

The Juilliard Journal

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November 2008

Eanet Selected as New 1st Violinist of J.S.Q.

By JANE RUBINSKY

VIOLINIST and Juilliard alumnus Nick Eanet, currently one of the Metropolitan Opera Orchestra's two concertmasters, has been selected as the Juilliard String Quartet's new first violinist. He will take up the position in July 2009, replacing Joel Smirnoff, who became president of the Cleveland Institute of Music last summer but has been performing with the J.S.Q. and teaching at Juilliard this year while the quartet looked for a new member.

After putting together a list of candidates last spring, the quartet zeroed in on the top three choices and spent two days in close quarters with each one, talking and rehearsing a wide variety of repertoire. "The goal was to find a distinctive musical voice that would add to the richness of the dialogue that has always been a J.S.Q. hallmark," explained cellist Joel Krosnick (at whose home the four musicians spent two days delving into matters both musical and philosophical). Added violist Samuel Rhodes, "Nick's infectious love of the medium and the repertoire was so important to us. We knew from working together and our conversations that we had absolutely found the right person to be our new first violinist." Second violinist Ronald Copes concurred: "After hearing the excitement and inspiration that Nick brought to performance,

and our response to his voice, we knew this choice was correct."

Eanet, 36, represents an opportunity to take the Juilliard String Quartet into the next generation with youthful vitality, as well as continue the ensemble's rich legacy. A chamber-music player since the tender age of 5, the Brooklyn-born Eanet was a member of the Mendelssohn String Quartet for six years after graduating from Juilliard in 1994. (Both Krosnick and Rhodes have played with him in collaborations with the Mendelssohn.) Though he has been with the Met Opera Orchestra since 1999, Eanet has continued performing chamber music and says that he has "come to peace" with the frequent travel required as a quartet member that had felt burdensome in his first years out of school. He is also experienced as a teacher; while with the Mendelssohn Quartet, he was in residence and taught at Harvard University, and has also been a faculty member at



Photo by Charles Eanet

Nick Eanet was named the new first violinist in the Juilliard String Quartet, taking over the spot from Joel Smirnoff, who recently became president of the Cleveland Institute of Music.

the University of Delaware and the North Carolina School of the Arts.

The Juilliard String Quartet was founded as the School's resident string quartet in 1946 by then-president William Schuman. In its 62-year history, the ensemble has encompassed only 11 different members, through changes that have been individual and gradual. The current personnel have been together since 1997, when founding first violinist Robert Mann retired after 50 years and Smirnoff moved into the position, with Copes joining as second violinist. (In an appropriate

nod to interconnectedness, Mann was Eanet's teacher in the College Division at Juilliard; he also studied in the Pre-College with Dorothy DeLay.)

"This is quite an exciting crossroads in my career," said Eanet. "I have a personal relationship with this legendary quartet, as I learned most of

Continued on Page 14

Lubovitch Looks Back on 40 Years of Making Dances

By EMILY REGAS

SPEAKING with Lar Lubovitch ('64, *dance*), one can't miss that, while he remains a prolific creator of new works that speak to the here and now, he also happily reflects on the myriad of experiences that have resulted in this year's historic celebration of the Lar Lubovitch Dance Company's 40th anniversary season. Lubovitch, 65, does not shy away from his past, as evidenced in the plans for the season. "I wanted to honor all the particular episodes in my life," he said. "My work honors my history ... the story from which I've emerged."

Born in Chicago, young Lar and his siblings often put on little shows. "I choreographed not knowing I was choreographing," he told Norma McLain Stoop in a 1972 *Dance Magazine* article. "I had no steps, no vocabulary, but it had great meaning to

me, these shiftings of bodies through space." Nurturing his creativity with a major in studio art at the University of Iowa, Lubovitch was first exposed to modern dance with a performance there by the José Limón Dance Company. That initiation into the world of dance led him to Juilliard.



Photo by Jane Rubinsky

Lar Lubovitch rehearsing Juilliard dancers at the School in September, in preparation for their performance with his company at Dance Theater Workshop in October.

ideas about movement, technique, musicality, and choreography from "powerful teachers who were very important dancers of their time." Anthony Tudor, Anna Sokolow, Louis Horst, Martha Graham, and José

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Playwright Makes the Personal Universal

By JOANNE TUCKER

IT is not every day that Juilliard drama students are given the opportunity to inhabit characters who ask themselves the very questions the actors have been tackling throughout their four years of training. Who am I? What does it mean to be an artist? What will it cost me? How can I integrate the losses and loves of my personal life into my work, and how do I keep working in spite of them?

Lanford Wilson’s *Burn This*, a play commissioned by Circle Repertory in 1987 and directed there that same year by Marshall Mason, offers this unique experience to the fourth-year cast currently rehearsing the show, which is slated to be the second mainstage production of Group 38’s final season. Each of its four characters poses some or all of these same queries in light of the tremendous individual losses they find themselves facing throughout the course of the play. Consequently, each member of its ensemble is given a rich opportunity (as they have been encouraged to do in every project they approach) to make the piece as personal as possible.

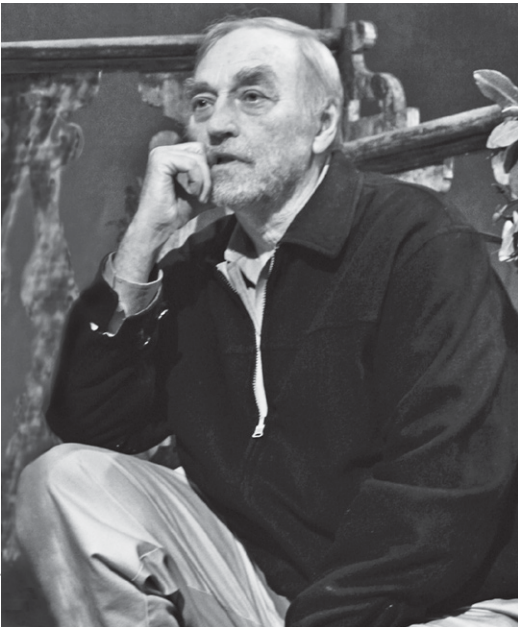
The play begins in the autumn of 1987, in the wake of Robbie and his partner Dominic’s accidental death in a boating accident. Robbie was the roommate and dear friend of both Larry—gay and unhappily working in advertising—and Anna, a budding choreographer and Robbie’s former dancing collaborator. The spacious TriBeCa loft the three shared feels even emptier than usual without Robbie’s vital presence to help enliven it. Once Burton—Anna’s wealthy screen-writing boyfriend of convenience—

Examining loss, the pain its wounds can yield, and the love that can help heal them.

shows up, the chaotic nature of the funeral that has just taken place is revealed by Anna and Larry, as well as Robbie’s estrangement from a family who knew practically nothing about him.

As the characters continue to navigate their grief and their artistic or life

purposes—at times in concert with each other, at other times victims of their utter alienation from one another—Robbie’s older brother, Pale, a volatile and hyperactive New Jersey restaurateur, drops in unexpectedly



The playwright Lanford Wilson, whose works are being explored by Juilliard’s third- and fourth-year drama students this semester.

a month after the tragedy has taken place. Confronted for the first time in his life by the space in which Robbie lived and worked, he too is overwhelmed by the grief and guilt he is only now allowing himself to feel. Eventually initiating an affair with Anna, Pale sets into motion a love-triangle involving himself, Burton, and Anna that will haunt the rest of the play in conjunction with Robbie’s spirit and will ultimately provide Burton’s first real experience with defeat.

Burn This, like life and a lot of art, refuses to offer any concrete conclusions and its ending is unafraid to remain ambiguous, as its cast of outsiders continue to struggle with the fluidity of their identities and what it is they really want. But the circumstances of their lives *have* changed, causing them each to experience a transformation of

some kind, as a result of finally allowing themselves to be affected by each other—suggesting that perhaps they *are* at least capable of moving out of isolation and closer to a sense of community. In the end, the play, according to Pam MacKinnon, the director of Juilliard’s production, is “timeless ... big and epic ... containing big waves of grief, big waves of love, and this pressure-cooker of the idea that you’re only given one life, so what are you going to do with it?” The result of all this seemingly self-involved questioning is a larger examination relevant to the collective consciousness, familiar to actor and audience alike.

It is also not every day that a production’s team is lucky enough to work on a piece by a living writer,

who saw two of his other plays, *Book of Days* and *The Mound-Builders*, performed at Juilliard by the third-year class last month. Mr. Wilson was present at many of those rehearsals, and offered up his time to chat with the

Drama Division during one of its weekly community meetings at which he described *Burn This* as a play about “people on the edge.” He plans to join the cast in rehearsals of *Burn This* as well. Such immediate access to the playwright has been possible thanks to the ongoing working relationship he shares with James Houghton, director of Juilliard’s Drama Division and artistic director of the Signature Theater, which has made it a mission to dedicate each of its seasons to a living writer’s body of work. Wilson was the writer-in-residence there in 2002, when the first major revival of *Burn This*, directed by Houghton, was staged at the Union Square Theater.

Because it is a play about loss, the pain its wounds can yield, and the love that can help heal them, the original 1987 production of *Burn This* was inevitably colored by the AIDS crisis; young gay men like Robbie were inexplicably dying left and right without justification. The characters’ misplaced anger in *Burn This* resonated deeply in a community that did not know where to put its own feelings and frustration about a disease that was taking so many of its most beloved members hostage. Likewise, the 2002 revival of the play surfaced right on the heels of 9/11, when an entire country—and most predominantly, New York City—had been traumatized by the events of that fateful day. Again, the cause of such tragedy was what was so incomprehensible.

So, although *Burn This* so poignantly addresses the intimate and personal implications of how painful it is to lose good friends and longtime loves, will there be anything that resonates with socio-political implications in Juilliard’s production? That is something MacKinnon says she has “not come to any concrete conclusions about, but is interested in keeping alive in the room as an ongoing

Lanford Wilson’s *Burn This*
Stephanie P. McClelland
Drama Theater
Thursday, Nov. 13-Monday, Nov. 17
See the calendar on Page 24
for details.

question of the rehearsal process. Why does an audience need to see this play now? What will our collective mission be?” Living in a world in which assumption, judgment, intolerance, and exclusivity are steadily becoming more and more the norm, putting us in danger of misunderstanding and violence, perhaps simply asking the questions that lead to dialogue, instead of dismissal, is reason enough. □

Joanne Tucker, a fourth-year drama student, will play the role of Anna in *Burn This*.

JUILLIARD UNDER CONSTRUCTION
What to expect in November...

The sidewalk on the north side of 65th Street, west of the main entrance, is being renovated and will be completed early this month.

The scaffold in front of the east-side expansion has been removed. The glass wall and new dance studio are now in view.

The expansion is progressing with the installation of ceiling lights and other interior features.

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

CORRECTION:

In the Focus on Art column in the October issue, the photo captions for Shen Jiawei’s *Standing Guard for Our Great Motherland* and Chen Yifei’s *Eulogy of the Yellow River* were reversed.

Gilbert on Bernstein—A Conversation

Honoring a N.Y. Cultural Hero and an International Music Icon

By EVAN FEIN

As New York prepares to honor one of its greatest cultural heroes, Leonard Bernstein, another New Yorker is getting ready to step into some big shoes. In 2009, Alan Gilbert will become the first Manhattan native to serve as music director of the New York Philharmonic. Mr. Gilbert recently sat down in conversation with Juilliard Journal writer Evan Fein to discuss his thoughts about Bernstein, the challenges of assuming the master's old position, and Gilbert's own role in the upcoming city-wide celebration of the late composer-conductor's 90th birthday—which includes conducting the Philharmonic at Carnegie Hall on November 14, the exact date of the 65th anniversary of Bernstein's legendary debut there, and leading the Juilliard Orchestra 10 days later in a performance of Bernstein's *Kaddish* and Beethoven's "Eroica" symphonies at Avery Fisher Hall. Jennifer Zetlan will be the soprano soloist for the *Kaddish*, which will also feature Polish-born American international attorney and author Samuel Pizar as speaker. (Pizar wrote a new narration for the work, at Bernstein's request, based on his own experience as a Holocaust survivor.) This concert will mark Mr. Gilbert's first appearance with the Juilliard Orchestra since his days here as a student.

Why did you choose to pair the "Eroica" with the *Kaddish*?

It would be nice to be able to say that there's always a philosophical connection—which actually, there happens to be between these two pieces. While Bernstein's *Kaddish* is ultimately an optimis-

tic work, it's a prayer for the dead, and Beethoven Three has a funeral march—it's about man's quest for finding meaning and his place in the world. But actually, that's not really why the program was decided on. We wanted, as part of this Bernstein festival that the New York Philharmonic is jointly presenting with Carnegie Hall, to do all of the Bernstein symphonies, and the *Kaddish* seemed like a very exciting piece to do with Juilliard students. Musically, educationally, it seemed like a wonderful project. The Beethoven Third is such a masterpiece; I think it happens to work well psychologically and philosophically with the Bernstein.

Have you ever conducted the *Kaddish* before?

No, I never have. It's a piece I've only heard a couple of times. It's exciting for me to do a new piece, and I've been studying away at it.

It's sometimes considered one of Bernstein's most difficult pieces, both for audiences and for performers.

It's definitely a hard piece for the performers. I think there was something very sincere about Bernstein's search. A lot of his music you can feel is about the quest for understanding, the quest for meaning;

why we're here, why there's pain, why life is difficult, and ultimately, how to find happiness. It's a prayer for the dead—obviously a difficult subject. In

that sense, I think it's a little bit of a heavy morsel to chew on. But on the other hand, Leonard Bernstein himself—and I think this comes through in all of his pieces—was such an optimistic person, and there's something very honest and true about the struggle that comes out of his music. I think it's something that people can really identify with, and it's wonderful music.

Do you think Bernstein achieved resolution with these issues, in this work or in his others?

I think he never achieved resolution. ... So many of his pieces end with a question mark. And somehow, that really rings true to me, because I think that it's just when you think you have the answers that you realize that it's more complicated than that.

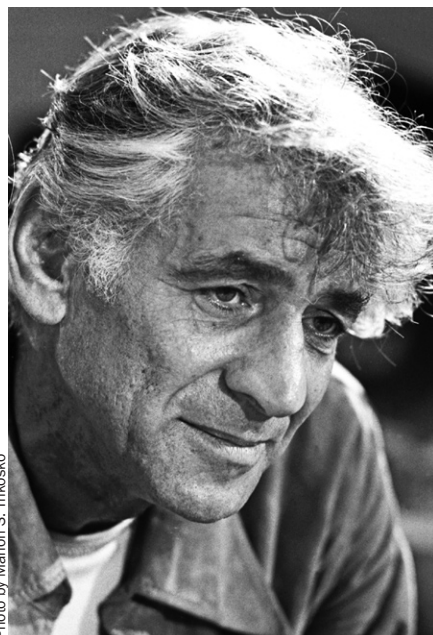


Photo by Marion S. Trilokko

Leonard Bernstein in 1971. As part of a city-wide festival celebrating the late maestro's 90th birthday, Alan Gilbert will conduct the Juilliard Orchestra in Bernstein's *Kaddish* Symphony on November 24.

Did you have the opportunity to see Bernstein conduct when you were young?

Oh, yeah! Many, many times! Basically every time he conducted here, I went to hear him. My parents were both violinists in the orchestra. My mother is

Continued on Page 9

June Noble Larkin Lobby Is Dedicated

By VICKY U. LEE

AFTER months of drilling, banging, sawing, and painting, the School's new June Noble Larkin Lobby was officially unveiled at a dedication ceremony on the evening of October 20. The event was in recognition of the tremendous generosity of longtime trustee June Noble Larkin, for whom the lobby is named, and inaugurated three additional new spaces: the Morse Student Lounge, the Sidney R. Knafel Admissions Suite, and the Janet and Leonard Kramer Box Office.

President Joseph W. Polisi began the evening with a warm welcome to the 120 guests who had gathered to celebrate the occasion. Taking a moment to recognize the tremendous vision and effort behind the building renovation, President Polisi thanked the architects at Diller Scofidio + Renfro and FXFOWLE, project managers at Seamus Henchy and Associates, the graphic design firm 2x4, and his colleagues at Juilliard.

Also acknowledged were trustees Lester S. Morse Jr. and Sidney R. Knafel, and Janet Kramer's generous bequest. Although Mr. Morse was unable to attend, Mr. Knafel and Lois Florman, executor of Mrs. Kramer's estate, were both present. President Polisi then highlighted a few of the many ways in which June Noble Larkin has shown the School her generosity, raising a toast to the kind and loyal friend of Juilliard.

Before guests split up for an exclusive preview of three new spaces (still under construction) in the building—a jazz rehearsal studio, a black-box theater, and a dance studio—Ms. Larkin stood to speak



Photos by Nan Melville

to the crowd. She shared with them her great love for Juilliard, and how fortunate she feels to be part of such an exciting community.

The tours were made in a round-robin style so that each group visited all three spaces within the same hour. One group started in the jazz rehearsal studio on the third floor, where jazz students Jonathan Batiste (piano), Philip Kuehn (bass), Ryan Hayden (drums), and Jeremy Viner (saxophone) performed a few American jazz standards under the direction of Jazz Studies' artistic director, Carl Allen.

Provost and Dean Ara Guzelimian greeted a second group of guests in an entirely new performance space, the Rosemary and Meredith Willson Theater. One of the most exciting changes to the building, this black-box theater will be used by all three divisions at Juilliard and outfitted with the latest in performance technology. James Houghton, Richard Rodgers Director of the Drama Division, then introduced third-



Clockwise from left: June Noble Larkin at a ceremony to dedicate the new lobby, named after her, on October 20; guests watched third-year drama students Shalita Grant and Andrew Foster perform the balcony scene from Shakespeare's *Romeo and Juliet* in the Rosemary and Meredith Willson Theater, still under construction and scheduled to open in February 2009; Carl Allen, artistic director of jazz studies, greeted guests in a new third-floor jazz rehearsal space, also still under construction.



year drama students Shalita Grant and Andrew Foster (Group 39), who presented the balcony scene from Shakespeare's *Romeo and Juliet*, using the built-in catwalk to stage the scene.

The third group began its tour in the Gloria Kaufman Dance Studio. The architectural centerpiece of Juilliard's eastern facade, the dance studio not only enhances the building's aesthetics but, more importantly, provides an additional 2,300 square feet of essential rehearsal space for the Dance Division. As the sprung

dance floor has yet to be installed, a demonstration was not possible. Nonetheless, the division's artistic director, Lawrence Rhodes, spoke with great passion about his students, the future trajectory of the division, and the stunning new space.

After all three groups had seen the three spaces, the guests reconvened in the June Noble Larkin Lobby for a cocktail reception. □

Vicky U. Lee is campaign associate for the Juilliard Second Century Fund.

POINTS OF VIEW

Decision '08: The Juilliard Community Speaks

BY the time this issue of *The Juilliard Journal* reaches many of our readers, the 2008 presidential election will be history, and the country will know whether, on Inauguration Day, January 20, 2009, Barack Obama or John McCain will be sworn in as the 44th president of the United States. But the critical issues that influenced voters' decisions will no doubt remain foremost on the minds of Americans—and, perhaps, people the world over. In the months leading up to the election, *The Journal* asked Juilliard students, faculty, staff, and alumni to share their answers to these questions: "What are the one or two main issues in this year's election that will influence your decision for whom to vote?" "If you are eligible to vote but will not, why not?" "If you are not a U.S. citizen, how do you think the outcome of this year's presidential election will affect your country?" Following, in alphabetical order by writer, is a sampling of the answers we received (some have been edited for length). We thank everyone who participated in our survey. Unfortunately, space limitations restrict us from printing all the responses (to accommodate this special feature, we are suspending the Voice Box and Faculty Forum columns this month; they will return in the next issue). One final note: *The Journal* is not endorsing any candidate. In selecting the answers printed here, we have attempted to reflect as wide a variety of responses as we received.

—Ira Rosenblum

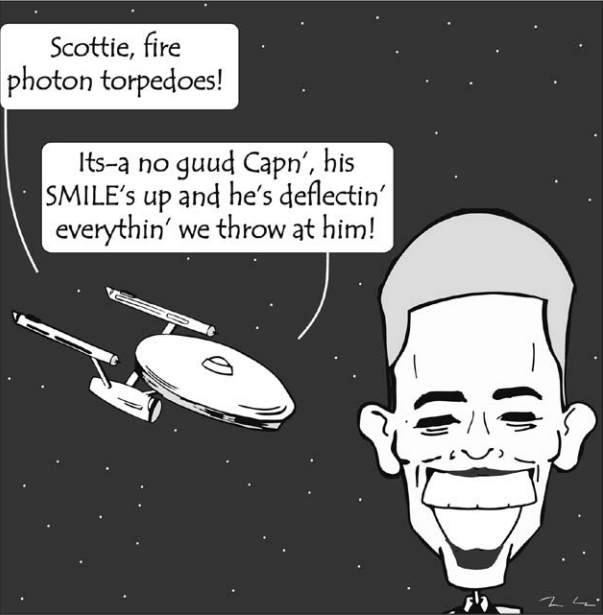
Let no one doubt: this is the most significant election in a generation. What is at stake, in a phrase, is "the restoration of confidence." We lost confidence in our government when it became apparent that we had been misled about Iraq. We lost confidence in financial institutions as cavalier enforcement of existing safeguards and a lack of reasonable regulations led to the meltdown on Wall Street. We lost confidence in our health-care system as we saw too many Americans go without proper care and wondered whether our loved ones might be next. And we have lost confidence in our ability to deal with these and other issues. But until we get our financial house in order, until Americans become confident that the markets are trustworthy and fair, until we believe that our efforts and hard work will lead to financial security and affordable health care, we will have little time and patience for addressing other important issues, such as the decline in American prestige abroad and the subversion of established rights.

Mitchell Aboulafia
Director, Liberal Arts Department

The issues? Environmental and educational policy, followed closely by foreign policy—specifically, replacing our current cowboy attitude with a policy aimed at global cooperation. This is the first election in my lifetime, although certainly not in recent history, that is poised so perfectly upon the brink of change. We have the opportunity to take a step toward harmony: harmony between man-made borders, harmony within our own bodies, and harmony with the world of natural resources, a world we cannot live without. Or we can continue to barrel toward the fate that ultimately follows any empire after it has reached its peak and still yearns for more.

Jahana Azodi
Stage Management Intern

After the fall of the Soviet Union, the U.S. enjoyed nearly hegemonic status. The rise of China, India, Russia, the European Union, Brazil and petro-states such as Iran and Venezuela will ensure that,



in the years to come, the world will move away from a unipolar alignment to a multipolar one. The U.S. must meet this challenge, moving away from Bush Doctrine-like, ideological, go-it-alone strategies toward a more flexible and less rigid economic and

foreign policy framework. The U.S. still has the best colleges and research universities in the world, and we need to keep attracting the world's best and brightest. This means fixing our immigration standards and allowing more student visas while not ceding security. It means having a foreign policy in which the State Department is the cornerstone, not the Pentagon. It means talking to those countries we find repellant as well as those which are our friends. It means living up to, and setting the standard for, internationally recognized agreements like the Geneva Conventions, instead of ignoring and flouting them. It means investing more (both monetarily and intellectually) in alternative energies, infrastructure, education, and the arts.

Charles Borland
Drama '01 (Group 30)

Continuation of the war in Iraq saps military resources needed to combat the actual threats to our security in Afganistan. The sooner we get out of Iraq, the better. There is no such thing as "victory" in a military engagement that should never have happened in the first place and that serves no real purpose. McCain is pursuing a fantasy. Obama is dealing with reality.

Conrad Cummings
Evening Division Faculty

I was undecided about whom to vote for until McCain picked Sarah Palin—the moose hunting former beauty queen from Alaska who has pitifully little governing experience under her belt yet has already managed to lie and bully her way from mayor of Wasilla to governor—and now she is running for vice president of the United States, "a heartbeat away" from the presidency, as so many have noted. For those who are pleased that a woman could become V.P., please keep in mind that Palin is an anti-feminist who can't differentiate between politics and religion. This may thrill the far right, but to me it's just more of the extremism that the world doesn't need.

Karen Davis
'72, Piano

I am so excited to be able to vote in this crucial election. I will vote for the candidate who has the perspective to see the United States as one member of a global community, the candidate whose policies reflect concern and love for Americans from all walks of life, the candidate who offers the hope that America will change and will reclaim its place in the world as a shining example of freedom, opportunity, and equality. I will vote for Barack Obama.

Peter Dugan, Bachelor's Student
Piano, Class of 2011

Universal health care, an end to a war that never should have been, a woman's right to choose, and support for education and the arts are the most important issues for me. The Democratic ticket is the only choice for me. It is *not* about the persons on any ticket—black, white, male, or female—it is about the issues. I feel as though we have not much more of a window of opportunity to claim our for-

mer strength and respect in the world before it will be too late for us. This feels like the most important election ever in my adult life.

Margo Garrett
Collaborative Piano Faculty

This election, for me, is all about what each candidate is going to do for women. Let's look at McCain's record: He has voted against every piece of legislation to explicitly give women equal rights or equal pay. He doesn't think women have enough intelligence or sense or responsibility to decide what to do with their own bodies—he has said he'd put in



Supreme Court Judges to overturn *Roe v. Wade* even in cases of rape, incest, or when the life of the mother is in danger. ... He's voted against clinic access and family planning—his views on women's health are not to the right, they are extreme.

Robin D. Gelman
M.M. '92, Bassoon, 1992

The U.S. faces a series of very complex challenges in the international arena: climate change, terrorism, global poverty, and disease. These issues will require intelligent responses that go well beyond guns and bombs and threats. I am looking for a leader whose first instinct is not to start a war. I strongly believe most of the world is ready to love us—if we just stop being so unlovable.

With the ongoing severe economic squeeze, it will be easy to forget or put off the plight of the less fortunate in our country. The problem of our 50 million uninsured compatriots *must* remain on the agenda of whoever our new leader is. Similarly, we face significant challenges in education. With dropout rates of more than 50 percent in many urban schools, we need to address the issue squarely and find lasting solutions that will help prepare the young and less fortunate for the intense competition for global jobs that is surely coming.

Tunde Giwa
Chief Information Officer

It is interesting how the Republicans complain about government telling people what to do until they become interested in interfering in people's personal lives with self-righteous rectitude. They may know how to do well in elections but they don't know how to govern, at least not the modern Republican Party. They are in the pocket of

big oil and other major corporations who care only for the profits of their C.E.O.s and stockholders, not the middle class, and they pander to far-right religious fundamentalism which would see the Bible and not the Constitution as the basis of our government. Sounds like the Taliban?

Joanna Goldstein
M.M. '75, Piano

I am distressed to see our presidential election reduced to an "American Idol"-style popularity contest. My first response for a Juilliard poll should have been, "Which candidate will do the most to promote and support the arts in America?" What I would love to see would be the creation of a Works Progress Administration-type of program, a significant part of Roosevelt's New Deal, which put thousands of creative people to work. My father, who grew up in the Iron Bound section of Newark, N.J., during the Depression, spoke highly of the many concerts he attended that were performed by W.P.A. musicians. He was particularly proud that our country provided the opportunity to perform, listen to, and learn about great music for the proud but poverty-stricken residents of his neighborhood. Who knows? If it hadn't been for the Federal Music Project's impact on my father, I might not have wound up studying at Juilliard!

Justin Hartz
M.M. '87, Organ



I must say that Sarah Palin's position on economics and abortion has convinced me to swing my vote to the G.O.P. She is like a breath of fresh air that has wafted over the Republican Party. She walks the walk and talks the talk in her duties as governor of Alaska, a position with lots of executive experience. Also, knowing that she was going to give birth to a Down syndrome baby and bringing him to full term while considering the event a blessing speaks to her strong character as a candidate as well as a person.

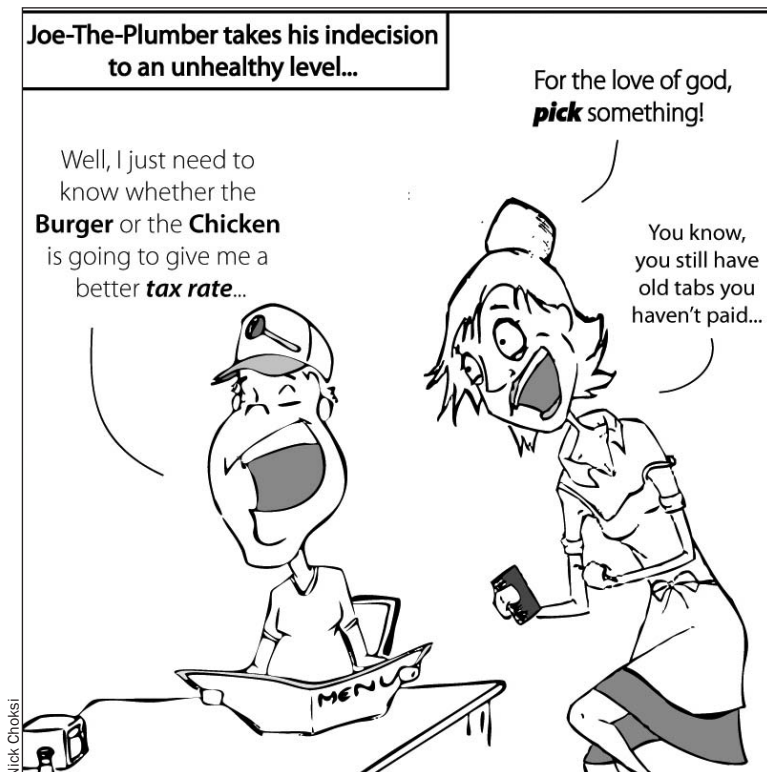
Richard Hebert
'59, Bassoon

Joe-The-Plumber takes his indecision to an unhealthy level...

Well, I just need to know whether the **Burger** or the **Chicken** is going to give me a better **tax rate**...

For the love of god, **pick** something!

You know, you still have old tabs you haven't paid...



I have been adamantly against the Iraq war from the beginning, but just last year I also lost a friend who was serving in Iraq. He was killed on Christmas Day, leaving behind two small children. We are running our economy into the ground, and sending our soldiers off to die, for a war that was waged based on falsehoods and deceit.

Amanita Heird
Assistant Director, Special Events

We are a country at war and now isn't the time to vote for a rookie—only McCain has the experience necessary to continue the strides we have been making towards victory in Iraq and to shore up the problems we've begun having in Afghanistan. We can't afford a president so naïve who wishes to talk without conditions

to our biggest enemies. And, particularly in this economic climate, the last thing we need is a president like Obama, whose record is among the most protectionist. We need lower taxes for everyone, not just the Wal-Mart moms, but the fat cats who employ Nascar

Brad Heller
Pre-College '01, Cello

The main issues for me are foreign policy (in particular, ending the war in Iraq and restoring emphasis on diplomatic efforts) and upcoming Supreme Court appointments—considering that two or even three justices are likely to retire, it is crucial to maintain a balanced court and not an extreme right-wing court that would

influence interpretation of the constitution for a generation.

Michael L. Ippolito
Master's Student in Composition, Class of 2010

The most important issues, in my opinion, are national security and the economy. I was recently reminded that, before receiving a spot on the national ticket as vice president, another Republican reformer was under 45 years old, had many children, loved the outdoors, was a hunter, and had spent only two years in the governor's office ... his name was Teddy Roosevelt.

Janice Wheeler Jubin
B.M. '73, M.M. '74, Piano

I can't remember an election that felt more important. I'm frankly terrified by both John McCain and Sarah Palin—leaders who talk blithely about taking away a woman's right to choose even in the event of rape, advocate a health insurance system that will cover fewer, rather than more Americans, insert religion into every aspect of public life, press for book censorship, and endorse lies about the causes for the war in Iraq are not the people I want taking charge of this nation. I've had enough of feeling ashamed of the country where I live. How can a nation built on principles of equality, human rights, and the separation of church and state possibly endorse torture, religion in the classroom, and a tax structure where the rich get continually richer and the poor continually poorer?

Catherine Kautsky
M.M. '76, Piano

Domestically, the regulation of business excesses by control of money-making greed and enforcement of ethical standards in conjunction with appropriate higher taxation of corporations and the wealthy, especially in the light of the \$700-billion bailout of the loan and investment industry. The money gained should be used domestically for education, infrastructure, and health services. Foreign policy-wise, how can the U.S. revitalize its reputation abroad to counter the effects of unilateralism of the Iraqi war involvement and contempt for the opinions and practices of other nations. If the *Pax Americana* is over, what kind of influence remains that might be true to the working democratic principles hope-

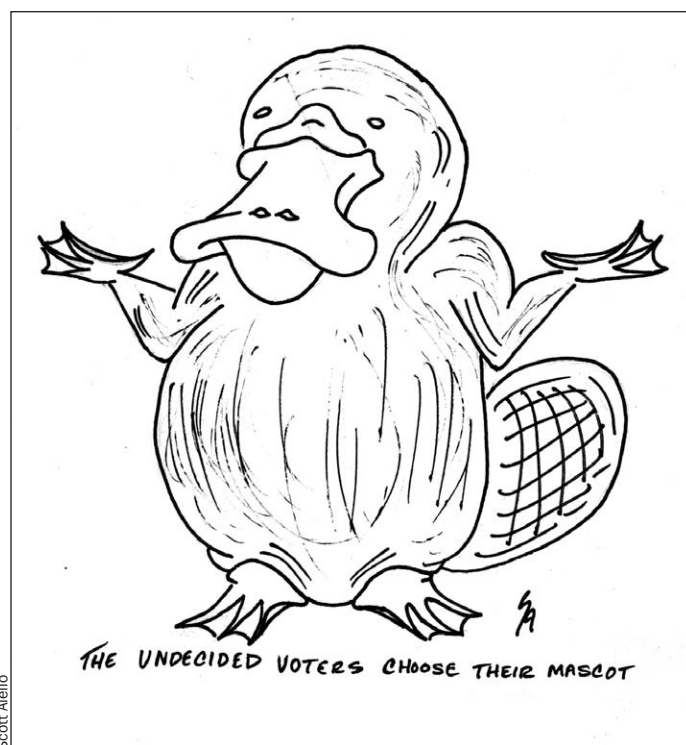
fully still remaining within the governing of the U.S.A.?

Elizabeth Keen
Dance Division Faculty

The proper question to ask regarding Iraq is no longer "Was invading Iraq the right thing to do?" Since we are already there, the relevant issue is ensuring that Iraq becomes as stable as possible. Seeing this through will require creativity, cultural sensitivity, and most of all, patience. As national stability is gradually achieved through a sustained, superior military presence, economic prosperity and freer education will slowly supplant more localized prejudices and foster a new national identity. This necessary military presence is not something Iraq is capable of at this time; since we overthrew the previous government, we are responsible for establishing this new one, avoiding civil war and the deaths of potentially millions of civilians.

Alex McDonald
First-Year D.M.A., Piano

The U.S. presidential elections will definitely affect my country. Barack Obama has pledged to recognize the Armenian genocide perpetrated



by the Ottoman Turks from 1915-23, which the U.S. government has refused to recognize for so many years, because of Turkey being a U.S. ally. John McCain has avoided using the term genocide, just like the current administration, in describing these massacres. It's amazing that a country like the U.S.A., supposedly a big defender of freedom and human rights, a country that stands for historical and human justice, will not properly acknowledge these events!

Aleksandr Nazaryan
Master's Student, Viola, Class of 2009

The two most important issues for me are gay rights and the environment. You can deduce from that who I'm voting for. As a lesbian married to a non-U.S. citizen, I am not easily able to live with my partner here in my own country under the current laws! Therefore it *has* to be the most im-

Continued on Page 13

Examining Marriage in a Trio of 1-Act Operas

By TONI MARIE MARCHIONI

As he begins the second year of his two-season residency at The Juilliard School, Maestro James Conlon is slated to conduct a newly conceived trilogy of rarely performed one-act operas by Modest Mussorgsky, Ernst Krenek, and Benjamin Fleischmann. Directed by James Marvel in his Lincoln Center debut, the venture combines Conlon’s Recovered Voices project with his desire for innovation in opera programming, as well as with an exploration of the art of the miniature, in what Conlon calls an “experiment in opera theater.”

Inspired by the model of the instrumental recital, Maestro Conlon says that he structured the trilogy on the concept of coherence and variation—that works performed together can present not only contrasting styles but also unifying ideas. While opera productions usually present a single work in an evening, Conlon enthusiastically challenges this routine and, as he said in a recent e-mail interview, feels that “there is much exploration to be done in presenting short operas in interesting combinations. This approach would bring attention to works that otherwise might not see the light of day.”

According to Conlon, the amalgamation of the particular works that make up *Trilogy* evolved out of his own lifelong desire to see Mussorgsky’s uncompleted opera, *The Marriage*, on stage. Having discovered a recording of the piece during his high school years, he says he fell in love with the work immediately despite not being able to locate a score. When he finally uncovered one in 1988 while performing *Khovanshina*, another Mussorgsky work, at the Metropolitan Opera, Conlon vowed to bring it to life.

“My many years spent conducting and studying Mussorgsky’s other large-scale works” as well as those of other Russian composers, explains Conlon, “made something quite clear to me. Mussorgsky’s theories proposing the spoken Russian language as the cornerstone to a new musical language not only transformed Russian music, but they deeply affected Western European music as well. *The Marriage* became

apparent to me as Mussorgsky’s seminal work.”

However, due to its brevity, Conlon had to find the ideal complementary work or works in order to make *The Marriage* a staged reality. Benjamin Fleischmann’s opera *Rothschild’s Violin* came next to the grouping. While Fleischmann could be connected “as

Conlon gravitated to the works of Ernst Krenek, who was also a target of Nazi oppression.

In order to select the most appropriate Krenek work, Conlon mused over the already existing musical connections (Mussorgsky and Fleischmann) and historical ones (Third Reich despotism). In addition, there were Russian

tary on the nouveau riche, the conflict between a cuckolded husband—the boxing champion Adam Oxtail—and his cheating wife. Finally, Fleischmann’s sad tale tells the story of bittersweet transformation in a poor coffin maker whose wife dies.

But while the operas all address marriage, as director James Marvel explains, “the important thing with this grouping of shows was to identify the deeper connections and themes—the themes that go beyond the most obvious aspect of them all being about marriage. Once I had realized, for example, that Shostakovich, a longtime admirer of Mussorgsky, had also been exposed to the music of Krenek and that Krenek’s music had influenced Shostakovich’s own style of composition, I was intrigued and exhilarated. All of a sudden, I began viewing the pieces as a sort of conversation or ‘trialogue’ amongst three great composers, rather than as three separate entities that happened to address a similar theme.”

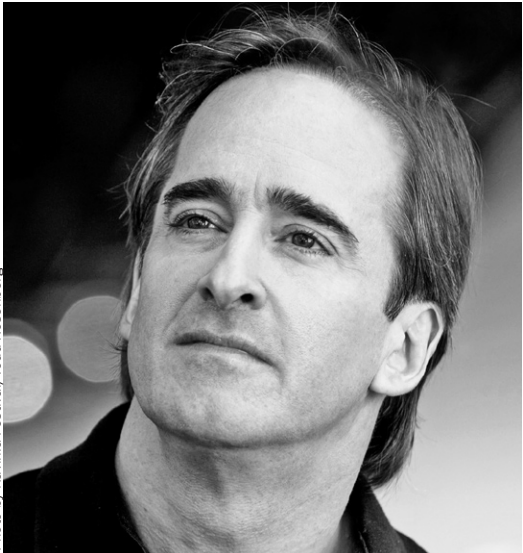
Also a fond proponent of thinking outside the box, Marvel, in his approach to conceiving stage works, displays an alchemy of the traditional and psychological that will be evident in this production. In his opinion, the physical set designs should not just reflect the music but be “an outward manifestation of it. When done to perfection, the two should be indistinguishable from each another.”

About the upcoming production, Marvel, a violinist as well as an actor and director, writes, “In *Trilogy*, we move from the ambivalent bachelor of *The Marriage* to the marital infidelity of *The Heavyweight* and end with *Rothschild’s Violin*, in which an aging widower measures his life in losses. Essentially, *Trilogy* depicts three households in an ever-expanding universe.” He has tangibly represented this world expansion in the set with a house-shaped portal that increases in size with each work, symbolizing the audience’s own expanding historical and thematic understanding. Marvel added, “Also, it would have been irresponsible not to consider the political climates in which these pieces were written. It would

have been irresponsible not to consider the art and architecture prevalent during that time because art and architecture are inherently political. I believe that you should be able to see the composer, his music, and his politics when you look at a set, and I believe we have been successful in capturing all three.”

Brian Zeger, artistic director of Juilliard’s Vocal Arts Department, says it is the broad spectrum of styles that makes *Trilogy* such a great opportunity for young singers. “Many of our performers are encountering these styles—not to mention the Russian language—for the first time,” he explains, “so the possibilities for learning are tremendous.” □

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



Above: James Conlon (left) will conduct and James Marvel direct the Juilliard Opera Center production of *Trilogy: Three One-Act Portraits of Marriage*. Below: Costume sketches by Linda Cho for (left to right) *Rothschild’s Violin*, *The Marriage*, and *Heavyweight*, or *The Pride of the Nation*.



Trilogy: Three One-Act Portraits of Marriage
Conceived and conducted by James Conlon
The Juilliard Opera Center
Peter Jay Sharp Theater
Wed., Nov. 12, and Fri., Nov. 14, 8 p.m.
Sun., Nov. 16, 2 p.m.
See the calendar on Page 24 for ticket information.



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N.J.E. Is Swinging on the Stylistic Trapeze

By JOEL SACHS

I AM always amazed by the widespread prejudice that new music must be weird. Even when weirdness was *de rigueur*, defiers of fashion held their own very nicely and sometimes produced the biggest surprises.

Such thoughts were on my mind about 13 years ago when I pondered Jack Beeson, the well-known opera composer. I first got to know him in 1963, when I entered the graduate program at Columbia University and Jack was the ranking member of the composition faculty. I was immediately impressed by his enormous integrity and by his ornery personality, stuffed with charm and wisdom. (His orneriness amuses him enormously.) By sticking to his own path, even though it was out of fashion, he earned far too much sarcasm from some of the “progressive” young composition students. And I am ashamed to admit that I listened to them too attentively and did not trouble to see what Jack actually was writing. When I finally got to know his music, I realized how negligent I had been. But it was also true that almost all of his mature music is opera, and I was then a mere pianist.

Decades later, when I was planning a 1995 festival at MoMA to celebrate music in New York, I came across Jack’s early chamber opera *Hello Out There*. Immediately struck by its tremendous power, I instantly programmed it, had the joy of conducting two performances, and decided that I wanted him to have a place in the New Juilliard Ensemble’s repertory. That meant I had to get him to write something, a task complicated by the lack of commissioning funds. I simply told him that if he would write something for the ensemble, I would perform it. (Despite my having conducted *Hello Out There*, I suspected that he associated me so strongly with avant-gardism that my proposal astonished

ing Young Man on the Flying Trapeze.” To my horror, it was scored for countertenor. I sadly told him that I felt obligated to use only Juilliard students, and since we did not have countertenors, I could not do it. I could not conceal my annoyance that he had used countertenor, because he knew that Juilliard was unlikely to have one. He explained that he had faced a dilemma because he had also promised a piece to a famous countertenor (who will remain unnamed). But he understood my position and immediately

gab sessions. We were darting from one subject to another when he suddenly said, “I want to hear *The Daring Young Man* before I die.” While Jack’s spirit is more youthful than most teenagers, and he looks incredibly fit despite decades of keeping diabetes in check, he was about to turn 87. In the immortal words of Donald Rumsfeld ... [Let me say no more!]. And in the immortal words of Milton Babbitt, “What can I say, kiddo?” Mind you, there was not a trace of self-pity in Jack’s voice. He was annoyed that the “famous countertenor” had apparently lost interest in the piece, but felt it gave me freedom of action if I wanted it.

By now, I have more than once had to engage a singer from outside Juilliard, because all suitable students were fully committed, or no one had enough experience for a particular piece. Hiring a countertenor seemed less problematic, and I told him I would do it. Jack, who must have assumed he could count on me, had already tracked down a couple of potential soloists. We quickly heard them and chose Marshall Coid, a Juilliard graduate (in violin), for the role.

The Daring Young Man will

thus fly among trapezes for the first time on November 19 in the Peter Jay Sharp Theater. There will be another world premiere, *Epyllion*, by the young Polish composer Jakub Ciupinski, a 2008 graduate of Juilliard and the first of this year’s two winners of N.J.E.’s competition for composition students. In three other Western Hemisphere premieres, Francesca Anderegga will tackle the exceptionally challenging solo violin part in *Vortex*, by Raminte Serksnyte, a young Lithuanian composer; Molly Norcross will be French horn soloist in *Le temps du souffle* (roughly translated as *Breathing Time*), by Gilbert Amy, one of France’s senior composers; and Ukrainian composer Alexander Shchetynsky hopes to be present to hear his Chamber Symphony (if the heavens and U.S. Immigration are in alignment). Rounding off this varied concert is *The Crowded Air*, Milton Babbitt’s little 80th-birthday present for Elliott Carter (20 years ago!). □

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

Counterclockwise from below: Composers Raminte Serksnyte, Gilbert Amy, Milton Babbitt, Jakub Ciupinski, Alexander Shchetynsky, and Jack Beeson will see their works performed by the New Juilliard Ensemble this month.



Photo by Raminta Serksnyte



© Patricia Dietz - Éditions Durand / Paris



Photo by Dietrich Dettmann



Photo courtesy of Milton Babbitt



Photo by Alexander Shchetynsky

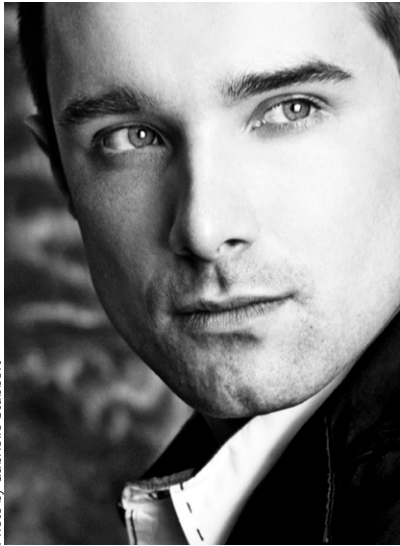


Photo by Gabrielle Stubbart

wrote another piece, *Ophelia Sings* (2000), for mezzo-soprano and ensemble. It is really magnificent—an incredibly moving vision of the Shakespearean heroine. Some readers may have heard it when I revived it for the Juilliard centennial season, in which N.J.E. presented four concerts of pieces composed for it.

As a result of *Ophelia Sings*, and the incredible experience of hearing Jack’s *Lizzie Borden* at the New York City Opera, *The Daring Young Man* remained in the back of my mind. When Michael Maniaci, the superb male soprano, joined our student body, I immediately suggested that we audition him. Michael was spectacular, but his voice—a true soprano—is too high for countertenor repertory. Thus *The Daring Young Man* remained still unperformed, not only by N.J.E. but also by the famous countertenor who had requested it. It soon slipped off my radar.

As it happens, Jack Beeson is full of the most fascinating stories about musical life in New York, in which he was a major player as a composer, opera conductor, teacher, and foundation director. Last July, I dropped in on him for one of our occasional

New Juilliard Ensemble
Peter Jay Sharp Theater
Wednesday, Nov. 19, 8 p.m.
Free tickets available Nov. 5 in
the Juilliard Box Office.

him.) Fortunately, he took me seriously and, in 1999, produced a setting of the popular poem “The Dar-

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Gilbert on Bernstein

Continued From Page 3
still playing [in the orchestra]; my father retired six or seven years ago. But it was exciting for them, and my sister and I loved going to the Phil whenever we could, and certainly when there were exciting and important weeks, which was every one that Lenny conducted. I speak to young musicians today, and for them, Bernstein is a myth. They only see him in videos and hear him on his records, but for me, it was something I experienced live. I consider myself very lucky.

What is going through your mind as you prepare to inherit his orchestra?

It’s daunting, and if I look back to all the music directors who have preceded me, it can become fairly incapacitating, actually, because it’s such an amazing list. I have to approach it as who I am—I can’t try to be somebody else. I think that is the reason I was brought in: to be myself. I try to be mindful of the illustrious tradition that I’m following, but on the other hand, not let it completely take over. That would be too terrifying.
Is there room for another Bernstein in today’s world?
There will never be another Bernstein, because Bernstein was Bernstein. But there is absolutely a place for public figures who really stand for something and who are natural communicators, and who naturally rally a kind of a sense of civic and cultural pride in a community. And that’s something I think the Phil should try to do: to really stand for something that the

our society is changing all the time, so we really have to be up to date.

Bernstein is known as one of the great music educators. Are you interested in working in the field of music education?

Absolutely. I’m definitely interested to conduct education concerts at the Phil. It’s something that music directors recently have often avoided. But I’m absolutely planning to do programs myself. Bernstein’s Young Peo-



Alan Gilbert, Juilliard alumnus and music director designate of the New York Philharmonic, will make his first appearance with the Juilliard Orchestra since his student days in a concert on November 24.

ple’s Concerts were definitive, and a lot of orchestras and conductors have tried to re-create the magic and rapport that he had with kids and with audiences. It may be impossible to do that in this day and age, [but] I think our best efforts are what are called for.

Do you foresee any direct collaboration with The Juilliard School?

Absolutely. I would like the connection between the two institutions to be powerful and real. To me it’s obvious, and not only because we’re neighbors, but because I think both organizations have so much to give each other. I’ve had long and fascinating conversations with [President Joseph] Polisi and [Dean and Provost] Ara Guzelimian. We’re working on exactly what form that will take, and when we can talk about it publicly. I’m happy to say that we are talking and looking for ways to make it a reality.

What lessons can we take from the example of Leonard Bernstein?

I hope I’ve learned a lot from Bernstein and from being around him. He was such an honest musician. He really felt when he felt extremely deeply, and went for it with everything he had, and I think that’s something that all musicians should do—first of all, to have convictions, but also to have the courage to realize them. He did that as well as anyone I ever saw, and that is something that I try to emulate. I think it can be a lesson for us all. □

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

Bernstein: The Best of All Possible Worlds
The Juilliard Orchestra, Alan Gilbert, conductor
Jennifer Zetlan, soprano,
and Samuel Pisar, narrator
With the Oratorio Society of New York and
the Young People’s Chorus of New York City
Avery Fisher Hall
Monday, Nov. 24, 7:30 p.m.
See the calendar on Page 24 for details.

city can rally around and be proud of. There should never be a whiff of exclusivity or of elitism in what an orchestra does. Music is for people, and it’s not just for certain people; it’s for all people, and Lenny was absolutely someone who believed this deeply and wanted to communicate with literally as many people as possible through his music. That’s something that we’re striving for here. I hear people [say]: “Well, people are not interested in classical music now. It’s only for a select few.” That’s complete nonsense. It’s a question of education, it’s a question of accessibility, it’s a question of speaking a language that people understand. The vernacular of

STUDENTS OFFSTAGE

From the Student Affairs Office

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

Saturday, November 1, 8, 15, and 29 at 6 p.m.
Room 314

Juilliard Christian Fellowship Meeting
All are welcome to join in a time for worship and prayer.

Sunday, November 2, 3:30-5:00 p.m.
Room 304

ARTreach Meeting
Come one and all, bright and ready, to launch exciting projects in Buffalo and Detroit, as well as kick off planning for this year’s annual V-Day celebration, jam session, and T-shirt design. See you there!

Sunday, November 2, 5-6 p.m.
11th-Floor Lounge, Meredith Willson Residence Hall
Career Services Evening Seminars: Bio Basics
Featuring the Career Services staff.

Sunday, November 2, 6-7 p.m.
11th-Floor Lounge, Meredith Willson Residence Hall
Career Services Evening Seminars: Power Résumé
Featuring the Career Services staff.

Monday, November 3, 10, 17, and 24 at 8 a.m.
Room 410
Korea Campus Crusade for Christ (K.C.C.C.) Morning Prayer
We welcome anyone with a desire to know or experience who God is.

Thursday, November 6, 13, and 20 at 7 p.m.
Room 523
Korea Campus Crusade for Christ (K.C.C.C.) Large Group Meeting
We welcome anyone with a desire to know or experience who God is.

Tuesday, November 4, 9 p.m.
11th-Floor Lounge, Meredith Willson Residence Hall
Election Night Coverage Party
Watch this historical event unfold!

Sunday, November 9, 5-6 p.m.
11th-Floor Lounge, Meredith Willson Residence Hall
Career Services Evening Seminars: Power Press Kit
Featuring Janet Kessin, associate vice president for communications, and the Career Services staff.

Sunday, November 9, 6-7 p.m.
11th-Floor Lounge, Meredith Willson Residence Hall
Career Services Evening Seminars: Contracts
Featuring Caroline Greenleaf, director of health and counseling services, and the Career Services staff.

Tuesday, November 11, 4:30-6:30 p.m.
Student Multipurpose Room
The Art of Being Native American
Experience the beauty and magic of Native-American culture through creative arts and cuisine.

Tuesday, November 11, 8-9 p.m.
11th-Floor Lounge, Meredith Willson Residence Hall
PFLAG (Parents, Families, and Friends of Lesbians and Gays)
Come learn about this organization that promotes the health and well-being of gay, lesbian, bisexual, and transgender persons, their families and friends. (Horizons)

Monday, November 17 – Friday, November 21
International Education Week
Join us as we promote and celebrate multiculturalism and international education.

Thursday, November 20
Morse Student Lounge
The Great American Smokeout
Trying to quit smoking? Join in the Great American Smokeout, go 24 hours without smoking, and take a step forward to a healthier life.

Monday, December 1
Morse Student Lounge
World AIDS Day
Join us in recognizing World AIDS Day as we come together to bring attention to the global AIDS epidemic.

Monday, December 1, 6 p.m.
11th-Floor Lounge, Meredith Willson Residence Hall
Self Defense 101
Not sure if you could defend yourself from an attacker? This interactive crash course will equip you with the knowledge and the moves to help keep yourself safe in the city. Featuring Sylvester Bonarti. (Horizons)

Look for information on more programs through the Electronic Bulletin Board, flyers, and the O.S.A. weekly e-mail blast. For the first five Juilliard College Division students who bring this article to the Office of Student Affairs during business hours on Tuesday, November 4 (9 a.m.-5 p.m.), we have a special gift!

2009 SUMMER PROJECT GRANTS

Have you heard of the Proyecto Peru or Sound of Water, Sound of Hope? These summer projects were created by Juilliard students and funded, in part, by the School. In the past, Summer Grant projects have assisted students from every division to engage in admirable outreach projects on a local, national, and international basis.

Proposals for summer projects—which must reflect your sense of social responsibility as an artist and have educational value to you as a student—are due March 1, 2009. If interested, pick up a Summer Grant information sheet in the Dean’s Office today.

What will *you* be doing next summer?

Lubovitch Looks Back on 40 Years of Making Dances

Continued From Page 1

Limón—in their own ways, all were potent mentors. “Tudor greatly influenced my relationship to music,” observes Lubovitch. “In his own work, he had a way of poeticizing music; it wasn’t an illustration of music, but an additional visual line,” he explains, “much the way the voice of opera creates texture on its own.”

This intuitive approach to musical interpretation, in which the movement is the equivalent of another musical line, is evident in Lubovitch’s body of choreographic work. *The International Dictionary of Modern Dance* describes Lubovitch as “one of modern dance’s most eclectic emissaries,” a statement reflective of the scope of his works, which span modern dance, Broadway, and ice dancing. Lubovitch used his time at Juilliard as an opportunity to immerse himself in all types of movement, knowing that he had to become a dancer conversant in a range of movement styles before he could choreograph. It was during his tenure as member of the Harkness Ballet—which he joined for two years in the mid-’60s, after Juilliard and further study at the Joffrey Ballet School and the Martha Graham School—that his desire to be a choreographer crystallized, as he gained the experience of “dancing a great deal of bad choreography,” as he put it. “We had superb dancers and a very bad repertory.” While immersed in this challenge, Lubovitch began developing choreography that was more conducive to a dancer’s physical understanding of movement. A symbiotic pairing of ballet and modern, he says that his vocabulary comes from “basic, gut-moving experience. My vocabulary is very broad

tual for Lubovitch, the formation of his company has had an enormous impact on his movement development and choreography. “I believe I have evolved a way of making a dance, and that language is a motor upon which my dances move,” he says. “There is no question that having one’s own company can produce the greatest strides in developing

company’s performances in New York.

As a part of this historic season, Lubovitch wanted to honor his time at Juilliard by inviting 13 current Juilliard dance students to perform *Whirligigs* and *North Star*, works created during his minimalist movement phase from 1975 to the early ’80s. Lubovitch thought these works,

an exciting new festival launched in 2007 by Lubovitch and another Chicago-born Juilliard alumnus, Jay Franke, in cooperation with Chicago’s Museum of Contemporary Art and the City of Chicago. The festival is a component of Chicago Dancing Company, a nonprofit whose mission is to broaden the scope of the Chicago dance scene, increase accessibility to the art form, and produce and promote the finest dance in Chicago. The Lar Lubovitch Dance Company will also tour to more than 20 cities across the United States through February 2009.

LUBOVITCH has choreographed more than 100 dances for his New York-based company. While he has been hailed by one *New York Times* critic as “one of the 10 best choreographers in the world,” his choreography has sometimes come under fire for a musicality and lyricism that are too obvious and accessible, and has been characterized as unabashedly entertaining while lacking in substance. Reflecting on his work, Lubovitch is proud of his ability to “make music visible. I would take no pride in making work that is difficult to understand.” Putting the music at the forefront of the process, he considers his musicality to be about “creating an image of the music in its essence. I hope to always embody the music.”

Asked what impact he thought his company has had on the world of modern dance, Lubovitch is unable to assess his place in the dance spectrum, as his focus is “towards the work, and not the effect.” He sees his work over the past four decades as “an individual journey—as my own desire to keep challenging myself.”

As for the future, Lubovitch will let the art be his guide. “I see as clearly as I can the next dance I want to make—that is as far forward as I want to focus,” he says. “My work is about many things, I think, in equal portion; it is about dancing itself. That is the bottom-line motivating force that causes it to be created. Seeing people dance and creating vehicles for that. It is dance itself that is my deepest love.” □

Emily Regas is associate director of national advancement and alumni relations.



Left to right: Fourth-year dancers Michaeljon Slinger, Leon Kupferschmid, Nathan Madden, and Rachelle Rafealedes in a performance of Lubovitch’s *North Star* at Dance Theater Workshop in October.

your common language.” While his choreographic work on Broadway and in the world of ice dancing provided rejuvenating “excursions into expansion,” he notes, “they have no connective tissue to enhancing that vocabulary ... that signature voice.”

In celebration of these past four decades, the 2008-09 season will take Lubovitch’s company on an ambitious tour, with two significant performances in New York City this fall. In honor of the American Dance Festival’s 75th anniversary, the company performed a tour preview at the festival in Durham, N.C., in June, followed by the official premiere engagement for the national tour at Jacob’s Pillow in July. Juilliard is prominent throughout the 40th anniversary, with alumni Jonathan Alsberry, Jay Franke, Brian McGinnis, Kate Skarpetowska and Chris Vo performing as members of the Lar Lubovitch Dance Company, and a group of current students featured in the

representing a key part of his 40-year-long journey, were best shown off by young dancers. The Juilliard students first performed *North Star* at Dance Theater Workshop last month. “The idea at Dance Theater Workshop was to look back at a pivotal period, not only for my company, but a seminal moment in dance,” Lubovitch explains. They will also perform the works at New York City Center—the theater whose recent revival as a hub for what is new and exciting in the dance world makes it the perfect setting for the company’s main New York season. This month, from November 5 through 8, the Lar Lubovitch Dance Company will premiere the first full production of *Jangle*, a new piece, as well as other historic works choreographed by Lubovitch throughout the company’s four decades.

In addition to celebrating in New York City, the company joined a dozen leading dance companies appearing at the Chicago Dancing Festival,

Juilliard Dance at City Center
Lar Lubovitch 40th-
Anniversary Season
Wednesday, Nov. 5, at 7 p.m.,
and Sunday, Nov. 9, at 8 p.m.
See the calendar on
Page 24 for details.

and non-judgmental. I speak a sort of dance Esperanto.”

While bridging the gap between ballet and modern dance was instinc-

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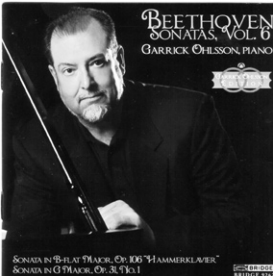
by Bruce Hodges

Monumental Beethoven

Beethoven: Piano Sonatas No. 29 in B-flat Major, Op. 106 (“Hammerklavier”) and No. 16 in G Major, Op. 31, No. 1. Garrick Ohlsson, piano. (Bridge 9262)

IN a welcome reissue of Garrick Ohlsson’s sixth volume of Beethoven piano sonatas (originally on Arabesque), the pianist shows an extrovert’s take on the Sonata No. 29 in B-flat Major (the mighty “Hammerklavier”), and the earlier, more lighthearted Sonata No. 16 in G Major. In the monumental later opus Ohlsson, who received a B.M. from Juilliard in 1971, wastes no time in demonstrating the sonata’s volatility, the opening *Allegro* tingling with authority. His passage-work is strong without being strident, yet his careful dynamic management underlines the drama. And as impressive and articulate as Ohlsson can be in *fortissimo* passages, he is almost more memorable in those moments of relative repose.

Ohlsson dispatches the brief, ticklish *Assai vivace* with stunning confidence, and then the *Adagio sostenuto* appears like an immense lake, slowly filling up with tears in front of our eyes. He patiently draws out the composer’s themes as they rise and fall in anguish, all the way to the reverent closing bars. In the final *Allegro risoluto*, a finger-twisting double fugue, he heroically captures the music’s protean personality. The Sonata No. 16, written 16 years before the “Hammerklavier,” is more conventional (well, by Beethoven’s standards), yet bursting with creative euphoria. Ohlsson makes the most of the fleet opening’s high spirits and ringing octave leaps, as well as the relentless triplets in the final *Allegretto*, with its abrupt and quiet close. In between, he gives the delicate, almost Schubertian *Andante grazioso* a slight smile underneath its sobriety. Recording wizard Adam Abeshouse gives Ohlsson a crisp soundstage from Purchase College in New York, and for die-hard pianophiles, the instrument is a Mason and Hamlin CC 28051 rebuilt in 1994 by William Schneider, head of piano technology at Michigan State University School of Music. And in an unexpectedly generous touch, the notes credit the piano tuner and technician, Edward Court.



Piano Arcana


The Ricardo Viñes Collection. David Korevaar, piano. (Koch KIC-CD-7675)

DURING the 1890s a rebellious mélange of musicians, artists, and writers organized themselves under the galvanizing nickname of *Les Apaches* (“hooligans”). The group included composers such as Igor Stravinsky, Maurice Ravel, Manuel de Falla, and Florent Schmitt, as well as a handful of visual artists and literary types. There was even an amusing imaginary member, “Gomez de Riquet,” an entity whom Ravel created as an excuse for quick exits from dull evening affairs. One of the members, Catalan pianist Ricardo Viñes (born in 1875 in Lérida, Spain) premiered many of the group’s piano works, and his collection of more than 800 scores



eventually found its way to the University of Colorado. Working with archivist Laurie Sampsel, pianist David Korevaar (who received a bachelor’s degree at Juilliard in 1982 and a master’s a year later) has assembled an intriguing program of mostly lesser-known composers Viñes championed, most of whom are all but unknown to 21st-century audiences. Korevaar opens with Louis Aubert’s mysterious *Sillages (Furrows)*, a voluptuous suite that the pianist compares to Ravel’s *Gaspard de la nuit*, “but without the morbidity.” Jean Roger-Ducasse’s Six Preludes (1908) are enchanting miniatures, evoking fellow student Fauré, and Korevaar follows them with Henry Woollett’s virtuosic *Prélude, Fugue and Final* (1899-1900), which challenges the pianist with showers of filigree and arpeggios. In this florid company Vincent d’Indy’s *Schumanniana* (1888), three tributes to Robert Schumann, seem notable for their relatively modest adornment. Korevaar’s fascinating bit of scholarship concludes with Henry Février’s First Nocturne (1906), melding tenderness and grand passion. The entire program has been recorded with unobtrusive naturalness by Silas Brown, also working at Purchase College, the source of many fine recordings over the years. Throughout, Korevaar displays the dedication and cool head of an artist who knows that his repertoire choices are knocking on long-forgotten doors.

Mention this column at the Juilliard Bookstore to receive a 5-percent discount on this month’s featured recordings. (In-store purchases only.)

 Bruce Hodges is a regular contributor to MusicWeb International, a London-based online classical music magazine, and the creator of Monotonous Forest, a blog focusing on contemporary music and art.

Winter to Receive Dance Award

By ELIZABETH MCPHERSON

ETHEL Winter was my teacher at Juilliard, and I have strong memories of her positive energy, openness, and concern for students. She taught many other students during her tenure at the School from 1953-2003, and I recently asked several of them what they remember about her as a teacher. Each one emphasized the joy and enthusiasm that she brought to her teaching, her dancing, and her life. Winter radiates passion. So it’s only natural that, on December 1, that passion will be celebrated as Ethel Winter receives the Martha Hill Dance Fund Lifetime Achievement Award for her multifaceted dedication to the dance field.

Born June 18, 1924, in Wrentham, Mass., Winter loved dance from an early age, taking classes at a local studio as a child and moving on as a teen to classes in ballet, tap, Spanish dance, classical Indian dance, and acrobatics in Boston. She knew that she wanted to pursue dance as a career, but opportunities were limited in the United States in the 1940s, and her parents insisted that she go to college. She chose Bennington College in Vermont, an innovative, progressive school where the arts were considered equal among other academic subjects. Martha Hill (director of the Juilliard Dance Division from 1951 to 1985) was the director of dance at Bennington College at that time, and she and Winter developed a lifelong close friendship. William “Bill” Bales was Winter’s primary modern dance teacher.

In the summer of 1943, Martha Graham was in residency at Bennington College and premiered her work *Deaths and Entrances*, which impressed Winter deeply. Graham technique was difficult for her at first, but she quickly grew to love the expressive and deep physical nature of it. She joined Graham’s company in 1944 and continued until 1969, originating such roles as Helen of Troy in *Clytemnestra* and Aphrodite in *Phaedre*. Her lyrical quality, intensity, and diverse range defined her dancing, and those who saw her perform remember her as unforgettable. Of special distinction is the fact that Winter was the first dancer Graham chose to take over her roles.

Winter’s career led her to Broadway, television, summer stock, dancing with Sophie Maslow’s company, and directing and choreographing for her own company. In addition, she taught both nationally and internationally at numerous locations, including Juilliard and the Martha Graham School, for 50 years. She was one of the founders of the London School of Contemporary Dance in Britain and the Batsheva School in Israel. Winter is that rare kind of gifted teacher that students remember years later for having led them to essential knowledge about themselves, dance, and life too. Perhaps it is the influence of her progressive education at Bennington College (from which she holds both bachelor’s and master’s degrees) that leads her to respect her students as people above all. Some dance teachers teach with the result being their primary objective; with Winter, process is equally, if not more, important. In this way, the road to becoming a dancer is filled with discovery and inner growth, as well as the more easily

quantifiable outer growth. Winter described her own teaching to me: “I like to use positive encouragement instead of negative criticism. A teacher can be firm without killing the spirit, an essential ingredient for the performer.” She continued by describing how, as she grew more experienced as a teacher, she learned to value each student for whom they were without trying to mold everyone into one image. Her students absorbed and valued this in her. Tony Powell (B.F.A. ’95) remembers, “There was something very magical about Ethel’s classes. She cared about each of us and knew our strengths and weak-



Ethel Winter teaching at Juilliard in the 1980s.

nesses firsthand. If you were struggling with something, she would put you in the front row, so you couldn’t fade away into the background.” Ani Udovicki (B.F.A. ’85) remembers, “One felt that she saw you on your own terms and not against some ideal abstraction. Indeed, she could see even the tiniest attempt at moving in the right direction, and she celebrated it as if it were some great achievement. She would get closer, her voice and hands full of excitement, to congratulate one’s efforts.” Dance is embedded in the very fabric of her life, yet Winter never loses sight of what it is to be human and to value that in herself and others. Tina Curran (B.F.A. ’90) summarized the feelings of many of Winter’s students: “I gained in Ethel’s classes an understanding that dance comes from life, and that technique is a means to focus and heighten the ability of the body to be expressive, to share life. I will never forget Ethel’s demonstration of a Graham contraction as an expression of joy. This image still resonates in my memory and in my body. The experience was an epiphany to recognize that dance is not only *doing*, but also an expression of *being*.” Winter is an inspiration for the inner light and dignity she embodies and shares.

For more information about the Martha Hill Dance Fund Awards Gala honoring Ethel Winter, please go to www.marthahilldance.org. □

Elizabeth McPherson (B.F.A. ’90, dance) is an assistant professor of dance education at Montclair State University.

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Decision '08: The Juilliard Community Speaks

Continued From Page 5

portant issue for me in the elections. I'm voting absentee from my home in Germany, where our union is fully legally recognized.

Brenda Patterson
M.M. '02, Voice

The most important issue our country is facing is the inevitable depletion of our energy resources. This country needs a comprehensive plan to wean itself off of fossil fuels and the sooner we begin that process the better off we will be as oil and gas become even scarcer commodities than today. There is no reason why every building in the country shouldn't have solar power on

nonetheless, I am following it with both dread and hope, for its outcome will profoundly affect the entire world.

The past eight years have plunged the United States, and many other countries, in a long, unnecessary, fruitless, and unjust war, and cost the lives of many more Iraqi civilians, not to mention American soldiers, more people in all than died on 9/11. America is also in the worst economic straits since the Great Depression, and much of the Western world is being pulled along into this abyss. A change in direction is direly needed. ... Although I cannot vote, I can expound, as I am doing now, as well as hope for the better future that we could all have.

Claudia Schaefer
B.M. '02, M.M. '02,
Violin

The important issues for me are foreign policy, geopolitics, and energy diversity, which are fundamentally important issues not only for national security, but for future economic prosperity as well. I am a U.S. citizen, but I was not born here. The outcome of this year's presidential election will not only affect my birth-country, Georgia, but it could actually decide its existence as a free, democratic, and geopolitically important country.

Nona Shengelaia
Director of International Advisement

I will not vote, because there is no one worth voting for. The Democratic candidate has 187 days job experience. How could anyone elect a C.E.O. of the largest "corporation" in the world with 187 days job experience? The Republican candidate is a tired, worn-out warhorse with a vice presidential candidate right from a comic book.

Frederick Silver
B.S. '59, '61, Composition

The one major issue I would say I will be voting on is foreign policy. There are numerous other domestic issues that I will also take into account—such as education, health care, and taxes—which are all linked together

for me. I prefer to elect an administration that would seek to work with the rest of the world in solving our problems, rather than bully them into submission. I feel Barak Obama and Joe Biden embody that sentiment of diplomacy and intelligence. I would feel comforted knowing that such men are representing me and my views to the rest of the world—sometimes a world that has a history of violence and hatred towards America.

James Sofranko
B.F.A. '00,
Dance

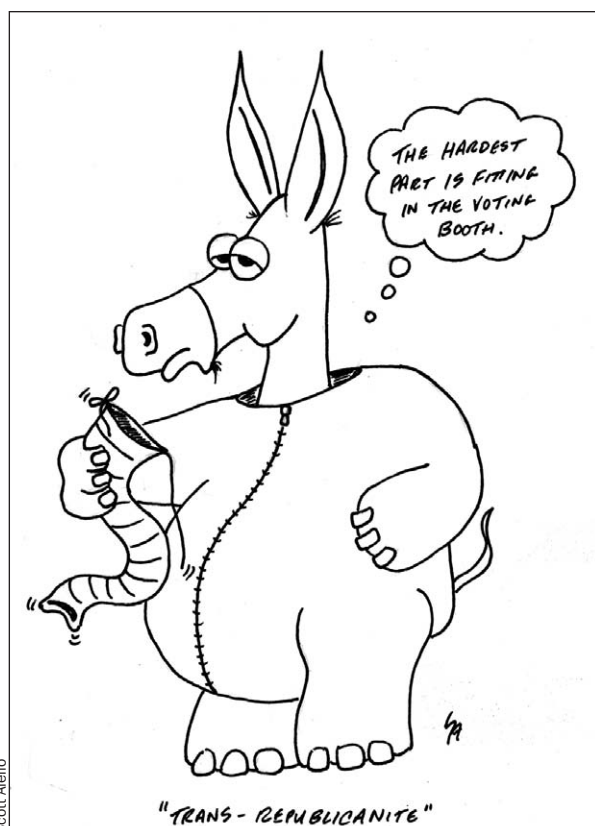
The next president has the responsibility to restore respect to the executive branch of government, and to its role as mandated by the Constitution. I long for the day in which my fellow citizens no longer naively pine for a commander-in-chief

who is "just like me." I don't want a president who is just like me: I want the smartest, most perspicacious, level-headed person imaginable to lead the world's most powerful nation; someone who is capable of critical thinking and well-versed in matters of commerce, international affairs, and the future needs of our country; someone who instills confidence without hatemongering; someone who understands that it is America's responsibility and great legacy to foster democracy and personal freedom for all people, but who also respects the traditions of others; someone who understands that religion has no place in government; someone who realizes that environmental stewardship requires bold thinking; someone who does not recklessly destroy our system of checks and balances for political gain. I long for a cultural climate in which informed, considered discourse and debate are not branded as elitist or unpatriotic, but as the right and responsibility of every citizen. Mostly, I long for a president who does not govern by pandering to our worst fears and our basest hatreds. I

also wouldn't mind a president who can pronounce the word "nuclear."

Benjamin Sosland
Administrative Director,
Historical Performance Program

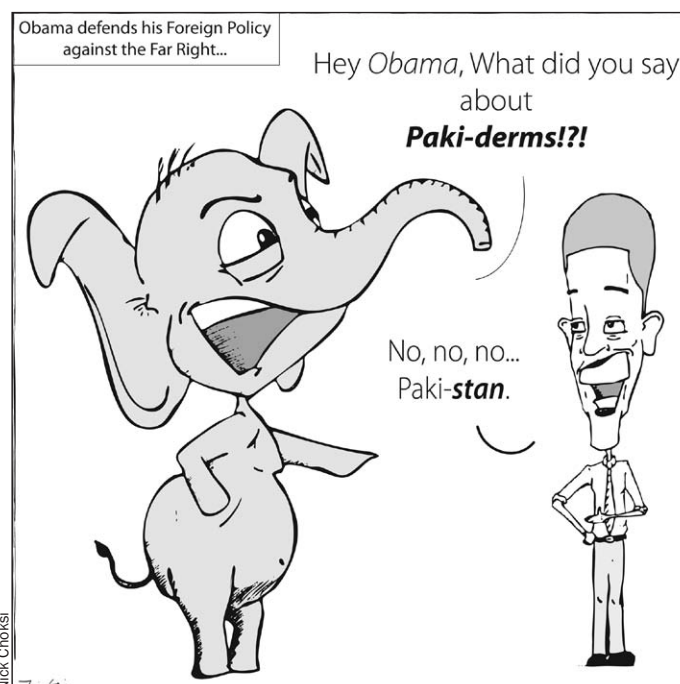
I choose the candidate I vote for based on the human being and what I can best discern to be a principled person of integrity. I also want our leader to have commu-



its roof, and with the right mindset and governmental leadership, huge advances can be made in other forms of alternative energy. Other beneficial side effects of a plan like this would be a boost in the economy as we position ourselves at the forefront of an inevitable migration to these technologies around the world, a cleaner and healthier environment, and more freedom in political dealings with oil-producing nations.

Jeremy Pinquist
Manager, Network and Operations, I.T.

I am a Canadian and Swiss citizen and I am not eligible to vote in this election;



nication/diplomacy skills and a breadth of scope capable of navigating the complex issues in our world today. I think Obama demonstrates all these qualities, plus a quality that hasn't been seen on the horizon since J.F.K. and Martin Luther King Jr.—he is a visionary with the capability to inspire the masses to a vision of hope and change. He couldn't have shown up at a more crucial time in our history.

Mary Stein
Drama '82 (Group 13)

The two main issues for me: 1. National security—one of the government's main jobs is the defense of our land. Politicians spend a lot of money on things the government really doesn't have any business doing. We need someone who understands national defense, international affairs, and the needs of our armed forces. 2. Right to life—among our inalienable rights, the first one enumerated in our founding documents is life. It doesn't get any more basic than that. Our government needs to protect the lives of the innocent, and there are none more innocent than the unborn.

Steven K. Walton
M.M. '92, Tuba

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War Is Hell, as the Greeks Well Knew

By ADAM DRIVER

SEATS were filled in the Stephanie P. McClelland Drama Theater one September afternoon by veterans of two worlds. Half the audience members were longtime veterans of the theater, mixed with the Juilliard Drama Division student body. The other half were veterans of war, from World War II to the present, mixed with a select group of students from the U.S. Military Academy at West Point. The equilibrium created the perfect audience to hear the lat-



Alumni Elizabeth Marvel and Bill Camp in a reading from Sophocles' *Ajax*.

est translation of some 2,400-year-old Greek plays grounded in war.

This was the intended goal set out by director and Greek translator Bryan Doerries and myself three months prior to this event. Mr. Doerries had contacted me after reading a *New York Times* article about a Camp Pendleton monologue and jazz show that I had organized last January. Prior to studying at Juilliard, I served in the Marine Corp with 1/1 Weapons Company 81's platoon, and it has been my goal over the past few years to reintroduce theater to the military community. When I spoke with Mr. Doerries, he told me of his efforts assembling readings for the past year or so of his latest translation of Sophocles's *Philoctetes*. Over the course of these readings, Mr. Doerries found himself investigating a theory that was put forth by author Jonathan Shay (*Achilles in Vietnam: Combat Trauma and the Undoing of Character*), namely that "Athenian theater was created and performed by combat veterans for an audience of combat veterans; they did this to enable returning soldiers to function together in a democratic polity..." and that, through these plays, a sort of treatment in coping with post-traumatic stress disorder (P.T.S.D.) was created.

The idea of a civilian/theater community literally sitting side by side with a military community, listening to Greek war plays being read by actors, piqued our interest, needless to say—and a date was soon set for September 16 to bring this reading to Juilliard.

Mr. Doerries opened the afternoon's proceedings, stating that, even though these plays were written long ago, "they still speak to us today, per-

haps with greater urgency than ever before."

Three scenes from two plays by Sophocles, *Ajax* and *Philoctetes*, were then read—plays that have the most overt references to P.T.S.D. *Ajax* tells the story of a general whose mind is "infected by divine madness," as the play describes it—a man who falls from being the greatest warrior who lived to being a "killer of cows" that he mistakes for enemies. He feels abandoned by his men, isolated from his wife, and alone in a world he has fought to protect. *Philoctetes* tells a similar story of a soldier marooned on an island, abandoned by those closest to him when they decided that a snakebite injury had rendered him useless.

Reading at this performance were Broadway veterans and Juilliard alumni Bill Camp (in the roles of Ajax and Odysseus) and Elizabeth Marvel (as Tecmessa), alongside Academy Award nominee David Strathairn (as Odysseus and Philoctetes), fourth-year students Joanne Tucker (Athena) and myself (Neoptolemus), and a chorus that consisted of nine students drawn from all four years of training.

Following the reading, a panel discussion took place with aforementioned author Jonathan Shay, IAVA (Iraq and Afghanistan Veterans for America) founder Ray Kimball, and Jason Forrester, director of policy at the U.S. Department of Veterans Affairs, who all spoke of the importance of P.T.S.D. awareness. "It's always important to remember you're not alone, that you have a community," said Mr. Kimball.

The dialogue then shifted to a sort of town-hall style "open mike" format, in which the audience could express their thoughts and ask questions. When fourth-year drama student Sheldon Woodley asked the panel members what they thought about the healing power of theater for returning veterans, Dr. Shay replied that, in his opinion, "the most potent healing function of the arts is the doing of it," not the viewing of it. But one veteran in the audience disagreed, proclaiming, "It helped today!"

When the afternoon had to come to a close, that didn't mean the conversations stopped. It became apparent that whatever thoughts and feelings the plays had conjured up were being taken into the hallways, into the elevator, and—I can only hope—out the door.

For more information on the history and future of this project, please visit www.philoctetesproject.com. □

Adam Driver is a fourth-year drama student and a former marine.

TIME by Jeni Dahmus CAPSULE

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

1931 November 12, Sergei Rachmaninoff gave a recital in celebration of the opening of the Juilliard Graduate School's building at 130 Claremont Avenue, directly adjacent to the Institute of Musical Art. The program included Beethoven's Sonata in D Minor, Op. 31, No. 2; Chopin's Sonata in B-flat Minor, Op. 35; and Rachmaninoff's Prelude in F-sharp Minor, *Oriental Sketch*, and *Variations on a Theme of Corelli*.

rus and Theater Orchestra with the Collegiate Chorale in the premiere of George Rochberg's Symphony No. 3, with soloists Joyce Mathis, Joy Blackett, John Russell, and Robert Shiesley. Commissioned by Juilliard, the work is scored for solo voices, chamber chorus, double chorus, and large orchestra. Also on the program were Strauss's *Don Juan* and Bruckner's *Psalm 150*, with Mathis as soprano soloist.



Members of the Juilliard Dance Ensemble in Garth Fagan's *Mozhops Mall*, set to excerpts from Mozart's Horn Concertos Nos. 3 and 4, both in E-flat Major. (Left to right) Jamie Norcini, Ranardo-Domeico Grays, Edward Lawrence, Solange Sandy, K. Jill Balzer, Victoria Anderson, and Severine Marquignon.

1969 November 10, faculty member Vernon de Tar gave an inaugural recital dedicating the new two-manual Flentrop organ in the large organ studio on the fifth floor of the Juilliard building. Mr. de Tar performed works by Frescobaldi, Schlick, Scheidt, Mozart, Jehan Alain, J.S. Bach, and Handel, with assistance by violinists Sylvia Davis and Muriel Moebius, violist Osher Green, cellist Donald Larson, double bassist Ronald Bozicevich, and oboists Marc Schachman and Steven Taylor. Dirk Flentrop of Flentrop Orgelbouw of Zaandam, Holland, was present for the dedication.

1970 November 24, Abraham Kaplan conducted the Juilliard Cho-

1991 November 8-11, the Juilliard Dance Ensemble presented a program of dances choreographed to the music of Mozart as part of the Mozart bicentennial at Lincoln Center. Diane Coburn Bruning's *No. 85* and Lynne Wimmer's *Tundra* received their premieres, and the program also included Garth Fagan's *Mozhops Mall*, Joan Woodbury's *Affectionate Infirmities*, and Lisa Nowak's *Night Dances*. At the performance, an intermission event was held in the Juilliard Theater lobby, featuring period dances reconstructed by Wendy Hilton and Elizabeth Aldrich.



Jeni Dahmus is Juilliard's archivist.

Eanet Joins J.S.Q.

Continued From Page 1

Eanet will continue with the Met Orchestra through the end of this season (with a couple months off to allow for the healing of the broken wrist he sustained last month during a fall while zooming downhill in Central Park on inline skates with a friend, celebrating his new appointment). His debut with the J.S.Q. is planned for July 8 at the Ravinia Festival near Chicago. With the fall semester, he will also become a member of the Juilliard violin faculty. □

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World Music Offers an Exciting Season of International Artists

By VIVIAN FUNG

OUR world is continually getting smaller and smaller. The surge of Internet use in our daily lives and the increase of international trading and interdependence have impacted our society in significant ways, including changing our cultural landscape. China, for example, has become a hotbed of artistic activity, and there has been more Chinese artwork on the visual arts scene than ever previously imagined. In the music field, many concert musicians and organizations in our own country have been increasingly influenced by music traditions outside the Western canon. One of the most recognizable efforts comes from the Silk Road Ensemble, as its members make connections between different cultural groups. Ensembles such as the Kronos Quartet, known for its cross-cultural and adventurous programming, are being regularly embraced by presenters and audiences alike.

As a reaction to these trends, faculty member Edward Bilous and I started a series in 2005 titled World Music at Juilliard, in conjunction with the World Music Institute. Open to the entire Juilliard community, the presentations by guest artists—often from foreign countries—demonstrate, through both lecture and performance, key elements of their musical traditions. We have had visits from such international artists as tabla player Zakir Hussain, the Balinese gamelan group Çudamani, and the Gang-A-Tsui Nanguan ensemble from Taiwan. This season, three programs will be presented in Paul Recital Hall.

Pianist Gustavo Casenave opened the series on October 1. Born in Uruguay, Casenave is an expert on the subject of tango and recently performed and served as music director in the World Music Institute-sponsored production of *Tango Noir* at Symphony Space. A compelling pianist, he started his Juilliard presentation with a tango improvisation. Then his talk began by addressing the origins and development of tango from the early 1900s to the present day. Next, he demonstrated the differ-

ent variations of tango, including the vals (a Latin-American form of the waltz) and the milonga, which Casenave called a “happy tango.” Perhaps the most exciting portion of his talk was his breakdown of the different elements of tango, including what he termed “tango clichés,” such as the use of long piano glissandi, dominant-to-tonic chord pro-



Guest artists of the World Music series at Juilliard this season include (above) Uruguayan pianist and tango expert Gustavo Casenave, who visited Juilliard on October 1, and pipa soloist Liu Fang (right), who will be here on November 19.

gressions, and a “dirty” bass-heavy style of playing. At the end of his talk, he performed a gripping rendition of a work by Astor Piazzolla.

On November 19 at noon, pipa player Liu Fang will be our guest artist. A foremost representative of the younger generation of pipa (Chinese lute) soloists, Liu Fang was born in China in 1974 and studied at the Shanghai Conservatory of Music. Since moving to Canada in 1996, she has had an impressive international career and received many honors, including the L’Académie Charles Cros Award (the French equivalent of the Grammy). Her repertoire features music from the classical

tradition as well as contemporary works, including *Ghost Opera* by Tan Dun and the *King Chu Doffs His Armour* by Zhou Long. She is also familiar with more standard concert works, having performed improvised music in Gustav Mahler’s *Das Lied von der Erde*. Since 2007 she has been collaborating with violinist Malcolm Goldstein on new and improvised music.

Composer and cross-cultural percussionist Adam Rudolph will close the series on February 18 at noon. Originally from Chicago, he has been appearing for the past three decades at festivals and concerts throughout North and South Amer-



Photo courtesy of Liu Fang

ica, Europe, Africa, and Japan. Rudolph has developed a unique synergetic approach to hand drums in creative collaborations with many masters of cross-cultural and improvised music. He is known as one of the early innovators of what is now called “World Music” and co-founded the Mandingo Griot Society, one of the

first groups to combine African and American music. He explains on his Web site: “Most musicians come to grasp an understanding of music in terms of style. ... When you look underneath style, then you see more basic components, like rhythm and harmony. But at an even more essential level there is music as vibration; and I think this is the deepest level of understanding we can pursue.”

Please join us in these exciting events—they will provide you with a worldly experience! □

Vivian Fung has been a member of the L&M and Evening Division faculties since 2002.

Music Technology Pioneer Visits Juilliard

By MARI KIMURA

HOW many of us have *not* listened to a digitally recorded and mastered CD, or to synthesized sounds or MP3 files? Today, virtually all music is recorded and mastered digitally—in many cases also being digitally enhanced, such as with reverberation and equalizing. Today, we do not get our music into the world without having it go through some kind of digital process, unless it is only heard live, with no amplification or modification.

All this would not have been possible if it weren’t for Max Mathews, known as “the father of computer music,” who changed our lives for good. Max was one of the first people in the world to think, “What if we used computers to make music?” back in the 1950s at AT&T Bell Labs, where he directed research in acoustics and speech synthesis, among other pioneering fields.

On October 10, Max—together with his son, Boyd Mathews, who also works at Bell Labs—visited me at Juilliard. Born in Columbus, Neb., in 1926, Max is vigorously continuing research as professor emeritus at Stanford University in California. He has been interested in a bowing technique I have been working on called subharmonics, which allows notes to be played below the open G string on the violin without changing the

tuning, and he wanted to record my sounds during his trip. When faculty member Michael Czajkowski learned of Max’s visit, he suggested that we



Left to right: Max Mathews, Mari Kimura, and Michael Czajkowski in the music technology studio.

conduct our recording session in front of his Introduction to Music Technology class. The fortunate students got to see this historic figure up close at work, and were treated to an impromptu lecture on string acoustics and a fascinating high-speed video of string oscillation.

As Max explained, “I think that, by analyzing Mari’s subharmonic string vibrations, we may learn some interesting new things about how violins work. Herman Helmholtz, in the mid-19th century, was able to show that the normal vibration of a ‘good’ violin

sound is made by a simple triangular waveform of string vibration. He also showed the physics of how this waveform is generated by the ‘stick-slip’

motion of the bow on the violin string, and how the pitch is properly controlled by the string length, weight, and tension. In order to get subharmonics, Mari’s bow technique must produce a very different string vibration waveform.”

In 1994, I first introduced subharmonics as a musical element during a recital at Merkin Hall. Since then, I have been continuing to improve the technique, producing several intervals other than the “pedal tone” (one octave below), which has long been known to musicians. I have also met with numerous physics and acoustics professors who wanted to study and extract the theory behind this phenomenon, which has taken me around the world from Tokyo to Massachusetts to Tromsø, Norway.

Musically, I have been working extensively with composers using this

technique. One, a French composer named Jean-Claude Risset, is a former director of research at IRCAM and—as another pioneer of musical acoustics in the ’60s at Bell Labs—a good friend of Max. Last year, Risset wrote a violin concerto titled *Schemes*, which received its premiere at Suntory Hall in Japan with the Tokyo Symphony Orchestra. I performed my own cadenza, also incorporating subharmonics. *Schemes* is the world’s first violin concerto using subharmonics, aside from my own concerto, which I premiered in 1999.

It is for this musical purpose—not for the sake of novelty, but to expand the possibilities for future violin repertoire—that I have been most keen on collaborating with scientists in attempts to uncover the theory of subharmonics. In the past, I have found new intervals and new techniques only empirically. If I could learn the theory behind subharmonics, it might suggest to me what else can be achieved and how.

Max Mathews is the latest scientist, and one of the world’s foremost authorities in the field, to tackle this scientific “riddle.” After all, as an enthusiastic amateur violinist himself, he has all the incentive he needs to find out. □

Mari Kimura (D.M.A. ’93, violin) is a graduate faculty member in interactive computer music.

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Axiom ‘Grooves’ in Zurich

By JACOB NISSLY

AXIOM presented last year’s Beyond the Machine (B.T.M.) 8.0 concert titled “The Art of the Groove” at the Tonhalle Small Hall in Zurich on September 7, as part of the Orpheum International Music Festival for the Advancement of Young Soloists ... and it brought down the house. But how did Juilliard’s newest contemporary music ensemble end up playing a program of electronic and interactive music in one of the oldest and most traditional concert halls in Switzerland?

The April 2007 B.T.M. concert at Juilliard titled “The Eye/Ear Collaboration” was reviewed in *The New York Times*—and caught the eye of the Orpheum Foundation’s managing director, Sylvester Vieli, who contacted Juilliard faculty member and B.T.M. director Edward Bilous about bringing students to perform a similar program in Zurich. But this was to be no mere replay of the original concert; while half of the performers would consist of Juilliard students who had been involved in the original presentation, the other half would be drawn from students from the Zürcher Hochschule der Künste (Zurich University of the Arts). The program put together for the festival in September included works from the 2008 concert, as well as a work by Bilous from the 2007 program.

The roster of Juilliard performers included current students Brent Grapes (trumpet), Lydia Hong (violin), David Huckaby (cello), and Justin Kujawski (double bass), as well as Jeremiah Duarte Bills (MM ’08, *flute*), Vicky Chow (BM ’05, MM ’07, *piano*), Jakub Ciupinski (MM ’08, *composition*), Geoffrey Hamlyn (MM ’08, *viola*), Vince Lee (Graduate Diploma ’07, *orchestral conducting*), and myself. We were also joined by Patrick Posey, Juilliard’s director of orchestral activities and planning, on saxophone, in addition to saxophonist Sarah Roberts. Nearly all of our time was reserved for rehearsing, but we did have some opportunities to socialize with our Zurich cohorts. This sense of camaraderie expedited the daunting task of putting together a program of this magnitude in three days time. Chow noted that what made the three long days so much fun was the opportunity to “work with other emerging musicians who are just as enthusiastic and share the love for contemporary music.”

One of the central tenets of a Beyond the Machine program is the employment of technology and its aural and visual components, which posed a number of challenges in an 18th-century concert hall. The array of speakers, computers, lights, and cables was something never imagined by the hall’s architects, and some elaborate pre-production work was required to accommodate all these elements. Axiom was quite fortunate to have consultant and sound engineer Willie Fastenow on hand.

The ensemble was under the direction of conductor Vince Lee, who is now the assistant conductor of the Cincinnati Symphony, and whose rehearsal experience was an incredible asset in putting together such a difficult piece in two days of rehearsals.

The entire program was performed against a backdrop provided by a large

projector. The nature of the visual component was contingent upon the music. For instance, Mr. Bilous’s piece *Lucid Dreams* incorporates a collage of dancers in various poses in conjunction with quasi-psychedelic visualizations. Lydia Hong said she was impressed by the collaboration of traditional instruments with new technology. “I enjoyed watching pieces that I wasn’t part of, and I felt that, with our concern for dying art, this type of program really brought it back to life with regard to what appeals to a younger generation.”

Jakub Ciupinski’s *Elvex* featured a quartet of marimba, vibraphone, electric piano, and acoustic piano, with Ciupinski himself playing a set-up of theremins. The composer was pleased by the performance and noted that the “acoustics at the Tonhalle were perfect for my music.” Jeremiah Duarte Bills’s *Incantation* for solo flute involved extended techniques on the instrument in conjunction with electronic effects on a laptop. Ryan Francis’s work *Music for Strings*



Left to right: Conductor Vince Lee, vocalist Lori Cotler, and Beyond the Machine director Edward Bilous at a post-performance reception at the Tonhalle in Zurich.

was elegantly played by string players from both Juilliard and Zurich, led again by Lee.

Ron Ford’s *Salome Fast* was perhaps the most challenging piece to put together with the large ensemble. This piece utilized a solo speaker, Naures Atto, who ended the piece by speaking text from the 3,000 year-old Aramaic language into a microphone that became increasingly more and more distorted.

The final work on the program was Bilous’s *Lucid Dreams*. We were fortunate to have Bilous available at the rehearsals to help guide us through his work, which used the largest ensemble of the evening, including electric piano, electric bass, drum set, and most stunningly, vocalist Lori Cotler. She said that performing in Zurich was “exhilarating” and commended both Lee and the ensemble for being “completely aligned in creating a profound musical experience for the audience.”

Posey summed up the experience for everyone: “It was great to play with musicians from the Zurich University of the Arts, who (like students at Juilliard) come from many different countries. I particularly enjoyed that we were able to bring non-traditional ‘classical’ music to one of the world’s most traditional concert halls, to a very conservative audience in a very conservative city. The audience reacted quite enthusiastically, with multiple standing ovations. I feel that what we did may help in a small part to change their concept of what kinds of things are possible in a concert hall setting, and ultimately, broaden their musical landscape.”

The concert will broadcast in its entirety on November 5 on DRS, the Swiss-German national radio station. □

Jacob Nissly graduated with an M.M. in percussion in 2007.



Photos by Gerald Peart

SPREADIN' RHYTHM AROUND: CELEBRATING LUTHER HENDERSON
October 6, Peter Jay Sharp Theater

A gala concert celebrating the legacy of Broadway orchestrator-arranger and Juilliard alumnus Luther Henderson (1919-2003) was held in the Peter Jay Sharp Theater on October 6. Titled "Spreadin' Rhythm Around," the concert was directed by Tony Award-winning director George C. Wolfe and included performers Leslie Uggams (below), Nancy Wilson, the Canadian Brass, Savion Glover, and Hank Jones. Proceeds from the concert were put towards a Luther Henderson Scholarship at the School. *Left:* Third-year jazz piano student Kristopher Bowers, the scholarship recipient, is pictured with Billie Allen-Henderson, Luther's widow.

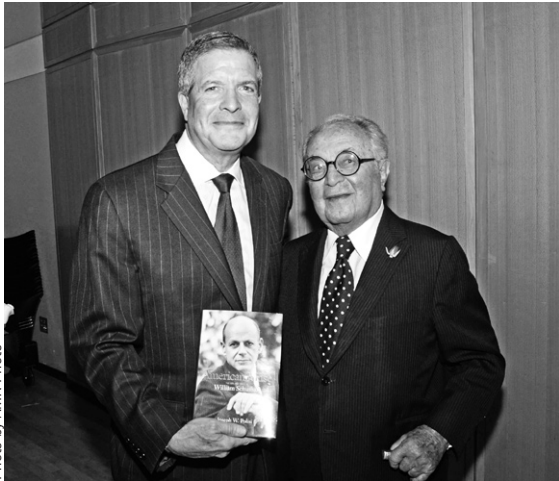


Photo by AMR Photo

AMERICAN MUSE BOOK-RELEASE PARTY
October 15, Martin E. Segal Theater Center-CUNY

A party to celebrate the release of Juilliard President Joseph W. Polisi's biography, *American Muse: The Life and Times of William Schuman* (Amadeus Press), was held on October 15. At the event, which was hosted by Martin E. Segal (pictured here with President Polisi), Provost and Dean Ara Guzelimian introduced the author, who then spoke about writing the book.

**RECENT
EVENTS**



Photos by Hiro Ito

JULLIARD JAZZ ENSEMBLE WITH MULGREW MILLER
October 1, Paul Hall

The Juilliard Jazz Ensemble was joined by guest artist, pianist Mulgrew Miller, for its opening concert of the season. Titled "Blues in the Church," the performance included songs by W. Cowper, W. Williams/Jon Hughes, Horatio Palmer, Annie Hawks/Robert Lowry, James Cleavelan, Albert Goodson, A. Sullivan/S. Baring-Gould, and Cleavant Derricks. *Left:* Jazz Studies master's degree students Randall Haywood, trumpet, and Paul Sikivie, bass. *Below:* Master's jazz piano student Josh Richman and Mr. Miller.



Photo by Peter Schaaf

JULLIARD ORCHESTRA READING WITH MICHAEL TILSON THOMAS
September 25, Peter Jay Sharp Theater

Michael Tilson Thomas conducted a reading of two movements of Mahler's Symphony No. 6 in A minor. In addition to leading the orchestra through the work, he observed and interacted with orchestral conducting students of James DePreist. Conducting students were invited by Tilson Thomas to his San Francisco Symphony rehearsal at Carnegie Hall the following day, and shared a light lunch afterwards with the maestro.

THE JULLIARD ORCHESTRA, NICHOLAS MCGEGAN, CONDUCTOR
October 2, Peter Jay Sharp Theater

Pianist Liza Stepanova (pictured taking a bow) joined conductor Nicholas McGegan and the Juilliard Orchestra for Mozart's Concerto for Piano and Orchestra No. 15 in B-flat Major. The program, the orchestra's season opener, also featured Prokofiev's Symphony No.1 in D Major ("Classical"), Handel's Concerto Grosso in B-flat Major, Op. 3, No. 2, and Haydn's Symphony No. 104 in D Major ("London").



Photo by M. DiVito



Photo by Barrett Hipes

HORIZONS PROGRAM WORKSHOP
September 24, 11th-Floor Lounge, Residence Hall

At a program called "Music in Motion," guest presenter Dianne Chapitis demonstrates, with second-year dance student Kelly Hannegan, a unique approach to Alexander Technique. The workshop was part of the Horizons Program series, which offers seminars and workshops designed by faculty, staff, and students that focus on a wide range of topics such as leadership, diversity, and drug and alcohol awareness.

IN MEMORIAM

The Juilliard community mourns the passing of the following individuals:

Alumni

Edie Adams ('49, voice)
Moshe (Morris) Cotel (B.M. '64, M.S. '65, composition)
Elias L. Dann ('40, violin)
Herbert J. Harris ('49, percussion)
William A. Marel ('38, voice)
Claudia McClintock (B.S. '63, piano)
Louise M. Nathanson ('45, piano)
Raymond Gerard Pellerin (BS '49, MS '50, clarinet)
Evelyn A. Steinberg (B.S. '44, public school music)

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Open Studios Foster Understanding

By JOEY LICO

AS the dancers stretch before class—bundled up in layers of tights, leotards, sweatpants and scarves—they all look so focused. The dancers are slowly easing their bodies into something: a leg extension, a pirouette, an arabesque. All are strong in their steps, seeming to defy the laws of gravity and speed with each lift or turn. Even when they stumble, they look graceful and elegant. It is awe-inspiring to watch, and one can only wonder what it takes to become that good.

A new program now gives Juilliard community members a chance to witness, live and up close, exactly what it takes. The Open Studio-Classroom-Production program, which began in October, provides students, staff, and faculty members an opportunity to visit classrooms and dress rehearsals in the areas of dance, drama, orchestral and vocal music, and jazz. Initiated by the President’s Committee on Diversity and Inclusion, led by Alison Scott-Williams, the program was devised as a way for community members to experience the rehearsal and work process in areas outside of their own, and to foster a better understanding of how Juilliard could be a more inclusive community. Upcoming events include rehearsals of third-year drama productions of *Scapin* and *The House of Bernarda Alba*, a performance practicum with undergraduate singers preparing arias and art songs, and rehearsals of the upcoming New Dances program. (Community members can obtain a schedule from Scott-Williams and sign up by e-mailing aswilliams@juilliard.edu, indicating which event they would like to attend.)

In a recent interview, Scott-Williams, associate vice president for diversity and campus life, said, “When we expose ourselves to what we don’t know, there’s a learning that occurs, which encourages us to be more tolerant and patient—a very fundamental block of understanding diversity. This is really about your own self-understanding by stepping outside your own boundary.” She said that the idea for the open studio program arose from a lengthy conversation with voice faculty member Robert White, in which they both agreed they knew very little about things at Juilliard outside their own areas of expertise. After that, she spent about a year pursuing various division heads about the possibility of opening up their classrooms to people in the community, and honed in on what community members wanted

the experience to be. The vast response was a desire to see and showcase process, rather than product. “We are very product-driven,” Scott-Williams said. “We read reviews, we see TV, and it’s always perfect. We aren’t about the process it took to make it appear that perfect.”

The schedule was devised with the goal of having two or three open studios per

ond semester). As Adams taught a section of Paul Taylor’s *Aureole*, she explained a bit of the choreographer’s personal history to help guests understand some of the movements; not only was Taylor a dancer, but also a painter and champion swimmer who was fluent in sign language. Students, enthused about having an audience, begged Adams to let them use the

last few minutes of class to show guests an exercise in developing partners’ ability to land and catch simultaneously. (The exercise consisted of two students running in oppositional circles, full speed, and then jumping into the other’s arms.) Guests were overwhelmed with excitement. “I was actually very excited about this particular opportunity because, for whatever reason, I still hadn’t seen the Juilliard dancers in action,” admits Yassmeen Abdulhamid, administrative assistant to the provost and dean. “It was truly exciting to see them in their element. It was also great seeing a group of senior administrators and support staff come together to learn about what happens behind the classroom doors at Juilliard.”

The response from community members has been tremendous. Not only are people signing up to observe sessions, but many are making requests for things they would like to see on the calendar. Visitors have ranged from people with no knowledge of a particular division to those who are familiar and want to observe just to relive a part of their lives. Some guests just enjoy watching a particular faculty member teach, regardless of the subject. “It’s a mix,” says Scott-Williams.

The hope is that, once a session has been viewed, guests will begin to ask themselves how they fit in, or how what they just saw relates to what they do. Scott-Williams’s goal has been to inspire a sense of inquiry and tolerance in all of us as we begin to understand what happens in other areas of the Juilliard community. “It’s my hope for us,” says Scott-Williams, “to be able to be more tolerant and inclusive in our thinking and to have more reverence for what it takes to do what we do, across all areas.” □

Joey Lico is the editorial assistant of this newspaper.



As part of the Open Studio program, faculty and staff members watched as second-year dance students learned part of Paul Taylor’s *Aureole* in a modern partnering class taught by Carolyn Adams.

Photo by David Klein

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PICTURED: DAWN GINGRICH, PHOTO BY DAVID BAZEMORE

FOCUS

by Greta Berman

ON ART

Darkness Illuminated in the Art of Van Gogh

I must admit hesitating before writing about Van Gogh. He needs no introduction. In fact, over the years so many students have chosen to write term papers on *Starry Night* that I no longer allow them to do it. All you need to do is to say the name “Van Gogh” and the crowds appear. You have to have buried your head in the sand not to know about the Museum of Modern Art’s current exhibition, “Van Gogh and the Colors of the Night.”

However, not to focus on this, the most moving exhibition in New York, would be irresponsible. And it just might be illuminating at this point to ask why so many are drawn to this ill-fated Dutch artist’s works.

Maybe it’s because he punches us in the gut immediately, but then calls us back to look over and over again at his painting, constantly finding something new.

The Museum of Modern Art has done a clever thing by not having yet another blockbuster Van Gogh retrospective, and instead limiting this show to just one aspect of the master’s work: paintings about nighttime.

The exquisite show is small: just 23 paintings and 10 works on paper. There is no sales gallery at the end of the exhibit with Van Gogh cups, scarves, and the like. It is one of those rare shows nowadays—of a major artist, simply focusing on his art.

Interestingly, the exhibition begins with several amateurish paintings and drawings, demonstrating the artist’s early inexperience and lack of training. But then it goes on to show how rapidly he learned. This is particularly fascinating in the first room, where, right next to a clumsy 1883 *Twilight, Old Farmhouses in Loosduinen* there hangs a highly achieved painting done just two years later, and on the back wall is the transcendent 1890 *Landscape at Twilight* from the Van Gogh Museum in Amsterdam. We realize with a start that Vincent’s entire oeuvre is contained within a 10-year period, and mostly within the five years from his 1885 *The Potato Eaters* to his *Crows Over the Wheatfield* (not in the show), the field where he shot himself in 1890.

In these few small galleries you will find mostly unfamiliar works, but along with them are some of the greatest paintings: *Potato Eaters*, two versions of

The Sower, *The Night Café*, *Starry Sky Over the Rhone*, and MoMA’s own, iconic *Starry Night*.

If you allow yourself, you can look at these paintings in a new way. I would ask why Vincent felt such attraction to the night, and how he saw so much color and such a multitude of reflections during a time when there was no electricity, and only gas lights?

own vitality, as the much-too-bright reflections of gas lights contrast with the dark blacks and blues of water and sky. The wall label refers to the couple in the lower-right corner as romantic and amorous, but I find them tiny, perhaps frightened, and certainly alone—small blobs of paint, stranded among the undulating brushstrokes that frenetically jump between foreground, midground, and background. Two ominous, inexplicable bumps loom above

1888 illustrates, with its isolated figures hunched over blue-green-topped tables. The café is the converse side of the external, starry night. Instead of a dusky background enlivened with blazes of color, a grotesque artificial yellow light vibrates out from the now threatening-looking, eye-like lamps. A lone figure in white stands awkwardly near the pool table, and the steep perspective emphasizes the ugly shadow it casts, as well as the bizarre, ghost-shaped opening in the

door, leading to where? A black clock stops time ominously at about a quarter past midnight. Vincent well knew that this was a nightmare vision, and wrote about it at length. He described the complementary colors and their infinite subtleties in excruciating detail, ending with

the famous quote that this was a place where “you can ruin yourself, go mad, commit crimes.”

Van Gogh wrote extensively about his work and his ideas. We know that he was acutely aware of every line, dot, dash, and color he chose to use. He spoke and wrote in four different languages. It is not accidental that no one can resist being pulled inside his canvases. But it is beyond irony to think that this incredible genius was driven

to suicide, to the very madness he so feared, at least in part due to lack of recognition in his own time.

Vincent Van Gogh, now long departed into his own dark night, must be wondering what madness causes people to pay hundreds of millions of dollars for paintings he could not even give away during his lifetime. I cannot even imagine, as I walk among his varying depictions of dream, nightmare, love, and life, what he would have thought of this strange turn of fate.

Although there is no extra fee, timed entry tickets must be obtained to go into the exhibition. I recommend coming when the museum opens, if at all possible. “Van Gogh and the Colors of the Night” runs through January 5; the Museum of Modern Art is located at 11 West 53rd Street.



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

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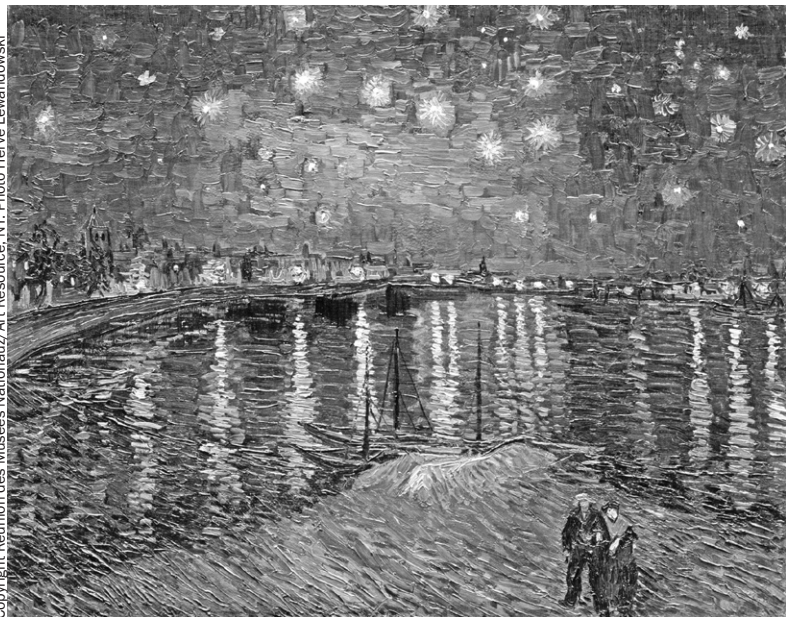


Photo courtesy of the Museum of Modern Art



Photo courtesy of the Museum of Modern Art

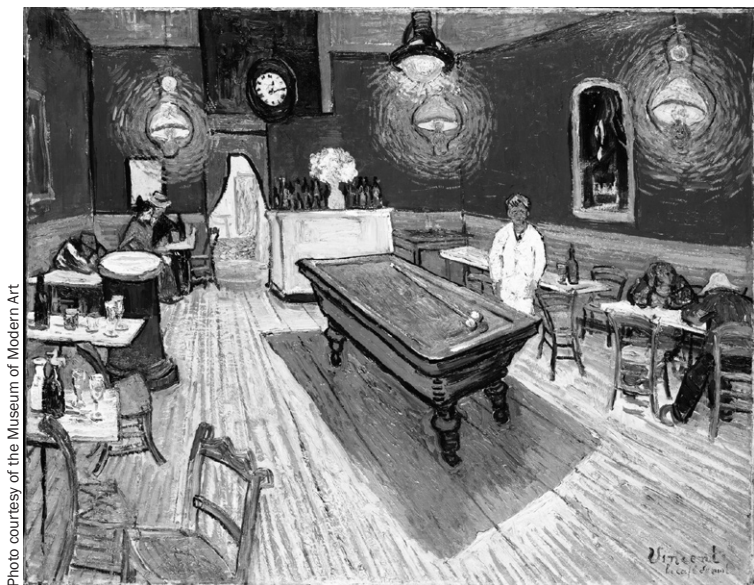
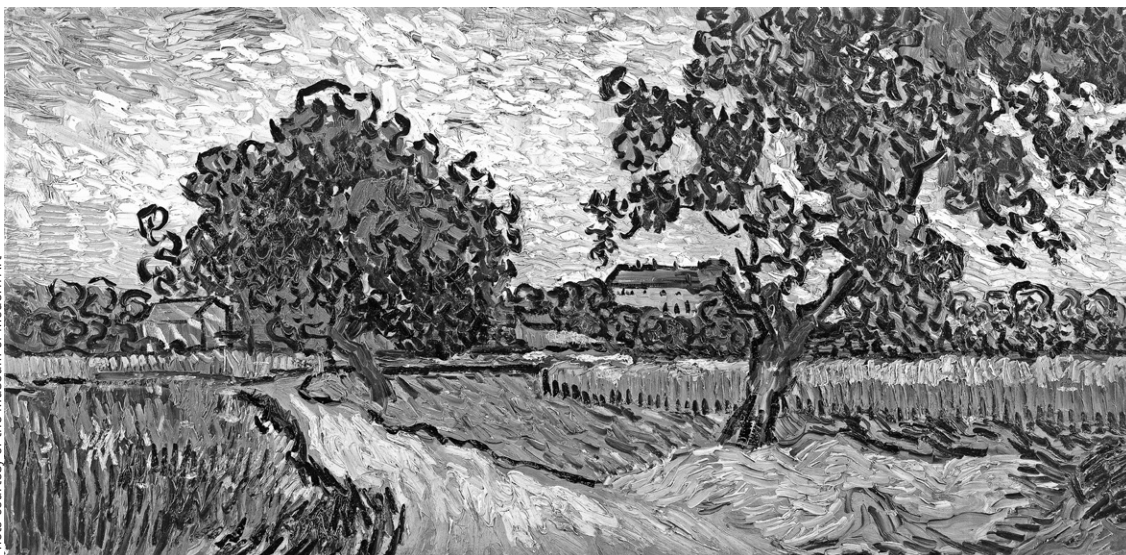


Photo courtesy of the Museum of Modern Art

Clockwise from top left: *The Starry Night Over the Rhone*, 1888 (oil on canvas), Musée d'Orsay, Paris; *The Sower*, 1888 (oil on canvas), Van Gogh Museum, Amsterdam; *Landscape at Twilight*, 1890 (oil on canvas), Van Gogh Museum, Amsterdam; *The Night Café*, 1888 (oil on canvas), Yale University Art Gallery.

them at land’s end. Are they grave sites?

The night could be for Vincent a positive time—one in which he portrays farmers sowing seeds, germinating new life; a time for dreaming and inspiration, as well as pondering vastness and creativity. It was evening when the impoverished peasants sat down to their meager meal in *The Potato Eaters*; there, the lone lantern

pierces the blackness like a large eye, shedding light on the hands and faces of the dingy, dust-covered family. Incredibly, small glints of pinks, reds, yellows, and greens enliven hands, fingers, strands of hair, and parts of faces. With minimal light and the use of a few gestures, the painter suffuses the canvas with love amidst poverty and simplicity.

At the same time, the night could be filled with terror, as *The Night Café* of

There can be no question that Vincent was a visionary; to take him at his word as a painter of everyday reality and observable fact is surely insufficient. For me, *Starry Night Over the Rhone* (Musée d'Orsay) of 1888 was a revelation. Perhaps because we are so used to our own *Starry Night*, the explosion of this painting out of the darkness comes as a shock. The stars jump out of the sky twinkling each with its

ALUMNI NEWS

DANCE

2000s

Collin Baja (BFA '08) made his Broadway debut in September playing the role of a horse in Peter Shaffer's *Equus*, starring Richard Griffiths and Daniel Radcliffe. *Equus* is currently playing at the Broadhurst Theater in New York City.

Anna Woolf (BFA '06) has joined the Carolyn Dorfman Dance Company.

The 2008 Fall for Dance Festival at New York's City Center Theater in September featured a number of alumni. **Christina Bodie** (BFA '05), **Katherine Cowie** (BFA '05), **Andrew Murdock** (BFA '07), and **Shamel Pitts** (BFA '07), members of Les Ballets Jazz de Montreal, appeared with the company and performed an excerpt from *Les Chambres des Jacques*, choreographed by Aszure Barton. **Logan Kruger** (BFA '07) appeared with Shen Wei Dance Arts and performed an excerpt from *Map*, with choreography by Shen Wei and music by **Steve Reich** ('61, *composition*). Aspen Santa Fe Ballet, with members **Nolan DeMarco McGahan** (BFA '07) and **Emily Proctor** (BFA '07), performed Twyla Tharp's *Sweet Fields*. And **Amy Young** (BFA '96) performed in **Paul Taylor**'s (BS '53) *Esplanade*.

After seven seasons as a dancer with James Sewell Ballet in Minneapolis, **Justin Leaf** (BFA '01), began dancing with Minnesota Dance Theater, under the direction of Lise Houlton, in August. Last year he won a Minnesota SAGE Dance Award for his original cabaret production *Broadway Bound ... and Gagged*, which played for six weeks at the Bryant-Lake Bowl Theater in Minneapolis.

Dmitry Povolotsky (BFA '01) wrote and directed the short film *Pal/Secam*, which was shown as part of the New York Film Festival at the Ziegfeld Theater in October. The film, in Russian with English subtitles, won the grand prize at the 2008 Sochi Open Russian Film Festival and honorable mention at the 2008 Toronto Worldwide Short Film Festival. *Pal/Secam*—an '80s comedy set in Russia at the dawn of Perestroika, in which a young boy seduces the neighborhood with his mother's VCR—was Povolotsky's thesis for the film division of Columbia University School of the Arts, from which he graduated with an M.F.A. last May.

Darrell Grand Moultrie's (BFA '00) *Square Off!*, a commission for BalletMet Columbus with music by Karl Jenkins and **Kenji Bunch** (BM '95, *viola*; MM '97, *viola* and *composition*), is part of the company's fall season. The company preformed *Square Off!* at the Joyce Theater in New York City in early October.

Anne Zivolich (BFA '00) toured in July with ODC/Dance to Chambery, France, and in August to Dusseldorf, Germany, represented by Dance/USA at the International Tanzmesse NRW. Zivolich traveled with ODC/Dance to Missouri and Texas in

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.

September, and to New York City in October, for performances at the Joyce Theater.

1990s

Bruce McCormick (BFA '98) has returned this season to the Bern Ballet in Switzerland as a ballet master and soloist after taking a year's hiatus. During his sabbatical, he became a certified Kripalu yoga teacher; taught, performed and choreographed in both the U.S. and Europe, and staged Stijn Celis's choreography in Guy Joosten's production of *The Merry Widow* for the Royal Danish Opera in Copenhagen.

In an award ceremony at LaGuardia High School in New York City in September, **William Isaac** ('96) received a 2008 New York Dance and Performance ("Bessie") Award for outstanding achievement in dance and related work, for his performance in Karole Armitage's *Connoisseurs of Chaos*, presented at the Joyce Theater in New York last January.

Battleworks Dance Company, founded by **Robert Battle** (BFA '94), performed at the Modlin Center for the Arts in Richmond, Va., in September. The program included *Rush Hour*, *Ella*, *Overture*, *Takademe*, and *Juba*.

In September, Dance Now! Ensemble, a Miami-based contemporary professional dance company under the co-artistic direction of **Hannah Baumgarten** (BFA '93) and Diego Salterini, took part in the first Dance Festival at Central Florida Community College in Ocala, Fla. The festival featured panel discussions, workshops, and culminated with the performance by Dance Now!

1970s

The **Saeko Ichinohe** (Diploma '71) Dance Company celebrates its 39th season with performances of Ichinohe's *The Tale of the Genji* on November 22 and 23 at the Ailey Citigroup Theater in New York. The performances also celebrate the 1,000th anniversary of the novel of the same name by Lady Murasaki, on which the dance is based (and which is considered the world's first novel). Ichinohe's full-length dance work was created in parts between 1995 and 2000.

DRAMA

2000

Laura Leigh (Group 37) can be seen in Howard Korder's *Boys' Life* at Second Stage in New York City. The production, directed by Michael Greif, runs through November 9.

Beau Willimon's (Playwrights '08) play *Farragut North*, directed by Doug Hughes, is running at the Atlantic Theater Company in New York City through November 29.

In September, **Noel Joseph Allain** (Group 36) and **Frank Harts** (Group 31) performed at the Green Room/Theaters at 45 Bleecker in *Sa Ka La*, a new play by Norwegian playwright Jon Fosse, directed and translated by Sarah Cameron Sunde.

Erica Peebles (Group 36) and **Kim Staunton** (Group 10) can be seen through December 14 in the Delroy Lindo-directed production of August Wilson's *Joe Turner's Come and Gone* at Berkeley Repertory Theater in California.

Rebecca Brooksher (Group 34) appears at the Shakespeare Theater of New Jersey through November 16 in Shakespeare's *Romeo and Juliet*, directed by David Kennedy.

Alex Correia (Directing '03) has been named resident director at INTAR Theater in New York City.

In October, **Julie Jesneck** (Group 32) appeared in a revival of Horton Foote's *The Trip to Bountiful*, directed by Penny Metropulos, at the Denver Center Theater Company in Colorado.

In September, **Tanya Barfield's** (Playwrights '02) play *Blue Door* was presented in a reading at Georgia College and State University.

Daniel Breaker (Group 31) has joined the cast of the Broadway production of *Shrek: The Musical* in the role of Donkey. The production, directed by Jason Moore, features a book and lyrics by **David Lindsay-Abaire** (Playwrights '98) and begins preview performances in New York this month.

Daniel Talbott (Group 31) can be seen in *The Master Builder*, directed by Ciaran O'Reilly, at the Irish Repertory Theater in New York City through November 30.

In September, **Steven Boyer** (Group 30), **David Andrew MacDonald** (Group 20), and **Danyon Davis** (Group 25) performed in the production of *A Midsummer Night's Dream*, directed by Lisa Peterson, at Hartford Stage Company in Connecticut.

Michael Goldstrom (Group 30) narrated a production of Prokofiev's *Peter and the Wolf* with the Los Angeles Philharmonic in September and October. The production, created by opera director Doug Fitch, was performed at the Walt Disney Concert Hall in Los Angeles.

Nicole Lowrance (Group 30) is currently appearing in Horton Foote's *Dividing the Estate* at Lincoln Center Theater, in arrangement with Primary Stages. The production, directed by Michael Wilson, runs through January 4.

In September, Voltage Pictures' *The Hurt Locker* premiered at the Venice Film Festival in Italy. The film, directed by Kathryn Bigelow, featured performances by **Anthony Mackie** (Group 30) and **Christian Camargo** (Group 25). Mackie can also be seen in DreamWorks Pictures' feature film *Eagle Eye*, directed by D.J. Caruso.

1990s

Elizabeth Reaser (Group 28) stars in the new CBS series *The Ex List*, which premiered in October and which features **Mary Stein** (Group 13) as a guest star.

In October, **Stephen Belber's** (Playwrights '96) play *Fault Lines*, directed by David Schwimmer, was presented by Naked Angels at the Cherry Lane Theater in New York City. A revival of Belber's political drama *McReele* was also presented in October in New York at the Richmond Shepard Theater. The production, directed by Leah Bonvissuto, was produced by the Conflict of Interest Theater Company.

Matthew Greer (Group 24) joined the national tour of the Broadway show *Monty Python's Spamalot* in October.

The Production Company is producing the premiere of **Blair Singer's** (Group 24) play *The Most Damaging Wound*, at Manhattan Theater Source from November 6 to 30.

This summer, **Kevin Orton** (Group 23) appeared in Bard Summerscape's production of Chekov's *Uncle Vanya*, featuring Peter Dinklage and directed by Erica Schmidt. His original music was also featured in the production. In April, Orton was seen in *The G Word*, written and directed by L.D. Napier, alongside fellow alum **Chris McKinney** (Group 23) as part of the benefit *Four Days for Darfur* at La MaMa Annex in New York City.

Michael Hayden (Group 21) can be seen in Steven Levenson's new play *The Language of Trees* at the Roundabout Underground in New York City. The production, directed by Alex Timbers, runs through December 14.

In October, **Philip Lehl** (Group 19) and **David Rainey** (Group 16) appeared in the Alley Theater's production of *Cyrano de Bergerac*, directed by Gregory Boyd, in Houston, Tex.

In September, **Laura Linney** (Group 19) was awarded an Emmy for outstanding lead actress in a miniseries or a movie for

her role as Abigail Adams in HBO's *John Adams*.

1980s

In October, **Kathleen McNenny** (Group 17) began an open run in Anthony Horowitz's new play *Mindgame*, directed by Ken Russell, at the SoHo Playhouse in New York City.

In September, **Bellina Logan** (Group 17) appeared opposite Tyne Daly and Delroy Lindo at the Getty Villa in Los Angeles in Aeschylus's *Agamemnon*, translated by Robert Fagles and directed by faculty member Stephen Wadsworth.

Gregory Jbara (Group 15) is currently appearing in the role of Dad in the Broadway production of *Billy Elliot the Musical*, directed by Stephen Daldry.

1970s

Michael Butler (Group 8) begins his third season as artistic director of Center Rep in Walnut Creek, Calif. He is currently directing *Around the World in 80 Days*, which runs through December 21, in a co-production for San José Rep and Laguna Playhouse. In July he appeared in California Shakespeare Theater's production of *An Ideal Husband*, directed by Jonathan Moscone.

Richard Levine (Group 6) has written and is currently directing the feature film *Every Day*. The film began shooting in October and stars Liev Schreiber, Helen Hunt, and Brian Dennehy.

Anthony Reilly (Group 5) is directing and is featured in American Irish Repertory Ensemble's (AIRE) production of Martin McDonagh's *The Lonesome West*. The production runs through November 16 at Portland Stage Company's Studio Theater in Maine.

MUSIC

2000s

In August, **Maciej Bosak** (MM '07, *clarinet*) was awarded the Nordlicht Prize, founded by ACS Moschner and Co., Vienna, for an outstanding performance of the Carl Nielsen Clarinet Concerto during 18th International Festival Prague-Vienna-Budapest in Vienna. The prizewinners' concert was broadcast on Vienna Radio (ORF).

Carlos Feliciano ('07, *voice*) was featured as the Male Chorus (the Priest) in two performances of Benjamin Britten's *The Rape of Lucretia* in September by Project Opera of Manhattan at the Players in New York. Pre-College faculty member Jorge Parodi conducted one of the performances, and vocal arts faculty member Kathryn LaBouff was diction coach for the production.

Mezzo-soprano **Sasha Cooke** (MM '06, *voice*), baritone Jordan Shanahan, and pianist **Linda Hall** (MS '67, *piano*) were featured in October on a program titled "The Composer's Voice: John Adams," part of the Words and Music series at the 92nd Street Y in New York City. Juilliard Dean and Provost Ara Guzelimian moderated the discussion.

In June, **Nathan Botts** (MM '05, *trumpet*) was the featured trumpet soloist at Carnegie Hall with the Brigham Young University Chamber Orchestra premiering *A Perfect Brightness of Hope*, composed by K. Newel Dayley. The performance came at the close of his two-year fellowship with The Academy—A Program of Carnegie Hall, The Juilliard School, and the Weill Music Institute, in which Botts and his colleagues, in partnership with New York City Department of Education, performed and taught throughout the community.

Pianist **Adam Birnbaum** (Artist Diploma '03, *jazz studies*) and drummer **Ulysses Owens** (BM '06, *jazz studies*) were among those joining Jazz at Lincoln Center's "tenor battle" that featured saxophonists

Andy Farber and Lance Murphy at Dizzy’s Club Coca-Cola in New York in October. The “alto battle” on November 1 featured Lakecia Benjamin and saxophonist **Sharel Cassity** (MM ’07, *jazz studies*), with a rhythm section that included Birnbaum and Owens (who will also be part of the rhythm section for the vibraphone battle on December 6 that is to feature Warren Wolf and Eric Nemeyer).

Soprano **Susanna Phillips** (BM ’03, MM ’04, *voice*), mezzo-soprano **Jane Gilbert** (BM ’90, *voice*), tenor **Bryan Griffin** (BM ’99, *voice*), and bass **Matt Boehler** (Artist Diploma ’06, *opera studies*) were featured as soloists in Beethoven’s Ninth Symphony and Bernstein’s *Chichester Psalms*, presented by the Choir and Orchestra of St. Ignatius Loyola, conducted by Juilliard faculty member **Kent Tritle** (BM ’85, MM ’88, *organ*; MM ’88, *choral conducting*) at the Church of St. Ignatius Loyola in October, as part of the ongoing citywide Bernstein celebration.

The Afiara String Quartet—whose members include violinists Valerie Li and **Yuri Cho** (BM ’02, MM ’04, *violin*), **David Samuel** (BM ’02, MM ’04, *viola*), and cellist Adrian Fung—won second place at the 2008 Munich ARD String Quartet Competition in September.

Jeremy Denk (DMA ’01, *piano*) performed at the Holy Trinity Lutheran Church in Buffalo, N.Y., in October on the Ramsi P. Tick Memorial Concert Series, which will conclude on May 29 with a concert by **Yefim Bronfman** (’81, *piano*).

Lev “Ljova” Zhurbin’s (BM ’01, *viola*) ensemble Ljova and the Kontraband released its debut CD, *Mnemosyne*, in September on Kapustnik Records. Zhurbin scored the animated short *Only Love*, which premiered at the Woodstock Film Festival in October; among the performers on the soundtrack is **Douglas Quint** (MM ’94, *bassoon*). Zhurbin’s Gypsy band Romashka performed with the Phoenix Symphony as part of its Target World Music Festival in September. His compositions and arrangements appear on the first two CDs released by the string quartet Brooklyn Rider—which includes violinist Johnny Gandelsman, **Colin Jacobsen** (BM ’99, *violin*), **Nicholas Cords** (’92, *viola*), and **Eric Jacobsen** (BM ’04, *cello*). Zhurbin is working on a new song cycle, commissioned by Carnegie Hall, and arranging a project for cellist Jan Vogler and the Knights. Ljova and the Kontraband will perform at the Stone in New York on December 13.

Maria Millar (BM ’00, MM ’01, *violin*) and her band Kilterclash were joined by vocal percussionist/sound-effect artist Adam Matta for a performance in September, which took place in a former bank vault on Wall Street that Millar has made her artistic home for the past several months, thanks to a space grant from the Lower Manhattan Cultural Council.

1990s

Jeffrey Wohlbach (BM ’99, trumpet), who teaches in Madison, Wis., had several trumpet students from Sun Prairie High School compete in Jazz at Lincoln Center’s 13th Annual Essentially Ellington Festival Jazz Band Competition, run by artistic director **Wynton Marsalis** (’81, *trumpet*), in May. The jazz band won third place (culminating in a performance with Marsalis at Avery Fisher Hall), as well as being designated as having the “most outstanding trumpet section” of the festival.

Bulgarian Concert Evenings in New York opened its fourth season in October in Weill Recital Hall with a gala concert that included works by Piazzolla, Gluck/Sgambati, Bortkiewicz, Bartok, Lovreglio, and Mendelssohn. Among the performers were **Ilian Iliev** (Professional Studies ’97, *clarinet*), **Georgy Valtchev** (BM ’96, MM ’98, *violin*), **Diliana Momtchilova** (MM ’99,

DMA ’05, *cello*), and **Hrant Parsamian** (BM ’02 *cello*).

Vadim Gluzman (Advanced Certificate ’96, *violin*) performed the Mendelssohn Violin Concerto in Princeton, New Brunswick, and Newark, N.J., in October with the New Jersey Symphony Orchestra, conducted by Mischa Santora.

The Marian Anderson String Quartet—which includes **Nicole Cherry** (MM ’95, *violin*)—was honored with proclamations by Mayor Mark Conlee of Bryan, Tex., and Mayor Ben White of College Station, Tex., that celebrated the success of the quartet’s annual Chamber Music Institute and Festival in College Station this summer.

Jiyoung Um (BM ’95, MM ’97, *violin*) was appointed assistant professor of violin at Biola University in La Mirada, Calif., this fall.

Miranda Cuckson (BM ’94, MM ’01, DMA ’06, *violin*) directed a Transit Circle concert in September at the Mannes College of Music in New York. Performers for this program of recent works by living composers included Cuckson, **Blair McMillen** (MM ’95, *piano*), flutist Christoph Bösch, violist and faculty member **Daniel Panner** (MM ’94, *resident quartet*), and cellist Sophie Shao. In October, Cuckson’s new CD of music by Donald Martino was released by Centaur Records. In addition to two solo violin works, the recording includes Martino’s Sonata No. 2 for violin and piano with McMillen. Also in October, Cuckson gave two performances of the Berg Concerto with the Astoria Symphony, conducted by Silas Huff—one at Good Shepherd Faith Church in Manhattan and one at LaGuardia Performing Arts Center in Queens.

Mezzo-soprano **Nancy Fabiola Herrera** (BM ’91, *voice*) will debut at the Los Angeles Opera in the title role of *Carmen* in December. She will sing the role of Sara in *Roberto Devereux* at the Teatro Pérez Galdós in Las Palmas, Spain (in the Canary Islands) in March 2009. Her season will also include Dalila in *Samson et Dalila* in April at the Teatro de la Opera Amazonas in Manaus, Brazil; Isabella in *L’italiana in Algeri* at the Teatro Villamarta in Jerez, Spain, in May, and her debut at the Arena di Verona in Italy in the title role of *Carmen* under the direction of Plácido Domingo in June.

Carol Rodland (BM ’91, MM ’96, *viola*), was appointed associate professor of viola at the Eastman School of Music in Rochester, N.Y., this fall.

1980s

The Newstead Trio—**Michael Jamanis** (BM ’89, *violin*), cellist Sara Male, and pianist Xun Pan—offered the N.Y. premiere of Chen Yi’s *Tunes From My Home* on its October concert at Weill Recital Hall in New York. Also on the program were works by Dvorak, Schoenfield, and Shostakovich.

The Quintet of the Americas—flutist Sato Moughalian, oboist Matt Sullivan, **Edward Gilmore** (’85, *clarinet*), hornist Barbara Oldham, and bassoonist Laura Koepke—presented a concert in October at the Americas Society in New York to celebrate the release of their new CD, *Sounds of Brazil*, which includes works by Ernesto Nazareth, Pixinguinha, Gaudencio Thiago de Mello, Marcelo Zarvos, and **Ricardo Romaneiro** (MM ’07, *composition*). The quintet was joined for this program by Thiago, who played various organic percussion instruments; **Blair McMillen** (MM ’95, *piano*); and guitarist Scott Kuney, all of whom are also featured on the CD.

The American String Quartet—**Peter Winograd** (BM ’87, MM ’87, *violin*), **Laurie Carney** (BM ’76, MM ’77, *violin*), **Daniel Avshalomov** (BM ’75, MM ’76, *viola*), and cellist Wolfram Koessel—performed works by Beethoven, Bartok, and Debussy at the Manhattan School of Music’s Borden Hall in September. On January 17, they will premiere **Tobias Picker**’s (MM ’78,

ALUMNI Q&A WITH
ETHEL

Described as the “fiercest string quartet this side of hell,” Ethel is celebrating 10 years of melding genres from blues to jazz to classical with their newest project, TruckStop, designed to explore the palette of musical cultures in communities throughout the U.S. The quartet—all Juilliard alumni—has spent its anniversary year traveling to 10 different cities within 10 months, presenting residencies, performing concerts and collaborating with artists of every genre. Violinist Mary Rowell and violist Ralph Farris filled in some details.

You’ve performed with a really divergent list of artists in this project: Kaotic Drum Line, a group of shape note singers, bluegrass’s Dean Osborne, even poets. What was one of the most memorable TruckStops?

Farris: Our very first TruckStop was with James Bilagody, the Navajo poet and singer. At the invitation of James’s daughter, Jessie, who had been our student at the Grand Canyon Music Festival’s Native American Composers Apprenticeship Project, we descended upon the Bilagody home and all piled into the living room. James and his wife Del were so very gracious, welcoming this surprise jam session with iced tea and a scrumptious stew. James suggested that we try together something that we had never done before, but had always wanted to. We started to play, tentatively at first, and then James started to speak. And then James started to chant. Pure magic. James’s and Ethel’s voices came together in a space of beauty, and power, and love. We chanted, James cried. James rocked us gently, and we wept. We flew from space to earth and back and it was glorious. James joined us that weekend in performance at the Grand Canyon, and a few months after that, for Ethel Fair at Symphony Space in New York City. From that initial beautiful moment, from that inspired idea of James’s, sprouted this whole garden.

How are the TruckStop performances different from any other?

Farris: TruckStop is, at times, some of our least formally presented work—and at the same time, it is very rigorous, for we demand so much of ourselves in staying true (as best we can!) to the traditions that we’ve been living. There’s so much love in this work; you really feel the family vibe in a TruckStop event. And so much of the music is brand-new—created of that time, for that time, by Ethel and our collaborators.

Why did Ethel begin to reach into communities and start to do different kinds of performance?

Rowell: It was clear from the beginning, when we were forming Ethel, that we all wanted something different. Each of us had been “out there” on our own, and we felt like it was time to be true to our individual artistic goals. The openness to improvisation was there from the very



Photo by Steve J. Sherman

The Ethel String Quartet (violist Ralph Ferris, violinists Mary Rowell and Neil Dufallo, and cellist Dorothy Lawson) in performance at Town Hall in 2006.

start. We also formed Ethel Foundation for the Arts, and are all committed to going into classrooms and environments where we perform and talk to audiences made up of non-musicians. We were involved with outreach at Juilliard, and it really provided a taste for future work.

How did all this evolve into the TruckStop projects?

Rowell: We all had personal frustrations with being on the road; we’d never meet anybody and never got a sense of the communities where we performed. Ethel would come into town, perform a concert, and then leave for the next gig. We started saying to one another, “Wouldn’t it be nice to get a vibe of the town? What’s going on here; what’s the ethnicity?” So we started seeking out artists in areas where we were performing. We’d let them know we were coming to town and invite them to jam with us.

Why do you think TruckStop has caught the attention of both audiences and presenters?

Farris: TruckStop is a unique way for presenters to celebrate their own communities. By pairing Ethel with a local talent, either a hidden gem or a hometown superstar, a presenter is curating a special event made by, for, and in her or his community, creating the union of artistic worlds for the audience. We celebrate humanity with this work—both our differences and our similarities. Our TruckStop work always seeks to find the links on these bridges between our cultures, and there tend to be active musical handholds for our listeners to grab onto and join the adventure.

What is in the future for the TruckStop project?

Farris: TruckStop Europe is in the works. The idea is very inspiring to our friends at Muzieklab in Holland, who are building a tour for next summer. Several TruckStop recordings are in process. Next season will likely feature a TruckStop with young people at the 10 Days on the Island festival in Tasmania. We have designed a TruckStop curriculum for use in schools, festivals, and workshops, and are actively seeking ways to support the TruckStop community so that it will continue to grow and prosper. Already TruckStop artists are meeting up on their own and cross-pollinating.

—Interview conducted by Jamée Ard, Director of Alumni Relations/National Advancement

ALUMNI NEWS

composition) String Quartet No. 2 at Merkin Concert Hall in New York, on a program that will also include music by Haydn and Beethoven.

Kenneth Fuchs's (MM '83, DMA '88, *composition*) *United Artists* (transcription for band) was premiered by the U.S. Air Force Academy Band on its East Coast tour in October. His *Canticle to the Sun* (Concerto for Horn and Orchestra) was performed by horn player David Wick and the Virginia Symphony Orchestra, conducted by **JoAnn Falletta** (MM '83, DMA '89, *orchestral conducting*), in September at St. Bede Church in Williamsburg and at Regent University in Virginia Beach.

David Bernard (Pre-College '82, *conducting*) conducted the Park Avenue Chamber Symphony in an all-Brahms concert in May at All Saints Church in New York featuring the *Variations on a Theme by Haydn*, Double Concerto, and Symphony No. 3. The performance, a celebration of Brahms's 175th birthday, featured **Brittany Sklar** (Pre-College '04, *violin*) and **Neena Deb-Sen** (Pre-College '05, *cello*) as soloists in the Double Concerto.

Volume I of **Myles Jordan's** (BM '82, MM '83, *cello*) recording of the Bach Suites for Solo Cello (BWV 1007, 1008, and 1009) was released on the Centaur label in October. Featuring a Baroque cello and bow, the performance combines tempos from Johann Mattheson's 1739 treatise *Der vollkommene Capellmeister* with other historicist aspects (including full extempore realization of counterpoint and harmony), and follows Jordan's presentations at the University of North Texas graduate school of early music performance and the Boston Early Music Festival. Jordan is the cellist in the DaPonte String Quartet.

This past summer, **Chin Kim** (BM '82, MM '83, DMA '89, *violin*) taught, performed, and gave master classes at the Green Mountains Music Festival in Burlington, Vt.; the Summit Music Festival in White Plains, N.Y.; and the International Music Institute and Festival in Gettysburg, Pa.

Daniel Lessner's (BM '82, MM '83, *piano*) recent performances include Bach's "Goldberg" Variations and Schumann's *Symphonic Etudes* at Chapin Hall in Williamstown, Mass., in April; the Wagner-Liszt *Overture to Tannhäuser* in Miami in May; and Chopin's Nocturne in C Minor and Bernard Herrmann's *Concerto Macabre* with the Pasadena Symphony, conducted by Rachel Worby, in Los Angeles in July. This fall he tours South America with solo recitals and performances of the Rachmaninoff Third Concerto with the Filarmonica de Chile. He can be heard in the United Airlines national television commercials performing Gershwin's *Rhapsody in Blue* with members of the Los Angeles Philharmonic.

Susan Nicholson (BM '80, MM '83 *organ*) performed Oliver Messiaen's *La Nativité du Seigneur* at the Aspen Music Festival and School in August, in celebration of the composer's centenary.

Nadja Salerno-Sonnenberg (Diploma '80, Professional Studies '82, *violin*) joined violinist Mark O'Connor to record his Double Violin Concerto, released in August on OMAC Records (distributed by Allegro and IODA). The recording features the Colorado Symphony Orchestra, conducted by **Marin Alsop** (BM '77, MM '78, *violin*).

1970s

Cellist **Frederick Zlotkin** (DMA '78, *cello*) performed Tchaikovsky's *Rococo Variations* for Christopher Wheeldon's ballet with the New York City Ballet during its spring season at the New York State Theater and summer season in Saratoga, N.Y. He also performed for the annual memorial services at Ground Zero on September 11.

In June, **Madeline Frank** (BM '76, MM '77, *viola*) gave her concert/workshop titled "10 Creative Ways to Inspire Students

and Curb Teacher Burn Out" (on managing behavior in the classroom through classical music) for educators and administrators in the Virginia public schools of Newport News, Hampton, and Yorktown. She presented a similar concert/workshop for at-risk students and their parents in the public schools of Southside Hampton Roads and the eastern shore of Virginia, as well as a program on managing behavior through classical music for mental health professionals in the same locations.

The Orion String Quartet—whose members include **Daniel Phillips** (BM '76, *violin*) and **Todd Phillips** ('80, *violin*), violist and Juilliard faculty member Steven Tenenbom, and faculty member cellist Timothy Eddy—was joined by clarinetist Richard Stoltzman for a concert at Washington Irving High School in New York on November 1, presented by the Peoples Symphony Concerts.

Amy Barlowe's (BM '75, MM '76, *violin*) Requiem for Soprano and Chamber Orchestra was premiered in May at the First Congregational Church in Akron, Ohio, by Akron Baroque, the chamber orchestra she founded and performs with regularly as assistant concertmaster and soloist. (Her husband, Alan Bodman, is concertmaster.) Barlowe is on the faculties of the Meadowmount School of Music and the Ohio Conservatory.

Composer **David Lang** ('74, *percussion*) was honored by the American Society of Composers, Authors, and Publishers with the ASCAP Pulitzer Crystal Award in September. The award honors ASCAP members who receive the Pulitzer Prize in Music (as Lang did earlier this year for his choral work *The Little Match Girl*).

Gerard Schwarz (BS '72, MM '90, *trumpet*), music director of the Seattle Symphony since 1985, has announced that he will step down from the position when his contract expires in 2011. As conductor laureate, he will return to conduct the orchestra for several weeks each season.

1960s

In January Bridge Records released a CD of chamber music by Dvorak, including the Trio in F Minor, Op. 65, with former faculty member **James Kreger** (BM '69, MS '70, *cello*), faculty member **Glenn Dicterow** (BM '71, *violin*), and the late **David Golub** (BM '73, MM, '74, *piano*), in a landmark live performance from the Marlboro Music Festival in August 1970. Also on the CD is the Piano Quartet in E-flat Major, Op. 87, with Dicterow and Kreger performing with pianist Gerald Robbins and faculty member, violist Karen Dreyfus, recorded at the American Academy and Institute of Arts and Letters in 1991. The CD, with all never-before-released performances, is dedicated to the memory of Golub, who died at 50 in October 2000.

Pinchas Zukerman (Professional Studies '69, *violin*) will celebrate his 60th birthday this season by traveling to 17 countries and performing more than 112 concerts in more than 34 cities. After a performance of the Bruch Violin Concerto No. 1 at Tanglewood in August, Zukerman played with the National Symphony in Washington in September, and performed in Mumbai and Paris in October. He heads to Carnegie Hall on November 17 to perform with the Israel Philharmonic under Gustavo Dudamel, and then to Florence, Italy, for the Brahms Concerto with Maggio Musicale on November 28.

Stanley Sperber (MS '68, *choral conducting*) is directing the Jerusalem Academy Chamber Choir in a five-city U.S. tour from late October through early November, including a concert in Merkin Hall in New York on November 2 in honor of Israel's 60th anniversary. In December he will conduct the choir and the Jerusalem Symphony Orchestra in

SPOTLIGHT ON LEIGH MCCLOSKEY

Riding the Waves of Possibility

LEIGH MCCLOSKEY's unusual journey can be traced back to the time he missed his cue. "I was in kindergarten and doing a play for a P.T.A. meeting and I missed my entrance," McCloskey (Drama '75, *Group 6*) explains. Ever since then, he has felt a "profound yearning" to get back on stage.

This hunger and consequent exploration has driven McCloskey's multifaceted career. His Web site identifies him as a modern Renaissance man—an actor, author, and painter. What is remarkable is that most of this wasn't planned.

McCloskey, 53, acted throughout middle school and high school. Realizing that he needed training, he auditioned for, and was accepted into, Juilliard's Drama Division. At school, he started painting in order to find a way into the characters he was playing. "I didn't think of myself as an artist. I just knew I had all these emotions brewing inside me and needed to cultivate all possible conduits," he says. "Juilliard was enormously informative for me. I was around enthusiastic individuals who loved theater. It was demanding, but it prepared me for the difficult life one faces as a professional actor. It opened unexpected doors."

Soon after McCloskey graduated from Juilliard, one of these doors led to a major recurring role on the famous soap opera *Dallas*. However, McCloskey was dissatisfied. "People kept saying I'd made it and I kept thinking, 'No, this can't be it.' I was inwardly discontented." While working consistently as a TV actor on different shows and gaining public recognition, McCloskey felt that he lacked creative fulfillment. "So I started exploring the nature of creativity," he reminisces. He began painting more and writing, both in a spontaneous way. "Painting is like acting—you follow a line on a page and it takes you on a journey. It reveals itself to you. I had sketched as a little kid; my dad was a painter. He never allowed me to use an eraser when drawing. I was taught to work with what I had and not worry about perfection."

McCloskey also began reading in depth about myth and religion: "I asked myself how to bypass the intellectual need to make sense of the creative process." This quest led to a creative outburst. "I was writing with no predetermined notion—and a new language of hieroglyphs appeared."

Deeply interested in the psyche and the human mind, he has since written several acclaimed books, including *Tarot Revisioned*—an exploration of the archetypes of the Tarot—and *Adam Born and Eve Restored: A Romance in Two Parts*, a re-exploration of the book of Genesis.

This curiosity about the nature of consciousness and creativity led McCloskey and his wife to host biweekly salons in their home, which have been ongoing for almost 27 years. McCloskey elaborates: "They create

a space for discussion of Eastern and Western spiritual traditions. I look at human beings as storytellers. After 9/11, something shifted in me. And I thought, if this is the best we can do as storytellers—lead an apocalyptic



Leigh McCloskey

movement—then we're failing our history and our tradition. I'm not out to change the world, but if, where I live, I can create the space for discussion, for nourishment, then I am helping those who want to realize that this is why being human is significant. Being human is about assisting, planting a garden, a philosophical seed. Change comes from ideas, not war."

McCloskey has studied these ideas—both arcane and modern—in depth, and is in demand as a lecturer and scholar of humanistic, philosophical traditions. His deep faith in man's imagination seems unfettered. He appears to have gleaned creative energy from every major milestone in his life; the births of his daughters led to huge spurts of painting and writing. "None of this was premeditated; it was just a by-product of ideas and exploration," he says.

His creative exploration has resulted in ventures as diverse as the *Grimoire* (a book of spells originally created for the film *Shadow of the Vampire* and now touring with the Rolling Stones on their Bigger Bang Tour), and his "wonder study." The latter is an entire room whose walls, pillars, ceiling, floor, furniture, and books have been transformed into a giant canvas—every facet of which is symbolic and metaphorical. If one wears three-dimensional glasses, the room appears to be multidimensional, with infinite depth and height.

"Sometimes I feel like a kid who's planted a magic bean," muses McCloskey. "I don't know what's going to emerge next. I love acting and am honored to be a part of a tradition which makes people consider their own humanity. I am interested in things that have a creative fullness. My success as an actor has given me the freedom to pursue my creative urges. I am going to ride the waves of possibility and see what emerges."

—Mahira Kakkar (Drama, Group 33)

performances of the Bach *Magnificat* and Mendelssohn’s *Lobgesang* in Jerusalem and Tel-Aviv.

Haim Shtrum’s (BM ’65, *violin*) *Contours for Orchestra* was premiered in October in Los Angeles by the New Valley Symphony, which commissioned the work. Music director Armen Garabedian conducted.

1950s

Conductor and flutist **Harold Jones** (Diploma ’59, *flute*) led his Antara Ensemble in the first concert of its 15th season at St. Peter’s Lutheran Church in New York in October. The program included music by Barber, J.C. Bach, Dvorak, William Foster McDaniel, and Juilliard faculty member **Philip Lasser’s** (DMA ’94, *composition*) *Vocalise*, with **Eugene Moye** (BME ’73, *cello*) as soloist.

Uri Pianka (Diploma ’58, *violin*), former concertmaster of the Israel Philharmonic and the Houston Symphony, and **Jonathan Zak** (’63, *piano*) just issued their latest CD, on the Romeo label, featuring Bartok violin and piano sonatas recorded in live concerts.

William Cooper (BS ’57, *piano*) gave a recital at the University of Kentucky’s Singleton Fine Arts Center in September. His program included Schubert’s B-flat Sonata, Schumann’s *Carnaval*, and Schubert’s “Trout” Quintet, with guest string players from the Lexington Philharmonic. Cooper continues to accompany and perform in solo recital.

Henry Grimes (’54, *double bass*) and Chad Taylor performed with the Marc Ribot Trio at Le Poisson Rouge in New York in October. Also in October, they performed in Sardinia and Gorizia (Italy), Pula (Croatia), Wroclaw and Katowice (Poland), Antwerp (Belgium), Grenoble (France), and Salzburg (Austria).

North/South Consonance presented a program at Christ and St. Stephen’s Church in New York in October that featured works by **Elizabeth Bell** (BS ’53, *composition*), Canary Burton, Stephen Feigenbaum, Daniel Haldar, and **Max Lifchitz** (BM ’70, MM ’71, *composition*). Performers included **Lisa Hansen** (BM ’81, *flute*), **Mioi Takeda** (MM ’90, *violin*), violist John Pickford Richards, **Bruce Wang** (BM ’82, MM ’83, *cello*), and Lifchitz.

FACULTY AND STUDENT NEWS

FACULTY

Liberal Arts faculty member **Greta Berman** is co-curator of the exhibition “Synesthesia: Art and the Mind,” at the McMaster Museum of Art in Hamilton, Ontario (Canada), through December 20. She co-organized a workshop and participated in a conference there (which included artists, art historians, neuroscientists, and musicians) in September. Berman also edited, and wrote an article for, the catalog for the show.

Trombone faculty member **Per Brevig** (BM ’68, DMA’71, *trombone*) conducted the East Texas Symphony Orchestra in a performance of Beethoven’s Ninth Symphony in September at the University of Texas in Tyler. In October, he conducted the Royal Norwegian Military Band in a program of American music at Akershus Festning in Oslo, Norway. Also in October, he conducted the Dallas Symphony Orchestra at Meyerson Symphony Center in Dallas.

In October, dance faculty member **Linda Kent** (BS ’68, *dance*) performed with Mary Seidman and Dancers at the Ailey Studios in New York in a preview/open rehearsal of *MAMA, a Modern Folk Tale*. Kent will again join the company for the run of *MAMA*, scheduled to be presented at La MaMa ETC Annex Theater in New York from December 18 to 21.

Clarinet faculty member **Charles Neidich** was featured in a performance of Messiaen’s *Quartet for the End of Time* and music by Israeli composers at Merkin Concert Hall in New York in October, the second concert in a three-part Israel at 60 celebration at the hall.

Jazz faculty member **Ted Rosenthal**, as pianist in the Jay Leonhart/Wycliff Gordon Quartet, will perform at the New-York Historical Society on November 7 on its Sounds of the City series.

Evening Division faculty member **Henning Rùbsam** (BFA ’91, *dance*) presents his company Sensedance in *Cloudforest* at the Ailey Citigroup Theater in New York City from November 8 to 11. The program includes dances to music by Evening Division faculty member **Ricardo Llorca** (MM ’93, *composition*), Ron Mazurek, Beata Moon (BM ’90, *piano*), and Leslie Wildman.

STUDENTS

In celebration of the Lar Lubovitch (’64, *dance*) Dance Company’s 40th anniversary season, members of Juilliard’s senior class of dancers were invited to perform Lubovitch’s *North Star* at Dance Theater Workshop in New York in October (see related article on Page 1). Featured dancers

were **Leon Kupferschmid**, **Aaron Loux**, **Nathan Madden**, **Anila Mazhari-Landry**, **Marla Phelan**, **Kyle Robinson**, **Rachelle Rafailledes**, **Kendra Samson**, **Michaeljon Slinger**, **Yara Travieso**, **Allison Ulrich**, **Arika Yamada**, and **Kristina Hanna**. Juilliard alumni in the Lar Lubovitch Dance Company include Jonathan E. Alsberry (BFA ’06, *dance*), Jay Franke (BFA ’97, *dance*), Katarzyna Skarpetowska (BFA ’99, *dance*), Brian McGinnis (BFA ’97, *dance*), and Christopher Vo (BFA ’08, *dance*).

The Maggiore Trio—featuring Pre-College students **Alice Burla** (piano), **Anna Lee** (violin), and **Taeguk Munn** (cello)—will be featured in a special national prime-time episode of *From the Top* at Carnegie Hall on PBS in January, with dates and times to be announced.

Pre-College piano student **Brian Ge** performed on a live taping of *From the Top*’s radio program at the New England Conservatory’s Jordan Hall in Boston that will be broadcast nationally the week of December 29. First-year piano student **Marika Bournaki** was featured on a broadcast that aired in October.

Pre-College violin student **Sirena Huang** appeared on a live taping of *From the Top* at the Northfield Mount Hermon School in Northfield, Mass., that will be broadcast nationally the week of January 12.

Doctoral student in piano **Quentin Kim**’s new solo album, *Romantic Tales (As Told by Pianist Quentin Kim)*, has been released by Blue Griffin Recordings. It contains music by Liszt, Weber, Brahms, Saint-Saens, Bach, and original works by Kim.

Master’s student in voice **David Krohn** sang the role of Tarquinius Sextus in two performances of Benjamin Britten’s *The Rape of Lucretia* in September by Project Opera of Manhattan at the Players in New York.

Fourth-year violin student **Sean Lee** won Third Prize at the 52nd “Premio Paganini” International Violin Competition in Genoa, Italy, in October.

In August, Pre-College guitar student **Kevin Sherwin** participated in the Guitar Foundation of America’s Youth Solo Competition at its convention in San Francisco. Sherwin was fourth-place winner of the Youth Solo Competition, 14-and-under division. His prizes included \$100, a supply of strings, and various other gifts.

Pianist **Donald Vega**, an Artist Diploma student in jazz, released his first album, *Tomorrows*, in July. The album, which also features drummer Lewis Nash and jazz faculty member David J. Grossman (BM ’00, *bass*), is available from CD Baby.

Calendar of Events

Continued From Page 24
AXIOM
Jeffrey Milarsky, conductor
MESSIAEN *Et exspecto resurrectionem mortuorum*, *Sept haikai*, and *Couleurs de la cité céleste*
Miller Theater at Columbia University, 2960 Broadway, at 116th St., 8 PM
Tickets are \$25 at the Miller Theater Box Office, (212) 854-7799.

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

MOLIERE’S SCAPIN
Room 301, 8 PM; see Dec. 9

Sunday, December 14
MOLIERE’S 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
Chamber Music Recital
Students of Samuel Rhodes
Morse Hall, 7 PM

Thursday, December 18
DOUBLE VISION 7
Works by performers who compose
Morse Hall, 8 PM

Saturday, December 20
DANIELLE FARINA, VIOLA
Pre-College Faculty Recital
Paul Hall, 6 PM

PRE-COLLEGE SYMPHONY
George Stelluto, conductor; piano soloist TBA
WAGNER *Flying Dutchman* Overture
BEETHOVEN Piano Concerto No. 1 in C Major, Op. 15
BARBER *Second Essay* for Orchestra
BORODIN *Prince Igor: Polovetsian Dances*
Peter Jay Sharp Theater, 8 PM

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Kneisel Hall

Chamber Music Festival

June 21 - August 9, 2009

Seymour Lipkin Artistic Director

| | |
|---|---|
| Piano Seymour Lipkin Jane Coop Ursula Oppens | Viola Doris Lederer Katherine Murdock |
| Violin Lucy Chapman Ronald Copes Laurie Smukler Mark Sokol | Cello Jerry Grossman Bonnie Hampton Joel Krosnick Barbara Stein Mallow |

Applications: www.kneisel.org
festival@kneisel.org 207-374-2203

CALENDAR

OF EVENTS

November

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

JOCELYN PAN, VIOLA
Morse Hall, 8:30 PM

Monday, November 3
COMPOSITION CONCERT
Morse Hall, 8 PM

JUILLIARD JAZZ ENSEMBLES
Artist Diploma ensembles from the
Juilliard Institute for Jazz Studies
Paul Hall, 8 PM
All tickets distributed; standby admis-
sion only.

Wednesday, November 5
JUILLIARD DANCE AT CITY CENTER
Fourth-year artists from the Juilliard
Dance Division perform as part of the
Lar Lubovitch 40th Anniversary Gala.
LUBOVITCH *North Star* (1978) set
to music by Philip Glass; *Whirligogs*
(1968) set to Sinfonia by Luciano Berio
City Center, 130 West 56th St., 7 PM
Tickets are available through CityTix
(212) 581-1212 or by visiting the City
Center Box Office.
See related article on Page 1.

Thursday, November 6
JUILLIARD DANCE AT CITY CENTER
City Center, 130 West 56th St., 8 PM;
see Nov. 5

MASTER CLASS WITH JAMES CONLON
AND JUILLIARD SINGERS
Scenes from Verdi’s *Falstaff* to be
presented at Juilliard in April 2009.
Peter Jay Sharp Theater, 4 PM
All tickets distributed; standby admis-
sion only.

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

MICHELLE GOTT, HARP
Paul Hall, 6 PM

ART SYMPHONY ORCHESTRA
Morse Hall, 8 PM

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

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

PAUL NEMETH, DOUBLE BASS
Morse Hall, 8 PM

Wednesday, November 12
WEDNESDAYS AT ONE: JUILLIARD
PIANISTS
New York Society for Ethical Culture,
2 West 64th St., at Central Park West,
1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM

NICHOLAS ONG, PIANO
Morse Hall, 8 PM

JUILLIARD OPERA CENTER PRESENTS
*TRILOGY: 3 ONE-ACT PORTRAITS OF
MARRIAGE*
Conceived and conducted by James
Conlon
Production realized by Darko Tresnjak
Directed by James Marvel
Singers from the Juilliard Opera Center
With the Juilliard Orchestra
MUSSORGSKY / TCHEREPNIN *The
Marriage (Zhenit’ba)*
Music and libretto by Modest
Mussorgsky, based on the comedic
social satire by Gogol.

KRENEK *Heavyweight*, or *The Pride
of the Nation*, Op. 55 (*Schwergewicht
oder Die Ehre der Nation*)
A farce about European culture be-
tween the world wars, with music and
libretto by Ernst Krenek.
FLEISCHMANN / SHOSTAKOVICH *Roth-
schild’s Violin (Skripka Rotshilda)*
Music and libretto by Benjamin
Fleischmann, completed and partly
orchestrated by Dmitri Shostakovich,
after a short story by Chekhov.
Peter Jay Sharp Theater, 8 PM
Tickets are \$20 at the Juilliard Box
Office available Oct. 8 or CenterCharge
(212) 721-6500. Half-price tickets for
students and seniors. TDF accepted
only at the Juilliard Box Office.
See related article on Page 6.

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

LIEDERABEND
Paul Hall, 6 PM

ANDREA OVERTURF, OBOE
Paul Hall, 8 PM

LANFORD WILSON’S *BURN THIS*
Directed by Pam MacKinnon
Actors in their fourth and final year of
training.
Stephanie P. McClelland Drama
Theater, 8 PM
Very limited ticket availability. Two free
tickets per person will be available be-
ginning Oct. 30 at 11 AM in the Juilliard
Box Office. A limited standby line forms
one hour prior to each performance.
See related article on Page 2.

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

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

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

LISA ALBRECHT, TROMBONE
Pre-College Faculty Recital
William Trafka, organ
Paul Hall, 6 PM

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

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

Monday, November 17
DOUGLAS DEVRIES, FLUTE, AND
LAURA HA, VIOLIN
Morse Hall, 6 PM

SAMUEL ADLER PORTRAIT CONCERT
The Arcos Chamber Orchestra
performs works of Samuel Adler in a
concert tribute to the composer.
John-Edward Kelly, artistic director;
Elissa Cassini, concertmaster; Igor
Begelman, clarinet; Re’ut Ben-Zeev,
mezzo soprano
5 ADLER WORKS:
Elegy for String Orchestra (1962)
Beyond the Pale (2003)
Acros Concerto (2008)*
Nuptial Scene (1975)
Concertino No. 3 (1993)
*World Premiere
Paul Hall, 8 PM; free tickets available
Nov. 3 at the Juilliard Box Office.

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

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.

A complete, searchable Calendar of Events can be found on the Web at www.juilliard.edu/calendar.

Tuesday, November 18
LUKE FLEMING, VIOLA
Paul Hall, 8 PM

JUILLIARD CHAMBER ENSEMBLES
New York Society for Ethical Culture, 2
West 64th St. at Central Park West, 8
PM; free tickets available Nov. 4 at the
Juilliard Box Office.

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

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

MICHELLE ROSS, VIOLIN
Paul Hall, 8 PM

NEW JUILLIARD ENSEMBLE
Joel Sachs, conductor; Marshall Coid,
countertenor; French horn and violin
soloists TBA
GILBERT AMY *Le temps du souffle*
III, for French horn and ensemble
(2001)**
MILTON BABBITT *The Crowded Air*
(1988)
JACK BEESON *The Daring Young Man
on the Flying Trapeze* (1999)***
JAKUB CIUPINSKI New Work
(2008)***
RAMINTE SERKSNYTE *Vortex*
(2004)**
ALEKSANDR SHECHTYNSKY Chamber
Symphony (2006)
**Western Hemisphere Premiere
***World Premiere — composed for
the New Juilliard Ensemble
Peter Jay Sharp Theater, 8 PM; free
tickets available Nov. 5 at the Juilliard
Box Office.
See related article on Page 7.

Thursday, November 20
SONATENABEND
Paul Hall, 6 PM

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

JUILLIARD SONGBOOK
Morse Hall, 8 PM

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

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

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

Monday, November 24
COMPOSITION CONCERT
Paul Hall, 8 PM

BERNSTEIN: THE BEST OF ALL
POSSIBLE WORLDS
Presented in collaboration with the
New York Philharmonic and Carnegie
Hall.
Juilliard Orchestra conducted by Alan
Gilbert; Jennifer Zetlan, soprano; Sam-
uel Pisar, narrator; Oratorio Society of
New York, Kent Tritle, music director;
Young People’s Chorus of New York
City, Francisco J. Nunez, founder and
artistic director
BERNSTEIN Symphony No. 3,
Kaddish
BEETHOVEN Symphony No. 3 in E-flat,
Op. 55 (“Eroica”)
Avery Fisher Hall, 7:30 PM
Tickets are \$25 and \$10, available now

at the Avery Fisher Hall Box Office; Cen-
terCharge: (212) 721-6500; free tickets
for students and seniors available only
at the box office beginning Oct. 20.
See related article on Page 3.

Tuesday, November 25
BEN MOERMOND, BASSOON
Paul Hall, 8 PM

December Highlights

Wednesday, December 3
WEDNESDAYS AT ONE: JUILLIARD
PERCUSSION ENSEMBLE
New York Society for Ethical Culture,
2 West 64th Street, at Central Park
West, 1 PM

PIANO PERFORMANCE FORUM
Paul Hall, 4 PM



David Atherton will conduct the
Juilliard Orchestra on Thursday, No-
vember 20, in the Peter Jay Sharp
Theater.

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

Monday, December 8
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.

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

Tuesday, December 9
ENSEMBLE ACJW
Alicia Lee and Romie de Guise-Langlois,
clarinets; Nicholas Canellakis, Saeunn
Thorsteindottir, and Julia MacLaine, cel-
los; Gregory DeTurck, piano; James Mi-
chael Deitz, David Skidmore, and Jared
Soldiviero, percussion; Erin Lesser, flute;
Meena Bhasin, viola; Jennifer Holloway,
voice; Cheng-Wen Lai and James Austin
Smith, oboes; Seth Baer and Bradley
Balliett, bassoons; Alana Vegter, Eric
Reed, and Alma Maria Liebrecht, horns;
Evan Premo, double bass
LANG *Cheating, Lying, Stealing*
BERIO *Folksongs*
DVORAK Serenade for Wind Instruments
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; limited free tickets avail-
able Nov. 25 at the Juilliard Box Office.

MOLIERE’S *SCAPIN*
Directed by Orlando Pabotoy
Actors in their third year of training.
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
WEDNESDAYS AT ONE: JUILLIARD
SINGERS
New York Society for Ethical Culture,
2 West 64th St., at Central Park West,
1 PM

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

FEDERICO GARCIA LORCA’S *THE
HOUSE OF BERNARDA ALBA*
Translated by Michael Dewell and Car-
men Zapata
Directed by Moni Yakim
Actors in their third year of training.
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
Under the direction of Lawrence
Rhodes, Juilliard Dance presents four
premieres by Sidra Bell, Darrell Grand
Moultrie, Johannes Wieland, and Larry
Kegwin.
Peter Jay Sharp Theater, 8 PM; free
tickets available Nov. 26 at the Juil-
liard Box Office.

Thursday, December 11
LIEDERABEND
Paul Hall, 8 PM

MOLIERE’S *SCAPIN*
Room 301, 8 PM; see Dec. 9

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

BRIAN FRIEL’S *DANCING AT LUGHNASA*
Directed by Ethan McSweeney
Actors in their fourth and final year of
training.
Stephanie P. McClelland Drama
Theater, 8 PM
Very limited ticket availability. Two free
tickets per person will be available
beginning Nov. 25 at 11 AM in the
Juilliard Box Office. A limited standby
line forms one hour prior to each
performance.

Friday, December 12
JUILLIARD ORCHESTRA
James DePreist, conductor; violin
soloist TBA
ENESCO Romanian Rhapsody No. 2
PROKOFIEV Violin Concerto No. 2 in
G Minor
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.

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

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 The-
ater, 8 PM; see Dec. 11

Saturday, December 13
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 The-
ater, 2 and 8 PM; see Dec. 11

GREG GIANNASCOLI, MARIMBA
Pre-College Faculty Recital
Morse Hall, 2 PM