

# The Juilliard Journal

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## New Season Opens With a Jazzy Twist



Michael DiVito



Heather Phelps-Lipton



Chris Lee

Jordi Savall (left) will lead Juilliard415 on March 19; Emma Griffin (middle) will direct the Juilliard Opera production of *Les Mamelles de Tirésias*, December 6-12; and Alan Gilbert (right) will conduct the Juilliard Orchestra on April 15.

By SARAH KRICHEFF

WITH an eclectic roster of guest conductors, an expanded Historical Performance program, and the celebration of the 10th year of Juilliard Jazz, the School launches the 2010-11 season with more than 700 performances and events on the horizon. As the fall semester gets underway, Juilliard puts the final touches on its four-year renovation and expansion with the much-anticipated opening of the newly minted Juilliard Store on West 66th Street (see article on Page 9). One of the few places left in New York City where musicians can still purchase sheet music, the Store also offers stylish duds, CDs, and various other Juilliard items.

The season opens on September 21 with the new faculty ensemble Juilliard Jazz Quintet and Friends (see article on Page 3). Other highlights include appearances by such guest conductors as John Adams, David Effron,

Alan Gilbert, Jeffrey Kahane, and Harry Bickert; a joint program with the Juilliard Orchestra and the Sydney Conservatorium of Music; Juilliard Opera and Historical Performance teaming up for a fully staged production of Monteverdi's *L'incoronazione di Poppea*; a three-concert chamber music series devoted to the music of Fanny Mendelssohn Hensel (see article on Page 2); trumpeter Jon Faddis as a soloist with the Juilliard Jazz Orchestra in an arrangement of *Porgy and Bess*; four premieres of works created for the Dance Division and performances of pieces by Bronislava Nijinska, Eliot Feld, and Mark Morris; and fourth-year drama students in a series of fully-staged productions, including Lorraine Hansberry's *A Raisin in the Sun* and David Auburn's *Proof*.

### THE JUILLIARD ORCHESTRA

Conductor David Effron returns to the School to lead the Juilliard Orchestra in its

opening concert of the season on October 4 at 8 p.m. in the Peter Jay Sharp Theater. The program features Strauss's *Till Eulenspiegels lustige Streiche*; Bloch's Suite for Viola and Orchestra (1919); and Shostakovich's Symphony No. 1. Juilliard collaborates with the Sydney Conservatorium of Music Orchestra in a concert on October 18 in Alice Tully Hall. James DePreist, Juilliard's director of conducting and orchestral studies, and Imre Palló of the S.C.M.O. each lead a work with the orchestra from the other conservatory, and a joint orchestra with students from both conservatories also performs. The program features Schuman's *American Festival Overture*; Dello Joio's *Mediations on Ecclesiastes*; Richard Mills's *Sequenzas*; and Britten's *Young Person's Guide to the Orchestra*.

Jeffrey Kahane, conductor, pianist, and music director of the Los Angeles Chamber

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## Bachauer Winners Search for Truth Between the Notes

By BENJAMIN LAUDE

IN early 1930s Paris, a young woman sat down to play for Sergei Rachmaninoff, one of the giants of late-Romantic pianism, in a rare pedagogical appearance since his self-imposed exile from his native Russia. She would later say of his teaching style, "If I asked him ... 'How do you do that passage?' The answer was always the same. He sat at the piano, illustrating it, and saying: 'Like that.' He could not explain what he wanted me to do. He would always add: 'When you will show me what *you* want to do with that phrase and if you can convince me, then it is right.'"

The pianist was Gina Bachauer (1913-76), not yet 20 years of age, in the waking hours of what would prove to be an illustrious career. Thirty-four years after her death, Bachauer's legacy lives on in the form of eponymous competitions around the world, including Juilliard's own, held annually in May.

If there was a lesson to be learned from her experience with Rachmaninoff, it was, as she remembered, that "he made me realize that there are several ways to interpreting the same phrase, as long as it is convincing, as long as this comes from one's own judgment."

This year's winners of Juilliard's Gina Bachauer Piano Competition are Eric Zuber and Sean Chen, both of whom have spent the bulk of their lives struggling to define the parameters of convincing artistic judgment. Their recent success is a testament to years of training, which, through a combination of intrinsic drive and world-class instruction, has carved out an individual and recognizable voice in each of their respective styles.

Just as in Bachauer's interwar Paris, the lurking demands for ideological conformity continue to pose an obstacle to artistic clarity.

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## A Story to Tell

### David Effron Leads the Juilliard Orchestra

By BRIAN WISE

AS the head of orchestral conducting at Indiana University, a school where basketball is religion, David Effron uses a sports analogy to describe the youth movement taking over his profession. "It's like LeBron James," he said, referring to the 25-year-old N.B.A. superstar. "He's very, very young and a magnificent player. He is having really bad press right now because he's still a child and he doesn't know how to handle this fame in such a good way. He doesn't have good advisers and so forth."

He added, "The same is true in our field. Some of these young conductors are magnificent. But under the stress of what it takes to be a music director, only time will tell if this works out."

Effron was speaking by phone from his home in Bloomington, Ind., two weeks after the N.B.A.'s two-time reigning most

### Effron brings a fresh approach to familiar repertoire.

valuable player announced he was leaving his hometown team, the Cleveland Cavaliers, for the shot at greater fame with the Miami Heat. It drew a wave of unflattering publicity, although Effron is careful not to stretch the comparison too far.

"This is not a positive time for any musician because of cutbacks and general economic conditions and things like that," he said. But, as orchestras from New York and

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# Juilliard Jazz Faculty and Friends, Live in Concert

By KRIS BOWERS

TEN years ago, the highly esteemed Juilliard School opened its doors to the sounds of jazz. After attending a packed Juilliard Jazz small ensemble concert or visiting one of the many Jazz summer residencies, one might find it hard to believe that at one time, the genre was not heard within these walls.

Many current jazz students are familiar with legendary tales of Juilliard musicians from decades past being scolded for exploring and experimenting with the art form. And most have heard stories of jazz geniuses frustrated with the Juilliard mindset and becoming enticed by the lifestyle of the New York jazz musician, not bound by any institution's walls: do Monk, Davis, and Wynton Marsalis ring any bells? However, times have changed and jazz has found a happy home at Juilliard.

## The opening program features all original compositions.

This year, Juilliard's Jazz Studies program celebrates its 10th year and, come September 21, the School's 2010-11 season will be kicked off with the first-ever Juilliard Jazz faculty concert, set to take place in the Peter Jay Sharp Theater. The excitement expressed by Carl Allen, artistic director of the program, is palpable as he discusses the group, officially known as Juilliard Jazz Quintet and Friends.

"Although we've had a number of shows as an ensemble at different venues such as Dizzy's Coca-Cola Club," Allen told *The Jour-*



Hiroyuki Ito

The new faculty ensemble Juilliard Jazz Quintet and Friends, which includes Jazz's artistic director, Carl Allen (above), makes its debut at the School on September 21.

nal in a recent interview, "this will be the first jazz faculty concert at the School. It is also a historic moment having jazz as the first concert of the year. It is definitely a big deal!"

The group boasts an all-star cast with the frontline featuring five distinguished faculty members: Eddie Henderson on trumpet and Ron Blake on saxophone, and Frank Kimbrough, Ron Carter, and Carl Allen holding it down in the rhythm section (piano, bass, and drums, respectively). And if that's not enough, the "friends" include two additional renowned artists: trombonist Steve Turre and bassist Ben Wolfe.

The opening program is comprised entirely of original compositions written by the faculty members in the group, each piece taking the audience into the sound world of that band member.

The show will give audience members an opportunity to hear just how talented the jazz instructors are, and Allen feels that the concert is also "important for the rest of the Juilliard students." Indeed, it's rare that we're able to see the performances of our classmates in other divisions, and it's even more unlikely that we're able to catch Juilliard faculty members in action.

With the intention of doing more performances throughout the year, Allen said that the Juilliard Jazz Quintet will also take on workshops and residencies, similar to the ones that students in the Jazz Studies program do throughout the summer and school year. As Allen says after each of our residencies, the people we meet during

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## N.J.E. Opens Its 18th Season With 3 U.S. Premieres



Johannes Weigand

The U.S. premiere of Salvatore Sciarrino's *L'Archeologia del Telefono* is included on N.J.E.'s September 25 program.

By JOEL SACHS

THE NEW JUILLIARD ENSEMBLE got off to a flying start in July as current members and alumni performed two concerts in the Summergarden festival at MoMA. Once again the overarching theme was New Music for New York—compositions never before heard in this city. On July 11, a 10-member group conducted by this writer presented four pieces completed in 2008. Two of them, receiving premieres, coincidentally have connections to Switzerland though nothing otherwise in common. American composer Laurie Altman's *Ways of Looking: At Zurich* was inspired by the inexplicable experience of hearing, in his mind, the Stephen Foster song "Swanee River" while he was exploring Zurich. Swiss composer Michèle Rusconi's *Entgiftung—Alat (GPT) 57 U/I*, on the other hand, was inspired by a malfunction of her liver caused by an infuriating experience in her personal life. The first word of its odd title translates as "purification"; the remainder is a medical measure of liver chemistry. Her piece is a battle between rage—represented by dynamic percussion writing—and its resolution. In this case, rage wins out. The other two pieces on the program were New York premieres of American composer Reynold Tharp's *San Francisco Night*, a memorial to Ligeti inspired by the nocturnal fog in San Francisco Bay, and Venezuelan Paul De-

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## Voice Box by Benjamin Laude

# One American's Response to The Israel-Palestine Conflict

IT'S a warm August evening, and I'm standing in a crowd of people onboard a cruise boat circling New York Harbor at sunset. Hundreds have gathered to raise funds for a U.S. flotilla to deliver humanitarian aid to the besieged Gaza Strip. Among the attendees is Jewish-American Emily Henochowicz, a 21-year-old Cooper Union art student whose eye was shot out by an Israeli tear gas canister in the West Bank while she was protesting the Israeli Navy's lethal raid of a Turkish aid flotilla in late May. Emily, whose grandparents were Holocaust survivors and whose father is an Israeli citizen, represents the increasingly diverse profile of worldwide support for Palestinian self-determination. The Audacity of Hope, as the U.S. flotilla is ironically named, will join a fleev of ships from Europe seeking to break the three-year-old U.S.-backed Israeli siege of Gaza—a society which, according to Harvard economist Sara Roy, “has been deliberately reduced to a state of abject destitution, its once productive population transformed into one of aid-dependent paupers.”

As the cruise boat turns back towards the sun-soaked Manhattan skyline, I recall the event which first opened my eyes to the realities of Palestinian suffering.

Home for winter break after my first semester at Juilliard, I awoke on a late-December morning and reached for my laptop. As I opened to *The New York Times'* home page to scan the headlines, my drowsiness suddenly gave way to an alert horror and confusion. The Israel Defense Forces (I.D.F.) had just begun Operation Cast Lead, a three-week-long assault on the Gaza Strip which Amnesty International would later describe as “22 days of death and destruction.” Photo galleries chronicling the carnage on the ground in Gaza reminded me of the scenes depicted in Goya's *The Disasters of War*, a series of etchings he made in response to the inhumanity of Napoleon's incursion into Spain during the Peninsular Wars. Unlike Goya's piece, new etchings were dispatched from Gaza each morning: An image in the British newspaper *The Independent* shows five young sisters wrapped up like mummies after being bombed in their sleep; in a photo seen in *The New York Times* online, a man on his knees is mourning over the bodies of his two sons and nephew; a picture on the Human Rights Watch Web site reveals shells of white phosphorous, a highly incendiary substance used in violation of international law, bursting over a U.N. school.

In the end, 1,400 Palestinians and 13 Israelis were killed: a ratio more than 100 to 1. Despite Israel's claims of self-defense against Hamas rocket fire—a pretext that apologists in the American media almost unanimously accepted without question—Israel could have peacefully defended itself from rocket fire simply by observing the terms of the June 2008 ceasefire, which it broke in early November. Up to that point, an Israeli think tank with close ties to the military and intelligence community acknowledged that Hamas was “careful to maintain the ceasefire.” Rocket fire by Hamas was retaliatory, and a renewal of the ceasefire remained on the table well past the day of the invasion. Given the ample opportunity for peaceful resolution, Operation Cast Lead was an act of aggression, and, considering the brutal and indiscriminate character of the assault, tantamount to massacre.

One month after the invasion, Amnesty International issued an impor-



David Long

Benjamin Laude

tant report entitled *Fueling Conflict*, acknowledging that both international and U.S. domestic law forbid the transfer of arms to Israel given its consistent human rights violations. Insisting on a comprehensive arms embargo between the two countries, the report concluded that the bloodbath in Gaza could not have taken place without “U.S. taxpayer money.” Obama responded months later by renewing our nation's longstanding vows to Israel with a \$30 billion gift in military aid over the course of the next decade.

The United States' and Israel's “unbreakable bond,” in the president's words, is nothing new.

Ten years ago to the month, the world witnessed the outbreak of the second intifada, a large-scale popular uprising by Palestinians fed up after years suffering under a humiliating and abusive occupation, failed negotiations, and the continued annexation and settlement of indigenous territories. In the first three weeks alone, more than 100 Palestinians were killed, one-fourth of them children, as Israeli security forces suppressed demonstrations and riots in the West Bank and Gaza. As Palestinians began returning fire on Jewish settlements, Israel used a replenishing supply of U.S. military helicopters to attack residential complexes in the occupied territories, part of an “indiscriminate and disproportionate use of force,” according to a special session of the U.N. Security Council. The first suicide bombings struck Tel Aviv and Jerusalem five months later, after the mostly nonviolent initial uprising was disintegrated by force and the more radical Palestinian elements rose to the fore. As former Israeli Foreign Minister Shlomo Ben-Ami would later write in his book *Scars of War, Wounds of Peace*, “Israel's disproportionate response to what had started as a popular uprising with young, unarmed men confronting Israeli soldiers armed with lethal weapons fueled the intifada beyond control and turned it into an all-out war.”

Years of violence ensued, lopsided casualty figures persisted, and repeated efforts at peace from around the globe were consistently thwarted by the U.S. and Israel. From annual U.N. General Assembly resolutions to a comprehensive Saudi peace initiative, to the Geneva Accords and the Road Map, the steadfast allies continued to reject any prospect for peace.

In 2004, the U.N. International Court of Justice convened to issue a landmark

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## Letter to the Editor

# Remembering William Schuman

THIS is a comment on the article about the William Schuman Violin Concerto (Faculty Forum, “Reflections on a Legacy,” April 2010). I participated in this performance of the concerto in 1956 and I remember it well. I can't escape the thought that the adjustments made by Schuman to the concerto after this performance were a result of Isaac Stern having a huge memory slip in the middle of the piece and skipping something like 200 bars. I can still hear Jean Morel trying to get everybody's attention by screaming (as quietly as he could) the number of the bar he was going to conduct next.

Another incident regarding William Schuman—a matter that concerned me—took place in the summer of 1958, when the Juilliard Orchestra went on a State Department tour of European festivals. The

State Department received an invitation for the orchestra to play in the Ba'al Beck Festival in Lebanon, which was then a very well-known and prestigious festival. As Mr. Schuman recounted to us, he was invited to the State Department and he told them there might be a problem, as there was one Israeli musician in the orchestra (me). The government people told him to leave me in Paris or some other European city and travel to Lebanon without me. His response: Either all of us go or we won't go! And that's how it was. The orchestra didn't go. We don't see many courageous moves like that anymore. That really endeared him in my heart.

—Uri Pianka (*Diploma '58, violin*)  
Houston, Tex.

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## Faculty Forum by Ray Lustig

# Where Music Meets Science

AT a recent sunset roof party in Brooklyn, hosted by a conductor friend and his artist wife, I was talking with a young professional oboist who mentioned that she needed to study for an intensive summer course she was taking in human anatomy and physiology. She is considering a career move that would bring together her dual lifelong passions for music and science: occupational therapy for musicians. I introduced her to my wife, who is a surgery resident at Columbia University Medical Center, and who played the clarinet seriously in high school. The two health-minded wind players hit it off and talked for a while, probably about broken reeds and musician injuries. We also spotted another young surgeon my wife knows from Columbia, who is on the board of the host's young orchestra, is a pianist herself, and has hosted musical events in her home.

Interestingly, there were a number of people from the medical and scientific world at this gathering of musicians. Was this surprising? Hardly. Medical and musical people seem somehow to find each other, to be enlivened to be together, and to forge social bonds. And many people are, to some extent, both medical and musical. My ophthalmologist, for example, is a formidable amateur concert pianist. One of my most gifted and dedicated students in Juilliard's Evening Division, a composer and pianist, is, in his spare time, a neurologist. Two of the biomedical labs I've done research in have been headed by seriously talented instrumentalists. Juilliard classmates of mine have gone on to medical school and into physics graduate training, realizing that their passion for music is a part of the fabric of their being that they can keep and exercise, regardless of whether they choose music as a profession.

I went the other way. I met my wife while we were both cell biology researchers at Columbia University, but I left the lab to begin my M.M. at Juilliard at the same time that she left to begin her M.D. on the other side of Central Park at the



Ana Berlin

Ray Lustig

Mount Sinai School of Medicine. We are a music and medicine couple, and have met countless health science professionals who are also serious about music, and who do remarkably well in their musical endeavors considering the crushing demands of a life in medicine.

But one doesn't have to be a couple like us to encounter frequent intersections of music with the sciences, and in particular, the medical sciences. In the broadest sense, both emerge from the human impulse to organize and take some control, even with vastly complex systems. As a composer, I'm always thinking about how I want to organize sonic events, about what it means to give order to sound, about how others have chosen to do so, and about whether sound even needs to be organized at all to constitute music. Skilled performers, too, know of music, as a physician knows of the human body, that the whole bears a very complex relationship to its parts, that minute subtleties of phrasing in one passage of a piece can affect the impact

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# Field Notes: Letter From Afghanistan

By **WILLIAM HARVEY**

I clamber on top of the rusted tank, my *Isalwar kameez* fluttering in the sharp wind coming up the mountain. Beneath, mud-colored homes hug the hills and crowd valleys, with only a few mosques and wedding halls rising higher than two stories. Opposite, television masts crowd one of the many hills surrounding the city; far away, the towering mountains of the Hindu Kush keep watch.

The whole country is having a party—to celebrate the first day of spring, not my arrival—though the Nowruz festivities, which mark the Perisan New Year, make me feel welcome all the same. My moments atop the tank provide a brief break from the colorfully dressed crowds milling about the city streets, and the once deadly purpose of the object on which I perch focuses my mind wonderfully: I am in Kabul, Afghanistan, to teach violin.

My journey here began in 2001 when I was a freshman at Juilliard. Shortly after the fall of the Taliban, I read an article in *The New York Times* in which a 16-year-old from Jalalabad said, “We are searching for any kind of music. It’s been six years since I heard music. There are no words to explain the happiness I think I will feel when I hear it.”

In the spring of 2002, I called the State Department and said, “I’m a student violinist and want to tour Afghanistan.” The bemused woman on the phone told me, “There’s a war going on, we don’t really send musicians abroad anymore, and even if we did, you’re a student, so we wouldn’t fund you. Goodbye!” I never like to be discouraged, so in 2005, I founded a nonprofit cultural diplomacy organization called Cultures in Harmony ([culturesinharmony.org](http://culturesinharmony.org)) that promotes cultural understanding through music. We have since conducted 20 projects in a dozen countries, ranging from Pakistan to Papua New Guinea.

In March 2009, a friend told me about a job opening. Ahmad Sarmast, believed to be the first Afghan with a doctorate in music, had founded the first music school in Afghanistan since the fall of the Taliban, with the support of the Ministry of Education of Afghanistan, Monash University of Australia, the World Bank, and the Goethe Institute. Did I want to teach violin there?

I sent in my C.V., scheduled a Skype interview, and on July 4, 2009, I won the job! Seven months later, and eight years after the State Department declined my request, here I am.

Soon after I arrive, Sarmast gives me a tour of the Afghanistan National Institute of Music (ANIM). Modestly set off a dirt-caked road, the rust red building boasts facilities comparable to those of the finest music preparatory schools in the world. Wood paneling and soundproof doors transform each studio into an ideal music-making environment. Books and scores fill the gleaming cabinets of the library, and high-quality donated instruments cram every corner of the storage rooms. From the immaculate, flower-lined campus, the notes of a violinist playing an Iranian film song soar far beyond the barbed wire lining the walls to touch the distant dusty hills.

My first challenge proves to be adjusting the teaching techniques I learned from Mimi Zweig at Indiana University. One way to get children to hold the violin out from their body before bringing it in for playing position is to have them imitate the Statue of Liberty. For an American violinist teaching Afghan children, this doesn’t feel right. Instead, I introduce “mawqiyat-e La,” a position in which they form the shape of an Arabic letter.

CULTURAL sensitivity extends to the orchestra. Sarmast asks me to make two arrangements: a version of the Afghan national anthem to include both Afghan and Western instruments for the first time ever, plus a patriotic song by an aging, highly respected singer. I struggle to adapt my orchestration ideas to Afghan tastes, but eventually come up with the version I conduct on national television.

I thought I acquired cultural awareness traveling the world with Cultures in Harmony, but my job here shows me that I still have a lot to learn. With Sarmast’s help, I do my best, working on everything from a new practice policy to a 10-year violin curriculum while trying to make friends and avoid stepping on any toes. Performing Afghan songs at the British Embassy with the rubab (a mandolinlike instrument) and tabla (a type of drum) teachers reminds me that great music comes from everywhere.

I want my students to grow up knowing that “Western” music need not only be Western. So I design a 10-year curriculum that includes works by Juilliard’s Behzad Ranjbaran and Giti Razaz, both from Iran. I study more than 200 Afghan melodies and select 10 to arrange for my first-year violin students to learn.

My older students—polite, English-speaking teenage boys from supportive, middle class backgrounds—progress quickly. Yet ANIM does not cater only to them. Sarmast came up with the idea to reserve half the available spots for children who used to



Ahmad Sarmast



Jay Harvey

**Top:** The author poses on top of a tank in Afghanistan. **Bottom:** Harvey conducts the Afghan Youth Orchestra, comprised of ANIM students and faculty, on the set of Radio Television Afghanistan in a performance for future broadcast of Harvey’s arrangement of the National Anthem of Afghanistan, composed by Babrak Wassa.

work on the street. Many of these are ram-bunctious young girls who study with me.

One of my girls has a father who was paralyzed when the Taliban beat him with a cable. Her mother does laundry to support her and her five siblings. She used to sell chewing gum on the streets of Kabul. Now, donors to ANIM’s sponsorship program enable her family to receive \$360 per year to replace her income from the streets, and instead of selling chewing gum, she learns “Twinkle, Twinkle, Little Star.” Her talent is such that a career in music is not impossible, provided that Sarmast and I are able to remove or reduce the obstacles in her path.

She has a problem with the second “Twinkle” variation. “*Mosbkel*,” she says, scrunching up her little face in consternation.

“Yes, it is difficult,” I tell her in Dari. “But if you practice, in 10 years you can work as a violinist.” She thinks for a second, and immediately puts her violin into playing position. “*Kor mi konim!*” she says. Let’s work!

*William Harvey (M.M. ’06, violin), is the violin and viola teacher for the Ministry of Education of the Islamic Republic of Afghanistan. The Web site for the Afghanistan National Institute of Music is [afghanistannationalinstituteofmusic.org](http://afghanistannationalinstituteofmusic.org).*

## Eanet Resigns From Juilliard String Quartet

AFTER just one season as the first violinist in the Juilliard String Quartet, Nick Eanet is leaving the ensemble due to health reasons. His resignation from the quartet was announced in June by Juilliard President Joseph W. Polisi and the members of the quartet.

“It is with a heavy heart that I must give up my position with the Juilliard String Quartet,” Eanet said when the announcement was made. “It has been a privilege to make music and work with such wonderful people and musicians. Unfortunately, my health will not allow me to continue but I will remember my time with the quartet as a high point in my musical career.” Eanet said that he suffers from a chronic (but not life threatening) digestive disorder that makes extensive touring too difficult. The J.S.Q. spends a considerable amount of time each season traveling both nationally and internationally.

Ron Copes, the quartet’s second violinist, echoed Eanet’s sentiment, saying, “It has been an immense artistic and personal



Nick Eanet

Charles Eanet

pleasure working with Nick over the past year, watching and listening as the quartet’s voice has evolved. It is a great disappointment that we won’t be able to continue

this collaboration for the long term.” The quartet’s other members are violist Samuel Rhodes and cellist Joel Krosnick.

Eanet joined the J.S.Q. in the summer of 2009 to fill the vacancy created when its previous first violinist, Joel Smirnoff, left the group to become the president of the Cleveland Institute of Music. At the time, Eanet was the co-concertmaster, with Juilliard faculty member David Chan, of the Metropolitan Opera Orchestra. Eanet left the Met Orchestra to join the Juilliard Quartet; he will return to the orchestra in his former position this month, but will remain in the J.S.Q. while it looks for a replacement. (The quartet has already begun a search for a new first violinist.) Eanet will concentrate his efforts on those two positions and take a leave from teaching.

The Juilliard String Quartet was founded in 1946 by William Schuman, then Juilliard’s president, as the School’s resident quartet. As champions of contemporary music since its inception, the group has commissioned

works from noted composers such as Milton Babbitt, Elliott Carter, Ralph Shapey, Ezekiel Viñao, and Richard Wernick. As teaching faculty members and chamber music coaches at Juilliard, the J.S.Q. members have been a notable part of the School’s string legacy, educating young musicians, and mentoring ensembles that now perform worldwide. Their continued love of music, their skill, and their respect for each other personally and professionally have made them important role models, as well.

Rhodes, the ensemble’s longest standing member, said that “this past season with Nick was wonderful, in terms of both the musical collaboration and the personal interaction among the four of us. We are extremely sorry that, because of compelling medical reasons, Nick must leave the quartet. Ron, Joel, and I will continue the great legacy of the Juilliard String Quartet by choosing a colleague who, willingly and joyfully, will share that responsibility with us.”



# New Season Offers 700 Performances and Events

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Orchestra, leads the Juilliard Orchestra for the first time on October 25 in Alice Tully Hall. The program features works by Kodaly and Brahms. Maestro DePreist leads the orchestra on November 18, also in Tully, in a program of works by Barber, Martinu, and Beethoven. DePreist returns to the stage for a concert of works by Berg and Mahler in Avery Fisher Hall on March 25, and also leads the orchestra in its May 19 commencement concert, presenting works by Brahms and Saint-Saëns.

The orchestra performs under the baton of Nicholas McGegan, who returns to Juilliard for a concert on November 22 in Alice Tully Hall. The program—which highlights the hall’s newly-restored Kuhn organ—features works by Handel, Haydn, Elgar, and Britten. The orchestra makes its Carnegie Hall appearance this season in a concert on February 18 led by renowned composer and conductor John Adams that features works by Strauss and Bartok, as well as Adams’s *City Noir*.

Alan Gilbert, music director of the New York Philharmonic and holder of Juilliard’s Schuman Chair in Musical Studies since 2008, wields his baton on April 15 in Avery Fisher Hall in a performance of Mahler’s Symphony No. 9. Other conductors making appearances this season include Xian Zhang (December 6 in Alice Tully Hall), Yannick Nézet-Séguin (December 13 in Tully), and faculty member Jeffrey Milarsky (January 28 and April 1 in Tully).

## JAZZ

Juilliard Jazz opens its 10th season with the new faculty ensemble, Juilliard Jazz Quintet and Friends, performing a concert on September 21 at 8 p.m. in the Peter Jay Sharp Theater. The quintet headliners are Eddie Henderson, trumpet, and Ron Blake, saxophone, with Frank Kimbrough, Ron Carter, and Carl Allen on piano, bass, and drums, respectively; joining them are Steve Turre, trombone, and Ben Wolfe, bass.

The Juilliard Jazz Orchestra performs with renowned bassist John Clayton on October 19 in the Sharp Theater, and on February 25, the ensemble is joined by trumpeter Jon Faddis in the Miles Davis/Gil Evans arrangement of Gershwin’s *Porgy and Bess*. On March 31, the orchestra performs alumni compositions in Sharp, and on April 2 the group performs original student compositions in Alice Tully Hall.

Juilliard Jazz Ensembles present a variety of programs, including a performance with trombonist Curtis Fuller on November 2, and a concert of masterpieces from 1958 through 1965—including songs by Miles Davis, Dave Brubeck, Ornette Coleman, and John Coltrane—on December 6. Original student works are presented on January 19 and March 21, and the Artist Diploma Ensemble performs on October 5, February 14, and April 11. All Jazz Ensembles concerts take place in Paul Hall.

## DRAMA

The Drama Division’s 2010-11 season includes a series of fully-staged productions featuring fourth-year students. The department kicks things off with Lorraine Hansberry’s groundbreaking 1959 work *A Raisin in the Sun*, directed by Jade King Carroll. The play, which runs October 20-24, is set on the South Side of Chicago and tells the story of a black family struggling to reach the American dream. Next up is David Auburn’s Pulitzer Prize-winning drama *Proof*, directed by Harris Yulin and playing November 11-15. The drama focuses on Catherine, a 25-year-old woman who spent her life caring for her father, a brilliant but mentally ill mathematician, and her struggle with her own emotions in the aftermath of his death. The students tackle a classic work with Chekhov’s *The Seagull*, directed by the Drama Division’s associate director and faculty member Richard Feldman. Set in the late-19th century, the play explores life’s disappointments, unrequited love, and the power of art. The season concludes with fourth-year repertory, which cycles three plays in rotation during the month of Febru-



Pascal Delcey



Ken Howard



Eliath Pineda

**Luca Veggetti (top) was commissioned to choreograph a work for New Dances: Edition 2010, running December 15-19; Paul Appleby (bottom left) will perform in the Alice Tully Vocal Arts Debut Recital on November 30; and Niegel Smith (bottom right) will direct fourth-year drama students in Shakespeare’s *Henry V*.**

ary: David Mamet’s *Boston*, directed by Lucie Tiberghien; Bruce Norris’s *Clybourne Park*, directed by Stephen McKinley Henderson; and Shakespeare’s *Henry V*, directed by Niegel Smith. All performances take place in the Stephanie P. McClelland Drama Theater.

## DANCE

The Dance Division’s season gets underway with its popular Composers and Choreographers ... Plus (also known as Choreo-Comp), the culmination of a semester-long collaboration among six pairs of student composers and choreographers. The production, which runs December 10-11 in the Peter Jay Sharp Theater, showcases works by third-year dancers set to music by graduate-level composers. The season continues with New Dances: Edition 2010, featuring four premiere commissions by choreographers Matthew Neenan, Raewyn Hill, Luca Veggetti, and Stijn Celis for each of the classes of the Dance Division. The production takes place December 15-19 in the Sharp Theater.

The season continues in the spring with Juilliard Dances Repertory, running March 23-27 in Sharp. The production features Bronislava Nijinska’s *Les Noces* (“The Wedding”), set to music by Igor Stravinsky; Eliot Feld’s *Skara Brae*, set to traditional Irish, Scottish, and Breton music; and Mark Morris’s *Grand Duo*, set to Lou Harrison’s Grand Duo for Violin and Piano. The latter piece will be performed live by Juilliard musicians. Next up is the Senior Dance Production, showcasing the choreography of fourth-year dancers and performed by students from all classes. The performances take place April 21-26 in the Rosemary and Meredith Willson Theater. The Senior Dance Showcase, featuring senior class dancers in student choreography and various other selections, caps off the year on May 16 in the Sharp Theater.

## OPERA AND SONG

Juilliard Opera presents three fully-staged productions this season, opening with Monteverdi’s *L’incoronazione di Poppea*,

a collaboration with the School’s Historical Performance program. Directed by Edward Berkeley and conducted by early music specialist Harry Bicket, the production runs November 17-21 in the Peter Jay Sharp Theater. The fall semester closes with Poulenc’s *opera bouffe*, *Les Mamelles de Tirésias* (“The Breasts of Tiresias”), directed by Emma Griffin and conducted by Mark Shapiro. The production runs December 6-12 in the Willson Theater. In the spring, Opera presents a double bill of Ravel’s *L’heure espagnole* (“The Spanish Hour”) and Puccini’s *Gianni Schicchi*, running April 27-May 1 in the Sharp Theater. The production is directed by Tómer Zvulun and conducted by Keri-Lynn Wilson.

The 14th annual Alice Tully Vocal Arts Debut Recital, which takes place on November 30, features tenor Paul Appleby, accompanied by pianist Brian Zeger, artistic director of Juilliard’s Ellen and James S. Marcus Institute for Vocal Arts. Juilliard and the New York Festival of Song join forces again this year to present “Road Trip,” featuring American music from across the country—including works by Kurt Weill, Cole Porter, Emmerich Kalman, and Irving Berlin—on January 12 in Alice Tully Hall. Other performances include the annual Vocal Arts Honors Recital, featuring mezzo-soprano Cecelia Hall and baritone John Brancy, on October 6 in the Peter Jay Sharp Theater; and the Liederabends and Songbook concerts, which showcase singers from the Vocal Arts Department and take place throughout the year.

## HISTORICAL PERFORMANCE

The Historical Performance program begins its second year with an expanded schedule of offerings. Juilliard415 opens the season in a performance led by Monica Huggett, the program’s artistic director, on October 7 at 8 p.m. in the Peter Jay Sharp Theater. The concert features singers from Juilliard’s Vocal Arts program and includes two cantatas by J.S. Bach (*Süsser Trost mein Jesus kommt* and *Ich babe genug*) and the Orchestral Suites Nos.

1 in C Major and 4 in D Major. Huggett leads the ensemble in several other performances, including a program titled “Music from the Time of Monteverdi” on February 3 and a performance on April 21.

The ensemble performs under the baton of Nicholas McGegan on November 20 in Alice Tully Hall. Other conductors making appearances this season include William Christie (December 3, Peter Jay Sharp Theater) and Jordi Savall (March 19, Alice Tully Hall). In addition, Historical Performance musicians will collaborate with Juilliard Opera in a production of *Mondeverdi’s L’incoronazione di Poppea* (see Opera and Song). They will also be featured in an evening of chamber music on December 16 and will collaborate with the Yale Institute of Sacred Music and the Yale Schola Cantorum in performances of Bach’s *St. Matthew Passion*, led by Masaaki Suzuki, on May 6 in New Haven and on May 7 in New York City.

Juilliard Baroque, the program’s faculty ensemble, performs on October 21 at 8 p.m. in Paul Hall. The program includes Mozart’s Quartet for Flute, Violin, Viola, and Cello in D Major, K. 285, and Hoffmeister’s Double Bass Quartet No. 2 in D Minor. The ensemble’s second concert of the season, titled “The French Connection: Paris and the Symphonie Concertante” and part of the Music Before 1800 series, takes place on January 30 at Corpus Christie Church, located at 529 West 121st Street in Morningside Heights. The concert features works by Mozart, Haydn, and St. Georges.

## NEW MUSIC

The Focus! 2011 festival, which surveys the world of Polish music since World War II, looks at the works of musical pioneers who were at the forefront of the post-war European avant-garde, as well as that of more conservative composers from the era. The festival opens with the New Juilliard Ensemble, led by Joel Sachs, on January 20 in Alice Tully Hall, performing works by Grazynza Bacewicz, Henryk Gorecki, and Wojciech Kilar, and closes with the Juilliard Orchestra, led by Jeffrey Milarsky, in all-Lutoslawski program on January 28 in Tully.

Axiom, an ensemble directed by Milarsky that focuses on classics of the last 100 years, opens its season on October 11 in the Peter Jay Sharp Theater, with a program featuring works by Stravinsky and Magnus Lindberg. Other Axiom concerts include a program of works by Juilliard alumnus Steve Reich on December 9 in Tully and a concert on February 24, also in Tully. The group will also perform three concerts at Le Poisson Rouge in Greenwich Village, each thematically related to the programs at Juilliard.

The New Juilliard Ensemble, led by Sachs, opens its season on September 25 in the Sharp Theater (see article on Page 3), performing the U.S. premieres of works by Salvatore Sciarrino, Philip Cashian, and Poul Ruders, along with works by Harold Meltzer and Elliott Schwartz. On November 12 in Tully Hall, the group’s program includes the premieres of commissioned works by Juilliard alumnus Niccolo Athens and D.M.A. composer Edward Goldman. N.J.E.’s season concludes with a concert presented as part of Carnegie Hall’s Japan/NYC festival, on April 8 in Tully.

Also as part of the Japan/NYC festival, the Juilliard Percussion Ensemble, directed by Daniel Druckman, presents a program entitled “Ceremony and Ritual,” on Tuesday, March 29 in Tully Hall, featuring works by Toru Takemitsu, Maki Ishii, Akira Nishimura, Hiroya Miura, and Jo Kondo.

## FACULTY RECITALS

The Daniel Saidenberg Faculty Recital Series opens with the Juilliard Jazz Quintet’s September 21 debut in the Peter Jay Sharp Theater (see Jazz). The American Brass Quintet performs its 50th anniversary concert on October 15 in Alice Tully Hall; and the Juilliard String Quartet presents two concerts this sea-

Continued on Page 8



# Bachauer Winners Search For Hidden Truths



Peter Schaaaf

Eric Zuber (left) and Sean Chen, the winners of this year's Bachauer Piano Competition, perform on September 22.

Continued From Page 1

As any musician knows, the inherent structure of a competition breeds in its participants a tendency towards a common, homogenized style, born of the psychological contradictions the performer faces in attempting to collectively appease an anonymous jury representing an unknown array of sensibilities. Over the course of his development, Zuber has marshaled a defense against this tendency built from the insights of his teachers, most recently Juilliard's Robert McDonald, whose "exceptionally gifted musical ears can make a score that one is already quite familiar with come to life again in a fresh and new

way," Zuber said, "motivating one to keep searching personally for new truths hidden within it."

Perhaps it is those elusive truths concealed between the notes of the score that hold the key to Rachmaninoff's ideal of the "convincing" interpretation. In speaking of McDonald's teaching, Zuber, a current master's student and a co-winner of the 2009 Bachauer competition, refines Rachmaninoff's notion of "independent judgment" invoked by Bachauer:

"It is the mark of a quality teacher that he does not make judgments based solely on his own interpretational standards," he wrote in an e-mail to *The Journal*, "but instead he lets the printed score, funneled through the imagination of each individual student, guide the refining process."

By recognizing the dialectic between the predetermined, raw materials of the score and the individual creative input of the performer, Zuber implicitly resists two tendencies that most often polarize the discussions of musical interpretation: the purely subjective, idiosyncratic approach grounded in one's own fleeting emotions, and the purely objective, deferential approach that fetishizes the score and makes sacred the intention of the composer. Rather, just as Rachmaninoff hinted at decades before, Zuber emphasizes a synthesis between the contradictory contributions of the score and the imagination. History suggests that both elements are indispensable to that "search for hidden truths" and few 20th-century pianists have personified that search as much as Bachauer's primary teacher in Paris.

Bachauer was sent to study with Alfred Cortot at the École Normale de Musique at the behest of her teacher in her native Athens. Twenty years after teaching Bachauer, Cortot found one of his last prized students in Juilliard faculty member Jerome

Lowenthal, whose *raison d'être* as a pedagogue has been to preserve the organic lyricism of Cortot and impart the wisdom of the tradition to his students. Sean Chen, co-winner of the Bachauer Competition with Zuber, finds in Lowenthal's teaching a groping towards understanding.

"With him it is not really about the notes

## The program represents years of dedication and sacrifice for both performers.

you play or really the way you play them ... but more about the attitude and approach to interpreting and learning and performing a work of art. It is always about *comprehension*," he wrote in an e-mail. Lowenthal's approach to the search for musical truths is a more existential one. In Chen's words, "I believe it is harder to teach *why* than how or what, and I think Mr. Lowenthal has really done that."

Chen will start his master's studies this year at Juilliard, splitting his time between Lowenthal and Matti Raekallio, the latter a formidable analytical mind who operates with a kind of motoric, superhuman consistency.

"After teaching all day, Mr. Raekallio still manages to have studio classes until past 9 p.m., eyes still wide open," Chen said. With the same wide-eyed stare, Raekallio is able to dissect passages of music and expose the bare ribs of a piece in a matter of minutes.

For Chen, the most important qualities uniting both teachers is an eclectic fascination with the repertoire—ranging

from the mainstream to the obscure—and a prolific performing career. Chen's own eclecticism and spontaneity will be on public display in the Bachauer winner's concert on September 22 in Paul Hall, as his unorthodox style meets an unorthodox program of Dallapiccola, Carter, and Liszt/Paganini. Zuber will begin the program in complementary fashion, presenting the virtuosity, lyricism, and craftsmanship of a single composer: Frederic Chopin, whose 200th birthday is being celebrated this year.

The program is, however, more than just the sum of its parts. It represents the convergence of years of personal dedication and sacrifice for both performers with the legacies they embody and the composers in whose names they perform. Perhaps the tensions and contradictions of piano playing are never fully resolved, but as Chen and Zuber have found, the struggle for meaning is a worthy one. Though the truth between the notes will never be fully exposed, the beauty revealed in each new performance is sufficient.

After all, "the beauty of these pieces," as Chen remarked, "is the first and foremost reason I even play music."

*Sean Chen and Eric Zuber, winners of the 2010 Gina Bachauer Piano Competition. Paul Hall, Wednesday, Sept. 22, 9 p.m. For further information see the Calendar of Events on Page 28 or go to [juilliard.edu/calendar](http://juilliard.edu/calendar).*

*Benjamin Laude completed his undergraduate work at Rice University in 2008 and graduated with a master's in piano from Juilliard in May 2010. He continues his studies at Juilliard this fall as a D.M.A. candidate in piano under Jerome Lowenthal and Matti Raekallio. He is the winner of the 2010 Juilliard Journal Award.*

## TIME CAPSULE

by Jeni Dahmus



Photos by Peter Schaaaf



*Left: Mary Rodgers Guettel, a speaker at the 1995 convocation, greets baby Allison Mase at the annual picnic. Mary's husband, Henry Guettel; Diana Mase, the wife of faculty member Raymond Mase; and Jane Gottlieb, now a vice president of the School, look on. Above: Following convocation, members of the community enjoy a picnic on the plaza.*

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

**1995** September 6, the tradition of an opening day convocation was reinstated at Juilliard. The School held its first convocation in 1946 under the administration of William Schuman and continued until 1973. The hourlong assembly for the entire Juilliard community—students, faculty, trustees, and administrators—consists of welcoming addresses for the new academic year, presentations, performances, and an annual picnic following the forum. Speakers for the 1995 convocation

were President Joseph W. Polisi; Mary Rodgers Guettel, chairwoman of the board; drama faculty member Richard Feldman; first-year doctoral of musical arts student Jon Magnusson; dance faculty member Carolyn Adams; and violin faculty and founding Juilliard String Quartet member Robert Mann.




*Jeni Dahmus is Juilliard's archivist.*




SOUNDBOARD

Q What do you think is the most important development of the 20th century?




The development of jazz. Of course, why didn't I think of that immediately? Too easy. I don't even have to have an explanation for that.

**Samora Pinderhughes**, second-year jazz student




The panini press, because who doesn't love toasted bread?

**Maria Im**, fourth-year violinist




In dance, the way technology has refined the art.

**Victoria Bek**, third-year dancer




Lavender blueberry chocolate and rose vanilla ice cream, because weird combinations are bomb.

**Chloe Pang**, second-year pianist



The Internet, but I often wonder if the world would be better off without it.

**Peter Dugan**, fourth-year pianist



The iPod, because it has made music readily available to everyone.

**Ibanda Ruhumbika**, third-year tuba player

Reported and compiled by second-year master's viola student David Clausen and fourth-year percussion student Molly Yeb.

Soundboard is a monthly column featuring one question posed to Juilliard students and a sampling of their answers. The questions we ask each month cover a variety of topics.

New Season Opens

Continued From Page 6

son, on December 2 and February 21, both in Tully. Other recitals include cellist Bonnie Hampton—with violinists Robert Mann and Earl Carlyss, violist Nicholas Mann, and pianist Seymour Lipkin—on October 13 in Paul Hall; harpsichordist Kenneth Weiss on January 31 in Paul Hall; the New York Woodwind Quintet on February 8 in Paul Hall; and cellist Joel Krosnick on February 10 in Paul Hall.

CHAMBER MUSIC

Juilliard's annual ChamberFest takes place January 10-15 at various venues at the School. It features performances by student chamber groups who have returned during the last week of winter break to immerse themselves in rehearsal and daily coaching sessions with faculty. A concert on Januay 11 in Paul Hall will include students from the Vienna University and Paris Conservatoire as part of the SYLFF Chamber Music Seminar.

The Afiara String Quartet, Juilliard's graduate resident string quartet now in its second season, performs the Lisa Arnhold

Memorial Recital on May 3 in Alice Tully Hall. The Sonatenabend concerts, which showcase Juilliard musicians in the Collaborative Piano Program with student instrumentalists, take place in Paul Hall throughout the year.

OTHER EVENTS

A three-concert chamber music series, The Other Mendelssohn: Fanny Mendelssohn Hensel, will be performed by Juilliard's C.V. Starr Doctoral Fellows, September 30-October 2 in Paul Hall. The event features major works of the 19th-century composer who is often overshadowed by her younger brother, Felix Mendelssohn. The series includes *lieder*, duets, piano pieces and string quartets. Hensel biographer R. Larry Todd will give preconcert talks on September 30 and October 1.

Other notable performances include Bachauer Piano Competition winners' recital by Sean Chen and Eric Zuber on September 22 in Paul Hall (see article on Page 1); the Petschek Piano Debut Award Recital on May 5 in Alice Tully Hall (the recipient will be announced this fall); and a recital by Juilliard organists on February 9 in Paul Hall.

Information about these and other Juilliard events are online at [juilliard.edu/calendar](http://juilliard.edu/calendar).

N.J.E. Presents 3 U.S. Premieres



Erik Jorgensen

Elliott Schwartz's new version of his Chamber Concerto No. 3 for piano and ensemble is featured on the September 25 program.

Continued From Page 3

senne's *Number Nine*, an dynamic, bouncy exploration of nine-beat measures rooted in Afro-Venezuelan music.

The July 25 concert comprised four pieces in various combinations of string quartet with piano, opening with the premieres of New Yorker Eleanor Cory's third String Quartet (2009) and David Snow's entertaining *Nice Girls Don't* (2002), for piano trio and a seemingly irrational sequence of recorded sounds. (David Snow is known to many Juilliard students, though perhaps not by name. He can normally be found in the Juilliard library, at the reference librarian's desk next to the staircase, sporting a neatly-trimmed beard.) The second half of the program comprised New York premieres of American composer Laura Elise Schwendinger's 2009 Piano Quartet *Song for Andrew*, a memorial to California composer Andrew Imbrie, and the Western Hemisphere premiere of *Music for Tigers* (2006) for piano quintet, by the Belizean-British composer-performer Errol-lyn Wallen.

Major news is the launch of a collaboration between New Juilliard Ensemble and Q2, the Internet broadcasting unit of radio station WQXR. Those who despair about the future of classical music broadcasting will be amazed by the breadth of Q2's repertory, a huge contrast to the generally traditional programming of its parent. Highlights from the New Juilliard Ensemble and Focus! festival past seasons will air on Q2 on Sunday, September 5, at 2 p.m., for about two hours. Repeat Webcasts will take place the following Tuesday at 8 p.m. and Thursday at 4 p.m. The program will be hosted by a New Juilliard Ensemble alumna, violist Nadia Sirota. Bravo to Q2 for spreading the news that composition is alive and extremely well.

I am often asked if pieces composed for N.J.E. have any shelf life. It is exciting to announce that two performances from the April 29 concert, of pieces by alumni Paul Chihara and Martin Matalon, will be released on CDs. Furthermore, a lot of attention has been paid already to a third work from that concert: the Violin Concerto by D.M.A. composer-violinist David Fulmer for N.J.E., premiered with Fulmer as soloist in the ensemble's April 2010 concert. Fulmer has been invited to perform and record it with the BBC Scottish Symphony Orchestra under Matthias Pintscher for the *Hear and Now* program on BBC Radio 3, for broadcast in February 2011. He also reports that the Norwegian violinist Ole Bohn (for whom Elliott Carter wrote his Violin Concerto) traveled from Sydney, Australia, just to attend the N.J.E. performance and commissioned Fulmer to write a new work for his concert series at Norway's National Gallery. The Violin Concerto also brought Fulmer an invitation to be a fellow at this year's summer Composers Conference at Wellesley College (directed by Mario Davidovsky) after submitting the Violin Concerto. And a solo violin piece derived from the concerto made him the first American to win first prize at the International Edvard Grieg Competition for

Composers. In addition to bringing him cash, the award included invitations to perform in Oslo and Salzburg.

The main 2010 season of N.J.E. begins on September 25 in the Peter Jay Sharp Theater. The concert features U.S. premieres of pieces by two major European composers of the middle generation—Italian Salvatore Sciarino, whose extraordinary opera *La Porta Della Legge* ("The Gateway of the Law") was a sensation at this year's Lincoln Center Festival; and the renowned Danish composer Poul Ruders. Sciarino's *L'Archeologia del Telefono* (2005)—a hilarious reflection on today's cell phone world—uses conventional instruments to evoke ring tones, busy signals, disconnects signs, and an oddly alienated human. Ruders said, in his program note for his *Kafkapriccio* (2007-08), that the piece "is a distillation for 14 instruments from the

One piece is a hilarious reflection on today's cell phone world.

massive forces of my opera *Kafka's Trial*, premiered by the Royal Danish Opera at the newly inaugurated opera house on the Copenhagen waterfront in February 2005. The five movements paraphrase the tunes, harmony, rhythm, and seesawing mood swings of the original music, and needless to say, when you whittle the complex activity of 90-odd musicians plus 11 soloists and chorus down to only a handful of solo players, the end result comes out significantly different and far more transparent than the broadly speckled canvas of the operatic score." A third U.S. premiere is *Skein* (2005), by Philip Cashian, the chairman of the composition program at London's Royal Academy of Music. Cashian writes: "Like a lot of my recent pieces, *Skein* (a loosely tangled knot of ideas) consists of a series of connected and juxtaposed musical ideas." The other two works on the coming program are by Americans. N.J.E. honors the coming 75th birthday of New York-born Elliott Schwartz with the New York premiere of the new version (2006-07) of his Chamber Concerto No. 3 for piano and ensemble, a complete reworking of a composition from the late 1970s. New Yorker Harold Meltzer's charming *Virginal* (2002), for harpsichord and ensemble, rounds out the program by tying together the old and new.

*New Juilliard Ensemble, conducted by Joel Sachs. Peter Jay Sharp Theater, Saturday, Sept. 25, 8 p.m. For further information see the Calendar of Events on Page 28 or go to [juilliard.edu/calendar](http://juilliard.edu/calendar).*

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



BEHIND THE SCENES by Molly Yeh

The Juilliard Store Gets New Home, New Identity, New Gear

YOU won't find Juilliard undies or foam fingers at the brand new Juilliard Store, but you will find a slew of other hot commodities. After its move in the spring from that "quaint" trailer to its palatial permanent residence on West 66th Street, the store is now open for business. Marcy Davis, director of merchandising services, who joined the Juilliard team after holding marketing positions with the Chicago Bulls and the N.B.A. Fifth Avenue store, says she has plans in place to make the store "as interesting and prestigious and unique as the School itself." The new store is more than just a typical college book depot; rather, it has morphed into an exciting destination for tourists and current students alike.

The big move from the trailer—where it had been located since April 2007 while the Juilliard building was being renovated—took place during the first week of May. Long hours of planning in March and April paved the way for a smooth transition, and by May 10, the Juilliard Store was ready for customers. A new computer system and additional computers were implemented in order to better track sales and trends, and more space was available for the growing inventory. Strategic planning was also helpful in minimizing the impact of business that was lost during the move. "We also knew we would make up for any revenue lost because of the move, by being in a much bigger and far more visible store," said Gary Plutko, the general manager.

Interestingly, the move to such a modern space does not include downsizing ye olde sheet music stock. Tears were shed after last year's closing of the venerated mu-



Peter Schaaf

The store offers an expanded selection of T-shirts and other collegiate apparel along with sheet music, books, and CDs.

sic store Patelson's (R.I.P.), and customers wondered if the fate of the Juilliard Store's music stock would be the same. On the contrary—Juilliard's status as one of the last remaining sheet music retailers in the city has attracted enough people to merit an increase in titles. Throughout its history, the store has met the needs of music educators, professional performers, amateur musicians, and tourists, all in search of sheet music. While it might be a bit "so five minutes ago" to sell something that is easily available online, Davis said that the Juilliard Store will continue to sell the music as long as sales remain high.

To further the appeal of the store's products, select books and scores (chosen by Juilliard faculty) will soon get a Juilliard stamp of approval, in order to aid amateur and student musicians. In the books section, Davis is planning to host book signings with visiting writers and artists, and also expand the selection of dance- and drama-related reads.

Experienced shoppers will probably notice that the most significant changes have occurred in the store's apparel and gifts section. "I told Joseph [Polisi], 'At the end of the day no matter what type of college you are, you still have 18- to 22-year-old young, hap-

pening people, and they want to be fashionable," said Davis, who is also the designer of Juilliard's hip new "spirit wear."

The store's sartorial offerings, which once consisted of a few sad polos, T-shirts, sweat shirts, and hats, now includes yoga pants, shorts, tie-dyed tees, and a variety of trendy, collegiate hoodies. Shoppers who can't make it to the store in person will be able to purchase these items from the store's redesigned Web site, [juilliardstore.com](http://juilliardstore.com).

Despite the fact that the store is run under the umbrella of an educational institution, its 10 employees have responsibilities that are similar to the duties involved in working at any other retail store. Keeping the space clean and tallying registers are among typical daily tasks. Nonetheless, working at this particular retailer is indeed a unique job. "Being a part of the Juilliard family also presents the Juilliard Store [employees with] great opportunities to interact with faculty, staff, and students, and share in the exciting experience that is The Juilliard School," said Plutko.

Another new opportunity for the "Juilliard brand" is a recently signed licensing agreement, which will make it possible for outside companies to use the Juilliard name. Davis explained that one day there may be Juilliard merchandise at Target, or a dance apparel line called Juilliard. This is indeed a big change for the School. And if it's popular with consumers, some day Juilliard might be in the market for a few more Strads, or even an escalator.

*Molly Yeh is a fourth-year percussionist from the suburbs of Chicago and a frequent Journal contributor.*

Founded by Juilliard Vocal Arts alumni with a desire to lift their voices for social change, Sing for Hope is an "artists' peace corps" that mobilizes professional artists in volunteer service programs that benefit schools, hospitals and communities.

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Awareness and funds raised for more than 50 humanitarian organizations.

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60 Sing for Hope Street Pianos enlivened NYC's parks and public spaces, and then were donated to the schools and hospitals that Sing for Hope serves year-round.

On October 14th, Sing for Hope's annual gala will honor **Tony Bennett**, **Ann Ziff**, and **Ronald Perelman**, with Chairs **Joseph and Judi Flom**, and Co-Chairs **Renée Fleming**, **Deborra-Lee** and **Hugh Jackman**, and **Muhammad Yunus**. This special event, featuring performances by Sing for Hope Donor Artists from New York's leading stages, supports Sing for Hope's vital arts outreach programming in New York City and beyond.

To purchase tickets, make a tax-deductible donation, or learn about the Sing for Hope grant at Juilliard, please visit us online at [www.singforhope.org](http://www.singforhope.org) or contact us at the address below.



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Photo Credits from top: SFH Donor Artists Helen Sung, Lester Lynch, Lydia Brown, Brenda Patterson, Hanan Alattar, Sandra Piques Eddy, Lauren Ambrose, and Camille Zamora with Art UI students (Shawn Kaufman); SFH Donor Artists Rebecca Ringle and Wilson Southerland perform at The Mount Sinai Medical Center (Nan Melville); SFH Donor Artist Angela Brown in Sing for Hope performance at United Nations General Assembly Hall (Jeff Prabhakar Street); Sing for Hope Street Piano played by Filippo Vanni (piano and photo by SFH Donor Artist Ruggero Vanni).



# Commencement 2010

## Tony Kushner Addresses the Graduating Class

**T**he graduating class of 2010 enjoyed a lively commencement address by playwright Tony Kushner on Friday, May 21, in Alice Tully Hall. Mr. Kushner, along with actor and Juilliard alumna Patti LuPone, dancer Mikbail Baryshnikov, opera and stage director and former faculty member Frank Corsaro, legendary singer Tony Bennett, musicologist and Mabler expert Henry-Louis de La Grange, and philanthropist and longtime Juilliard friend Gloria Kaufman, received an honorary doctorate that day. Here is a transcript of Mr. Kushner's speech, which can be heard on the Juilliard Web site at [www.juilliard.edu/about/multimedia\\_gallery/](http://www.juilliard.edu/about/multimedia_gallery/).

I'M terrifically honored to be here. I'm grateful to have been asked to speak to you, and I don't want to begin by giving offense, but I think you guys are crazy. Why on earth did you ask me to give this speech when instead you could've asked Tony Bennett to sing "The Best Is Yet to Come"? My speech is going to be 10 to 12 to 13 minutes long. "The Best Is Yet to Come," as Mr. Bennett sings it, is 2 minutes and 35 seconds, including that unanalyzable yet absolutely essential perfect little ... well, what would you call it? That hybrid sigh/chuckle sort of hiccupped allophone, "HO-hooo," which he respires before the last repeat of "oh from the tree of life I just picked me a plum." Two minutes and 35 seconds. So not only would you be out of here and on to whatever awaits you at least 7 minutes and 25 seconds sooner, but you'd *know*, if you'd asked Tony Bennett to sing that song for you, beyond all argument or doubt, you'd *know* that whatever it is that awaits you, it's a real good bet the best is yet to come. What more could anyone ask from a commencement speech? I can't imagine there's ever been a commencement speaker who shouldn't have been replaced by Tony Bennett singing that song—well, maybe not Ralph Waldo Emerson, but pretty much everyone else. And you guys actually had the chance, you could have asked him, and he'd've done it, too, he wouldn't have refused, he's very generous, I don't know him and I'm sure after this he'll be careful to avoid me, but I mean, I've *heard* he's generous; and in general, it's hard for people to refuse requests when they're wearing long dressy robes and hats with tassels. He'd have done it. He'd have told you, beyond all argument or doubt: You *think* you've seen the sun, but you ain't seen it shine.

Having said that, I'm not at all certain it's true—maybe you guys *have* seen it shine. This is Juilliard, after all. I'm acutely aware of the seriousness of the place and, as was abundantly evident in the glorious, gorgeous, exhilarating concert by the Juilliard Orchestra that I was lucky to attend last night—Witold Lutoslawski! Who knew?! As was immediately evident in the concert last night, this is Juilliard, doorway to the Pantheon, the exalted time-tested prime incubator of the crème de la crème of talent in the performing arts, with a few composers and playwrights tossed into the mix for good measure, just to ensure that you performers will have something new to play or say when you perform—I trust none of you *improvise*, I trust that Juilliard's eminent faculty has thoroughly beaten that impulse out of you!

The seriousness of the School, of its students—your hard-earned reputation precedes you—the depths of your commitment to, and the vigor and rigor of your engagement with the severe difficulties and the Godlike illuminative and creative potentials of your art. The mere sight of anyone under the age of 35 schlepping a cello case off the No. 1 train at 66th Street fairly fills



Photos by Peter Schaaf

Playwright Tony Kushner (top), who received an honorary doctorate from the School, captivated the graduates as he gave a well-received speech to the class of 2010.

me, the child of two musicians, with respect bordering on awe. Look! A Juilliard student! So who am *I* to tell you that you ain't seen it shine, who am I to prophecy that you just wait 'til you see that sunshine place, there ain't nothing like it here? Here, in your case, is *this* place, which is pretty remarkable. Maybe Tony Bennett would feel confident telling you to wait and see, but you didn't ask him, you asked me, so ...

O.K., look, I love speaking at commencements, I almost always say yes, I'm sort of addicted to it, with my predisposition towards depression—it's probably genetic, and also subclinical depression is practically a job requirement for playwrights—I need to find places and moments to bask in joy the way a snake needs to crawl onto the sun-warmed concrete of the highway to keep from freez-

ing at night. Even if you aren't depressed like me, you probably know, you certainly ought to know, that the number of opportunities for rejoicing without reservation starts dwindling right after your third birthday, and eventually you may wind up like me: all alone with yourself staring at a blank page or the ghastly white glare of an empty laptop screen, wondering how it's possible that at a mere 53 years of age any trace of talent or intelligence or moxie you once possessed could so abruptly, so unceremoniously, have departed, leaving not a trace behind. Depressed and lonely, you attend graduations, looking to mooch off the day's celebratory spirits, the bright sexy seductive promise of a future of change, novelty, discovery, progress, the radiance attendant upon real accomplishment, the Bacchic

non-Euclidean ecstasy of liberation—joy, in other words, sheer lovely human joy, which rises up to turn thunderclouds into rococo chariots transporting Divinity and the promise of pennies from heaven.

Frank Sinatra's version of "The Best Is Yet To Come," by the way, is 30 unnecessary seconds longer than Mr. Bennett's, and though I deeply revere Frank Sinatra—I even own Sinatra cufflinks (but I didn't wear them today, I thought it'd be disrespectful)—though I revere Frank Sinatra, his singing, I mean, not his, you know, politics, at least not his post-*The House I Live In* politics—though I deeply revere Sinatra I've never believed, when he sang that song, that Frank actually felt the best was really and truly yet to come. I think he thought the best was several years ago. I don't know if Frank was depressed, but



he was in torment, he had the words of the song inscribed on his *tombstone*, for God's sake. Sinatra was always at heart a tragic singer. Not so suitable for commencements. When Tony Bennett sings "The Best Is Yet to Come," you hear a roiling potent ecstasy, barely kept in check beneath the tense surface, its explosive arrival delayed, anticipation electrifyingly prolonged, through the discipline of a mature artist who knows, as Samuel Taylor Coleridge said Shakespeare knew, that the paramount aesthetic power is expectation. All that in one song, *and* he's a Democrat.

O.K., now I've gone too far.

I think what I'm trying to say is that I come to mooch off your joy, not to dampen it. And yet you've asked me to speak to you; for all your seriousness and stunning accomplishment, you expect a speech from me, and this is an endeavor fraught with peril. Everyone who speaks at a commencement ceremony is a threat to the festive spirit, everyone who opens his or her mouth near a live mic at commencement may well prove to be the buzzkill. That's how menaced, how fragile our joy is.

But maybe that's what graduation day is intended to teach us, maybe that's the point: We gather together to celebrate, among other things, the proximity, the disquietingly vital intimacy of terror and joy.

I mean let's face it, you're not *entirely* joyful, are you? No! You're anxious, too. You're free! But free to do *what*? The future awaits! But what will it bring?! You serious accomplished adepts leaving this fabled womb of art, you read the papers, you're hip to the collapsing euro and the tumbling stock market and the prospect of rising interest rates and the unbudging and perhaps unbudgeable record-setting unemployment numbers. You parents of these adepts, who worked so hard to provide for them when they were younger, and who did whatever it was you did to them to turn them into artists (some of it lovely, some of it maybe not so nice, but I'm sure you had the best intentions), you parents and grandparents and spouses and children of these adepts, you watch now as they usher forth into the world, cello cases permanently deranging their spines (I played the cello when I was a kid, can you tell? Can you tell how heartrendingly beautiful though the cello is, I've never forgiven the damn thing for how much cello cases weighed back when I was a kid?), out into a world in which the Gulf of Mexico is on its way to becoming the British Petroleum Memorial Tar Pit as the global economy remains in freefall and the national economy's leaning wobbly at an acute angle against the empty space the burst subprime mortgage bubble formerly occupied; and Elena Kagan doesn't think there's a constitutional right for same-sex marriage (there is, by the way, it's sitting there waving at you, soon-to-be Associate Justice Kagan, right over there by the 14th Amendment) and Afghanistan and Iraq and lots more god-awful things besides: it's scary out there is my point. Perhaps I'm kidding myself, perhaps I come not to mooch off your joy, but to seek out kindred souls, souls similar to mine, souls brimful of *panic*!

But if beneath your joy is panic, I feel certain that beneath that panic, that terror, is more joy, a deeper, truer, stronger joy: hope, desire, expectation that the future will deliver not discouragement and disillusion but some bright sexy God, or some unanticipated goodness, to earth. I believe the best is yet to come, maybe; and whether it comes or not, or comes and goes at the same time, which is a virtual certainty—"The honey of heaven may or may not come," wrote Wallace Stevens, "but that of earth both comes and goes at once"—whether or not the best is yet to come and also to go, I believe that it matters enormously that we act as though we feel certain that it's coming, as though we know, because it's true, that unless we anticipate its arrival, the best will never get

here. We'll never see that sunshine day. For all of our vast collective expertise and experience and disillusionment, even dismay expertise and experience bring, for all that we suffer, it isn't given to us to despair; we must act as if we know that, even though we know a lot, we ain't seen nothing yet.

DID you read in *The Times* a few days ago—I think it was Tuesday?—physicists at the Fermi laboratory particle accelerator are smashing protons and antiprotons and creating mini-Big Bang fireballs, which they're finding are producing more muons than anti-muons, about 1 percent more muons than anti-muons, more matter than antimatter. I of course have no idea what any of that means. I suspect that if one were to provide a musical score for what's going on in the Fermi particle accelerator, one would turn immediately to Concerto for Orchestraby Witold Lutoslawski. But I have no idea what a muon is, or what a neutral B-meson is, except that, according to *The Times*, a neutral B-meson oscillates back and forth trillions of times a second between its matter state and its antimatter state, and when you make B-mesons in proton-antiproton collisions, they oscillate from antimatter to matter faster than the other way around. In other words, they aren't neutral anymore, they're about 1 percent more matter than antimatter, 1 percent more existence than non-existence. The B-mesons that resolve into matter turn into muons, which *The New York Times* charmingly describes as "fat electrons."

In other words, if I understand this correctly, there's a slight tendency in the physical universe towards existence rather than non-existence. One physicist called the news "very impressive and inexplicable." I call it, after a week of reading about underwater oil plumes the size of the island of Manhattan, sort of cheering. I especially liked that the first articulator of an explanation of why there's more matter than antimatter in the universe was Andrei Sakharov, the Soviet dissident physicist—and how delicious that he called this pro-existence asymmetry "CP violation."

Get it? "CP"?

Theoretically, at least, artists understand how essential asymmetry is. The poet Robert Duncan declared that "life produces itself by constantly throwing itself out of symmetry, postponing the moment of its arriving at composition." I wonder if Sakharov would recognize that as a non-mathematical approximation of CP violation. I thought of the importance of asymmetry, of postponement, of incompleteness last night, during the Juilliard Orchestra concert, as I was listening to the soul-stirring, soul-disturbing settings for soprano and orchestra of two Whitman poems, composed by one of today's commencers, Niccolo D. Athens. In the first poem Walt Whitman vows to see a triumph over the thousand little deaths that threaten to destroy us, and in the second poem an enemy is laid to rest in his coffin. Listening, I waited as Meagan Miller, the orchestra, and Maestro DePreist churned through vicissitudes in the first poem and descended through baffled loss towards conclusions which might easily be read, in the texts, as in the first case a victory, and in the second case a tender, reconciled grief; and I was rattled with delight to hear how Mr. Athens kept whipping up the orchestral and vocal frenzy, concluding each poem, not with decrescendos and harmony restored. Rather, both victory and defeat, both life and death, were rung out on notes of abrupt, piercing irresolution, each almost a scream.

Pursuing this theme of the vitality of imbalance, I considered my fellow honorees, a diverse bunch, united perhaps by having made careers of and indispensable contributions through a refusal of symmetry, of classical balance, by penchant and appetites for disequilibrium, for risking falling flat on one's face in the hopes of finding life, finding the truth.

I thought about one of my favorite moments in a Frank Corsaro production, *The Cunning Little Vixen*, designed by his collaborator and mine, Maurice Sendak. After the vixen has died, and the strains of Janacek's tense and haunting threnody fill the stage, instead of allowing his audience its satisfying sorrow, Frank filled the stage with adorably costumed woodland insects and animals, played by adorable children, who encircle the vixen's body and then, bending down calmly, begin to devour her. Janacek would have been thrilled.

I thought about Mikhail Baryshnikov's career, the world's greatest ballet dancer—certainly the most thinking, feeling—and why not say it?—hot dancer I've ever seen, refusing ballet's orthodoxies, violating every genre boundary, from modern dance to film to acting and avant-garde performance. Or so it seems to me, and I admit I know less about dance than I know about particle physics, as you may have suspected if you've seen my plays, in which people talk a lot and almost never move.

I thought about Gloriana Kaufman's glass box dance studio protruding as the flagship of the fantastical, fantastic asymmetricalizing of Lincoln Center and Juilliard's handsome but let's face it stolid, even square marble boxes.

I thought of Henry-Louis de La Grange's vast and microscopically specific four-volume resurrection and magisterial reconceptualization of that composer/embodier of virtually all of the destabilizing forces, musical, philosophical, political, theological, psychological, and historical, without a profoundly synthetic exploration of the jagged discordance of which the trajectory of the 20th century can't be comprehended.

And I thought about Patti LuPone, one of the greatest musical theater artists of all time, whose most invaluable gift is, it seems to me, precisely her adamant refusal, from the beginning of her career, of the anodyne languages of timbre, emotion, gesture which makes so much sung drama, musicals, and operas, seem mere pablum and

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**Top:** Legendary singer Tony Bennett performed at the ceremony. **Middle:** Drama alumna Patti LuPone was among the honorary doctorate recipients. **Bottom:** The honorees pose with President Joseph W. Polisi (back row, left) and Juilliard chairman, Bruce Kovner (back row, right).





**Top:** Randall Haywood, who received a master's degree in jazz studies, chats with Laurie Carter, VP and general council and executive director of jazz studies. **Bottom:** Francisco Alvarez (left, facing camera), who received a Diploma from the Drama Division, celebrates after the ceremony.

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palliatives—except when she performs, and discovers and mines in show after show that quality exceedingly rare to the American musical—difficulty. One example: I saw the original company of Sondheim's *Sweeney Todd*, I saw Angela Lansbury give what I believed then to be an unmatched performance in the role of Mrs. Lovett, Sweeney's cannibal paramour. Lansbury can sing patter songs that go faster than Rossini's and never lose a word or a laugh. She was exactly what Sondheim intended. Then years later, I saw Ms. LuPone take the role and topple the show from the museum case that can entrap and suffocate even the greatest works of art. She made us see it anew by adding to Mrs. Lovett's character one shocking new attribute: a conscience. Her Mrs. Lovett had an ethical core; she wasn't a sociopath, she knew what she was and she knew what she was becoming. And it made the dark heart of *Sweeney Todd* into something nearly unbearable to watch and unignorable true.

I usually hate talking about art, especially to artists. I heard another commencement speaker, a poet, a few days ago talk about how art is humankind's most important means of understanding itself and the world. Far be it from me to trash a fellow

commencement speaker, and God forbid I should ever trash a poet! But I'm not sure I agree with his estimation of art's primacy—it seems to me that, for instance, particle physics is just as useful, maybe more useful in understanding the world, and as useful in understanding the human beings who are in the process of ecocidally unmaking the world, as dancing or acting or playing the cello, or writing plays, even if one does those things as surpassingly brilliantly as you guys do them. Usually I like to make fun of art and artists; I think one shouldn't take oneself too seriously whether one is a cellist or a playwright or a particle physicist. Repeat to yourself the late great Charles Ludlam's immortal maxim: You are a living mockery of your own ideals; either that, or your ideals are too low.

But this is Juilliard, and look who I'm onstage with! Tony Bennett! And last night it was Rossini and Dvorak and Michael Katz and Niccolo Athens and that way cool woman who played the double bass and Lutoslawski!

(And acting students, I feel sort of disloyal, I'm going on about the musicians and I haven't seen your work yet, even though I'm a theater guy, like you, we're *mishpocha*, so I know you're all amazing—Juilliard actors, the best, right?

One thing that occurred to me, last night, watching the orchestra, was how much musicians could learn from actors in terms of how to receive applause. I'm the son of two musicians, my brother is a musician, so this is a phenomenon I've been watching all my life—you guys, you orchestral musician types, you make this communal noise of celestial or demonic dynamism and force, you blow the roof off heaven, and then people in the audience cheer and scream for you and, and I've never seen an orchestra in which this wasn't true, I've waited my whole life to say this: the audience is expressing rapture and adoration and you stand there looking like, "That goddamn valve's sticking again" or "Did the cat eat the ficus while I was out?" or "I need a beer." Actors, on the other hand, know how to look like they love applause; is that only because actors really *do* love it, and musicians are indifferent? Is anyone indifferent to applause? Or is there someone on staff in the music division who teaches classes in facing a howling mob of fans with a facial expression that can only mean, "I'm sorry, but have we met?"

As I was saying, this is Juilliard, and for Juilliard I guess I can admit that I think art is swell. I'll cite a passage from an essay by Thomas Carlyle, who was politically as

bumpy a ride as Frank Sinatra, and as great an artist as Frank Sinatra:

"The artist," Thomas Carlyle wrote, "has delved into the sacred mystery of the universe; what Goethe calls 'the open secret'—open to all, seen by almost none! That divine mystery, which lies everywhere in all beings, 'that divine idea of the world, that which lies at the bottom of appearance' of which all appearance, from the starry sky to the grass of the field, but especially the appearance of humankind and its work, is but the vesture, the embodiment that renders it visible. This divine mystery *is* in all times and in all places; it veritably is. In most times and places it is greatly overlooked; and the universe, definable always in one or the other dialect, as the realized thought of God, is considered a trivial, inert, commonplace matter—as if the universe were a dead thing which some upholsterer had put together! It is a pity for every one of us if we do not know the divine mystery, live ever in the knowledge of it. Really a most mournful pity—a failure to live at all, if we live otherwise!"

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*'The artist is a person in earnest with the universe.'*

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"But now I say," writes Carlyle, "whoever may forget this divine mystery, the artist has penetrated into it; is sent hitherto to make it more impressively known to us, to reveal to us that sacred mystery. While others forget it, the artist knows it, I might say, has been driven to know it. Others may live in the show of things; for artists it is a necessity of nature to live in the very fact of things. The artist is a person in earnest with the universe."

A person in earnest with the universe. It's kind of a calling, being an artist. It requires something more, much more than technical prowess or cleverness. It requires a comfort with discomfort, with difficulty, a capacity for asymmetry; it requires what Herman Melville prescribes: along with time, strength, cash, and patience, being an artist requires the recklessness and courage to dive deep, and come back to the surface with bloodshot eyes. What you're diving after is truth. An artist, said Ezra Pound, who was much worse politically than Sinatra and Carlyle combined, must ask of him- or herself: are you or are you not a serious character?

I'm going to conclude by talking about one last artist in the hall with us today, who is a serious character, who is in earnest with the universe. As I've mentioned, I'm the son of two musicians; my mother, the late Sylvia Deutscher Kushner, was a bassoonist of great heart and skill and passion. My father, William Kushner, is a clarinetist and a conductor. He led two orchestras in Louisiana, where I grew up: the Rapides Symphony Orchestra in Alexandria, and in my home town, the Lake Charles Symphony. My father conducted these orchestras for four decades; he only recently retired. My parents were for me, and for my sister Lesley, who's an extraordinary painter, for my brother Eric, who's first horn of the Vienna Symphoniker, the platonic ideal of working artists. They gave us permission to paint, to play, to write, to see these as occupations from which a living could be made. They also showed us what it means to love art, to be devoted to art, to address to art an ardency and passion. They didn't pontificate about it, or make the love of art into a political principle. But they showed the three of us that a life lived in the service of art was a life well lived, was worthy and worthwhile, as socially useful and sensuous and soul-satisfying as human life can be.

My father gave me a love of poetry as well as a love of music; he taught me faith in democratic government and the rule of law and reason and decency. He taught me pride in my Judaism, in myself, which

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DISCOVERIES by Bruce Hodges

Piano Gems From Felix’s Older Sister



The Piano Sings: Joanne Polk Plays Fanny Mendelssohn.

Joanne Polk, piano. (Newport Classic NCD 60180/2)

One could be forgiven, stumped trying to name female composers of the early 19th century—since there weren’t that many. Fanny Mendelssohn Hensel (1805-47, and sister of Felix Mendelssohn) ultimately surmounted more obstacles than gender (notably, anti-Semitism) before she decided to remain a composer. How lucky we are that she prevailed, since she left a substantial legacy: more than 450 pieces, including some 125 for piano.

Pianist Joanne Polk, who received both her bachelor’s and master’s degrees from Juilliard, made a big splash in the late 1990s with her cycle of the complete works of Amy Beach, and also recorded some of Clara Schumann’s *lieder* with soprano Korliss Uecker. Here Polk proves a similarly persuasive advocate in this two-disc set with a substantial sampling of Hensel’s solo piano music, starting with the *Songs for Pianoforte*. All show the composer’s expertise with the instrument, and I found the sixth, a tango, humorously sly. The first disc is rounded out by three *Lyrische Klavierstücke*, and a trio of short études, charmingly shaped.

The second disc is equally pleasurable, starting with *Four Roman Piano Pieces*, influenced by Hensel’s 1839 trip to Italy, which by all accounts gave her compositional career a much-needed boost. The *Virtuosic Piano Pieces* show Hensel manifesting the family’s love of song, while creating instrumental challenges that truly tax the performer’s abilities. Each one is filled with elaborate arpeggios, flourishes, and note-happy stretches that are not for the timid.

But perhaps the most surprising aspect for most listeners will be discovering Hensel’s music itself. (Later this month, Juilliard is providing an unusual opportunity to do just that, in a three-concert series of her chamber, vocal, and piano music, performed by doctoral candidates at the School; see article on Page 2.) Anyone who admires her brother’s work will discover that she shares his gift for melody—overflowing in this well-chosen collection—as well as an unerring sense of proportion and balance. The ever-popular recital hall at SUNY Purchase gives Polk predictably winning sound, engineered by Lawrence Kraman.

Half of Handel’s ‘Great’ Suites



George Frideric Handel: Keyboard Suites, Vol. 1 (Nos. 1-4).

Philip Edward Fisher, piano. (Naxos 8.572197)

Anyone noticing the explosion of copyright law issues in the news might ponder the fact that this is not a recent phenomenon. Consider the predicament of George Frideric Handel’s keyboard suites—the so-called “eight great suites”—published in 1720. The composer felt compelled to release them in the wake of illegal, pirated copies of the scores making their way around the world. Lucky listeners now have the chance to hear the first four on piano, played by Philip Edward Fisher, who re-

ceived his master’s degree from Juilliard in 2006.

Throughout this set, Handel’s contrapuntal brilliance comes through strongly, helped by Fisher’s exacting rhythmic control and clear articulation. Fast movements are executed with impressive control and occasional ever-so-slight rubato for emphasis. The bubbly second movement Allegro of the Second Suite will bring a smile to all but the most soberly inclined. Yet he brings out the composer’s ability to suddenly touch the heart, such as in the two meditative Adagios in the same suite. In the final one, Fisher emphasizes the wistful Sarabande by deploying a gentle, yearning quality that is irresistible.

The longest of the four, the Third in D minor, deploys a seven-movement structure, and it, too, has a rapt, thoughtful slow movement, a lengthy Air that might be the climax. And although a traditional Allemande and Courante make appearances, Handel adds a short set of variations (Doubles Nos. 1-5), and caps it off with a festive Presto.

Such care and precision bodes well for Volume 2. Although Fisher is known for his affinity for contemporary music, he clearly has the measure of these Baroque gems. And talent aside, he is very well recorded, with lots of detail, by Jonathan Allen of Abbey Road Studios, here working at Birmingham’s Symphony Hall in the U.K.



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.

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Nan Melville

**VISIT WITH FRENCH FIRST LADY CARLA BRUNI-SARKOZY  
March 29**

France’s first lady, Carla Bruni-Sarkozy, a singer-songwriter and former model, visited Juilliard as she launched the Carla Bruni-Sarkozy Foundation. The foundation will sponsor an exchange program between French and U.S. students of the arts, in which Juilliard will be a participating institution. Bruni-Sarkozy met with President Polisi and members of the Juilliard community, toured the School, and observed several rehearsals, including a scene from a Shakespeare production and a first-year dance class. She also perused manuscripts by Beethoven and Mozart in the Juilliard Manuscript Collection and explored the School’s technical facilities.



Peter Schaaf

**WILLIAM PETSCHKEK PIANO DEBUT RECITAL  
May 6, Alice Tully Hall**

Gregory DeTurck, winner of the 2010 William Petschek Piano Debut Recital Award, played a program of unexpected works by familiar composers, beginning with several sonatas by Scarlatti and selections from Debussy’s *études*. DeTurck also played Schumann’s *Humoreske*, Op. 20; Copland’s Piano Sonata; and Falla’s *Fantasia Baética*.



Nan Melville

**CONDUCTING WORKSHOP FOR MUSIC EDUCATORS  
July 12-15**

This summer, 33 teachers from around the world attended Juilliard’s first Conducting Workshop for Music Educators. Titled “Inspiring Artistry in Music Education,” the workshop was sponsored by the Evening Division and under the artistic direction of Virginia Allen, Juilliard’s associate dean for administration. Ten conducting fellows and 23 participants—a mix of middle school, high school, and college band and orchestra conductors—attended seminars and conducting sessions led by a number of Juilliard faculty members, including Allen; resident conductor George Stelluto; and conductor emeritus (and current head of the conducting department at the Curtis Institute), Otto-Werner Mueller; and several guest artists. *Left:* Conducting fellow Rohan Smith, a high school orchestra director at Phillips Exeter Academy in Exeter, N.H., worked with Allen during a podium session.

**END-OF-YEAR FACULTY MEETING  
May 12, Paul Recital Hall**



Peter Schaaf

The annual end-of-year faculty meeting spotlighted faculty who have contributed many years of service to Juilliard. Dance faculty member Carolyn Adams (pictured), who began teaching at Juilliard in 1982, was applauded for her achievements as she formally retired. Tributes were also paid to a number of faculty members who have completed 25 years at Juilliard, and President Joseph W. Polisi led a panel that included presentations by a number of faculty and staff members. Liberal Arts faculty member Anthony Lioi spoke about the Writing and Communication Center’s first year of operation; Marcy Davis, director of merchandising services, talked about the new Juilliard Store; and vice presidents Jane Gottlieb and Karen Wagner updated the community on the completion of Juilliard’s two-year “self-study” leading to the School’s reaccreditation by the Middle States Commission on Higher Education. The meeting was followed by a reception in Morse Hall.



Michael DiVito

**XIAN ZHANG CONDUCTS THE JUILLIARD ORCHESTRA  
April 30, Alice Tully Hall**

Conductor Xian Zhang led the Juilliard Orchestra in a concert that included the premiere of Augusta Read Thomas’s Juilliard-commissioned *Jubilee* and performances of Symphony No. 2 by Sibelius and Bartok’s Viola Concerto, featuring Juilliard student Molly Carr (pictured) as soloist. Zhang, the music director of the Orchestra Sinfonica di Milano Giuseppe Verdi, last conducted the Juilliard Orchestra during its tour of China in the summer of 2008.





Jessica Katz



Jessica Katz

**THIRD-YEAR DRAMA  
SHAKESPEARE PRODUCTIONS  
May 5-16, Stephanie P. McClelland  
Drama Theater**

In keeping with Juilliard tradition, the annual Shakespeare productions, performed in repertory by third-year drama students, were staged on Juilliard’s Globe Theatre-inspired set, modeled after the legendary London stage where many of Shakespeare’s plays were first performed. *Left:* In a contemporary setting of *The Merchant of Venice*, directed by Gus Kaikkonen, Mark Juneke and Joaquina Kalukango embraced as the lovers Bassanio and Portia. The unique production transformed many of *The Merchant of Venice*’s male roles, including that of Shylock, into female roles. *Right:* By contrast, director Ralph Zito set *Macbeth* in Afghanistan, highlighting themes of war and morality in a performance that showcased unusual but fitting production choices. Pictured are Gayle Rankin as Lady Macbeth and Corey Antonio Hawkins in the title role.



Chris Downes

**PROFESSIONAL INTERN PROGRAM REUNION  
June 14, Peter Jay Sharp Theater**

Current and former participants in Juilliard’s Professional Intern Program, as well as members of the Juilliard community, gathered on the stage of the Peter Jay Sharp Theater to enjoy refreshments, a live jazz trio, and the chance to reconnect with colleagues. A festive atmosphere was created thanks to the efforts of members of Juilliard’s production department, with lighting by Emily Stork, production electrician, and her staff, and a marquee-like banner built by Derek Stenborg, scenic charge artist. Alumni of the intern program, which offers experience in arts administration and production, came to the event from all over the country and represented many years, with one alumna dating back to the intern group of ’81.



Peter Schaaf

**DAVID SOYER MEMORIAL  
May 19, Paul Recital Hall**

A tribute to David Soyer, a Juilliard faculty member and founding cellist of the Guarneri String Quartet who died in February, included a program of works that touched upon his far-ranging career. Recordings of the renowned cellist performing Bach cello suites, Pablo Casals’s *Song of the Birds*, and Albéniz’s *Tango* alternated with live performances. The Escher String Quartet, an ensemble coached by Soyer, played Mozart’s String Quartet in D Major, K. 575. Benjamin Capps conducted a group of Soyer’s former students at the Curtis Institute of Music, the Manhattan School of Music, and Juilliard in a performance of *Les Rois Majes* from Casals’s *El Pessebre*. The tribute concluded with a screening of excerpts from Allan Miller’s 1989 documentary *High Fidelity: The Adventures of the Guarneri String Quartet*.



Nan Melville

**AFIARA STRING QUARTET  
May 5, Alice Tully Hall**

Juilliard’s graduate quartet-in-residence, the Afiara String Quartet, made its New York recital debut with a program that included a guest appearance by Juilliard faculty member Michael Tree, a founding member of the Guarneri String Quartet. Ensemble members (left to right) Valerie Li and Yuri Cho, violins; Adrian Fung, cello; and violist David Samuel (far right) were joined by Tree (second from right) in a performance of Brahms’s String Quintet in G Major, Op. 111. The concert, which also included Beethoven’s Quartet in F Major, Op. 59, No. 1, and Shostakovich’s Quartet No. 13 in B-flat Minor, Op. 138, marked the 17th annual Lisa Arnhold Memorial Recital.



# Effron Challenges Young Musicians

Continued From Page 1

Los Angeles to Seattle and Philadelphia are looking for a way to rejuvenate their audiences through fresh talent, “there’s a great calling now for young conductors.”

Much of Effron’s five-decade career in music has been dedicated to training young conductors at institutions like the Curtis Institute, Eastman School of Music, and most recently, Indiana. The idea of promoting stars in their early prime also shapes his programming. On October 4, Effron will lead the Juilliard Orchestra in its opening concert of the season, performing Shostakovich’s Symphony No. 1, written as a graduation piece from the Leningrad Conservatory at the tender age of 19. Spiky, theatrical, and nimbly orchestrated, it’s a first statement in a form that later became a profound emotional outlet for the composer.

Also on the program will be *Till Eulenspiegels lustige Streiche*, by a 30-year-old Richard Strauss, and the Suite for Viola and Orchestra, by a 39-year-old Ernst Bloch.

“It’s a very challenging program for the orchestra, technically and musically, and there’s a lot they can learn from all of these pieces,” said Effron. In the case of the Shostakovich, “many musicians feel that’s one of his best works. It’s very different from the later symphonies, which are much like Mahler in that the orchestra is very huge. It’s a great combination of wit and humor. It’s very lively and very tragic. It’s a great musicians’ kind of piece.” The work also shows Shostakovich still beholden to influences like that of Stravinsky and Prokofiev.

In constructing the program, Effron had two primary goals in mind. On one hand, it should introduce students either to a key corner of the repertoire, as in the ubiquitous *Till Eulenspiegel*, or to a particular technique. The Bloch suite, he said, “is a very good lesson on how to accompany a soloist.” In the case of the Juilliard Orchestra, which attracts audiences accustomed to professional-level performances, there must also be some musical and dramatic interest for listeners—a program must tell a story.



Courtesy of Indiana University

Conductor David Effron will lead the Juilliard Orchestra in its season opener on October 4 in the Peter Jay Sharp Theater.

Effron has conducted each of these works throughout his career, and while he can anticipate pitfalls, as a teacher, he knows he also must constantly bring a fresh approach himself. “I’ve conducted *Till Eulenspiegel* many times,” he said. “But when I study it I begin as if I never knew the piece. There’s a correlation between one’s personal life and growth as a human being and how you view music. It’s impossible to do any piece the same way when you were 50 years old as when you were 30 years old.”

Born in Cincinnati, Effron studied piano at Indiana University and the University of

Michigan. When he was 23 a Fulbright grant took him to Germany, where he began his professional career as an assistant to conductor Wolfgang Sawallisch at the Cologne Opera. “Being in a major opera house at that age was a huge deal,” Effron recalled. “It was like you woke up every day and you were in a fairy tale and then you realized you didn’t know very much and how much there was to learn.”

Returning to the U.S. in 1964, Effron joined the conducting staff at the New York City Opera, with which he remained for nearly two decades. He began working as an accompanist to opera singers

including George London, Plácido Domingo, Sherrill Milnes, and Benita Valente. At the same time, he started to teach conducting, first at Curtis, from 1970 to 1977, before becoming head of the orchestral program at Eastman from 1977 to 1998. Since 1998, he has worked at Indiana, where, among other accomplishments, he led the 2006 premiere of Ned Rorem’s opera *Our Town*. Last January, he added the Juilliard Opera to his résumé, leading a performance of Copland’s *The Tender Land* as part of the 2010 Focus! festival.

Returning to the city where he spent much of his 20s can be bittersweet. “Everything’s changed. There was a deli on 72nd and Broadway called the Famous Deli that I used to go to,” he said, referring to the Famous Dairy Restaurant. “It doesn’t exist any more.” Earlier this year, O’Neals, a favorite Lincoln Center area restaurant, shut its doors. Still, he said, “The greatest thing about coming to New York—aside from the fact that it’s an alive city and there’s so much going on—is seeing so many people I know.”

As to whether there are as many opportunities for conductors as when he was starting out in New York: “I would never ever dissuade someone from their passion, but I would in general terms speak about the difficulties of the position. I tell my students more than once if you can live one day without music—it being such a difficult profession and so hard to break into—you might be happier in the long run not doing it. But if you cannot live one day without music, like myself and many others, then you have to go into it and you have to pursue it.”

*Juilliard Orchestra. David Effron, conductor. Peter Jay Sharp Theater, Monday, Oct. 4, 8 p.m.; free tickets available Sept. 20 in the Juilliard Box Office.*

**Brian Wise is a producer at WNYC Radio. He writes about the arts for a number of outlets including BBC Music, The Strad, and Listen magazine.**

## The Intersection of Music and Science

Continued From Page 4

of a distant passage, and of the overall impact of a work, and that those impacts may be very different depending on precisely where it is heard, who the listener is, and what their mood is at the time they hear it. These relationships may seem impossibly complex, yet we strive to make them tangible—to whatever extent they can be—and to understand

something about them in order to have some control over them.

On its own, music is often credited with healing power for both psychological and physical problems. A research project I worked on while in college gathered data on music’s capacity to improve smoothness of movement in Parkinson’s disease patients. When the parts of the brain that ordinarily initiate movement are damaged, the study hypothesizes,

other parts of the brain may be able to step in and take over some of those duties, and, since it has been documented scientifically (and even in the Hollywood film *Awakenings*) that music is one of the very few things that can help Parkinson’s patients, it seems possible that it is the music-processing parts of the brain that we have to thank.

A new inter-campus group is exploring these and other overlaps of music, science, and medicine. The Juilliard Weill Cornell Music and Medicine Initiative—a collaborative effort with Weill Cornell Medical College—began as the brainchild of Drs. David A. Shapiro and Richard Kogan, both prominent psychiatrists from Weill Cornell Medical College, who found partnership with Juilliard’s President Joseph Polisi and Dean Ara Guzelimian in sharing the belief that musical expression is a central part of human health. Since then, with their enthusiastic support, students from both schools have taken the lead in designing an agenda of activities for the group.

Last year, students initiated a salon series. Featuring discussion and musical performance, each salon is dedicated to a special topic, ranging from synesthesia (the rare condition in which musical notes or sonorities evoke strong sensations of specific colors) to the ancient Greek modal theory and the association of each mode with specific psychological and moral attributes. Welcoming members from throughout the Juilliard and

Weill Cornell communities, the salons vary in size and setting—from Juilliard studios to private homes. The group partnered with the Literature and Materials of Music department to bring psychiatrist/concert pianist Kogan to Juilliard’s campus last February for an exploration of Robert Schumann’s mental illness and its manifestations in his music. Members of the Juilliard community have trekked across town to Weill Cornell for “Grand Rounds” lectures related to music and the health sciences.

This year’s salon series begins on September 24, with an event examining the genetics and biology behind absolute pitch (a.k.a. perfect pitch), with visiting researchers from North Shore-Long Island Jewish Health System’s Feinstein Institute for Medical Research and the Yale School of Medicine, as well as an event on November 5 exploring music and healing with Karen Popkin, a music therapist at Memorial Sloan-Kettering Cancer Center. Furthermore, the initiative is planning a tribute to Haitian recovery, honoring the efforts of relief workers and artists who work to heal bodies and minds in the earthquake-ravaged nation. Members of the Juilliard community interested in learning more or participating should contact Melissa Odens at modens@juilliard.edu.

**Ray Lustig is a member of the Literature and Materials of Music faculty and a recent Juilliard D.M.A. recipient.**





JUILLIARD PORTRAITS

Paul Jacobs

Chair, Organ Department



Christina Wilton

*Born and raised in Washington, Pa., Paul Jacobs attended the Curtis Institute of Music, where he received a bachelor's degree, and the Yale School of Music and Yale Institute of Sacred Music, where he received a master's degree. He joined the Juilliard faculty in 2003 at the age of 26—making him one of the youngest faculty members in the School's history—and has been chair of the Organ Department since 2004.*

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

Growing up in a mostly rural area into a non-musical family, I suppose it was unexpected to have been powerfully drawn to music at an early age. My grandparents had a few old records of Liberace. To my 5-year-old ears, his six-minute version of Tchaikovsky's famous piano concerto enchanted me (which is just a tad embarrassing to admit!). But inch by inch, the mystery and beauty of so-called classical music—music that my own peers flippantly dismissed—took grasp of my life.

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

There were and continue to be many honest, hard working, good people in my hometown. Finding kindred spirits with regard to music, however, was sometimes a challenge. Nonetheless, there were several individuals who deepened my love of music and provided unwavering support throughout my childhood and teenage years. They were my piano teacher, Susan Woodard, my organ teacher, George Rau, and the parish priest at church, Fr. John Bauer. All three profoundly influenced my attitude towards art and life, and I continue to feel indebted to them. Music wasn't something merely fun, exciting, or even moving, but an actual reflection of Divine Love—sparks fallen down from heaven itself.

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

It might be more interesting to explain *how* I initially listened to music. I drew sea creatures playing instruments on pieces of paper, laid them out systematically on the floor, turned up the stereo, and imagined I was conducting a large orchestra. Listening to piano and organ recordings, I frequently envisioned myself as the performer. My guess is that many young musicians possess a similar kind of imagination.

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

Taking a few art history courses as an undergraduate, I became quite enamored with the intricacies and history of painting (though I myself can barely draw stick figures).

Recently, though, a former student was shocked to discover I've never in my life attended any professional sport games. Baseball is the one where the objective is for the player to hit house-runs and avoid being tackled, right? See, at least I know the basics.

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

It is of paramount importance to me that my students develop an insatiable desire to deepen the mystery of their art in their everyday lives. When one is convinced of the power and relevance of this, one is struck by an overwhelming urgency to bring this to a culture so desperately in need of beauty.

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

This is impossible to say, given the vast scope of offerings and experiences here in the Big Apple. In general, "experiencing" that N.Y.C. is the nerve center for the arts in the United States is more than a little gratifying. Another point (which might seem obtuse) is that I'm quite fond of the change of seasons, and especially overcast days. Imagine living in Miami or San Diego. There's simply too much sunshine. Brahms could never have composed his G-Minor Piano Quartet living in such cities!

**Do you have any favorite writers?**

The great English writer G.K. Chesterton gives me much joy. A man of towering genius, he wrote everything from vigorously philosophical works to poetry and detective fiction. So often modern thinkers (and sometimes artists) are dreary; they seem to possess an ultimate sense of gloom about life. Chesterton searches for and finds a foundation for genuine joy and profound happiness. This is no mere shallow optimism.

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

As a student at Curtis, this very practical question was posed to the class. I recall most students were, with little difficulty, successfully able to identify at least one other plausible career option. Earnestly I did my best to do the same—but failed. To this day I sincerely cannot imagine what on earth I could possibly *do* other than music. True, many subjects interest me, and the world is endlessly fascinating, but what can compare with a lifestyle enslaved to the great geniuses of music? Besides, I'm not really good at anything else.

David Gee

Web and Database Administrator, I.T. Department



*A native New Yorker, David Gee was born, raised, and currently lives in the Bay Ridge section of Brooklyn. He received a bachelor's degree in computer science from St. John's University and worked as a technology intern in New York City's Department of Consumer Affairs. A founding member of Juilliard's softball team, David—seen here at the Uffizi Gallery in Florence, Italy, last spring, posing with a "live statue"—joined the I.T. Department in 2000, shortly after graduating from St. John's.*

**How long have you worked at Juilliard, and what is one of your favorite memories from your years here?**

This August was my 10th anniversary at Juilliard; please send all gifts to the I.T. Department, c/o Dave Gee.

One of my favorite memories is when Ted Sullivan, who was a lighting consultant, came around and asked if anyone wanted to start a Juilliard softball team. I was first in line.

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

I would really like to spend a day in the prop shop. I think they have some of the most interesting jobs at Juilliard, and the pride in knowing that everyone loves what they create would be a great comfort at the end of any day.

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

My most memorable job wasn't one I was paid for. It would have to be when I was a tomato picker in my grandmother's garden. She would let me check the vines and pick whatever looked good, which would later turn into something very tasty. She was a big reason for why I am passionate about cooking.

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

First, I would set up my out-of-office reply. Then I would then grab my dad and my wife, and head straight to Coney Island to watch a Brooklyn Cyclones game. At the game, I would fill up on cotton candy, hot dogs, and lots of peanuts.

**Many Juilliard staff members are also artists. If that applies to you, how do you balance your job and your artistic endeavors? If it doesn't apply, did you ever consider pursuing an art, and why didn't you?**

I never really pursued art outside of school. My first drama role was in P.S. 127's rendition of *The Wizard of Oz*—I played the prestigious role of a munchkin. In high school, I played the trumpet in the concert band. However, I knew that my true place was meant to be in the audience, cheering on the heroes, booing the villains, and whipping out my trumpet and playing along with the band before security escorted me away.

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

Cooking, travel, and photography are my passions. There is nothing better than traveling, learning a new recipe, and then capturing it all with a picture.

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

My best vacation would have to be my recent trip to Italy with my wife. We visited Rome, Florence, Venice, and Siena. The scenery was beautiful, the people were wonderful, and most of all, it was the best way to spend our one-year wedding anniversary.

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

I think people would be surprised to know that my favorite thing to do is to listen. I love sitting around a table with friends and family and listening to all the great stories that everyone has to share.

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

That I can travel to many different countries just by visiting a few blocks. New York City is really a little bit of everything from the world wrapped into one package. Also, I am a major night owl, and I love the fact that I can pretty much get anything I want no matter what time it is.

**What book are you reading right now and what can you tell us about it?**

I actually just finished listening to a book, *Under the Dome*, by my favorite author, Stephen King. It's is a psychological thriller about a small town that is locked under a dome with no obvious route of escape.

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



# New Faculty Join Music, Dance, and Drama

**Michael G. Chin**, who joins the Drama faculty as a stage combat teacher, is recognized as a fight master, fight director, and certified teacher with the Society of American Fight Directors. A student of northern style Shaolin long fist kung fu, he has taught, choreographed, and consulted on Broadway productions and at various other venues in New York City, including the Mint Theater Company, Theater Works U.S.A., La MaMa E.T.C., Pan Asian Repertory Theater, National Asian American Theater Company, the Public Theater, the Vineyard Theater, New York University, Henry Street Settlement, the Drama League, the Classical Theater of Harlem, and the American Musical and Dramatic Academy. Nationally, he has worked at the Barter Theater, Celebration Barn Theater, University of Tulsa, Louisiana Tech University, Tennessee Repertory Theater, the University of Northern Colorado, and the Merrimack Repertory Theater, among numerous others. Currently, Mr. Chin is an adjunct faculty member at Pace University, Brooklyn College, and Muhlenberg College in Pennsylvania.



Pianist **Antonio Ciacca** joined the Jazz faculty last season to teach Business of Jazz. The director of programming at Jazz at Lincoln Center since 2007, Mr. Ciacca began his career as a sideman for such acclaimed jazz artists as Art Farmer, James Moody, Lee Konitz, Jonny Griffin, Mark Murphy, Dave Liebman, and Steve Grossman. Born in Germany and raised in Italy, Mr. Ciacca co-founded and previously served as artistic director of C-Jam Music, a cultural organization and booking agency in Europe. He has worked with legendary musicians Steve Lacy, Benny Golson, and Wynton Marsalis, and has appeared at numerous festivals and venues across Europe and the United States, including Ronnie Scott's, the National Theater in London, the New York Blue Note, the Village Vanguard, the Detroit International Jazz Festival, and the Rochester International Jazz Festival. A prolific recording artist, his latest CD, *Lagos Blues*, was released this year by Motéma and features Steve Grossman and Stacy Dillard on tenor sax, Kengo Nakamura on bass, and Ulysses Owens on drums.



**Sarah Cimino**, who joined the Drama faculty last season as makeup supervisor in the Production Department, is a New York City-based makeup artist working in fashion, film, opera, and dance. She received a B.F.A. from New York University's Tisch School of the Arts Experimental Theater Wing and makeup certifications from MESS Studios and Make-Up Designory. Currently, she designs makeup for the dance/theater troupe Company XIV. Ms. Cimino's print credits include work for *BlackBook* magazine, IMG Artists, the Public Theater, and Fermata Designs, and assistant work for *Vogue* and *O, the Oprah Magazine*. Her theatrical clients and credits include Disney's Broadway musical *Mary Poppins*, National Black Theater/ Take Wings and Soar Productions, the Santa Fe Opera, the Princeton Festival, the Lincoln Center Festival, Curtis Opera Theater, New York University, Manhattan School of Music, Lincoln Center's Mitzi E. Newhouse Theater, and the New York City Ballet.



Joining the Historical Performance faculty, **Sarah Cunningham** will teach viola da gamba. Ms. Cunningham, who co-founded the ensemble Sonnerie with Monica Huggett, artistic director of Historical Performance, has toured around the world with numerous ensembles, including Sonnerie, Fretwork, Phantasm, Sequentia, Camerata Kilkenny, and the Orchestra of the Age of Enlightenment. She has performed as a soloist under such conductors as Simon Rattle, John Elliott Gardiner, Trevor Pinnock, and Ton Koopman, and has recorded extensively on ASV, Virgin/EMI, Harmonia Mundi, and Warner. A former faculty member at



Hochschule fuer Kuenst in Germany, the Guildhall School in London, and the Sibelius Academy in Helsinki, Ms. Cunningham has presented workshops and master classes in such locations as Sweden, Canada, London, Boston, New York, and San Francisco. In addition, she is the founder and first artistic director of the East Cork Early Music Festival in Ireland and is a founding member of Les Filles de Sainte Colombe.

Composer **Scott Eyerly**, who joins the Literature and Materials of Music faculty, studied with Elliott Carter at Juilliard and with William Bolcom, C. Curtis-Smith, and George Wilson at the University of Michigan. He composes in a variety of genres and his theater, choral, song, chamber, and symphonic works have been performed at venues across the United States. Recent commissions include *Spires*, premiered in New York City by the St. Thomas Choir of Men and Boys, conducted by John Scott, in May 2009 and *Source*, a clarinet sonata composed for Alan Kay and introduced at the Cape May (N.J.) Music Festival. His opera *The House of Seven Gables*, which was produced at the Manhattan School of Music, is available on Albany Records, and his *Variations on a Theme by Honegger* won the Louisville Orchestra New Music Prize. Mr. Eyerly has received grants from such organizations as the National Endowment for the Arts and ASCAP, and has held residencies at the MacDowell Colony, Ragdale, and the Banff Center, among others. He has been on the faculty of Juilliard's Evening Division since 1988.



**Andy Farber** joins the Jazz faculty to teach advanced jazz composition and arranging. An award-winning jazz composer, arranger, and saxophonist, he has worked extensively with Jon Hendricks and Wynton Marsalis. Mr. Farber has been associated with Jazz at Lincoln Center since 1994, where he has worked as a composer, arranger, guest artistic director, and performer, and has arranged pieces for Bob Dylan, B.B. King, and Ray Charles, among others. Orchestras performing Mr. Farber's arrangements have included the Boston Pops, the Philly Pops, and Boca Pops Orchestra. As a conductor, he has led the Jazz at Lincoln Center Orchestra, the Winnipeg Jazz Orchestra, and the Bronx Arts Ensemble. His band, Andy Farber and His Swing Mavens, regularly performs Farber's original compositions and arrangements. He also leads a 17-piece big band, Andy Farber and His Orchestra. Mr. Farber is a staff composer at Duotone Audio Group, where he writes music for television and film.



**David Gaines** joins the Drama faculty as a musical vocal coach. His New York City theater credits include Playwrights Horizons, the Public Theater, the Vineyard Theater, and the York Theater Company, among others. He has performed at Carnegie Hall, Town Hall, BAM, and various other venues, and has worked as an audition pianist/rehearsal pianist on many Broadway and Off-Broadway projects. For the past five years, Mr. Gaines has served as faculty member of cabaret conferences at the Perry Mansfield Performing Arts School in Steamboat Springs, Colo., and the Eugene O'Neill Theater Center in Waterford, Conn. He is also on the faculty of the N.Y.U. Tisch Playwrights Horizons Theater School.



**Susan Hamburger**, who joins the Dance faculty to teach stagecraft, is a New York City-based lighting designer. She has worked with such notable artists as Philip Glass, Shirin Neshat, and Mark Rucker, and with numerous dance companies and choreographers, including the Urban Bush Women, Lucinda Childs, Nora Chipaumire, Troika Ranch, Blondell Cummings, Urban Tap, Ellis Wood, Alice Farley, Christopher Caines, Susan Cherniak, and Carol Nolte. She has designed numerous productions in New York City, including *The Abundance Project* at the Dance Theater

Workshop, *Hamletmachine* at the Castillo Theater, *Logic of the Birds* at the Kitchen, *Suddenly Last Summer* at the Sanford Meisner Theater, *The Great Highway* at Columbia University, as well as many other plays and performance pieces at venues across the United States. A graduate of the Yale School of Drama, and Ms. Hamburger teaches at New York University's Tisch School of the Arts dance department.

**Fred Hersch**, a pianist known for reinterpreting the standard jazz repertoire as well as composing new works, joins the Jazz faculty. Since the late 1970s he has worked with such legends as Joe Henderson, Art Farmer, and Stan Getz, and his compositions have been commissioned by numerous organizations, including Columbia University's Miller Theater, the Gramercy Trio, and the Brooklyn Youth Chorus. Mr. Hersch has received multiple Grammy nominations and awards, including a fellowship from the Rockefeller Foundation, grants from the National Endowment for the Arts, and a Guggenheim Fellowship for composition. In 2005 his work *Leaves of Grass*, a large-scale setting of Walt Whitman's poem, was presented on a six-city U.S. tour that included a sold-out performance at Carnegie Hall's Zankel Hall. Mr. Hersch's extensive recordings include *Fred Hersch: Concert Music 2001-2006* (Naxos), *Fred Hersch Plays Jobim* (Sunny Side Records), and *The Fred Hersch Trio: Whirl*, released by Palmetto Records in June. He has taught at the New School and the Manhattan School of Music, and is currently a visiting professor at Western Michigan University and on the faculty at the New England Conservatory.



**Conrad Herwig**, who joins the Jazz trombone faculty, has performed with the Joe Henderson Sextet, the Horace Silver Octet, Tom Harrell's Septet and Big Band, and the Joe Lovano Nonet. Mr. Herwig's album *The Latin Side of John Coltrane*, released by Astor Place Records, was nominated for a Grammy in 1998, and his *Another Kind of Blue: The Latin Side of Miles Davis*, released by Halfnote Records, earned a 2005 Grammy nomination. He has led master classes, seminars, and workshops at conservatories and universities including Finland's Sibelius Academy, the Royal Irish Academy, the Eastman School of Music, and the University of Southern California. Mr. Herwig is an associate professor at Rutgers University and was elected to the board of advisers of the International Trombone Association for the second time in 2006. He has received numerous accolades from the press, including multiple nominations for Trombonist of the Year from the Jazz Journalists Association.



**René Houtrides**, who joined the Drama faculty last season, teaches T'ai Chi Ch'uan to first-year students. A T'ai Chi Ch'uan practitioner since 1972 and teacher since 1980, Ms. Houtrides has also taught improvisation, mime, theater movement, and character work at a number of institutions, including H.B. Studio, Yale University, Sarah Lawrence College, Clark Center for the Performing Arts, Skidmore College, Harvard University, New York University, and Barnard College. She has worked as a performer, writer, and director for such organizations as the Manhattan Theater Club, La MaMa E.T.C., and Ubu Repertory Theater, and has served as an on-site reporter for the National Endowment for the Arts and an auditor for the New York State Council for the Arts. Born and raised in New York City, Ms. Houtrides attended New York University, where she received a bachelor's in English, and Bard College, where she earned a master's in writing.



**R.J. Kelley**, who joins the Historical Performance faculty to teach natural horn, marks

his 30th season with the Philharmonia Baroque Orchestra and his 20th season as solo/principal horn with the ensemble this year. Co-founder and artistic director of the horn quartet Universal Piston, Mr. Kelley has recorded with numerous early-music orchestras across North America and has some 70 CDs to his credit. He has appeared with the Royal Court Theater Orchestra of Drottningholm, Capella Nuova, Freiburg Baroque Orchestra, and Musica Antiqua St. Petersburg. When not engaged in historical performance, Mr. Kelley is a regular guest with the New York Philharmonic, American Ballet Theater, Orchestra of St. Luke's, New York City Ballet, and many other orchestras. He is also solo horn of Manhattan Brass, Smithsonian Chamber Players, the Englewinds, Hora Decima Brass Ensemble, Portland (Ore.) Baroque Orchestra, Mercury Baroque, and the Texas Camerata. Mr. Kelley has presented lectures and demonstrations at such venues as Yale University, Rutgers University, the University of Montana, and San Jose State University.

Joining the Literature and Materials of Music faculty last season, composer **Raymond J. Lustig** has won a number of awards for his works, including the Charles Ives Fellowship from the American Academy of Arts and Letters; ASCAP's Rudolf Nissim Prize for his three-movement piece *Unstuck*; and the Aaron Copland Award from Copland House. A recipient of M.M. and D.M.A. degrees from Juilliard, Mr. Lustig's works have been presented at Alice Tully Hall, the 92nd Street Y, Symphony Space, Le Poisson Rouge, the Caramoor and Norfolk festivals, and the École Normale in Paris, among other venues. His music has been performed by such ensembles as the Bowling Green Philharmonia, Metropolis Ensemble, American Opera Projects, and the Da Capo Chamber Players. In addition to his musical accomplishments, he is a published researcher in molecular biology and helped co-found the Juilliard Weill Cornell Music and Medicine Initiative, a collaborative project that examines the intersections of music, the sciences, and the healing arts (see Faculty Forum on Page 4). Mr. Lustig received his B.A. from Holy Cross College. His composition teachers include John Corigliano, Robert Beaser, Samuel Adler, and Sebastian Currier.



**David Moody**, who joined the Vocal Arts faculty last season as assistant coach and chorus master, has served as principal coach and assistant conductor at Glimmerglass Opera since 2004. From 1999 to 2007, Mr. Moody was an assistant conductor for the Opera Company of Philadelphia, participating in more than 20 productions, and was a member of the opera and voice faculty at the Curtis Institute of Music. As a pianist and vocal coach, he has been employed by the Opera Theater of Saint Louis, the Philadelphia Orchestra, the Washington National Opera, the Opera Festival of New Jersey, and the Chautauqua Institution's school of music. In addition to his work in opera, Mr. Moody has an active career as a recitalist and has performed concerts presented by such organizations as the Marilyn Horne Foundation, Astral Artistic Services, and the Philadelphia Chamber Music Society. He attended the University of Illinois at Urbana-Champaign, where he was a pupil of John Wustman, and continued his studies at the National Opera Studio in London and at the Banff Center for the Arts.



**Robert Nguyen** joins the Drama faculty as a yoga instructor. Mr. Nguyen began practicing yoga in the fall of 1999 after a co-worker encouraged him to go to his first class with Steve Ross at Maha Yoga in Brentwood, Calif. In a packed room of some 40 yogis and yoginis, he immersed himself completely and left with something that he never thought he would be able to discover through the practice of yoga: clarity and grace. He set his sights





on becoming a yoga teacher and completed his training at Om Yoga Center in New York City, under the guidance of Cyndi Lee, Frank Mauro, and Sarah TRELEASE. In May 2010, Mr. Nguyen went on to study with Judith Lasater, a restorative yoga teacher, and is now a certified restorative yoga instructor. He is continuing his education at the Om Yoga Center and is currently enrolled in its advance teacher training program, to be completed by spring of 2011. In Mr. Nguyen's classes, students will flow through various asanas to find balance and equilibrium.

Opera and theater director **David Paul** joins the Vocal Arts faculty to teach acting to voice students. As an acting teacher for singers, Mr. Paul has served on the faculties of the International Vocal Arts Institute in Israel, Virginia Tech's Viva Virginia festival, and Columbia University's summer program for high school students. His engagements as a director in the 2010-11 season include debuts at Virginia's Ash Lawn Opera and Westminster Choir College in New Jersey. In May, he directed Mozart's *Le Nozze di Figaro* at the Kennedy Center Opera House in Washington as part of Plácido Domingo's Domingo-Cafritz Young Artist Program at the Washington National Opera. In addition to full-length operas, Mr. Paul has directed concerts for the Metropolitan Opera's Lindemann Young Artist Development Program and scenes from Verdi's *Falstaff* by the Washington National Opera. Mr. Paul spent two seasons on the artistic staff of the Shakespeare Theater Company in Washington. In 2005, he joined the artistic staff of Perseverance Theater in Alaska, where he worked as both a theater and musical director. A native of Hamburg, Germany, Mr. Paul is a graduate of Columbia University.

**David Schulenberg**, who joins the Historical Performance faculty, is a scholar and performer on harpsichord, clavichord, and fortepiano. He is noted for his writings on music of the Bach family and has recorded chamber works of Quantz and King Frederick the Great with Baroque flutist Mary Oleskiewicz. His published works include the book *The Keyboard Music of J. S. Bach* (Routledge), the textbook and anthology *Music of the Baroque* (Oxford University Press), and articles in *Early Music* and other major journals. His latest book, *The Music of Wilhelm Friedemann Bach*, will be released by University of Rochester Press later this year in observance of the composer's 300th birthday. Mr. Schulenberg's research has been supported by grants from the National Endowment for the Humanities, the Andrew Mellon Foundation, the Japan Society for the Promotion of Science, and the American Bach Society. He has served on the faculties of Columbia University and the University of North Carolina. Currently, he is professor and chair of the music department at Wagner College on Staten Island. Mr. Schulenberg studied harpsichord with John Gibbons and Martin Pearlman while attending Harvard College. He received an M.A. in historical performance from Stanford University and a Ph.D. in music history from Stony Brook University.

**Mark Sherman** joins the Jazz faculty teaching doubles for drummers. A faculty member at New Jersey City University, he is an acclaimed vibraphonist, composer, and producer, and has performed and taught around the world. A four-time winner of *DownBeat* magazine's Rising Star critics poll award, he was recently selected as a jazz ambassador by Jazz at Lincoln Center and the U.S. Department of State, allowing him to teach and perform on the Rhythm Road tour in Russia and Asia. He leads the Mark Sherman Quintet and Quartet and has performed with the Peggy Lee Quintet, Ruth Brown, the New York Philharmonic, and New York Voices, among others. He has recorded extensively and his 2005 release *The Motive Series*, featuring Michael Brecker, and 2006 recording *One Step Closer*, with Joe Lovano, remained on the jazz radio charts for 14 weeks. Mr. Sherman studied percussion with Saul Goodman and Elden "Buster" Bailey at Juilliard.

**John Thiessen**, who joins the Historical Performance faculty, has appeared as a soloist and principal trumpet with such early music ensembles as Tafelmusik, Philharmonia Baroque Orchestra, American Bach Solosits, and the Boston Early Music Festival. He has also performed with the English Baroque Soloists, the Amsterdam Baroque Orchestra, Taverner Players, Academy of Ancient Music, and Musica Angelica, among others. In addition to his career as a performer, he has recorded extensively for such labels as Sony Classical Vivarte, Telarc, EMI, BMG, Deutsche Harmonia Mundi, and London Decca. Mr. Thiessen, who is a graduate of the Eastman School of Music and King's College, University of London, has received grants from the Canada Council and Ontario Arts Council for studies in the U.K. He has given master classes at Juilliard and the University of Texas, and has taught for Baroque institutes at Oberlin College in Ohio and the Longy School in Cambridge, Mass.

Multi-instrumentalist, composer, and arranger **Mark Vinci** joins the Jazz faculty to teach doubles for reeds and winds. A big band veteran, Mr. Vinci has performed with Woody Herman, Gerry Mulligan, John Fedchock, Maria Schneider, and the Carnegie Hall Jazz Band. Mr. Vinci—who is a flutist, saxophonist, and clarinetist—has performed, toured, and/or recorded with artists including Joe Lovano, Stefon Harris, Rosemary Clooney, and Tony Bennett. A four-time Grammy nominee, Mr. Vinci has recorded for Blue Note, Concord, Telarc, Sony, and Albany Records, among others. His commissioned compositions have been performed at the Empire State Youth Orchestra's New Music for a New Generation festival and the United Nations. Mr. Vinci is also a faculty member at Skidmore College and SUNY Purchase.

Soprano **Edith Wiens**, who joins the Vocal Arts faculty teaching voice, has collaborated with numerous orchestras around the world including the New York, Berlin, London, Munich, and Israel Philharmonic Orchestras; the Boston, Chicago, Toronto, Montreal, and San Francisco Symphonies; the Dresden Staatskapelle; the Orchestre National de France; and the Academy of St. Martin in the Fields. She has worked under the baton of such conductors as Daniel Barenboim, Charles Dutoit, Bernard Haitink, Kurt Masur, and Sir Georg Solti, and her operatic appearances include principal Mozart roles at Glyndebourne, La Scala, and the Santa Fe Opera. A recipient of Grammy and Diapason d'Or Awards, Ms. Wiens is represented on the EMI, Erato, and Philips labels, and her extensive discography includes works by Bach, Mozart, Haydn, Mendelssohn, Mahler, Schumann, and Wagner. Ms. Wiens has been a professor at the music universities in Düsseldorf, Munich, and Nürnberg since 1995, and many of her students have established operatic and concert careers. She is also the artistic director of the Internationale Meistersinger Akademie, a new summer music program in Neumarkt, Germany, that will begin in 2011.

Musicologist **Christoph Wolff**, who joins the graduate studies faculty, is widely published on the music of the 15th to 20th centuries and has written extensively on Bach and Mozart. A professor of music at Harvard University, Mr. Wolff studied organ and historical keyboard instruments, musicology, and art history at the Universities of Berlin, Erlangen, and Freiburg. Before joining the Harvard faculty in 1976, he taught history of music at Erlangen, Toronto, Princeton, and Columbia Universities. Mr. Wolff has assumed a variety of editorial responsibilities throughout his career, including the role of editor at the periodical *Bach-Jahrbuch* from 1974 to 2004—he currently serves as consulting editor at the publication. His most recent books include *Bach: Essays on His Life and Music* (Harvard University Press, 1991), *Mozart's Requiem* (University of California Press, 1994), *The New Bach Reader* (W.W. Norton, 1998), and *Johann Sebastian Bach: The Learned Musician* (W.W. Norton, 2000). In addition, he wrote extensively on the Bach family for *The New Grove Dictionary of Music and Musicians* (1980). The recipient of numerous awards and honorary degrees, Mr. Wolff holds an honorary professorship at the University of Freiburg and serves as director of the Bach-Archiv in Leipzig, Germany, and president of the Répertoire International des Sources Musicales.

PRE-COLLEGE DIVISION

The Pre-College Division welcomes two new faculty members this year: Andrew Bove, who will teach tuba, and Donald Weilerstein, a College Division faculty member, who will teach violin.

Conflict in the Middle East

Continued From Page 4

advisory opinion on what are supposedly the most controversial issues preventing a peaceful settlement of the conflict. The decision was a rare consensus: the West Bank, Gaza, and East Jerusalem are "occupied Palestinian territory," as the court reiterated the illegality of forceful acquisition of territory under the U.N. Charter; the transfer of population to settlements in occupied territory is "in flagrant violation" of the Fourth Geneva Conventions; and the long separation wall snaking through the West Bank, wrote the court's Justice Thomas Buerghenthal of the U.S., is "ipso facto in violation of international humanitarian law."

A century after the completion of *The Disasters of War*, Goya's countryman Pablo Picasso similarly depicted the chaos wrought by the Fascist bombing of the Basque country during the Spanish Civil War in his famous *Guernica*. Unfortunately, many Americans look at Israel-Palestine the way they might look at *Guernica*—a surreal abstraction from our comfortable existence; a larger-than-life portrait of the immutability and permanence of human cruelty.

But this is not a remote conflict. This is not a cosmic clash of cultures predetermined by scripture and reified by religious fanaticism. It is a conflict about dispossession, about scarce resources and isolation. It is about a 43-year old military occupation that restricts movement and bulldozes homes, and a siege that starves children. It is an arrangement we all pay for, we all perpetuate, and in the face of which our continued indifference amounts to complicity in war crimes. As the United States' one-sided support for Israel continues to ignite the scorn of the Muslim world and plants the seeds of future terrorist attacks in America, it is in our immediate self-interest to take a stand in the struggle for Israeli-Palestinian coexistence. With enough popular opposition to the decades-long status quo of their sacred alliance, the United States and Israel would finally be compelled to accept a settlement for a just and lasting peace.

Unlike *Guernica*, the canvas of the Middle East is still being painted, and we hold the brush.

Note: Links to sources used in this column are online at [juilliard.edu/journal](http://juilliard.edu/journal).

*Benjamin Laude is a D.M.A. candidate in piano. He spent a week in June at the Z Media Institute in Woods Hole, Mass., pursuing his interest in writing on social justice and progressive politics.*

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STUDENTS OFFSTAGE

From the Office of Student Affairs

THE Office of Student Affairs (O.S.A.) is happy to present our monthly column, Students Offstage, featuring information about student activities, events, and programs sponsored mainly by the Student Affairs, Residence Life, International Advisement, and Career Services offices, as well as registered student organizations. This is a medium for students to learn about opportunities to develop themselves outside of the classroom and off the stage. In the coming months visit this section of *The Juilliard Journal* to find out about events such as the Halloween dance, December Chill Out, Horizons programs, and the annual spring block party. We'll also have information about new events and activities in N.Y.C. Students Offstage will complement the weekly Student Affairs e-mail blast of low-cost and discounted events in N.Y.C., to provide students with a plethora of activities to choose from. We will also provide information and updates on student leadership opportunities such as Student Council, student organizations, and the Juilliard Leadership program.

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

The O.S.A. has revived Student Council, a diverse group of students who work with the O.S.A. to maintain and improve student life at Juilliard. Student Council represents the student body and advocates for student issues and improvements. Students interested in becoming a part of Student Council should e-mail

Sabrina Tanbara, director of student affairs, at [studentcouncil@juilliard.edu](mailto:studentcouncil@juilliard.edu).

Be on the lookout for the multitude of Horizons programs coming this fall! Horizons seminars are fun, interactive, and educational, and are designed to put you on the inside track for a spectacular college experience. To stay up to date on future events, join the Juilliard Horizons group on Facebook.

The O.S.A. wishes all Juilliard students a productive and happy 2010-11 year!

**The Student Affairs Team**  
Eddie Buggie, *Residence Hall Director for Operations*  
Barrett Hipes, *Residence Hall Director for Community Development*  
Adriane Medina, *Administrative Assistant*  
Anna Metzger, *Student Affairs Associate*  
Alison Scott-Williams, *Associate Vice President for Diversity and Campus Life*  
Loren Darzano, *Coordinator of Student Activities*  
Sabrina Tanbara, *Director of Student Affairs*

**Tuesday, September 7, 6:30-9 p.m.**  
Pier 83, off of West 42nd Street  
*Annual Circle Line Cruise*  
Join us for an evening of dancing on the Hudson. Tickets are \$9 each for students and guests. Guests must be at least 18 years of age. Please purchase tickets in advance in the Student Affairs Office, Room 100. Tickets will not be sold on the boat. Meet orientation leaders at 5:30 p.m. outside the Rose Building.

**Wednesday, September 8, 3-6 p.m.**  
Peter Jay Sharp Theater and Hearst Plaza/Illumination Lawn  
*Juilliard Convocation and Community Picnic*  
Join the entire Juilliard community as we begin the new academic year! Convoca-

tion is from 3 to 4 p.m. in the theater; the picnic from 4 to 6 p.m. on Hearst Plaza and the Illumination Lawn, directly across from Juilliard's main entrance.

**Wednesday, September 15, 1-2 p.m.**  
Student Multipurpose Room  
*Power Résumé*  
Does your résumé give you the edge you need to get noticed? Want to know how your experience and accomplishments can be communicated in one-page résumé format? Whether you are putting together your résumé for the first time or improving what you currently have, Power Résumé will give you the tools to produce a résumé that you are proud of.

**Friday, September 17, 12:30-2:30 p.m.**  
Morse Student Lounge  
*Constitution Day*  
On the anniversary of the signing of the Constitution, come to learn about this historic document.

**Tuesday, September 21, noon-1 p.m.**  
**Wednesday, September 22, 1-2 p.m.**  
Office of Student Affairs, Room 100  
*Student Organization Renewed Group Meeting*  
Representatives from re-registered student organizations must attend one of these required meetings to review updated policies, procedures, and budget guidelines.

**Wednesday, September 22, 1-2 p.m.**  
Room 526  
*Bio Basics*  
Whether for a concert program, Web site, or any other purpose, Bio Basics will demonstrate how you can take your bio from boring to brilliant, whether you've been performing for four years or 50 years. This session will explore the different types of

bios, how a bio differs from a résumé, and how your bio should be structured.

**Thursday, September 23, 12:30-2:30 p.m.**  
Student Multipurpose Room  
*Commuter Student Reception*  
This is an opportunity to meet your fellow commuters. All participants will be entered in a raffle to win a one-month unlimited MetroCard.

**Wednesday, September 22, 1-2 p.m.**  
Student Multipurpose Room  
*Student Council Open Meeting*  
Meet with members of the Juilliard Student Council. All students are welcome and encouraged to attend Student Council's monthly meetings. These meetings are an opportunity to provide feedback and ideas to improve student life at Juilliard.

**Wednesday, September 29, 1-2 p.m.**  
Room 526  
*Cover Letters*  
Boost the effectiveness of any application, résumé, or press kit submission through a well written and compelling cover letter. Topics covered include tips for using a job description to help you write your cover letter, instruction on proper formatting, and suggestions for balancing the personal and professional within a cover letter. Whether you are applying for a job or following up on a lead, a convincing cover letter adds the professional polish that you need.

**Thursday, September 30, 12:30-2:30 p.m.**  
Student Multipurpose Room  
*Hispanic Heritage Food Tasting*  
Grab a bite while learning more about Hispanic Heritage Month.

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Sat, Oct 30, 8 pm

TOKYO STRING QUARTET

JUHO POHJONEN, piano

BEETHOVEN

Sun, Oct 31, 3 pm

SCOTTISH CHAMBER ORCHESTRA

PIOTR ANDERSZEWSKI, piano / conductor

BEETHOVEN / MOZART / MENDELSSOHN

Sat, Nov 13, 8 pm

LEON FLEISHER, piano

BACH / SCHUBERT

Sun, Nov 14, 11 am

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Auction held in conjunction with *Back to School Night on Wednesday, October 6.* Contact (212) 769-7409 or [patronsdesk@juilliard.edu](mailto:patronsdesk@juilliard.edu) for more event details.

BACK TO SCHOOL NIGHT

This is your chance!



# Craig Watjen, Former Juilliard Trustee, 74

By CORY ROBERTSON

CRAIG WATJEN, a Juilliard graduate and former board member, Microsoft Corporation executive, and philanthropist, died of cancer on August 13. He was 74 and a resident of Bellevue, Wash.

A Juilliard trustee from 2005 to 2008, Watjen shared his success with the arts world, never forgetting his beginnings as a musician. He was a proponent of the Campaign for Juilliard (predecessor to the Juilliard Second Century Fund), serving as a representative for projects outside of New York City, and was also on the boards of the Seattle Symphony, the Seattle Opera Foundation, and the Village Theater in Issaquah, Wash. A contribution from Watjen and his wife, Joan, enabled the addition of the Watjen Concert Organ to Seattle’s Benaroya Hall.

Watjen was born on July 22, 1936, in Pawtucket, R.I., and attended St. George’s High School in Newport, R.I., where he performed duets with the school’s resident organist. After graduating from Harvard with a bachelor’s degree in liberal arts, Watjen studied clarinet with Bernard Portnoy at Juilliard, earning a bachelor’s degree in 1961 and going on to earn a master’s degree at the New England Conservatory. As a professional musician, Watjen

joined the North Carolina Symphony and was a substitute for the Boston Pops touring orchestra and the Boston Symphony Orchestra. However, his wide-ranging interests soon led him in a new direction.

In 1973, Watjen earned an M.B.A. from Stanford University Graduate Business School. He began work at General Recorded Tape, a Silicon Valley corporation owning several music labels and in possession of a client list that included Paul Allen and Bill Gates. When Microsoft’s headquarters moved from Albuquerque to Bellevue, Watjen was asked to join the corporation. He opened the accounting department in 1981 and later became the assistant head of the Microsoft treasury team, retiring in 1990.

Watjen’s philanthropic activities also extended to the realm of science. He donated \$50 million to help found the cancer research institute Light Sciences Oncology in Bellevue, after undergoing treatment for prostate cancer.

In his later years, Watjen revived a boyhood passion for baseball. He was a minority investor in the Seattle Mariners and also attended the team’s baseball fantasy camps.

Watjen is survived by his wife, Joan, whom he met after receiving his M.B.A., his sister-in-law, Sandra Watjen of Rhode Island, and three nieces.

# Music for the Masses



Nan Melville

Luke Jerram’s art installation *Play Me, I’m Yours* brought 60 pianos to New York City this summer, including four located throughout Lincoln Center (above).

By CORY ROBERTSON

THIS summer, the New York City landscape was dotted with tourists, ice cream trucks, and pianos.

From June 21 to July 5, the installation project *Play Me, I’m Yours* brought pianos—painted a rainbow of colors—to neighborhoods located in all five boroughs of the Big Apple. The instruments inspired classical performances and jam sessions alike. For some, the project provided a simple opportunity to connect with fellow musicians or to perform for the public. For many more, it was a rare chance to play a full-sized upright piano.

Created by the English artist Luke Jerram, *Play Me, I’m Yours* was first presented in Birmingham, England, in 2008 as a way to foster community, particularly among strangers living in the same neighborhoods. Since then, it has been presented in cities across the world, including São Paulo, Brazil; Sydney, Australia; and London. The nonprofit organization Sing for Hope, founded by Juilliard vocal arts alumni Camille Zamora and Monica Yunus, partnered with Jerram to present the installation in New York City. Officially established in 2006, Sing for Hope’s programs include arts education in underfunded schools, outreach and performance in hospitals, and community-based benefit concerts.

The 60 pianos placed throughout the city elicited puzzled yet pleased responses from passersby. Across the front of each instrument appeared the phrase “Play Me, I’m Yours,” while vibrant paint jobs—the work of volunteers, including students in Sing for Hope’s Art U! youth outreach program—distinguished each piano as a unique work of art. Sophie Matisse, the great-granddaughter of Henri Matisse, step-granddaughter of Marcel Duchamp, and an acclaimed artist herself, painted four pianos with sweeping lines and geometric patterns in deep colors. They were placed throughout Lincoln Center.

In a recent interview with *The Journal*, Jerram explained that the project’s title is more than just a play on words. “‘Play me’ sort of suggests that the piano has some personality,” he said. “Then, ‘I’m yours’ suggests a sense of ownership—this piano belongs to you and your community. And that’s important.”

That sense of community extended to the maintenance of the pianos as well. Tuning, repairs, and ongoing care was provided by a volunteer piano technician, Fred Patella, who also located the donated instruments. Individual pianos were watched over by neighborhood volunteers, or “piano buddies.” Following the installation, 48 pianos were donated to participating schools, community centers, and hospitals, while the remaining instruments were auctioned to benefit Sing for Hope’s programs.

In Brooklyn’s McCarren Park, Heath Winborn, 38, played a sunny yellow piano while his 2-year-old daughter Stella, clad in

a sun hat and glasses, sat on his lap. Eerily beautiful chords floated forth, and several mid-morning strollers stopped to listen. Winborn explained that he used to have a piano but got rid of it because his family needed more space. However, he wanted his daughter to experience it in some way. “She really responds to music,” he said.

Juilliard alumnus Vadim Ghin first visited the Riverside Park location at 70th Street’s Pier 1, where two pianos sat back to back. He played Chopin’s “Minute” Waltz on one piano, then the other, while his wife, Kristen Child, filmed the performance. Inspired, Ghin decided to repeat the experiment at each and every *Play Me, I’m Yours* site, creating a continuous video montage of his performances, titled *The New York Minute*. As he sat down to play the piece at pianos across the five boroughs, Ghin was pleasantly surprised by the reactions of those around him. “It was an instant connection that everybody had,” he said. He contrasted the experience with a scenario familiar to many in the Juilliard community—putting on a tuxedo and waiting backstage before performing.

In fact, breaking down the boundaries between professional artists and the general public is exactly what Sing for Hope strives to do. *Play Me, I’m Yours* inspired endorsements by artists like Alicia Keys and Lauren Ambrose, and Ambrose performed at the Chelsea Market location with her band. An opening concert in Times Square featured various Broadway stars, while a closing event in Lincoln Center included performances by Juilliard alumna Joyce Yang and jazz pianist Eldar.

The root of the project, though, remained one of community. While expressing his admiration for the ambitious initiatives surrounding the installation, Jerram pointed to the central aim of *Play Me, I’m Yours*. “The project isn’t about celebrities playing pianos, or celebrities opening pianos, or anything,” he said. “It’s about [the] public playing pianos [for] their friends, about providing instruments to people who are trained in piano but don’t have a piano to play.”

At a buzzing Astor Place subway entrance, a young man in glasses, Michele Ceru, of Italy, nimbly raced through an interpretation of Chopin’s Ballade No. 3. Next, a trio of college-age girls in oversized sunglasses and summery outfits pounded out “Heart and Soul.” Emma Carone, a 22-year-old from Virginia, hadn’t heard of the street pianos. “Too bad they’re not here forever,” she said.

This seems to have been the resounding sentiment of all who came into contact with the installation. And the response has not gone unheard—Emily Walsh, Sing for Hope’s director of operations and a Juilliard dance alumna, confirmed that the organization has already begun planning the return of *Play Me, I’m Yours* in summer 2011.

Cory Robertson is editorial assistant at The Journal.

## In Memoriam

The Juilliard community mourns the passing of the following individuals:

Alumni	Former Faculty and Staff
Sydney Baker (Diploma ’39, Postgraduate Diploma ’40, B.S. ’53, <i>trumpet</i> )	Benjamin Lees
Blake Brown (B.F.A. ’72, <i>dance</i> )	Barbara E. A. Holmquest Gotz (Diploma ’38, Postgraduate Diploma ’40, <i>piano</i> )
Edgardo A. Bruschi (Diploma ’48, <i>oboe</i> )	Mary H. Smith
Hannah Danziger (’33, <i>piano</i> )	
Louis J. Drakes (’42, <i>trumpet</i> )	
Stanley L. Franck (’40, <i>voice</i> )	
Lila A. Gordon (B.S. ’52, <i>piano</i> )	
William R. Hargrove (B.S. ’50, M.S. ’51, <i>piano</i> )	
Edward D. Hatrak (Diploma ’41, <i>piano</i> )	
Daniel W. Hill (M.S. ’70, <i>piano</i> )	
Jill W. Johnson (B.F.A. ’77, <i>dance</i> )	
Alma Moreton (B.S. ’44, <i>violin</i> )	
Margaret M. Ott (M.S. ’43, <i>piano</i> )	
Arthur C. Staudigel (’48, <i>double bass</i> )	
Michael M. (Marlin John) Sweeley (B.S. ’49, M.S. ’49, <i>music criticism</i> )	
Forest P. Warren (’70, <i>opera</i> )	
Craig M. Watjen (B.S. ’61, <i>clarinet</i> )	
George David Weiss (’42, <i>clarinet</i> )	
Jean Overman Whiton (’40, <i>flute</i> )	

# Kushner’s Commencement Speech

Continued From Page 12

eventually helped me find pride in being gay; he’s still teaching me today. He gave music to thousands of people, he was the musical soul of his home. There’s no one I owe more to, or admire more. And he’s a Juilliard graduate, class of 1951. With my sister, he’s here today.

(Just two days ago he told me this great joke: What’s the difference between Rush Limbaugh and the Hindenburg? One’s a big flaming bag of Nazi gas, and the other’s just a dirigible.)

O.K., enough already!

As you are adepts of a mystery, go forth and deepen the mystery, make the impossible seem possible, bring heaven down to earth. As you are citizen adepts of a democracy that is still a democracy in more than name, but not, I fear, unless we work very, very hard, for very much longer, you have to learn as well

the art of the possible, and practice it in the months leading to this November’s midterms and beyond. As you are adepts of a divine mystery, and obviously pretty amazing adepts at that or you wouldn’t be here on this great day with your parents and grandparents and spouses and children and teachers, all of whom are *shepping nachas*; as you are such gifted and remarkable and soon-to-be graduated adepts with diplomas and degrees, go forth, make art for the world, show the world what the heart of it means! I think you are lucky, you have passed through a terrible time, and there are terrible times still to come, but you’re lucky—I think this is a time when America, when the world may actually understand the art you make. So go make art already, commence already, thank you so much for inviting me to share today with you, and a million billion *mazels* to you all of you, we count ourselves very lucky to be the audience for what you have in store.



by Greta Berman

# The Painted Music of Charles Burchfield

CHARLES BURCHFIELD (1893-1967) never literally composed music, but nevertheless the exhibition of his paintings and drawings, “Heat Waves in a Swamp,” at the Whitney, exudes musicality. This rings especially true in his earlier and later works. During a short period mid-career, he succumbed to the pressure to make money—either by producing decorative art (wallpaper, for example) or conforming to “American Scene” painting, which sold better than his mystical, ecstatic, and intensely private visions. This more conventional genre of painting also allowed him to experience a sense of belonging to the American artistic community, since it made his often mysterious art more “accessible.” Perhaps because the curator of the show, Robert Gober, is an artist himself, he has been extraordinarily sensitive and mindful of these issues.

The staggeringly beautiful exhibit is puzzling, however, in that rarely does the word “synesthesia” appear in the wall labels, catalog, or press releases. Synesthesia, the joining of the senses that occurs when a stimulus in one modality evokes a simultaneous reaction in another (for example, color and sound), is apparent in all of Burchfield’s art. Nearly every work in this exhibit screams synesthesia. Like the composer Olivier Messiaen, a known synesthete, Burchfield compulsively catalogued nature around him early on. He was obsessed with sound and its visual representation. He *saw* the sounds of insects, of crickets, of cicadas, of lightning, and of church bells ringing in the rain. Or industrial sounds, as those of railroad trains and electrical circuits. And his art enables us to see and hear sounds. All of these and more Burchfield strove to evoke in his watercolors.

Interestingly, he rarely employed oils, preferring the fluidity of watercolor. Often commenting in his journals on watercolor’s superiority, he expressed dissatisfaction with his few, halting attempts in oil. The main difficulty of capturing synesthetic photisms (or visions) in paint, according to Carol Steen, a contemporary synesthetic artist, is the fact that they are in constant motion. Steen has recently used video, but Burchfield, lacking that avenue, sought to portray the movement of the sounds he observed via the rapidity of watercolor. Indeed, Burchfield himself used a musical analogy, saying, “The relationship between my watercolor and the traditional manner is the same as between Beethoven and the Classicists.”

Burchfield confined his early watercolors mostly to small formats, but later, in order to create large paintings, he developed an unusual technique. He would piece together several smaller sections of watercolor to assemble one large painting. The merging is so successful that it is almost imperceptible.

Looking at a few specific drawings from his early period, I was especially intrigued by the so-called “conventions for abstract thoughts.” These works purport to convey emotions; one is titled *Dangerous Brooding*, another *Morbid Brooding*, and a third *Imbecility*. They derive from Burchfield’s actual observations—either from nature, or his mind’s eye. In fact, emotions, like music, lack representational conventions in painting and drawing. Current researchers recognize “emotional synesthesia,” just as they do color-sound and other cross-modal manifestations. Synesthetic artists sometimes grapple with what they consider artificial distinctions between “reality” and “abstraction” and dreams.

One early painting, *Church Bells Ringing, Rainy Winter Night* (1917), contains anthropomorphic shapes and visual sound waves reminiscent of Edvard Munch’s notorious *Scream* of 1893. Indeed, two years earlier, on March 17, 1915, Burchfield almost echoed the Norwegian master’s own words in describing *The Scream*, when he wrote: “Noon is powerful—wind-whirled clouds dancing across a roaring sun.... The sunlight was so intense that I seemed



conscious of a noise going on outside as of a weird singing shriek.” Like Munch, Van Gogh, and Kandinsky, Burchfield has at times been called an Expressionist. Other artists with whom Burchfield shares sensibilities include synesthetes David Hockney, Joan Mitchell, Carol Steen, and Marcia Smilack.

Paintings revealing Burchfield’s emotions, which ran the gamut from deep depression to ecstasy, far outshine his workmanlike studies of houses and construction sites mostly done during the 1930s. These include drawings and watercolors of the teens, and the triumphant masterpieces of the 1940s-60s. Many of the large, pieced-together watercolors actually bear composite dates (examples: *Autumnal Fantasy*, 1916-44; *Night of the Equinox*, 1917-55; *October in the Woods*, 1938-63). A creative crisis in 1943 motivated Burchfield to return to his earlier paintings, reworking and adding to them. Many of the same “abstract” signifiers for emotions return throughout these paintings, as do his symbols for sound. For example, the small *Song of the Katydid on an August Morning* (1917) is filled with repeated black V-shapes that spring from the ground or fly through the air. Innumerable small, rounded arcs vibrate, thrum, and buzz from ground and trees. The sky emits larger, simpler, and calmer waves. And nature itself contrasts with human creation, as delineated in the regular horizontal and vertical lines of houses.

This show ranges from the “chamber music” of Burchfield’s small pencil or charcoal on paper drawings to huge orchestral landscapes; from soft, dreamy sketches to ecstatic outbursts that use thick paper to absorb his frenzied mixed techniques. Some works allude to specific music. One such, titled *Rbeingold*, paradoxically a tiny (7⅞-inch by 4½-inch) drawing, dated March 13, 1915, paid homage to the giant Richard Wagner, one of the composers Burchfield most admired. The artist referred to this and a few others made especially for Wagner operas as “abstract hieroglyphics.”

Burchfield kept detailed journals throughout his life. On July 26, 1915, he wrote, “It seems at times I should be a composer of *sounds*, not only of rhythms and



Photographs courtesy of The Whitney Museum of American Art

Charles Burchfield’s works *The Song of the Katydid on an August Morning* (1917), top, and *Sun and Rocks* (1918–50) are featured in the exhibit “Heat Waves in a Swamp,” currently on display at the Whitney Museum.

colors.” And again on October 15 that same year, “Walking under the trees, I felt as if the color made sound.” Later in his life, when recordings became available, he listened to the music of Jean Sibelius. On November 23, 1938, he noted parallels in his and Sibelius’s careers, saying it is “interesting to know that as a young man, he saw tones in terms of colors.” On December 18, 1963, he commented on two record album jackets he created for Mozart’s music, noting that he “made the backs yellow, because it seems to me his music is symbolized by that color.”

One of his many “doodles” (reproduced on Page 93 of the catalog) caused me to do a double-take. On it, Burchfield had written, in capital letters, “WINCENC,” and in smaller ones underneath, “Orchestra Conductor.” This was a reference to Joseph Wincenc, conductor of the Buffalo Philharmonic Orchestra and the father of Juilliard faculty member Carol Wincenc. Of course! Burchfield lived in Buffalo, and he obviously attended the ensemble’s concerts.

The Burchfield show complements two other musical events: the Christian Marclay “Festival” concurrently at the Whitney, and the Stephen Vitiello sound installation on the Highline, outdoors at 14th Street near 10th Avenue. Burchfield surely would have been gratified to find himself in their company.

*“Heat Waves in a Swamp: The Paintings of Charles Burchfield” runs through October 17 at the Whitney Museum of American Art, 945 Madison Avenue at 75th Street; Wednesday, Thursday, Saturday, Sunday, 11 a.m.-6 p.m.; Friday, 1 p.m.-9 p.m.; closed Monday, Tuesday. (212) 570-3600; [www.whitney.org](http://www.whitney.org).*



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



## DANCE

## 2000s

**Hanan Misko** (BFA '10) danced with the Buglisi Dance Theater during the company's residency in Utica, N.Y., this summer. In addition, he accepted two contracts with the Metropolitan Opera, where he is scheduled to dance in this season's productions of John Adams's *Nixon in China* and Gluck's *Orfeo ed Euridice*.

**Carlye Eckert**'s (BFA '09) short film *Circumstance, Chance, Situation*, featuring dancers **Troy Ogilvie** (BFA '07), **Esme Boyce** (BFA '09), and **Arika Yamada** (BFA '09), along with work by composer Daniel Newman and filmmaker **Yara Travieso** (BFA '09), was shown in May at the Center for Performance Research in Brooklyn as part of its Open Studios Series.

**Yara Travieso** (BFA '09) and **Andrew Murdock** (BFA '07) danced in a new production, performed in English, of Hans Werner Henze's *The Runaway Slave (El Cimarron)*, co-directed and choreographed by current Juilliard student Isaac Winokur. The production

was presented by the Greenwich Music Festival at the Theater at St. Catherine's in Riverside, Conn., in June.

**Andrea Miller** (BFA '04), artistic director of Gallim Dance, premiered *Wonderland* at the Joyce Theater in New York City in August. Dancers included **Troy Ogilvie** (BFA '07), **Arika Yamada** (BFA '09), **Bret Easterling** (BFA '10), **Caroline Fermin** (BFA '07), and current Juilliard student William Barry.

**Shannon Gillen** (BFA '03) and **Elisabeth Motley** (BFA '03), co-founders and directors of Doorknob Company, performed *We Are Here After*, with dancers Janna Diamond and Xan Burley, as finalists in the AWARD (Artists With Audiences Responding to Dance) Show in May at Joyce SoHo in New York City.

**Justin Leaf** (BFA '01) premiered a solo work, choreographed for him by New York-based performance artist John Kelly, in July at the Southern Theater in Minneapolis, as part of the program *Solo: Premiere Performances by the 2008 and 2009 McKnight Artist Fellowships for Dancers*. Leaf was awarded the 2009 fellowship, funded by the McKnight Foundation and administered by the Southern Theater, which allows recipients the

opportunity to commission a solo work. In August, Leaf's company, Junkyard Theater, presented *Bedroom Eyes* at the Jungle Theater in Minneapolis.

**Darrell Grand Moultrie** (BFA '00) paid tribute to the music of Sammy Davis Jr. in his work *Simply Sammy*, performed by BalletMet Columbus at the Capitol Theater in Columbus, Ohio, April 23-May 1. Moultrie shared the program, titled *American Legends: Johnny, Sammy, Stevie*, with James Kudelka, who set a piece to the music of Johnny Cash, and Maurice Hines, who set a piece to the music of Stevie Wonder. In May, the Cincinnati Ballet performed *Simply Sammy* at the Cincinnati Ballet Center.

**Nicholas Villeneuve** ('00) served as guest choreographer for the 13th annual Perry-Mansfield New Works Festival. His new work was presented in June in the Main Studio of the Perry-Mansfield complex in Steamboat Springs, Colo.

## 1990s

**Robyn Cohen** (BFA '98) played the role of Carla in season one of *Gravity*, a Starz

Network series about a support group for people who have attempted suicide.

In July, **Alexandra Itacarambi** (BFA '98) was nominated for the position of director of the curatorial division of Centro Cultural São Paulo, a cultural center in Brazil that receives projects from around the world for dance, music, drama, performance, visual arts, and films. In addition to directing the center's curatorial division, Itacarambi will continue to serve as head of dance curators and dance projects, overseeing such events as *Semanas de Dança* (Dance Weeks) and *Novos Coreógrafos-Novas Criações: Site Specific* (New Coreographers-New Creations: Site Specific).

**Christina May** (BFA '98) was appointed artistic director of the modern aerial dance company Braided Light Dance Project in Jacksonville, Fla., in January. The company hosted its annual show in a 6,000-square-foot abandoned space in downtown Jacksonville, June 4-5.

**Takehiro Ueyama** (Diploma '95), artistic director and choreographer of TAKE Dance,

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## SPOTLIGHT on MARJORIE LANDSMARK-DeLEWIS

## Playing for Pliés—A Life in Music and Dance



Chris Downes

Pianist Marjorie Landsmark-DeLewis, shown here on a recent visit to Juilliard, worked with renowned dance companies and schools throughout her career.

MORE than five decades since receiving a degree as one of Juilliard's first African-American graduates, Marjorie Landsmark-DeLewis (Diploma '48, *piano*) occupies a special place in the ranks of American dance musicians. Over the course of her distinguished career, she worked with Agnes de Mille as rehearsal pianist for the American Ballet Theater, accompanied classes for dance legends Antony Tudor and David Howard, and served as music director for dance at Sarah Lawrence College. At age 90, she remains active as a composer and performer, and was recently featured as a special guest artist at the International Guild of Musicians in Dance's 20th anniversary conference in Tucson.

Landsmark-DeLewis was born and raised in Harlem, where she began music lessons at age 5 with her uncle, a classically trained pianist who taught her in the same way he'd been instructed as a youngster in St. Lucia—by rapping her knuckles when she made a mistake. Seven years and a few sore fingers later, she be-

gan studying with Edward H. Margetson, a prominent black composer, conductor, and church organist who lived one floor down from her family's apartment. Lessons, Landsmark-DeLewis recalled in a recent interview with *The Journal*, cost 50 cents.

When it came time for college, Juilliard was the obvious choice. Not only did she have the talent and a strongly developed sense of discipline instilled by two demanding teachers, but the School, in its previous Morningside Heights location, was within walking distance of her family's home. At Juilliard, Landsmark-DeLewis's instructors included Karl Friedberg, Lonnie Epstein, and Arthur Newstead, with whom she continued to study for several years after completing her degree. As she remembers, there were very few black students enrolled in the School at the time, but "we didn't stand around and talk with each other—we were so happy being at Juilliard we didn't want to waste time."

It wasn't until the excitement of graduation was over that she asked herself, "Now what am I going to do with this [degree]?" By luck—or divine intervention, if you ask Landsmark-DeLewis—she found the perfect opportunity on Juilliard's job placement board, where Aubrey Hitchens (an influential dance teacher and one of Anna Pavlova's last partners) had placed an ad for a pianist to play Bach's *Italian Concerto* for rehearsals and performances at Jacob's Pillow Dance Festival in Becket, Mass. Having just performed the concerto on her graduation recital, Landsmark-DeLewis immediately contacted Hitchens and aced the audition. She went on to become his rehearsal pianist, quickly demonstrating an exceptional sensitivity to dancers' needs and gaining a vast knowledge of repertoire from the piles of scores he gave her.

Another prominent artist who recognized Landsmark-DeLewis's talent was the famed choreographer Agnes de Mille. Their association came about

when de Mille attended one of Hitchens's rehearsals and surreptitiously slipped the pianist a note. It read, "You don't belong here. Call me." At de Mille's invitation, Landsmark-DeLewis became a rehearsal pianist for the American Ballet Theater during late-1950s, when the noted ballerina Gemze de Lappe was at the company. Landsmark-DeLewis recalls with some amusement that the room assignment boards at the company would often list the "de Mille, de Lappe, and DeLewis" triumvirate. She also vividly remembers having to sight read *Le Corsaire* during a rehearsal with Margot Fontayn and Rudolf Nureyev, when another A.B.T. pianist cancelled at the last minute—one of several times in her career, she said, that the score-reading class she'd taken at Juilliard came in handy.

It was also at A.B.T. that Landsmark-DeLewis's now-legendary ability to improvise first came to light. She was playing a Chopin waltz when the instructor turned to her and asked if she could "do something else" with it. She inverted a phrase and, as she recounted, "suddenly a light bulb went on." This unleashing of her musical imagination represented a turning point in her artistic development, as the full extent of her extraordinary gift quickly became evident.

Landsmark-DeLewis's job at A.B.T. took an unwelcome turn, however, when the company scheduled a tour to Atlanta at a time when racial segregation was still in force. Told by the director that she wouldn't be able to stay in the same hotel with rest of the company, but would instead have to find her own lodging in a black neighborhood, she declined. Her dignity intact, she quickly found a new position at the Harkness Ballet. She segued into higher education as the first pianist hired by the dance division at SUNY Purchase, and was later appointed to the faculty at Sarah Lawrence College.

Looking back on a fulfilling career, Landsmark-DeLewis expressed no regrets, just one pet peeve: she hates it when dancers put their gear down on the piano.

Yet her love for her work remains so strong that she still occasionally wakes up at 3 a.m., she said, and wonders, "What am I going to play for plié today?"

—Lisa B. Robinson, Senior Writer for Special Projects and Proposals



Continued From Page 23

presented two programs in May at Dance Theater Workshop in New York City. The programs included the premiere of Ueyama’s *Flight*, with dancers **Stephanie Amurao** (BFA ’10), **Marie Zvosec** (BFA ’04), and **Amy Young** (BFA ’96), among others.

In April, **Robert Battle** (BFA ’94) was announced to succeed Judith Jamison as artistic director of Alvin Ailey American Dance Theater upon her retirement in June 2011. (See Q&A on Page 25.)

**Mara Kurotschka** (BFA ’92) co-directed and choreographed Wagner’s *Rienzi*, which opened in January at Deutsche Oper Berlin.

**Ranardo-Domeico Grays** (BFA ’92), artistic director and choreographer of Visions Contemporary Ballet, presented *Dust* on April 17 at Harlem Stage’s Aaron Davis Hall in New York City. The performance was presented as part of New York Sports Club’s first Dance Crews Showcase.

1960s

**Sylvia Waters** (BS ’62) served as visiting professor at Harvard University for a dramatic arts course titled The Ailey Legacy: A Celebration of the African-American Heritage and the Modern Dance Tradition, in the spring 2010 semester. Waters worked under the direction of Elizabeth Bergmann, dance director at Harvard’s Office for the Arts.

DRAMA

2000s

Plays written by **Nick Jones** (Playwrights ’10) and **Nathan Jackson** (Playwrights ’08) will

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Thursday, October 7

Reception in the Student Multipurpose Room, 6-7:30 p.m.  
*Followed by a performance of Juilliard415 in the Peter Jay Sharp Theater; Monica Huggett, conductor.*

Wednesday, October 20

Reception in the Student Multipurpose Room, 6-7:30 p.m.  
*Followed by a performance of Lorraine Hansberry’s A Raisin in the Sun by fourth-year actors in the Stephanie P. McClelland Drama Theater.*

Thursday, December 16

Reception in the Student Multipurpose Room, 6-7:30 p.m.  
*Followed by a performance of New Dances by Juilliard Dance in the Peter Jay Sharp Theater.*

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For more information on the performances, see the Calendar of Events on Page 28 or go to juilliard.edu/calendar.

be performed at the Duke Theater in New York City as part of LCT3, Lincoln Center Theater’s program that produces new work by emerging artists. Jones’s *The Coward*, directed by **Sam Gold** (Directing ’06), will run November 8-December 4, and Jackson’s *When I Come to Die*, directed by Thomas Kail, will run January 31-February 26.

**Adam Driver** (Group 38) was featured in the premiere of Dan Klores’s *Little Doc* at the Rattlestick Playwrights Theater in New York City. Directed by John Gould Rubin, the play ran from June 17 through July 18.

**Katori Hall**’s (Playwrights ’08) *The Mountaintop*, which won the 2010 Olivier Award for best new play, is schedule to open on Broadway this fall, in a production starring Samuel L. Jackson and Halle Berry. Performance dates and the theater have not yet been released.

The premiere of **Beau Willimon**’s (Playwrights ’07) play *Spirit Control* will be presented by the Manhattan Theater Club this fall. The production will be directed by Henry Wishcamper.

**Seth Numrich** (Group 36) and **Amari Cheatom** (Group 37) were featured in Marcus Gardley’s *On the Levee*, directed by Lear deBessonet. The play, which ran from June 28 through July 11, was presented by Lincoln Center Theater at the Duke Theater in New York City.

**Kara Lee Corthron** (Playwrights ’06) received the Vineyard Theater’s third annual Paula Vogel Playwriting Award at a luncheon at the National Arts Club in New York City in June. The event was hosted by Colman Domingo.



In May, **Sam Gold** (Directing ’06) won an Obie Award for directing two plays by Annie Baker at venues in New York City last season. *Circle Mirror Transformation* was presented at Playwrights Horizons and *The Aliens* was performed at Rattlestick Playwrights Theater. This winter, Gold (above) will direct the premiere of **Bathesheba Doran**’s (Playwrights ’04) *Kin* at Playwrights Horizon.

This summer, **François Battiste** (Group 35) appeared in the Public Theater’s productions of *A Winter’s Tale*, directed by Michael Greif, and *The Merchant of Venice*, directed by Daniel Sullivan, at Shakespeare in the Park in New York City. **Liza J. Bennett** (Group 39) and **Shalita Grant** (Group 39) also appeared in both productions. In addition, **Bethany Heinrich** (Group 39) performed in *A Winter’s Tale* and **Kelsey Kurz** (Group 39) was in *The Merchant of Venice*.

**Nick Westrate** (Group 35) was nominated for a Drama Desk Award for outstanding featured actor in a play for his performance in Transit Group’s *The Boys in the Band*, which was directed by Jack Cummings III and ran February 12-March 28. This fall, Westrate and **Elizabeth Marvel** (Group 21) will appear in New York Theater Workshop’s production of Lillian Hellman’s *The Little Foxes*, directed by Ivo van Hove. Previews begin September 10. Westrate will also be appearing in the forthcoming HBO miniseries *Mildred Pierce*, directed by Todd Haynes and starring Kate Winslet.

**Tommy Smith** (Playwrights ’05) has been named the 2010-11 recipient of the Playwrights of New York Fellowship, the Lark Play Development Center’s annual award that provides financial support and housing for one year to an emerging playwright, as well as creative support from the Lark’s Playwrights’ Workshop.

In July and August, **Jenny Schwartz**’s (Playwrights ’04) play *God’s Ear* was presented at Echo Theater Company in St. Louis. The production, directed by Eric Little, marked the regional premiere of the work.

**Elizabeth Bartley** (Group 29) is producing and starring in Tennessee Williams’s *Orpheus Descending*, presented by the Infinite Theater at the Provincetown Tennessee Williams Theater Festival in Cape Cod, Mass. Directed by Nick Potenzieri, the production will run September 23-25.

In July, **Jesse Perez** (Group 29) was featured in Shakespeare on the Sound’s production of *Othello*. The play, which ran at Pinkney Park in Rowayton, Conn., and at Roger Sherman Baldwin Park in Greenwich, Conn., was directed by **Joanna Settle** (Directing ’97).

1990s

**Adam Rapp**’s (Playwrights ’99) *Hallway Trilog*y will open at Rattlestick Playwrights Theater in New York City on January 27, 2011.

The premiere of **David Lindsay-Abair**’s (Playwrights ’97) *Good People* will be presented at the Manhattan Theater Club’s Samuel J. Friedman Theater, February 8-March 3, 2011. The production, which stars Frances McDormand, will be directed by Daniel Sullivan.

**Reuben Jackson** (Group 26) was recently awarded a certificate of recognition from the Jersey City Board of Education Parent Teachers Partnership Organization for his work in drama instruction and as a contributing teacher at Academy 1 middle school. Academy 1 is a magnet school in the Jersey City Public School District.

The Hollywood Fringe Festival presented *Face the City*, written and performed by **Jesse Wilson** (Group 24), at the Complex in Santa Monica, Calif., June 17-19.

In June, **Viola Davis** (Group 22) received a Tony Award for best performance by a leading actress in a play for her role in August Wilson’s *Fences*. Directed by Kenny Leon, the show ran from April 26 through July 11 at the Cort Theater in New York City. Davis has also been cast in Tate Taylor’s film adaptation of Kathryn Stockett’s novel, *The Help*. The film is scheduled to be released in 2011.

In May, **Stephen Kunken** (Group 22) was nominated for a Tony Award for best performance by a featured actor in a play for his role in Lucy Prebble’s *Enron*.

In May, **Laura Linney** (Group 19) was nominated for a Tony Award for best performance by a leading actress in a play for her role in Donald Margulies’s *Time Stands Still*. Directed by Daniel Sullivan, the show ran at the Manhattan Theater Club January 28-March 14 and will return to Broadway at the Cort Theater on September 23.

1980s

**Kathleen McNenny** (Group 17) appeared in Peter Shaffer’s *Equus* at the John Drew Theater at Guild Hall in East Hampton, N.Y. Directed by Tony Walton, the show ran from June 8 through July 3.

**David Rainey** (Group 16) was recently appointed as artistic director of the Landing Theater Company at the University of Houston-Downtown. Rainey directed company’s first production, Tennessee Williams’s *The Glass Menagerie*, which was performed June 23-July 11.

**Bradley Whitford** (Group 14) stars in the new television comedy *The Good Guys*, which premiered in May on Fox.

**Kevin Spacey** (Group 12) stars in *Margin Call*, an independent film written and directed by J.C. Chandor. The movie, which revolves around a group of traders during the recent financial crisis, is slated for release this month.

1970s

**Boyd Gaines** (Group 8) appeared in the premiere of A.R. Gurney’s *The Grand Manner* at the Mitzi E. Newhouse Theater at Lincoln Center. The production, directed by Mark Lamos, ran June 2-August 1.

In May, **Kelsey Grammer** (Group 6) was nominated for a Tony Award for best performance by a leading actor in a musical for his role in *La Cage aux Folles*, music and lyrics

by Jerry Herman, book by Harvey Fierstein. The production was directed by Terry Johnson and is currently playing at the Longacre Theater in New York City.

**Harriet Harris** (Group 6) appeared in Stephen Sondheim’s *Sweeney Todd* at the Barrington Stage Company in Pittsfield, Mass. Directed by Julianne Boyd, the production ran from June 23 through July 17.

In May, **Stephen McKinley Henderson** (Group 1) was nominated for a Tony Award for best performance by a featured actor in a play for his role in August Wilson’s *Fences*. Directed by Kenny Leon, the show ran April 26-July 11 at the Cort Theater in New York City. Henderson will direct Bruce Norris’s *Clybourne Park* at The Juilliard School in February 2011.

MUSIC

2000s

In June, the **Mike Cottone** (MM ’10, *jazz studies*) Quintet performed at the Blue Note as part of the jazz club’s Emerging Artist series. The ensemble, which opened for singer Dee Dee Bridgewater, features Cottone on trumpet; **Paul Sikivie** (MM ’09, *jazz studies*) on bass; Juilliard Jazz master’s students Lucas Pino on tenor saxophone and Kris Bowers on piano; and Jared Schonig on drums.

**Donald Vega** (Artist Diploma ’09, *jazz studies*) won first place in the 2010 Great American Jazz Piano Competition in Jacksonville, Fla., in May.

In May, the American Pianists Association announced **Aaron Diehl** (BM ’07, *jazz studies*) as one of five finalists in its Jazz Fellowship Awards competition next season. The Jazz Fellowship Awards are produced every four years by the A.P.A. and the finalists are invited to Indianapolis to perform community outreach concerts, other public engagements, and the semifinals and finals rounds of the competition. The winner—named the Cole Porter Fellow of the A.P.A.—receives a two-year fellowship worth \$75,000, a \$50,000 cash award, career assistance, publicity, and professional fees.

**Christopher DeVage** (Artist Diploma ’06, *voice*) was the baritone soloist in Ned Rorem’s *Evidence of Things Not Seen* at the Clarice Smith Performing Arts Center’s Gildenhorn Recital Hall at the University of Maryland in May. The concert was sponsored by the Washington Vocal Arts Society in conjunction with its America Sings Festival 2010. That same month, DeVage performed as a soloist with the Academy Chorale and Chamber Society in Haydn’s *The Seasons* at the Germantown Academy Arts Center Theater in Ft. Washington, Pa. In April, DeVage was a soloist with the Choral Chameleon in the premiere of Jeffrey Parola’s oratorio *Such Beautiful Things* at Fourth Universalist Society in New York City.

In May, **Henry Wong Doe** (DMA ’06, *piano*) was appointed tenure track assistant professor of piano at Indiana University of Pennsylvania. He has been working as a temporary assistant professor at the school since August 2009. In April, he performed the Mozart Concerto No. 21 with the Adelphi Symphony at Adelphi University Performing Arts Center in Garden City, N.Y., and in June he performed with **Eugenia Choi** (BM ’00, MM ’01, DMA ’07, *violin*) in a program of works by Lukas Foss, Fauré, and Ravel at the Chicago Cultural Center as part of the Dame Myra Hess Memorial Concerts series.

**Kenneth Bryson** (MM ’04, *voice*) performed as a soloist in a benefit concert for the Greater New York Chapter of the Amyotrophic Lateral Sclerosis Association at St. John’s Lutheran Church in Summit, N.J., in April. The performance was part of the Singing for a Cure concert series, which Bryson founded.

**Nico Muhly**’s (MM ’04, *composition*) work *Stabat Mater* was premiered in May by the new-music chamber orchestra Signal at Merkin Concert Hall in New York City. The concert also included the premiere of Sir Harrison Birtwistle’s *The Corridor*. The



Q&A With ROBERT BATTLE

Robert Battle, who was appointed artistic director designate of the Alvin Ailey American Dance Theater in April, said he was nearly speechless when he learned he would take the reigns of one of the most successful and influential modern dance companies in the world. “It was a myriad of feelings,” he said in a recent interview with The Journal, noting that he was “fully aware of the lineage of the legacy of Alvin Ailey himself, the man and the genius, and the gravity of the institution and the effect it’s had on millions who have seen the company—myself included.” Battle (B.F.A. ’94, dance), who grew up in Miami, was a member of the Parsons Dance Company from 1994 to 2001 and then went on to found his own company, Battleworks. That ensemble will disband in the months to come and in July 2011 Battle will succeed Ailey’s longtime artistic director, Judith Jamison. In a conversation with Sarah Kricheff, Battle, 38, spoke about his new job and his expectations for the future.

**You recently told *The New York Times* that Alvin Ailey has always been about inclusiveness, and that you intend to open the arms even wider than they are now. Do you have specific ideas on how you might do that?**

Well, I think that I’ll follow the roadmap. Ms. Jamison always talks about the fact that Mr. Ailey left us such a clear roadmap in the sense that he was one of the first modern dance repertory companies, that yes, the company is his namesake, but the work and the ballets in the company, almost from the beginning, were other choreographers, other lighting designers, other influences. The idea of having a school is extremely important, so that it wasn’t just a dance company but it was also reaching into the future in a very

specific way. ... This company has always been about outreach before it was a buzzword to raise funds—but really about reaching out—and that’s something that’s important to me, because as a young boy from Miami, Fla., I saw the company because we were bused there from our school as a form of outreach, and that did something for me that is very tangible and very obvious. And so I really see the importance in continuing that.

**I understand that you were raised by your great-uncle and your cousin. In what ways have your personal and family background prepared you for this role?**

I think the sense of family in general has always been about an extended thing. Certainly it taught me that family was the place where you are loved and everybody took care of each other. I think that the one wonderful thing about the Alvin Ailey American Dance Theater is that it is a big huge extended family, and I feel that it is treated as such from the administration to the artistic director to people who have danced with the company and no longer dance with the company, who still come and teach in the building. There’s a sense that everyone takes care of one another and treats them as family. And so I think that’s been part of the success, and certainly I resonate with that because of my upbringing.

**I imagine that in some ways it must be difficult or bittersweet for you to disband Battleworks and move to Ailey. What difficulties—personally or professionally—do you think you might encounter in this transition?**

Yes, it’s always difficult for something to end. But what I keep saying and what really I think we’ve come to realize [is that] we’re used to—as artists, as dancers,



Brian Guillaux

as choreographers, as creative people—being of the moment, and being live performers it is about the moment, and so some moments last forever and some only a brief time, but the impact is infinite.... What [the Battleworks dancers and I] have done for each other is inspired each other. I’ve always said that inspiration never dies, it grows into something else. So I think we’re realizing that in a very good way, that we have really set each other on fire. And now we can take it and do something else with it.

**Any thoughts you can share with me on new choreographers you might bring in?**

There are none that I can really share right at this moment, for obvious reasons. But certainly I’m looking far and wide. I’m constantly looking to see what’s new. I’m looking at works that not only challenge the audience but challenge the dancers in new ways. I think that that’s important,

too. I have my own tastes and my own likes, and so it will inevitably be different in some ways. But I think I [will] follow the roadmap of past, present, and future. And I think any great work of art and any longstanding institution addresses all three things, otherwise it dies. And so we will be reaching back and also reaching forward.

**How is the professional dance world different now for students just graduating from Juilliard than it was when you graduated?**

It’s hard to say. In some ways I don’t know if it’s totally different. The challenges remain the same—finding a job, trying to pay health insurance. A lot of the companies are finding it increasingly difficult to survive; support for the arts has dwindled. There are some real challenges. But I think that what I see, and what I remember hearing my teacher [former Juilliard Dance faculty member] Carolyn Adams say, is that it is about the ability to see what is there as opposed to what is not there. I think any time we come to a deficit, certainly as artists, as creative people, as people who are empowered by the fact that we can use our imagination, this offers an opportunity to look at this in a new way—to look at our old models of how we do things, of how we thrive as artists, and maybe change them and tweak them, and constantly be looking at how we meet these new challenges. And sometimes that brings out new innovative ideas. So I think that this is an exciting time because it is a time that we as creative people thrive, that we start to really use our imagination in how to keep this thing going. And I think that’s always been true.

—Interview conducted by Sarah Kricheff

Kaufman Center’s teen new-music ensemble, Face the Music, gave a preconcert performance of Muhly’s *Honest Music* and *How About Now*.

**Josh Frank’s** (BM ’04, trumpet) *Parking Lot*, a motion media piece with original music, was accepted into Art of the Northeast, an art competition and exhibition. Frank’s work was on view at the Silvermine Guild Arts Center in New Canaan, Conn., from April 30 to June 11.

**Susanna Phillips** (BM ’03, MM ’04, voice) received the fifth annual Beverly Sills Artist Award for young singers at the Metropolitan Opera in April. The \$50,000 prize is designated for singers between the ages of 25 and 40 who have already appeared in featured solo roles at the Met. The award was presented by Agnes Varis, a managing director on the Met’s board who endowed the award with her husband, Karl Leichtman, and Muffy Greenough, daughter of Beverly Sills.



In April, **Jeremy Denk** (DMA ’01, piano) performed as a special guest artist with the Lark Quartet, comprising **Deborah Buck** (BM ’93, violin), **Harumi Rhodes** (Diploma ’97, BM ’02, violin), Kathryn Lockwood (viola), and **Caroline Stinson** (MM ’08, cello), at Merkin Concert Hall in New York City. The program included the premiere of Paul Moravec’s



Piano Quintet, as well as works by Jennifer Higdon, Mendelssohn, and Schumann.

**Soyeon Lee** (BM ’01, MM ’03, Artist Diploma ’05, piano) and **Ran Dank** (MM ’07, Artist Diploma ’09, piano) were among the winners of the Walter W. Naumburg Foundation’s annual piano competition in New York City in June. Lee took first prize, which includes two fully subsidized concerts in New York City, one of which will be held on March 29 in Carnegie Hall’s Weill Recital Hall; recitals and performances with orchestras throughout the United States; and a cash award of \$10,000. Dank and Russian pianist Alexandre Moutouzkine received the two second prizes, each of which came with a cash award of \$4,000.

In March, **Paul Stetsenko** (DMA ’00, organ) performed J.S. Bach’s Clavier Concerto in D Minor under the baton of Tim Foley at Westminster Presbyterian Church in Alexandria, Va., where Stetsenko is music director. In the same concert, Stetsenko conducted Bach’s Cantata No. 182 with soloists, choir, and orchestra.

In April, **Daniel Alfred Wachs** (MM ’00, piano, MM ’03, orchestral conducting), director of instrumental studies and conductor of university orchestras at Chapman University in Orange, Calif., led several performances of Opera Chapman’s production of Mozart’s *Così fan tutte* at the school’s Memorial Hall. That same month, he conducted the Spartanburg Philharmonic Orchestra at Twichell Auditorium in Spartanburg, S.C., and led a daylong clinic as a guest lecturer and conductor at Hunter College in New York City.



1990s

**Arash Amini** (MM ’99, Professional Studies ’00, cello) performed with violinist and composer Mark O’Connor and pianist **Melissa Marse** (’99, accompanying) at Duke University in April and at the Music Center at Strathmore in Bethesda, Md., in May. The trio performed O’Connor’s Piano Trio No. 1 (*Poets and Prophets*), and several selections with singer-songwriter Rosanne Cash. In April, Amini performed with America’s Dream Chamber Artists at Montgomery County Community College in Blue Bell, Pa., as part of the National Endowment for the Arts’s American Masterpieces: Chamber Music series. The program featured Arthur Foote’s *At Dusk* for flute, cello, and harp; Aaron Copland’s Sextet for clarinet, string quartet, and piano; Charles Ives’s Piano Trio; and Samuel Barber’s String Quartet, Op. 11. Other Juilliard alumni who performed on the concert included **Erin Keefe** (MM ’05, violin), **Cyrus Beroukhim** (MM ’01, DMA ’07, violin), **Dov Scheindlin** (BM ’92, MM ’94, viola), **Alexander Fiterstein** (BM ’00, Graduate Diploma ’02, clarinet), **Bridget Kibbey** (BM ’01, MM ’03, harp), and **Jennifer Lim** (MM ’00, piano).

**Joyce Yang** (BM ’99, MM ’01, DMA ’10, piano) was named an Avery Fisher Career Grant recipient in April. The \$25,000 award recognizes outstanding talent and is meant to provide career assistance. Yang performed along with several other Career Grant recipients at the announcement ceremony, held at Lincoln Center’s Stanley H. Kaplan Penthouse. The concert was recorded by WQXR radio and broadcast in May.

**Inbal Segev** (BM ’98, Professional Studies ’99, cello) performed with the Amerigo Trio, which includes violin faculty member **Glenn Dicterow** (BM ’71, violin) and violist Karen Dreyfus, at the Castleton Festival in Virginia in July. The group played the

Beethoven Serenade in D Major, Op. 8, and the Leo Weiner Trio, Op. 6. In August, the trio performed works by Kodaly, Beethoven, Weiner, and Gideon Klein at the Chappaquidick Summer Musical Festival. That same month, Segev performed a program of works by Schumann and Chopin with **William Wolfram** (BM ’78, piano) and flutist Linda Chesis at the Cooperstown Chamber Music Festival. Also in August, Segev performed the Schumann Piano Quintet and other works with **Dmitri Berlinsky** (Professional Studies ’93, violin) and **Elena Baksht** (MM ’00, piano) at the South Hampton Festival.

**Zuill Bailey’s** (MM ’96, cello) new CD, *Bach Cello Suites* (Telarc), reached No. 1 on the classical Billboard charts in June and remained in that spot for several weeks. That same month he was heard on National Public Radio’s *Morning Edition* and also gave a Bach presentation on the NPR series Tiny Desk Concerts. In addition, he performed under the baton of faculty member **Itzhak Perlman** (’68, violin) with the Israel Philharmonic and the Westchester Philharmonic in April and May, respectively.

**Shawn Jones** (BM ’96, bassoon) played with the San Francisco Ballet Orchestra from December through May, during the company’s 2009-10 season.

**Hyung Joon Won** (’95, violin), founder of the Lindenbaum Music Company, hosted the second annual Lindenbaum Music Festival in Seoul, from June 28 through July 5. The event featured the Lindenbaum Festival Orchestra, conducted by Charles Dutoit, performing Beethoven’s “Leonore” Overture No. 3; Liszt’s Piano Concerto No. 2 with soloist **Kun Woo Paik** (’72, piano); and Strauss’s *Ein Heldenleben*, Op. 40.

The quartet Ethel, comprised of **Cornelius Dufallo** (BM ’95, MM ’97, DMA ’02,



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*violin*), **Ralph Farris** (BM '93, MM '94, *viola*), **Dorothy Lawson** (MM '84, DMA '90, *cello*), and **Mary Rowell** (BM '80, MM '81, *violin*), released a CD, titled *Osbtali*, on the Thunderbird Records label in June. The album features original music by 11 American Indian student composers, ages 13 to 21, from the Chickasaw Summer Arts Academy in Ada, Okla. The CD, whose title translates as “divided into four parts,” was sponsored by Chickasaw Nation, a federally recognized tribe of American Indians originally from the Southeastern United States.

In April, **Miranda Cuckson** (BM '94, MM '01, DMA '06, *violin*) performed as a member of the Argento Chamber Ensemble at Columbia University’s Miller Theater. The concert included new multimedia works by Daniel Iglesia, Victor Adán, and Michel Galante, as well as Stravinsky’s *Les Noces*.



The Beethoven Project Trio (above), comprising **Sang Mee Lee** (BM '93, MM '94, *violin*), Wendy Warner, cello, and George Lepauw, piano, performed at Alice Tully Hall in May. The program included the New York premiere of three recently rediscovered works by Beethoven: Piano Trio in E-flat Major, Hess 47; Piano Trio in E-flat Major, Op. 63; and Piano Trio in D Major, Kinsky/Halm Anhang 3. Later that month, the group’s recording of these trios, produced by Max Wilcox, was released on Cedille Records and distributed by Naxos.

**Audra McDonald** (BM '93, *voice*) and **Marvin Hamlish** ('63, *piano*) performed for President Obama and First Lady Michelle Obama at a concert at the White House on July 19. The event, “Broadway Celebration,” was introduced by the president and was part of the White House’s In Performance concert series. Other performers included Nathan Lane, Tonya Pinkins, Idina Menzel, and Brian d’Arcy. The concert will be broadcast on PBS on October 20.

In April, **Keith Calmes** (MM '92, *guitar*) received an outstanding educator award from the College of New Jersey for his work as a guitar teacher at Wall (N.J.) High School.

In April, **Michael Hosford** (BM '91, MM '93, *trombone*) performed his own compositions at the Friday Musicale auditorium in Jacksonville, Fla., with **Corinne Stillwell** (BM '93, MM '95, *violin*), Karen Pommerich, violin, Ellen Caruso Olson, viola, and Gregory Sauer, cello.

Organist, composer, and conductor **Trent Johnson** (Advanced Certificate '91, *organ*) led the Oratorio Singers of Westfield in the premiere of his *Celebration Overture* for orchestra at the ensemble’s 30th anniversary concert in Westfield, N.J., in March. During the concert Johnson also led the chorus and orchestra in Bach’s “Easter” Oratorio and Handel’s *Coronation Anthems*. In May, Johnson played an organ recital on the von Beckerath organ of St. Stephen’s Episcopal Church in Millburn, N.J. The program, which celebrated 40 years of organ concerts on that instrument, included the premiere of Johnson’s Concert Variations on *The Carnival of Venice* for organ and as an encore he played his own arrangement of the bluegrass fiddle tune “The Orange Blossom Special.”

**Viviana Guzman** (MM '90, *flute*) performed her own compositions at California’s Esalen Institute in Big Sur in July. That same month, she played with Argentine guitarist/composer Máximo Diego Pujol in a performance presented by the Sierra Nevada Guitar Society at

the Cal Neva Resort in Crystal Springs, Nev.; the duo performed again in July at the Carson Valley Arts Council in Minden, Nev. Also in July, Guzman performed with her quartet, Festival of Four, for the Festival Mozaic at the Vina Robles Winery in Paso Robles, Calif.

**Christian McBride** ('90, *double bass*) was featured on guitarist Yotam Silberstein’s album *Resonance*, released in May by Jazz Legacy Productions.

1980s

The Shanghai Quartet, which includes **Weigang Li** ('89, *resident quartet*) and **Honggang Li** ('89, *resident quartet*), and the Eroica Trio, which includes **Sara Sant’Ambrogio** ('84, *cello*) and **Erika Nickrenz** (BM '85, MM '86, *piano*), are featured—along with the Orchestra of St. Luke’s—in Resonating Light, a new concert series that responds to current exhibitions at the Rubin Museum of Art in New York City. In May, the Shanghai Quartet performed works by Beethoven, Bright Sheng, and Joaquín Turina, and the Eroica Trio performed works by Shostakovich, Astor Piazzolla, Mark O’Connor, and Dvorak.

**Nadia Weintraub** (BM '88, MM '92, *piano*) played Dvorak’s Piano Concerto with the Zagreb Philharmonic Orchestra, conducted by Stefan Lano, at Lisinski Concert Hall in Zagreb, Croatia, in January. Under the patronage of the Polish ambassador to Israel, Weintraub produced and performed in a concert at the Performing Arts Center in Ra’anana, Israel, in March that celebrated the 200th birthdays of Schumann and Chopin. As a member of the piano quartet Philomusica, Weintraub performed chamber works by Schumann and the chamber version of Chopin’s Piano Concerto No. 2 in F Minor. In addition, Weintraub was a guest artist at Israel’s International Spring Festival at the Rishon Lezion Performing Arts Center in May and at the Israel Festival at Henry Crown Symphony Hall in Jerusalem in June.

In February, **Maria Andriasova-Esparza** (BM '87, *piano*) was elected to the board of directors of Highbridge Voices, a children’s choral program that is part of the Highbridge Community Development Corporation, a collective effort to revitalize the South Bronx. Andriasova-Esparza coordinated and raised funds for the group’s April tour in Washington, which included an appearance at the White House.

In February, conductor **Rick Benjamin** ('87, *tuba*) directed his 600th performance accompanying silent films with live orchestra, leading the Paragon Ragtime Orchestra underscoring three films at the American Cinematheque in Hollywood. In May, Benjamin conducted the P.R.O.—which he founded at Juilliard in 1985—in the premiere recording of original orchestrations from the *Ziegfeld Follies*, produced by Judith Sherman for New World Records. The disc, slated for release in November, will be part of Benjamin’s continuing series of historic American musical theater recordings for the New World label. In June, the San Francisco Symphony performed Benjamin’s reconstruction/orchestration of the Overture to Scott Joplin’s 1911 opera, *Treemonisha*.

**Nina Kennedy** (MM '84, *piano*) produced and directed a documentary film about the life of her father, **Matthew Kennedy** (Diploma '40, MS '50, *piano*), a renowned concert pianist and former director of the Fisk Jubilee Singers. The film, titled *Matthew Kennedy: One Man’s Journey*, won the prize for best film by a black filmmaker at the Nashville Film Festival.

**Randy Max**’s (MM '83, percussion) book, *Orchestral Excerpts for Timpani*, was published by the Theodore Presser Company in June. The tome includes a CD that features

57 popular audition excerpts for timpani with orchestral accompaniment.

Producer **David Frost** (BM '82, MM '83, *piano*) received two Grammy Awards at the 52nd annual awards ceremony in January for **Renée Fleming**’s ('86, *voice*) album *Verismo Arias* (Decca), which won in the best classical vocal performance category, and for guitar faculty member Sharon Isbin’s album *Journey to the New World* (Sony Classical), which won in the best instrumental soloist performance (without orchestra) category. In addition, his recording of the Korngold Violin Concerto with **Philippe Quint** (BM '96, MM '98, *violin*) was nominated in the best instrumental soloist performance (with orchestra) category. Frost was also nominated again for classical producer of the year; he has received six Grammy Awards to date.

**Chin Kim** (BM '82, MM '83, DMA '89, *violin*) played Handel-Halvorsen’s *Passacaglia*, with violist **Joung Hoon Song** (BM '93, *violin*), and J.S. Bach’s *Ciaconna* in the “Water for Haiti” benefit concert presented by the World Water Organization at Alice Tully Hall in March. In June, Kim performed Franz Waxman’s *Carmen Fantasie* with the Ureuk Symphony Orchestra at Merkin Concert Hall in New York City.

In April, **Katherine Thomas** (Diploma '82, *violin*), a.k.a. the Great Kat, was featured in *Milenio*, a Mexican newspaper and Web site, and on *New York* magazine’s Web site, nymag.com.

**Wynton Marsalis** ('81, *trumpet*) premiered his *Swing Symphony* (Symphony No. 3) with the Jazz at Lincoln Center Orchestra and the Berliner Philharmoniker, led by Sir Simon Rattle, at the Berliner Philharmonie on June 9 and 10. The symphony was commissioned by the Berliner Philharmoniker, the New York Philharmonic, the Los Angeles Philharmonic Association, and the Barbican Centre in London. The piece was also the basis for a new dance work choreographed by Rhys Martin and performed by 170 Berlin schoolchildren at the Arena Berlin on June 12 and 13.

In June, **James Scott** (BM '80, MM '81, *trombone*) performed Launy Grondahl’s Trombone Concerto with the Calgary Philharmonic Orchestra at the Esplanade Theater in Medicine Hat, Alberta, Canada. The orchestra’s resident conductor, Melanie Leonard, led the performance. The 2010-11 season marks Scott’s 30th anniversary as principal trombonist of the C.P.O.

1970s

**Kenneth Frazelle**’s (BM '78, *composition*) song cycle *Songs in the Rear View Mirror* was premiered in May by tenor **Anthony Dean Griffey** (Advanced Certificate '95, *voice*) and pianist Warren Jones at the Kennedy Center in Washington. The concert was presented by the Vocal Arts Society.

**David Deveau** (MM '77, *piano*) performed Bartok’s Piano Quintet with the Boston Symphony Chamber Players in January at New England Conservatory’s Jordan Hall. In March, he gave a solo recital at the Michael C. Carlos Museum in Atlanta. That same month, he performed Beethoven sonatas with violinist Andres Cardenes at the Boston Conservatory.

**Larry Spivack**’s (MM '77, *percussion*) *Space*, commissioned by the Oak Ridge Civic Music Association for the Isotone Chamber Music series, was premiered in February by Spivack, **Scott Eddlemon** (BM '77, *percussion*), **Susan Eddlemon** (BM '71, MM '72, DMA '80, *violin*) on electric violin, and Katy Wolfe Zahn, soprano, at the American Museum of Science and Energy in Oak Ridge, Tenn.

In February, **Anthony Scelba** (DMA '76, *double bass*) was appointed artistic director of the Festival Internacional de Música de

Campina Grande, a new chamber music festival that took place in Paraíba, Brazil, in May and June. Scelba gave a keynote address on chamber music and pedagogy and also served as a member of the festival faculty, which included **Victoria Stewart** ('70, *violin*).

**Victoria Bond** (MM '75, DMA '77, *orchestral conducting*) was awarded a stipend to live and work at Brahmshaus in Baden-Baden, Germany, for the month of May. Bond is composing an opera with librettist Barbara Zinn Krieger about Clara Schumann. During their stay in Germany, Krieger and Bond attended a concert performance of excerpts from the opera, *Clara: The Life and Loves of Clara Schumann*, in Vienna. In June, Bond gave three New York Philharmonic preconcert lectures on Beethoven’s *Missa Solemnis* and Magnus Lindberg’s *Al Largo* in Avery Fisher Hall. That same month, her composition *There Isn’t Time* was premiered by the Harry Partch Ensemble—a group that specializes in the instruments of composer and instrument inventor Harry Partch—at the Los Angeles County Museum of Art’s Bing Auditorium. Commissioned by the museum, the piece was presented in conjunction with an exhibit of works by artist John Baldessari.

Works by artist **David Tobey** (BM '75, *violin*) were featured in an exhibit at the home of art collector Yvonne Wynter in New Rochelle, N.Y. The show, which ran from March 1 to June 13, included paintings, welded steel sculptures, and prints. The exhibit closed with a “Brunch and Browse” reception for collectors, gallery owners, and the general public.

**Douglas Riva**’s (BM '74, MM '75, *piano*) new CD, *Danzas españolas*, the final recording in a 10-volume series of the complete piano works by Enrique Granados, was released by Naxos in May.

**Craig Sheppard** (BM '70, MS '71, *piano*) performed Schubert’s last three sonatas—C minor, D. 958; A major, D. 959; and B-flat major, D. 960—at the University of Washington’s Meany Theater in Seattle in May. A recording of that performance will be released by Romeo Records in November. Sheppard performed in the Minnesota Beethoven Festival in June, playing Beethoven’s Variations on a Waltz by Diabelli, Op. 120, among other works, at Cotter High School in Winona, Minn. **Yo-Yo Ma** ('72, *cello*) and **Midori** ('87, *violin*) were also featured in the festival, performing at Winona State University’s Somsen Auditorium in June and July, respectively. In July, Sheppard co-hosted the first Piano Institute at the University of Washington in Seattle with **Robin McCabe** (MM '73, DMA '78, *piano*).

1960s

In celebration of J.S. Bach’s birthday, **Albinas Prizgintas** (BM '69, MS '70, *organ*) produced the 13th annual Bach Around the Clock festival, presented by the Trinity Artist Series at Trinity Episcopal Church in New Orleans, in March. The 29-hour continuous performance featured works by Bach and also included theater, dance, yoga, and poetry. Prizgintas gave the final performance, playing Bach’s Toccata and Fugue in D Minor.

**Christina Petrowska Quilico** (BM '68, MS '69, *piano*) and composer Constantine Caravassilis received the inaugural Harry Freedman Recording Award, in honor of the late composer Harry Freedman, from the Canadian Music Center and the Harry Freedman Fund, in April. Quilico and Caravassilis will use the award money to record a two-CD set of Caravassilis’s work—they also received a grant for the project from the Ontario Arts Council in January. In March, Centrediscs released Quilico’s 23rd CD in the label. The album includes works by Alexina Louie, Violet Archer, and Larysa Kuzmenko.





In May, **Leonard Slatkin** (BM '67, *orchestral conducting*) was named music director of the Orchestre Nationale de Lyon. He will begin the appointment in the 2011-12 season, succeeding German conductor Jun Märkl. Slatkin is also the music director of the Detroit Symphony and principal guest conductor of the Pittsburgh Symphony Orchestra. He last conducted the Lyon orchestra in April in three performances of an all-Rachmaninoff program.

**Susan Alexander-Max**'s (BS '65, MS '66, *piano*) third volume of Clementi's early piano sonatas, released by Naxos, became available in the U.K. in April and the U.S. in May.

**Fernando Raudales-Navarra** (Diploma '65, *violin*) and **Roman Rudnytsky** (BS '64, MS '65, *piano*) participated in the International Music Festival in Tegucigalpa, Honduras, in May. The festival consisted of a cycle of four concerts. In the first concert Raudales-Navarra performed as soloist and conductor of the Honduran National Symphony Orchestra. The program included Bach's Violin Concerto No. 2 in E Major, Mozart's Symphony No. 35 ("Haffner"), and one of Raudales-Navarra's original compositions. The second concert featured Raudales-Navarra in a recital performing his original compositions and other works; the third was a recital by Rudnytsky; and the fourth was a combined recital by both artists.

**Stephen Crosby**'s (BS '62, MS '63 *piano*) work *Lux Orbis Perpetua* for choir and organ

was premiered by the Philharmonic Center Chorale in Naples, Fla., in March. In January, Crosby gave an audio/video lecture titled "Diaghilev: Visionary Iconoclast and Godfather to a Creative Revolution" at the Naples Philharmonic Center for the Arts.

The premiere recording of **Philip Glass**'s (Diploma '60, MS '62, *composition*) opera *Orphée* was released by the Orange Mountain Music label in July. Conducted by Anne Manson with the Portland Opera, the production features soprano Georgia Jarman as Eurydice, baritone Philip Cutlip as Orphée, soprano Lisa Saffer as La Princesse, and tenor Ryan MacPherson as Heurtebise.

1950s

**Kenneth Bennett Lane** ('51, *voice*) will give a concert titled "Romance in Ballads and Opera Arias" at the New Life Expo at the New Yorker Hotel on October 16. He will sing a wide variety of arias and songs, from works by opera composers such as Rossini, Verdi, and Wagner to Broadway ballads and popular songs.

1940s

**Jacklin Bolton Stopp** (BS '49, *music education*) wrote an article tilted *James C. Johnson and the American Secular Cantata* for the summer 2010 issue of the journal *American Music*.

*Alumni News is compiled by Robert Clotter (dance), Karin Anderson (drama), and Cory Robertson (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 200B, 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.*

The President’s Office Announces Office Hours

President Polisi's office hours are every Monday from 2 to 3 p.m. Students are welcome to make appointments to see President Polisi during this time; they may make appointments for other times as well. Appointments should be made by calling Martha Sterner in the President's Office at ext. 201.

FACULTY AND STUDENT NEWS

FACULTY

**James DePreist**, director of conducting and orchestral studies, was appointed artistic advisor to the Pasadena Symphony and Pops in June. DePreist will advise the ensemble on choosing guest conductors for the 2010-11 season, as it searches for a new music director. In addition, he will conduct the symphony in two concerts in October, including the first performance in the ensemble's new venue, the Ambassador Auditorium, on October 23. He is expected to continue his role as artistic advisor during the 2011-12 season.

A new percussion concerto by **Eric Ewazen** (MM '78, DMA '80, *composition*), Literature of Materials and Music and Pre-College composition faculty member, was premiered by Evelyn Glennie in Glasgow on June 22. The work, which was commissioned by Glennie, is titled *Songs to the Banks of Ayr* and is performed in four movements, each set to a poem by Robert Burns.

**Alan Gilbert** (MM '94, *orchestral conducting*) addressed the Curtis Institute's 77th graduating class at the commencement ceremony on May 15 in the institute's Field Concert Hall. Gilbert, a Curtis graduate, received an honorary Doctor of Music degree.

In July, the Saint Paul Chamber Orchestra announced the appointment of Provost and Dean **Ara Guzelimian** as senior advisor for its new artistic and digital media initiative, a program enabled by a four-year, \$1 million grant from the Andrew W. Mellon Foundation. Guzelimian will work to support the development of multimedia activities, humanities projects, and various other programming.

On September 17, Evening Division faculty member **Julie Jordan** (MM '83, *piano*) will offer the next installment of her concert series, Julie Jordan Presents, featuring guest soloists with orchestra at St. Joseph's Church in Greenwich Village. In June, Jordan performed and gave master classes at Weill Recital Hall at Carnegie Hall as part of Summer Soloists 2010, a series featuring musicians from schools across the United States. In May, Julie Jordan Presents collaborated with the Youth Theater Japan, in a program featuring Carlos Avila (BM '08, *piano*) and the Noname Quartet, which includes Juilliard students **Arianna Warsaw-Fan**, violin, **Ritchie Zah**, violin, and **Meta Weiss**, cello, and alumna Hari Bernstein (BM '10, *viola*). In July, Jordan performed and taught at Capilla de Musica de las Bernardas at Burgos Conservatorio in Spain and at Sala Suffredini in Castelnuovo di Garfagnana in Italy.

Literature and Materials of Music and Evening Division faculty member **Raymond Lustig** (MM '05, *composition*) composed the music for Yass Hakoshima Movement Theater's *Rashomon*, performed in April at the Ailey Citigroup Theater in New York City.

In May, Juilliard President **Joseph W. Polisi** received an honorary Doctor of Arts degree from Middlebury College in Vermont at the school's commencement ceremony. Journalists Nicholas Kristof and Sheryl WuDunn, documentary filmmaker Errol Morris, and U.S. army colonel and Middlebury alumnus Mark Weld Odom were among the honorees.

Pre-College faculty member **Tali Roth** (MM '93, *guitar*) performed with castanets master Silvia Duran, members of the Israel Philharmonic, and tango dancers at the Suzanne Dellal Center

## Fulbright Grants 2011-12

For Professional Training in the Creative and Performing Arts

The Fulbright U.S. Student Program, sponsored by the Department of State, equips future American leaders with the skills they need to thrive in an increasingly global environment by providing funding for one academic year of self-designed study or research abroad. The program awards approximately 1,500 grants annually, and currently operates in more than 140 countries.

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

the language of the host country to carry out their proposed study or research. Students currently enrolled at Juilliard are advised to contact Carole Adrian in Academic Affairs (Room 221) for important information about application procedures. Serious applicants must establish an access account online well in advance of the Juilliard deadline for application submission, which is September 17, 2010. Applicants will be interviewed by the School's Fulbright Committee, after which their materials will be delivered to the Institute of International Education (IIE) for the October deadline.

Congratulations to our 2010-11 Fulbright Grant winners: Eugene Birman (M.M. '10, *composition*), Estonia, and alternate William Cooper (M.M. '10, *composition*), Germany.

Jazz Faculty in Concert

Continued From Page 3

workshops automatically "become part of our extended family." The time and experiences we share with them help us all grow as artists, and remind us why we chose to play this music in the first place.

Although it seems a bit odd that the first Juilliard Jazz faculty concert took 10 years to come to fruition, it has been in the works for quite some time. "We actually had a show planned at one time," Allen noted, "but it happened to fall on the same day as the [2009 presidential] inauguration. So, we decided that we should probably pick another day." Yet, the timing of the concert appropriately matches the celebratory mood in the department this year, as the community marks Jazz's first decade. Allen also noted that the ensemble has "big things planned for this year," including a possible CD in the near future.

As the group prepares for its debut concert and begins to line up performances in the year ahead, this season opener is truly an honor for the Jazz department. "It illustrates the commitment that Juilliard has shown to the Jazz division," Allen said. Those who fought for the right to practice, perform, and study this music at Juilliard would be proud to see what has blossomed into an incredible program.

*Juilliard Jazz Quintet and Friends. Peter Jay Sharp Theater; Tuesday, Sept. 21, 8 p.m. For further information see the Calendar of Events on Page 28 or go to juilliard.edu/calendar.*

*Kris Bowers is a master's piano student in Jazz Studies and the recipient of the first Luther Henderson Scholarship at Juilliard.*

Classifieds

**Piano Instruction**  
If you want to reach the level of a grand concert stage and feel absolutely secure during your performance, call Temuri Akhobadze, concert pianist, Steinway artist, (212) 663-3498, temuri@verizon.net. First meeting is free.

Advanced training in piano performance through comprehensive lessons under special guidance by renowned artist-teacher Eteri Andjaparidze, www.andjaparidze.com. Please contact amerklavier@gmail.com or (212) 600-4997.

**Bassoon for Sale**  
Heckel bassoon completely restored by Keith Bowen. Lacquer, silver plating, pads, voicing, high D and E keys, rollers, whisper lock, beautiful sound and scale. For photos, contact Marvin Feinsmith, marvinfeinsmith@handsonbassoon.com or see www.handsonbassoon.com.

**Audition**  
The Vega String Quartet, quartet-in-residence at Emory University in Atlanta, is holding auditions for a first violinist to start in spring or fall of 2011. Contact vega@vega4tet.com. www.vega4tet.com.

*Classified ads are \$1.25 per word with a 20-word minimum. The deadline for submission is the 5th of the month prior to publication. For more information on rates or how to submit your ad, call (212) 799-5000, ext. 340. Paid advertisements do not reflect endorsement by The Juilliard School.*



CALENDAR OF EVENTS

A complete, searchable Calendar of Events  
can be found on the Web at [www.juilliard.edu/calendar](http://www.juilliard.edu/calendar).

SEPTEMBER

Friday, September 10

LUKE FLEMING, VIOLA  
Paul Hall, 6 PM

YUNJIE CHEN, PIANO  
Paul Hall, 8 PM

Friday, September 17

ADRIAN ROSAS, BASS-BARITONE  
Paul Hall, 8 PM

Tuesday, September 21

JUILLIARD JAZZ QUINTET AND FRIENDS  
Daniel Saidenberg Faculty Recital Series  
Debut of a jazz faculty ensemble made up of Ron Blake, saxophone; Eddie Henderson, trumpet; Frank Kimbrough, piano; Ron Carter, bass; and Carl Allen, drums. With Ben Wolfe, bass, and Steve Turre, trombone.  
Peter Jay Sharp Theater, 8 PM; free tickets available Sept. 7.  
*See article on Page 3*

Wednesday, September 22

SEAN CHEN AND ERIC ZUBER, PIANISTS  
Winners of Juilliard’s 2010 Gina Bachauer Piano Competition  
Eric Zuber performs an all-Chopin program: Étude in C Major, Op. 10, No. 1; Nocturne in D-flat Major, Op. 27, No. 2; Scherzo in B-flat Minor, Op. 31.  
Sean Chen plays Dallapiccola’s *Sonatina Canonica*, Carter’s *Caténaires* (2006), and the Liszt “Paganini” Étude No. 6.  
Concert marks the opening of the 33rd season of McGraw-Hill Companies’ *Young Artist Showcase* and will be broadcast live on WQXR.  
Paul Hall, 9 PM  
*See article on Page 1*

Friday, September 24

VIOLA COMPETITION FINALS  
BLOCH Suite for Viola and Orchestra (1919)  
Paul Hall, 4 PM

Saturday, September 25

LAURA FLAX AND ALAN KAY, CLARINETS  
Pre-College Faculty Recital  
Paul Hall, 6 PM

NEW JUILLIARD ENSEMBLE  
Joel Sachs, founding director and conductor  
HAROLD MELTZER (U.S.) *Virginal* (2002)  
SALVATORE SCIARRINO (Italy) L’Archeologia del Telefono (2005, U.S. premiere)  
ELLIOT SCHWARTZ (U.S.) Chamber Concerto No. 3: *Another View* (2007-08)  
PHILIP CASHIAN (U.K.) *Skein* (2005, U.S. premiere)  
POUL RUDERS (Denmark) *Kafkapraccio* (2007-08, U.S. premiere)  
Peter Jay Sharp Theater, 8 PM; free tickets available Sept. 10.  
*See article on Page 3*

Wednesday, September 29

PIANO COMPETITION FINALS  
MOZART Concerto No. 17 in G Major  
Paul Hall, 4 PM

Thursday, September 30

THE OTHER MENDELSSOHN:  
FANNY MENDELSSOHN HENSEL  
Piano, vocal, and chamber music by Felix Mendelssohn’s sister Fanny Hensel, performed by students in the C.V. Starr Doctoral Program; curated by Hensel biographer R. Larry Todd.  
Edward Neeman, Jennifer Chu, and Hyo-Kyung Nam, pianos; Golda Schultz, soprano; Nathalie Mittelbach, mezzo-soprano; Daniel Curran, tenor; Drew Santini, baritone; Avenue 9 Piano Trio  
Paul Hall, 8 PM; preconcert talk with Mr. Todd, 7 PM  
Free tickets available Sept. 16.  
*See article on Page 2*

OCTOBER

Friday, October 1

THE OTHER MENDELSSOHN:  
FANNY MENDELSSOHN HENSEL  
Sharon Bjorndal Lavery and Edward Neeman, pianos; Golda Schultz, soprano; Nathalie Mittelbach, mezzo-soprano; Daniel Curran, tenor; Drew Santini, baritone; Attacca Quartet  
Paul Hall, 8 PM; preconcert talk with Mr. Todd, 7 PM  
See September 30

Saturday, October 2

LEWIS KAPLAN, VIOLIN  
Pre-College Faculty Recital  
The Bach Chaconne: God, Music, and Numbers  
Paul Hall, 6 PM

THE OTHER MENDELSSOHN:  
FANNY MENDELSSOHN HENSEL  
Pianist Liza Stepanova performs Hensel’s *Das Jahr*, *Zwölfe Charakterstücke für Fortepiano*  
Paul Hall, 8:30 PM  
See September 30

Monday, October 4

THE JUILLIARD ORCHESTRA  
David Effron, conductor  
STRAUSS *Till Eulenspiegels lustige Streiche*  
BLOCH Suite for Viola and Orchestra (soloist to be announced on Sept. 24)  
SHOSTAKOVICH Symphony No. 1 in F Minor



Michael DiVito

The American Brass Quintet (left to right: David Wakefield, horn; Raymond Mase, trumpet; John D. Rojak, bass trombone; Michael Powell, trombone; and Kevin Cobb, trumpet) will perform a concert to celebrate the ensemble’s golden anniversary, on Friday, October 15, in Alice Tully Hall.

Peter Jay Sharp Theater, 8 PM; all tickets distributed; standby line forms at 7 PM.  
*See article on Page 1*

Tuesday, October 5

JUILLIARD JAZZ ENSEMBLES  
Artist Diploma Ensemble featuring five of Juilliard’s most advanced jazz students.  
Paul Hall, 8 PM; limited free tickets available Sept. 21.

Wednesday, October 6

VOCAL ARTS HONORS RECITAL  
John Brancy, baritone, and Cecelia Hall, mezzo-soprano, with Renate Rohlfing and Erika Switzer, pianos.  
Peter Jay Sharp Theater, 8 PM; free tickets available Sept. 22.

Thursday, October 7

SONATENABEND  
Pianists from Juilliard’s Collaborative Piano Department perform sonatas with student instrumentalists.  
Paul Hall, 6 PM

JUILLIARD415  
Monica Huggett conducts the student ensemble of Juilliard’s Historical Performance program.  
ALL-BACH PROGRAM  
Orchestral Suites No. 1 in C Major and No. 4 in D Major  
Cantatas *Süsser Trost mein Jesus kömmt und Ich habe genug*  
Peter Jay Sharp Theater, 8 PM; limited free tickets available Sept. 23.

VIOLA STUDIO RECITAL  
Morse Hall, 8 PM

Saturday, October 9

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

Monday, October 11

AXIOM  
Jeffrey Milarsky conducts a program titled *Lindberg’s Musical Context*.  
STRAVINSKY Symphony of Wind Instruments (1920/1947)  
XENAKIS *Okho* (1989)  
MAGNUS LINDBERG *Joy* (1990)  
Peter Jay Sharp Theater, 8 PM; free tickets available Sept. 27.

Tuesday, October 12

NEW YORK VIRTUOSO SINGERS AT JUILLIARD  
Harold Rosenbaum, director  
Featuring a Juilliard student brass quintet, collaborative pianists, and student narrator.  
ALL-WILLIAM SCHUMAN PROGRAM  
*Five Rounds on Famous Words*  
*The Lord Has a Child*  
*Carols of Death*  
Choruses from *The Mighty Casey*  
*Mail Order Madrigals*  
Paul Hall, 8 PM; free tickets available Sept. 27.

Wednesday, October 13

BONNIE HAMPTON AND FRIENDS  
Daniel Saidenberg Faculty Recital Series  
Bonnie Hampton, cello; Robert Mann and Earl Carlyss, violins; Nicholas Mann, viola; Seymour Lipkin, piano  
BEETHOVEN Sonata for Piano and Cello in C Major, Op. 102, No. 1  
SCHUMANN Piano Trio in F Major  
DVORAK Piano Quintet in A Major, Op. 81  
Paul Hall, 8 PM; free tickets available Sept. 29.

Thursday, October 14

LIEDERABEND  
Pianists from Juilliard’s Collaborative Piano Department perform vocal repertoire with singers from the Department of Vocal Arts.  
Paul Hall, 6 PM

Friday, October 15

AMERICAN BRASS QUINTET  
50TH-ANNIVERSARY CONCERT  
Raymond Mase and Kevin Cobb, trumpets; David Wakefield, horn; Michael Powell, trombone; John D. Rojak, bass trombone  
Daniel Saidenberg Faculty Recital Series  
Juilliard’s resident brass ensemble since 1987 celebrates its golden anniversary with adapted and commissioned works.  
Alice Tully Hall, 8 PM; free tickets available Oct. 1.

Saturday, October 16

ERIC SESSLER, COMPOSITION  
Pre-College Faculty Recital  
Paul Hall, 6 PM

Monday, October 18

JUILLIARD ORCHESTRA/SYDNEY CONSERVATORIUM  
James DePreist and Imre Palló, conductors  
SCHUMAN *American Festival Overture*  
DELLO JOIO *Meditations on Ecclesiastes*  
RICHARD MILLS *Sequenzas*  
BRITTEN *Young Person’s Guide to the Orchestra*  
Sydney Conservatorium of Music Orchestra makes its N.Y. debut alongside the Juilliard Orchestra.  
Alice Tully Hall, 8 PM; extremely limited free tickets available Oct. 4.

Tuesday, October 19

JUILLIARD JAZZ ORCHESTRA  
With Grammy-winning guest artist, bassist John Clayton  
Peter Jay Sharp Theater, 8 PM; free tickets available Oct. 5.

Wednesday, October 20

OBOE COMPETITION FINALS  
MARTINU Oboe Concerto  
Paul Hall, 4 PM

JUILLIARD DRAMA: *A RAISIN IN THE SUN*  
Lorraine Hansberry’s play, directed by Jade King Carroll  
Juilliard’s graduating actors begin their season portraying the Youngers, a South Side Chicago family in search of the American dream on the eve of the civil rights era.  
Stephanie P. McClelland Drama Theater, 8 PM  
Free tickets available Oct. 6 at 11 AM; limited availability, a wait list for each performance forms one hour prior to curtain.

Almost 700 free events are supported by Juilliard each season. Ticket revenues from the few events that charge admission go toward student scholarships. Many students depend on scholarships. You can assist by contributing to the Juilliard Scholarship Fund. Contribution boxes are in the lobby at each performance and mailing envelopes are available at the volunteer’s table.

For more information, visit our Web site: [www.juilliard.edu/giving](http://www.juilliard.edu/giving).

Thursday, October 21

JUILLIARD BAROQUE  
The faculty ensemble of the Historical Performance program in concert.  
Monica Huggett and Cynthia Roberts, violins; Robert Mealy, viola; Phoebe Carrai, cello; Robert Nairn, double bass; Sandra Miller, flute; Gonzalo Ruiz, oboe; Kenneth Weiss, harpsichord  
MOZART Quartet for Flute, Violin, Viola and Cello in D Major, K. 285  
TOMMASO GIORDANI Quartet TBA  
F. A. HOFFMEISTER Double Bass Quartet No. 2 in D Minor  
MOZART Quartet for Oboe and Strings in F Major  
J.C. BACH Quintet for Flute, Oboe, Violin, Cello, and Harpsichord in D Major  
Paul Hall, 8 PM; limited free tickets available Oct. 7

JUILLIARD DRAMA: *A RAISIN IN THE SUN*  
Stephanie P. McClelland Drama Theater, 8 PM  
See Oct. 20

Friday, October 22

JUILLIARD DRAMA: *A RAISIN IN THE SUN*  
Stephanie P. McClelland Drama Theater, 8 PM  
See Oct. 20

Saturday, October 23

JUILLIARD DRAMA: *A RAISIN IN THE SUN*  
Stephanie P. McClelland Drama Theater, 2 and 8 PM  
See Oct. 20

BART FELLER, FLUTE  
Pre-College Faculty Recital  
Paul Hall, 6 PM

Sunday, October 24

JUILLIARD DRAMA: *A RAISIN IN THE SUN*  
Stephanie P. McClelland Drama Theater, 7 PM  
See Oct. 20

Monday, October 25

ORGAN COMPETITION FINALS  
HANDEL Concerto in G Minor, Op. 4, No. 1  
Paul Hall, 4 PM

THE JUILLIARD ORCHESTRA  
Jeffrey Kahane, conductor  
KODALY *Dances of Galanta*  
MOZART Piano Concerto No. 17 in G Major (soloist to be announced on Sept. 29)  
BRAHMS Symphony No. 1 in C Minor  
Alice Tully Hall, 8 PM; limited free tickets available Oct. 11.

Tuesday, October 26

JUILLIARD DRAMA: *GOLDEN BOY*  
Clifford Odets’s play directed by Daniel Goldstein and performed by Juilliard’s third-year drama students.  
Harold and Mimi Steinberg Drama Studio, 8 PM; public tickets not available for this production. A limited wait list will begin one hour before curtain. Admission is not guaranteed.

Wednesday, October 27

JUILLIARD DRAMA: *TOP GIRLS*  
Caryl Churchill’s play directed by Janet Zarish and performed by Juilliard’s third-year drama students.  
Harold and Mimi Steinberg Drama Studio, 8 PM; public tickets not available for this production. A limited wait list will begin one hour before curtain. Admission is not guaranteed.

Thursday, October 28

SONATENABEND  
Pianists from Juilliard’s Collaborative Piano Department perform sonatas with student instrumentalists.  
Paul Hall, 6 PM

JUILLIARD DRAMA: *GOLDEN BOY*  
Harold and Mimi Steinberg Drama Studio, 8 PM  
See Oct. 26

Friday, October 29

SOFIA NOWIK, CELLO  
Paul Hall, 6 PM

JUILLIARD DRAMA: *TOP GIRLS*  
Harold and Mimi Steinberg Drama Studio, 8 PM  
See Oct. 27

Saturday, October 30

JUILLIARD DRAMA: *TOP GIRLS*  
Harold and Mimi Steinberg Drama Studio, 2 PM  
See Oct. 27

ELEANOR NELSON AND KAREN FAUST-BAER, PIANO DUO  
Pre-College Faculty Recital  
Paul Hall, 6 PM

JUILLIARD DRAMA: *GOLDEN BOY*  
Harold and Mimi Steinberg Drama Studio, 8 PM  
See Oct. 26

Sunday, October 31

JUILLIARD DRAMA: *GOLDEN BOY*  
Harold and Mimi Steinberg Drama Studio, 2 PM  
See Oct. 26

JUILLIARD DRAMA: *TOP GIRLS*  
Harold and Mimi Steinberg Drama Studio, 8 PM  
See Oct. 27