

# The Juilliard Journal

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## Focus! Explores a Century of California Music

By JOEL SACHS

THIS year's Focus! festival, themed California: A Century of New Music, began with Juilliard's decision to present John Adams's opera *The Death of Klinghoffer* on January 31. Its inclusion in Focus! 2009 was a wonderful opportunity to explore the musical world of California. While a few California composers are well known—such as Lou Harrison, Henry Cowell, John Adams, and Terry Riley—the flowering of California composition in a phenomenal variety of styles is less familiar. The answer to the question, “What is ‘California music?’” is “Everything imaginable, and more.”

California's transformation from a rural backwater to one of the world's largest economies is one of the great stories of the last 100 years. At the beginning of the 20th century, it had 1.5 million people and only one true urban center: metropolitan San Francisco, where one-third of Californians lived. Although it was a haven for writers and artists and sported a lively bohemian culture, the city had a weak musical life, which was slowly growing until the city was destroyed in the 1906 earthquake and fire. Then, all attention focused on rebuilding the city. (Musicians were on the scene: the mayor, a former official of the musicians' union, was convicted of embezzling reconstruction funds.) The Boston Symphony's 1908 tour motivated the locals to create a San Francisco Symphony, which began performing in 1911. A regu-

lar opera company followed a decade later. By then, the area's population had reached more than a million—enough to support arts institutions.

In 1900, Los Angeles was scarcely more than a small town, with about 190,000 people in its entire metropolitan area. Superb weather made the region a developer's paradise, however. One of the largest propaganda campaigns in history—a gigantic advertising blitz promising sunshine, cheap homes, and jobs—drew people by the hundreds of thousands. By 1920, the area population had grown to a million. Lured by the fine weather, the movie industry emigrated from New York to L.A. With wealth finally came stable musical institutions, although the real explosion of musical life in Los Angeles took place after World War II.

Growing California also required expanded higher education. The University of California, located in Berkeley since 1873, gradually expanded to 10 campuses. A group of teachers' colleges were amalgam-

ated into California State University, which now has 23 campuses. There is also a community-college system. Private colleges abounded. Gradually, the schools also became centers for music.

Back in the 1920s, however, there was very little opportunity for concert composers, and almost none for unorthodox composers. Enter Henry Cowell. His life, plagued by poverty and shaped by his unorthodox parents and their artistic friends, bequeathed him an independent personality lacking the East Coast musician's reverence for the European tradition. Growing up partly on the edge of San Francisco's Asian slums, with Asian playmates, he never was told that Western music was supposed to be better than all others and became one of the first important proponents of “world music.” At his 1923 piano debut, he shocked the world with his unprecedented piano music, which uses the

fists and arms in addition to the fingers, or requires playing directly on the strings. By 1925 Cowell had performed nationally and toured Europe, generating vast publicity.

Above all, he yearned to do something for the larger compositional world. In 1924 he decided to form

Continued on Page 7



The music of Henry Cowell, who established California as a center for new music, will be heard in this year's Focus! festival.

Photo courtesy G. Schirmer Archives

## 4 New Dances And How They Grew

By SUSAN REITER

ON Juilliard's third floor, late on an autumn afternoon, four dance studios are humming with activity, each with a definite and distinctive atmosphere. Every single student from all four Dance Division classes is hard at work as New Dances/

exhilarating and mutually respectful give-and-take is evident in each studio. Larry Keigwin (whose 25 dancers represent one of the largest senior classes in the division's recent history) has the room filled with contrasting and vigorous activity. Dancers pair up to stride along the perimeter of the studio to a pulsating beat, forming a continuous parade while sudden bursts of aggression and surprising contact create a vibrant counterpoint.

Right next door, the atmosphere is much quieter, almost hushed, as Johannes Wieland has turned off the folk-flavored accordion music to watch as his entire cast of 20 juniors pairs up for duets. Perched on the barre, he casts a meticulous eye and offers subdued suggestions about specific details as the dancers explore and negotiate their individual assignments.

In Darrell Grand Moultrie's rehearsal, the sophomore class is working in groups of six in an atmosphere of intense efficiency. Moultrie is on one side, guiding his sextet through a lineup of staggered sudden falls, after which the

Continued on Page 13



Choreographer Darrell Grand Moultrie watches the second-year dancers learn the moves for his new work, which will be premiered in December as part of New Dances/Edition 2008.

Edition 2008 is taking shape over two months of rehearsals.

Four choreographers with very different backgrounds, choreographic approaches, and vocabularies—selected by Dance Division director Lawrence Rhodes—have been matched up with the four classes. At roughly the midway point of the rehearsal period, an

### INSIDE THIS ISSUE

Jazz and film come together in the music of Terence Blanchard. Page 2

Corigliano's personal and poignant First Symphony gets a fresh hearing. Page 5

In Brian Friel's *Dancing at Lughnasa*, family joys and sorrows are filtered through a 7-year-old's eyes. Page 9

Background: Juilliard actors learn to foxtrot, rumba, tango, and swing. (Article on Page 16)  
Photo by Jerry Shafnisky

### THE JUILLIARD SCHOOL

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CONTENTS

**Features**

Focus! Explores a Century of California

Music .....1

4 New Dances and How They Grew.....1

A Marriage of Jazz and the Movies .....2

At 70, a Master Reflects on his Methods .....5

Adams Conducts His *Klinghoffer* for Focus!.....6

Bernstein Songs Add New Texture to ChamberFest .....8

Rural Ireland Through the Lens of Memory .....9

In Memoriam: Doris Rudko ..... 11

Message to the Community From President Polisi.....12

Mad Hot (Juilliard) Ballroom .....16

Rhodes Receives Dance Magazine Award .....18

Honoring an Icon of the Theater World .....18

**Departments**

Faculty Forum .....4

Voice Box .....4

Letters to the Editor .....4

Discoveries .....8

In Memoriam ..... 11

Time Capsule .....12

Recent Events.....14

Faculty and Student News .....16

Juilliard Portraits .....17

Students Offstage .....19

Focus on Art .....20

Alumni News .....21

Spotlight on Douglas McLennan .....21

Q&A With Paul Festa.....22

Calendar of Events .....24

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A Marriage of Jazz and the Movies

By ROGER OLIVER

JAZZ and film have been strongly interconnected since the first feature-length “talking picture,” the appropriately titled *The Jazz Singer* (1927). Such jazz greats as Louis Armstrong, Count Basie, Duke Ellington, and Billie Holiday were featured throughout early Hollywood movies, often in cameo appearances. Biographies of musicians like Glenn Miller, Benny Goodman, and Charlie Parker, along with fictional portrayals of the jazz world, are a Hollywood staple. And film scores have frequently used jazz scores, either composed expressly or compiled from existing sources. In the history of the relationship between jazz and film, however, no jazz performer and composer has made a greater commitment or had a greater impact than Terence Blanchard, whose compositions for film and arrangements from his 1999 CD *Jazz in Film* will be featured when he appears with the Juilliard Jazz Orchestra on February 2.

Although Blanchard, 46, has worked with many directors in composing scores for some 40 films, it is his collaboration with Spike Lee on more than a dozen feature films and HBO documentaries that has done the most to establish him as one of the premier film composers of our time. Blanchard’s first encounters with Lee came when he was a musician playing on *School Daze*, *Do the Right Thing*, and *Mo’ Better Blues*, for which he also served as Denzel Washington’s coach in his role as a jazz trumpeter. As Blanchard told Gary Walker in a recent interview on the Newark-based jazz station WBGO, he became a film composer “totally by accident.” During the filming of *Mo’ Better Blues*, Lee heard Blanchard working at the piano on a new composition, “Soweto Blues,” and immediately asked if he could use it in the film. Lee was so impressed by the results of Blanchard’s orchestration of the piece that he told him, “You have a future in this business.” When Lee was looking for a composer for his next film, *Jungle Fever*, he thought of Blanchard, who has written the scores for all of Lee’s subsequent films, from *Malcolm X* in 1993 to the recently released *The Miracle at St. Anna*.

In a recent phone interview from his hotel room in Dublin, where he was in

the midst of a three-month European tour as part of the Herbie Hancock Sextet, Blanchard emphasized how much composing film scores varies according to the specific project. “There are some films where music plays an extremely prominent and dominant role in the storytelling process, while in other films, it can take a back seat and add a more atmospheric and ambient texture,” he said. “Spike Lee uses music as another character in his films, so the music will always play a stronger role in his films than with other directors.” Blanchard added that, for Lee, the melodic content is foremost.

When working on a film score for Lee, said Blanchard, he is brought into the process from the beginning. He will read the script, get photos from the set, and see rushes of scenes after they have been shot. He and Lee are constantly in touch during filming, discussing the size and scope of the score. Other directors wait until they have a more finished product to show Blanchard before he enters the collaborative process. When I asked whether one process was better than the other, he responded, “I think I write better music when the movie is better.” Perhaps the project that has been closest to Blanchard in recent years has been the music he composed for Lee’s four-hour HBO documentary about the devastation of New Orleans caused by Hurricane Katrina, *When the Levees Broke: A Requiem in Four Acts*. Blanchard is a native of New Orleans and grew up with fellow musicians Winton and Branford Marsalis and Donald Harrison, with whom he co-led his first band after serving his apprenticeship with Lionel Hampton’s orchestra and Art Blakey’s Jazz Messengers. After attending



Photo by Jenny Bagert

Terence Blanchard’s compositions for film and arrangements from his CD *Jazz in Film* will be featured when he leads the Juilliard Jazz Orchestra on February 2.

it, and says the musicians laugh about the way in which all the music fits seamlessly together.

Another aspect of Blanchard’s involvement with the revival of New Orleans after Katrina was his passionate lobbying to move the Thelonious Monk Institute of Jazz Performance, which offers an intensive two-year master’s program (of which he has been artistic director since 2000), from Los Angeles to New Orleans. An important aspect of the program is an extensive outreach program, where all the students go into middle and high schools to work with the younger musicians. According to Blanchard, he told Tom Carter (the institute’s president) that if he could think of another city more deserving of the community outreach program, he would back off. Since April of last year, the Monk Institute has been affiliated with Loyola University of New Orleans.

Blanchard’s visit to Juilliard will reunite him with Carl Allen, artistic director of the Jazz Studies program. Allen was the drummer in Blanchard’s first band, which he co-led with Donald Harrison; appears on the CD *Jazz in Film*, which features compositions by Duke Ellington, Bernard Hermann, André Previn, Alex North, and Blanchard, among others; and has played on other projects with Allen. According to Blanchard, “Working with Carl has always been a great thing. We’ve kind of come along together. He’s always been a great musician and he has just been growing with everything he does. I’m glad he’s at Juilliard because he has a lot of information to offer students.” The same can be said of Blanchard, who is on record as stating that, “... if I wasn’t a musician I’d like to be a teacher.” Both aspects of Blanchard’s life and career will be on display when he visits Juilliard in February. □

*Roger Oliver has been a member of the Liberal Arts faculty since 1985.*



JUILLIARD UNDER CONSTRUCTION

What to expect in December and January ...

The expansion opens on floors 2 to 5, with offices moving in beginning mid-December.

The following offices will be relocating to their permanent spaces in December:

Facilities, Human Resources, Finance, and the Conference Room (all on the second floor); Dance (third floor).

Offices moving to permanent spaces in January are Music Technology (third floor); Liberal Arts and Career Services (fourth floor); and the Faculty Lounge (fifth floor).

Offices moving to temporary spaces in January will include Student Records/

Archives, Special Events/Executive Projects, and the Orchestra Office. The Web and UNIX Administration Office (the “Batcave”) will relocate to the old Facilities Office. Several classrooms and studios will also be relocating to new spaces throughout the building. Please refer to directories posted at elevators, and other signage, to find the relocated rooms.

Work begins on the new Orchestra Rehearsal Room on the east side of the fifth floor.

Stone and window installation will be completed on the south facade. The north facade walls will be completed now that the construction hoist has been removed.

**Juilliard Jazz Orchestra**  
**Terence Blanchard, conductor**  
**Peter Jay Sharp Theater**  
**Monday, Feb. 2, 8 p.m.**  
**Free tickets available Jan. 9 in the Juilliard Box Office.**

Rutgers University and living in Brooklyn, he returned to New Orleans, where he currently resides with his wife and children. Blanchard not only wrote the music for *When the Levees Broke*, but is interviewed through the documentary. Perhaps the most moving scene in the entire film is when Blanchard accompanies his mother, returning to her home for the first time after the flood.

CORRECTION

In the Juilliard Portrait of faculty member Mari Kimura in the November issue, the names of her two children were printed incorrectly in the photo caption. They are Léa and Téó, not Léo and Téa.

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# POINTS OF VIEW

## Letters to the Editor

### MARRIAGE EQUALITY

I agree with everything Anita Mercier says in her Faculty Forum in the October issue on same-sex marriage except the partisanship and her focus on the courts. Neither partisanship nor a judicial strategy can lead to marriage equality. Those approaches concede too much of our country to the radical right. That's not equality—that's apartheid. For equality, we'll have to move popular opinion in "Karl Rove" territory.

Indeed, marriage is a natural right. But American courts can only recognize constitutional rights. Under equal protection, marriage is a constitutional right, unless the constitution is amended explicitly to take away that right. Where that happens, the courts can't help us. Let's face it: The strategy of the Freedom to Marry movement—to bypass majority opinion and seek marriage equality through the courts on the theory that marriage is a right—has been, to quote Ms. Mercier, a "disaster for the civil rights of same-sex couples." That premature strategy incited a national backlash of constitutional bans. (Since this writing, three more constitutional referendums to ban same-sex marriages passed in California, Florida, and Arizona.)

Am I blaming the victim? No, but I do question our gay leadership. (We can blame Karl Rove if it makes us feel better; God knows he deserves it. However, in a boxing match, there's not much point in blaming your opponent for punching you in the nose.) I am wary of our leaders' self-interested stake in the gay-marriage lightning rod. "Marriage or Nothing!" is a great fund-raising callout. Sometimes it looks to me like our leadership uses gay marriage the same way Rove does: as an emotional prod to fire up their base and raise money.

Like it or not, we can't simply dismiss the cultural concerns of religious conservatives. Marriage is not just a benefits package. It's a cultural force designed to shape positive social behavior. We need persuasive rather than dismissive answers on how same-sex marriage impacts traditional marriage in religious cultures. A legal brief to a judge on the question of discrimination is not enough.

Honestly, I was repelled by the partisanship in Mercier's editorial. How can you argue that marriage is a basic right, then

blithely forgive Obama and Biden for not supporting that right? It was partisan to not even mention Governor Palin's veto of legislation banning equal benefits for gay couples. Coming from a devout Christian Republican governor, Palin's veto is more significant than the triangulated political math of our Democratic friends. Palin represents progress among conservatives. Such progress is the only trajectory to marriage equality. And if it takes decades, does anyone have a faster timetable?

Gay rights can't depend on beating Republicans, who aren't going anywhere. Four years after voters "threw out the bums" for Nixon's Watergate, the "bums" came back to win three straight landslides. We can live forever in fear of Republicans, or we can seek to reform that party. Every sign of progress, like Palin's veto, should be recognized, not ignored for the partisan benefit of the Democratic Party.

Please note the judge cited in *Loving vs. Virginia* was a Republican. (Yes, Earl Warren of the famously liberal "Warren Court" was a Republican.) But I also note Mercier did not cite Republican Sandra Day O'Connor's opinion in the landmark gay-rights case, *Lawrence v. Texas*. Is marriage in three states the end-all of gay rights, so much so that this historic decision by a conservative Supreme Court packed with Reagan appointees deserves no mention at all?

Unlike the Democratic Party, gays can't write off red states; there are gay people living in those states. Democrats can win the White House by a single Electoral College vote. Fifty-one seats in the Senate and all the committee chairs switch. But for gays, 269 electoral votes against us is apartheid. Forty-nine senators aligned against us is apartheid.

I was "out" in the workplace 30 years ago when New York was "red" on gay rights. Believe me, it's easier now. If we can move New York, we can move the red states too. But not if we surrender our national citizenship to Karl Rove. Frankly, I'm not excited over marriage in New York or Massachusetts when in many states it is still legal to discriminate against gays. I won't subscribe to the illusion that marriage in four states is a victory. It's apartheid, not victory.

We'd do better to refocus on national "coming out." We need a Red State Pride

Continued on Page 9

## Where Do We Go From Here?

FIRST thing I did on the morning of Wednesday, November 5, was call home to speak to my older brother. Essentially, I called to brag.



Photo by Joseph Moran

Alejandro Rodriguez

For the first time since I've been eligible to cast one, my vote had helped elect a president. My brother's had not. His response, however, stopped me in my too-proud tracks: "I'm optimistic," he said. "I think Obama's a good candidate. I didn't think he was the better candidate, but I think he's definitely capable. Now I guess we all get to hold him to the high standards he promised, right?" Beyond the shock of hearing him admit to some confidence in Senator Obama, what struck me was my brother's simple reminder that we're all invested in what's to come. After the dust of division has settled, we're all back in the same boat.

And there is much that unites us. Most of the rhetoric used in the campaigns for the presidency seemed to suggest that Senator McCain and Senator Obama's platforms were antithetical to each other. It's the

nature and purpose of campaigning: to delineate between you and the other guy. But, quietly, without much fanfare or attention, common ground surfaced. As both Obama and McCain sought separately to put their fingers on a singular American pulse, we all ended up saying similar things in different ways. The country decided it was ready for some change, clearly. We want our troops safe—and home, eventually. We seemed to come to a near-consensus on moving towards national energy independence, and on taking initiative to get in better step with our environment. It was in the "how," not the "what," where our differences emerged. Now, I feel it's essential that the country continues a vigorous dialogue on those things that divide us. It is the diversity of our

### VOICE BOX

beliefs that gives us power. It's in the friction, in the push and shove, it's when we seem most off-balance that we are strongest. But, hand-in-hand with that healthy tension, let us not ignore the very real goals we all hold in common. In answering the question "Where do we go from here?" I

Continued on Page 13

## Thinking Like a Horse

TEN years ago I began exploring the kinetic partnership between humans and horses. In 1998 I was commissioned by Mount Holyoke



Photo by Krystina Jurzykowski

JoAnna Mendl Shaw with Gypsy in Glen Rose, Tex., in 2007.

College to create a site-specific work that would celebrate the dance program and the equestrian team. I made a trilogy of works for 35 dancers and 12 horses—and what began as a single project became a passionate choreographic journey.

The audacious magnitude of that Mount Holyoke project led me into uncharted choreographic territory. I assembled a company of unusually athletic dancers and forged partnerships with a handful of accomplished, courageous equestrian collabora-

tors. Dancing in dirt arenas in Vermont, Connecticut, Florida, and California, we developed a movement language designed to merge the artistry of dance performance with equestrian artistry.

After creating several large-scale works, my choreographic projects gradually shifted into a single focused fascination with the magical relationship skilled dancers could forge with equine partners. As dancers, we seemed to have a heightened ability to physically listen. We could join the horses in their movement.

The horses responded as if we were members of their equine herd. We had discovered how to be the alpha without dominating. Our leadership emerged from kinetic listening.

Initially our performance works included showcases for solo dancer, rider and horse, expansive movement installations that spanned fields and hillsides and intricate formation works for large numbers of dancers and horses. We worked with high-level dressage riders and their horses. In 2004 my dancers and I began investigating working with horses at liberty, or riderless. We began training in natural horsemanship ground skills. This began the most humbling part of our evolving journey.

In order to honestly enter a kinetic dialogue with a nonverbal creature, one must join that world. Learning to mirror a horse means learning to

think like a horse. In this process, we had to re-examine many of the

conventions and assumptions we as dancers make about movement. These are a few of the "thinking like a horse" adjustments we have made to our training, dance making, rehearsal process, and approach to performance.

Vision is a dominant sense in a dancer's training. Classes are conducted in front of mirrors that are used to learn movement, assess progress, and correct alignment. Dancing with a horse, sight becomes almost secondary to tactile cues, sound cues, and spatial

Continued on Page 10



Cartoon by Scott Atelle



# At 70, a Master Reflects on His Methods

By EVAN FEIN

FOR more than four decades, John Corigliano has been one of the leading figures in American contemporary music, and one whose work defies categorization. The winner of a Pulitzer Prize, two Grammy Awards, and an Oscar, Corigliano is no stranger to accolades—and 2008, the year of his 70th birthday, has been especially full of them. In a recent interview, the composer, a Juilliard faculty member since 1991, shared some thoughts about his career and his creative process, and reflected upon his First Symphony, one of the seminal works in his catalog, which the Juilliard Orchestra will perform on December 12 at Carnegie Hall.

In the late 1980s, while serving as composer-in-residence with the Chicago Symphony Orchestra, Corigliano was asked by the orchestra's music director Sir Georg Solti to compose a concerto for orchestra. As he was preparing to begin work on the piece, news came that one of his closest friends had been diagnosed with AIDS. "At that time, it was untreatable, so that was a death sentence," he explained. "You had about one and a half years to live, maybe two. I realized that writing a concerto for orchestra was really a very trivial thing to do, especially since I'd lost so many friends to that disease, so I felt that I needed to write about my friends who had died and one who was dying."

The resulting Symphony No. 1, which netted him the 1991 Grawemeyer Award in composition, might be considered one of the masterpieces of the contemporary orchestral repertoire. It is formally divided into four movements, each of which recalls different friends

The work has received a variety of responses, which he has found alternately surprising and satisfying. "I was absolutely stunned at the premiere," he said, "when someone asked me about the political implications, because I was writing it as a totally personal work." He also stresses that the work functions independently of its programmatic elements. "When it was played in Kiev, there were no printed program notes. It just said 'Symphony No. 1.' The audience didn't know what to expect, and some of them came out weeping, because they felt it was a tragic symphony, like the *Pathétique*," he said, referring to Tchaikovsky's Sixth Symphony. "The wonderful thing about music," he continued, "is that it doesn't tell you specifics. It's one of the few art forms that allow us to add our own personal, subjective feelings to something that is non-specific."

Those who imagine a composer at work as an old, deaf man wandering through the streets of Vienna, pockets overflowing with manuscript paper, might be surprised by Corigliano's approach to his craft. "I don't start with music," he explained. "I start with ideas. I write them down and draw maps of them, so that I really know what the piece is, just like an architect draws a blueprint, because I think it's terribly important for me to know what the whole piece is, so that I can pick the things that are right for that piece."

One of the things about me as a composer is I start from zero each time," he continued. "I'm not a serialist, a minimalist, or any -ist. Anything can happen, which makes the starting process rather slow. If you just say to me, 'Write a melody,' I could not answer you what to do. What kind of melody? A pop song? The slow movement of a string quartet? It could be anything. I don't design the cornice ... and then say, 'I wonder if it's an office building or a private home?' I try to find out first. It's long and it's time-consuming, but then, if I use disparate sources or techniques that usually don't belong together, they're there because the architecture demands it. So it seems pretty natural to me, but it means there's a long peri-

od where I don't write anything, where I just think, draw pictures, type myself messages."

A 70th birthday might tempt a person to dwell on his laurels, but Corigliano declines to do so. "There have been an awful lot of ... landmarks," he says, gesturing to the "shiny people," as he calls the awards adorning the shelves of his studio. His works have been performed by some of the most significant artists of our time, including Leonard Bernstein, Daniel Barenboim, and Joshua Bell. His opera *The Ghosts of Versailles*, written in commemoration of the Metropolitan Opera's 100th anniversary, was the first new work commissioned by the Met since Samuel Barber's *Anthony and Cleopatra* 25 years earlier.

He emphasizes the importance of maintaining perspective, especially at the beginning of a career. "I think it's hard to realize, when you're a young composer, that it's all a step ladder," he said. "There's no single way. It's just continually writing different pieces. I'm a rather slow composer, so I don't have a huge list of pieces like some do. But every piece that I write, I put everything that I can into it, and it exhausts me; it frightens me. Finally, at the end, I have it—and then I feel wonderful, because I have managed to capture that out of nothing. And then that gets played, and I have to go and face something else."

"What you really have to do," he advises, "is write your piece, put everything you can into it, and go on to the next thing. Then, when it gets to the point where you're no longer a young person, you've amassed a bunch of things. I'm putting together a Web site for the first time, and it's quite astounding how much I didn't know I did. Truly. When you look at it all together, you say, 'I guess I really work hard.'"

Not that this should come as a surprise to a composer who sets such high standards for himself. Before setting out on a work, he says, "I have to come up with a reason to write—I have to ask questions. Not just 'Why do I want to write this piece?' but 'What can I do in this piece that takes me places I've never been before?'" □

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



Photo by J. Henry Fair

**John Corigliano in 2006. The composer's Symphony No. 1 will be performed by the Juilliard Orchestra on December 12 in Carnegie Hall.**

**Juilliard Orchestra,  
James DePreist, conductor  
Erno Kallai, violinist  
Carnegie Hall  
Friday, Dec. 12, 8 p.m.  
Works by Enesco, Prokofiev, and Corigliano  
See the calendar on Page 24 for details.**

lost to AIDS. In the first, violent music alternates with the offstage echoes of a 19th-century piano piece, a favorite of one lost friend. The second movement features a tarantella composed prior to the symphony for a friend who later suffered from AIDS-related dementia; the dance is twisted and disfigured almost beyond recognition. The third movement is an elegy based on transcriptions of improvisations recorded by Corigliano and a cellist friend from his student days. The Epilogue features wordless epitaphs played by solo instruments that fade into antiphonal brass choirs, a texture Corigliano designed to mimic ocean waves, which to him are "an aural image of foreverness."

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ZANKEL HALL  
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# Adams Conducts His Klinghoffer for Focus!

By LISA B. ROBINSON

THIS year's Focus! festival enters uncharted waters with the inclusion of John Adams's 1991 opera, *The Death of Klinghoffer*, as the final event on January 31. Presented in a semi-staged version by the Juilliard Opera Center, conducted by the composer and directed by Ed Berkeley, the production marks the first time in the festival's history that a full-length opera has been featured.

As for its connection to the festival's California theme, Adams, 61, has been one of the leading figures on the West Coast contemporary music scene ever since he moved from his native Massachusetts to San Francisco in 1971, at the age of 24. A faculty member at the San Francisco Conservatory from '72 to '82, Adams became the new-music advisor to the San Francisco Symphony Orchestra in 1978 and served as its composer-in-residence from '82 to '85.

Like his earlier opera *Nixon in China*, *The Death of Klinghoffer* is based on actual events—namely, the 1985 hijacking of the Achille Lauro, an Italian cruise ship, by four members of the Palestinian Liberation Front. Bargaining by radio for the release of 50 Palestinians held in Israeli prisons, the terrorists held everyone aboard the ship as hostages and, during the course of their negotiations, murdered a wheelchair-bound Jewish-American passenger, Leon Klinghoffer. (The hijackers were ultimately captured and jailed.) In addition to the four terrorists and Mr. Klinghoffer, the opera portrays Marilyn Klinghoffer, the victim's wife; the ship's captain; and several fictionalized, generically named passengers (e.g., the "Swiss Grandmother").

Unfolding over two acts with two scenes each, *The Death of Klinghoffer* is more of an opera-oratorio hybrid than a traditional opera, utilizing choruses as well as soloists to tell the story. Commenting on the sense of historical perspective he hoped to invoke, Adams notes (in Michael Steinberg's liner notes for the 1992 Nonesuch recording of the opera) that "you have a constantly shifting scale of closeness and distance ... At one moment you feel as though you're right there on the deck under the blistering sun with the rest of the passengers, and a moment later you feel like you're reading about it in some very ancient text." Alice Goodman's libretto, written entirely in couplets, enhances the "archaic" effect of such moments.

The dramatic structure also departs from convention in the general lack of interaction between the characters, who spend much of their time, especially in Act I, revealing their interpretation of events and motivations directly to the audience.

Co-commissioned by the San Francisco Opera, Los Angeles Opera, Brooklyn Academy of Music, Glyndebourne



John Adams will conduct his controversial 1991 opera, *The Death of Klinghoffer*, to close the 2009 Focus! festival on January 31.

Festival, and La Monnaie, *The Death of Klinghoffer* was premiered on March 19, 1991, at the Théâtre Royal de la Monnaie in Brussels. The production was directed by Peter Sellars and conducted by Kent Nagano, with choreography by Mark Morris.

To say the opera generated controversy is an understatement. A review of the Brussels premiere by Manuela Hoelterhoff in *The Wall Street Journal* said the opera "turns the sport-killing of a frail old Jew in a wheelchair into a cool meditation on meaning and myth, life and death." When it came to BAM in November 1991, many critics, including Edward Rothstein of *The New York Times*, felt the terrorists were too sympathetic, and the treatment of Israelis versus Palestinians biased towards the latter. *The Times* also published a statement by Mr. Klinghoffer's daughters, Ilsa and Lisa Klinghoffer, who had attended the opera anonymously and felt that the opera exploited their parents, "appeared ... to be anti-Semitic," and was "historically naïve." Both Adams and Goodman, who identified herself as Jewish (but later converted to

Christianity), strongly denied any such intentions.

Although the production travelled to San Francisco in 1992 as planned, in the wake of the controversy, both Glyndebourne and Los Angeles refused to stage it. With opera houses declining to mount further productions of the work, the controversy eventually faded, but was reignited in November 2001 when the Boston Symphony Orchestra dropped excerpts from the opera from a scheduled program in light of sensitivities following the September 11 attacks. Adams disagreed with the decision on principal. In an interview with Elena Park for the Web site andante.com, he stated that "people in the art world or the theater world, people who read novels and go to see provocative new films expect to be challenged, and even on occasion to be upset. But classical music consumers are being typecast as the most timid and emotionally fragile of all audiences."

The esteemed musicologist Richard Taruskin, author of the epic six-volume *Oxford History of Western Music*, disagreed. On December 9, 2001, *The New York Times* published a lengthy article by Taruskin titled "Music's Dangers and the Case for Control." Arguing that the opera does indeed "romanticize the perpetrators of deadly violence toward the innocent," Taruskin concludes that "Censorship is always deplorable, but the exercise of forbearance can be noble. Not to be able to distinguish the noble from the deplorable is morally obtuse ... Art is not blameless. Art can inflict harm." Despite Taruskin's enormous influence, Adams gained many defenders with his response that, "Not long ago our attorney general, John Ashcroft, said that anyone who questioned his policies on civil rights after September 11 was aiding terrorists; what Taruskin said was the aesthetic version of that."

Adams and Taruskin may never have mended fences, but audience and critical reception to subsequent productions, most notably at BAM in 2003 and the Edinburgh Festival in 2005, have been generally positive, and a film version of the opera by Penny Woolcock, released in 2003, was especially well received. Mark Swed of *The Los Angeles Times* has described *Klinghoffer* as "one of the most beautiful operas written in my lifetime." □

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

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# Festival Explores a Century of California Music

Continued From Page 1

a California branch of Varèse's International Composers Guild. Although the guild collapsed shortly thereafter, Cowell's West-Coast branch, called the New Music Society of California, was up and running on October 22, 1925, with an unprecedented concert of modern music in Los Angeles. Cowell then moved his society to San Francisco, working out of his tiny home in Menlo Park. The New Music Society concerts were among the few opportunities to hear new music in the U.S. outside the East Coast.

Cowell, however, quickly concluded that concerts were too ephemeral. Composers needed to be published. In creating *New Music Quarterly*, a magazine comprising compositions that were off the radar of commercial publishers, he made California the main source of printed unorthodox music. The quarterly's chronic financial problems were solved when Charles Ives offered to be its patron. Cowell persuaded him to permit the publication of Ives's own music, making *New Music Quarterly* Ives's first—and for years, only—publisher. (Later it became Ruth Crawford Seeger's sole publisher.)

When Germany's inflation made engraving cheap, Cowell began *New Music Edition*, an orchestral series. When electrical recording technology promised decent sound quality, Cowell started New Music Quarterly Recordings. Simultaneously, the Pan-American Association of Composers, also directed by Cowell, used the European economic crisis as an opportunity for groups like the Berlin Philharmonic to present Europe's first concerts of American orchestral music. By the time the Depression demolished many of

these ambitious projects, Cowell and his colleagues had established a good infrastructure for American modernist composers and drawn musicians like Aaron Copland to set up their own institutions. Californian unorthodoxy, combined with Eastern money, had put American composition on the map. By the 1930s, American composers were appearing all over, though still not too many in California.

When the Nazis kicked out Europe's modernists, however, some

a big dose of European-style modernism, but unconventionality was blossoming elsewhere. Cowell's argument for cultural fusion found fertile soil in California. Although Cowell himself, and his student John Cage, now lived in the New York area, Lou Harrison, the third member of their pre-war circle, returned to California and brilliantly gave new life to the trans-ethnic fusion that Cowell had envisioned. Terry Riley and the young

John Adams established West-Coast minimalism. Transplanted Michigander Robert Erickson helped make San Francisco a center of improvisatory music, electronic music, and new-music broadcasting. Heading south, he became the guru of new music at the University of California, San Diego, whose current faculty includes stellar figures such as Roger Reynolds and Chinari Ung. The Other Minds Festival in San Francisco, led by composer and broadcaster Charles Amirkhanian, ensures that alternative voices, such as performance artists, get hearings. Excellent California-based new-music performers abound. From a backwater, California has evolved into one of the world's liveliest environments for composers.

Focus! 2009 In five concerts and one opera production, it will survey the California scene through performances by Juilliard students and the St. Lawrence String Quartet, which will premiere Adams's String Quartet. Because Focus! lives to create performance opportunities for our students, it will necessarily shortchange California's "performance art." Otherwise, the repertory will span the century from Cowell's youth to today's young composers, featuring John Adams, arguably today's most famous California composer. Cowell, who would be 112 on March 11, 2009, would be astounded by what he started. □

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



The repertory for this year's Focus! festival will span a century of California composers, including (clockwise from left) Mason Bates, Gabriella Lena Frank, Pamela Z, Pablo Ortiz, and Robert Erickson.

**Focus! 2009:**  
**California: A Century of New Music**  
**Peter Jay Sharp Theater**  
**Friday, Jan. 23-Saturday, Jan. 31**  
**The festival ends with a semi-staged performance of John Adams's *The Death of Klinghoffer*. (See article on facing page.)**  
**See the calendar on Page 24 for details.**

of them re-established themselves in California, including Arnold Schoenberg, Igor Stravinsky, Darius Milhaud, Ernst Krenek, and Ernst Toch. Like the performers who settled there (among them, Heifetz and Piatigorsky), they became a magnet for others. Hollywood attracted other composers and performers. As the state's war industries blossomed, the stage was set for post-war cultural life. Then, in addition to Piatigorsky, Heifetz, Schoenberg, and Milhaud, less famous but equally significant pedagogues, such as the Schoenfeld sisters, Eleanor (cello) and Alice (violin), produced legions of astonishing students.

New-music concerts also revived after the war. Stravinsky and his colleagues presented the latest in new music at the famous Evenings on the Roof at the Los Angeles County Museum. Those concerts contained

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DISCOVERIES

by Bruce Hodges

That Prodigal Son of Bach Strikes Again

P.D.Q. Bach & Peter Schickele: The Jekyll & Hyde Tour (Telarc 80666)

A Styrofoam cup is but one of the odd requirements for P.D.Q. Bach’s String Quartet in F Major (“The Moose”), S. Y2K, the most ambitious joke on this new compilation by P.D.Q. Bach, a.k.a. Peter Schickele, who earned a master’s degree in composition from Juilliard in 1960. After a fitful, hilarious start (realizing that some of the musicians have inadvertently exchanged parts), the intrepid Armadillo Quartet dives into a half-hour score that seems to attract musical kitsch like a magnet. Along the way, Schickele mixes in dozens of musical quotations including a fragment of Barber’s *Adagio for Strings*.

As usual, Schickele wreaks havoc with structural conventions, extending cadences to absurd lengths, dropping in unexpectedly odd modulations, or repeating figures long after any “real” composer would allow. With expert comic instincts, he taps into a huge vein of expectations about classical music form, subverting them at every turn, often to uproarious effect. (It isn’t fair to give away all the surprises, but few string quartets I know incorporate a police siren.)

Engineer Michael Bishop has captured this love fest—the first CD by Schickele’s *doppelgänger* in 12 years—live at the Gordon Center in Owings Mills, Md. The sound is exemplary, striking a fine balance between the aural pratfalls onstage, and the whoops and laughter of a crowd eager to take in Schickele’s sophisticated goofiness.

Michèle Eaton (“off-coloratura soprano”) and David Düsing (“tenor profundo”) raise the comedic roof in the initial volley, “Long Live the King,” followed by a deadpan Düsing in *Four Next-to-Last Songs*, a tongue-in-cheek nod to Richard Strauss, chock-full of mangled German. Hilarity continues with some short songs, one of them an innocent poke at composer Vincent D’Indy, and the kazoo-riddled “O Serpent.”

Schickele taps into American popular song forms for *Songs From Shakespeare*, riffing on *Macbeth*, *Hamlet*, *Romeo and Juliet* and, perhaps funniest of all, the funeral oration from *Julius Caesar*. And just when you think you can’t laugh any more, the disc ends with a “stern” warning to Tyrannosaurus Rex, written for Schickele’s 6-year old boy, to counter his nightmares after watching Japanese monster movies.

A Jazz Pianist’s Tomorrows

Tomorrows. Donald Vega, piano. (Imagery Records IMG-0934)

“THE melody came to me right when I woke up one morning,” writes pianist Donald Vega of the first track of *Tomorrows*, a skillful collection of his own compositions punctuated by well-chosen tracks by veterans. Vega, a current Artist



Diploma candidate in jazz at Juilliard, begins his first foray leading a trio with “Wake Up!,” which percolates like musical coffee with its insistent motifs. He follows it with a smoky take on Charlie Haden’s “Our Spanish Love Song,” showing a relaxed virtuosity, equally at home injecting Bach-like lines into the proceedings or soaring off like Scarlatti. Bass player and Juilliard faculty member David J. Grossman offers tingling support and drummer Lewis Nash an easygoing tango beat to anchor it all.

A gentle fire emerges from “Indian Summer,” Victor Herbert’s suave ballad that shows the trio at its most intimate. Vega follows it with another of his compositions, “The Will to Nurture,” its glow inspired by Ahmad Jamal’s jazz staple “Poinciana.” Grossman’s bowed bass gives a timeless feel to “Nostalgia,” and a high point is the elegant arrangement of Kurt Weill’s “Speak Low,” which Vega was inspired to include after hearing McCoy Tyner’s version years earlier.

Like “Wake Up!,” the up-tempo “Scorpion” turns tiny gestures into a track pulsing with animation. Vega follows it with the rhythmically tricky title track, “Tomorrows,” featuring Maria Neckam, who adds breathy vocals worthy of Astrud Gilberto. An upbeat, richly lyrical “Butterfly Waltz,” which Vega wrote for his wife, closes this engaging program, given an intimate soundstage by Brooklyn-based engineer Michael Brorby at Acoustic Recording.

You can learn more about this up-and-coming artist, and find a link to buy the album, on his Web site: [www.donaldvega.com](http://www.donaldvega.com).



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.

# Bernstein Songs Add New Texture to ChamberFest

By JONATHAN ESTABROOKS

SINCE its introduction in 2002, ChamberFest has provided a unique platform for Juilliard instrumentalists to explore the wealth of collaborative potential that chamber music has to offer. The success of this intimate repertoire requires a high level of focus and dedication, but rewards its players with a sense of individual recognition and unified expression.

The festival’s tradition of predominantly instrumental music will shift as Steven Blier, a Juilliard coach and the artistic director and co-founder of the New York Festival of Song, brings Bernstein’s vocal chamber music to the forefront of this year’s festival. He hopes that audiences will find new appreciation for this repertoire.

The fundamental challenges are very similar for both chamber musicians and singers: musicality, rhythm, pitch, dynamics and blend are all crucial to their success. Where they differ is in how singers and instrumentalists communicate the dramatic nature of their repertoire. In a recent interview, Blier said it is an invaluable learning experience for singers and instrumentalists to work together. “For singers, it’s a chance to step up to the plate and hone their musicianship, and share their sense of poetry and color,” he said. “For instrumentalists, it’s the opportunity to experience their own music through the eyes and souls of those who are essentially actors.”

It is fitting that, as the city of New York celebrates the 90th anniversary of Leonard Bernstein’s birth, his *Arias and Barcarolles* celebrates its 20th anniversary and finds a place in the programming of this heavily instrumental festival. Commissioned in 1988, *Arias and Barcarolles*—a work for four-hand piano, mezzo-soprano, and baritone—was Bernstein’s last piece, with both music and text written primarily by the composer himself. It was Blier and Michael Barrett (co-founder of the New York Festival of Song and Bernstein’s assistant conductor) who gave the work’s American premiere. They would go on to record it for Koch International Classics, after having had the project rejected by five other recording companies. “It was a great learning experience for me,” says Blier, “that you could have a hot project like this, and still have the record labels turn up their noses.” The recording won the 1991 Grammy Award for best new composition, which was especially poignant and telling for both the artistic merits of Blier and Barrett and the strength of the work.



Photo by Tes Steinholtz

Steven Blier will coach students in Bernstein’s *Arias and Barcarolles* as part of this year’s ChamberFest.

In program notes appearing on Carnegie Hall’s Web site, Bernstein biographer and record producer Paul Myers wrote that the eight songs making up *Arias and Barcarolles* are “personal, intimate, often humorous love letters” that contain “the same larger-than-life ebullience and emotional range found in his conducting and personality.” The composer faced many personal challenges in the final years of his life, including leaving his wife, the Chilean actress Felicia Montealegre, making his homosexuality public, and eventually returning to the bedside of his gravely ill former wife. In the last decades of his life, says Blier, Bernstein was constantly trying to tackle the great issues of American life in a major work. “But this work represented something so personal and intimate—almost as if it wasn’t supposed to be performed. It was a chance to exorcise his own demons and examine aspects of intimacy from many different angles.”

Adds Blier, “I hope [*Arias and Barcarolles*] will change the stigma against singing that persists for some people. Vocal music requires a different kind of listener attention. Some concertgoers think they don’t like singing and make a distinction between so-called ‘pure music’ and vocal music. In my experience, audiences change their minds when they enjoy hearing singers and instrumentalists making music together.” He feels that it is the job of the singer to open the door to curiosity and invite an audience to have a satisfying musical and theatrical experience.

ChamberFest runs from January 12 through 17, with performances in both Paul Recital Hall and the Peter Jay Sharp Theater. The eight concerts will be the culmination of student initiatives, musical preparation, and faculty coachings that take place during the last week of winter recess. These free concerts are your chance to join in that process and experience these artistic collaborations.

The New York Festival of Song will also grace the Peter Jay Sharp Theater stage on Wednesday, January 14, at 8 p.m. in a program titled “Latin Lovers: An Evening of South American and Cuban Song.” This free concert will bring together Juilliard singers and jazz performers on one stage, and is not to be missed. □

Master’s degree candidate Jonathan Estabrooks will appear as Tarquinius in the J.O.T.’s production of *The Rape of Lucretia on December 12 and 13 in Studio 305*.

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# Rural Ireland Through the Lens of Memory

By GEOFFREY MURPHY

ON a summer’s evening in 1987, two Irish playwrights, Brian Friel and Thomas Kilroy, went for a walk along the bank of the river Thames in London to talk about life and the theater. The pair had just come from a performance of the former’s stage adaptation of Turgenev’s *Fathers and Sons* at the National Theater, and as they walked, they passed huddled figures of the homeless cowering in doorways and alleys. Through the thick dark of the night, the pair heard something familiar to their ears: the lilt of the Irish accents of those impoverished masses. To Friel they represented more than just the result of centuries of colonial oppression; they reminded him of his family. He turned to Kilroy and said that he had, in fact, two aunts who had ended up just like that. Kilroy, wisely, suggested to Friel that he should write a play about them. That play became *Dancing at Lughnasa*, which will be performed in December by members of the Drama Division’s fourth-year class, directed by Ethan McSweeney.

Friel, who has spent a great majority of his life in County Donegal and is considered by many to be Ireland’s preeminent living playwright, sets most of his plays (as with *Dancing at Lughnasa*) in the fictional Donegal town of Ballybeg (in Gaelic, Baile Baeg means “small town”). *Dancing at Lughnasa* follows the story of five unmarried sisters and the youngest sister’s son, Michael, struggling to find joy in the hardship of a life of poverty in that rural Irish town during a time of great change. Not only have they purchased their first wireless radio, which opens them up to a cultural connection with the world outside their tiny town (piping in the music of Cole Porter and the rest of the 1930s world), but the sisters’ older brother, a priest named Jack, has just returned

the first time. All this occurs one August during Lughnasa, the traditional pagan festival of the god Lugh. The sisters live in a world dominated by religion, and the relation of the Catholic Church to the pagan is a recurring motif within the play.

Friel unfolds his story through a particular lens. “It’s a memory play,” explains McSweeney, “so we meet the world of these five spinster aunts through the eyes of Michael, who is remembering the summer of 1936, when he was 7 years old, from a perspective some distance hence.” The adult Michael is able to provide a great deal of perspective for the audience, creating a frame through which we are allowed to see what will happen to the characters in the future—making the memories often “not just happy harvest times of yore, but something that’s quite dark,” observes McSweeney. While there are significant differences between Friel’s life and the plot of *Dancing at Lughnasa*, it is thought to be his most autobiographical play. Like the character Michael, Friel was indeed 7 in 1936, and all the sisters are named after the real-life models they were based on: his mother and her sisters, including the two who ended up destitute on the streets of London.

Friel explores the uses of, and the differing relations to, memory in many different ways throughout the play, from the wistful longing for days gone by, to the struggle to remember things once important that have been lost in the nooks and crannies of the mind. For Friel, McSweeney says, “memory can be both a balm and something quite painful. What I am learning about the play as we rehearse it, is how the narrator starts out remembering some of the happy times, and how the flip side of that is this dawning maturity and recognition, even as a 7-year-old, that this world he was living in was falling apart.”

The Juilliard production will feature a beautiful set designed by Michael Sims that creates a world of memory, in which a very realistic Irish kitchen exists, without walls, in the midst of a symbolic world of dream and recollection. “One of the things I really love about the set,” says

McSweeney, “is that, in Michael’s design, we pulled the lids off the traps in the Stephanie P. McClelland Drama Theater and so the house actually juts out over some empty space. And that empty space is painted in the same way as the skyscape behind the set, so the platform that is the house kind of floats on sky, both below and above it. I think that’s something that

takes the play out of pure naturalism, and allows the naturalistic detail of the life inside the house to function alongside the more theatrical conceits of memory.”

Dance indeed plays a role in *Dancing at Lughnasa*. Every character in the play at some point dances—but it is how each character relates to dance that illuminates them to the audience. In *Lughnasa*, dancing “is a release, actually, that expresses things that [the characters] can’t express with language,” explains McSweeney. “In a musical, they say if you could express yourself in words in a scene, then you wouldn’t need to sing—so the dancing is like singing in a musical; it’s the moment where the characters express something that they can’t say with language.”

But it is Friel’s language itself that is one of the primary glories of the play. He is, says McSweeney, “truly a wordsmith, because if you listen to the play, the way the sounds bump against each other is very elegant. There is just a lot of beautiful, very musical rhythm to his writing.” A play filled with joy and sorrow, resonating with the heart, soul, and rhythm of the characters, their longing, Ireland, and the 1930s, *Dancing at Lughnasa* is sure to be memorable. □

Geoffrey Murphy is a fourth-year drama student.



Ethan McSweeney will direct the fourth-year actors in Brian Friel’s *Dancing at Lughnasa* at Juilliard in December.

## Letters to the Editor

Continued From Page 4  
Agenda. Rather than pour millions into marriage, we should maximize support for gays born in the Bible Belt. They need legal protections and cultural support to come out safely in their home states—not run away to New York and San Francisco as soon as they turn 21. The premature marriage strategy has failed. “Coming Out” has worked. When gays can come out in “Red America,” we will win marriage equality. Never before.

CANAAN PARKER  
New York City

### GAY-STRAIGHT ALLIANCE

I was dumbfounded to read the Voice Box piece in the October issue about the Gay-Straight Alliance at Juilliard. I graduated in 1977, won the very first William Petschek award for pianists, and went on to win the Walter W. Naumburg Piano Competition in 1979 (in a memorial to William Kapell). I made my Tully, Carnegie Hall, and N.Y. Philharmonic debuts, and have managed the pianistic ups-and-downs of a career since then. In 1992, after years in Vermont as a student of Rudolf Serkin, I met my life-partner, the violist of the Aurn Quartet in Cologne, Germany, and moved there to make a new life. I have lived there to this day.

Those of my generation are heartened to see the openness of younger people, with no fear of retribution for standing up for who they are. I certainly did not have the guts to be that open in my 20s. The arts world, while silently accepting the reality of sexual diversity for generations, is still to this day, in certain places, quite judgmental. Indeed, it is a harsh realization to find that, even though one has refined sensibilities, many are nevertheless not exempt from the conditioning of prejudice.

As a gay man at Juilliard in the ’70s, I found these subjects were not discussed beyond a whisper—often a denigrating one at that. Even with the likes of Nureyev working out in Juilliard’s dance studios while he was in town (I once found myself alone in the elevator with him, and I was like a deer in headlights), the atmosphere was “don’t ask, don’t tell.”

I have taken issue with certain aspects of the evolution at Juilliard over the last period of time, but to read this article touched my heart deeply. There will be much less inner conflict and suffering as a result of this tremendous gesture of honesty at the School. Bravo to you all.

PETER ORTH (DIPLOMA ’76, piano)  
Cologne, Germany

Friel: *Dancing at Lughnasa*  
Stephanie P. McClelland Drama Theater  
Thursday, Dec. 11-Monday, Dec. 15  
See the calendar on Page 24 for details.

home for the first time in 25 years under somewhat mysterious circumstances, ill with malaria after working as a missionary at a leper colony in Africa. Michael’s father, a ne’er-do-well Welsh jack-of-all-trades named Gerry, also comes to visit the sisters, and meets his son for

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# Thinking Like a Horse

Continued From Page 4

sensing. We use a diffuse, soft focus, to take in short-range and long-range information, much as horses do with their 270 degrees of peripheral vision. We watch for pinned ears or flicking tails, both signs of annoyance.

Dancers are trained to commit choreography to memory. They fine-tune their phrasing; they know what comes next and they work to make the performance seem spontaneous. With horses, the dance must actually *be* spontaneous. Moment-to-moment decisions, made in real time, are embedded within the fabric of a piece of choreography. Some decisions are made to keep the horse engaged; some are made to keep the dancer safe.

Horses are creatures of flight. Their speed is their only protection from predators. Dancing with such a creature, we must remain constantly vigilant. A frightened 1,200-pound animal can unintentionally cause severe injury. Choreography is constantly being readjusted to “now time.” Dancing within inches of an equine partner, a lateral movement might be 6 steps or 10. The moment is not a memorized event.

The dancer’s desire to repeat a movement until perfect is not an option in our rehearsal process. The horse will memorize the movement faster than the human, then get bored. Repetition is usually for the human’s benefit. We learned to sink into *horse time*.

Quick, sharp movement is a choreographic mainstay for many contemporary choreographers. With horses, this kind

of movement has the power to “drive.” If the sharp movement has specific spatial intent, it becomes an action much like pointing and the horse will move the portion of the body you are pointing to. If the driving movement just scatters into space diffusely, the horse might flee or, worse, do nothing. Lots of active movement next to a motionless horse is quite meaningless.

What sets our equine partnering apart from dancing with a human partner is the constant accountability. Dancers moving with one another are fairly forgiving. Confusing signals are buried beneath multiple layers of complex movement. Not so with a horse. Every move means something in their sensory world. Movement that sends or drives the horse away can be used as a very interesting choreographic tool. If a send is aimed, for instance, at the horse’s haunches, and if that send is modulated precisely with just enough energy, you might get the horse to keep its front legs still and just move his haunches, resulting in a beautiful equine pirouette on the forelegs.

Horses track on movement and decide within minutes whether they feel threatened or interested, whether one is a good leader or not worth the effort. If you are decisive and clear, you might earn their trust and curiosity. This is called “draw.” Leadership can be achieved by force. A horse under saddle, ridden with whip and spurs, will submit to the rider’s will. But submission and engaged following are two very different outcomes.


For a bipedal human, moving with a quadruped means learning to embody the horizontal plane. When we dance in tandem with a horse, we stay on its inside shoulder so that we are not running to keep up with them but rather asking them to shape around us. Shaping in space is how horses communicate with one another. Within moments of a foal’s birth, the mother shapes around the baby, gently nudging it to stay with her (on her inside shoulder). For horses, shaping in space is the kinetic subject of ongoing alpha negotiations—an alpha mare moving a less dominant horse over. In herd behavior, there are always complex alpha negotiations for leadership in play. With horses, everything means something. In dancing with horses, we have several mantras: No assumptions. Take nothing for granted. We are always in spatial relationship.

Horses seek strong leadership. The strong leader makes decisions that take the partner’s well-being into account. I have watched many dancers improvising, touching, weaving in and out of each other’s space, without full awareness of the effect their movement has on others. There is pyrotechnic dancing, but no real physical listening. The discerning eye might sense slight artifice but still be impressed. But the dances that steal our hearts are those in which two humans are truly dancing *with* each other—the same for dances with equine partners.

*JoAnna Mendl Shaw has been a member of the dance faculty since 2003.*

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—The New Yorker Magazine



# In Memoriam: Doris Rudko

DORIS RUDKO, an internationally recognized teacher of dance composition who was a Juilliard faculty member from 1969 to 1992, died on October 29 at the age of 89.

Born in Milwaukee on October 19, 1919, Rudko was a graduate of the University of Wisconsin-Madison's dance program, directed by Margaret H'Doubler (who had founded it in 1926 as the first dance degree program in an American university). Following her graduation in 1945, Rudko taught at New Trier High School in Illinois before coming to New York two years later to pursue a career as a dancer. During the 1950s she appeared in Broadway musicals, on television, and on the concert stage. Her choreographic credits include solo and group works for a number of other companies, as well as her own.

Rudko studied modern dance with Sybil Shearer, Hanya Holm, Doris Humphrey, Charles Weidman, Martha Graham, José Limón, and Merce Cunningham. She took dance composition classes with Louis Horst at Jean Erdman's studio in the Village, eventually becoming his assistant at the Neighborhood Playhouse, the Martha Graham School, and the American Dance Festival. When Horst died in 1964, Rudko took over his classes at the A.D.F. until 1967, later teaching there using her own syllabus.

Before she came to Juilliard in 1969, Rudko had been a longtime faculty member of New York City's High School of Performing Arts (1949-1963), at one point serving as acting chair of the dance faculty. She was on the dance faculty at New York University from 1972 to 1981, and appeared as a guest teacher in West Germany, Sweden, Italy, Greece, Taiwan, Hong Kong, and Switzerland.



Doris Rudko, c. 1980s

Much beloved as a teacher (and featured in the Simone Wiest 2006 documentary *Behind the Curtain: Being a Professional Dancer*), Rudko influenced choreographers such as H.T. Chen, Robert Battle, Rebecca Stenn, Neta Pulvermacher, Stanley Love, Henning Rüb-sam, and Tony Powell. She served as a dance advisor to a number of companies.

Rudko was an associate editor of *Dance Observer*, contributed articles to numerous publications, and was a member of the dance screening committee of the Fulbright Scholar Program. She was a founding board member of the Martha Hill Dance Fund, and received the Martha Hill Lifetime Achievement Award (along with Donald McKayle) in 2004.

Contributions may be made to The Juilliard School for the Doris Rudko Scholarship Fund. □

## IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

### Alumni

Hilda Fenyo ('41, *piano*)  
Paul Makara (Diploma '55, *violin*)  
Richard Mix ('46, *trombone*)  
Phillip H. Simonds ('36, *voice*)  
Mark O. Weiger (M.M. '86, *oboe*)

### Former Faculty

Doris Rudko

### Friends

Gail Robinson  
Richard J. Scheuer  
Oliver C. Zinsmeister

## GLUCK COMMUNITY SERVICE FELLOWSHIP APPLICATIONS

Reminder to students: applications for the 2009-10 Gluck Community Service Fellowship are available in the Office of Educational Outreach (Room 245). The application deadline is Thursday, December 18, at 3 p.m. sharp!

If you are interested in applying and have questions, or would like to see a G.C.S.F. performance before you decide, please stop by the office and ask for Maxine Montilus.





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# Message to the Community From President Polisi

The following message from President Joseph W. Polisi is adapted from his letter of late October to the School's faculty and staff.

SINCE the beginning of the fall term, we have experienced historic occurrences ranging from the election of Barack Obama as our new president to the disruption of our economy at a level not experienced since the Great Depression. The juxtaposition of these events reflects the complexity of our times: a period that requires focus and good will as we address the challenges ahead.

America's economic downturn and the resulting losses in the stock market have a direct impact on Juilliard. Almost 50 percent of the School's annual revenue comes from our endowment (the balance of our budget is funded by tuition, fees, gifts, and grants). Although the Juilliard Board's Investment Committee has done a brilliant job of positioning our endowment so that it has performed better than the stock market overall, the School will have to make a downward budget adjustment in upcoming years, due to the precipitous drop in the value of the market.

In close consultation with our trustees and with faculty and administrative leaders throughout the School, during the coming months we will develop a set of steps to adjust to this new reality. Overall, we will no doubt settle on a plan that involves a combination of income and spending actions—those that address the financial challenge while best preserving our students' educational and artistic experience, which is our first priority.

Regarding our renovation project, please understand that the funding of this important infrastructure investment is budgeted and paid for through a financial structure that is completely separate from the annual budget. This extensive construction effort does not detract from financial resources that support our annual budget. I am pleased to note that we are on schedule for completion of the project by September 2009.

In the time ahead, while certain school initiatives will need to be tempered or deferred, our principal focus will be on reducing or eliminating non-personnel costs wherever possible. In addition, there is no plan to reduce scholarship awards allocated to currently enrolled students.

In its 103-year history, Juilliard has experienced innumerable challenges. In each instance, the School has emerged as a stronger and more resourceful institution. Adding qualities of increased fiscal restraint to the Juilliard environment will allow us to successfully negotiate the current financial environment. I am completely confident that the impact of the recent economic downturn will be addressed with the creativity, discipline, and determination for which Juilliard is known and admired. I thank you for your support and understanding as we address the issues before us, and I look forward in the new year to reporting to you regarding further plans for the future.

Sincerely,

*Joseph W. Polisi*

Joseph W. Polisi  
President

In its 103-year history, Juilliard has experienced innumerable challenges. In each instance, the School has emerged as a stronger and more resourceful institution.

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## TIME CAPSULE

by Jeni Dahmus

The following events in Juilliard's history occurred in December and January:

**1928** January 15, the Juilliard Graduate School Orchestra gave its first concert at the Engineering Auditorium on West 39th Street. Conductor Albert Stoessel led the orchestra and soloists Jerome Rappaport and Adele Marcus in performances of Ernest Bloch's Concerto Grosso for String Orchestra with Piano Obbligato, J.S. Bach's Concerto in D Minor for Piano and Strings, and Gustav Holst's *St. Paul's Suite*.

**1946** December 29, the League of Composers honored Darius Milhaud with a concert in which he conducted his own works at the Museum of Modern Art. An ensemble including Juilliard musicians performed three cantatas—*Les Amours de Ronsard*, *Adages*, *Pan et la Syrinx*—and the woodwind quintet *La Cheminée du Roi René*. On January 7, 1947, Milhaud visited Juilliard to meet with student composers and conduct a concert of four cantatas that included the three works performed at the Museum of Modern Art as well as the U.S. premiere of *Cantate pour L'Inauguration du Musée de L'Homme*, with text by Robert Desnos. The composer's wife, Madeleine Milhaud, was the narrator.

**1975** December 2, the Acting Company, originally formed from the first graduating class of Juilliard's Drama Division, returned to its alma mater for a benefit performance. Under the artistic direction of John Houseman, the company presented Oliver Goldsmith's *She Stoops to Conquer*, directed by Stephen

Porter. Proceeds from the event went toward support of the Drama Division.

**1995** December 5, Juilliard commemorated the 50th anniversary of the José Limón Dance Company with a tribute to Limón and his legacy. The School commissioned a revival



Mary Lou Rosato played Mrs. Hardcastle and Kevin Kline was her son Tony in the Acting Company's production of *She Stoops to Conquer*, given in a benefit performance for the Juilliard Drama Division in 1975.

of Limón's *The Winged* (1966), re-staged by Carla Maxwell. Excerpts were performed during the tribute, and the dance was presented in its entirety in February with a newly commissioned score by Juilliard student Jon Magnusen. The first part of the tribute, titled "Juilliard Dances for Limón," included *The Winged*, *La Malinche*, *Missa Brevis*, and a kaleidoscope, "The Juilliard Years," created by Carolyn Adams, Sue Bernhard, Jacquelyn Buglisi, Laura Glenn, and Linda Kent to honor Limón and other teachers and artists who contributed to the Dance Division since its founding by Martha Hill in 1951. The second half of the program, "Limón Dances for Juilliard," featured performances by the Limón Dance Company of *The Moor's Pavane* and excerpts from *A Choreographic Offering* in a new reconstruction staged by Sarah Stackhouse.



Jeni Dahmus is Juilliard's archivist.

# oxana yablonskaya

## Piano Institute

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## 4 New Dances and How They Grew

Continued From Page 1

dancers launch themselves forward on all fours. “Everybody find your way out of this,” he encourages them; soon after, they are standing and being urged to run “at the speed of light.” Meanwhile, another group of six is working with his assistant on a flowing floor sequence marked by yoga-like stretches and unfoldings. Everybody counts with precision and neither group seems the least bit distracted by the other—until the warp-speed running lands Moultrie’s group in the others’ midst.

Across the way, there is a sharp contrast to this crisp counting and space-consuming activity. Sidra Bell’s rehearsal, with the 23 freshmen, has the air of a meditative, private ritual. Dancers, all in socks that make for smooth, silent gliding, seem to occupy individual pods, as they move through distinctive, exploratory phrases. Bell and an assistant watch mostly in silence, strolling through the pockets of separate activity, offering a gentle comment or observation here and there. As she explains in a phone interview a few days later, “The way that I work is really collaborative. Early in the process, I give the dancers a lot of material that I’ve created, and they use that material to work on their own improvisations. I want to keep it a community process, with everybody working and involved.”

Each of these four new works (some of which were untitled as of this writing) represents an intriguing challenge on all sides. For the choreographers, there is the opportunity to create large-scale works. They are presented with a couple dozen highly skilled and motivated dancers, and no restrictions on their creativity. For the dancers, there is the challenge of absorbing a distinctive movement style and opening up to the specific creative approach of a choreographer.

For some of the choreographers, the project has enabled them to break out of their comfort zones and veer away from a standard *modus operandi*. Wieland remarks that “usually the music comes last for me; I make a piece and then try to find music that fits. This time, it was almost first.” Moultrie notes that his works in three sections usually “build to

experience working with larger groups. Last year, Keigwin set 45 pedestrians in motion for a work to Ravel’s *Boléro*. Bell had worked with close to 20 dancers for a project at LaGuardia High School, but admits that a studio filled with 23 Juilliard dancers felt overwhelming initially—but not for long. “That first day, it seemed like there were so many people



Photos by David Klein

in the middle of the night, I go through the video, write notes, listen to the music. When I do go in the studio, I have a little bit of exploration time, but I have to make sure I know my stuff.” He’s getting a lot of practice in being organized, with recent commissions from Ballet-Met Columbus, Atlanta Ballet, and Ailey II—several of them overlapping with his

dancers explored aspects of “letting go.” “The dancers had creative input, and they were open to it. I find that the movement reads differently when the dancer really knows why and what they’re doing.”

Keigwin’s vibrant and often witty works have been turning up in many places, from the Martha Graham Company to Paradigm, and in Keigwin + Co’s performances at the Joyce Theater and City Center’s Fall for Dance festival. With a varied background that includes backup dancing for Downtown Julie Brown (a.k.a. Julie Dorne Brown) on *Club MTV* and a B.A. in dance from Hofstra University, he is brimming with ideas and an eager sense of fun.

His work for the class of 2009, *Runaways*, is set to a commissioned score by Jonathan Pratt. “I’ve never collaborated with a composer before, so it’s a wonderful creative exercise for me,” he notes. His title references both the runaway concept that provides an ongoing motif for the dance, as well as the idea of running away. “With the large number of dancers, using the runaway idea, I thought I could capitalize on the repetition in the music—setting up a loop. So maybe, with the way I’m looping them on and offstage, it will look like I have 50.” His very specific vision for the work includes “men in narrow ’60s suits and ladies in ’60s Chanel/Dior outfits” and what promises to be a striking stage design with no wings. “All the space will be open, so I’m developing space by light, as an arena where they’ll be dancing.”

Like his three counterparts, Keigwin overflows with praise for the Juilliard dancers. “The way I work is very collaborative, so I’m very happy they were creative and up for that. I was surprised by the facility of their creative minds, and their willingness.” As Moultrie puts it, “Juilliard dancers are so rare, because they can do *everything*. They’re classically trained, but they can get to the floor easily. They adapt quickly. It’s such a joy to be here.” □

*Susan Reiter covers dance regularly for New York Press, and contributes articles on dance and other performing arts to many other local and national publications.*

**New Dances/Edition 2008 features new choreography by (clockwise from left) Johannes Wieland, Sidra Bell, Larry Keigwin, and (pictured on Page 1) Darrell Grand Moultrie, whose works will be performed respectively by the third-year, first-year, fourth-year, and second-year dancers.**

*Billy Elliot* rehearsal period. Moultrie’s work is set to the dynamic sounds of the Mexican guitar duo Rodrigo y Gabriela, who create percussion effects as well as melodic ones with their instruments.

Wieland—a German native with dance degrees from the University of Amsterdam and N.Y.U.’s Tisch School of the Arts, who performed with several companies, notably that of the late Maurice Béjart—regularly presents his choreography for a New York-based group, but is also artistic director of the dance company of Germany’s State Theater of Kassel. The music that inspired his Juilliard piece was a series of works on recordings by an accordion duet; the music will be performed live.

“I was haunted by the music. Then the piece evolved around the idea of letting go, and the instrument just had something very connected to that,” he says. His creative process involved discussion sessions in which he and the

in the room. I wanted to give them a lot of information, and they were really excited; a lot was going on. As the process has gone on, every time I go in, it feels like fewer people. As we’ve gotten to know each other, they’ve become very distinct individuals.”

With an intriguing résumé that includes an undergraduate history degree from Yale and an M.F.A. in choreography from Purchase College Conservatory, Bell has been creating works for her own New York group of dancers since 2001. She often collaborated with her father, composer-producer-arranger-conductor Dennis Bell, on her early works, and more recently he has created scores for her works that were commissioned by Ailey II, Ballet Austin, and Sacramento Ballet. She wanted him to create the score for this project, since it offered the opportunity (increasingly rare these days) to have live musical accompaniment.

“I wanted to share the experience of doing something on this scale with him,” she explains. His score is for a jazz chamber ensemble of 10 players, including three percussionists. “We always talk, throughout the building of the music. What’s great about working with him is that he knows my taste very well. He’s able to key into the world that I like to create choreographically.”

Moultrie, a 2000 Juilliard graduate, required an organized plan of attack for this project, since, after he enthusiastically accepted the assignment, he was cast in the ensemble of the Broadway musical *Billy Elliot*. With scheduling tight, he maximized his use of time. “If I wake up

## Where Do We Go From Here?

Continued From Page 4

begin by proposing that we all start together.

The campaigns were characterized by extraordinary energy and activity on both sides. We all have witnessed, over the last several months, the remarkable power of volunteerism. I saw, firsthand, Republicans *and* Democrats inspired to get off the political sidelines and jump in on the action. Young people, especially, found faith that their actions would bring results and their voices would be heard. These are the fruits of hard-fought campaigns that we should be proud of, and the material for a firm foundation as we begin to discuss where we might go from here.

The answer seems elementary: Let’s pursue change. Together. Let’s unite to make the sacrifices necessary for America’s energy independence and for a healthier relationship to our environment. Finally, let’s take

my big bro’s advice. Let us all—those who voted for Obama and those who didn’t—hold our next president to the sorts of standards we expect from great leadership. Let’s keep the thread of communication between the president and the public taut. President-elect Obama must feel the healthy pressure of our watchful attention. If something awful were to happen while we weren’t looking ... well, the blame would be partly on us, wouldn’t it? No more fast ones pulled. We’re all watching now.

And we’re watching because we’ve been engaged. Our passions have been excited. But we also understand that passions can be taken advantage of. So our patriotism will remain passionate, but it will be purposeful. It will be pointed. May our endeavor, and our country, be blessed.

*Alejandro Rodriguez is a fourth-year drama student.*

**New Dances/Edition 2008**  
**Peter Jay Sharp Theater**

**Wednesday, Dec. 10-Sunday, Dec. 14**  
**See the calendar on Page 24 for details.**

where the last section is explosive and exciting. For this piece, I wanted to go in the opposite direction. I wanted the piece to start off explosive and slowly become more subdued as it goes along. It ends with an *adagio*.” Keigwin, who usually creates to existing music, opted for a commissioned score.

Creating for such a large cast could be an intimidating prospect, but most of these four had at least some previous





Photos by Jessica Katz



**THE MISANTHROPE**  
October 22-26, Stephanie P. McClelland Drama Theater

Fourth-year drama students opened the season with Molière’s *The Misanthrope*, a classic satire about the hypocrisies of 17th-century French aristocracy, in a translation by Richard Wilbur and directed by Lucie Tiberghien. *Above*: Philinte, played by Alejandro Rodriguez, encourages his best friend Alceste, played by Zach Villa, to moderate his excessive criticisms of others. *Left*: Teyonah Parris, as Célimène, listens to Alceste as he tries to persuade her to leave the gossiping company she keeps.



Photo by Hiroyuki Ito

**THE JUILLIARD JAZZ ORCHESTRA**  
October 16, Peter Jay Sharp Theater

Composer, saxophonist, and faculty member Ted Nash conducted the Juilliard Jazz Orchestra in the music of the celebrated pianist and composer Andrew Hill on October 16 in the Peter Jay Sharp Theater. Hill, who died in 2007, was honored as a 2008 N.E.A. Jazz Master and held a Lifetime Achievement Award from the Jazz Foundation of America. Pictured are jazz students, saxophonist Adison Evans, trombonist Robert Edwards, and trumpeter Chris Burbank.



Photo by Sabrina Tanbara

**FORUM ON THE PRESIDENTIAL ELECTION**  
October 28, Room 305

Juilliard community members came together for a town hall meeting to examine the political views of the 2008 presidential candidates. Pictured are Juilliard President Joseph Polisi, who was the moderator, with student panelists (left to right), French hornist Craig Hubbard, bassist Allison Job, and actor Alejandro Rodriguez, who discussed foreign policy, economy, and health-care issues. Other students (not pictured) who participated were composer Evan Fein, trumpeter Alexander White, and dancer Lydia Bittner-Baird.



Photo by Peter Schaaf

**SAMUEL RHODES VIOLA RECITAL**  
October 23, Paul Hall

Violist Samuel Rhodes celebrated his 40th year as a member of both the Juilliard faculty (where he chairs the viola department) and the Juilliard String Quartet with a recital on October 23. The program, part of the Daniel Saidenberg Faculty Recital Series, featured Donald Martino’s *Three Sad Songs*; Stravinsky’s *Elégie*; Milton Babbitt’s *Play It Again, Sam*; Elliott Carter’s *Figment IV*; Hindemith’s *Sonata for Viola Alone, Op. 25, No. 1*; and Hall Overton’s *Sonata for Viola and Piano*. Rhodes is pictured with Robert McDonald, pianist and Juilliard faculty member.



Photo by Sabrina Tanbara

**HALLOWEEN DANCE**  
October 31, Room 305

Students gathered in Room 305 for the annual Halloween Dance. The festivities included a performance by dance students, coordinated by Jamal Callender and Kelly Robotham. Pictured in costume are the programming assistants (back row, left to right) Charlotte Bydwell, Jamal Callender, Brandon Cournay, and Spenser Theberge, and (front row) Nathan Madden and Leah Walsh.

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**AMERICAN CLASSICAL MUSIC HALL OF FAME INDUCTION CEREMONY**  
November 17, Paul Hall

Before an Arcos Chamber Orchestra concert celebrating composer and faculty member Samuel Adler’s 80th birthday, a ceremony was held to induct both Adler and The Juilliard School into the American Classical Music Hall of Fame. At the event, A.C.M.H.F. chairman Trish Bryan (right) presented Juilliard President Joseph W. Polisi (left) and Adler (at podium) with medallions. Also present was David A. Klingshirn, founder of the organization.



Photo by Chris Downes





**SEYMOUR LIPKIN PIANO RECITAL**  
**October 20, Peter Jay Sharp Theater**

To celebrate the 60th anniversary of his winning first prize at the prestigious Rachmaninoff International Piano Competition, pianist and Juilliard faculty member Seymour Lipkin played a recital on the Daniel Saidenberg Faculty Recital Series featuring solo and chamber music by Schubert and Mozart. He was joined by fellow faculty members, violinist Ronald Copes, violist Samuel Rhodes, cellist Joel Krosnick, and (not pictured) pianist Robert McDonald.

# RECENT EVENTS

**GINA BACHAUER COMPETITION WINNERS’ RECITAL**  
**October 15, Paul Hall**

On October 15, the winners of this year’s Gina Bachauer International Piano Competition, Yoonjung Han and Naomi Kudo, performed a recital in Paul Hall that was broadcast live on the McGraw-Hill Companies’ Young Artists Showcase on radio station WQXR. The program included solo works and duets. *Left to right:* Harold McGraw III, chairman, president, and C.E.O. of McGraw-Hill; pianist and alumna Elizabeth Joy Roe, recipient of the 2008 McGraw-Hill Companies’ Robert Sherman Award for Music Education and Community Outreach, presented during the broadcast; Kudo, and Han.



**THE JUILLIARD ORCHESTRA, CONDUCTED BY JAMES CONLON**  
**October 27, Carnegie Hall**

The Juilliard Orchestra made its first of two Carnegie Hall appearances this season on October 27 under the baton of James Conlon. The orchestra offered the premiere of Juilliard alumna Ellen Taaffe Zwilich’s *Symphony No.5: Concerto for Orchestra*, which was commissioned by the School. The program also included Mahler’s *Symphony No. 5*.



**VOCAL ARTS MASTER CLASSES**  
**November 6, Peter Jay Sharp Theater, and October 22, Morse Hall**

Two master classes were held for students in the Vocal Arts program: one on arias and scenes from Italian opera, given by conductor James Conlon (who is music director of the Los Angeles Opera), on November 6 in the Peter Jay Sharp Theater, the other on French song repertory, by pianist Roger Vignoles on October 22 in Morse Hall. *Above:* Conlon listened to students Paul Appleby, tenor, and Jessica Klein, soprano, in a duet from Mozart’s *Così fan tutte*. *Below:* Vignoles coaching soprano Christin Wismann; Bo-Kyung Park is at the piano.



**THIRD-YEAR DRAMA PRODUCTIONS**  
**October 14-19, Studio 301**

Third-year drama students took on two Lanford Wilson plays in October. From October 15-18, Sam Gold directed performances of *Book of Days*, which takes place in the small, fictional town of Dublin, Mo., and reveals the dark undercurrents of the community. Running concurrently, from October 14-19, was *The Mound Builders* (for which Wilson earned an Obie Award), in a production directed by Henry Wishcamper.

*Right:* In *Book of Days*, Shayna Small and Kelsey L. Kurz played the roles of Louann and James Bates, a couple whose marriage falls over the course of the play. *Below:* Creed Garnick was Professor August Howe and Liesel Allen-Yeager his wife, Cynthia Howe, in *The Mound Builders*.





# FACULTY AND STUDENT NEWS

## FACULTY

Cello and chamber music faculty member **André Emelianoff** will perform a series of three concerts at Merkin Concert Hall this spring. The concerts on February 4, March 14, and May 6 will feature new and older commissioned works, as well as familiar pinnacles of the repertoire. The recitals (which will include assisting artists) will showcase the broad range of Emelianoff's artistic interests and viewpoints, and will include music by Poulenc, Perle, Carter, Schoenberg, Debussy, Brahms, Schuller, Bach, Bloch, Wernick, Tower, Gates, Beethoven, and Messiaen.

Pre-College violin faculty member **Shirley Givens** participated last July and August in two international music festivals in Germany as violin professor, and also presented four master classes on stage deportment for performers. The festivals were held in Birklehof in the Black Forest and in Sulzbach-Rosenberg, Bavaria. At both festivals, she was joined by her husband Harry Wimmer (Diploma '50, cello) as cello professor and chamber music coach.

L&M faculty member **Behzad Ranjbaran**'s *The Blood of Seyavash* (part of his *Persian Trilogy*) was performed by the Fort Worth Symphony, conducted by Miguel Harth-Bedoya (MM '93, *orchestral conducting*), in October and November as part of his residency with the orchestra in 2008-09. Also Ranjbaran's Piano Concerto, a commission by the Atlanta Symphony, was premiered by pianist Jean-Yves Thibaudet and the Atlanta Symphony, conducted by Robert Spano, in June.

Pre-College and MAP faculty member **Huang Ruo** (MM '02, DMA '08, *composition*) was awarded both the first prize and the special audience award from the Luxembourg International Composition Prize 2008 in October. His winning work, *MO: Concerto for Sheng and Chamber Orchestra*, was given its premiere by

the Luxembourg Sinfonietta in the Centre des Arts Pluriels, conducted by Marcel Wengler, in Luxembourg in October. Ruo's *Written on the Wind: Multimedia Drama for Pipa, Voice, and Kinetic Painting* is being taken on tour by pipa virtuoso Min Xiao-Fen; a performance took place in November at the McConnell Theater in Simon's Rock, Mass.

## STUDENTS

Second-year piano student **Steven Lin** won the gold award in NTDTV's First Chinese International Piano Competition in November. The prize brings \$10,000 and a recording contract with Pro Piano.

Doctoral student in composition **Ray Lustig** was among the composers represented on American Opera Projects' "Composers Up Close and Personal," a collaborative evening of new music and interviews presented with the Brooklyn Conservatory's New Music Collective at the conservatory in October. Also in October, an excerpt from Lustig's *The Doctor's Ward* was included on a program of scenes from new operas being presented by American Opera Projects this season.

Pre-College pianist **Shiya Wang** was awarded a \$10,000 Jack Kent Cooke Young Artist Award in October by From the Top, the nonprofit organization best known for its NPR and PBS programs featuring America's best young classical musicians. She will have an opportunity to perform on From the Top's radio program this year.

**Angela Wee, Zeynep Alpan, Amy Tan, Stasz Klinge-Loy, and Alex Jang**, all Pre-College violin students of Shirley Givens, joined her in Germany and performed last July and August at the international music festivals of Birklehof, Black Forest, and Sulzbach-Rosenberg in Bavaria. They appeared both in solo and chamber music concerts. In addition, Klinge-Loy was concertmaster and soloist with a chamber orchestra conducted by Sidney Harth.

# Mad Hot (Juilliard) Ballroom

By JANE RUBINSKY

“WHO’S your favorite couple out there, ladies and gentlemen? Cheer your favorite couples on, ladies and gentlemen!” It’s the voice of John DePalma, familiar to anyone who watches *America’s Ballroom Challenge* on PBS—but we’re in Studio 304 on Juilliard’s third floor, and the glamorously dressed couples so skillfully gliding, dipping, and bobbing around the dance floor are ... *first-year drama students*.

Ballroom dance has been part of the Juilliard actors’ movement training for 14 years, a one-semester class for first-year students taught by Alexander Technique teacher Jaye Dougherty (a former competitive ballroom dancer herself, and a certified ballroom teacher). “It’s very similar to acting,” she explains, “in that it’s storytelling, but with your body—so a solo is like a monologue, a dance partner is like a scene partner, a dance team is like an acting ensemble.” With the rising public awareness of the world of ballroom dance competition (thanks to TV’s *Dancing With the Stars* and movies such as *Mad Hot Ballroom*), Dougherty thought it would be fun to draw on her professional connections to give students a taste of the “real deal”—and the Juilliard Star Ball was born.

What started out as a “sweet little thing” four years ago for the class that is now about to graduate has gotten to be an even bigger event over time, Dougherty says, with decorations around the room, handmade fans passed out to attendees, and rows of cheering spectators who include students, faculty, and staff. After preliminary rounds in foxtrot, rumba, tango, and swing for three teams of three couples each, six couples proceed to the finals, followed by a presentation of awards, adhering to the structure of an actual ballroom competition.

From the very beginning, the biggest thrill of the event has been its thorough professionalism. Not only is the Juilliard Star Ball emceed by the man known in the industry as “the voice of ballroom dancing,” but the three judges include two current champion dancers—Steven Dougherty (Jaye’s husband), who has been ballroom dancing since age 13, and Eulia Baranovsky, his partner, who together hold numerous championship titles and are the 2007 World American Smooth Showdance champions—and Marianne Nicole, a former U.S. American Smooth, International Latin, and Theater Arts champion who is now a national and world adjudicator and coach.

For the drama students, the benefits of ballroom dancing (including the discipline of competition) are manifold, says Dougherty, including “things like team spirit and style and loyalty and grace and graciousness and muscle memory.” She also provides handouts on the history as well as the characteristics of each dance,


“so they can get their juices flowing about the relationship, because each and every dance in ballroom tells a different story between a man and a woman.” The goal is not for the students to become dancers, she says, but to become comfortable in their bodies, to learn four or five basic steps of each dance and then “let loose, which is what actors do.” Costumes are put together by students themselves, with Dougherty’s guidance, based on photographs of ballroom dancers they admire or a look they might want for a Saturday night out (with modifications according to the regulations of ballroom



Above: First-year drama students Sekou Laidlow and Gavi Goldstein show off their style with a sultry tango step. Below: A triumphant and stylish class of first-year actors with (front, left to right) judges Steven Dougherty and Eulia Baranovsky, faculty member Jaye Dougherty, judge Marianne Nicole, M.C. John DePalma, and faculty member Darryl Quinton.











dancing, which include a slicked-back “do” with no loose hair or bangs for the women). The pros relish the event just as much as the students do, says Dougherty. “They love watching the actors—‘Oh, did you see what that one did over there, and look at the story going on over here!’—and they are completely delighted by it.” And the screams and cheers when Steve and Eulia (who have slipped out of the room to change into full competition regalia while the students were congratulating each other) finally take the floor to show them what they might aspire to are enough to bring the house down. As for the ripple effect—some students have asked where they can continue practicing what they have learned, and ballroom dancing now gets included in the Drama Division’s annual parents’ weekend. “Last year we had 65 people in Room 306 ballroom dancing, parents and students all mixed together, and it was terrific!” recalls Dougherty. Among her class handouts is a quote from Fred Astaire: “Do it big. Do it right. And do it with style!” It’s advice the drama students have clearly taken to heart. □



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# JUILLIARD PORTRAITS

## Stephen Roessner

Audio/Video Engineer and Editor, Recording Department

## Dawn Lille

Dance History Faculty

*A native of Binghamton, N.Y., Stephen earned his B.M. in music performance (percussion) and B.S. in sound recording technology in 2004 from SUNY-Fredonia. Before coming to Juilliard, he worked as a digital media encoder/editor for MTV Networks, where he edited and uploaded videos for Internet streaming and worked on multiple MTV Video Music Awards and MTV Movie Awards shows, as well as VH1 Rock Honors. Stephen has toured the U.S., Canada, and Japan as a drummer for two independent rock bands, Saxon Shore and League.*

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

I'm just about to hit my two-year mark, and I can't believe how quickly it has gone. My first day was filled with learning the "signal flow" of



Steven Roessner enjoying Central Park's Sheep Meadow in the summer of 2007.

the recording studio, then cleaning most of it! My favorite memory occurred while running sound at a Jazz Ensemble concert in Paul Hall. I turned around to throw something out, and I see Pat Metheny and Wynton Marsalis behind me. I got butterflies!

**What job at Juilliard would you like to try out for a day and why?**  
Working in the Scene Shop. Have you seen the sets they make? The people who work there are phenomenal artisans.

**What is the strangest or most memorable job you've ever had and what made it so?**  
Touring, hands down. I have never been on a tour with a huge bus, or in hotels every night. We were always packed into a 15-passenger van with our gear in the back of the van, and stayed with old friends (or even people we met that day who would be kind enough to house us). I have played in almost 700 cities-towns-villages, and can remember each one. Every show is engraved in my memory.

**If out of the blue your boss said to take the day off, what would you do with your free time?**  
Well, if I had some extra cash, I'd go shopping for vinyl records. However,

most likely, I would go home and work on composing music.

**Many Juilliard staff members are also artists. If that applies to you, how do you balance your job and your artistic endeavors?**  
I find that my boss and the entire Juilliard community are extremely open to my endeavors as a musician. When I need a day or night off for a show, it is no problem. The only problem I encounter is, when I get home from work, I am usually too tired to work on music well into the night.

**What other pursuits are you passionate about?**  
I am a huge sports fan, particularly football. My parents are from central Pennsylvania so I have been a Pittsburgh Steelers and Penn State fan, even though I grew up in upstate New York. I also have a passion for acoustics and meteorology. If I hadn't gone to school for music, I would have gone for a degree in meteorology—it was a tough choice.

**What was the best vacation you've had and what made that trip so special?**  
The best trip I ever had was my band's tour to Japan. We were there for 10 days, all expenses paid, and played to crowds much larger than we see in the States.

**What might people be surprised to know about you?**  
I am a heck of a cook! I have a few specialty dishes, most of which are not healthy at all. However, I love to cook and entertain for guests/girlfriends/friends ... basically anyone who wants to eat.

**What is your favorite thing about New York City?**  
Twenty-four-hour public transportation. No other city in the U.S. has a subway system like ours, and it is a good feeling to know you can get home in reasonable time even in the middle of the night.

**What book are you reading right now, or what CD are you listening to ... and what can you tell us about it?**  
I just finished reading *God Bless You, Mr. Rosewater* by Kurt Vonnegut. It was a wonderful story about a wealthy man who wanted to love all the unloved people of the world. I'm a big fan of Vonnegut's work. My CDs are always changing, but current artists are Fugazi, the Beach Boys, Sonny Rollins, and Mock Orange.

**Is there anything you'd like to add?**  
Please say hello to me in the hallway, or feel free to visit me in the Recording Department. I am always available to answer any audio or video questions for students. I love meeting new people!

*Brooklyn native Dawn Lille graduated from Barnard College with a B.A. in American studies before earning master's degrees in literature from Columbia and in theater from Adelphi. She went on to earn a Ph.D. from New York University in performance studies. Her main ballet training was at Ballet Arts, and her main modern training was with May O'Donnell. She also studied composition with Nona Schurman and is trained in Laban's theories of effort and shape and Labanotation. A member of the Juilliard faculty since 1997, Lille has also taught at the High School of Performing Arts, Barnard, Brooklyn, and City Colleges, and throughout Israel and England. She has contributed dozens of articles to magazines, journals, and encyclopedias and is the author of a book about Michel Fokine; her book on Alfred Corvino is due out next year.*

**Who was the teacher or mentor who most inspired you when you were growing up and what did you learn from that person?**  
My mother, who preached "Dream all the time." Jeanette Roosevelt, my first modern teacher, who is still calmly pushing me forward. An English professor, John Kouwenhoven, who said "Take a risk; if it doesn't work out, take another one."

**When did you first know you wanted to be a dancer and how did you come to know it?**  
I started ballet classes at 7½ and within a year knew exactly what I wanted to be. Interestingly, Vitale Fokine was my initial teacher, and little did I know I would someday write a book on his famous father.

**What dance performance have you attended that changed the way you think about dance?**  
When Alicia Alonso brought the Cuban National Ballet to New York in the '80s and I saw their production of *Giselle*, I finally understood what Romanticism is about.

**What's the most embarrassing moment you've had as a performer?**  
In college, we created and performed a piece that was a satire on known dance genres. A last-minute add-on was a duet I performed with a dancer who did not have extensive training. The concluding 16 measures "floated away" from me, and I walked offstage with great authority, leaving her to cope alone.

**If you could have your students visit any place in the world, where would it be, and why?**  
Bali. There is genuine beauty everywhere—in the people, the

landscape, the arts, the philosophical beliefs. And the arts are considered an integral and necessary part of existence.

**If your students could only remember one thing from your teaching, what would you want it to be?**  
That teaching is sharing, not pontificating. It is also fun and invigorating.



Dawn Lille takes in the view from a terrace on the Costa Brava in Spain.

**What is the best vacation you've ever taken, and what made it so?**  
It was with my family on a sailboat throughout the Greek isles and on the coast of Turkey that ended in Rhodes. We laughed, ate, wandered through little villages, windsurfed, water skied, and had long, heated discussions about which ruins to visit and which to avoid. (My children are as outspoken as their mother!)

**What is your favorite thing about New York City?**  
I love it all, in all seasons—but especially the sense of life and excitement, the "buzz." The Union Square Greenmarket the day before a holiday is quintessentially New York.

**What are your non-dance related interests or hobbies? What would people be surprised to know about you?**  
I get great pleasure from all the arts and like to travel, to cook and to ski—with loved ones.

**What book are you reading right now?**  
I am reading two books at the moment: *The Yiddish Policemen's Union*, a highly imaginative work by Michael Chabon, whom I consider one of the best contemporary writers, and *Erotomania: A Romance*, a raunchy and funny novel by Francis Levy, my neighbor. Both are well written and result in laughter as well as thought, not a bad combination given our current world.

**If you weren't in the career you are in, what would you be doing?**  
I might be some sort of an architect—but for habitats and environments that take into consideration the occupying humans, not ostentatious design.

*If you would like to be featured in the Juilliard Portraits column, contact the Publications Office at ext. 341. Current and previous months' Portraits can be found on the Web at [www.juilliard.edu/portraits](http://www.juilliard.edu/portraits).*



# Rhodes Receives Dance Magazine Award

By JOEY LICO

LAWRENCE RHODES, artistic director of the Juilliard Dance Division, is one of four artists being honored this year with an award from *Dance Magazine*. The annual award ceremony takes place on December 8 at Florence Gould Hall in New York City. The presenters for this year’s awards, which recognize leading members of the dance field, include last year’s recipients: Harvey Lichtenstein, who will give the award to Pina Bausch; Damian Woetzel, who will present the award to Ethan Steifel; Judith Jamison, who will introduce Sylvia Walters; and Deborah Jowitt, American dance critic, author and choreographer, who will honor Rhodes.

Rhodes receives this award after more than 40 years of inspiring the dance community. His broad background illuminates his virtuosity as a performer, artist, teacher, and director.

Rhodes was born in West Virginia in 1939. Two years later, his family moved to Detroit, where he first studied dance with Violette Armand. He took his first job with the Ballet Russe de Monte Carlo and then spent four years with the Joffrey Ballet. In 1964, he joined the Harkness Ballet as a principal dancer and later, artistic director (a position he shared with Benjamin Harkarvy, his predecessor at Juilliard). After Harkness disbanded, Rhodes served as a guest artist with Het National Ballet in Amsterdam. He then returned to the United States for two years as a dancer and artistic director of the Milwaukee Ballet. During the following six years, as a principal dancer with the Pennsylvania Ballet, he appeared in ballets by Tudor, Limón, and Balanchine. He also performed as a

principal dancer with the Eliot Feld Ballet (where he often partnered acclaimed dancer Carla Fracci).

In 1981, after three years as a teacher at N.Y.U., Rhodes took over the chair of the university’s dance department. He remained there for eight years, during which he brought about valuable changes in the curriculum and repertory. In 1989, he accepted the directorship of Les Grands Ballets Canadiens in Montreal. Just as he had done with N.Y.U., and Harkness before that, Rhodes introduced significant changes to the program for Les Grands, most notably selecting ballets that would be unique to it alone.

After returning to New York in 1999, he frequently freelanced as a master instructor to many reputable companies, including American Ballet Theater, Le Ballet de l’Opéra de Lyon, Ballett Frankfurt, and Nederlands Dans Theater. It was in 2002, after the untimely death of Benjamin Harkarvy, that Rhodes was offered the position as director of the Juilliard Dance Division. Under his leadership, Juilliard dancers have given performances that have been acclaimed around the world.

As a dancer, teacher, and director, Rhodes’s expertise and visionary qualities have been unparalleled. Combining the strength, grace, and sensitivity that brought him fame as a dancer with the wisdom he gained as the director for several prestigious dance programs, he is able to impart knowledge to Juilliard students, guiding them towards a heightened technical ability and artistry. □

Joey Lico is the editorial assistant of this newspaper.



Lawrence Rhodes dancing George Skibine’s *Sarabande* in 1965 during a Harkness Ballet tour in Barcelona.

# Honoring an Icon Of the Theater World

By JESSICA LOVE

“I HEAR he can bench-press his own body weight ...” “I hear he’s never had a drop of liquor in his life ...” “If you are late for his class you have to wait outside until the period is over ...” These were the first rumors I heard about Juilliard’s renowned speech teacher, Robert Neff Williams. As first-year drama students, we would see him walking down the hall, impeccably dressed, spine erect, and we found ourselves forming a respectful line against the wall as he passed—like soldiers waiting for inspection. While time proved most of these rumors apocryphal, the unfailing intensity of purpose with which he approached the task of teaching us to speak clearly and expressively accounted for much of the surrounding invention. You see, he is an icon.

I would like to speak a bit about Mr. Williams’s teaching work at The Juilliard School, as there are many people outside of the Drama Division who are unfamiliar with it. An uncommonly tall man, he never stoops but holds himself perfectly erect, making it impossible for his much younger students to justify a slouch under any circumstances. He is not above using humor to chide his pupils into performing more effectively. I’ve seen many a young actor’s face slump when his or her attempt at a section of Molière was met with a mock shudder, and a terse, “Try it again ... but *better*.” He has a wicked sense of humor. Masterful writing is built upon opposition: antithesis, a long thought followed by a short one, a grandiose phrase undercut by a mundane statement. Mr. Williams teaches his students the principles of rhetoric necessary to illuminate such writing. A contrast on the page must sound like a contrast when spoken aloud. Mr. Williams teaches actors to employ shifts in volume, pitch, or duration to illuminate the difference between *This* ... and *That*. His work is so important in terms of communicating the complexity of great texts. Speak a line of Shakespeare for him, thinking you were conveying the meaning, and he will show you three hidden meanings you missed completely. The work is crucial because it is about illuminating subtlety and nuance—and that is what good writing is all about. The difference between speaking the words and painting their meaning with your voice is, as Mark Twain said, “the difference between lightning and a lightning bug.”

If you think this work sounds like enough to fill Mr. Williams’s time, you’re wrong. In addition to his 38 years on the Juilliard drama faculty, Mr. Williams was in charge of the speech division at Columbia University until 1990. He served as a speech consultant for Hallmark Hall of Fame television productions, and he has received the Folger Shakespeare Library The-

ater Fellowship. His credits include Broadway, Off Broadway, and regional theater.

Additionally, Mr. Williams has worked with the Pearl Theater for more than 20 seasons. For those of you who are unfamiliar with this extraordinary New York company, the Pearl is unique for several reasons. It is one of the few theaters in the country with its own resident acting company. This means the same actors are working together in various productions, year round. They have the



The invaluable work of voice and speech teacher Robert Neff Williams, a Drama Division faculty member since 1970, is being recognized by the Pearl Theater.

opportunity to grow as a company, and continue their training together. The company never stops learning and growing. And all of this technical development is necessary, because the Pearl is dedicated to performing classical texts and, as I mentioned before, these great works are both intellectually demanding and technically rigorous. And it was Mr. Williams who developed the Pearl’s core speech and text training program, in addition to directing many successful productions with their resident acting company. Recently, the Pearl decided to return the favor.

On November 3, the Pearl Theater celebrated its 25 year anniversary, and marked the milestone with an event honoring its beloved text and speech coach, Robert Neff Williams, by announcing the Robert Neff Williams Classical Theater Program. The program will serve as an annual fund to support their resident acting company’s ongoing artistic development and the Pearl’s priorities: actor salaries at a living wage, ongoing training, and the production of classic plays that necessitate large casts of trained artists. The Pearl states: “We believe that a group of artists who train together over time are best equipped to illuminate the path of human experience through the time-tested stories we present on our stage.”

This statement could not be more thoroughly embodied than by Mr. Williams and his extraordinary body of work. □

Jessica Love is a fourth-year drama student.

## Calendar of Events

Continued From Page 24

### Tuesday, January 27

ELIZABETH D. CHUNG, CELLO  
Paul Hall, 6 PM

IGOR PIKAYZEN, VIOLIN  
Paul Hall, 8 PM

FOCUS! 2009  
CALIFORNIA: A CENTURY OF NEW MUSIC  
Peter Jay Sharp Theater, 8 PM; see Jan. 26

### Wednesday, January 28

JUILLIARD PIANISTS  
Wednesdays at One  
New York Society for Ethical Culture, 2 West 64th St., at Central Park West, 1 PM

TAE-HEE IM, VIOLIN  
Paul Hall, 4 PM

ERIKA SWITZER, COLLABORATIVE PIANO  
Paul Hall, 6 PM

ESTHER KEEL, PIANO  
Paul Hall, 8 PM

FOCUS! 2009  
CALIFORNIA: A CENTURY OF NEW MUSIC  
Peter Jay Sharp Theater, 8 PM; see Jan. 26

### Thursday, January 29

WANZHEN LI, VIOLIN  
Paul Hall, 4 PM

JUILLIARD SONGBOOK  
Morse Hall, 6 PM

DAVID CLAUSEN, VIOLA  
Paul Hall, 6 PM

ANDREW EITEL, PIANO  
Paul Hall, 8 PM

EMILY SMITH, VIOLIN  
Morse Hall, 8 PM

FOCUS! 2009  
CALIFORNIA: A CENTURY OF NEW MUSIC  
Peter Jay Sharp Theater, 8 PM; see Jan. 26

### Friday, January 30

MARIKO FURUKAWA, PIANO  
Paul Hall, 4 PM

JUNG-WAN KANG, FLUTE  
Paul Hall, 6 PM

REBECCA CHOI, PIANO  
Paul Hall, 8 PM

### Saturday, January 31

FOCUS! 2009  
CALIFORNIA: A CENTURY OF NEW MUSIC  
*The Death of Klinghoffer*  
John Adams’s opera, conducted by the composer and directed by Ed Berkeley. With singers from the Juilliard Opera Center.  
Peter Jay Sharp Theater, 8 PM  
Limited free tickets available Jan. 9 at the Juilliard Box Office.  
See related article on Page 6.

NICOLE KYEO-WOON JEONG, VIOLIN  
Paul Hall, 8:30 PM



STUDENTS

From the Student Affairs Office

OFFSTAGE

**Monday, December 1**  
Student Affairs, Residence Life, and International Advisement Offices  
*Student Leadership Applications Available*  
Want to be a resident assistant or a community assistant next year, or get involved as an orientation leader, programming assistant, or colloquium peer mentor? Stop by to pick up an application.

**Monday, December 1, 9 a.m.-9 p.m.**  
Morse Student Lounge  
*World AIDS Day*  
Come pick up a ribbon on the 20th anniversary of World AIDS Day.

**Tuesday, December 2, 8 p.m.**  
11th-Floor Lounge, Meredith Willson Residence Hall  
*Detox, Decompress, De-Stress* (Horizons)  
Wake up, eat, perform, sleep. Remember when life was that simple? (We don't either!) Stop by this Horizons session to learn and share tips on how to stay healthy, organized, relaxed, and *sane*!

**Tuesday, December 2, 9, and 16, 12:30-2:30 p.m.**  
Office of Residence Life  
*Plunch*  
Visit the Office of Residence Life, grab a snack, and share your ideas on how we can make the residence hall a better place.

**Wednesday, December 3 and 10, 11 a.m.-noon**  
Morse Hall

*Performance Practicum for Undergraduates*  
Master class format, for singers preparing arias and art songs.

**Wednesday, December 3, 1-2:30 p.m.**  
Student Multipurpose Room, Room 105  
**Sunday, December 14, 6-7:30 p.m.**  
11th-Floor Lounge, Meredith Willson Residence Hall  
*Professional Artist Services Group Leader Orientation*  
Learn what it takes to be a professional, organized, and in-demand group leader on Juilliard's Professional Artist Services (PAS) Roster. Responsibilities, guidelines, and policies of PAS group leaders will be discussed. This session is a prerequisite for entry onto the PAS Roster.

**Thursday, December 4 and 11, 7 p.m.**  
**Thursday, January 22 and 29, 7 p.m.**  
Room 523  
*Korea Campus Crusade for Christ Large Group Meeting*

**Friday, December 5, 12, and 19, 9 p.m.**  
**Friday, January 16, 23, and 30, 9 p.m.**  
11th-Floor Lounge, Meredith Willson Residence Hall  
*Friday Night at Café 11*

**Saturday, December 6 and 13, 6 p.m.**  
**Saturday, January 17, 24, and 31, 6 p.m.**  
*Juilliard Christian Fellowship Meeting*  
All are welcome to join in prayer.

**Sunday, December 7, 6-7 p.m.**  
11th-Floor Lounge, Meredith Willson Residence Hall  
**Wednesday, December 10, 1-2 p.m.**  
Student Multipurpose Room, Room 105  
*Marketing and Management for Dancers and Actors*  
Guest speaker Thomas Flagg, of Terpsichore Management, will discuss trends, tips, and current practices in the commercial world of the performing arts.

**Monday, December 8, 1-3 p.m.**  
Student Multipurpose Room, Room 105  
*Tea Time*  
Enjoy tea while learning about its origin.

**Monday, December 8, 7 p.m.**  
*Special Screening of Valkyrie*  
Students, stop by the Office of Student Affairs (Room 100) to sign up for tickets for a screening of the new Tom Cruise movie. Limited number of tickets available.

**Tuesday, December 9, 12:30-2:30 p.m.**  
Student Multipurpose Room, Room 105  
*Once Upon a Time*  
Join us for storytelling, milk-and-cookies, and the annual snowball fight.

**Tuesday, December 9, 6 p.m.**  
Production Office/Peter Jay Sharp Theater  
*New Dances Dress Rehearsal*  
Includes an overview of costume design, lighting, and a Q&A session at intermission.

**Wednesday, December 10, noon-4 p.m.**  
Student Multipurpose Room, Room 105  
*Spa Day!*  
Oasis Day Spa is back and ready to give you a 10-minute chair massage! Sign up in the O.S.A. (Room 100).

**Thursday, December 11, 12-8 p.m.**  
Student Multipurpose Room, Room 105  
*The Juilliard Gallery*  
You are invited to the opening of the Juilliard Gallery, featuring artwork by the Juilliard community.

**Thursday, December 11**  
Residence Life Office  
*Winter Housing Applications are due.*

**Friday, December 12, 12:30- 2:30 p.m.**  
Student Multipurpose Room, Room 105  
*Hot cocoa and s'mores*

**Monday, December 15**  
Student Multipurpose Room, Room 105  
*Martin Luther King (M.L.K.) Celebration: First Show Meeting*

**Monday, January 12 – Friday, January 16**  
Morse Student Lounge  
*Welcome Back Week*

**Sunday, January 25, 7 p.m.**  
11th-Floor Lounge, Meredith Willson Residence Hall  
*Courts, Majorities, and Gay Rights*  
How much should gay people in the U.S. depend on courts to protect their rights? What does it mean when voters reject court-mandated protections, as happened in California? Join Professor Anita Mercier as she talks about what it will take to make equal rights a reality.

**Monday, January 26**  
*Lunar New Year begins*

Look for information on more programs through the electronic bulletin board, flyers, and the O.S.A. weekly e-mail blast.



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Lewis Kaplan (Juilliard, Mannes)  
Dennis Kim (Yonsei University, Korea National University of Arts, Seoul Philharmonic)  
Mikhail Kopelman (Eastman)  
Joan Kruon (Juilliard, Concert violinist)  
Muneko Otani (Columbia, Mannes)  
Itzhak Rashkovsky (Royal College)  
Jacqueline Ross (Guildhall School)  
Maria Schleuning (Dallas Symphony)  
Ani Schnarch (Royal College)  
Sergiu Schwartz (Schwab School of Music–CSU–GA)  
Krzysztof Wegrzyn (Hochschule für Musik)  
Timothy Ying (Eastman, Harvard, Ying Quartet)  
**VIOLA**  
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Carol Rodland (Eastman)  
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Phillip Ying (Eastman, Harvard, Ying Quartet)  
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# FOCUS

by Greta Berman

# ON ART

## Stunning Exhibition Pays Tribute to the Philippe de Montebello Years

As a gift not only to the Metropolitan Museum of Art's longest-serving director, but also, as it turns out, to the public, curators from 17 different departments at the museum have organized a fabulous exhibition. "The Philippe de Montebello Years" honors Mr. de Montebello, who is stepping down from the directorship after 31 years, while at the same time shedding light on the entire acquisition process of a great museum.

It is hard to overstate the complexity of the challenge faced by organizers of this exhibition. The problem of how to select, arrange, and display even a small percentage of the art works acquired during Mr. de Montebello's tenure was daunting, to say the least. Without a chronological, cultural, or subject-oriented theme, the process of putting together such a show raised unusual questions.

The result is a knock-out ... possibly even the exhibition of a lifetime! From the more than 84,000 art works the museum acquired under Mr. de Montebello's leadership, viewers get the opportunity to visit 300 hand-chosen pieces. Helen C. Evans, curator of Byzantine art, coordinated the entire exhibition, with each department head selecting objects he or she considered transformative, and of major significance to their specialized area of art. The only organizing thread is year of acquisition. This approach enables us to garner many new insights. To see these objects in totally new surroundings and contexts is almost to see them for the first time.

The paintings, sculpture, photographs, drawings, scrolls, decorative objects, gowns, furniture, musical instruments, arms and armor are arranged as if in the elegant house of a private collector. The gracious, spacious installation allows us to appreciate these disparate works of art from many cultures and centuries as individual entities, harmonizing with one another simply because of the intrinsic beauty of each. It is truly extraordinary!

I find the entrance room to the exhibit a bit puzzling. The first object

on view is the porphyry support for a Roman oblong water basin from the second century A.D. Though indisputably an important object, it does not immediately dazzle. Behind it on the wall hangs a Flemish tapestry from c. 1502-4, *The Triumph of Fame*. Again, it is beautiful, but does not attract one's attention right away. In front, there is a marble bust of one of the

story behind its acquisition (listen to the audio guide on this), but it's not clear to me why it's there in the first room that we see.

The second room is more immediately accessible. One sees, on the facing wall, Rubens's unforgettable, tender, sensual, colorful portrait of his young wife, Helena Fourment, and child. Next to it hangs the strikingly

life, hangs prominently, alone on the wall, between glass cases containing (at left) 52 Burgundian playing cards from 1475, and (at right) a Chinese scroll from the Northern Song Dynasty, c. 1080.

Musical instruments in the show include a 1680 viola da gamba, an Amati violin, an archlute, a rag-dung (Tibetan temple trumpet), a cittern, and one of three of Andrés Segovia's guitars, given to the museum as a gift. The last four items mentioned are exhibited inside one case in the fourth room, but you'll have to look for the others.

Among other favorites are the overwhelming and magnificently displayed 16th-century, six-panel Japanese screen by Sessun Shukei, *Gibbons by a Mountain Stream*; several Tibetan and Indonesian textiles; a Madame Grès gown (c. 1965); a large Rothko painting; an early de Kooning; an important Jasper Johns; and dozens of African, Indian, Chinese, European, and Egyptian figures.

The show could have been unwieldy in its richness, diversity, excellence, and breathtaking virtuosity. But because the organizers chose artworks that are by no means familiar icons, the overall effect is fresh and unexpected. The originality and risk-taking of placing works in new contexts pays off, resulting in a sort of museum-within-a-museum.

To supplement your pure visual delight, I would strongly recommend taking the audio tour. It tells the fascinating story behind each object, how it was chosen, acquired, and exhibited. Every object possesses its own history, and there have been as many curators, conservators, scientists,

and educators involved in these processes as there are works in the exhibition.

As a consequence of my immersion in this unusual exhibition space, I experienced, upon leaving it, the curious effect of everything else becoming enhanced. All the other parts of the museum appeared much more interesting, due to my new awareness and renewed admiration for the acquisition and curatorial processes; I felt that I saw the museum through a new lens.

There are also a number of interesting events taking place in conjunction with this exhibit. See the Met's Web site ([www.metmuseum.org](http://www.metmuseum.org)) for these events, as well as their unprecedented online catalogue. The exhibition continues through February 1.



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



**Clockwise from above:** Philippe de Montebello in the galleries with Andrés Segovia, on the occasion of three of Segovia's guitars being donated to the museum in 1986; Giovanni Battista Foggini, *Grand Prince Ferdinando de' Medici* (c. 1676-82), marble; Ralph Earl, *Elijah Boardman* (1789), oil on canvas; Egyptian ritual figure, 4th century B.C.-early Ptolemaic period (380-246 B.C.), wood, formerly clad in lead sheet.



Photo courtesy of the Metropolitan Museum of Art



Photo courtesy of the Metropolitan Museum of Art



Photo courtesy of the Metropolitan Museum of Art

Medici by a little-known Italian sculptor, Giovanni Foggini, and the right wall is dominated by a portrait of the back of a grotesque nude man by Lucien Freud, grandson of Sigmund. To be sure, Freud is a major contemporary painter, and there is a fascinating

plain, puritanical American portrait of Elijah Boardman (1789) by Ralph Earl—in essence, the polar opposite of Rubens. In between, there are

cases containing a figure from Mali, an English ivory Madonna and Child from 1300, a Greek Attic plate, and an Olmec mask, just to name a few. A Vermeer portrait and four Lorenzo Monaco small wood panels of Abraham, Noah, Moses, and David from Renaissance Italy provide a kind of counterpoint. I love the way the grid of Monaco is juxtaposed with several stark, industrial Bernd and Hilla Becher 1980 photos of water towers.

Since it is impossible to describe the wealth and variety or mention all the individual works in the exhibit, I will pick out a few of my own preferred pieces. In the third room, Luis Melendez's *Afternoon Meal* (c. 1771), a paradoxically animated still

### TWO SUMMER PROGRAMS CANCELED FOR 2009

Due to ongoing construction at Juilliard, two annual summer programs that take place at the School have been canceled for 2009. Not being offered this summer are the Complete Choral Musician and the Dalcroze Institute. Other programs, including the Summer Dance Intensive, Summer Percussion Seminar, Interpreting for the Theater Institute, and the Juilliard String Quartet Seminar, will take place as scheduled. For information about our summer programs, visit [www.juilliard.edu/summer/summer.html](http://www.juilliard.edu/summer/summer.html).



# ALUMNI NEWS

## DANCE

### 2000s

The Trey McIntyre Project, with dancers **Chanel DaSilva** (BFA '08), **Dylan G-Bowley** (BFA '08) and **Brett Perry** (BFA '08), will introduce the company in its new form in a 30-city tour across the U.S. and abroad in 2008-09, including a new multimedia ballet, *The Sun Road*, about the effects of global warming.

**Riley Watts** (BFA '07) is leaving the Bern Ballet in Switzerland to dance on a two-year contract with Netherlands Dance Theater II in The Hague.

**Kyra Jean Green** (BFA '06) and **Ben-nyroyce Royon** (BFA '06) presented *Music Dance Fun Wow!*, a collaborative dance show in Montreal, in June at Studio Space and at the Pound. The program included several new works by both choreographers, performed by a group of Montreal-based dancers. Both dancers currently dance with Cas Public in Montreal.

**Belinda McGuire** (BFA '06) is currently a guest faculty member at Dance New Amsterdam in New York.

**Dominic Santia** (BFA '06) performed with La La La Human Steps in choreographer Edouard Lock's *Amjad* at BAM in New York City in November.

Pilobolus, with dancer **Annika Sheaff** (BFA '06), premiered *Lanterna Magica*, a new full-company work, as part of its New York Season at the Joyce Theater in New York last summer. In addition, *Pilobolus in Israel*, a photography exhibit by Robert Whitman, was displayed at the Chelsea Market in New York from mid-September through October.

**Shannon Gillen** (BFA '03) and **Elisabeth Motley** (BFA '03) of the Doorknob Company recently performed *Julia Julia Julia Child* in Dance New Amsterdam's Object Object Series, dedicated to female choreographers.

**Peter Chu** (BFA '02) was chosen to be a part of the New Works Festival at Perry Mansfield in Steamboat Springs, Colo., in June. He presented a full evening of his own work, including a new piece titled *Then ... until now*. In November he premiered a multi-disciplinary performance titled *Çaturm*—involving live dance and a narrative-based film written, directed, and produced by Naomi Stikeman—in Montreal at the theater "Usine C," with eight performances. A national and international tour will follow, including the Festival de Danse Encore, the Festival de Saint Sauveur, and the Canada Dance Festival at the National Arts Center in Ottawa.

**Nicole Corea** (BFA '00), currently with Ballet Memphis, premiered a new work as part of the company's *Momentum X*, showcasing the work of three new choreographers. The performances took place in September at the Cadre Building in Memphis.

**Darrell Grand Moultrie** (BFA '00) was featured in the October 27 issue of *BackStage* in an article titled "Doing the Two-Step," examining his most recent endeavors as both a dancer and choreographer. Moultrie

*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.*

is performing in the chorus of the Broadway production of *Billy Elliot*, which opened on Broadway in November.

**James Sofranko** (BFA '00), **Benjamin Stewart** (BFA '03), and **Matthew Stewart** (BFA '03) performed in October with San Francisco Ballet at New York City Center, as part of the company's 75th-anniversary American tour.

### 1990s

**Gerald Casel**'s (BFA '91) Gerald Casel Dance premiered his work *Border* at the Joyce SoHo in New York City in May.

CBS announced that **Aya Sumika** (BFA '02), a recurring guest star on *Numb3rs* as special agent Liz Warner, will be added to the regular cast roster and will have a more prominent role this season.

### 1980s

**Oona Haaranen** (BFA '87) has joined the staff of the Dance Notation Bureau as its director of education.

**Neta Pulvermacher** ('85) and her Neta Dance Company presented the third installment of *AWARD Show!* at the Joyce SoHo in New York in May and June. The series presented the work of 12 artists, including **Belinda McGuire** (BFA '06) and **Andrea Miller** (BFA '04).

## DRAMA

### 2000s

In November, **Erica Newhouse** (Group 37) was featured in *The Rise and Fall of Annie Hall* at the Lion Theater on Theater Row in New York City. The play, written by Sam Forman, was directed by **Sam Gold** (Directing '06).

In November, **Beau Willimon**'s (Playwrights '08) play *Farragut North*, directed by Doug Hughes and featuring Chris Noth, was produced by the Atlantic Theater Company in New York City.

In October, the Uncommon Productions film *American Violet* was presented at the Mill Valley Film Festival at the California Film Institute. The film, directed by Tim Disney, features **Nicole Behaire** (Group 36) and **Tim Blake Nelson** (Group 19).

**Kara Corthron** (Playwrights '06) was recently hired to write for the new NBC drama *Kings*, set to premiere this winter.

In October, the Chicago Shakespeare Theater produced *CPS Macbeth!*, adapted and directed by **Kirsten Kelly** (Directing '03). The production is part of the theater's CPS Shakespeare! program, which engages Chicago public school students in the study and performance of Shakespeare's work.

**Gillian Jacobs** (Group 33) appears in the City Lights Pictures film *Gardens of the Night*, directed by Damian Harris.

In October, **Joaquin Perez-Campbell** (Group 32) appeared in the Itamar Moses play *Back Back Back*, directed by Davis McCallum at the Old Globe in San Diego, Calif. In New York City, **James Martinez** (Group 31) appears in a production of the same play, directed by Daniel Aukin, at Manhattan Theater Club through January 4.

**Jennifer Carpenter** (Group 31) appears in the Sony Pictures film *Quarantine*, directed by John Erick Dowdle.

In November, **Daniel Talbott** (Group 31) was seen in *The Master Builder*, directed by Ciaran O'Reilly, at the Irish Repertory Theater in New York City.

In October, the stageFARM produced *Spin*, a series of short plays, at the Cherry Lane Theater in New York. The production, directed by Alex Kilgore and Evan Cabnet, included **Adam Rapp**'s (Playwrights '00) *Tone Unknown* and **Elizabeth Meriwether**'s (Playwrights '08) *90 Days*, and featured **Patch Darragh** (Group 28).

### 1990s

In November, the world premiere of **Blair Singer**'s (Group 24) play *The Most*

## SPOTLIGHT ON DOUGLAS McLENNAN

# Confessions of a Newspaper Fanatic

DOUGLAS McLENNAN (M.M. '83, *piano*) defines himself as a "newspaper fanatic." "Whenever I was on a bus trip, every stop we made, I would buy the local paper," he says. "People used to make fun of me for it."

In 1999, when McLennan founded ARTSJJournal—an online digest of cultural news from around the world—he was already an award-winning journalist with a prestigious portfolio: *Newsweek*, *The New York Times*, *The Los Angeles Times*, *The Wall Street Journal*, and Salon.com all had published his work. He had traveled to Beijing on a fellowship and served as guest commentator for CBC, BBC, and NPR. From a journalistic perspective, all he was missing was the book deal.

McLennan's focus has always had a grand scope. Early on, he saw the impact the Internet could have on journalism and the arts, and he resolved to establish a site committed to selecting the strongest reporting on the most exciting performances in the country. It was an unconventional career step. Then again, it wasn't the first he'd taken.

McLennan, 50, was accepted into the piano program at the Mannes College of Music (now Mannes College the New School for Music) in the late '70s and arrived in New York from Winnipeg, Canada, in what he describes as "the worst of times. The subway cars were filled with graffiti, the whole city was dirty and dangerous." But poverty and danger only fueled the young McLennan's innovation. "I bought roller skates, so I didn't have to spring for a subway token. I used to sneak into Carnegie Hall and Lincoln Center. I know more second acts [of plays and musicals] than anyone I know." At one point, he felt so weak that he signed himself into the hospital for tests. The diagnosis? Malnutrition. "You struggle as a student anyway," he says with a laugh. "It added to the sense of adventure."

After graduating, McLennan studied in Rome with Italian pianist Guido Agosti, then earned a master's degree at Juilliard and a doctorate at the Peabody Conservatory. He relocated to Seattle and spent a few years as a struggling young musician. While attending a music festival in central Oregon—and snatching up local papers—he happened upon a small journal called *The Bend Bulletin*. He contacted the editor and offered to review the festival. "I stayed up all night writing it. And at the end of the week, I went back to Seattle with a clip." Not long afterward, he was writing for *Seattle Weekly*, and eventually became music critic at *The Seattle Post-Intelligencer*.

While *playing* music may no longer be his focus, his passion for the arts and his fellow artists has never waned. Unlike critics who have never practiced the art they cover, McLennan understands the perfection every performer strives for, while empathizing with the stresses of the working musician. And reading dozens of papers for ARTSJJournal, he says, gives him a "perch" to observe how critics and artists alike react to changes in their fields all over the country.

"This is a time of extreme angst in the journalism field—and really, in the arts world in general," he says. "We're going through a great period of financial turmoil, and what we're seeing is a massive restructuring of the traditional business systems." In the future, McLennan theorizes, career paths won't be so well defined, as traditional means of publishing are evolving with



Douglas McLennan

electronic culture. Rather than looking for news from the most popular sources surfacing through the search engines, readers are seeking Web sites they trust to discern among the enormous amount of information available online and deliver it in an accessible format. This is what McLennan calls the "the age of the curator." ARTSJJournal (www.artsjournal.com) has made a name for itself by recommending "what may not be the most popular, but is the most *interesting*."

McLennan hopes to use ARTSJJournal as a way to highlight up-and-coming musicians and writers alike. The site now hosts 52 bloggers and selects 30 to 40 articles—out of 2,500 or so—to appear on its home page. The enormous traffic the site generates—more than 45,000 visitors per month—guarantees national exposure for local artists. For the aspiring journalist clutching his or her first clip, the experimental dance theater in Great Bend, or the freelancer launching a blog, there could be no greater break than McLennan's nod of approval.

"In some ways it's harder," McLennan says about embarking on an arts career nowadays. "But at the same time, it's very exciting, because it's allowing you to do *whatever* it is you want to do. This is a time of entrepreneurship and experimentation, and if people latch onto something different, then they can be successful."

In a time of artistic, economic, and political upheaval, optimism and encouragement from someone situated at the top of his field is a reminder that no great art has ever been achieved without a struggle—and as Doug McLennan sees it, it's all part of one ever-evolving adventure.

—Kathryn Carissimi, Research Associate for Development and Public Affairs



ALUMNI NEWS

ALUMNI Q&A WITH  
PAUL FESTA

Musician, actor, writer, and filmmaker Paul Festa, who earned an Advanced Certificate in violin from Juilliard in 1993 before graduating with honors in English from Yale University in 1996, is a self-proclaimed Messiaen obsessive. Festa’s projects on the French composer—whose centenary is this month—include the book *Oh My God: Messiaen in the Ear of the Unbeliever*; a recent recital, with Juilliard faculty member Jerome Lowenthal, of the complete Messiaen violin and piano works at the Library of Congress, featuring the D.C. premiere of the newly published *Fantaisie on the “Betts” Stradivarius*; and a 30-city tour with his first film, *Apparition of the Eternal Church*.

The internationally acclaimed documentary is a compilation of 31 mostly nonreligious artists responding to Messiaen’s religiously steeped organ work, *Apparition of the Eternal Church*, and attempts to answer the question: what does Messiaen’s passionately Christian music sound like to non-Christians? Listeners, who range from the late Juilliard professor Albert Fuller to Broadway stars and drag queens, aren’t told anything about the work prior to hearing it. In the absence of Messiaen’s theological program, respondents are able to provide their own commentary; they allude to childhood, architecture, and literature, even as they conjure a distinctly “Messiaenic” vision of damnation and spiritual ecstasy.

**What drew you to Messiaen’s music?**  
I played the *Quartet for the End of Time* at Juilliard, but frankly the piece never really got under my skin. It wasn’t until 10 years later when I checked out a CD of French organ music from the municipal library in Lake Forrest, Ill., that I heard Messiaen’s *Celestial Banquet* and got hooked. I thought, “I have to hear all the works Messiaen wrote for organ.” Deutsche Grammophon had just issued exactly that, and the first track on the first disc is the *Apparition of the Eternal Church*. When I first heard it I felt like I was going out of my body, like I was having a religious experience, and as a secular Jew from Northern California with no experience with organized religion it was very moving and exciting.

**What about Messiaen’s music evokes such emotional responses?**  
First of all, most people don’t have profound emotional responses to this piece other than they hate it. I interviewed 115 people, and even of the ones that ended up in the film there were many negative, defensive responses, including my old violin teacher [Robert Mann]. So

it’s not necessarily a question of whether or not someone is musically sophisticated. What I personally love about Messiaen is that he’s so excessive. He will take you to the nth degree and then push you, not a little further but *way* further. He keeps crossing the boundary, and it takes a certain amount of innocence to keep going there with him.

**Do you see moving beyond this musical boundary as having theological implications?**  
Yes, absolutely. When I say I had a religious experience, I mean that Messiaen is always taking you to the end, and then making you realize that the end is not the end.

For someone who believes in eternal life, showing you the end and pushing you past that threshold is a theologically meaningful statement, and for me is at the heart of my experience of the sublime in Messiaen’s music.

What Messiaen created [in *Apparition*] challenges the limits of our perception while giving a glimmer of transparency. It’s like looking into a Magic Eye, where if you can see into the

3-D, the computer graphic becomes a comprehensible image, and if you can’t, it’s a wash. With Messiaen it’s the same: you need binocular vision to see the image itself, and you’re always almost there, but always ultimately foiled. That is Messiaen’s way of showing you that there is an order to existence, an order to creation, one that a divine consciousness can understand perfectly, but one that we are only at the threshold of.

**Numerous listeners referred to the ecstasy of spirituality, but there seemed to be an equal number of opposite reactions, where people evoked images of torture, hell, and eternal suffering. Where does the dialectic stem from?**  
I think it’s in the music, I think it’s in Catholicism, and furthermore, I think it’s in religion itself. When you finally hear the music at the end of the film, for example, at the apex of the piece, when Messiaen lands on that C-major chord, which is the most exalted and ecstatic sound you can make on the organ when all the stops are pulled, you have superimposed text [from José Saramago’s novel] describing the miserable deaths of the martyrs in alphabetical order, while seeing one listener with this expression of absolute ecstasy, erotic, orgasmic ecstasy, on her face, and another with his eyes rolled back into his head. This is all in that C-major chord and in the experience of religious ecstasy

—Interview conducted by Conor Hanick, First-Year D.M.A. in Piano

*Damaging Wound* was produced by the Production Company at Manhattan Theater Source.

In November, **Elizabeth Marvel** (Group 21) appeared in *Fifty Words* by Michael Weller. The production, directed by Austin Pendleton, was produced at MCC Theater in New York City.

**Laura Linney** (Group 19) was the featured guest on *Inside the Actors Studio*, hosted by James Lipton, for an episode scheduled to air on Bravo on December 15.

**1980s**  
In October, **John Benjamin Hickey** (Group 18) appeared opposite Harry Connick Jr. in *Living Proof*, a Lifetime movie directed by Dan Ireland.

**Andre Braugher** (Group 17) appears in the Sony Pictures film *Passengers*, directed by Rodrigo Garcia.

In November, **Kevin Spacey** (Group 12) received an Evening Standard Theater Awards best actor nomination for his performance in last spring’s *Speed the Plow* at the Old Vic in London.

**1970s**  
**Frances Conroy** (Group 6) appears in the Magnolia Pictures film *Humboldt County*, written and directed by Darren Grodsky and Danny Jacobs. She is also currently appearing in ABC’s *Desperate Housewives*.

**Henry Stram** (Group 6) can be seen in the national tour of *Spring Awakening*, directed by Michael Mayer.

MUSIC

**2000s**  
**Mattias Jacobsson** (Graduate Diploma ’08, *guitar*) was chosen by Televisión Española y Radio Nacional de España (TVE) to record music by Bach and Francisco Tárrega in the TV program *ES Música*, for the centennial of Tárrega’s death, to be broadcast throughout 2009. Jacobsson will also be featured in the January issue of *Classical Guitar* magazine.

**Nils Neubert** (BM ’07, *voice*) sang the role of Don Basilio in the Opera Company of Brooklyn’s performance of *The Marriage of Figaro* in November.

**Ola Gjello**’s (MM ’06, *composition*) new CD, titled *Stone Rose*, was released in August on the Norwegian label 2L, distributed in the U.S. by Qualiton.

The New York Youth Symphony’s music director, **Ryan McAdams** (MM ’06, *orchestral conducting*), conducted the orchestra at Carnegie Hall in November. The program featured the premiere of **Ryan Gallagher**’s (BM ’07, *composition*) *Strife*, commissioned through the symphony’s First Music program, as well as works by Mozart and Mussorgsky. McAdams served as the assistant conductor for the Aspen Music Festival this summer, at the invitation of David Zinman. He will make debuts in December with the Los Angeles Philharmonic and the Princeton Symphony.

**Chelsea Chen** (BM ’05, MM ’06, *organ*) made her Los Angeles debut on the Walt Disney Concert Hall organ recital series in November. She performed works by Dupré, Vierne, **Ola Gjello** (MM ’06, *composition*), Hindemith, Bach, and Reger, as well as her own work, *Taiwan Tableaux*.

Saxophonist **Jonathan Irabagon** (Artist Diploma ’05, *jazz studies*) won the 21st annual Thelonious Monk International Jazz Competition in Los Angeles in October. He will receive \$20,000 and a contract with the Concord Music Group. Irabagon has one album out as a leader (titled *Outright!*, on Innova Records) and can be heard on the new release by the post-bop group Mostly Other People Do the Killing, which performed at Zebulon in Brooklyn in November.

The iO Quartet—whose members are **Wayne Lee** (BM ’05, MM ’07, *violin*), current violin master’s student Christina McGann,

violinist Elizabeth Weisser, and **Chris Gross** (MM ’06, *cello*)—performed in the Fourth Sundays Chamber Music Concert Series at the Roger Smith Hotel in New York in October and November, exploring music of Brahms and Ravel, respectively.

**Hsin-Ni Liu** (Graduate Diploma ’05, *piano*) made her debut at Weill Hall in New York in November, performing works by Brahms, Beethoven, Bach, Ravel, and the premiere of *Canciones*, by Joe Hallman.

A program of music by **Nico Muhly** (MM ’04, *composition*) will be presented on Lincoln Center’s American Songbook series on February 18, in the Allen Room at Frederick P. Rose Hall in New York.

**Frank Levy** (’02, *piano*) presented a lecture-demonstration titled “The Art of Practicing: From Concept to Sound” at the Schubert Club in Stamford, Conn., in October.

Germany’s Atos Trio—whose members are **Annette von Hehn** (BM ’00, *violin*), cellist Stefan Heinemeyer, and **Thomas Hoppe** (Advanced Certificate ’01, *piano*)—set off on their award tour in October (as winners of the 2007 Chamber Music Society of Detroit’s Kalichstein-Laredo-Robinson International Trio Award, held every two years). The tour, which will last through the 2009-10 season, began with performances in Iowa and Georgia and will continue in February with concerts in Michigan and Florida. April will bring performances in Maryland and California.

**1990s**  
**Makia Matsumura**’s (MM ’99, *composition*) concerto for piano and chamber ensemble titled *Ashes of Vengeance: A Rhapsody* was premiered in October by the Manhattan Chamber Orchestra, conducted by Michel Galante, with soloist **Assaff Weisman** (BM ’99, MM ’01, *piano*), at Good Shepherd Presbyterian Church in New York. The concert was part of the Evenings of Concerti series presented by New York Concert Artists and Associates.

**Erik Nielsen** (BM ’99 *harp*; BM ’99, *oboe*) conducted *The Rise and Fall of the City of Mahagonny* at the Tanglewood Music Center in August at the request of James Levine, who withdrew from the festival for health reasons.

The rock quartet Electric Kompany—including members **Kevin Gallagher** (MM ’95, *guitar*) and **James Johnston** (BM ’97, *piano*)—shared a double bill with violinist Monica Germino at Le Poisson Rouge in New York in November.

**Taka Kigawa** (MM ’94, *piano*) presented a faculty recital at the Greenwich House Music School in November. His program included works by Bernstein, Rameau, and Schumann.

In November, mezzo-soprano **Nancy Fabiola Herrera** (BM ’91, *voice*) gave a concert in Montevideo with the SODRE Orchestra of Uruguay, and a gala concert with Plácido Domingo in Costa Rica under the direction of Eugene Kohn. She performs a holiday concert at Roy Thomson Hall in Toronto on December 28 and in Orchestra Hall in Chicago on January 2; both concerts will be conducted by Giovanni Reggioli.

**Anne Akiko Meyers** (Certificate ’90, *violin*) performed Akira Miyoshi’s *En Passant* and the Mendelssohn Violin Concerto with the Japan Philharmonic at Suntory Hall and the Barber Violin Concerto with Andrew Litton and the Birmingham Symphony, U.K., in November.

**Gil Shaham** (’90, *violin*) was featured in a *Live From Lincoln Center* telecast of music by Pablo Sarasate in November, performing with the Orpheus Chamber Orchestra in the Kaplan Penthouse in Lincoln Center’s Rose Building.

The Brentano String Quartet—whose members are **Mark Steinberg** (MM ’90, *violin*), **Serena Canin** (Certificate ’90, MM ’92, *violin*), faculty member **Misha Amory** (MM ’92, *viola*), and **Nina Lee** (BM ’97, MM ’99, *cello*)—will join pianist Peter Serkin and baritone Richard Lalli for a concert at the

To celebrate the 100th anniversary of Messiaen’s birth, Juilliard’s Axiom Ensemble is presenting an all-Messiaen concert at the Miller Theater on December 13. For details, see the Calendar on Page 24.



92nd Street Y in New York on December 13. The program will include music by Schoenberg, Bach, and Beethoven, as well as the New York premiere of Charles Wuorinen’s Quintet for Piano and Strings No. 2.

1980s

The Eroica Trio—**Erika Nickrenz** (BM ’85, MM ’86, *piano*), violinist Susie Park, and **Sara Sant’Ambrogio** (’84, *cello*)—celebrated its 20th anniversary season with the release in October of *An American Journey*, its eighth album for EMI Classics. The album features music by George Gershwin, Mark O’Connor, and Leonard Bernstein.

**Joy Cline Phinney** (BM ’84, MM ’85, *piano*) and cellist Emmanuel Feldman performed works by Bach, Gershwin, and George Walker in October at Tarisio in New York. Feldman performed on the Amaryllis Fleming cello, a rare Stradivari currently being auctioned by Tarisio.

**JoAnn Falletta** (MM ’83, DMA ’89, *orchestral conducting*) was appointed to the National Council on the Arts in November. The council advises the National Endowment for the Arts on programs and policies.

**David Bernard** (Pre-College ’82, *conducting*) conducted the Park Avenue Chamber Symphony in its first concert of the season in October. The program included Mendelssohn’s Overture to *A Midsummer Night’s Dream*, Weber’s Clarinet Concerto No. 1 (with soloist Christopher Pell, a current Pre-College student), and Rimsky-Korsakov’s *Scheherazade*.

**Chin Kim** (BM ’82, MM ’83, DMA ’89, *violin*) and **David Oei** (’72, *piano*) performed their annual faculty recital at Mannes College the New School for Music in New York in November. The program included music by Debussy, Bach, Enesco, and Ernst.

**Jeffrey Lang** (BM ’82, horn) performed the Glière Horn Concerto with the Delaware County Symphony in October, and will play the Mozart First Horn Concerto and Hindemith Horn Concerto with the Jerusalem Symphony Orchestra in January.

*Beethoven’s Shred Insanity*, a new DVD by the Great Kat, a.k.a. **Katherine Thomas** (Diploma ’82, *violin*), is scheduled for release in January. The DVD features the Great Kat shredding on both guitar and violin, and includes music by Beethoven, Bach, Paganini, Rimsky-Korsakov, Bazzini, and Rossini, as well as a “Kat Kartoon” version of *The Flight of the Bumblebee*.

**Rozanna Weinberger** (MM ’82, *viola*) was one of the musicians who recorded 192 different national anthems for a musical installation piece called *Karito*, by composer and artist David Barratt, presented in the lobby of the United Nations from mid-October through mid-November. (“Karito” is the Esperanto word for “love of your neighbor.”)

**Sara Davis Buechner** (BM ’80, MM ’81, *piano*) performed at Arium in New York in November. Her program included transcriptions of music by Haydn and Handel by Mieczyslaw Münz, as well as works by Mozart, Dvorak, Gershwin, and others.

**Nadja Salerno-Sonnenberg**’s (Diploma ’80, Professional Studies ’82, *violin*) fall season continues with performances in December with the New Century Chamber Orchestra in Berkeley, Palo Alto, San Francisco, and San Rafael, Calif. She will perform the Bruch Violin Concerto No. 1 with the Philadelphia Orchestra, conducted by Christoph Eschenbach, in Verizon Hall in Philadelphia on January 15, 16, and 17. Her January engagements also include a recital with pianist Anne-Marie McDermott at the University of Arizona, and appearances with the Whatcom Symphony Orchestra in Bellingham, Mass., and the Phoenix Chamber Music Society in Scottsdale, Ariz.

1970s

**Daniel Phillips** (BM ’76, *violin*), **Todd Phillips** (’80, *violin*), **Nicholas Cords** (’92, *viola*), violist Mark Holloway, **Eric Jacobsen** (BM ’04, *cello*), and **Jeremy Denk** (DMA ’01,

*piano*) joined cellist Steven Isserlis for a family music program titled “A Russian Soul: The Life and Music of Tchaikovsky” at the 92nd Street Y in New York in November. Denk will also be featured on the series with Isserlis on January 4 (“Prodigy of Nature: The Life and Music of Mozart”) and March 1 (“Musical Dreamer: The Life and Music of Schumann”).

**Ronnie Bauch** (Diploma ’74, *violin*) was the first recipient of the Orpheus Leadership Award, presented at the Orpheus Chamber Orchestra’s opening performance of the season at Carnegie Hall in October. The award honored his contributions to the orchestra’s major organizational turnaround during his tenure as managing director from 2002 to 2008. He currently serves as a senior advisor, managing director emeritus, and a member of Orpheus’s violin section, which he joined in 1975.

**Jeffrey Swann** (BM ’73, MM ’73, DMA ’80, *piano*) performed Busoni’s *Indian Fantasy* with the Manhattan Chamber Orchestra, conducted by Eduard Zilberkant, in November at the Good Shepherd Presbyterian Church in New York.

**Garrick Ohlsson** (BM ’71, *piano*) presented an all-Scriabin program in November at the 92nd Street Y in New York, launching its Masters of the Keyboard series. **Shai Wosner** (BM ’99, MM ’01, *piano*) will close the series on March 14, in his 92nd Street Y debut, with a program of music by Claude Vivier, Debussy, and Schumann.

**Craig Sheppard** (BM ’71, MS ’71, *piano*) visited four cities in China in May and June, giving recitals at both the Shanghai and Beijing conservatories and master classes at Shanghai Normal University. In March and April, Sheppard performed Book II of Bach’s *Well-Tempered Clavier* in a number of venues including Denton, Tex., Vancouver, B.C., and Wellington, New Zealand, culminating in his live recording at Seattle’s Meany Theater that was released on a 2-CD set in November on Roméo Records, the latest in his series of Bach releases. Sheppard is Donald E. Petersen Professor of Piano at the School of Music at the University of Washington in Seattle.

The latest CD by **Diane Walsh** (BM ’71, *piano*), Volume I of the complete Schubert sonatas, was released in October by Jonathan Digital Recordings, Ltd. This first disk of a projected five-CD set offers the Sonata in A Minor, D. 845 (Op. 42) and the Sonata in D Major, D. 850 (Op. 53).

North/South Consonance presented a program at Christ and St. Stephen’s Church in New York in November titled “A Brazilian Serenade: Longings and Saudades!” that featured art songs and piano music by Brazilian composers. Soprano Stela Brandao and the ensemble’s founder, pianist **Max Lifchitz** (BM ’70, MM ’71, *composition*) were the performers.

1960s

**Robert DeGaetano** (BM ’69, MS ’71, *piano*) performed a recital for the Adams Foundation in Yellow Springs, Ohio, in October. The program included Rachmaninoff’s rarely played *Corelli Variations*, as well as DeGaetano’s *Magic Carpet Ride*. He performed the same program in Anderson, Ind., in November and will offer it in Hot Springs, Ark., on January 10. DeGaetano will also present a concert of some of his piano compositions at Steinway Hall in New York in the spring.

The Cathedral Choral Society, conducted by **J. Reilly Lewis** (MS ’69, DMA ’77, *organ*), presented Brahms’s *Ein Deutsches Requiem* at Washington National Cathedral in October. Also on the program were Elgar’s *Sursum Corda* and Dvorak’s *Te Deum*.

**Pinchas Zukerman** (Professional Studies ’69, *violin*) continues his celebratory 60th-birthday season with performances in London in December, conducting and playing with the Royal Philharmonic Orchestra; three performances of the Knussen Violin Concerto with the New York Philharmonic in Avery Fisher Hall in January; and a tour of

Spain with the Royal Philharmonic Orchestra in February.

**Miriam Brickman** (MS ’67, *piano*) and Thomas Schmidt presented works for piano four-hands and solo piano by Douglas Townsend, as well as music by Ronald Senator, Schumann, Chopin, and Liszt, at St. Peter’s Church in New York in November.

**Ursula Oppens** (MS ’67, *piano*) joined the New York Woodwind Quintet—whose members are Juilliard faculty members **Carol Wincenc** (MM ’72, *flute*); Charles Neidich, clarinet; **Stephen Taylor** (Diploma ’75, *oboe*); **Marc Goldberg** (BM ’82, MM ’83, *bassoon*); and **William Purvis** (’68, *French horn*)—for a program at Merkin Concert Hall in New York in November that honored Elliott Carter’s 100th birthday.

*On Musical Interpretation in Percussion Performance: A Study of Notation and Musicianship*, by **Anthony J. Cirone** (BS ’64, MS ’65, *percussion*), was published by Meredith Music (distributed by Hal Leonard) in October. The book draws from a lifetime of performance practice spanning the author’s 36-year career with the San Francisco Symphony.

**David Lowe** (BM ’64, *violin*) performed Berlioz’s *Harold in Italy* with the Salina (Kan.) Symphony Orchestra in October.

*Defying Gravity: The Creative Career of Stephen Schwartz from Godspell to Wicked*, a new biography of Broadway and film composer **Stephen Schwartz** (Pre-College ’64, *piano*) by Carol de Giere, was published by Applause Theater and Cinema Books in October, marking the fifth anniversary of *Wicked*’s Broadway opening. American Opera Project celebrated its 20th anniversary with two performances in November of a concert reading of Schwartz’s *Séance on a Wet Afternoon* before the work’s premiere by the Santa Barbara Opera (which commissioned it). The performances, at the Orensanz Center in Manhattan and at the South Oxford Space in Brooklyn, featured Lauren Flanigan, **Michael Zegarski** (Advanced Certificate ’96, *voice/opera*), **Hila Plitman** (BM ’95, MM ’97, *voice*), Caroline Worra, Matthew Curran, Ory Brown, Daniel Hoy, Madeline Marquis, John Kimberling, Garrett McClenahan, Michael Marcotte, Thomas Wazelle, Jessica Miller, and Maeve Hoglund, with pianists Charity Wicks and Chris Cooley.

**Solomon Mikowsky** (BS ’60, MS ’61, *piano*) was awarded a presidential medal

by the Manhattan School of Music at the school’s commencement exercises in May. In his introduction, President **Robert Sirota** (’67, Pre-College) pointed out the more than 100 international competitions won by Mikowsky’s students during his tenure at the school, and that many of them continue to perform professionally.

1950s

**Tozan (Tom) Hardison** (BS ’59, MS ’60, *piano*) performed recitals of the music of Debussy in August in Chapel Hill, Durham, and Blowing Rock, N.C.

**Thomas Mastroianni** (BS ’57, MS ’58, *piano*) presented a recital titled “Debussy and Symbolism” at the Catholic University of America’s Benjamin T. Rome School of Music in Washington in November.

**Robert Cowan** (BS ’54, MS ’56, *piano*), who is faculty emeritus of the University of Montevallo (Ala.), played three concerts last season in the Alabama cities of Fort Payne, Athens (at Athens University), and Decatur (for the Decatur Concert Association). His program included music by Chopin, Grieg, Debussy, and Gershwin.

**Henry Grimes** (’54, *double bass*) and Chad Taylor performed with the Marc Ribot Trio in Vienna, Austria, in November. Also that month, Grimes performed with a number of other groups in Berlin, Amsterdam, Copenhagen, and Aalborg (Denmark). He returns to New York City for a performance on December 11 at Roulette.

Wagnerian heldentenor **Kenneth Bennett Lane** (’51, *voice*) sang a concert in October at the New Life Expo in the New Yorker Hotel. The concert, titled “Heroic Singing Promotes Robust Good Health,” included music from *Die Walküre*, *Siegfried*, *Tristan*, *Parsifal*, and Verdi’s *Otello*. Lane is the director of the Richard Wagner Music Drama Institute, where he teaches voice and trains artists for the Wagner and Shakespeare repertory.

1940s

**Ned Rorem**’s (BS ’46, MS ’48, *composition*) 85th birthday was celebrated by the Phoenix Concerts at the Church of St. Matthew and St. Timothy in New York in November. The program included Rorem’s *Autumn Music*, *Three Slow Pieces*, and *Spring Music*.

Classifieds

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CALENDAR  
OF EVENTS

December

**Tuesday, December 2**  
DANIEL ADAMS, VIOLA  
Paul Hall, 6 PM

SUNGLEE V. CHOI, PIANO, AND  
PAUL HAN, TENOR  
Paul Hall, 8 PM

**Wednesday, December 3**  
JUILLIARD PERCUSSION ENSEMBLE  
Wednesdays at One  
New York Society for Ethical Culture,  
2 West 64th St., at Central Park West,  
1 PM

PIANO PERFORMANCE FORUM  
Paul Hall, 4 PM

ADAM SCHOENBERG, COMPOSITION  
LECTURE  
Morse Hall, 4 PM

GAL NYSKA, CELLO, AND  
MICHAEL BROWN, PIANO  
Morse Hall, 6 PM

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

**Thursday, December 4**  
SONATENABEND  
Paul Hall, 6 PM

JUILLIARD CHAMBER ENSEMBLES  
HAYDN String Quartet in D minor, Op.  
76, No. 2 ("Fifths")  
BEETHOVEN Piano Trio in B-flat Major,  
Op. 97 ("Archduke")  
BRAHMS Piano Trio in B Major, Op. 8  
New York Society for Ethical Culture,  
2 West 64th St., at Central Park West,  
8 PM  
Free tickets available Nov. 20 at the  
Juilliard Box Office.

CHRISTINE KWAK, VIOLIN  
Paul Hall, 8 PM

**Friday, December 5**  
SOFIA NOWAK, CELLO, AND  
STEPHANIE SONG, VIOLIN  
Paul Hall, 6 PM

MOLLY CARR, VIOLA  
Morse Hall, 8 PM

N.Y.W.Q. SEMINAR RECITAL  
Students of the New York Woodwind  
Quintet Seminar  
Paul Hall, 8 PM

**Saturday, December 6**  
KRISTEN WOJCIK, CELLO  
Morse Hall, 8:30 PM

**Monday, December 8**  
VIOLIN STUDIO RECITAL  
Students of Masao Kawasaki  
Morse Hall, 4 PM

ERIC ROBERTS, PERCUSSION  
Room 309, 5 PM

HONG JI KIM, VIOLIN  
Paul Hall, 6 PM

JUILLIARD CHAMBER ENSEMBLES  
New York Society for Ethical Culture,  
2 West 64th St., at Central Park West,  
8 PM  
Free tickets available Nov. 24 at the  
Juilliard Box Office.

VASKO DUKOVSKY, CLARINET  
Paul Hall, 8 PM

A.B.Q. SEMINAR RECITAL  
Students of the American Brass  
Quintet  
Morse Hall, 8 PM

**Tuesday, December 9**  
VIOLIN STUDIO RECITAL  
Students of Masao Kawasaki  
Morse Hall, 4 PM

ENSEMBLE ACJW  
Artists of the Academy  
LANG *Cheating, Lying, Stealing*  
BERIO *Folksongs*  
DVORAK Serenade for Wind Instru-  
ments in D Minor, Op. 44  
Weill Recital Hall, 7:30 PM  
Tickets are \$25, available at the Carn-  
egie Hall Box Office. CarnegieCharge:  
(212) 247-7800.

JUILLIARD JAZZ ENSEMBLES  
Jazz Emergent I  
Paul Hall, 8 PM  
All tickets distributed. Standby admis-  
sion only.

SCAPIN  
An adaptation of Molière's play by Bill  
Irwin and Mark O'Donnell.  
Actors in their third year of training.  
Directed by Orlando Pabotoy  
Room 301, 8 PM  
Public tickets not available for this  
production. A limited waitlist will begin  
one hour before curtain. Admission is  
not guaranteed.

**Wednesday, December 10**  
JUILLIARD SINGERS  
Wednesdays at One  
New York Society for Ethical Culture,  
2 West 64th St., at Central Park West,  
1 PM

KIRSI-MARJA ALANEN, VIOLIN  
Paul Hall, 4 PM

ROBERT WHITE'S RECITALIST  
SEMINAR CONCERT  
Paul Hall, 6 PM

EDVINAS MINKSTIMAS, PIANO  
LECTURE  
Morse Hall, 8 PM

FEDERICO GARCIA LORCA'S *THE  
HOUSE OF BERNARDA ALBA*  
Actors in their third year of training.  
Directed by Moni Yakim; translated by  
Michael Dewell and Carmen Zapata.  
Room 301, 8 PM  
Public tickets not available for this  
production. A limited waitlist will begin  
one hour before curtain. Admission is  
not guaranteed.

NEW DANCES/EDITION 2008  
Juilliard Dance presents four premieres  
by Sidra Bell, Darrell Grand Moultrie,  
Johannes Wieland and Larry Keigwin.  
Peter Jay Sharp Theater, 8 PM  
Free tickets available Nov. 19 at the  
Juilliard Box Office.  
*See related article on Page 1.*

**Thursday, December 11**  
LIEDERABEND  
Paul Hall, 8 PM

SCAPIN  
Room 301, 8 PM; see Dec. 9

BRIAN FRIEL'S *DANCING AT LUGHNASA*  
Actors in their fourth and final year of  
training.  
Directed by Ethan McSweeney  
Stephanie P. McClelland Drama  
Theater, 8 PM  
A limited standby line forms one hour  
prior to each performance.  
*See related article on Page 9.*

NEW DANCES/EDITION 2008  
Peter Jay Sharp Theater, 8 PM; see  
Dec. 10

**Friday, December 12**  
CHAMBER MUSIC WITH FORTEPIANO  
Morse Hall, 4 PM

MEI CHING HUANG, VIOLIN  
Paul Hall, 4 PM

KATIE MAGILL, VIOLA  
Paul Hall, 6 PM

JUILLIARD ORCHESTRA  
James DePreist, conductor;  
Erno Kallai, violin  
ENESCO Romanian Rhapsody No. 2  
PROKOFIEV Violin Concerto No. 2  
JOHN CORIGLIANO Symphony No. 1  
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 Nov. 14 at the Car-  
negie Hall Box Office. CarnegieCharge:  
(212) 247-7800.  
*See related article on Page 5.*

TAMAR HALPERIN, HARPSICHORD  
LECTURE  
Morse Hall, 8 PM

VASILEIOS VARVARESOS, PIANO  
Paul Hall, 8 PM

FEDERICO GARCIA LORCA'S *THE  
HOUSE OF BERNARDA ALBA*  
Room 301, 8 PM; see Dec. 10

BRIAN FRIEL'S *DANCING AT LUGHNASA*  
Stephanie P. McClelland Drama  
Theater, 8 PM; see Dec. 11

NEW DANCES/EDITION 2008  
Peter Jay Sharp Theater, 8 PM; see  
Dec. 10

**Saturday, December 13**  
GREG GIANNASCOLI, MARIMBA  
Pre-College Faculty Recital  
Morse Hall, 2 PM

FEDERICO GARCIA LORCA'S *THE  
HOUSE OF BERNARDA ALBA*  
Room 301, 2 PM; see Dec. 10

BRIAN FRIEL'S *DANCING AT LUGHNASA*  
Stephanie P. McClelland Drama  
Theater, 2 and 8 PM; see Dec. 11

AXIOM  
MESSIAEN *Et exspecto resurrectionem  
mortuorum; Sept haikai; Couleurs de  
la cité céleste*  
Miller Theater, Broadway at 116th St.,  
8 PM  
Tickets are \$25 at the Miller Theater  
Box Office, 212-854-7799.  
*See related article on Page 22.*

SCAPIN  
Room 301, 8 PM; see Dec. 9

NEW DANCES/EDITION 2008  
Peter Jay Sharp Theater, 8 PM; see  
Dec. 10

CHAMBER MUSIC RECITAL  
Morse Hall, 8:30 PM

ARIANNA WARSAW-FAN, VIOLIN  
Paul Hall, 8:30 PM

**Sunday, December 14**  
SCAPIN  
Room 301, 2 PM; see Dec. 9

NEW DANCES/EDITION 2008  
Peter Jay Sharp Theater, 3 PM; see  
Dec. 10

BRIAN FRIEL'S *DANCING AT LUGHNASA*  
Stephanie P. McClelland Drama  
Theater, 7 PM; see Dec. 11

FEDERICO GARCIA LORCA'S *THE  
HOUSE OF BERNARDA ALBA*  
Room 301, 8 PM; see Dec. 10

**Monday, December 15**  
BRIAN FRIEL'S *DANCING AT LUGHNASA*  
Stephanie P. McClelland Drama  
Theater, 8 PM; see Dec. 11

**Tuesday, December 16**  
NICOLE BRUBAKER-BRADY, HARP  
LECTURE  
Morse Hall, 4 PM

DAVID WILLIAMS, BARITONE  
Paul Hall, 6 PM

CHAMBER MUSIC RECITAL  
Chamber Music students of Samuel  
Rhodes  
Morse Hall, 7 PM

LISA STELTENPOHL, VIOLA  
Paul Hall, 8 PM

**Wednesday, December 17**  
SAMUEL KUNSTLER, CELLO  
Paul Hall, 4 PM

RION WENTWORTH, DOUBLE BASS  
LECTURE  
Morse Hall, 4 PM

ANDREW WAN, VIOLIN  
Paul Hall, 6 PM

NICOLE BRUBAKER-BRADY, HARP  
Morse Hall, 6 PM

WILLIAM FRAMPTON, VIOLA  
Morse Hall, 8 PM

HAN BIN YOO, VIOLIN  
Paul Hall, 8 PM

**Thursday, December 18**  
CRAIG HUBBARD, HORN, AND  
CHRISTINE KIM, PIANO  
Paul Hall, 4 PM

JUSTIN MESSINA, COMPOSITION  
LECTURE  
Morse Hall, 4 PM

HANNAH SLOANE, CELLO  
Morse Hall, 6 PM

DOUBLE VISION 7  
An evening of works by performers  
who compose  
Morse Hall, 8 PM

EDVINAS MINKSTIMAS, PIANO  
Paul Hall, 8 PM

**Friday, December 19**  
CHAMBER MUSIC RECITAL  
Paul Hall, 4 PM

YUNJIE CHEN, PIANO  
Paul Hall, 6 PM

MUSE  
Multicultural Sonic Evolution  
Room 309, 8 PM

CAROLINE STINSON, CELLO  
Paul Hall, 8 PM

**Saturday, December 20**  
PRE-COLLEGE SYMPHONY  
George Stelluto, conductor;  
Angie Zhang, piano  
WAGNER *Flying Dutchman* Overture  
BEETHOVEN Piano Concerto No. 1  
BARBER *Second Essay* for Orchestra  
BORODIN *Prince Igor: Polovetsian  
Dances*  
Peter Jay Sharp Theater, 8 PM

**Monday, December 22**  
DOUG HYEK LIM, PIANO  
Paul Hall, 8 PM

January

**Friday, January 9**  
ENSEMBLE ACJW  
Artists of the Academy  
WAGNER *Sigfried Idyll*  
SCHOENBERG *Pierrot Lunaire*  
Paul Hall, 8 PM  
Limited free tickets available Dec. 23  
at the Juilliard Box Office.

**Saturday, January 10**  
ELIZABETH CHANG, VIOLIN  
Pre-College Faculty Recital  
Paul Hall, 6 PM

**Monday, January 12**  
CHAMBERFEST 2009  
Paul Hall, 8 PM

**Tuesday, January 13**  
CHAMBERFEST 2009  
Paul Hall, 8 PM

**Wednesday, January 14**  
CHAMBERFEST 2009  
Wednesdays at One  
Peter Jay Sharp Theater, 1 PM

JOEL KROSINICK, CELLO  
Morse Hall Faculty Recital  
With Seymour Lipkin, piano, and Lauri  
Smukler, violin  
Morse Hall, 6 PM

RITA MITSEL, OBOE  
Paul Hall, 6 PM

NEW YORK FESTIVAL OF SONG  
*Latin Lovers: An Evening of South*

American and Cuban Song  
Steven Blier, artistic director; Michael  
Barrett, associate director  
Peter Jay Sharp Theater, 8 PM  
Free tickets available Jan. 5 at the  
Juilliard Box Office.

CHAMBERFEST 2009  
Paul Hall, 8 PM

**Thursday, January 15**  
CHAMBERFEST 2009  
Paul Hall, 8 PM

**Friday, January 16**  
CHRISTINA MCGANN, VIOLIN  
Paul Hall, 6 PM

EMI FERGUSON, FLUTE  
Morse Hall, 6 PM

CHAMBERFEST 2009  
Paul Hall, 8 PM

**Saturday, January 17**  
CHAMBERFEST 2009  
Juilliard's Pre-College performs  
Paul Hall, 3:30 PM

CHAMBERFEST 2009  
Peter Jay Sharp Theater, 8 PM

**Monday, January 19**  
M.L.K. CELEBRATION  
Paul Hall, 7 PM  
Limited free tickets available Jan. 12  
at the Juilliard Box Office.

**Tuesday, January 20**  
JUILLIARD JAZZ ENSEMBLES  
An evening with Juilliard Jazz faculty  
Paul Hall, 8 PM  
Limited free tickets available Jan. 6 at  
the Juilliard Box Office.

**Thursday, January 22**  
PIANO COMPETITION FINALS  
LISZT Piano Concerto No. 2 in A Major  
Paul Hall, 4 PM

JONATHAN ESTABROOKS, BARITONE  
Paul Hall, 8 PM

**Friday, January 23**  
HANNAH GOLDSHLACK, SOPRANO,  
AND CAROLYN SPROULE, MEZZO-  
SOPRANO  
Morse Hall, 6 PM

NAOYA KANAI, CELLO  
Paul Hall, 6 PM

FOCUS! 2009  
CALIFORNIA: A CENTURY OF NEW MUSIC  
Joel Sachs, conductor and artistic  
director; New Juilliard Ensemble  
JOHN ADAMS Chamber Symphony  
(1992)  
Other works TBA  
Peter Jay Sharp Theater, 8 PM  
Free tickets available Jan. 9 at the  
Juilliard Box Office.  
*See related article on Page 1.*

ALEX MCDONALD, PIANO  
Paul Hall, 8 PM

**Saturday, January 24**  
PRE-COLLEGE CHORUSES  
Paul Hall, 6 PM

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

TIM MCDEVITT, BARITONE  
Paul Hall, 8:30 PM

**Monday, January 26**  
JUNG-WAN KANG, FLUTE LECTURE  
Morse Hall, 4 PM

JONATHAN WARE, COLLABORATIVE  
PIANO  
Paul Hall, 6 PM

GAL NYSKA, CELLO  
Paul Hall, 8 PM

PAUL SIKIVIE, JAZZ BASS  
Morse Hall, 8 PM

FOCUS! 2009  
CALIFORNIA: A CENTURY OF NEW MUSIC  
Peter Jay Sharp Theater, 8 PM  
Free tickets available Jan. 9 at the  
Juilliard Box Office.

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