the *Cosby* television series. He received his bachelor's degree from Western Michigan University.



Photo by Amy Davis

Photo by Amy Davis



Bassist **Ray Drummond**, who will teach jazz improvisation, has for the past 30 years worn the hats of composer, arranger, bandleader, educator, and producer. The son of an army colonel, he attended 14 different schools around the world. His musical studies began at 8 with the trumpet,



Photo by Judy Kirtley

then the French horn; at 14, he was persuaded to play the bass. Mr. Drummond holds a B.A. in political science and attended Stanford Business School. While in the San Francisco area, he worked with Bobby Hutcherson, Tom Harrell, and Eddie Marshall. In 1977, he left California and moved to New York City, where he quickly became a first-call bassist. His solid rhythmic and harmonic innovations landed him gigs with artists including Betty Carter, Wynton Marsalis, Woody Shaw, Hank Jones, Jon Faddis, Milt Jackson, Kenny Barron, Pharoah Sanders, and George Coleman. He can be heard on more than 300 recordings with artists including Art Farmer, Stan Getz, Kenny Burrell, Kevin Mahogany, Toots Thielemans, Benny Golson, David Murray, Houston Person, and Ray Bryant. He has led his own groups for the past 29 years. Mr. Drummond was assistant professor of jazz, theory, and practice at California State University Monterey Bay.



In a new expanded role, **Rodney Jones**, who was appointed to the jazz faculty last season as a guitar instructor, will



Photo by Rachel Jones

add small ensemble class to his schedule and will become one of the instructors for the Artist Diploma group. During the spring semester, he will lead the ensemble practicum class, which is designed to prepare jazz students for today's demanding and diverse industry. Some of the topics covered include putting together set lists, learning performance practices and rehearsal techniques, getting to know how to communicate with an audience, and creating marketing materials. Mr. Jones brings to Juilliard extensive experience as a musician, educator, composer, and musical director for such artists as Dizzy Gillespie, Dr. Lonnie Smith, Bonnie Raitt, Lena Horne, Ruth Brown, and Maceo Parker, among others.



**Frank Kimbrough** joins the jazz faculty as a piano instructor. Active on the New York jazz scene as a pianist/composer for 25 years, he is currently a Palmetto recording artist. He has made more than a dozen recordings as a leader for the Palmetto, OmniTone, and Soul Note labels, and has appeared on



Photo by Jimmy Katz

nearly 50 more as a sideman. He has toured the U.S., Canada, Brazil, England, France, Spain, Portugal, Germany, Austria, Switzerland, Italy, Denmark, Sweden, Finland, and Macao. Mr. Kimbrough was a founding member and composer-in-residence of the Jazz Composers Collective (1992-2005), a nonprofit, musician-run organization dedicated to presenting original works by its resident and guest composers. He has held the piano chair in the Maria Schneider Orchestra since 1993 and has also toured and recorded with saxophonist Dewey Redman, vocalist Kendra Shank, and with fellow J.C.C. composers-in-residence Ben Allison, Ted Nash, Michael Blake, and Ron Horton, among others. *Play*, his latest trio CD featuring drummer Paul Motian and bassist Masa Kamaguchi, was released

in 2006 on Palmetto. He taught at N.Y.U. from 1996-2001 and has conducted master classes at Juilliard, the New School, Oxford University, Oberlin, and elsewhere.



**Ted Nash** becomes the conductor of the Juilliard Jazz Orchestra. Born in Los Angeles, Nash was exposed to music by



Photo by Nikoleta Boutinos

his father, trombonist Dick Nash, and uncle, reedman Ted Nash, and started playing the piano at 7. By 13, he played both the clarinet and alto sax. At 16, he played a week in Hawaii with Lionel Hampton and won an audition to play lead alto with the Quincy Jones band. By the time he was 17, Mr. Nash had toured Europe, appeared on three records, and was performing regularly with the likes of Don Ellis, Louie Bellson, and Toshiko Akiyoshi, as well as leading his own quintet. Moving to New York City, he recorded *Conception* (Concord), his first album as a leader. He worked with the Gerry Mulligan Big Band, the National Jazz Ensemble, and began a 10-year association with the Mel Lewis Jazz Orchestra. A 1994 commission from the Davos Musik Festival in Switzerland led to Nash's forming his group Double Quartet and subsequently recording *Rhyme and Reason* (Arabesque), followed by *Still Evolved* (Palmetto). Mr. Nash's most recent release is *In the Loop* (Palmetto). In addition to leading his current group, Odeon, Mr. Nash has been active in the New York-based Jazz Compos-



**Steve Turre** will teach trombone and small ensemble in the jazz program. As one of the world's preeminent jazz innovators, trombonist and sea shell player Mr. Turre has consistently won both the readers' and critics' polls in *JazzTimes*, *Down Beat*, and *JazzIz* for best trombonist and for best miscellaneous instrumentalist (shells).



He was born to Mexican-American parents and grew up in the San Francisco Bay area, where he absorbed daily doses of mariachi, blues, and jazz. While attending Sacramento State University, he joined the Escovedo Brothers salsa band, which began his career-long involvement with that genre. In 1972 Ray Charles hired him to go on tour. A year later, Woody Shaw brought him into Art Blakey's Jazz Messengers. After his tenure with Blakey, Mr. Turre went on to work with musicians from the jazz, Latin, and pop worlds, including Dizzy Gillespie, McCoy Tyner, J.J. Johnson, Herbie Hancock, Tito Puente, Mongo Santamaria, Van Morrison, Horace Silver, and others. In addition to performing as a member of the Saturday

Continued on Page 20



**Kneisel Hall  
Chamber Music Festival  
June 21 - August 9, 2009  
Seymour Lipkin Artistic Director**

**Piano**  
**Seymour Lipkin**  
**Jane Coop**  
**Ursula Oppens**

**Viola**  
**Doris Lederer**  
**Katherine Murdock**

**Violin**  
**Lucy Chapman**  
**Ronald Copes**  
**Laurie Smukler**  
**Mark Sokol**

**Cello**  
**Jerry Grossman**  
**Bonnie Hampton**  
**Joel Krosnick**  
**Barbara Stein Mallow**

**Applications: [www.kneisel.org](http://www.kneisel.org)  
[festival@kneisel.org](mailto:festival@kneisel.org) 207-374-2203**



# New Faculty

Continued From Page 19

Night Live Band since 1984, he had led several ensembles. His recordings include *Lotus Flower* on Verve and *In The Spur of the Moment* on Telarc; his latest release is *Rainbow People* on Highnote.



**Kenny Washington** will teach rhythm section and jazz history in the jazz program. One of the many young hard-bop revivalists to have arrived on the scene in the late '70s and early '80s, Mr. Washington has been in demand by more established musicians, playing with such legendary veterans as Lee Konitz, Betty Carter, Johnny Griffin, Dizzy Gillespie, Clark Terry, and Tommy Flanagan. Born in Brooklyn, Mr. Washington studied with Dizzy Gillespie drummer Rudy Collins, and attended the LaGuardia High School for Music and Art. A prolific freelancer, Mr. Washington has compiled an enormous discography. He has a strong interest in jazz history and has written liner notes for and/or helped prepare classic jazz re-releases by Art Blakey and Count Basie, among others. He has worked as an announcer at the New Jersey jazz radio station, WBGO.

## MUSIC

**Edward Klorman** joins the Literature and Materials of Music faculty for the 2008-09 academic year, taking over an L&M I section and the graduate elective Teaching Music Theory. He holds a Bachelor of Music and a Graduate Diploma in viola from Juilliard. Active as both a performer and a scholar, he has



presented lectures and master classes that unite musical performance, analysis, and the historical imagination at the Salzburg Mozarteum, the University of Montreal, the 36th International Viola Congress, and at Juilliard, where he serves as teaching assistant to viola professor Heidi Castleman. A dedicated chamber musician, he has collaborated with the Orion Quartet, Ying Quartet, pianist Claude Frank, and clarinetist Charles Neidich, and is a member of the Tessera Quartet. Committed to cultivating new audiences for classical music, Mr. Klorman is the founder of two innovative

musical series: Music at the Bowery (at the historic St. Mark's Church-in-the-Bowery in Manhattan) and the Canandaigua Lake Music Festival, near his hometown of Rochester, N.Y. He was an invited guest speaker about community engagement and musical entrepreneurship for the Academy—A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute. He is currently pursuing a Ph.D. from the City University of New York, supported by a Jacob K. Javits Fellowship. Mr. Klorman is also the chair of the Pre-College Division theory department.



Violinist **Lara Lev**, who joins the chamber music faculty, was born in Siberia, in the former U.S.S.R. She studied at the Kazan Special School of Music and later at the Moscow Conservatory, where she graduated in 1977 with highest honors. Continuing her studies at the Gnesin Institute, she graduated with honors in 1980. In the U.S.S.R., she performed as soloist with the Moscow Virtuosos under Vladimir Spivakov, the Moscow Soloists, and several symphony orchestras. She was also a soloist with the Odessa Philharmonia and first violin of the Odessa Conservatory Quartet. Since becoming a Finnish citizen in the 1990s, Ms. Lev has performed in Finland with symphonies and chamber orchestras, as well as in recital. She has done several recordings with pianist and Juilliard faculty member Matti Raekallio for the Finnish Broadcasting Company, featuring rarely played major works for violin and piano, and her repertoire includes many contemporary Finnish violin concertos. Ms. Lev now resides in Hanover, Germany. Her two-CD recording of the Complete Solo Violin Music of J.S. Bach was issued in 2002 by Warner Classics (Apex). In 2004, it was followed by a Finlandia Records/Warner Classics CD of the Complete Violin and Piano Sonatas by Ferruccio Busoni, with Mr. Raekallio (elected as a "Strad Selection" by *The Strad* magazine and given a five-star rating from *BBC Music* magazine). She has held teaching positions in Russia, Finland, and Germany; has given master classes in France, Poland, Israel, Germany, Slovakia, Finland, and Spain; and has been a jury member of international violin competitions (at which her students have won many prizes).



presented lectures and master classes that unite musical performance, analysis, and the historical imagination at the Salzburg Mozarteum, the University of Montreal, the 36th International Viola Congress, and at Juilliard, where he serves as teaching assistant to viola professor Heidi Castleman. A dedicated chamber musician, he has collaborated with the Orion Quartet, Ying Quartet, pianist Claude Frank, and clarinetist Charles Neidich, and is a member of the Tessera Quartet. Committed to cultivating new audiences for classical music, Mr. Klorman is the founder of two innovative

**Jeffrey Milarsky**, who joins the conducting faculty, has premiered and recorded works by contemporary composers including Charles Wuorinen, Fred Lerdahl, Milton Babbitt, Elliott Carter, Lasse Thoresen, Gerard Grisey, Jonathan Dawe, Tristan Murrail, Ralph Shapey, Luigi Nono, Mario Davidovsky, and Wolfgang Rihm. In a wide range of repertoire, he has led groups including the American Composers Orchestra, the New York New Music Ensemble, the Chamber Music Society of Lincoln Center, the Manhattan Sinfonietta, Speculum Musicae, the Cygnus Ensemble, the Fromm Players at Harvard University, the Composers' Ensemble at Princeton University, and the New York Philharmonic chamber music series. He is artistic director and conductor of the Percussion Ensemble at the Manhattan School of Music and the music director of Axiom, Juilliard's newest contemporary music ensemble. A percussionist who has performed and recorded with the New York Philharmonic among many ensembles, Mr. Milarsky has been principal timpanist for the Santa Fe Opera since the summer of 2005. He is a professor at Columbia University, where he is the music director/conductor of the Columbia University Orchestra and of the newly formed Manhattan Sinfonietta. Mr. Milarsky substituted for James Levine at Carnegie Hall, conducting an all-Milton Babbitt concert in 2006, and made his debut with the Bergen Philharmonic Orchestra in Norway in 2004, conducting Ravel and Liebermann. He regularly conducts the Juilliard Orchestra, with whom he has premiered more than 150 works of Juilliard student composers over the past 15 years, and is also on the Pre-College faculty.



Photo by Eileen Barroso

cent projects include a work for soprano and string orchestra written for members of the Austin Symphony; choral music premiered at the Library of Congress in conjunction with the 2004 presidential election; *A Time to Break Silence: Songs Inspired by the Words and Writings of Martin Luther King Jr.*, premiered by baritone Sidney Outlaw at the Marilyn Home Foundation in New York; and *Reverie* for organ, premiered by Paul Jacobs at Christ and St. Stephen's Church in Manhattan. Mr. Oquin's solo piano engagements have taken him from the Chopin Academy in Warsaw, Poland, to the Empire Theater in San Antonio, Tex. After completing a B.M. at Texas State University, receiving both the Lyndon Baines Johnson Award and the Alumni Achievement Award, Mr. Oquin continued his studies at Juilliard, earning an M.M. and a D.M.A. in composition. As a Juilliard teaching fellow, he helped develop a course curriculum for Juilliard students. He is also a member of the Evening Division faculty.



Joining the viola faculty is **Robert Vernon**, principal violist in the Cleveland Orchestra and head of the viola department at the Cleveland Institute of Music since 1976 (a position he will retain while teaching at Juilliard). An alumnus of Juilliard, Mr. Vernon has appeared as a soloist with the Cleveland Orchestra in more than 150 concerts, both in the U.S. and abroad. He has performed at chamber music festivals including Aspen, Blossom, La Jolla, Marlboro, Ravinia, Round Top, Sarasota, Tanglewood, and Yellow Barn. Mr. Vernon's solo and chamber music recordings appear on Telarc, Innova, and Decca/London. His book on orchestral excerpts for viola, *The Essential Orchestral Excerpts for Viola: The Keys to Winning an Audition*, has just been completed. On the faculties of Kent/Blossom, the National Orchestral Institute in Maryland, and the New World Symphony in Miami, he has also given lectures and master classes in Europe, Canada, South America, and Asia, as well as at some of the leading North American schools and conservatories, including Juilliard, Curtis, Manhattan School of Music, Indiana University School of Music, and the Royal Conservatory of Music in Toronto. □



presented lectures and master classes that unite musical performance, analysis, and the historical imagination at the Salzburg Mozarteum, the University of Montreal, the 36th International Viola Congress, and at Juilliard, where he serves as teaching assistant to viola professor Heidi Castleman. A dedicated chamber musician, he has collaborated with the Orion Quartet, Ying Quartet, pianist Claude Frank, and clarinetist Charles Neidich, and is a member of the Tessera Quartet. Committed to cultivating new audiences for classical music, Mr. Klorman is the founder of two innovative

**Wayne Oquin**, who joins the Literature and Materials of Music faculty, has composed for the King's Singers, the New York Concert Singers, the Juilliard Symphony, and the Aspen Contemporary Ensemble. Mr. Oquin's music has earned the attention of WNYC Radio, *Fanfare* magazine, *The American Record Guide*, *Time Out New York*, and *The Washington Post*. Re-



Photo by Wayne Sandlin

presented lectures and master classes that unite musical performance, analysis, and the historical imagination at the Salzburg Mozarteum, the University of Montreal, the 36th International Viola Congress, and at Juilliard, where he serves as teaching assistant to viola professor Heidi Castleman. A dedicated chamber musician, he has collaborated with the Orion Quartet, Ying Quartet, pianist Claude Frank, and clarinetist Charles Neidich, and is a member of the Tessera Quartet. Committed to cultivating new audiences for classical music, Mr. Klorman is the founder of two innovative

## 2008-09 C.V. STARR DOCTORAL FORUMS

Juilliard students, faculty, and staff are invited to attend the 2008-09 Doctoral Forums, which take place on Tuesday afternoons at 5 p.m. in Morse Hall. The schedule is as follows:

September 23—Jane Gottlieb: "Libraries and the Universe of Information on Music: Keeping Our Books, Preserving Our Values"

October 21—James Conlon (title to be announced)

October 28—Peter Hill: "Messiaen and Birdsong in the 1950s: From *Le Merle Noir* to the *Catalogue d'oiseaux*"

November 11—Harvey Sachs: "Canned Asparagus: Recorded Classical Music in the 20th Century"

February 3—Joseph W. Polisi: "William Schuman and His Music"

March 24—Susan Youens (title to be announced)

April 14—Philip Gossett: "*Falstaff* and the Musical Fragment"

# Corpus Christi International Competition

## FOR PIANO AND STRINGS

### Announces the 39<sup>th</sup> Annual Competition

## FEBRUARY 12-15, 2009

### Over \$22,000 in Awards!

<b>STRING JUDGES</b> Jeffrey Irvine Fredell Lack Wendy Warner	<b>STRING CONTACT</b> Susan Sturman ssturman@delmar.edu	<b>PIANO JUDGES</b> Joseph Banowetz Paolo Giacometti Frank Weinstock	<b>PIANO CONTACT</b> Joan Allison jallison@the-i.net
--	---	---	--

Application form available online at: [www.ccicps.org](http://www.ccicps.org)  
 Entry postmark deadline: November 15, 2008



# FOCUS by Greta Berman ON ART

## The Making of an Art Exhibition: A Curator's View

**M**Y column has always been dedicated to bringing extraordinary art to the attention of the Juilliard community, and this is no exception. However, this time I have an additional motive. The show I discuss here is one I have co-organized and helped plan. It will be the first exhibition to present the work of synesthetic artists in context.

As someone who teaches visual art to musicians and dancers, I have long been fascinated by synesthesia, a term describing the involuntary joining of the senses. Most of us assume that everyone sees and hears things the same way we do, but synesthesia provides proof that this is not necessarily the case. Scientists have found it difficult to study synesthesia because of its idiosyncratic nature; there is no uniformity in the way individual synesthetes experience colored sounds, colored letters, or textures of music. However, the artwork and recorded statements of numerous synesthetic artists clearly show the existence of recurrent patterns. This discovery helps us to better understand the entire synesthetic phenomenon, and perception in general.

The form of synesthesia most familiar to those in the arts is “colored hearing,” the coming together of color and musical sound. Thanks to current and ongoing research, we now know that this is only one of more than 54 forms that synesthesia (regarded at different times in history as something odd, or highly desirable) can take. We still do not know how many synesthetes there are. Just a few years ago, it was thought that perhaps one person in 25,000 had synesthesia; today, scientists believe it is far more common, affecting as many as one person in 100.

In recent years, an increasing interest in synesthesia has resulted in quite a number of exhibitions featuring “visual music.” But most of them have dealt only with metaphorical (voluntary) rather than genuine (involuntary) synesthesia. Several shows have also featured sound-art, in which artists have attempted to replicate synesthesia by means of computers.

An exhibition at McMaster University Museum of Art in Hamilton, Ontario (Canada), that runs from September 18 through November 15 will be different. Indeed, it is the first to place genuinely synesthetic artists in context, and examine shared characteristics in their art. Presented in conjunction with the university's neuroscience department, it also examines assumptions about art and the brain. Do synesthetic artists share common shapes, colors, or ways of seeing? Are they consciously using their visions to create their work? Are they aware that they might be using these abilities creatively? How do non-synesthetes perceive images

in the work of synesthetic artists? And perhaps most challenging of all, which artists are synesthetic?

In addition to the art of four known synesthetes—David Hockney, Joan Mitchell, Marcia Smilack, and Carol Steen—we are including works by Charles Burchfield, Tom Thomson, Kandinsky, and Van Gogh. Burchfield has clearly suggested, in numerous journal entries, that he might have been synesthetic. Thomson, well known in Canada but not in the United States, is a new discovery for us. We perceive elements in his

instruments played in a highly unconventional manner. For example, the French horn uses flutter-tonguing, arpeggios, and pitch blending; the trumpet wails, making shrill sounds; percussion and special machines evoke wind; the piano uses the entire range of the keyboard to produce overtones that sing out after the notes have been played.

Likewise, synesthetic visual artists often use unusual techniques and

The theme of the exhibition is the role of synesthesia in the creation of art, and an examination of common characteristics in artists we know to be synesthetic (as well as a number who might be). After coming up with the general concept, we had to compile a list of artists, then select specific works that would best illustrate our ideas. We had to locate the art we wanted, and then obtain the agreement of lenders. Co-curator

Steen and I made numerous visits to galleries, artists' studios, and museums, and we searched for pieces online as well. The job of assembling the works for the exhibit posed a number of problems in locating and acquiring the art, as well as obtaining permissions and agreements. The financial aspect, of course, was also a major consideration. It can be very expensive to borrow, restore, conserve, frame, pack, and transport these pieces safely.

After we had chosen the works and the museum had obtained the loan and copyright agreements, Carol and I visited the university in order to see the gallery, so that we could envision exactly how the art would be displayed.

Next, there was the question of a catalog to document the exhibition. We needed writers and designers to put the information and illustrations together. The museum director was extremely supportive, selecting a rather expensive format, for which we asked six scholars to write essays. When the artworks arrive at the gallery on September 9, we will install them over the next two days, conduct a workshop, arrange for the opening, and help coordinate the publicity.

A show that we hope will look effortless demands hard work. We expect that the exhibition will bring about a new and intense kind of visual thinking. In addition to exploring aesthetic beauty, its aim is to challenge assumptions, as it is supported by actual observation and new information. Although the show takes place in Hamilton, Ontario, and I do not anticipate that many of you will be able to see it in person, there will be an extensive catalog available. The catalog will ensure that the scholarship will be accessible to many who can't attend, as well as providing a lasting record of the research involved.



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



Photo by M. Simon Levin, Gary Spearin

**Clockwise from above: Vincent van Gogh, *Still Life With Ginger Jar and Onions*, 1885 (oil on canvas), McMaster University Collection; Wassily Kandinsky, *Illustration From XXe Siècle*, 1939 (color woodcut), McMaster University Collection; Tom Thomson, *Algonquin Park*, undated (oil on board), McMaster University Collection; Carol Steen, *Clouds Rise Up*, 2004 (oil on canvas-covered masonite), from the artist's collection.**

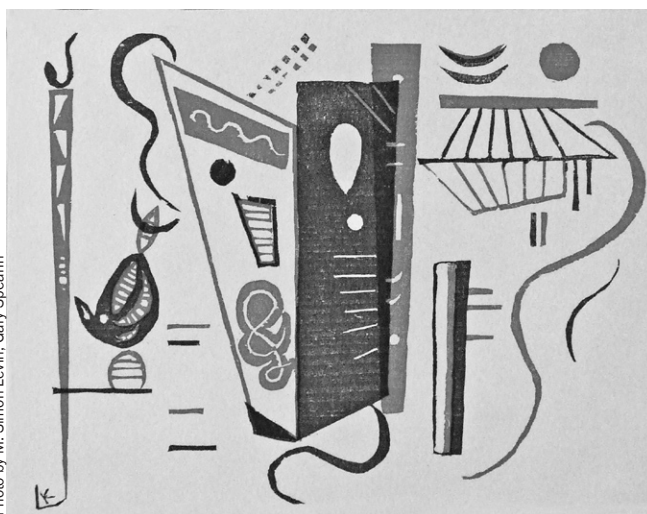


Photo by Jennifer Petteplace



Photo by Stuart Tyson

work that match some in Burchfield and other synesthetes. And Van Gogh and Kandinsky also qualify as might-have-beens.

Hearing a recent performance of synesthetic composer Olivier Messiaen's *Des Canyons aux Étoiles* helped me to identify some commonalities that apply to visual art as well as musical composition. In this work, the composer illustrates musically his enchantment with the sights and sounds of Utah's Bryce Canyon. Especially intrigued by birdsong, he also describes the wind and the colors of the landscape. It is no coincidence that all the visual artists in our show also respond ecstatically in their art to the colors, sounds, depths, and complexity of nature.

In order to convey the canyon's impact, Messiaen makes use of anomalous musical techniques, including

perspectives. Steen expresses her artistic vision by applying oil paint with her fingers; Smilack photographs reflections upside down when she “hears them,” and Hockney creates opera sets according to the sound that informs his colors. Kandinsky claimed to have discovered abstraction upon seeing one of his works wrong side up. Synesthetes invariably manifest a multilayered, complex way of looking at and interpreting things. In synesthetic art, both paintings and music exploit unexpected and startling rhythms.

I thought it might be interesting to explain firsthand how a museum exhibition like this one comes together. The planning began a year in advance. In August 2007, the director and curator of the McMaster University Museum of Art asked Steen and me to help conceive and carry out an exhibition in conjunction with McMaster's department of psychology, neuroscience, and behavior. While the museum was booked several years in advance (as are most cultural institutions), they were able to free up a gallery that was to have held an exhibition from their permanent collection. We began telephone conferences and planning the exhibition in September, and conversations and site visits have been ongoing all year.



# ALUMNI NEWS

## DANCE

### 2000s

**Nigel Campbell** (BFA '08) has joined Ballett des Saarlandischen Staatstheaters in Saarbrücken, Germany.

**Chanel DaSilva** (BFA '08), **Brett Perry** (BFA '08), and **Dylan G-Bowley** (BFA '08) have joined the Trey McIntyre Project in Boise, Idaho.

**Robert Valdez** (BFA '08) and **Sarah Roberts** (BFA '08) are now members of Luna Negra Dance Theater in Chicago.

**Christopher Vo** (BFA '08) is now working with the Lar Lubovitch Dance Company in New York in its 40th-anniversary season. He appeared in Eliot Feld's Mandance Project in April, presented by Ballet Tech Foundation and the Joyce Theater Foundation at the Joyce Theater in New York.

**Adam Weinert** (BFA '08) has joined the Mark Morris Dance Group in New York.

**Antonio Brown** (BFA '07) performed in July at Jacob's Pillow in Becket, Mass., and in a new piece by Bill T. Jones titled *Another Evening: Serenade/The Proposition* at the American Dance Festival in Durham, N.C., with music co-composed by new Juilliard Dance Division faculty member Jerome Begin.

**Shamel Pitts** (BFA '07) performed *Conductivity* with choreography by Sidra Bell at LaGuardia High School of Music and Art in New York in April. The work was repeated in July at the Baryshnikov Arts Center in New York.

**Zen Jefferson** (BFA '06) performed in a duet in March at the Hannover (Germany) Choreographic Competition that was awarded both first prize and the audience prize. Also at the competition, **Armando Braswell** (BFA '06) presented a duet, *In Passage*, that made it to the finals.

**Austin McCormick's** (BFA '06) Company XIV presented his work *The Judgement of Paris* in May at 303 Bond Street in New York. Among the company members performing were **Laura Careless** (BFA '07) and **Davon Rainey** ('04). The work was repeated in July in the East to Edinburgh Festival at 59E59 Theater in New York before traveling to the Edinburgh Fringe Festival in August, where it also included **Seth Numrich** (Drama Group 36).

**Brian McNeal** (BFA '05) begins his second season this fall with Kevin O'Day Ballett Mannheim in Germany.

Members of Cedar Lake Contemporary Dance who performed during the company's spring season at Cedar Lake Dance in Manhattan included **Jubal Battisti** (BFA '04), **Harumi Terayama** (BFA '06) and **Kristen Weiser** (BFA'04). They performed in three world premieres: *Lasting Imprint* and *Annonciation* by Angelin Preljocaj, and *Sunday, Again* by Jo Stromgren.

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

**Rachel Tess** (BFA '04) and **Stephan Laks** (BFA '03) performed *Into the Fold*, presented by Rumpus Room Dance in June in Portland, Ore. Tess has also joined the Cullberg Ballet in Sweden for the coming season.

**William Brisco** (BFA '03) and **Banning Roberts** (BFA '02) danced in Aszure Barton's *A Traveling Show* in April at Duo Theater in New York.

**Shannon Gillen** (BFA '03) and **Elisabeth Motley** (BFA '03), founders of the Doorknob Company, presented *The Miracle Show and the Death of Optimism* in June in Bowling Green Park in New York, as part of the River to River Festival. Joining them were **Amelia Uzategui Bonilla** (BFA '07), **Jane Sato** (BFA '03), and **Marie Zvosec** (BFA '04).

**Darrell Grand Moultrie** (BFA '00) is a member of the ensemble in the musical *Billy Elliot*, which begins previews at the Imperial Theater on Broadway on October 1.

### 1990s

**Trey Gillen** (BFA '96) performed in *Damn Yankees!* in Austin, Tex., last February and in the New York City Opera's production of *Candide* in April. This summer, he choreographed Wagner's *Das Liebesverbot* for Glimmerglass Opera.

**Robert Battle's** (BFA '94) Battleworks Dance Company celebrated its fifth anniversary with performances at the Joyce Theater in New York in July and August. The programs included the New York premiere of *Reel Time*, set to a commissioned score by John King. Also on the program was the company premiere of *Juba*, originally commissioned by the Alvin Ailey Company, with music by **John Mackey** (MM '97, *composition*). Performing as members of Battleworks Dance Company are **Erika Pujic** (BFA '95), **Samuel L. Roberts** ('98), and **Kate Skarpetowska** (BFA '99).

### 1970s

**Ann Crosset** (BFA '76) designed and choreographed two works for Denmark's Royal Ballet Schools. Her *Sylvester's Swan Lake* was performed at Copenhagen's Royal Theater in March; *Sweet Peas and Other Great Recipes for World Dance ...*, a co-production with the King Hussein Foundation's National Center for Cultural and Performing Arts in Amman, Jordan, was performed the previous summer. She also has been performing with Robyn Orlin City Dance Theater.

**Dunya Dianne McPherson's** (BFA '75) memoir/guidebook *Skin of Glass: Finding Spirit in the Flesh* was published by Dance-meditation Books in April. McPherson is on the faculty of the Kripalu Center in the Berkshires, and does consultation and master classes in dancemeditation, choreography, Sufism, and spiritual bellydance.

### 1960s

**Marcia Jean Kurtz** (BS '64) was seen in May in the premiere of the HBO movie *Recount*, directed by Jay Roach and starring **Kevin Spacey** (Drama, Group 12). Kurtz also has a featured role in the independent film *Big Fan*, written and directed by Rob Siegel, starring Patton Oswalt. In April, she directed a staged reading of her play *Between Two Worlds* at Ensemble Studio Theater in New York.

The **Lar Lubovitch** ('64) Dance Company presented "Prelude to a Dance" in April at Hudson Theater in New York, launching his company's 40th-anniversary tour. Performing Lubovitch's *Little Rhapsodies* were **Jonathan Alsberry** (BFA '06) and **Jay Franke** (BFA '97); joining them in *Jangle* were **Brian McGinnis** (BFA '07) and **Kate Skarpetowska** (BFA '99).

## DRAMA

### 2000s

In June, **Erica Newhouse** (Group 37) appeared in New York with the Hourglass

Group in *Frequency Hopping*, a new collaborative piece created by the company.

**Erica Peebles** (Group 36) will appear next month in California at Berkeley Repertory Theater in a revival of August Wilson's play *Joe Turner's Come and Gone*, directed by Delroy Lindo.

**Sam Gold** (Directing '06) directed *Jollyship the Whiz Bang*, a pirate puppet rock odyssey, at Ars Nova in New York last spring. The production featured Group 30 alumnus **Steve Boyer**.

**Jaron Farnham** (Group 35) appeared this summer in Zootopia Theater Company's production of Barton Bishop's *Still the River Runs*, directed by Matthew J. Nichols.

**Nick Mayo** (Group 35) is currently appearing on Broadway in Lincoln Center Theater's revival of Rodgers and Hammerstein's musical *South Pacific*, directed by Bartlett Sher.

**Keith Scott McDonald** (Group 35) appeared in *The Imaginary Invalid*, directed by Keith Baxter, at the Shakespeare Theater Company in Washington.

**Mike Batistick's** (Playwrights '05) 10-minute play, *Urban Legend*, was performed in July at the Source Festival in Washington.

**Noah Haidle's** (Playwrights '04) new play, *Saturn Returns*, will open the 2008-09 Lincoln Center Theater season in October. The production, to be directed by Nicholas Martin, will feature Group 37 alumnus **Robert Thompson**.

**Graham Hamilton** (Group 32) appeared in two Shakespeare productions at San Diego's Old Globe Theater over the summer. He played Romeo in *Romeo and Juliet*, directed by Richard Seer, and Bertram in *All's Well That Ends Well*, directed by Darko Tresnjak.

**Luke Macfarlane** (Group 32) returns as a series regular this season on the ABC primetime drama *Brothers and Sisters*.

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

**Daniel Breaker** (Group 31) was nominated in April for a Drama Desk Award for outstanding actor in a musical for his performance in *Passing Strange*. The ensemble of that production was honored with an Obie Award in May, and Breaker was also nominated in May for a Tony Award for his performance in the production.



In June, **Sarah Grace Wilson** (Group 31) appeared at the Irish Arts Center in New York in a new play called *Monsterface*, directed by Daniel Roberts.

**Jeffrey Carlson** (Group 30) reprised his title role in Shakespeare's *Hamlet*, directed by Michael Kahn, at Washington's Carter Barron Amphitheater in June. The production also featured **Colby Chambers** (Group 34).

**Katie Kreisler** (Group 30) can be seen in the Merging Pictures independent film *Full Grown Men*, directed by David Munro.

**Lee Pace** (Group 30) was nominated in July for an Emmy for outstanding lead actor in a comedy series for his role as Ned on the ABC series *Pushing Daisies*.

In May, **Darren Pettie** (Group 30) appeared at the Huntington Theater Company in Boston in *The Cry of the Reed*, a new play written by Sinan Unel and directed by Daniel Goldstein.

**Morena Baccarin** (Group 29) appeared in *A Seagull in the Hamptons*, adapted from Chekhov's *The Seagull* and directed by Emily Mann, at the McCarter Theater in Princeton, N.J., in May.

In May, **Sean McNall** (Group 29) won an Obie Award for sustained excellence of performance.

**Adam Rapp** (Playwrights '00) will direct his new play, *Kindness*, at Playwrights Horizons in New York this fall.

### 1990s

**Brooke Berman's** (Playwrights '99) latest play, *A Perfect Couple*, opened Off-Broadway at the DR2 Theater in June, presented by WET (Women's Expressive Theater) and directed by Maria Mileaf.

This summer, **Damon Gupton** (Group 28) played the title role in *Othello*, directed by Sidonie Garrett, at the Heart of America Shakespeare Festival in Kansas City, Mo.

**Elizabeth Reaser** (Group 28) stars in the new CBS series *The Ex List*, premiering this fall.

In June, **Tom Story** (Group 27) played Lady Sneerwell in Sheridan's *The School for Scandal*, directed by Richard Clifford, at the Folger Theater in Washington.

In July, **David Denman** (Group 26) played the title role in Shakespeare's *Henry V*, directed by Carl Reggiardo, at Shakespeare Orange County in Costa Mesa, Calif.

**Angela Pierce** (Group 26) appeared in July in a revival of Tennessee Williams's play *A Streetcar Named Desire*, directed by Sheila Daniels, at the Intiman Theater in Seattle.

In July, **Opal Alladin** (Group 25) appeared in the Barrington Stage Company's production of *The Violet Hour*, directed by Barry Edelstein, in Pittsfield, Mass.

**Matt Daniels** (Group 25) can be seen now through October 4 in Shakespeare's *Much Ado About Nothing* and *King Lear* at the North Carolina Shakespeare Festival.

**Kate Jennings Grant** (Group 25) starred in the Off-Broadway revival of faculty member Christopher Durang's play *The Marriage of Bette and Boo* over the summer. The Roundabout Theater production was directed by Walter Bobbie.

**Megan Dodds** (Group 24) stars in *Not Going Out*, a new sitcom on BBC America.

**Matt Keeslar** (Group 24) stars in the title role on ABC Family's new series *The Middleman*.

**Matt Ross** (Group 22) can be seen in the independent film *Turn the River*, written and directed by Chris Eigeman.

In May, **Frederick Weller** (Group 21) appeared in the USA Network film *In Plain Sight*, created and written by David Maples.

**Laura Linney** (Group 19) was nominated in July for an Emmy for outstanding lead actress in a miniseries or a movie for her role as Abigail Adams in HBO's *John Adams*.

**LisaGay Hamilton** (Group 18) won an Obie Award in May for her performance in last season's Off-Broadway production of *The Ohio State Murders*.

### 1980s

In May, **Andre Braugher** (Group 17) and **Viola Davis** (Group 24) appeared together in Ridley Scott and Tony Scott's A&E television film *The Andromeda Strain*. Braugher also appeared opposite **Michael Stuhlbarg** (Group 21), **Greg McFadden** (Group 24), and **Stephen King** (Group 37) in the Public Theater's production of *Hamlet*, directed by Oscar Eustis, in New York's Central Park this summer.

**Mark Vietor** (Group 16) appeared last spring at the Huntington Theater in Boston, and then at the Williamstown (Mass.) Theater Festival over the summer, in a revival of the musical *She Loves Me*, directed by Nicholas Martin.

In July, **Wendell Pierce** (Group 14) starred opposite **François Battiste** (Group 35) at the Williamstown Theater Festival in the world premiere of *Broke-ology*, a play developed last year at Juilliard by play-

Photo by Steven Kunken



wright-in-residence Nathan Jackson. The production was directed by Thomas Kail.

**Michael Elich** (Group 13) is currently appearing as Tullus Aufidius in Shakespeare's *Coriolanus*, directed by Laird Williamson, at the Oregon Shakespeare Festival.

**Mary Stein** (Group 13) can be seen opposite Angelina Jolie in the Universal Pictures feature film *Changeling*, directed by Clint Eastwood, this fall.

**Evan Handler** (Group 12) can be seen in the feature-film adaptation of the HBO series *Sex and the City*, written and directed by Michael Patrick King.

**Kevin Spacey** (Group 12) was nominated in July for an Emmy for outstanding lead actor in a miniseries or a movie for his role as Ron Klain in HBO's *Recount*.

This summer, Shakespeare Santa Cruz featured a number of Drama Division alumni, including the company's new artistic director, **Marco Barricelli** (Group 11).

**Yvonne Woods** (Group 28) appeared in *Romeo and Juliet*—featuring choreography by **Orlando Pabotoy** (Group 27)—and *All's Well That End's Well*; **Stephen Bel Davies** (Group 36) appeared in Lanford Wilson's *Burn This*, directed by **Michael Barakiva** (Directing '00).

**Val Kilmer** (Group 10) can be seen in the Stage 6 Films independent film *Felon*, written and directed by Ric Roman Waugh.

**Nancy Opel** (Group 9) can currently be seen in the national tour of *The Drowsy Chaperone*, with music and lyrics by Lisa Lambert and Greg Morrison, and book by Bob Martin and Don McKellar.

The production is directed and choreographed by Casey Nicholaw.

**1970s**

In June, **Boyd Gaines** (Group 8) won the Tony Award for best performance of a featured actor in a musical for his work in the Broadway revival of *Gypsy*.

**Kathryn Grant**'s (Group 8) new play, *Wonderful Counselor*, was part of LAByrinth Theater's Summer Intensive over the summer.

**Kelsey Grammer** (Group 6) will play the title role in the American version of the BBC2 comedy *Roman's Empire* for ABC this fall.

**Harriet Harris** (Group 6) appeared this past spring in the Broadway musical *Cry-Baby*, directed by Mark Brokaw.

**William Hurt** (Group 5) and **Tim Blake Nelson** (Group 19) appear together in the Universal Pictures feature film *The Incredible Hulk*, directed by Louis Leterrier.

**Janet Zarish** (Group 5) has a recurring role on the daytime soap *One Life to Live* and recently directed Frank Gilroy's play *Piscary* at the Ensemble Studio Theater in New York.

**Christine Baranski** (Group 3) appears in the Universal Pictures film *Mamma Mia!*, directed by Phyllida Lloyd.

**Kevin Kline** (Group 1) was nominated in April for a Drama Desk Award for outstanding actor in a play for his performance in *Cyrano de Bergerac*.

**Patti LuPone** (Group 1) won the Tony Award in June for best performance of a leading actress in a musical for her performance in *Gypsy*. LuPone also won the Drama Desk Award in May for this performance.

MUSIC

**2000s**

Baritone **Charles Freeman** (BM '08, *voice*) toured over the summer with Living Arts, Inc., in its production of *Porgy and Bess*, performing the role of Jim. He has

already toured with Living Arts to Russia, Poland, Greece, Latvia, and Estonia. Freeman will be joining the Michigan Opera Theater Chorus in September and performing in **Richard Danielpour**'s (MM '82, DMA '86, *composition*) *Margaret Garner* with that company.

**Mattias Jacobsson** (Graduate Diploma '08, *guitar*) played a recital in August with violinist Kristin Lee at the New York Botanical Garden, broadcast live on WQXR. He also replaced guitarist Angel Romero at the Endless Mountain Music Festival, playing Rodrigo's *Concierto de Aranjuez* and *Fantasia para un Gentilbombre* with the Endless Mountain Festival Orchestra, conducted by Stephen Gunzenhauser.

**Sharel Cassity** (MM '07, *jazz studies*) and **Michael Dease** (BM '05, MM '07, *jazz studies*) were among the Young Jazz Composer Award recipients, who were honored by ASCAP in June.

**Djore Nance** (BM '07, *voice*) sang the role of Zuniga in the Opera Company of Brooklyn's performance of *Carmen* in May.

**Julia Sakharova** (MM '06, *violin*) won the assistant concertmaster position with the Alabama Symphony and joins the orchestra this month in its new season.

Mezzo-soprano **Betany Coffland** (MM '05, *voice*) has been selected as one of Opera San José's resident artists for the 2008-09 season. She will sing the roles of Olga in Tchaikovsky's *Eugene Onegin* in September, Dorabella in Mozart's *Così fan tutte* in February, and the title role in Bizet's *Carmen* in April.

**Christina Courtin** (BM '05, *violin*) toured the East Coast in August, opening six shows for singer-songwriter Suzanne Vega, in New York, Massachusetts, Pennsylvania, Virginia, and Maryland. Courtin also performed in Brooklyn with the Knights in August. Her debut record is due for release in January 2009 on Nonesuch records.

**JoAnna Farrer** (BM '05, MM '07, *violin*) won the principal second violin position with the Göteborgs Symfoniker (Gothenburg Symphony) in Sweden in May.

The iO Quartet—whose members are **Wayne Lee** (BM '05, MM '07, *violin*), current violin student Christina McGann, violist Elizabeth Weissner, and **Chris Gross** (MM '06, *cello*)—curate and perform in the Fourth Sundays Chamber Music Concert Series at the Roger Smith Hotel in New York. Concerts in April, May, June, and July explored Bartok, Dvorak, Schumann, and the form of fugue, respectively. The quartet's September 28 concert will present a whirlwind tour of Haydn's 83 String Quartets.

Kean University in New Jersey has engaged **Gabriela Martinez** (BM '05, MM '07, *piano*), **Joanna Frankel** (BM '05, MM '07, *violin*), and **Lisa Hansen** (BM '81, *flute*) as members of its concert artist faculty. The concert artist program is directed by **Anthony Scelba** (DMA '76, *double bass*), chair of the music department. Kean's 18 concert artists perform a 15-concert chamber music series at the university. This season, the program celebrates its 10th anniversary and the opening of its new concert hall. Other concert artists include **Sharon Roffman** (Graduate Diploma '03, *violin*) and **Victoria Stewart** ('70, *violin*), **Allison Brewster Franzetti** (MM '80, *piano*), **James Musto** (MM '84, *percussion*), **Alexander Fiterstein** (BM '00, Graduate Diploma '02, *clarinet*), and current Artist Diploma cello student Caroline Stinson.

**Mark Dubac** (BM '04, *clarinet*) won the second clarinet position with the Oregon Symphony, which he began in August. Dubac also performed this summer as a member of the Santa Fe Opera Orchestra, playing clarinet, bass clarinet, and basset horn.

A recital by **Melody Fader** (MM '04, *piano*) at the Greenwich House Music School in New York in May included works

SPOTLIGHT ON  
**MOSHE COTEL**

## A Rabbi at the Piano

**R**ABBI MOSHE COTEL (B.M. '64, M.S. '65, *composition*) thought he had his career all mapped out—not just once, but twice. Things still aren't unfolding as planned, but at 65, he isn't worried. "It says in the Torah that many are the thoughts in the heart of man, but God's plan will be fulfilled," he observes.

The Baltimore native (who was known as Morris at Juilliard) was immersed in both Judaism and music early on, attending an Orthodox Jewish day school and studying music at Peabody Prep. By 13, he had composed a four-movement symphony. After a couple of years at the conservatory as a double major in composition and piano, Cotel transferred to Juilliard to concentrate on composing. His *Symphonic Pentad*, which received its first reading by the Juilliard Orchestra, netted him the prestigious Rome Prize at 23. Cotel spent two years in Italy and four in Israel before returning to the U.S. to teach composition at the Peabody Institute, where he eventually headed the department.

Though classical music had become his "religion," he said, Jewish themes informed many of his works. What he calls a "political protest piece" based on the writings of poets and intellectuals murdered in the Stalinist pogrom of 1952 was premiered in New York with actor Richard Dreyfuss as narrator and performed around the country in the early '70s. Cotel's two-act opera *Dreyfus*, about the famous anti-Semitic incident in France in the 1890s, was premiered at the Brooklyn Academy of Music in 1985. A choral work commemorates the Holocaust; the 1996 *Trope for Orchestra* is based on Torah cantillation.

An extraordinary event tipped the balance for Cotel. Asked to conduct *Dreyfus* in Vienna, he sought to expand his conversational German through lessons with an elderly German widow in his neighborhood, with whom he discussed his opera. Many months later, on his way up the street to synagogue, a voice from behind greeted him in Hebrew ... and he turned with astonishment to face his old German teacher, who told him she was studying with a rabbi. "And I said, 'What's going on here?'" recalls Cotel. "And she said, 'I didn't tell you when you took those lessons from me, but I was born Jewish ... and I'm coming back now, and it's all because of you.' My life changed right then and there; it was like a voice came down into my head: 'Become a rabbi.' Without knowing it, I had changed this woman's life ... and she had no idea that she had just changed mine."

After 28 years of teaching at Peabody, Cotel took early retirement in



Photo by Russell Fish

Moshe Cotel

2000 to devote himself to rabbinic studies (which he had been juggling part-time since 1996) at the Academy for Jewish Religion. Ordained in 2003, Cotel has been spiritual leader of a Conservative congregation, Temple Beth El, in Manhattan Beach, Brooklyn, for five years.

Cotel thought he was trading his composing pencil for a Torah pointer, but it hasn't turned out that way. His rabbinic thesis blended Jewish wisdom and classical music in a series of monologues examining topics ranging from *kavanah* (spiritual attentiveness) to the pianistic and religious roles of the left hand, paired with performances of piano works by Mozart, Bach, Scriabin, Bloch, Gershwin, and others. Cotel titled the presentation "Chronicles: A Jewish Life at the Classical Piano"—and word of mouth brought requests from around the country, as far afield as Hawaii. "At first I played in synagogues, as you would expect," says Cotel, "and then churches started requesting this; increasingly, performances are in interfaith settings. A number of rabbis have told me this is very helpful in terms of outreach." A second program, "Chronicles II," features Cotel's own music, ending with Gershwin's *Rhapsody in Blue* (after a discussion of the mysterious source of the dye for the blue threads in the traditional prayer shawl). And he is at work on a third program, "A Rabbi Looks at Chopin," paying tribute to Mieczyslaw Munz, the great Polish-Jewish pianist who was Cotel's teacher at Peabody. (Munz later taught at Juilliard.) With some 25 performances a year—all he can manage while serving as a pulpit rabbi—and his wife handling his concerts and travel arrangements, Cotel is booked solid for the next two years ... and as the original "Chronicles" program reaches its 100th performance, he may eventually find himself at another career crossroads.

While still a rabbinical student, Cotel traveled to Uganda in 2002 as part of a rabbinic delegation to formally convert to Judaism a community of some 600 black Jews practicing in isolation—an experience that awakened him to the rising wave of Jewish interest in far-flung places. Now, he's able to see his mission on the piano bench as part of that larger tide. "I've learned by now that, at all the critical junctures of my life, I wind up moving in a direction that I didn't expect. So I've given up trying to predict what will happen next. Maybe the whole world is my pulpit now. I'm just thrilled that I have a chance to put the two halves of my life together, because that wasn't in my plan."

—Jane Rubinsky



# ALUMNI NEWS

for solo piano by Chopin, Mendelssohn’s Piano Trio in D Minor (with violinist Bruna Myftaraj and cellist Melissa Morgan), and an interdisciplinary collaboration with a dancer (Laurie Benoit) and singer (Laura Bohn) by Stefan Weisman titled *I Would Prefer Not To*.

Violinist Mark O’Connor and the Knights—whose members include **Kyle Armbrust** (BM ’03, MM ’06, *viola*), **Steve Beck** (BM ’01, MM ’03, *piano*), **Zack Cohen** (BM ’05, *double bass*), **Colin Jacobsen** (BM ’99, *violin*), **Eric Jacobsen** (BM ’04, *cello*), **Tomoko Katsura** (BM ’97, MM ’99, *violin*), and **Max Mandel** (Advanced Certificate ’01, *viola*)—presented “Three Perspective on Four Seasons” at Symphony Space in May. The program included selections from works by Vivaldi and Piazzolla, as well as O’Connor’s *American Seasons*.



**Yaniv Attar** (MM ’03, *guitar*) has been appointed assistant conductor of the Alabama Symphony Orchestra in Birmingham, beginning this season. Attar is completing his D.M.A. in conduct-

ing with Alexis Hauser at McGill University in Montreal.

The June issue of the U.K.-based *Classical Guitar* magazine features guitarist **Cem Duruoz** (Graduate Diploma ’03, *guitar*) on the cover, with an extensive interview.

The Jupiter String Quartet, which includes **Daniel McDonough** (MM ’03, *cello*) as well as violinists Nelson Lee and Meg Freivogel and violist Liz Freivogel, won a 2008 Avery Fisher Career Grant of \$25,000 in May.

**Su Jeon** (BM ’02, MM ’04, *piano*) performed the Grieg Piano Concerto with the North York Concert Orchestra in Toronto in June.

**Frank Levy** (’02, *piano*) performed works by Brahms at Mannes College in New York in July, as part of the faculty concert during the International Keyboard Institute and Festival. He also gave a master class.

In May, **Eric Nathan** (Pre-College ’02, *composition*) was named one of the winners of the 56th annual BMI Student Composer Awards, for his *Icarus Dreamt* for orchestra. He has just begun work toward a D.M.A. at Cornell University.

**Andrew von Oeyen** (BM ’02, MM ’03, *piano*) performed the Tchaikovsky Piano Concerto No. 1 with the Cincinnati Symphony at the Riverbend Music Center in July and with the Chicago Symphony at the Ravinia Festival on September 1. He also performed Bartok’s Piano Concerto No. 2 at the Spoleto Festival U.S.A. in June.



In April, **Michi Wiancko** (MM ’02, *violin*) gave the premiere of Margaret Brouwer’s Concerto for Violin and Chamber Orchestra with City-Music Cleveland and conductor James

Gaffigan. Also that month, she performed two of her original compositions with Yo-Yo Ma’s Silk Road Ensemble and performed Sarasate’s *Zigeunerweisen* and *Carmen Fantasy* with the Victoria Symphony in Victoria, Tex.

**Mason Bates** (MM ’01, *composition*) was awarded a Guggenheim Fellowship in April.

**Jefferson Friedman**’s (MM ’01, *composition*) *Sacred Heart: Explosion*, based on the work of “outsider” artist Henry Darger, received its Chicago premiere in June by the Chicago Symphony Orchestra, conducted by Leonard Slatkin, at Symphony Center. The program also included Berlioz’s *Harold in Italy* and Hindemith’s

*Der Schwanendreher*, with violinist **Pinchas Zukerman** (Professional Studies ’69, *violin*). A recording of *Sacred Heart: Explosion* (in its premiere performance by the National Symphony Orchestra at the Kennedy Center last October) can be heard at the American Folk Art Museum in Manhattan as part of the exhibit “Dargerism: Contemporary Artists and Henry Darger.”

**Karen Gomyo** (’01, *violin*) won a 2008 Avery Fisher Career Grant of \$25,000 in May.

**Kati Agocs** (Certificate ’00, MM ’02, DMA ’05, *composition*) received a Charles Ives Fellowship from the American Academy of Arts and Letters, presented at the academy’s annual ceremonial in May.

**Lance Horne** (BM ’00, MM ’02, *composition*) won an Emmy in June for outstanding original song for the show *One Life to Live* on ABC. Horne was both composer and lyricist for the song, “Chemistry.”

**Michael Midlarsky** (Pre-College ’00, *cello*), and **Miranda Sielaff** (MM ’03, *viola*)—presented “Three Perspectives on Four Seasons” at Symphony Space in May. The program included selections from works by Vivaldi and Piazzolla, as well as O’Connor’s *American Seasons*.

**Maria Millar** (BM ’00, MM ’01, *violin*) and her rock trio, Kilterclash, performed in June as part of the Original Sessions Art House Series at the John Street Bar and Grill in New York.

**Paul Stetsenko** (DMA ’00, *organ*) conducted the Westminster Choir and soloists in Rossini’s *Petite Messe Solennelle* at Westminster Presbyterian Church in Alexandria, Va., in March.

## 1990s

America’s Dream Chamber Artists—which includes founder **Arash Amini** (MM ’99, Professional Studies ’00, *cello*), **Cyrus Beroukhim** (MM ’01, DMA ’07, *violin*), **Timothy Fain** (MM ’00, *violin*), **Stephen Sas** (BM ’92, MM ’94, DMA ’99, *double bass*), and **Melissa Marse** (’99, *collaborative piano*), as well as violist Maurycy Banaszek and flutist Eveline Kuhn—performed at Symphony Space in New York in May, as part of the String Theory series. They were joined by violinist Mark O’Connor as guest artist.

In March, **Erik Nielsen** (BM ’99, *oboe*; BM ’99, *barp*) conducted the Frankfurt Radio Orchestra in a program of modern works with soprano Christine Schaefer. This summer he returned to the Tanglewood Music Center as a conducting fellow. Nielsen has been appointed Kapellmeister of the Oper Frankfurt, where he will conduct approximately 30 evenings in the 2008-09 season. He will make his debut with the English National Opera conducting *The Magic Flute* in February 2009.

New York City Opera Vox 2008 presented excerpts from **Justine Chen**’s (BM ’98, MM ’00, *violin*; DMA ’05, *composition*) second opera, *Jeanne*, in May at the Skirball Center of New York University, with the New York City Opera Orchestra. **Kevin Burdette** (MM ’00, *voice*) was in the cast. Scenes from *Jeanne* were also presented in June by the Long Leaf Opera in Carboro, N.C., along with the premiere of Chen’s *Three, Two, One—BANG!*, an opera commissioned by Long Leaf.

The Pan Asian Chamber Jazz Ensemble—which includes **Meg Okura** (BM ’97, MM ’99 *violin*) and **Jun Kubo** (BM ’98, *flute*)—collaborated with C. Eule Dance in the original production of *The Crane Wife* (choreographed by Caron Eule, composed by Okura), featuring **Michelle Vargo** (BFA ’97, *dance*) as the lead at the Kumble Theater in Brooklyn in February. The work was performed again at the University Settlement in New York in May.

In July, **Lera Auerbach** (BM ’96, piano; MM ’99, *composition*) performed Shostakovich’s 24 Preludes, which she arranged for cello and piano, with cellist Alisa

# Conlon Wins Galileo 2000 Prize

CONDUCTOR and Juilliard alumnus James Conlon was awarded the Galileo 2000 Prize from the Fondazione Premio Galileo 2000 in a ceremony at the Scuderie Reali della Pace (Royal Stables of Peace) on June 25 in Florence, Italy. Mr. Conlon was the 12th recipient of the prize, which was founded in 1996 and is awarded annually to an artist who has made a significant contribution to music, art, and peace. Past winners include Daniel Barenboim, Zubin Mehta, and Riccardo Muti.

Maestro Conlon, the current music director of the Ravinia Festival, Los Angeles Opera, and Cincinnati May Festival, is beginning the second year of a two-year residency at Juilliard. At the heart of his residency, which consists of performances, symposia, and master classes, is his “Recovered Voices” project, focusing on music by composers who were affected by the rise of Nazism and the events of World War II. Mr. Conlon has been a stalwart champion of composers such as Alexander von Zemlinsky, Viktor Ullmann, Pavel Haas, Erich Korngold, and Erwin Schulhoff, whose works were classified by the Nazi regime as “degenerate art.” Last season, Mr. Conlon conducted the Juilliard Orchestra for the Dance Division’s December Dance Creations, which featured new choreography set to works by “Recovered Voices” com-



Photo by Klaus Rudolph

James Conlon

side and Schreker, Haas, and Schulhoff on the “degenerate.”

This season, Mr. Conlon will conduct the Juilliard Orchestra on October 27 in Mahler’s Fifth Symphony and the premiere of alumna Ellen Taaffe Zwilich’s Symphony No. 5: Concerto for Orchestra. The following month, he is to conduct the Juilliard Opera Center’s presentation of *Trilogy*, three rarely performed one-act portraits of marriage by Mussorgsky/Tcherepnin, Ernst Krenek, and Benjamin Fleischmann/Shostakovich. For more details about these and other 2008-09 Juilliard events, see the new season preview on Page 1. □

Weilerstein at the Schleswig-Holstein Music Festival in Germany. Also in July, they gave the premiere of Auerbach’s 24 Preludes for Cello and Piano at the Caramoor Music Festival in Katonah, N.Y.



Zuill Bailey

(MM ’96, *cello*) has just signed an exclusive recording contract with Telarc International. His first Telarc release is set for January and includes Shostakovich’s Cello Con-

certo No. 1, Tchaikovsky’s *Variations on a Roco Theme*, *Pezzo Capriccioso*, and *Nocturne*. This new recording joins Bailey with the San Francisco Ballet Orchestra.

**Darren Motise** (MM ’96, *collaborative piano*) performed an organ recital in May in downtown Los Angeles at the new Cathedral of Our Lady of the Angels. He also performed an organ recital later in May at Trinity Episcopal Church in Vero Beach, Fla. The programs contained Duruflé’s Suite, Op. 5, and Messiaen’s *Nativity of Our Lord*.

The Mobile Symphony Orchestra, conducted by Scott Speck, premiered **Kenji Bunch**’s (BM ’95, MM ’97, *viola*; MM ’97, *composition*) Symphony No. 2 (“Jubilee”) at the Saenger Theater in Mobile, Ala., in April. Bunch has been the orchestra’s composer-in-residence for the past three years.

The Marian Anderson String Quartet—which includes **Nicole Cherry** (MM ’95, *violin*)—won Chamber Music America’s 2008 Guarneri String Quartet Residency Award in May. The ensemble will work with the University of Washington’s World Series cultural program in Seattle for two weeks, one this fall and one in the spring. The quartet, in its eighth year of residence at Texas A&M University, hosted its third annual Summer Session Chamber Music Camp in June.

In February, **John David Smith** (MM ’95, DMA ’99, *horn*) won two auditions for principal horn, with Opera Philadelphia and the Chamber Orchestra of Philadelphia. In addition, he performed with the Philadelphia Orchestra and the Metropolitan Opera several times during the season and performed with the New York City Opera in April. In May and June, Smith toured with the Orpheus Chamber Orchestra and Sarah Chang. Smith’s horn studio at the University of Delaware was invited to perform at the International Horn Symposium, hosted by the University of Denver in July.

The rock quartet Electric Kompany—including members **Kevin Gallagher** (MM ’95, *guitar*) and **James Johnston** (BM ’97, *piano*)—performed in May at the OK Harris Art Gallery in New York, as part of the Look and Listen Festival.

The Volterra Project, a 10-day summer guitar institute founded and directed by **Antigoni Goni** (MM ’95, *guitar*), for the second year took place in Volterra, Italy, during July and August.

A new CD by **Mattia Zappa** (Advanced Certificate ’95, *cello*) and **Massimiliano Mainolfi** (Advanced Certificate ’96, *piano*) of the three sonatas for cello and piano by Martinu was released by Claves Records in May. The CD is part of the observance of the 50th anniversary (in 2009) of the composer’s death. (See Discoveries on Page 12.) Beginning in October, the duo will tour Europe, performing the sonatas in Munich, Prague, Hamburg, Bratislava, Lousanne, Lugano, and other cities.

**Pablo Rieppi** (MM ’94, *percussion*) has been appointed to the faculty at SUNY Purchase Conservatory of Music, where he will teach privately and instruct the orchestral repertoire class beginning this fall.

Violists **Sheila Brown** (BM ’93, *viola*) and Kathryn Lockwood were featured in a program titled “Mixed Doubles II,” presented by the New York Viola Society in May



at the Good Shepherd-Faith Presbyterian Church in Manhattan. **Cheng-Hou Lee** (BM '95, MM '97, *cello*) and percussionist Yousif Sheronick also performed on the program, which included **David Krakauer's** (MM '80, *clarinet*) *Klezmer à la Bechet*.

In April, **Carlo Andrea Malanima** (Advanced Certificate '92, *viola*) joined the Carlo Felice Opera House Orchestra in Genoa, Italy, as a permanent player, after serving as a substitute for a long period. He is also a member of the Modigliani String Quartet, with which he performs all over Italy.

**Anne Akiko Meyers** (Certificate '90, *violin*) has been made regent's lecturer at U.C.L.A., where she gave lessons, master classes, a symposium, and a concert in May. Meyers performed Bernstein's Serenade at the Pacific Music Festival in Sapporo, Japan, in July and recorded a new album titled *Mirror in Mirror* for Koch Records in August.

1980s




Photo by Hans Kahlmonz

**Gregg August** (MM '89, *double bass*) performed with the J.D. Allen Trio (also including Allen and drummer Gerald Cleaver) in June at Le Poisson Rouge in New York, opening for Rickie Lee Jones.

In April, **Alicia Whitaker-Gonzalez** ('89, *voice*) sang the part of Christine in *The Phantom of the Opera* with the Upscale Singers in Scottsdale, Ariz.

**Paul Redman** (BM '88, MM '91, *trombone*) has accepted the position of director of business operations for the School of Music at the University of Illinois. He will manage the school's budget and supervise all of its facility and operational activities.

**Midori** (Pre-College '87, *violin*) presented a concert in May on the Great Performers series at the Rose Theater in New York, the third and final program in a series exploring the music and influences of 20th-century composers Schnittke and Takemitsu.

**Andreas Delfs** (MM '86, *orchestral conducting*), music director of the Milwaukee Symphony since 1997, received an honorary doctorate in May from Marquette University in Milwaukee.

Soprano **Renée Fleming** ('86, *voice/opera*) and the British rock group Pink Floyd were named the winners of the 2008 Polar Music Prize, Sweden's largest music award, in May. The honors were bestowed at an award ceremony in Stockholm in August.

In July, **Sam Ruttenberg** (MM '86, *percussion*) was in Buenos Aires, presenting a drum set clinic on his new book, *Drum Tips* (HoneyRock 2008) at the IUNA University. The workshop was hosted by Estela Telerman (head of the music department) and Nestor Astutti (head of the percussion department), and sponsored by Remo, Sabian, and Vic Firth.

**Ayako Yonetani** (BM '86, MM '87, DMA '93, *violin*) was invited to perform the Bruch Violin Concerto with the Slovak State Philharmonic at Kosice during the 53rd Kosice Spring Music Festival in May. She also performed in Vel'ke Kapusany and Roznava, Slovak Republic. She was re-elected as an official artist of the Florida State Touring Program for 2008-10.

**Ryan Brown** (MM '85, *violin*), **Evan Johnson** ('72, *violin*), **Wei-Chieh Lin** (MM '08, *viola*), and **Cynthia Wong** (BM '04, MM '05, *composition*) were among the recipients of the 2008 ASCAP Foundation Morton Gould Young Composer Awards, presented in May at the Times Center in New York. Current master's student Evan Fein received an honorable mention.

**Frank Foerster's** (Postgraduate Diploma '85, Professional Studies '86, MM '87, DMA '92, *viola*) *Suite of Scandinavian Folk Melodies for Viola and String Orchestra* was premiered by the New York Scandia

Symphony, conducted by Dorrit Matson, in May at Trinity Church in Manhattan.

The Quintet of the Americas—flutist Sato Moughalian, oboist Matt Sullivan, **Edward Gilmore** ('85, *clarinet*), hornist Barbara Oldham, and bassoonist Laura Koepke—presented two concerts in June in connection with their New York University Summer Institute for Woodwind Quintets for high school and college students. One program included **Eric Ewazen's** (MM '78, DMA '80, *composition*) *Roaring Fork*. Matt Sullivan and **Esther Lamneck** (BM '71, MM '72, DMA '80, *clarinet*) are directors of the summer woodwind intensive at N.Y.U.


**Maria Radicheva** (BM '84, MM '85, *violin*) was a faculty member for the Violins in Valencia '08 international master classes, held in July at the Music Conservatory "José Iturbi" in Valencia, Spain. The weeklong course included a faculty concert as part of the Chamber Music Festival in Monserrat, Valencia.

**Clare Shore** (DMA '84, *composition*) attended the premiere of her *Eser Makot (Ten Plagues)* for SATB chorus, amplified viola, and three male dancers at Charleston's Spoleto Festival in June. The Taylor Festival Choir, conducted by Robert Taylor, with **Rozanna Weinberger** (MM '82, *viola*) and Robert Ivey Studio dancers Jon Perry, Scott Robinson, and Josh Wise presented the premiere at Circular Congregational Church in Charleston, S.C.

**Bruce Stark's** (MM '84, *composition*) Five Preludes and *Ode to "Ode to Joy"* received their European premiere in May by pianist Kai Schumacher in Duisburg, Germany. **Paula Robison's** (BS '63, *flute*) latest CD, *Places of the Spirit*, includes Stark's *Blue* for flute and piano.

Composition faculty member John Corigliano, **JoAnn Falletta** (MM '83, DMA '89, *orchestral conducting*), Joseph Jennings, and **David Lang** ('74, *percussion*) were honored at ninth annual ASCAP Concert Music Awards at the Times Center in New York in May.

**Kenneth Fuchs's** (MM '83, DMA '88, *composition*) horn concerto *Canticle to the Sun* was premiered by the Hartford Symphony at the Bushnell Center in Hartford, Conn., in April, with Richard Todd as soloist and Edward Cumming conducting.



**John Salmon** (MM '83, *piano*) gave the premiere of Dave Brubeck's *Remembrance of Madeleine Milhaud* in a recital at the University of

Arkansas-Fayetteville in February. Brubeck composed the work to commemorate the wife of composer Darius Milhaud, who died in January just two months shy of her 106th birthday. Also in February, Naxos released Salmon's CD *Nikolai Kapustin Piano Sonata No. 15, Preludes, Etudes, Bagatelles*. Salmon gave piano recitals in March at McDaniel College (Westminster, Md.) and at the Festival for Creative Pianists (Grand Junction, Colo.); and in April at the Tulane Keyboard Festival (New Orleans, La.). He adjudicated for the American Pianists Association (Indianapolis, Ind.) in February and for the Texas Young Artists Competition (Conroe, Tex.) in March.

**Mark Morton** (Diploma '82, BM '83, MM '84, DMA '89, *double bass*) joined the faculty of Texas Tech University in Lubbock in August as assistant professor of double bass.

**Katherine Thomas** (Diploma '82, *violin*), a.k.a. the Great Kat, was the only female guitarist listed in *Guitar World* magazine's article, "The 50 Fastest Guitarists of All Time," in the July issue.

**Adrian Carr** (BM '81, *composition*) presented two days of concerts at the North Country Cultural Center for the Arts in Plattsburgh, N.Y., in May, concurrent

with the release of his new album, *finding charlotte*.

Emergency medicine physician **Eric Roter** (Pre-College '81, College '82, *cello*) performed a recital in February with pianist Ayke Agus, the former accompanist and assistant of Jascha Heifetz, at Cedars Sinai Hospital in Los Angeles for the hospital's annual multiple sclerosis conference.

1970s

**C. Matthew Balensuela** (BM '79, *saxophone*) has been promoted to the rank of professor of music at DePauw University in Greencastle, Ind.

Countertenor **Marshall Coid** (BM '79, *violin*) was one of the performers in the premiere of Peter Westergaard's ensemble opera *Alice in Wonderland* in May at Princeton (N.J.) University. The opera was also given two performances in June at Symphony Space in New York.

**Leon Milo** (BM '79, MM '80, *percussion*) played a recital in April at the Beethoven House recital hall in Bonn, Germany, with his duo partner, pianist Susane Kessel, and clarinetist and saxophonist Demetrius Spaneas. Milo is currently preparing new works for a concert in homage to Olivier Messiaen's 100th birthday, to be presented by the Beethoven Festival in Bonn on September 6 at the Bonn Munster-Basilika with Kessel and organist Markus Karas. Milo's arrangement for piano and electronics of Bjork's "I Miss You" was featured on the OEHMS Classics CD released in May titled *Iceland* that includes piano music by Icelandic composers performed by Kessel. Milo's *India House* techno track was also released on vinyl last spring by Authentic Music in Cologne, along with remixes of the track by D.J.s Drivetrain (Detroit Beat Down) and Frank Martinique (Cologne Tech-House).

**William Wolfram** (BM '78, *piano*) performed Beethoven's Piano Concerto No. 1 with the Rochester Philharmonic, conducted by Jerzy Semkov, in February; Saint-Saëns' Piano Concerto No. 2 with the Mexico City Philharmonic, conducted by Marco Parisotto, in March; Corigliano's Piano Concerto with the Baltimore Symphony, conducted by **Marin Alsop** (BM '77, MM '78, *violin*), in April; and Beethoven's Piano Concerto No. 5 with the San Diego Symphony, conducted by Edward Cumming, in May.

**Marianne Chen** (BM '77, *cello*) is one of the four jurists who will work with Sir John Eliot Gardiner to determine the prizewinners for the Arturo Toscanini International Conducting Competition, which will take place in October in Parma, Italy.

Centaur Records released *American Fantasies*, featuring pianist **Mary Kathleen Ernst** (BM '77, MM '78, *piano*) and violinist Hasse Borup, in May. Recorded at the National Slovenian Radio in Ljubljana, the CD features Arnold Schoenberg's *Phantasy*, Op. 47 (1949) and highlights his American teaching legacy through works by Americans John Cage, Leon Kirchner, Gunther Schuller, and Donald Harris, and Canadian Jean Coulthard. Several works are heard in their world premiere recordings.


**Cristine Lim Coyluto** (MM '77, *piano*) performed the Schumann Piano Concerto with the Braddell Heights Symphony Orchestra, conducted by Helen Quach, in May at the Victoria Concert Hall in Singapore. She performed the work with the Manila Symphony Orchestra in August at Santiago Hall in Manila and at the Luce Auditorium of Silliman University in Dumaguete City; and in September at the Meralco Theater in Manila.

**Meral Guneyman** (Diploma '76, Postgraduate Diploma '78, *piano*) performed at the 92nd Street Y in March on a program called "Piano Players, the New York Mix," which also included Dick Hyman, Norman Simmons, Ted Rosenthal and Ray Kennedy. In April, Guneyman played a

recital at Princeton University of works by Scriabin, Berg, Liszt, Ellington, Gershwin, and transcriptions by Earl Wild, as well as improvisations by Dick Hyman that she transcribed. The program also included the U.S. premiere of the Piano Sonata by Turkish composer Ali Darmar. Her recital in May at the Yamaha Recital Hall in New York was dedicated to composer and producer Ilhan Mimaroglu.

In May, **Helen Kamioner** ('76, *voice*), proprietor and director of the classical music publicity firm Creative Consultants for the Arts, was named director of North American public relations for the Bavarian State Opera in Munich.

Violinists **Daniel Phillips** (BM '76, *violin*) and Juilliard faculty member Steven Tenenbom, and faculty member cellist Timothy Eddy, who make up the Orion String Quartet, celebrated the ensemble's 20th anniversary with an all-Beethoven concert in April at the New York Society for Ethical Culture, presented by the Chamber Music Society of Lincoln Center. In March, Koch International released the Orion's three-CD set of Beethoven's Late String Quartets, the second volume in the ensemble's complete Beethoven string quartet series. In April, Phillips was featured as guest artist with musicians of the New York Youth Symphony's Chamber Music Program in Weill Recital Hall.



A new CD of Menotti's opera *The Old Maid and the Thief*, with members of the Dallas Opera and Dallas Symphony conducted by **Victoria Bond** (MM '75, DMA '77, *orchestral conducting*), was released last spring on Albany Records. Bond conducted Bizet's *Carmen* with Chamber Opera Chicago at the Athenaeum Theater in Chicago in March. In April, she hosted her new music series, Cutting Edge Concerts, at Symphony Space in New York. Bond's composition for children's chorus titled *Babies Can't Eat Kimchee* was premiered in May in Baltimore.

**Stephen Erdody** (BM '75, MM '77, *cello*) performed as cello soloist for the film *August Rush*, released last November, and can be heard as solo cellist in the film *Nights in Rodanthe*, to be released in October.

**Michael Shapiro** (MM '75, *composition*) was among the musicians performing Schubert's "Trout" Quintet and Barber's Adagio in a concert presented by the Chappaqu (N.Y.) Chamber Series in April at the Chappaqu Library Auditorium.

Piano soloist **Douglas Riva** (BM '74, MM '75, *piano*) joined the Coro Cervantes and the Cardiff Polyphonic Choir, directed by Carlos Fernández Aransay, along with organist Charles Matthews, for a concert in May at Queen Elizabeth Hall in London that featured the U.K. premiere of Granados's long-lost masterpiece *Cant de les estrelles*, only the third performance of this work. The performance was part of the Chorus Festival organized by the South Bank Arts Center. Also in May, Riva presented a recital of works by Albéniz and Granados as part of the Clàsic Internacional de la Mediterrània in La Nucía, Spain.

**Jeffrey Swann** (BM '73, MM '73, DMA '80, *piano*) performed two concerts at Bargemusic in Brooklyn in June. The program, which explored music and nature, included works by Schumann, Liszt, Messaien, and Debussy. Also in June, Swann performed two concerts at Bargemusic that featured music of Schubert, Mozart, and Chopin with the Voxare String Quartet, whose members are **Emily Ondracek** (BM '04, MM '06, *violin*), **David Marks** (BM '06, *violin*), **Erik Peterson** (BM '04, *viola*), and current master's student Adrian Daurov,



# ALUMNI NEWS

cello. In July, Swann performed works by Schubert/Liszt, Liszt, Schumann, Smetana, and Ravel on a program titled “Music of Ghost Stories, The Fantastic, The Bizarre” at Mannes College in New York in July, as part of the International Keyboard Institute and Festival.

**Yo-Yo Ma** (’72, *cello*) was inducted as an American honorary member of the American Academy of Arts and Letters at the academy’s annual ceremonial in May. That month, he also received an honorary degree from the Rhode Island School of Design at the school’s commencement ceremony.

**Ian Shapinsky** (BM ’71, MS ’72, *piano*) gave a recital in April at the Red Rock Center in Fairmont, Minn. In February he played the Mendelssohn Piano Concerto No. 1 with the Austin Symphony.

Works by **Max Lifchitz** (BM ’70, MM ’71, *composition*) and **Awilda Villarini** (’75, *piano*) were among those premiered in May when North/South Consonance celebrated Cinco de Mayo at Christ and St. Stephen’s Church in New York. Lifchitz and **Lisa Hansen** (BM ’80, *flute*) were among the performers.

**Sandra Rivers** (BS ’70, MS ’72, *piano*) performed the Brahms Piano Concerto No. 2 with the Oakland (Calif.) East Bay Symphony, conducted by Michael Morgan, in April.

## 1960s



Photo by J. Henry Fair

The mother-son duo of **Miriam Fried** (’69, *violin*) and pianist Jonathan Biss was presented on the 92nd Street Y’s Distinguished Artists in Recital Series in May in New York. The program included works by Brahms, Bartok, and Janacek.

The Cathedral Choral Society, conducted by **J. Reilly Lewis** (MS ’69, DMA ’77, *organ*), presented Mendelssohn’s *Elijah* at Washington National Cathedral in May. The soloists included mezzo-soprano **Jennifer Hines** (BM ’94, MM ’96, *voice*).

Pianist **Meir Wiesel** (BM ’69, *orchestral conducting*) performed Bach’s “Goldberg” Variations with the insertion of video art in between sections of the variations at the Tzavta Auditorium in Tel Aviv, Israel, in May.

**Mescal Wilson** (MS ’69, *piano*), a faculty member at the Greenwich House Music School in New York, was featured with violinist Lynn Bechtold in a joint faculty recital at the school in May. Also on the program was Messiaen’s *Quartet For the End of Time*, with **David Gould** (BM ’96, *clarinet*) and the Sophia Ensemble.

**Sahan Arzruni**(MS ’68, *piano*) played in Istanbul at the Bogazici University in May.

In May, **Christina Petrowska Quilico** (BM ’68, MS ’69, *piano*) was the recipient of the 2007 Friends of Canadian Music Award, which honors those who have demonstrated an exceptional commitment to Canadian composers and their music. Also in May, her two-CD set was released, featuring music by 15 composers including Americans, Japanese, French, British, and Canadians.

In January, **Donald Palma** (BM ’66, *double bass*) gave the world premiere of *Figment III*, a solo double-bass piece composed for him by Elliott Carter, at Merkin Concert Hall in New York.

**Carole Dawn Reinhart** (BM ’65, MS ’66, *trumpet*) taught master classes at the China Conservatory in Beijing in April.

Conductor **James Levine** (Diploma ’63, *orchestral conducting*) and soprano **Leontyne Price** (’52, *voice*) were among the four recipients of the newly created N.E.A. Opera Honors, announced in May—the first new awards created by the National Endowment for the Arts in more

than 25 years to celebrate lifetime achievement and individual excellence. (The other recipients are composer Carlisle Floyd and administrator Richard Gaddes.) The awards ceremony will take place on October 31 at the Harman Center for the Arts in Washington.

**Paula Robison** (BS ’63, *flute*) received an honorary doctorate from the San Francisco Conservatory in May and delivered the commencement address at the graduation ceremony in the school’s new concert hall.

**Simon Sargon** (MS ’62, *composition*) celebrated his 70th birthday in April with a concert of his music at Southern Methodist University in Dallas, Tex., presented by the S.M.U. Meadows Symphony and the S.M.U. Wind Ensemble. The program included the premiere of his *Lift Off—A Concert Overture*, commissioned by the wind ensemble. Sargon was honored this summer at the American Conference of Cantors’ national convention in San Francisco, where a program of his liturgical works was featured. A new CD by oboist Erin Hannigan released on the Crystal label in May titled *From Hafiz to Firewing* includes Sargon’s *Homage to Hafiz* for oboe and piano and *Haas Trio* for oboe, bassoon, and piano, with the composer as pianist.

The Israeli Contemporary String Quartet performed **Steve Reich**’s (’61, *composition*) *Different Trains*, a work for live string quartet and prerecorded sounds, at the Museum of Jewish Heritage in New York’s Battery Park in May, commemorating Yom HaShoah (Holocaust Remembrance Day).

A 70th-birthday celebration marathon of **Dianne Goolkasian Rahbee**’s (’60, *piano*) music took place in June at the Rivers School Conservatory in Weston, Mass. Participating were musicians from the U.S. and Europe, including students of all ages and levels as well as teachers and concert artists. Several of Rahbee’s works for solo and two pianos were featured at the 18th annual Festival of Contemporary Music at the New England Conservatory in February, and a concert of her music was presented on a performing arts series in Lincroft, N.J., in March. Rahbee’s *10+10* was included in a CD of four-hand music released by New York pianists David Pearl and Rubi Miyachi last spring.

## 1950s

Conductor and flutist **Harold Jones** (Diploma ’59, *flute*) led his Antara Ensemble in the final concert of its 14th season at St. Peter’s Lutheran Church in New York in May. The program included the premiere of Ray Leslee’s Andante for Strings, as well as music by Bach, Bizet, Ginastera, Grieg, and William Foster McDaniel.

Three CDs of the complete Beethoven violin and piano sonatas, performed by **Uri Pianka** (Diploma ’58, *violin*) and **Jonathan Zak** (’63, *piano*), were released in January on the Danish label Classico. They were recorded at three live concerts in Jerusalem, Israel.

**Thomas Mastroianni** (BS ’57, MS ’58, *piano*), president of the American Liszt Society, presented a three-day festival titled “Liszt, Literature and Painting” at the Library of Congress, the Catholic University of America, and the National Gallery of Art in May and June. Artists and scholars from the U.S. and six foreign countries attended. In July, Mastroianni presented a concert at the Amalfi Coast Music and Arts Festival (of which he is co-founder) in Vietri sul Mare, Italy, titled “The Impressionists Rediscover the 17th Century.”

**Henry Grimes** (’54, *double bass*) performed at the Outpost Performance Space in Albuquerque and at the High Mayhem Studio in Santa Fe in May. He

## ALUMNI Q&A WITH ELIZABETH MCPHERSON

*Groundbreaking dance educator Martha Hill (1900-95) was responsible for founding and directing three degree-granting college dance programs or departments: at Bennington College (1932), New York University (the graduate degree in dance in 1938), and Juilliard (1951). She also launched two summer dance festivals: at Bennington in 1934 and the American Dance Festival at Connecticut College (now held at Duke University) in 1948.*

*Elizabeth McPherson (B.F.A. ’90, dance) only had “Miss Hill” (as she was called by her legions of devoted students) for one course at Juilliard, Senior Seminar; but at Hill’s memorial service in 1995, McPherson was so moved and fascinated by the deeply meaningful relationships described by students of Hill’s earlier days that she decided to make her the subject of her doctoral thesis at N.Y.U., where she completed her Ph.D. in dance education in 2006. McPherson’s The Contributions of Martha Hill to American Dance and Dance Education, 1900-1995—expanded into book form and published last May by the Edwin Mellen Press—is the first in-depth study of Hill and the significance of her achievements. McPherson herself is an assistant professor of dance education at Montclair State University.*



Photo by Rebecca Lester

Elizabeth McPherson with Stanley Wells (now Stanley Love), performing Anna Sokolow’s *Ballade* at Juilliard in 1990.

**Hill said that she became a dancer “out of sheer orneriness,” because it was “not something that one did” as a girl from small-town Ohio in the first decades of the 20th century. What was dance education like on the college level when Hill first set out, and how did she manage to change it?**

There were no dance departments when Hill was growing up, but a few dance courses were offered within physical education programs, often “aesthetic dancing,” which Hill described as simplified ballet with some folk and social dance. This was what Hill had mostly studied until she made her way to New York in 1926, happening to see Martha Graham’s second independent concert. It was a life-changing experience. She left New York for a teaching position at University of Oregon, but when she returned in 1929, she joined Graham’s company. Although with the company only two years, Hill took her performance experience with her into higher education, putting a strong emphasis on choreography and performance at each of the schools where she taught. She also brought in as teachers professionals such as Graham, Doris Humphrey, Charles Weidman, and José Limón. And at Juilliard, Hill and President William Schuman developed a curriculum of combined ballet and modern dance training, which was a brand-new idea.

**What accounted for the enthusiasm and devotion of her students, evident everywhere she taught?**

I think it starts with her incredible charisma. She was one of those people whose presence you feel in a room without necessarily even seeing the person. She also cared deeply about her students as dancers and as people. I think they felt that, and reciprocated. She called her students her children, and more than one sent her Mother’s Day cards.

**While working on this project, what did you learn about Hill that most surprised you?**

I knew that she was one of the great dance educators of the 20th century, but I had not fully realized the profound effect she had on the professional dance field. At Juilliard, not only did she have as students important dancers/choreographers such as Paul Taylor, Lar Lubovitch, Bruce Marks, Susan Marshall, and Martha Clarke, but through the institutions where she worked she also commissioned works from Graham, Humphrey, Limón, Hanya Holm, Antony Tudor, Anna Sokolow, and many others, allowing them freedom to create without the pressing worry of how to fund the creation.

**Can you share one of your favorite stories about her?**

Well, on my first day as a student at Juilliard, Hill ran a freshman orientation seminar. She told us never to set anything on a piano, and to always read the bulletin board, among other things. She also told us about the Dance Division’s trip to Hong Kong the previous June. She said that 100 white doves were set loose in their honor. A returning student who had been on the trip interrupted her to say that they weren’t doves, but pigeons! It made me laugh, but introduced me to Hill’s poetic and positive view of life.

**Has writing this book shaped the way you teach?**

Most definitely. I think about Hill as I work at getting to know my students beyond the classroom or studio. What are they interested in? What do they do outside of school? How does that affect what they do inside school? Hill came from a progressive, pedagogical background, and she was a real humanist, interested in the entirety of her students’ lives—as dancers, artists, and people. I find that inspirational.

—Interview conducted by Jane Rubinsky



also performed in May at Issue Project Room in Brooklyn, and in June at the Stone in Manhattan. Grimes also performed in June as part of the Vision Festival at Clemente Soto Velez Cultural Center in Manhattan.

North/South Consonance presented music by **Elizabeth Bell** (BS '53, *composition*), **Victoria Bond** (MM '75, DMA '77, *orchestral conducting*), Kenneth Froelich, **Max Lifchitz** (BM '70, MM '71, *composition*), and Carlos Salzedo in May at Christ and St. Stephen's Church in New York. Performers included **Renée Jolles** (BM '88, MM '89, *violin*), harpist Susan Jolles, and Lifchitz. The North/South Consonance Chamber Ensemble, conducted by Lifchitz, presented two programs in June at the church. The first featured premieres by Hayg Boyadjian, Lifchitz, Hilary Tann, and Mary Jeanne van Appledown, with soloists **Lisa Hansen** (BM '81, *flute*), oboist Virginia Shaw, and **Claudia Schaar** (BM '02, MM '02, *violin*). The second one included **George Tsontakis** (MM '76, DMA '86, *composition*) as narrator for a program that included premieres by Eleanor

Cory, Lei Liang, Dominique Schafer, and Gregg Wramage.

**Barbara Lepselter-Kupferberg** (BS '53, *piano*) gave a concert at Great Neck House in May with Laurretta Mennone and **Herbert Feldman** ('50, *violin*; '51, *viola*). She just completed the lyrics to four songs composed by David Rubenstein, a Virginia composer, and is writing the libretto to an opera by Nikita Wells, a well-known baritone and composer also in the Washington area, where she now resides.

**Harold Farberman** (Diploma '51, *percussion*) headed the Conductors Guild Workshop at Fredonia (N.Y.) University in April. In May, Farberman conducted the Taiwan National Conservatory Orchestra in the Taiwan premiere of his Double Concerto for Violin and Percussion; the program also included Mahler's First Symphony. In July and August, he directed the Conductors Institute at Bard College.

Wagnerian heldentenor **Kenneth Bennett Lane** ('51, *voice*) sang at the Yoga Expo at the New Yorker Hotel in Manhattan in June.

The New York Cantata Singers and the Choral Symphony Society, under the baton of **David Labovitz** (Diploma '50, Postgraduate Diploma '52, *piano*), performed Bach's Mass in B Minor at Christ and St. Stephen's Church in Manhattan in May. Soloists included soprano **Ruth Ann Cunningham** (MM '88, *voice*).

1940s



**Edwin R. Benachowski** (Diploma '49, *bass clarinet*), conductor of the Desert Symphony, will launch the orchestra's 20th anniversary celebration season on November 2 with a concert at the McCallum Theater

for the Performing Arts in Palm Desert, Calif., that features pianist Roger Williams as guest artist. The Symphony's Children's Music Discovery Series (Hooked on Classics) continues to provide free concerts for school children; some of the

program's former scholarship recipients have attended Juilliard.

**James Cohn**'s (BM '49, MS '50, *composition*) *A Grecian Festival* was premiered by the Laurel Ensemble in San Francisco, in April, with repeat performances in May. His *Three Bonbons*, commissioned for Virginia Davidson and the New York Treble Singers, received its premiere in May. Premieres of Cohn's works taking place in June included the Concerto for Violin and Orchestra, performed by **Eric Grossman** (Certificate '89, *violin*) with the Havana Philharmonic in Havana, Cuba, and the Sonata for Solo Violin, performed by Aaron Blomme in Ghent, Belgium. His *Variations on a Chinese Folksong: Trio for Flute, Oboe and Piano* for the La Senorite Trio and *The Lily Pond* for the Three Sisters Trio were both commissioned last spring.

**Gerald Fried** (BS '48, *oboe*) conducted the Davenport Pops Orchestra at Yale University in a concert of his music for television and film on February. He also gave two seminars and a masters' tea.

# FACULTY AND STUDENT NEWS

## FACULTY

Chamber music faculty member **Audrey Axinn** was appointed assistant dean at the Mannes College of Music in July. She performed fortepiano trio recitals in May and June with violinist Marika Holmqvist and cellist Christine Gummere at the Brooklyn Friends Meeting House, and at councilwoman Gail Brewer's Make Music N.Y. celebration.

In April, trombone faculty member **Per Brevig** conducted the East Texas Symphony Orchestra (of which he is the music director) in Jay Greenberg's (Pre-College '04, *composition*) Concerto for Piano Trio and Orchestra at the University of Texas at Tyler. The Eroica Trio—which includes Erika Nickrenz (BM '85, MM '86, *piano*); violinist Susie Park; and Sara Sant'Ambrogio ('84, *cello*)—was featured in the work.

Dance faculty member **Andra Corvino** was a guest teacher at the Australian Cecchetti Conference that took place in Melbourne in July. She taught ballet technique, gave a lecture on methodology, and coached two young dancers for their participation in a Canadian competition.

Organ department chair **Paul Jacobs** presented the dedicatory concert of the new Schoenstein organ at Christ and St. Stephen's Church in Manhattan in May; the program included the world premiere of

L&M faculty member **Wayne Oquin**'s (DMA '08, *composition*) work *Reverie*, commissioned for the occasion. Jacobs will perform an unpublished prelude and fugue for organ by Samuel Barber (heard only once before, in 1928) on September 12 at the 10th Presbyterian Church in Philadelphia, in a dedication program for the church's new four-manual Walker digital organ.

In May, Evening Division piano faculty member **Julie Jordan** (MM '83, *piano*) joined her students as soloists with orchestra performing the concertos of Grieg, Chopin, Beethoven, Mendelssohn, Brahms, Mozart, and Jonathan Newell at the Advent Lutheran Church in New York. In April, Jordan performed Beethoven's Piano Concerto No. 1 with an orchestra conducted by resident conductor **George Stelluto** (Artist Diploma '06, *orchestral conducting*) in Weill Recital Hall. This summer, she taught master classes in Paris and Tolentino, Italy, and gave recitals in Basel and Salzburg.

Piano faculty member **Seymour Lipkin** received the Curtis Alumni Award at the Curtis Institute of Music's 75th commencement in May.

Piano faculty member **Jerome Lowenthal** received an honorary doctorate at the Cleveland Institute of Music's 83rd commencement ceremony in May. Also at the ceremony, oboe faculty member **Nathan**

**Hughes** received an Alumni Achievement Award.

**Millica Paranosic** participated in II Festival Internacional de Música Contemporânea at the Federal University of Bahia, in Salvador Bahia, Brazil, this summer with a new, evening-length, transmedia performance piece inspired by the work of Olivier Messiaen. The work was performed by a collective of chamber musicians, local Brazilian drummers and capoeiristas, dancers, and Paranosic.

Pre-College vocal coach **Jorge Parodi** has been engaged as music director of the undergraduate opera theater at the Manhattan School of Music. He spent his summer as a faculty member at the International Vocal Arts Institute programs in Puerto Rico and Israel, and at V.O.I.C.Experience in Tampa, Fla., directed by Sherrill Milnes.

Juilliard President **Joseph W. Polisi** gave the keynote address at the class day ceremony that was part of the alumni reunion at Tufts University's Fletcher School in May. He was awarded the Dean's Medal at the ceremony.

In August, L&M faculty member **Behzad Ranjbaran**'s (MM '88, DMA '92, *composition*) *Persian Trilogy* was performed by the Toronto Symphony, under the baton of JoAnn Falletta (MM '83, DMA '89, *orchestral conducting*), at Toronto's Roy Thomson Hall, in conjunction with an international conference that was the world's largest gathering of Iranian scholars. The multimedia performance included Persian scene-narrating (provided by Iran's pre-eminent storyteller, Morshed Toabi) and projections of Persian miniature paintings from the *Shahnamab*, the 1,000-year-old epic poem on which Ranjbaran's work is based.

Graduate studies faculty member **Greg Sandow** addressed the graduating class at the Eastman School of Music's 83rd commencement in May.

In May, Drama Division faculty member **Christina Sison** traveled with the Ma-Yi Theater Company as stage manager for the production of *The Romance of Magno Rubio* at the International Theater Festival in Sibiu, Romania.

This summer, Drama Division faculty member **Kate Wilson** served as the dialect coach for Catherine Zeta-Jones in *The Rebound*, directed by Bart Freundlich. She also coached the American premiere of the musical *Dirty Dancing—The Classic Story on Stage*, which opens on September 28 in Chicago at the Cadillac Palace Theater and runs through December 7.

Jazz faculty member **Ben Wolfe**'s CD *No Strangers Here* was released in June on

MaxJazz. Wolfe and his octet performed at the Jazz Standard in Manhattan in June. Members of the octet include Cyrus Beroukhim (MM '01, DMA '07, *violin*), Kenji Bunch (BM '95, MM '97, *viola*; MM '97, *composition*), and Jesse Mills (BM '01, *violin*)

## STUDENTS

Artist Diploma candidate in piano **Stephen Beus** was presented in a recital in May on Merkin Concert Hall's Tuesday Matinee series in New York. The program included Bach-Liszt's Prelude and Fugue in A Minor, BWV 543; Mendelssohn's Sonata in E Major, Op. 6; and Beethoven's Sonata in B-flat Major, Op. 106 ("Hammerklavier").

Piano student **Marika Bournaki** made her New York debut in May at Weill Recital Hall, performing a recital as part of the Year of Glenn Gould celebration, in association with the Glenn Gould Foundation.



In April, 11-year-old Pre-College piano student **Alice Burla** became the youngest performer ever to join the roster of Yamaha Artists. In March, she participated in the 13th Hamamatsu

International Piano Academy in Japan.

Master's student in composition **Evan Fein** received an honorable mention at the 2008 ASCAP Foundation Morton Gould Young Composer Awards, presented in May at the Times Center in New York.

In May, doctoral student in composition **David Fulmer** was named one of the winners of the 56th annual BMI Student Composer Awards, for his *Discant Dialects* for strings, piano, and harpsichord.

Pre-College student **Yeeran I. Low** won the Carlos Surinach Prize at the annual BMI Student Composer Awards in May, for his String Quartet.

Music by doctoral student in composition **Raymond Lustig** was presented in Brooklyn in May on the American Opera Projects series Composers and the Voice: First Glimpse 2008.

Bachelor's student in piano **Joyce Hee Won Yang** performed as soloist in Rachmaninoff's Piano Concerto No. 2 with the New York Philharmonic at the Bethel Woods Center for the Arts in Bethel, N.Y., in June.

Pre-College piano student **Sijing Ye** won the \$8,000 grand prize in Salt Lake City's Gina Bachauer International Young Artists Competition in June.

## JUILLIARD ALUMNI REUNIONS 2008-09

**November 24: Music Alumni**  
Juilliard Orchestra, conducted by Alan Gilbert  
Avery Fisher Hall, 7:30 p.m.  
Reception following in Morse Hall

**December 13: Dance Alumni**  
New Dances, Edition 2008  
Peter Jay Sharp Theater, 8 p.m.  
Reception following (location T.B.D.)

**December 20: Pre-College Alumni**  
Pre-College Symphony, conducted by George Stelluto  
Peter Jay Sharp Theater, 8 p.m.  
Reception following in President's Board Room

**February 16: Drama Alumni**  
*The Greeks, Part III: The Gods*  
Stephanie P. McClelland Drama Theater, 7 p.m.  
Reception at 6 p.m. in the President's Board Room

For more information and to download an R.S.V.P. form, go to [www.juilliard.edu/alumni/alevents.html](http://www.juilliard.edu/alumni/alevents.html). Contact the Office of Alumni Relations at (212) 799-5000, ext. 344, or e-mail [alumni@juilliard.edu](mailto:alumni@juilliard.edu) if you have any questions.



CALENDAR  
OF EVENTS

September

**Tuesday, September 9**  
N\*E\*W\* TRIO  
Paul Hall, 8 PM

**Friday, September 19**  
PIANO COMPETITION FINALS  
MOZART Piano Concerto No. 15 in B-flat Major  
Paul Hall, 4 PM

**Saturday, September 20**  
ALAN KAY, CLARINET  
Pre-College Faculty Recital  
Paul Hall, 6 PM

**Thursday, September 25**  
SONATENABEND  
Paul Hall, 6 PM

**Friday, September 26**  
ALEXANDRA SNYDER DUNBAR,  
HARPSICHORD  
Paul Hall, 6 PM

ALEXANDER KIENLE, FRENCH HORN  
Paul Hall, 8 PM

**Saturday, September 27**  
ANN ELLSWORTH, FRENCH HORN  
Pre-College Faculty Recital  
Paul Hall, 6 PM

NEW JUILLIARD ENSEMBLE  
Joel Sachs, conductor; Toni Marie Marchioni, oboe and English horn  
ROUMEN BALYOZOV *Juilliard Concerto* (2008)  
JONATHAN HARVEY *Sprechgesang* (2007)\*\*  
BALAZS HORVATH *Poly* (2007)\*\*  
FREDERIC RZEWSKI *Bring Them Home!* (2004)\*  
ATLI HEIMER SVEINSSON *Icerapp*  
\*New York premiere  
\*\* Western Hemisphere premiere  
Peter Jay Sharp Theater, 8 PM; free tickets available Sept. 12 at the Juilliard Box Office.  
*See related article on Page 2.*

October

**Wednesday, October 1**  
JUILLIARD JAZZ ENSEMBLES  
“Blues in the Church”  
Mulgrew Miller, piano  
Paul Hall, 8 PM; limited free tickets available Sept. 17 at the Juilliard Box Office.

LAR LUBOVITCH RETROSPECTIVE  
Juilliard Dance joins Dance Theater Workshop in presenting three seminal works: *Marimba* (1975), *North Star* (1977), and *Cavalcade* (1979). *North Star* will be performed by an ensemble of dancers from Juilliard’s senior class. Dance Theater Workshop, 19 West 19th St., between 7th and 8th Aves., 7:30 PM  
Tickets available through Dance Theater Workshop Box Office, (212) 924-0077 or online at [www.dancetheaterworkshop.org](http://www.dancetheaterworkshop.org).

**Thursday, October 2**  
LAR LUBOVITCH RETROSPECTIVE

Dance Theater Workshop, 19 West 19th St., between 7th and 8th Aves., 7:30 PM; see Oct. 1

SONATENABEND  
Paul Hall, 6 PM

JUILLIARD ORCHESTRA  
Nicholas McGegan, conductor  
PROKOFIEV Symphony No. 1 (“Classical”)  
MOZART Piano Concerto No. 15 in B-flat Major  
HANDEL Concerto Grosso in B-flat Major, Op. 3, No. 2  
HAYDN Symphony No. 104 (“London”) Peter Jay Sharp Theater, 8 PM  
Limited free tickets available Sept. 18 at the Juilliard Box Office.  
*See related article on Page 1.*

**Friday, October 3**  
LAR LUBOVITCH RETROSPECTIVE  
Dance Theater Workshop, 19 West 19th St., between 7th and 8th Aves., 7:30 PM; see Oct. 1

LIONEL PARTY, HARPSICHORD  
Morse Hall Faculty Recital  
Morse Hall, 6 PM

ERIKA SWITZER, COLLABORATIVE PIANO  
Paul Hall, 8 PM

**Saturday, October 4**  
LAURA GOLDBERG, VIOLIN  
Pre-College Faculty Recital  
Paul Hall, 6 PM

LAR LUBOVITCH RETROSPECTIVE  
Dance Theater Workshop, 19 West 19th St., between 7th and 8th Aves., 7:30 PM; see Oct. 1

**Monday, October 6**  
THE COMPOSER’S VOICE: JOHN ADAMS  
John Adams, composer; Dean Ara Guzelimian, moderator  
Kaufmann Concert Hall at the 92nd St. Y, 1395 Lexington Ave., 8 PM  
\$19 tickets are available through Y-Charge, (212) 415-5500. \$10 tickets available for ages 35 and under at the box office only.

EDVINAS MINKSTIMAS, PIANO  
Paul Hall, 8 PM

SPREADIN’ RHYTHM AROUND:  
CELEBRATING LUTHER HENDERSON  
A gala concert saluting the legacy of Luther Henderson, the illustrious Broadway orchestrator/arranger and Juilliard alumnus, to benefit a new Luther Henderson Scholarship Fund at the School. Peter Jay Sharp Theater, 7:30 PM. Tickets are \$100, \$250, and \$1,000. For tickets, e-mail [info@thelutherhendersonscholarshipfund.com](mailto:info@thelutherhendersonscholarshipfund.com), or call (212) 247-8705; \$100 and \$250 tickets are available at the Juilliard Box Office beginning Sept. 3; half price for seniors and students.

**Tuesday, October 7**  
ENSEMBLE ACJW  
CRUMB *Eleven Echoes of Autumn*  
KALHOR *The Silent City*  
SCHUBERT Piano Trio in B-flat Major, Op. 99  
Weill Recital Hall, 7:30 PM

Tickets are \$15, available at the Carnegie Hall Box Office. CarnegieCharge: (212) 247-7800

AMERICAN BRASS QUINTET  
Daniel Saidenberg Faculty Recital Series  
Kevin Cobb and Raymond Mase, trumpets; David Wakefield, horn; Michael Powell, trombone; Ron D. Rojak, bass trombone  
Paul Hall, 8 PM; free tickets available Sept. 23 at the Juilliard Box Office.

**Wednesday, October 8**  
VIOLA STUDIO RECITAL  
Students of Heidi Castleman, Misha Amory, Hsin-Yun Huang, and Steven Tenenbom  
Morse Hall, 8 PM

**Friday, October 10**  
ERIC EWAZEN, COMPOSITION  
Morse Hall Faculty Recital  
Morse Hall, 6 PM

CAROLINE STINSON, CELLO  
Paul Hall, 8 PM

JUILLIARD ORCHESTRA  
James DePreist, conductor  
SCHUMANN Symphony No. 2  
DVORAK Symphony No. 8  
Peter Jay Sharp Theater, 8 PM; limited free tickets available beginning Sept. 26 at the Juilliard Box Office.

**Saturday, October 11**  
BONNIE HAMPTON, CELLO  
Pre-College Faculty Recital  
Paul Hall, 6 PM

**Monday, October 13**  
AXIOM  
Tribute to Luciano Berio  
Jeffrey Milarsky, conductor  
8 BERIO WORKS: *Flute Sequenza* (1958); *Oboe Sequenza* (1969); *Alto Sax Sequenza* (1980); *Double Bass Sequenza* (2002-04); *Circles* (1960); *Corale* (1981); *O King* (1967); *points on the curve to find* (1974)  
Peter Jay Sharp Theater, 8 PM; free tickets available Sept. 29 at the Juilliard Box Office.

COMPOSITION CONCERT  
New works by Juilliard composition students  
Paul Hall, 8 PM

**Tuesday, October 14**  
ENSEMBLE ACJW  
MOZART Piano Trio in C Major, K. 548  
CARTER Brass Quintet  
MENDELSSOHN String Quintet in B-flat Major, Op. 87  
Paul Hall, 8 PM; limited free tickets available Sept. 30 at the Juilliard Box Office.

**Wednesday, October 15**  
PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

BACHAUER COMPETITION WINNERS’ RECITAL  
Yoonjung Han and Naomi Kudo, pianos; Robert Sherman, host  
Winners of the 2008 Gina Bachauer Plano Competition perform in this live one-hour radio broadcast of the McGraw-Hill Companies’ Young Artists Showcase on WQXR. Paul Hall, 9 PM

**Thursday, October 16**  
LIEDERABEND  
Paul Hall, 6 PM

CHAMBER MUSIC RECITAL  
Paul Hall, 8 PM

JUILLIARD JAZZ ORCHESTRA  
The Music of Andrew Hill  
Ted Nash, conductor  
Peter Jay Sharp Theater, 8 PM; free tickets available Oct. 2 at the Juilliard Box Office.

**Saturday, October 18**  
MIKE BOSCHEN, TROMBONE  
Pre-College Faculty Recital  
Paul Hall, 6 PM

**Monday, October 20**  
SEYMOUR LIPKIN PIANO RECITAL  
Daniel Saidenberg Faculty Recital Series  
With Robert McDonald, piano; Ronald Copes, violin, Samuel Rhodes, viola, Joel Krosnick, cello  
SCHUBERT Piano Sonata in B-flat Major, D. 960  
MOZART Piano Quartet in E-flat Major, K. 493  
Peter Jay Sharp Theater, 8 PM; free tickets available Oct. 6 at the Juilliard Box Office.

**Wednesday, October 22**  
VOCAL ARTS MASTER CLASS  
Roger Vignoles  
Morse Hall, 7:30 PM

MOLIÈRE’S *THE MISANTHROPE*  
Translated by Richard Wilbur; directed by Lucie Tiberghien  
Fourth-year Drama production  
Stephanie P. McClelland Drama Theater, 8 PM  
Very limited ticket availability. Two free tickets per person will be available beginning Oct. 7 at 11 AM in the Juilliard Box Office. A limited standby line forms one hour prior to each performance.

**Thursday, October 23**  
SAMUEL RHODES, VIOLA  
Daniel Saidenberg Faculty Recital Series  
MARTINO *Three Sad Songs* for Viola and Piano (1993)  
STRAVINSKY *Elegie* (1944)

BABBITT *Play It Again, Sam* (1989)  
CARTER Figment IV (2007)  
HINDEMITH Sonata for Solo Viola, Op. 251  
OVERTON Sonata for Viola and Piano (1960)  
Paul Hall, 8 PM; free tickets available Oct. 10 at the Juilliard Box Office.

MOLIÈRE’S *THE MISANTHROPE*  
Stephanie P. McClelland Drama Theater, 8 PM; see Oct. 22

**Friday, October 24**  
MOLIÈRE’S *THE MISANTHROPE*  
Stephanie P. McClelland Drama Theater, 8 PM; see Oct. 22

**Saturday, October 25**  
MOLIÈRE’S *THE MISANTHROPE*  
Stephanie P. McClelland Drama Theater, 2 and 8 PM; see Oct. 22

KENJI BUNCH, VIOLA  
Pre-College Faculty Recital  
Paul Hall, 6 PM

**Sunday, October 26**  
MOLIÈRE’S *THE MISANTHROPE*  
Stephanie P. McClelland Drama Theater, 7 PM; see Oct. 22

**Monday, October 27**  
JUILLIARD ORCHESTRA  
James Conlon, conductor  
ZWILICH Symphony No. 5: Concerto for Orchestra\*  
MAHLER Symphony No. 5 in C-sharp Minor  
\*World Premiere  
Carnegie Hall, 8 PM  
Tickets are \$25 (parquet, first and second tiers) and \$10 (dress circle and balcony). 1/2 price discounts for students and seniors. Tickets are available beginning Sept. 29 at the Carnegie Hall Box Office. CarnegieCharge: (212) 247-7800.

**Wednesday, October 29**  
PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

**Thursday, October 30**  
VIOLA STUDIO RECITAL  
Students of Heidi Castleman, Misha Amory, Hsin-Yun Huang, and Steven Tenenbom  
Morse Hall, 8 PM

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

Classifieds

*Classified ads are \$1.25 per word with a 20-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.*

**FOR SALE**  
  
**1965 STEINWAY CONTEMPORARY**  
1965 Steinway Contemporary. Rare studio spinet with bench, ebony. Mint condition. \$12,000. (718) 454-4562 or (802) 496-3891.  
  
**STEINWAY “S” MODEL**  
STEINWAY “S” model, 1932. Louis XV style, unblemished walnut case, ivory keys. Specially priced by former Juilliard student. 2008 model starts at \$80,000. Asking \$32,500. (212) 864-6892.

**TUBA**  
St. Petersburg 201N 4 Rotary Valve Tuba, 4/4, Nickel finish. Soft Reunion case. Purchased new, one owner. Excellent condition (minor superficial dents). Instrument in Manhattan, UWS. New price \$3,500. Make offer. Call (713) 667-8188 for appointment.  
  
**1924 STEINWAY GRAND MODEL A4**  
1924 Steinway Grand Model A4. 6’4”, black case, excellent original condition, exceptional sound. \$28,000. (212) 713-0027.

**C TRUMPET**  
C Trumpet. Bach, NY. Best offer. Call (845) 357-1377.  
  
**SYLVESTRE & MAUCOTEL VIOLIN**  
Beautiful violin by Sylvestre & Maucotel in perfect condition. Easy to play, even, great sound, articulate. Surprising quality. Vatelot certificate. Comparable to much pricier violins. \$35,000. Call (646) 320-2739. Juilliard area.

**SERVICES**  
  
**YOUR PIANO ANGEL**  
On heavenly wings comes Asami Alberti, the answer to even the most hopeless piano’s prayers. With divine skill she can work miracles on the touch and tone of your piano. As a Juilliard graduate who holds patents for her unique action design, Asami can grant a new life to your piano. Call for a consultation. (212) 502-3787.