ARTS FESTIVAL 2000
Record Number of Students Attend

BY RAMI COHEN

Drawing over one thousand people, the fourth annual YC/SCW Arts Festival has come and gone, securing for itself a place in Yeshiva tradition for years to come. Despite many changes made to this year’s program, Arts Festival 2000 proved to be the most successful to date. Yeshiva deans and Arts Festival directors could not have been happier with the results of the event.

“Steven T. Weiss of Yeshiva College and Rebecca Leicht of Stern College for Women shared the burden as co-directors of the festival, as this year’s festival was co-sponsored by Stern College for Women and Yeshiva College. Past festivals were sponsored solely by Yeshiva College.”

Festival 2000 kicked off with a student-concert, now slated to be the permanent “opening event” due to its tremendous success. The concert attracted the largest audience of any event, with over three hundred in attendance in Weisberg Commons. Students gave powerful performances, demonstrating the wide range of musical talent in Yeshiva University. The concert included a blend of original music and energetic performance. Hillel Glazer, a YC Junior, performed his “South West Stone,” an original piece about a Russian immigrant’s return to Israel, to the outstanding harmonica accompaniment of Avidan Friedman. Other highlights of the concert included Yakov Fleischmann, Eli Kohl, and Danny Zwillenberg’s performance of Hendrix’s “Third Stone from the Sun.”

The announcement follows a series of resolutions by various upper-level administrators, including Dr. Efrem Nulman, University Dean of Students, Dr. Paul Virkut, Dean of Cardinal School of Law, Dr. David Nirenburg, Dean of Sy Syms School of Business, and Rabbi Melvin Davis, University Registrar. Gottesman expressed hope that his resignation will spark other administrators to resign as well, so the university may continue to grow and promote positive change. He said, “I feel for the good of the institution a rotation of Chairmen, not on my level, but on the level of the individual schools, is appropriate and almost a necessity in order to keep a flow of fresh ideas moving.... The example I set has [already] resulted in changes at Ferkauf, Syms, Stern and Einstein with respect to the Board, Chairman, Committee Chairman and Committee.”

Although Gottesman stated that his decision was personal and would not list any specific tensions that exist between him and current Board members, a high-level administrator informed The Commentator that Gottesman “may have recently stepped on the wrong feet and is now leaving as a result.” The administrator said that Gottesman last year hired an independent committee to review the balance of power within the University infrastructure, and that the analyst reportedly found that “the administration of the campus was run by the student body.”

During his term as Chair, Gottesman has flourished and prospered on many levels. Einstein has surged to its current ranking of twenty-one among medical schools nationwide; Cardozo has hired a new staff of renowned legal professionals and has instituted programs that have garnered interest.
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recognition: the undergraduate school has moved from second tier to its now-famed position among the top tier universities in America. A new honors programs has been instituted at Yeshiva College and Stern; enrollment has soared at all affiliated campuses: and Yeshiva has been honored with the presence of distinguished guests and world-renowned lecturers.

Mr. Gottesman will continue to serve as a Trustee of the American Museum of Natural History and Mount Sinai Hospital and he will remain an active Trustee at Yeshiva as well. "I will certainly help wherever and whenever can," he stressed.

Mr. Beren, who became Vice-Chairman in 1998 upon the demise of long-term Trustee and Vice-Chairman, Hermann Merkin, was highly praised by those interviewed to fill Gottesman's void. Gottesman says that he was involved in the selection of Beren and asserts that Beren is expected to do an a fine job. When asked to list the contributions of which he is most proud, Gottesman said, "I will leave it to others to judge my contributions. I am just proud that, when I returned to my office in June, the University is in much better condition than when I began."

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that at times gave way to very candid discussions. After having thrown off his previous role as just a music instructor, but a devoted teacher and more accurately "a friend" to his students. Those close with him confirm that this was a welcome change in his personality in general and approach toward music in particular. Indeed, his students indicate that the disposition was contagious: "his love of music and his encouragement and pleasure in the job," in the words of one of the students, explained VC Junior and Feinberg student Ariel Penkover. "I sincerely felt that Dr. Feinberg was teaching the best theory he had over my 3 years on campus in YU. His one goal was to teach the students who wanted to learn."

This unique relationship not only changed the nature of the classes that Feinberg instructed, but it also took its toll on Feinberg's schedule. He instructed weekly courses in Keyboard Work, Musicology, Rishudim, and various other music topics. He came in Wednesday afternoons and was never late, and as often as late 10:30. On his own time he instructed students personally, by the promise that he saw in each one and in the unique musical capabilities and potential. A singular personality was what drew many of the students to carve their schedules to meet his Wednesday hours.

Feinberg was however, not immune to other factors that contributed to his decision to address some off-color topics in class and to use language that administrators might view as inappropriate. He did not deny the use of such language, but pointed out that it was not directed at a student, but was a method of expressing a particular feeling that he was trying to pinpoint - a methodology that he feels is closely connected with music.

Feinberg points to the wide array of students that his classes have attracted as the most important factor in explaining some of his unorthodox teaching habits. He says that many MTA high school students are able to arrange for their high school schedules to designate an entire time slot to a college class. As a result, students hope to be able to attempt to use this privilege as a means of softening their schedules. Accordingly, they gravitate toward Belz classes because of their relative ease in comparison to other 3 credit Yeshiva College classes.

The extremely high percentage of high school students that Feinberg teaches, he claims, demands a different type of teaching method. He finds that they constantly raise issues in class not pertinent to music and, rather than turn them away the con- tinued Feinberg felt that his help in tackling these issues as a teacher was vitally needed. He cited his training in psychology as the basis for his particular ability to respond to various issues that the students raised; what he gauged to be sincere inquiries were asked, and he could recognize tactics ranging from psychological to a need of uttering words of encourag- ing his students to express his concern for his students constituted the reason for his decision to address the issue. Feinberg points to the wide array of students that his classes have attracted as the most important factor in explaining some of his unorthodox teaching habits. He says that many MTA high school students are able to arrange for their high school schedules to designate an entire time slot to a college class. As a result, students hope to be able to attempt to use this privilege as a means of softening their schedules. Accordingly, they gravitate toward Belz classes because of their relative ease in comparison to other 3 credit Yeshiva College classes. The extremely high percentage of high school students that Feinberg teaches, he claims, demands a different type of teaching method. He finds that they constantly raise issues in class not pertinent to music and, rather than turn them away the con-

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