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The Juilliard Journal

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Greene Gift Bolsters Scholarships

By SUSAN JACKSON

OVER the past 27 years, some 500 Juilliard students have benefited from the generosity of former trustee Jerome L. Greene. Now, courtesy of the late philanthropist's foundation, even more will be able to do so. In November, President Joseph W. Polisi announced that the Jerome L. Greene Foundation has pledged to give Juilliard \$7 million, bringing its scholarship contributions to \$25.5 million. The gift supports the Jerome L. Greene Fellowship fund for students in music, dance, and drama, which was established in 1985 and is one of the largest single scholarship programs at Juilliard. While the bulk of the money will go toward boosting the endowment, a portion will be set aside to provide immediate scholarship support for students in all three divisions who qualify on the basis of merit and/or need.

The foundation honors the memory of Greene, a lawyer and real estate investor who died in 1999. A Juilliard trustee from 1985 until his death, he was instrumental in the creation of the Barnard-Columbia-Juilliard Exchange, and there has been an annual Jerome L. Greene Concert of Baroque music at Juilliard since 2003. (After he died, Greene's wife, Dawn, led the philanthropic programs of the foundation; she died in 2010.)

"He really believed in the School and the education it offered, and he had great faith in how it was run," Christina McInerney,

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Dance Gives Bausch Work Its U.S. Premiere

By EVE JACOBS

IN the second month of my first year at Juilliard, I saw a performance at the Brooklyn Academy of Music that invited me to open my eyes, ears, and mind to a question—the question of the essence of dancing. It was a Tuesday night, sold-out, a standing ovation, yet I stood motionless, tears spilling onto the program I'd clapped over my mouth. Soaking wet from a final scene in which water poured down like rain, the 12 performers from Pina Bausch's Tanztheater Wuppertal took their humble bows. That evening's piece, *Vollmond* (German for "full moon")—the last one Bausch, a Juilliard alumna, completed before she died, in 2009—was over. Yet for me, something new began. In piecing together what I saw on stage—full-bodied, modern dance movement interlaced masterfully with regular human moments (pouring water, eating a carrot, fighting, kissing, speaking)—I came to the elated conclusion that this too could be a part of dancing.

Three years later, in a Juilliard Dance Division meeting, Lawrence Rhodes, our artistic director, announced that for the annual New Dances concert, in which choreographers are commissioned to create new works on each of the four classes, the fourth-year students wouldn't be doing a new dance. "They will be doing an older dance, actually, by a woman called Pina Bausch," he informed us. Of course we all knew who Pina Bausch was. And since Tanztheater Wuppertal is just about the only company ever to perform her work, we were wide-eyed. The excitement in the room was palpable.

Vollmond, choreographed in 2006, is representative of the latter stage of Bausch's career, when only a gossamer thread separated elements of dance, theater, and human action in a given production. Upon hearing we would do a Bausch piece, my classmates and I envisioned something along these lines. *Wind von West*, however, which will have its U.S. premiere at Juilliard in December, is one of Bausch's early works. There will be no carrots, no kissing, and no speaking. There will be no pouring rain, but one element—the sensation of wind—is instrumental to how we approach this movement.



Impact Photos Inc., Juilliard Archives

Pina Bausch ('60, *dance*) and Koert Stuyf ('61, *dance*) in the premiere of Antony Tudor's *A Choreographer Comments* at Juilliard in April 1960. Bausch's *Wind von West* will be performed by the fourth-year dancers December 11-15—and this photo and a trove of other Bausch memorabilia are on display at the Juilliard library through the winter break.

Wind von West premiered in Wuppertal, Germany, in 1975. It was the first of three pieces in a Stravinsky-devoted evening that closed with Bausch's widely acclaimed *Rite of Spring*. Juilliard Dance's remounting of *Wind von West* is one aspect of a larger project—that is, to re-create

the three-piece Stravinsky evening from 1975 in honor of the 40th anniversary of her company. In homage to her having attended both the Folkwang Hochschule in Essen, Germany, and Juilliard (1959-60),

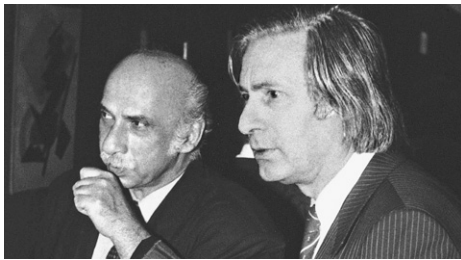
Continued on Page 18

Schnittke Headlines Focus! Fest

By JOEL SACHS

THIS year's Focus! festival, the 30th, commemorates what would have been the 80th birthday of Alfred Schnittke, who died in 1998 at age 64 after suffering several strokes. Although many of us like to steer clear of applying the term "great" to living or recent composers, I am disposed to apply it to him because of his deep musicality, superb compositional technique, and unconventional imagination.

I first encountered Schnittke's music in 1979, when Continuum—the professional ensemble that I co-direct with Cheryl Seltzer—was planning a program of Soviet



Lula Kancheli

Alfred Schnittke (right) with Giya Kancheli in an undated photograph by Kancheli's wife.

avant-garde composers, which took place at Alice Tully Hall in 1980. The first such

public concert in this country (as far as we know), it garnered a review in *Newsweek* that helped launch those composers in the U.S. The following year, we gave an all-Schnittke program—also the first in the U.S., I believe—that drew a large range of reviews. Unfortunately, very negative comments by a *New York Times* critic played into the hands of Schnittke's enemies in Moscow, where *The Times* was considered an official organ of the U.S. government. That critic's suggestion that there was no reason why anyone would listen to such music was just what the reactionary faction

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The Juilliard
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Production

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An Organ Recital in a Mystical Space

By RAYMOND NAGEM

JUST a mile down Broadway from Juilliard, the Church of St. Mary the Virgin, near Times Square, boasts one of the finest pipe organs in New York. On January 22, its Gothic arches will echo with the sounds of a recital by the eight students of the Juilliard organ department.

The organ of St. Mary's was built in 1932 by the Aeolian-Skinner Company of Boston, and later added to in several stages. It was designed for versatility, combining the clear, bright sounds necessary for Baroque music with sumptuous colors for the Romantic literature and a battery of powerful trumpets to cap off the ensemble. The result is an instrument that can render the entire organ literature in its own unique voice.

Every organ is custom-built and voiced by hand for its acoustical environment; in choosing repertoire for a concert, it is essential to consider the strengths of the instrument at hand. And once the repertoire is selected, the organist must quickly adapt to the peculiarities of the instrument in choosing which sets of pipes, or stops, to use. Tempos, dynamics, and articulation must all be adjusted to suit the venue; what works in an intimate recital hall may not succeed in a resonant church. In preparation for a recital like this, each student must spend several hours at the console, trying different combinations of sounds and deciding how to manipulate them.

Fourth-year Gregory Zelek will play the Toccata and Fugue, Nos. 5 and 6 from Max Reger's 12 Organ Pieces, Op. 59, which explore the extremes of the organ's dynamic range, from whisper-quiet to thunderously loud. Third-year Colin MacKnight's selections will contrast the virtuosic polytonal outbursts of *Fête* by Jean Langlais with the lush orchestral textures of the *Andante espressivo* from Edward Elgar's Organ Sonata, Op. 28. Fourth-year David Ball will perform the bubbly Fantasie in E-Flat by Camille Saint-Saëns. Closer to home is the music of Calvin Hampton, who was organist of Calvary Episcopal Church in New York from 1963 to 1983. In honor of the 30th anniversary of his death, third-year Griffin McMahon has chosen to program three of his Five Dances for Organ.

Original transcriptions will also feature prominently. Second-year master's student Michael Hey will perform his own arrange-

The Church of St. Mary the Virgin near Times Square, which boasts a magnificent pipe organ, is the setting for the January 22 Juilliard organ department recital.

ment of two preludes and fugues from Dmitri Shostakovich's Op. 87: F-sharp Major and D-flat Major. I will play my transcription of six pieces from Sergei Prokofiev's *Music for Children*, Op. 65. Although neither Prokofiev nor Shostakovich wrote for the organ, these piano compositions

This instrument can render the entire organ literature in its own unique voice.

sound perfectly idiomatic in transcription and offer a chance to hear familiar music in a fresh context.

Completing the program are two contrasting pieces based on German chorale melodies. Felix Mendelssohn's Sonata No. 6 in D minor opens with a dark and powerful set of variations on the Lord's Prayer, *Vater unser im Himmelreich*. Third-year Ja-

net Yieh will perform the complete sonata, which moves from turbulence to serenity in the delicate final movement. B.C.J.E. student Ryan Kennedy will play Hugo Distler's Partita on *Wachet auf*, Op. 8, No. 2. Like the St. Mary's organ which predates it by six years, Distler's 1938 partita straddles the boundaries of the late Romantic and Neo-Classical, maintaining contact with both styles.

While department chair Paul Jacobs won't be performing in the January concert, he's no stranger to the St. Mary's organ—he made his Grammy-winning recording of Messiaen's *Livre du Saint-Sacrement* on it. "For the organist, the thrill of playing this great instrument is akin to conducting a first-class orchestra," he told *The Journal*. "For the listener, hearing organ music in this mystical space provides an experience like no other."

Juilliard Organists. Church of Saint Mary the Virgin, Jan. 22. For more information, see the Calendar on Page 19.

Doctoral student Raymond Nagem (M.M. '11), who is from Medford, Mass., is the associate organist at the Cathedral of St. John the Divine.

Celebrating Wodehouse and Kern's Collaboration

Curling up with P. G. Wodehouse seems like the perfect antidote to a chilly winter night. Even better if the likes of Jerome Kern, George Gershwin and Cole Porter are in the mix. And they all will be on January 15, when the New York Festival of Song comes to Juilliard for its ninth consecutive season.

This year's NYFOS@Juilliard program is *The Land Where the Good Songs Go*, a celebration of Wodehouse's long partnership as lyricist for Jerome Kern, with a nod to his briefer collaborations with Porter and Gershwin. The cast, culled from Juilliard's voice department, includes sopranos Mary Femeinear and Raquel González, mezzo-soprano Hannah McDermott, tenors James Knight and Alexander McKissick, and baritones Joseph Elletto and Benjamin Lund.

Faculty member Steven Blier, the artistic director of NYFOS (Michael Barrett is the associate artistic director), gave *The Journal* a quick preview of what to expect—and a few lyrics to chuckle over in anticipation of the show.

THIS is a show I did in 2001-02, in London, New York, and Washington, D.C. I love the elegance of Kern's music and the wit of Wodehouse's lyrics—old-fashioned in style,

yes, but eternal in their depiction of courtship. Just today one of the singers got done with one of her pieces and said, "Oh my, I totally get this—this is exactly like my life!"

I thought the students would enjoy the music-hall feel of the songs, the flavor of vaudeville, the open invitation to comic invention. Kern's music lies well for classically trained voices, a bit higher and less belty than popular song would get in the 1930s and '40s. And the way the material straddles America (Kern) and England (Wodehouse) is a continual source of allure. I am blessed with a beautiful cast of singers, most of whom are new to NYFOS.

I am collaborating on this project with three great artists. Faculty member Mary Birnbaum will direct the show; Greg Utzig will play guitar, mandolin, ukulele, and banjo (just as he did 12 years ago); and Hal Cazalet ('96, voice/opera), will do some additional staging and coaching at the end of our rehearsal period in January. He was my student here and sang the show the first time around. He's also a great-grandson of P. G. Wodehouse, and embodies these songs in the most uncanny way. We'll have just a few precious days with him in January, but I cannot wait to see Hal and work together again. With Mary, Greg, and Hal, we'll have a booster shot of style and elegance.

P. G. Wodehouse, Guy Bolton, and Jerome Kern in an undated photo.

And now, a preview of some of the lyrics, all of which are set to music by Jerome Kern.

A girl tells her new boyfriend that she was a loose woman—when she was 5:
I never missed chances
Of juvenile dances
For my life was one mad spree.
I was oft kissed 'neath the mistletoe
By small boys excited with tea.
If I'd known that you existed
I'd have scratched them and resisted—dear—
But I never knew about you—
Oh the pain of it!—
And you never knew about me....

A man who has a job on a boat can only contact his girlfriend through Morse code:
You can't make love by wireless
It's like bread without the jam.
There is nothing girls desire less
Than a cold Marconigram.
For it's something you can't speak to
From a someone you can't see.
It's like a village church that's spireless,
Or a little home that's fireless,
Or a motor car that's tyreless,
And it isn't any good to me.

From the original 1917 version of "Bill," which Wodehouse subsequently revised for *Show Boat* in 1927:
He's just my Bill
He has no gifts at all:
A motor car
He cannot steer;
And it seems clear
Whenever he dances,
His partner takes chances.

New York Festival of Song, Jan. 15, Peter Jay Sharp Theater. For more information, see the Calendar on Page 19.

Vocal Arts faculty member Steven Blier is the artistic director of NYFOS.

Historical Performance Tackles Beethoven

By ALLEN HAMRICK

If there is one thing my Historical Performance education at Juilliard has taught me, it is that nothing in music can be taken for granted. There is so much more to music than the little black dots on the page: there are questions of style, aesthetic, and historical context, just to name a few topics. The picture of a singular piece of music is much bigger than the edition found on our music stands—an example is Beethoven’s First Symphony, which Juilliard415 will perform on December 9 under the direction of Monica Huggett.

As the orchestra prepares for its concert, we have to consider the unusual circumstances surrounding the premiere of the First Symphony, circumstances that are unusual especially given our contemporary concert practices. The concert was held at the Burgtheater in Vienna on April 2, 1800, and the theater’s own orchestra performed it. One could have gone to the box office to purchase a seat—or gone directly to Beethoven, who sold tickets from his apartment. The repertoire also presents a stark contrast from what audiences today are accustomed to. It consisted of a hodgepodge of music: a Mozart symphony, two selections from Haydn’s *Creation*, a piano concerto as well as some improvisations on the piano by Beethoven, the premiere of his then-and-now popular Septet, and the premiere of his First Symphony.

By all estimates, this monstrous program could have lasted more than three hours and might have put substantial strain on the orchestra members. Perhaps it was for this reason that a correspondent for the publication *Allgemeine musikalische Zeitung* commented that the orchestra made a poor showing of the Beethoven symphony and reported that “the gentlemen refused to play under him,” especially criticizing the wind instruments for their lackluster performance. The length of the concert alone makes one sympathetic to the wind section: the horns and the bassoons in particular would have likely been called to play in every piece save the piano improvisations. But while the correspondent criticized the winds, he also conceded that their parts were very



Jennifer Taylor

Monica Huggett (left) will lead Juilliard415 in its December 9 concert, which will feature Beethoven’s First Symphony.

difficult in their own right, a sentiment that resonates today with the Juilliard415 wind section.

As historical performers, we think about the historical context a great deal, especially when it directly influences our individual artistry. In the case of historical performance winds and brass, the topic of the instrument itself (known as organology) presents the most immediate influence on our artistry and approach to the music, owing to the profound differences between the modern and historical counterparts.

Having performed the First Symphony on modern bassoon and soon the historical bassoon, I can attest to these differences in the two instruments and how that has influenced my own approach. For me, a substantial difference has been that historical bassoons tend to have more flexibility when it comes to tuning each note. My experience on historical bassoons is much shorter compared to my experience on modern bassoon (just under 2 years versus 13 years), and it has often felt like the modern bassoon is more stable when producing any given pitch. But experience with the idiosyncrasies of

the older instruments has opened up a whole new realm of tuning possibilities and color changes that directly inform how I approach the music.

The increasingly chromatic demands of Beethoven’s music make the intonation issue a great challenge for me because of the particular issues with certain notes. It has given me an appreciation for the stability of the modern instrument as well as an appreciation for what I have found to be one of the greatest assets of the historical one. For example, on a historical bassoon, the A section in the third movement of the symphony presents a challenge when the music shifts from C major to D-flat major. The particular challenge of this key lies in the tuning of the notes G flat, D flat, and A flat. In its historical context, this harmonic shift is intensely dramatic, the drama of which is felt and heard all the better on historical instruments given the difficult nature of D-flat major. Beyond the issue of intonation, Beethoven’s music also reflects the trend at the time of expanding the capabilities of performers and presents technical challenges in terms of range, technique, and projection that are not as apparent on modern instruments.

These issues of historical context and organology are just the beginning stages of informing our approach to music of the past. The next step would be to consider musical topics such as phrasing and articulation, at which point we consult various treatises and sources to inform our playing. While we may not be able to answer every question about the way Beethoven’s First Symphony was played at its premiere to our satisfaction, asking and attempting to answer the questions we raise help to give us new insight into the performers’ way of thinking and help to inform the way we might approach it today, which is the true goal of historical performance.

Juilliard415 led by Monica Huggett. Dec. 9, Alice Tully Hall. For more information, see the Calendar on Page 24.


Allen Hamrick is a second-year Historical Performance bassoonist from Bloomington, Ind. His graduation recital is on January 24.



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Facets of Wagner on the Composer's Bicentennial

IT'S no news to *Journal* readers that Richard Wagner is, to say the least, both a brilliant composer and an extremely polarizing figure. This being the 200th anniversary of his birth—he lived from 1813 to 1883—*The Juilliard Journal* is presenting two views of the man and his career, one by a student, the other by a faculty member and Wagner scholar.

Wagner's Music in Israel: Untenable or Eye-Opening?

By TALIA HORVITZ

DIFFERENT people can experience different feelings when they hear the same music. Like many Israelis, I associate Wagner's music with World War II and the Nazis, specifically, Hitler. Though

Voice Box

Wagner died six years before Hitler was even born, he was Hitler's favorite composer and his music was used as a backdrop to a lot of Nazi events. That and Wagner's stated anti-Semitism are the main reasons that Israel has informally banned Wagner's music from its concert stages and radio waves since the 1930s.

Of course this banning raises a lot of complicated and controversial questions. Should we ban someone's music based on his personal life or political opinions? Should we encourage the performance of Wagner's music for the professional purpose of enlarging a musician's musical knowledge and virtuosity? There are several sides to this argument.

Wagner was an avowed anti-Semite—in his essay "Judaism in Music" he wrote about the Jews' lack of musicality and tried to prove that they had no talent. And his outspoken German nationalism also endeared him to the Nazi party. But many people believe that Wagner would not have wanted to be co-opted by the Nazis. As Peter Viereck wrote in *Metapolitics: From Wagner and the German Romantics to Hitler* (Transaction Publishers, 2009), "His racist and national-socialist goals were to come not through force nor through any material institution but through art and music." After the fall of the Third Reich, many musicians tried to recover Wagner's image and remove the bad connotations from his music, focusing instead on his genius. They succeeded, for the most part, because people preferred to enjoy his music than resent it. But for Israel, so strongly identified with the horrors of the Holocaust, it seemed untenable to allow this music to be heard when it represented everything that so many of its citizens tried to escape from.

Still, while many Israelis believed banning Wagner's music was necessary, others disagreed, feeling that the composer had changed our conception about the structure of opera, harmony, and tonality, and that it is so innovative and revolutionary that to perform it is a virtuosic feat. Those who are opposed

to banning it believe it is a loss for any musician to ignore music that is such an important part of the classical music repertoire, and that we should separate a composer's personal life, hobbies, and political opinions from his art. We know many genius composers who had a lot of personal issues, but we still listen to their creations, even though not everyone agrees with how they chose to live their lives. As Edward W. Said wrote in "Barenboim and the Wagner Taboo," which appeared in *Parallels and Paradoxes: Explorations in Music and Society*, a series of essays he wrote with Daniel Barenboim, "how many writers, musicians, poets, painters would remain before the public if their art was judged by their moral behavior?" The art should stand by itself even though there is someone behind it. (Said, who died in

2003, was a Palestinian-American, Barenboim is an Argentina-born Israeli Jew; the two were close friends and the book grew out of talks they gave together at Carnegie Hall.)

Barenboim, who has spoken of how he deplored Wagner's politics but opposed banning his work, proposed including Wagner in an Israel Festival program, but was asked not to. Prior to the second encore, he invited the audience to debate whether a scene from *Tristan und Isolde* should be performed and after a lively discussion,

invited those who didn't want to hear it to leave—and then played the piece. As Said wrote in *Le Monde* about the controversy, "music for the most part is transnational; it goes beyond the boundaries of a nation or a nationality and language." Barenboim felt Israelis should separate the work from the man and focus on the quality of his music, which includes many masterpieces.

Growing up in Israel, I never got to play Wagner's music. And in fact, I didn't feel the need to play Wagner or listen to his music or learn about his life. When I think about my grandparents and my friends' grandparents listening to Wagner's music while being in life-threatening situations, I can't ignore that fact that this music is exactly the same as it was in the Holocaust, and there is something very heartbreaking about that. It felt like playing Wagner's music would be betraying my country and disregarding the many people from my nation that died or experienced trauma. But should I really feel like that? If I play or listen to Wagner's

Continued on Page 11

On Reading Newman's Massive Biography

By JOHN J. H. MULLER

MY serious involvement with the music of Richard Wagner came during the summer between my junior and senior years of high school. Perhaps I should say that is when I received my calling, for I listened to the entire "Ring" cycle (Solti) and *Parsifal* (Knappertsbusch 1951). Wanting to know more about the life of this composer, I arbitrarily pulled a biography off the shelf of my local library. This led to more and more reading about Wagner, and it soon became clear that the dean of Wagner scholars was Ernest Newman.

In his long career, Newman (no Jerry Seinfeld inflection, please) wrote a number of books on the composer, but his magnum opus was *The Life of Richard Wagner*, all four volumes and 2,400 pages of it, published between 1933 and 1947. (Believe it or not, there is an even longer biography in six volumes by Carl Glase-napp.) Over the years, I have dipped into Newman periodically, but this past summer, 43 years after my first encounter with a Wagner biography, I decided to read Newman from cover to cover. Whether I was motivated out of a spirit of bicentennial celebration or penance, I can't say, but working my way through the biography while listening to the music and preparing lectures for the Bayreuth Festival was an extraordinary experience in total Wagner immersion. Any attempt at a full appraisal of Newman's accomplishment would overflow the pages of *The Journal* as surely as the Rhine overflows its banks at the end of the "Ring." What I offer here are some reactions and observations on my summer's activity.

Before Newman, much writing on Wagner was quite biased, either positively or negatively. Newman's job was to examine a great mass of primary and secondary source material, sort through conflicting views, and offer his interpretations. In addition to being a composer, librettist, conductor, writer, and operatic entrepreneur, Wagner was also a major figure of

19th-century culture in general. Therefore, Newman had to have command of the entire artistic and political scene of the time. *The Life of Richard Wagner* is an extraordinary work of meticulous scholarship; the footnotes alone would fill a small volume.

As is well known, Wagner was a very flawed human being, and his treatment of people, even close friends, was often quite shabby. Newman doesn't shrink from portraying the less appealing aspects of the composer, but defends him when warranted. Wagner certainly encountered much hostility towards his artistic goals, but Newman feels he was often his own worst enemy. Wagner's borrowing of money, from friends and strangers alike, is legendary, and Newman examines his financial history with the zeal of a forensic accountant. Although Newman is rather

cautious when treating Wagner's anti-Semitism, he is not oblivious to the composer's nationalism. In a series of essays explaining the true nature of the German people, Wagner wrote, "Consequently the German feels no thirst for conquest, and the lust to dominate foreign peoples is un-German." With classic British understatement, Newman reacts, "This makes very interesting reading in 1940."

While evenhanded in his treatment of Wagner,

Newman is not as fair when dealing with some of Wagner's contemporaries. He is very harsh toward Liszt and "the charlatan Meyerbeer," and his dismissal of Nietzsche as a philosopher is simply embarrassing today. Clearly, Wagner's first wife, Minna, did not understand her husband's single-minded devotion to his artistic mission, but is it so terrible that she wanted a life free from constant economic worry?

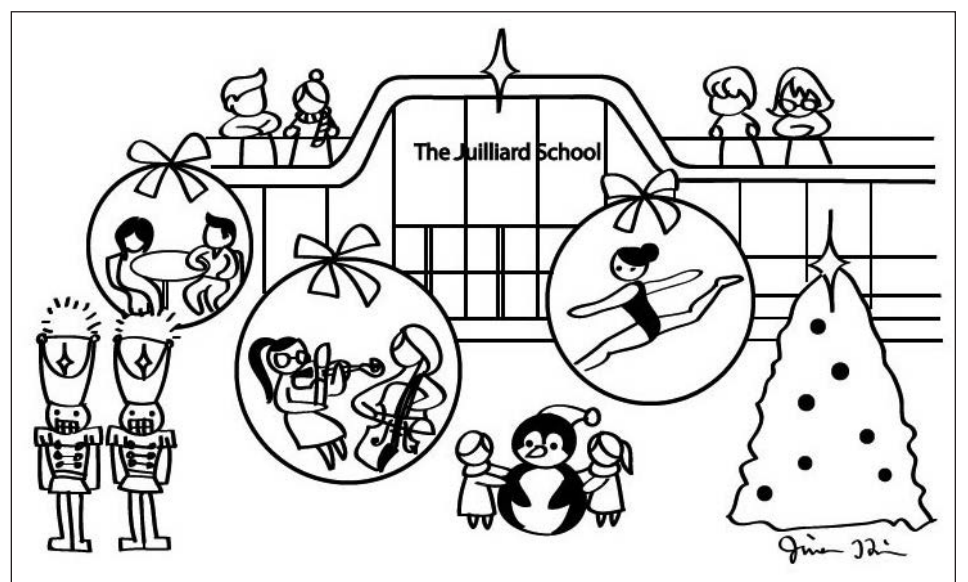
Newman often presents his findings in a legalistic manner, weighing the arguments as if building a case. Clearly, he wanted to base his work on documentary evidence, but he frequently overstates his case and gets quite repetitive; I found myself writing in the margin "point made!"

Continued on Page 11



Richard Wagner

Happy Holidays Juilliard-Style



Jiwon Kim

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ChamberFest Encapsulates What Juilliard Can Offer

By MARGARET DAVIS

A year ago in January, dancers joined a narrator, a string quartet, and a harpist to perform Andre Caplet's *Conte Fantastique*. The 1924 work is based on Edgar Allan Poe's story "The Masque of the Red Death," in which the guests at a festive ball are overcome by a cursed plague called the Red Death. The music, choreography, staging, and wardrobe (musicians in red, dancers in black) were all decided upon by the students. The performance, a fabulous encapsulation of what Juilliard can offer—high-level performance, the ability to program and perform sometimes-obscure works, and interdisciplinary collaboration—was just one of the concerts in ChamberFest, the annual weeklong salute to chamber music that students put together at the end of winter break. This year's edition opens on January 13 and includes eight concerts over the following five days, all of which follow a weeklong residency and coachings for the 100 musicians involved.

ChamberFest is an 11-year-old tradition that was the brainchild of Bärli Nugent (B.M. '76, M.M. '77, *flute*), the assistant dean and administrative director of chamber music, and former associate dean Michael Finn (B.M. '79, *bassoon*). "Students needed a place where they could delve deeply into the chamber music experience without distraction," Nugent told *The Journal*. "The last week of winter break is an ideal time for that." While students don't have to pay board for the week they're here, they don't receive scholastic credit for it and it does mean sacrificing vacation time. As a result, Nugent said, the students who do end



Hiroyuki Ito

Each January, Juilliard musicians can form their own ensembles and program their own concerts through ChamberFest; the upcoming edition takes place January 13-18. *Pictured:* Last year at ChamberFest, a quintet of students and four dancers performed Andre Caplet's *Conte Fantastique*.

up signing on "tend to feel particularly passionate about it."

And, in fact, participating in ChamberFest isn't the same as playing chamber music during the rest of the school year, according to Emily Hoile, now a fourth-year who was the harpist for last year's *Conte Fantastique*. "The main difference is the speed and intensity of the rehearsal process," she told *The Journal*. At other times of the year, she added, "you might be working on one or two pieces over

the course of a semester. In ChamberFest you rehearse them intensely for one week prior to the concert. This complete immersion can take you to a different place within the music, and it allows you to spend the time to discover details and nuances that might not have been found otherwise."

Another reason that ChamberFest is a must-see, Hoile said, is "because there's so much great music that the performers choose specifically because

they love it. There's such a variety of styles and ensembles all coming together at the same time, and at such a high standard."

This year's edition of ChamberFest will feature some new highlights. Two participants will be from outside Juilliard—a clarinetist and a violinist from São Paulo, Brazil, will take part in the residency and perform with a Juilliard pianist on opening night. (Their participation is in part as a result of a Juilliard Global Initiatives exchange last year.) And on January 17, a conductor will participate in the festival for the first time when faculty member

‘This complete immersion can take you to a different place within the music.’


and ChamberFest coach Jeffrey Milarsky (B.M. '88, M.M. '90, *percussion*) leads Charles Wuorinen's 20-minute *New York Notes* for violin, cello, flute, clarinet, piano, and percussion.

ChamberFest runs from January 13 to 18 in multiple venues. For more information, see the Calendar on Page 19.

Margaret Davis is a second-year harp student from Seattle.


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STUDENTS OFFSTAGE

From the Office of Student Affairs

December

Juilliard Ultimate Disc Organization (JUDO)
Want to relieve stress, get outside, and play some ultimate with friends? Then consider joining Juilliard's newest student organization. Contact Josh Vonderheide at jiv@juilliard.edu for information on weekly meet-ups.

Toys for Tots

Share your holiday spirit and donate toys to those less fortunate. Collection bins will be located throughout the building. Look for more information.

2014 Summer Grants

What are you doing next summer? Did you know there is funding available for Juilliard students' summer projects? Past Summer Grant recipients have worked around the U.S. and in countries such as Japan, Guatemala, South Africa, and Kenya. Grant proposals should reflect your sense of social responsibility as an artist and have educational value to you as a student. Information sheets are available in the offices of the Dean, Career Services, and Student Affairs. Proposals are due Monday, February 3, via e-mail to summergrants@juilliard.edu. See Page 7 for an article by Summer Grant recipient Midori Samson.

Sundays, December 1, 8, and 15, 5-6 p.m.

Room 560A

Passage Meditation

The group sponsors weekly meditation sessions to promote stress relief, spiritual well-being, and improved concentration. Stop by to see how the Passage Meditation Club can help change your life for the better.

Monday, December 2-Friday, December 6

First Floor, Juilliard Building

December Chill Out Week

Be on the lookout for information about this week of relaxing activities, including make-your-own aromatherapy, 10-minute chair massages, SNAP (Snack/Nap) time, yoga for artists, therapy pets, and more.

Monday, December 2-Friday, December 6

International Hand-Washing Awareness Week

Be on the lookout to get free bar soap from LUSH.

Mondays, December 2, 9, and 16, 8 a.m.

Student Multipurpose Room
Korea Campus Crusade for Christ (K.C.C.C.) Monday Morning Prayer
Start your week with quiet time and prayer.

Tuesday, December 3-Friday, January 31

Student Leadership Applications and Info Sessions

Are you interested in becoming a resident assistant or community assistant? Want to help new students as an orientation leader or Colloquium peer mentor? Would you enjoy planning programs as a diversity advocate or programming assistant? Then apply to be a 2014-15 student leader! Applications will be available online. For questions about the application process, please stop by one of the information sessions—they're on Wednesday, December 11, Thursday, January 16 (for residence hall positions), and Thursday, January 23. Completed applications (including recommendations) are due to the O.S.A. by January 31 at 4 p.m.

Tuesdays, December 3, 10, 17, January 14, 21, and 28, 8 a.m.

Thursdays, December 5, 12, 19, January 16, 23, and 30, 8 a.m.

Fridays, December 6, 13, January 17, 24, and 31, 5:30 p.m.

Tuesdays and Thursdays, Room 334;

Fridays, Room 102

Work Out with Darryl

Keep those winter pounds away with Darryl Quinton's workout.

Tuesday, December 3, 10 a.m.-4 p.m.

Morse Student Lounge

World AIDS Day Observed

World AIDS Day falls on Sunday, December 1, but we will also commemorate it on this day. Come recognize the impact this disease has had on the world, and celebrate the lives that carry on.

Thursdays, December 5 and 12, 7 p.m.

Room 583

K.C.C.C. Large Group Meetings

Weekly worship and fellowship meetings.

Fridays, December 6 and 13, noon

Writing and Communications Center, Room 559

Eyes on the Prize Screening and Discussion

This weekly series of documentary screenings followed by discussion commemorates America's civil rights years and is presented by the Liberal Arts department. Horizons credit available.

Friday, December 6, 7-9 p.m.

Student Multipurpose Room

Chess Club Monthly Meetings

All levels of players (beginners to grandmasters) are welcome! Stop by to enjoy this activity with your fellow members of the Juilliard community.

Wednesday, December 11, 1-2 p.m.

Morse Student Lounge

Student Leadership Informational Meeting

Bring your questions about the student leadership application and application process at this, the first of three information sessions (the others are on January 16 and 23). Find out about the positions and the application process here. Applications are due to the O.S.A. by January 31 at 4 p.m.

Friday, December 20, 8 p.m.-Sunday, January 12, noon

Meredith Willson Residence Hall is closed for winter break.

Tuesday, December 31

Gluck Community Service Fellowship Applications Due

G.C.S.F. Fellows (student-initiated groups) present a minimum of 12 performances each year at metropolitan hospitals, nursing homes, and alternative care facilities. Applications are available online. For more information, e-mail outreach@juilliard.edu.

Monday, January 13-Friday, January 17

First Floor, Juilliard Building

Welcome Back Week

Join us for a week of festivities welcoming students back to Juilliard and New York City. A full list of events will be posted as the week approaches.

Thursday, January 16, 9-10 p.m.

11th-Floor Lounge, Meredith Willson Residence Hall

Student Leadership Informational Meeting

This meeting will focus on the resident advisor and community advisor positions. Applications are due to the O.S.A. by January 31 at 4 p.m.

Thursday, January 23, 1:30-2:30 p.m.

Student Multipurpose Room

Student Leadership Informational Meeting

See December 11

Thursday, January 23, 6-8 p.m.

Kaufman Studio

Liberal Arts Speaker Series: Melissa Harris-Perry

Melissa V. Harris-Perry is an MSNBC host, author, political science professor, and the founding director of the Anna Julia Cooper Project on Gender, Race, and Politics in the South at Tulane University. She's also an award winning author. This talk coincides with the 50th-anniversary celebration of the civil rights movement, and will be presented in conjunction with Juilliard's Martin Luther King Jr. Day activities. This event is not open to the public.

Friday, January 31, 12:30-2:30 p.m. (while supplies last)

Morse Student Lounge

Chinese New Year Celebration

Stop by the lounge to pick up an orange and learn about the history of this day.

Friday, January 31, 4 p.m.

Office of Student Affairs

Student Leadership Applications and Recommendations Due

Resident assistant, community assistant, colloquium peer mentor, programming assistant, diversity advocate, and orientation leader applications are due to the O.S.A. by 4 p.m.

Friday, January 31

Teaching Fellowships Due

Educational Outreach teaching fellowship opportunities include Morse Teaching Artist Fellowships, Concert Fellowships, Arts Enrichment Fellowships, Music Advancement Program (MAP) Fellowships, and Combining Literacy Instruction with Musical Beginnings (CLIMB). Applications are available online. For more information, e-mail outreach@juilliard.edu.

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What are YOU doing next summer?

Grants available for Summer Projects 2014

Juilliard Summer Grants information sheets are available in the Offices of the Dean, Student Affairs and Career Services.

Proposals are due Monday, February 3, 2014

Proposals should reflect your sense of social responsibility as an artist and have educational value to you as a student.

For information contact Sabrina Tanbara, Summer Grants Administrator, at summergrants@juilliard.edu or visit Student Affairs, Room 100.

View past summer grant proposals, learn more about funding your project and obtain tips on writing your own proposal at the Office of Career Services, Room 488, 212-799-5000, ext. 313, or e-mail careerservices@juilliard.edu.

Longtime V.P. Karen Wagner to Step Down

By YASSMEEN ABDULHAMID

ARA GUZELIMIAN, Juilliard’s provost and dean, describes her as “the course whisperer.” She’s the person the students, staff, and faculty members call on to get their curriculum questions answered, their problems solved, their policies shaped. But now, after 35 years at Juilliard that began with a part-time stint as a financial aid counselor and culminated in her current role as vice president and dean of academic affairs, Karen Wagner is retiring in January.

Her myriad successes and clear affinity for administration notwithstanding, Wagner notes that her career was in some ways an accidental one. Born in Philadelphia and raised in a small college town near Valley Forge, Pa., she planned to become a singer and came to New York initially to enroll in the master’s program at the Manhattan School of Music. While she was there, Wagner started working part-time in the business office in 1970 to help pay the bills. After finishing her degree she continued working in the financial aid office—and, as she tells the story, in 1978, was asked to apply for a job as a financial aid counselor at Juilliard, which is how she got her start here. She also worked as a freelance musician, and one job was singing at a church in the Bronx, a gig that led to her being invited to lead the responsorial psalm when Pope John Paul II was visiting the U.S. and celebrated mass at Yankee Stadium in 1979.

After starting out in the financial aid office at Juilliard, Wagner became the associate registrar, registrar, and associate dean until being promoted to her current position in 1994. In speaking of her rise through the ranks, she jokingly refers to herself as the “poster child for being kicked upstairs.”



Alex Z. Photography

Joking aside, though, Wagner soon found that she felt at home as an administrator. Her early work in the financial aid and registrar’s offices introduced her to student record management, and as a detail-oriented person, Wagner felt that these bureaucratic niches suited her. “I like being organized and I like facilitating,” she told *The Journal*, adding “and I love forms!”

Wagner uses the phrase “connecting the dots” to describe the essence of what she does at Juilliard—she’s a liaison between the administration, faculty, and students, and as such, tries to ensure that information regarding curriculum and policy is clearly communicated among the

School’s constituents. She has also spent countless hours working with students to ensure that they fulfill their program requirements and walk across the stage on commencement day. Of course much of the Juilliard community is involved in her annual campaign to rally the troops and lead the charge toward each successful commencement or, as she calls it, the most important academic affair of the year.

Among her many innovations at Juilliard, Wagner says she is proudest of having created and instituted the special grades of “MX” and “PX” (“Medical Excuse” and “Professional Excuse”); she also participated in the articulation and implementation of several curriculum overhauls including the most recent one, which culminated last year in the institution of the Music Theory and Analysis program.

Though she’s witnessed hundreds of changes during her time at Juilliard, including multiple changes in the physical space, a technological revolution, and the creation of Jazz Studies, Historical Performance, and the Drama M.F.A. program, Wagner said that the artistic excellence of the faculty—and handing that down to the students—is the one true constant. “The passing down of these incredibly rich traditions from faculty member to faculty member remains the through line. It’s why students come here, and it’s what makes Juilliard what it is.”

Wagner has also been part of that creative ferment. She has maintained her longtime interest in writing throughout her Juilliard years, taking fiction and non-fiction writing courses at the New School and earning a master’s degree in English education from New York University along the way. From 1993 to 2006, she taught Juilliard’s graduate elective in business writing, which was formatted around the

narrative components of the Fulbright application (she’s been in charge of the School’s Fulbright program since 1994). And faculty member Eric Ewazen (M.M. ’78, D.M.A. ’80, *composition*) set a collection of her poetry to music, which was called *SeaSkye Songs* and which was premiered by a faculty ensemble at Paul Hall.

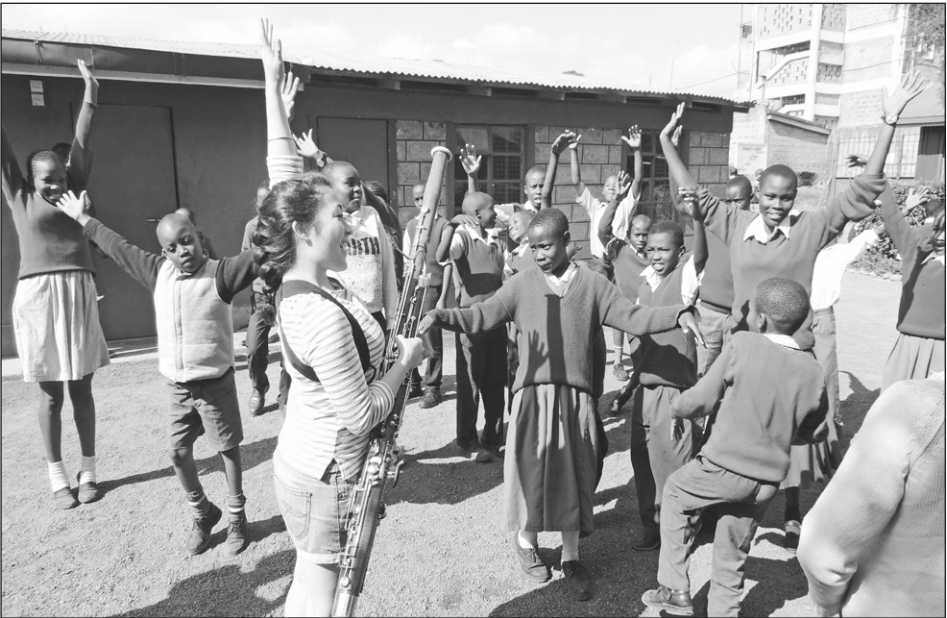
Wagner has loved “being in this incredibly talented, generous, vulnerable community of teachers and students,” she said, and that’s what she’ll miss most about working here. A few years ago, a parent noticed Wagner looking at that year’s graduating class photo and, not knowing who she was, asked which of the smiling faces in the class photo was hers. “They’re all mine!” she said.

Yassmeen Abdulhamid is the assistant to the provost and dean.

Karen Wagner By the Numbers

- 35 Years at Juilliard
- 33 Commencement ceremonies handled
- 7 Titles
- 7 Office spaces
- 2 Presidents
- 5 Deans
- 6 College accreditation visits prepared for and/or reports written
- 6 New academic programs registered

The Power of Music Harnessed in Kenya



Bassoonist Midori Samson (pictured), Pre-College flute alum Christina Hughes, and two fellow musicians taught students at the Rise and Shine Academy in Kenya this summer. At the end of their two-week stint at the school, the students performed a song they had written based on their journal reflections.

Trade Winds is a nonprofit woodwind quintet co-founded by fourth-year bassoonist Midori Samson. The ensemble is committed to music education, and its members spent three weeks teaching, performing, and collaborating in Kenya last summer supported in part by a Juilliard Summer Grant. In addition to Samson, the members of the group are clarinetist Brian Gnojek, oboist Ellen Hindson, flutist Christina Hughes (Pre-College ’08), and born player Nick Walls.

By MIDORI SAMSON

THE facts alone are enough for me to be proud of our work in Kenya. This

summer, Trade Winds started meaningful partnerships with six schools, performed 10 times in settings ranging from concert halls to Maasai villages, and made music with more than 300 Kenyan children. However, what made me the most proud of my three weeks in Africa were the deep connections I made with those children—children who, without music, I would have never gotten to meet.

Those connections were cultivated inside the bright blue walls of the Rise and Shine Academy, where Trade Winds taught for two weeks. Surrounded by sweet-smelling eucalyptus trees, the school is a quiet escape tucked in the back of Nairobi’s bus-



ting Kawangware slum. It is a private school (tuition is the equivalent of \$10 each month) where students ages 3 to 20 are expected to stay on a rigorous track with the goal of attending college. However the school does not offer music classes. This fact, along with its commitment to education, made the Rise and Shine Academy the perfect partnering institution for Trade Winds.

During our daily classes the students composed music, took part in guided listening to orchestral masterpieces, and learned to play the recorder (the latter thanks to a generous donor who gave 150 instruments to our project and Rise and

Shine). Each day concluded with a journal reflection period. Every night, we read and responded to those journal entries, which allowed us to communicate with each student individually and check in on how they were doing in class. It also gave the students another way to express their realities, which could be eye-opening to us. When we asked the students to reflect on the question “How is music important to you,” Manoah, a 16-year-old boy, responded, “I like music because it slows down my temper when I have hunger.”

SOUNDBOARD

Q What is your outlook on recent lockouts, strikes, and bankruptcies in the performing arts world, and how do you they will shape the future of the arts?



I've been seeing orchestras struggle, strike, and fail since I can remember, so I'm not so sure it really is a new phenomenon. What worries me most is this new age of brinksmanship (my least favorite word ever). In an ideal world, music would be an escape from the annoyance of the politics, not another public forum for it.

Michael Unterman, Historical Performance Cellist



These events are indicating that the performing arts are being treated as an "extra" that is "nonessential," but nothing could be further from the truth. The outlet and expression of art is just as vital to any society as education, and those who recognize this will continue to help us fight for arts awareness.

Celia Zhang, Fourth-Year Violinist



I think these events are unfortunate, but I believe they can serve as good opportunities to spark a renewed interest in our art.

Matt Lipman, Fourth-Year Violist



The dynamic between the audience and the performer has become increasingly distant, but I think the integration of the knowledge of the music and the composer into performances will allow the audience to have a greater appreciation and understanding of what they are listening to. This knowledge will create more support for arts.

Joe Desotelle, First-Year Percussionist



It's sad, and I think musicians need to be their own managers, so that there wouldn't be clashes between the musicians and [management]. For example, the Vienna Philharmonic has a rotating board of musicians in the orchestra so that everyone gets a chance to have a say.

Tavi Ungerleider, Second-Year Master's Cellist



The economic climate being what it is, it's not surprising that cultural institutions are facing hard times. But artists across genres must collaborate—and perhaps this is a time of cultural Darwinism in which irrelevant institutions fade away to be taken over by ones that hold greater significance in the present and for the future.

John Harnage, Fourth-Year Dancer



I hope these challenges shape future generations of artists who are leaders who are as involved with the artistic process offstage as they are onstage.

Karen Cueva, First-Year Master's Violinist

Reported and compiled by first-year master's violist Marie Daniels.

Want to suggest a Soundboard question? Send it to journal@juilliard.edu.

Dicterow Recital Honors A Longtime Career

By SUSAN JACKSON

At first, retiring from the New York Philharmonic so soon didn't seem like a remote possibility. Just about two years ago, faculty member Glenn Dictierow (B.M. '71, violin), the longest-serving concertmaster of the Phil, was contacted regarding a brand-new position at the University of Southern California's Thornton School of Music: the Robert Mann chair of strings and chamber music. "It was very out of the blue—I hadn't been thinking about leaving at all," Dictierow told The Journal in a recent phone interview. "But then I started to think about it some more, and I thought, I'll be turning that magic number, 65, this December, and maybe this is a great moment."

And so Dictierow, who became the Philharmonic's concertmaster in 1980, decided that he would step down this June and move back to his hometown, Los Angeles. On January 19, Juilliard, where Dictierow began teaching in 1987, and the Philharmonic will present a chamber music concert honoring him. The program includes nods to aspects of Dictierow's illustrious bicoastal career and will start with him performing his fellow faculty member John Corigliano's Violin Sonata with pianist Gerald Robbins. Corigliano composed the piece in 1962 and dedicated it to his father, John Corigliano Sr., who was the New York Philharmonic concertmaster for 23 years. Dictierow and Robbins will also perform selections from a work that represents the violinist's California connections: storied Hollywood film composer Erich Korngold's Much Ado About Nothing Suite (1918).

The Juilliard program will conclude with Dvorak's String Quartet No. 12 ("American") performed by Dictierow and three Philharmonic colleagues, all of whom have Juilliard connections. They are violinist Lisa Kim (B.M. '90, M.M. '94), violist and chamber music faculty member Karen Dreyfus—who is Dictierow's wife—and cellist Eileen Moon (B.M. '91).

The Juilliard concert is just one part of a whirlwind series of "final" concerts for Dictierow planned with the music director of the Philharmonic, Alan Gilbert (Pre-College '85, M.M. '94, orchestral conducting), who's also Juilliard's director of conducting and orchestral studies. "Alan asked me, what would you love to perform in your last season?" Dictierow said. They settled on Strauss's Also sprach Zarathustra in November, Ein Heldenleben (December 12–14), and Beethoven's Triple Concerto (June 24–28) with Yefim Bronfman ('81, piano) and former faculty member cellist Carter Brey. "It's a crazy season, but I was very honored and flattered that he wanted

to do this. It's going to be a tearjerker at the end after so long."

While he won't step down from the Phil until June, Dictierow is already spending a fair amount of time in Los Angeles. For one thing, his two granddaughters, one who was born this fall, both live there along with two of his four children. And he's also started teaching at Thornton. (His position there, incidentally, was created to honor Robert Mann [Diploma '38, violin], who was on the Juilliard faculty from 1946 to 2011 and is now faculty emeritus here.)



Chris Lee

Faculty member Glenn Dictierow is in the midst of his last season as concertmaster of the Philharmonic. He gives a farewell concert on January 19.

Still, Dictierow will continue to be bicoastal, noting, "it's in my DNA to be part New Yorker." He will keep teaching his current Juilliard students until they finish—"and we'll see what happens after that."

Dictierow's advice to all his students is that they follow their own bliss. And noting that he wouldn't want "to produce generic musicians," he added, "the best compliment is that my students don't sound the same."

Glenn Dictierow Farewell Concert. Jan. 19, Alice Tully Hall. For more information, see the Calendar on Page 19.

Got News? Send it to journal@juilliard.edu

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Photo: Nan Melville

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Schnittke's Singular Intensity and Consummate Technique

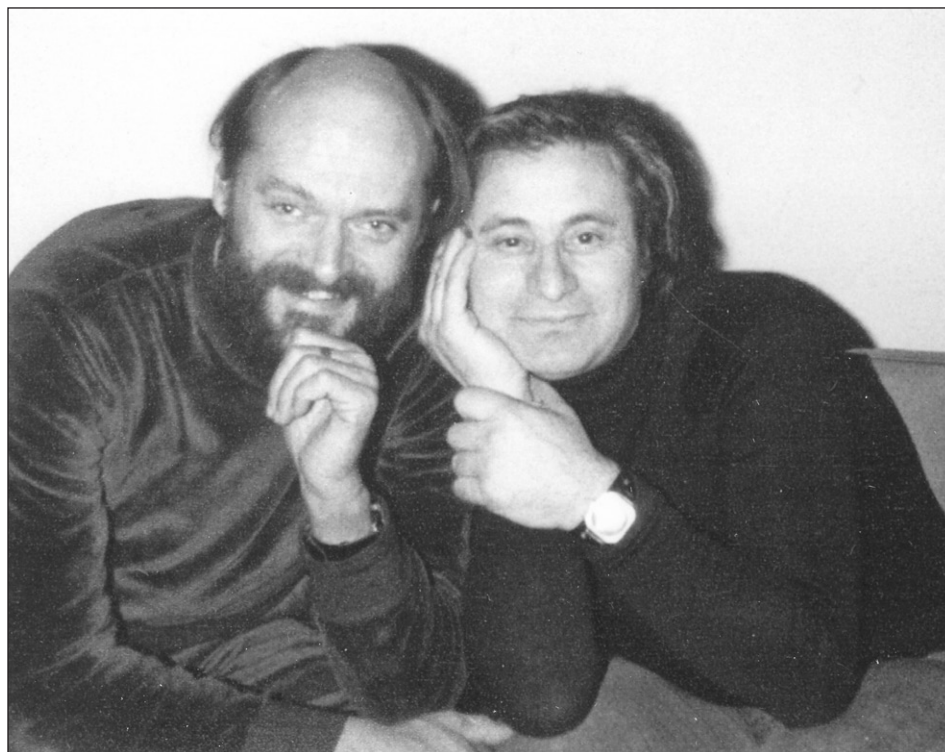
Continued From Page 1

in the U.S.S.R. had been saying in order to obstruct the activities of Schnittke and other unconventional composers. I was therefore doubly distressed when, some years later, that same critic told me that he had completely changed his mind and decided that Schnittke was one of the greatest living composers. His reversal came far too late for Schnittke, who continued to suffer from the hostility of the Union of Composers, which controlled its members' professional lives.

Schnittke's response to seeing that initial review, however, revealed his extraordinary resilience. He told me he hoped people would like his music, but didn't mind if they hated it; he only disliked noncommittal or bored responses. Then he added that when he listened to music by an unfamiliar composer, at first he heard what he wanted to hear and only after more exposure did he start hearing what the composer heard. It was an excellent lesson. As for his music, generalizations are difficult because he was not wedded to a single style. Indeed, he is known as the "inventor" of polystylistic music, in which extraordinarily different idioms coexist, complement, and contrast with one another within a single piece. Yet no matter what its surface, his music is always marked by a singular intensity and dynamicism, and it is composed with consummate technique.

I always felt that Schnittke and I might have become good friends if we had had more time together, but all his attempts to travel abroad were blocked by Tikhon Khrennikov, the dictator of the Union of Composers, who was implacably hostile to Schnittke. I did not get to Moscow while he still lived there, or to Hamburg after he and his family emigrated in 1990, as the U.S.S.R. was collapsing. We met a few times in New York in the 1990s, however. Once, at a small dinner party at the home of his cousin, he explained to me that, unlike the other Russians in the room, he could not drink because of his recent stroke. Although his speech was fine, he was still having trouble writing. Efforts to teach him how to compose with a computer got nowhere because his pencil was part of him. That he managed to produce so much more music is a tribute to his powerful will. Our final encounter took place at the New York Philharmonic's world premiere of his Seventh Symphony in 1994, by which time he had suffered more strokes. When he came to the stage to acknowledge the ovation, he looked ashen and exhausted. When we met backstage, however, the force of his handshake astounded me.

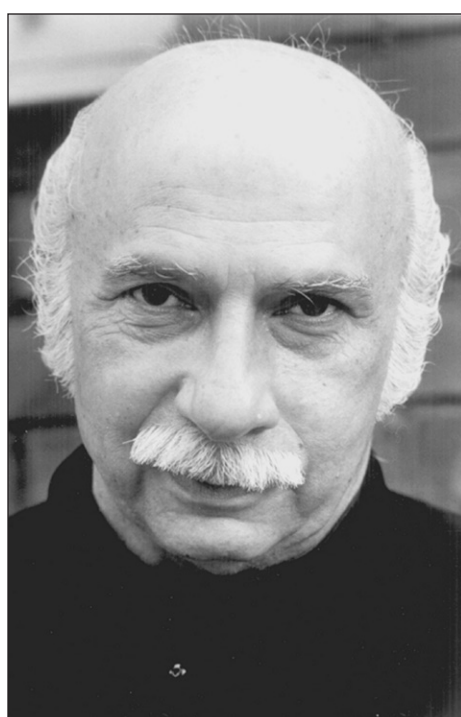
Devoting a Focus! festival to Schnittke has been on my mind since I saw the announcement of a commemoration of his 75th year at London's Southbank Centre, a grand event that also included symposia and films with his scores. A festival at Juilliard, however, has special significance because we own many of Schnittke's manuscripts. To give the students broad experience in the festival, it made sense to include compositions by Schnittke's closest friends and associates. Discussions with people who knew him well—among them musicologist Laurel Fay; cel-



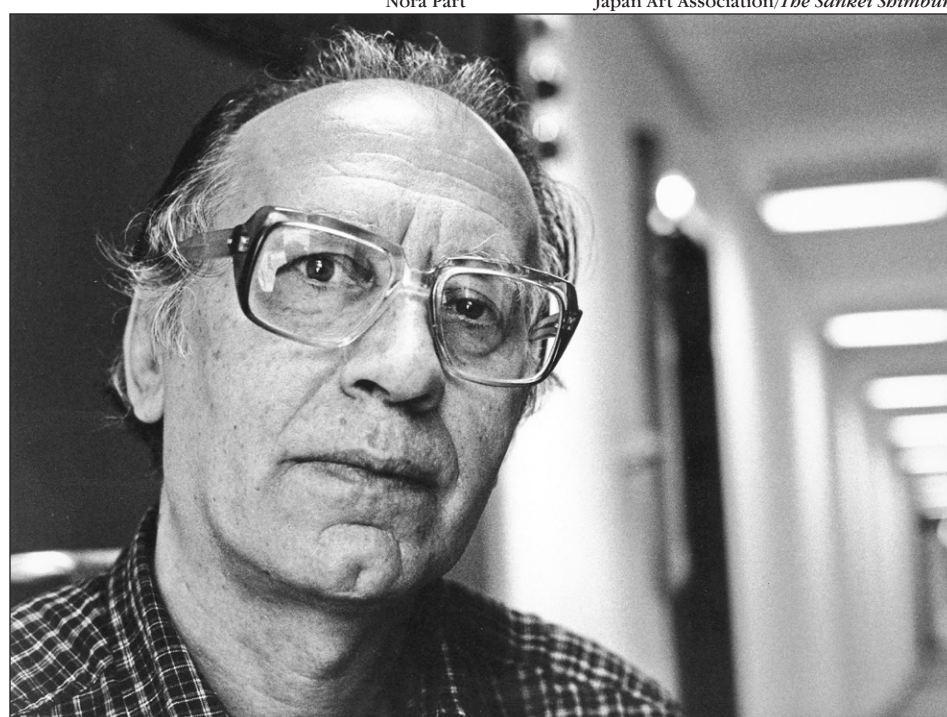
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Sarah Ainslie



Roberto Masotti

The work of Russian composer Alfred Schnittke, who died in 1998, is on display at this year's Focus! festival. Multiple concerts featuring work by Schnittke and some of his colleagues will be performed from January 24 to 31, and there will be a panel discussion on January 28. Pictured, clockwise from top left: Arvo Pärt and Alfred Schnittke in about 1980, photographed by Pärt's wife; Sofia Gubaidulina; Valentin Silvestrov; and Giya Kancheli.

list and biographer Alexander Ivashkin; and Hans-Ulrich Duffek, the director of Hans Sikorski, the renowned publisher of Soviet-era composers—narrowed the field of other composers to three superb colleagues, Sofia Gubaidulina, Arvo Pärt, and Giya Kancheli. Having known all of those composers for years, I extended a planned trip to Europe so that I could see Gubaidulina and Irina Schnittke, the composer's widow, in Hamburg, and Kancheli in Antwerp, Belgium. Unable to go to Estonia to visit Pärt, I communicated with him by e-mail.

All three composers spoke of sharing a deep spirituality with Schnittke, recalling how he gave them the strength to take artistic risks in the face of pressure from the authorities or from colleagues who had recently learned of developments in Western Europe and adopted a dogmatically modernist persuasion. Pärt has cred-

ited Schnittke with giving him the crucial advice not to hole up in his studio with his sketches but put his ideas into musical form, and that counsel led him to the style for which he is now famous. Kancheli told me that while most of the new, Moscow-centered circle of experimental composers, inspired by their new knowledge of European avant-gardism, came very close to the borderline between conventional and unconventional, only two people actually crossed it—Pärt and Schnittke. (Kancheli included the new modernism among the conventions that had become difficult to breach.) Later Gubaidulina and Kancheli would join them in that lonely world of nonconformity. For these three composers, Schnittke's uncompromising dedication to his own vision was a real inspiration. After the programs were nearly complete, various consultations and a message from Irina Schnittke confirmed my hunch that Ukrainian composer Valentin Silvestrov should also be included in the festival.

This year's Focus! will open on January 24 with the New Juilliard Ensemble giving the world premiere of a completely new version of Pärt's *La Sindone* (2005), which will be complete just as this edition of *The Journal* appears. The program also includes Kancheli's *Midday Prayers*, for clarinet, boy soprano, and chamber orchestra; and Schnittke's Symphony No. 4, both of which were given their U.S. pre-

mieres in previous Focus! festivals. The clarinetist for the Kancheli will be master's student Yeon-Hyung Lim; the boy soprano will be provided by St. Thomas Church. Singers for Schnittke's symphony are fourth-year soprano Laura LeVoor, third-year alto Hannah McDermott, and master's students William Goforth (tenor) and Joseph Eletto (baritone). The series closes on January 31 with Anne Manson conducting the Juilliard Orchestra in Gubaidulina's *Fairy Tale Poem*; Kancheli's *And farewell goes out sighing ...* for countertenor, violin, and orchestra; and Schnittke's Symphony No. 8. The soloists for Kancheli's piece are countertenor John Holiday, a second-year Artist Diploma candidate, and violinist Ken Hamao, a D.M.A. candidate. In addition to the orchestral concerts, there will be four chamber concerts (January 27-30). At 7 p.m. on January 28 a panel discussion with Laurel Fay, pianist Vladimir Feltsman, Hans-Ulrich Duffek, and retired Foreign Service officer Eleanor Sutter will precede the concert.

Focus! festival. Jan. 24-31, various times and venues. See the Calendar on Page 19 for more information.

Joel Sachs, who has been on the faculty since 1970, founded the Focus! festival and is also the director of the New Juilliard Ensemble.

Greene Scholarship Gift

Continued From Page 1

Greene's stepdaughter and the president and C.E.O. of the foundation, told *The Journal* in a telephone interview. "We have to cultivate the arts, and through this gift, we're helping to make it possible for these talented young people to give back to all of us."

When the gift is completed in 2017, McInerney added, it will provide 15 full-tuition scholarships annually. "This grant will build on Jerry's outstanding legacy of support for Juilliard students," Polisi said. "It will also serve as an important step in our long-range plan to meet the financial needs of young artists at Juilliard."

SOLOMON MIKOWSKY
Artistic Director

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A DAY IN THE LIFE by Dan K. Kurland

Serendipity, Colorful Socks,
And Practice, Practice, Practice

LIKE many people at Juilliard, doctoral candidate Dan Kurland is both a student and a professional musician, in his case a collaborative pianist (dankkurland.com). The Dallas native recounts a day of school and work as he gears up for his December 11 recital.

6:15 a.m. I pour myself a cup of coffee—the most welcome aroma in the morning—and check overnight messages and news. A singer for whom I’ve recently played many auditions has asked me to play his audition for the Geneva Opera in a few weeks!

7:04 a.m. Having breakfasted on Honey Nut Cheerios, sent a few more e-mails, showered, and made my bed—coming home to a made bed is incredibly welcoming—I debate what to wear. Since I’m playing at an event this evening, I decide to sport an ever-so-slightly shiny suit with a black dress shirt. Plus colorful socks. I love colorful socks.

8:13 a.m. Having taken the (incredibly crowded) subway downtown to school, I make today’s to-do list and schedule. I’m lost without it.

8:15 a.m. Morning practice time. Sacred time. I need to practice for my recital: Beethoven and Debussy, as well as Wagner, Offenbach, and Bizet arias. Time management is key.

10 a.m. I’m in the library working on French translations for the Baudelaire songs of Debussy, for my recital. It can be hard to play a song if you don’t know what the text means, and while I speak French, it’s exciting to consult multiple editions of English translation as well as the French dictionary. I’m constantly fascinated by this language.

10:32 a.m. Raquel González is able to fit in a brief rehearsal before our 11 a.m. classes. She’s a great friend and performed Schubert and Boulanger songs with me on my recital last February (they were sublime in her voice). Now working on them for my next recital, but today we’re rehearsing Berlioz’s “Spectre de la Rose,” one of our mutually favorite songs, for an upcoming audition of hers.

11 a.m. At Professor [James] Kurtz’s doctoral Renaissance History class, we engage in a lively and fascinating discussion about Josquin de Prez’s *Salve Regina* and Nicolas Gombert’s *Ave Regina Caelorum* and how they relate to music today. We’re seeing that the so-called ‘structural scaffold’ of a *cantus firmus* has gone out of fashion in this music and that composers are writing a little more freely. Out with the old, in with the new.

12:04 p.m. Several of my classmates and I give a lively group rendering, singing the 15th-century composer Marchetta Cara’s “O mia cieca e dura sorte” in four-part harmony. Much of this music hasn’t been recorded, but we can learn a lot from singing and hearing other parts around us. Turns out we’re not too bad for a bunch of instrumentalists!

12:57 p.m. A singer calls to ask if I can play an audition for him in a few weeks.

It’s nice to hear from him, but while I know most of the arias he’ll be singing, I won’t be available, unfortunately.

1:07 p.m. Tonight I’m playing at a party for a Glimmerglass Festival board member—I was a Young Artist there this summer. I run to the copy center to cut pages and make the order for tonight’s songs.

1:12 p.m. I fetch my lunch—a sandwich I made this morning with Trader Joe’s yummy aioli garlic mustard—from the refrigerator and eat with my friend and fellow doctoral student Jared Miller. We need to plan a dinner party we’re hosting in just two days. He volunteers to do the shopping and I’m happy as a clam.

2:01 p.m. Dr. [Philip] Lasser’s class on Analytical Methods begins with him telling us a Descartes joke that makes the room erupt in laughter. And [composition doctoral student] Max Grafe’s presentation on Descartes is fascinating.

3:50 p.m. Class concludes, and eventually the practice room fairies smile upon me and Chelsea Smith—we’re each playing Beethoven’s C-minor Violin Sonata for our recitals. We found that out serendipitously—one day I heard her practicing the famous, ominous opening of the sonata and knocked on her practice room door—and now we’ve been working on it together. I feel like there’s a respectful and articulate way in which we talk about our ideas. And we laugh a lot, which is important.

5:26 p.m. I head to the subway to go to midtown for the event, a book party for an architecture firm that’s celebrating its anniversary.

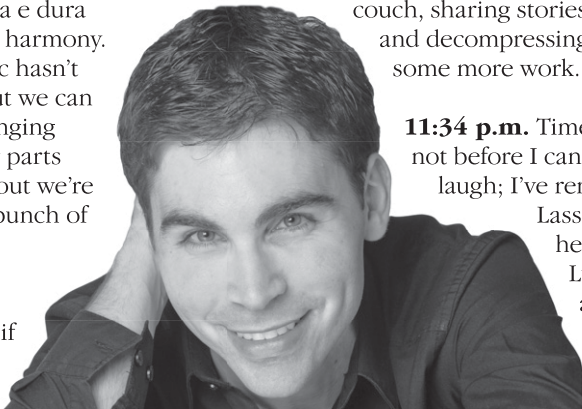
6 p.m. Sharin Apostolou, a soprano with whom I worked at Glimmerglass, and I get in the elevator and our ears pop as we ascend to the penthouse, on the 60th-floor. The view is gorgeous—Fifth Avenue looks like a string of pearls, and you can see just about everything in New York. We chat with someone who used to live downstairs from Matt Damon. Is this real life?!

6:59 p.m. After the first set of arias, by Gounod, Massenet, and Puccini, we nosh and hydrate, and then we begin to perform again.

9:23 p.m. Back at home, it’s time to read, outline, and prepare for this week’s assignments. For Professor [Jane] Gottlieb, we’re looking at thematic catalog of composers (many of which are *auf Deutsch*). For Professor Lasser, I’ll be presenting a paper on the 1674 treatise of Campion, Playford, and Purcell.

10:19 p.m. My roommate, the fierce and fabulous tenor Miles Mykkanen, walks in the door, and soon we’re chatting on the couch, sharing stories about the day, and decompressing before doing some more work.

11:34 p.m. Time for bed, but not before I can have one more laugh; I’ve remembered Dr. Lasser’s joke, which he attributes to Lukas Foss: “I am, therefore I think’ is like putting Descartes before the horse.”



Larry Lapidus

On Reading Newman’s Massive *Life of Wagner*

Continued From Page 4

or “move on!” He provides a virtual day-by-day account of Wagner’s life, with no detail too insignificant. If you want to know where the composer stayed in Vienna in the summer of 1861, you can find it in Newman. (368 Gumpfendorferstrasse, by the way. Newman helpfully points out that the address had since been changed to Gumpfendorferstrasse 88, Webgasse 2.) Given Newman’s very rational assessment of information, it is slightly disconcerting to read how often he ascribes events to “the Fates.”

Newman has a wealth of information on musical life in 19th-century Germany, from the deplorable lack of copyright protection to a brief history of bearded tenors. (Apparently, the decade of the 1880s separates hirsute heroes from clean-shaven ones.) Wagner was involved in every aspect of an opera’s production, from the coaching of the performers to the scenic elements. His concern for the physical appearance of singers and their acting ability is very contemporary. Newman reports, “He was a trifle perturbed about his Venus [in *Tannhäuser*], whose contours, always ample, were now becoming redundant.” Wagner also expressed concern over the excessive girth of his first Tristan, Ludwig Schnorr von Carolsfeld, although he greatly admired the tenor’s voice and interpretation. (Schnorr’s wife, Malvina, equally large, was his Isolde at the premiere of *Tristan* in Munich.) Wagner even advised the director of the first “Ring” not to use a circus horse for Grane (Brünnhilde’s horse) because it would start dancing when the music began!

As one would expect, Newman explores Wagner’s relationship with his patron, Ludwig II of Bavaria, in great detail and sheds new light on Wagner’s unscrupulous dealings with the king. While in Munich this summer, I went down into the crypt of St. Michael’s Church, which holds Ludwig’s coffin. I found it very moving to stand next to the mortal remains of this man, so misunderstood by his subjects and so badly abused by the very person he had rescued.

Despite his emphasis on factual material, it would be incorrect to say Newman merely chronicles Wagner’s life. Although



Franz Hanfstaengl

As Richard Wagner’s bicentennial year (he was born in 1813 and died in 1883) draws to a close, a Juilliard faculty member and a student explored very different aspects of the wildly controversial composer’s legacy.

not writing from the psychological standpoint that provides a framework for many modern biographers, Newman does offer insights into Wagner’s psyche. For instance, he believes that the composer’s strong identification with the character of Lohengrin reflected his own “sorrowful sense of isolation” and suggests that he was drawn to the introspective and lonely character of Tristan for a similar reason. It is well known that Wagner surrounded himself with every manner of luxurious fabric, from silk to satin, and this indulgence has made him easy game for ridicule. Newman perceptively suggests he needed to insulate himself from a hostile world in order to achieve his goals.

Here and there, Newman turns a nice phrase, some of which refer to Wagner’s propensity for borrowing money. “In music, as Wagner was not unwilling to admit, he had learned much from Beethoven, Weber, Berlioz, and others; but his technique as a borrower was his own creation.” Referring to the possible relationship between Wagner’s love for Mathilde Wesendonk and the music of *Tristan und Isolde*, Newman writes she “was not the generator of the lightning, but merely the conductor of it.” When discussing Wagner’s need to stay intellectually active even when he was not composing, Newman suggests, “he had to be fructifying even in his fallow

seasons.” However, such passages are few and far between; pointing them out is similar to saying there are two jokes in *Götterdämmerung*. (Honestly, there are.) Newman’s purpose was to provide a well-researched, sober account of Wagner life, filled with supporting detail. It was left for later biographers to use this research as the basis for a more engaging narrative.

My time spent with Newman certainly benefitted my vocabulary. Try working the following words into your next e-mail or conversation: rhodomontade, mulcted, auriferous, enceinte, pullulating, cenacle, ophidian, pasquinade, fuliginous, valetudinarian, and atrabiliar. (This last term was used twice within 100 pages. New rule: only one “atrabiliar” per volume.) Not only will reading Newman improve your knowledge of English, but of Latin as well. How often do you find consecutive chapters of a book titled “Vincere scis, Hannibal” and “Victoria uti nescis”?

One might ask, why spend so much time reading a book that is 70 years old when new studies on Wagner appear every year? It is true that some information in *The Life* is inaccurate, and much has come to light since Newman’s day, including Cosima’s diaries. Time and time again, however, I would read a passage in Newman and realize how indebted later scholars are to his work. I can’t say that reading Newman radically changed my view of the composer, but it did provide me with a hoard of detail and gave greater depth to my understanding of Wagner. What stood out the most to me was Wagner’s belief in himself and his determination to follow through on the completion of the festival theater in Bayreuth, despite the terrible toll the undertaking took on him, physically and emotionally.

I am now in the middle of a busy semester of teaching, with no time for ambitious reading projects. However, I am already looking forward to next summer. What should I tackle? Walker’s three-volume study on Liszt? La Grange’s four volumes on Mahler? As Brünnhilde says to Siegfried, “on to new deeds!”

John J. H. Muller has been teaching music history at Juilliard since 1980.

Wagner, Nazism, and Israel

Continued From Page 4

music, does that mean that I think like him, or agree with his opinions?

I chose this topic to research and write about for a Liberal Arts writing seminar because even though I lived with it for many years, I had never formed my own

Should we ban someone’s music based on his personal life or political opinions?

opinion. And now, having read many books about the topic, I still feel what I felt as I was growing up, but I have a different perspective. After coming to the U.S., I realized that I can’t keep myself in the bubble of Israel. Not playing Wagner and not knowing any of his pieces created a gap in my musical knowledge, which be-

came a huge disadvantage for me. I don’t want to ignore Wagner, even if I don’t agree with him. Listening to someone’s music doesn’t make me like them; it just means that I’ve heard what they had to say. When it comes to playing his music on the Israeli concert stage, it’s trickier because many in the audience are Holocaust survivors, but even when they are gone, I believe it will still be the same. Many other people share the opinions and emotions of the survivors, and the national ideas and morals won’t die with them.

Does Wagner’s music represent something a lot bigger than individual pieces or operas? Can it be separated from an era and an agenda that killed millions of people? Or must we separate the music and the agenda, and not judge someone’s music according to his personal life? Can we recognize someone’s musical genius while keeping in mind that, unfortunately, music can be hijacked to speak for things that have nothing to do with music? Can music be used to unite people rather than separate them?

This Voice Box is adapted from a Liberal Arts assignment by third-year double-bassist Talia Horvitz, who’s from Nir Akava, Israel.

In Memoriam

The Juilliard community mourns the passing of the following individuals:

Alumni Allan Blank ('47, <i>orchestral conducting</i>) Jack W. Chaikin ('42, <i>piano</i>) Elizabeth Phalen Chauncey ('32, <i>violin</i>) Darrold V. Hunt (B.S. '70, M.S. '71, <i>choral conducting</i>) Max I. Larsen (B.S.'50, <i>voice</i>) Leo Lisker ('38, <i>clarinet</i>) Josephine Miller Lott (Diploma '48, <i>voice</i>) Eugene R. Mancini ('60, <i>piano</i>) Mary Ella Whitney McKinney ('56, <i>violin</i>)	Wilson O. Moorman (B.S. '65, M.S. '66, <i>percussion</i>) Walter Nowick (Diploma '50, <i>piano</i>) Malcolm R. Rainey (B.S. '51, <i>trumpet</i>) Estelle T. Jiavas Skouras (B.S. '60, M.S. '61, <i>voice</i>) Conrad Susa (M.S. '61, <i>compositon</i>) Friends Jack D. Litwack Douglas Lowry Samuel C. Miller Cecile Mitchell
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JUILLIARD JAZZ ENSEMBLES AND JASON MORAN
November 5, Paul Hall

Jazz pianist Jason Moran led two Juilliard Jazz ensembles through a concert of his own works as well as compositions by Thelonious Monk and Fats Waller. Moran, this year's Jazz artist in residence is pictured at the piano with students (from left) Mathias Picard (piano), Lake Jiroudek (guitar; mostly obscured), Andrew Clausen (trombone), Riley Mulherkar (trumpet), Chase Baird (saxophone), Devin Starks (bass), and Douglas Marriner (drums).



Richard Termine



Hiroyuki Ito

BILL CHARLAP
October 18, Room 340

At jazz pianist Bill Charlap's master class, he instructed second-year bassist Russell Hall (pictured) and others. This was the second of three master classes for jazz students this year.



Jerry Shafnisky

HALLOWEEN DANCE
November 1, Room 334

Students (and a few alums) danced the night away in a zombie prom-themed event held by the Office of Student Affairs. *Pictured, from left:* Violin student Lucia Nowik and viola students Stephanie Block and Aekyung Kim rock the zombie night away.



Nichole Knight

DRAMA DIVISION BALLROOM DANCING
November 6, Studio 304

For the ninth year, drama students took a break from memorizing and studying to stage a ballroom dancing extravaganza. Shown here in rehearsal are Collin Kelly-Sordelet dipping Medina Senghore (foreground). And in back of them, Steven Robertson dips Isabel Arraiza. All are first-years.



Richard Termine

NICHOLAS MCGEGAN
September 30, October 30, November 4, various locations

This fall, British conductor Nicholas McGegan took part in several events at Juilliard. *Top:* McGegan conducted the Juilliard Orchestra on September 28 at the Peter Jay Sharp Theater in music by Britten and Elgar plus Ibert's Flute Concerto with soloist Daniel James. On November 4, McGegan led Juilliard415 in the Jerome L. Greene Concert of Baroque Music, which was called Dresden and Berlin: A Celebration of Two Courts. *Right:* At an October 10 Historical Performance master class in Paul Hall, McGegan instructed flute student Melanie Williams on Bach's Partita for Solo Flute, BWV 1030.



Nan Melville



SAMUEL ADLER 85TH-BIRTHDAY TRIBUTE
October 28, Paul Hall

Faculty, students, alums, and guests celebrated composition faculty member Samuel Adler's 85th birthday by performing six of his works, including a premiere. *Pictured, from left:* Madeline Fayette (Pre-College '09; B.M. '13, *cello*), Siwoo Kim (B.M. '12, *violin*), Adler, and piano faculty member Jerome Lowenthal (M.S. '56, *piano*).

Hiroyuki Ito



Richard Termine

SAIDENBERG FACULTY RECITAL SERIES:
WEILERSTEIN DUO
October 24, Paul Hall

The husband-and-wife Weilerstein Duo—violin faculty member Donald Weilerstein (B.M. '63, M.S. '66, *violin*) and chamber music faculty member and pianist Vivian Hornik Weilerstein—performed Bartok's Sonata No. 2 for Violin and Piano, Elgar's Sonata in E Minor, and Enescu's *Impressions d'enfance*.

JUILLIARD ORCHESTRA
October 21, Carnegie Hall

When Alan Gilbert (Pre-College '85; M.M. '94, *orchestral conducting*), Juilliard's director of conducting and orchestral studies, led the orchestra at Carnegie Hall, Elizabeth Fayette (Pre-College '06; M.M. '13, *violin*) was the soloist for Bartok's Violin Concerto No. 1. Also on the program was Bruckner's Symphony No. 7.



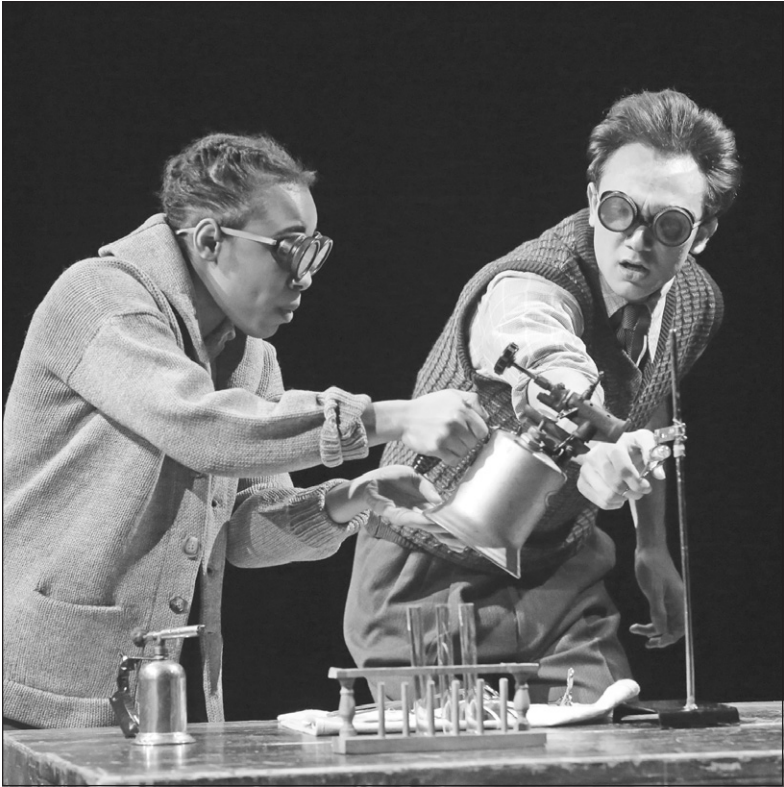
Nan Melville



Jessica Katz

THE GREAT GOD PAN
October 30-November 3,
Stephanie P. McClelland
Drama Theater

Fourth-year drama students performed Amy Herzog's play *The Great God Pan*, directed by Maria Mileaf. Pictured: Actors Ryan Spahn and Sam Lilja play old friends brought together by a troubling secret.



Jessica Katz



Jessica Katz

THIRD-YEAR DRAMA PRODUCTIONS
October 22-27, Harold and Mimi Steinberg Drama Studio

Left: In Rinne Groff's *Ruby Sunrise*, Jasmine Batchelor and Justin Barnes conduct an experiment to create the first TV. *Above:* In Thornton Wilder's *Our Town*, Emily (Mary Wiseman) and George (Brandon Hall) get married with the Stage Manager (Noah Azerbach-Katz) officiating and townspeople in attendance.

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by Bruce Hodges

Alums Play Chamber Music By Dvorak and Adams

Dvorak: Two Piano Trios. Trio Solisti. (Bridge 9393)

DVORAK'S Third and Fourth Piano Trios are among his finest works—sprightly, beautifully constructed, and offering a wide emotional range—and in this recording, they receive outstanding readings from Trio Solisti, which was founded in 2001. Cellist Alexis Pia Gerlach (B.M. '95) and pianist Jon Klibonoff (M.M. '82, D.M.A. '88) join violinist Maria Bachmann to lavish attention on these beloved pieces. For fans of these two trios, this will be one of the best recordings of the year.

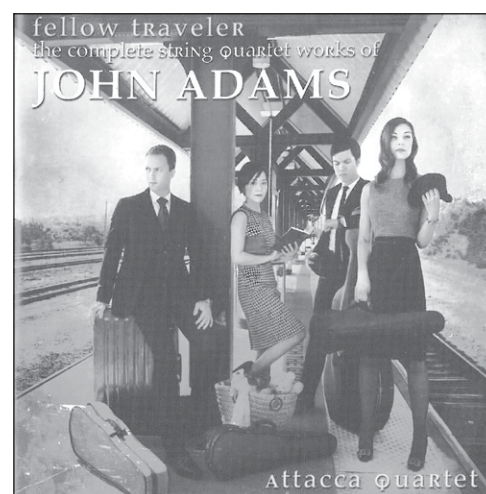
The stormy opening of the Third Trio (Op. 65, in F minor) shows off the group's chemistry as each member takes the melodic line in turn before the whirlwind final bars. Klibonoff is a model of exactitude, leading off the Allegretto grazioso, a scherzo with a moving, flowing central interlude. Gerlach and Bachmann have the spotlight in the gorgeous (and deeply moving) Poco Adagio. As in some works of Brahms—whom Dvorak greatly admired—the melodic line is heartbreaking, and it's worth noting that while working on the piece, Dvorak was mourning the death of his mother. But the mood brightens once again in the crisp phrases of the finale, with a dazzling Czech furiant at its core.

Equally compelling is the popular "Dumky" Trio (Op. 90, in E minor), artfully constructed from six dumky (the plural of dumka, or a lament) in contrasting keys. The six sections masterfully combine slow and fast elements—I particularly like the second and third, but each has its own inspiration—and the group's expert balance, navigating the composer's constantly shifting rhythms, shows how thoroughly the three musicians have internalized the score. The fizzy folk rhythms are infectious and done with great precision, but the group's sensitivity in the more reflective, slower passages is also impressive.

Once again, engineer Adam Abeshouse—popular with so many recording artists—works his magic at the SUNY Purchase concert hall (Theater C), giving every bow stroke and piano tone a satisfying realism.

John Adams: Fellow Traveler—The Complete String Quartet Works. Attacca Quartet. (Azica Records ACD-71280)

JOHN ADAMS may be best known for his operas and orchestral works, but here the Attacca Quartet makes a sizzling recording debut with his complete works for string quartet. The Attacca, which formed at Juilliard in 2003 and was the graduate resident string quartet from 2011 to 2013, is made up of violinists Amy Schroeder (B.M. '06, M.M. '08, Artist Diploma '13) and Keiko Tokunaga (Pre-College '03; B.M. '07, M.M. '08, Artist Diploma '13); violist Luke Fleming (M.M. '07, D.M.A. '12, Artist Diploma '13); and cellist Andrew Yee (B.M. '06, M.M. '08, Artist Diploma '13).



The CD begins with *John's Book of Alleged Dances* (1994), which has 10 quirky sections, one of which wins the award for title of the month: "Toot Nipple." As Fleming explains in the liner notes, this is a reference to a character in Annie Proulx's novel *Postcards* who was "a terror on the dance floor." Many listeners' feet will no doubt be tapping along with the movement's buzzing ferocity.

In six of the 10 movements (such as the infectious "Hammer and Chisel" and "Dogjam"), a prerecorded rhythm track (samples of prepared piano sounds) creates the driving beat often associated with the composer. But all 10 are rhythmically eclectic and difficult. The final track, "Judah to Ocean,"

is a reference to a San Francisco streetcar line, and it closes the set with vivacious energy.

With similar drive, the players attack Adams's 2008 String Quartet, which they have performed around the world to great acclaim. (Incidentally, the St. Lawrence String Quartet gave the work's premiere at Juilliard as part of the 2009 Focus! festival.) The first movement, almost 20 minutes long, shows off the Attacca's tonal palette: airy harmonics, wiry glissandos, woody spiccato passages—and spot-on intonation. In the second movement, introductory octave leaps soon fan out in all directions to form a frantic, bristling scherzo.

The disc closes with the first recording of *Fellow Traveler* (2007), a rousing 50th-birthday gift from Adams to the director Peter Sellars. Bruce Egge is the sound engineer (working at the American Academy of Arts and Letters), and he ensures that each click, knock, and slide is delectably audible.



Bruce Hodges is the North American editor for *Seen and Heard International* (London), creator of the blog *Monotonous Forest*, and a regular contributor to *The Strad*.



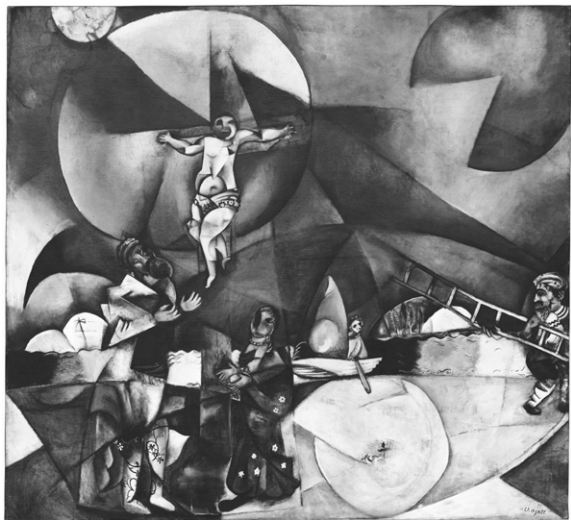
Clockwise from top left: *Obsession* (1943), oil on canvas, 76 x 107.5 cm.; *Calvary* (1912), oil on canvas, 174.6 x 192.4 cm.; *The Crucified* (1944), pencil, gouache, and watercolor on paper, 25 1/2 x 19 5/8 in.; *The Artist With Yellow Christ* (1938), gouache and pastel on paper, 22 3/8 x 18 1/4 in.; and *Flayed Ox* (1947), oil on canvas, 100 x 81 cm.



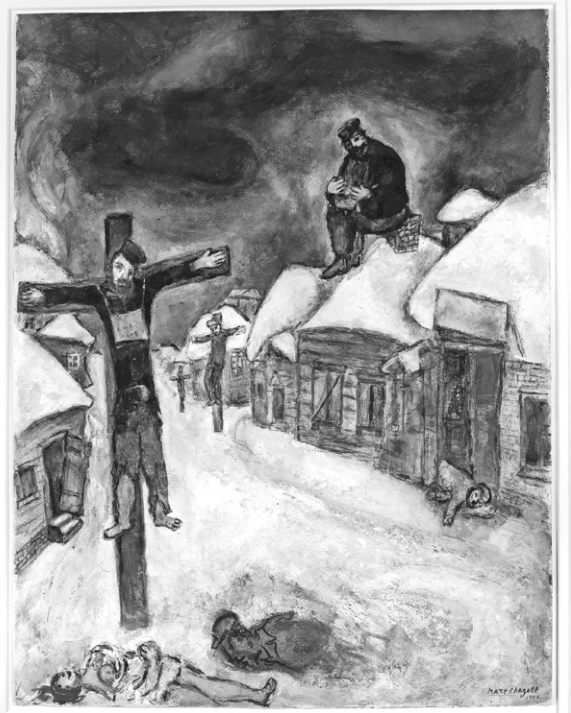
Photo by Jacques Faujour



Artists Rights Society



Courtesy of the Museum of Modern Art



Israel Museum Jerusalem/Avshalom Avital

A Darker Side of Marc Chagall

THE Jewish Museum's current show—Chagall: Love, War, and Exile—is a revelation as it provides new insight into a rarely seen side of this Jewish-Russian-French artist. (An additional reason to see the exhibit is that there's a Juilliard connection: it's sponsored by the Jerome L. Greene Foundation, which has given another big scholarship gift; see the article on Page 1 for more information.)

We are accustomed to seeing the joyous Marc Chagall, with his lovers flying through the air to embrace each other, such as his *Birthday* (1915), in which Marc jumps impossibly upward, backward, and upside down to kiss his beloved Bella. In other early paintings, fiddlers play on rooftops. Chagall's luminous murals at the Metropolitan Opera House depict the power of music. However, few are aware of his artistic responses to suffering—both personal and universal—especially during the rise of Nazism and the Second World War.

This exhibit allows us to experience Chagall in a new way. I was especially surprised by the small pen-and-ink drawings dating from 1931, including *The Pogrom*, *The Prisoner*, and *The Burial*. These were part of a series accompanying Abraham Lyesin's poems about the horrors inflicted on the Jewish people in Russia before and during the Russian Revolution. In them, Chagall includes images of his mother and her grocery store, as he does in many of his paintings and drawings, but here he includes memories of happier times blended with sorrows in a manner that he did not do before.

Although the show has several parts and moods, among the most memorable images are the recurring depictions of Jesus's torment on the cross. In some paintings, a Jewish Jesus, draped in a *tallit* (prayer shawl), symbolizes the anguish

and repression of all people—especially the Jews. Surprisingly, Chagall is not the only Jewish artist to depict crucifixions. Indeed, the exhibition includes a catalogue from a 1942 show from the Puma Gallery in Manhattan called *Modern Christs* that included 17 Jewish artists among its 27 participants. The best known of these were Adolph Gottlieb, Louise Nevelson, and Max Weber. However, I know of no other Jewish artist who treated the theme as frequently as Chagall.

Chagall's depictions of Jesus did not begin with the Holocaust. In fact, he drew a crucifixion as early as 1908, and made paintings of the *Holy Family* (1910) and

We are accustomed to seeing the joyous Chagall, but few are aware of his artistic responses to suffering.

the *Madonna and Child* (1911) as well as creating subjective renditions of both Golgotha and Calvary in 1912. *Calvary* is so personal that the artist's mother and father stand at the foot of the cross. But it was during the 1930s and '40s that Chagall became really obsessed with Christ on the cross. In the earlier works, his interest can be attributed to the Christianity that surrounded him as he grew up in Russia. During the '30s, however, the crucified Jesus had clearly come to represent for him the suffering of the Jewish people. This subject has many ramifications, but

perhaps the most important was to alert Christians to the atrocities that were being perpetrated on Jews by the unprecedented terrors of the Holocaust. Of the 31 paintings and 22 works on paper in the show, at least 18 deal with this subject.

In these crucifixions, Chagall transgresses in several ways—as a Jew, he appropriates Christian imagery, and he also goes against the currents of Modern art since, unlike many Modernist artists, he never abandoned imagery. Indeed, Chagall has been called many things, but he has never comfortably fit into any single category. Mostly, but not entirely self-taught, the artist uses imagery that comes close to Surrealism, but he never belonged to the Surrealist movement. His 1912 paintings show affinities with Orphism and variations on Cubism.

In fact, imagery was particularly strong in this little-known middle period of Chagall's career, in which he portrayed the crucifixion over and over. It is always a Jewish Christ, more often than not either a self-portrait or one with Chagall's name on top of the cross replacing the usual INRI ("Iesvs Nazarenvs Rex Iudaeorvm" or "Jesus of Nazareth, King of the Jews"). Interestingly, even the original inscription was ironic, since Christ was taunted for claiming to be King of the Jews, but Chagall adds the extra twist of using his own name, sometimes adding an image of an artist with a palette, who is clearly himself. In *The Artist With Yellow Christ* (1938), a fairly small gouache on paper, Chagall portrays himself sitting beside the crucifixion painting he has made, as if he were at the foot of the cross, palette in hand. The overall tonality is red, with a blue patch where a window opens out. An old Jew with a cane limps along one side of the canvas, balanced by the ladder on the other side. In his later work, Chagall

identifies with Christ more directly, becoming the crucified Jesus—he continued painting Jesus and crucifixion scenes into the 1970s.

In another striking crucifixion image, *Flayed Ox* (1947), a red slaughtered cow hangs as if from a cross. This grotesque ox image is reminiscent of the work of another Jewish Russian painter who later lived in France, Chaim Soutine (1893-1943). In this painting, Chagall recalls visits to his grandfather, who performed slaughters for religious rituals. A Hassidic angel flies over the artist's childhood village of Vitebsk and neighboring villages.

The suffering, war, and exile parts of the show are bookended by happier times in the artist's life. In the beginning, there are flowers, lovers, and the usual folk and peasant motifs combined with Chagall's knowledge gained in Paris of latest movements (such as Cubism and Orphism, a Cubism spinoff). The last part of the exhibition illustrates first a mournful period after his wife's death in 1944, and then his joy in a newfound love in paintings that more closely resemble the joyous, colorful, fantasy-filled Chagall most of us know.

But this show's real importance is that it exposes us to another side of this multifaceted, totally original artist. A small exhibit that speaks volumes, it is well worth seeing.

Chagall: Love, War, and Exile is at the Jewish Museum through February 2. 1109 Fifth Ave., at 92nd St., (212) 423-2300, thejewishmuseum.org.



Greta Berman joined the Liberal Arts faculty in 1979.

Michael Musgrave

Graduate Studies Faculty

London native Michael Musgrave started playing piano by ear at the age of 4—from the radio, records, and music in church—soon becoming fluent at playing and improvising. “I was consumed by music as I still am,” he said. He earned degrees in piano at the Royal College of Music and organ at the Royal College of Organists, plus his bachelor’s and doctoral degrees and a certificate of music teaching from the University of London. Michael has also taught at the University of London Goldsmiths’ College, King’s College, and Royal Holloway College. He came to Juilliard in 2004 and now teaches the graduate courses *Brabms in the Mirror of the Sources*, *Schumann at Work*, and *Scholarly Editing of Music*.

How do you teach someone to compose?

I think that you can only teach the more mechanical aspects of composition through the meaningful analysis of the models you feel drawn to. I greatly admire Schoenberg’s teaching texts for showing how a piece can grow organically within a clear structural framework. Schoenberg, like Brahms, knew the works of the inherited tradition backwards and forwards and made his students follow them (he happened to like retrogrades too, as it happens!). But, of course, this is very limited unless you have living musical ideas and a natural sense of their continuity.

Who was the teacher or mentor who most inspired you when you were growing up?

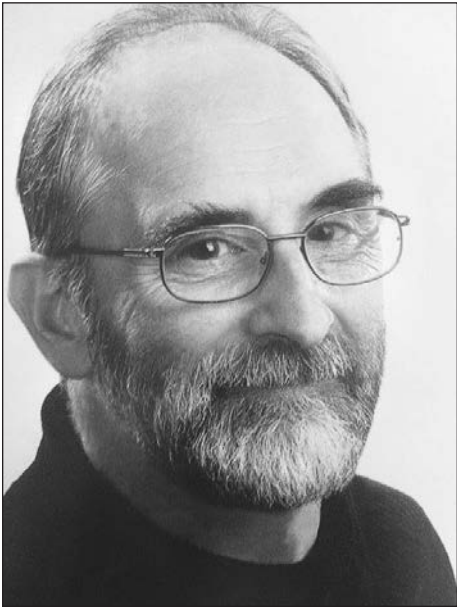
No one person while growing up. My mentors were the music and its performers—mainly on records. My rather Puritan upbringing disapproved of music as a profession—and certainly had little idea of music as a serious artistic or professional commitment. Music was for church and home, a God-given gift to be shared with the community without profit. But from the standpoint of my subsequent career in musicology, I had a definite mentor: F. W. Sternfeld, with whom I studied privately in London and at Oxford. He taught me above all the importance to one’s studies of sources: not just manuscripts and first printed editions, but the whole world in which a work came about. That’s probably why I became a collector: the desire to be surrounded by the values that created things—and not some subsequent theorizing from a present-day standpoint.

What was the first recording that you remember hearing or buying?

In my childhood it was 78s and radio. LPs came later. My parents had quite a few 78s—the most popular classical works and performers. I remember Kathleen Ferrier singing “Che farò?” from Gluck’s *Orfeo* (in English of course), the *Water Music* in Hamilton Harty’s modern scoring (which I still enjoy) especially. We also listened to records at school in the lunch hour, which included Brahms. But LPs were so much better. The most important was Lipatti’s recording of the Schumann Piano Concerto. I’d heard it on the radio and wanted a recording by someone well known. I’d never heard of Lipatti—I thought Dinu was a girl’s name; I went for the conductor and orchestra—Karajan and the Philharmonia. Of course, when I played it, that was the beginning of the rest of my musical life. Such artistry! I also revered Guido Cantelli’s recordings of the Brahms First and Third Symphonies with the same orchestra—and Dennis Brain on first horn, another unforgettable artist.

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

I was taking a congregational hymn rehearsal for a broadcast (the following



Richard Blinkoff

week) of the morning service from the church where I was organist and choirmaster when the organ failed totally (the motor had burned out). The BBC wanted me to use a Hammond, which I’d never played—and I hated the idea of it because it’s electric. The broadcast was postponed. But I’m still haunted by the thought of how I would have coped had this happened the following week live. Of course, the organist is always expected to maintain as well as play the organ—and preferably not be seen, either. The life of the organist has certainly changed less than that of any other musician over the years.

What’s been the biggest change in your students and/or your teaching since you started?

Well, obviously computers in the classroom. I get used to receiving confirmation—and sometimes corrections—of my statements after a few minutes from a quiet member of the class surfing the databases. I’m struck by how much desire for knowledge my students have, and wish to respond. But then, as it says on the website, Juilliard students are different.

What are your nonmusic interests or hobbies?

Very little not connected with music. But I’ve been devoting spare moments of recent years to researching family history. I’ve got the Musgraves of my line back to the 1500s.

What would people be surprised to know about you?

Perhaps that I was once a very keen cyclist. As a student at the Royal College of Music I cycled with a friend from London to San Sebastian, Spain. We crossed the Channel from Newhaven to Dieppe (the worst part of the trip) then picked up the N10 down through France, staying at youth hostels. Then back. From my present pedestrian perspective I just can’t imagine how we did it—but we did and were very happy.

What are you reading or listening to?

Virtually all my reading and viewing is concerned with music—all aspects of history and aesthetics etc.; and DVDs and videos (if I can find them) of great pianists and conductors. But my interest in the social history of music extends to general history, particularly British history. I’ve been reading David Kynaston’s series on postwar Britain, currently *Family Britain 1951-57*. It’s so revealing to get a broad and informed perspective on the events of one’s own lifetime. I also have great weakness for old movies. My wife and I frequent New York’s art-house cinemas with great pleasure as often as we can.

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

I can’t think of anything else I would want to do.

Caitlin Choi

Human Resources Associate

As Juilliard’s human resources associate Caitlin Choi meets with new hires, helps write faculty contracts and leave plans, does countless other tasks—and is the face behind the candy bowl. (Most popular: Snickers and, while they last, Peppermint Patties. Least popular: Three Musketeers.) Born in Tallahassee, Fla., she grew up mostly in Melbourne, Fla., with a brief stint in Bloomington, Ind., while her dad went to graduate school for comparative literature). A graduate of Stetson University, she majored in international studies with minors in French and business. After college, she was an Americorps/VISTA volunteer at the Coalition for the Homeless in Daytona Beach and then worked as a human resources training specialist at Haven Recovery Center in Daytona Beach. Caitlin and her husband, Jason, live in Brooklyn.

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

After college, I was one of two coordinators for a Faces of Homelessness Speakers’ Bureau, meaning I helped find individuals who had experienced (or were currently experiencing) homelessness who wanted to share their story through public speaking. The idea was to change negative stereotypes about the homeless (and decrease crime against the homeless) by giving them a face and a name. It was a really unique situation, because we weren’t just serving food or providing shelter, but giving people a platform to share their stories and be heard. It was a really incredible experience and gave me a great appreciation for the power of an individual with a story.

How do you balance your job and your artistic endeavors?

I play the viola, and when I first moved here, I had a hard time finding the time to practice or perform. But then I joined the Brooklyn Symphony Orchestra (there are so many community orchestras in the city!) and having dedicated weekly rehearsals and regular concerts has really allowed me the space to enjoy playing again. I love the social aspect of being involved in an ensemble, as well, and I’ve gotten to know some really great people through the orchestra.

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

I would love to work for a day in one of the production shops—maybe wigs and makeup or props—just to see what their day is like. I love the idea of working with my hands instead of staring at a computer all day.

What do you remember about your first day at Juilliard?

I’ve been working here for a little over two years. On my first day here, I remember being amazed that the School served wine in the middle of the afternoon at a going-away party. My previous job had been at a mental health and substance abuse facility, so I was used to a very different company culture. But I wasn’t complaining!

What’s the craziest day at work you’ve ever had?

Every work day from the end of August through the beginning of October feels like the craziest day I’ve ever had!

If your boss said to take the day off, what would you do?

I would walk across Central Park and go to the Met for a few hours, take myself out to lunch, and then spend the rest of the day exploring a neighborhood I don’t know very well. Or maybe I would just hang out in my pajamas and watch TV—it depends on the kind of week I’m having.



Sabrina Tanbara

What other pursuits are you passionate about?

I’m pretty involved in my church, especially the children’s ministry. I absolutely love working with kids—getting to know their personalities and spending time with their families is one of my favorite things to do. My husband and I also try to make sure we have New York City “fun days” every so often to get out and see the best that the city has to offer (museum exhibits, boat rides, walking tours, outdoor movie nights, etc.). We still feel entitled to act like tourists when we get a chance.

What was the best vacation you’ve had?

We went to Alaska in August, and it was unlike anything I’ve seen before: I was seriously in awe. Having grown up in Florida and then living in the city, I’ve never lived near mountains and Alaska is full of them. We got to see a glacier calving, watch beluga and orca whales, and pick wild blueberries in Denali. If you ever get a chance to go, do it.

What might people be surprised to know about you?

I speak French and love to practice it every chance I get. So if you speak it as well, stop by and chat! I am also really into making ice cream—my husband and I started using an ice-cream maker at home about two years ago, and we really enjoy creating custom flavors (Speculoos and chocolate-covered pretzels, lemon with candied ginger, vanilla with Oreos and raspberry swirl) for our friends.

What’s your favorite thing about New York City?

The people! We have found a really great community here—from coworkers to church friends to neighbors—and we feel so lucky to have stumbled into such a vibrant and welcoming group of people.

What are you reading/following?

I read a swath of design, food, and lifestyle blogs that keep me inspired to create, cook, learn, and grow in my life outside of work. I enjoy The Kitchn, Oh Happy Day, Smitten Kitchen, and Little Green Notebook, to name a few blogs. I’m also an avid fiction reader and love everything from Jane Austen to J. K. Rowling.

What’s the H.R. question you’re asked most?

“Can I please get an employment letter for my apartment search?” People sure do move a lot in New York City.

What brought you to New York in the first place?

The short answer is that we just wanted to move here—so we did!

If you would like to be featured in the Juilliard Portraits column, contact the Publications Office at ext. 340 or at journal@juilliard.edu.

COMMUNITY NEWS

FACULTY

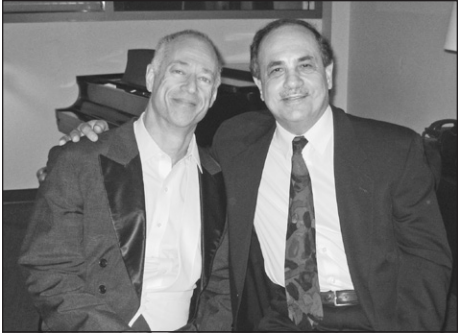
In April, trombone faculty member **Per Brevig** (Postgraduate Diploma '67, BM '68, DMA '71, *trombone*) was an adjudicator for the Koussevitzky Competition for Strings at Mannes College the New School for Music. First prize went to **Ha Young Jung** (MM '13, *double bass*), second prize to fourth-year master's student **Tavi Ungerleider** (B.C.J.E. '12, *cello*), and third prize to **Katharyn Zinn** (BM '10, *violin*).

In September the New York Concerti Sinfonietta, of which Evening Division faculty member **Julie Jordan** (MM '83, *piano*) is the founder and artistic director, performed with the winners of its Rocky Mountains Debuts program at Columbia University and at the Asian Cultural Center in New York City. **Paul Hostetter** (MM '89, *percussion*) conducted. Jordan and Hostetter will also perform and teach with the Sinfonietta in China from December 27 through January 4.

In July, various members of the Juilliard community participated in the Perry-Mansfield Performing Arts School and Camp's centennial. Faculty member **Linda Kent** (BS '68) is the director of dance at the school, which is in Steamboat Springs, Colo. The performance featured a revival of *Passings*, which was choreographed by **Robert Battle** (BFA '94) for the school nearly 10 years ago; it was

performed by Kent and second-years **Cleo Person** and **Kyle Weiler**. The program also included a commissioned work by **Antonio Brown** (BFA '07) called *Breezes of Remembrance*, work by **Amy Hall Garner** (BFA '99), and an excerpt from **Paul Taylor's** (BS '53) *Esplanade*. In October, Kent was honored by Carson Brierly Giffin Dance Library as one of the 2013 Living Legends of Dance at the University of Denver.

In October, piano faculty member **Robert McDonald** (MM '79, *piano*) gave a recital as part of the Marian Garcia piano master class competition and teachers workshop at Penn State's State College campus.



Jeffrey Khaner and Behzad Ranjbaran

The Philadelphia Orchestra premiered a flute concerto it had commissioned from **Behzad Ranjbaran** (MM '88, DMA '92,

composition) in October. Yannick Nezet Seguin conducted and faculty member **Jeffrey Khaner** (BM '80, *flute*), the orchestra's principal flutist, was the soloist. The concert partly inspired by the sound and performance practices of Ney, the ancient Persian bamboo flute.

In November, Columbia University gave **Jeffrey Milarsky** (BM '88, MM '90, *percussion*), who's on the Juilliard and Columbia faculties, its annual Ditson Conductor's Award for distinguished contributions to American music.

In November, drama faculty member **Moni Yakim** directed the U.S. premiere of *And Give Us the Shadows*, by Swedish playwright Lars Nolen, at the Schoolhouse Theater in Croton Falls, N.Y.

STAFF

Jeffrey Cuyubamba, production designer for *The Juilliard Journal*, had several of his photos published in *The Replacements: Waxed Up Hair and Painted Shoes—The Photographic History* by Jim Walsh and Dennis Pernu, which was published by Voyageur Press in November.

In October, archives processing assistant **Ray Iwazumi** (Pre-College '94; BM '98, *violin*) completed a new critical edition of Wieniawski's *Scherzo-Tarantella*, Op. 16, for publisher G. Henle Verlag. Iwazumi also

wrote an article for the publisher's official blog that discussed ideas contained in the primary sources of the Wieniawski piece.

STUDENTS

Artist Diploma in Opera Studies candidate **Julia Bullock** will perform a recital of songs by Verdi, Wolf, Messiaen, Rossini, and others, including the premiere of a work by **David Hertzberg** (BM '12, MM '13, *composition*), on March 11 at Merkin Concert Hall. **Renate Rohlfing** (MM '12, collaborative piano) will accompany her.

Playwriting student **Branden Jacobs-Jenkins's** *An Octoroon* will be performed at the Soho Repertory Theater in New York in April.

Third-year pianist **Ji Yong Kim** (Pre-College '09) will debut in the Young Concert Artists Series with a recital on December 10 at Merkin Concert Hall. He'll play works by Brahms, Ligeti, Schubert, and Schumann as well as two Bach-Busoni transcriptions.

In June, first-year jazz saxophone student **Julian Lee** received the 2013 Louis Armstrong Jazz Award at his graduation from Montclair (N.J.) High School.

In October, fourth-year cellist **Julian Schwarz** was the soloist with the Binghamton (N.Y.) Philharmonic Orchestra on Saint-Saëns's First Cello Concerto.

MISSING IN CAPTION



Juilliard Archives

ATTENTION alums: We know that Pina Bausch ('60, *dance*) and Koert Stuyf ('61, *dance*) are in the 1959 or 1960 photo above, but does anyone recognize the dark-haired woman to their left? Or what they might have been working on? Let us know at journal@juilliard.edu or (212) 799-5000, ext. 340. For more on Bausch, see Page 1.

The November Missing in Caption picture (below) showed **Lorraine Toussaint** (Group 11), but we didn't have info on the other actor or the production. Thanks are

due to **Gerome Butler** (Group 12), **Paul Mackley** (Group 11), and **Joe McGrath** (Group 11) who identified the dancer in the photo as **Nicholas Kilbertus** (Group 11). McGrath, who's now the artistic director and co-founder of the Rogue Theater in Tucson, Ariz., added that it was a fourth-year production of George Etherege's 1676 Restoration comedy *The Man of Mode*, with Toussaint as Orange-Woman and Kilbertus as Dorimant. Mackley, who can be heard on soundcloud.com/man-poems, noted that the director was Stephen Hollis.



Jessica Katz



Bassoonist Midori Samson (pictured), Pre-College flute alum Christina Hughes, and two fellow musicians taught students at the Rise and Shine Academy in Kenya this summer.

Harnessing the Power of Music And Reaping Unforeseen Rewards

Continued From Page 7

When we asked the questions "What is a community?" and "What is your role in your community?" all the responses really stood out, so the next day, we split the class into small groups to compose song verses using their journal responses. Then we asked the students to combine the verses into a class song. The result was stunning. In just 40 minutes, this class of teenagers composed a soulful R&B-type song complete with harmonies and a clapping accompaniment. The music was quite beautiful and expressive; the lyrics honest and real. They called it "Community."

A community is a group of people who share a common goal. I have an important role in my community. We are here together to help each other.

My role in the community is helping the needy. I help my family, and I work. My community needs me.

My role in the community is to help elders and poor. This is my role in the community. My community really needs me.

My role in the community is helping the poor. Sharing ideas, common goals, and visions. My community needs me.

The piece came to life even more when the students stood and, on the last day

of our two-week workshop, proudly performed it for their peers. I could see their joy in performing, and then as I listened to their song echo across Kawangware, I felt something I too often forget as I slave away in the practice room: I felt truly lucky to be a musician.

I saw the power music had to bring joy to this school and beyond—several students excitedly told me they had taught the song to their parents and sung it in church. I was conscious of how special it is for me to even entertain the idea of pursuing music as a career while so many people, including children like Manoah, deal with hunger daily. I saw a real example of what it looks like to be fearlessly expressive and creative on stage.

After returning to the U.S., I still remind myself of these things every day. Rather than get frustrated and smash my reed when I can't get a passage perfectly clean and in tune, I pause. I think back to the things I learned about what it truly means to be a musician, and just how lucky I am. I say to myself, *Asante sana, Nairobi. Thank you, Nairobi.* And I try the passage again.

Midori Samson is a fourth-year bassoonist from Portland, Ore. For more information about Trade Winds, visit tradewindsqintet.org.



Rosalie O'Connor

Darrell Grand Moultrie (standing, center back) with third-year dancers as they prepare for *New Dances Plus*, which runs from December 11 to 15.



Jeffrey Cuyubamba

Brian Brooks (standing at left) works with second-year dancers (from left) Justin Rapaport, Dean Biosca, Brennan Clost (obscured), and Victor Lozano.



Rosalie O'Connor

Choreographer Takehiro Ueyama (center) works with the first-year dancers on his kabuki-inspired piece.

Pina Bausch Work Reconstructed

Continued From Page 1

dancers from both schools learned *Wind von West*. In Wuppertal this November, several Juilliard dancers from the fourth-year class joined the Folkwang's cast in *Wind von West* as part of the Stravinsky evening. For the U.S. premiere at Juilliard this December, eight dancers from Folkwang will join the Juilliard ensemble.

Remounting *Wind von West* was complicated. After a few years, Bausch's company stopped performing the piece, and it was up to former company members who danced in the premiere—Mari Di Lena, John Giffin (B.F.A. '68, *dance*), and Josephine Anne Endicott, the original soloist—to reach into history. Using only their memories and grainy video footage, they remembered the choreography and taught it to two ensembles. Di Lena, Giffin, and Endicott had varying opinions regarding movement and musicality. In rehearsal, hearing many musical cues, like

“faster” from one director or “slower” from another, fine-tuned our awareness of the music. Conversations about the placement of each finger in relation to the arm, the degree of bend in the knee, or the exact angle of the head cultivated our attention to detail. Ultimately, this level of specificity was effective, allowing us to maintain integrity toward Bausch's stunning work.

The next ensemble to perform *Wind von West* may have an easier time than we did understanding specific movement as it relates to Stravinsky's multimetered score (it is set to his Cantata, a 1951-52 work for soprano, tenor, female choir, and instrumental ensemble). Mira Kim, a dance notation specialist and former student of Giffin's at Ohio State University, attended rehearsals, studying every gesture, formation, and pattern, to eventually create a score for the dance.

One day Giffin walked in the room, set a stack of papers on the piano, and proudly announced, “Pina's rehearsal notes.” One page in particular stood out: a map of

the set design, on top was written “Wind von West” and on the bottom, in Bausch's writing, “Geburt, Liebe, Tot” (birth, love, death). These three words and the feeling of wind almost sum up the contextual information we know about the piece. Bausch never told her dancers what her pieces were about. As Giffin put it, “she was afraid that words would pin her down [and] didn't want to take her dancers' imaginations away from them.”

The narrative element in *Wind von West* is abstract, but based on many nurturing images, the role I learned is easily interpreted as a mother. At the end of the piece, this character retreats to the back of the stage, behind the ensemble, and moves in unison with them. One day in rehearsal, Di Lena walked by and told me, almost secretly, “It's really important that we see you back here; it's a beautiful moment. Maybe you're back here because you're in heaven. I don't know; you decide.”

This little secret activated my imagination, allowing me to tune in to the clues Bausch designed for this mysterious role. Dancing behind the group took on a new meaning for me. In that moment, the familiar dancers before me became my children, and I guided them with silent wisdom. As I arched back and gazed upward in the final motion, the rehearsal studio ceiling became a starry night sky, and I rose into it.

New Dances Plus: Edition 2013. Dec. 11-15, Peter Jay Sharp Theater. For more information, see the Calendar on Page 24. An exhibit of Bausch-related items from the Juilliard archives is on display in the library until January.

Eve Jacobs is a fourth-year dancer from Wilmette, Ill.

New Dances Decoded

EACH December, the Dance Division presents four works by four contemporary choreographers set for the four Juilliard classes. This year's version, *New Dances Plus*, which runs from December 11 to 15, has a twist. There are three new dances, and a reconstruction of a 1975 work by alumna choreographer Pina Bausch. “Of course it's the opposite of a new dance,” Lawrence Rhodes, the division's artistic director, told *The Journal*. But the opportunity to present it was too good to turn down.

The reconstruction has been done by some of the Bausch dancers who were in the original (see accompanying article), and the timing was such that it would only have worked to have it be danced in December. And the number of dancers was “almost ideal” for the fourth-year class, Rhodes said, adding “I always like to try and find something special for the seniors. It's the cherry on top of their experience.”

One highlight of the production is that there will be live music, which there wasn't in the original. The piece is set to Stravinsky, a choice Rhodes described as “sensational,” adding, “It's so haunting and mysterious, and [Bausch] brought that to the dance.” At the Juilliard performances, Stravinsky's Cantata will be performed by flutists Stephanie Kwak and Jake Chabot, oboists John Upton and James Riggs, cellist Madeline Fayette, sopranos Angela Val-lone and Laura LeVoi, altos Kara Sainz and Kelsey Lauritano, and tenors Avery Amereau and Miles Mykkanen, all led by Yuga Cohler (M.M. '13, *orchestral conducting*).

Since it started in 2004, the focus of *New Dances* has been “on the creative process and working with professional choreographers,” Rhodes said, and that's no different this year. The first-years will take on a work by Takehiro (Take) Ueyama (Diploma '95, *dance*) that was inspired by Kabuki theater star Nakamura Kanzaburo, who was known for bringing his extremely traditional art form to new audiences. The second-year dancers will be working with choreographer Brian Brooks, whose *Torrent* is set to excerpts from Vivaldi's *Four Seasons*. “I think he's got an expert way of creating movement and exploring the potential of a phrase,” Rhodes said. And the third-years are working on *Seeds of Endurance* by Darrell Grand Moultrie (B.F.A. '00, *dance*). The three-movement work is about finding the perseverance to sustain a career. While Rhodes hadn't set out to have three of the choreographers be Juilliard alums (the third being Bausch, of course)—this is the first time that's happened—it's an added bonus to an already impressive event.

—Susan Jackson

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Calendar of Events

Continued From Page 24

January

Thursday, January 9

ENSEMBLE ACJW
Works by Ligeti, Debussy, Scriabin, and Fauré.
Paul Hall, 8 PM; limited free tickets available beginning January 3.

Monday, January 13

CHAMBERFEST
This showcase of Juilliard student ensembles follows a weeklong chamber-music intensive.
MENOTTI Trio for Violin, Clarinet, and Piano
SCHUMANN Piano Trio No. 3 in G Minor
BRAHMS Piano Quartet No. 1 in G Minor
Paul Hall, 8 PM; limited free tickets available beginning January 3.
See article on Page 5

MORSE HALL FACULTY RECITAL
Charles Neidich, Clarinet
Morse Hall, 6 PM

Tuesday, January 14

CHAMBERFEST
MENDELSSOHN Piano Trio No. 1 in D Minor
PROKOFIEV Quintet in G minor, Op. 39
SCHUBERT Cello Quintet in C Major
Paul Hall, 8 PM; limited free tickets available beginning January 3.

Wednesday, January 15

WEDNESDAYS AT ONE: CHAMBERFEST
SCHUBERT Octet
Alice Tully Hall, 1 PM; limited free tickets available beginning January 3.

CHAMBERFEST
SCHNITTKE Serenade
SHOSTAKOVICH Piano Trio No. 2 in E Minor
TCHAIKOVSKY *Souvenir de Florence*
Paul Hall, 8 PM; limited free tickets available beginning January 3.

JOSEPH PAUL BOGA, JAZZ TRUMPET
Morse Hall, 8 PM

NEW YORK FESTIVAL OF SONG
Juilliard singers perform songs with lyrics by P.G. Wodehouse and music by Jerome Kern and others
Peter Jay Sharp Theater, 8 PM; limited free tickets available beginning January 6.
See article on Page 2

Thursday, January 16

CHAMBERFEST
GOLIOV *The Dreams and Prayers of Isaac the Blind*
DVORAK Piano Quintet in A major
Paul Hall, 8 PM; limited free tickets available beginning January 3.

Friday, January 17

CHAMBERFEST
WUORINEN *New York Notes*
RAVEL *Introduction et Allegro*
SCHOENBERG *Verklärte Nacht*
Paul Hall, 8 PM; limited free tickets available beginning January 3.

Saturday, January 18

CHAMBERFEST
PIAZZOLLA *Pieces*
BRAHMS String Sextet No. 2 in G Major
Paul Hall, 3 PM; limited free tickets available beginning January 3.

CHAMBERFEST
TCHAIKOVSKY Piano Trio in A Minor
ENESCU String Octet in C Major
Peter Jay Sharp Theater, 8 PM; limited free tickets available beginning January 3.

DAVID ALADASHVILI, PIANO
Paul Hall, 8:30 PM

Sunday, January 19

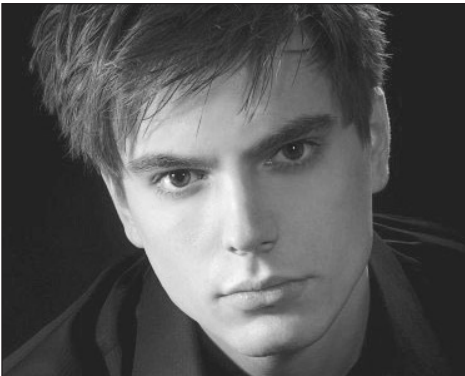
FAREWELL CONCERT FOR GLENN DICTEROW
With Glenn Dicterow, violin; Gerald Robbins, piano; Lisa Kim, violin; Karen Dreyfus, viola; and Eileen Moon, cello
Works by Corigliano, Korngold, and Dvorak.
Part of the Daniel Saidenberg Faculty Recital Series, in collaboration with the New York Philharmonic
Alice Tully Hall, 5 PM; limited free tickets available January 6.
See article on Page 8

Tuesday, January 21

AN EVENING WITH BOBBY WATSON
Jazz saxophonist Bobby Watson joins the Juilliard Jazz Orchestra for original music and standards.
Peter Jay Sharp Theater, 8 PM; free tickets available January 7.

Wednesday, January 22

LIEDERABEND
Paul Hall, 6 PM
See December 12



Christian Steiner

'Tis the season for Artists Diploma recitals—there will be three in December and January. Pianist Andrew Tyson (left) performs on December 5, violinist Elizabeth Fayette (right) takes the stage on January 22, and cellist Ji-Young Lee (not pictured) gives her recital on January 23. All the concerts take place in the Willson Theater.

ELIZABETH FAYETTE, VIOLIN
Artist Diploma in Performance Recital Series
Rosemary and Meredith Willson Theater, 8 PM

JUILLIARD ORGANISTS
Church of Saint Mary the Virgin, 145 W. 46th St., between Sixth and Seventh Aves., 8 PM
See article on Page 2

Thursday, January 23

JiYOUNG LEE, CELLO
Artist Diploma in Performance Recital Series
Rosemary and Meredith Willson Theater, 8 PM

JUILLIARD BAROQUE
Robert Mealy, violin; Gonzalo Ruiz, oboe; Dominic Teresi, bassoon; Jeffrey Grossman, harpsichord
Works by Handel, C.P.E. Bach, J.S. Bach, Zelenka, and Telemann
Paul Hall, 8 PM; limited free tickets available January 9.

Friday, January 24

ALLEN HAMRICK, BAROQUE BASSOON
Morse Hall, 6 pm
See article on Page 3

MOLLY JOYCE, COMPOSITION
Paul Hall, 8 PM

FOCUS! ALFRED SCHNITTKE'S WORLD
New Juilliard Ensemble,
Joel Sachs, director/conductor
ARVO PÄRT *Pro et Contra*
GIYA KANCHELI *Daytime Prayers from Life Without Christmas*
ALFRED SCHNITTKE Symphony No. 4
Peter Jay Sharp Theater, 8 PM; free tickets available at the Juilliard Box Office on January 10
See article on Page 1

Saturday, January 25

PRE-COLLEGE CHORUSES
High school and middle school choruses
Patrick Romano and Esther Liu Harris, conductors
Paul Hall, 6 PM

PRE-COLLEGE CHAMBER MUSIC
Rosemary and Meredith Willson Theater, 7:30 PM

MATOUS MICHAL, VIOLIN
Paul Hall, 8:30 PM

Sunday, January 26

JUILLIARD BAROQUE
Gonzalo Ruiz, oboe; Robert Mealy, violin; Dominic Teresi, bassoon; and Jeffrey Grossman, harpsichord
Works by Handel, C.P.E. Bach, J.S. Bach, Zelenka, and Telemann.
Yale University's Collection of Musical Instruments, 15 Hillhouse Ave., New Haven, Conn., 3 PM; Tickets \$20, seniors \$15, students \$10, available at the Yale School of Music Box Office, by calling (203) 432-4158, or online at



Margeaux Maloney

YUN WEI, PIANO
Paul Hall, 6 PM

FOCUS! ALFRED SCHNITTKE'S WORLD
Joel Sachs, conductor
Peter Jay Sharp Theater, 8 PM; preconcert panel discussion, 7 PM.
See January 24

JUILLIARD SONGBOOK
Morse Hall, 8 PM

ROSIE GALLAGHER, FLUTE
Paul Hall, 8 PM

Wednesday, January 29

JAEOOK LEE, VIOLIN
Paul Hall, 6 PM

JOOHYUN JULIE LEE, PIANO
Paul Hall, 8 PM

FOCUS! ALFRED SCHNITTKE'S WORLD
Joel Sachs, conductor
Peter Jay Sharp Theater, 8 PM
See January 24

Thursday, January 30

ALVIN ZHU, PIANO
Paul Hall, 4 PM

DA-HYUN CHUNG, PIANO
Paul Hall, 6 PM

KA-YEON LEE, VIOLIN
Paul Hall, 8 PM

JUILLIARD415 AND THE ST. THOMAS CHOIR OF MEN AND BOYS
Richard Egarr conducts the two ensembles in their first collaboration, featuring works by Handel and Purcell; with John Scott, organ.
St. Thomas Church, 1 W. 53rd St., at Fifth Ave., 7:30 PM; tickets \$75, \$55, or \$40, student and senior tickets \$30, available online at saintthomaschurch.org/music/concerts.

FOCUS! ALFRED SCHNITTKE'S WORLD
Joel Sachs, conductor
Peter Jay Sharp Theater, 8 PM
See January 24

Friday, January 31

SEJOON PARK, PIANO
Paul Hall, 4 PM

SOO YEON KIM, VIOLIN
Paul Hall, 6 PM

JEOUNG-YIN KIM, VIOLIN
Paul Hall, 8 PM

FOCUS! ALFRED SCHNITTKE'S WORLD
The Juilliard Orchestra, Anne Manson, conductor;
John Holiday, countertenor
SOFIA GUBAIDULINA *Fairytale Poem*
GIYA KANCHELI *And Farewell Goes Out Sighing...*
ALFRED SCHNITTKE *Symphony No. 8*
Peter Jay Sharp Theater, 8 PM
See January 24

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SPOTLIGHT on ORLANDO PABOTOY by Molly Yeh

On Making One's Mark and Returning to Juilliard

ORLANDO PABOTOY was a physics major at George Mason University in Fairfax, Va., when a chance decision to blow off steam changed his life. "I was having a problem with calculus and I didn't want to go home pissed off," the Juilliard drama alum told *The Journal*, so he decided on a whim to audition for Euripides' *The Bacchae*. "I thought it would be a good way to relieve stress." He got the part, and that gave him the confidence to apply to a summer Shakespeare program through what's now called the Shakespeare Theater Company. The artistic director was—and still is—Michael Kahn, who was also the director of the Juilliard Drama Division at the time. Kahn recommended that Pabotoy to apply to Juilliard, which he did, transferring from George Mason and graduating with Group 27 in 1998. He has been hooked on theater ever since.

This fall, Pabotoy, who also started the Artigiani Troupe with Alan Tudyk (Group 26) has returned to Juilliard to direct the third-year actors in Brecht's *Caucasian Chalk Circle* (December 11-15). It's his fourth time returning to Juilliard to direct since graduating. "Understanding the students' training, having gone through it myself and knowing when to push [is] great," Pabotoy told *The Journal* in an interview between rehearsals recently. While the dynamics of the groups change from year to year, Pabotoy says the experience level is always about the same, so he can really understand where they're coming from.

In working with students (in addition to his guest work at Juilliard, he is also on the faculty at N.Y.U.), Pabotoy's goal is not just to direct them, but also to instill more confidence in them for whatever happens after graduation. "Oftentimes when artists come out of a program, there's this sense of thinking defensively about the industry or the world. It's like, 'How do I fit in the world? How do I make my mark? Can I survive?'" He's looking to change that mentality and expose the students to more potential opportunities.

Pabotoy runs with the idea of the artist as craftsman in both his teachings and in practice. Defining what he does takes a list: actor, director, developer, teacher. He's also into martial arts and Argentine tango. He chooses and creates his projects simply based on how they move him and how he connects with them, and he clearly enjoys that freedom.

In one project he's developing now, Pabotoy is both the performer and director: it's a one-man reduction of Shakespeare's *Julius Caesar*. He's set the entire piece in a bathroom during the Philippine Revolution, which began in 1896, and the setting is based on his past.

Born to a Philippine father and American mother, Pabotoy grew up in the province of Bohol. When he was 15, he saw Christopher Plummer do a speech from *Julius Caesar*. "I didn't totally understand the language but it conjured up a lot of emotions, and I wondered why it hit me in such a strong way" he said. "So I picked up *Julius Caesar* and I



went to the bathroom and recited the same speech." Years later, he won a Fox Resident Actor Fellowship for Extraordinary Potential to develop the project with New York City's Ma Yi Theater Company. He'll meld Visayan (a Philippine language) words and songs into Shakespeare's text and work with faculty member Richard Feldman to incorporate classical theatrical conventions, commedia dell'arte, and masks into the piece. (In 2007, Pabotoy co-founded

the Clown School in Los Angeles, which is still running today, after becoming interesting in clowning at Juilliard. And, no, he doesn't mean circus clown. The definition of a clown goes deeper than that, he said. "It means getting to a place where you are most vulnerable.")

Just weeks after the announcement that he had won the fellowship, Pabotoy started working on the project—and then Typhoon Haiyan devastated the Philippines and put his plans on hold. "It's an interesting time because I'm investigating the relationship with theater to situations like this," he said. "Does theater really matter in situations like this?"

He's now spending a lot of time thinking about how to make it matter. After *Caucasian Chalk Circle* closes, Pabotoy plans to travel to his hometown, which was hard-hit by the typhoon, to aid in installing solar generators. He'll also teach some classes, and is putting the problem-solving skills he uses as an actor to figure out the best ways to use his theater background to be of service.

Juilliard Drama: The Caucasian Chalk Circle. Dec. 11-15, Harold and Mimi Steinberg Drama Studio (Room 301). For more information, see the Calendar on Page 24.

Molly Yeh (B.M. '11, percussion), a former editorial assistant of The Journal, is a musician, writer, and food blogger in North Dakota.

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Saturday, March 22, 2014, 6 PM
NEW LIFE EXPO, Hotel Pennsylvania
32ND Street and 8th Avenue, NYC

KENNETH BENNETT LANE will sing the complete
Wesendonck Lieder (Wagner), the complete Lieder eines fahrenden
Gesellen (Mahler), the tenor solos from Das Lied von der Erde
(Mahler) and Waldemar's music from Gurrelieder (Schoenberg).
The accompanying collaborator pianist is ROLF BARNES.

MR. LANE WILL SING "FOUR GREAT SONG CYCLES", INTERRUPTING "THE 300 GREATEST LOVE SONGS OF THE BROADWAY MUSICALS, MOVIES AND GRAMMYS" SERIES OF TEN NEW YORK CONCERTS RECORDED LIVE FOR DISTRIBUTION ON FRIDAY FEBRUARY 14th, 2014, ST. VALENTINE'S DAY. The program will be performed at the New Life Expo at NYC's Hotel Pennsylvania on Saturday, March 22nd, 2014 at 6 PM. The program will start with Wagner's "WESENDONCK LIEDER," then Mahler's "LIEDER EINES FAHRENDEN GESELLEN," then the tenor selections from Mahler's "DAS LIED VON DER ERDE" and end with the tenor Waldemar's selections from Schoenberg's "GURRELIEDER." The Wesendonck Lieder and Lieder eines fahrenden Gesellen are on Valhalla Records CDs of Mr. Lane's main hall Carnegie Hall solo concerts. The Mahler song cycle is on Mr. Lane's "TEN LANGUAGE SOLO DEBUT IN CARNEGIE HALL, recorded "LIVE." Coming soon the vintage 1996 CD and DVD of Mr. Lane singing with the SOFIA, BULGARIA OPERA ORCHESTRA the monologues of TRISTAN, SIEGFRIED, GOTTERDAMMERUNG SIEGFRIED and PARSIFAL and the WESENDONCK LIEDER. Hear Mr. Lane on his websites singing the roles of OTELLO, RIENZI, TRISTAN, SIEGFRIED, SIEGMUND, ORFEO, GOTTERDAMMERUNG SIEGFRIED, PARSIFAL, LOHENGRIN, WALTER VON STOLZING, FLORESTAN, ELEAZAR, FEDERICO and in Oratorio, JUDAS MACCABAEUS.



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Q&A With **ARIELLE** by Yassmeen Abdulhamid

A Harpist Carves Out Her Own Sphere—in Fashion

MOST Juilliard alums are of necessity pretty single-minded, but Arielle Rodgers (M.M. '09, harp) has had dual identities—in music and fashion—since childhood. At age 4, she started studying the piano, soon adding voice, composition, and harp to her repertoire. She started sewing around the same time. Now known simply as Arielle, she designs clothes and has become a regular on the New York Fashion Week scene. She's the fashion editor and "creative catalyst" at Zeduce Media, a Sydney (Australia)-based photography company. And after a year-and-a-half hiatus from performing prompted by a sprained thumb, she's starting to play the harp again, reviving Duo Mango, which she formed with Chelsea Chen (M.M. '06, organ) when they were at Juilliard. She spoke with The Journal recently about her multifaceted career and the role Juilliard played in forming it.

Which of your interests was sparked first—music or fashion?

They came about at the same time. My mother started me with piano lessons, but I also started to hand-sew, and I remember my grandmother teaching me how to crochet. I would make little stuffed animals and doll clothes.

You must have seen a musical career for yourself when you auditioned for Juilliard. Were you ever set on a life of orchestral performance?

I never had the intention of being a full-time orchestral musician. I actually had applied for both music and fashion for my undergrad, but decided to study music first because it made the most sense for athletic reasons [that is, physically keeping up with her harp technique]. I trained in the harp for so long, but I was just starting to find my technique and it was definitely the right time to finish that.



Wendell Levi Teodoro

Harpist and fashion designer Arielle works for Zeduce Media with photographer Wendell Teodoro, who took this picture of her.

How did Juilliard prepare you for your work in fashion?

The Juilliard experience is what you make out of it. It really prepares you to carve out your own sphere, your own direction, and your own path. I completed the Scholastic Distinction project [the paper was on clothing in classical music performances], studied theatrical makeup through the Drama Division, and performed with a lot of dancers while also working with them on costume and styling. And through that, I developed some private [fashion] clients.

What are some of the intersections between the classical music and contemporary fashion worlds?

They come together on the stage—or they're supposed to, at any rate. My Scholastic Distinction project began as a result of seeing a lack of fashion in classical music, and a lack of a strong, forceful visual presence in classical concerts. I think that in trying to market yourself as an artist, even as a classical one, you have to be aware of your visual presence because the strongest package is what's going to be bought, and that's absolutely true if you're trying to make a living off your art form.

Who has influenced you?

I don't want to go into specifics because I would leave someone out. In fashion, I

avoid listing specific designers because I mostly like individual garments. So rather than saying I like one person and all of their work, I tend to cherry-pick. And that's also true of musical performances and performers. It's sometimes difficult to tell exactly where inspiration came from for any given project.

How did you get involved with Zeduce Media?

I've been involved in New York Fashion Week for three or four seasons, and I met our head photographer Wendell Teodoro at a couple of fashion shows and he photographed me. We exchanged contact information and as he kept coming back (he's based in Sidney), we became friends and realized we shared a lot of performing-arts interests and general artistic explorations. I ended up becoming a part of the New York Zeduce team, and I also recruited violinist and photographer Arthur Moeller (M.M. '09, violin) to join us. I'm what we call the "creative catalyst," which means I do a lot of networking and work with PR companies, but I also help manage logistics for my team in terms of access to various events.

If you could design your ideal job, what would it look like?

I'd love to do both music and fashion. But I'd also love to completely support my life with fashion so I could take on whatever interesting musical projects without having to worry about negotiating a musical fee. That's always been my goal. I love to encourage young composers and projects that are underfunded but are of good artistic value. Ideally, I would have my own company, but that is very far down the road.

Yassmeen Abdulhamid is the assistant to the provost and dean.

CLASS NOTES

DANCE

2010s

Max Cappelli-King (BFA '13), **Jason Collins** (BFA '13), and **Katherine Moncure Williams** (BFA '13) of Peridance Contemporary Dance Company performed in Peridance Presents at the Salvatore Capezio Theater in New York in November with Nathan Trice Rituals and **Shannon Gillen's** (BFA '03) company.

Scott McCabe (BFA '13), **Julia Stiefel** (BFA '10), and **Arika Yamada** (BFA '09), who are members of Ate9 DanceCompany, performed several works in Los Angeles: an excerpt of a new work, *mouth to mouth*, at the High Voltage Performance Series at Electric Lodge; *Sheila*, a site-specific work, at the Grand Park; and the last Los Angeles run of *Sally Meets Stu* at Cafe Club Fais Do Do.

Lea Ved (BFA '13) and **Zachary Tang** (BFA '11) are performing the premiere of *Quotient Empirique* with RubberBanDance Group in Montreal through December 7. Ved is also featured in *Brain: The Inside Story*, an exhibit produced by the American Museum of Natural History that is now touring the world.

Spencer Dickhaus (BFA '12), **Chuck Jones** (BFA '11), **Gregory Lau** ('13), and **Casia Vengoechea** (BFA '12) of Nederlands Dans Theater 2 performed *Programma A*, featuring works by Cayetano Soto, Marco Goecke, and Jiri Kylian in November in Den Haag, the Netherlands.

Kamille Upshaw (BFA '11) was on the cover of the July-August *Dance Spirit* magazine and was featured in an article in that issue, "Your Name in Lights." She is touring with *Flashdance: The Musical*.

Jamal Rashann Callender (BFA '10) and **Melissa Fernandez** (BFA '12) of Ballet Hispanico performed as the official closing event of the 2013 Latin American Cultural Week at the Apollo Theater in November. The program featured premieres by Edgar Zendejas and Eduardo Vilaro. The latter was *Hogar*, which was set to live music by **Lev ("Ljova") Zhurbin's** (BM '01, viola) group Ljova and the Kontraband.

2000s

Keigwin + Company member **Brandon Cournay** (BFA '09) and guest artists **Derek Ege** (BFA '12) and **Allison Ulrich** (BFA '09) performed in October and November at the Joyce Theater. The performances commemorated the company's 10th anniversary and featured two world premieres as well as old favorites.

Nathan Madden (BFA '09) is in the Broadway cast of *Chicago*, which is at the Ambassador Theater.

In October **Evan Teitelbaum** (BFA '09), **Carlye Eckert** (BFA '09), **Haylee Nichele** (BFA '11), and **Jeff Sykes** (BFA '11) appeared in the BAM Next Wave Festival where, as members of Brian Brooks Moving Company, they performed the premiere of *Run Don't Run*. Teitelbaum is also the rehearsal director for company.

In October and November, **Brian McNeal** (BFA '05) and **Julia Sebaga Headley** (BFA '13) danced in the premiere of *Casanova* with Kevin O'Day Ballet Mannheim at the National-theater Mannheim.

San Francisco Ballet members **James Sofranko** (BFA '00) and **Benjamin Stewart** (BFA '03; pictured at right) performed in New York in October. Stewart danced in the New York premiere of *Ghosts* and *Trio*, while both Stewart and Sofranko performed in the New York premiere of *Beaux*.



Alexander Reneff-Olson

Continued on Page 22

Music must never offend the ear, but must please the listener...
(Mozart)

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CLASS NOTES

Continued From Page 21

Anne Zivolich (BFA '00) of O.D.C. Dance Theater was one of the dancers in Rosanna Gamson/World Wide's *Layla Means Night* in October and November at O.D.C. Theater, in San Francisco.

1990s

In October, **Bahiyah Hibah** (BFA '95) was featured on the cover of *Dance Magazine*. Her Broadway career was also discussed in the article "Singular Sensations."

Mara Kurotschka (BFA '92) co-directed the choreography for a Berlin State Opera production of *Il Trovatore* that stars Anna Netrebko and Plácido Domingo. Directed by Philipp Stölzl, the opera runs through December 22. In September, a Ukrainian production of Wagner's *Flying Dutchman* that Kurotschka directed toured three Ukrainian cities: Odessa, Lviv, and Kiev.

Yoav Kaddar (BFA '91) is the director of the dance department at West Virginia University, which has just created a dance major. He was profiled in the August issue of *Dance Teacher* magazine.

1980s

Liz Gerring's (BFA '87) *glacier* premiered in September at the Peak Performance series at Montclair (N.J.) State University.

1970s

The "Why I Choreograph" column in the October *Dance Magazine* was about **Ohad Naharin** ('77), the Batsheva Dance Company artistic director.

DRAMA

2010s

Jenny Leona (Group 42) played Louise in Steve Martin's *The Underpants* at the Long Wharf Theater in New Haven, Conn. Directed by Gordon Edelstein, the production ran in October and November and was a co-production with Hartford Stage.

In September and October, *Bike America* by **Mike Lew** (Playwrights '13) was presented by the Ma-Yi Theater Company at the Theater at St. Clements in New York City. The production was directed by Moritz Von Stuelpnagel.

Julia Ogilvie (Group 41) recently joined the Upright Citizens Brigade's newest comedy sketch team, Moriarty, which debuted in New York in October.

Ryan David O'Byrne (Group 40) was featured in the Culture Project's production of Chekhov's *The Seagull*. Presented in New York at the Lynn Redgrave Theater, the production ran in October and November.

Brandon Gill (Group 38) was one of the nominees for the N.A.A.C.P. Beverly Hills/Hollywood Branch's Theater Award for best lead male actor for his performance in the Old Globe's production of *The Recommendation*, written by **Jonathan Caren** (Playwrights '11), who was nominated for the organization's best playwright of an Equity play award.

2000s

Robert Eli (Group 37) was featured in the premiere of *Hostages* (CBS) in September, and he

will be featured in a recurring role (Miles Shaftsbury) in the second season of the Netflix drama *House of Cards*, which begins in February.

Ben Rappaport (Group 37) joined the CBS series *The Good Wife* in the recurring role of Carey. The show's fifth season began in September.

Noel Joseph Allain (Group 36) was featured in the Directors Company production of *Jericho* by Jack Canfora. Directed by Evan Bergman, the show ran in October and November at 59E59 Theaters in New York.

Jacob Fishel (Group 34) was featured in the Red Bull Theater Company's *The Evil in Shakespeare*, an evening of discussion and performance focusing on plays including *Othello*, *Macbeth*, and *King Lear*. It was presented in October at Hunter College.

Benjamin Walker (Group 33) starred as Kevin Connolly in the HBO film *Mubammad Ali's Greatest Fight*. Directed by Stephen Frears, the drama premiered in October.

Tracie Thoms (Group 30) will be featured as the woman who pretends to be Annie's mother in the upcoming remake of the classic musical *Annie*. Directed by Will Gluck, the film is scheduled to be released in December 2014.

1990s

Samantha Soule (Group 31) and **Kerry Warren** (Group 43) are starring in the Public Theater's *Much Ado About Nothing*, which was directed by Kwame Kwei-Armah. The production runs through December 15; a recent three-week tour of the show brought it

to prisons, homeless shelters, centers for the elderly, and other community venues.

Michael Chernus (Group 28) stars as Shane Murphy in *Captain Phillips*, which opened in October and which also stars Tom Hanks. The film was directed by Paul Greengrass.

Viola Davis (Group 22) stars as Major Gwen Anderson in *Enders Game*, which opened in November and was directed by Gavin Hood.

Laura Linney (Group 19) and **Anthony Mackie** (Group 30) star in *The Fifth Estate*, which was directed by Bill Condon and opened in October.

1980s

Christina Rouner (Group 20) was featured in the multimedia project *Eternal* at Incubator Arts in New York City in October. It was directed by Daniel Fish, who directed the recent fourth-year production of Sam Shepard's *Buried Child* at Juilliard.

Howard Kaye (Group 18) is currently starring as Jafar in *Aladdin* on the Disney Cruise Line.

Kevin John Dwyer's (Group 14) play *Long Division* was selected as a finalist in the MetLife Nuestras Voces National Playwriting Competition. It was read in October at Repertorio Español in New York.

1970s

In October, **David Bryant** (Group 9) co-produced a Broadway play adaptation of John Grisham's novel *A Time to Kill*.

Continued on Page 23



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CLASS NOTES

Continued From Page 22

Nancy Opel (Group 9) was featured in a staged reading of the new musical *Bleeding Love* that was presented by Amas Musical Theater at the 14th Street Y in New York City in October.

MUSIC

2010s

Tenor **Kyle Bielfield** (MM '13, *voice*) and **Lachlan Glen** (MM '13, *collaborative piano*) recorded together for Bielfield's debut album *Stopping By*, released in September by Delos Records.

Daniel Getz (MM '13, *viola*) joined the Boston Symphony Orchestra in September.

In September, pianist **Conrad Tao** (Pre-College '11) opened the Los Angeles-based Pacific Symphony Orchestra's season with a performance of Rachmaninoff's Piano Concerto No. 3. In October, Tao played a recital at Carnegie Hall's Weill Recital Hall that included works by Gordon Getty, Meredith Monk, and Ravel. The concert, titled A Piece for Peace, was a benefit for Tanenbaum, an organization dedicated to combating religious prejudice.

In April, **João Kouyoumdjian** (MM '10, *guitar*) released *Surfboard: Solo Guitar Works From Brazil* (Pomegranate Music).

Shen Yang (Artist Diploma '10, *opera studies*) gave a solo concert in October at the Shenzhen (China) Grand Theater.

2000s

Brandon Ridenour (BM '07, *trumpet*) and his father, **Rich Ridenour** (MM '82, *piano*), performed in November with the Sheboygan (Wis.) Symphony in a program including works by Gershwin, Beethoven, and Souza. Also in November, the two played in the Barrie (Ontario) Concerts series. On January 24 and 25, they will play classical music and classic rock tunes as part of their I Love a Piano! concerts with the Indianapolis Symphony.

Cameron Carpenter (BM '04, MM '06, *organ*) is the subject of a documentary that looks at the lead-up to the completion of his custom-built international touring organ, a digital instrument built to be used in a variety of styles and venues. The instrument will be unveiled on March 9 with performances by Carpenter at Alice Tully Hall.

In October, **Brian Hsu** (Pre-College '00; BM '04, MM '06, *piano*) was the featured soloist for the Third Sunday Concert Series at Christ Episcopal Church in Covington, La. The all-Chopin program consisted of four ballades and two scherzos.

In September, **Rose Kue** (BM '05, *voice*) became the director of education and community engagement for the Portland (Me.) Symphony Orchestra. She oversees programs that encourage students of all ages to engage with symphonic music.

In November, **Soyeon Kate Lee** (BM '01, MM '03, Artist Diploma '05, *piano*) performed as part of the Adams Piano Series in Auburn, N.Y.; she also premiered Gabriela Lena Frank's *Sonata Andina No. 2* at Carnegie Hall. Also in November, she performed in a Chamber Music Society of Lincoln Center concert with pianist Alessio Bax and the Escher String Quartet, whose members are **Adam Barnett-Hart** (BM '04, *violin*), **Aaron Boyd** (BM '00, *violin*), violist Pierre Lapointe, and **Dane Johansen** (MM '08,

Artist Diploma '10, *cello*). In October, Lee gave a recital with her husband, **Ran Dank** (MM '07, Artist Diploma '09, *piano*), at the University of Georgia in Athens that was broadcast on American Public Media's *Performance Today*.

In October, **David Aaron Carpenter** (Pre-College '04) recorded an album called *Dreamtime* (Ondine) with members of the Berlin Philharmonic Orchestra. The album is named after the composition by faculty member emeritus **Robert Mann** (Diploma '39, *violin*), which is included with works by Johannes Brahms and Frank Bridge.

In October, **Alisa Weilerstein** (B.C.J.E. '04, *cello*) performed Penderecki's Concerto Grosso with the New York Philharmonic under conductor Charles Dutoit. The other soloists were former cello faculty member Carter Brey and Daniel Müller-Schott. Also in October, Weilerstein performed the Dvorak Cello Concerto with the Czech Philharmonic in Prague.

David Bowlin (MM '02, *violin*), who's a professor at Oberlin, performed Salvatore Sciarrino's *Six Caprices* for solo violin as part of a faculty recital.

In June, **Stewart Goodyear** (MM '00, *piano*) performed all 32 of Beethoven's piano sonatas in a single day at McCarter Theater Center in Princeton, N.J.

1990s

Alan Morrison (Professional Studies '97, *organ*) performed in October on the refurbished pipe organ at Wesleyan University's Gray Chapel in Delaware, Ohio. Morrison performed two programs on two consecutive nights on the 33-year-old pipe organ, one of 12 in the U.S. built by German organ maker Johannes Klais Orgelbau.

Hyung Joon Won (Pre-College '94; '95, *violin*) is the C.E.O. of the Lindenbaum Music Festival, which in October presented a piano trio that included **John Quentin Kim** (MM '03, DMA '10, *piano*) in the demilitarized zone between North and South Korea. The festival promotes cross-cultural exchange between the estranged nations.

1980s

In November, **Chin Kim** (Pre-College '75; BM '82, MM '83, DMA '89, *violin*) performed the Paganini Concerto No. 1 with the Missouri-based Southern Symphony Orchestra, and performed Mozart's *Sinfonia Concertante* with the Ureuk Symphony Orchestra at Merkin Concert Hall. Kim and **David Oei** (Pre-College '69; Artist Diploma '72, *piano*) gave the premiere of *Life Strings* by faculty member **Noam Sivan** (DMA '10, *composition*) at Mannes College the New School for Music.

In October, **Larry Bell** (MM '77, DMA '82, *composition*) performed a two-piano version of *The Rite of Spring* with pianist Jennifer Elowsky-Fox as part of a Stravinsky centennial event at Berklee College of Music in Boston. In August, Bell recorded former composition chair **Vincent Persichetti**'s previously unrecorded *Piano Miniatures*, released on Arabesque Records.

In October, **Sara Davis Buechner** (BM '80, MM '81, *piano*) performed the Dvorak Piano Concerto in G Minor with Oregon's Rogue Valley Symphony in Ashland and Grants Pass, and with the Victoria (British Columbia) Symphony at the Royal Theater. In November, Buechner performed Mozart's Concert Rondo

2 Alums Receive Musical America Awards

Congrats to the two alums who won 2014 Musical America Awards for artistic excellence and achievement in the arts. The awards will be presented at Lincoln Center on December 17.

Singer and actress **Audra McDonald** (B.M. '93, *voice*) was named Musi-



cian of the Year, with *Musical America* saying she is "unparalleled in the breadth and versatility of her artistry as both singer and actress. She is fearless, vocally and physically." McDonald is the winner of two Grammy and five Tony Awards, most recently last year for her portrayal of Bess in *The Gershwins' Porgy and Bess*. She will appear Decem-

ber 5 as the Mother Abbess in a live-TV production of Rodgers and Hammerstein's *The Sound of Music* on NBC.

Jeremy Denk (D.M.A. '01, *piano*) was chosen as Instrumentalist of the Year, with the magazine citing his "multifaceted artistry" as a performer and writer—he tours and records regularly and his blog and writings for *The New Yorker* have led to a book contract with Random House. Denk won a MacArthur "genius grant" fellowship in September, and after it was released on September 30, his recording of Bach's "Goldberg" Variations (Nonesuch) topped the *Billboard* Traditional Classical Albums chart.



and Concerto for Two Pianos at the Enmax Hall in Edmonton, Alberta, and his Concerto No. 25 with Oklahoma's Toledo Symphony. Also in November, she performed a solo concert at the Shanghai Conservatory of Music International Piano Class and Festival.

1970s

On December 8, **Al-eck Karis** (MM '79, *piano*, right) will perform works by Stefan Wolpe, Anton Webern, and Morton Feldman inspired by Karis's new album *Wolpe, Feldman & Webern* (Bridge Records). The concert,



which takes place at Merkin Hall, will include a number of solo piano works and will close with Feldman's *Piano, Violin, Viola, Cello* featuring faculty member **Curt Macomber** (BM '74, MM '75, DMA '78, *violin*), violist Danielle Farina, and **Chris Finckel** (DMA '73, *cello*).

Marin Alsop (Pre-College '72; BM '77, MM '78, *violin*) recorded Prokofiev's Symphony No. 4 and *The Prodigal Son* with the São Paulo Symphony Orchestra for a CD released in October on Naxos.

Kevin Deas (BM '78, *voice*) was the bass-baritone soloist on Haydn's *Lord Nelson Mass* with the Boston Baroque. The recording was released in October as part of the ensemble's 40th season with the Presto Classical label.

In August, **Kenneth Frazelle**'s (BM '78, *composition*) Triple Concerto premiered at the Meadowmount School in Westport, N.Y. Soloists included **James Ehnes** (Pre-College '91; BM '97, *violin*), who performed the piece with the Meadowmount String Orchestra.

An updated edition of **Bruce Adolphe**'s (Pre-College '71; BM '75, MM '76, *composition*) book *The Mind's Ear: Exercises for Improving the Musical Imagination* was published in October by Oxford University Press. Also in October, Adolphe's composition *String Quartet Mary Cassatt: Scenes From Her Life* was performed by the Cassatt String Quartet at the Institute for Advanced Study at Princeton University, and his *Do You Dream in Color?* received its U.S. premiere, by the Los Angeles Chamber Orchestra.

In September, **Norm Freeman** (BM '74, MM '75, *percussion*) and **Katherine Cash**'s (BM '75, MM '76, *violin*), who form the duo N2K, were appointed artists in residence at St. John's Cathedral in Los Angeles.

In September, **Lynn Habian** (BM '73, MM '74, *piano*) released *The Best of Romantic Music: Schumann and Rachmaninoff*. The two-disc set includes her 1961 performances

of Schumann's *Arabeske* and *Kinderscenen* on WNYC's Young Artists Series in cooperation with the Leschetizky Association. It also features her 1979 WNYC Keyboard Artists performance of Rachmaninoff's Preludes, Opp. 23 and 32.

Dennis Russell Davies (BM '66, MS '68, DMA '72, *orchestral conducting*) conducted the Improbable Skills Ensemble and the orchestra and chorus of the Teatro Real for the first performances of *The Perfect American* by **Philip Glass** (Diploma '60, MS '62, *composition*). The performance was recorded for an Opus Arte DVD that was released in September.

1960s

Jonathan Tunick (MS '60, *clarinet*) was awarded honorary doctorates from Oklahoma City University in April and Bard College in May.

1940s

Alice Parker (MS '49, *choral conducting*) was commissioned to write a folk song, "Cindy," which was premiered in November by the Rockford (Mich.) Aces men's choral group. Various choral groups from Zeeland High School in Rockford performed other songs by Parker, who attended the premiere. The Aces will tour "Cindy" in Europe this summer, including a performance in July at the World Choir Games in Riga, Latvia.

In October, the Croatia-based International Samobor Film Music Festival presented **Ger-ald Fried** (BS '48, *oboe*), actor Clint Eastwood, and composer Ryuichi Sakamoto with lifetime achievement awards. Fried's score for the film *20 Ways* was also nominated for the festival's award for best original score in a short feature.

Attention Alums:

Have an opinion? Want to weigh in?

Be sure to take the Juilliard Alumni Survey!

It's got lots of questions about *The Journal* and alumni services. If you haven't received an e-mail about it, let us know at alumni@juilliard.edu. (The survey will be live through December 20.)

If we don't have your e-mail address, please let us know by e-mailing alumni@juilliard.edu.

Class Notes are compiled by Hilary Tanabe (dance), Sarah McLellan (drama), and Doug Bierend (music). E-mail recent news items and photos to journal@juilliard.edu with "alumni news" in the subject line, 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 15th of the month, six weeks 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.

CALENDAR OF EVENTS

A complete, searchable Calendar of Events
can be found at events.juilliard.edu.

DECEMBER

Monday, December 2

JUILLIARD415
Presented by the Bohemians
Kosciuszko Foundation, 15 E. 65th St., 8 PM;
tickets \$20, \$10 at the door for students.

COMPOSERS CONCERT
New works by student composers
Paul Hall, 8 PM

Tuesday, December 3

JUILLIARD SONGFEST
Students and alumni from the Marcus Institute
for Vocal Arts celebrate the centenary of British
composer Benjamin Britten with a concert curated,
coached, and accompanied by Brian Zeger, the
institute’s artistic director.
Alice Tully Hall, 8 PM; all tickets distributed,
standby line begins at 7 PM.

HARP STUDIO RECITAL
Paul Hall, 6 PM

KEN HAMAO, VIOLIN
Paul Hall, 8 PM

Wednesday, December 4

WEDNESDAYS AT ONE: JUILLIARD VOCAL ARTS
Alice Tully Hall, 1 PM

PIANO PERFORMANCE FORUM
Paul Hal, 4 PM

PRE-COLLEGE PERCUSSION ENSEMBLE
Jonathan Haas, director
Rosemary and Meredith Willson Theater, 6 PM

SAEROM KIM, CLARINET
Paul Hall, 6 PM

DOUBLE VISION XVII
Morse Hall, 8 PM

ABQ SEMINAR RECITAL
Paul Hall, 8 PM

Thursday, December 5

MICHELLE GOTT, HARP LECTURE
Morse Hall, 4 PM

CAROLINE JOHNSTON, VIOLA, AND
HAMILTON BERRY, CELLO
Part of the Korea Society’s concert series,
presented by Juilliard Career Services
DANZI Duo No. 1 for viola and cello
BEETHOVEN Duo for viola and cello, Op. 32
CLARKE *Lullaby and Grotesque*
HINDEMITH Duet for viola and cello
PISTON Duo for viola and cello
Korea Society, 950 Third Ave., at 57th St., 6 PM;
tickets \$20, \$10 tickets available online for
Korea Society members.

SONATENABEND
Pianists from the collaborative piano department per-
form sonata repertoire with student instrumentalists.
Paul Hall, 8 PM

JOCELIN PAN, VIOLA
Room 309, 8 PM

ANDREW TYSON, PIANO
Artist Diploma in Performance Recital Series
CHOPIN Three Mazurkas, Op. 59; Impromptu
No. 3 in G-flat Major; Polonaise in A-flat Major
(“Heroic”); 24 Preludes
Rosemary and Meredith Willson Theater, 8 PM

Friday, December 6

IEONG CHENG (KATY) HO, VIOLA
Paul Hall, 4 PM

STEPHANIE KWAK, FLUTE
Paul Hall, 6 PM

TEGEN DAVIDGE, VIOLA
Paul Hall, 8 PM

JONATHAN BORDEN, DOUBLE BASS
Morse Hall, 8 PM

Saturday, December 7

DANCING THE GRIMM
Donald Borrer choreographed this Lincoln Center
commission and collaboration with Juilliard
Career Services.
David Rubenstein Atrium at Lincoln Center,
Broadway at 62nd St., 11 AM

TREVOR NUCKELS, FRENCH HORN
Morse Hall, 8:30 PM

YUE SUN, VIOLIN
Paul Hall, 8:30 PM

Sunday, December 8

JUILLIARD JAZZ ENSEMBLE
Holiday classics with vocalist Alicia Olatuja
South Orange Performing Arts Center, 1 SOPAC
Way, South Orange, N.J., 3 PM; tickets \$20,
\$15 for SOPAC members, all available at
sopacnow.org/tickets or by calling (973) 313-
2787.

Monday, December 9

SAE HASHIMOTO AND CHRISTIAN LUNDQUIST,
PERCUSSION
Room 309, 8 PM

JUILLIARD415
Monica Huggett, violin/leader
Works by Mozart, Sperger, and Beethoven
Alice Tully Hall, 8 PM; tickets: \$20 available at
the Alice Tully Hall Box Office, by calling Center-
Charge at (212) 721-6500, and at [lincolncenter](http://lincolncenter.org)
.org; \$10 for patrons, students, and seniors on
sale only at the box office.
See article on Page 3

Tuesday, December 10

RAY FEMENELLA AND KAITLYN RESLER,
FRENCH HORNS
Morse Hall, 4 PM

JAMES RIGGS, OBOE
Morse Hall, 6 PM

MARIE DANIELS, VIOLA
Morse Hall, 8 PM

JUILLIARD JAZZ ENSEMBLES
Original student-composed works.
Paul Hall, 8 PM; all tickets distributed, standby
line forms at 7 PM.

Wednesday, December 11

WEDNESDAYS AT ONE: JUILLIARD LAB ORCHESTRA
Alice Tully Hall, 1 PM

JUILLIARD DRAMA: *THE CAUCASIAN
CHALK CIRCLE*
Orlando Pabotoy directs third-year students in
the play by Bertolt Brecht.
Harold and Mimi Steinberg Drama Studio (Room
301), 8 PM; no public tickets available, a wait
line forms one hour prior to curtain. Availability is
extremely limited.
See article on Page 20

JUILLIARD JAZZ ENSEMBLE
Dizzy’s Club Coca-Cola, 33 W. 60th St.,
7:30 and 9:30 PM

NEW DANCES PLUS: EDITION 2013
Juilliard Dance students perform three premiere
commissions plus Pina Bausch’s *Wind von West*.
Peter Jay Sharp Theater, 8 PM; tickets \$30 avail-
able at the Juilliard box office, by calling Center-
Charge at (212) 721-6500, and at events
.juilliard.edu; \$15 for patrons, students, and
seniors on sale only at the box office.
See article on Page 1

DAN K. KURLAND, COLLABORATIVE PIANO
Paul Hall, 8 PM
See article on Page 10

Thursday, December 12

LIEDERABEND
Pianists from Juilliard’s collaborative piano
department perform vocal repertoire with
student singers.
Paul Hall, 6 PM

CAROLINE BEMBIA, HARP
Morse Hall, 6 PM



Marco Borggreve

On January 30, Richard Egarr will
lead Juilliard415 and the St. Thomas
Church Choir of Men and Boys.

LUKE CELENZA, JAZZ PIANO
Morse Hall, 8 PM

SIMON HOFFMAN, CELLO
Paul Hall, 8 PM

JUILLIARD DRAMA: *THE CAUCASIAN
CHALK CIRCLE*
Harold and Mimi Steinberg Drama Studio
(Room 301), 8 PM
See December 11

NEW DANCES PLUS: EDITION 2013
Peter Jay Sharp Theater, 8 PM
See December 11

JUILLIARD ORCHESTRA
Larry Rachleff, conductor; Hanbo Liu, piano
RACHMANINOFF Piano Concerto No. 2 in C Minor
DVORAK Symphony No. 7 in D Minor
Alice Tully Hall, 8 PM; sold out.

Friday, December 13

BRYONY GIBSON-CORNISH, VIOLA
Morse Hall, 4 PM

ALEXEY KOLTAKOV, PIANO
Morse Hall, 6 PM

MARIAM MACHAIDZE, VIOLIN
Paul Hall, 6 PM

KHARI R. JOYNER, CELLO
Morse Hall, 8 PM

JESSICA T. CHANG, VIOLA
Paul Hall, 8 PM

JUILLIARD DRAMA: *THE CAUCASIAN
CHALK CIRCLE*
Harold and Mimi Steinberg Drama Studio
(Room 301), 8 PM
See December 11

NEW DANCES PLUS: EDITION 2013
Peter Jay Sharp Theater, 8 PM
See December 11

Saturday, December 14

JUILLIARD DRAMA: *THE CAUCASIAN
CHALK CIRCLE*
Harold and Mimi Steinberg Drama Studio
(Room 301), 2 and 8 PM
See December 11

PRE-COLLEGE PERCUSSION ENSEMBLE
Rosemary and Meredith Willson Theater, 6 PM
Jonathan Haas, director

NEW DANCES PLUS: EDITION 2013
Peter Jay Sharp Theater, 8 PM
See December 11

CHELSEA STARBUCK SMITH, VIOLIN
Paul Hall, 8:30 PM

ASHLEY JACKSON, HARP
Morse Hall, 8:30 PM

Sunday, December 15

NEW DANCES PLUS: EDITION 2013
Peter Jay Sharp Theater, 3 PM
See Wednesday December 11

JUILLIARD DRAMA: *THE CAUCASIAN
CHALK CIRCLE*
Harold and Mimi Steinberg Drama Studio
(Room 301), 8 PM
See December 11

CHAMBER MUSIC RECITAL
Morse Hall, 3 PM

Monday, December 16

RECITALIST PRACTICUM CONCERT
Morse Hall, 6 PM

JULIA CHOI, VIOLIN
Paul Hall, 6 PM

JOSHUA VONDERHEIDE, PERCUSSION
Room 309, 8 PM

KATHERINE SIOCHI, HARP AND PIANO
Morse Hall, 8 PM

JULIAN SCHWARZ, CELLO
Paul Hall, 8 PM

Tuesday, December 17

MICHAEL IPPOLITO, COMPOSITION LECTURE
Morse Hall, 4 PM

Wednesday, December 18

WEDNESDAYS AT ONE
Historical Performance Chamber Music Se-
ries.
Holy Trinity Lutheran Church, 65th St. and
Central Park West, 1 PM

LAUREN WILLIAMS, OBOE
Paul Hall, 4 PM

ROBIN GIESBRECHT, PIANO
Paul Hall, 6 PM

ASHLEY JACKSON, HARP LECTURE
Morse Hall, 6 PM

CHARLES ROSMARIN, PERCUSSION
Room 309, 8 PM

CHAMBER MUSIC RECITAL
Morse Hall, 8 PM

HYUNGSUK BAE, CELLO
Paul Hall, 8 PM

Thursday, December 19

IVONNE PEREZ, OBOE
Paul Hall, 4 PM

CHAMBER MUSIC RECITAL
Paul Hall, 6 PM

CHAMBER MUSIC WITH FORTEPIANO
Morse Hall, 6 PM

MATTHEW LIPMAN AND CHARLOTTE STEINER,
VIOLAS
Paul Hall, 8 PM

Friday, December 20

ANASTASIA DOLAK, VIOLIN, AND
CHRIS REYNOLDS, PIANO
Paul Hall, 6 PM

YEZU WOO, VIOLIN
Paul Hall, 8 PM

Saturday, December 21

PRE-COLLEGE STRING ENSEMBLE
Shih-Hung Young, conductor
MOZART Divertimento in B-flat Major, K. 137
CORELLI Concerto Grosso, Op. 6, No. 8
(“Christmas Concerto”)
HINDEMITH Suite of French Dances
ELGAR Serenade for Strings in E Minor
Peter Jay Sharp Theater, 5 PM

PRE-COLLEGE CHAMBER MUSIC
Rosemary and Meredith Willson Theater,
6 PM

PRE-COLLEGE SYMPHONY
George Stelluto, conductor; James Jae-Hyun
Yang, violin
TCHAIKOVSKY *Festival Overture on the Danish
National Anthem*
PAGANINI Violin Concerto No. 1 in D Major
SIBELIUS Symphony No. 3 in C Major
Peter Jay Sharp Theater, 8 PM

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Ticket Policy Changes
For Juilliard Performances

Juilliard is charging for more performances than in previous seasons, as per the follow-
ing guidelines:

Juilliard Orchestra, select Historical Performance and chamber-music concerts, and Drama
productions will now be **\$20** per ticket (\$10 for members, non-Juilliard students, and seniors).

Juilliard Opera and Dance Division productions will remain **\$30** per ticket (\$15 for
members, non-Juilliard students, and seniors).

Juilliard Orchestra concerts at Carnegie Hall will remain **\$30** and **\$15**, depending on
seat locations (\$15 for members; \$15 or \$7.50 for members, non-Juilliard students, and
seniors who purchase at the Carnegie Hall Box Office).

Please be assured that the majority of performances—including all student recitals—
will continue to be free to the public, as they have been in the past.

Tickets for performances at Juilliard may be purchased in person at the Juilliard Box
Office (155 W. 65th Street, Monday-Friday, 11 a.m.-6 p.m.). Tickets for Juilliard perfor-
mances at Alice Tully Hall can be purchased at the Tully Hall Box Office (1941 Broad-
way, at 66th Street, Monday-Saturday, 10 a.m.-6 p.m.). For specific ticketing information
as well as release dates and purchase options, please visit the individual event listing at
events.juilliard.edu.

To find out more about the members’ 50 percent discount rate or the VIP Patrons Desk
services, please call (212) 799-5000, ext. 278, or e-mail development@juilliard.edu, or
visit juilliard.edu/giving.

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

For more information, visit juilliard.edu/giving.