

The Juilliard Journal

Vol. XXIV No. 2 www.juilliard.edu/journal October 2008

Huggett to Head Historical Performance Program

By IRA ROSENBLUM

MONICA Huggett, the Baroque violinist who has achieved something of rock-star status in the early-music world, has been appointed as artistic director of Juilliard's new Historical Performance program. As the head of the program, which begins in the fall of 2009, Ms. Huggett will



The Baroque violinist Monica Huggett will be the artistic director of Juilliard's new Historical Performance program.

oversee a faculty of eight teachers, all of whom are considered leading experts in their fields, and lead a series of performances of period-instrument ensembles at Juilliard.

In announcing Ms. Huggett's appointment last month, President Joseph W. Polisi said: "We feel enormously fortunate to have Monica Huggett as the artistic director of our new Historical Performance program. Monica brings to her new position a wealth of experience and creativity that ensures Juilliard's new venture in historical performance studies will be grounded in a dedication to performance excellence and scholarly integrity. Along with her distinguished colleagues who make up the faculty of our new program, we look to Monica to create an environment at Juilliard that will allow the serious study of music from 1600 to the early 19th century to flourish throughout the institution."

In addition to her role as artistic director, Ms. Huggett, who has been a central figure of the early-music scene in Europe and the United States for almost 30 years as a soloist, chamber musician, and educator, will teach studio lessons.

"I am absolutely thrilled by the invitation to be the artistic director of the new program," Ms. Huggett said in an e-mail. "For me, the Juilliard name has always been synonymous with the highest standards of music performance, and the quality of teaching at Juilliard is legendary. My new position gives me the rare and wonderful opportunity to work with a level of raw talent that I would never find anywhere else."

In its inaugural season, 12 to 14 instrumentalists will be enrolled in Historical Performance, a two-year, tuition-free program open to master's degree and

Graduate Diploma candidates and designed both for students with substantial experience in historically informed practice and for those who wish to develop new skills and ideas.

Students will take weekly lessons from one of the distinguished faculty members who have been chosen to join the fledgling program. They are Cynthia Roberts, violin and viola; Phoebe Carrai, cello; Robert Nairn, double bass/violone; Sandra Miller, flute; Gonzalo Ruiz, oboe; Dominic Teresi, bassoon; Kenneth Weiss, harpsichord; and violinist Robert Mealy, who will serve as chamber music coach. "With such outstanding musicians as faculty colleagues," Ms. Huggett said, "I am so much looking forward to working with brilliantly gifted young players and helping them to develop

into passionate, curious, and communicative musicians."

Passionate and communicative performances are the very qualities for which Ms. Huggett is best known. Critics have consistently praised her combination of extraordinary technique, clarity of tone, and intuitive approach to the music.

Ms. Huggett, 55, was born in London, where she studied violin with Manoug Parikian at the Royal Academy of Music. It was there that she discovered her affinity for Baroque violin and period-instrument performance. Pursuing this passion led to her holding key posts with the Amsterdam Baroque Orchestra, the Academy of Ancient Music, and the English Concert, as well as founding her own, widely praised London-based ensemble, Sonnerie. She is currently the artistic director of the Portland (Oregon) Baroque Orchestra and the Irish Baroque Orchestra, posts she will continue to hold while working at Juilliard, and performs frequently as a solo violinist around the world. Her discography, on many of the major labels, numbers in the hundreds. She is especially renowned for her performances and award-winning recordings of J.S. Bach's Sonatas and Partitas for Solo Violin and the Violin Sonatas of Heinrich Biber.

She shared her expertise on the Bach partitas and sonatas with Juilliard violinists in a master class at the School in February 2008. Reporting on that class for *The Juilliard Journal*, writer Ann Miller quoted Ms. Huggett as saying, "Sometimes I wish I had been Eric Clapton!" Ms. Miller then wrote, "Although Ms. Huggett was joking, the statement revealed her keen sense of humor and offered insights into her philosophy

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Molière's *The Misanthrope* Launches Drama Season

By GEOFFREY MURPHY

*If you are looking for a jolly time
In which some fancy Frenchmen
tend to rhyme
Then I suggest you make your
plans today,
And get your tickets; oh, you
need not pay
For this first show, which will
be—how I hope—
A massive triumph! See The
Misanthrope!*

THAT'S right—rhyming couplets, men in heels, and a whole lot of French style are being readied for the opening production of the Drama Division's season: *The Misanthrope*, by Molière, which opens this month in the Stephanie P. McClelland Drama Theater. The production will be helmed by director Lucie Tiberghien, and will feature members of the Drama Division's fourth-year class, Group 38, who are fresh from completing the Juilliard Playwrights Festival, for which they performed workshop productions of four

new plays by alums and current students of the division's playwriting program (see related article on Page 13).

Molière, or rather, Jean-Baptiste Poquelin, known by many as "the father of French comedy," lived in 17th-century France during the reign of King Louis XIV. Raised in a rather well-to-do family (being the son of the royal upholsterer), Poquelin was expected to join the family business. When he was 21, however, he veered off his father's course and decided to make a living as an actor. This was a very difficult decision, for, although the profession was no longer vilified as it had been for centuries, being an actor barred one from being buried in hallowed ground, and brought disgrace upon that person's family. For this reason, Poquelin adopted the pseudonym of Molière, presumably to protect his father from the embarrassment of having an actor for a son.

Molière became the leader of several theatrical troupes over the course of

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INSIDE THIS ISSUE

Two faculty members mark career milestones with special recitals. **Page 3**

Axiom to showcase masterworks of Luciano Berio. **Page 6**

Three articles celebrate Coming Out Month: Voice Box by Evan Todd; Faculty Forum by Anita Mercier; and an alumni Q&A with Luke Macfarlane. **Pages 4 and 26**

Background photo: Lincoln Center for the Performing Arts groundbreaking ceremony, May 14, 1959. An article about Lincoln Center's 50th birthday is on Page 11. (Photo by Bob Serating)

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New York, New York 10023-6588
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The Juilliard
Journal

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

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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.

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CORRECTIONS

The Focus on Art column in the September issue referred to the McMaster University Museum of Art in Hamilton, Ontario; the correct name of the museum is the McMaster Museum of Art.

A photo caption in an article on the music history pedagogy conference in the September issue misidentified the person leading the tour of the Metropolitan Museum’s musical instrument collection; he is Herbert Heyde, the Met’s associate curator of musical instruments, who also led one of the tours for the conference participants.

Recipes for Pianistic Success

By SALIMA BARDAY

Do you have secret ingredients that set your favorite dish apart from your friends’? Those secret ingredients are much like the unique stories that help explain how musicians develop into the artists they are. These special recipes for success set performers apart on stage, no matter how similar their diligence, hard work, and excellence may be. This is especially apparent in the two winners of this year’s International Bachauer Piano Competition, Yoonjung Han and Naomi Kudo, who both began playing piano early on, but with their own spices tossed in the mix.

For Yoonjung, it all began in her birthplace of Korea, at age 3, after one fateful afternoon nap. When she awoke, her mother had stepped out of the apartment, so she leaned out the sixth-floor window to look for her mother on the street. She slipped out of the window and was stuck outside holding on to the windowsill when the fifth-floor resident, a pastor’s wife, happened to look up from reading her Bible and helped Yoonjung back to safety. After the shock and minor injuries she sustained during the incident, Yoonjung took a year off from school. Feeling idle and bored, she asked for a piano. Since then, her family has also become religious, influenced by their neighbor.

Quickly excelling at the instrument, Yoonjung made her solo debut at 13, performing Beethoven’s Third Piano Concerto with the Seoul Philharmonic Orchestra. At 15, she received the Most Promising Young Artist award from the Korean Minister of Culture after winning the grand prize in the Korea National Music Competition, and moved overseas to study with Victoria Mushkatkol in Juilliard’s Pre-College Division. Away from home before she had had a chance to learn how to cook, Yoonjung depended heavily on her rice cooker. Her father stayed with her for her first semester, but Yoonjung soon found herself independent and fending for herself in the big city. Although she had wanted to come to the States for the performance opportunities, she reflects on her difficult time: “I won’t do that to my daughter. I’ll keep her [at home] until she gets married.”



JUILLIARD
UNDER
CONSTRUCTION

What to expect in October...

Juilliard’s new main entrances on 65th Street, on the street and plaza levels, are now open.

The 66th Street temporary entrances are now closed on both the street and plaza levels.

The Concert Office and the Janet and Leonard Kramer Box Office are now located on the street-level lobby.

The sidewalk on the north side of 65th Street, west of the main entrance, is being renovated and is expected to be completed by Thanksgiving.



Yoonjung Han (left) and Naomi Kudo are this year’s winners of the Gina Bachauer International Piano Competition.

has won the gold medal at the Nena Wideman Piano Competition and the Kosciuszko Foundation Chopin Piano Competition, second prize at the Ettore Pozzoli International Piano Competition, and fifth prize at the Helsinki Maj Lind International Competition.

Yoonjung says she feels that she made a musical breakthrough with the competitions and festivals that she attended this past summer. She performed the Mozart Piano Concerto No. 22 in E Flat, K.482, at the Banff Center with the festival orchestra there, playing her own written *eingangs* and cadenzas, and won the gold medal at the World Piano Competition in Cincinnati. “I used to be obsessed with perfection,” she observes, “but learned that it’s more heart than fingers. It’s a talent and a joy that you can give to people, but you really have to love the music, not fame.” She says she finally feels emotionally free to connect with the audience.

Naomi Kudo also has a unique story. Born in Washington, D.C., she was introduced to the piano at age 4 by her Japanese-Korean parents, who were lovers of classical music though not musicians themselves. She never fought against practicing—but later, when she made violinist friends, she went through a phase of wishing that her parents had started her on the violin. For Naomi, the piano became a gradual attachment in life. Now a fourth-year bachelor’s degree student at Juilliard studying with Yoheved Kaplinsky, she says that being in New York made her realize how much she loved music and strengthened her resolve to pursue a musical career.

As part of her childhood was spent in Chicago, Naomi grew up listening to the Chicago Symphony, dreaming that perhaps one day she could be on that stage. After making her orchestral debut at 16—performing Tchaikovsky’s First Piano Concerto with the

Fort Worth Symphony Orchestra—she got her chance with the Chicago Symphony, playing Falla’s *Nights in the Gardens of Spain* in Orchestra Hall. Her experience playing with the C.S.O. spanned more than a week and included performing for kids ranging from grade school to high school. She recalls this as “scary and exciting,” and says it was a challenge to be alert and ready to play for them every morning at 9.

Naomi, who attended public school herself, recalls her high school years as “pretty rigorous academically, which was great—but it was also a struggle to balance the work load and music.” Now travel is a big part of her life; she has performed with the Warsaw Philharmonic and Reno Philharmonic, as well as the Ars Viva, Montgomery, Fort Collins, Northbrook, Everett, Oak Park, Southwest Michigan, and Fukui orchestras. Without as much time now for the sports she enjoys (her childhood included ice skating and swimming lessons), she follows them on TV in her free time—and of course, this past summer’s Olympic games were a treat. She admires Olympic athletes, finding their training more daunting than her own. “It’s fun to watch the athletes because they are so charismatic,” she says. “I think about how much work they go through, because it is so incredible for just those 10 seconds.”

Moving back and forth between Japan and Chicago as she grew up, Naomi was able to draw from the classical music scenes of both places. Her career has been blossoming as she receives numerous awards and wins various competitions; she was recently named a 2008 Gilmore Young Artist, has received the Chopin Prize, and wins the Bachauer competition for the second consecutive year. This season, she is looking forward to performing in Poland and Japan, and also hopes to share her love for music through community work, inspired by performing on one of violinist Midori’s outreach concerts at the Isabella Residence in Upper Manhattan.

Last April, Naomi had the privilege of meeting and chatting with Mitsuko Uchida, one of her favorite pianists, at a private dinner. Only a few weeks later, Naomi performed a movement of the Brahms F-Minor Piano Quintet at Juilliard’s 2008 commencement—after only one rehearsal, with four string players she had met just three days before. An impressed Uchida, one of the honorary doctorate recipients, was seated nearby onstage and complimented her afterward. It was a special experience, Naomi said—foreshadowing both the pressures and the rewards of professional life. □

Salima Barday earned her B.M. in double bass this past May. She now lives in London and is pursuing her M.M. at the Guildhall School of Music and Drama.

2 Recitals Mark Milestones for Rhodes and Lipkin

Anniversary Concert Revisits Classics and Commissions

By **SAMUEL RHODES**

THIS season marks my 40th year as the violist of the Juilliard String Quartet and as a faculty member of The Juilliard School. I thought that an appropriate way to celebrate would be to give a recital right here at the School featuring works that were written for me and some classics of the repertoire with which I have been long associated. The time span of the works I have chosen (1921-2007) gives a very good idea of the musical depth, technical scope, and special qualities of the viola repertoire of the 20th and early 21st centuries.

Three of the works on the program—*Three Sad Songs* by Donald Martino, *Play It Again, Sam* by Milton Babbitt, and *Figment IV* by Elliott Carter—were written for me. The Martino was commissioned by the Elizabeth Sprague Coolidge Foundation at the Library of Congress in Washington in 1993. For more than 40 years, the Juilliard String Quartet was in residence at the Library, and has played innumerable contemporary works (and especially American ones), many of which were world premieres. As a token of his appreciation, the chief of the Library’s music division at that time, James Pruett, offered to commission a solo work for each quartet member from a composer of our choice. Robert Mann chose Sophia Gubaidulina; Joel Smirnoff picked Robert Stern; Joel Krosnick asked his longtime friend, Ralph Shapey; and I, being tremendously impressed by the extremely complex but expressive Fourth Quartet of Martino, awarded him with the commission. The result was the *Three Sad Songs*, which I premiered at the Library in 1997 with pianist Thomas Sauer. The work features the meditative, reflective, and sometimes severe quali-

Photo by David Archer



Milton Babbitt with violist Samuel Rhodes (in a publicity shot for Rhodes’s faculty recital in 1990, which included the premiere of Babbitt’s *Play It Again, Sam*).

ties of the viola, with the piano providing punctuation. The beginning of the third “Song” is a cadenza for viola, which gets quite excited for a moment and then dies away into a Webern-like finish.

The Babbitt and Carter works represent the two most incredible gifts I have ever received. Both are shining examples of the mature styles of two of America’s greatest creative geniuses. I gave the premieres of *Play It Again, Sam* (1989) here at Juilliard in 1990 ... and I say “premieres” because, on that occasion, I took the direction stated in the title very literally and performed the piece twice: once before and once after intermission. Babbitt’s style is kaleidoscopic; he takes all the parameters of music—pitch, rhythm, dynamics, register, timbre, etc.—and continually mixes them in a way that creates ever-varied, subtly related, fantastic

shapes that are shuffled and reshuffled. The effect is sometimes whimsical and sometimes agitated, like a small universe in constant motion. This kind of quick, ever-varying juxtaposition makes the work a formidable challenge for the player.

The Carter *Figment IV* was presented to me in the summer of 2007, and I was totally and overwhelmingly surprised to receive it. It is the fourth in a series of works for solo lower string instruments (*Figments I* and *II* are for cello, and *III* is for double bass). I gave the premiere in Paris at the Cité de la Musique in January 2008. There are three major elements that are developed: a quick, two-note figure that begins and ends the piece and appears as a motive at crucial moments; a long, intensely expressive line that weaves its way throughout; and flurries of passagework, which interrupt the melodic line from time to time.

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By **SEYMOUR LIPKIN**

At the age of 19, Seymour Lipkin won the top prize in the prestigious Rachmaninoff International Piano Competition, launching a career that has included performing with most major American orchestras, as well as extensive solo and chamber music appearances. He will celebrate the 60th anniversary of the occasion with a recital this month, joined by pianist Robert McDonald, violinist Ronald Copes, violist Samuel Rhodes, and cellist Joel Krosnick. Prior to the concert, Mr. Lipkin shared some personal reflections with The Juilliard Journal.

Sixty years is a long time, and much has changed during that period. In 1948 there were only two or three competitions of major scope; doing well in one of them attracted a great deal of attention and more or less guaranteed the major start of a concert career. Now the number of competitions has proliferated to such

an extent that it seems as if every city in the world has one of its own; to win one of them is no longer enough to guarantee attention. One really has to go after two or three to get a career moving. (Of course, there are fine artists who have managed perfectly well without any prizes at all.)

My own relation to the Rachmaninoff Competition had its amusing aspects. When I was in my last student

testants, I thought to myself, “Maybe I’m not so far behind after all.” So I entered.

Another incentive was this: During my studies with Rudolf Serkin, he several times warned us, “Next week, Mr. Horowitz [referring to Vladimir Horowitz, with whom he was friends] is coming to listen to all of you.” (Subtext: Go home and practice.) Well, of course, Horowitz never showed up. When the judges for the Rachmaninoff Competition were announced, there he was! I thought, “Finally, there is a chance to play for Horowitz.” So I went home and practiced ... a lot.

When he stood on the Carnegie Hall stage and called out my name as the winner, all I could think of was, “Oh, my God, how much I’m going to have to practice!”

Recently a student asked me to listen to a Rachmaninoff sonata, saying, “I understand you are an expert on Rachmaninoff.” I wanted to laugh, because I am no such thing—but I did

not wish to disillusion her, so I said nothing and just listened. She, obviously, even at this distance in time, was referring to the competition and had misunderstood its purpose; it was to commemorate Rachmaninoff as a *pianist*. My own contribution to it consisted of very little of his music, but mostly Bach, Beethoven, Schumann, Liszt, Mozart, and Tchaikovsky. (Two other competitions were originally planned, to honor Rachmaninoff respectively as a conductor and composer, but these never took place.)

So it seems very appropriate that my concert on October 20 consists of music by Schubert and Mozart. Practicing aside, it will give me the greatest pleasure to share the concert with my respected and admired friends, all of whom I have known for so long (in some cases, about 40 years). In the meantime, I guess we’ve all practiced quite a lot. □

Seymour Lipkin, a member of the Juilliard faculty since 1986, teaches piano and chamber music.



Nineteen-year-old Rachmaninoff Competition winner Seymour Lipkin in 1948, with Vladimir Horowitz and Mrs. Rachmaninoff.

Seymour Lipkin, pianist
With pianist Robert McDonald, violinist Ronald Copes, violist Samuel Rhodes, and cellist Joel Krosnick
Peter Jay Sharp Theater
Monday, Oct. 20, 8 p.m.
Free tickets available in the Juilliard Box Office.

year at Curtis, I never thought I could measure up to its standards. Then I was asked to play the second-piano accompaniments for the local regional auditions and, in listening to the con-

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:

- October 21—James Conlon:** “Recovered Voices”
- 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:** “Racial Theory in a Schumann Song”
- April 14—Philip Gossett:** “*Falstaff* and the Musical Fragment”

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.

POINTS OF VIEW

Marriage Equality

IT contradicts the will of God. It is unnatural and morally depraved. It creates a bad environment in which to raise children, and it constitutes an assault on the institution of marriage. These are some of the



Anita Mercier

objections that were raised in the past against interracial marriage—objections that we also hear today in debates about same-sex marriage. The truth is that there is no more basis for denying same-sex couples the right to marry than there is for restrictions on interracial marriage. Federal and state marriage laws, which should protect the equality of all citizens, instead enshrine prejudice and discrimination.

Homosexuality used to be considered either a pathology (it was classified as a mental disorder by the American Psychiatric Association until 1973) or a misguided and sinful “lifestyle choice.” But cultural attitudes have shifted dramatically in recent decades, and millions of Americans now understand that homo-

sexuality is neither a disorder nor a bad decision; it is an involuntary attribute, like race or gender, which has no bearing on an individual’s capacity to lead a productive, well-adjusted existence. The right to marry a partner of one’s choice, on the other hand, is central to the good life. As the United States Supreme Court declared in *Loving v. Virginia*, the 1967 case that abolished race-based restrictions on marriage in this country, “Marriage is one of the ‘basic civil rights of man,’ fundamental to our very existence and survival.” Significantly, the Supreme Court of Massachusetts cited *Loving* in *Goodridge v. Department of Mental Health*, the 2003 case in which it ruled that the Massachusetts constitution requires the state to extend the same marriage rights to heterosexual and same-sex couples.

Four principal problems cloud the legal status of same-sex couples in this country. First, marriage is governed by state law, and most states do not recognize marriages between homosexuals. Same-sex marriage is legal today only in California and Massachusetts. Either by statute or through their constitutions, 44 states now define marriage as a union of a man and a woman. Many of these discriminatory laws were passed in recent years, as progress in a few states has been met by backlash in many more.

Second, civil unions and domestic partnerships, which were devised to give same-sex couples a legal alternative to civil marriage, are in fact a second-best alternative. Only a handful of states allow same-sex couples to enter into civil unions or domestic partnerships, and not all of these provide full spousal benefits. Separate is rarely equal.

Third, same-sex couples face a patchwork of provisions varying widely from state to state. States with laws against same-sex marriage are not required to recognize same-sex marriages or civil unions validly contracted in other states. Any state can voluntarily decide to recognize same-sex marriages from other states, as New York now does, but there is no enforceable requirement for interstate recognition. A same-sex couple married in California, for example, might have no legal standing in Utah. Divorce presents another set of complications. Out-of-state couples who traveled to Massachusetts or California to be married cannot be divorced in their state of residence if the marriage was never recognized in that state to begin with. Estranged couples can return to Massachusetts or California to dissolve their marriage, but both of these states have residency requirements for

divorce, meaning that one or both spouses would have to live in the state for up to a year before filing for divorce. Some states that grant civil unions also have residency requirements for terminating the union, as is the case in Vermont.

For many same-sex couples, as for heterosexuals, the idea of life partnership often incorporates children. Since most same-sex couples cannot marry in their state of residence, a complicated and intrusive process of second-parent adoption is usually necessary to establish joint parental rights. But another patchwork of provisions is found in state adoption laws. While a few states prohibit discrimination on the basis of sexual orientation in adoption proceedings, a number of others bar gay individuals and same sex-couples from adopting. In most states, loosely defined regulations place same-sex parents at the mercy of local judges and adoption officials.

Finally, neither gay marriages nor civil unions are recognized by the federal government. This means that same-sex couples are denied the 1,138 federal benefits, rights, and privileges that, according to a 2004 study by the Congressional Budget Office, attach to civil marriage. Many of these benefits relate to property rights,

Continued on Page 20

VOICE BOX

by Evan Todd

Creating a Juilliard Gay-Straight Alliance

IT was nearly a year ago that I picked up *The Juilliard Journal* for the first time as I waited impatiently for an elevator. Having been at the School for just a little over two months, I was surprised to



Evan Todd

see a four-page feature article devoted exclusively to Coming Out Month. Thrilled by what I was reading, and the openness of the campus that it implied, I was curious as to what other events had been planned for the remainder of the month. After speaking with Sabrina Tanbara, the director of student affairs; Jim Houghton, director of the Drama Division; and Alison Scott-Williams, the associate vice president for diversity and campus life, I learned that not a single event celebrating Coming Out Month had been scheduled during October, nor had there ever been a sanctioned organization representing the Juilliard G.L.B.T. community.

It seemed to me that Juilliard has a fairly large number of gay students; yet as far as I could tell, no real sense of gay community had ever developed at the School. Perhaps this resulted from a misconception that because we attend a college with such a prevalent gay population, the campus is open and free from intolerance. However, as much as we are students entering into the arts world, we are

entering into a professional world that seems to encourage us to refrain from speaking openly about sexuality. How does that pressure manifest itself within the walls of *this* professional training program, I wondered.

I met once more with Ms. Scott-Williams and Ms. Tanbara to propose the creation of a Juilliard Gay-Straight Alliance, not as a means to address an issue, but to address a need. I wanted to be part of an organization that celebrated its G.L.B.T. members without feeling as if I was in a “pride” event, and wanted to feel safe enough to talk personally without feeling like I was at a “support group.” Though both pride events and support groups fulfill important roles, I wanted something more substantive. I needed to know that there was not only a large community of G.L.B.T. students, but also one committed to cultivating true openness at Juilliard. So with the backing of our advisor, Emily Regas in the Alumni Relations Office; the Office of Student Affairs; and a small group of students, the first Juilliard Gay-Straight Alliance was chartered.

As a bit of background, in 1998, 40 Gay-Straight Alliances were formed in San Francisco to empower youth to fight homophobia and transphobia in schools. The idea quickly spread and, according to the Gay, Lesbian, and Straight Education Network, by 2006 there were more than 3,000 Gay-Straight Alliances across the country.

So what is the significance of a G.S.A. within what is assumed to be such a liberal and accepting environment? This organization creates a safe environment for students to voice personal concerns regarding their own sexual identity and provides an opportunity for artists from all divisions, of any race, religion, or sexual orientation, to foster meaningful conversation regarding G.L.B.T. issues. Each meeting is structured to encourage open and honest dialogue around specific G.L.B.T. issues. This year, we plan to invite artists, doctors, lawyers, psychologists, and

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FACULTY FORUM

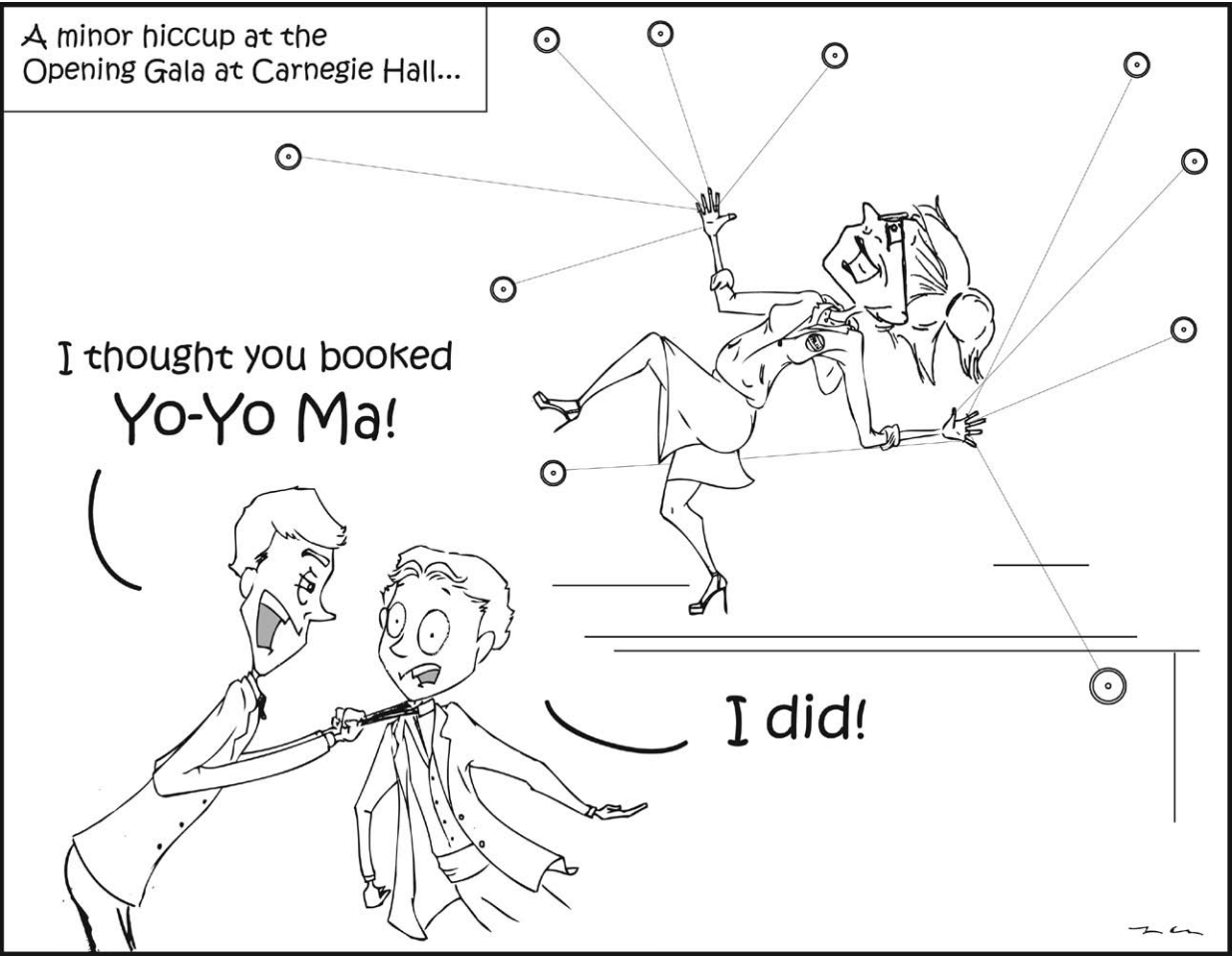
by Anita Mercier

requirements for terminating the union, as is the case in Vermont.

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Drawing by Nick Choksi

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Axiom to Showcase Masterworks of Berio

By TONI MARIE MARCHIONI

IT is most often the anniversary of a composer's birth or death year that spawns a flurry of tribute concerts. So when an ensemble decides to celebrate an artist's achievement "just because," it is a refreshing change.

On October 13, Axiom, Juilliard's newest performing ensemble, will do just that, presenting "A Tribute to Luciano Berio," the first of three concerts by the group this season. Jeffrey Milarsky, a Juilliard alumnus, faculty member, and Axiom's music director, will conduct the ensemble, which largely focuses on the "classic" contemporary works of the 20th and 21st centuries.

Milarsky described the origin of the concert as "obvious," especially considering Berio's residency at Juilliard as a faculty member from 1965 to 1971 and his founding of the Juilliard Ensemble. Milarsky felt that Juilliard had not yet properly celebrated the composer, who, in Milarsky's words, is the "most important musician of the 20th and 21st centuries."

"For me, Berio is someone who has taken his music and made his own musical language," Milarsky explained in a recent interview. "He has done that through his work with electronics, through his work with the voice, and his work with text—whether it is E.E. Cummings, Martin Luther King, or simple folk-song settings. His mind was always expanding, taking everything he could and rolling it around in his brain to make his own language. It's kind of incredible."

Berio (1925-2003), who is considered by many to be one of the most prominent and influential Italian composers after 1950, wrote extensively for solo performers and ensembles of all sizes, in both acoustic and electronic idioms. The Axiom concert will present six Berio works that exemplify his wide-ranging musical interests. Three core works for larger ensembles, *Corale* (1981), *Circles* (1961), and *Points on the curve to find* (1974), will be separated by three of

Berio's works for solo instruments, used as "connective tissue." The soloists for these pieces, known as the *Sequenzas*, will be placed around the Peter Jay Sharp Theater to eliminate the need for stage changes; spotlights on the solo musicians will enable the concert to flow uninterrupted between the solo and ensemble works. "It is my idea that there shouldn't be any intermission," Milarsky elaborates. "There is definitely a bit of theater, which is my bit of respect and honor to Berio, and I'm sure he would love it. There was always theater or some dramatic idea in his music."

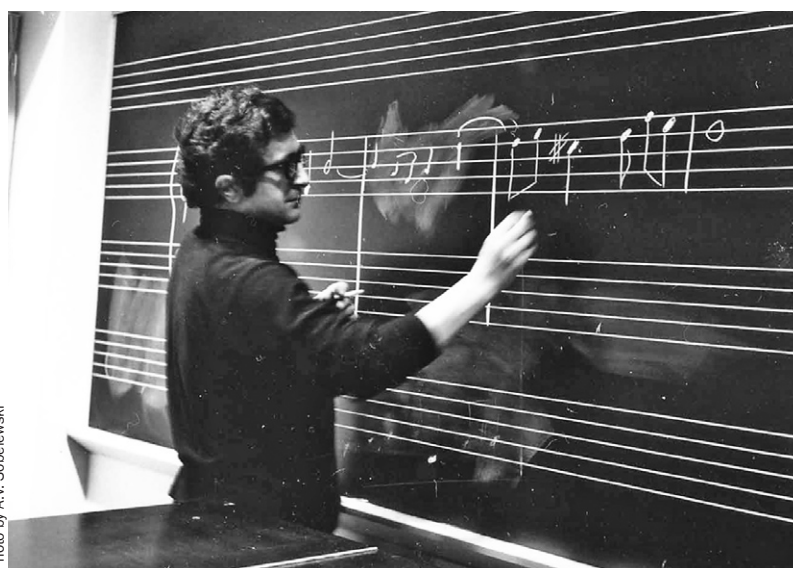


Photo by A.V. Sobolewski
Luciano Berio, who was on the Juilliard faculty from 1965 to 1971, teaching at the School, c. 1969.

Berio's *Sequenzas* comprise a notoriously difficult cycle of 14 pieces, which he composed for various solo instruments, ranging from piano and clarinet to accordion and guitar. His work on the *Sequenzas* spanned a majority of his career, from 1958 to 2002. The Axiom concert will feature his first and last *Sequenzas*, I for flute and XIV for cello, as well as VII

for oboe (1969). These pieces focus on creatively exploring the fullest range possible on the instruments, by synthesizing extended techniques with dramatic and virtuosic elements. They often take a very simple idea and develop it to a phenomenal degree. Performing a *Sequenza* demands a combination of technique, flexibility, innovation, drama, and musical imagery.

Berio later orchestrated a few of these solo pieces into more expanded works, in which an ensemble would complement the solo instrument. An example is one of the core works on Axiom's program, the orchestrated *Sequenza VIII* for violin, renamed *Corale*. In orchestrating a *Sequenza*, Berio was able to expand it further, achieving more colors and timbres. As Milarsky asserts, the pieces are "focused on making the instrument live beyond just the particular instrument, and orchestrating them is a further extension of the solo." For example, with the violin, Berio was able to experiment with all of the individual colors and extend them into the string section. Milarsky jokes, "It's like *Sequenzas Plus*, or *Squared*, if you will."

Perhaps the most famous piece on the concert, *Circles* for solo female voice, harp, and two percussionists, was one of the first to bring Berio to the fore. The work is based on poems of E.E. Cummings and was important for Berio because of the way he deals with text. According to Milarsky, "The work of E.E. Cummings in its own right is an experimentation of language. I think there is no better poet than him for Berio." The composer also uses the voice in unusual ways; as an experimental instrument, the voice imi-

Continued on Page 23



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Polisi's Biography of Schuman Is Published

By BRIAN WISE

IT'S the kind of lecture you won't hear in Arts Administration 101. In 1966, William Schuman, then president of Lincoln Center for the Performing Arts, delivered a speech before a group of economists and business leaders at Princeton University, in which he argued that the problem among arts organizations "is not that our deficits are too large, but that they are too small." Artistic endeavors, he said, should always take precedence over financial imperatives, and it is up to boards and trustees to find ways to pay for even the riskiest programming.

At the time, the still-incomplete Lincoln Center was awash in a sea of red ink, missed construction deadlines, and internal political strife. John D. Rockefeller 3rd, its chairman, saw the speech as an assault on his leadership and the board soon began searching for Schuman's replacement.

The Princeton address is one of the many bold, contrarian acts detailed in *American Muse: The Life and Times of William Schuman*, a new book by Juilliard President Joseph W. Polisi. Once the most powerful arts administrator in the United States, Schuman was an idealistic, ambitious, and pugnacious figure whose list of accomplishments is formidable.

Consider this: Along with composing more than 100 works in every major musical format, Schuman found time to teach at Sarah Lawrence College, serve as director of publications for G. Schirmer, be the president of Juilliard from 1945 to 1962, and head Lincoln Center from 1962 to 1969, its formative years. He became actively involved with numerous other boards, panels, and organizations; delivered speeches; and received a flood of honors, including the first Pulitzer Prize for music (in 1943, for his cantata *A Free Song*), as well as dozens of honorary degrees.

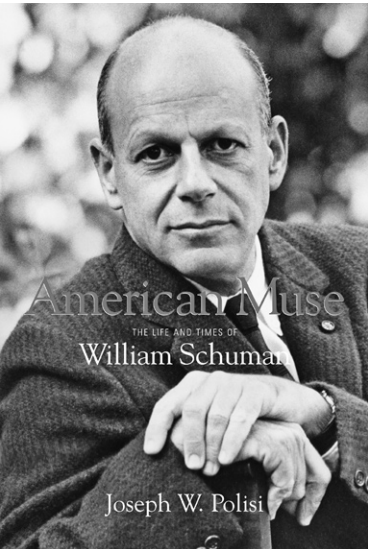
Schuman was also a mentor and friend to Polisi—the composer's piano may be seen in the president's office, and a picture of Schuman has an honored place on the wall. Polisi believes that many of his educational philosophies were influenced by Schuman's iconoclastic approach to running the School.

"He was white-hot with passion about what he wanted to achieve and had a real intensity," Polisi said in an interview. That intensity particularly surfaced when Schuman persuaded the nascent leadership of Lincoln Center to make Juilliard the educational wing of the new complex. "Of all his Juilliard achievements, that is the greatest," Polisi said. "The opportunities, the synergy involved with Lincoln Center, and Juilliard's international reputation would not have happened if the move hadn't taken place."

Schuman was also determined to raise academic standards at the School. Admission auditions became more rigorous and enrollment decreased from around 1,400 students in 1945 to the low 600s by the time Schuman left in 1961. He completely reorganized the theory and composition program, sent the Juilliard Orchestra on an international tour, and oversaw the creation of the Juilliard String Quartet. While Polisi writes that Schuman was an "affable and decisive administrator," he acknowledges that there was

considerable turmoil at the outset of his tenure, when he rather heavily-handedly fired several older faculty members and replaced them with younger teachers. Polisi also concedes that Schuman's decision to have composers teach music theory was not entirely successful, and today's methods are vastly different.

"I don't believe that you can teach music theory through repertoire alone, and I'm not sure that teaching without a text is always a positive thing," Polisi explains. "Also, the basic premise that it should be taught by composers is something that I wasn't entirely in agreement with. Although I admired the way he approached the task, at the end of the day, it didn't have the universal impact that he thought it would have."



Front jacket photograph by Carl Mydans (Schuman Family Archives)

Joseph W. Polisi's biography of William Schuman is an in-depth look at the American composer, teacher, and arts administrator who served as president of both Juilliard and Lincoln Center. Left: The cover of *American Muse*. Below: Schuman (left) with Leontyne Price and Robert Merrill at the topping out of the Metropolitan Opera House at Lincoln Center on January 20, 1964.



Photo by Bob Serfaty/Photo

Until now, there hasn't been a major biography covering all of Schuman's life, but the composer's widow, Frances ("Frankie"), was searching for an author who could tell her late husband's life story using a collection of oral histories that he worked on later in life. Polisi stepped into that role and soon discovered that there were many other untapped research materials, from the Schuman family archives, the New York Public Library at Lincoln Center, and elsewhere. After Frankie died in 1994, he worked closely with Anthony and Andrea Schuman, the composer's children.

The book's first chapter charts Schuman's initial forays into composition as a teenager, a period when he composed music for the popular songs of the day (his principal lyricist was the young Frank Loesser).

At age 20, he had an epiphany when he heard his first symphony concert, Arturo Toscanini conducting the New York Philharmonic in Carnegie Hall. He abandoned a career in finance and eventually enrolled in the Juilliard Summer School. In 1933, the pragmatic Schuman entered Columbia University's Teachers College, eventually earning his bachelor's and master's degrees.

Schuman's principal composition mentor was Roy Harris, the American symphonist with whom he shared an interest in direct emotionality and a commitment to American themes and "muscular" orchestrations. Conductor Serge Koussevitsky was one of Schuman's early champions. "His works were premiered by the most distinguished orchestras and chamber musicians," explains Polisi, "but it was not perceived at the time to be as intellectually rigorous as the serialists. Of course, that's nonsense, in my view."

Schuman's 16 years at Juilliard were his most productive as a composer, thanks to the liberal amount of time he was able to devote to writing while on a schedule that often involved arriving at school after noon. This changed when, against friends' and colleagues' advice, he took the job at Lincoln Center in 1961. Schuman suddenly moved from genteel academia to a bastion of infighting, where he battled with Rudolf Bing, the imperious general manager of the Metropolitan Opera, struggled to confront the acoustical problems at Philharmonic Hall (now Avery Fisher Hall), and faced mounting deficits and construction delays.

Polisi says that, in many ways, Schuman inadvertently helped cultivate the competition that exists among Lincoln Center's constituents to this day by insisting that the complex function not just as an assemblage of arts organizations but as a producer of original work. This prompted concerns that Lincoln Center Inc., the governing body, would siphon off resources that could go to the New York Philharmonic or the Metropolitan Opera. Yet while Schuman resigned in 1969, it was not before he helped establish the Film Society and Chamber Music Society of Lincoln Center, and what today is the Lincoln Center Institute.

As for the Romantic, tonal musical language that Schuman championed—it has fully returned to concert halls and academia in the past two decades. Nevertheless, the scope of his legacy still may not be fully appreciated. Polisi describes speaking recently to a large group of freshman and sophomore students at Juilliard. "I asked, 'How many of you know the music of William Schuman?' There were hands up. Then I said, 'Name some pieces.' And after *New England Triptych*, that was about it. His music is not as well known as it should be. I'm hoping this book will put a greater spotlight on it."

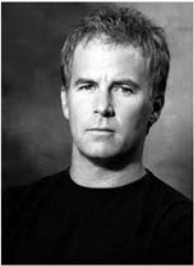
Brian Wise is a producer at WNYC Radio and writes frequently about music.

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, 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

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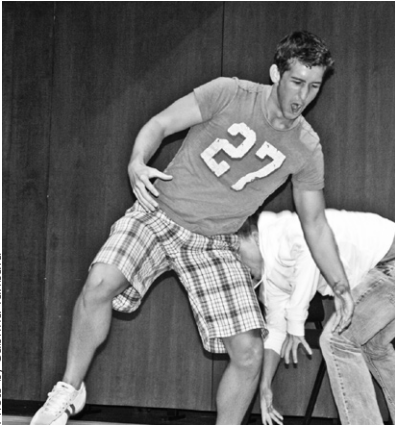


Left: Third-year jazz student Kris Bowers (left) and first-year jazz student Bryan Carter engaged in some arm wrestling at the Wild West Saloon during casino night, egged on by third-year dance student (and community assistant) Kelly Robotham.

Right: Orientation leaders (left to right) Chelsea Feltman (voice) and Vincent Festa (voice), resident assistant Jessica Costelloe (voice), and assistant residence coordinator M.J. Slinger (dance) were all ready to help the new students with moving in their stuff!

Below left: The popular Playfair featured a “Lap Sit” game that got students up close and personal.

Below right: Under the influence of a hypnotist, second-year drama student Evan Todd acts like a gorilla.



At Orientation, Frolic and Friendships Draw New Students Into the Fold



Above: First-year dancers Victoria Bek and Spencer Dickhaus enjoyed the Circle Line cruise around Manhattan.

Right: At the Juilliard Olympics, second-year dance student Jeh-breal Jackson performs a rhythmic gymnastics routine.



Left: Orientation leaders (left to right) Chuck Jones and Gabi Salvatto (both second-year dance students) with first-year students Priscilla Rinehart (French horn) and Niv Ashkenazi (violin) enjoyed an outing to the Brooklyn Botanic Garden.

Right: Orientation leaders (left to right) Shayna Small, Ryan O’Byrne, Chuck Jones, Kamille Upshaw, Katya Gruzglina, Chelsea Feltman, and Alli Job ran the check-in for new students.



THERE was an extraordinary energy and an excitement in the air as some 200 new students descended upon the newly renovated June Noble Larkin Lobby on Monday, August 25, to check in for orientation. Waiting to greet them were 23 enthusiastic orientation leaders, current students from the Dance, Drama, and Music Divisions, including the Vocal Arts and Jazz Studies departments. After months of anticipation, the School was in high gear to welcome the newest members of the Juilliard family.

The orientation theme this year was “Juilliard Unplugged,” developed by the orientation leaders to convey the importance of making meaningful, direct connections during orientation as well as the idea that art is powerful enough to make a statement without artificial magnification. The orientation leaders put this mindset into action through ice-breakers and small group outings, as well as by being friendly faces in a new environment. The theme was illustrated quite literally at one event, a jam session, when the sound system faltered. Despite the loss of amplification, the event continued as planned and was a huge success! As a new member of the Juilliard community myself, I was impressed by the array of talents revealed at the jam session, which showcased collaborations that involved everything from poetry to tap dancing to storytelling, in an environment that allowed everyone to share and create.

The jam session—along with casino night, a hypnotist, and the annual Circle Line cruise—were highlights of a very full week that allowed students to let loose, meet new people, and share their talents. French horn student Priscilla Rinehart commented that she appreciated the opportunity to “get to know everyone from all the divisions” before classes started and everyday schedules take over—and we hope that all students were able to enjoy getting to know their classmates, Juilliard, and our wonderful city.

The Office of Student Affairs extends a warm welcome to all of our new students and would like to remind them that even though orientation is over, we are here to support you throughout your time at Juilliard. Please stop by our new office in Room 100 with any questions, for help, or just to say hi!

—Loren Seugling, Coordinator of Student Activities

DISCOVERIES

by Bruce Hodges

Parables and Passions: Music of Schoenfield and Tsontakis

Paul Schoenfield: *Four Parables, Four Souvenirs, Café Music*. Andrew Russo, piano; James Ehnes, violin; Eduard Arron, cello; Prague Philharmonia, JoAnn Falletta, conductor. (Black Box BBM 1109)

MY introduction to Paul Schoenfield’s exuberant *Four Parables* (1982-83) was at Juilliard’s 1992 Focus! festival, with pianist and alumnus Stephen Gosling, and shortly after that an excellent recording appeared with another Juilliard alum, Jeffrey Kahane, on Argo (now out of print). This might be one of the great piano concertos of the late 20th century—it is certainly one of the most entertaining—and a fine reminder that hard-edged atonality remains but one avenue available to composers. Schoenfield’s canvas is a psychedelic mix of jazz-meets-Nancarrow with some *Porgy and Bess* thrown in—as rangy as a blues singer and as manic as a Road Runner cartoon. This new recording with pianist Andrew Russo, who earned a master’s degree at Juilliard in 1998, is anchored with fizz and grace by conductor and Juilliard alumna JoAnn Falletta and alert playing from the Prague Philharmonia, and boasts fine-grained sound from Prague’s famous Rudolfinium.

Yet another Juilliard alum, violinist James Ehnes (B.M. 1997), joins Russo for *Four Souvenirs* (1989), in its world-premiere recording. This is indeed an energetic addition to the violin and piano repertoire. In the first movement, a samba, Ehnes grabs the spine with gusto, then relaxes into the melancholy tango that follows. A nostalgic “Tin Pan Alley” could be lifted from a 1930s film soundtrack, but its appearance is brief, before a hyperkinetic “Square Dance” burns down the house in flames of syncopation. Ehnes and Russo hurl themselves into this music with complete commitment, and the clear recording from Syracuse University’s Setnor Hall does everyone proud.

Still another Juilliard alumnus, cellist Edward Arron (B.M. 1998), joins Ehnes and Russo for *Café Music* (1986), one of the composer’s most popular scores, its 15 minutes filled with virtuosity and droll humor (imagine Paganini stumbling into a roadside honky-tonk bar in Tennessee). These three musicians capture every scrap.

George Tsontakis: *Violin Concerto No. 2; Clair de Lune; The Past, the Passion*. Steven Copes, violin; St. Paul Chamber Orchestra, Douglas Boyd, conductor. (Koch KIC-CD-7592)

LUMINOSITY defines George Tsontakis’s Second Violin Concerto (2003), which begins with high strings and percussion before the violin enters, weaving its way through its colleagues, as Damian Thompson writes in his liner notes, “like a charming but restless guest at a party.” In the opening, “Surges (among stars),” violinist and Juilliard alum Steven Copes (M.M. 1996) is that restless guest, gliding through the composer’s night sky with the St. Paul Chamber Orchestra, led with gentle yet powerful focus by Douglas Boyd. Copes is irresistibly fresh throughout this glistening, compact concerto (winner of the 2005 Grawemeyer Award) which treats the soloist and orchestra as equal part-

ners. And like the rest of the program, engineer John Scharf provides crystalline work from the SPCO Center in St. Paul, Minn.

In a clear homage to Debussy, Tsontakis, who holds master’s and doctoral degrees from Juilliard, uses scales right out of *La Mer* in *Clair de Lune* (2007), written for the composer’s mother. The score is moody and reflective, especially in the opening “Moonlit,” swelling with rich harmonies and voluptuous orchestration. But in the second section, “Jeux–Ballet Moon (Pas de Deux),” an impish woodwind figure—almost *mécanique*—leads the rest of the ensemble in translucent interplay. After a brief recall of the initial lunar motif the mechanical twittering returns before the piece trickles off into nothingness.

From 1987, *The Past, the Passion* is a memorial for the composer’s father for 14 players, and shares the clear interest in French texture and style that flowered in the two previous works. The dedicatee must have been fascinating, if the chameleon-like changes shown here provide a clue. And as with many other composers, Tsontakis finds inspiration in music from 400 years ago. After a shimmering four-note figure runs wild in the introduction, the strings enter with *Herzlich tut mich verlangen*, a melody by Hans Leo Hassler (1564-1612) repeatedly harmonized by J.S. Bach (five times in his *St. Matthew Passion*). As the swirling motif eventually dies out, it is replaced by delicate filigree on bells and piano, as the chorale takes center stage.

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.

An American in Paris

By EVAN FEIN

FOR the entire month of July this past summer, 55 young composers, conductors, and chamber musicians from across North America convened in Paris at L’École Normale de Musique Alfred Cortot to participate in the 12th annual summer session of the European American Musical Alliance. EAMA, founded by Juilliard faculty member Philip Lasser, is a program dedicated to fostering international artistic relationships and providing musical training in the tradition of the great Nadia Boulanger.

From the 1920s until her death in 1979, musicians flocked to France to study with Boulanger, whose students included Aaron Copland, Elliott Carter, Philip Glass, and many others among the most important composers and teachers of the 20th century (including Juilliard faculty members Lasser and Mary Anthony Cox). For this reason, Paris might be called the “source of the Nile” of American music, and studying directly with Boulanger’s colleagues and disciples was an incredibly inspiring and humbling experience.

As an American born after the heyday of legendary Parisian musical life, I wondered if my trip there would be anything more than symbolic. I was immediately and pleasantly surprised to find the tradition uninterrupted, and several generations of its players present and full of vitality. It was incredible to hear Michel Merlet, with whom I was studying privately, reminisce about sitting in Messiaen’s harmony lectures alongside classmates Pierre Boulez and Iannis Xenakis. Every room oozed history—the beautiful Pleyel piano on which we plunked out our daily counterpoint exercises had been previously owned by Franz Liszt and Alfred Cortot—and we were instantly included in the tradition.

The two guest composers were Robert Beaser, chairman of Juilliard’s composition department, and the famed (and famously private) composer Sofia Gubaidulina. Her weeklong residency afforded a rare opportunity to become acquainted with a very special and intriguing artist, and to hear stories of musical life behind the Iron Curtain. She explained, for example, that she preferred not to give master classes because they require making decisions quickly, and hasty decisions about art were too frequently destructive in Soviet times. Instead, she encouraged thoughtful and honest discussions about time, music, and humanity.

I had the opportunity to take an after-hours tour of IRCAM, an institute established by Pierre Boulez in the 1970s dedicated to the study of musical acoustics. This facility, which is typically off limits to the public, has been a fertile ground for avant-garde composers for several decades, and has witnessed the creation of new works by John Cage, Luciano Berio, and Tristan Murail. The *pièce de résistance* was an anechoic chamber—a small room which is specially created so that sound does not reverberate. My guide invited me to stand inside alone and listen to the sounds of my heart and circulation. As a practical joke, I suppose, he locked the door behind me and left me to sweat for a few minutes in a

room where, literally, no one can hear you scream.

Other highlights included a private tour of Ravel’s house (which has been left exactly as it was at the time of his death in 1937), during which we were allowed to spend time in the studio in which *Boléro* was written and to play his piano. We also attended Bastille Day celebrations in Paris, the musical selections for which were amusingly incongruous: Barber’s Violin Concerto blared across the Champs de Mars in a nearly continuous loop, occasionally pausing for a rendition of “Nessun Dorma” or “Summertime.” I had learned the words to *La Marseillaise*, but the closest we ever got to French music was the “Habañera” from *Carmen*.



Guest composer Sofia Gubaidulina discussing one of her works, *Perception*, with with EAMA performers.

July also saw the premiere of *The Fly*, a new opera by American composer Howard Shore, with a libretto by the playwright David Henry Hwang, conducted by Plácido Domingo at Paris’s Théâtre du Châtelet. Based on the science fiction movie of the same title (which, in turn, was based on a 1957 short story by George Langelaan), in which a brilliant young scientist accidentally turns himself into a fly, the work was far from the musical language of Shore’s Academy Award-winning score to *The Lord of the Rings*. It was also far from good. I could not agree more with Anthony Tommasini, who, in a recent review of the opera in *The New York Times*, wrote: “*The Fly* is a ponderous and enervating opera, and the problem is Mr. Shore’s music. Mr. Shore ... may have a good opera in him. This is not it.” I thought something was horribly wrong with my French language skills when I read the following sentence in the synopsis: “Our protagonist realizes something is wrong with his teleportation device when his pet baboon is turned into soup.” Sadly, I realized I was not mistaken and that this was a story that could not be saved, even by gratuitous violence and nudity.

Then there were the lingering questions about daily life in France: Why must we always pay in exact change? Why do fried eggs keep showing up on pizza? Why are bathrooms so different in other countries, while human anatomy never changes? Why is wine cheaper than water? How can everyone eat so much cheese and stay so thin?

It is difficult to convey what a month in France does to a person, which is why, whenever I’m asked about my trip, I can only smile. Even someone as acutely aware of cliché as I cannot help but fall in love with the place, and although the Lost Generation may be gone forever, there will always be new generations to lose and to find themselves in Paris. □

Evan Fein, a master’s student in composition, was the recipient of a Juilliard Journal Award last May.

On Shaping the Future of the Performing Arts

THE annual schoolwide convocation each September affords an opportunity to hear about some unusual projects that enterprising Juilliard students have participated in over the summer. One presentation this year was made by a six-student delegation that attended the National Performing Arts Convention in Denver in June, held every four years to promote exchange and consensus in re-examining and shaping goals for professionals in the field. The idea for the students' participation came from Stephen Pier, artistic director of Juilliard's Mentoring program, and Eric Booth, a Mentoring program advisor and a guiding force behind the convention. The six-member team was selected after all students had participated in two town hall meetings and created an online survey to clarify their ideas and concerns about the future of the performing arts. The student team joined Bärli Nugent, Mentoring's executive director, and jazz faculty member Gregory Knowles for the four-day convention, serving as full participants and trained facilitators for the daily caucuses. *The Juilliard Journal* reprints their convocation presentation in its entirety here, for the inspiration of all.

My name is Megan, and these are my friends Zack, Evan, Salima, Evan, and Alli. As representatives from all divisions of Juilliard, we traveled to Denver, Colo., with faculty and staff advisors Bärli Nugent and Greg Knowles to participate in the 2008 National Performing Arts Convention. The trip began with Eric Booth in the Mentoring program, where students are paired with faculty from different departments to broaden their artistic experience at Juilliard. The convention was the Mentoring program on a global scale: it took us outside the walls of Juilliard. With Eric Booth's advice of "Be *unusually* friendly," we attended seminars and roundtable discussions, and met with artists and administrators. The purpose? To come up with practical and exciting actions to take so that artists everywhere can create the future we want for the performing arts on a local, national, and global scale. At this unprecedented event, 4,000 people representing artistic organizations from around the world came together to discuss the future of the arts. We were the only student delegation present.

Megan Griffin, Third-Year Bachelor's Student in Viola

Following the four-day caucus, nearly 4,000 people filled the Denver Convention Center to vote on actions that could be taken on an individual, local, and national level to address three major issues facing the arts in our nation:

1. Lack of advocacy for the arts
2. Lack of arts education
3. Lack of diversity in the arts community and its audience

A few of the actions decided upon to increase advocacy for the arts included organizing a national media campaign with celebrity spokespersons and a unified message, as well as demanding an arts policy platform from all political candidates—which I would like to add, that of all the presidential candidates, only one incorporated an arts platform into his campaign, and that is Senator Barack Obama.

To work towards the restoration of arts education in America we need to

be "unusually friendly," thought it would be a good idea to go backstage to offer our support. The conversation went something like this:

Me: Hello, maestro, we are students from The Juilliard School and we just wanted to say how much we support and admire your work.

Abreu: (pause) Juilliard? I would like to invite you to Caracas to see the farewell performance of Gustavo Dudamel. You will organize a collaboration between my orchestra and your school.



Photo by Peter Schaaf

Clockwise from above: The six students who attended the National Performing Arts Conference are (left to right) Evan Todd, Alli Job, Zack Winokur, Megan Griffin, Salima Barday, and Evan Fein; they spoke about their experiences at convocation on September 3. Eric Booth, who was involved in designing and planning the conference, spoke about the power of community-building at one session. Senegalese dancer and choreographer Germaine Acogny spoke at a session titled "Radical Ideas From Beyond Our Borders."



Photo © Glenn Ross/National Performing Arts Convention.



Photo © Glenn Ross/National Performing Arts Convention.

lobby for education reform, including rescinding No Child Left Behind, which has been a major factor in the diminishing arts programs within our public schools, as there is no real way to quantify or test the intrinsic value of the arts. We must also begin integrating arts teaching in educators' professional development as well as integrating teaching programs in artist organizations.

If we are to begin diversifying our arts communities and audience base, we need to open an honest dialogue across community groups to share priorities and identify barriers to participation, expand beyond traditional venues to establish new points of access, and discover arts in our community offered by cultures other our own so that we can establish peer relationships.

Evan Todd, Second-Year Drama Student

I'm going to go off script for a moment to relay a story. Many of you have probably heard of El Sistema, but for those of you who haven't, it is a program of social reform through music which has revolutionized the country of Venezuela over the past several decades. Right now in Venezuela, there are more young people in state-funded orchestras and choruses than in soccer. The man who conceived and implemented El Sistema is José Antonio Abreu, and he was present at the convention to deliver an address. After his speech, Alli Job and I, in an effort to

Me: Um, we're not exactly the people you should be talking to, but we'd be happy to put you ...

Abreu: No. You are *exactly* the people I need to talk to, and you will make this happen.

After that, he snapped his fingers and a man in a suit named Carlos came over to take down our information. Unsure of what had just happened and of what was to be done, we thought it best to call Bärli Nugent. I decided to run outside and call her immediately. Now, I don't know if it was excitement or the fact that lately around Juilliard there have been so few walls, but what I attempted to walk through was not a door. It was, in fact, a wall of glass. I face-planted myself into it at full force, fell backwards, and left Alli with the unfortunate task of picking me and my phone up and calling Bärli while I nursed my bruised pride.

We are developing our options for this program and plan to meet again with Maestro Abreu when the Simón Bolívar Orchestra travels to New York in March.

Now, back to the script! At the core of N.P.A.C. was the goal of identifying challenges to the performing arts community and developing strategies that would allow us as artists to practically address those challenges over the next 10 years.

In order to generate these ideas, all delegates to N.P.A.C. participated in daily

roundtable discussions. We were divided randomly into groups of 10, given the same topic to discuss, and were expected to produce a brief written report. After each session, the reports were analyzed and the collective results became the next day's topic for discussion.

As the only students at the convention, we knew we would be attracting a lot of attention, and we felt that it would be important to maintain as visible a role in the proceedings as possible. Therefore, we all volunteered to act as table-facilitators. During the daily caucus, it was our job to lead a conversation that was thoughtful, concise, and polite. This was sometimes difficult, especially when we found ourselves at a table full of high-power artistic executives 30 or 40 years our elders, but it was also one of the most rewarding parts of the convention.

It was wonderful to be able to see a choral director from Colorado Springs, an elementary-school music teacher from Nashville, a choreographer from Miami, an actor from Montana, and the president of Opera America all sit down together and talk as equals, and it was incredible to notice that at all levels and in all regions, artists are faced with the same challenges.

At Juilliard, we are in the unique position of being in a place where these sorts of discussions happen every day. It is important that we take advantage of the opportunity to its fullest, because a vital arts community starts here.

Evan Fein, Second-Year Master's Student in Composition

Our role at N.P.A.C. was a curious one. We were to express the voice of the new generation and bring things back here. At the same time, we were a minority because of our age (in fact, people under 21—really just us—represented .0015 percent of the 4,000 people there), we were a minority because we are artists, and because we are students.

The crucial thing to bring back to Juilliard from the convention is a greater understanding of the contemporary climate of the performing arts ... and to assess, as a school, where we are situated (relative to countless other institutions, trends, concepts, etc.) inside the wider performing-arts zeitgeist. Isn't this what Juilliard most prides itself on—a constant reassessment, reinvention, reflection on the curriculum and spirit of the School and the way it's educating its students, so as to be perpetually aligned (or at least knowledgeable) about where the School sits in a larger context? I don't think there was a better opportunity to tangibly confront these issues, or a more unique opportunity to establish Juilliard in a new way and forge relationships with other institutions so as to powerfully engender cross- or interdisciplinary collaborations with new institutions and people, which was one of the main themes of this year's convention.

I can't think of a more fertile ground for artistic development than Juilliard, with its density of talent and resources. These are things that should be shared with other institutions, and I think other institutions might help us rethink our approach to exploiting the interdisciplinary potential here. It is in that work that profound learning occurs! Juilliard, being a pre-eminent performing-arts conservatory, has enormous potential to make progressive

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Lincoln Center Throws Itself a 50th-Birthday Party

By IRA ROSENBLUM

LINCOLN Center may look more like an archeological dig these days than a setting for an elaborate party. But despite the ubiquitous construction crews, equipment, and scaffolding that seem like permanent fixtures around the city’s largest arts complex, Lincoln Center for the Performing Arts is throwing itself a yearlong party to celebrate its 50th birthday.

From May 2009 through May 2010, hundreds of special performances, exhibits, community activities, and other events will take place around the Lincoln Center campus, at its venues both indoors and out.

“It is with great excitement that we approach this major milestone,” said Frank A. Bennack Jr., Lincoln Center’s chairman. “Since Lincoln Center began in the 1950s, it has continued to shape the performing arts locally, nationally, and globally and to influence the millions of people who visit, the thousands of artists who perform here, and the hundreds of students who attend our renowned conservatories each year.”

When U.S. President Dwight D. Eisenhower broke ground for Lincoln Center on May 14, 1959, the idea of a prominent performing arts center in what was then a neighborhood known more for urban blight than for operas, orchestras, and ballets, was almost radical. The plan was for Lincoln Center—which was incorporated in June 1956, with John D. Rockefeller 3rd as its president—to be a catalyst for urban re-

newal and help restore economic and cultural vitality to the Upper West Side. Since that time, the neighborhood has undergone a major transformation and has boomed, and Lincoln Center has become a model for performing arts centers around the world.



The groundbreaking ceremony for Lincoln Center took place on May 14, 1959. The buildings behind the stage are on 65th Street, where The Juilliard School now stands.

To get the birthday party rolling, on May 11, 2009, a special program commemorating the original groundbreaking ceremony will take place in the newly refurbished Alice Tully Hall and will feature both established and up-

and-coming artists. Attending will be top elected officials, performing artists, civic and community leaders, and representatives from Lincoln Center’s 12 resident organizations. The celebrations will end in May 2010 with a campus-wide open house.

Juilliard building. (Although Juilliard became a constituent of Lincoln Center in 1957, the School did not move to its present location until October 1969.) In April 2010, the U.S. premiere of *Kommilitonen!*, a new opera by Sir Peter Maxwell Davies, will be presented. It was co-commissioned by Juilliard and the Royal Academy of Music in London, where it will receive its world premiere the preceding February.

Other highlights include a free concert by cellist Yo-Yo Ma and his Silk Road Ensemble on June 9, 2009, to inaugurate the newly renovated Guggenheim Bandshell in Damrosch Park; an evening of new works by Emanuel Gat Dance, commissioned and presented by Lincoln Center Festival for its 2009 season; New York City Opera’s re-creation of Philip Glass and Robert Wilson’s groundbreaking opera *Einstein on the Beach*, to be staged in the newly renovated New York State Theater; Metropolitan Opera performances during the 2009-10 season of works that have been in the company’s repertory for 50 years or more, including *Il Barbiere di Siviglia*, *Hamlet*, *Aida*, *Der Fliegende Holländer*, *Le Nozze di Figaro*, and many others; a New York City Ballet festival of new choreography and music commissioned from an international array of choreographers and composers; a New York Philharmonic concert featuring music commemorating the anniversary; a 10-concert series of the complete Beethoven string quartets, violin sonatas, and cello sonatas at the

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STUDENTS From the Student Affairs Office OFFSTAGE

The Office of Student Affairs spotlights the following events taking place this month:

October 1-31
Mondays-Fridays, 10 a.m.-4 p.m. (till noon on October 31)
Information Booth, Morse Student Lounge
Voter Registration and Absentee Ballot Information
Are you planning on voting in the November Elections? Stop by to get prepared.

Wednesday, October 1, 1-2 p.m.
Student Multipurpose Room (Room 105)
Career Services Lunch and Learn: Professional Etiquette
Featuring Robert Brooks, Director of Educational Outreach, and the Career Services staff
Professional etiquette in the performing arts is a skill that can set you apart and give you confidence in dealing with your colleagues, mentors, and potential employers. Join this interactive session that will review 21st-century dos and don’ts in social, business, and performance situations.

Thursday, October 2, 2-3 p.m. and 5-6 p.m.
Student Multipurpose Room (Room 105)
Time Management Workshop
The DELTA (Developing and Empowering Leaders in the Arts) is back! Come to this session to find out tips to make the most of your time and strategies to set limits and boundaries.

Sunday, October 5, 6-7 p.m.
11th-Floor Lounge, Meredith Willson Residence Hall
Career Services Evening Seminars: Photography and Headshots for Performers

Featuring performing-arts photographer Eduardo Patino and the Career Services staff.

Monday, October 6, 5-6 p.m.
Thursday, October 9, 12:30-1:30 p.m.
Friday, October 10, 1:45 p.m.-2:45 p.m.
Student Multipurpose Room (Room 105)
Student Council Planning Meeting
Join us as we relaunch the Juilliard Student Council. This is your opportunity to help decide what Student Council will look like, and what issues it will focus on. Come and help make a difference in your community; pizza will be served!

Wednesday, October 8, 1-2 p.m.
Student Multipurpose Room (Room 105)
Career Services Lunch and Learn: Contracts
Featuring Laurie Carter, Vice President and General Counsel/Executive Director of Jazz Studies, and the Career Services staff.

Friday, October 10
Morse Student Lounge
Coming Out Day
Celebrate Coming Out Day with Student Affairs; we will have various activities throughout the day.

Sunday, October 19-Saturday, October 25
National Collegiate Alcohol Awareness Week
A full schedule of events will be published by the beginning of October.

Sunday, October 19, 1-3 p.m.
Student Multipurpose Room (Room 105)
Safe Zone Workshop
This session will focus on how we can take an active role in creating a more supportive and safe environment for gay, lesbian, bisexual, and transgendered members of the Juilliard community.

Sunday, October 19, 6-7 p.m.
11th-Floor Lounge, Meredith Willson Residence Hall
Career Services Evening Seminars:

Grant Writing 101
Featuring Edward Sien, Director of Foundation and Corporate Relations, and the Career Services staff

Sunday, October 19, 8-9 p.m.
11th-Floor Lounge, Meredith Willson Residence Hall
Percussionist Javier Diaz: An Appreciation of Latin Musical Heritage (Horizons)

Tuesday, October 28, 6:30 p.m.
Room 335
A Political Forum: 2008 Presidential Election
A moderated student panel discussion of campaign issues; open to the Juilliard community.

Wednesday, October 29, 1-2 p.m.
Student Multipurpose Room (Room 105)
Career Services Lunch and Learn: Grant Writing 101
Featuring Lisa Robinson, Senior Writer for Special Projects and Proposals, and the Career Services staff

Friday, October 31, 10 p.m.-1 a.m.
Kaplan Penthouse, Rose Building
Halloween Dance
Please join us for dancing, refreshments, and the annual costume competition!

Sunday, November 2
Student Multipurpose Room (Room 105)
DELTA Fall Leadership Retreat for Emerging Leaders
Join us for this retreat geared towards first- and second-year students looking to get more involved in the Juilliard community. Applications available **Monday, October 6** and are due **Monday, October 13**.

Look for information on more programs on the electronic bulletin board, flyers, and the O.S.A. weekly e-mail blast. For the first five Juilliard College Division students who bring this article to the Office of Student Affairs during business hours (9 a.m.-5 p.m.), we have a special gift!

From Driving With Sheikhs to Escaping Machetes

By WILLIAM HARVEY

THE drunken man staggered toward me, screaming and waving a machete. “White man!” he said in pidgin. “You have come to take away our culture! I will come back and kill you!” The villagers gathered around me protectively as he raised the meter-long knife, poised to strike. How did I end up in the middle of the jungle in Papua New Guinea with my life in danger?

I was a freshman at Juilliard on September 11, 2001. Many of us wanted to help in any way we could, so when Juilliard organized a quartet to play at the 69th Regiment Armory on September 16, I jumped at the chance. Performing for soldiers as they returned from working at Ground Zero expanded my perception of music’s role in society. Could music change the world in such a way that tragedies like 9/11 would be less likely?

For the past four summers, Cultures in Harmony, the cultural diplomacy organization I founded, has attempted to answer that question. The road has been challenging: despite eight successful projects in our first three years in countries ranging from Moldova to Zimbabwe to Tunisia, it seemed for a while that we might not have funding for 2008. Now that the New York Philharmonic has gone to North Korea, explaining cultural diplomacy is easier, but many believe that Cultures in Harmony sends American musicians abroad to help people, raising the question of why we did a project in Qatar, one of the world’s richest countries. Others believe that we present outreach concerts, raising the question of why we do not present outreach concerts in New Jersey. Plus, can music really make a difference in the complex arena of international politics?

We do not go to a country to extend a hand down and lift people up. We go to extend a hand outward, to walk together in friendship towards greater mutual understanding. We aim to transform our country’s image in the world by building enduring friendships through the universal language of music.

This summer, 22 musicians from Cultures in Harmony presented projects in Qatar, the Philippines, Tunisia, Mexico, and Papua New Guinea that



Above: The villagers of Yoro, Papua New Guinea, welcome us with a traditional ritual. Right: Francesca Anderegg, a current doctoral student in violin, receives a kanun lesson at the Hotel Salwa in Borj Cedria, Tunisia.

engaged every level of society and received national attention in each country. We taught young classical musicians in Qatar, the Philippines, Tunisia, and Mexico. We learned local music traditions and performed alongside local musicians in Qatar, Tunisia, and Papua New Guinea. We created compositions with the Umayam tribe in Cabanglasan, the Philippines; with the Yoro people in Papua New Guinea; and with orphans in Pátzcuaro, Mexico.

The egalitarian ideal characterized all our exchanges. If we taught much, we learned more: about basket weaving in Papua New Guinea, the kanun (a string instrument) in Tunisia, the educational system in Qatar, guitar-making in Mexico, and the monkey dance of the Aeta tribe in the Philippines.

The U.S. ambassadors to Tunisia and Papua New Guinea honored our

projects in those countries with their involvement, and in Qatar, a sheikh ordered us some Pizza Hut and spirited me around Doha in his brand new Porsche. I appeared as a guest on Tunisia’s most popular national TV program, *Morning Breeze*.

Yet the highest honors were the encouraging comments of local musicians and the smiles of children, teenagers, and tribal elders with whom we forged friendships that transcend cultural differences. We organized a cultural diplomacy forum in Tunisia at which the students agreed that our project had changed their ideas about Americans. The most meaningful comment came from Amal, whose mother urged her to

1982, the corridors of the Hotel Salwa shook from the impact of the bombs dropped on the hotel when Yasir Arafat stayed there. In 2008, Mediterranean breezes wafted the sound of children practicing Beethoven through those same hallways.

Because Qatar has so few native citizens, the Qataris rely on expatriate communities to help them run the business of the country. Many of these groups find it easiest to segregate themselves. During our project in Qatar, we worked with Americans at the American School, Egyptians at the Music Arts Center, and a Syrian oud player at the school for the blind. At our urging, these communities have begun discussing how they can collaborate.

What about Papua New Guinea, the only country where one of our projects has ever encountered actual violence? Our machete-wielding assailant was eventually restrained and punished before he could harm anyone. We proceeded with the concert scheduled for that day. To dispel any doubt, I explained that our purpose was to preserve local culture, to encourage respect for the environment, and to fight H.I.V./AIDS. As the program progressed, the Yoro villagers applauded more and more. Faces that had been fearful now smiled in joy.

I hope that the machete incident remains a lone blot on our otherwise perfect safety record. But it will not deter us from our mission. We remain committed to music’s ability to dispel the clouds of ignorance that mar the relationships between cultures. We shall never fear to make music together, and we shall never fear to reach out. □



hand me a note she had written: “It was terrific to meet you and I hope that I will see you again next year and I’m awfully happy to know and to meet you. Besides, you’ve changed the image that I had about Americans because you’re completely different. You’re nice, kind, friendly, generous, awesome, beautiful.”

Choking back tears, I thanked Amal. Her mother smiled. “Do you know what her name means?” she asked. No, I responded. “Hope.”

Is there reason for hope? Can we move beyond violence?

The ancient Roman coliseum at El Jem in Tunisia once resounded with the roar of lions devouring Roman slaves. At our concert a couple of thousand years later, those same walls vibrated with the music of William Grant Still, the grandson of American slaves. In

William Harvey (M.M. ’06, violin) is the executive director of Cultures in Harmony and a fellow in the Academy—A Program of Carnegie Hall, The Juilliard School, and the Weill Music Institute. For more information about Cultures in Harmony, please see www.culturesinharmony.org.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

Jeanne F. Bland (Diploma ’43, piano)
Charles A. Braden (’72, oboe)
John M. Druary (’50, voice)
Dorothy A. Earley (Diploma ’38, piano)

Friends

Allan Axelrod
Alice Howard
Paul Newman
Arthur Rabin
Henry Z. Steinway

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Playwrights and Actors Explore Real-World Challenges

By DAVID PRATT

WHY would the Juilliard Drama Division, known for its superb classical training, ask students to experiment with untested—perhaps even unfinished—contemporary plays?

“Let’s face it,” says Onyemaechi “Maechi” Aharanwa, a fourth-year acting student, “we will never have an opportunity to ask Shakespeare what he was thinking. We can read tons of books about why people think he wrote the play, what they think a line means and how it was presented when he was alive, but we will never know.”

While Juilliard actors must know the set texts of Shakespeare, students about to graduate into a marketplace that values the new (and what marketplace doesn’t?) must have prior experience with live, available, creative, anxious, sympathetic playwrights. Likewise, playwrights can only profit from having at their disposal troupes of young, hard-working, daring, creative actors, full of ideas, feeling their own way through the collaborative process.

Aharanwa, already skilled at Shakespeare, recently appeared here on campus in a workshop of *Saturday Night/Sunday Morning*, a touching portrait of black sisterhood in a beauty shop-cum-boarding house in the 1940s by Katori Hall, a Juilliard playwright-in-residence. Hall was (unlike Shakespeare) “very accessible,” according to Aharanwa. “I could talk to her about the play, ask questions, jokingly ask for a few more lines, and then—there is a rewrite, and I have a few more lines!”

At the same time, another fourth-year acting student, Christina Moore, was wrapping her head around the lead in playwright fellow Zayd Dorn’s *Re-borning*: a woman who creates lifelike dolls for parents who have lost infant children. Articulating perhaps the most rewarding experience a young actor could have, Moore says, “I got to watch how my work and dedication to the play helped Zayd clarify each character.”

For several years, Juilliard’s second-year acting students have appeared each winter in festivals of mostly new works by Juilliard playwriting students. The natural sequel to this arrangement was a similar festival for fourth-years, those on the verge of graduating into the messy world of live, human playwrights. The idea had been discussed before, but it finally crystallized in the spring of 2006, after Jim Houghton attended a Juilliard laboratory production of Kara Corthron’s *Wild Black-Eyed Susans* just before he became director of the Drama Division. Houghton wanted to see *Black-Eyed Susans* go further, with a group of more mature actors. And if some fourth-year students were going to have the opportunity to explore Corthron’s play in greater depth, why not open up this collaborative experience to *all* the fourth-years? Houghton grouped the play with works by then-student playwright Adam Szymkowitz and alumnus Adam Rapp, and in Sep-

tember 2006, he had the first festival for fourth-year actors.

With an emphasis on catering to the real-life training needs of actors and writers, the productions are simple; performances take place in third-floor studios, and sets and costumes are minimal. (Dorn estimated his budget at \$50.) The audiences come mostly from in-house. These festivals have helped Houghton and Juilliard to reinvigorate and refocus American theatrical training for the age of the theatrical workshop. The



Photo by Christine Cain-Weidner



Photo by Vincent Scarano

risks of mounting new work have led the professional theater world, over the past few decades, to create protective layers of readings and workshops in which actors, directors, and writers “mix it up” for days or even weeks on end, and every line remains, theoretically, subject to change. The “finished” product may then play regional theaters, with the playwright still tweaking right up to opening night and beyond. Says Houghton, “The process of making new work is going to be central for these young actors and for these young writers, and I think it is important to practice the craft of making that work.”

In addition to plays by Hall and Dorn, this year’s festival, which ran September 4 through 8, included scripts by current playwright-in-residence Sam A. Hunter and alumna Brooke Berman. (As it is not always possible to cast every fourth-year actor using plays just by current students, alumni plays—including some that are more “finished”—are sometimes used, and third- or second-year acting students may round out the casts.)

This year’s playwrights echo the positive feelings that actors Aharanwa and Moore have about the process. “They are phenomenally talented,” Dorn says of the Juilliard actors, “and they are able to handle very serious roles.” Says Hunter, “I’m absolutely ecstatic about the cast that we have assembled.” Casting of Hunter’s *I Am Montana* ideally hinged, for the playwright, on a specific actor; Hunter had seen former marine Adam Driver in last year’s third-year

production of *Julius Caesar* and wanted him for the lead role of an American-born Israeli soldier. (Set in the U.S., the play took on issues Hunter had seen played out while visiting the occupied Palestinian territories.) To the delight of both actor and playwright, it worked out.

Katori Hall had a different but equally rewarding take on casting her play. “I wrote two new characters into the script

the actors’ natural eagerness to please, and the writer questioning the material.” (Cabnet was not speaking of *Wonderland*, which Berman essentially finished some years ago, but in general terms about this interactive process.) “Actors need time to ‘get it wrong’—for hours, days, even weeks,” he explains. “Bringing the writer in changes everything. The actors can become anxious to get it ‘right’; the playwright may think that any ‘problems’ are their doing, and they start writing new pages.” Playwrights, after all, do legiti-

mately learn writing skills as they learn what actors need—but, as Dorn points out, “the first day, you tend to think everything that goes wrong is your fault.” Cabnet says his challenge as a director is “to create an environment in which the actors are



Photo by Rachel DelVoskin

The four playwrights whose works were performed in September at the annual Playwrights Festival at Juilliard were (clockwise from above) Zayd Dorn, Brooke Berman, Samuel Hunter, and Katori Hall.

last spring,” she explains, “expanding the cast to nine. I initially had written the beauty shop with no customers, but is a beauty shop a beauty shop if you don’t have anyone coming in? So I added the characters of Dot and Jackie. These ladies added another layer

to the play, as they brought the outside world into the beauty shop. I’m grateful that Jim Houghton found the extra resources to have these talented students work on my play.”

Of course there are challenges to this kind of work, but they are ones that young playwrights and young actors must get used to early on, as these issues will only be magnified in the higher-stakes world of theater presented to paying customers. “The biggest challenge,” says Evan Cabnet—who directed *Wonderland*, Brooke Berman’s tale of a New York actress down the L.A. rabbit hole, for the festival—“is

free to play and experiment, and in which the writer can still get a sense of what’s working in their script and what needs attention.”

“Our playwrights program is one of the best in the country,” Houghton says. Marsha Norman and Christopher Durang, who direct the program, have, according to Houghton, “done an exceptional job of creating an environment where writers can mature and grow in their craft while having the freedom and luxury to take full advantage of a professional life at the same time. It’s a very interesting hybrid program, each writer coming with tremendous strengths and leaving with a more highly honed craft and shared experiences that enhance each student’s own development.”

Add to that experience some of the best young actors in the country, already schooled in Shakespeare and Ibsen but hungering for live artists to work with, and everybody wins. □

In addition to *The Juilliard Journal*, David Pratt has written for *The New York Times*, *Playbill*, and many other publications.



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Summer Projects Reflect Generous

Building Community Bridges Through Art Offstage

By **ESMÉ BOYCE, TROY MACKLIN,**
and **BREANNA O'MARA**

EXCITED, motivated, and armed with a strong program, a team of four dancers (Breanna O'Mara, Troy Macklin, Julia Eichten, and Esmé Boyce), one actor (J. Alex Brinson), and a jazz musician (Kyle Athayde)—all students or very recent graduates from Juilliard—jumped headfirst this summer into an outreach program in the San Francisco Bay area of California, funded by a Juilliard Summer Grant. The objective of our program was to engage diverse artists, audiences, and youth through collaboration, self-produced programming, and arts education.

We aimed to enrich communities of the Bay area who rarely encountered live concert performance by bringing our program to their facilities. Our vision was to create bridges within and between communities through positive artistic exchange. We toured 8 cities, gave 14 public performances, and conducted 27 arts workshops within a two-week period, and Esmé created an original dance work on students at San Ramon Valley Dance Academy, a small dance studio in San Ramon, Calif.

Of these numerous activities, one of the group's most astonishing and encouraging experiences was our performance at the Federal Correctional Institute, a women's prison in Dublin. The women were gathered in the bleachers of an outdoor basketball court

**It was shocking to realize
that these women in prison
looked so much like people
we might know.**

with an awning. The waning sun lit the far corner of the court and made everything on that portion of the ground glow. With each piece we shared, the audience became more attentive. As we interacted with the audience, it was shocking to realize that these women looked so much like people we might know, yet had histories that had brought them to prison. The space was charged with a focus created by enormous curiosity from the women and our desire to impart as much

as we could in such a short time. At the end of the showing, we talked to inmates and shook hands; all were beaming, and some expressed hopes of becoming performers after they finished their time in prison. One woman said she choreographed small dance numbers for women in the prison and that seeing us dance had given her some new ideas. The kindness and encouragement they showed us were amazing.

Another special venue was Thunder Road, an adolescent treatment center in Oakland. We were worried about how to engage what we thought might be a group of troubled, angry teenagers who did not want to be there; what we encountered completely upended our preconceived notions. The teenagers were energetic, insightful, and eager to learn anything we could offer them. As our first performance was underway (we performed for boys and girls separately), it became clear that interactive games and discussions were the way to go. One memorable young man attempted to give Troy directions in jibberish during an acting improvisation game; his inventive humor was apparent as he explained countless hills, curves, and turns with the gesturing arm. (Troy's attempt to follow these comical directions proved equally funny.) Another audience member offered a title for a trio created and performed by Breanna, Julia, and Esmé. During a discussion, we all agreed he had chosen the perfect name, *Rewind*—concise, and very evocative of the movement. Working with the female youth at this facility was equally rewarding; comments about our performance included that they saw “energy,” “repetition and variation,” and representations of “inner peace and strength,” all of which were precisely on point and gave us further insight into the works ourselves. The youths at this rehabilitation center greatly appreciated the outlet we provided, and that made the performance a worthwhile, good-for-the-soul experience.

We had many wonderful surprises, including meeting an audience member at Laguna Honda Hospital, a convalescent care center, who had been an ear-training teacher at Juilliard. It was wonderful to see his face light up as we exchanged stories about life at Juilliard now, and how it had been when he was a teacher. He joked about how a few current Juilliard faculty members owe him homework from 20 years ago. We promised to pass on the message.

At the San Ramon Valley Dance Academy, Esmé choreographed a dance for seven of the students enrolled in the program, ranging in age from 13 to 20. The idea was to throw these bright and eager students into a learning experience drastically different from what they were used to. The piece, titled *Growing Under Your Thumb: A Flipbook Dance*, was based on the idea of taking snapshots of life in order to

show how each dancer was growing moment to moment. The dancers were asked to take personal responsibility for their performance quality and include all of themselves when they moved. The performance of the piece was a burst of life that showed renewed curiosity for movement.

Throughout the two weeks, the team was able to touch the lives of diverse groups of people and spread arts awareness and education throughout the Bay area. Our performances, especially at the youth centers, evolved into workshops involving participation by the youth. As we spent time at these facilities, we realized that more than just one visit to these places is needed. It was apparent to each of us that this tour was only the beginning of a larger, lifelong task of making art accessible to all. ▢

Esmé Boyce is a fourth-year dance student; Troy Macklin graduated last May with a B.F.A. in dance; and Breanna O'Mara is a second-year dance student.



Left to right: Julia Eichten, Esmé Boyce, and Breanna O'Mara chat with a patient at the Laguna Honda Hospital.

Dance Enriches Possibilities for Philippine Youngsters

By **CHELSEA AINSWORTH**

PROJECT Philippines 2008, an exciting four-week project funded by a Juilliard Summer Grant, was inspired by a wish to address the lack of arts education—and more specifically, in dance—in the poverty-stricken areas of the Philippines outside the capital of Manila. A passionate team of six Juilliard dancers (Kendra Samson, Norbert De La Cruz, Anthony Lomuljo, Nathan Madden, Timothy Ward, and me) and one visual artist (Gianina Ferrerya) shared its talents with children in the Philippines in the hope of providing them with opportunities to build confidence and find a new method of self-expression.

We boarded the plane at J.F.K. on July 21. Upon arriving in Manila, our group headed to the Philippines High School of the Arts, where Kendra Samson, a fourth-year dancer at Juilliard, was once a student. We taught a combination of movement classes and drama games to a group of 50 students, including theater arts majors and dance majors; these workshops offered them something they had never experienced before or even heard of.

One day, after teaching a group of dancers and theater majors a piece from our repertory, I asked the students to review the movement in their heads while I went and got water. I returned to the stunning sight of students holding hands and dancing in silence as one unified community. Holding my tears back, I realized that our team had encouraged these students—who had never had the chance to collaborate in school—to hold hands and dance together, fully embodying the fundamental idea of a community after a mere four days.

As a prompt for keeping a journal, we asked the students what community and art meant to them. Jerry Aguilar, a 14-year-old theater arts major,

wrote: “I want art to be my medium in helping the society. Well maybe the American Society is not that bad but I’m telling you our community is really sinking into a corrupted mud and



Anthony Lomuljo and Chelsea Ainsworth teach a partnering class at Bobon Central Elementary School in northern Samar, the Philippines.

I want to make change. I know that art is the only key for development, I want to uplift the standing of the Philippines society through my art, the theatre.”

The Juilliard team and the folk-dance majors also took time to share performances with each other. And each Friday, we took a trip with the ballet majors to the Cultural Center of the Philippines, a studio in Manila, where we took ballet and taught classes in Limón and Taylor technique for the Ballet Philippines company.

At the end of our two-week stay, we performed for the high school students, while they performed the repertory we had taught them. Now functioning as one community of teachers and dancers, we all had grown physically, mentally, and emotionally. Exhausted yet inspired, our Juilliard team continued on to teach two different university groups at the Ayala Museum, after which the students performed for us, and we for them.

By the end of our first two weeks, our lives were changed—just as much as our students’ lives—by the connections we had made. We had fallen in love with these wonderful artists, with their bright new ideas and the inspiration they had shared with us. With a newfound hope and confidence, our

Continued on next page

s Hearts and Spirited Exploration

Giving Back: An Oboist Aids Her Hometown Orchestra

By JESSICA PEARLMAN

NEARLY every musician has a childhood memory about how they fell in love with music. It was the sound of their mother playing piano, or a distinct afternoon in kindergarten listening to Beethoven’s “Pastoral” Symphony No. 6. Mine is of my first performance with my tiny hometown’s community orchestra (at the age of 13, and having played oboe for just a bit more than a year), which included Schubert’s “Great” Symphony in C Major and Beethoven’s Violin Concerto. Often, there is a direct path of cause-and-effect that has led one to be in a particular place. That concert was the point at which my musical path began.

The small but vibrant Coastside Community Orchestra was founded in the town of Half Moon Bay, Calif. (population 10,000), in 1983, by a group of 10 musicians. They connected with each other through an advertisement in the local newspaper and shared a common dream: to organize a non-professional orchestra that would enhance their community. For 25 years now, they have been enjoying the rewards of that achievement.

The C.C.O. performs a concert series each year, comprising repertoire ranging from major symphonies, newly composed works, and concertos with local and guest artists. It organizes outreach programs in the schools to introduce children to the instruments of the orchestra and to promote classical music. For many children, this is the first and only exposure to classical music they will receive. Perhaps most dear to the C.C.O. and its mission is its scholarship fund; each year, the orchestra distributes scholarships to young musicians in the community to defray costs

of lessons, instrument purchases, and summer camps.

In an era when American orchestras are in dire need of support, and many smaller ones struggle to stay afloat, it is miraculous that the C.C.O. not only exists, but finds it imperative to give back to its own community. When I was in middle school, I received one of these scholarships; at that time, I could have never imagined that, as a future Juilliard graduate student, I too would be able to give back.

Last spring the orchestra fell into a financial quagmire, its longtime director and conductor, Kay Raney, having fallen extremely ill. For years Mr. Raney had donated his time in innumerable ways towards the orchestra, managing everything from the music library to program notes and ticket sales. With his illness, the orchestra board found itself scrambling to reallocate duties, often forced to hire outside help.

Upon hearing this distressing news, I knew that something had to be done—and that I had the power and obligation to help the now-struggling little orchestra that gave me my first beautiful and inspiring orchestral experiences.

I decided to give a recital in Half Moon Bay to benefit the Coastside Community Orchestra—in particular, its scholarship fund. I applied to the Juilliard Summer

Grant program and received a generous stipend to help offset the costs of putting on the performance.

In planning a benefit concert, one must work as hard as possible to solicit



Jessica Pearlman (right) with members of the Coastside Community Orchestra presented a chamber music recital in a local church to raise funds for the orchestra.

donations beforehand. I scheduled the concert in a local church that supports the orchestra by deeply discounting its hall rental. My accompanist, Lisa Spector (a graduate of Juilliard), also reduced her usual fee. I visited local food and beverage vendors, receiving donations from nearly half a dozen bakeries, stores, and cafes. Members and friends of the orchestra helped design and distribute flyers. All these donated services and goods saved us around \$700.

Perhaps most helpful in advertising the event was an article in our local paper, the weekly *Half Moon Bay Review*. I contacted them straightaway, and an article about my musical story, the orchestra, and the benefit recital ran the week leading up to the concert. A significant number of people attended the recital after having seen this article.

The day of the concert, I was nervous. How many people would show up? How much money could I raise? I had been rehearsing the program thoroughly with my accompanist and the enthusiastic string trio comprising members from the orchestra. All the refreshments were laid out, tickets were being sold at the door, programs distributed.

I had a fantastic turnout of close to 100 people, many more than were expected and all of whom made the church feel warm and comfortable. The concert was received extremely well, and it was a treat for me to play in such a supportive environment, surrounded by people from the community in which I was raised. I had anticipated earning around \$600 for the orchestra, but after counting all the money and subtracting expenses, I discovered I had raised more than \$1,400. I notified as many orchestra members as I could right away, including Mr. Raney, who was unfortunately too ill to attend the performance. This sum represents a significant portion of the orchestra’s annual budget, meaning the C.C.O. will be able to distribute more substantial scholarships than ever before.

It feels wonderful to have helped my community in such a meaningful and lasting way, and it is something I am sure to continue in the future. For all of us artists, no matter where we are on our creative paths, it is important to remember, honor, and give back to the roots of our endeavors. I thank The Juilliard School and the members of the Summer Grant Committee immensely for listening to my story and for supporting my summer project. □

Jessica Pearlman is a master’s student in oboe.

Continued from preceding page
group traveled to Samar, the poorest of the Philippine islands.

Samar was a shock we had not expected. As our plane landed on the runway, the sight of half-dressed children and dilapidated houses provided the first of the many upsetting images that were to come in the next two weeks. For the first time, we were confronted with a kind of poverty that is found only in third-world countries.

We taught classes to students in two schools, San Isidro and Bobon Central Elementary, every day from 10 a.m. to 5:30 p.m. The first school had only two

Drawn by our music or loud fits of laughter, more and more young, shining faces would timidly peek in from an open window or doorway.

teachers and two classrooms, with 40 kids in each. The most disheartening aspect of this setup was the lack of differing criteria for the grades. Kindergarteners through second-graders are taught on the same level, in one room; third- through fifth-graders are taught in the other. Sitting in on one of the classes, I was dismayed to notice that not all students had writing utensils, and there were only four books in the classroom. But the students’ dedication was clear: ar-

iving two hours early every morning, they swept the entire building, prayed, and then sat together to wait patiently for their long day of learning to start.

Inspiring them with English words such as “respect,” “trust,” “exploration,” “possibility,” “uniqueness,” “imagination,” and “the chance to dream,” we gave each of the kids we worked with the opportunity to create something on their own: a story, a dance, or just pure movement. As the excitement and the trust between our team and the children grew, so did the interest from other students. More and more young, shining faces would timidly peek in from an open window or doorway, interested in our music or drawn by loud fits of laughter. With a flexible schedule at Bobon Central Elementary School, we were able to accommodate a growing number of students every day. Suddenly, kids who had previously only played in the streets with toy guns were in our classroom instead.

Hearing the students calling “Ate [Sister] Chelsea” or “Kuya [Brother] Anthony” down the streets of town, and feeling their huge embraces after a successful student performance, assured me that these unbelievable kids would carry the tools we were able to give them throughout their lives. Performing for the community more than 13 times, our team became a symbol of hope for many of these students and a symbol of hope for their parents.

With our art, we can inspire the next generation and provide opportunities even in places that seem to have run out of the barest of necessities. In the words of one of our students at Philippines High School of the Arts: “Art bonds everyone. It doesn’t matter who you are or where you are from. As long as you have

the passion and the eye for it, then you are a part of art.”

It doesn’t matter who you are or where you are from—this is the beauty of a language that everyone can speak: Art. □

Chelsea Ainsworth is a third-year dance student.

SUMMER PROJECT GRANTS AVAILABLE FOR 2009

Have you heard of the Proyecto Peru or Sound of Water, Sound of Hope?

These summer projects were created by Juilliard students and funded, in part, by the School. In the past, Summer Grant projects have assisted students from every division to engage in admirable outreach projects on a local, national, and international basis.

Proposals for summer projects—which must reflect your sense of social responsibility as an artist and have educational value to you as a student—are due March 1, 2009.

If interested, pick up a Summer Grant information sheet in the Dean’s Office today.

What will **YOU** be doing next summer?

New Staff Members Join Juilliard’s Ranks

Laura Apruzzese joins the Vocal Arts staff as the scheduling coordinator and assistant. She graduated from New York University in May with a B.M. in vocal performance (music theater) from the Steinhardt School. While pursuing her degree at N.Y.U., she worked as the assistant to both the director of the vocal performance program as well as the director of production, and performed extensively with the university and in city and regional productions. She is originally from the New Jersey shore and is now living in Manhattan.

Nicola Cannizzaro, the new instrument manager in the percussion department, is a percussionist who holds degrees from Juilliard and Indiana University. After traveling for four years with the national tour of *The Lion King*, he’s returned to an active freelancing career in the tristate area. He has two beautiful daughters and a wife who is also a percussionist. He feels right at home on the third floor, and says that some days, it’s even quieter at work than at home.

Kathryn Carissimi joins the Office of Development and Public Affairs as research associate for the capital campaign. Kathryn spent two years at a consulting firm specializing in prospect research for dozens of nonprofits with varied interests and budgets. In addition, she has published several works of short fiction in small journals and holds a B.F.A. in writing for publication, performance, and media from the Pratt Institute. She lives in Brooklyn.

Robert Clotter joins the Dance Division as administrative assistant, having last worked as the assistant registrar at Dance Theater of Harlem. He has studied classical piano and violin since the age of 10 and graduated with a B.A. in music from the University of Pittsburgh. While pursuing his bachelor’s degree, he discovered Brazilian dance and began dancing with a Brazilian troop, which led to teaching and choreographing for the group. Upon moving to New York City in 2005, he continued to teach and choreograph dance routines in a style he calls Brazilian Fusion.

Accounting manager **Laura Cortes** was born and raised in Honduras and came to New York 25 years ago. She earned a B.S. in accounting from the CUNY Graduate School in the Baccalaureate program and has worked for various nonprofits such as the American Craft Council, the New York Hall of Science, and for the past 10 years, Public Health Solutions. Meeting such talented people and having nice co-workers at Juilliard make her days go very fast, and she is very happy to be here.

Cassidy DuRant-Green joins the Jazz Studies department as performance coordinator, having last worked as engagement manager for Amazing Taste, a socially conscious marketing and event-planning company in New Jersey. A graduate of Smith College

with a B.A. in government and a minor in women’s studies, she has worked in political fund-raising, outreach, and event coordination among college-age and young professionals for a high-profile political campaign, and has served as director of development for a nonprofit organization dedicated to achieving universal girls’ education. A board member for the Smith College Club of N.Y.C., she devotes much of her spare time to student recruitment for her alma mater. An avid and classically trained dancer, she is thrilled to be working at Juilliard.

Schylar Fung is the new assistant in the box office.

Lawrence Halverson joins the Ensemble Library as assistant librarian. He is a violist and holds a B.A. from Metropolitan State College of Denver and an M.M. from Florida State University. He has worked as a librarian for Florida State University and the University of Texas at Austin; most recently, he worked for Educational Music Service in Chester, N.Y. As a violist, he has performed throughout the country. When he is not working, Lawrence enjoys reading, going to concerts, museums, and hanging out with his cat.

Geoffrey Hamlyn is the new artistic administration intern in the Office of the Provost and Dean.

Kimberly Glennon is the new wardrobe assistant in the costume shop.

Anna Hewett joins the Juilliard production staff as assistant scenic charge artist. She has been living and painting in New York since 2005, and is a graduate of the North Carolina School of the Arts, with a B.F.A. in set design.

Jenn Huntzinger, assistant to the director of the Drama Division, has spent more than a decade working in both theater and education in New York, Chicago, and Washington. She holds a B.A. in dramatic literature from George Washington University and an M.A. in educational theater from New York University. Jenn has served as director of the training center at Second City, company manager at the O’Neill Theater Center, and has worked as a teaching artist in a variety of arts outreach programs. In 2006, she taught after-school writing and drama workshops in Cape Town, South Africa, as a volunteer for the South African Education and Environment Project. Most recently, Jenn served as deputy director of the International Scholar Laureate Program, where she designed and implemented undergraduate study abroad programs in Australia, India, and South Africa.

Accounts payable/payroll assistant **Yafa Iskhakova** has a bachelor’s degree in mathematics education. She worked as a high-school teacher for 12 years in Uzbekistan. Thirteen years ago Yafa immigrated to the United States with her family and went back to school to re-

Lincoln Center Turns 50

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Chamber Music Society; Jazz at Lincoln Center Orchestra’s reprise of *Portrait in Seven Shades*, a commission by orchestra member and saxophonist Ted Nash, and a Fats Waller festival celebrating the 105th birthday of the legendary New York pianist; and two 50-hour film marathons presented by the Film Society of Lincoln Center, the first, over the Fourth of July (2009) weekend, focusing on film musicals, and the second, over the Labor Day weekend, showing classic foreign films.

Offstage, there will be special exhibits, symposia, and community events. An exhibit exploring the development and impact of Lincoln Center will be on view from October 15, 2009, to January 16, 2010, at the New York Public Library for the Performing Arts, and a corresponding exhibit at Juilliard’s Lila Acheson Wallace Library is planned for the spring 2009 semester. Artists, students, and employees of Lincoln Center’s resident organizations will be able to share memories and stories when

ceive a diploma in accounting. She likes to read and spend time with her family.

Danielle La Senna, director of the Evening Division, is a vocalist and visual artist who earned her B.M. in voice from Indiana University. Her performances have included leading roles in Off-Off-Broadway musicals, jazz gigs at Birdland and other venues in Manhattan, and classical music at the Cornelia Street Café. After holding various administrative positions, Danielle decided to pursue a career in education. She worked at the New School in the department of social sciences before receiving her Ed.M. in arts in education from the Harvard Graduate School of Education. While pursuing her degree and following graduation, Danielle was a research assistant with Project Zero in the Harvard University Art Museums, researching learning in the museums’ study centers and designing the final report. She then worked as program manager for academic affairs at the Art Institute of Boston at Lesley University before returning to the New York area to join the Juilliard community.

David Marcus, chief investment officer of Juilliard’s endowment, previously lived in Vermont, where he helped manage Dartmouth’s endowment. Before that, he worked on Wall Street after graduating from the University of Pennsylvania and the University of Chicago. David is married and has two great teenage girls. He has no musical talent but loves opera and jazz.

Primitivo Marinez is the new staff carpenter in the production department.

Katie Miles joins the costume shop as a first hand, having completed the Juilliard costume internship during the 2006-07 school year. She has freelanced as an assistant costume designer here in New York City, as well as at several regional theaters. She has also spent five lovely summers in Spring Green, Wis., at American Players Theater, in various capacities. Katie holds a B.A. in theater design and technology from Purdue University.

StoryCorps, the national project that collects and preserves the history and unique stories of everyday Americans, sets up a mobile recording studio on the plaza in spring 2009.

Amidst the performances and festivities, Lincoln Center’s elaborate \$1.2 billion redevelopment project will continue. The target completion date is 2011, though some major portions of the work—including the renovation of The Juilliard School, Alice Tully Hall, and the fountain plaza—will be almost, if not completely, finished by May 2009.

“This is truly a transformative time for Lincoln Center—both artistically and institutionally,” said Reynold Levy, president of Lincoln Center for the Performing Arts. “It is also one of the most important moments in our history, as we prepare to welcome visitors to our newly revitalized and more accessible and open campus.”

For full details about Lincoln Center’s 50th anniversary, visit the center’s Web site at lincolncenter.org. □

Abigail Mohlin, assistant director of annual giving in the Office of Development and Public Affairs, comes to Juilliard from Simmons College in Boston, Mass., where she served as development associate for the development and alumnae relations office at the Simmons School of Management, the country’s only M.B.A. program designed specifically for women. While at Simmons, she received her master’s degree in communication management. Abigail’s undergraduate education was at Boston University, where she studied public relations and women’s studies. A former student of the violin, Abigail is inspired by her creative colleagues and happy to be part of the Juilliard community.

Natalie Ng is the new benefits coordinator in the Office of Human Resources.

Jacqueline Schmidt joins the Vocal Arts Department as associate administrative director after completing a 10-month arts management fellowship at the Kennedy Center in Washington. Previous to that, Jacqueline was the director of guest services and university outreach for the DeBartolo Performing Arts Center at the University of Notre Dame, overseeing house and event management, artist hospitality, and marketing strategies geared toward the university community and particularly the student population. A native of Honolulu, Jacqueline earned her bachelor’s degree in music and American studies, and her master’s degree in piano performance and literature from the University of Notre Dame.

Julianne Thompson, administrative assistant for the Office of Educational Outreach, recently completed an internship at the Chamber Music Society of Lincoln Center. She earned a B.M. with a concentration in cello performance at Montclair State University in 2007.

Shanti Wilson is the new medical receptionist in Health and Counseling Services. □

JUILLIARD
PORTRAITS

James Gregg

Drama Division, Schedule and Production Coordinator

Born and raised in Kansas City, Mo., James earned a bachelor's degree in English from Rockhurst University, a Jesuit College in Kansas City. He went on to pursue an M.F.A. in directing at Florida State University. Before arriving at Juilliard, he was working as a bartender on the island of St. Thomas in the U.S. Virgin Islands, and travelling the Caribbean.

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 started my Juilliard career through the Professional Internship program in 2000, serving as a production management intern. I chose this internship to learn everything beyond directing, and it proved to be an excellent choice. My first experience was a tour of the building by the internship program's director, Helen Taynton, where every floor, every hallway, and every door looked the same. I met Greg in electrics and Hal, who was in charge of the scene shop at the time, on the floor of what is now the Peter Jay Sharp Theater, and we talked about the light plot they were in the process of hanging. There are too many memories I cherish; Juilliard has been more of a family to me, with fantastic experiences occurring on a daily basis. Watching the Rolling Stones play a set from the Milstein Plaza (under President Polisi's balcony) sure tops the list, though.

What job at Juilliard would you like to try out for a day and why?
President Polisi's. Who wouldn't want to sit in the president's chair and see what the interesting facets of a board meeting might be during a day?

What is the strangest or most memorable job you've ever had and what made it so?
I was the Drama Division production manager for the centennial tour of 2005 in Chicago and Los Angeles. Co-coo crazy time! The tour was a wonderful exercise with myriad challenges, but at the core was a great team able to troubleshoot in the moment and tackle all levels of obstacles. Being in charge of the team gave me a great sense of pride in the production department and the professionals who fill the halls of this building.

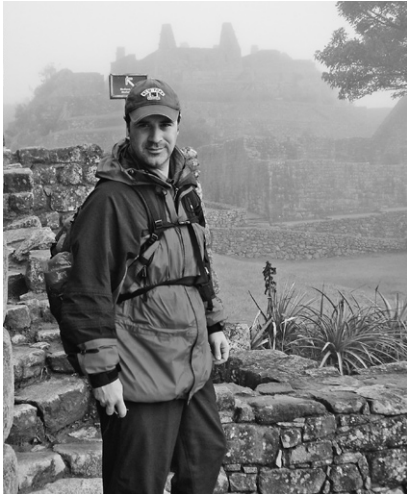
If out of the blue your boss said to take the day off, what would you do with your free time?
I would take the train to the Bronx

and stop by my girlfriend's office and take her to lunch, then catch a Yankees game with a few friends.

What other pursuits are you passionate about?
Traveling, skydiving, sports, and bartending.

What was the best vacation you've had and what made that trip so special?
Machu Picchu, Peru. My girlfriend and I hiked parts of the Incan Trail from Cusco to Machu Picchu. The sites, the altitude, the wonders of the Andes were

beyond words. It was exhausting yet nearly spiritual. As we came through the Temple of the Sun and came upon the site, I was left speechless. We arrived at dawn with the sun rising. A thick mist floated above the site that gave it an otherworldly glow. By mid day the mist was burned away and revealed the massive ruins.



James Gregg at Machu Picchu during a 2007 vacation in Peru.

What is your favorite thing about New York City?
I love the restaurants. To dine in New York is like no other place on the planet. Every night you can sample a different country. From Indian Row to the Seaport to Peter Luger's Steakhouse, the food is incredible.

What might people be surprised to know about you?
I am the coach of the Juilliard softball team. We play over the summer all around the island of Manhattan (in Central Park, Riverside Park, downtown and uptown). Almost all areas of the School are represented—I.T., drama, the costume shop, finance, the prop shop, electrics, development, the scene shop, student affairs, special events, communications, publications, etc. If you would like to sign up, drop me an e-mail. Did you know we made the playoffs this year? And yes, our rivals are from the Manhattan School of Music.

Have you continued your artistic endeavors, and if so, how do you balance them with your job?
Pursuing my art is something I imagine every day doing, but the hours, weeks, and years flow by so fast. The last few years have been very tight in getting out there... but the ideas persist, and one day they will come to fruition.

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.

Kathryn LaBouff

Vocal Arts Diction Coach

Kathryn LaBouff grew up in Cedar Falls, Iowa, and attended the University of Michigan School of Music, where she earned her B.M., M.M., and D.M.A. in voice performance. She also studied at the Academia di Santa Cecilia in Rome, where she earned a performance certificate. LaBouff is assistant chair of the voice department at Manhattan School of Music, and has coached opera productions for the Metropolitan Opera, New York City Opera, Houston Grand Opera, and the Washington National Opera. Her book, Singing and Communicating in English: A Singer's Guide to English Diction, was published by Oxford University Press in 2007. She has been on the Juilliard faculty since 1986.

When did you first know you wanted to be a musician and how did you come to know it?
I'm not sure. I grew up in the middle of a professional jazz vocal quintet that toured around the Midwest. Forming diminished and augmented chords was a frequent family activity at our dinner table. My mother was a professional organist. I guess I decided to become a classical singer at around age 15.

Who was the teacher or mentor who most inspired you when you were growing up and what did you learn from that person?
Eugene Bossart, the brilliant accompanist and vocal coach at the University of Michigan. He would not allow any of his singers to perform or coach in his repertoire classes unless they could conduct the pianist through their song from the first measure to the final chord. He made the singers take on equal musical responsibility for their song, rather than defer to the pianist as the musical authority. It was astounding just how empowering that was.

What was the first recording that you remember hearing, and what was its significance to you?
It was an album of songs and arias sung by the Spanish soprano, Victoria de los Angeles. I just remember being overwhelmed by the sheer beauty of her voice and the exquisite legato line she created, regardless of how wordy the text she was singing. It inspired me to pursue classical singing.

What's the most embarrassing moment you've had as a performer?
As a performer I don't recall; I haven't

performed as a singer for many years. But as a diction coach, it's probably having my cell phone go off during the overture of one of the productions I coached. It took me a good 30 seconds to find my cell phone and turn it off. Too dreadful for words!

If you could have your students visit any place in the world, where would it be, and why?
I would wish them to live in one of the cultural centers of Europe for an extended period of time. I don't think European cultures can be absorbed or understood by just touring or studying there for a brief time. The more students can understand and experience European cultures and languages through their own personal experience, the more they can bring

to their own performance of European-based art and music.



Kathryn LaBouff in 1992 with her children, son Eric (then age 5) and twin daughters Meredith and Megan (then 1).

What is your favorite thing about New York City?
The frenetic energy of the city that feeds and inspires us. I've actually never lived in New York City, but have raised my family in New Jersey. I love coming into the city to work, but I also love going home to space and quiet at the end of the day.

What are your non-music related interests or hobbies? What might people be surprised to know about you?
Between publishing a diction book last year and spending time with my husband and three children, I haven't had a lot of time to pursue many hobbies. I'll have to let you know what my hobbies are once my kids are all in college! People are often surprised to discover that I am a Girl Scout leader for my twin daughters' troop. I haven't shared this information with many people in the hope of avoiding a potential cookie-order frenzy.

What book are you reading right now?
I'm reading *The Age of Innocence* by Edith Wharton. I've read most of her books. I'm fascinated with the culture and social etiquette of the old New York elite. I've been working at Bard SummerScape for the past few summers and have enjoyed touring the old mansions, the summer residences of the old New York elite, along the Hudson River.

If you weren't in the career you are in, what would you be doing?
I'd be running a small opera company in the Midwest somewhere. I may still do it someday when I grow up.

Singers Get ‘Sound’ Advice From a Specialist

By JENNIFER FUSCHETTI

FOR many musicians, when allergy season hits, it can be a mild inconvenience, but for a singer, it can wreak havoc. Dealing with allergies and other vocal health issues was the focus of a lecture given by Anthony Jahn, a well-known otolaryngologist who spoke with a group of Juilliard singers on September 11 in Room 335.

Dr. Jahn was invited to Juilliard by the Health and Counseling Services as part of its ongoing outreach efforts. Health and Counseling Services has an expanding menu of educational outreach programs which it brings into the classrooms and rehearsal halls of the School. Dr. Jahn—an ear, nose, and throat specialist who writes a monthly column for *Classical Singer* magazine—came to provide the singers with valuable advice on how to keep their vocal chords healthy.

His program began with a discussion of his “Ten Tips for a Healthy Voice,” which focuses on staying healthy and keeping the vocal mechanism hydrated. Young singers are “works in progress,” he explained, because they are still developing vocally and technically, and they face different challenges from those of industry veterans. Juilliard singers were encouraged not only to avoid straining their vocal mechanisms by refraining from screaming and even speaking with improper technique, but also by avoiding loud spaces, which can be particularly difficult for a young person in New York. Additionally, college students live in close proximity to each other and are particularly susceptible to colds, the flu, and other viruses. In fact, according to Caroline Greenleaf, director of health and counseling services, most of the ailments that singers present with are viral. Since many treatment options for viruses are palliative, students often face the choice of missing important practice and rehearsal time while resting or “singing through it,” risking injury. Dr. Jahn’s counsel: “If you have any acute health problem that impairs your ability to sing, such as a

viral infection, my advice is to rest the voice and your body, to allow for normal healing to take place.” He did note, however, that if the voice is not back to normal within one week of complete vocal rest, a medical practitioner should be consulted.

The majority of the presentation, though, was a question-and-answer session. Second-year undergraduate singer Lilla Heinrich appreciated the opportunity not only to ask questions, but also to hear the responses to her classmates’ questions. “We all know a lot, already, about how to stay healthy in this industry,” she said, “but it’s those questions you’ve always wanted to ask a true professional that are the most useful for everyone.”

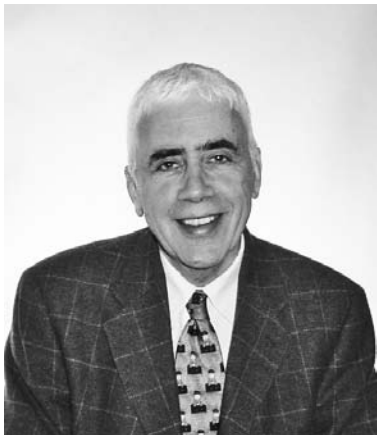
Most of the questions and answers revolved around the effects of different prescription and over-the-counter medications, as well as at-home practices, such as the use of humidifiers and a particular nasal douche. A few students, though, asked about more extreme measures to improve range and preserve health, such as elective surgery. While Dr. Jahn acknowledged occasional positive side benefits of particular surgeries, he does not recommend procedures that are not medical necessities. “Vocal health,” he said, “especially in young singers, is focused on prevention of singing-related injuries, and maintaining a generally healthy body and mind.”

As the session progressed, some of the students, including Heinrich, asked questions specific to their own situations. Heinrich, for example, learned that one of her current medications could be causing hoarseness, and Dr. Jahn was able to offer some homeopathic remedies that might not have the same side effects. Considering how delicate the vo-

cal mechanism is, and how obviously linked its performance is to overall health, the singers’ questions often returned to quick recovery from allergies and illness and prevention of injury or loss of range. “Most young singers are healthy,” Dr. Jahn believes, “and by following some common-sense suggestions about diet, exercise, and voice conservation, will be able to avoid any serious vocal problems.” Accordingly, while he offered his professional opinion about different medications, much of his advice centered on general good-health practices, such as sufficient water intake and retention.

Dr. Jahn’s visit represents one way that Health and Counseling Services is extending into the classroom. In addition to similar visits from experts, and the physical therapy sessions with dance and orchestra students, physician assistant Cheryl Heaton visits dance and drama classes each year, without the presence of staff and faculty members, encouraging candid questions on a variety of topics. Health and Counseling Services will also be bringing in a new consultant and nutritionist who will work with dancers and in the first-year Colloquium; the health and fitness interest group, part of Residence Life’s new initiative, already has a “healthy” contingent of members. The Juilliard School’s Health and Counseling Services provides free primary health care and counseling services to all enrolled undergraduate and graduate students at the School, and is located on the 22nd floor of the Meredith Willson Residence Hall. □

Jennifer Fuschetti is the production editor in the Publications Department; she sings with the Oratorio Society of New York.



Anthony Jahn, an otolaryngologist who works extensively with singers, spoke with a group of Vocal Arts students on September 11.

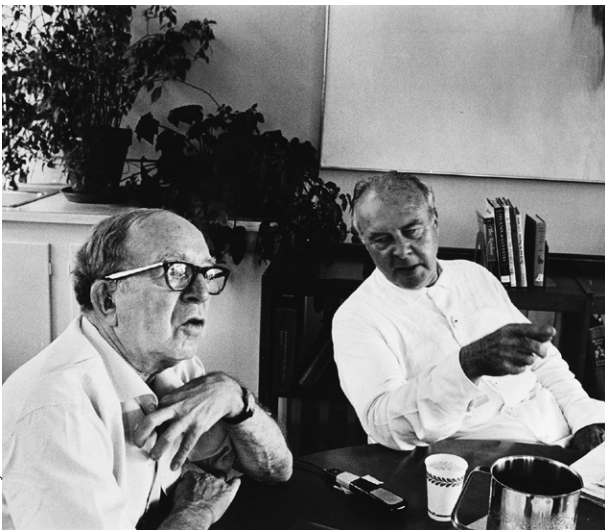
TIME

by Jeni Dahmus

CAPSULE

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

- 1951 October 3, Juilliard held opening convocation ceremonies with speakers President William Schuman, viola faculty member Milton Katims, and Martha Hill, head of the newly formed Dance Division. (President Schuman established the department in 1951 with the appointment of Hill as director.)
- 1969 October 26, the opening of Juilliard’s new home at Lincoln Center was celebrated with a gala dedication concert in Alice Tully Hall. Alumni Shirley Verrett, Van Cliburn, and Itzhak Perlman performed with the Juilliard Orchestra led by Leopold Stokowski and Jean Morel. Opening remarks were given by John D. Rockefeller 3rd and President Peter Mennin. The dedication of the Juilliard building, designed by Pietro Belluschi, Eduardo Catalano, and Helge Westermann, marked the completion of the Lincoln Center complex 10 years after the groundbreaking by President Eisenhower.
- 1971 October 21, Juilliard held a memorial for Michel Saint-Denis, at which President Peter Mennin, Drama Division Director John Houseman, Pierre Lefèvre, Robert Whitehead, David Schramm, and other colleagues spoke. Saint-Denis was the principal advisor for the Drama Division; he was also well known as consultant-director of the Royal Shakespeare Theater and founding director of the Old Vic Theater School. He died in London on July 31 at the age of 73.



Above: Michel Saint-Denis (left) and John Houseman at a Drama Division retreat at the Wykeham Rise School in Washington in August 1968. Right: Juilliard alumni Van Cliburn (left) and Itzhak Perlman at the School’s dedication concert on October 26, 1969.



1985 October 31, New York City celebrated “Juilliard School Day,” proclaimed by Mayor Edward I. Koch in honor of the School’s 80th anniversary.



Jeni Dahmus is Juilliard’s archivist.

JUILLIARD CONCERTS AT MAIDEN LANE

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

October 7
Quentin Kim, Piano
Liszt Impromptu in F-sharp Major
Quentin Kim Sonata in G-sharp Minor
Weber Sonata in A-flat Major
Saint-Saëns Study in Waltz Form in D-flat Major

October 14
Quesada Trio
Virya Quesada, Bassoon
Emilie-Anne Gendron, Violin
Hiromi Fukuda, Piano
Glinka Trio Pathétique for Violin, Bassoon and Piano
Ysaÿe Solo Violin Sonata in D Minor, No. 3, “Ballade”
Carter Rhapsodic Musings

October 21
Kazaryan and Krechkovsky Duo
Natalia Kazaryan, Piano
Marta Krechkovsky, Violin
Fauré Sonata for Violin and Piano in A Major
Brahms Piano Sonata No. 3 in F Minor

October 28
Anderegg and Brown Duo
Francesca Anderegg, Violin
Michael Brown, Piano
Program T.B.A.

Juilliard Gears Up for Self-Study Process

By LISA B. ROBINSON

HOW does Juilliard promote a climate of academic freedom, freedom of expression, and respect among the various members of its community? What are the key assumptions underlying the School’s multi-year financial plan? Do Juilliard’s financial aid practices adequately support admissions and retention efforts? How are student learning and achievement assessed in general, in specialized areas of the curriculum, and in comparison with student achievement elsewhere?

These and dozens of other questions related to Juilliard’s institutional state of affairs will be the focus of an intensive “self-study” continuing over the next two academic years and culminating, if all goes as planned, in Juilliard’s reaccreditation by the Middle States Commission on Higher Education (M.S.C.H.E.) in June 2010. (While reaccreditation normally happens every 10 years, Juilliard requested and was granted a two-year postponement for this cycle, due to the demands of the 2005-06 centennial celebration and building expansion project now underway.)

The process is being guided by a 20-plus member steering committee, with self-study veterans Karen Wagner, vice president and dean of academic affairs, and Jane Gottlieb, vice president for library and information resources, at the helm as co-chairs. Ms. Gottlieb states that she is “enormously pleased to have the chance to work with Karen and our colleagues in other departments on this project of such vital significance to Juilliard’s institutional health.” Preliminary work on the reaccreditation process, which actually takes three years from start to finish, began last year with the appointment of steering committee and task force members; submission of a self-study design to M.S.C.H.E.; and a daylong visit to the School from Dr. Luis Pedraja, Juilliard’s M.S.C.H.E. liaison, last April.

During the coming months, six task forces comprising Juilliard administrators, trustees, faculty members, and

students will examine a relevant list of questions developed from the Middle States Standards for Accreditation. Their findings will form the basis of a large-scale report (prepared by me as the designated document writer) that will be circulated to the Juilliard community for feedback before being revised and submitted to M.S.C.H.E. in February 2010. The report will also be read by a team of peer evaluators from other institutions, which will visit Juilliard in April 2010 and then make its recommendation to the commission. Midway through the decade before Juilliard is once again up for reaccreditation, the School is required to submit a “Periodic Review Report” following up on any suggestions or concerns raised by the evaluators.

So why, given the solidity of Juilliard’s reputation, is this time- and labor-intensive process so important—after all, what aspiring young artist would turn down the chance to study here, even if the School *weren’t* accredited? Pell Grant, anyone? For one thing, accreditation by an agency recognized as reliable by the U.S. Department of Education allows an institution to receive federal grant and financial aid funding. Accreditation also affirms the validity of a Juilliard diploma and gives our students, their parents, and the general public confidence in the quality and integrity of a Juilliard education. Most importantly, the self-study serves as a valuable opportunity for Juilliard to evaluate its success in fulfilling its mission and achieving institutional goals, as well as clarifying its direction for the future. Juilliard has been a proud member of the Middle States Commission on Higher Education’s Association of Colleges and Schools since 1956.

A timeline and general information about the self-study will be available within the next few weeks on the Juilliard Intranet. All members of the Juilliard community are encouraged to stay informed of the process as it unfolds. □

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

Gay-Straight Alliance

Continued From Page 4
other leaders in their fields to participate in panel discussions centering on questions that are often only spoken about vaguely. What rights are you or your G.L.B.T. friends and family denied? What do religious doctrines actually say about homosexuality? What are the potential issues regarding gay adoption or surrogacy? Why can’t gay men donate blood? (That one still has me confused.) How can you take action? The Juilliard Gay-Straight Alliance acts as both a liaison between the campus G.L.B.T. community and Juilliard as an educational institution and as a forum to empower Juilliard students through honest conversation.

An environment thriving with so many intelligent and open-minded artists could not be a more fertile foundation for such an alliance. If we are leaders in the arts, and the arts have

forever been at the forefront of social progress, than we have a responsibility to take part in *this* social dialogue as well.

The Juilliard schedule can be a beast unto itself; however, please keep an eye out for information regarding the Juilliard Gay-Straight Alliance and join us at our upcoming meetings! Help make this new Juilliard organization an integral component of the School.

Evan Todd is a second-year drama student.

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

Huggett Heads New Program

Continued From Page 1
regarding the performance of Baroque music.”

Preparation for the Historical Performance program started in earnest about two years ago, as the School began to acquire the necessary period instruments. In addition to Juilliard’s 13 existing harpsichords, a fortepiano, and a selection of existing and newly refitted period string instruments, the School has purchased two new traverso flutes, oboes, bassoons, a new Baroque double bass, a second fortepiano, and a host of

a public master class on March 27 that will focus on the music of Handel. Earlier in the spring semester, on February 24, the viol player and conductor Jordi Savall will give a master class on Baroque solo and chamber music, featuring mostly cello. Both Mr. Christie and Mr. Savall have agreed to become regular guest teachers at Juilliard once the new Historical Performance program begins.

Asked what she anticipates bringing to the program, Ms. Huggett replied: “I think the unique thing I can bring is my passionate interest in the social and cultural context of music composition and performance in the Baroque era. I envision seminars on the everyday lives of the composers; on the relationships between composers and their patrons; and on the meaning of each manuscript: Is it an autograph manuscript? A

With the appointment of Huggett to head the School’s Historical Performance program, Juilliard becomes a major player on the early-music scene.

copy from a later period? The first published version or a revised or edited version? Was it written for amateurs or did the composer write it for himself to play? How does the sound change with the winding of the string or with the length and curvature of the bow?, and so on. An in-depth understanding of these social and mechanical aspects of the music are the contextual keys to appropriate preparation for authentic performance of early music, and I look forward to incorporating these considerations into the development of the curriculum and into our teaching.” □

Baroque bows. These instruments are being built for the School by an international roster of instrument makers, all of whom supply leading soloists, ensembles, and conservatories with period instruments.

As a precursor to the program, in March 2008 the conductor and early-music specialist William Christie and members of his ensemble, Les Arts Florissants, were at Juilliard for the first of two weeklong residencies. This coming March, Mr. Christie and Les Arts Florissants are to return to Juilliard for part two of the residency, which will include



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Mark Sokol

Cello
Jerry Grossman
Bonnie Hampton
Joel Krosnick
Barbara Stein Mallow

Applications: www.kneisel.org
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FACULTY AND STUDENT NEWS

FACULTY

In April, music history faculty member **Fred Fehleisen** presented a paper titled “Thematic Transformation and Rhetorical Design” at the biennial meeting of the American Bach Society in Bethlehem, Pa. In July, he presented an analytical paper on Handel’s *Messiah* titled “If God Is for Us: Handel’s Rhetorical Summation,” at the 13th International Biennial Conference on Baroque Music, held at the University of Leeds, England.

Pre-College piano faculty member **Victoria Mushkatkol** spent her second summer as artistic director of the Vladimir Nielsen Piano Festival, which she founded in 2007. The festival, which runs for four weeks and is open to gifted pianists ages 13 to 23, takes place in the town of Sag Harbor on Long Island.

Pre-College piano faculty member **Adelaide Roberts** performed three recitals and gave one master class in Honolulu, Hawaii, in July.

Dance Division artistic director **Lawrence Rhodes** will be honored at

the 2008 Dance Magazine Awards in December.

STUDENTS

Doctoral student in composition **Ray Lustig** was among the composers represented on American Opera Projects’ two free outdoor concerts titled “Walt Whitman in Song,” performed in August in Manhattan and Brooklyn.

Michelle Yelin Nam, a master’s degree student in piano, won the \$15,000 Sylva Gelber Foundation Award in July. The award, presented by the Canada Council on the Arts, is given to talented professional classical musicians under the age of 30.

Dance student **Spenser Theberge** received a Princess Grace Award for dance and choreography in October.

Andrew Wan, who just completed his master’s degree in violin and is now in the Artist Diploma program, has been appointed co-concertmaster of the Montreal Symphony, effective this fall.

Marriage Equality

Continued From Page 4

taxation, and other material matters that can make a significant difference in a family’s financial status. Immigration is another sticking point: a United States citizen who is married can sponsor his or her non-American spouse for immigration into this country, a prerogative not shared by same-sex couples. Internationally, six countries—Belgium, Canada, the Netherlands, Norway, Spain, and South Africa—have legalized same-sex marriage, and a handful of others offer many rights to same-sex couples, though they stop short of marriage.

As heterosexual parents of two children, my husband and I take for granted an array of rights and privileges that are routinely denied to same-sex couples. Wherever we go in this country—or in the world, for that matter—we are legally married, whereas a gay couple might incur legal risks through the simple act of crossing a state line. We’ve never had to pay a lawyer to help us determine if our New York State marriage license will be recognized in another state. I can’t be forced to testify against my husband in a court case, and he has the right to make decisions on my behalf should I become incapacitated. We file money-saving joint tax returns at the municipal, state, and federal levels, and we get a number of tax credits as a married couple with children. Neither of us will ever be barred from a hospital room where one of us lies sick or injured, and both of us are entitled to wrongful death benefits. We share health and other insurance plans. If we ever consider relocating

for career purposes, we won’t need to worry about retaining our parental rights, and should we divorce, joint custody will never be an issue so long as we both behave responsibly. But that is just the point: for same-sex couples, being responsible, law-abiding, tax-paying citizens is not enough. When it comes to marriage and family life, only straight people enjoy equal protection under the law.

A Republican victory in November will spell disaster for the civil rights of same-sex couples. John McCain recently endorsed efforts to ban same-sex marriage in California, and he advocates leaving states free to determine their own approaches to marriage—a recipe for continued inequality. His running mate, Sarah Palin, has supported a constitutional amendment to ban gay marriage in Alaska, where she is the governor. Barack Obama and Joseph Biden both oppose gay marriage but support full spousal rights under civil unions and domestic partnerships. Separate but *really* equal would be a welcome step forward, but it will not solve the problem of federal recognition. Redressing the second-class status of same-sex couples will continue to be an uphill battle in the years ahead. Ultimately, as the Supreme Court of Massachusetts put it in *Goodridge*, “history must yield to a more fully developed understanding of the invidious quality of the discrimination.”

Anita Mercier, a member of the Juilliard Liberal Arts faculty since 1995, teaches courses on marriage, the family, and gender. Her biography of the cellist Guilbermina Suggia was published last month by Ashgate.

Molière’s *The Misanthrope*

Continued From Page 1

his life, for which he served as actor, administrator, and (to much more lasting fame) playwright. Highly influenced by the Italian style of *commedia dell’arte*, a form of improvised performance with a set of stock characters, Molière started as a writer and master of French farce, but later delved into plays of scathingly pointed social commentary (which sometimes got him into a lot of trouble). These social comedies constitute the most popular and lasting of his works, including *The Misanthrope*, *Tartuffe*, and *The Imaginary Invalid*.

Molière had to spend a lot of time earning a name for himself in the provinces, but when he finally made it to Paris, he garnered great success and acclaim, eventually earning the protection of the king himself. This would be an important

asset to him, as the subject matter of his plays (especially *Tartuffe*, which is about a religious hypocrite) would at times stir up a great deal of controversy and rancor. He was, however, overall, very popular until his famous death. During the final scene of a performance of *The Imaginary Invalid* in which he was playing the title role, he suddenly collapsed onstage in fit of coughing. Hours later, he died from tuberculosis.

The Misanthrope is a comedy of social manners that centers around a man named Alceste, who, as the title suggests, is quick to criticize others for their flaws, and society as a whole for its hypocrisy and lies. His frank manner earns him many enemies as he offers others his honest, but unflattering, opinions. He even reproaches the woman he loves, Célimène, for being flirtatious and a gossip. The plot gets underway as Alceste is asked by the fashionable gentleman Oronte for his opinion on a poem he has written. Alceste, as always, is brutally honest in telling the gentleman that his poetry is terrible. When Oronte sues him for

unfaithful. From there, the plot unfolds in waves of confusion and humor. But ultimately, as fourth-year actor Anthony Wofford (who plays the fop Acaste) will tell you, “This play is about love—a timeless subject, with a multitude of hilarious people thrown into the wrong situations at the wrong times, which makes for an endless supply of comedy.” Also, he adds, “It’s about when our morals and ideals get challenged by the one we love, and what we choose to do with ourselves afterwards ... there is a lot of comedy in that. It’s a huge-ass comedy.”

Tiberghien, a dancer turned director, is most familiar to Juilliard audiences for directing Group 37’s workshop production of playwright alumnus Tommy Smith’s *Air Conditioning* three years ago. Born and raised in Switzerland, Tiberghien worked for years as a professional dancer in Paris. Being fluent in French al-

lows her to refer frequently to the original French text, giving her rich insight into the rhyming verse of Molière that a director dealing only with translations would lack. “The play reveals itself and cracks itself open when one really just pays attention to punctuation,” says Tiberghien; the “commas and periods and exclamation points are the only ‘stage directions’ that Molière provides us with, but when we are vigilant, they tell us everything we need to know—about the story, the psychology of the character, the mood of the scene, even the blocking seems to simply fall into place when we are faithful to the text as it is on the page. As a result, I am finding my job very easy and the play seems to make itself available to us as we go.”

Tiberghien says it is exciting for her that in this production, for the first time in her experience, the actors are all of the appropriate age for their characters. Speaking about the personalities Molière created, she observes that “the characters are young and playful and idealistic and decadent in ways that I didn’t expect them to be. Somehow, working with this particular group has brought this to the forefront, and dramatically, I buy it! This has shed light on an aspect of the story that I didn’t know was there.”

The production will be an exciting one, including (just as a teaser) the intriguing front-and-center set feature of a pool for Célimène to bathe in—but the most important aspect of this production is best stated by Wofford:

*We’ll have you laughing, you’ll be crying tears,
So come enjoy the first Molière in years!* □

Geoffrey Murphy is a fourth-year drama student.



Lucie Tiberghien will direct the fourth-year production of *The Misanthrope*.

Molière: *The Misanthrope*
Directed by Lucie Tiberghien
Stephanie P. McClelland Drama Theater
Wednesday, Oct. 22-Sunday, Oct. 26
See the calendar on Page 28 for details.

slander, Alceste is summoned to court. Meanwhile, Célimène is cavorting with her friends, gossip-crazed fops. When a fashionable woman-about-town, Arsinoé, arrives, she and Célimène trade the current gossip being whispered about each other. But when Alceste returns and Célimène excuses herself, Arsinoé weaves a tale for Alceste to convince him that his Célimène has been

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CONVOCATION
September 3, Peter Jay Sharp Theater

At the annual opening-day convocation, themed “Juilliard Without Walls,” Juilliard President Joseph W. Polisi (pictured at the podium) and Provost and Dean Ara Guzelimian welcomed new students to the School. Following their remarks, five current students and one alum who represented Juilliard at the National Performing Arts Convention in Denver, Colo., in June (*see related article on Page 10*) and three jazz students who participated in residencies in Georgia, also in June, reported on their experiences. Convocation closed with a performance by a Juilliard jazz quintet made up of (left to right) Kris Bowers, piano; Phil Kuehn, bass; Ryan Hayden, drums; James Burton, trombone; and Chris Burbank, trumpet.

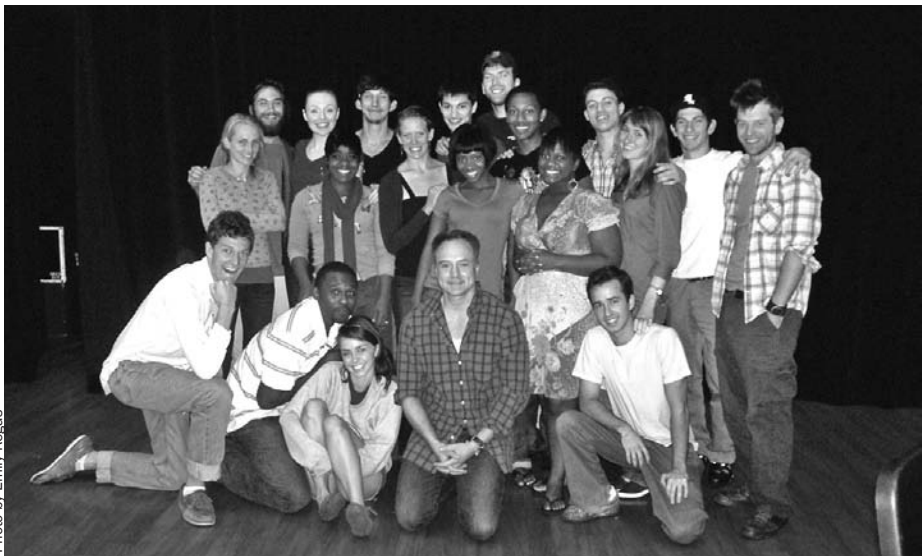
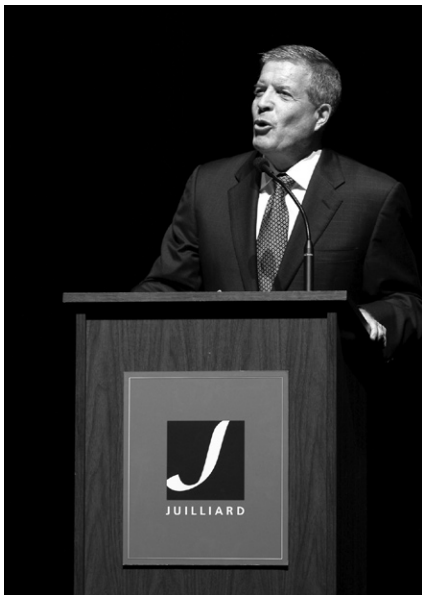


Photo by Emily Regas

LUNCH WITH AN ALUM
September 9, Room 301

Actor and drama alum Bradley Whitford (center, in plaid shirt) was the special guest at the first Lunch With an Alum of the season, where he met with fourth-year drama students. Sponsored by the Office of Alumni Relations, the Lunch With an Alum series brings Juilliard alumni to the School for casual conversation over lunch with current students.

**RECENT
EVENTS**



Photos by Peter Schaaf



Photo by Priska Ketterer Luzern

LUCERNE FESTIVAL ACADEMY
August 16-September 5, Lucerne, Switzerland

Sixteen Juilliard students traveled to Switzerland to take part in the Lucerne Festival Academy as part of a collaboration between the New Juilliard Ensemble and the festival. On September 2, Pierre Boulez, the academy’s artistic director, conducted a concert at the KKL concert hall in Lucerne. Here Maestro Boulez shakes the hand of Juilliard oboist Angela Hsieh, after a performance of Edgard Varèse’s *Intégrales*. In the background are clarinetists Sean Rice, a current doctoral student, and alumna Alicia Lee.

OPENING-DAY PICNIC
September 3, Damrosch Park

Following convocation, students, faculty, and staff members gathered at Lincoln Center’s Damrosch Park for the annual fall picnic. Seen enjoying the fare are (clockwise from right) violin faculty member Itzhak Perlman; drama students Richard Dent, Julia Ogilvie and Gavi Goldstein; and Evan Fein, a second-year master’s student in composition.



Photos by Peter Schaaf



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Rhodes 40th Anniversary Concert

Continued From Page 3

The Stravinsky *Elégie* was composed in 1944 as a memorial for Alphonse Onnou, the first violinist of the Pro Arte Quartet, at the request of the quartet's violist, Germain Prevost. The piece is a mournfully expressive contrapuntal combination of two lines, embellished by quasi-Baroque ornamentation. The *Elégie* is a demanding but beloved component of the viola repertoire.

There is an amusing extra-musical reason for my inclusion of the Stravinsky in a group with the Babbitt and Carter. Two seasons ago, James Levine, the music director of both the Metropolitan Opera and the Boston Symphony Orchestra, put together several performances of Stravinsky's *L'Histoire du Soldat*. He had the idea of asking Carter (as the Soldier) and Babbitt (as the Devil) to take part in the performances as narrators. I am proud to present at my recital a metaphorical reunion of the Composer, the Soldier, and the Devil.

Samuel Rhodes, violist
40th Anniversary Recital
Paul Hall
Thursday, Oct. 23, 8 p.m.
Free tickets available in the
Juilliard Box Office beginning Oct. 10.
See the calendar on Page 28 for details.

No recital of mine would be complete without a work by Paul Hindemith on the program. Hindemith contributed a tremendous amount to the instrument as a composer and performer, particularly from 1919 to 1940. Besides numerous other works composed during that period, he wrote three concertos, three sonatas for viola and piano, and four solo viola sonatas. The sonata that he himself favored (and performed on many occasions) is the one I have chosen: the Solo Viola Sonata, Op. 25, No. 1 (1922). The "trademark" of this work is the fourth of its five movements, marked *Rasendes Zeitamss. Wild. Tonschonheit ist Nebensache*. ("Frantic tempo. Wild. Tonal beauty is unimportant.") It is about

a minute and a half of unrelenting, almost adolescent rebellion against everything a refined musician stands for—and because it is so extreme, it succeeds! A large part of the reason for its effect is the contrast with the two deeply expressive slow movements that flank it on either side.

The final work on my program is a true gem, the Sonata for viola and piano (1959) by Hall Overton. Overton, a distinguished classical pianist, composer, and teacher, was even more renowned for his contributions to the world of jazz. He worked and played with many of the great jazz musicians of his time—most notably the great pianist, Thelonious Monk, whose piano works he arranged for full orchestra. Overton (who was a member of the Juilliard faculty until his tragic death in 1972) described his music as follows: "Since I am both a composer and active jazz musician, my work reflects both of these sources of musical experience. As a composer, my main interest has been in the exploration of non-systematic, intuitive harmony, both tonal and dissonant from which other elements—melody, counterpoint and form—can be derived." That describes the style of the Sonata very well. Although the work is continuous, its sections correspond to the well known four-movement classical model: declamatory first movement; scherzo, featuring viola pizzicato against the staccato piano; a reflective slow movement; and a dynamic finale, which fades to silence at the end. The work was commissioned, performed, and recorded by my beloved teacher, Walter Trampler. There is a companion Sonata for cello and piano, which was composed for my late colleague from the Galimir Quartet, Charles McCracken. I am proud to renew the partnership of 15 years ago with my dear friend and colleague, pianist Robert McDonald, as we perform this unjustly neglected work. □

Samuel Rhodes joined the Juilliard String Quartet and became a faculty member in 1969. He has served as chair of the viola department since 2002, after 10 years as co-chair.

Why I Give to Juilliard

Among the programs I have kept

as documents of the high points of American theater is one from 1972, the opening season of the Acting Company, a troupe consisting of the first graduates from Juilliard's Drama Division. The play was *Women Beware Women* by Thomas Middleton. The director was Michael Kahn.

As I leafed through the program the other day, names emerged that have since become an integral part of theater: Kevin Kline, Sam Tsoutsouvas, Patti LuPone, David Ogden Stiers, among others. I recall that I left the performance at the Good Shepherd-Faith Church, the temporary home of the newly formed company, with the overwhelming impression that American theater had finally been reborn! Here were actors, classically and flexibly trained, who articulated with precision and performed with restrained and polished ebullience. They seemed like graduates of such conservatories as the Royal Academy of Dramatic Art or the Central School of Speech in London or the Paris Conservatoire.

Juilliard is to be congratulated for integrating drama into its curriculum and for joining the ranks of the best international conservatories. As a theater historian, I had long hoped that American theater would produce a world-class conservatory. With the work of Michel Saint-Denis and John Houseman and with the cooperation and encouragement of a far-seeing administration, it has arrived at its goal.

Gerda Taranow
 New London, Conn.

Member, Augustus Juilliard Society

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Calendar of Events

Continued From Page 28

A farce about European culture between the world wars with music and libretto by Ernst Krenek.
FLEISCHMANN/SHOSTAKOVICH *Rothschild's Violin (Skripka Rotshilda)*
Music and libretto by Benjamin Fleischmann, completed and partly orchestrated by Dmitri Shostakovich
after a short story by Chekhov.
Peter Jay Sharp Theater, 8 PM
Tickets are \$20 at the Juilliard Box Office available Oct. 8 or CenterCharge (212) 721-6500. Half-price tickets for students and seniors at the Juilliard Box Office. TDF accepted.

NICHOLAS ONG, PIANO
Paul Hall, 8 PM

Thursday, November 13
SHARON BJORN DAL, COLLABORATIVE PIANO
Paul Hall, 4 PM

LIEDERABEND
Paul Hall, 6 PM

LANFORD WILSON'S *BURN THIS*
Directed by Pam MacKinnon
Actors in their fourth and final year of training.
Stephanie P. McClelland Drama Theater, 8 PM
Very limited ticket availability. Two free tickets per person will be available beginning Oct. 30 at 11 AM in the Juilliard Box Office. A limited standby line forms one hour prior to each performance.

ANDREA OVERTURF, OBOE
Paul Hall, 8 PM

Friday, November 14
JUILLIARD OPERA CENTER PRESENTS *TRILOGY: 3 ONE-ACT PORTRAITS OF MARRIAGE*
Peter Jay Sharp Theater, 8 PM; see Nov. 12

LANFORD WILSON'S *BURN THIS*
Stephanie P. McClelland Drama Theater, 8 PM; see Nov. 13

Saturday, November 15
LANFORD WILSON'S *BURN THIS*
Stephanie P. McClelland Drama Theater, 2 and 8 PM; see Nov. 13

LISA ALBRECHT, TROMBONE
Pre-College Faculty Recital
Accompanied by Joseph Arndt, organ
Paul Hall, 6 PM

Sunday, November 16
JUILLIARD OPERA CENTER PRESENTS *TRILOGY: 3 ONE-ACT PORTRAITS OF MARRIAGE*
Peter Jay Sharp Theater, 2 PM; see Nov. 12

LANFORD WILSON'S *BURN THIS*
Stephanie P. McClelland Drama Theater, 7 PM; see Nov. 13

Monday, November 17
LANFORD WILSON'S *BURN THIS*
Stephanie P. McClelland Drama Theater, 8 PM; see Nov. 13

A TRIBUTE TO SAMUEL ADLER
Daniel Saidenberg Faculty Recital Series
Paul Hall, 8 PM
Free tickets available Nov. 3 at the Juilliard Box Office.

Tuesday, November 18
JUILLIARD CHAMBER ENSEMBLES
New York Society for Ethical Culture, 2 West 64th Street at Central Park West, 8 PM
Free tickets available Nov. 4 at the Juilliard Box Office.

Wednesday, November 19
WEDNESDAYS AT ONE: JUILLIARD WINDS, HARPS AND GUITARS
New York Society for Ethical Culture, 2 West 64th Street, at Central Park West, 1:25 PM

JUNG-WAN KANG, FLUTE LECTURE
Morse Hall, 6 PM

NEW JUILLIARD ENSEMBLE
Joel Sachs, conductor
Marshall Coid, countertenor
French horn and violin soloists TBA
GILBERT AMY *Le temps du souffle III*, for French horn and ensemble (2001)**
MILTON BABBITT *The Crowded Air* (1988)
JACK BEESON *The Daring Young Man on the Flying Trapeze* (1999)***
JAKUB CIUPINSKI New Work (2008)***
RAMINTE SERKSNYTE *Vortex* (2004)**
ALEKSANDR SHECHTYNSKY Chamber Symphony (2006)
**Western Hemisphere Premiere
***World Premiere - composed for the New Juilliard Ensemble
Peter Jay Sharp Theater, 8 PM
Free tickets available Nov. 5 at the Juilliard Box Office

Thursday, November 20
SONATENABEND
Paul Hall, 6 PM

JUILLIARD ORCHESTRA
David Atherton, conductor
GINASTERA Piano Concerto No. 1
STRAVINSKY *Scherzo à la russe* (original and symphonic versions); *Petrushka* (1947)
Peter Jay Sharp Theater, 8 PM
Limited FREE tickets available beginning Nov. 6 at the Juilliard Box Office.

Saturday, November 22
VICTORIA MUSHKATKOL, PIANO
Pre-College Faculty Recital
Paul Hall, 6 PM

PRE-COLLEGE ORCHESTRA
Adam Glaser, conductor
STRAUSS *Die Fledermaus* Overture
BRITTEN *Four Sea Interludes* from *Peter Grimes*
MOZART Violin Concerto No. 2 in D Major, K. 211
HAYDN *La Fedelta Primziata* Overture
BRAHMS Variations on a Theme of Joseph Haydn, Op. 56a
Peter Jay Sharp Theater, 8 PM

JUNG-WAN KANG, FLUTE
Paul Hall, 8:30 PM

Monday, November 24
COMPOSITION CONCERT
New music by student composers.
Paul Hall, 8 PM

BERNSTEIN: THE BEST OF ALL POSSIBLE WORLDS
A presentation of Carnegie Hall, the New York Philharmonic, the Juilliard Orchestra, the Oratorio Society of New York, and the Young Person's Chorus of New York.
Alan Gilbert, conductor
Jennifer Zetlan, soprano
Samuel Pisar, narrator
BERNSTEIN Symphony No. 3 ("Kaddish")
BEETHOVEN Symphony No. 3 ("Eroica")
Avery Fisher Hall, 7:30 PM
Tickets are \$25 and \$10, available now at the Avery Fisher Hall Box Office; CenterCharge: (212) 721-6500; Free tickets for students and seniors available only at the Avery Fisher Hall Box Office beginning Oct. 20.

National Performing Arts Convention

Continued From Page 10

change from the top. N.P.A.C. represented an important practice that should be continued, of bringing our experiences from this institution and laying them bare in a diverse forum. It should be easier to do this now, to get out, since there are no walls (literally) keeping us in right now. (March towards—and through—the glass.)

Zack Winokur, Second-Year Dance Student



So what did we get out of this experience?

We immediately saw a connection to Dr. Polisi's book called *The Artist As Citizen*, which talks about how to act as citizens in today's society. At the convention, we experienced, first-hand, the importance of knowing how to be effective communicators, as we listened to artists such as José Abreu, the founder of El Sistema, and Germaine Acogny, a well-known dancer and choreographer.

Dr. Polisi's idea that you must be a well-informed citizen to be an artist truly came into play for us. At the international cultural diplomacy session, Carolinda Dickey, the co-director of an international forum for dance companies called the International T anzmesse in Germany, said, "The best way to ignore the U.S.A. in a cultural conversation is to convene a meeting of every nation's minister of culture." She acknowledged that, as Americans, we are not even sitting at the table of international conversations, because we do not have a representative for these matters. This showed us how far behind we are as Americans, and it is up to us to make a difference.

We also met fellow citizens who decided to become involved in arts advocacy on a local level, using their community's available resources to make a difference in any way possible. We saw a wide range of projects as local as starting a choir in a remote city in Kansas to fostering closer international ties for performances across seas. No matter how big or small, we saw the importance in *every* effort to spread the joys of art by being our own advocates.

Salima Barday, B.M. 2008 in Double Bass



So now the question is: What next in the future of the arts and the artistic community? What can we do? I can only help but see all of these questions as opportunities. ...

We are in many ways being given an invitation to change our world right now, not only for ourselves but

also for the arts. We have a commitment not just to be artists but also to be ambassadors for the arts. And at this crucial crossroads in our political environment we have an obligation to be educated in our rights as artists as well as individuals and vote in the upcoming presidential election.

While in Denver we attended a seminar called "The Future of Arts Leadership," and being there as the only six students out of 4,000 people I truly understood the obligation we, the Juilliard community, have as the future of the arts leadership. We need to challenge the role of the arts in our country and in our individual communities, and to take this opportunity to defy the idea of arts being secondary and worth cutting in public schools. We must call for a shift in social values and start building a dialogue by sharing our passion for the arts. By each of us starting a discourse, we have the ability to become a unified voice that can break generational barriers, create social diplomacy, and demand a national infrastructure for the arts. This is a time when we have the occasion to acknowledge history but have the obligation to look into the future and have direct contact with change. We are in an environment here at Juilliard that is truly on the forefront of involvement in the arts; we are surrounded by faculty that are supportive and challenge us to truly be a citizen as well as an artist. We as students need to take advantage of this rare and exceptional environment in more ways than just being a traditional student; we need to do this by taking advantage of the many programs such as the Mentoring program, the Speaking Up series, the many opportunities through the Office of Educational Outreach. We can let our voices be heard not only within the walls of Juilliard, but more importantly, outside the walls of Juilliard. We have an environment here at school where a group like ARTreach, a student-run organization, has the support and tools necessary to travel to more than four continents and work with thousands of children all over the world, teaching them empowerment through the arts; and this is just another reminder of what a special environment this school is.

In closing, Juilliard's involvement in the National Performing Arts Convention was a reminder of the commitment we all must make to pursue our passion for the arts and to constantly challenge ourselves to be more than just a musician, a dancer, or an actor, but to also be an ambassador.

Alli Job, Fourth-Year Bachelor's Student in Double Bass □

Tribute to Berio

Continued From Page 6

tates the sounds of the percussion and harp, while also later having very traditional elements.

Milarsky calls the last work on the program, *Points on a curve to find*, "Berio's *Flight of the Bumblebee*, a real tour de force for the pianist." The piece, which is for solo piano and 22 instruments, is not often done in the professional world, which Milarsky attributes to the monetary expense of performing such a work. The piano part is full of "incredible melismatic and very digitally difficult lines." Eventually, however, Milarsky says, "it works into its own color itself. It's not about the notes, but about the timbre and the planes of tessitura." In *Points on the curve to find*, Berio

Axiom: A Tribute to Luciano Berio
Jeffrey Milarsky, conductor
Peter Jay Sharp Theater
Monday, Oct. 13, 8 p.m.
Free tickets available at the Juilliard Box Office.

exploits his knowledge of acoustics and physics to achieve an electronic sound without any electronic means. As Milarsky explains, "He was so fine-tuned to electronic sounds, timbres, blends, and pitches that he could create them acoustically."

While such a complex and difficult program might be daunting for some, Milarsky urges young players to be uninhibited when it comes to learning contemporary music. In his mind, you must approach new music in the same manner as other classical works. He compares the experience to learning a piece by Mozart. "No matter what it is," he explains, "you try to investigate the phrase structure, the sound world, the timbre, the color, the proper phrases. And it is really no different with Berio. It's just a little bit more difficult to find. Once you get into it, I think it reveals itself very quickly. I find that whatever you do, if it's imaginative, with real desire to get to the heart of the composer, you can't lose. If you're beautiful in your essence, I think it actually works." □

Toni Marie Marchioni, a doctoral student in oboe, was the recipient of the 2007 Juilliard Journal Award.

FOCUS by Greta Berman ON ART

Portraying China's Revolution: Propaganda or Art?

“ART and China's Revolution,” which opened on September 5 at New York City's Asia Society, is a roller coaster of a show, alternately exhilarating, exciting, and devastating. The first major exhibition to deal with the three decades after the establishment of the People's Republic of China in 1949, it focuses on China's Cultural Revolution. It comprises large-scale oil and ink paintings, sculptures, drawings, artist sketchbooks, woodblock prints, posters, and objects from everyday life, as well as a few video documentaries.

The show manages to capture the energy and optimism—as well as the ultimately shattered dreams—of young people at a pivotal time in their nation's history. Ironically, the very nature of the frenetic excitement during that time may have led to the excesses of the Red Guard and the destruction of these dreams. Certainly one goal was achieved, to which many artists would aspire: the breakdown of “high” and “low” art. For example, the most famous picture of the period, *Chairman Mao Goes to Anyuan* (1967), painted by Liu Chunhua, was reproduced on nearly one billion posters.

Although this image and other propaganda pictures of the early 1970s are most familiar to viewers, the show also features works by artists who went against the prevailing style. One group, a younger generation of contemporary artists, included the artist Xu Bing, who today has attained international success. As one of millions of youths sent to the countryside for agrarian re-education, he has said that he enjoyed living among “people transcending politics, hierarchy, and class.” The sensitive portraits in the show illustrate his feelings. There was also an underground movement called the No Name Group, whose members secretly sketched conventional landscapes, forbidden at the time. By striving to capture the varied artistic ramifications of this political turmoil, the exhibition demonstrates, as the co-curator, Melissa Chiu, said, that there is “no one story” told here.

Although the current Chinese government had originally agreed to lend nearly 100 works, it eventually backed out. It has been suggested that the timing of the exhibition's opening was too close to the Beijing Olympics. But Vishakha N. Desai, the Asia Society's president, says, “It has more to do with China's desire and aspiration to be seen in a new light. This is a time for celebration. They don't want to be reminded of a difficult past.”

Despite the Chinese government's decision, the Asia Society decided to

proceed with the show, seeking loans from private collectors. “Even though this is a period many would prefer to forget, it is nevertheless one that produced a visual culture that continues to permeate contemporary Chinese art,” explains Zheng Shengtian, co-curator with Ms. Chiu, in a news release. Mr. Zheng himself was an artist and teacher at the Zhejiang Academy of

work and ideas, made the excitement palpable. I had known that this work would be interesting as propaganda, but how would it come across as art?

A short discussion of how some of the artists view their works today might be illuminating in this regard. Shen Jiawei (b. 1948), author of one of the essays in the catalog, considers his large oil painting *Standing*

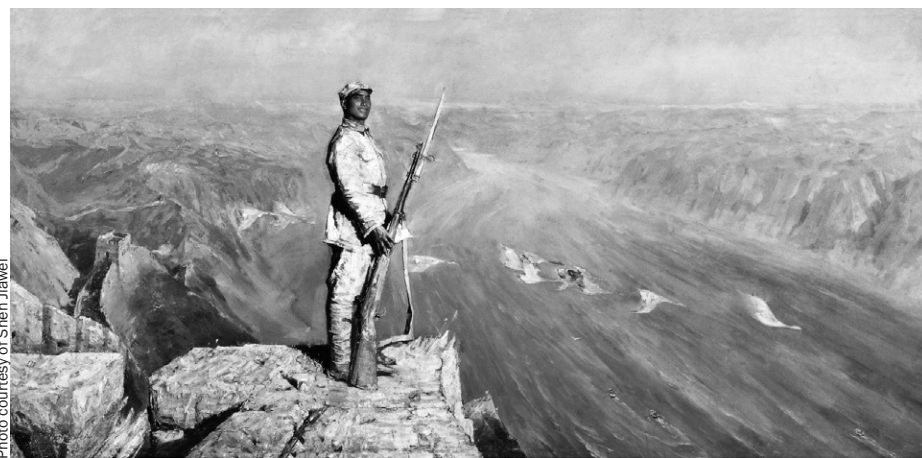


Photo courtesy of Shen Jiawei



Photo by Nancy S. Donskoj

Clockwise from above: Shen Jiawei, *Standing Guard for Our Great Motherland*, 1974 (oil on canvas), collection of Shen Jiawei; Xu Bing, untitled, with the inscription, “Little Lixin at the age of seven and a half,” 1975 (pencil on paper), collection of Xu Bing; Chen Yifei, *Eulogy of the Yellow River*, 1972 (oil on canvas), Taikang Life Insurance; ceramic teapot and matching cup with scene from revolutionary ballet *The White-haired Girl*, Battledore Collection.



Photo by Xu Bing Studio

Guard for Our Great Motherland (1974) his most valuable possession. Though the Cultural Revolution, launched in 1966, ended his dreams of going to art school, at the same time it paradoxically enabled him to be a painter and achieve fame at an early age. A mostly self-taught artist, Mr. Shen spent time in the countryside and was thrilled to have been, at age 26, among a select few chosen from millions,

and considered a “worker or laborer artist.” The romanticism, high drama, contrast, and perspective embodied in his work are remarkable for someone deprived of standard art school education. He and Han Xin (b. 1955), whose painting was influenced more by French Impressionists and who was considered a rebel and part of the No Name Group, both spoke of the artist Chen Yifei (1946-2005) with tremendous reverence and awe. Chen's iconic painting *Eulogy of the Yellow River*, like Shen's, shows an ordinary Chinese soldier happily standing guard with his rifle in a mountain landscape. Both the more accepted

Shen and the rebel Han agreed that they and other Chinese painters were greatly influenced by Chen Yifei. Indeed, Han was personally involved in “rescuing” the work from destruction.

I never envisioned such an exhibition happening in New York City when I first traveled to China in 1986. I also never thought I would see the day when a contemporary Chinese painting would sell for more than \$6 million. A few years ago, Sotheby's did not even hold auctions of Chinese contemporary art. But last year it sold nearly \$200 million worth of Asian contemporary art, most of it by Chinese artists.

In the October 1986 *Juilliard Journal*, I wrote an article titled “From Mao to Modern Art (With Apologies to Isaac Stern),” in which I reported on the lectures I gave that summer at Beijing's Central Academy of Art. These had been requested by several professors there, who wanted me to

present a whole history of Western art in two one-hour sessions. I sensed that the students were bored, even annoyed, by my first lecture. Fortunately, a young art-history student who translated for me told me the truth: “They know all that,” he said; “they want to know what's happening *now*!” So I put aside my prepared notes and instead drew maps of uptown and downtown art scenes in New York. Now the students showed excitement and enthusiasm, many of them inviting me to see their own work. They were proud that they had rebelled against old rules, making oil paintings of

nudes, reminiscent of what American artists made in the early part of the 20th century. At the time, I didn't understand how this was “modern”—but now, more than 20 years later, it all makes perfect sense. In fact, one of the artists in this show at the Asia Society, himself a student at the Beijing Central Academy four years before I gave my lectures, completed my sentence before I could, when I told him the students weren't interested; he jumped in and said, “They wanted to know what was happening *now*!”

As Melissa Chiu points out, this exhibition is “a project that you couldn't stage in China. It sheds light on a period of time that now seems to be forgotten.”

Do check the Web site, www.AsiaSociety.org, for the many lectures, films, and concerts being held during the exhibition, which runs through January 11. The Asia Society is at 725 Park Ave (at 70th Street).



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

ALUMNI NEWS

DANCE

2000

In August, **Adam H. Weinert** (BFA '08) presented his new work titled *Smoke Signals* at the Manor in Brooklyn. The piece featured dancers **Logan Frances Kruger** (BFA '07), Roarke Menzies, **Michelle Mola** (BFA '07), and current student Zack Winokur.

Belinda McGuire (BFA '06) performs the Desert Island Project, a five-solo evening of three commissioned works by Kate Alton, **Andrea Miller** (BFA '04) and **Idan Sharabi** (BFA '06) and two by McGuire at 303 Bond Street, the Company XIV performance space in Brooklyn, on October 2-4, 9-11, and 16-18. The program will be repeated in Toronto, Canada, at the Winchester Theater November 5-9.

In July, **Ariel Freedman** (BFA '05) taught a two-week workshop in the Gaga technique and repertoire of **Ohad Naharin** ('77) at the Baryshnikov Arts Center in New York. Gaga, conceived by Naharin, which is, according to the Baryshnikov Arts Center Web site, an "evolving language of movement research designed to access an ever-expanding range of physicality through the imagery of sensation." Freedman is in her second season with Naharin's Batsheva Dance Company.

Cedar Lake Contemporary Ballet, which includes **Jubal Battisti** (BFA '04), **Harumi Terayama** (BFA '06), and **Kristen Weiser** (BFA '04), performed *The Copier*, an installation piece by Jill Johnson with original music by Christopher Poe, at Cedar Lake's theater in New York in August. Johnson is a frequent guest teacher in the Dance Division and teaches improvisation to the second-year dancers this semester. Cedar Lake Contemporary Ballet will tour Israel in October.

Andrea Miller's (BFA '04) *Chanson* will be performed by her company, Andrea Miller/Gallim Dance, at White Wave's John Ryan Theater in Brooklyn as part of the 2008 DUMBO Dance Festival, on October 15, 16, 18, and 19.

Tiffany Vann (BFA '04), **Pablo Piantino** (BFA '99), **Philip Colucci** (BFA '99), **Laura Halm** (BFA '02), and **Kevin Shannon** (BFA '07), members of Hubbard Street Dance Chicago, appeared with the company at the Joyce Theater in New York in August. The program included *Minus 16* by **Ohad Naharin** ('77).

Frances Chiaverini (BFA '03), **Stephan Laks** (BFA '03), and current second-year student Olivia Ancona were among the six dancers who performed in September in choreographer Luca Veggetti's production of Iannis Xenakis's opera *Oresteia* at Columbia University's Miller Theater in New York. The opera also opened the Works and Process series at the Guggenheim Museum in September.

Grasan Kingsberry (BFA '03) will tour the U.S. with *The Color Purple* as a member of the ensemble, from September through June 14, making stops in Texas, California, Oregon, Washington, Oklahoma,

Michigan, Tennessee, Iowa, Ohio, Missouri, Rhode Island, and Connecticut.

Elisa Clark (BFA '01) received a Princess Grace Award for dance and choreography in October.

In July, **Nicholas Villeneuve** ('00) choreographed *Photo Finish* for an evening of dance at Perry-Mansfield Performing Arts Camp in Steamboat Springs, Colo. Dancers included current students Hanan Misko and Kelly Robotham. He choreographed the camp's production of *Sweeny Todd*, featuring drama student Corey Hawkins (Group 40). Perry-Mansfield celebrated its 95th season this summer as the oldest continually run performing arts camp in the U.S. Juilliard dance faculty member **Linda Kent** (BS '68) has directed the dance program at Perry-Mansfield for eight years.

1990

In August, **Jessica Lang's** (BFA '97) *The Calling*, an excerpt from her acclaimed *Splendid Isolation II*, was performed by Ailey II as part of a performance series celebrating the Alvin Ailey American Dance Theater's 50th anniversary. Lang's "Conversation," an excerpt from *Sadako and the Thousand Cranes*, was performed in August during the New York Summer School of the Arts program, as part of the faculty concert series at Skidmore College. Lang collaborated with visual artist Carlos Amorales on a piece for Cincinnati Ballet that premiered in September.

OtherShore Company, founded by **Brandi Norton** (BFA '96) and Sonja Kostich, will have their premiere performances at the Baryshnikov Arts Center in New York, October 9-12. The program, with work by Annie-B Parson and Paul Lazar of Big Dance Theater, Edwaard Liang and Stacy Matthew Spence, features **Elizabeth Dement** (BFA '97). OtherShore was in residence at the Baryshnikov Arts Center for three weeks this past spring, during which some of the works on the program were developed.

In May, **Vladimir Conde Reche** (BFA '95) received an M.F.A. in dance/choreography from the University of Iowa, where he had a teaching assistantship position in ballet and modern dance. His thesis, a work titled *A Solemn Stillness Holds*, was to an original score by doctoral student Christopher Gaaney, with live performance by students of the university's music department. While at Iowa, he created 13 new works and danced as a guest with the Quadcities Ballet. As of August, he is now assistant professor at the University of New Mexico in Albuquerque, teaching ballet, modern, and choreography.

Tony Powell (BFA '95) created a new ballet for the Ailey School titled *Deconstruction*. Created for 16 dancers and set to the fifth movement of Steve Reich's Sextet, the piece received its premiere in July at the Ailey Citigroup Theater in New York.

Nancy Bannon (BFA '90) received a Works in Progress Award from the Princess Grace Foundation in October.

1960

Pina Bausch ('60) and **Sylvia Waters** (BS '62) will be honored at the 2008 Dance Magazine Awards in December.

DRAMA

2000

Finn Wittrock (Group 37) and **James Davis** (Group 36) are currently appearing in an all-male production of *Romeo and Juliet* at the Shakespeare Theater Company in Washington. The production, directed by Michael Kahn (former director of the Drama Division), runs through October 12.

Group 35 members **Erin Krakow** and **Clancy O'Connor** appeared this summer in a production of *George the Fourth* by Michael T. Middleton, as part of the New York International Fringe Festival.

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.

SPOTLIGHT ON ELLEN TAAFFE ZWILICH

The Goose-Bump Test

ELLEN Taaffe Zwilich (D.M.A. '75, *composition*) has a simple standard for accepting a commission: "I have the goose-bump test," she explained in a recent interview. "If it doesn't give me goose bumps, I don't do it! Just thinking about writing whatever it is has to really get me excited."

The Carnegie Hall audience will share those goose bumps on October 27, when James Conlon leads the Juilliard Orchestra in the premiere of Zwilich's Symphony No. 5: Concerto for Orchestra, commissioned by Juilliard in celebration of the composer's upcoming 70th birthday in April. (See the calendar on Page 28 for details.) It is one of two premieres serving as bookends to an extraordinarily busy season, even for Zwilich, whose music is among the most-performed of any of her American colleagues. (The other

new piece, her Septet for Piano Trio and String Quartet, will be premiered in April at the 92nd Street Y by the Kalichstein-Laredo-Robinson Trio and the Miami String Quartet.) In between will be performances across the country, as well as a new disc from Koch of three Zwilich works recorded by the Chamber Music Society of Lincoln Center.

It seems almost quaint now to recall how Zwilich found herself an overnight celebrity in 1983, as the first woman to win the Pulitzer Prize in music (for her Symphony No. 1). The general public, weary (and wary) of an earlier generation of composers who were thorny intellectuals, began to discover something the music world already knew: Zwilich was quietly carving out a niche for herself as someone concerned with music as a very personal form of expression and communication.

A native of Miami, Zwilich had earned two degrees from Florida State University, freelanced as a violinist in New York, and spent seven years playing with the American Symphony under Stokowski before putting composing front and center, entering Juilliard to study with Roger Sessions and Elliott Carter. Pierre Boulez premiered her *Symposium for Orchestra* on a Juilliard Orchestra concert the year she graduated. The death of her husband, violinist Joseph Zwilich, in 1979 brought a softening in the sharp edges of her style, as Zwilich left severity and atonality behind for something more emotionally resonant.

Though she had turned down several residencies with orchestras, Zwilich was lured into the first Composers Chair at Carnegie Hall in 1995 with a simple charge: "Look around the music world, see what needs to be done, and we'll do it." In four years, she launched the Making Music concert series (still running); held a workshop for young composers; began a video archive

of interviews with major composers; and commissioned 10 short pieces for the *Carnegie Hall Millennium Piano Book*, introducing young pianists to the range of late 20th-century music. She also composed three works: her *Peanuts Gallery* (based on the Charles Schulz characters, and the subject of an award-winning PBS television program), Violin Concerto, and String Quartet No. 2.

Zwilich's career as a performer may explain her lack of self-consciousness as she writes, the music evolving almost

organically from her initial ideas. She begins by sketching everything out as quickly as possible, imagining people playing it. "There are always things you're not sure about, but I think you get better at this over the years—the sense that it's a palpable thing. The overall shape of things, the phraseology, the

color—as with a performance, all these things are in there, not just the notes."

The goose-bump test has taken Zwilich through a broad range of territory—from the understated riches of her Fantasy for harpsichord to the brashness of her *Rituals* for five percussionists and orchestra. "It's interesting, what you bring to the table with an instrument that you really know, and an instrument that you know as an acquaintance, but now you must know it as a friend or a lover or whatever," Zwilich laughs. "I basically *love* instrumental music. I love the people who play it; I love the whole ball of wax."

The Juilliard commission resonated with her because Juilliard is where she "really found myself as a composer," through her studies and "the whole quality performance scene at the School"—something behind her excitement about the upcoming premiere. "I like the idea that every chair is filled by a virtuoso, that they have this certain kind of energy, and the notion that everybody's a soloist *and* a partner. There's this kind of electricity that flows around an ensemble when everybody's listening." One movement is also a memorial to composers whose voices were silenced by tyranny, the subject of Conlon's "Recovered Voices" project.

"Whether you're a performer or a composer or a listener, music really engages every aspect of our humanity," says Zwilich. "The older I get, the more experience I have, the less I'm able to say what music is. There seems to be this circle of communication when I do something, someone performs it, and someone hears it, and I don't think we have any idea what it is. There's this whole new field of people interested in music and the brain, but I haven't read anything so far that comes near to explaining the way it pulls all of us together."

—Jane Rubinsky



Photo courtesy of Florida State University

Ellen Taaffe Zwilich

ALUMNI NEWS

Michael Markham (Group 35) appeared in a production of *The Corn Maiden*, by Joyce Carol Oates, during the New York International Fringe Festival in August.

Kara Corthron (Playwrights '05) has been named the winner of the Princess Grace Prize for a playwriting fellowship at New Dramatists in New York.

Patrick Heusinger (Group 33) joined the cast of the CW television series *Gossip Girl* in September.

Jeff Biehl (Group 32) appeared in Thomas Bradshaw’s new play *South-ern Promises* at P.S. 122 in New York in September.

Craig Baldwin (Group 31) is currently appearing with **Mandy Patinkin** (Group 5) in Classic Stage Company’s production of *The Tempest* by William Shakespeare in New York. The production, directed by Brian Kulick, runs through October 12.

In August, Group 31 alumni **Daniel Talbott**, **Samantha Soule**, and **Denis Butkus**’s theater company Rising Phoenix Rep produced *Too Much Memory*, written by Keith Reddin and **Meg Gibson** (Group 11), as part of the New York International Fringe Festival. The production was directed by Gibson and was awarded one of the festival’s prizes for outstanding production of a play. Talbott also directed *The Umbrella Plays* by Stephanie Janssen, which also won a prize for outstanding production of a play.

In August, **Sarah Grace Wilson** (Group 31) appeared at the California Shakespeare Theater in Berkeley, in Chekhov’s *Uncle Vanya*, adapted by Emily Mann and directed by Timothy Near.

In August, **Beth Bartley** (Group 29) appeared in a production of *The Seven Little Foys* by Chip Deffaa at the New York International Fringe Festival.

Glenn Howerton (Group 29) returned to FX in September on the comedy *It’s Always Sunny in Philadelphia*, a show he continues to write for, star in, and produce.

1990

Stephen Belber’s (Playwrights '96) newest play, *Fault Lines*, was performed at New York Stage and Film in Poughkeepsie, N.Y., in August. The workshop was directed by David Schwimmer.

Philip Lehl (Group 19) has been named a resident company member at the Alley Theater in Houston, Tex.

1980

In April, **David Rainey** (Group 16) appeared in *Othello* at the Alley Theater in Houston, Tex.

1970

This summer, **James Harper** (Group 3) appeared in the West Coast premiere of *The Accomplices* by Bernard Weinraub at the Fountain Theater in Los Angeles.

MUSIC

2000

Maciej Bosak (MM '07, *clarinet*) performed the Mozart Clarinet Quintet during the Verbier Festival in Switzerland this summer, with violinists Xiao Ming Wang and Filip Fenrych, violist Carolyn Blackwell, and cellist Semiramis Costa. He also performed the Clarinet Duet by current clarinet student Uriel Vanchestein, with Vanchestein joining him in the European premiere of the work.

Mezzo-soprano **Faith Sherman** (Artist Diploma '07, *opera studies*), debuted as Dorabella in Chautauqua Opera’s July production of *Così fan tutte*, directed by Jay Lesenger with Joseph Colaneri conducting. Sherman was a featured artist on the Sing for Hope concert in September at Houston Grand Opera’s Cullen Theater, benefiting Bering Omega Community H.I.V./AIDS Service. On Houston Grand Opera’s upcoming

season, she will sing three performances as Beatrice in Berlioz’s *Beatrice and Benedict* (November 4, 5, and 7), conducted by Michael Hofstetter and directed by Robin Tebbutt. She shares the role with Joyce DiDonato, whom she will also cover for five performances.

Sarah Crocker (MM '06, *violin*) joined the second violin section of the Metropolitan Opera Orchestra in August. Previously, she was in the first violin section of the Detroit Symphony Orchestra.

Sarah Frisof (MM '06, *flute*) won the \$25,000 second prize in the National Flute Association’s Young Artist Competition in August.

Opera for Humanity, founded by Metropolitan Opera soprano **Amy Shoremount-Obra** (Artist Diploma '05, *opera studies*), will present a concert version of Donizetti’s *Lucia di Lammermoor* at Symphony Space on October 23. Performers include Shoremount-Obra in the title role; **Christina Henson** (Pre-College, *voice*) is artistic director for this production. This is Opera for Humanity’s first season as an official 501(c)3 organization, whose benefit performances are dedicated to helping children around the world overcome poverty and disease.

In July, the **Adam Birnbaum** (Artist Diploma '03, *jazz studies*) Trio was named as the recipient of a Chamber Music America Award for new works for its Suite for piano, bass, and drums based on poems from John Berryman’s *77 Dream Songs*.

Joseph Bousso (MM '02, *orchestral conducting*) was appointed conductor of the opera house in Weimar, Germany, in August and will serve a two-year contract. (He steps down from his posts as music director of the Hamburg Youth Orchestra and coach at the Hamburg State Opera House.) Projects for the 2008-09 season include performances of *The Magic Flute*, *Don Giovanni*, *Don Pasquale*, *William Tell*, Rimsky-Korsakov’s *Scheherazade*, a children’s opera, and various symphonic concerts. This summer, Bousso was a conducting fellow (auditor) at the Tanglewood Music Center.

Spencer Myer (MM '02, *piano*) earned the gold medal in the 20th annual New Orleans International Piano Competition in July. Along with a \$20,000 prize, Myer will return to Roussel Hall for a solo recital in 2009, and will have a recital debut at Wigmore Hall in London. Myer, who also won the \$1,000 prize in the competition for the best performance of a work by Debussy, will play concertos with the Louisiana Philharmonic Orchestra, the Baton Rouge Symphony, and Acadiana Symphony. This season, he looks forward to debuts with the Knoxville, Tucson, and Wyoming Symphonies.

Fia Durrett (BM '01, MM '03, *violin*) has joined the Vega String Quartet, in residence at Emory University in Atlanta, as first violinist. The other Vega String Quartet members are violinist Jessica Wu, violist Yinzi Kong, and cellist Guang Wang. Durrett is also founder and music director of the new Fringe series in Atlanta.

Young-Ah Tak (BM '01, *piano*) will perform a solo recital on the Dame Myra Hess Memorial Concert Series in Chicago on October 8, broadcast live on Chicago’s cable station, the LOOP, and on WFMT 98.7. In September, she performed on the South Nyack Recital Series in Nyack, N.Y. Her upcoming engagements include recitals at Ceramic Palace Hall in Seoul, Korea, and in Baltimore, Md., in November.

1990

Jens Georg Bachmann (Advanced Certificate '99, *orchestral conducting*) conducted two programs with the NDR Symphony (North German Radio Symphony Orchestra) in Hamburg, Germany, in May and July. He also conducted 10 performances of Weber’s *Der Freischütz*

ALUMNI Q&A WITH LUKE MACFARLANE

When Scotty Wandell, the character played by Luke Macfarlane (B.F.A. '03, Drama) on the ABC hit series Brothers and Sisters, married his partner, Kevin Walker (played by Matthew Rhys), in the program’s season finale last spring, it was an especially meaningful moment for millions of viewers. But for Macfarlane, the moment had particular personal resonance. The 28-year-old native of Canada, who, before becoming a regular on Brothers and Sisters appeared in several Off-Broadway plays, the 2004 film Kinsey, and the 2005 TV series Over There, had recently come out publicly as a gay man in the Canadian newspaper The Globe and Mail. “I don’t know what will happen professionally ... but I guess I can’t really be concerned about what will happen, because it’s my truth,” he said in that interview. In honor of Coming Out Month, The Juilliard Journal asked Macfarlane about his decision to make public this private part of his life.



Scotty and Kevin (played by Luke Macfarlane, left, and Matthew Rhys) make a commitment to be life partners on the 2007-08 season finale of the ABC TV series *Brothers and Sisters*.

Did playing the role of Scotty on *Brothers and Sisters* influence your decision to come out publicly?

As actors, I think that our roles always inform us and the choices we make. But I had been thinking about the kind of actor I wanted to be, and the kind of life I wanted to have, for a long time—someone who’s guided by the principle that who they are as an individual is their most valuable resource. And it seemed like I was using the opportunity that Scotty and the show gave me to come out in a way that matched up with the kind of person I wanted to be. It’s a sort of lucky synergy when there’s such congruency between my own life and the life of my character.

Were you concerned about it having a negative effect on your career?

I think anytime as an actor you step out and choose to engage with the media in any sort of way that reveals your personal life, it can be frightening. However, I feel strongly that there is a distinction between revealing my sexual preference and my most private thoughts. My sexual preference is one irrefutable aspect of me, like the color of my skin. I’ve never been interested in revealing intimate details about my life. The concern with engaging with the media has to do with trying to make sure they will understand this difference. The feedback from everybody has been supportive and positive. I was frankly overwhelmed that so many people took note of it, which I think speaks to a lack of role models in general.

Scotty, your TV character, is in a relationship with Kevin Walker, played by Matthew Rhys, who is not gay. Is it more challenging to portray one half of a gay relationship when the other actor is straight?

No. I’ve always been fortunate enough to be in companies where the work is the reason we’re all in the room together. As actors it’s our job to look for a way into our characters, regardless of our personal attitudes.

How much like Scotty are you personally?

It’s a complex question, because to many people the actor and the character are the same person; we share the same body and same voice for the most part. But the few times where some brave fan of the show has come up to me and asked, “Hey, are you Scotty?” there is this inevitable moment where we both get a bit nervous when they realize that I am *not* Scotty and they have no idea who I am. My experience in television has been different in that regard than my experience in theater, where the character kind of moves to a quiet place in your mind once the curtain is down. In television you live with your character all day—we both exchange ideas and ways of being. Scotty helps draw me out a bit and I help Scotty relax a bit. Gosh, that sounds nutty, I know! “The schizophrenia of acting,” I once heard it called by [Juilliard drama faculty member] Becky Guy.

In the past, many actors stayed in the closet because of Hollywood’s perceived homophobia. Is the industry becoming less homophobic?

I don’t know. My reasons for coming out had less to do with whether the time was right for the industry, and more about whether the time was right for me. It can be a very destructive force professionally and personally to get caught in the habit of making moves in alignment with Hollywood standards, which frankly have always been pretty unpredictable.

What advice would you give to Juilliard acting students who are struggling with the question of whether to be out professionally?

While I think it’s important for any group to have a place where they can feel comfortable, Juilliard always felt like an open place for me and set me on the path that valued and encouraged self-knowledge. I wouldn’t presume to offer advice to anyone else, and I know from personal experience that it’s not everyone’s path to step out.

—Interview conducted by Ira Rosenblum

at the Stuttgart State Opera in June and July. In June, he conducted the Hamburg Symphony Orchestra in a concert featuring works by Haydn, Smetana, and Beethoven.

The second Magnum Opus commissioning project, funded by Kathryn Gould under the auspices of Meet the Composer, was announced in June. Commissioned works by five composers—Miguel del Aguila, **Kenji Bunch** (BM '95, *viola*; MM '97, *viola* and *composition*), **Avner Dorman** (DMA '06, *composition*), **Lowell Liebermann** (BM '82, MM '84, DMA '87, *composition*), and John Tavener—will each receive three performances by different North American orchestras through the 2009-10 season, each conducted by one of the five conductors who are also part of the project: **JoAnn Falletta** (MM '83, DMA '89, *orchestral conducting*), Virginia Symphony Orchestra and Buffalo Philharmonic Orchestra; Giancarlo Guerrero, Nashville Symphony; **Jeffrey Kahane** ('76, *piano*), Colorado Symphony Orchestra; Alexander Mickelthwate, Winnipeg Symphony Orchestra; and Alasdair Neale, Marin Symphony.

In June, **Jamée Ard** (DMA '94, *voice*) delivered a paper on Pauline Viardot at the 15th Biennial International Conference on 19th-Century Music in Dublin, Ireland.

Tomoko Kanamaru (Advanced Certificate '94, *piano*) is featured on a new release from MSR Classics titled *MirrorImage at the Opera*, an album of opera duets and songs arranged for horn duo (Lisa Bontrager and Michelle Stebleton) and piano. **Richard Price** ('79, *horn*) was the producer/engineer for the album.

Stephen Gosling (BM '93, MM '94, DMA '00, *piano*) and soprano Elizabeth Keusch were featured performing music by Oliver Knussen and Carole King in September as part of the tribute to Maurice Sendak at the 92nd Street Y in New York, hosted by the Y's Unterberg Poetry Center.

1980

Matt Haimovitz (Pre College '87, *cello*) and pianist Geoffrey Burleson will perform on the Edward T. Cone Concert Series at the Institute for Advanced Study in Princeton, N.J., on November 14 and 15.

The recipients of this year's *Opera News* Awards were announced in August. Sopranos Natalie Dessay and **Renée Fleming** ('86, *voice/opera*), mezzo-soprano Marilyn Horne, baritone Sherrill Milnes, and composer John Adams will be presented with their awards in a ceremony at the Plaza Hotel in New York on November 16.

The *Concerto per orchestra a pizzico* by **Victor Kioulaphides** (MM '86, double bass) was released in August on a CD titled *Music for Mandolin Orchestra*, performed by the Dutch ensemble Het Consort, on the Stemra label in the Netherlands.

Andrew Appel's (DMA '83, *harpsichord*) Four Nations Ensemble will present three concerts of 18th-century music this fall in great houses and barns in New

York's Hudson Valley. **Ryan Brown** (MM '85, *violin*) and mezzo-soprano **Stephanie Houtzeel** (MM '95, *voice*) will be featured as guest artists on the October 25 concert in a Dutch barn in Ancramdale, N.Y. Appel and his ensemble performed a program titled "The Austrian Fortepiano" (featuring sonatas, rondos, and trios by Mozart, Haydn, and C.P.E. and J.C. Bach) at the New-York Historical Society in June.

JoAnn Falletta (MM '83, DMA '89, *orchestral conducting*) is the host of the PBS special *The Bernstein Celebration Concert*, commemorating Leonard Bernstein's historic performance on Christmas Day 1989 marking the fall of the Berlin Wall. The program will be broadcast from August through December on PBS stations nationwide.

Maria Larionoff (BM '83, *violin*) has been named the David and Amy Fulton Concertmaster of the Seattle Symphony by the orchestra's music director, **Gerard Schwarz** (BS '72, MM '90, *trumpet*). Larionoff became acting concertmaster in 2004 and was one of four concertmasters last season.

Sara Davis Buechner (BM '80, MM '81, *piano*) was chosen by Orchestra London (in Ontario, Canada) to kick off its 2008-09 concert season in September with performances of Mozart's Concerto No. 24 in C minor and Concerto No. 26 in D Major. Buechner will be performing and recording all 24 of the Mozart Piano Concertos with Orchestra London over the next two years. Her recording for Koch International Classics featuring piano music by Bach-Busoni was released in September and features a live concerto performance with Maestro Bramwell Tovey and the Vancouver Symphony, recorded in October 2007 at the Chan Center in Vancouver, Canada.

Pianist **William Ransom** (BM '80, MM '81, *piano*) made his Italian debut with a recital in Siena in June. As artistic director of the Highlands-Cashiers Chamber Music Festival, he welcomed members of the Eroica Trio—violinist Susie Park, **Erika Nickrenz** (BM '85, MM '86, *piano*) and **Sara Sant'Ambrogio** ('84, *cello*)—as well as **Richard Stoltzman** ('67, *clarinet*), **Yasuo Watanabe** (MM '75, *piano*), violinist Cecylia Arzewsk, **Miles Hoffman** (MM '77, *viola*), **Chris Rex** ('73, *cello*), **John Kochanowski** ('71, *violin*) and **Connie Heard** (BM '78, MM '79, *violin*) to the five-week festival in the mountains of western North Carolina during July and August.

Nadja Salerno-Sonnenberg's (Diploma '80, Professional Studies '82, *violin*) fall season began in September with performances with the New Century Chamber Orchestra in Berkeley, San Francisco, San Rafael, and Palo Alto, Calif., and with the Memphis Symphony Orchestra, conducted by David Loebel, at the Cannon Center for Performing Arts in Memphis, Tenn. Salerno-Sonnenberg will play the Shostakovich Violin Concerto No. 1 with the San Diego

Symphony Orchestra, conducted by Jahja Ling, October 10-12 and perform Piazzolla's *Four Seasons of Buenos Aires* with the Pacific Symphony Orchestra in Costa Mesa, Calif., October 16-18.

1970

A new piano trio by **Kenneth Frazelle** (BM '78, *composition*), written for pianist **Jeffrey Kahane** ('76, *piano*), received its premiere in August at St. Mark's Episcopal Church in Palo Alto, Calif., on the final concert of Music@Menlo's series Music Now: Voices of Our Time. In addition to Kahane, the performers included **Joseph Swensen** (Diploma '82, *violin*) and cellist David Finckel. Frazelle also participated in a pre-performance "Encounter" with Juilliard Dean and Provost Ara Guzelimian. The work is the first to be commissioned by Music@Menlo. A recording of Frazelle's *Blue Ridge Airs II* has just been released on Pergola Recordings, performed by **Paula Robison** (BS '63, *flute*).

In September, the Baltimore Symphony, conducted by **Marin Alsop** (BM '77, MM '78, *violin*), recorded Mark O'Connor's *Americana Symphony*, "Variations on *Appalachia Waltz*" for OMAC records. Also in September, O'Connor performed and recorded his Concerto No. 6, "Old Brass," at Harvard with the Pro Arte Chamber Orchestra, conducted by Juilliard faculty member **Joel Smirnoff** (BM '75, MM '76, *violin*).

In July, **Richard Justin Fields** (BM '74, MM '75, *piano*) presented a program of solo, four-hand, and original piano music in Santa Maria Val Mustain, Switzerland, with Hungarian pianist Eva Szabo. The concert was part of an ongoing series they have recently been presenting throughout Switzerland and Germany.

Retired Metropolitan Opera baritone **Ryan Edwards**'s ('71, *voice/opera*) book *The Verdi Baritone* was released in September in a new paperback edition by Indiana University Press.

James Correnti (BM '70, *piano*) has been appointed director of keyboard studies at Eastern University in Radnor, Pa.

Madeleine Forte (BM '70, MS '71, *piano*) was a performer at the Mu Phi Epsilon International Convention in Jacksonville, Fla., this summer. She was featured in a program of music by Olivier Messiaen, in a selection from *Vingt Regards sur l'Enfant-Jésus*, with presenter Allen Forte.

1960

In July, **Christina Petrowska Quilico** (BM '68, MS '69, *piano*) premiered works written for her by Ann Southam at the Sound Symposium in St. John's, Newfoundland, Canada. She premiered another work by Southam, written for her and dancer Terrill Maguire, in another July concert at the Sound Symposium. Both events were recorded for future broadcast.

Susan Alexander-Max (BS '66, MS '67, *piano*) and her ensemble, the Music Collection, can be heard on a recording of keyboard concertos by J.C. Bach and J.C.F. Bach that was released in August by Naxos. To launch this CD, the Music Collection performed at the Tudeley Festival in Tudeley, Kent, U.K., in September.

1950

Uri Pianka (Diploma '58, *violin*) and **Jonathan Zak** ('63, *piano*) just released a new CD of the two Bela Bartok Sonatas for Violin and Piano, on the Romeo Records label.

The first 12 rags from *24 Really Bad Rags for Piano* by **Aaron Blumenfeld** ('54, *composition*) were performed by pianist Willis Hickox at a soiree concert at the pianist's home in Alameda, Calif. in April.

Henry Grimes ('54, *double bass*) was among the performers in Hal Willner's Bill Withers project, presented in August in the Prospect Park bandshell as part of the Celebrate Brooklyn Festival. Also in August, Grimes was part of the Symphony for Improvisers Double Quartet, performing at the Jazzfestival Saalfelden in Austria and in Sardinia, Italy, and performed at Fred Anderson's Velvet Lounge in Chicago.

The songs of Max Reger will be presented on October 12 on the Con Brio series at Christ Church in Poughkeepsie, N.Y., in honor of **Donald Nold**'s (BS '51, MS '52, *piano*) and Richard Mercier's new book, *The Songs of Max Reger*, released by Scarecrow Press in April. Performing are soprano **Sarah Levine Simon** ('72, *voice*), bass-baritone **Peter Ludwig** (BS '68, *voice*), tenor James Ruff, soprano Christine Howlett, mezzo-soprano Barbara Hardgrave, and soprano Shirley Perkins, with pianists **Michael Golubov** (BS '67, *piano*), Ruthanne Schempf, Sylvia Buccelli, and Gregg Michalak. Faculty emeritus Frank Corsaro is the consultant for the project. More information is available from the Max Reger Foundation in New York City (maxreg.org).

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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
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CALENDAR

OF EVENTS

October

Wednesday, October 1
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, 219 West 19th Street, between 7th and 8th Aves., 7:30 PM
Tickets are \$26, \$15 for students and seniors, available through the Dance Theater Workshop Box Office, (212) 924-0077.

JUILLIARD JAZZ ENSEMBLES WITH MULGREW MILLER
“Blues in the Church”
Mulgrew Miller, piano
W. COWPER *There is a Fountain Filled With Blood*
W. WILLIAMS/JOHN HUGHES *Guide Me O Thou Great Jehovah*
HORATIO PALMER *Yield Not to Temptation*
ANNIE HAWKS/ROBERT LOWRY *I Need Thee Every Hour*
(TRADITIONAL) *Shine on Me*
JAMES CLEVELAND *Peace Be Still*
ALBERT GOODSON *We’ve Come This Far by Faith*
CLEAVANT DERRICKS *Have a Little Talk With Jesus*
A. SULLIVAN/ S. BARING-GOULD *Onward Christian Soldiers*
(TRADITIONAL) *This Little Light of Mine*
Paul Hall, 8 PM
All tickets distributed, standby admission only.

Thursday, October 2
LAR LUBOVITCH RETROSPECTIVE
Dance Theater Workshop, 219 West 19th Street, between 7th and 8th Aves., 7:30 PM; see Oct. 1

SONATENABEND
Paul Hall, 6 PM

JUILLIARD ORCHESTRA
Nicholas McGegan, conductor
Liza Stepanova, piano
PROKOFIEV Symphony No. 1 in D Major, Op. 25 (“Classical”)
MOZART Concerto for Piano and Orchestra No. 15 in B-flat Major, K. 450
HANDEL Concerto Grosso in B-flat Major, Op. 3, No. 2
HAYDN Symphony No. 104 in D Major (“London”)
Peter Jay Sharp Theater, 8 PM
All tickets distributed, standby admission only.

Friday, October 3
LAR LUBOVITCH RETROSPECTIVE
Dance Theater Workshop, 219 West 19th Street, between 7th and 8th Aves., 7:30 PM; see Oct. 1

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

MATTHEW ODELL, COLLABORATIVE PIANO
Paul Hall, 6 PM

ERIKA SWITZER, COLLABORATIVE PIANO
Paul Hall, 8 PM

Saturday, October 4
LAR LUBOVITCH RETROSPECTIVE
Dance Theater Workshop, 219 West 19th Street, between 7th and 8th Aves., 7:30 PM; see Oct. 1

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.

ARTSAHIMSA
Pre-College Faculty Recital
Laura Goldberg, violin; Daniel Epstein, Piano
Paul Hall, 6 PM

Monday, October 6
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, 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
Erin Lesser, flute; Owen Dalby and Joanna Frankel violins; Romie de Guise-Langlois, clarinet; Gabriela Martinez, piano; Caitlin Sullivan, cello
CRUMB *Eleven Echoes of Autumn*
SCHUBERT Piano Trio in B-flat Major, Op. 99
Weill Recital Hall, 7:30 PM
Tickets are \$15 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; John D. Rojak, bass trombone
RAYMOND MASE (ed.) Three Canzoni
WIDMANN Canzona
TROILO Canzona
BRADE Canzona
OSVALDO LACERDA Quinteto Concertante
GORDON BEEFERMAN Brass Quintet*
BRAHMS Three Chorale Preludes, Op. 122 (arr. Brian Fennelly)
ANDERS HILLBORG Brass Quintet
RAYMOND MASE (ed.) Venetian Canzoni
* New York Premiere
Paul Hall, 8 PM
All tickets distributed, standby admission only.

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

Thursday, October 9
PAUL APPLEBY, TENOR
Paul Hall, 8 PM

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

JUILLIARD ORCHESTRA
James DePreist, conductor
SCHUMANN Symphony No. 2 in C Major, Op. 61
DVORAK Symphony No. 8 in G Major, Op. 88
Peter Jay Sharp Theater, 8 PM
All tickets distributed, standby admission only.

CAROLINE STINSON, CELLO
Paul Hall, 8 PM

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

Monday, October 13
AXIOM: A TRIBUTE TO LUCIANO BERIO
Jeffrey Milarsky, conductor
6 BERIO WORKS:
Sequenza I (flute) (1958)
Corale (1981)
Sequenza VII (oboe) (1969)

Circles (1960)
Sequenza XIV (cello) (1980)
Points on the curve to find (1974)
Peter Jay Sharp Theater, 8 PM
Free tickets available Sept. 29 at the Juilliard Box Office.
See related article on Page 6.

COMPOSITION CONCERT
New music by student composers.
Paul Hall, 8 PM



Photo by Jimmy Kaz

The Juilliard Jazz Orchestra will play music by Andrew Hill (seen here) on October 16 in the Sharp Theater.

Tuesday, October 14
ENSEMBLE ACJW
William Harvey and Angelia Cho, violins; Julia MacLaine and Nicolas Canellakis, cellos; Gregory Deturck, piano; Liam Day and Paul Murphy, trumpets; Alana Vegter, horn; Alexander Reicher, trombone; Louis Bremer, bass trombone; Leah Swann and Brenton Caldwell, violas
MOZART Piano Trio in C Major, K. 548
CARTER Brass Quintet
MENDELSSOHN String Quintet in B-flat Major, Op. 87
Paul Hall, 8 PM
All tickets distributed, standby admission only.

LANFORD WILSON’S *THE MOUND BUILDERS*
Directed by Henry Wishcamper
Featuring Juilliard’s third-year actors
Studio 301, 8 PM
Tickets are not available for this production. A limited waitlist will begin one hour before curtain. Admission is not guaranteed.

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 Piano Competition perform in this live one-hour radio broadcast of the McGraw-Hill Companies’ Young Artist Showcase on WQXR.
Paul Hall, 9 PM
See related article on Page 2.

LANFORD WILSON’S *BOOK OF DAYS*
Directed by Sam Gold
Featuring Juilliard’s third-year actors
Studio 301, 8 PM
Tickets are not available for this production. A limited waitlist will begin one hour before curtain. Admission is not guaranteed.

Thursday, October 16
LIEDERABEND
Paul Hall, 6 PM

JUILLIARD JAZZ ORCHESTRA
Ted Nash, conductor
The ensemble performs music of Andrew Hill
Peter Jay Sharp Theater, 8 PM
Free tickets available Oct. 2 at the Juilliard Box Office

CHAMBER MUSIC RECITAL
Paul Hall, 8 PM

LANFORD WILSON’S *THE MOUND BUILDERS*
Studio 301, 8 PM; see Oct. 14

Friday, October 17
ART SYMPHONY ORCHESTRA
Morse Hall, 8 PM

LANFORD WILSON’S *BOOK OF DAYS*
Studio 301, 8 PM; see Oct. 15

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

LANFORD WILSON’S *BOOK OF DAYS*
Studio 301, 2 PM; see Oct. 15

LANFORD WILSON’S *THE MOUND BUILDERS*
Studio 301, 8 PM; see Oct. 14

Sunday, October 19
LANFORD WILSON’S *THE MOUND BUILDERS*
Studio 301, 2 PM; see Oct. 14

LANFORD WILSON’S *BOOK OF DAYS*
Studio 301, 8 PM; see Oct. 15

Monday, October 20
SEYMOUR LIPKIN, PIANO, AND FRIENDS
Daniel Saidenberg Faculty Recital Series
Mr. Lipkin is joined by guest performers Robert McDonald, piano; Ronald Copes, violin; Samuel Rhodes, viola; Joel Krosnick, cello, in celebrating the 60th anniversary of his win at the Rachmaninoff International Piano Competition.
SCHUBERT Three Marches for Piano; 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.
See related article on Page 3.

Wednesday, October 22
MOLIÈRE’S *THE MISANTHROPE*
Translated by Richard Wilbur
Directed by Lucie Tiberghien
Actors in their fourth and final year of training.
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.
See related article on Page 1.

Thursday, October 23
MOLIÈRE’S *THE MISANTHROPE*
Stephanie P. McClelland Drama Theater, 8 PM; see Oct. 22

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.
See related article on Page 3.

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

PIANO COMPETITION FINALS
GINASTERA Piano Concerto No. 1
Paul Hall, 4 PM

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 of Juilliard commission

Carnegie Hall, 8 PM
Tickets are \$25 (parquet, first and second tiers) and \$10 (dress circle and balcony). Half-price discounts for students and seniors. Tickets are available beginning Sept. 29 at the Carnegie Hall Box Office. CarnegieCharge: (212) 247-7800
See related article on Page 25.

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

Friday, October 31
ADELLE-AKIKO KEARNS, CELLO
Paul Hall, 6:00 PM

MORAN KATZ, CLARINET
Paul Hall, 8 PM

November

Saturday, November 1
LIONEL PARTY, HARPSICHORD
Pre-College Faculty Recital
Paul Hall, 6 PM

Monday, November 3
JUILLIARD JAZZ ENSEMBLES
Artist Diploma ensembles from the Juilliard Institute for Jazz Studies
Paul Hall, 8 PM
Limited free tickets available Oct. 20 at the Juilliard Box Office.

Wednesday, November 5
JUILLIARD DANCE AT CITY CENTER
Fourth-year artists from the Juilliard Dance Division perform as part of the Lar Lubovitch 40th-Anniversary Gala. LUBOVITCH *North Star* set to music by Philip Glass; *Whirligogs* set to Sinfonia by Luciano Berio
City Center, 130 West 56th Street, 8 PM
Tickets are available through CityTix, (212) 581-1212 or by visiting the City Center Box Office.

Thursday, November 6
JUILLIARD SONGBOOK
Morse Hall, 6 PM

Friday, November 7
ALEXANDRA SNYDER DUNBAR, HARPSICHORD
Paul Hall, 6 PM

MICHELLE GOTT, HARP
Morse Hall, 6 PM

Sunday, November 9
JUILLIARD DANCE AT CITY CENTER
City Center, 8 PM; see Nov. 5

Monday, November 10
JORDAN HAN, CELLO
Morse Hall, 8 PM

Tuesday, November 11
VIOLIN COMPETITION FINALS
PROKOFIEV Violin Concerto No. 2 in G minor
Paul Hall, 4 PM

Wednesday, November 12
PIANO PERFORMANCE FORUM
Paul Hall, 4 AM

WEDNESDAYS AT ONE: JUILLIARD PIANISTS
New York Society for Ethical Culture, 2 West 64th Street, at Central Park West, 1 PM

JUILLIARD OPERA CENTER PRESENTS *TRILOGY: 3 ONE-ACT PORTRAITS OF MARRIAGE*
Conceived and conducted by James Conlon
Production realized by Darko Tresnjak
Directed by James Marvel
Singers from the Juilliard Opera Center With the Juilliard Orchestra
MUSSORGSKY/TCHEREPNIN *The Marriage* (Zhenitba)
Music and libretto by Modest Mussorgsky, based on the comedic social-satire by Gogol.
KRENEK *Heavyweight, or The Pride of the Nation*, Op. 55 (*Schwergewicht oder Die Ehre der Nation*)
Continued on Page 23