

THE JUILLIARD SCHOOL

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NEW YORK, NEW YORK 10023

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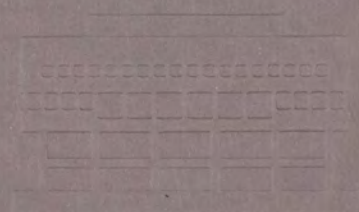
JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

29. 1984/1985

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The
Juilliard
School



Catalog 1984-1985

Calendar

1984

Closing dates for new applications:

Music and Dance

For March entrance examinations.....January 15
For June entrance examinations.....April 15
For September entrance examinations.....July 1

Theater Center

All auditions.....January 15

Entrance examinations dates:

Music and Dance

March examinations (classes dismissed).....March 5, 6, and 7
June examinations.....June 4, 5, and 6
September examinations.....September 4, 5, and 6

Theater Center

Auditions.....February and March

Theater Center Auditions are held in New
York and other major cities in the U.S.

Registration for currently enrolled students:

Students who completed Pre-Registration.....Friday, September 7
Students who filed late Reservations.....September 10 and 11*
Registration for new and readmitted students.....September 10 and 11*
Orientation Day (for new students).....September 12, 11 a.m.
First semester begins.....Thursday, September 13
Rosh Hashanah (classes dismissed).....September 27
Final date for adding classes.....Friday, September 28
Yom Kippur (classes dismissed).....October 6
Final date for dropping classes.....Friday, October 12
Thanksgiving recess begins.....Wednesday, November 21, 10 p.m.
Classes resume.....Monday, November 26, 9 a.m.
Candidates for graduation file applications.....December 1, 1984 through January 15, 1985
Christmas recess begins.....Wednesday, December 19, 10 p.m.

1985

Classes resume.....Thursday, January 3, 9 a.m.
Registration for Second Semester.....January 7 through 16*
Mid-year examinations.....January 7 through 11
Performance week (classes dismissed).....January 14 through 20
Second Semester begins.....Monday, January 21
Final date for adding classes.....Friday, February 1
Final date for dropping classes.....Friday, February 15
Final date to apply for scholarships for
the 1985-86 academic year.....February 15
March entrance examinations (classes dismissed).....March 4, 5, and 6
Spring and Easter recess begins.....Wednesday, March 27, 10:00 p.m.
Classes resume.....Monday, April 8, 9 a.m.
Graduation examinations begin.....Monday, April 15
Pre-Registration of currently enrolled students
for the 1985-86 academic year.....April 22 through May 3
Final examinations in class subjects.....May 6 through 10
Major jury examinations.....May 13 through 15
Commencement.....Friday, May 17, 11 a.m.
Final date to file Reservation for the 1985-86 academic year.....June 1*

Faculty

Opera

AMERICAN OPERA CENTER

ERICA GASTELLI
(Administrator)
MARTIN SMITH
(Head Coach)
UBALDO GARDINI
(Specialist—Italian Repertory)

OPERA TRAINING DEPARTMENT

NORMAN AYRTON (Acting)
UBALDO GARDINI (Vocal Coach)
BERTHA MELNIK (Vocal Coach)
VIOLA PETERS (Vocal Coach)
MARSHALL WILLIAMSON (Vocal Coach)

Dance Division

MARTHA HILL (Director)
ALFREDO CORVINO
ROBERT DENNIS
ERIC EWAZEN
BERNADETTE HECOX
WENDY HILTON
KAZUKO HIRABAYASHI
HANYA HOLM
LUCAS HOVING*
AIRI HYNINEN
DANIEL LEWIS
BILLIE MAHONEY
GLORIA MARINA
MICHAEL MAULE
HELEN McGEHEE

GENIA MELIKOVA
JANIS PFORSICH
INDRANI RAHMAN
DORIS RUDKO
MARIAN SELDES
RUBY SHANG
CRAIG SHULER
LARRY ALAN SMITH
JANET MANSFIELD SOARES
ANNA SOKOLOV
ALFONSO SOLIMENE
PETER SPARLING
JOHN WEST
ETHEL WINTER
HECTOR ZARASPE

Theater Center

MICHAEL LANGHAM (Director)
HAROLD STONE (Assistant Director)
SURIA SAINT-DENIS
(Consultant Director)
STEPHEN AARON
B. H. BARRY
DELOSS BROWN
MARY JANE BROWN
MICHAEL KAHN
JANE KOSMINSKY
PIERRE LEFEVRE
JUDITH LEIBOWITZ

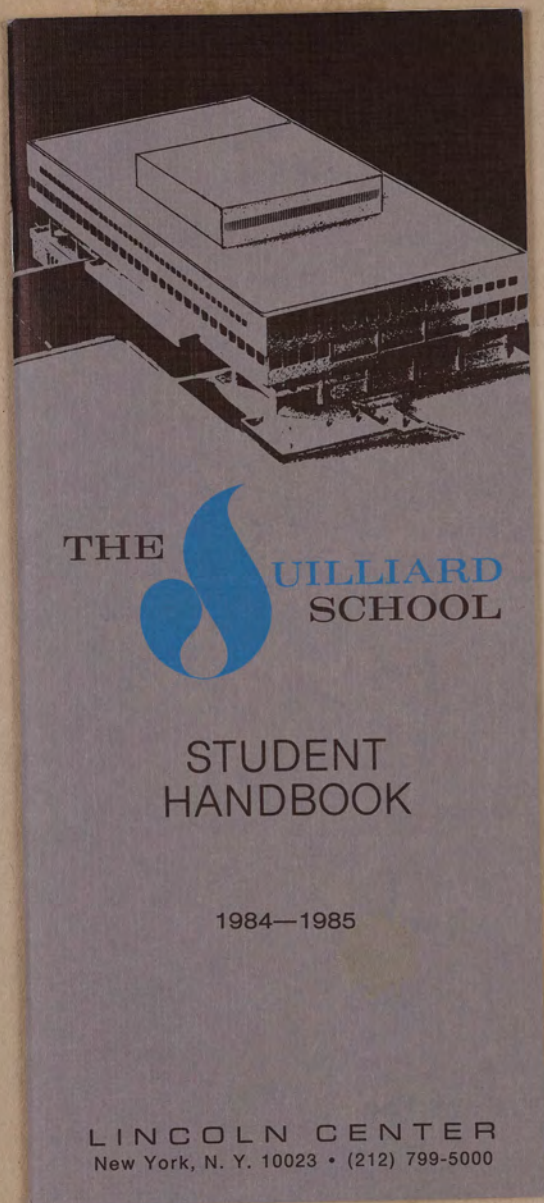
RON LEIFER-HELMAN
TIMOTHY MONICH
AMY PELL
MARIANNA ROSETT
MARIAN SELDES
EVE SHAPIRO
ELIZABETH SMITH
ANNA SOKOLOV
JOHN STIX
JOHN WEST
ROBERT NEFF WILLIAMS
MONI YAKIM

Stage Department

TED OHL (Production Manager)

*Leave of absence 1964-65

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The Student Handbook is an official publication of The Juilliard School. It is designed to serve the students as a convenient reference for information on important School regulations and services. Each student is expected to be familiar with these basic guidelines and to abide by the stated procedures.

We hope that the 1984/85 Student Handbook will be of assistance to you and welcome your comments and recommendations.

EXECUTIVE OFFICERS

JOSEPH POLISI	President
GIDEON WALDROP	Dean
CHARLES C. LUCAS, JR.	Controller
LOUIS JEAN BRUNELLI	Associate Dean
A.J. PISCHL	Concert Manager
KAREN WAGNER	Registrar
BRINTON JACKSON	Librarian
SALVATORE BIANCHI	Director, Facilities and Engineering
MADELEINE ALBRIGHT	Director, Student Services
MARY H. SMITH	Administrator, Alumni Affairs
<hr/>	
MARTHA HILL	Director, Dance Division
MICHAEL LANGHAM	Director, Theater Center
STANLEY WOLFE	Director, Extension Division
OLEGNA FUSCHI	Director, Pre-College Division

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FACULTY

ORCHESTRAS

SIXTEN EHRLING

JORGE MESTER

CHORAL MUSIC

RICHARD WESTENBURG
BRIAN SAUNDERS (Assistant)

PIANO

MARTIN CANIN
BELLA DAVIDOVICH
RUDOLF FIRKUSNY
SASCHA GORODNITZKI
JOSEPH KALICHSTEIN
JACOB LATEINER
ADELE MARCUS

WILLIAM MASSELOS
JOSEF RAIEFF
GYORGY SANDOR
ABBEY SIMON
BEVERIDGE WEBSTER
EARL WILD
OXANA YABLONSKAYA

HERBERT STESSIN (Assistant)

VOICE

ROSE BAMPTON
OREN BROWN
ELLEN FAULL

DANIEL E. FERRO
BEVERLEY JOHNSON
ELEANOR STEBER

RICHARD TORIGI

STRINGS

DOROTHY DeLAY Violin
CHRISTINE DETHIER Violin
PAUL DOKTOR Viola
JOSEPH FUCHS Violin
LILLIAN FUCHS Viola
SZYMON GOLDBERG Violin
LYNN HARRELL Cello
LEWIS KAPLAN Violin
WILLIAM LINCER Viola
HOMER MENSCH Double Bass
MICHAEL MORGAN Double Bass
LORNE MUNROE Cello
MARGARET PARDEE Violin
CHANNING ROBBINS Cello
LEONARD ROSE Cello
JOHN SCHAEFFER Double Bass
HARVEY SHAPIRO Cello
RAMY SHEVELOV Violin
TOSSY SPIVAKOVSKY Violin
SALLY THOMAS Violin
DAVID WALTER Double Bass
JENS ELLERMAN Assistant, Violin
HAMAO FUJIWARA Assistant, Violin
HYO KANG Assistant, Violin
MASEO KAWASAKI Assistant, Violin
JAMES KREGER Assistant, Cello
ALAN SCHILLER Assistant, Violin

HARP

SUSANN McDONALD

HARPSICHORD

ALBERT FULLER

LIONEL PARTY

ORGAN

JON GILLOCK

LEONARD RAVER

GERRE HANCOCK

WOODWINDS

VINCENT ABATO Clarinet, Bass Clarinet
JOSEPH ALLARD Clarinet, Bass Clarinet
JULIUS BAKER Flute
SAMUEL BARON Flute
ELAINE DOUVAS Oboe
STANLEY DRUCKER Clarinet
LOREN GLICKMAN Bassoon
ALBERT GOLTZER Oboe
HAROLD GOLTZER Bassoon
JUDITH LE CLAIR Bassoon
STEPHEN MAXYM Bassoon
PAULA ROBISON Flute
RONALD ROSEMAN Oboe
LEON RUSSIANOFF Clarinet
THOMAS STACY English Horn
LOIS WANN Oboe
DAVID WEBER Clarinet

BRASS

HARRY BERV French Horn
MYRON BLOOM French Horn
PER BREVIG Trombone
MELVYN BROILES Trumpet
JAMES CHAMBERS French Horn
RANIER De INTINIS French Horn
MARK GOULD Trumpet
DON HARRY Tuba
DON HARWOOD Bass Trombone
EDWARD TREUTEL Trumpet
WILLIAM VACCHIANO Trumpet

TIMPANI AND PERCUSSION

ELDEN BAILEY

SCOTT STEVENS

ROLAND KOHLOFF

CHAMBER MUSIC AND ENSEMBLE

PER BREVIG
JANE CARLSON
EARL CARLYSS†
JAMES CHAMBERS
RANIER De INTINIS
PAUL DOKTOR
JOSEPH FUCHS
LILLIAN FUCHS
ALBERT FULLER
FELIX GALIMIR

LOREN GLICKMAN
LEWIS KAPLAN
JOEL KROSNIK†
WILLIAM LINCER
ROBERT MANN†
SAMUEL RHODES†
RONALD ROSEMAN
SAMUEL SANDERS
TOSSY SPIVAKOVSKY
DAVID WALTER

LOIS WANN

COMPOSITION

MILTON BABBITT
ELLIOT CARTER*

VINCENT PERSICHETTI

DAVID DIAMOND
LEON KIRCHNER

†Member, Juilliard String Quartet

*Leave of Absence

LITERATURE AND MATERIALS OF MUSIC

BARUCH ARNON
ARNOLD ARNSTEIN
PETER BATCHELDER
JANE CARLSON (Pedagogy)
MARY ANTHONY COX
MICHAEL CZAJKOWSKI
DAVID DUBAL
JON GILLOCK
NORMAN GROSSMAN
GERRE HANCOCK
EDITH KRAFT

JEFFREY LANGLEY
ROBIN McCABE
LIONEL PARTY
SAMUEL SANDERS
REBECCA SCOTT
LARRY ALAN SMITH
PAUL SPERRY
ELEANOR STEBER
MICHAEL WHITE
LAWRENCE WIDDOS
MARSHALL WILLIAMSON

STANLEY WOLFE

Doctoral Seminar

MILTON BABBITT

BARRY BROOK

Graduate Seminar

SUZANNE BLOCH
DAVID DIAMOND
THOMAS FROST
ALBERT FULLER
NORMAN GROSSMAN
HUBERT HOWE
CHARLES JONES
IRVING KOLODIN

JAMES KURTZ
JACOB LATEINER
JOSEPH MACHLIS*
LIONEL PARTY
ANDREW RUDIN
JOEL SACHS
MICHAEL WHITE
STANLEY WOLFE

*Leave of absence 1984-85

MUSIC HISTORY

JOHN MORRIS
JOHN MULLER

JOEL SACHS
MARK STEVENS

CRITICISM OF MUSIC

IRVING KOLODIN

ACADEMIC STUDIES

MAURICE VALENCY Director of Academic Studies
BEATRICE TAUSS Academic Adviser
RONNIE BURROWS Literature
EMILE CAPOUYA Literature
ROBERT J. CLEMENTS Literature
MUTIE FARRIS Literature
RACHELLE L. KNAPP French
BONA KOSTKA Italian
EDMUND KOSTKA German
TOBY LELYVELD Literature
MARIE-FRANCOISE VACHON French
MATTHEW H. WIKANDER Drama History

HISTORY OF WESTERN CULTURE:

ART AND LITERATURE

RAE BECKER
GRETA BERMAN
MUTIE FARRIS
ANN HARRIS

VIRGINIA HEADY
JAMES V. MIROLLO
MARIE SQUERCIATI
SAMUEL STETNER

BEATRICE TAUSS

DICTION

EVELINA COLONI Italian
ALICE HOWLAND German
MADELEINE MARSHALL English
MARGUERITE MEYEROWITZ French

OPERA

AMERICAN OPERA CENTER OPERA TRAINING DEPARTMENT

MARTIN SMITH Head Coach
NORMAN AYRTON Acting
BERTHA MELNIK Vocal Coach
VIOLA PETERS Vocal Coach
MARSHALL WILLIAMSON Vocal Coach

DANCE

MARTHA HILL Director
ALFREDO CORVINO
ROBERT DENNIS
ERIC EWAZEN
BERNADETTE HECOX
WENDY HILTON
KAZUKO HIRABAYASHI
HANYA HOLM
LUCAS HOVING
AIRI HYNINEN
DANIEL LEWIS
BILLIE MAHONEY
GLORIA MARINA
MICHAEL MAULE
HELEN McGEHEE
GENIA MELIKOVA
JANIS PFORSICH
INDRANI RAHMAN
DORIS RUDKO
MARIAN SELDES
RUBY SHANG
CRAIG SHULER
LARRY ALAN SMITH
JANET SOARES
ANNA SOKOLOV
ALFONSO SOLIMENE
PETER SPARLING
JOHN WEST
ETHEL WINTER
HECTOR ZARASPE

THEATER CENTER

MICHAEL LANGHAM Director
HAROLD STONE Assistant Director
SURIJA SAINT-DENIS Consultant-Director
STEPHEN AARON
B. H. BARRY
DELOSS BROWN
MARY JANE BROWN
MICHAEL KAHN
JANE KOSMINSKY
PIERRE LEFEVRE
JUDITH LEIBOWITZ
RON LEIFER-HELMAN
TIMOTHY MONICH
AMY PELL
MARIANNA ROSETT
MARIAN SELDES
EVE SHAPIRO
ELIZABETH SMITH
ANNA SOKOLOV
JOHN STIX
JOHN WEST
ROBERT WILLIAMS
MONI YAKIM

STAGE DEPARTMENT

TED OHL Production Manager

ADMINISTRATION AND STAFF

PRESIDENT	JOSEPH POLISI
SECRETARY TO THE PRESIDENT	JEANNE SUSSKIND SIEGEL
DEAN	GIDEON WALDROP
SECRETARY TO THE DEAN	REGINA WYNNE
ASSOCIATE DEAN	LOUIS JEAN BRUNELLI
SECRETARY TO THE ASSOCIATE DEAN	RONDINE HOBSON

DEPARTMENT	ROOM
Acoustics/Recording Studios	319
DIRECTOR	ROBERT TAIBBI
Admissions Office	224
ADMINISTRATOR	IRENE ANDERSON
Receptionist	Donald Dumas
Secretary	Rosemary Hyziak
Clerk	David Barnicle
Alumni Affairs	219
ADMINISTRATOR	MARY H. SMITH
American Opera Center	403
ADMINISTRATOR	ERICA GASTELLI
Administrative Assistant	Doris Woolfe
Bookstore	S-13
MANAGER	A.J. PISCHL
Building Maintenance/Facilities/Engineering	214
DIRECTOR	SALVATORE BIANCHI
Secretary to the Director	Elsa Rush
Supervisor	Julio Sanchez
Concert Office	S-13
CONCERT MANAGER	A.J. PISCHL
Administrative Assistant	Robert Neu
Ticket Distribution	Asalee D. Mosley
Controller's Office	226
CONTROLLER	CHARLES C. LUCAS, JR.
Assistant Controller	Irving Ruckens
Accounts Payable	Zita Gerr
Bookkeeper	Yun Sha Liu
Payroll	Irene Mackay
Secretary to the Controller	Susan Scalabrino
Tuition Payments/Accounts Receivable	Mary Baysinger
Copy Room Services	229
Dance Division	477
DIRECTOR	MARTHA HILL
Administrative Assistant	Mary Chudick
Development Office	213
ACTING DIRECTOR	PORTER MCKEEVER
Assistant to the Director	Joan Dayton
Faculty Services	225
SEE REGISTRAR	
Financial Aid Office	233
SEE STUDENT SERVICES	
Foreign Student Office	224
Advisor	Irene Anderson

DEPARTMENT	ROOM
Health Services	203

NURSE	ALFONIA ISAACS, R.N.
Nurse	Janet Eisenberg
Consulting Physician	Carol Minnerop, M.D.
Consulting Psychologist	Arthur J. Rudy, Ph.D.

Libraries

Lila Acheson Wallace Library	538
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LIBRARIAN	BRINTON JACKSON
Assistant Librarian	Deborah Davis
Library Assistant	Sofia Krass
Bookbinders	Dorothy Dickerson
	Ruth Gouck
Catalogers and Reference Librarians	Leslie Hinkle
	Cornelia Weininger
Circulation	Kim Haan
Record Librarian	Sandra Czajkowski

Orchestra Library	317
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LIBRARIAN	DONALD JENNINGS
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Lincoln Center Student Program	219
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DIRECTOR	RICHARD KILLOUGH
Assistant to the Director	Julie McSorley

Mail Services	234
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Robert Bruce Stuart

Piano Supervision	101
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MASTER TECHNICIAN	MATTHIAS BARTH
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Placement Services	219
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DIRECTOR	J.B. GALLEGOS
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Public Relations	221
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ACTING DIRECTOR	CAROLE CONVISSOR
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Registrar's Office	225
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REGISTRAR	KAREN WAGNER
Assistant to the Registrar	Catherine Gerardi
Receptionist	Donald Dumas
Records Assistant	Phyllis Jo Kubey
Secretary to the Registrar	Johnell Francis

Stage Department	212
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PRODUCTION MANAGER	TED OHL
Production Assistant	Carolyn Haas
Production Secretary	Helen Taynton

Student Employment	233
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SEE STUDENT SERVICES

Student Records	223
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Supervisor	Amanda Engels
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Student Services	233
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DIRECTOR	MADELEINE ALBRIGHT
Administrative Assistant	Sylvia Tover
Secretary	Julie Stevenson

Switchboard	220
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Chief Operator	Gugurtha Dudley
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Theater Center	402
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DIRECTOR	MICHAEL LANGHAM
Assistant Director	Harold Stone
Manager	Barbara Degast
Programming/Planning Administrator	Cynthia Friedman
Secretary/Auditions Coordinator	Ingrid Thompson
Stage Managers	R. Nelson Barbee
	Lisa Difranza

ACADEMIC

The Academic Calendar begins with Registration in the Fall and ends with Commencement in the Spring. It is important for students to be aware of various dates and respond to certain deadlines during the school year so that information can be processed efficiently and accurately. The following Calendar will assist students in monitoring these dates.

1984

September 7, 10, 11*	..... Fall Registration
September 7	..... Pre-registered students only
September 10, 11*	..... Students who filed late reservations
September 10, 11*	.. New and readmitted students
September 12	..... Orientation Day, 11 a.m.
September 13	..... First semester begins
September 27	... Rosh Hashanah (classes dismissed)
September 28	..... Last day to ADD classes
October 6	..... Yom Kippur (classes dismissed)
October 12	..... Last day to DROP classes
November 22 and 23	..... Thanksgiving recess
December 1	..... Candidates for Graduation '85 file application to Registrar (\$50.00 Graduation Fee)
December 1	..... D.M.A. applications accepted
December 19	..... Last day of classes before Christmas recess

1985

January 3	Classes resume
January 4*	Second semester tuition due
January 7-16*	Spring Registration
January 7-11	Mid-year examinations

CALENDAR

WATCH BULLETIN BOARDS

The Registrar's office will post important information and reminders from time to time during the school year. These notices may be found on boards at the 3rd, 4th, & 5th floor elevators and the Registrar's boards on the 2nd floor. Dance and Drama students are advised to watch the 4th floor Dance and Drama boards.

1985

January 15*	Deadline for Graduation & D.M.A. applications
January 14-20	Performance Week (classes dismissed)
January 21	Second semester begins
February 1	Last day to ADD classes
February 15	Deadline for Scholarship Applications 1985/86
February 15	Last day to DROP classes
March 4, 5, 6	Entrance Examinations (classes dismissed)
March 7-27	Candidates for Graduation may be measured for caps & gowns
March 27	Last day of classes before Spring recess
April 8	Classes resume
April 15**	Graduation Juries begin
April 22-May 3	Pre-Registration 1985/86 (\$100 Reservation Fee)
May 6-10	Final examinations in class subjects
May 13-15	Major Juries
May 17	Commencement, 11 a.m.
June 1*	Final date to file Reservation for 1985-86 academic year

*After this date a late fee will be charged.

****Some departments will be scheduled earlier according to major faculty availability.**

THE JUILLIARD SCHOOL

The Juilliard School is a major performing arts institution enjoying a worldwide reputation and influence. It is considered that any student accepted for study at Juilliard has made a total commitment to his or her chosen field and that in many instances genuine sacrifices have been made to enable the student to study at the School.

This commitment signifies complete dedication to study, work, and performance to the best of the student's capabilities, and in accordance with the standard of excellence expected at the School.

STUDENT INFORMATION

PERFORMANCE OPPORTUNITIES AND STUDENT RECITALS

As a school devoted to training professional performers, Juilliard offers varied opportunities to its students to perform in the School and outside.* The evening public concerts feature students in a variety of performances stemming from their instruction in School: orchestra, chorus, dance, opera, and chamber music. A similar variety of performances is offered under School supervision at the Wednesday One O'Clock Concerts. For both series, the selection of students and repertory is determined by the Faculty. Students wishing to appear as soloists or in ensemble should consult the major teacher or ensemble instructor. Application forms are available from the Associate Dean.

C. Michael Paul Hall on the first floor is available for full-length student recitals. Graduation recitals receive priority in scheduling. Arrangements for recitals must be made in the Concert Office, with applications being approved by the major teacher. Each student is allowed to sign up for only one concert each school year.

First year students are eligible for recitals in Rooms 309 and 313 only. Booking begins October 1.

Generally speaking, all recitals are solo programs (with accompanist as needed), *not ensemble programs*. Ensemble programs must be signed up by the Faculty coach, not by individual students. In no event may musicians who are not registered Juilliard students appear on a student recital or ensemble program, except pianists who are studio accompanists registered through the Office of Student Services.

Recital reservations for available dates:

- until September 30 for DMA students only
- October 1 to 12 for DMA students and students graduating with Master's Degrees only
- October 15 to October 26 for DMA students, students graduating with Master's Degrees, and all other graduating students
- after October 26, open reservation privileges for all undergraduates and students enrolled in the professional studies program
- starting January 26, 1985, a Saturday evening recital time available at 7:30 p.m. *only*

During the recital reservation periods noted above, recital dates for the entire season will be available, including the Saturday evenings.

All recitals in Paul Hall are assigned subject to possible rescheduling by the School Administration.

Lincoln Center Student Program

A limited number of professionally qualified Juilliard students and alumni appear in performance in junior and senior high schools in New York City, New York State, and certain outlying areas under the auspices of the Program. These performers are recommended to the Program Office by the major Faculty and are screened by an Administrative reviewing committee.

CONCERTS

CONCERT OFFICE

Students at Juilliard have ample opportunity to attend concerts and other performances at the School, at Lincoln Center, and throughout New York City.

At Juilliard

Juilliard presents a variety of public performances of orchestra and choral concerts, opera, drama, and dance productions, and chamber music and solo recitals. Most of these events are presented to Juilliard students, Faculty, and the general public without charge. Soloists with orchestras, orchestra members, and students participating in chamber music concerts may secure tickets in the Concert Office two weeks before the date of the concert. Other students may secure tickets one week before the concert. For a few events tickets are distributed to the public on the basis of a contribution to the Scholarship Fund; in many cases, students and Faculty are admitted without charge or attend a dress rehearsal.

*For information on outside engagements, see Student Employment, page 17.

In New York

As the nation's major music, dance, and drama center, New York offers ample opportunity to attend live performances. Many productions offer special student discounts through Juilliard. Tickets are distributed from the Concert Office. Opportunities to attend often include

- the **New York City Opera**, for select rehearsals
- the **Metropolitan Opera**, for score desks
- the **New York Philharmonic**, for student rush tickets
- Shows** and **Special Productions** throughout the City, for little or no charge.

PRACTICE FACILITIES

Registered students may avail themselves of any vacant practice room. However, the School cannot guarantee that all students will be able to find rooms at any one particular hour of the day. No specific room will be assigned to any one student—use of practice rooms is on a first-come/first-served basis.

No practice is permitted in classrooms unless scheduled through the Registrar's Office. Rooms may be signed out between 10 a.m. and 12 noon and 2 and 4 p.m.

NO PRACTICE IS PERMITTED AT ANY TIME IN TEACHING STUDIOS.

Regulations Governing the Use of Practice Rooms:

1. Food and beverages are not allowed.
2. Pianos may not be moved.
3. Piano stools, benches, or chairs may not be removed.
4. Smoking is not allowed.

ANNOUNCEMENTS AND PUBLICATIONS

Students are encouraged to make a regular review of the official School bulletin boards. Boards are located on each floor and are reserved for official School announcements. Students may not post notices of concerts, meetings, or any other communications on the Boards, in elevators, or on doors and walls. Such notices will be removed.

Published during the School year, the Juilliard News Bulletin reports on activities of the School, its students, Faculty, and alumni.

LIBRARIES

Lila Acheson Wallace Library

Fifth Floor

HOURS: Monday through Thursday 9 a.m.–9 p.m.
Friday 9 a.m.–5 p.m.
Saturday 9 a.m.–4 p.m.

Books and music circulate for a two-week period, with a two-week renewal period on or before the due date. Extended semester loans for materials required for ensemble classes may be made by special arrangement at the circulation desk. Materials reserved for class assignments are limited to overnight use beginning one hour before closing time and ending at 10 a.m. the following day. Records do not circulate.

Fines are charged at the rate of \$1 per week or part thereof on each overdue book. If the fine is paid at the time the item is returned, the charge is reduced by half. For overnight loans a fine of \$1 *per hour* is levied after 10 a.m. the hour they are due. Outstanding library fines may prevent a student's officially registering, or receiving a diploma.

The loss of books or music should be reported at once to the Library to prevent the accumulation of overdue fines. Charges of current replacement cost plus a \$10 service fee per item are imposed for lost materials.

Failure to return Library material on loan or reporting it as lost when, in fact, it is in the borrower's possession, constitutes theft and will result in discipline in accordance with School regulations.

Orchestra Library

Room 317

HOURS: Monday through Friday 10 a.m.–5 p.m.

The Library contains a collection of 1500 scores and parts. Lost material is charged to the borrower, generally \$2 to \$20 per part.

PUBLIC RELATIONS

The Public Relations Office is responsible for communicating the activities of the Juilliard Students to the public at large. It maintains a working relationship with the local, national and international media. Students who wish to have their recitals publicized in their hometown newspapers may do so through the Public Relations Office.

TEACHING FELLOWSHIPS

ASSOCIATE DEAN

A number of Teaching Fellowships are offered each year in L & M, Secondary Piano, Ear Training, Conducting, and instrumental instruction. These fellowships carry a small stipend and offer teaching experience to advanced students in classes under the supervision of the Faculty.

FULBRIGHT GRANTS

ASSOCIATE DEAN

Information on and applications for Fulbright Grants are available for qualified and interested advanced students.

SCHOLARSHIPS/FINANCIAL AID

STUDENT SERVICES

Scholarships and Tuition Aid are awarded on the basis of overall record, comparative financial need, and the availability of funds allocated for the department to which a student has been accepted. All qualified Diploma and Degree students are encouraged to apply. Application deadlines: for new admits, no later than the date of scheduled entrance examination; for returning students, no later than February 15.

Information concerning other financial aid sources, including federal and state, is posted on the large Financial Aid Bulletin Board located near the entrance to Room 233. Students are encouraged to study this information regularly. Staff members are available for further explanation and/or consultation.

Students who are applicants for or recipients of financial assistance from institutional, state and/or federal sources should be aware that all programs have specific eligibility requirements relating to enrollment. Further details are available upon request from the Office of Student Services. The Registrar is the Official Certifying Officer for the New York State Tuition Assistance Program, and has on file guidelines which have been approved by the Commissioner of Education for certifying satisfactory progress and program pursuit. Waivers of these guidelines for valid reasons are reviewed by the Registrar and the Director of Student Services in consultation with the Administrative Committee. Questions concerning these guidelines may be directed to the Registrar.

The School has a modest student aid fund from which students may be assisted in emergencies.

STUDENT EMPLOYMENT

STUDENT SERVICES

College Work Study (CWS) or Juilliard Student Payroll (JSP) provide a limited number of eligible students with various part-time employment at the School. CWS is a federally funded program. Payment is at minimum hourly wage with a maximum of 15 hours per week. Application through the Student Services office is required.

PLACEMENT SERVICES

Juilliard offers assistance in finding professional employment and free-lance opportunities for students and alumni. A free-lance bulletin board is located outside Room 219; an adjacent bulletin board is used for posting part-time non-music-related jobs.

In addition to engagements outside the School, there are opportunities for pianists to be employed as accompanists in the teaching studios of the School. All arrangements for accompanying must be approved and confirmed by the Placement Office and are invalid until such confirmation is received.

TUITION AND REFUNDS

Detailed information concerning tuition and refunds is listed in the Juilliard Catalog, pages 38 and 39.

HOUSING

STUDENT SERVICES

Juilliard has no dormitories. However, the School has special arrangements with the West Side YMCA for a limited number of dormitory-style rooms. Although specific recommendations for other housing cannot be offered, general information is available upon request from the Office of Student Services. The new student should be aware that living costs in New York City are higher than in most parts of the country.

CAFETERIA

Second Floor

HOURS: Monday through Thursday	8 a.m.-6:30 p.m.
Friday	8 a.m.-3 p.m.
Saturday	10 a.m.-3 p.m.

The cafeteria offers a selection of sandwiches, soups, salads, desserts, cereals, drinks, and vending machine snacks. No food or drink is allowed in any other area of the School.

HEALTH OFFICE

The services of a Registered Nurse are available, as well as those of a Consulting Physician and a Psychologist. Appointments may be made through the Health Office.

Health Insurance

Through registration for the 1984-85 school year, all Regular Division students at the School are covered by a *very limited* health insurance policy. It is suggested that students supplement it with an individual private policy. Coverage on the School policy continues for registered students until June 15, 1985. Information forms for filing claims are available in the Health Office.

STUDENT LOUNGE

Second Floor

HOURS: Monday through Friday 9 a.m.-9:45 p.m.
Saturday 9 a.m.-6 p.m.

LOCKERS

CONTROLLER

Lockers may be reserved for use during the school year. Located on the third and fourth floors, lockers have space for music, books, and small instruments; there are a few larger ones available for students with larger instruments.

PERSONAL PROPERTY/LOST AND FOUND

BUILDING MAINTENANCE OFFICE

Students are urged not to leave instruments, books, music, or other valuables unguarded in the building.

All thefts or lost and found items should be reported immediately to the Office of Facilities and Engineering, or to 20th Precinct Headquarters, 580-6411. **Student's property in the School building is there at the sole risk of the owner, and the School is not responsible for loss, theft, or damage to such property for any cause. Students are advised to carry their own insurance on instruments and other valuables.**

BOOKSTORE

HOURS: Monday, Thursday, and Friday 10 a.m.-5 p.m.
Tuesday and Wednesday 10 a.m.-7:30 p.m.
Saturday 11 a.m.-4 p.m.

Academic texts, music, and supplies may be purchased in the Store.

MAIL AND MESSAGES

STUDENT LOUNGE

Student mailboxes should be checked regularly for official notices and correspondence, as well as messages from Faculty or Administrative Staff.

The School is not able to call students to the telephone or to deliver telephone messages, except in cases of extreme emergencies. Important messages will be taken, and placed in student mailboxes.

Messages for Faculty members from students should be dropped in the inter-office mail chute on the fifth floor near the Faculty mailboxes.

ADDRESSES AND SCHEDULES

REGISTRAR

A current file of student and Faculty addresses and schedules are available during the working day. Any change of address or telephone number must be reported promptly.

Copies of the Juilliard catalog may be obtained in the adjacent Admissions Office.

FIRE DRILLS

City regulations require that warning gongs be installed throughout the building. When the alarm sounds, all students must proceed at once to the nearest exit and must not re-enter the building until notified by authorized personnel.

RECORDING STUDIO

HOURS: Monday through Friday 10 a.m.-12 noon
2-4 p.m.

The School Studio is prepared to make tape recordings for its students' own use and study. Recordings made with School facilities may not be used or sold for commercial purposes, including radio broadcast.

The Recording Studio makes tape recordings of all evening public concerts performed in the Juilliard Theater and programs for the School archives. Participants in these concerts may obtain copies of these recordings at nominal rates. The Studio will also record student recitals at rates proportional to those for the use of the Studio. It is also possible to arrange for private recordings to be made.

Arrangements for scheduling and rates should be made well in advance of the event.

ACADEMIC REGULATIONS

The Dean and Associate Dean are responsible for the overall educational program of the School and for reviewing each student's educational progress. The Registrar is responsible for class assignments required to carry out that program and for keeping a complete record of each student's assignments and progress.

REGISTRATION

REGISTRAR

All students are required to register in person and be prepared to pay tuition and fees according to the Schedule of Payments outlined in the Catalog. Fall Registration, Spring Registration and Pre-Registration are the three periods where confirmation of classes is required. Please consult the "Academic Calendar" on pages 10 and 11 for specific dates. Students will be reminded of these dates by mail and posted notices. Penalty fees will be charged for late registration.

COURSE OF STUDY

REGISTRAR

Students must complete each academic year in the registered course of study (Bachelor of Music, Diploma, etc.) Requests to transfer from one course to another in the next academic year should be filed by May 3, 1985. No changes of course are permitted during the School year.

SATISFACTORY PROGRESS

Students at The Juilliard School are expected to apply themselves seriously to their studies. In order to maintain good academic standing and satisfactory progress, a student must proceed along the curriculum guidelines prescribed by the major field (dance, drama, violin, etc.) in which s/he is enrolled. Curriculum Outlines detailing the required courses (credits) and recommended sequence thereof are distributed at Registration times, and are available upon request in the Registrar's Office. Sequence of courses and credit accumulation, in many cases determined and/or affected by placement examinations, will be monitored by the Registrar and recorded on the student's official transcript (permanent record).

The Diploma course is the basic undergraduate curriculum required for graduation in the Diploma and Bachelor's Degree programs for dance, drama and music. It is also the basic prerequisite curricu-

lum for graduate study in music. For students pursuing the B.M., B.F.A., or D.M.A. programs, there are specific academic and/or music requirements which are also detailed in Curriculum Outlines available as mentioned above.

Undergraduate programs of study (B.F.A., B.M., Diploma) normally require four years of full-time study for completion. Since Juilliard believes that education includes a process of assimilation requiring time, it does not encourage the completion of these curricula in a shorter period. Under certain circumstances a fifth year may be necessary. Such circumstances include, but are not limited to, transfers, changes of program, teacher and/or major field, medical or professional leaves, English language difficulties.

Graduate programs vary in length of time, and are available in music only. With some exceptions, the M.M. Degree and Post-Graduate Diploma require, at the minimum, one year, at the maximum, two years of full-time study for completion. Certain curricula may require additional time due to extensive requirements in combination with undergraduate deficiencies. Extensions may be permitted by approval of the Administrative Committee.

The D.M.A. program requires two years of full-time study, with an additional one to three years for work on the doctoral document. It is expected that doctoral candidates will complete their requirements within five years of admission to the program. Any exceptions must be approved by the Dean.

The Professional Study Plan is a graduate level, non-matriculated program. Enrollment may extend for a maximum of two years and is limited to certain departments.

All students are required to maintain a grade of at least "B" in the major subject, and overall grades of "C" or better in secondary and academic subjects. If these minimum requirements are not met, the student will be placed on *probation*. This action does not remove satisfactory progress, but rather *warns* a student that within a given period of time (semester, year) this condition must be removed. Failure to do so will incur loss of good academic standing for the subsequent term. At the end of each year, each student is examined in performance by a faculty jury. This examination is used by The Juilliard School to determine professional progress; the grade is not comparable with class grades. At all times, a student's performance in the major field will be the primary factor considered in evaluating satisfactory progress. Failure to reinstate good academic stand-

ing after a given period of its removal will bring the student under review to determine whether or not s/he has the ability to complete an approved program of study. Failure to demonstrate this ability may result in dismissal.

ATTENDANCE

Students are expected to attend all classes and lessons and required rehearsals. Promptness is required. Unexcused absences or repeated lateness may result in a failing grade or, in extreme cases, dismissal from the School.

ORCHESTRA PARTICIPATION

ASSOCIATE DEAN

Orchestra concerts at Juilliard provide the students with major performance opportunities. Regular attendance at rehearsals throughout the year is required and it is expected that players will arrive at each rehearsal in advance of the announced starting time. No excuses will be accepted for absence other than proved cases of illness. The initiative for clarifying an absence lies with the student, who will be expected to contact the Associate Dean. Failure to comply with these regulations may result in disciplinary action, suspension and/or loss of scholarship aid.

EXCUSED ABSENCES

Students may be allowed limited absences on the basis of official excuses, as follows:

Medical Excuse

HEALTH OFFICE

Illness is a valid excuse for absence, but only if the illness has been reported to the School's Registered Nurse. Immediately upon the student's return to School after an illness, an excuse slip should be obtained from the Nurse. This slip should be presented to all instructors whose classes have been missed. Failure to submit excuse slips promptly will cause absences to be listed as "unexcused."

(The Faculty Secretary will take cancellation of MAJOR LESSONS ONLY by telephone in the Registrar's Office. All other medical excuses should be handled as outlined above. Students are totally responsible for reporting absences due to illness.)

Appointments with the School's Consulting Physician may be made through the Health Office. Medical excuses for orchestra and chorus rehearsals must be filed in the Associate Dean's Office. Any student excused from chorus, orchestra, or ensemble in the

field of his major study for reasons of health *will not be permitted to participate in extra-curricular performances under School auspices*. This includes appearances in chamber music and Wednesday One O'Clock Concerts, as well as Paul Hall Recitals.

Professional Engagements

OFFICE OF THE DEAN

Limited leaves of absence for professional engagements may be granted by the Dean or Associate Dean only after the student has obtained the teacher's permission. Students must secure permission *before* making any contract or commitment to persons or organizations outside the School. Any program biography of the appearance should mention that the performer is a fully-enrolled student of The Juilliard School. Absences must not conflict with rehearsals, concerts, and other school functions.

Juilliard Rehearsals

ASSOCIATE DEAN

The Administration makes every effort to keep rehearsal conflicts at a minimum. However, when large forces of chorus and orchestra are combined, some conflicts may occur, and absences from class work will be excused upon notification by the Associate Dean to the Faculty.

Absence From a Major Lesson

FACULTY SECRETARY

Students unable to attend major lessons or coaching for ensemble should notify the Faculty Secretary in advance. Failure to do so will result in loss of credit for the lesson missed.

COURSES—ADD AND DROP

REGISTRAR

Courses may be added only during the first *two* weeks of classes in any semester. Courses may be dropped during the first *four* weeks of classes in any semester. Students who drop a course after the second week of classes may not add one in its place. Any resultant loss of credits must be made up by the student. After the initial four-week period, students who drop a course will receive a permanent grade of WF (Withdrawn Failing) for the course. Students should be prepared to make changes in their schedules *only once*. For each change after the first, a fee of \$5 will be charged.

No fee will be charged to those students required to change schedules by decision of the Dean, Registrar, or Faculty.

Students are responsible for the work already covered in any class entered after classes have begun.

EXAMINATIONS AND JURIES

Students are required to take all class examinations and performance juries AT THE ANNOUNCED TIME. All students in the Departments of Music and Dance are required to take a jury examination at the end of each year of study. Permission to postpone annual or graduation jury examinations must be approved in writing by the major teacher and submitted to the Dean for approval. Permission to change the time for a class examination must be obtained from class teachers.

GRADING

The School awards credit for class work on the basis of regular attendance and satisfactory completion of all assignments and examinations. The grades are recorded as follows:

- A — Honors
- B — High Pass
- C — Pass
- D — Low Pass
- F — Failure
- I — Incomplete—work is incomplete as to required assignments. [If the requirements are not completed within four weeks of the following semester, the mark will be recorded as a failure (F).]
- IA — Insufficient Attendance—a failing grade [Student will be dropped from the course and must re-take it in the next school year.]
- NA — No Attendance
- WD — Withdrawn
- WF — Withdrawn Failing
- WP — Withdrawn Passing
- X — Absent from Exam
- NC — No Credit

At the close of each semester students will receive photostatic copies of their complete record.

If permission is granted to drop a class in which the student is doing failing work, the failure will be recorded. Once grades have been recorded on a student's transcript, they will not be removed. Altered grades will be entered below the original grade.

CHANGE OF MAJOR

REGISTRAR

Applications to change major must be filed by January 15, 1985. Students are required to take an entrance examination in the new field (during the March Entrance Examination period) and to pay an examination fee of \$35. A place in the present major may be reserved pending the results of the new examination.

CHANGE OF MAJOR TEACHER

DEAN

A change of major teacher will be authorized only if the reasons for such a change are deemed valid by the Administration and by the current major teacher. Requests for a change of major teacher for the following school year must be initiated in the Office of the Dean during the first two weeks of May, 1985.

CHANGE OF MAJOR LESSON SCHEDULES

Changes in scheduled lesson times should be arranged directly with the major teacher. Procedures in case of illness are outlined under EXCUSED ABSENCES on page 22.

CHANGE OF CLASS SCHEDULE

REGISTRAR

Failure to attend a scheduled class without having obtained written official permission to drop the class will result in a failing grade. Students will receive credit only for classes in which they are officially registered. *No addition, cancellation, or change of subject will be official unless recorded by the Registrar.*

REQUIREMENTS FOR GRADUATION

REGISTRAR

Detailed information on course requirements for graduation will be found in the Juilliard Catalog, page 62. Students taking graduation jury performance examinations will be required to submit a full recital program in their major subject two weeks prior to the scheduled date of their jury.

FOREIGN STUDENTS

The Foreign Student Adviser should be consulted in all matters pertaining to visas, employment restrictions, and immigration reports.

English Requirement

Foreign applicants to the School must present proof of English language comprehension and/or pass an English examination before gaining admission to the School. A minimum score of 450 is required on the Test of English as a Foreign Language (TOEFL) at the time of application. A course in Remedial English is offered to assist with a student's steady improvement in the language.

OFFICIAL DOCUMENT REQUESTS

REGISTRAR

Transcript requests must be made in writing. Transcript copies are \$2 each and are available ten business days from the day of request.

Certifications of Enrollment may also be obtained and take ten business days for processing.

NON-ACADEMIC REGULATIONS

STUDENT CONDUCT

A student's admission and continuation in the School and the granting of academic credit are subject to the disciplinary powers of The Juilliard School. The School reserves the right to modify or withdraw any course without notice. It also reserves the right to require a student to withdraw if such action is deemed necessary to the welfare of the student or of the School. Disciplinary authority is vested in the Administrative Officers of The Juilliard School, especially the Dean of the School.

Any student who alone, or in concert with others, deliberately damages or destroys School property, or who acts to prevent or impede the holding of any class, lesson, rehearsal, or performance, or the attendance of others at any such class, lesson, rehearsal, or performance is subject to expulsion, and to appropriate action by the civil authorities.

Any student or group of students shall have the right to meet with the President, or with any one or more members of the Administration designated by the President, to voice grievances or make suggestions, provided that such student or group gives advance notice in writing to a member of the Administration.

A student may be requested to withdraw from the School at any time during the academic year for the following reason(s):

- A. Unsatisfactory academic progress (see SATISFACTORY PROGRESS, page 20.)
- B. Attitude or deportment in conflict with standards deemed desirable by the School.
- C. Theft of School property, including library books and materials, or the property of others in the School.
- D. Conduct which may endanger the health of the student himself, or others.
- E. Deliberate damage to or destruction of School property.
- F. Interference with any class, lesson, or performance.

STUDENT RECORDS

REGISTRAR

The Family Educational Rights and Privacy Act of 1974, also known as the "Buckley Amendment" (Public Law 93.3801), went into effect November 19, 1974. It has two purposes: First, it grants students "the right to inspect and review any and all official records, files, and data directly related" to them. Secondly, it denies access to this information to all others without written consent of the individual student, with some exceptions in special circumstances. Further information detailing the provisions of this law is available upon request in the Registrar's Office.

WITHDRAWAL

ASSOCIATE DEAN

Requests for withdrawal from the School should be made in writing. The date on which the request is received will be the date of withdrawal.

STUDENT IDENTIFICATION (I.D.)

REGISTRAR

An official Identification Card will be issued to all students at Fall Registration. This must be carried at all times and must be presented upon request by any member of the Administration or any of the School guards. If the student does not have an Identification Card on his or her person when asked to show it, the student may be asked to leave the building.

This card is issued for the student's exclusive use. Loss of a card should be reported to the Controller's Office. Any use of the card prior to the report of its loss is the responsibility of the student. The card must be returned to the Registrar's Office on withdrawal from the School.

A new Identification Card will cost \$5.

VISITORS

ASSOCIATE DEAN

PASSES ISSUED: Monday through Friday 10 a.m. to 12 noon
2 p.m. to 4 p.m.

Passes for outside visitors to the School are issued to students on presentation of the student's Identification Card, and are strictly for visiting. NO practice facilities are available for visitors.

Information accurate as of July 1, 1984. All material is subject to change at the discretion of the School.

NOTES



THE JUILLIARD SCHOOL

JUILLIARD REUNION DAY
OCTOBER 12, 1984
THE JUILLIARD THEATER

Choreography (1958)
Music* (1945)
Direction
Assistant to the director
Lighting

MISSA BREVIS

Jose Limon (1908-1972)
Zoltan Kodaly (1882-1967)
Daniel Lewis
Laura Glenn
Chenault Spence

INTROITUS
KYRIE
Entire Company

GLORIA
Entire Company

QUI TOLLIS
Peter London

CUM SANCTO SPIRITU
Charlton Boyd, Kraig Patterson, Peter Smith

CREDO
Laura Colby, Andrea Feier, Nadine Mose
Charlton Boyd, Kraig Patterson, Peter Smith

CRUCIFIXUS
Natalie Rogers

ET RESURREXIT
Entire Company

SANCTUS
Esther Friedman, Natalie Rogers, Megan Williams

BENEDICTUS
Natalie Rogers, Megan Williams
Peter London

HOSANNA
Megan Williams

AGNUS ITE, MISSA EST
Entire Company

+Alumni

Carole Amend+
Rachel Boykan
Katherine Champlin
Laura Colby+
Amy Cypiot
Andrea Feier

Charlton Boyd
Chad Courtney
Bruce Harris

Esther Friedman+
Susan Gaydos+
Lisa Green+
Jodi Kramert+
Nadine Mose
Christina Nieder
Catherine Novak+

Peter London
Kraig Patterson
Daniel Sanchez
Vernon Scott

Solveig Olsen
Rachelle Palnick
Natalie Rogers+
Ani Udovicki
Megan Williams+
Birgitte Skands

Peter Smith
Torbjorn Stenberg
Eric Voetberg

Zoltan Kodaly wrote the MISSA BREVIS IN TEMPORE BELLI at the end of World War II. The first performance was given in the cellar of a bombed-out church in Budapest. *By permission of the publishers and copyright owners, Boosey & Hawkes, Inc.

THE JUILLIARD THEATER CENTER
Presents Member of GROUP XIV In Highlights From

RHINOCEROS

by EUGENE IONESCO

As Originally Directed For Lincoln Center Student Program Tour

by JED SAKREN

Scene Design
Daniel H. Ettinger

Costume Design
Eileen Miller

RHINOCEROS

The Cast (in order of speaking)

Berenger	Howard Samuelsohn
John	Michael Gill
Waitress	Eve Annenberg
Professor	Eric Swanson
Housewife	Erika Gregory
Old Gentleman	Bradley Whitford
Daisy	Deena Burke
Mr. Friendly	Ralph Zito
Stinger	Dana Hickox
Mr. Butterfly	Bradley Whitford
Mrs. Bullock	Melissa Gallagher

The Present. A Small Town

Production Stage Manager: Lisa DiFranza

Sound Effects Engineer
Assistant Sound Effects Editors

Robert Taibbi
Mitch Ostrow
and Albert Farrar

JUILLIARD REUNION DAY
October 12, 1984
THE JUILLIARD THEATER

JUILLIARD AMERICAN OPERA CENTER

G I A N N I S C H I C C H I

Opera in One Act by GIACOMO PUCCINI

Libretto by Giovacchino Forzano

Conducted by VINCENT LA SELVA
Directed by JAMES LUCAS
Set Design by PETER DEAN BECK
Lighting Design by JOHN GLEASON
Costumes by CONNIE SINGER

Cast of Characters

Gianni Schicchi, aged 50	CHARLES DAMSEL
Lauretta, his daughter, 21	MI-HAE PARK
Relatives of Buoso Donati:	
Zita, known as "the old one", cousin of Buoso, aged 60	YAN-YU GUO
Rinuccio, her nephew, 24	RUBEN BROITMAN
Gherardo, Buoso's nephew, 40	PETER GILLIS
Nella, his wife, 34	KORLISS UECKER
Gherardino, their son, 7	MICHAEL COLE
Betto di Signa, Buoso's brother-in-law age undefinable	MARK WATSON
Simone, Buoso's cousin, 70	BRIAN JAUHIAINEN
Marco, his son, 45	J. STEPHEN BIGGERS
La Ciesca, Marco's wife, 38	ANDREA CAWELTI
Maestro Spinelloccio, doctor	KEITH HEIMANN
Ser Amantio di Nicolao, notary	BRIAN MATTHEWS
Pinellino, cobbler	DAVID STIX
Guccio, dyer	JOEL MYERS

The time is around the end of the thirteenth
century or beginning of the fourteenth, in
Florence.

Pianist	Tzimon Barto
Musical Preparation	Martin Smith
Italian Diction	Corradina Caporello
Stage Manager	'Rene Byrne

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Synopsis

A large bedroom in the house of Buoso Donati, a rich Florentine, who has just died. The corpse lies in a huge four-poster bed in the background; the bed's curtains are drawn. Buoso's relatives are mourning his death, but then a rumor begins to circulate among them that Buoso's considerable fortune has been left not to his family but to some monks. The relatives break off their laments and search desperately for the will. Young Rinuccio finds it and, before giving it to his aunt Zita, asks her permission to marry his beloved Lauretta, daughter of the upstart Gianni Schicchi. Zita says that if they receive their inheritance, Rinuccio can marry anyone he pleases. But, as a reading of the will quickly reveals, it is indeed the monks who inherit everything. Rinuccio then secretly sends for the shrewd Schicchi, who can save the situation if anyone can, even though the relatives object to this plan.

Schicchi arrives with Lauretta, and is ill-received by Zita. Lauretta pleads with her father to help the family anyway, and he agrees. His plan is simple: he will impersonate Buoso, dictate a new will, and leave everything to the relatives, who then, one by one, offer him handsome bribes if he will favor them in the will. The notary arrives and Schicchi dictates the testament, leaving the bulk of the estate to "his good friend Gianni Schicchi." The relatives are helpless, since their - and Schicchi's - deceit is a grave crime.

Once the notary has gone, there is a terrible rumpus, whereupon Schicchi chases them all out of the house, which is now his. Only Rinuccio and Lauretta remain, embracing, dreaming of their love. Schicchi, in an aside to the audience, insists that Buoso's money could hardly be used for a more worthy purpose.

JUILLIARD REUNION DAY

October 12, 1984

THE JUILLIARD THEATER PRODUCTION STAFF

Production Manager TED OHL
Production Coordinator BARBARA POOK
Technical Director ROGER BARDWELL
Opera Production Stage Manager 'RENE BYRNE
Costume Supervisor VIRGINIA JOHNSON
Wig and Make-up Designer PEG SCHIERHOLZ
Production Electrician M. ZANE STEMPLE
Properties Supervisor DAVID ELLIS
Administrative Assistant CAROLYN HAAS
Production Secretary HELEN TAYNTON
Assistant to the Production Manager LAURIE DOWLING
Production Assistants DEIRDRE MOYNIHAN, ROBERT JOHN WILLIE
Assistant Technical Director FRANK SARMIENTO
Scenic Charge ELLEN OSHINS
Assistant Costume Supervisor TOM MCALISTER
Prop Stock Coordinator DONNA MAGDALENA BRUEGER
Drama Theater Master Electrician DANIEL J. KELLY
Juilliard Theater Master Electrician JAMES TRENBERTH

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THE JUILLIARD SCHOOL
JOSEPH POLISI, PRESIDENT
LINCOLN CENTER, NEW YORK, N. Y. 10023

REUNION DAY 1984

Honorary Chairman
William Schuman

Chairperson
Leontyne Price

Co-Chairs

Van Cliburn

Patti LuPone

Paul Taylor

Sponsoring Committee

Emanuel Ax
Mary Barnett
Harry Bernstein
Helene Breazeale
Gregg Burge
Jerry Bywaters
James Conlon
Frances Conroy
Kevin Conroy
Dennis Russell Davies
Jan De Gaetani
Gordon Hardy
Norman Dello Joio
Misha Dichter
Jacob Druckman
Mercedes Ellington
Richard Englund
Benjamin Hendrickson
Lorin Hollander
Isaiah Jackson
Gary Karr
Sue Knapp-Steen
Evelyn Lear
James Levine
Cho-Liang Lin
Robert LuPone
Kelly McGillis
Yo-Yo Ma
Henry Mancini
Kenneth Marshall

Myron Nadel
Dennis Nahat
Mary-Joan Negro
John Nelson
Garrick Ohlsson
Francis Patrelle
Lisa Pelikan
Itzhak Perlman
Christopher Reeve
Ned Rorem
Anthony Salatino
Milton Salkind
Peter Schickele
Gerard Schwarz
Neil Sedaka
Leonard Slatkin
Risè Stevens
Thomas Stewart
Nicholas Surovy
Tatiana Troyanos
Rosalyn Tureck
Michael Uthoff
Shirley Verrett
Stephen Vinovich
Charles Wadsworth
Robert Ward
Carl Wolz
Janet Zarish

JUILLIARD REUNION DAY

October 12, 1984

A.M.

REGULAR SCHOOL MUSIC CLASSES AVAILABLE TO VISITORS:

		Room No.	Limit No.
9:00 - 10:15	History of Western Culture (Humanities) VIRGINIA HEADY	527	25
10:30 - 11:45	Song Literature of the Romantic Period DAVID DIAMOND	514	12
10:30 - 11:45	The Art of Poetry VIRGINIA HEADY	218	12
10:30 - 11:45	Literature and Materials of Music (Theory) MICHAEL WHITE	529	6
10:30 - 12:15	Vocal Literature II (French Repertoire) PAUL SPERRY	523	20
10:30 - 11:30	Ear Training - SPECIAL SEMINAR & DISCUSSION GROUP	504	25
	MARY ANTHONY COX		
11:00 - 11:50	English Diction (Singers) MADELEINE MARSHALL	526	5
12:00 - 12:50	English Diction (Singers) MADELEINE MARSHALL	526	5
12:30 - 1:45	Opera in the Nineteenth and Twentieth Centuries DAVID DIAMOND	514	12

PIANO LITERATURE CLASSES DAVID DUBAL

10:00 - 10:50	Piano Literature I	549	25
11:00 - 11:50	Piano Literature II	549	25
12:00 - 12:50	Piano Literature I	549	25

HOSPITALITY CENTER

The Hospitality Center on the First Floor, outside Michael Paul Recital Hall, is available throughout the day for coffee and a place to chat with friends.

JUILLIARD THEATER CENTER

The Drama Division

9:00 - 12:00 4th floor Offices (Room 402)

Open house. Members of the faculty and staff will be on hand with Michael Langham, Director to meet and talk with Drama Alumni and all other interested alumni and visitors.

3rd Floor Studios

Acting, voice, speech, movement and Alexander Technique classes are open to alumni of all divisions and interested visitors. A schedule of classes and studios is available in Room 402 (4th Floor)

NOTE: MR. STANLEY WOLFE, Juilliard Faculty and Director of the Juilliard Extension Division will be available in Room 531 to greet old friends and to answer any and all questions about today's Juilliard School. Many of you will probably wish to drop in to see him. 10 AM - 12 PM

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A.M.

Page 2

AMERICAN OPERA CENTER

10 AM--2 PM Hospitality Suite, Room 404

Set models, photographs and posters of various productions from the past 14 years will be on display. Coffee, tea and cookies will also be available.

TOURS OF THE BUILDING

Tours of The Juilliard School Building will be given at 10:30, 11:30 and 12:30. They will originate from the Hospitality Desk.

TOURS OF THE LILA ACHESON WALLACE LIBRARY

The Lila Acheson Wallace Library is located on the Fifth Floor. Librarian Brinton Jackson has arranged a display of memorabilia, including such items as gifts by Yehudi Menuhin to his teacher, gifts of Frank Damrosch, etc.

Senior Staff members will be available throughout the day to escort visitors through the Library. No advance appointments are necessary.

LUNCH

The small cafeteria within the Building is reserved for students. There are, however, many restaurants just north of Juilliard on Columbus Avenue, which is east of Broadway. Restaurants north of Juilliard are recommended because Friday is matinee day at the Philharmonic and those restaurants south of Juilliard are apt to be crowded.

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A.M.

PAGE 3

MICHAEL PAUL RECITAL HALL

October 12, 1984

Organ and Chamber Music

9:30 a.m. - 12:30 p.m.

9:30 DAVID FRIDDLE, Organ

J.S. BACH Prelude in C Major

CESAR FRANCK Prelude, Fugue et Variation Op. 19

10:00 DOROTHY PAPADAKOS, Organ

J.S. BACH Trio Sonata No. 2 in C Minor

OLIVIER MESSIAEN "Joie et Clarté" from "Les Corss Glorieux"

10:30 KENT TRITLE, Organ

J.S. BACH Allegro from Trio Sonata VI in G Major
Fantasy and Fugue in G minor

11:00 THE WOODWIND TRIO

Jonathan Baumgarten, Flute
Michael LaRue, Oboe
Steve Taylor, Cello

TELEMANN Trio Sonate D Dur
Allegro
Andante
Vivace

HAYDN "London" Trio No. 1 in C Major
Allegro
Andante
Finale: Presto

11:30 DAVID HARRIS, Baritone

ERIKA NICKRENZ, Piano

R. STRAUSS Heimliche Afforderung
Ach, Liebe ich muss nun scheiden
All mein Gedanken
Traum durch die Dämmerung
Wie solten wir geheim
Allerseelen

SCHUMANN Frühlingsnacht
Widmung

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P.M.

Page 4

2:00--5:00 P.M. JUILLIARD THEATER

2:00 P.M. "Missa Brevis," by Kodaly

3:00 P.M. Highlights from Eugene Ionesco's RHINOCEROS

4:00 P.M. Rehearsal of GIANNI SCHICCHI by Puccini

A DETAILED PROGRAM WILL BE DISTRIBUTED AT THE JUILLIARD THEATER

5:00 P.M.--7:15 P.M. MARBLE AREA OUTSIDE OF MICHAEL PAUL HALL
DINNER

8:00--10:00 P.M. AVERY FISHER HALL

Juilliard Orchestra, Jorge Mester, Conductor
Albeniz-Arbos/"Iberia": Evocation, Triana,
Fete-Dieu a Seville
Schuman/Violin Concerto, Robert MacDuffie, Soloist
Bartok/Concerto for Orchestra

10:15 P.M.

MARBLE AREA OUTSIDE MICHAEL PAUL HALL

Reception in honor of President and Mrs. Polisi

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The Juilliard School
Dance Division
* * * *

Plan for October 12, 1984 Juilliard Reunion Day

The following classes are open to observers:

9:00-10:15 AM	St. 320	Ballet [more advanced]. Corvino, Inst; Afonin, Acc.
	St. 321	Modern Dance [less advanced]. Lewis, Inst; Hansen, Acc.
10:30-11:45 AM	St. 320	Ballet [less advanced]. Melikova, Inst; Liberman, Acc.
	St. 321	Modern Dance [more advanced]. Hirabayashi, Inst; Hansen, Acc.

Film Showings of Juilliard dance productions
on call
in Room 479

2:00-5:00 PM JUILLIARD THEATER

1. MISSA BREVIS
Choreography by Jose Limon
Music by Zoltan Kodaly
Direction by Daniel Lewis
Alumnae and Students of the Dance Division
2. Highlights from Eugene Ionesco's RHINOCEROS
Students of the Theater Center
3. Rehearsal of GIANNI SCHICCHI by Puccini
Students of the American Opera Center
James Lucas, Director
Vincent LaSelva, Conductor

3:30-5:30 PM Studio 320 Meeting and Greeting Center for former and current faculty with alumni and current students. Scrap books, photographs, Annual Reports, books published by dance alumni and dance faculty members, former and current; Film Showings of Juilliard dance productions.

For the 6:00 PM Buffet Dinner, we shall reserve several Dance Division tables.

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THE JUILLIARD SCHOOL
JOSEPH POLISI, PRESIDENT
LINCOLN CENTER, NEW YORK, N. Y. 10023

REUNION DAY 1984

Honorary Chairman
William Schuman

Chairperson
Leontyne Price

Co-Chairs

Van Cliburn

Patti LuPone

Paul Taylor

Sponsoring Committee

Emanuel Ax
Mary Barnett
Harry Bernstein
Helene Breazeale
Gregg Burge
Jerry Bywaters
James Conlon
Frances Conroy
Kevin Conroy
Dennis Russell Davies
Jan De Gaetani
Gordon Hardy
Norman Dello Joio
Misha Dichter
Jacob Druckman
Mercedes Ellington
Richard Englund
Benjamin Hendrickson
Lorin Hollander
Isaiah Jackson
Gary Karr
Sue Knapp-Steen
Evelyn Lear
James Levine
Cho-Liang Lin
Robert LuPone
Kelly McGillis
Yo-Yo Ma
Henry Mancini
Kenneth Marshall

Myron Nadel
Dennis Nahat
Mary-Joan Negro
John Nelson
Garrick Ohlsson
Francis Patrelle
Lisa Pelikan
Itzhak Perlman
Christopher Reeve
Ned Rorem
Anthony Salatino
Milton Salkind
Peter Schickele
Gerard Schwarz
Neil Sedaka
Leonard Slatkin
Risè Stevens
Thomas Stewart
Nicholas Surovy
Tatiana Troyanos
Rosalyn Tureck
Michael Uthoff
Shirley Verrett
Stephen Vinovich
Charles Wadsworth
Robert Ward
Carl Wolz
Janet Zarish

In Memoriam

PETER MENNIN
(1923-1983)

President of The Juilliard School 1962-1983

On June 28, 1984, the Board of Trustees of The Juilliard School
named Joseph Polisi as President.

Gideon Waldrop will continue to serve as Dean.

The Juilliard Bulletin

October 1984, Volume XXIII, Number 1



Peter S. Paine
Chairman of the Board of Trustees

Chairman Paine Presents President Joseph W. Polisi

The article in this issue on the background and achievements of Juilliard's new President, Dr. Joseph W. Polisi, suggests clearly why the Trustees are very pleased to have found a President who can build on the remarkable accomplishments of his predecessors while bringing new vitality to the process of educating in the performing arts.

Juilliard has never stood still, and Dr. Polisi is not one who will rest on his—or Juilliard's—laurels.

I can report that the process of selection was both thorough and time-consuming. It was conducted by a Committee of Trustees under the leadership of Vice Chairman Ralph Leach. This group was greatly assisted by a subcommittee of the faculty together with input from other faculty members, alumni, and other friends of Juilliard.

In all, well over a hundred proposals were reviewed, as a result of which personal interviews were set up with approximately 40 people, and some were interviewed more than once. Many were active or potential candidates; others wished only to help the committee in its deliberations. The earnest keynote in all these discussions was how important it was to the whole world of the performing arts for Juilliard to have the

(continued on next page)

President Joseph W. Polisi: A Profile

Joseph W. Polisi, Juilliard's new President, is a long distance runner. At 36, he also has an impressive track record as a bassoonist, performer of chamber music, teacher, author, educational administrator, and also experience as a journalist, along with Master of Music and Doctor of Musical Arts degrees from Yale University.

But he is no stranger to Juilliard. His father, the late William Polisi, was principal bassoonist of the New York Philharmonic, and was also a member of the Juilliard faculty for many years. Playing the bassoon came naturally to Juilliard's new President, but serious study began in the seventh grade. It has never stopped, although he added a Bachelor's degree in political science from the University of Connecticut and a Master's degree in international relations from the Fletcher School of International Law and Diplomacy at Tufts University before going to the Yale School of Music.

After graduating from Tufts, President Polisi married a University of Connecticut classmate, Elizabeth Marlowe, of Wallingford, and set to work for a year as a reporter for the Meriden, Connecticut *Journal*. Mrs. Polisi is a teacher of French at Greenwich (Connecticut) High School. The Polisi's have two children; Catherine, 7, and Ryan, 2.

Music took center stage in 1971 when he enrolled in the Yale School of Music. After receiving his Master of Music degree he returned to France where he had spent his junior year as a University of Connecticut student. This time, it was to study bassoon with Maurice Allard and attend classes at the Paris Conservatoire. Returning from Paris in 1974, he continued his studies at Yale in the Doctor of Musical Arts Program, where he received his doctorate in 1980. During that

On September 12, Juilliard's new President, Joseph W. Polisi, spoke at Student Orientation and at a meeting of the Faculty. His comments appear on page 2.



President Joseph W. Polisi • 1984 Peter Schaaf

period he worked in the administration of the Yale School of Music, first as Director of Alumni Affairs / Registrar and from 1978 to 1980, as Executive Officer of the school.

From Yale, he was recruited as Dean of Faculty at the Manhattan School of Music, and after three years there he was appointed Dean of the Cincinnati College Conservatory of Music, where he has served the past year.

In a recent interview in the New Haven *Register*, President Polisi was quoted as saying that "though you never know precisely why you were chosen, I think it was because the ideas I was talking about related not only to the future of Juilliard but to the future of arts training in the United States and the world."

"Obviously, in music you have to possess the technical means to achieve your musical goals," he continued. "That's a given, and I see one of my challenges as maintaining and heightening the standards for which Juilliard has been known and respected for years. But once that priority is firmly established you can create programs that broaden an individual's view of life. I think you have to look at the entire human being and I believe that there's a definite relationship between being well educated and being a success in any field."

Mr. Polisi also observed that performing artists share a common problem in the existence of "a buyer's market out there."

"When my father auditioned for the Cleveland Orchestra there were four or five

(continued on next page)

President Polisi Outlines Goals for Juilliard

TO THE STUDENTS:

(Chairman Paine, continued)

highest quality of leadership.

Dr. Polisi's name came to the Search Committee early in the process, but the interviewing went on until late in the spring. By then, the decision had been reduced to three possible candidates. The final selection had the unanimous approval of the Board and of the Faculty Committee.

Dr. Polisi is not a stranger to Juilliard, as his father, the late William Polisi, was a member of the Juilliard faculty for many years. For 15 of those years he was also the principal bassoonist of the New York Philharmonic.

Thanks to the goodwill of the Cincinnati College Conservatory of Music, Dr. Polisi has been able to take up his duties here at the beginning of the school year. He had been dean in Cincinnati for only one year. The President of that institution told us he would have released him only to Juilliard. And Dr. Polisi has told us he would not have considered leaving except for Juilliard.

Our good fortune has still another dimension which it would be most remiss not to emphasize. I refer to the extraordinary commitment of the faculty, and most especially of Dean Gideon Waldrop, the Acting President during the months since our loss of Peter Mennin soon after the 1983 Commencement. The response of the entire Juilliard family and Dean Waldrop's dedicated leadership during this difficult period assures that Dr. Polisi has a strong base on which to build an even greater future for Juilliard.

(A Profile, continued)

other candidates; but now, even for less prestigious positions, you will find perhaps 125 qualified applicants. So I believe we have to encourage our students to enlarge their skills and instill in them an entrepreneurial spirit. They must be inquisitive and learn not to wait for people to come to them."

The stress that accompanies life in the performing arts world Mr. Polisi handles for himself by running.

"I have run some long distance races including last year's New York Marathon," he said, "and I find daily running really helps me relax and sort out things, as well. You have to believe in what you are doing and have fun doing it. But the running helps."

On behalf of the Faculty and Administration, I would like to welcome you to The Juilliard School. You come from 30 states and 26 foreign countries, and you embody the high standards which have permitted you to be a successful applicant to the School.

Since I am also a freshman of sorts, I am in the rather unique position of sharing with you the numerous feelings which one experiences when approaching a new and very exciting endeavor. Today is really the only day when we have the time publicly to concern ourselves with the philosophy of this institution. Most of our time is dedicated to learning, practicing, rehearsing, performing and all the other activities which make our world so special.

Now, some of my best philosophizing takes place while I'm jogging or shaving, but the roots for my thoughts today took hold while I was trapped in the Number 1 subway, broken down under Broadway, some place between Columbus Circle and 66th Street. There I was within a subway car, full of muted individuals, all staring into a darkened environment; and I began to long for a simpler time, a time of less stress, less mechanization, where values were firm and optimism was the way of life.

It is within this context that, after being freed from my 90-cent prison, I went to the writings of Mark Twain—an author with great intellect, compassion and humor who lived when America still was young. I found two well-known thoughts which I would like to share with you.

"When I was a boy of 14 my father was so ignorant I could hardly stand to have the old man around. But when I got to be 21, I was astonished at how much he had learned in 7 years." And, "I never let my schooling interfere with my education."

The words are simple but the implications are myriad. The members of the Faculty of The Juilliard School embody the highest standards of our profession, which you will now take on as your standards. Their knowledge comes from many years of dedicated performing and teaching. It is this knowledge which will form the foundation for your own artistic and intellectual growth.

You must also understand that, in the demanding profession of the performing arts, it is you who will be ultimately responsible for your future. Seize the moment now, and never cease in your quest for the highest level of performance artistry.

In reference to Mr. Clemens' second quote, I urge you to understand that this is the time when you will have the most freedom to explore the world. Do not take a narrow view of life but look out beyond the practice room and delve into the extraordinary beauty of the world.

Never forget that the ultimate end to your years of practice and study will be to play for people; live human beings who must be intellectually and perhaps emotionally touched by your approach to performance. Without an artistic opinion, without a personal statement, endless years of technical toil will never make you an artist.

The philosophical foundation of the Faculty and Administration's efforts here is to train an individual who will be a brilliant performer and a literate artist. Our times demand no less. For those of you who are undergraduates, you will participate in academic, theory and music history programs designed specifically for the performing artist. Graduate students will take part in programs conceived to hone and perfect your artistic and intellectual skills. On both levels, you will participate in a unified performance curriculum which will present opportunities for participation in the various genres of performance which we enjoy in the late 20th Century.

I urge you to believe in your abilities to go beyond what you are now, artistically and intellectually. You are studying at the finest arts training institution in the world, based in one of civilization's great cultural centers. Absorb as much as you can, and then go back for more, for this is a special time for you. I wish you the very best during your years at The Juilliard School, and I look forward to working with you as we all continue to explore the great beauty of the performing arts and of the world around us.



TO THE FACULTY:

I am greatly honored to address you as the sixth President of The Juilliard School. The Juilliard tradition of excellence is one which I have known since an early age. It is a tradition which I will continue with all the energy, commitment and ability within me. Our relationship in the years ahead will be guided by a common belief in and love for our art and by a commitment to excellence in the training of the young performing artists of the future.

In thinking about our meeting, I immediately felt a sense of gratitude to those who have made The Juilliard School the extraordinary institution that it is. In 1931, at the time of the merger of the Juilliard Graduate School with the Institute of Musical Art, John Erskine, President of the new Juilliard School of Music, wrote: "The policy of the Juilliard School of Music is, of course, to train first rate talent for performance, but quite as much to lay the foundation for audiences everywhere in the country; and for musical careers which will decentralize the art of music, with the School's graduates establishing music centers in strategic places where the importation of fresh enthusiasm might revive the art or advance it."

When one looks at the performing arts today in the United States, it is evident that the original Juilliard plan, first voiced by Mr. Erskine, has certainly come to pass. Since Juilliard's first years, the School has been fortunate to have a Board of Trustees which has progressively looked towards the future and insured the School's artistic and financial stability. I am grateful to the members of the Board for placing their trust in me to lead The Juilliard School in the years ahead.

The School has also been blessed with creative and energetic leadership which has made this institution the most prominent arts training ground in the world. Under William Schuman, Juilliard became a name which symbolized excellence in musical training. His educational and artistic programs have influenced an entire generation of leaders in the arts throughout the world. We also owe very much to the accomplishments of the late Peter Mennin, who continued and enhanced the Juilliard tradition of excellence and brought the School to new levels of fiscal and curricular stability. I would also like to add a special expression of gratitude to Dean Gideon Waldrop who so effectively led the School after the untimely death of Dr. Mennin. I know that you will join me in publicly thanking Dean Waldrop for the

excellent job he did as Acting President during this past year.

Finally, Juilliard must be deeply grateful for its wonderful faculty: an assemblage of individuals which has no equal in the world. It is through your talent, creativity and energy that The Juilliard School has become the world leader in performance education. My respect will never falter for you, and my activities as President will be directed towards the goal of providing a context within which you and your students may flourish.

For those of you who do not know me, I should explain that I am a native New Yorker, familiar with all the arts events, multi-national restaurants, transportation problems, and traditions which join us all in some inexplicable bond of solidarity. Part of my education took place at an institution which might be best known for bulldogs, football, the Whiffenpoofs and Rudy Vallee. I will add, however, that at Yale, the two most important elements of the University are its faculty and its students. It is this tradition which I bring to Juilliard, and which I know will be the basis for our relationship in the future.

There is much that I must learn about the School in the months ahead, and I greatly value your opinions concerning the course of study currently in place at Juilliard. Reforming a curriculum has been likened to moving a graveyard, but I do know that a concerted effort on our part to examine the Juilliard curriculum will be a beneficial process for all.

It is important that we continue to take advantage of the varied performing activities taking place in this building. Robert Hutchins, late President of the University of Chicago, once whimsically described a university as a collection of buildings connected by a common heating system. We should never fall prey to this phenomenon at Juilliard. We must be sure to proffer and support the many activities which integrate music, dance and drama at the School.

I have worked at a school of music within a great private university, at an independent conservatory within a large metropolitan area, and at a school of performing arts based in a state university in the Midwest. Obviously, higher education in the arts in the United States is not confined in one conservatory or school, as is often the case in Europe. However, one institution can make the difference in leading other schools, in determining standards, in creating curricula

which may not only be innovative but which also truly address the needs of the young performing artist in a substantive and efficient manner. Juilliard is that institution, and we must look towards the future for Juilliard as not just a symbol of artistic excellence but as a leader influencing the course of arts training in the world as we approach the twenty-first century.

In a recent article discussing H. Leivick's play "The Golem", which deals with the Jewish legend of the creation of an artificial man with superhuman powers, Isaac Bashevis Singer writes: "We are living in an epoch of golem-making right now. What are the computers and robots of our time if not golems? However, even in our time, when science and technology grow in an astounding way, people are usually more impressed by great painting, a highly inspired novel or a great play than they are by scientific discoveries. They admire the scientist but they are not puzzled by him. They still assume that his achievements can be analyzed, explained, repeated at will, improved by others. The very opposite is true about art. The artist must love the matter which he forms. He must believe in it, grant it life, bewitch it and be bewitched by it."

Today, the world is concerned with economic growth, with scientific and technological progress and with commercial efficiency. It is also evident that technology is transforming a myriad of traditional occupations, with computers and computer-controlled equipment penetrating every aspect of our lives. In an article in the *New York Times* it was noted that "America, proud of the ethnic and cultural diversity of her people, has, through mass communication, created a degree of cultural conformity matched in history perhaps only by medieval Christian culture." I would contend that this conformity, along with an over-emphasis on technological and occupational skills in the United States today, threatens the foundation upon which the serious performing artist can be creatively active in the future.

Since I am essentially an optimistic person, I must also add to this scenario the words of Mark Twain who said, as he spoke of the music of Wagner, "It's not as bad as it sounds." In my opinion, Juilliard must begin to address essential questions for the future. It is our decisions which may very well shape the training of the performing artist in the years ahead. We must begin to examine the relationship of the performing artist to our

technologically oriented world.

What should be our response, if any, to the ubiquitous influence of the computer? Should we assume that the context within which our art is practiced will always remain the same? Should we expect the American public and arts audience around the world to continue to focus on a limited orchestral and opera repertoire encompassing works from approximately 1730 to 1930? What can we, in fact, do to prepare the Juilliard student better for the professional and personal world outside the walls of this building? Finally, should we not strive to infuse in our students a belief in their role as performing artists who enrich the fabric of our society and who bring forward the virtues and abilities which represent the best in human kind?

I have worked with young performing artists for enough years to understand their burning desire to master the techniques of their given discipline. I know the number of daily hours that it takes to achieve that mastery. Juilliard must continue to be an institution of higher learning which strongly supports those technical goals.

I have also seen too many young performers who have become discouraged by a profession which is glutted with applicants for a limited number of jobs; young performers who have never been asked to look beyond their music stands, their ballet barres or their scripts to see, not only the exhilarating beauty of their art, but also the differing contexts within which their art is practiced today.

I believe that one of the primary challenges that we face as teachers of the next generation of performing artists, is to instill in these young people an understanding of their world and a breadth of knowledge which will embrace their art and their lives as individuals.

The life of a student at Juilliard must be one of artistic and intellectual stimulation, devoid, as much as possible, of a cynicism which can encroach on any performing artist, no matter what age. Our graduates must embody an idealism which permits them to believe that their art does have a place in our society; that without their art our world would be a more barren and graceless place.

If we can achieve these goals, we will have succeeded in continuing the Juilliard tradition of excellence, and we will instill in our charges the ability to carry on those traditions to the next generation of artists.

It has often been stated that "to the degree

that we fail to listen, we fail to learn." If we do not confront the problems of today's world, we may make the mistake of correcting yesterday's ills. We must strive to be visionary, yet practical; to be clearly focused in our goals, yet compassionate in our approach. We must protect that which now exists and view change within the context of continuity of the great traditions for which Juilliard has been known since its inception. We must also function as a community, in a climate of consultation and mutual respect.

I pledge to you my desire to work for the good of the School and for the welfare of each of the members of the Juilliard faculty. It is with these goals in mind that I express to you my gratitude for the opportunity to call you my colleagues.



Joel Krosnick

The Cello: A 20th Century American Retrospective

Tuesday, October 16, at 8 p.m.

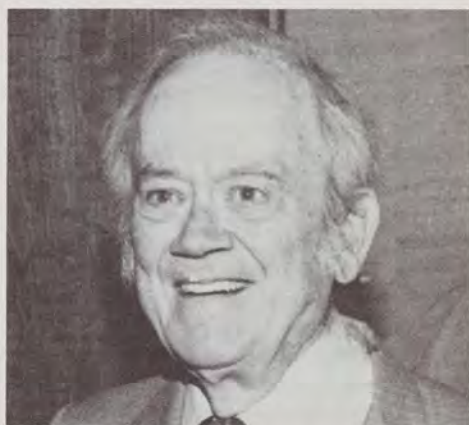
Monday, November 12, at 7 p.m.

Juilliard Faculty Recitals Scheduled

Several faculty recitals have been scheduled for the Fall of 1984. They include:



*Mary Anthony Cox
and alumna Susan Halligan, pianists*
Monday, October 15, at 8 p.m.



Beveridge Webster, piano
Sunday, November 11, at 8 p.m.



Jacob Lateiner, piano
Sunday, December 16, at 8 p.m.



Gina Bachauer Competition Winners Announced

The seven winners of the Sixth Annual Gina Bachauer International Piano Competition were announced by Dean Gideon Waldrop in June. The three recipients in the First Category, who received \$7,000 in scholarships and living expenses, were Jeffrey Biegel, 23, of Plainview, New York, a student of Adele Marcus; Eduardus Halim, 22, of Indonesia, a student of Sascha Gorodnitzki; and Fei-Ping Hsu, 31, also a student of Sascha Gorodnitzki.

The Second Category recipients of \$5,500 each in full scholarships were Hae Jung Kim, 19, of Dobbs Ferry, New York, a student of Olegna Fuschii; Noriko Ogawa, 22, of Japan, a student of Sascha Gorodnitzki; and Thomas Tirino of Forest Hills, New York, also a student of Sascha Gorodnitzki. A special prize of \$2,000 was awarded to Pre-College Division student Richard Kaller, 15, of Charleston, South Carolina, a student of Leonard Eisner.

The First Category winners were featured in the season-opening broadcast of the WQXR/McGraw-Hill Young Artists Showcase on October 3. This is the fourth year that Robert Sherman opened the season with Juilliard's Bachauer winners, and the first time the program was broadcast from Paul Recital Hall here at the School.

The Gina Bachauer Scholarship Fund for gifted young pianists was established in 1979 through a bequest from Mrs. Lillian Rogers of New Orleans, who died in 1977. Mrs. Rogers had been a lifelong friend of Mme. Bachauer, who died in 1976.



Winners of the 1984 Gina Bachauer International Piano Scholarship Competition: standing, left to right: Eduardus Halim; Mr. Alec Sherman, husband of the late Gina Bachauer; Noriko Ogawa; Richard Kaller; seated, left to right: Jeffrey Biegel; Hae Jung Kim; Thomas Tirino; Fei-Ping Hsu. Photo © 1984 Peter Schaaf

Theater Center Leaders Feted



John Houseman, Gideon Waldrop, Suria Saint-Denis, Michael Langham. Photo © 1984 Jessica Katz.

John Houseman, Suria Saint-Denis and Michael Langham were feted this summer at an unprecedented gathering of Drama Division graduates.

Gideon Waldrop, Acting President of Juilliard, hosted the event which was a happy reunion for Mr. Houseman and Mrs. Saint-Denis who, together with her late husband, Michel Saint-Denis, planned and were the initial leaders of the Juilliard Theater Center.

Alan Schneider, who had preceded the current Director of the Drama Division, Michael Langham, was also to have been honored, but he had been killed in an auto accident in London just a few weeks earlier.

In the tributes paid to those who have developed the Theater Center, attention was called to the impact its graduates have had on regional and theater groups all across the United States. Among early graduates are William Hurt, Kevin Kline, Patti LuPone, David Ogden Stiers, Robin Williams and Christopher Reeve. The Acting Company, which grew out of the Theater Center, and Margot Harley, its managing director, also were given special notice.

Mr. Houseman emphasized the contributions of Michel Saint-Denis in developing the concepts and techniques of training for the theater that have been carried forward at Juilliard.

Alumni Office Established

The new Juilliard Alumni Office will be a central clearing-house for all Alumni information and will attempt to keep track of the whereabouts and activities of all Alumni of the School. The first function of this office has been to update mailing lists and organize plans for the first Alumni Reunion in the School's history on Friday, October 12th. The efforts to update our mailing lists will be ongoing and news of alumni activities will be gratefully received.

Miss Mary H. Smith has been appointed as Administrator for Alumni Affairs. Miss Smith has been Registrar of the School for the past five years, and was Associate Dean during the first two years of her association with Juilliard. Prior to that Miss Smith served as Director of Public Relations and later Assistant Manager of the Boston Symphony Orchestra. In addition, she was Executive Secretary to William Schuman during his tenure as President of Lincoln Center for the Performing Arts. She is currently Executive Director of the Berkshire Choral Institute for its sessions during July of each year in Sheffield, Massachusetts.

The Alumni Office is located in Room 219 (just to the left of the second floor elevators) and can be reached by telephone at (212) 799-5000 ext. 200.



Charles Petschek congratulating Jon Kimura Parker following his recital in Alice Tully Hall May 24 as winner of the Juilliard William Petschek Piano Debut. Commenting on Mr. Parker's performance in the New York Times, Bernard Holland said, "He is a virtuoso, but, first of all, a musician—." A student of Adele Marcus, Mr. Parker took First Prize in the Leeds International Piano Competition on September 22.

Photo © 1984 Peter Schaaf



Ania Dorfman of the Piano Faculty Dies

Ania Dorfman, a member of the Juilliard faculty since 1966, died April 21, 1984, in New York City at the age of 84. Mme. Dorfman was born in Russia and began her studies at the age of seven with Aisberg, a pupil of Leschetizky. She received her degree from the Paris Conservatory, where her teacher was Isidor Philipp.

Following a year of teaching in Paris, Mme. Dorfman made her debut in Liege, Belgium, followed by concerts and tours of Europe, performing with all the leading orchestras and under such celebrated conductors as Mengelberg, Adolf Busch, Barbirolli, Beecham, Munch, Monteux, Sir Malcolm Sargent, Koussevitzky, Ormandy and Vladimir Golschmann.

Her first American tour took place in 1936. She settled in the United States two years later. In 1939 Arturo Toscanini invited her to perform the solo part in Beethoven's Choral Fantasy with the New York Philharmonic. Mme. Dorfman held the distinction of being the first woman instrumentalist ever to appear as soloist with an orchestra led by Toscanini. She performed with the Maestro and the NBC Symphony in 1942 and 1945 and recorded the Beethoven C Major Concerto with him for RCA Records in 1945. A performer with most of the major symphony orchestras in this country, she also gave solo recitals from coast to coast and toured South America on four separate occasions.

Mme. Dorfman gave Master Classes at the Institute for Higher Music Education in Montreux, Switzerland, and at Stephens College in Missouri. In 1966 she was invited by President Peter Mennin of the Juilliard School to join the Piano Faculty. During her years at the School she taught literally hundreds of talented students from all over the world, a number of whom have gone on to performing careers here and abroad. On June 1, 1981, Mme. Dorfman was honored by the City of New York for her cultural contributions to the City on the occasion of the 20th anniversary celebration of Young Concert Artists.

Scholarships and Awards

1984 COMMENCEMENT AWARDS

The following scholarships were awarded at Juilliard Commencement in 1984: In Piano, the Peter Mennin award to Jeffrey Biegel; the William Petschek Undergraduate Award to Seann Alderking; the Maria Gerra Judelson Award to Mark Hsaio; the Foundation for Children Award to Rachel Calhoun. In Composition, the Irving Berlin Fellowship in memory of George Gershwin to Samuel Zyman; the Richard Rodgers Award to Lowell Liebermann; the Alexandre Gretchaninoff Memorial Prizes to C. Jeffrey Langley, Clare Shore and Reynold Simpson. In Conducting, the Fritz Mahler Scholarship to David Abell; the Irving Berlin Fellowship in memory of Andre Kostelanetz to Mark Stringer. In orchestral instruments, the Frieda and Harry Aronson Trumpet Scholarship to Warren Wernick; the William Randolph Hearst award to Astrid Schween, cello; the Jean Doyle Loomis Award to Jorg-Michael Schwarz, violin; the Oundjian Scholarship to Joyce Hammann, violin; the Charles Petschek Scholarship to Adela Pena, violin; the Arthur Ross scholarships to Mark Morton, double bass; Albert Hunt, bass clarinet; Eufrosina Raileanu, viola and Maria Casale, harp. The Rena Shapiro Award was given to Myriam Santucci, cello.

The Edward Steuermann Memorial Prize was awarded to Richard Fleischman, viola; and the Joseph Machlis Prize to Edward Bilous, composition. In Voice, the Mary E. Birsh Award for a member of the American Opera Center was given to Vanessa Ayers, soprano; and the Leona Gordon Lowin Award to Rachel Rosales, soprano. In Dance, the Louis Horst Scholarship to Andrea Feier; the Lulu Sweigard Award to Nadine Mose; and the Jose Limon Prize to Megan Williams. In Drama, two Felicia Montealegre Awards were given to Kevin Dwyer and Wendell Pierce; the Michel St. Denis Award to Derek Smith; and the Edith Skinner Award to Matthew Sullivan.



Itzhak Perlman speaking at the 1984 Commencement.
© Whitestone Photo



Vanessa Ayers, soprano, being greeted by Claire Birsh Kroll and Nathan Kroll after receiving the Mary E. Birsh Award for a member of the American Opera Center at Commencement. Miss Ayers is the second recipient of the annual award. © Whitestone Photo



Juilliard Alumni Conductors in New Posts

THE FRITZ MAHLER SCHOLARSHIP IN CONDUCTING

A gift of \$1,000 from Mrs. Pauline Mahler has been given to Juilliard to establish the Fritz Mahler Scholarship in Conducting in memory of her late husband. The first award was presented at the Juilliard Commencement 1984 to David Abell, a student of Jorge Mester. Mrs. Mahler (Pauline Koner), a well-known dancer and choreographer, has concertized throughout the world and was guest artist for the Jose Limon Company for fifteen years. Fritz Mahler, a second cousin of Gustav Mahler, was teacher of advanced conducting and director of the Opera Department at the Juilliard Summer School for eleven years. Before coming to America he was one of the permanent conductors of the Danish State Symphony in Copenhagen from 1930-1936. He was conductor of the Hartford Symphony Orchestra from 1953-1964. During summer seasons he was guest conductor of leading orchestras in Paris, Rome, Venice, Copenhagen, Oslo, Poland, Roumania, Santiago (Chile) and Buenos Aires. He recorded for Vanguard Records and was responsible for such world premieres and first United States performances as Mahler's Tenth Symphony and *Das Klagende Lied*, Peter Mennin's Concertato (Moby Dick), Kabalevsky's Cello Concerto, Morton Gould's Latin-American Symphonette, Prokofieff's Cinderella Suites and Carl Orff's *Entrata*.

HELENE OSCARD SCHOLARSHIP

The first Helene Oscar Memorial Scholarship was awarded by the Theater Center at the 1984 Juilliard Commencement on June 1. Rene Rivera, presently in his third year at the Theater Center, was the recipient of the \$1,000 to be awarded annually to an outstanding drama student.

The Helene Oscar Memorial Scholarship was established by Fifi Oscar, the theatrical agent, in memory of her mother, who worked for many years in the Oscar Agency.



Jorge Mester has been appointed Music Director of the Pasadena Symphony Orchestra beginning with the 1984-85 season. In addition to being head of the Orchestral Conducting Department at Juilliard, Jorge Mester is music director of both the Aspen Music Festival and Festival Casals. During his tenure as Music Director of the Louisville Orchestra from 1967-79, Mr. Mester became known for his premiere performances and recordings of contemporary music. Mr. Mester conducts the Juilliard Orchestra's gala concert in Avery Fisher Hall on October 12th in celebration of the 25th Anniversary of Lincoln Center for the Performing Arts, the finale of Juilliard's First Alumni Reunion Day. During the 1984-85 season, he will conduct "Der Rosenkavalier" and "Don Giovanni" at the Stuttgart Opera. In accepting the post with the Pasadena Symphony, Mr. Mester said: "The Pasadena Symphony is an orchestra with a conscience. They love to make music. They're enthusiastic about what they do, and for me, that's the reason I want to be there."

Gerard Schwarz will become Principal Conductor of the Seattle Symphony for the 1984-85 season, in addition to the positions he already holds as Music Director of Lincoln Center's Mostly Mozart Festival, the Y Chamber Symphony of New York, the Los Angeles Chamber Orchestra, and the Waterloo Festival and Music School.

Roger Nierenberg will be the new Conductor and Music Director of the Jacksonville Symphony Orchestra for the 1984/85 season. Although he will make his home in Jacksonville, Roger Nierenberg will retain his position as Music Director of the Stamford (Conn.) Symphony Orchestra and the Pro Arte Chorale and Orchestra. In the coming season, he will be guest conductor of the American Symphony Orchestra at Carnegie Hall, the San Diego Symphony and the Columbus Symphony. Mr. Nierenberg studied composition at Princeton University and holds graduate degrees from the Mannes College of Music and Juilliard, where he studied with Sixten Ehrling. Mr. Nierenberg commented, at a press conference marking his debut as Music Director of the Jacksonville Symphony, "The city of Jacksonville is in a

cultural renaissance, and I hope that the Symphony will take a leadership role in accelerating this process, thereby strengthening every institution in the city."

Catherine Comet, who has just completed a three-year residency with the St. Louis Symphony Orchestra, was recently appointed Associate Conductor of the Baltimore Symphony Orchestra starting with the current season, the only woman to conduct a major symphony orchestra in this country. Ms. Comet, who received Bachelor's and Master's degrees from Juilliard where she studied with Jean Morel, also studied for four years with the legendary Nadia Boulanger in Paris.

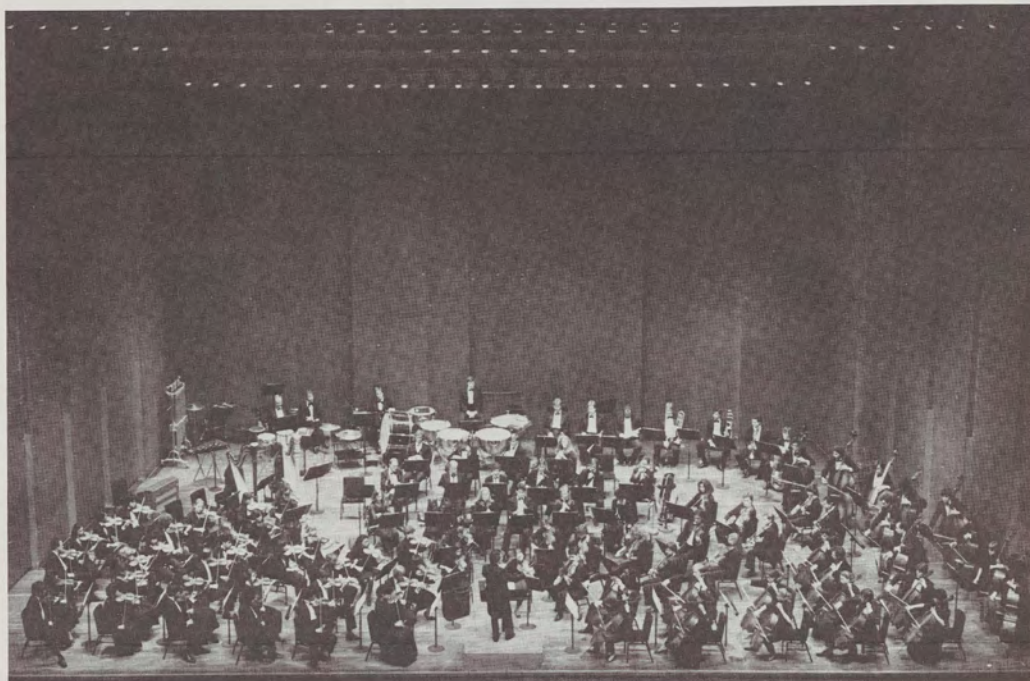
Dennis Russell Davies will become the Principal Conductor and classical music program director of the Saratoga Performing Arts Center in 1985, and will conduct the Philadelphia Orchestra there during its three weeks of summer residence at the Festival. Davies is currently general music director of the Stuttgart Opera.

Three recent graduates of the Juilliard Orchestral Conducting Department will assume new duties in 1984/85. Fabio Mechetti will take over the post of Assistant Conductor of the Spokane Symphony, and Andreas Delfs has been named as Steinberg Fellow by the Pittsburgh Symphony Orchestra, where he will spend the months of December, February and March. Jo Ann Falletta, a doctoral student in the Orchestral Conducting program, has been appointed Conductor of the Denver Chamber Symphony.



The Juilliard Bulletin

December 1984, Volume XXIII, Number 2



The Juilliard Orchestra under the direction of its conductor Jorge Mester on the stage of Avery Fisher Hall where a concert was given to conclude the Alumni Reunion Day on October 12th. The concert was part of the celebration of the 25th Anniversary of Lincoln Center for the Performing Arts of which Juilliard is a constituent.
Photo © Suzanne Faudiner Stevens

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News of Juilliard Composers

□ RONALD CALTABIANO received a BMI Student Composer Award in April 1984 for his 1983 *Concerto for Alto Saxophone and Orchestra*. This represented the young Juilliard composer's third BMI award. He also won his second ASCAP award for the same work. Mr. Caltabiano, who is a candidate for the Doctor of Musical Arts degree at Juilliard, also won the 1981 and 1983 Joseph Bearn Prize, a 1984 Rockefeller Foundation Residency at Bellagio, Italy, and numerous commissions. He studies at Juilliard with Vincent Persichetti and has also worked with Elie Siegmeister, Peter Maxwell Davies and Elliott Carter.



Ronald Caltabiano with Edward M. Cramer, president of BMI, and Milton Babbitt. Photo © Sam Siegel

□ KENNETH FUCHS received a Charles E. Ives Scholarship of \$5,000 from the American Academy and Institute of Arts and Letters. The funds for the scholarship are derived from a bequest by the widow of Charles E. Ives, which is given to young composers for continued study in composition. Kenneth Fuchs is enrolled in the Doctoral Program at Juilliard where he has been a Teaching Fellow since 1980.



Kenneth Fuchs with fellow composer Ned Rorem. Photo © Jill Krentz

□ BRUCE ADOLPHE's dramatic oratorio *Out of the Whirlwind* was given its premiere at Kingsborough College, Brooklyn in May, 1984. His *Song of Yaweh* for two antiphonal choirs and solo baritone was first performed in May by the Choir of the Church of the Ascension (DENNIS KEENE, Director), for whom the work was composed. His brass quartet *Desperate Measures* has just been released on a Sine Qua Non recording by the Metropolitan Brass Quartet.

□ HUGH AITKEN's *Partita for Band* was performed by the Brooklyn College Conservatory Wind Ensemble conducted by Paul Sheldon in October. His *For the Viola* was played by Nancy Uscher at William Paterson College, also in October.

□ The world premiere of DANIEL BREWBAKER's *Piano Concerto* was given by pianist Rebecca LaBreque, with Larry Newland conducting the American Composers Orchestra at Alice Tully Hall in October. On the same program was the world premiere of GEORGE TSONTAKIS' *Five Signs and a Fantasy for Orchestra*.

□ WENDY F. CHEN, Pre-College Composition student of Andrew Thomas, won the John and Margaret Pierson Scholarship of the National Junior Composers Contest sponsored by the National Foundation of Music Clubs for her work *Concertino for Piano and Orchestra*.

□ First performances in New York of works by CHARLES JONES were presented at Mannes College in February, 1984. They included *Trio for Violin, Cello and Piano (1982)* at the Mannes College Faculty Concert, and *Hymn for Orchestra* by the Mannes College Orchestra, Sidney Harth conducting.

□ Joel Krosnick performed TOD MACHOVER's *Electric Etudes* for cello and computer electronics as part of his series "The Cello: A Twentieth Century American Retrospective" co-sponsored by the Library of Congress and The Juilliard School in October 1984. The work was composed in 1983 at IRCAM (Pompidou Center in Paris) where Mr. Machover is currently Director of Musical Research. Mr. Machover has recently received the prestigious "Bourse Annuelle de la Creation" from the French Ministry of

Culture and is the first foreigner to have been accorded this honor. In the fall of 1985 Mr. Machover will become a co-founder and faculty member of MIT's new Media Laboratory, which will offer for the first time in music, graphics, theater and other arts a liaison with the most advanced existing technology (computer graphics, real-time sound synthesis, interactive video, etc.). While at MIT, Mr. Machover will continue to work in close collaboration with IRCAM, participating in various long-term projects there and completing a commission from the Serge Koussevitzky Foundation for a March 1985 premiere by Pierre Boulez' Ensemble Inter Contemporain.

□ EDDY LAWRENCE MANSON, whose *Jerusalem Printout* was performed in May 1984, in celebration of the 36th anniversary of the State of Israel, received an Award of Excellence from the Film Advisory Board for his film scores.

□ In June, RUDOLPH PALMER conducted the premiere performances of his *Preludio* for orchestra at the Costa del Sol Festival in Spain.

□ The world premiere of ELIE SIEGMEISTER's *Prelude, Blues and Finale* was given by the American Chamber Ensemble at Hofstra University on November 11, 1984. The work was commissioned from Mr. Siegmeister in celebration of his 75th Birthday, and was made possible by a grant from the New York State Council on the Arts, with the assistance of the Nassau County Office of Cultural Development. Mr. Siegmeister is Professor Emeritus at Hofstra.

□ ELLEN TAAFFE ZWILICH was commissioned by the Indianapolis Symphony Orchestra to write a work for the opening of its new hall. Entitled *Celebration for Orchestra*, the work was first performed on October 12 and 13, 1984. Ms. Zwilich's *Prologue and Variations* also appeared on the program. In addition *Celebration* will be performed in Alice Tully Hall on December 7, 1984 by the Symphony of the United Nations. Ms. Zwilich was the first woman to receive a Pulitzer Prize in Music in 1983, and was a recipient of the Academy Institute Music Award, which carries a \$5,000 stipend and a recording by Composers Recordings, Inc.

Juilliard Alumni Reunion October 12, 1984

There were no football games, no pennants; but there was dance, drama, opera, a rousing concert in Avery Fisher Hall, Juilliard T-shirts and decals. And most of all, there was the joy of seeing old friends, former teachers, Juilliard's wonderful facilities and meeting its new President, Joseph W. Polisi.

It was a day not only to be remembered, but to be repeated. The gap between the first and second Reunion Day, Dr. Polisi told the graduates gathered in the Juilliard Theater, will not be 79 years but 12 months. He hailed the day for the opportunity to welcome back former students, but even more for the dramatic reminder to today's students of the standards of artistry, professionalism and excellence set by Juilliard's graduates.

Led by a Sponsoring Committee headed by Leontyne Price, Van Cliburn, Patti LuPone, Paul Taylor and some fifty others, Juilliard graduates from Europe and the Far East, as well as all parts of the United States, turned out in numbers that were almost literally overwhelming.

When planning began, it was thought that no more than 250 would sign up for dinner. Reservations had to be suspended when the limit of 700 was reached. There had also been concern whether Avery Fisher Hall's 2900 seats could be adequately filled. Three days before the event, ticket requests had to be cut back and by Reunion Day, all tickets were gone. More people wanted to visit classes than the available classrooms could accommodate. None of the confusion arising from the huge response, however, interfered with the joyous excitement of the day.

After a morning of class visits, a succession of organ and chamber music performances in Michael Paul Hall, reunions, and exclamations of "You haven't changed a bit!", the afternoon program shifted to the Juilliard Theater and a rare joint program by the Dance, Drama and Opera Departments.

The audience was deeply moved by the Dance Division performance of *Missa Brevis*, choreographed by Jose Limon to the music of Zoltan Kodaly, written at the end of World War II and first performed in the cellar of a bombed-out church in Budapest.

Laughter replaced tears as excerpts from



Top: President and Mrs. Polisi with Alumni Van Cliburn and Leontyne Price at Avery Fisher Hall.

Center: Composer William Schuman joins violinist Robert McDuffie following the performance of Mr. Schuman's 'Violin Concerto' by The Juilliard Orchestra at Avery Fisher Hall. Photo © Susanne Faulkner Stevens

Right: A brisk sale of Juilliard's T-shirts continued throughout the day. Volunteer Hillary Elliott demonstrates.



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Juilliard Alumni Reun



Rhinoceros by Eugene Ionesco were presented by students of the Juilliard Theater Center.

Loud acclaim for all three presentations followed Puccini's *Gianni Schicchi* by members of the American Opera Center in rehearsal format with commentary by Director James Lucas. The enthusiasm of the audience was reflected in the excitement of the students in bringing all three departments together for the benefit of the alumni.



What is known as the Marble Area has never glowed with such gaiety as blue and white table settings filled the expanse in front of Michael Paul Hall and cascaded down the steps to the lobby area between Alice Tully Hall and The Juilliard Theater. Trumpets were required to sound above the din to summon diners to a packed Avery Fisher Hall for the concert that climaxed the day.

The violin concerto of President Emeritus William Schuman was the centerpiece of a concert that included selections from *Iberia* by



Top: Chairman of the Juilliard Board, Peter S. Paine, introduces President Polisi to the capacity audience gathered at Avery Fisher Hall for the gala Alumni Concert.

Center: A happy Green Room group following the performance by Robert McDuffie and The Juilliard Orchestra of William Schuman's 'Violin Concerto': (l-r) Thomas Thompson of Columbia Artists Management, Inc.; Dorothy DeLay, member of Juilliard Violin Faculty and teacher of Mr. McDuffie; Robert McDuffie; Mr. Schuman and (in front) Conductor Jorge Mester.

Left: Rosalyn Tureck visits with Mrs. Peter Mennin.

Right: Dean Waldrop greets former Voice Faculty member Mme. Marion Szekeley-Freschl at the Alumni Dinner.



Reunion October 12, 1984

Albeniz (arr. by Arbos) and Bartok's *Concerto for Orchestra*. Robert McDuffie, a recent graduate, was the soloist and Jorge Mester of the Juilliard faculty, also a graduate, conducted. Both joined the composer in receiving the acclaim of a cheering audience.

The reception in honor of President and Mrs. Polisi that followed continued the pattern of the day; so many more people came than were expected that the champagne was gone in less than half an hour, but everyone was having such a good time that no one seemed to notice.

The chief disappointment of the day lay in the fact that the mobility of Juilliard's alumni is such that many did not receive notification of the day, or did not receive it in time. A major effort is being made to bring the alumni mailing list up to date. If everyone will help in locating former students and sending their names and addresses to the Alumni Office, next year's Reunion Day will be not only better, but bigger.



Top: Brinton Jackson, Juilliard Librarian, introduces alumni to the wonders of his domain.

Center: David Dubal addresses an enthusiastic audience in his Piano Literature class.

Left: Gary Steigerwalt and Jeffrey Biegel, piano graduates of the School, flank mezzo-soprano alumna Carmen Velma Sheppard on the way in to the afternoon program in The Juilliard Theater.

Upper right: Faculty member Julius Baker, former Principal Flute of the New York Philharmonic, and Glenn Dictrow, alumnus and Concertmaster of the New York Philharmonic, confer with Suzanne Bloch, who is also on the Juilliard Faculty.

Lower right: Madeleine Marshall, on the Juilliard Faculty since 1935, welcomes old friends to her English Diction class.

Below: Dance class conducted by Daniel Lewis.





Top: Martha Hill, Dance Division Director, with alumnus and Voice Faculty member Daniel Ferro.

Upper left: Mr. and Mrs. Charles Wadsworth with President Polisi. Mr. Wadsworth is the Director of the Chamber Music Society of Lincoln Center.

Upper right: Mr. Polisi greets guests at the reception following the concert.

Left: Mrs. Ruth Lloyd with Mr. and Mrs. Beveridge Webster. Mrs. Lloyd's late husband, Norman Lloyd, was for many years Director of Education at Juilliard.

Right: Kevin Conroy, graduate of the Juilliard Theater Center, visits with colleague Lisa Pelikan.

Below: Dean Gideon Waldrop with Milton Salkind, President of the San Francisco Conservatory of Music, and his daughter Karen.



New Juilliard Board Members

□ MRS. WATSON K. BLAIR, of Glen Head, New York, was elected to the Board of Trustees of The Juilliard School at the meeting of January, 1984. Mrs. Blair, the former Mary Josephine Cutting, comes from a prominent New York family, and is related to Robert Fulton. She has studied piano all her life and among her distinguished teachers is Sascha Gorodnitzki of the Juilliard Piano Faculty, with whom she studies at the present time.

Mrs. Blair, whose children from her marriage to Alexander McFadden include dress designer Mary McFadden, businessman George McFadden and John McFadden, a lawyer, lived for a time in St. Louis where she was a trustee of the St. Louis Symphony whose Music Director is Leonard Slatkin, a Juilliard graduate. Mrs. Blair has long been a supporter of the performing arts.

□ MRS. ANNA E. CROUSE has re-joined the Board of The Juilliard School for the current year. Mrs. Crouse, the daughter of John Erskine who was President of the School from 1928 to 1937, was previously a board member of the School for a number of years. Her lifelong interest in the School's activities dates from her own study of piano with Charlotte Elsheimer (a pupil of Ernest Hutcheson who succeeded her father as President) and lessons with Florence Page Kimball of Juilliard's Voice Faculty.

For many years Mrs. Crouse, a native New Yorker, has been interested in the development of all the performing arts. She has been affiliated with the Metropolitan Opera Auditions of the Air, and is currently President of the Theater Development Fund.

In collaboration with her late husband, Russel Crouse, the distinguished co-author of *Life with Father* and many other plays, Mrs. Crouse is the author of *Peter Stuyvesant of Old New York* and *Alexander Hamilton and Aaron Burr*.

Memorial for Alfonia Isaacs, Juilliard Nurse

The Alfonia Isaacs Health Center was recently dedicated in honor of Mrs. Alfonia Isaacs, Juilliard School nurse, who died on October 7, 1984.

Born in Massachusetts, Mrs. Isaacs received her training at Bellevue Hospital and worked in the research division of the New York University School of Medicine. She retired temporarily to raise her children and returned to her profession when they were grown. Mrs. Isaacs is survived by her husband, Richard, a sister, two children and two grandchildren.

Gideon Waldrop, Dean of Juilliard, who worked closely with Mrs. Isaacs over the past ten years, described her as a "source of emotional as well as medical support for the many young students who knew her as 'Oney'." Her warmth and compassion for the well-being of the entire Juilliard family was greatly admired and she will be missed by all those who benefited from her caring knowledge and skill.



Joseph Fuchs (right), concert violinist and professor of violin at The Juilliard School, with President Edward G. Coll Jr. of Alfred University prior to the western New York college's commencement exercises on May 12, 1984. Fuchs received an honorary doctorate of music at the ceremony in recognition of his contribution to the cultural life of Alfred University as director of the campus' annual Summer Chamber Music Institute.

On Wednesday, September 12, President and Mrs. Polisi greeted the faculty, students, executive officers, staff and members of the Board of Trustees at a Juilliard community cookout on the bridge over Sixty-fifth Street. Photo © 1984 by Peter Schaaf



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THE JUILLIARD SCHOOL
Dance Division

10/10/84

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1984-85

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Night line: 799-5002

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Brooklyn, NY 11201
858-9067

DIRECTOR

Mrs. Mary Chudick (Mrs. Walter W. Chudick)
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ADMINISTRATIVE ASSISTANT

Miss Alice McGehee
679 10th St.
Brooklyn, NY 11215
499-3139

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Mr. Baird Hastings
Ext. 315, Rm. 317
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New York, NY 10014
Home: 675-9127

Mr. Robert Taibbi, Acoustics Dept.
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26 Woodshore East
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Home: (201) 566-7393
Night line: 799-5008

DANCE FACULTY

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New York, NY 10035
722-6334

also: (school)
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Mr. Alfredo Corvino
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New York, NY 10019
247-2564

also: (studio)
Dance Circle
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New York, NY 10019
541-7986

Miss Lorna Faraldi
P.O. Box 474
Ridgefield, NJ 07657
(201) 943-8741

Mr. Joel Glucksman
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New York, NY 10024
866-8063

also:
Columbia University
280-4040

Miss Bernadette Hecox
562 West End Avenue, Apt. 90
New York, NY 10024
724-1860

also:
Columbia-Presbyterian
Medical Center
694-3781

Miss Martha Hill (Mrs. Thurston J. Davies)
210 Columbia Heights
Brooklyn, NY 11201
858-9067

Miss Wendy Hilton
151 East 33rd St.
New York, NY 10016
532-5446

Miss Susan Bendig
asst. to Miss Hilton
Mt. Holyoke College
So. Hadley, MA 01075
(413) 538-2546
(home)
71 College St.
So. Hadley, MA 01075
(413) 532-7205

also:
Mrs. Edward Eagan
Forrest Avenue
Rye, NY 10580
(914) 967-2070

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Miss Kazuko Hirabayashi
57 Purchase Street
Purchase, NY 10577
(914) 761-8142

also:

309 West 71st St., Apt. 2B
New York, NY 10023
877-8315

Miss Hanya Holm
c/o Dance Division
The Juilliard School
New York, NY 10023

Miss Airi Hynninen (Mrs. Michael Oelbaum)
46 West 95th St., Apt. 1C
New York, NY 10025
662-9360

Miss Linda Kent
175 West 92nd St.
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316-3899

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317 West, 98th St.
New York, NY 10024
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Mr. Daniel Lewis
260 West 22nd St., Apt. 4R
New York, NY 10011
243-6979

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2907 Rivermont Avenue
Lynchburg, VA 24503
(804) 528-5375

Miss Billie Mahoney
c/o Dance Division
The Juilliard School
Lincoln Center
New York, NY 10023

Miss Gloria Marina (Mrs. Guillermo San Roman)
111 Cathedral Avenue
Hempstead, NY 11550
(516) 483-4117

also: (studio)
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also:

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also:

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M: 3:30 - 7:00; W: 5:30 - 7:00
Sat: 9 - 10:30

12
PAGE 4

Mr. Michael Maule
150 East 61st St.
New York, NY 10021
752-8046

also:
Alvin Ailey School
Minskoff Studios
1515 Broadway (45th)
New York, NY 10036
997-1980
M,W,F: 10:30 - 12:00
T,Th.: 4:30 - 6:00pm

Miss Genia Melikova
35 West 92nd Street, Apt. 9F
New York, NY 10025
222-9834

Miss Janis Pforsich (Mrs. Laurance T. Gillaspie) also: (on leave)
521 East 87th St., Apt. 5E
New York, NY 10028
734-2004
Loft
335 West 35th St.
12th Floor
New York, NY 10001
695-3943

Mrs. Indrani Rahman (Mrs. Habib Rahman)
85 Fourth Avenue, Apt. 2H
New York, NY 10003
225-0885

Mrs. Doris Rudko (Mrs. Lionel Rudko)
277 Upper Mountain Avenue
Upper Montclair, NJ 07043

Miss Marian Seldes
17 West 71st St., Apt. 9D
New York, NY 10023
496-6516

also:
Theater Center
The Juilliard School
Ext. 251

Miss Ruby Shang (leave of absence 1984-85)
Messages: 388-0208

Mrs. Janet Soares (Mrs. Arthur Soares)
10 Hollywood Drive
Hastings-on-Hudson, NY 10706
(914) 478-0318

also:
Barnard College
Messages: Dance Office 280-2995
or Playhouse 280-2079
Mon., Wed., Fri. 12:00 - 6:00pm

Miss Anna Sokolow
1 Christopher St., Apt. 5H
New York, NY 10014
929-5043

also:
Theater Center
The Juilliard School
Ext. 251

Dr. Alfonso Solimene
1128 Eastern Avenue
Somerset, NJ 08873
(201) 247-6974

also:
Rutgers Medical School
Dept. of Anatomy
Piscataway, NJ 08854
Office: (201) 463-4042
Secretary: (201) 463-4265
Main Office: (201) 463-4300

12
PAGE 5

Mr. Peter Sparling
724 Amsterdam Avenue, Apt. 2C
New York, NY 10024
864-8279

(On partial leave; Martha Graham Company)

Mr. John West
114 West 70th St., Apt. 8B
New York, NY 10023
595-6305

Miss Ethel Winter (Mrs. Charles Hyman)
306 East 30th St.
New York, NY 10016
685-5569

Mr. Hector Zaraspe
Residence: 43 West 70th St.
New York, NY 10023
873-0023
Mailing: Box 703
Ansonia Station
New York, NY 10023

also:
Laprida 2298
San Miguel de Tucuman, Argentina
Tel: 24893

MUSIC (DANCE) FACULTY

Mr. Daniel Brewbaker
400 West 43 St., Apt. 37Q
New York, NY 10036
695-7095

Mr. Eric Ewazen
308 West 82nd St., Apt. 11C
New York, NY 10024
799-5059

Mr. Robert Dennis
885 West End Avenue
New York, NY 10025
749-2219
662-7242 (messages)

Mr. Craig Shuler
RD # 1 Box 173E
Phillipsburg, NJ 08865
(201) 995-7233

LCSP TOUR CHOREOGRAPHERS, DIRECTORS

Miss Lotte Goslar
Cream Hollow
West Cornwall, CT 06793
(203) 672-6024

Mr. Lance Westergard
75 Gold St.
Brooklyn, NY 11201
875-0750

12
PAGE 6

ACCOMPANISTS 1984-85

Frieda Afonin
154-156 Broome St., Apt. 14A
New York, NY 10002
260-2189

Elisenda Fabregas
715 West 175th St., Apt. 3C
New York, NY 10033
928-7671

John Gavalchin
242 West 76th St., Apt. 7B
New York, NY 10023
724-0132

Sofia Glezerene
535 Ocean Parkway
Brooklyn, NY 11218
853-0524

Reed Hansen
235 East 22nd St.
New York, NY 10010
686-5364
also:
MG Studio
838-5886

Barbara Holland
Hotel Breton Hall
2350 Broadway, Rm. 610
New York, NY 10024
787-7000, ext. 610

Arthur Labriola
317 West 22nd St.
New York, NY 10011
691-2646

Tatyana Liberman
154 Broome St., Apt. 18A
New York, NY 10002
477-3785

Marianna Rosett
2109 Broadway
New York, NY 10023
595-5314
also:
Theater Center
The Juilliard School
Ext. 251

STUDENT ASSISTANTS 1984-85

Rachel Boykan
410 Riverside Dr., Apt. 21
New York, NY 10025
222-2870

Eric Voetberg
165 West 66th St., Apt. 2D
New York, NY 10023
580-2824

Sara Bragdon
c/o Curley
88 East End Ave., Apt. 4N
New York, NY 10128
472-0409 or 831-2150

Vincent Brosseau
207 Ave. B, Apt. 3A
New York, NY 10009
477-2286

Chad Courtney
320 Manhattan Ave., Apt. 21
New York, NY 10026
865-5258

Amy Cypiot
220 West 98th St., Apt. 9F
New York, NY 10025
222-1709

Peter Dickey
42-10 Ditmars Blvd.
Astoria, NY 11105
274-2050

Kristen Jarvi
35 West 67th St., Apt. 303
New York, NY 10023
787-1130

Kraig Patterson
211 West 109th St., Apt. 5A
New York, NY 10025
316-3265

Vernon Scott
320 Manhattan Ave., Apt. 21
New York, NY 10026
865-5258

Peter Smith
232 Lincoln Pl.
Brooklyn, NY 11217
(718) 857-7452

10/25/84

THE JUILLIARD SCHOOL
DANCE DIVISION
1984-85
SUBSTITUTE INSTRUCTORS

Miss Diane Butler
215 West 88th St., Apt. 2F
New York, NY 10024
874-7919

Mrs. Jane Carrington Lewis
260 West 22nd St., Apt. 4R
New York, NY 10011
243-6979

Miss Andra Corvino
503 West 47th St., Apt. 2RW
New York, NY 10036
586-4821
also: (studio)
Dance Circle
541-7986

Miss Ernesta Corvino
451 West 50th St.
New York, NY 10019
247-2564
also: (studio)
Dance Circle
541-7986

Miss Eileen Cropley
529 Broome St.
New York, NY 10038
226-1737
also:
806 Colfax St.
Evanston, IL 60201
(312) 864-7272

Miss Helen Douglas
42 Riverside Drive
New York, NY 10024
877-0793

Miss Laura Glenn (Mrs. Gary Lund)
162 West 21st St., Apt. 3S
New York, NY 10011
255-9479 or 929-5733

Miss Diane Gray also: MG Studio
1160 Third Ave. 838-5886
New York, NY 10021
737-3843

Miss Joyce Herring
98 Riverside Dr.
New York, NY 10024
873-2736

Miss Mary Hinkson
165 Park Row, Apt. 4F
New York, NY 10007
732-1568

Mrs. Nancy Scattergood Jordan
26 Clinton Avenue
Maplewood, NJ 07040
(201) 762-5841

Mr. Robert Kahn
17 East 128th St.
New York, NY 10035
722-6334

Mr. Gary Lund
162 West 21st St., Apt. 3S
New York, NY 10011
255-9479 or 929-5733

Miss Peggy Lyman
231 East 76th St.
New York, NY 10021
288-5085

Mr. Gary Masters
175 West 87th St.
New York, NY 10024
724-7960

Mr. James May
c/o Lemmon
401 East 68th St.
New York, NY 10021
794-1772
also:
GPO 1581
New York, NY 10116

Mr. Gregory Mitchell
68-60 108th St., Apt. 1D
Forest Hills, NY 11375
793-0582 service 724-2800

11/1/84

THE JUILLIARD SCHOOL
Dance Division
STUDENT ADDRESS LISTING 1984-1985

BONATI, Gina
150 W. 195 th, Apt. 4D
New York, NY 10468
796-2417

BOYD, Charlton
173 W. Waldo Pl.
Englewood, NJ 07631
(201) 567-3855

BOYKAN, Rachel
410 Riverside Dr, Apt. 21
New York, NY 10025
222-2870

BRAGDON, Sara
c/o Curley
88 East End Ave., Apt. 4N
New York, NY 10128
472-0409 or 831-2150

BRIOSO, Alan
23 Bethune St., Apt. 1
New York, NY 10014
206-8175

BROSSEAU, Vincent
207 Avenue B, Apt 3A
New York, NY 10009
477-2286

CHAMPLIN, Katherine
36 St. Marks Pl., Apt 19
New York, NY 10003
260-5647

CLAXON, Kristin
5 West 63rd, Apt 1024
New York, NY 10023
799-1317

COURTNEY, Chad
220 Manhattan Ave, Apt 21
New York, NY 10026
865-5258

CYPRIOT, Amy
220 West 98th, Apt 9F
New York, NY 10025
222-1709

DAVIS, Edward
5 West 63rd, Apt 1029
New York, NY 10023

DICKEY, Peter
42-10 Ditmars Blvd.
Astoria, New York 11105
274-2050

FANTANO, Diana
5 West 63rd, Apt 1035
New York, NY 10023

FEIER, Andrea
172 W. 82nd, Apt 3B
New York, NY 10024
873-7467

FIELDS, Bonnie
5 West 63rd, Apt 1015
New York, NY 10023
595-5843

FOSTER, Gregory
5 West 63rd, Apt 1142
New York, NY 10023

FUKUTANI, Lisa
1 West 64th St., Apt 11A
New York, NY 10023
595-7175

GABRIEL, Christina
615 Hudson St., Apt 2
New York, NY 10014
924-1059

GERRING, Elizabeth
212 W. 109, Apt 4B
New York, NY 10025
222-3455

GIOBBI, Lisa
114 Franklin St, 4th Fl.
New York, NY 10013
226-3147

GUSMAO, Maria
23 Lexington Ave, Apt 639
New York, NY 10100
614-9665

14
GUTIERREZ, Fuensanta
207 Columbus Ave., Apt A
New York, NY 10023
873-1016

HAARANEN, Oona
c/o Florence Shapiro
302 West 86th, Apt 3B
New York, NY 10024

HARRIS, Bruce
2130 Broadway, Apt 1507
New York, NY 10023
496-7181

HARRIS, Suzanne
212 West 109th, Apt 4B
New York, NY 10025
222-3455

HILDEBRANDT, Michele
5 West 63rd, Apt 1063
New York, NY 10023

HUSKEY, Lisa
241 West 97th St., Apt. 13 M
New York, NY 10025
316-6081

JARVI, Kristine
35 West 67th, Apt 303
New York, NY 10023
787-1130

JEON, James
224 West 104th, Apt B
New York, NY 10025
864 1500

KANE, Jonathan
428 West 48th, Apt 5F
New York, NY 10036
757-5994

LONDON, Peter
15 Butler Place, Apt 4A
Brooklyn, New York 11238
636-4829

MORAY, Monica
95 Horatio, Apt 9D
New York, NY 10014
691-8526

MORET, Luis
940 Amsterdam Ave, Apt 15
New York, NY 10025
663-0506

MOSE, Michelle
299 Tenth Ave, 5B
New York, NY 1001
239-4068

MOSE, Nadine
299 Tenth Ave, Apt 5B
New York, NY 10001
239-4068

MURRAY, Lisa
82 Broadway
Clark, NJ 07066
(201) 382-6968

NEDROW, Carrie
25 West 67th,
New York, NY 10023

NELSON, Leslie
245 West 109th St., Apt 6
New York, NY 10027
865-3652

NIEDER, Christina
382 East 10th, Apt 2D
New York, NY 10009
673-6845

OLSEN, Solveig
172 West 82nd, 3B
New York, NY 10024
873-7467

PALNICK, Rachelle
810 West 183rd, Apt 4D
New York, NY 10033
927-2460

PATTERSON, Kraig
211 West 109th, Apt 5A
New York, NY 10025
316-3265

PAVLAKOS, Lenore
173 Webster Ave
Brooklyn, New York 11230
853-7561

PLAUCHE', Emilie
118 West 13th, Rm 418
New York, NY 10011
242-6566

14
PULVERMACHER, Neta
550 Riverside Dr., Apt. #1
New York, NY 10027
864-6941

RAMIREZ, Rosa
219 W. 71st Street, Apt. #3
New York, NY 10023
874-7773

ROBBINS, Lisa
1512 E. Cliveden St.
Philadelphia, PA 19150
(215) 549-7063

ROBERTSON, Karen
348 West 22nd St., Apt A
New York, NY 10011
242-9088

SANCHEZ, Daniel
510 11th Avenue
Paterson, NJ 07514
(201) 523-5164

SCOTT, Vernon
320 Manhattan Ave., #21
New York, NY 10026
865-5258

SHANKMAN, Adam
440 W. 47th St., Apt. 1E
New York, NY 10036

SHARFF, Scott
5 West 63rd St., Room 1116
New York, NY 10023
595-0595

SKANDS, Birgitte
280 Riverside Dr., 10E
New York, NY 10025
663-1845

SMITH, Peter
232 Lincoln Pl.
Brooklyn, NY 11217
(718) 857-7452

STAROSTA, Beth
5 W. 63rd St.
New York, NY 10023
799-7837

STATON, Laura
362 W. 23rd St.
New York, NY 10011
741-3477

STENBERG, Torbjörn
c/o Madden
56 W. 65th St., 3G
New York, NY 10023
362-6994

STOKLOSA, Carolyn
5 W. 63rd St., #1030
New York, NY 10023
595-6397

SUATONI, Sarah
731 Greenwich St., Apt 35 J
New York, NY 10014
242-6931

SULLIVAN, Sally
2025 Broadway, 11E
New York, NY 10023
787-1722

THOMAS, Kaisha
244 W. 61st St., #1A
New York, NY 10023
765-7107

TOOMAN, Stephanie
35 W. 67th St., #303
New York, NY 10023
787-1130

TUMBARELLO, Anthony
5 W. 63rd St., Apt. 1122
New York, NY 10023

UDOVICKI, Ani
18 W. 30th St., Apt. 3
New York, NY 10001
685-8619

VOETBERG, Eric
230 W. 101st St., #544
New York, NY 10025

WEINSTEIN, Emily
390 First Ave.
New York, NY 10010
987-8387

WESTFALL, Lauri
95 Horatio St., #9D
New York, NY 10014
691-8526

*March Admits	10
**June Admits	7
***Sept. Admits	5

The Juilliard School - Dance Division
STUDENT LISTING - 2ND SEMESTER, 1984-85

2/27/85
G=Prosp. Grads 1985: 19
Returning Students: 45
New Students: 22
Re-admit 2nd sem. 1
TOTAL 68

G Bonati, Gina	G Jeon, James	***Staton, Laura
Boyd, Charlton	Jungels, Rachael	Stenberg, Torbjörn
G Boykan, Rachel	*Kane, Jonathan	**Stoklosa, Carolyn
Bragdon, Sara	London, Peter	***Suatoni, Sarah
***Brioso, Alan	G Moray, Monica	**Sullivan, Sally
*Brosseau, Vincent	*Moret, Luis	Thomas, Kaisha
Champlin, Katherine	Mose, Michelle	G Tooman, Stephanie
*Claxon, Kristin	Mose, Nadine	**Tumbarello, Anthony
G Courtney, Chad	*Murray, Lisa	G Udovicki, Ani
G Cypiot, Amy	*Nedrow, Carrie	*Voetberg, Eric
Davis, Edward	Nelson, Leslie	**Weinstein, Emily
G Dickey, Peter	G Nieder, Christina	G Westfall, Lauri
Donnelly, Cathleen	Olsen, Solveig	
*Fantano, Diana		
G Feier, Andrea	G Palnick, Rachelle	MEN (20)
*Fields, Bonnie	Patterson, Kraig	Boyd, Charlton
Foster, Gregory	Pavlakos, Lenore	Brioso, Alan
Fukutani, Lisa	*Plauche, Emilie	Brosseau, Vincent
Gabriel, Christina	Pulvermacher, Neta	G Courtney, Chad
Gerring, Elizabeth		Davis, Edward
G Giobbi, Lisa	G Ramirez, Rosa	G Dickey, Peter
***Gusmao, Maria	**Robbins, Lisa	Foster, Gregory
***Gutierrez, Fuensanta	Robertson, Karen	Harris, Bruce
Haaranen, Oona	Sanchez, Daniel	Jeon, James
Harris, Bruce	G Scott, Vernon	Kane, Jonathan
Harris, Suzanne		London, Peter
Hildebrandt, Michele	*Sharff, Scott	Moret, Luis
*Huskey, Lisa	G Skands, Birgitte	Patterson, Kraig
Jarvi, Kristine	G Smith, Peter	Sanchez, Daniel
	Starosta, Beth	G Scott, Vernon
		Sharff, Scott
		G Smith, Peter
		Stenberg, Torbjörn
		Tumbarello, Anthony
		Voetberg, Eric

October 12, 1984

DANCE DIVISION
Student Listing
1984-85

47 WOMEN

Bonati, Gina	Nedrow, Carrie
Boykan, Rachel	Nelson, Leslie
Bragdon, Sara	Nieder, Christina
Champlin, Katherine	Olsen, Solveig
	Palnick, Rachelle
Claxon, Kristin	Pavlakos, Lenore
Cypiot, Amy	Plauche, Emilie
Fantano, Diana	Pulvermacher, Neta
Feier, Andrea	Ramirez, Rosa
Fields, Bonnie	Robbins, Lisa
Fukutani, Lisa	Robertson, Karen
Gabriel, Christina	Skands, Birgitte
Gerring, Elizabeth	Starosta, Beth
Giobbi, Lisa	Staton, Laura
Gusmao, Maria	Stocklosa, Carolyn
Gutierrez, Fuensanta	Suatoni, Sarah
Haaranen, Oona	Sullivan, Sally
Harris, Suzanne	Thomas, Kaisha
Hildebrandt, Michele	Tooman, Stephanie
Huskey, Lisa	Udovicki, Ani
Jarvi, Kristine	Weinstein, Emily
Jungels, Rachael	Westfall, Laura
Moray, Monica	
Mose, Michelle	
Mose, Nadine	
Murray, Lisa	

DANCE DIVISION
Student Listing
1984-85

21 MEN

Boyd, Charlton
Brioso, Alan
Brosseau, Vincent
Courtney, Chad
Davis, Edward
Dickey, Peter
Foster, Gregory
Harris, Bruce
Jeon, James
Kane, Jonathan
London, Peter
Moret, Luis
Patterson, Kraig
Sanchez, Daniel
Scott, Vernon
Shankman, Adam
Sharff, Scott
Smith, Peter
Stenberg, Torbjørn
Tumbarello, Anthony
Voetberg, Eric

*March Admits 11
**June Admits 7
***September Admits 5

DANCE DIVISION
Student Listing
1984-85

October 1, 1984

NEW STUDENTS (23)

***Brioso, Alan
*Brosseau, Vincent
*Claxon, Kristin
**Fantano, Diana
*Fields, Bonnie
***Gusmao, Maria
***Gutierrez, Fuensanta
*Huskey, Lisa
**Kane, Jonathan
*Moret, Luis
*Murray, Lisa
*Nedrow, Carrie
*Plauche, Emilie
**Robbins, Lisa
*Shankman, Adam
*Sharff, Scott
***Staton, Laura
**Stocklosa, Carolyn
***Suatoni, Sarah
**Sullivan, Sally
**Tumbarello, Anthony
*Voetberg, Eric
**Weinstein, Emily

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT I
The Juilliard Theater

SARABANDES, COURANTES, ALLEMANDES, GIGUES

from the classes of Janet Soares
Music: G.F. Handel, J.S. Bach

Sara Bragdon	Oona Haaranen
Katherine Champlin	Michele Hildebrandt
Lisa Fukutani	Kristine Jarvi
Torbjorn Stenberg	

Elisenda Fabregas, piano

Dances in preparation for Lincoln Center
Student Program Tour

A. SARAKA

Choreography, Peter London and Traditional
Music: Traditional percussion

Michelle Mose	Charlton Boyd
Nadine Mose	Peter London
Kaisha Thomas	Daniel Sanchez

B. EXCERPT FROM PASO

Choreography, Hector Zaraspe
Music:

Allegro Scherzando
Padre Felipe Rodriguez
Mariemma: Rosa Ramirez

C. RHYTHM CHASE

Choreography, Nicholas Rodriguez
Music: Duke Ellington

Michelle Mose	Charlton Boyd
Kaisha Thomas	Daniel Sanchez

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT II

The Juilliard Theater
October 23, 1984, 2:30 - 4:30

OPEN REHEARSAL OF CHOREOGRAPHIC WORKS

to be shown in 5:30pm Event III, Wednesday, October 23

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT III
The Juilliard Theater
October 23, 1984, 5:30 - 7:00pm

ESPRIT (1982)

Choreography, Lisa Green*
Music, Mexican Dances, by Gordon Stout

Rachel Boykan Lisa Green *

David Brown, Marimba

DIALOGUE (1984)

Choreography, Janet Soares
Music: Piano Variations - 1930, by Aaron Copland

Henry Van Kuiken + Ted McKnight *

Elisenda Fabregas, Piano

A NIGHT OUT (1983)

Choreography, Torbjorn Stenberg
Music: Numbers, by Kraftwerk

Nadine Mose Torbjorn Stenberg

WINTER (1984)

Commissioned by the Virginia Beach Orchestral Association

Choreography, Mark Haim*
Music: Concerto No. 4 for Violin, "L'Inverno", by Antonio Vivaldi

Laura Colby* Megan Williams*
Stuart Gold* Mark Haim*

SERVITUDE (1982)

Choreography, Mark Haim*
Music: Concerto Grosso No. 2, 2nd Movement, by J.S. Bach

Gina Bonati Amy Cypiot
Rachel Boykan Lisa Giobbi

* Graduate
+ Guest

HOEDOWN (1984)

Commissioned by the Virginia Beach Orchestral Association

Choreography, Mark Haim*

Music: Hoedown from Rodeo, by Aaron Copland

Laura Colby*
Megan Williams*

Stuart Gold*
Mark Haim*

Martha Hill
Mary Chudick, Alice McGehee

Production Director
Production Assistants

Linda Katzin
Deirdre Moynihan
Zane Stemple

Stage Manager
Sound
Electrics

Womens' costumes in "Winter" by Barbara Leiner Knits LTD

Music recorded unless otherwise noted.

* Graduate

18

THE JUILLIARD SCHOOL
Dance Division
Martha Hill Director

A CROSS-CULTURAL PROGRAM
Touring for
Lincoln Center Student Program

***** DANCE EVENT IV *****

TUESDAY NOVEMBER 13, 1984
AT 4:00 PM IN STUDIO 320

This program will tour for the Lincoln Center Student Programs in Public School around the
Tri-State area. (1984-85) Directed by Daniel Lewis

MAZURKA

Staged by:	Adele Zydel
Charlton Boyd	Peter London
Rosa Ramirez	Nadine Mose

Adele Zydel is a member of the Polish American Folk Dance Company which has been in existence since 1938. Under the direction of Stanley Pelc.

CHINESE TAI CHI SWORD DANCE

Choreography:	Hsueh-Tung Chen
Music:	Traditional flute music
Daniel Sanches	Michelle Mose

Hsueh-Tung Chen is a graduate of the Juilliard School Dance Division

DUET ESPAGNOL
(FROM "PASO A CUATRO")

Choreography:	Hector Zaraspe
Director:	Gloria Marina
Music:	Albeniz, Rodriguez

Allegro con Garbo
Mateo Albeniz (ca. 1755-1831)
Pilar Lopez: Kaisha Thomas

Allegro Scherzando
Padre Felipe Rodriguez (1759-1814)
Mariemma: Rosa Ramirez

Hector Zaraspe and Gloria Marina are on the faculty of the Dance Division of The Juilliard School.

18

A CROSS-CULTURAL PROGRAM CONTINUED

RHYTHM CHASE

Choreography:
Music:

Nicholas Rodriguez
Duke Ellington

Charlton Boyd
Daniel Sanchez

Michelle Mose
Kaisha Thomas

Nicholas Rodriguez is a Graduate of The Juilliard School Dance Division

SARAKA

Choreography:
Music:

Peter London
Traditional

Charlton Boyd
Michelle Mose
Daniel Sanchez

Peter London
Nadine Mose
Kaisha Thomas

Peter London is a student in the Dance Division of The Juilliard School

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT V

Thursday, December 13, 1984

5:30pm

The Juilliard Theater

I

A COMPOSITE OF DANCE STUDIES FROM THE CLASSES OF DORIS RUDKO

Staged by: Laura Staton
Sarah Suatoni

Music: Improvised accompaniment by Reed Hansen

Choreography by: Kristen Claxon Alan Brioso
 Maria Gusmao Luis Moret
 Fuensanta Gutierrez Scott Sharff
 Emilie Plauche
 Laura Stanton
 Sally Sullivan
 Sarah Suatoni

II

LOOPS

Choreography: Neta Pulvermacher
Music: Glackin & Keenan/ Dublin
 Music of Indonesia

Kate Champlin Chad Courtney
Andrea Feier Peter Smith
Lisa Fukutani Torbjorn Stenberg
Ani Udovicki

III

Student Choreography from the Classes of Janet Soares

SARABANDE

Choreography: Leslie Nelson
Music: Erick Satie
 Leslie Nelson

MOUNTAINS AND MOLEHILLS

Choreography: Katherine Champlin
Music: J.S. Bach and G.F. Handel
 Gigue, Bouree, Sarabande, Gavotte
 Katherine Champlin

SARABANDE

Choreography: Lisa Fukutani
Music: Maurice Ravel

Lisa Fukutani
Elisenda Fabregas, piano

20

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT VI
Monday, December 17, 1984, 5:30pm
Juilliard Theater

I

KITRI'S SOLO FROM DON QUIXOTE

Choreography:

Petipa

Music:

Kitri's solo from Don Quixote, Minkus
Carolyn Stoklosa

from the class of Genia Melikova

II

INDEPENDENT PROJECTS UNDER THE DIRECTION OF DORIS RUDKO

DELIGHTS FROM BACCHUS

Choreography:

Jonathan Kane

Music:

Baroque and Blue, Claude Bolling

Emilie Plauche
Jonathan Kane

Eran Kinour, Piano

Lauren Varuzzo, Flute

Jess Ting, Bass

Erik Charlston, Percussion

(UNTITLED)

Choreography:

Nadine Mose

Music:

Kari, Earl Klugh

Neta Pulvermacher

LIZZIE BORDEN

Choreography:

Carrie Nedrow and Kacy Weidebush

Music:

Self accompanied

Carrie Nedrow

III

LINCOLN CENTER STUDENT PROGRAM : TOUR COMPANY

LEGGIEROS (light, swift)

Choreography:

Lotte Goslar

Music:

Diabelli Variations, Beethoven

Direction:

Lotte Goslar and Lance Westergard

Lauri Westfall

Nadine Mose

Ani Udovicki

Torbjorn Stenberg

* Errol Grimes

Peter Dickey

* alumnus

870

THE JUILLIARD SCHOOL
Dance Division

DANCE EVENT VII
Tuesday, December 18, 1984, 5:30pm
Juilliard Theater

I

DEMONSTRATION FROM CLASS WORK OF NOTATION II
Studies in Touch, Slide, and Brush
Instructor, Billie Mahoney

Time Steps
Music:

"Lullaby of Broadway",
Harry Warren, Al Dubin

Waltz Clog
Music:

"Sidewalks of New York",
Lawlor-Blake

Soft Shoe
Music:

"Tea for Two",
Vincent Youmans, Irvine Caesar

Shim Sham
Music:

"Forty-Second Street",
Harry Warren, Al Dubin

Sara Bragdon
Kate Champlin
Lisa Fukutani
Christina Gabriel
Elizabeth Gerring
Suzanne Harris
Michelle Hildebrandt

Kristine Jarvi
James Jeon
Peter London
Michelle Mose
Leslie Nelson
Lenore Pavlakos
Beth Starosta

John Gavalchin, Piano

DEMONSTRATION FROM CLASSIC DANCE OF INDIA
Instructor, Indrani Rahman

Class demonstration of Gestures, Rhythms and Dance units

The Frog Maiden, traditional dance
Music:

Traditional, sung by
Indrani Rahman

Maria Gusmao

Fuensanta Gutierrez

Neta Pulvermacher

DEMONSTRATION FROM PAS DE DEUX CLASS
Instructor, Michael Maule

THE NUTCRACKER PAS DE DEUX, Act 2
Choreography:
Music:

after Petipa

"Pas de Deux of the Sugar Plum Fairy and
Her Cavalier", Tschaikovsky

Edward Davis
Peter Dickey
Bonnie Fields
Gregory Foster
Bruce Harris
James Jeon

Nadine Mose
Lenore Pavlakos
Carolyn Stoklosa
Stephanie Tooman
Ani Udovicki

II

STUDENT CHOREOGRAPHY
From classes of Janet Soares

SARABANDE, COURANTE, ALLEMANDE
Choreography:
Music:

Kristine Jarvi
Handel, J.S. Bach

Kristine Jarvi

SARABANDE
Choreography:
Music:

Suzanne Harris
composed for the dance by Michael Schumacher
Suzanne Harris

ALLEMANDE, "The primrose path of dalliance..."

SARABANDE, "I have within..."

COURANTE, "More matter with less art..."

(Shakespeare)

Choreography:

Sara Bragdon
Handel

Music:

Sara Bragdon

SARABANDE, COURANTE AND ALLEMANDE
Choreography:
Music:

Michelle Mose
J.S. Bach, Handel

Michelle Mose

COURANTE, SARABANDE AND GIGUE
Choreography:
Music:

Elizabeth Gerring
composed for the dance by Michael Schumacher
Elizabeth Gerring

COURANTE AND SARABANDE
Choreography:
Music:

Beth Starosta
Handel

Beth Starosta

Elisenda Fabregas, Piano

III

COPPELIA, VARIATION FROM ACT III
From repertory class of Genia Melikova
Choreography:
Music:

restaged by Genia Melikova
"Coppelia", Delibes

Lisa Robbins

IV

FARRUCA
From repertory class of Gloria Marina, under the direction of Hector Zaraspe
Choreography: Gloria Marina
Music: "Farruca", arranged by John Child

Bruce Harris

Kaisha Thomas

Elisenda Fabregas, Piano

FANDANGO CLASICO, from the Zarzuela Dona Francisquita
From repertory class of Gloria Marina, under the direction of Hector Zaraspe
Choreography: Gloria Marina
Music: "Dona Francisquita", Amadeo Vives

Bruce Harris

Sara Bragdon
Elizabeth Gerring
Kristine Jarvi

Katherine Champlin
Fuensanta Gutierrez
Lenore Pavlakos

Elisenda Fabregas, Piano

V

STUDENT CHOREOGRAPHY: INDEPENDENT PROJECTS

JELLCLE BALL
Doris Rudko, Faculty advisor
Choreography:
Music:

Fred Knecht
"Jellicle Ball", Andrew Lloyd Weber

Scott W. Sharff

VARIATIONS
Doris Rudko, Faculty advisor
Choreography:
Music:

Bruce Michael Weitzman
"Sonata for Two Pianos",
Igor Stravinsky

Sally Taylor Sullivan

MASS (Excerpt)
Daniel Lewis, Faculty advisor
Choreography:
Music:

James Jeon
Korean Folk Music
Vincent Brosseau
Jonathan Kane

Lisa Fukutani
James Jeon
Eric Voetberg

Duet: Lisa Fukutani and Vincent Brosseau

Solo: Vincent Brosseau

Production Director: Martha Hill
Production Assistants: Mary Chudick and Alice McGehee
Stage Manager: Lori Ann Rumak
Sound Operators: Deirdre Moynihan, Robert John Willie
Electrics: Lori Ann Rumak

Accompaniment is recorded unless otherwise indicated.

22

1984-85
The Juilliard School
Dance Division
**

DANCE EVENT VIII

Friday, February 22, 1985, 12:00 noon - 1:00pm
Studio 321

DANCE STUDIES and WORKS IN PROGRESS

**

Studies from the classes of Janet Soares

"Emotion Creates Motion"

Music by Scriabin

1. Choreographed and danced by Christina Gabriel
Prelude Op. 74, No. 3
2. Choreographed and danced by Katherine Champlin
Prelude Op. 67, No. 1
3. Choreographed and danced by Karen Robertson
Prelude Op. 11, No. 14
4. Choreographed and danced by Sara Bragdon
Prelude Op. 74, No. 2
5. Choreographed and danced by Michele Hildebrandt
Prelude Op. 49, No. 2
6. Choreographed and danced by Elizabeth Gerring and Torbjorn Stenberg
Etude, Op. 42, No. 13

Pianist, Elisenda Fabregas

22

Studies from the classes of Doris Rudko

I.

Dances generated from a rhythmic and spatial concern

Rhythm studies choreographed and danced by Maria Gusmao and Sally Sullivan
Improvised accompaniment by Reed Hansen

Diagonal study choreographed and danced by Jonathan Kane
Improvised accompaniment by Marianna Rosett

II.

Although these dances might have received their first impulse from the music, importance was placed on not allowing the dance to be controlled by the music. The choreographic discipline was to understand the structure of the music and yet be able to use the music freely to support the choreographer's dance idea.

Different movement solutions to the same music, "Six Ings Plus One", No.1
by Henry Cowell

1. Laura Staton
2. Maria Gusmao
3. Sally Sullivan
4. Alan Brioso

Dances to "Six Postcards", No.1,2,3, by Marianna Rosett

1. Emilie Plauche
2. Kristin Claxon
3. Sarah Suatoni

III.

A group project choreographed and danced by the class to the music, "Declaration of Love", by Marianna Rosett.

Transitional group choreography has been staged by Vincent Brosseau and Jonathan Kane.

Solos and duet have been choreographed by the individual dancers.

In order of appearance:

1. Bonnie Fields and Carolyn Stocklosa (duet)
2. Lisa Robbins, Lisa Murray (two solos danced simultaneously)
3. Vincent Brosseau
4. Carrie Nedrow
5. Eric Voetberg
6. Finale: the class

IV.

INDEPENDENT WORK

You Mean More To Me
Choreography by Luis Moret
Music by Lionel Richie, You Mean More To Me

22

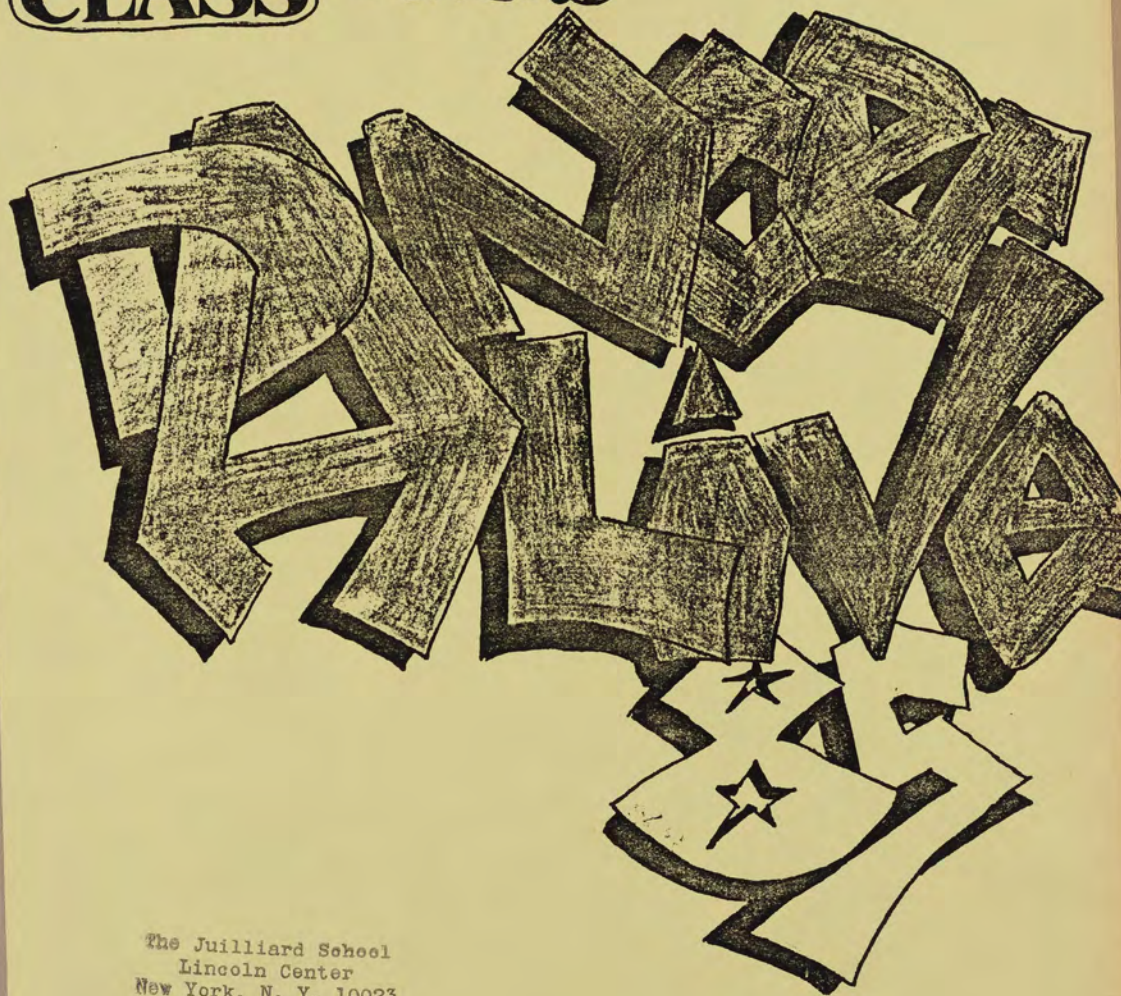
V.

ADVANCED COMPOSITION CLASS

1. To Roll
Choreographed and danced by Rachael Jungels
Improvised accompaniment by Reed Hansen
2. Pretty Polly
Choreographed and danced by Solveig Olsen
Improvised accompaniment by Reed Hansen
3. In Limbo
Choreographed and danced by Bruce Harris
4. As Though I Had Never Been Born
Choreographed and danced by Christina Nieder
Music: Charles Ives, Songs
5. The Flat Land (work in progress)
Choreography by Kraig Patterson
Music: "Listen to the Music" by Sweet Honey and the Rock
Danced by: Sara Bragdon, Andrea Feier, Leslie Nelson, Christina Nieder,
Nadine Mose, Neta Pulvermacher, Laura Staton

23

DAN LEWIS PRODUCTION
CLASS PRESENTS....



The Juilliard School
Lincoln Center
New York, N. Y. 10023

February 26, 27, 28

6:00 p.m.

Studio 301

Limited seating

Tickets available through Dance office: FREE

24

12/10/85

Teacher/Course Evaluations

Dance Division

Course _____ Date _____ Teacher _____

Please evaluate the following aspects of the class.

	Excellent	Good	Fair	Weak	Unacceptable
1. Teacher Effectiveness: did the instructor present the concepts or material clearly?					
2. Class Level: was the material presented appropriate for the level being taught?					
3. Interest: was the class stimulating?					
4. Promptness: was the teacher prompt in beginning and ending class?					
5. Expectations: were you clear about what was expected of you?					
6. Discipline: was a disciplined atmosphere maintained?					

Additional comments:

Signature (optional) _____

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT X

Monday, May 13, 1985 - 4 P.M.

Juilliard Theater

Timing

(3:00)

(8:00)

1

CLASSICAL DANCE OF INDIA

(a) Dance of Krishna (b) The Frog Princess

Choreography: Indrani

Music: Traditional

(a)

Maria Gusmao Fuensanta Gutierrez Solveig Olsen

Sally Sullivan Kaisha Thomas

(b)

Maria Gusmao Fuensanta Gutierrez

Solveig Olsen Neta Pulvermacher

2

TARANTELLA

Choreography: Orest Sergievsky

Music: La Danza Tarantella - Rossini

Alan Briosio Vincent Brousseau Jonathan Kane Scott Scharff

3

"I AIN'T HERE"

Choreography: Sarah Suatoni

Music: "I Ain't Here" - Sung By Carmen McRae

Kristin Claxon Maria Gusmao Kim Huskey

Fuensanta Gutierrez Laura Staton Sarah Suatoni

4

"Apollo" From WALPURGISNACHT BALLET

Choreography: Juan Valqui

Music: Faust - Gounod

Scott Sharff

5

SURGE

Choreography: Christina Gabriel

Music: "Speak" - Miles Davis

Sara Bragdon Maria Gusmao Christina Gabriel Kim Huskey

Solveig Olsen Kraig Patterson Laura Staton

Sara Suatoni Sally Sullivan Emily Plauche

6

AS IF I WAS NEVER BORN

Choreography: Christina Nieder

Music: Songs By Charles Ives

Christina Nieder

(5:00)

Timing
(5:00)

7

ENNOSTRESS

Choreography: Ohad Naharin
Music: Brian Eno and David Burne
Birgitte Skands Kraig Patterson

(6:00)

8

A SUITE OF THREE

Choreography: Ethel Winter
Music: Joseph Liebling
Stephanie Tooman

(3:00)

9

STALEMATE

Choreography: Maria Gusmao and Michele Pereira
Music: Marcha Del Tambor
Maria Gusmao *Michele Pereira

(5:00)

10

THE FLATTENED LAND

Choreography: Kraig A. Patterson
Music: "Listen To The Rhythm" - Sweet Honey and The Rock
Sara Bragdon Andrea Feier Nadine Mose Laura Staton
Leslie Nelson Christina Nieder Emilie Plauche
Neta Pulvermacher

(5:00)

11

VISIT

Choreography: Hikari Baba
Music: Tangerine Dream - Logos
Birgitte Skands

(1:00)

12

A MA DEUS MAN

Choreography: Kraig Patterson
Music: W. Amadeus Mozart - Symphony #32
Kraig Patterson

(3:00)

13

"Dance For Five" From A CHOREOGRAPHIC OFFERING

Choreography: Jose Limon
Music: J. S. Bach

Rachel Boykan Neta Pulvermacher Christina Nieder
Birgitte Skands Amy Cypiot

*Guest

Timing
(3:00)

14
"Duet" From A CHOREOGRAPHIC OFFERING
Choreography: Jose Limon
Music: J. S. Bach
Vernon Scott Andrea Feier

(3:00)

15
A TIME TO EMBRACE
Choreography: Jose Limon
Music: Norman Dello Joio
Chad Courtney Sally Sullivan

(2:00)

16
"Sphinx" From THE WINGED
Choreography: Jose Limon
Music: Hank Johnson
Amy Cypriot

(10:00)

16
PHRAGMENTS
Choreography: Torbjorn Stenberg
Music: Heitor Villa-Lobos
Suzanne Harris Elizabeth Gerring Nadine Mose
Beth Starosta Neta Pulvermacher
Chad Courtney Peter Smith Kraig Patterson

TOTAL:
(76:00)

Stage Manager: Paula Millstone

Sound Operator: Jim Trenberth

26

THE JULLIARD SCHOOL
DANCE DIVISION

***** DANCE EVENT XI *****
Tuesday, May 14, 1985 - 12 P.M. - 2 P.M.
Juilliard Theater

Timing
(17:00)

1

SEVEN SOLOS

Choreographed In The Classes Of Janet Soares

Music: (a) Mompou (b) Webern (c) In Silence (d) Toch
(e) Bergsma (f) In Silence (g) Mompou

(a) Elizabeth Gerring (b) Sara Bragdon (c) Suzanne Harris
(d) Kaisha Thomas (e) Michele Hildebrandt
(f) Christine Jarvi (g) Leslie Nelson

Pianist: Elisenda Fabregas

2

TWO SOLOS

Choreographed In The Classes Of Janet Soares

Music: (a) Philip Glass

(b) Rachmaninoff

Ken Bookstein - Pianist

(a) Lenore Pavlakos (b) Lisa Fukutani

3

"Variation For Grahn" From PAS DE QUATRE

Choreography: Jules Joseph Perrot

Direction By: Alfredo Corvino and Ernesta Corvino

Music: Cesare Pugni

Rachelle Palnick

4

Variation From MINKUS

Restaged By: Genia Melikova

Lenore Pavlakos

5

FOUR FLAMENCO DANCES

Choreography: Gloria Marina

Music: Popular Music Arranged By John Child

(3:00)

BULERIAS

Beginners Class

(3:00)

SOLEARES

Birgitte Skands

(2:30)

FARRUCA

Oona Haaranen Bruce Harris Kaisha Thomas

(2:45)

FANDANGO DE HUELVA

Advanced Class

Juilliard Dance Ensemble

Juilliard Dance Ensemble

THE JULLIARD SCHOOL PRESENTS
Juilliard Dance Ensemble
NEW AND REPERTORY
DANCE WORKS 1985

WEDNESDAY AND THURSDAY,
MARCH 13 AND 14 AT 8 P.M.

CELEBRATION OF THE FRENCH BAROQUE II
WENDY HILTON / LULLY, CAMPRA, RAMEAU

CONTINUO
ANTONY TUDOR / JOHANN PACHELBEL
*OF SUN, MOON, STARS
HECTOR ZARASPE / ANTONIN DVORAK
THE EMPEROR JONES
JOSE LIMON / HECTOR VILLA-LOBOS
CLOVEN KINGDOM
PAUL TAYLOR / CORELLI, COWELL, MILLER

SATURDAY, MARCH 16 AT 8 P.M.
AND SUNDAY, MARCH 17 AT 3 P.M.

*VIVALDIANA
GENIA MELIKOVA / ANTONIO VIVALDI
*BRAHMS SEXTET
MICHAEL MAULE / JOHANNES BRAHMS
*MUDAI III
KAZUKO HIRABAYASHI / TAKEHISA KOSUGI
*WOMEN
DANIEL LEWIS / TAPE COLLAGE
MAGRITTE, MAGRITTE
ANNA SOKOLOW / SRIABIN, LISZT, SATIE

*PREMIERE

JULLIARD CONDUCTORS ORCHESTRA
JULLIARD CHAMBER ENSEMBLE

THE JULLIARD THEATER
155 WEST 65TH STREET

Mail orders only until February 24; Box Office opens February 25. A Benefit for the Juilliard Dance Scholarship Fund. Tickets distributed on basis of minimum donation of \$10.00 per ticket for orchestra & mezzanine, \$7.00 for balcony.

Return to:
Concert Office
The Juilliard School
Lincoln Center
New York, NY 10023
(212) 874-7515
or 874-0465

Please enclose a
self-addressed
stamped envelope.
Make checks payable
to The Juilliard School.

Preferred location:
Orchestra: _____
Mezzanine: _____
Balcony: _____

	No. of tickets	Donation	Total
Wed., March 13, 8:00 p.m.			
Thurs., March 14, 8:00 p.m.			
Sat., March 16, 8:00 p.m.			
Sun., March 17, 3:00 p.m.			
		TOTAL	

NAME _____ please print
ADDRESS _____
CITY _____ STATE/ZIP _____ DAY TEL. _____

THE JUILLIARD SCHOOL
JOSEPH POLISI, PRESIDENT
LINCOLN CENTER, NEW YORK, N.Y. 10023

FOR IMMEDIATE RELEASE

Contact: Carole Convissor
Communications
(212) 799-5000 ext 207

JUILLIARD DANCE ENSEMBLE SEASON,
MARCH 13 - 17, INCLUDES FIVE PREMIERES

The Juilliard Dance Ensemble will present its spring season of new and repertory dance works March 13 through 17 in the Juilliard Theater.

The season's schedule will feature world premieres of works by choreographers Kazuko Hirabayashi, Daniel Lewis, Michael Maule, Genia Melikova and Hector Zaraspe, all members of Juilliard's distinguished dance faculty.

The March 13 program, to be repeated on March 14, includes the first performance of Hector Zaraspe's "Of Sun, Moon, Stars" to music of Dvorak. "Celebration of the French Baroque II" by Wendy Hilton, with music of Lully, Campra and Rameau, was premiered at Juilliard in 1984 and will be seen this year in an updated version. Other works in the first program include pieces by Jose Limon, Paul Taylor and Antony Tudor.

The March 16 and 17 program features the premieres of "Vivaldiana" by Genia Melikova and Michael Maule's "Brahms Sextet." The Dance Ensemble will also perform world premieres of "On Land" by Kazuko Hirabayashi to a new score by Takehisa Kosugi and Daniel Lewis' "Women" to a new electronic score by Canadian composer Martin Sverdlov. The second program concludes with Anna Sokolow's "Magritte, Magritte" to music of Scriabin, Liszt and Satie.

Conducting Juilliard orchestra ensembles for both programs will be David Abell and JoAnn Falletta, recent winner of the Leopold Stokowski Conducting Award.

-more-

THE JUILLIARD SCHOOL
JOSEPH POLISI, PRESIDENT
LINCOLN CENTER, NEW YORK, N.Y. 10023

JUILLIARD DANCE ENSEMBLE
Page 2

Juilliard's Dance Division was founded in 1951 by Martha Hill, who still serves as its Director. Over the years the faculty has included Martha Graham, Louis Horst, Doris Humphrey, Pearl Lang, Jose Limon, Agnes de Mille and Antony Tudor. Among its distinguished alumni are Pina Bausch, Martha Clarke, Ze'eva Cohen, Mercedes Ellington, Daniel Lewis, Jennifer Muller, Paul Taylor and Dudley Williams.

The annual spring season reflects the Juilliard Dance Divisions' training for young professionals with performances of baroque, ballet and modern dance. Premieres are created by Juilliard's dance faculty as part of the repertory experience for students, who are being prepared to join professional dance companies in the United States and abroad.

The first program in the 1985 season will be presented on Wednesday and Thursday evenings, March 13 and 14 at 8 p.m.; the second program will be given on Saturday, March 16 at 8 p.m. and Sunday, March 17 at 3 p.m. All performances are in the Juilliard Theater, 155 West 65th Street, and are a benefit for the Juilliard Dance Scholarship Fund. Information about tickets may be obtained from the Juilliard Concert Office, 874-7515.

/ / / / /

2/15/85

THE JUILLIARD SCHOOL
 JOSEPH POLISI, PRESIDENT
 LINCOLN CENTER, NEW YORK, N.Y. 10023

JUILLIARD DANCE ENSEMBLE

Spring Season 1985

All performances in the Juilliard Theater, 155 W. 65th Street

Wednesday and Thursday, March 13 and 14, 8 p.m.

CELEBRATION OF THE FRENCH BAROQUE II
 Wendy Hilton/Lully, Campra, Rameau

CONTINUO
 Antony Tudor/Pachelbel

*OF SUN, MOON, STARS
 Hector Zaraspe/Dvorak

THE EMPEROR JONES
 Jose Limon/Villa-Lobos

CLOVEN KINGDOM
 Paul Taylor/Corelli, Cowell, Miller

Juilliard Conductors Orchestra

*Premiere

Saturday, March 16, 8 p.m. and Sunday, March 17 at 3 p.m.

*VIVALDIANA
 Genia Melikova/Vivaldi

*WOMEN
 Daniel Lewis/Swerdlow

*BRAHMS SEXTET
 Michael Maule/Brahms

*ON LAND
 Kazuko Hirabayashi/Kosugi

MAGRITTE, MAGRITTE
 Anna Sokolow/Scriabin, Liszt, Satie

Juilliard Chamber Ensemble

*Premiere

/ / / / /

2/15/85

THE
JULLIARD SCHOOL
PRESENTS



Juilliard Dance Ensemble

New and Repertory

Dance Works

1985

THE JULLIARD THEATER
155 West 65th Street

Wednesday, March 13, 1985 at 8:00 p.m.
Thursday, March 14, 1985 at 8:00 p.m.
Saturday, March 16, 1985 at 8:00 p.m.
Sunday, March 17, 1985 at 3:00 p.m.



WEDNESDAY AND THURSDAY, MARCH 13 AND 14 AT 8 P.M.

CELEBRATION OF THE FRENCH BAROQUE II

Choreography MASTERS OF THE BAROQUE ERA
 Additional Choreography and Direction WENDY HILTON
 Music JEAN BAPTISTE LULLY (1632-1687)
 ANDRE CAMPRA (1660-1744)
 JEAN PHILIPPE RAMEAU (1683-1764)
 JOHN LEE
 LAZLO L. FUNTEK
 CHENAULT SPENCE
 GRACE TANNEHILL

Costumes
 Decor
 Lighting
 Costume Supervision

Entrée: March JEAN BAPTISTE LULLY
 Gavotte for the Courtiers HILTON/LULLY
 GINA BONATI, ANDREA FEIER, NADINE MOSE, LESLIE NELSON
 PETER DICKEY, JAMES JEON, SCOTT SHARFF, TORBJORN STENBERG

La Mariée
 GINA BONATI PETER DICKEY PECOUR/LULLY

Le Paysan
 PETER SMITH ANON/LULLY

Aimable Vainqueur
 ANDREA FEIER TORBJORN STENBERG PECOUR/CAMPRA
 REBECCA ROSALES, *Soprano*

Menuet
 GINA BONATI, ANDREA FEIER, NADINE MOSE, LESLIE NELSON
 KATHERINE CHAMPLIN, SOLVEIG OLSEN, LISA MURRAY, MICHELE HILDEBRANDT
 KAISHA THOMAS, KRISTINE JARVI HILTON/RAMEAU

Rigaudon*
 SARA BRAGDON (March 13) HILTON/RAMEAU
 BIRGITTE SKANDS (March 14) SUZANNE HARRIS
 PETER DICKEY SCOTT SHARFF

Tambourin*
 SARA BRAGDON HILTON/RAMEAU
 MICHELLE MOSE SUZANNE HARRIS
 PETER DICKEY BIRGITTE SKANDS
 SCOTT SHARFF JAMES JEON
 TORBJORN STENBERG

Juilliard Conductors Orchestra

JOANN FALLETTA, *Conductor*
 BAIRD HASTINGS, *Music Collaborator*
 MARIA SOLEDAD ROJAS, *Harpsichordist* JOHN SCHUCKER, *Rehearsal Pianist*

*The steps used in the Rigaudon and the Tambourin are from an undated MS. The music is taken from Lully's *Le Bourgeois Gentilhomme*, *Roland*, and *Le Ballet du Temps*; Campra's *Hésionne* and Rameau's *Dardanus*.

PAUSE

CONTINUO

Choreography (1971)
 Reconstruction and Direction*
 Canon in D
 Costumes
 Lighting

ANTHONY TUDOR
 AIRI HYNINEN
 JOHANN PACHELBEL
 DAPHNE STEVENS-PASCUCCI
 CHENAULT SPENCE

Ani Udovicki
~~Edward Westfall~~
 CAROLYN STOKLOSA
 BONNIE FIELDS

MARCH 13

Peter Dickey
~~Edward Davis~~
 KRAIG PATTERSON
 BRUCE HARRIS

MARCH 14

ANI UDOVICKI — PETER DICKEY
~~Edward Westfall~~ — EDWARD DAVIS
 CAROLYN STOKLOSA — JAMES JEON
Bonnie Fields

GENTA MELIKOVA, *assistant to Miss Hynninen*

Juilliard Conductors Orchestra
 DAVID ABELL, *Conductor*

3/13/85

The dancers in tonight's performance of CONTINUO are:

Ani Udovicki
 Carolyn Stoklosa
 Bonnie Fields

Peter Dickey
 Kraig Patterson
 Bruce Harris

*Labanotation score courtesy of Dance Notation Bureau.

OF SUN, MOON, STARS
(Premiere Performances)

Choreography (1985) and Direction
Czech Suite, Op. 39, *Rusalka*, Op. 114
Costumes
Lighting

HECTOR ZARASPE
ANTONIN DVORAK
DAPHNE STEVENS-PASCUCCI
CHENAULT SPENCE

I.

Allegretto grazioso from The Czech Suite, Op. 39

KRISTINE JARVI	LESLIE NELSON
FUENSANTA GUTIERREZ	CHRISTINA NIEDER
JONATHAN KANE	ERIC VOETBERG
EMILIE PLAUCHE	
LISA ROBBINS	
BETH STAROSTA	
ANTHONY TUMBARELLO	

II.

"O Lovely Moon" from Act I of *Rusalka*, Op. 114

STEPHANIE TOOMAN	PETER LONDON
KORLISS UECKER, <i>Soprano</i>	

III.

Finale (Presto) from the Czech Suite, Op. 39

BONNIE FIELDS	TORBJORN STENBERG
CARRIE NEDROW	PETER DICKEY
EMILY WEINSTEIN	VINCENT BROUSSEAU

Entire company

GLORIA MARINA, *assistant to Mr. ZARASPE*

Juilliard Conductors Orchestra
DAVID ABELL, *Conductor*

INTERMISSION

THE EMPEROR JONES*

(Based on the play by Eugene O'Neill)

Choreography (1956)
Reconstruction and Direction
Music**
Costumes
Sets
Lighting

JOSE LIMON
DANIEL LEWIS
HEITOR VILLA-LOBOS
PAULINE LAWRENCE
CHARLES TOMLINSON
CHENAULT SPENCE

The Emperor Jones PETER LONDON
The White Man TORBJORN STENBERG

The Emperor's Subjects and Phantasma and Apparitions
CHARLTON BOYD, CHAD COURTNEY, KRAIG PATTERSON
DANIEL SANCHEZ, PETER SMITH, ERIC VOETBERG

*Commissioned by the Empire State Music Festival. Performed through the courtesy of the José Limón Foundation.
**Used by arrangement with Associated Music Publishers, Inc., agent for Editions Max Eschig, Paris.

Juilliard Conductors Orchestra
JOANN FALLETTA, *Conductor*

INTERMISSION

CLOVEN KINGDOM

"*Man is a Social Animal.*"—Spinoza

Choreography
Reconstruction and Direction
Music
Combined by
Women's Costumes
Headpieces
Lighting
Re-created by

PAUL TAYLOR
LINDA KENT
ARCANGELO CORELLI, HENRY COWELL and MALLOY MILLER
JOHN HERBERT McDOWELL
SCOTT BARRIE
JOHN RAWLINGS
JENNIFER TIPTON
CHENAULT SPENCE

First performed in 1976 by the Paul Taylor Dance Company

March 13

ANDREA FEIER, LISA FUKUTANI, MICHELE HILDEBRANDT, KAREN ROBERTSON
VINCENT BROUSSEAU, CHAD COURTNEY, PETER SMITH, ANTHONY TUMBARELLO
KATHERINE CHAMPLIN, NADINE MOSE, EMILIE PLAUCHE, STEPHANIE TOOMAN

March 14

ELIZABETH GERRING, CARRIE NEDROW, BETH STAROSTA, ANI UDOVICKI
CHARLTON BOYD, PETER DICKEY, PETER LONDON, KRAIG PATTERSON
RACHEL BOYKAN, RACHELLE PALNICK, BIRGITTE SKANDS, STEPHANIE TOOMAN
CAROLYN ADAMS, *assistant to Miss KENT*

Juilliard Conductors Orchestra
JOANN FALLETTA, *Conductor*

SATURDAY, MARCH 16 AT 8 P.M. AND SUNDAY, MARCH 17 AT 3 P.M.

VIVALDIANA
(Premiere Performances)

Choreography (1985) and Direction
Concertos in A minor, RV523 and RV462
Costumes
Lighting

GENIA MELIKOVA
ANTONIO VIVALDI
DAPHNE STEVENS-PASCUCCI
CHENAUTL SPENCE

Allegro Molto (RV523)
DIANA FANTANO, MONICA MORAY, NADINE MOSE
LENORE PAVLAKOS, ANI UDOVICKI, EMILY WEINSTEIN
CHARLTON BOYD, EDWARD DAVIS, TORBJORN STENBERG
Largo (RV462)
MONICA MORAY EDWARD DAVIS
LENORE PAVLAKOS TORBJORN STENBERG
Allegro (RV462)
ANI UDOVICKI EMILY WEINSTEIN
CHARLTON BOYD, EDWARD DAVIS, TORBJORN STENBERG
Largo (RV523)
DIANA FANTANO, MONICA MORAY, NADINE MOSE
LENORE PAVLAKOS, ANI UDOVICKI, EMILY WEINSTEIN
CHARLTON BOYD, EDWARD DAVIS, TORBJORN STENBERG
Allegro (RV523)
DIANA FANTANO, MONICA MORAY, NADINE MOSE
LENORE PAVLAKOS, ANI UDOVICKI, EMILY WEINSTEIN
CHARLTON BOYD, EDWARD DAVIS, TORBJORN STENBERG

Juilliard Chamber Ensemble
DAVID ABELL, *Conductor*

WOMEN
(Premiere Performances)

Choreography (1985) and Direction
Music*
Costumes
Lighting

DANIEL LEWIS
MARTIN SWERDLOW
DAPHNE STEVENS-PASCUCCI
CHENAUTL SPENCE

RACHEL BOYKAN	SARA BRACDON	KATHERINE CHAMPLIN	CHAD COURTNEY
AMY CYPLOT	ANDREA FEIER	ELIZABETH GERRING	MARIA GUSMAO
SUZANNE HARRIS	KRISTINE JARVI	NETA PULVERMACHER	CHRISTINA NIEDER
SOLVEIG OLSEN	RACHELLE PALNICK	SARAH SUATONI	ROSA RAMIREZ
VERNON SCOTT	BIRGITTE SKANDS	STEPHANIE TOOMAN	SALLY SULLIVAN
	KAISHA THOMAS		

Movement motifs for this work were in part developed from material provided by the dancers.

*Recording

INTERMISSION

BRAHMS SEXTET
(Premiere Performances)

Choreography (1985) and Direction
Andante, ma moderato from String Sextet No. 1
in B Flat Major, Op. 18
Costumes
Lighting

MICHAEL MAULE
JOHANNES BRAHMS
GRACE TANNERHILL
CHENAUTL SPENCE

March 16

BONNIE FIELDS and BRUCE HARRIS
MONICA MORAY and EDWARD DAVIS
ANI UDOVICKI and JONATHAN KANE

March 17

LENORE PAVLAKOS and JONATHAN KANE
CAROLYN STOKLOSA and EDWARD DAVIS
LAURI WESTFALL and BRUCE HARRIS

Juilliard Chamber Ensemble
DAVID ABELL, *Conductor*

ON LAND
(Premiere Performances)

Choreography (1985) and Direction
Music*
Costumes
Lighting

KAZUKO HIRABAYASHI
TAKEHISA KOSUGI
GRACE TANNERHILL
CHENAUTL SPENCE

KATHERINE CHAMPLIN, ANDREA FEIER, ELIZABETH GERRING
SUZANNE HARRIS, KRISTINE JARVI, NADINE MOSE, STEPHANIE TOOMAN
CHARLTON BOYD, ALAN BRIOSO, CHAD COURTNEY
KRAIG PATTERSON, VERNON SCOTT, PETER SMITH
ROBERT SWINSTON, *assistant to Miss Hirabayashi*

*Recording

INTERMISSION

MAGRITTE, MAGRITTE

Homage to the Belgian Surrealist Painter, Rene Magritte

Choreography (1970) and Direction

Set

Costumes

Lighting

Costume Supervision

ANNA SOKOLOW

CALVIN MORGAN

JUDANNA LYNN

CHENAUT SPENCE

GRACE TANNEHILL

THE LOVERS

Music by ALEXANDER Scriabin

(Excerpts from Piano Sonata No. 5 in F Major, Op. 53)

March 16

ANDREA FEIER and CHAD COURTNEY

March 17

SOLVEIG OLSEN and ERIC VOETBERG

THE GREAT WAR

Poem by JOHN WHITE

JONATHAN KANE (March 16)

VERNON SCOTT (March 17)

THE TROUBLED SLEEPER

Music by FRANZ LISZT

(Valse Oubliée, No. 1 and No. 2)

VERNON SCOTT (March 16)

BRUCE HARRIS (March 17)

THE IDEAS OF THE ACROBAT

Music by ERIK SATIE†

(Gymnopedie No. 1 and Gnossienne No. 3)

March 16

SARA BRADON AMY CYPRIOT SUZANNE HARRIS

March 17

CHRISTINA GABRIEL MONICA MORAY KRISTINE JARVI

THE THREATENED ASSASSIN

Script by JOHN WHITE

(French Music Hall Ballads) *

March 16

CINA BONATI and JONATHAN KANE

VINCENT BROUSSEAU, JAMES JEON

March 17

LAURI WESTFALL and PETER SMITH

VINCENT BROUSSEAU, JAMES JEON

THE RED MODEL

Script by JOHN WHITE

ELISENDA FABREGAS and YOON-MIE RHEE, Pianists

†Used by arrangement with G. Schirmer, Inc. agent for Salabert, Paris.

*Recording

JUILLIARD CONDUCTORS ORCHESTRA

DAVID ABELL, JOANN FALLETTA, Conductors

Zoran Jakovcic

Concertmaster

Kate Stear

Principal Second Violin

Richard Woehrle

Principal Viola

Patricia Natanek

Principal Violoncello

Gregory Sarchet

Principal Bass

Violins

Petri Aarnio

James Bower

Illa Cha

Laurence Greenfield

Harold Hagopian

Ho Ying Ho

Michael Jamanis

Young Sun Kim

Gary Levinson

Marie Martinie

Jeffrey Multer

Sang Woo Park

Ariel Prizont

Ian Van Rensburg

Kate Stear

Aaron Stolow

Xiao-Cong Xu

Violas

Susan Bucknall

David Bursack

Lisa Metz

Dominique Simons

Karen Zweibel

Violoncellos

Jung Hye Hyun

Wendy Parson

Steven Sigurdson

Alex Veltman

Pei-Wen Wang

Contrabasses

Geraldine Agugliaro

Sarah Fillingham

Kageki Nagao

Flutes

Elizabeth Buck

Margaret Knapp

Thomas Robertello

Oboes/English Horn

Douglas Weaver

Mark Weiger

Clarinets

Chris Bosco

Ignatius Russo

Andrew Simon

Bassoons

John Ferrigno

Celeste Roy

Horns

Orlando Diaz

James Lovinsky

Theresa MacDonnell

Jennifer Scriggins

Trumpets

Jon Nelson

Joseph Tartell

Trombone

Frank Redman

Percussion

Catherine Flandrau

Jeff Milarsky

Michael Sgouros

Colin Tribby

Harpsichord

Maria Soledad Rojas

Harp

Maria Casale

Piano

Seann Alderking

JUILLIARD CHAMBER ENSEMBLE

DAVID ABELL, Conductor

Solo Violins

Joyce Hammann

Ray Dotoratos

Violins

Andrew Schast

Ellen Gronningen

Hea Won

Violas

Domingo Mujica

David Bursack

Violoncellos

Rajan Krishnaswami

Sarah West

Double Bass

Mark Morton

Oboe

Mark Weiger

Harpsichord

Maria Soledad Rojas

PRODUCTION STAFF

Production Director	Martha Hill
Administrative Assistant for Production	Mary Chudick
Production Assistant	Alice McGehee
Music Advisor	Baird Hastings
Recording Engineer	Robert Taibbi

STAGE DEPARTMENT PRODUCTION STAFF

Production Stage Manager	David D. Biding
Technical Director	Roger Bardwell
Costume Supervisor	Virginia Johnson
Assistant Costume Supervisor	Tom McAlister
Production Electrician	M. Zane Stemple
Properties Supervisor	D. Browning Ellis
Head of Stage Operations	Frank Sarmiento
Wig and Make-up Designer	Peg Schierholz
Costume Supervision of <i>Cloven Kingdom</i>	Grace Tannehill
Costume Supervision of <i>Emperor Jones</i>	Daphne Stevens-Pascucci
Administrative Assistant	Carolyn Haas
Production Coordinator	Helen Taynton
Assistant to the Production Manager	Laurie Dowling
Production Assistants	Robert John Willie, Joan Ryan
Assistant Stage Managers	Paula Millstone*, Lori Ann Rumak*
Scenic Charge	Ellen Oshins
Prop Stock Coordinator	Donna Magdalena Brueger
Assistant to the Costume Designers	Tom Broecker
Assistant to the Lighting Designer	Kirk Bookman
Milliner	J. Douglas James
Costume Shop Staff	John Darmour, Patricia Farr, Catherine Homa-Rocchio, Robert Manning, Christine Moyes, Thomas Lane Prager, Jennifer Ruscoe, Melina Root*, Heather Samuels, M. David Scott, Denise Sweeney*, Laura M. Blood, Brian Matthews
Wardrobe	Judith Ann Peterson*
Wigs and Makeup	Susan Dain, Christine Ellrodt*, Jorge Toro
Properties Craftspeople	Jim Trenberth
Master Electrician	Kim Doi, Mary Falardeau*, Dan Fox, Tim Maloy, Mark McKinney, John Todd*
Electricians	William Potter
Board Operator	Eve Bakelman*, Merav Ben Avi*
Scenic Painters	Charles Bayrer, Michel Barreau, Will Austen, Louis Miller, Lori Joachim*, Tom Keever, J. L. Marshall, Jeffrey Schneider, Eric Vennerbeck
Shop Carpenters	Forrest Jones, Richard Leitner, Walter Ryals
Stage Carpenters	

*Stage Department Production Interns

FACULTY AND STAFF OF THE JUILLIARD DANCE DIVISION 1984-85

Director	MARTHA HILL
Administrative Assistant	MARY CHUDICK
Secretary	ALICE McGEHEE

Ballet and Ballet Repertory

Alfredo Corvino	Genia Melikova
Michael Maule	Hector Zaraspe

Modern Dance and Modern Dance Repertory

Carolyn Adams	Daniel Lewis	Ruby Shang*
Kazuko Hirabayashi	Helen McGehee*	Anna Sokolow
Hanya Holm		Ethel Winter

Additional Repertory

WENDY HILTON, <i>Baroque Dance</i>
AIRI HYNINEN, <i>Ballet</i>
INDRANI, <i>Classical Dance of India</i>
LINDA KENT, <i>Modern Dance</i>
GLORIA MARINA, <i>Classic Spanish Dance</i>
HECTOR ZARASPE, <i>Classic Spanish Dance</i>

Composition and Production

Alfredo Corvino	Daniel Lewis
Martha Hill	Doris Rudko
Kazuko Hirabayashi	Janet Soares

Literature and Materials of Music

Daniel Brewbaker	Eric Ewazen
Robert Dennis	Craig Shuler

Dance Notation

Billie Mahoney

Anatomy for Dancers

Bernadette Hecox	Alfonso Solimene
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Theater Techniques

Marian Seldes	John West
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Dance History and Criticism

Martha Hill and Faculty

Stagecraft

Stage Department Staff
Ted Ohl, Production Manager

Lincoln Center Student Program

Daniel Lewis, Coordinator of Dance Division Tour Programs

Choreographers

Lotte Goslar, Lance Westergard, Hector Zaraspe

Alumni Choreographers

Hsueh-Tung Chen, Nicholas Rodriguez

Student Choreographer

Peter London

*On leave

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THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Academic Faculty

Date February 27, 1985

From: Martha Hill - Director, Dance Div.

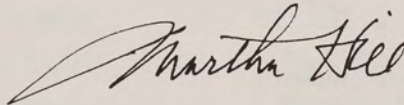
Subject:

Attached is a list of the Dance Division majors involved in the March Dance Production which will be rehearsing and performing on Stage from March 1 through March 18.

We are asking individual students to report to you their officially excused absences from your classes because of rehearsals.

We cannot send each of you a verified list of dance students enrolled in your classes and an accurate schedule of their involvement which is "subject to change" dependent on orchestra and stage considerations as well as dance considerations.

We, therefore, must trust each individual student to take responsibility in relation to their academic instructors.



MH/mc

cc: L&M (Dance) Faculty

**June Admits 7
 ***September Admits 5

Student Listing
 1984-85

Prospective Grads-1985
 Returning Students 45
 New Students 23
 Total 68

G Bonati, Gina	G Jeon, James	***Ståton, Laura
Boyd, Charlton	Jungels, Rachael	Stenberg, Torbjörn
G Boykan, Rachel	**Kane, Jonathan	**Stocklosa, Carolyn
Bragdon, Sara	London, Peter	***Suatoni, Sarah
***Brioso, Alan	G Moray, Monica	**Sullivan, Sally
*Brosseau, Vincent	*Moret, Luis	Thomas, Kaisha
Champlin, Katherine	Mose, Michelle	G Tooman, Stephanie
*Claxon, Kristin	Mose, Nadine	**Tumbarello, Anthony
G Courtney, Chad	*Murray, Lisa	G Udovicki, Ani
G Cypiot, Amy	*Nedrow, Carrie	*Voetberg, Eric
Davis, Edward	Nelson, Leslie	**Weinstein, Emily
G Dickey, Peter	G Nieder, Christina	G Westfall, Lauri
**Fantano, Diana	Olsen, Solveig	
G Feier, Andrea	G Palnick, Rachelle	MEN (21)
*Fields, Bonnie	Patterson, Kraig	Boyd, Charlton
Foster, Gregory	Pavlakos, Lenore	Brioso, Alan
Fukutani, Lisa	*Plauche, Emilie	Brosseau, Vincent
Gabriel, Christina	Pulvermacher, Neta	G Courtney, Chad
Gerring, Elizabeth	G Ramirez, Rosa	Davis, Edward
G Giobbi, Lisa	**Robbins, Lisa	G Dickey, Peter
***Gusmao, Maria	Robertson, Karen	Foster, Gregory
***Gutierrez, Fuensanta	Sanchez, Daniel	Harris, Bruce
Haaranen, Oona	G Scott, Vernon	Jeon, James
Harris, Bruce	*Shankman, Adam	Kane, Jonathan
Harris, Suzanne	*Sharff, Scott	London, Peter
Hildebrandt, Michele	G Skands, Birgitte	Moret, Luis
*Huskey, Lisa	G Smith, Peter	Patterson, Kraig
Jarvi, Kristine	Starosta, Beth	Sanchez, Daniel
		G Scott, Vernon
		Shankman, Adam
		Sharff, Scott
		G Smith, Peter
		Stenberg, Torbjörn
		Tumbarello, Anthony
		Voetberg, Eric

THE NEW YORK TIMES, TUESDAY, MARCH 19, 1985

Dance: Juilliard Ensemble Performs

By ANNA KISSELGOFF

THE Juilliard Dance Ensemble series this past weekend was the last to coincide with the tenure of Martha Hill as director of the Juilliard School's Dance Division.

Miss Hill, who retires from the post this summer, founded this division in 1961 and it is hard to see any modern-dance company through which her graduates have not passed. There are fewer alumni in the major ballet companies — possibly because aspiring ballet dancers tend to drop out of college-level education. But there are certainly ballet students as well as modern-dance students at Juilliard — and many were on display at the Juilliard Theater Sunday afternoon for the second program by the Dance Ensemble.

One of Miss Hill's innovations was to give the students a basis in both classical and modern-dance techniques, thus preparing them with a solid foundation. As a pioneering dance educator, she has also insisted that the student be brought into close contact with the creative aspects of a performing art. The inclusion of

works by major choreographers on these programs brings the point home.

The big name on this program was Anna Sokolow, represented by "Magritte, Magritte," her 1970 homage to the Belgian Surrealist painter René Magritte. A master at introspection and at distilling emotional states through emotionally charged movement, Miss Sokolow is perfect for bringing Surrealist images to life.

There was humor and drama, and the young dancers attacked the roles with relish. Solveig Olsen and Eric Voetberg were faceless lovers, their passion indicated by their movement. Vernon Scott was the witty man gone speechless in "The Great War" section. Bruce Harris crawled out of a sleeping alcove into a dream in "The Troubled Sleeper," while "The Ideas of the Acrobat" had an uneasy beauty conveyed by Christina Gabriel, Monica Moray and Kristine Jarvi who performed most of their movement while seated.

Lauri Westfall was a hilarious murder victim to Peter Smith's equally funny and melodramatic murderer in

"The Threatened Assassin," with Vincent Brosseau and James Jeon lending well-timed comic support. Elisenda Fabregas and Yoon-Mie Rhee were listed as pianists.

The other highlight was Genia Melikova's ballet "Vivaldiana," to five fast or slow sections from two Vivaldi concertos, with David Abell conducting the Juilliard Chamber Ensemble. Miss Melikova's plotless divertissement is completely classical with a fanciful rococo flavor and is more than a showpiece for young dancers. These were Diana Fantano, Miss Moray, Nadine Mose, Lenore Pavlakos, Ani Udovicki, Emily Weinstein, Charlton Boyd, Edward Davis and Torbjorn Stenberg. Mr. Davis was especially promising and was seen partnering Carolyn Stoklosa in Michael Maule's "Brahms Sextet," which had two other romantically inclined couples, Bonnie Fields and Bruce Harris as well as Miss Pavlakos and Jonathan Kane.

The two modern-dance premieres, Daniel Lewis's "Women," which suggested a counterculture rite of passage, and Kazuko Hirabayashi's "On Land," were movement exercises in disguise, successfully getting a large number of dancers onstage.

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THE NEW YORK TIMES, SUNDAY, MARCH 17, 1985

Dance: Juilliard Group in Varied Bill

Since it was organized by Martha Hill in 1951, the dance division of the Juilliard School has provided young dancers with experience in many styles and idioms. Therefore the performances of the Juilliard Dance Theater are always interesting for revealing what kinds of lessons the dance students have been learning.

In recent years, some of the most interesting offerings at Juilliard have been the suites of Baroque dances staged by Wendy Hilton. One of them, "Celebration of the French Baroque II," was on the program Thursday night at the Juilliard Theater and it included a soprano aria by Camprung by Rebecca Rosales, instrumental music by Lully and Rameau and dances for aristocrats and peasants arranged by Miss Hilton.

The dancers carefully distinguished between aristocratic elegance and rustic abandon. Moments when their aristocratic steps looked slightly finicky suggested that they were still learning their lessons and that Baroque style was not yet second nature to them. Nevertheless, this was a creditable attempt to enter into the spirit of another age.

The program also included two ballets and two examples of modern

dance. Antony Tudor's balletic "Continuo," to Pachelbel's ever-popular Canon in D, was a pas de six performed by Ani Udovicki, Peter Dickey, Bonnie Fields, Edward Davis, Carolyn Stoklosa and James Jeon. For most of the piece, couples came and went across the stage; however, at times the women danced together, and at other times the men were together. But the movement always flowed without strain or interruption.

Hector Zazaspe's new "Of Sun, Moon, Stars," to music by Dvorak, began and ended with ensembles that contrasted lyricism with robustness. During the second of the three movements, Korliss Uecker sang an aria from "Rusalka," an opera about a water spirit, while Peter London danced a sentimental adagio with Stephanie Tooman, who appeared to be portraying an ondine. The ballet's changing moods presumably challenged the cast. But, judged as a piece of choreography rather than a pedagogical exercise, the work lacked coherence.

The modern dances were even greater challenges, for both were by distinguished choreographers, although neither offering showed its choreographer at his best. José Limón's "Emperor Jones," loosely

based upon Eugene O'Neill's play of the same name, was an unduly murky depiction of the downfall of an island ruler. Yet the power of the all-male cast made the work resemble a feverish vision.

There was a sense of ruined majesty about Mr. London as the Emperor Jones. In the allegorical role of his nemesis, Torbjorn Stenberg buzzed about Mr. London like some monstrous insect.

The Juilliard group is one of many companies to perform "Cloven Kingdom," Paul Taylor's satire on social pretensions. If no staging is ever fully satisfactory, it is because the work itself is unnecessarily long-winded. Yet this depiction of haughty high-society folk at a party contains several episodes that are both odd and amusing. The women in the Juilliard cast seemed grimly determined to impress their neighbors and the men were oafish. But they never let one forget that they were rich oafs.

Live music was provided by the Juilliard Conductors Orchestra and the conducting duties were shared by JoAnn Falletta and David Abell.

Jack Anderson

DANCE / JANE RIGNEY

Juilliard dancers take airy leap into spring

Two sure harbingers of spring in New York are the crocuses in neighborhood gardens and the annual Juilliard Dance Ensemble season at Lincoln Center.

The Juilliard School Dance Division had a fine year, judging from dancers and dances on view Wednesday through Sunday. Program I had a slight edge over II choreographically. It comprised Wendy Hilton's *Celebration of the French Baroque II* and Antony Tudor's *Continuo*; two Juilliard premieres, Paul Taylor's *Cloven Kingdom* and José Limón's *The Emperor Jones*; and a world premiere, Hector Zaraspe's *Of Sun, Moon, Stars*.

The latter, set to Dvorak, is one of the loveliest new ballets to come on the scene in some time — which U.S. ballet companies, all in need of good choreographers, should note. *Sun* was in three parts; best was "O Lovely Moon" from *Rusalka* (sung by soprano Korliss Uecker).

A dark backdrop rose to reveal a pile of stones upon which stood Stephanie Tooman, wood sprite, goddess and sculpture rolled into one, in a silver-fringed blue unitard, sandal-like bindings on her long, slender feet. At those feet lay two male worshipers.

Another man (the gifted Peter London) happened on this pretty tableau and was captivated by the statue's beauty. Tooman came to life and stepped down to dance with him a dreamlike *pas de deux*, end-

ing abruptly when her attendants took her from his arms and restored her to her pedestal. Bewildered at his loss, London reached out to empty air, then joined the others worshipping at her shrine.

Absorbing portrait

Former Limon artist Daniel Lewis effected the acute reconstruction of *Emperor Jones*, set to music of Villa-Lobos. I do not know the Eugene O'Neill play on which the work is based, but electric portrayals by London and the exhilarating Torbjorn Stenberg of Jones and his nemesis The White Man, respectively, made this an absorbing portrait of a dictator toppled, enslaved, destroyed.

Stenberg's speed and elevation were assets here, as were London's majestic presence and long legs — used to advantage in the opening scene where Jones rises from his throne, thrusting his feet wide, then pushing his torso forward and up as his legs came together. Physical power and menace were embodied in the gesture, making the irony of Jones' ruin at the hands of Stenberg — first oily, then cruel. The supporting cast (Charlton Boyd, Chad Courtney, Kraig Patterson, Daniel Sanchez, Peter Smith and Eric Voetberg) was superb.

Cloven Kingdom, set to music of Corelli, Henry Cowell and Malloy Miller and taught to the Juilliard troupe by Linda Kent, was decently

if unevenly danced on opening night. Vincent Brosseau, Courtney Smith and Anthony Tumbarello were charmingly deadpan in the showpiece male quartet. The lyrical *Continuo* was nicely given by Ani Udovicki and Peter Dickey. Carolyn Stoklosa and Patterson, and Bonnie Fields and Bruce Harris. The whole cast did well in the baroque, with an elaborate Lazo Funtek set and a soprano solo by sweet-voiced Rebecca Rosales.

Program II, seen on Saturday, offered Anna Sokolow's funny *Mágritte*, *Mágritte* plus four premieres: Kazuko Hirabayashi's *On Land*; Lewis' *Women*, Genia Melikova's *Vivaldiana* and Michael Maule's *Brahms Sextet*.

Provocative

Women, set to a Martin Szwed score, opened with two men sauntering across the stage as female laughter started, first softly, then increasing in volume, driving the men away as the source became visible — 21 women, decked out in punk style. They fanned out and began to dance, sometimes together, usually alone. Near the end, a tall woman entered carrying a smaller one. "Mother" passed "daughter" along a line of dancers, one to another, before reclaiming her. I am not sure I got Lewis' point, but this work was interesting and provocatively done.

On Land, set to Takehisa Kosugi

music and danced in colorful unitards, had stabbing leg movements and unusual lifts — in fact, this was one of the most airborne new modern dances I've seen for some time. Maule's ballet was pleasant and full of promenades, and Melikova's was soft and pretty with excellent dancing by everyone, especially Monica Moray. Good in the Sokolow were Vernon Scott, Gina Bonati, Jonathan Kane, Brosseau and James Jeon.

The Juilliard Conductors Orchestra played most of the music, conducted by JoAnn Falletta and David Abell (both need to heed the dancers' tempi more).

Native Green, premiered by the Merce Cunningham Dance Company during its season that ended Sunday at City Center, is a lovely abstract dance that scrupulously avoids the title color and anything to do with natives. The lighting is gentle, and the costumes are white with red or red and blue line patterns that match the backdrop.

More than any Cunningham work I've seen, *Green* (set to yet another new-music score, this by John King) shows how cross-fertilization from ballet training can enrich modern dance movement. The three couples touch each other with consistent tenderness; in a good cast, the beautiful Patricia Lent was most poignant.

Native Green was seen Tuesday between two 1984 works, *Doubles* and *Pictures*.



Peter London of the Juilliard Dance Ensemble dances the title role in José Limón's *The Emperor Jones*.

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THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

OFFICE OF THE PRESIDENT

TELEPHONE 212-799-5000

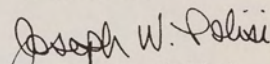
January 10, 1985

TO: MEMBERS OF THE DANCE FACULTY

The attached notice has been made available
to the students of the Juilliard Dance Division.

As we discussed in December, I would like
to invite you all to meet with Miss Topaz and Miss Hill on
Monday, January 21 at 4:00 p.m. in my office. At 5:00 p.m. we
will join the students of the Dance Division in the Board Room
for a reception to welcome Miss Topaz to Juilliard.

Sincerely,


Joseph W. Polisi
President

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THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

OFFICE OF THE PRESIDENT

TELEPHONE 212-799-5000

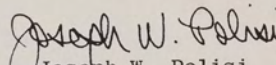
January 10, 1985

TO: MEMBERS OF THE JUILLIARD FACULTY

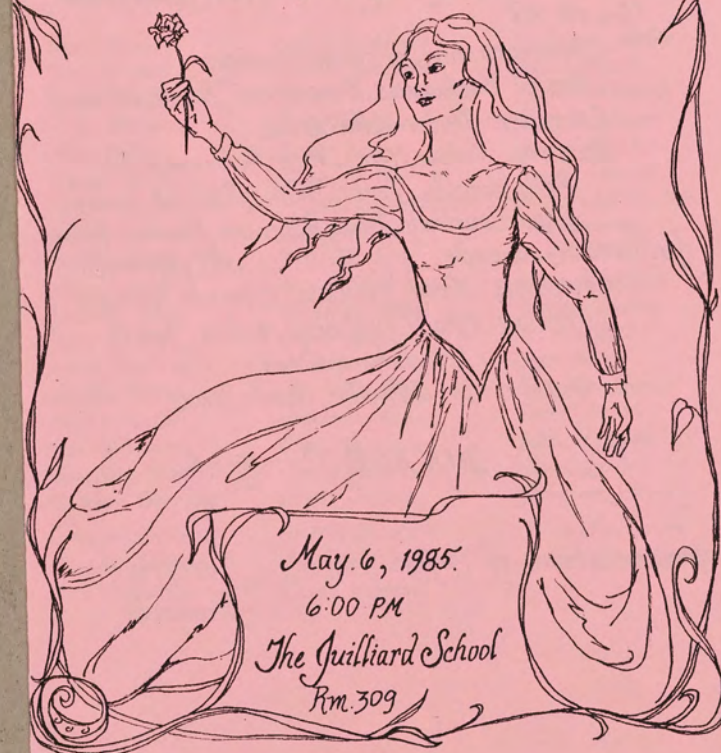
After many years of extraordinary leadership as head of the Dance Division of The Juilliard School, Miss Martha Hill will be retiring from her present position at the end of this academic year and will continue her association with The Juilliard School as artistic advisor emeritus.

Miss Muriel Topaz, an alumna of The Juilliard Dance Division, and currently Executive Director of the Dance Notation Bureau, will take on the position as Director of the Dance Division beginning July 1st, 1985. I know that you will join me in saluting the very special leadership which Miss Hill has brought to the Division since its creation in 1951. In addition, I know that Miss Topaz will continue the Juilliard tradition of excellence in Dance as we approach the 21st century.

Sincerely,


Joseph W. Polisi
President

The Guilliard
Dance Division 1984-85
Presents
"A Love" for Miss Hill



May 6, 1985

6:00 PM

The Guilliard School
Rm. 309

Program

Introduction

Collage Excerpts from Student Works

FRAGMENTS - I Know You Intimately, But I Don't Know You At All.

Choreography: Torbjörn Stenberg

Music: Bachianas Brasileiras No. 5, Aria

Composer: Heitor Villa-Lobos

Dancers: Nadine Mose, Neta Pulvermacher,

Beth Starosta, Peter Smith, Suzanne Harris,

Chad Courtney, Kraig Patterson, Elizabeth Gerring

Juilliard Galliarde All Students

Composers: Reed Hansen, Elisenda Fabregas

Direction: Chad Courtney, Andrea Feier

Neta Pulvermacher

Advisors: Doris Rudko, Janet Soares

DINNER

Presentation of Gifts Faculty
Students

The Dance is a poem
of which each
movement is a word.

— MATA HARI

In loving appreciation for your care & understanding

Gina Bonati

Charlton Boyd

Rachel Boyken

Sara Bragdon

Alan Bristo

Vincent Brasseur

Katherine Champlin

Kristin Claxon

Chad Courtney

Amy Cypriot

Edward Daris

Peter Dickey

Diana Jantano

Andrea Feier

Bonnie Feilds

Lisa Fukutani

Christina Gabriel

Elizabeth Gerring

Carolyn Stocklosa

Kaisha Thomas

Ani Udovichi

Lisa Giobbi

Maria Gusmao

Juensanta Gutierrez

Dona Haaranen

Bruce Harris

Suzanne Harris

Michelle Hildebrandt

Lisa Huskey

Kristine Jarvi

James Jeon

Jonathan Kane

Peter London

Monica Moray

Michelle Mose

Nadine Mose

Lisa Murray

Carrie Nedrow

Leslie Nelson

Sarah Suatoni

Stephanie Tooman

Lauri Westfall

Christina Nieder

Solveig Olsen

Rachelle Palmick

Kraig Patterson

Lenore Pavlakos

Emilie Plache

Neta Pulvermacher

Rosa Ramirez

Lisa Robbins

Karen Robertson

Daniel Sanchez

Vernon Scott

Scott Sharff

Birgitte Skands

Peter Smith

Beth Starosta

Laura Staton

Torbjörn Stenberg

Sally Sullivan

Anthony Tambarello

Faculty ~

Carolyn Adams
Alfredo Corrino
Kazuko Hirabayashi
Hanya Holm
Daniel Lewis
Gloria Marina
Michael Maule
Genia Melikova
Ethel Winter
Hector Zaraspe
Peggy Lyman
Airi Hynninen
Indrani

Doris Rudko
Janet Soares
Daniel Brewbaker
Robert Dennis
Eric Ewazen
Craig Shuler
Bernadette Hecox
Alfonso Solimene
Marian Selles
John West
Billie Mahoney
Linda Kent

My heart lifted my feet and I danced

NATHAN OF NEMIROV

Special Thanks To ~

President Pofisi
Laurie Dowling
Carol Conrissor
Ted Oht
Mike Bell
Don Jennings
George Lucas
Harold M. Gemunder of Arthur M. Ehrlich Inc.



SHOW BUSINESS

Wednesday, February 13, 1985



MURIEL TOPAZ

**Muriel Topaz Succeeds Martha Hill
At Juilliard Dance Division**

Martha Hill, director of the Dance Division of The Juilliard School for 33 years, has announced her retirement effective at the end of the 1984-85 school year. At the same time, Dr. Joseph W. Polisi, president of the School, has named Muriel Topaz, executive director of the Dance Notation Bureau, to succeed Miss Hill.

Muriel Topaz has been executive director of the Dance Notation Bureau for the past six years. She attended Juilliard as a Dance Division major and in addition studied with Martha Graham and Antony Tudor. A faculty member of the Juilliard Dance Division from 1959 to 1970, she has taught dance and notation in a number of programs in the United States and has been associated as a performer and choreographer in productions in this country and abroad. Miss Topaz has served throughout the country as an adjudicator and dance panelist. Widely known for her work in Labanotation, she serves on the Board of Directors of the National Association of Schools of Dance and the Committee on Research in the Dance.

In announcing the retirement of Miss Hill and Miss Topaz's appointment, Dr. Polisi said, "Martha Hill's extraordinary contribution to the art of the dance through her position at Juilliard has established a tradition of excellence in the training of a complete performer who is capable of interpreting today's various styles of dance. I know that this tradition of excellence at Juilliard will continue under the direction of Muriel Topaz, who brings to her position a deep knowledge of the dance world and a clear vision of the needs of the profession in the future."

THE NEW YORK TIMES

THURSDAY, JANUARY 24, 1985

**Juilliard Dance Director
Will Retire in May**

Martha Hill, director of the dance division at the Juilliard School for 33 years, has announced her retirement, effective in May. Muriel Topaz has been named to succeed her. Miss Topaz is the executive director of the Dance Notation Bureau, a center in New York for movement research and analysis. Miss Hill will serve as artistic director emeritus of the dance division after her retirement.

Miss Hill, who founded the dance division, was a member of the Martha Graham Dance Company and directed the Bennington School of Dance. In November, she received a Mayor's Award of Honor for Arts and Culture from the City of New York.

Miss Topaz, who has directed the Dance Notation Bureau for six years, trained in dance at Juilliard and was on the school's faculty from 1959 to 1970.

10/17/84

FACULTY AND STAFF OF
THE JUILLIARD DANCE DIVISION 1984-85

Director
Administrative Assistant
Secretary

Martha Hill
Mary Chudick
Alice McGehee

-Ballet and Ballet Repertory-

Alfredo Corvino	Genia Melikova
Michael Maule	Hector Zaraspe

-Modern Dance and Modern Dance Repertory-

Carolyn Adams	Daniel Lewis	Ruby Shang**
Kazuko Hirabayashi	Helen McGehee**	Anna Sokolow
Hanya Holm		Ethel Winter

-Additional Repertory-

Wendy Hilton, Baroque Dance
Airi Hynninen, Ballet
Indrani, Classical Dance of India
Linda Kent, Modern Dance
Gloria Marina, Classic Spanish Dance
Hector Zaraspe, Classic Spanish Dance

-Composition and Production-

Alfredo Corvino	Daniel Lewis
Martha Hill	Doris Rudko
Kazuko Hirabayashi	Janet Soares

-Literature and Materials of Music-

Daniel Brewbaker	Eric Ewazen
Robert Dennis	Craig Shuler

-Dance Notation-

Billie Mahoney

-Anatomy for Dancers-

Bernadette Hecox	Alfonso Solimene
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-Theater Techniques-

Marian Seldes	John West
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-Dance History and Criticism-

Martha Hill and Faculty

-Stagecraft-

Stage Department Staff
Ted Ohl, Production Manager

Lincoln Center Student Program

Daniel Lewis, Coordinator of Dance Division Tour Programs

Choreographers

Lotte Goslar, Lance Westergard, Hector Zaraspe

Alumni Choreographers

Hsuen-Tung Chen, Nicholas Rodriguez

Student Choreographer

Peter London

**On leave

THE JUILLIARD SCHOOL
COMMENCEMENT

Friday morning, May 17, 1985 at 11:00

Alice Tully Hall

Lincoln Center

COMMENCEMENT

Friday Morning, May 17, 1985 at 11:00

Alice Tully Hall

Prelude:

Phoenix Fanfare for Organ and Brass (1981) by Dan Locklair

Three Early Pieces

I Love and Have my Love Regarded by Thomas Weelkes

Come Holy Ghost by Christopher Tye

Gigue by Johann Fux

Introduction and Chorale for Organ and Brass (1958) by Louie L. White

Canzon Duodecimi Toni by Giovanni Gabrieli

Fanfare from "La Peri" by Paul Dukas

Processional:

Grand Coeur Dialogue for Organ and Brass by Eugene Gigout

Invocation:

Rabbi Richard S. Chapin

Greeting:

Mrs. Frank Y. Larkin, Chairman of the Board

String Quartet in D Major, Opus 44, No. 1

First movement: Molto allegro vivace

by Felix Mendelssohn

Speaker:

Joseph W. Polisi, President

Presentation of Awards:

Gideon Waldrop, Dean

Louis Jean Brunelli, Associate Dean

Presentation of Diplomas and Conferring of Degrees*

Recessional:

Toccata from Symphony No. 5 by Charles-Marie Widor

A reception in honor of the graduating class will be held on
the 65th Street bridge immediately following commencement.

LEONARD RAVER, *organist*

THE COLUMBIA BRASS QUINTET: OLYMPIA STRING QUARTET:

David Bilger, *trumpet*

Michael Sachs, *trumpet*

Cynthia Jersey, *horn*

Kenn Finn, *trombone*

Andrew Rodgers, *tuba*

Jonathan Carney, *violin*

David Kim, *violin*

David Lennon, *viola*

Anna Cholakian, *violoncello*

*Please reserve applause until all Diplomas and Degrees have been awarded.

Diploma

VANESSA AYERS, *Voice/Opera*
DEENA SUE BURKE, *Drama*
BI-DAN CHAO, *Violin*
JOHN N. CUTLER, *Drama*
KEVIN DWYER, *Drama*
EDYTHE ELIZABETH FRAMPTON, *Drama*
MELISSA GALLAGHER, *Drama*
STEFANO GIORGINI, *French Horn*
DANA SEAN HICKOX, *Drama*
STEVEN WALTER IRISH, *Drama*
TAMAKI KANASEKI, *Violin*
JEANNE KIM, *Piano*
JOUNG HEA KIM, *Oboe*

WILLIAM YI-MIN LAW, *Violin*
BARBARA A. LEIFER, *Voice*
RIE MATSUMOTO, *Piano*
KATHERINE KANE MOORE, *Drama*
VALERY PEREPLYOTCHIK, *Piano*
NETA PULVERMACHER, *Dance*
HOWARD BRUCE SAMUELSON, *Drama*
BIRGITTE SKANDS, *Dance*
ERIC ALAN SWANSON, *Drama*
CARSTEN TAGMOSE, *Violoncello*
LAURI MIYUKI WESTFALL, *Dance*
BRADLEY WHITFORD, *Drama*
RALPH JOSEPH ZITO, *Drama*

Postgraduate Diploma

LUN-YUN CHANG, *Bassoon*
FRANK FOERSTER, *Viola*
PETER REGINALD GILLIS, *Voice/Opera*

EVA GRÜSSER, *Violin*
ANNE KAUPPI, *Piano*
GOLDA TATZ, *Piano*

Bachelor of Fine Arts

EVE ETTA ANNEBERG, *Drama*
GINA BONATI, *Dance*
RACHEL BOYKAN, *Dance*
CHAD STERLING COURTNEY, *Dance*
AMY PHILLIPS CYPLOT, *Dance*
LAUREL ERIN DORAN, *Dance**
ANDREA SUE FEIER, *Dance*
THOMAS ELLIS GIBSON, *Drama*
MADELEINE GILL, *Drama*
MICHAEL GILL, *Drama*
LISA GIOBBI, *Dance*
ERIKA GREGORY, *Drama*
JAMES H. JEON, *Dance*

KATHRYN MARIA MARCOPULOS, *Drama*
MONICA MORAY, *Dance*
CHRISTINA NIEDER, *Dance*
ANDREW MARTIN OCRANT, *Dance**
RACHELLE ANN PALNICK, *Dance*
WENDELL EDWARD PIERCE, *Drama*
JULIET ADAIR PRITNER, *Drama*
VERNON LANDIX SCOTT, *Dance*
PETER R. SMITH, *Dance*
STEPHANIE M. TOOMAN, *Dance*
ANI UDVOČIČ, *Dance*
ROSA LILIANA VALENCIA, *Dance*

Bachelor of Music

ROBERT SAMUEL APOSTLE, *Piano*
RYEJA BAI, *Piano*
HEIDI ELIZABETH BARNES, *Oboe*
KARL D. BENNION, *Violoncello*
SVAVA BERNHARDSDOTTIR, *Viola*
DARCIE J. BISHOP, *Trumpet**
ELLEN BRASLAVSKY, *Piano*
REGINA MARIE BRIJA, *Percussion*
ROBIN ANN CARLSON, *Flute*
EDWARD JONATHAN MORGAN CARNEY, *Violin**
HOWARD CHARLES CASS, *Piano*
JULIE ANNE CHOI, *Piano*
ALLISON LEE CORNELL, *Viola*
ROBERT HUTSON CRAIG, *Voice*
CHARLES RECTOR CURTIS, *Violoncello*
CONSTANCE MARIE DEETER, *Double Bass*
ELIZABETH FLORENCE DELAND, *French Horn*

RAY JEROME DOTORATOS, *Violin*
ERIC RUSSELL ENGBERG, *Piano*
GEORGE FRIDLINDER, *Voice**
RAM GEPNER, *Violin*
MIRIAM CONTI GLASFORD, *Piano*
MIRTA-LOUISE GÓMEZ, *Piano**
WILLIAM BARTLEY GOODWIN, *Piano*
ALAN FREDRICK GORDON, *Viola*
PAMELA JAN GREITZER, *Violoncello*
DAL-OK HAN, *Piano*
SUSAN CATHERINE HOEPPNER, *Flute*
RICHARD ALLEN KAMM, *Bassoon**
CHUNGSUN KIM, *Violoncello*
DAVID KIM, *Violin*
INSOOK KIM, *Piano*
FLORENCE Y. KIMM, *Piano*
LAURA KOBAYASHI, *Violin*
MARGARET LEE, *Voice*
DAVID MICHAEL LENNON, *Viola*

*As of August 1984

Bachelor of Music (continued)

BARTON LEWIS, *Composition*
SALVATORE JOHN LOCASTRO, *Piano*
CHRISTINE ANNE LOCKE, *Flute*
PAUL MAHR, *Violoncello*
SATOKO MATSUMOTO, *Piano*
SALLY MERMELSTEIN, *Violin**
YOKO MISAWA, *Piano*
DIANE LYNNE MONTALBINE, *Violin*
SUZANNE E. MUELLER, *Violoncello*
STEPHEN CHRISTOPHER NADEL, *French Horn*
OMAIRA NARANJO, *Violoncello*
PATRICIA L. NATANEK, *Violoncello*
WILLIAM JOHN NAUMAN III, *Piano*
ERIKA NICKRENZ, *Piano*
MARIA ZARALINA NUÑEZ TESTA, *Violin*
NORIKO OHTAKE, *Piano*
SARN ERIC OLIVER, *Violin*
JANET ORENSTEIN, *Violin*
MARINA PICCININI, *Flute*
SARAH ANTONIA PLUM, *Violin*
C. ANTHONY RAPOPORT, *Viola*
LAURENCE FREDERICK REESE, *Percussion*

GREGORY BRYAN SARCHET, *Double Bass*
RORIANNE CASSANDRA SCHRADE, *Piano*
SAMUEL SHAO, *Piano*
HAEWON SONG, *Piano*
KAY LYN STERN, *Violin*
MARK JORDAN STRINGER, *Orchestral Conducting*
JOSEPH STEVEN SZURLY, *Tuba*
MARC DECIO TADDEI, *Trombone*
STEVEN MICHAEL TAYLOR, *Violoncello*
LESLIE ANN THRELKELD, *Oboe*
JAMES LAWRENCE TIMM, *Viola*
RAMON TREMBLAY, *Piano*
KENT ELWIN TRITLE, *Organ*
VIVIAN WHI-WEN UENG, *Piano*
EZEQUIEL P. VIÑAO, *Piano*
SARAH KAIEOLANI VOYNOW, *Harp*
LAWRENCE SCOTT WILKINSON, *Percussion*
THOMAS RICHARD WISE, *Piano*
SARA RACHAEL WOLFENSOHN, *Piano*
LYNNEN YAKES, *Voice*
DAVID ALAN YING, *Violoncello*
DOROTHY EVELYN YOPP, *Violoncello*

Master of Music

DAVID CHARLES ABELL, *Orchestral Conducting*
MERYL SUZANNE ABT, *Clarinet*
NAMI AKAMATSU, *Double Bass*
ROBERT STEVEN ALBRECHT, *Violoncello*
SEANN ALDERKING, *Piano*
ANTHONY AMBROGIO, JR., *Percussion*
VANESSA AYERS, *Voice/Opera*
JONATHAN BAUMGARTEN, *Flute*
CLYDE EDWIN BEAVERS, *Violoncello*
LINDA DENISE BLACKEN, *French Horn*
RYAN CORRICK BROWN, *Violin*
JOAN ELIZABETH BURG, *Bassoon*
JAMES A. BURNS, *Piano*
RACHEL HEARD CALHOUN, *Piano*
ROBIN ANN CARLSON, *Flute*
EDWARD JONATHAN MORGAN CARNEY, *Violin*
JOSEPH DEAN CARVER, *Double Bass*
MARIA THERESA CASALE, *Harp*
HOWARD CHARLES CASS, *Piano*
NOREEN E. CASSIDY, *Piano*
SARA CHAIKEN, *Voice*
ERIK ROLF CHARLSTON, *Percussion*
SEUNG-HYE CHOI, *Piano*
ANNA LUCIA CHOLAKIAN, *Violoncello*
EUN-YUN CHUN, *Piano*
JOY MICHELLE CLINE, *Piano*
ROBERT CONVERY, *Composition*
MARTHA ANN COX, *Double Bass*
ROBERT HUTSON CRAIG, *Voice*
SYLVIA CAROLINA CRUZ, *Clarinet*
CHARLES RECTOR CURTIS, *Violoncello*
KENNETH VAUGHAN DAKE, *Piano*
KEVIN J. DAVIDSON, *Viola*
MICHELLE BRONWEN DAVIS, *Violin*
DAMON CORDELL DENTON, *Piano*

KATHRYN ELYSE DUPUY, *Oboe*
PAUL MARTIN ERHARD, *Double Bass*
MARY KATHERINE FINK, *Flute*
RICHARD ALAN FLEISCHMAN, *Viola*
DAVID FRANKLIN FRIDDLE, JR., *Organ*
KATHRYN GEISLER, *Oboe*
JENNIFER DEE GIBSON, *Viola*
MIRIAM CONTI GLASFORD, *Piano*
LAURAJEAN GOLDBERG, *Violin*
WILLIAM BARTLEY GOODWIN, *Piano*
ANDREW MATTHEW GORDON, *Piano*
ALAN DAVID GREENFIELD, *Clarinet*
PAMELA JAN GREITZER, *Violoncello*
ANDREAS HAEFLIGER, *Piano*
HAE-YOUNG HAM, *Violin*
SUZANNE HANDEL, *Harp*
THOMAS HANULIK, *Violin*
MAREK C. HARRIS, *Composition*
LEON ALEXANDER HARSHENIN, *Piano*
JEFFREY ALLEN HERCHENRODER, *Double Bass*
CAROLINE J. HONG, *Piano*
MARK AN-LIN HSIAO, *Piano*
ANDREW M. JACOBS, *Trombone*
CHRISTOPHER LEWIS JAMES, *Composition*
CYNTHIA RHODA JERSEY, *French Horn*
THOMAS KAURICH, *Piano*
JEFFREY S. KEESECKER, *Bassoon*
HOWARD E. KILIK, *Composition*
BOK HWA KIM, *Piano*
CHINHO KIM, *Piano*
DAVID KIM, *Violin*
MONA KIM, *Percussion*
ROSA KIM, *Voice*
ALAN JOHN KRIZAN, *Violin*
KATHRYN M. LAMBERT, *Piano*
MICHAEL CHARLES LARUE, *Oboe*

*As of August 1984

Master of Music (continued)

VANESSA LAWICKI, *Clarinet*
 JAMES PATRICK LEE, *Violoncello*
 SANGJIN LEE, *Piano*
 BARBARA A. LEIFER, *Voice*
 JOHN NICHOLS LEISTER, *Percussion*
 PATRICK LEMONNIER, *Viola*
 ADAM BENN LESNICK, *French Horn*
 ELAINE SHU-KUAN LEUNG, *Piano*
 TODD LEVY, *Clarinet*
 PAMELA LEVY-MAJNEMER, *Piano*
 SUSAN ANN LUND, *Flute*
 KEVIN LEE MACK, *Choral Conducting*
 LUCY PARKER MACKALL, *Bassoon*
 MARTIN DIEM MANGRUM, *Bassoon*
 PATRICIA ELIZABETH MASRI-FLETCHER, *Harp*
 DAVID MAYO, *Trumpet*
 LAURA MARIE MCGINNIS, *Violin*
 KEVIN JOHN McMILLAN, *Voice*
 SALLY MERMELSTEIN, *Violin*
 DONALD BRUCE MOKRYNSKI, *Clarinet*
 DIANE LYNNE MONTALBINE, *Violin*
 DANIELA MARIA MORCOS, *Piano*
 LIANA LAURA MOUNT, *Viola*
 JAMES J. MUSTO III, *Percussion*
 STEPHEN CHRISTOPHER NADEL, *French Horn*
 OMIRA NARANJO, *Violoncello*
 WILLIAM JOHN NAUMAN III, *Piano*
 PAUL MICHAEL NEEBE, *Trumpet*
 DOUGLAS J. NIERMAN, *Bass Trombone*
 MARIA ZARALINA NUÑEZ TESTA, *Violin*
 SOONWHA OH, *Viola*
 CHARLES A. OLSEN, *Trumpet*
 JANET ORENSTEIN, *Violin*
 RICHARD OSTROVSKY, *Double Bass*
 HEE YOUNG PAIK, *Piano*
 ANNE KAREN PAOLINI, *Piano*
 JUNCWON PARK, *Voice/Opera*
 ADELA PEÑA, *Violin*

ALISON BETH PETERS, *Violin*
 MARINA PICCININI, *Flute*
 MARTHA PRAMNIEKS, *Organ*
 ERIC NATHAN PRITCHARD, *Violin*
 MARIA RADICHEVA, *Violin*
 TATJANA RANKOVIC, *Piano*
 GREGG PIERCE REDNER, *Organ*
 YOON-MIE RHEE, *Piano*
 STEPHEN CHRISTOPHER RHINDRESS, *Tuba*
 CRAIG JOHNSON RICHEY, *Piano*
 CHRISTOPHER GRAHAM ROBERTS, *Composition*
 LESLIE PAUL ROETTGES, *Flute*
 ANN MASON ROPER-SAGONA, *Violoncello*
 ANATOLY ROSINSKY, *Violin*
 GREGORY BRYAN SARCHET, *Double Bass*
 MARC-ANDRE SAVOIE, *Violin*
 JACK GARY SCHATZ, *Bass Trombone*
 RORIANNE CASSANDRA SCHRADE, *Piano*
 MICHAEL JOSEPH SCHUMACHER, *Composition*
 CORNELIA SCHWARTZ, *Violin*
 SAMUEL SHAO, *Piano*
 MORRIE ELIZABETH SHERRY, *Clarinet*
 GREGORY H. SLAG, *Piano*
 JAMES OLIVER STERN, *Violin*
 KAY LYN STERN, *Violin*
 MARC DECIO TADDEI, *Trombone*
 STEVEN MICHAEL TAYLOR, *Violoncello*
 LESLIE ANN THRELKELD, *Oboe*
 AIKO TOYODA, *Piano*
 NANCY HSU-HSIEN TSUNG, *Violin*
 ASDIS VALDIMARSDOTTIR, *Viola*
 KAREN WACHSMUTH, *Choral Conducting*
 KERRY ELIZABETH WALSH, *Flute*
 RONALD WASSERMAN, *Double Bass*
 WARREN WERNICK, *Trumpet*
 EMILY HELEN WHITE, *Piano*
 LYNNEEN YAKES, *Voice*
 KATIE ZHUKOV, *Piano*

Doctor of Musical Arts

LAWRENCE MARK DILLON, *Composition*
 NEAL GRIPP, *Viola*
 LAURA KARPMAN, *Composition*
 WILLIAM WALLACE McMULLEN, *English Horn*

ELIZABETH CHILD PARKER, *Piano*
 SCOTT MEREDITH STEIDL, *Composition*
 ANTOINE ZÉMOR, *Piano*

THE JUILLIARD SCHOOL

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KEVIN LEE MACK, C
LUCY PARKER MAC
MARTIN DIEM MAN
PATRICIA ELIZABE

Harp

DAVID MAYO, *Trumpet*
LAURA MARIE McG
KEVIN JOHN McMI
SALLY MERMELST
DONALD BRUCE MC
DIANE LYNNE MON
DANIELA MARIA M
LIANA LAURA MOU
JAMES J. MUSTO III
STEPHEN CHRISTO

French Horn

OMAIRA NARANJO,
WILLIAM JOHN NA
PAUL MICHAEL NE
DOUGLAS J. NIERM
MARIA ZARALINA I
SOONWHA OH, *Violin*
CHARLES A. OLSEN
JANET ORENSTEIN
RICHARD OSTROVS
HEE YOUNG PAIK,
ANNE KAREN PAOI
JUNGWON PARK, V
ADELA PEÑA, *Violin*

LAWRENCE MARK
NEAL GRIPP, *Viola*
LAURA KARPMAN,
WILLIAM WALLACI
English Horn

EXECUTIVE OFFICERS

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Lynne Rutkin, *Director of Public Affairs*

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Michael Langham, *Theater Center*

Stanley Wolfe, *Extension*

Olegna Fuschi, *Pre-College*

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Karen Wagner, *Registrar*

Irving Ruckens, *Controller*

Salvatore Bianchi, *Director, Facilities and Engineering*

Brinton Jackson, *Librarian*

Ted Ohl, *Director, Stage Department*

Madeleine Albright, *Director, Financial Aid*

A. J. Pischl, *Concert Manager*

Carole Convisser, *Coordinator, Communications*

Mary H. Smith, *Administrator, Alumni Affairs*

L&M = Literature and
Materials of Music

THE JUILLIARD SCHOOL
Dance Division
1984-85

2/27/85

SUBJECT TO CHANGE

MONDAY

9:00 - 10:15 St. 320 Ballet II, Corvino, Inst.; Afonin, Acc.
St. 314 Notation III, Mahoney, Inst.
Rm. 529 L&M I, Sec.1, Ewazen, Inst.
St. 321

10:30 - 11:45 St. 320 Ballet III, Melikova, Inst.; Holland, Acc.
St. 321 Modern Dance I, Hirabayashi, Inst.; _____, Acc.
St. 314
Rm. 217 L&M II, Dennis, Inst.

12:00 - 12:45 St. 320 Adv. Pointe Class, Melikova, Inst.; Holland, Acc.
St. 321 Men's Class, Lewis, Inst.; Musto, Acc.
St. 314 Classic Indian Dance, Indrani, Inst.; Women only. (tape)

1:00 - 2:15 St. 320 Ballet I, Melikova, Inst.; Holland, Acc.
St. 321 Modern Dance III, Hirabayashi, Inst.; _____, Acc.
St. 314 Notation I, Sec. 1, Mahoney; Gavalchin, Acc.

2:30 - 3:45 St. 320
St. 321 Modern Dance II, Hirabayashi, Inst.;
St. 314 Notation I, Sec. 2, Mahoney, Inst.; Gavalchin, Acc.

4:00 - 5:00 St. 314

(5:00 - 6:30 St. 314 Body Movement Class, Mahoney, Inst.)

6:30 - 9:45 St. 314

7:00 - 9:45 SAB STUDIOS Check sign-up sheet each day for availabilty of studios

2/27/85

TUESDAY

Cloakrm/
 9:00 - 10:00 Theater Alexander Technique, Faraldi, Inst.
 Lobby
 9:00 - 10:15 St. 320 Ballet II, Zaraspe, Inst.; Glezerene, Acc.
 St. 321
 St. 314 Notation II, Sec. 1, Mahoney; Gavalchin, Acc.
 Rm. 546 L&M III, Brewbaker, Inst.

10:30 - 11:45 St. 320 Ballet III, Maule, Inst.; Holland, Acc.
 St. 321 Modern Dance I, Lewis, Inst.; Hansen, Acc.
 St. 314 Notation II, Sec. 2, Mahoney; Gavalchin, Acc.

(12:00 - 12:30 St. 314 music set-up: 12:30 - 4:00 Contemporary Ensemble)

12:00 - 12:45 St. 320 Pas de Deux 1, Melikova, Inst.; Holland, Acc.
 St. 321 Winter Repertory

1:00 - 2:15 St. 320 Ballet I, Maule, Inst.; Holland, Acc.
 St. 321 Modern Dance III, Lewis, Inst.; Hansen, Acc.

2:30 - 3:45 St. 320
 St. 321 Modern Dance II, Lewis, Inst.; Hansen, Acc.
 Rm. 526 Notation I, Sec 1+2, Mahoney, Inst.

4:30 - 9:45 St. 314 (4:00 - 4:30, strike music set-up)

6:30 - 9:45 Sab Studios Check sign-up sheet each day for availability of studios.

2/27/85

WEDNESDAY

9:00 - 10:15 St. 320 Ballet II, Zaraspe, Inst.; Afonin, Acc.
 St. 321 Dance Composition, Sec I, Rudko Inst.; Hansen, Acc.
 St. 314 Notation III, Mahoney, Inst.
 Rm. 218

10:30 - 11:45 St. 320 Ballet III. Zaraspe, Inst.; Holland, Acc.
 St. 321 Modern Dance I, Hirabayashi, Inst.; Hansen, Acc.
 St. 314 Spanish Dance Repertory, Marina, Inst.; Fabregas, Acc.

12:00 - 12:50 St. 320 Adv. Spanish Class, Zaraspe, Marina, Insts.; Fabregas, Acc.
 St. 321 Dance Composition, Hirabayashi, Inst.
 St. 314 Adv. Dance Composition, Rudko, Inst.; Hansen, Acc.

1:00 - 1:50 St. 320 Beg. Spanish Class, Zaraspe, Marina, Insts.; Fabregas, Acc.
 St. 321 Hirabayashi Repertory (Undergraduates - solos and duets)
 St. 314
 Rm. 217 Dance Composition, Lewis, Inst.

1:00 - 2:00 ALICE TULLY HALL ONE O'CLOCK CONCERT SERIES

2:00 - 3:15 St. 320 Ballet I, Maule, Inst.; Holland, Acc.
 St. 321 Modern Dance III. Hirabayashi, Inst.; Hansen, Acc.
 St. 314

3:30 - 4:45 St. 320
 St. 321 Modern Dance II, Hirabayashi, Inst.; Hansen, Acc.
 St. 314 Classic Indian Dance, Indrani, Inst.; Women and Men (tape)

5:00 - 9:45 St. 314

6:30 - 9:45 SAB Studios Check sign-up sheet each day for availability of studios.

THURSDAY

2/27/85

9:00 - 10:15 St. 320 Ballet III, Corvino, Inst.; Glezerene, Acc.
 St. 321
 St. 314
 Rm. 529 L&M I, Sec. 1, Ewazen, Inst.

10:30 - 11:45 St. 320 Ballet I, Zaraspe, Inst.; Holland, Acc.
 St. 321 Modern Dance III, Holm, Inst.; Hansen, Acc.
 St. 314 Dance Composition, Sec. 2, Rudko, Inst.; Rosett, Acc.
 Rm. 529 L&M II, Dennis, Inst.

12:00 - 12:45 St. 320 Pas de Deux II, Maule, Inst.; Holland, Acc.
 St. 321 Modern Dance I (and II), Winter, Inst.; Hansen, Acc.
 St. 314 Beg. Pointe Class, Melikova, Inst.; Afonin, Acc.

1:00 - 2:15 St. 320 Melikova Repertory
 St. 321 Modern Dance II (and I), Winter, Inst.; Hansen, Acc.
 St. 314 Dance Composition, Sec. 1, Soares, Inst.; Fabregas, Acc.
 Rm. 217 Dance History and Criticism, Hill, Inst.

2:30 - 3:45 St. 320 Ballet II, Melikova, Inst.; Afonin, Acc.
 St. 321
 Rm. 514 Basics of Movement (Anatomy for Dancers), Solimene & Hecox,
 St. 314 Dance Composition, Sec. 2, Soares, Inst.; Fabregas, Acc.

3:00 - 4:00 Cloakrm
 Theater Alexander Technique, Faraldi, Inst.
 Lobby

(3:45 - 4:00 St. 314 music set-up; 4:00 - 5:30 Double Brass Ensemble)

6:00 - 9:45 St. 314 (5:30 - 6:00 strike music set-up)

6:30 - 9:45 SAB Studios Check sign-up sheet each day for availability of studios

2/27/85

FRIDAY

9:00 - 10:15 St. 320 Ballet II, Corvino, Inst.; Afonin, Acc.
St. 321

St. 314 Notation II, Sec. 1, Mahoney, Inst.
Rm. 546 L&M III. Brewbaker, Inst.

10:30 - 11:45 St. 320 Ballet III. Zaraspe, Inst; Tatyana Liberman, Acc.
St. 321 Modern Dance I. Lewis, Inst; Hansen, Acc.
St. 314 Notation II, Sec. 2, Mahoney, Inst.

(12:00 - 12:30 St. 314 music set-up; 12:30 - 4:00 Contemporary Ensemble)

12:00 - 12:45 St. 320 Men's Class, Zaraspe, Inst.; Holland, Acc.
St. 321 Winter Repertory

1:00 - 2:15 St. 320 Ballet I, Melikova, Inst.; Holland, Acc.
St. 321 Modern Dance III. Winter, Inst; Hansen, Acc.

2:30 - 3:45 St. 320
St. 321 Modern Dance II. Carolyn Adams, Inst; Hansen, Acc.

2:30 - 5:15 Rm. 529 L&M IV, Dennis, Inst.
Rm. 527 L&M I, Sec. 2, Shuler, Inst.

4:00 - 5:00 St. 320 Spanish Dance Repertory, Marina, Inst.; Fabregas, Acc.

4:00 - 6:00 Marble Additional Fencing Class, Glucksman, Inst.
Area

4:30 - 9:45 St. 314 (4:00 - 4:30 strike music set-up)

Acc.

7:00 - 9:45 SAB STUDIOS Check sign-up sheet each day for availability of studios.

SATURDAY

9:00 - 10:30 St. 320 Ballet Class (All Levels), Zaraspe, Inst.; Holland, Acc.
10:30 - 12:00 St. 320 Ballet Repertory and Coaching Class, Corvino, Inst. (tape)

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The Juilliard School
Dance Division

MEMORANDUM

To: Dance Faculty and Staff
Fr: Martha Hill

November 8, 1984

1) LINCOLN CENTER STUDENT PROGRAM TOURS:

- a) "Leggieros" (Lotte Goslar, chor.) and "Dance/Position 4" (Lance Westergard, chor.)

Performance Schedule: October 31, November 2, 9, 12, 13, 14, 16

Juilliard Dance Ensemble: Ani Udovicki (dance captain); Peter Dickey,
Errol Grimes (former student), Nadine Mose, Torbjorn Stenberg,
Lauri Westfall.

- b) Cross-Cultural Program; Dance Around the World (also see 2 below)

Trinidadian Scene (Peter London, chor.)

Duet Espagnol (Hector Zaraspe, chor.)

Chinese Sword Dance (Hsueh-Tung Chen, chor.)

Polish Mazurka and Polonaise (Adele Zydel, chor.)

American "Rhythm Chase" (Nicholas Rodriguez, chor.)

Performance Schedule: November 19, 20 and 21

Juilliard Dance Ensemble: Michelle Mose, Nadine Mose,
Rosa Ramirez, Kaisha Thomas; Charlton Boyd, Peter London,
Daniel Sanchez.

- 2) DANCE EVENT IV: Tuesday, November 13, 4-5 pm in studio 320

Run-through of LCSP Cross-Cultural Program; Dance Around the World
Faculty, students and friends of Juilliard are invited.

- 3) THANKSGIVING RECESS: Thursday, November 22 through Sunday, November 25.
Classes resume Monday, November 26.

Juilliard Building will be closed on Thanksgiving Day, Thurs., Nov. 22.
The building will be open for practice on Friday, Nov. 23
and Saturday, Nov. 24, 8 am - 7 pm.

- 4) Faculty Individual Conferences with (18) 1985 Prospective Graduates:

Monday, December 3, 2:30 - 5:30 pm (3 sessions: 2:30, 3:30, 4:30 -
3 students in each session;
total, 9 students)

Wednesday, December 5, 2:00-5:00 pm (3 sessions: 2:00, 3:00, 4:00 -
3 students in each session;
total, 9 students)

ALL DANCE FACULTY ARE URGED TO ATTEND

Room for the conferences will be announced in the near future.

- 5) Jan Zetterberg, Director of Choreography of the National College of
Dance in Stockholm, Sweden, is our official visitor for the next few
weeks. He will introduce himself when he comes to visit your classes.

- 6) Will the dance faculty please check their class lists and roll books
with the official class list book in the Dance Division Office which
is up-to-date.

- 7) REMINDER: Please consult my memo of October 22 concerning December Theater
time for dance and communicate. The only change since that memo is that
I have released the Theater December 19, the last day before Christmas
holiday since I think we shall not be able to use it. (Christmas Recess:
Thursday, December 20 through Wednesday, January 2. Classes resume
Thursday, January 3.)

CONTACT SHEET

LCSP-Leggieros & Dance/Position 4

10/30/84

1st Company

Ani Udovicki (DC)
18 W. 30th St.
NYC 10001
(212) 685-8619

Peter Dickey
42-10 Ditmars Blvd.
Astoria, NY 11105
(718) 274-2050

Errol Grimes
717 East 5th St. #4D
(212) 420-5937

Nadine Mose
299 10th Ave. #5B
NYC 10001
(212) 239-4068

Torbjorn Stenberg
"YMCA" (Westside, 63rd St.)
NYC
(212) 799-7837

Lauri Westfall
95 Haratia St. #9D
NYC 10014
(212) 691-8526

Juilliard 799-5000
Richard Killough Ext. 244
Dance Division Ext. 255
Costumes Ext. 250
Electrics Ext. 230

Michelle E. Tatum (Stage Manager)
87-49 Chevy Chase
Jamaica, N.Y. 11432
(718) 454-6264
(212) 279-9321 (Sv.)
Quaigh Theatre 221-9088

2nd Company

Chad Courtney
320 Manhattan Ave #21
NYC 10026
(212) 865-5258

Bruce Harris
2130 Bway Apt. 1507
NYC 10023
(212) 496-7181

Rachelle Palnick
810 W. 183rd #4D
NYC 10023
(212) 827-2460

Lenore Pavlaros
173 Webster Ave.
Bkln. NY 1123
(718) 853-7561

Karen Robertson
348 W. 22nd St. Apt. A
NYC 10011
(212) 242-9088

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THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance Faculty and Academic Faculty

Date: January 25, 1985
(Revised January 30, 1985)

From: Martha Hill

Subject:

The following students will be touring with The Juilliard Dance Ensemble for the Lincoln Center Student Program on the following dates and times:

(Cross-Cultural, Dance Around the World)

Monday, January 28, 1985 - 10:00am and 1:00pm

Tuesday, January 29, 1985 - 10:00am and 1:30pm

Wednesday, January 30, 1985 - 10:00am and 1:00pm

Friday, February 1, 1985 - 10:00am and 1:30pm

Michelle Mose

Charlton Boyd

Nadine Mose

Peter London

Rosa Ramirez

Daniel Sanchez

Kaisha Thomas

(Leggieros and Dance/Position 4)

Monday, February 4, 1985 - 10:00am

Tuesday, February 5, 1985 - 10:00am

Wednesday, February 6, 1985 - 9:20am and 10:03am

Nadine Mose

Peter Dickey

Ani Udovicki

Torbjorn Stenberg

Lauri Westfall

NEWSLETTER

Juilliard Student Forum

February, 1985.

This is the first edition of our newsletter. The Student Forum hopes that this newsletter will grow and improve communication within the school. We invite students, faculty, staff, administration, alumni, and trustees to work with us on this project. The newsletter staff can be reached through our office in room 233; messages can be left with the receptionist.

Who We Are -- The Juilliard Student Forum grew out of informal discussions between Jessica Krash (M.M.'84), Clara Maxwell (B.F.A.'84), and their friends. They identified a need for a student organization to enrich the artistic life at Juilliard. To this end, they held an open meeting in May, 1984, at which a number of music, dance, and drama students shared concerns and ideals about their experience at Juilliard. Among the goals established by this new organization were: to increase communication and collaboration between the school's three divisions; to sponsor speakers and films that would stimulate discussions about the performing arts; and to articulate the needs of students to the administration.

In October of last year we met several times with the new president, Joseph Polisi, to see how we could work with him to further these goals. At these sessions we decided to hold a general meeting in order to acquaint the student body with both the new president and the Student Forum. About 200 students attended this meeting, bringing with them a wide variety of concerns. The Student Forum has acted as an advocate for these concerns and will continue to do so.

Thanks to Madeline Albright, the Forum is now equipped with office space in room 233, a bulletin board in the student lounge, and, in the near future, a mailbox at the same location. Watch the bulletin board for Forum announcements. Also feel free to leave messages, comments, etc. in our office.

Lecture-Discussion Series -- The Juilliard Student Forum is sponsoring a series of lecture-discussions on topics related to the performing arts. These events are designed to integrate a lecture or presentation with a discussion open to all those attending. The Forum hopes that this series will provide opportunities for people at Juilliard to develop their artistic values and purposes, both as individuals and as a community.

The first lecture-discussion was on November 29 in Paul Hall. Juilliard student Christopher Roberts showed a film and spoke about his experiences with Western and Native music in Papua New Guinea. Roberts spent 1982 travelling through the jungle with his double bass on his back. He played Bach and Mozart and improvised for the natives, who in appreciation invited him to live with them, and taught him their music and values. Roberts spoke at Juilliard about the role music plays in the New Guinea way of life. He showed how his friends in New Guinea use metaphor in their songs to relate their internal to their external worlds. Roberts also spoke of his appreciation for Juilliard's role in preserving our culture's oral traditions.

Following his presentation, the audience of about a hundred people participated in a discussion which lasted for over an hour, and addressed a number of topics, including the following: cross-cultural musical experiences; metaphor in music; the implications for Juilliard of Robert's research on the spirit in music; attitudes of New Guinea composers and performers towards song authorship and the consequent variations that occur with each performance; the importance of oral traditions in teaching students to go from notation to music-making; and the im-

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THE JULLIARD SCHOOL
JOSEPH POLISI, PRESIDENT
LINCOLN CENTER, NEW YORK, N. Y. 10023

T-SHIRT ORDER FORM

Please leave at the T-Shirt or Registration Desks or
mail with your check to: Alumni Office
The Juilliard School
Lincoln Center
New York, N.Y. 10023

NAME _____

ADDRESS _____

T-SHIRTS--\$10 (\$8.00 plus \$2.00 postage)

SMALL _____

COLOR: MAROON ☐ NAVY ☐

MEDIUM _____

LARGE _____

X-LARGE _____

SWEAT SHIRTS \$17 (\$14 plus \$3 postage)

SMALL _____

COLOR: MAROON ☐ NAVY ☐

MEDIUM _____

LARGE _____

X-LARGE _____

Check Received For:\$ _____

Signed: _____
For The Juilliard School

October 12, 1984

NEWSLETTER

Juilliard Student Forum

Vol. I, No. II.

March, 1985.

The Dance Department performs its Spring Concert this week, March 13, 14, 16 at 8:00 PM and March 17 at 3:00 PM in the Juilliard Theater, featuring new and repertory dance works with music by the Juilliard Conductor's Orchestra and the Juilliard Chamber Ensemble.

The first program (Tuesday the 13th and Wednesday the 14th) opens with the period piece "Celebration of the French Baroque," choreographed by Wendy Hilton, followed by Anthony Tudor's lyrical ballet piece "Continuo." The third piece premieres a ballet work by faculty member Hector Zazaspe entitled "Of Sun, Moon and Stars." Next is Jose Limon's powerful "Emperor Jones" inspired by Eugene O'Neill's play and performed by an all-male cast. The evening is completed with Paul Taylor's work "Cloven Kingdom" which comments on man as a social animal and combines the contemporary music of Cowell and Miller with the music of Corelli.

The second program (Saturday the 16th and Sunday the 17th) introduces the two new ballet pieces choreographed by the faculty: "Vivaldiana" by Genia Melikova and "Brahms Sextet" by Michael Maule. Two modern pieces, also by faculty members, include "On Land" by Kazuko Hirabayashi and "Women" by Daniel Lewis. Closing this program is Anna Sokolow's "Magritte, Magritte" which integrates the music of Scriabin, Liszt and Satie with drama, poetry and dance.

The Dance Division performs in full production only once a year. If you have never seen the Spring Dance Concert (or even if you have) do not miss this year's varied and colorful event.

Tickets are available in the Concert Office.

On Friday, March 15th, at 8:00 PM in Tully Hall, Stanislaw Skrowaczewski will lead the Juilliard Orchestra in a program of Strauss ("Also Sprach Zarathustra") and Beethoven (Symphony # 3, the "Eroica"). Maestro Skrowaczewski, former music director of the Minnesota Orchestra, now conducts the Halle (England) Orchestra and spends much of his time guest conducting and composing. A resident of Wayzata, Minnesota, he enjoys working with student musicians and is returning to conduct at Juilliard for his third time.

The office of the Associate Dean would like the views of all orchestra players (strings, winds, brass, percussion, harp) on an experiment that was tried several times this year - concentrating rehearsals the week of a concert rather than rehearsing several weeks beforehand. The reason for trying this experiment is that it is quite difficult for guest conductors to come to Juilliard for three consecutive weeks, as they have other engagements.

If this rehearsal schedule is adopted for next year, it would work like this: The week of a concert there would be regular afternoon rehearsals plus two or three evening rehearsals. The weeks before and after concert week would be off. Thus, a school year would include 4 concert weeks and 8 weeks off. The remaining weeks would be spent rehearsing other works with various conductors, perhaps including the current guest at the New York Philharmonic.

Associate Dean Brunelli realizes that evening rehearsals might pose conflicts to students who hold permanent jobs. It is hoped that those students, advised well in advance of evening rehearsals, will find temporary substitutes for their jobs; the school will reimburse them for lost earnings.

This schedule is only a proposal; it is by no means definite. All orchestra players are encouraged to leave their comments, pro and con, along with their name, in the student Forum box in the lounge.

THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance Division Students

Date August 19, 1985

From: Muriel Topaz

Subject:

Welcome! I hope you have had a pleasant and productive summer. We are all looking forward to an exciting year.

I thought you might like to know some of the things in store for the year ahead.

There are some changes in the daily schedule of ballet classes: we have made 10:30 Ballet III Class a long one, lasting 10:30 to 12:45 in order to include daily pointe and men's segments. Also, the early morning Ballet classes will begin (ugh!) at 8:45 so that there can be full 1½ hour classes. We have also been able to squeeze in some extra pas de deux classes.

As you know, there will be two major production dates instead of one. Plans for the first, November 13-16 are beginning to take shape. Thus far, we know four of the works that will be on the program: Martha Clarke/Crownsnest's Haiku, a work by Lar Lubovitch, and Paul Taylor's Aureole and Three Epitaphs. The Taylor works will go on tour for the Lincoln Center Student Program. We are extremely fortunate that these three illustrious alumni will be working with us.

There will be two additional ballets on the program but they have not yet been finalized.

Live From Lincoln Center will feature Juilliard on its October 5th broadcast, with students and recent graduates performing Paul Taylor's Cloven Kingdom as the dance segment.

Plans for the March production are in the works. Thus far, we know that Anna Sokolow will mount her masterwork, Rooms.

American Opera Center will do three productions using dancers:
Casey at the Bat (Schuman), Mireille (Gounod) and Don Giovanni (Mozart).

Auditions will start immediately. On the first day of school, Thursday, September 5th at 4:00 p.m. we will audition for Aureole and Three Epitaphs, with the audition being open to all students. Auditions for Haiku will be held on Friday, September 6th at 4:30 p.m. and are open to all returning female students and all male students. (All the dances will be double cast.)

Both the Taylor and Clarke works will rehearse that first week-end on Saturday, September 7th and Sunday, September 8th.

It does not seem that we will be idle. We look forward to seeing you on September 5th. Welcome.

THE NEWSPAPER

Vol. I. No. 1

The Juilliard School

September 1985

Welcome! Welcome!

Greetings From The President

Welcome to Juilliard. And to returning students: Welcome Back.

The 1985-86 academic year will be Juilliard's eightieth. That's a venerable age, and it signifies a tradition of excellence of which we hope you will be an important part. The Trustees of Juilliard and the members of the administration and faculty revere that tradition. But we also want to build on it to make the Juilliard experience more artistically productive, intellectually stimulating, and socially enriching than it has ever been.

To help achieve these ends, several new people have joined the faculty and administration this year. We also have a new Office of Student Affairs. We even have a newspaper. And, not least, we will today hold our second annual fall barbecue for the entire Juilliard



Festivities of 1st Annual Orientation Barbeque

2nd Annual Barbeque Caps Orientation Day

Student Affairs Office Created

Students' Needs to Have Top Priority

This past summer, The Juilliard School established an Office of Student Affairs. Dedicated to improving the quality of student life, this office will facilitate extracurricular social and cultural activities, provide counseling and advisement services, and act as a liaison between students and the administration.

The first labors of this office have been to produce the school newspaper and to embellish Orientation Day with additional student activities. It has also taken over responsibility for the housing referral service. Now updated, this service provides information on apartments and rooms for rent or share, sublets ranging from two months to two years, and rooms in exchange for work. The

THE NEWSPAPER

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President Joseph W. Polisi

That community should not be just an incidental and transitory association; we would like it to be a lasting bond. For the Juilliard experience should mark all those it touches with a unique passion for excellence, a joy in art, and a delight in life. We are pleased you have chosen to join that community and to share that experience.



Festivities of 1st Annual Orientation Barbeque

2nd Annual Barbeque Caps Orientation Day

Wednesday, September 4 marks the annual Orientation Day for first-year, transfer, and graduate students at The Juilliard School. The purpose of the orientation is to acquaint new students with the Juilliard premises, faculty, staff, and services available to them at the school.

At 10 and 11 A.M., special tours of Lincoln Center will be offered. The tours, at a substantially discounted \$2, will give students a close-up look at the Lincoln Center complex and familiarize them with an area that will be an integral part of their lives for the next few years.

At 2 P.M., President Polisi and other representatives of the administration and faculty will address students in the Paul Recital Hall on the programs, policies, and ambitions of The Juilliard School.

Following the presentation, guided tours of the Juilliard building will be provided by student assistants. An activities fair will also begin at this time in the student lounge on the second floor to acquaint students with the various student organizations and activities available to them at Juilliard. Separate meetings will also be held during this time for students of the Dance, Drama, and Music divisions to dispense information and allow discussion of the respective majors.

The final, and certainly the most important, event of Orientation Day will be the 2nd Annual Barbeque, to be held on the 65th Street bridge beginning at 5:30 P.M. The barbeque will provide an ideal chance for all members of the Juilliard community to get to know one another before the rigors of Juilliard life begin.

The Day's Events

10 A.M. & 11 A.M. Special tour of Lincoln Center for new students, Student Lounge, Second Floor, \$2.
2:00 P.M. President's Address, Paul Recital Hall.
3:30 P.M.-5:00 P.M. Student-guided tours of Juilliard, Student Lounge.
Student Activities Fair, Student Lounge, Second Floor.
2nd Annual Barbeque, 65th Street Bridge.
5:30 P.M.

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The first labors of this office have been to produce the school newspaper and to embellish Orientation Day with additional student activities. It has also taken over responsibility for the housing referral service. Now updated, this service provides information on apartments and rooms for rent or share, sublets ranging from two months to two years, and rooms in exchange for work. The listings contain information on rents, utilities, and practicing privileges.

The student affairs office will also organize a Parents' Day later in the year. And there are plans to offer personal counseling and to hold workshops on a variety of student concerns, such as: stress, anxiety, loneliness, and interpersonal relations, as well as how to manage a career. A resource center will be developed providing information on the performing arts and related professions as well as on cultural events in NYC.

The Director of Student Affairs is Tammy Kirschner, a native New Yorker and pianist, who is completing a doctorate in Counseling Psychology at the University of Maryland. Her assistant, Elaine Raabe, received a B.A. in History and Political Science from Mount Holyoke College in Massachusetts, and came to Juilliard after a stint in marketing and public relations at a large New York City firm.

The Office of Student Affairs will also include student interns, who will be employed under work-study or other arrangements.

continued on page 3

New York City: A Student's View

By Leslie Nelson

If you have crossed the marble threshold of the Juilliard School quaking with apprehension, exhausted from wrestling with hostile subway riders, and hungry from not knowing where to eat breakfast, you are not alone. As a third-year veteran looking back at the trials of my first year, my heartfelt advice is *stay calm*.

Undoubtedly you've heard monstrous tales of the "Big, Bad City," and although I won't exactly deny all of those tales, I can assure you that the coming year will provide you with enough exciting opportunities to outweigh the negative aspects of the city.

The simplest way to alleviate anxiety is to ask questions—many of them. The stereotypical view that New Yorkers are notoriously cold and unhelpful is simply not true; in fact, many who claim to be "New Yorkers" were once "Out of Towners" like you, and they remember (and sympathize with) the plight of the newcomer.

If you are at a loss about housing, subway, or health information, there are a number of city services and private offices you can contact, including those right here at Juilliard. The Office of Student Affairs is being designed specifically for the students' needs—let them know *your* needs.

Ask upper classmen for the inside scoop on practice room sign-ups or where to buy leotards, reeds, or a used collection of Shaw plays. Read bulletin boards, subway maps,

local newspapers, and publications which specialize in your art form (and those that do not). Our library carries a wide range of such publications. I recommend thumbing through NYC-Access a thorough, creative guidebook to food, entertainment and historical information. (Distributed to new students during orientation).

Get to know the city—this helps to overcome the awe and insecurity you might be feeling. Pick one small section of the city. Travel there by subway, then explore on foot the museums, shops, parks, theaters, coffee shops, monuments, or whatever else you find in the neighborhood. Be choosy. Don't overwhelm your mind or blister your feet. Take your time—New York is a big

place and you're going to be here for awhile.

The more comfortable you are in your environment, the easier it is to manage the "trivialities" of living, and to realize your ultimate commitment to music, drama or dance.

... And if you're still hungry for breakfast, run across the street to the Lincoln Square Coffee Shop and grab a "Lincoln Center" muffin—you'll be happy that New York does things on a grand scale.

Leslie Nelson is a dance student who thrives in New York and assists the Director of Student Affairs.

New Leadership for Dance and Opera Divisions



David Lloyd
Appointed Acting
Director of
American Opera Center

Juilliard Alumna
Muriel Topaz
to Head
Dance Division

David Lloyd, well known operatic director and chairman of the Opera Division at the University of Illinois' School of Music, has been appointed Acting Director of Juilliard's American Opera Center.

A gifted tenor who has sung with most major U.S. symphony orchestras and performed leading roles with opera companies across the country, he also sang at many festivals here and abroad before turning to musical education and a notable career as an operatic stage director.

Mr. Lloyd was born in Minneapolis, Minnesota, where his mother was the leading accompanist for the top vocal coaches. He received his Bachelor of Music degree from the Minnesota College of Music, now part of the University of Minnesota, and went on to advanced vocal studies at Curtis.

After Curtis, his winning a major vocal competition in Philadelphia drew him to the attention of Columbia Artists under whose management he toured for 22 years. His wife, violinist and Curtis graduate Maria Shefeluk Lloyd, toured with him on several national tours. During his years of active concertizing, he recorded under the batons of Bernstein, Walter, Ormandy, Koussevitzky and Mitropoulos.

Mr. Lloyd's music education career began with two years of teaching at the University of Iowa, followed by three years at the University of West Virginia's new music facility. During this period, Mr. Lloyd spent summers as the first artistic director of the Lake George Opera Festival, where he was later general director for 18 years. From 1965 to 1970, he ran the Hunter College opera workshop and opera theater in New York. He has been a professor at the University of Illinois in Champaign since then, guiding the Illinois Opera Theater and overall opera program.

Vice President and Trustee of the National Institute for Music Theater in Washington, Mr. Lloyd is a board member of the William M. Sullivan Musical Foundation and the Selection Committee of the Korwin Project of the International Institute of Education. He also has adjudicated for Metropolitan Opera auditions in several cities.

The principal works to be performed by the American Opera Center during Mr. Lloyd's acting directorship this year are: William Schumann's *Casey at the Bat*, in November, Gounod's *Mireille*, in February, and Mozart's *Don Giovanni* in April.

On July 1, prominent dance educator and notator Muriel Topaz became Director of the Juilliard Dance Division. Executive Director of the Dance Notation Bureau for the past seven years, she has a long association with Juilliard going back to her student days in the Dance Division (1951-54).

Ms. Topaz, internationally known to the dance community as "Mickey," later taught here from 1959 through 1973. Her dance training included studies with Martha Graham and Antony Tudor. She was an active dancer here and abroad before concentrating on dance education and notation.

She was Director of the Dance Notation Bureau School and Dance Coordinator of the Lincoln Center Student Program in 1967-68, and has taught in Jacob's Pillow at Lee, Massachusetts, as well as in Ohio, Vermont, California and Buenos Aires. She has choreographed productions here and in France, and is a well known adjudicator. Author and editor of several books and collections of readings, she's been dance consultant and panelist to the N.Y. State Council on the Arts and is a board member of the National Association of Schools of Dance.

Speaking of her plans, Ms. Topaz has announced that the Dance Division will now have two major productions—one in the fall and the other in spring. This will allow the students more time to absorb the challenging material.

"We'll also be doing more works by some of our illustrious alumni," she said last week. Works by Martha Clarke, Lar Lubovitch and Paul Taylor are on the agenda for the first production. There will be more classes in the ballet program, including more pas de deux work.

"I'm delighted to be here, and welcome this opportunity to build on an already very fine school," she told *The Newspaper*. Wife of Pulitzer Prize winning composer Jacob Druckman and mother of two, she succeeds Juilliard's distinguished Martha Hill who retired after 34 years of achievement.

NEWS FLASH!

In response to the requests of the Student Forum, President Polisi has announced that the building will be open to college division students for practice and rehearsals from 5 to 10 p.m. Sundays during the academic year. See Security Guard for requirements.

Academic Curriculum Revamped

A lot has changed in the Academic Department since last year. The courses for first- and second-year students are new, as are some of the elective courses. Several previous faculty members have departed and several others have joined the department. And the department itself is being renamed.

In explaining the changes, James Sloan Allen, the recently appointed Associate Dean for Academic Affairs, said, "the department had some good courses and good teachers, but over all it lacked sufficient intellectual variety and challenge and the active involvement of students in the discussion of useful ideas. We want to get away as much as we can from passive learning and from the notion that learning is good for its own sake. Teachers should keep the breath of life and the taste of reality in learning always."

Asked how the Academic Department would meet such standards, Dean Allen replied: "Let's start right there, with the name of the department. It is not going to be the 'Academic Department' anymore, because there's not going to be anything 'academic' about it—no rote memorization, dreary textbooks, reverential intellectualizing. We're going to call it the Liberal Arts Department, because we want it to explore the varieties of human experience. We can't teach everything, of course, but we'll do what we can do best, and always, I hope, with that breath of life, the taste of reality, and maybe a touch of show business."

The curriculum will begin, Dean Allen explained, with courses for first- and second-year students organized around them reading and discussion of great writings, such as Homer's *Iliad*, Aristotle's *Ethics*, Dante's *Inferno*, Cervantes' *Don Quixote*, Voltaire's *Candide*, Marx's *Communist Manifesto*, Dickens' *Hard Times*, Freud's *Civilization and Its Discontents*, Virginia Woolf's *Mrs. Dalloway*, Sartre's *Existentialism is a Humanism*.

Students will sit around seminar tables and talk about not only the contents of such books but the bearing of those contents on lived experience. What, for example, does Homer tell us about the relations of the emotions to culture? What does Aristotle tell us about the good life and how to live it? What does Dante tell us about trust, Cervantes about idealism, and Voltaire about education and work? What do Dickens and Virginia Woolf tell us about modernity and happiness, and Marx and Freud about self-deception and its cure? And what does Sartre tell us about freedom and responsibility?

New Faculty

Voice
Edith Bers
Jan DeGaetani
Enrico Di Giuseppe

Harp
Nancy Allen

Stringed Instruments
Eugene Levinson (Double Bass)
Zara Nelsova (Cello)
Paul Cantor (Assistant, Violin)

Orchestral Instruments
Jeanne Baxtresser (Flute)

Accompanying
Margo Garrett

Graduate Seminar
Richard French
Alberta Masiello
Jacques-Louis Monod
Ian Strasfogel

Liberal Arts
James Sloan Allen
Hyun Höchsmann
Roger Oliver
Peter Rojewicz
Valerie Steele

American Opera Center
David Lloyd (Acting Director of AOC)
Dorothy Frank Danner (Movement and Dance Instructor)
Jane Bakken Klaviter (Vocal Coach)
Rhoda J. Levine (Acting Instructor)
Diane Richardson (Vocal Coach)

Diction
Thomas Grubb (French)

Dance Division
Jill Beck

These are, Dean Allen added, "not just great ideas, they are good and useful ones. And by thinking and talking about them you not only gain a first-hand acquaintance with the authors who addressed them, you also learn something about life itself."

To teach these courses—as well as the new elective courses—four new faculty members have joined the Liberal Arts Department. They are: Hyun Höchsmann, a Korean by birth who holds a Ph.D. in Philosophy from the University of London; Roger Oliver, who holds a Ph.D. in Drama History from Stanford and, after teaching at New York University, has lately been running the public education program for the Next Wave Festival at the Brooklyn Academy of Music; Peter Rojewicz, a widely published poet who holds a Ph.D. in Folklore from the University of Pennsylvania; and Valerie Steele, who holds a Ph.D. in History from Yale and has recently published a book on the history and significance of fashion in the nineteenth and early twentieth centuries.

THE NEWSPAPER

The newspaper of The Juilliard School, Lincoln Center, New York, New York 10023. Issued monthly (except January) during the academic year.

EDITORIAL COMMITTEE

Administration
James Sloan Allen Susan Mosborg
Carol Convisser Elaine Raabe
Tammy Kirschner Walter Wager

Faculty
Roger W. Oliver

Student Body
Leslie Nelson

Advertising rates and general information:
Office of Student Affairs
Room 219
779-5000 ext. 200

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Tammy Kirschner

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The Office in Room 219, phone number dents are encou staff, ask quest generally take ices provided b



Familiar sigh

Presses Roll!

With the publication you hold in your hands, Juilliard begins an experiment that we hope will become a tradition: a college newspaper. Prepared by the Student Affairs Office and an editorial committee representing the administration, faculty and student body, the newspaper will appear on the first school day of each month (except January) during 1985-86. It will carry news of events and people at Juilliard and Lincoln Center as well as stories and notices about cultural life in New York City—and tips on how to live there.

The editorial committee welcomes student participation in the forms of editorial assistance, story writing, and information of interest to the Juilliard and Lincoln Center community.

Also, *The Newspaper* needs a proper name; the present title is just a makeshift intended to serve until a more appropriate and permanent name is found. To find that name, a contest will be held, complete with prize—and a chance at immortality. Details will appear in the October issue.

Meanwhile, direct any inquiries about *The Newspaper*, or materials to be printed in it, to the Student Affairs Office, Room 219. And save this issue. It could become a collectors' item.



Tammy Kirschner (r.), Elaine Raabe

Student Affairs

continued from page 1

ments and be involved in all the activities of the office. The first such intern is Leslie Nelson, a dance major from Massachusetts who was active in the Student Forum last year and whose advice to new students can be read elsewhere in this paper. It is hoped that two other students representing the Drama and Music divisions will soon join Ms. Nelson.

The Office of Student Affairs is located in Room 219, next to the elevators. The phone number is 799-5000 ext. 200. Students are encouraged to stop by to meet the staff, ask questions, express concerns, and generally take advantage of the many services provided by the office.



Familiar sight in Student Affairs Office

Spotlight on Juilliard "Live from Lincoln Center" to Feature School

On Saturday, October 5, public television's acclaimed "Live from Lincoln Center" will devote its two hours to "Juilliard at 80." It will be seen locally between 8 and 10 P.M. on WNET, Channel 13, with radio simulcast on WNCN-FM.

Current students, faculty and prominent alumni will be featured in a lively combination of excellent performances, mini-documentaries and interviews covering music, dance and drama. Guest co-hosts will be Christopher Reeve and Kelly McGillis, both of whom studied theater at Juilliard. Reeve is a versatile and gifted star who first won fame as "Superman," and Ms. McGillis most recently co-starred as the Amish widow in the movie titled "Witness."

The live performances will come from two of the school's theaters, making this the first "Live from Lincoln Center" to be broadcast from more than one house. Leontyne Price, a great soprano and a proud Juilliard graduate, will sing an aria from the late Samuel Barber's opera titled "Anthony and Cleopatra." The internationally esteemed Juilliard String Quartet will perform with two students, cellist Joshua Gordon and violinist Eufrosina Rialeanu.

One major segment is to focus on students and faculty in the theater program, both in performance and rehearsal.

... And Live From Paul Hall

Three winners of the 1984 Gina Bachauer International Piano Competition at Juilliard will be featured over Radio Station WQXR Wednesday evening, September 18, at approximately 9:05 P.M., following the news headlines.

The pianists performing are Fei-Ping Hsu, a student of Sascha Gorodnitzki; Silke-Thores Matthies, a student of Joseph Kalichstein; and Daming Zhu, a student of Rudolf Firkusny.

The concert inaugurates the new season of the McGraw-Hill Young Artists Showcase, with Robert Sherman as host. This is the fifth year the series has opened with Juilliard's Bachauer winners, and the second year the program will be broadcast from Paul Hall. President Polisi will be on hand this year to greet the audience.

Students, faculty and staff are invited to attend. No tickets are required.

Following the hour-long program the audience is invited to a reception in the carpeted areas outside of Paul Hall.

(It is suggested that audience members be in their seats by 8:55 P.M.)

Student Forum

The Juilliard Student Forum, established in the Spring of '84, grew out of a need for a student-run organization which would act as an advocate for student concerns. Among the goals set by the Forum were: increased communication and collaboration among the school's three divisions, and the articulation of students' needs to the administration. During the Forum's first year, a number of music, drama and dance students met informally to brainstorm and agree upon ways to enhance students' experience at Juilliard. These meetings yielded a lecture series, a newsletter, and a working relationship with President Polisi and his administration.

This year the Forum will continue to sponsor projects to increase student interaction and improve the quality of student life at Juilliard in general. The Forum will be working out of the Student Affairs Office where a newspaper staff and an activities center will be established.

The Student Forum is open to all students. And the greater the participation, the greater will be the Forum's success.

The first performance on the show will bring the coast-to-coast audience the full Juilliard Orchestra under the baton of Jorge Mester who heads the conducting program. It will bring national exposure to Juilliard's exceptional student orchestra. Juilliard dancers will also present a full production of "Clovien Kingdom" by the celebrated choreographer and Juilliard alumnus Paul Taylor.

Production plans also call for interviews with graduates Itzak Perlman and Miss Price. Videotaping will continue through early September, and camera crews are expected to cover several aspects of Orientation Day on September 4. They have already "shot" tape on several students and their summer activities away from Juilliard. One subject explored in these mini-documentaries is the close and creative relationship between teachers and students, reports film maker Peter Rosen who is producing the documentary segments. Overall producers for this show and the entire "Live from Lincoln Center" series are Lincoln Center and WNET-Channel 13.

"The program will offer people across the country an opportunity to share the Juilliard experience and life," President Polisi noted last week, "and students may wish to let their families and friends know that it will be broadcast on October 4."

October 5 is also the date of Juilliard's second annual alumni reunion. The precise date of the school's first classes eight decades ago, October 31, 1905.

Juilliard Quartet to Visit Tokyo

On September 7, the celebrated Juilliard String Quartet and President Joseph W. Polisi will depart for a week in Japan. This year is the 25th anniversary of the Sister City Relationship between New York and Tokyo, and the Governor of Tokyo has invited the Quartet to perform two Silver Bridge Concerts in celebration of New York Week in Tokyo.

Japanese alumni of Juilliard will honor the visitors at a reception on the evening of September 11. Those alumni have been invited to the September 12 reception being given by the Governor and municipal authorities of Tokyo. Public and media interest in the Juilliard group is high, according to reports from the Japanese capital. More than a dozen newspapers and broadcasting groups will be questioning the visitors at the press conference scheduled for September 9 in the Akasaka Prince Hotel.

High Hopes for High Rise Dorm

The Juilliard dormitory, proposed as part of a building to be constructed immediately to the West of the school, has moved a few steps closer to becoming a reality.

A design for the building is almost in hand. Although the final design will not be completed until later in the Fall, preliminary drawings were presented to participants in June and discussions were opened between representatives of Lincoln Center and Community Board #7, the first of several public bodies that must examine the design before construction.

The preliminary design calls for a structure of three separately entered parts: an Institutional Building providing offices and other facilities for Lincoln Center constituents (including a full-service cafeteria for use primarily by Juilliard and The School of

Culture Watch

A regular feature of *The Newspaper*, the Culture Watch column will call attention to recently published books and articles, recordings, current exhibitions, on-going performances, and other cultural events that should be of special interest to the Juilliard community. Recommendations for items to be included—especially those reflecting activities of Juilliard faculty and students—are welcomed and should be submitted to the Student Affairs Office.

Books, etc.

The Glorious Ones: Classical Music's Legendary Performers, by Harold C. Schonberg (510 pp., Times Books, \$24.95). A history of musical performance as seen through its "stars" and their circumstances. "An exciting, vivid and highly readable account," wrote Schuyler Chapin (former general manager of the Metropolitan Opera) in *The New York Times*, which "belongs firmly in the library of anyone" who knows "the joy of music."

Opera and Ideas From Mozart to Strauss, by Paul Robinson (279 pp., Harper & Row, \$22.95). A scholarly and ingenious study by an intellectual historian of the ways operas have reflected the prevailing ideas and attitudes of their times. Mr. Robinson teaches a course on the subject at Stanford and, according to Edward Rothstein, music critic of *The New Republic*, "if this book is any indication, similar courses should become part of the curriculum even in professional conservatories."

"Music and Musical Life: The Road to Now," by Samuel Lipman (in *The New Criterion*, Special Issue, Summer 1985). A conservative critic, Lipman is not loved by devotees of contemporary music, but this mixed appraisal of serious music and its audience in America since 1945 should rouse thought, which is his hope: "More and more." Lipman writes, "it seems that what we lack is not the ability to achieve a musical culture but rather the willingness to take music—and our achievements and failures in it—seriously."

The Life and Works of John Weaver, by Richard Ralph (1,100 pp., Dance Horizons Books, \$85.00). Magnificently produced by the publishing company of Al Pischl, who doubles as Juilliard's Concert Manager, this huge volume tells the story and contains writings of the 18th-century figure who played an indispensable part in shaping the profession of dance in England.

Fashion and Eroticism: Ideals of Feminine Beauty From the Victorian Era to the Jazz Age, by Valerie Steele (327 pp., Oxford University Press, \$24.95). Written by a new member of the Juilliard faculty, this is a learned, readable, and thought-provoking account of the how and why of modern dress, that, said one reviewer, "will promote a radical re-examination of fashion, sex, and society." An excerpt appeared in the July issue of *Harper's Magazine*.

American Ballet, and a cinema for the Film Society of Lincoln Center); a dormitory tower accommodating 250 beds and 30 practice rooms for Juilliard students, and a number of beds and studios for The School of American Ballet; and an apartment tower to be owned by a private developer.

If all goes well, the final design will be accepted, a developer will be selected, public approvals will be obtained, and Juilliard and the other participants will be poised for construction by the end of the school year. Thus will the curtain begin to descend on one of Juilliard's longest-running shows: the efforts, begun soon after the move to Lincoln Center, to find suitable housing for students.

September Sampler

Juilliard

SPECIAL EVENTS

- 9/18 *Live radio broadcast from Paul Recital Hall. Fei-Ping Hsu, Silke-Thores Matthies, and Daming Zhu, three winners of the 1984 Gina Bachauer International Piano Competition at Juilliard, will be performing in the McGraw-Hill Young Artists Showcase. 8:55 P.M. No tickets required.*

ANNOUNCEMENTS

Juilliard will hold a competition for a symphonic composition by a student. The deadline for submission is November 1. An outside panel will adjudicate. The winning composition will be performed in an orchestral concert in the spring semester. Please see Dr. Joel Sachs or the composition faculty for guidelines.

This year's Focus! festival will consist of two orchestral and one chamber orchestra concert, and two chamber music programs during the week January 24-31. Music will be drawn from the golden age between World War I and the onset of fascism, 1918-1933. Among the compositions will be Bartok's Piano Concerto No. 1 and Stravinsky's Violin Concerto, the soloists for which will be chosen by competitive audition. In addition, music by Juilliard composition students will be featured in an extra concert. The deadline for submissions will be November 1. See Dr. Joel Sachs for details.

ACADEMIC CALENDAR

- 9/3 Registration for new and readmitted students.
9/4 Orientation Day and Barbeque.
9/5 Classes begin.
9/16 Rosh Hashanah (classes dismissed).
9/20 Final date for adding and dropping classes.
9/25 Yom Kippur (classes dismissed).



The New York City Opera performs in the New York State Theater. The New York Philharmonic performs in Avery Fisher Hall. The American Ballet Theater and the Metropolitan Opera perform in the Metropolitan Opera House.

Lincoln Center

MUSIC

- 9/1 **New York City Opera**, *The Merry Widow*, 1 and 7 P.M., also 9/6-9/8.
9/5 **New York City Opera**, *Turandot*, 8 P.M.
9/6 **New York Philharmonic**, *Follies-In Concert*, eve, also 9/7.
9/10 **The India Festival of Music and Dance**, Alice Tully Hall, through 9/15: 9/11-9/14 at 8 P.M.; 9/10 at 6:30 P.M.; 9/14-9/15 at 2 P.M.
9/11 **New York City Opera**, *Manon*, 8 P.M., also 9/21 and 9/29.
New York Philharmonic, Zubin Mehta, conductor; Ravi Shankar, sitarist, 8 P.M.
9/12 **New York City Opera**, *The Mikado*, 8 P.M., also 9/22.
New York Philharmonic, Zubin Mehta, conductor; L. Subramaniam, violinist; John Cheek, bass-baritone, 8 P.M., also 9/13-9/14 and 9/17.
9/13 **New York City Opera**, *The Love for Three Oranges*, 8 P.M., also 9/22 and 9/28.
9/14 **New York City Opera**, *Carmen*, 2 P.M., also 9/17 and 9/26.
New York City Opera, *The Daughter of the Regiment*, 8 P.M., also 9/18 and 9/29.
9/15 **New York City Opera**, *La Cenerentola*, 1 P.M., also 9/20 and 9/28.
Korean Symphony Orchestra of New York, *Pai Chai School Centennial Anniversary Concert*, Alice Tully Hall, 8 P.M.
Mexican Independence Day Celebration, Damrosch Park, all day.
9/19 **New York City Opera**, *La Traviata*, 2 P.M., also 9/27.
New York Philharmonic Young Peoples Concert, Zubin Mehta, conductor; Young Performers, Avery Fisher Hall, 2 P.M. Philip Wu, tenor, Alice Tully Hall, eve.
9/23 **Metropolitan Opera**, *Tosca*, 7:30 P.M., also 9/26.
9/24 **Metropolitan Opera**, *Jenifa*, 8 P.M., also 9/28.
9/25 **Metropolitan Opera**, *Falstaff*, 8:30 P.M., also 9/28.
9/26 **New York Philharmonic**, Zubin Mehta, conductor; Nikita Magaloff, pianist, 8 P.M., also 9/27 and 9/28.
9/27 **Metropolitan Opera**, *Der Rosenkavalier*, 7:30 P.M., also 9/30.

DANCE

- 9/8 **American Ballet Theater**, *La Bayadere*, Jardin Aux Lilas, *Pas De Deux*, *Theme and Variations*, 8 P.M., also 9/14.
American Ballet Theater, *La Bayadere*, *Other Dances*, *Sinatra Suite*, *Theme and Variations*, 2 P.M., also 9/13.
9/10 **American Ballet Theater**, *Giselle*, 8 P.M., through 9/12, also 9/15 at 2 and 8 P.M.

DRAMA/FILM

- 9/27 **Film Society of Lincoln Center**, 23rd New York Film Festival, U.S. premieres and film classics, panel discussions, Avery Fisher Hall, through 10/13.

New York City

MUSIC

- 9/7 **Korean Artists Concert**, Carnegie Recital Hall, 8:30 P.M.
9/15 *Concert to Celebrate Mexican Independence Day*, Carnegie Main Hall, 8 P.M.
9/21 *Joong Ang Music Competition*, Carnegie Recital Hall, 2 P.M.
Israel Philharmonic, Leonard Bernstein, conductor, Carnegie Main Hall, 8 P.M., also 9/22 at 3 P.M.
9/23 **Carnegie Hall International American Music Competition Semi-Finals**. 1985 Competition for Pianists, Carnegie Recital Hall, 10 A.M. also 9/24.
9/26 **Vienna Philharmonic**, Lorin Maazel, conductor, Carnegie Main Hall, 8 P.M., through 9/28.
9/27 **The Drottningholm Baroque Ensemble**, Carnegie Recital Hall, 8 P.M.
9/29 *Carnegie Hall International American Music Competition*, 1985 Competition for Pianists, Carnegie Main Hall, 3 P.M.

DRAMA

- 9/1 **American Theater of Actors**, *Fresh Fatigues*, 314 W. 54th, \$6, through 9/7.
9/1 **Newfoundland Theater**, *Goodnight Ms. Calabash Wherever You Are*, 6 W. 18th, \$8, through 9/7.
9/1 **West Side Repertory**, *Candida*, 252 W. 81st, 666-3521, \$7, through 9/30.
9/4 **Light Opera of Manhattan (LOOM)**, *H.M.S. Pinafore*, 111 E. 33rd, 532-6180, through 9/14.
9/16 **Double Image Repertory**, *Savage in Limbo and Filthy Rich*, 304 W. 47th, 245-2489, through 11/24.

DANCE

- 9/6 **Dance Theater Workshop**, *Pat Graney*, 219 W. 19th, 924-0077, \$7.

SPECIAL EVENTS

- Waterloo Festival for the Arts*, Waterloo, New Jersey; *Antiques Festival*, *Crafts Festival*, *Folk Festival*, *Jimmy Dorsey Orchestra* and more, through 12/30. Ticket info available at the Office of Student Affairs, Room 219.
9/6 *Making Waves*, weekend performances of music and dance aboard the Staten Island Ferry, Fridays 5:30-8 P.M., Saturdays and Sundays 2-4 P.M., only 25¢, through 9/30.
9/7 *First Brazilian National Independence Day Street Festival*, street samba, food, carnival costumes, dancers, arts & crafts, etc., 46th Street between 5th and 6th Avenues, 10 A.M.-7 P.M.
The Second Annual Village Voice Festival of Street Entertainers, Lafayette Street & Astor Place, noon-9 P.M., FREE, winners perform at the Bottom Line 9/9.

Ticket Availability

JUILLIARD

Friday Concerts—Performers receive a pair of tickets TWO Fridays prior to performance. Other students receive one ticket ONE Friday prior to performance.
Tuesday Concerts—Performers receive a pair of tickets TWO Tuesdays prior to performance. Other students receive one ticket ONE Tuesday prior to performance.

FOR FURTHER INFORMATION ON CONCERTS AND PAID PERFORMANCES, CHECK WITH THE CONCERT OFFICE LOCATED AT S-13 ON THE STREET LEVEL OF THE BUILDING.

LINCOLN CENTER

New York Philharmonic—Student rush tickets available Tuesdays and Thursdays on the Even-Odd Series. Must present I.D. at Avery Fisher Hall Box Office (Window #6) 1/2 hour prior to performance and ticket price will be \$5. Line starts about 1 hour before performance.
JUILLIARD STUDENTS AND STAFF HAVE THE OPPORTUNITY TO ATTEND OPEN DRESS REHEARSALS OF THE NEW YORK PHILHARMONIC FREE. TO ATTEND, PRESENT YOUR JUILLIARD I.D. AT AVERY FISHER HALL ON THURSDAY MORNINGS AT 9:45 A.M. MUST BE THERE PROMPTLY ON TIME!

Metropolitan Opera—No student rush tickets available. Standing room tickets available at \$8 and \$5. On sale each week starting on Saturday.

Alice Tully Hall—Student rush tickets available for some concerts. Check directly with the Box Office.

New York City Opera—Rush tickets available every morning at 10 A.M. at State Theater Box Office for that evening's performance (11:30 A.M. on Sunday). Must show proper I.D. Limit of 1 ticket/person. Ticket price will be \$5.

NEW YORK CITY

Carnegie Hall—Some tickets discounted to students with I.D. on day of performance. Check with Box Office at 247-7800.

Merkin Concert Hall—Student rush tickets available for some concerts only. Must present I.D. Rush tickets are 1/2 price. Check with Box Office at 362-8719.

92nd Street Y—Concert tickets may be purchased in advance at Box Office for 1/2 price with student I.D. No tickets sold for less than \$3.50 and the discount applies only to concerts, lectures and poetry readings, not the theater.

Metropolitan Museum—Standing room only tickets available on day of concert for \$2. Must present student I.D.

TKTS—1/2 price day of performance tickets for Broadway and Off-Broadway shows. After 3 P.M. for evening performances and after noon for matinees. Located at Duffy Square, Broadway at 47th. Also at Two World Trade Center, and Borough Hall Park in Brooklyn. 354-5800 for more info.

Bryant Park Ticket Booth—1/2 price day of performance tickets for music and dance performances throughout New York City. Open Tuesday, Thursday and Friday, noon-2 P.M. and 3-7 P.M.; Wednesday and Saturday, 11 A.M.-2 P.M. and 3-7 P.M.; Sundays, noon-6 P.M. 42nd Street between 5th & 6th Avenues, just inside the park. Call 382-2323 for recorded information on ticket availability.



THE JUILLIARD SCHOOL CALENDAR OF EVENTS

OCTOBER 1985

Saturday, Oct. 5
8:00 p.m.

Juilliard Theater
and

Juilliard Drama Theater

"Live from Lincoln Center"
"Juilliard at 80"
"Live from Lincoln Center" telecast
WNET/Channel 13, 8-10 p.m.
(and other PBS stations nationwide)
See page 3 for details.

Tuesday, Oct. 15
8:00 p.m.

Juilliard Theater

JUILLIARD STRING QUARTET
Schubert/Quartet in A minor,
Opus 29
Sibelius/Voces intimae,
String Quartet, Opus 56
Bartok/Sixth Quartet

Available free tickets distributed starting 9:30 a.m.,
Friday, Oct. 11, in the Concert Office.

8:00 p.m.

Paul Hall

Music by Juilliard Composers

Wednesday, Oct. 16
1:00 p.m.

Tully Hall

ONE O'CLOCK CONCERT

Friday, Oct. 18
8:00 p.m.

Tully Hall

JUILLIARD SYMPHONY
Jens Nygaard, Conductor
Haydn/Symphony No. 104
in D major ("London")
Persichetti/"Night Dances," Opus 114
Tchaikovsky/Symphony No. 4
in F minor, Opus 36

Available free tickets distributed starting 9:30 a.m.,
Tuesday, Oct. 15, in the Concert Office.

☐ EVENING CONCERT SERIES: Admission to these concerts is free although tickets are required. The dates tickets become available to the general public are noted. However, these tickets are valid only until five minutes before curtain, at which time an open seating policy goes into effect and standbys are admitted to fill vacant seats. Standby tickets become available in the lobby of the theater one hour before the performance. Please note that listed programs are subject to change. ☐ ONE O'CLOCK CONCERTS, held on most Wednesdays, are Juilliard's "Surprise Package." Student performers are featured in hour-long concerts, offering a wide repertory that includes orchestral and choral concerts, chamber music groups and varied combinations such as music and dance. No tickets are required and the doors of Alice Tully Hall open thirty minutes before the performance. Programs are available one week in advance from the Concert Office. ☐ STUDENT RECITALS are given in Paul Recital Hall and Rooms 309 and 313. No tickets are required for these concerts. ☐ OPERA, DANCE, AND DRAMA: For some productions a contribution is requested and this is noted when applicable, as is the date when tickets become available. ☐ For further information about any Juilliard event, please call the Concert Office at 874-7515 or 874-0465. ☐ A summary of events will be found on the last page of this Calendar.

☐ JUILLIARD ASSOCIATION MEMBERS HAVE ADVANCE RESERVE TICKET PRIVILEGES TO ALL EVENTS. FOR MEMBERSHIP INFORMATION, PLEASE CALL 799-5000 EXT. 278.

Wednesday, Oct. 23
1:00 p.m.

Tully Hall

ONE O'CLOCK CONCERT

Friday, Oct. 25
8:00 p.m.

Tully Hall

JUILLIARD CHAMBER ORCHESTRA
Jorge Mester, Conductor
Prokofiev/Classical Symphony,
Opus 25
Mozart/Piano Concerto No. 25 in
C major, K. 503
Mozart/Serenade No. 9 in
D major, K. 320 ("Posthorn")

Available free tickets distributed starting 9:30 a.m.,
Tuesday, Oct. 22, in the Concert Office.

Tuesday, Oct. 29
8:00 p.m.

Juilliard Theater

LEWIS KAPLAN, Violin
assisted by members of the
Aeolian Chamber Players:
Charles Neidich, Clarinet
Peter Basquin, Piano
Jennifer Langham, Cello
Debussy/Sonata in G minor
Beethoven/Trio in D major,
Opus 70, No. 1 ("Ghost")
Ralph Shapey/Discourse #2
New York Premiere
Bartok/Contrasts

Available free tickets distributed starting 9:30 a.m.,
Friday, Oct. 25, in the Concert Office.

Wednesday, Oct. 30
1:00 p.m.

Tully Hall

ONE O'CLOCK CONCERT

Thursday, Oct. 31
8:00 p.m.

Juilliard Theater

CONTEMPORARY MUSIC ENSEMBLE
with the Juilliard String Quartet
Paul Zukofsky, Conductor
This program is dedicated to the
memory of Roger Sessions.
Stravinsky/Symphony of Winds
Sessions/Orchestral Suite from
"The Black Maskers"
Schoenberg/Concerto for String
Quartet and Orchestra
(Freely adapted from the
Concerto Grosso, Opus 6,
No. 7 by Handel)

Available free tickets distributed starting 9:30 a.m.,
Monday, Oct. 28, in the Concert Office.

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

Contact: Walter Wager
Communications Director
(212) 799-5000 x. 207

FOR IMMEDIATE RELEASE

"LIVE FROM LINCOLN CENTER" TO CELEBRATE "JUILLIARD AT 80"
OCTOBER 5TH

Public television's acclaimed "Live from Lincoln Center" will devote its two hour October 5th program to The Juilliard School. Titled "Juilliard at 80," the broadcast will present in performance, documentary and interview world famous alumni, distinguished faculty and gifted students. It will be broadcast from 8 - 10 p.m. ET.

The Juilliard School, which celebrates the 80th anniversary of its first classes on October 31st, is a noted conservatory and college of music, dance and theater - with humanities programs. "Live from Lincoln Center" which is being produced under the supervision of Lincoln Center Media Development Director John Goberman - will treat music, theater and dance.

Among the highlights will be Juilliard graduate Leontyne Price singing the death aria from the late Samuel Barber's "Antony and Cleopatra" and a performance of the Brahms' "Sextet in B Flat" by the distinguished Juilliard String Quartet playing with two current Juilliard students. They are cellist Joshua Gordon and violist Eufrosina Raileanu. Ms. Price and Juilliard alumnus Itzhak Perlman are among the major talents who will be interviewed.

Juilliard dancers will present "Cloven Kingdom" choreographed by Juilliard alumnus Paul Taylor. Drama department students will be seen both in rehearsal and in a challenging series of vignettes. The program will open with the Juilliard Orchestra playing Dvorak's "Carnival Overture" under the baton of Jorge Mester who heads the School's conductor's training program.

"Live from Lincoln Center"
"Juilliard at 80"
page two

Video-tape crews have been covering Juilliard students and faculty both at the School and elsewhere, exploring both student life and faculty-student relationships at this unique institution. Regular "Live from Lincoln Center" host Patrick Watson will have as his co-host an alumna of Juilliard's theater program, Ms. Kelly McGillis. Only two years out of Juilliard, she has attracted critical attention in the films "Reuben, Reuben" and in "Witness" where she was the Amish widow - co-starring with Harrison Ford.

October 5th will also be a special "Homecoming" Day at Juilliard's Lincoln Center campus. The second annual Juilliard Alumni Reunion will precede the telecast. Alumni from many states and several foreign countries are expected to attend the afternoon events. Juilliard's current student body includes young men and women from more than twenty nations.

/ / / / /

8/28/85

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THE JUILLIARD SCHOOL

FOCUS!

A World in Transition: The New Music, 1945-1955

January 18-25, 1985

Alice Tully Hall
and
The Juilliard Theater

Program Notes

by Joel Sachs,
FOCUS! Director

This year's FOCUS! festival is the first of what promises to be a major addition to New York's cultural life. The genesis of the FOCUS! concept lies in Juilliard's current extensive reexamination of its educational practices. As an independent conservatory—as opposed to a music school within a liberal arts institution—Juilliard's mission is clearly professional training in the performing arts. Nevertheless, the school strives to give its students the broadest possible education within the context of professional training, and is constantly searching for novel ways to combine the honing of professional skills with these broader goals. In this spirit, ideas are sought that concentrate the school's boundless energies on projects that stress performance with a broader educational thrust.

For some years, one of Juilliard's major events has been a series of concerts of recent music during the early weeks of the second semester. These concerts have embraced a great variety of music, some new, some less new, and performers from the school and elsewhere. Shortly after Juilliard's new president, Dr. Joseph Polisi, took office this autumn, he urged a general reconsideration of the aims of this festival. In the course of discussions, several ideas emerged that led to the present format. One was that the week of concerts should have as its primary goal the education of Juilliard students through massive exposure to critically-important musical styles—exposure as performers and audience members. The second was that this might be achieved through a week of concerts presenting an enormous range of music from some brief but vital epoch. The logo FOCUS! suggested itself naturally, as it incorporated the underlying philosophy and could describe the goal of similar projects drawing upon other epochs.

But where would such a concept of programming begin? Here the planners were helped by a peculiarity of Juilliard's year. Each spring, the various departments suggest concertos or vocal solos that they would like to have incorporated in the following year's orchestra concerts. Students can then learn the solo parts and compete for the opportunity to perform. As it happened, some nine months ago—long before the FOCUS! concept evolved—two concertos were agreed upon for the concerts of January 18 and 25, 1985: Sergei Prokofiev's *Sinfonia Concertante* for cello and orchestra, and Quincy Porter's viola concerto. Since both compositions were written shortly after World War II, the idea presented itself that this first FOCUS! festival could explore in depth that immensely vital and productive period during which vast changes in musical style and musical life (to say nothing of society in general) exploded upon the world. Such a festival would fulfill all our aims—to give Juilliard's students an opportunity to perform centrally important music, to familiarize them with the incredible wealth of that period's styles, and to give New York's audience a unique musical experience appropriate to the immense resources of a major conservatory. As it happens, there has been much written and said in recent years criticizing the achievements of those days, which made a review of it additionally interesting.

Unfortunately, the production schedules of the Drama and Dance departments by then (October) no longer had enough leeway to permit them to participate in a major way, but in the future FOCUS! will expand its scope to bring *all* of the Juilliard resources into play. As it is, some 250 Juilliard students are participating in this year's festival.

* * *

The beginning of the period encompassed by this festival defines itself easily enough: that the end of World War II wrought enormous changes is unquestionable. The atmosphere in the last months of the war may be observed in three articles in the journal *Modern Music*. The final issue of 1944 contains a remarkable symposium, with contributions by Schoenberg, Milhaud, Krenek, Martinu, and Rieti, on the question of what to do with collaborators once Europe was liberated. (Schoenberg had no doubts: a vast segment of the European artistic community had behaved abominably and should be severely punished for its "low mental and moral standard.") An article in the early spring, 1945, spoke of the death of music in Germany and its renewal in liberated Europe; and in the early summer Henry Cowell described how the use of American compositions in propaganda broadcasts (intended to counteract Nazi allegations that the U.S. had no culture) had become, ironically, a first opportunity for our composers to be heard abroad.

With victory, cultural life could recommence. In America, the entire picture had changed, as the refugees of the '30s such as Schoenberg, Stravinsky, Hindemith, Wolpe, and countless others exerted their influence upon young composers through performances and teaching. Whereas before the Nazi period the flood of students had always been toward Europe, now there was two-way traffic, and the United States, the world's strongest country, was rapidly being propelled toward world musical leadership. At the same time, the older generation of American composers—Sessions, Thomson, Cowell, Copland, and the long-neglected Ives, to name a few of the most prominent—came into their own. With improving communications and the rebirth of European prosperity, music started its progress toward becoming a global language. Generations of younger composers with novel ideas, also could achieve their potential: Babbitt, Messiaen, Dallapiccola, Cage, a host of them. Women, such as Ruth Crawford, Vivian Fine, Miriam Gideon, and Louise Talma, fought for and achieved the beginnings of acceptance as equals. The twelve-tone method spread among composers of drastically differing styles, reaching (with some shock to the public) even Stravinsky and Copland, whose admirers had previously considered them immune to the "infection." In Paris, then in New York, Cologne, and Milan, electronic composition opened vistas whose implications are still not entirely clear.

It was, to be sure, a bitterly contentious era, as befits the days of Cold War and Senator McCarthy. In a report to a New York newspaper from Paris, Irving Fine described musical life in Paris, where he was living in 1950 on one of the new grants named for Senator Fulbright. Schoenberg, Webern, and Berg were in; Messiaen, after a period of vogue, was out. There was a major division between Stravinskyites and Schoenbergites; Stravinsky's secretary claimed that the Austrian's name could not even be mentioned in the Russian's house. Schoenberg himself could not understand the continuing bitterness of his opponents (see notes for *A Survivor from Warsaw*, January 25 concert), but little did he anticipate the obituary that his former admirer Pierre Boulez would write early in 1952. "It is not devilry, but only the most ordinary common sense, which makes one say that, since the discoveries made by the Viennese, all composition other than twelve tone is *useless*. (This does not, of course, imply that the works of every twelve-tone composer are valuable) . . ." Alas, Boulez included Schoenberg's among the "valueless" twelve-tone music. (Dallapiccola, in New York in 1951, was struck by Varèse's ability "in an epoch of exclusivism" to appreciate the grandeur of Schoenberg.) Boulez's new espousal of Webern, and the messianic propagandizing for the poor dead composer, engaged in by the disciples of "post-Webern serialism," provoked hostility magnifying the pre-war musical conflicts. At the German town of Darmstadt, summer new-music festivals (which by at least one account were founded by the occupying U.S. Army) became both a meeting ground for important new ideas and a center of agitation for a limited number of "new musics." Needless to say, the extreme opposite of total serialization, that is, aleatoric music, was received with equal fervor by its partisans and equal hostility by its detractors. Meanwhile, many of the middle-ground composers, solid men and women who composed without adherence to a school, were dismissed as old fashioned by the avant-gardists with a finality reciprocated by the middle-ground's hatred of the avant-garde. It took a very solid mind to stay the course unflinched. In short, the vital era was not without its problems—and its inferior works—but, as in all the arts, it was a time of great hopes that drew devoted admirers.

Establishing an end point to the period is, of course, impossible, thanks to the happy absence of a war to define it. We have chosen to stop at about the time of the maturing of a new generation, leaving the Stockhausens, Berios, etc., to another exploration. Arbitrary, perhaps; but it is comforting to know that there is more to look forward to. Equally arbitrary, perhaps, has been the selection of certain composers over others. We have wanted to give a sense of the breadth of this period, from Socialist Realism to the most advanced explorations. In the end, considerations of programming balance and logistics had to play a role; there simply was not enough space for everything. We wish, for example, that we could have included a Sessions symphony, or a work by Hindemith or Milhaud; or a serial work by Stravinsky as well as the Symphony; or popular and commercial music and jazz; or compositions by many others whose contributions to this epoch were equally valid. We take comfort in knowing that we have barely scratched the surface of this decade, rather than exhausted its resources.

FOCUS!

Program I

Alice Tully Hall

Friday, January 18 at 8 P.M.

The Juilliard Orchestra,
Michael Charry, guest conductor

Luigi Dallapiccola
(1904-1975)

Variations for Orchestra
(1952/1954)

Walter Piston
(1894-1976)

Symphony No. 5
(1954)
Lento — Allegro con spirito — Lento
Adagio
Allegro lieto
Commissioned by
The Juilliard School of Music, 1954

INTERMISSION

Sergei Prokofiev
(1891-1953)

Sinfonia Concertante, Op. 125
(1950-52)
Andante
Allegro giusto
Andante con moto — Allegretto
— Allegro marcato

David Christensen, cellist

In consideration of the performing artists and members of the audience, those who must leave before the end of the concert are asked to do so between numbers, not during the performance.

Please make certain that the electronic signal on your watch or pager is turned off during the concert.

The taking of photographs and the use of recording equipment are not allowed in this building.

Luigi Dallapiccola: Variations for Orchestra

By the early 1950s LUIGI DALLAPICCOLA had emerged as the senior Italian composer employing advanced compositional techniques. His life was only then achieving peace and success. Growing up in territory disputed between Italy and the Austrian Empire, at the age of 12 (1916) he and his family were interned at Graz on suspicion of Italian nationalism. Although deprived of a piano, the young man could at least imbibe the Austro-German repertoire of the opera house, something he could not have achieved at home in small-town Italy. After the war (and now back in Italy), the works of Debussy impressed him so deeply that he stopped composing for five years. He received advanced training in Florence, where before the Nazi occupation the most modern compositions could be heard, including Schoenberg's and Berg's. In 1934 he finally gained an official post at the Florence conservatory—professor of piano as a secondary study (a position he held until his retirement in 1967).

As the political situation worsened, Dallapiccola's concerns for individual liberty—the loss of which he had known so vividly as a child—are reflected in numerous compositions of that time. (The personal threat became increasingly real as Hitler's influence in Italy grew, since the composer's wife was Jewish.) His refusal to cooperate with the fascists or the occupying Nazis curtailed his career as a composer and pianist, and eventually forced him into hiding. Finally, after the Second World War, he was able to fulfill the promise of his early years, and became one of the most important exponents of twelve-tone composition. At his death in 1975 he had a world-wide reputation as composer, pianist, lecturer, and teacher. A warm, cultivated, and extraordinarily energetic man, Dallapiccola left an indelible impression on those who knew him even briefly.

The performance of the *Variations for Orchestra* on this concert has a peculiar significance, since the piece was composed not long after the Juilliard School's March, 1951 American premiere of Dallapiccola's opera *Il prigioniero* (1944-48). Arthur Berger, writing in the New York *Herald Tribune*, remarked perceptively of the opera that "Atonality in the usual sense is . . . put through the sieve of Italianate lyricism and even chord colors of composers from Monteverdi through Puccini." But since composing it, Dallapiccola had moved firmly toward absorbing the accomplishments of Anton Webern, whose music he had admired for years, but which had been closed off during the Nazi occupation of Austria. In 1935, upon hearing Webern's Concerto Op. 24 in Prague, he was very taken by the aesthetic and stylistic unity. He wrote in his diary, "I have not succeeded in establishing an exact idea of this work; too difficult for me; it, in any case, represents a world that seems beyond discussion. Here one finds oneself facing a man who expresses the maximum ideas with the minimum imaginable words." Although there was laughter in the hall, Dallapiccola went home "obliged to meditate." Exposed to additional music of Schoenberg, Webern, and Berg in London in 1938, he was struck by the fact that the twelve-tone method was by no means a "blind chain, as so many say; not that malevolent factor that must reduce the music of all lands to a least-common-denominator . . . but rather a language that comprises in itself the possibility of the most diverse differentiations." In 1942, he managed to meet Webern in Austria—a meeting not without risk, since Webern was proscribed by the Nazis. Webern the man affected him profoundly; when, during the trip to New York for the 1951 Juilliard performance, Dallapiccola met Edgard Varèse, he remarked that he not encountered so grand a personality since seeing Webern.

Dallapiccola's works of the post-war years display greater affinity to Webern's music than his more Bergian pre-war works. This was a time when the music of the late Webern was making a profound impact throughout the world. But in few composers was the lesson Webern learned in so distinctive a way, for Arthur Berger's comment about *Il prigioniero* (cited previously) applies equally to this later Dallapiccola: the Webernesque sparseness and counterpoint was filtered through the tradition of Italian lyricism. If this seems an unlikely combination, one need only reflect that the essence of both Webern and that Italian vocal tradition is an uncluttered directness. Dallapiccola proved decisively that both the twelve-tone method and the Italian tradition had diverse lives ahead of them.

The *Variations for Orchestra* began as the 1952 "Quaderno Musicale [Musical Journal] di Annalibera," a set of eleven piano pieces composed for his daughter Annalibera's eighth birthday. This cycle—by no means a children's piece!—was premiered at the 1952

Pittsburgh International Contemporary Music Festival by Vincent Persichetti. The composer orchestrated the *Quaderno Musicale* for the Louisville Orchestra, where Robert Whitney conducted its premiere on October 2, 1954. The eleven variations have no "theme"; they consist of elaborate canons are interspersed among free compositions, all impeccably composed using the twelve-tone method—a fantasy upon the basic material, with its prominent motto BACH, which appears in its familiar pitch-representation B (in English, B flat) A - C - H (in English, B natural). The pictorial titles of the original piano pieces were removed for the orchestral version.

Walter Piston: Symphony No. 5

WALTER PISTON (Rockland, Maine, 1894—Belmont, Mass., 1976) was one of America's most celebrated composers in the 1950s and 1960s—a native equivalent of his contemporary Paul Hindemith. A pupil of Archibald Davison, Nadia Boulanger and Paul Dukas, Piston was for nearly half a century professor of music at Harvard University; his texts on harmony, counterpoint, and orchestration will be familiar to many members of this audience.

Piston was eloquently described in 1946 by his former pupil Elliott Carter:

Through the years when the 'avant-garde' moderns were busy exploring fantastic new sounds and sequences often under the inspiration of literary and theatrical ideas, through the early thirties when a new wave of nationalism and populism startled many into thinking that the concert hall with its museum atmosphere was finished as a place for living new music, down to the present more conservative situation, Piston went his own way. He stood firmly on his own chosen ground, building up a style that is a synthesis of most of the important characteristics of contemporary music and assimilating into his own manner the various changes as they came along. As a result of this tireless concentration combined with rich native musical gifts, his works have a uniform excellence that seems destined to give them an important position in the musical repertory.

These comments held true for Piston's 30 remaining years of creativity, even during the 1960s, when he employed some twelve-tone techniques.

Piston was at bottom an immensely practical man, who first foresaw a virtuoso violinist's career, became an accomplished draughtsman, learned saxophone in a few days to be able to join the Navy band in the First World War, and could communicate the essence of composition in but a few words. A kind and gentle teacher, his criticisms could be pointed yet were never harsh. A man of a wonderful dry New England wit, he could always enjoy a joke, even at his own expense.

This practicality, as well as Piston's unusual ability to amalgamate the most advanced techniques with his essentially conservative style, are evident in the Fifth Symphony. Like a classical symphony, this piece's "secrets" remain accessible to any good listener. It is therefore surprising to reflect that now, at a time when orchestras claim to hunger for diverse yet "playable" and comprehensible literature, Piston's symphonies are but rarely heard. Perhaps tonight's performance will stimulate a review of this and other forgotten conservatives of the 1950s. The Fifth Symphony is especially appropriate for this festival, since 41 years ago it was commissioned by The Juilliard School.

Sergei Prokofiev: Sinfonia Concertante

One of the most impulsive and turbulent figures of the early 20th century, SERGEI PROKOFIEV established himself as a virtuoso pianist and *enfant-terrible* composer in pre-revolutionary Russia, had short-lived success in the U.S. in the early '20s, and a distin-

guished career in Paris through the mid-'30s. By the time he returned to the U.S.S.R. in 1936, he was one of the most famous Russian composers, sharing the limelight with Stravinsky, Rachmaninoff, and Shostakovich. An enormous portfolio of orchestral, chamber, solo, vocal, and dramatic works, and a remarkable ability to capitalize upon virulently hostile reviews, made him a leading modernist.

It has been suggested that Prokofiev, in deciding to return to Russia, may have assumed that his apolitical personality would save him from pressures accumulating under Stalin's administration. His error was immediately evident. 1936 was a terrible time, when the suppression of Shostakovich's opera *Lady Macbeth of the Mtsensk District* (a remarkable opera which many may have enjoyed at Juilliard last season) signalled impending troubles for the arts. Only a short time later the great purges cost the lives of many of Prokofiev's acquaintances. Dislocations of wartime, and the resumption of the purges with even greater ferocity in 1948, made the ensuing years a nightmare for those who survived them. During the purges, Prokofiev and Shostakovich were made to confess to "formalism," i.e., artistic endeavors that were not immediately comprehensible by the masses. Their international celebrity doubtless saved them from a worse fate, and with a certain hideous irony, Prokofiev died on the same day as Stalin.

The *Sinfonia Concertante* for cello and Orchestra is one of the most distinguished of his final compositions. A comparison with the Cello Concerto Op. 58, written for Paris, 1933-38, sheds considerable light on the composer's last years. Written in close collaboration with Mstislav Rostropovich between 1950 and 1952, the *Sinfonia Concertante* draws its primary material from the earlier concerto, but develops it in a wholly different manner, in keeping with the aesthetics of the purge years. (When the Op. 58 cello concerto was first played in the U.S.S.R. in the late '30s, it was dismissed as overly complex.) Less impulsive in structure and more triadic in harmonic style, the *Sinfonia Concertante* is far removed from the boisterous modernity of the Parisian Prokofiev. As one critic put it, the concerto was reworked "for the benefit of Prokofiev's compatriots." Prokofiev himself said in 1951, "I am endeavouring to compose music which is easy to sing and which reflects the joy now uplifting our people." In inverse proportion to the diminished "modernity," the virtuosity of the solo cello increased in the *Sinfonia*, and without intending to impugn its integrity, one may observe that, like similar works of Shostakovich, the *Sinfonia Concertante* is a crowd-pleaser that perfectly embodies the official Socialist-Realist dogma of the late Stalinist year. Yet it would be unfair to attribute its style only to fear of the government's artistic policy. It is often true that composers' ripening years cause a calming of the forces of their rebellious youth. The *Sinfonia Concertante* is, in the end, simply a fine product of an older man's more "classical" creativity.

MICHAEL CHARRY is an alumnus of The Juilliard School, where he received the Bachelor and Master of Science degrees in Orchestral Conducting in the class of Jean Morel. In October, 1983, Mr. Charry opened the Juilliard season with a concert by the Juilliard Symphony in memory of the late Peter Mennin. He is currently professor and Director of the orchestral program at Boston University's School of Music. A frequent conductor of concerts and opera in this country and abroad, he makes his debut this season with the Syracuse Symphony and conducts three times in Carnegie Hall for Rosalyn Tureck's Bach anniversary series. In New York City he has also been heard with the New York City Opera and the National Orchestral Association. His championing of 20th-century music was recognized in the prestigious Alice M. Ditson Award of Columbia University for services to American music. Other honors and awards have included a Fulbright Scholarship to Germany, a grant from the Martha Baird Rockefeller Fund, and a four-year apprentice conducting position with the Cleveland Orchestra under George Szell. Subsequently he became assistant conductor of the Cleveland Orchestra and Associate Musical Director of the Lake Erie Opera Theatre. Other major positions have included Music Director of the Nashville and Canton Symphonies and the Peninsula Music Festival, Principal Guest Conductor of the Kansas City Philharmonic, Music Advisor of the Savannah Symphony, and Guest Music Director of the Alaska Festival.

DAVID CHRISTENSEN is a freshman at The Juilliard School, where he studies with Channing Robbins in the cello class of the late Leonard Rose. He is also a member of the chamber music class of Felix Galamir.

Mr. Christensen was born in Cincinnati, Ohio, on January 19, 1966 and began to study the cello at the age of six with his father, Roy Christensen, then principal cellist of the Cincinnati Symphony Orchestra. After moving to Nashville, Tennessee, in 1974, David continued to study with his father. In the Spring of 1979, David performed with the Nashville Symphony Orchestra as guest soloist in its annual Pied Piper Concerts. He has also twice been a guest soloist with the Nashville Youth Symphony in 1981 and 1983, and with the Sewanee Festival Orchestra in 1982. In February, 1984, he was featured in Nashville's "Talk of the Town" television series.

In November 1981, Mr. Christensen auditioned for Leonard Rose and was accepted as a member of his class. For the past two years, he has been commuting from Nashville to New York each month for lessons with Mr. Rose's assistant, Channing Robbins. Mr. Christensen also studied at the Meadowmount School of Music from 1980-1982 with Ardyth Alton, and at the Bowdoin Summer Music Festival from 1983-84, where he continued his studies with Mr. Robbins.

In addition to his solo playing, he has also been a member of the Nashville Symphony Orchestra during its 1983-84 season, and has been active in Nashville's commercial music industry.

JUILLIARD ORCHESTRA

Violins

Kay Stern
Concertmaster
 Laura Koleyashi
Principal Second
 Zoltan Bolgovsky
 Joyce Chang
 Min Soo Chang
 Bee-Dam Chao
 Michelle Davis
 Asim Delibegovic
 Cynthia Finks
 Lisa Geller
 Laurajan Goldberg
 Spring Grossman
 Eva Grusser
 Hae-Young Ham
 Thomas Handlik
 Eileen Hyun
 Joylt Kalkman
 Benny Kim
 David Kim
 Sandy Kim
 Fritz Krakowski
 Alan Krizan
 William Law
 Kelly Leon
 Laura McGinnis
 Jerome Mege
 Sally Merelstein
 Takayuki Mori
 Maria Mykolenko
 Kaoru Niawata
 Kurt Nikkanen

Maria Nunez
 Sam Oliver
 Min Jung Park
 Ellen Payne
 Adela Pena
 Allison Peters
 Mirianne Piketty
 Sara Plum
 Mark Preston
 Maria Radicheva
 Anatoly Rosinsky
 Marc Savoie
 Cornelia Schwartz
 Jorge Schwartz
 Da Hong Seeto
 James Stern
 Kay Stern
 James Tsao
 Nancy Tsung
 Soren Uhde
 Timothy Ying

Violas

Richard Fleishman
Principal
 Carol Lee Benner
 Cindy Bettancourt
 David Blinn
 Allison Cornell
 Kevin Davidson
 Richard Fleishman
 Frank Foerster
 Jennifer Gibson
 Traudi Helmberger

Jonathan Hoxie
 Patrick Lemmonier
 Nancy Lochner
 Liana Mount
 Domingo Mujica
 Soon Wha Oh
 Anthony Rapoport
 James Timm
 Alan Tretich
 Rebecca Young

Violoncellos

Anna Cholakian
Principal
 Robert Albrecht
 Carl Bennion
 Anna Cholakian
 Stephanie Cummins
 Charles Curtis
 Joshua Gordon
 Pamela Greitzer
 Trevor Handy
 Changsun Kim
 Dorothy Lawson
 James Lee
 Omaira Naranjo
 Patricia Natanek
 Annie Roper
 Miriam Santucci
 Astrid Schween
 Geoffrey Shank
 Mihai Tetel
 Denys Viollet
 David Ying

Contrabasses

Anthony Falanga
Principal
 David Carbonara
 Martha Cox
 Paul Erhard
 Anthony Falanga
 Jeffrey Herchenroder
 Victor Kioulaphides
 Ricahard Ostrovsky
 Laura Ruas
 Gregory Sarchet
 Jess Ting
 Ronald Wasserman
 Erik Wendelken

Flutes/Piccolos

Jonathan Baumgarten
 Robin Carlson
 Susan Hoepfner
 Christine Locke
 Maria Piccinini
 Amy Porter
 Les Roettges

Oboes/English Horns

Heidi Barnes
 Mathew Dine
 Kathryn Dupuy
 Kathy Geisler
 James Hall
 Ellen Sherman
 Leslie Threlkeld

Clarinets/Bass Clarinets

Meryl Alt
 Chris Busco
 Edward Gilmore
 Alan Greenfield
 Todd Levy
 Jon Manasse
 Donald Mokrynski

Bassoons/Contra Bassoon

Richard Kamm
 Jeffrey Keesecker
 Lucy Mackall
 Martin Mangrum
 Joan Sternecker

Horns

Elizabeth Deland
 James Gage
 Stefano Giorgini
 Jeffrey Harrison
 Cynthia Jersey
 Adam Lesnick
 Nina Lo Monaco
 Stephen Nadel

Trumpets

Kurt Christensen
 Mary Hastings
 Paul Neebe
 Charles Oslen
 Michael Sachs
 Jacqueline Taylor
 Warren Wernick

Trombones

Christian Brandhofer
 Andrew Jacobs
 David Kaplan
 Marc Taddei

Bass Trombones

Jack Schatz
 Malion Walker

Tubas

Stephen Rhindress

Timpani/Percussion

Anthony Ambrogio
 Joseph Bracchita
 Jeffrey Broadhurst
 Eric Charleston
 John Leister
 Samuel Ruttenberg
 Scott Wilkinson

Harps

Maria Casale
 Patricia Fletcher
 Suzanne Handel
 Sara Voynow

FOCUS:

Program II

The Juilliard Theater

Monday, January 21 at 8 P.M.

Elliott Carter
(b. 1908)

Recitative, Improvisation
(1950, rev. 1966)
Erik Charlston, tympani

Vincent Persichetti
(b. 1915)

Thirteen Ways of Looking at a Blackbird
(from "Harmonium," 1951)
Yvonne Robinson, soprano
Limor Tomer, piano

Pierre Boulez
(b. 1925)

Sonatine for Flute and Piano
(1946)
Marina Piccinini, flute
Andreas Haefliger, piano

INTERMISSION

Morton Feldman
(b. 1926)

Intermission VI
(1953)
Nathan Buckner and Howard Cass, pianists

Olivier Messiaen
(b. 1908)

Neumes rythmiques
(1949)
Seann Alderking, pianist

Alberto Ginastera
(1916-1983)

Pampeana No. 2
(1950)
Dorothy Lawson, cello
Andrew Gordon, piano

Aaron Copland
(b. 1900)

Piano Quartet
(1950)
Adagio serio
Allegro giusto
Non troppo lento
Laurajean Goldberg, violin
Jonathan Carney, viola
Ann Roper-Sagona, cello
Rorianne Schrade, piano

In consideration of the performing artists and members of the audience, those who must leave before the end of the concert are asked to do so between numbers, not during the performance.

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The taking of photographs and the use of recording equipment are not allowed in this building.

Elliott Carter: Recitative, Improvisation

ELLIOTT CARTER was born in New York, encouraged to compose by Charles Ives (whom he met as a boy of 16), educated at Harvard and in Paris, and was fortunate to live in Europe in the '30s, the time of the first performances of many of the major masterworks of this century—a time before they were widely played or commonly available on recordings. Since the Second World War, he has held a great variety of teaching positions and residencies throughout the United States and Europe, including The Juilliard School. He has received virtually every major prize, grant or fellowship, including the Pulitzer Prize, two Guggenheim Fellowships, and many more. His writings encompass a broad spectrum of musical concerns, both contemporary, historical, and social.

Mr. Carter's style has changed greatly over the years. Although he was exposed to the avant-garde of Europe at its height, he reacted to the crumbling of European society in the 1930s by turning away from the complexities of expressionism and toward direct, straightforward lyricism. After the Second World War, his music became increasingly bold, as he left behind the fashionable neoclassicism of that time. In his works of the 50s and onward, he has developed structures of great complexity, exploring, for example, the conflicting relationships inherent in a concerto with two soloists and two orchestras. The separation of the roles played by the performers of a single composition has constantly fascinated him. For this reason, compositions written with the strictest internal discipline may often seem to the listener to be completely free.

Among the compositions that heralded this new style in the late '40s and early '50s were the Piano Sonata, Cello Sonata, first String Quartet, and six of the Eight Pieces for Four Tympani. These originated in 1950 as a series of composition studies exploring metric modulation and four-pitch chords. The two performed tonight were the only ones of the original six that Carter approved for performance, but the other four circulated in photocopy and continued to be played. In 1966 he revised all of them with the assistance of percussionist Jan Williams, and published them together with two fresh compositions in a different style. He regards the *Eight Pieces* as an anthology, not a suite, and wishes that no more than four be played at one time. In each of the six pieces from 1950, only four pitches are used, and (unlike the two from 1966) pedal timpani are not required. Carter gave the pieces a clear and richly-developed thematic structure by varying the pitch-combinations and exploiting unusual tone colors—employing sticks of different textures and also using their butt ends, specifying different striking areas of the drum heads (which produce different colors), and calling for harmonics. The rhythmic variety is telling, especially the "metric modulation" that became a hallmark of Carter's style. (In metric modulation, subordinate pulses of one tempo gradually assume prominence until they overpower the original primary pulses; when the process is complete, a new tempo will have emerged almost imperceptibly.) Some of the earliest pieces for a solo percussionist, these compositions were widely imitated and gave impetus to a new percussion repertoire. Each composition is dedicated to a distinguished percussionist: Recitative, to Morris Lang; Improvisation, to Paul Price.

Chicago-born tympanist ERIK CHARLSTON received the 1984 Saul Goodman Award at Juilliard, where he is completing his Master's degree in percussion. Mr. Charlston has performed with the Spoleto Festival Orchestra, at the Aspen Music Festival, and at the Montreux Jazz Festival. He received his Bachelor's degree from the University of Iowa with a double major in voice and percussion, and is now a student of Roland Kohloff.

Vincent Persichetti: Thirteen Ways of Looking at a Blackbird

VINCENT PERSICHETTI, a member of the Juilliard faculty since 1947 and Chairman of its composition department since 1963, was born 70 years ago in Philadelphia and educated at Combs College and the Philadelphia Conservatory. His principal composition teachers were Paul Nordhoff and Roy Harris; he studied piano with Olga Samaroff and conducting with Fritz Reiner. A gift for teaching appeared early: at the age of 20 he was head of the theory department at Combs College, and six years later Director of theory and composition at the Philadelphia Conservatory. He has enjoyed a quadripartite career as composer, teacher, au-

thor, and virtuoso pianist touring as soloist, chamber musician with luminaries such as Piatigorsky, Lieder pianist, and duo-pianist with his wife. Mr. Persichetti has received innumerable awards—including two Guggenheim Fellowships—grants, citations, and commission from many major orchestras, chamber groups, dance companies, and individuals. His compositions include many works for orchestra, band, chorus, chamber groups, and instrumental and vocal soloists. A man of gentle charm and wit, he has pursued a compositional independence that resists facile classification with any "school" of colleagues or imitators.

"Thirteen Ways of Looking at a Blackbird" is the concluding song of the 20-part cycle *Harmonium*, settings of Wallace Stevens' poems of the same name. Persichetti considers *Harmonium* one of his major compositions. Not written for anyone in particular, it was first performed by Hilda Reiner and Mr. Persichetti at the League of Composers, and later by the composer and Jan de Gaetani. It has even been heard with an accompanying slide- or sculpture-show. The entire cycle could not be performed tonight, because it is one hour long, but Mr. Persichetti feels that "Thirteen Ways" presents a feeling of the cycle's diversity. Although self-contained, "Thirteen Ways" contains material from all the previous 19 songs, summing up the moods of the whole set. In fact, the composer discovered as he completed the work that the poem also contained relationships to the other 19 that he had selected from Stevens' book, relationships of which the poet happened to be unaware.

YVONNE ROBINSON, soprano, a doctoral student at Juilliard, is a native of Pennsylvania and a graduate of the Manhattan School of Music. Extensive performing throughout the Northeast, in concerts and oratorios, has included the Bethlehem Bach Festival, where for two seasons she was soloist and was seen on a nationally-televised broadcast of the B-minor Mass. She has also appeared at the Graz Festival. Miss Robinson was the New York State winner of the National Federation of Music Clubs competition and a finalist in the Boston Opera Company competition.

Pianist LIMOR TOMER holds the Bachelor's and Master's degrees from Juilliard and is currently a student of Josef Raieff in the Post-Graduate Program. Miss Tomer has performed extensively in recitals and with orchestras here and in her native Israel. Among the prizes awarded her is Juilliard's Maria Guerra Judelson award.

THIRTEEN WAYS OF LOOKING AT A BLACKBIRD (from Wallace Stevens, *Harmonium*)

I
Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

II
I was of three minds,
Like a tree
In which there are three blackbirds.

III
The blackbird whirled in the autumn winds.
It was a small part of the pantomime.

IV
A man and a woman
Are one.
A man and a woman and a blackbird
Are one.

V
I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
or just after.

VI
Icicles filled the long window
With barbaric glass.
The shadow of the blackbird
Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause.

VII
O thin men of Haddam,
Why do you imagine golden birds?
Do you not see how the blackbird
Walks around the feet
Of the women about you?

VIII
I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.

IX
When the blackbird flew out of sight,
It marked the edge
Of one of many circles.

X
At the sight of blackbirds
Flying in a green light,
Even the bawds of euphony
Would cry out sharply.

XI
He rode over Connecticut
In a glass coach.
Once, a fear pierced him,
In that he mistook
The shadow of his equipage
For blackbirds.

XII
The river is moving.
The blackbird must be flying.

XIII
It was evening all afternoon.
It was snowing
And it was going to snow.
The blackbird sat
In the cedar-limbs.

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Pierre Boulez: Sonatine for Flute and Piano

PIERRE BOULEZ, in the last years of the War, was a brilliant student at the Paris Conservatory, where he had been a star in Messiaen's harmony class, displayed an unusual aptitude for analysis (he was also a promising mathematician), and enjoyed noisily disrupting performances of music of which he and his fellow students disapproved (especially the neo-classic Stravinsky). Soon after completing his courses at the Conservatory, he became a conductor for a theatrical company, and started establishing himself as a dynamic force behind concerts of new music in Paris. In the early '50s Boulez began working in electronic music, and established himself as a leader of the post-war serialist movement that based its aesthetics and theories upon aspects of Anton Webern's late works. He eventually felt, however, that France did not truly appreciate his work, and his career advanced more through association with the German new-music world centered upon the summer festivals at Darmstadt. Boulez, as we know well in New York, went on to an international career as composer, symphonic conductor, and theorist. He is now Director of the music/acoustics research center IRCAM at the Centre Pompidou in Paris.

In interviews published in 1958, Boulez related how he encountered Schoenberg's music in 1945, and put the fruits of his studies into practice in the *Sonatine* for flute and piano (1946). The *Sonatine* was his first step on the road to serialism as he then understood it, and the first composition he accepted as truly his own. The structure, he declared, followed that of Schoenberg's Chamber Symphony, with subsections equivalent to the movements of a sonata, preceded by an introduction. "One finds, otherwise, developments constructed upon characteristic motifs obviously deduced from the series, but still conserving a thematic character; these developments oppose themselves to other developments, resulting from the coincidence of the series and rhythmic cells—otherwise stated, a beginning to 'athematicism'. If you wish, it is in this *Sonatine* that I tried for the first time to articulate independent rhythmic structures,

of which Messiaen has revealed the possibilities, upon classical serial structures."

In retrospect, the Sonatine was a transitional work, partly thematic and partly athematic. If it has not become part of the flutists' repertoire, the fault lies in the ferocious difficulties of performance, especially the execution of the complex rhythms and the many distinctions of articulation and dynamics. It also has no parallel in Boulez's output, for he soon turned dramatically away from Schoenberg to what he saw as the more correct line of Webern. His celebrated obituary of Schoenberg, in which he accused the composer of having gone down a blind alley, was one of the most notorious causes of schism in the new-music world of the early 1950s. (See the introduction to this program book.)

MARINA PICCININI, flutist, grew up in Canada, Brazil, and Switzerland and is now pursuing both the B.M. and M.M. at Juilliard with scholarships from the Canada Council and Juilliard. She has participated in summer festivals at Banff, Tanglewood, Waterloo, and with the National Youth Orchestra of Canada. She performs extensively in Canada, with orchestras, in recitals, and on radio and television—her forthcoming Toronto debut will be recorded by the C.B.C.—and has given recitals in the U.S. and Switzerland. She won the N.Y. Flute Club Award. Ms. Piccinini now studies with Julius Baker, and formerly was a pupil of Jeanne Baxtresser and Aurèle Nicolet.

ANDREAS HAEFLIGER, pianist, was born in West Berlin of Swiss nationality. He has attended Juilliard since 1980, studying with William Masselos, and now works towards his M.M. Early musical studies were in Berlin, Munich, and Salzburg. At Juilliard's Pre-College Division he was a pupil of Herbert Stessin. During the summer of 1980 he had the tutelage of Alfred Brendel. Mr. Haefliger was a prizewinner in the Gina Bachauer scholarship competition, and has had several grants for study at Juilliard. He has made regular solo and chamber music appearances in Geneva, Frankfurt, Thun, and Lausanne, and will present recital debuts in Munich and Frankfurt in 1985.

Morton Feldman: *Intermission VI*

MORTON FELDMAN's *Intermission VI*, for one or two pianos, consists of a single page of music upon which are written 15 individual events—single tones or chords—with the instruction, "Composition begins with any sound and proceeds to any other. With a minimum of attack, hold each sound until barely audible. . . . All sounds are to be played as soft as possible." He identifies *Intermission VI* as the first "open-form" composition, that is, a work in which the order of events is entirely determined by the players. (He adds that after the pianist David Tudor showed it to Karlheinz Stockhausen, the idea of open-form quickly travelled to Europe.)

In the early 1960s, Feldman described how he arrived at such compositions. He found his early studies of piano and composition far too lax, and began to have lessons with Stefan Wolpe, but still had not found a clear direction. In the season 1949-50 Feldman went to hear Dmitri Mitropoulos conduct Webern's Symphony in Carnegie Hall, and a mixture of delight with the piece and annoyance at the audience's bad manners prompted him to leave afterwards. In the lobby he encountered John Cage (whom he had not previously met), and their mutual enjoyment of the Symphony was the beginning of a long friendship. Sometime later, Feldman showed Cage his string quartet, and Cage's delight upon hearing the young man say that he had no idea how he had "made" the piece was the crucial moment when he learned to trust his instincts.

The Cage-Feldman circle widened to include Christian Wolff, Earle Brown, and David Tudor, but their intellectual life concerned itself more with graphic artists than other musicians. In this environment, Feldman began writing "graphic" scores, in which only general ideas of the music were notated. "My desire was not to 'compose,' but to project sounds into time, free from a compositional rhetoric that had no place here. In order not to involve the performer (i.e., myself) in memory (relationships), and because the sounds no longer had an inherent symbolic shape, I allowed for indeterminacies in regard to pitch." In some pieces of the early '50s, pitch is given only as high, medium, or low areas, and decisions about entrances and dynamics are also left to the performers. But after several years Feldman began to be bothered by the improvisational element. "I had never thought of the graph as an art of improvisa-

tion, but more as a totally abstract sonic adventure." He then worked with various degrees of notation (of which *Intermission VI* is an intermediate state, notating pitch and dynamics but not order or time). Since the early 1970s his music has been fully composed and notated.

Concerning the realization of *Intermission VI*, the composer advised that each player might, if he wished, predetermine the order of the events, but the two players were not to reveal their orderings to one another, and should avoid being influenced by one another in performance. The challenge is to force oneself to try as many possibilities as the imagination allows, and as such the experience—combined with the problems of controlling extremely quiet dynamics—becomes very revealing of the limitations of one's hearing and imagination.

Morton Feldman is on the faculty of the State University of N.Y. at Buffalo. He has written numerous orchestral, choral, chamber, vocal, solo piano and multi-piano compositions, and an opera with Samuel Beckett. Like Webern, Satie, and Cage, he has stressed simplification, and a listener who enters into his scale of time and density may begin to hear in an individual note the power of a whole melody, and in a brief change of color, a world of orchestration. His works frequently give the impression of motionlessness, but this sense of empty space has its own propulsiveness in his hands.

NATHAN BUCKNER was born in Eugene, Oregon. He has performed across the country as soloist, chamber musician, and with orchestra. Mr. Buckner currently appears with the Twentieth Century Chamber Players of New York, and has premiered a number of works by young American composers. He is a graduate of Juilliard's Pre-College Division, and a scholarship student of Beveridge Webster in the B.M. program.

HOWARD CASS attended the Royal Conservatory in his native Toronto, and then the Royal College of Music in London. At Juilliard he has studied chamber music with Paul Doktor, Channing Robbins, Nadia Reisenberg, and Robert Sutherland. He has performed in the master classes of Leon Fleisher and Guido Agosti. Among numerous awards was selection by the Royal College of Music for the first Harrod's Concert Series in London. Mr. Cass is now completing the M.M. at Juilliard as a scholarship student of Adele Marcus.

Olivier Messiaen: *Neume rythmiques*

OLIVER MESSIAEN, France's senior composer, was born in Avignon 78 years ago, but it was his second home, in the French Alps, that shaped many of his attitudes. For him, as for Berlioz a century before, the mountains became a symbol of the eternity of nature and life. Not even a long international career embracing composition, performance, and teaching, which has given him a position of immense international renown, could weaken his roots in the magnificent Alpine country, and he maintains his deep devotion to his Roman Catholic upbringing.

After education at the Paris Conservatory and a growing career as an organist, he helped to form the "Young France" group, which aimed to counteract what it viewed as the impersonality of the "Group of Six", supporting "expressiveness," especially that of Debussy, which had gone out of fashion with the advent of the "Six." He was imprisoned in Germany early in the Second World War, and upon repatriation in 1942 created at the Paris Conservatory a harmony class, described as an island of sanity during the Nazi occupation, where he helped shape many brilliant pupils including Boulez and Stockhausen.

Messiaen is represented in this festival by a piano work whose brevity is disproportionate to the seminal ideas that it contains. *Neumes rythmiques*, and its three companions in the *Four Rhythmic Studies* of 1949-50, embody most of the experimental thinking that preoccupied Messiaen in the late 1940s and that were to become central to new music in the next decades. As early as 1944 he had expressed his conviction that the major failure of the Schoenberg circle had been a concern with pitch organization, to the exclusion of other parameters of music. He felt that the Austro-Germans could not transcend their classic-romantic background because they regarded rhythm and color as only ancillary to thematic development, which, in turn, they saw as the only possible musical architecture. Messiaen was intrigued by Debussy's later works, such as *Jeux*, in which the structure is virtually a collage of ideas that are not "developed." The shape of a composition thus results largely from the manipulation of colors, speeds, dynamics, and articulation. If Schoenberg's circle saw serialization of pitch as a

means to the end of expressive freedom, Messiaen in turn envisioned an analogous organization of color, rhythm, and articulation that could further extend the realm of expression. Such concepts resulted naturally from Messiaen's early work with irregular rhythms based upon Indian music, and with highly refined distinctions of volume producing "added resonance" (stemming from his experience as an organist). Messiaen's "discoveries" resulted more in a reconciliation with his musical heritage than in something radically new. (Unlike those such as Boulez, who took both Messiaen and Webern as models, the elder French composer was not attracted to the "pointillistic" dissolution of music into very brief instants.)

Neumes rythmiques is a good example of Messiaen's application of his ideas. Its title alludes to a medieval notational symbol that represented the pitches and durations of groups of sounds. The basic material of this piece is a large number of individual "neumes" consisting of short phrases (a few sounds only) with generally unchanging harmonizations, durations, articulation, and dynamics. The composition is a collage of these cells; its shape is a function of the changing order of their appearance and their interaction with each other and with new neumes that are gradually added. The overall form is nevertheless very accessible, since passages of "neumes" alternate with contrasting "refrains" in which numerical schemes and non-retrogradable rhythms are projected through violent and insistently repetitive patterns. At first, the listener may be conscious of few of the subtleties of organization, reacting more to Messiaen's characteristically melodious style and lush harmonies. The composer's methods are, however, not enclosed beneath a surface, and on continued acquaintance become more audible, like the structure of a complex Bach canon.

SEANN ALDERKING studies piano with Sascha Gorodnitzki and James Barbagallo in the M.M. program at Juilliard, where he has won three scholarships. While a pupil at the Yehudi Menuhin School in England, he was soloist at many festivals, including the Windsor, Cookham, Anguillara, and Gstaad. In 1980 he won second prize in the piano division of the BBC "Young Musician of the Year" competition. He has performed on radio and television in England and the United States, and gives annual recitals in Tampa. An active accompanist in the New York area, he frequently performs in the Lincoln Center Student Program and in Juilliard concerts at Alice Tully Hall.

Alberto Ginastera: Pampeana No. 2

By the early 1940s ALBERTO GINASTERA had established a position as one of South America's most promising musicians. He held important teaching positions in his native Argentina and in 1942 received a Guggenheim Fellowship that would have brought him to the United States had the difficult conditions of wartime not intervened. In December 1945, however, having been dismissed from a teaching position in the wake of Juan Perón's assumption of power, he went to the U.S. for more than a year, studying with Aaron Copland, visiting schools and universities throughout the country, and hearing performances of his own music in Washington and New York. After returning to Argentina in 1947, his international reputation took him abroad with increasing frequency, while recurring political problems plagued him at home. With Perón's downfall in 1955, conditions for Ginastera improved, but the political situation in Argentina never stabilized, and from the late 1960s he lived abroad, finally settling in Geneva. Until his death in 1983 he was considered Argentina's most prestigious musician, and was a teacher or role model for countless innovative young composers of his continent and Central America. Among his many works are several operas that have been produced internationally, and large quantities of instrumental and vocal compositions.

The Ginastera of *Pampeana No. 2* is at the end of the first phase of his creative life, in which Argentine folkloric elements dominated his style. He soon found ways of fusing the folkloric with the latest compositional techniques, and by 1957 Howard Taubman, in the New York Times, was lamenting the fact that his music was not better known to American audiences. In fact, the fame of this music is partly the product of compositions like *Pampeana No. 2*, for Ginastera was remarkably adept at creating those virtuoso showpieces through which composers have traditionally gained a following among the larger musical public. *Pampeana No. 2* was composed for the cellist Aurora Natola, who years later became his second wife and an international crusader for his music. The title refers to the *pampas*, the vast, treeless plains of Argentina with its herds and cowboys.

DOROTHY LAWSON (cello), attends Juilliard as a student of Scott Ballantyne in the Professional Studies Program. She received the Master's degree in 1984, as a student of Leonard Rose; previously she worked with Valadimir Orloff in Toronto and André Navarra in Vienna. She returns to her native Canada annually for solo engagements. In New York, Ms. Lawson performs in the Da Salo Quartet with three other Juilliard graduates.

ANDREW GORDON (piano), graduated *cum laude* from the New England Conservatory, where he was a student of Russell Sherman, and is currently enrolled in Juilliard's Master's program under the tutelage of Jacob Lateiner. He has performed throughout New England in both solo and chamber music recitals, and last year participated in a recording of music for piano and organ, released by AFKA records.

Aaron Copland: Piano Quartet

In the popular imagination, AARON COPLAND represents "American music". Perhaps more than any other single composer for the concert hall, he first brought to the world music that is both international and peculiarly, sometimes indefinably, American. (Ives is still barely known abroad.) As a composer, pianist, conductor, author, and lecturer, Copland's direct communicativeness has taught even the stubborn that "classical" composition is a living art.

Nevertheless, like virtually all composers, Copland is known through a handful of compositions. The most conspicuous of these, such as "Appalachian Spring", display the obvious impress of Americana. Other works that continue to find broad appeal employed aspects of jazz and other popular idioms—e.g., the Clarinet Concerto. But many of his compositions, like the Sextet, remain relatively obscure. Even pianists' favorite, the Piano Variations, has a thorniness that the larger musical public finds difficult to cope with. Much more neglected are major works of the 1950s, the Piano Fantasy and the Piano Quartet, in which Copland united his new interest in the twelve-tone method with his unmistakable personal and "American" tonal style.

The first piece in which he used serial techniques was the Piano Quartet. He wrote, "A barn in Richmond, Massachusetts, with a beautiful view of open meadows and distant mountains, housed me during the summer of 1950, and it was there that I first consciously tried my hand, in my Piano Quartet, at twelve-tone composition. I found this approach to be liberating in two respects: if forces the tonal composer to have less conventional thoughts in respect to chord structure, and it tends to be a refreshing influence so far as melody and figuration are concerned." In the contentious atmosphere of that period, Copland's turn at Schoenberg's Method was a shock to be outdone only by Stravinsky's veering in that direction soon afterwards. As in Stravinsky's case, however, the seeds can be found in many earlier works, especially Copland's Piano Variations.

Copland's use of the twelve-tone method is akin to Schoenberg's or Berg's, rather than to Webern's (who attracted Stravinsky's attention). The row is proclaimed straightforwardly in the opening violin solo, and in retrograde as the opening theme of the second movement. The implications of the particular row are consistent with Copland's past: it comprises segments of two whole-tone scales and a conclusion of a strong tonal coloring. Thus he could employ the method (rather freely, it must be emphasized) to stimulate his imagination without compromising in any way his musical instincts and without creating irresolvable musical conflicts. In the final movement, the twelve-tone materials are only alluded to elliptically as the tonal underpinning assumes the dominant role.

It must be added that, as in Stravinsky's case, the espousal of twelve-tone ideas incurred such hostility that for many years pieces like the Piano Quartet were frequently judged on ideological rather than musical grounds. Copland's later works, such as the Duo for flute and piano (1971) hailed by some observers as a capitulation, an admission that the twelve-tone method was not for Copland, another victory for anti-twelve-tone forces. But in retrospect we can see that he had not adopted the Method to become "acceptable" among another group of musicians. In fact, the inherent flexibility of the twelve-tone method had allowed Copland to make it truly, if briefly, his own.

LAURAJEAN GOLDBERG (violin), received the B.M. degree from Juilliard last spring and is studying for the M.M. with Lewis Kaplan. She performed as soloist with the Boston Symphony Orchestra on the youth concert series in 1979. Other studies and performances include the

Bowdoin Summer Music Festival, the Yale Summer School of Music and Art, and the quartet program at Troy, New York. Ms. Goldberg coaches chamber music at the Juilliard Pre-College Division.

JONATHAN CARNEY (viola), a master's candidate, is a scholarship violin student of Christine Pethies and a viola student of Paul Doktor. He has performed numerous 20th-century works with the symphony of the Governor's School of North Carolina, where he has been on the violin faculty since 1980. As the first violinist of the Olympia String Quartet, he has participated in many concerts and seminars in the New York area, under the auspices of the Lincoln Center Student Program.

ANN ROPER-SAGONA (cello), studies with Lorne Munroe in the Masters program at Juilliard (where she received her Bachelor's degree last spring). She is an active professional, freelancing in New York, is principal cellist of the Queens Philharmonic and a member of the Big Apple Cello Choir.

RORIANNE SCHRADER (piano), began performing publicly at the age of five. She has since received numerous prizes, including the first nationwide competition of the New York Musical Evaluation Center at Carnegie Hall, and the 1984 William Kapell Competition. A graduate of the Chapin School, where she won the Governors' Committee Award for scholastic achievement, she came to Juilliard, as a student of the late Nadia Reisenberg. Currently a recipient of a William Petschek Piano Scholarship, she studies with Josef Raieff.

FOCUS!

Program III

The Juilliard Theater

Tuesday, January 22 at 8 P.M.

Stefan Wolpe
(1902-1972)

Excerpts from Dr. Einstein's Address
About Peace in the Atomic Era
(1950)
Charles Damsel, baritone
Erika Nickrenz, piano

Bruno Maderna
(1920-1973)

Musica su due Dimensioni,
for flute and tape
(1952, rev. 1958)
Jan Vinci, flute

Milton Babbitt
(b. 1916)

Composition for Twelve Instruments
(1948, rev. 1954)
Mary Kay Fink, flute
Leslie Threlkeld, oboe
Alan Greenfield, clarinet
Jeffrey Keesecker, bassoon
Adam Lesnick, French horn
Charles Olsen, trumpet
Sarah Voynow, harp
Elena Bai, celesta
Frank Almond, violin
Drew Tretick, viola
Rajan Krishnaswami, cello
Ron Wasserman, bass
Joel Sachs, conductor

David Diamond
(b. 1915)

String Quartet No. 3
(1946)
Moderato, con semplicità
Allegro vivo
Allegretto
Adagio

The Alexander Quartet
Eric Pritchard, violin
Kate Ransom, violin
Paul Yarborough, viola
Sandy Wilson, cello

INTERMISSION

Vivian Fine
(b. 1913)

The Great Wall of China
(1947)
Lynnen Yakes, mezzo-soprano
Renée Krimsier, flute
Steven Sigurdson, cello
John Davis, piano

Henry Cowell (1897-1965)

Set of Five
(1952)
Largo sostenuto
Allegro
Andante
Presto leggiero
Vigoroso
Benny Kim, violin
Bruce Brubaker, piano
John Leister, percussion

In consideration of the performing artists and members of the audience, those who must leave before the end of the concert are asked to do so between numbers, not during the performance.

Please make certain that the electronic signal on your watch or pager is turned off during the concert.

The taking of photographs and the use of recording equipment are not allowed in this building.

Stefan Wolpe: "Excerpts from Dr. Einstein's Address on Peace in the Atomic Era"

STEFAN WOLPE was able to respond to a seemingly infinite variety of artistic and cultural stimuli, beginning at the time of his youth in Germany. The imaginativeness of his teacher Busoni, his involvement with the artists of the Bauhaus, Dada, jazz, German cabaret theatre, and the socialist movement in Berlin (for which he wrote numerous simple workers' songs); his consultations with Anton Webern in Vienna; and his subsequent contact with Middle-Eastern styles as an emigrant to Palestine in the 1930s, all contributed to the highly individual mature style that evolved after he settled in the United States in 1938. Here in America, Wolpe became esteemed as a teacher of adventurous, serious young composers, and attracted an ever-growing following of young performers who were willing to confront the novel but extremely rewarding challenges of his music. The last years of his life were spent in New York, where, after several years of a seemingly losing battle with Parkinson's disease, a new treatment (for which he was a pilot patient) brought him enough remission to allow him to compose some of his finest music.

Wolpe's political convictions must have resonated deeply with Einstein's growing concern about the threat posed to civilization by international disagreements in the nuclear age. In February, 1950, he set for low voice and piano "Excerpts from Dr. Einstein's Address about Peace in the Atomic Era." The source of the text has not been found, but its sentiments appear in many of the scientist's public pronouncements of those years. Wolpe's setting fuses two of his characteristic styles—that of his highly-charged workers' songs and choruses of his European and Palestinian years (direct, tonal, metric, and usually very tuneful), and the extremely complex style of large-scale works of ca. 1950, such as the monumental *Enactments for Three Pianos*. For despite its relative simplicity, the piano accompaniment is related to Wolpe's highly personal adaptation of the twelve-tone method, and an unusual feeling for musical space. Unlike the "classical" serial composer of the 1940s, who ordered pitches or intervals in a predetermined sequence (the "row"), Wolpe liked to use small groups of pitches, constantly reshaping and recombining them throughout the range of instruments in a kaleidoscopic fashion. Each musical gesture embodied, to him, a poetic image in sound. The simple and the complex, the sustained and the energetic, the expansive and the tightly-restricted—all these interact, conflict, and transform one another, in a manner that although exactly organized, communicates the atmosphere of a monumental improvisation. These means allowed Wolpe not just to portray the content of Einstein's statement, but to project the great humanitarian behind these words, as he almost desperately attempts to warn the world of its folly, explaining, cajoling, and at the end, it seems, despairing of humanity's fate, his voice trailing away into the innermost recesses of his spirit.

Excerpts from DR. EINSTEIN'S ADDRESS ABOUT PEACE IN THE ATOMIC ERA

The idea of achieving security through national armament is at the present stage of military technique a disastrous illusion. On the part of the United States this illusion has been particularly fostered by the fact that this country succeeded first in producing an atomic bomb. The armament race between the U.S.A. and the U.S.S.R., originally supposed to be a preventive measure, assumes hysterical character. The H-Bomb appears on the public horizon as a probably attainable goal. If successful, radioactive poisoning of the atmosphere and hence annihilation of any life has been brought within the range of technical possibilities. Every step appears as the unavoidable consequence of the preceding one. In the end there beckons more and more clearly general annihilation. Is there any way out of this impasse created by man himself? It is impossible to create peace as long as every action is taken with a possible future conflict in view. The first problem is to do away with mutual fear and distrust. Solemn renunciation of violence not only in respect to mass destruction is undoubtedly necessary. In the last analysis every kind of peaceful cooperation among men is primarily based on mutual trust and only secondly on institutions such as courts of justice and police. This holds for nations as well as for individuals. And the basis of trust is loyal give and take . . .

Einstein's Address . . . was first performed at McMillan Theatre, Columbia University March 11, 1950, by Arline Carmen and Irma Wolpe-Rademacher.

CHARLES DAMSEL has performed a wide variety of operatic and concert repertoire. He has appeared in 13 productions at Juilliard's American Opera Center, including *La Traviata*, *Manon*, *Sessions*, *Montezuma*, and not long ago in the title role in Puccini's *Gianni Schicchi*. He has also sung with the Lake George Opera Festival, the Washington Opera, the Texas Opera Theater, and the Spoleto Festivals in South Carolina and Italy. He has recently been heard in concert with the Collegiate Chorale at Carnegie Hall (in Dvořák's *Dmitri*), and the Bordeaux Symphony in France. He will appear in April with the Augusta opera as Enrico in *Lucia di Lammermoor*.

ERIKA NICKRENZ, a New Yorker, made her New York concerto debut at age 11 in Town Hall and was soloist four years later with the Jupiter Symphony. Solo and chamber-music performances include appearances in the Bruno Walter Auditorium, Alice Tully Hall, the New York Cultural Center, and at the Yale Music Festival, as well as on radio stations WNYC, WQXR, CBC, and NPR. Miss Nickrenz received the Richard Levien Award at Juilliard, where she is pursuing the B.M. degree as a student of Abbey Simon.

Bruno Maderna: Music su due Dimensioni

The Venetian composer-conductor BRUNO MADERNA was one of the guiding forces in European new music until his untimely death at the age of 53. After composition studies with Malipiero and Hermann Scherchen, he taught at the Venice Conservatory (1947-50). As conductor, he held many posts throughout Europe and America, constantly championing new music. He worked with Berio to establish the electronic music center in Milan, and also directed the Tanglewood Festival in 1971-2. In terms of his career, he, like Boulez, came to regard West Germany as his home.

Maderna was deeply involved in the post-war European serial movement. Like Dallapiccola, a certain peculiarly Italian raw pleasure at music making has been cited as a determinant of his style, and explains his non-doctrinaire approach to composition. A lover of technical innovation, he created in *Musica su due Dimensioni* (Music of Two Dimensions), the first composition to combine the live performer and electronic music, preceding Varese's *Déserts* by one year. (The original version was scored for flute, cymbal, and tape.) Although to the ear the composition displays a characteristic "pointillism," certain aspects of this 5-part piece are left open to the performer—the exact coordination of the tape and solo parts, and the manner in which the fragments in part 3 are assembled and later interpolated into part 5. Maderna observed, with apparent pleasure, that every performance of *Musica su due Dimensioni* will differ.

JAN VINCI is in the D.M.A. program at Juilliard, studying with Julius Baker. She has performed with the Renaissance Contemporary Music Ensemble, the Blossom Festival Chamber Ensemble, and the Cleveland Opera Theater. Previous teachers include Samuel Baron and Maurice Sharp. Ms. Vinci is a member of Pi Kappa Lambda.

Milton Babbitt: Composition for Twelve Instruments

MILTON BABBITT's remarkable personality never fails to impress anyone who has had the opportunity to chat with him. A man with a mind of legendary brilliance, the composer of music and author of theoretical articles renowned for their seriousness, Mr. Babbitt seems to prefer to discuss baseball, popular music, or one's relatives. His unique place in the musical world is the result of the happy confluence of his broad interests and his numerous skills. Born in Philadelphia, he grew up in Jackson, Mississippi, and by the time he graduated from high school at the age of 15 was already a skilled performer of jazz and "pop" music on several instruments. His university studies combined mathematics and music—including composition studies with Roger Sessions—and during the late '30s and the war years, he was engaged in both fields at one time or another. After the war, Mr. Babbitt was for a few years involved in film and musical theater, and in 1948 he rejoined the Princeton faculty. (He had taught there

in the late 30s.) He retired from Princeton in 1984, and continues to teach at Juilliard. A prolific composer, his catalog includes works for orchestra, ensembles, solo instruments, tape, and especially vocal music, which is of great importance to him.

Milton Babbitt, composer, teacher, and writer has become the symbol of and spokesman for some of the most crucial developments in Western music. In all his involvements, he has maintained that composing implies infinite discipline and requires the composer to take responsibility for every note that he writes. Like Schoenberg and Webern, Babbitt believes that the tighter the sub-surface organization of the music, the freer can be the reign of fantasy of the composition's "surface"—that which the listener actually hears. Yet this in no way contradicts the mixture of classical and "popular" in his own musical make-up. Like the jazz player, he demands of the listener an ability to follow an ever-shifting expressiveness that bolts from one kind of gesture to another at almost lightning speed. (Those who have heard him lecture will recognize that demand.) Though the music is formidably difficult to perform, its complexity serves the artistic end rather than complexity for its own sake.

Composition for Twelve Instruments (1943) is one of a group of pieces of the post-war years in which he began to extend the organizational principles of twelve-tone composition to the realm of rhythm. (He states that the tales of his extending serialization to timbre and dynamics are nonsense—that he has only employed serialization of pitch and, in a very limited way, time values, both of which can be represented as intervals. Dynamics and color are carefully marshalled to make the other aspects of structure clear to the ear.) In this respect his music of the late 40's is a milestone. More important, however, is the fact that the rigor of organization has not precluded, but has rather enhanced, the expressiveness, the flexibility of ideas, and the sense of infinite variety possible in the traditional 12 chromatic tones of Western music. Careful analysis of his works often demonstrates how the composition exists almost in defiance of the underlying organization. In fact, Mr. Babbitt (like Webern years before) has found that discussions of the organizational principles of a piece frequently distract players from the musical job at hand.

Composition for Twelve Instruments is in two connected movements. In the first, a single continuous line flows back and forth among the twelve instruments. Mr. Babbitt recalls that early performances of the work were very troublesome, because the players were unused to hearing what looked like individual, unrelated actions as part of a larger whole, and therefore could not link their actions with those of their colleagues. In the second movement, this wealth of ideas is complemented by condensation into polyphonic chordal motions of great density. It is remarkable that although many configurations constantly recur, the composition never repeats itself literally.

MARY KAY FINK (flute), is a Master's candidate at Juilliard, currently studying with Paula Robison. She received her B.M. degree at the Oberlin Conservatory where she studied with Robert Willoughby. Other previous teachers include Julius Baker, Robert Cole, and Karl Kraber. Last year she was a member of the National Orchestra of New York, and for the past two summers has been soloist-in-residence at Kneisel Hall in Blue Hill, Maine. She was soloist in the recent Juilliard performance of Nielsen's Flute Concerto.

LESLIE THRELKELD (oboe), is from Seattle, Washington, where she has been a featured soloist with the Seattle Symphony. In addition to solo and chamber music performances, she has played in the Symphony Orchestra of the State of Mexico, the Caracas Philharmonic, the Seattle Symphony, and the Philadelphia Orchestra. She is a graduate student of Elaine Douvas in the Master's program at Juilliard.

ALAN GREENFIELD (clarinet), a native of California, is a Master's candidate studying with Leon Russianoff. He has given many recitals and chamber music performances in California and the New York area, and has appeared with the Southeast Symphony, the Orange County (California) Symphony, and at the California Symphony Orchestras Convention. He is the winner of the National Arts Club Competition, the California Young Artists Competition, and the Orange County Young Artists Competition.

JEFF KEESECKER (bassoon), from Sarasota, Florida, is currently pursuing a Master's degree studying with Steven Maxym. He holds the B.M. degree in bassoon performance from the Florida State University School of Music. Mr. Keesecker is a member of the Juilliard Orchestra, and principal bassoon of the Florida West Coast Symphony in Sarasota. He has participated in the Waterloo, Aspen, New College, and Interlochen summer festivals, and the New York String Orchestra Seminar.

ADAM LESNICK (French horn), from Philadelphia, began his studies with Clarence Mayer and David Wetherill of the Philadelphia Orchestra. He has played with the Colorado Philharmonic and at the Spoleto (U.S.A. and Italy) and Tanglewood Festivals. He has also performed with the Savannah Symphony, the Denver Chamber Orchestra, and as extra horn with the New York Philharmonic. He is now a student of James Chambers at Juilliard.

CHARLES OLSEN (trumpet) received his B.M. degree from the Peabody Institute in Baltimore and will receive his M.M. degree from Juilliard in 1985. Mr. Olsen has performed with the Baltimore Symphony and Opera Company, the Annapolis Symphony, and the Waterloo Festival Orchestra, as well as the Juilliard Orchestra, Chamber Orchestra, and Philharmonia. He traveled extensively with the Baltimore-based Brass Menagerie Brass Quintet, and is currently a member of the Eroica Brass Quintet in New York.

SARAH KAIEOLANI VOYNOW (harp) was born in Tacoma, Washington and began studying harp at the age of 6 with Adine Bradley of Salt Lake City. She will receive her B.M. degree from Juilliard in May, as a student of Susan McDonald. In June, 1984, she won the prestigious Ruth Lorraine Close award of the American Harp Society. She has appeared in recital at the International Harp Week in Holland, and performs frequently on the West Coast. This spring, she will be presented in Palm Springs, California, as the winner of the Annenberg Theater's Young Artists Competition.

ELENA BAI (celesta), was born in Los Angeles, studied with Earle Voorhies, and is now a pupil of Martin Canin and Felix Galimir at Juilliard. At the Johannessen International Festival she worked with Ruth Laredo, Robin McCabe, and Béla Siki. Ms. Bai has appeared extensively throughout California as concerto soloist, recitalist, and with her piano trio, and was featured on television. She has won several awards and competitions, including the 1982 Young Artists' Guild Award.

FRANK ALMOND (violin), from San Diego, has been a semi-finalist or prizewinner in many competitions, including the Young Concert Artists, Young Musicians Foundation, Montreal International, Naumburg, and at 17 was one of the youngest prizewinners in the history of the Paganini International Competition. He has performed publicly since the age of eight, and has appeared in numerous concerts and recitals in the United States, Canada, and Italy. He is currently a scholarship student of Dorothy DeLay at Juilliard.

DREW TRETICK (viola), from Boulder, Colorado, has attended the North Carolina School of the Arts and Indiana University, and now studies at Juilliard with William Lincer. He has won scholarships to Interlochen, Aspen, Indiana University and the Stony Brook Bach Aria Festival; and was a finalist in the 1980 Presidential Scholars in the Arts Program. Mr. Tretick's extensive symphonic experience includes touring Italy and Germany with the North Carolina School of the Arts International Festival Orchestra and chamber ensemble. He will perform this year with his mother and four siblings (four string players and one flutist).

RAHAN KRISHNASWAMI (cello), has given many solo recitals in the New York-Connecticut area and was a soloist with the Greater Bridgeport Symphony, the Eastern Connecticut Symphony, and two youth orchestras. In chamber-music appearances he has been heard in numerous contemporary works. He is now a third-year pupil of Channing Robbins, with whom he also studied in the Juilliard Pre-College Division. Mr. Krishnaswami has participated in the Bowdoin Summer Music Festival.

RON WASSERMAN (double bass), was born and raised on Manhattan's Upper West Side, in a family of musicians. He received the B.M. at the Manhattan School and is now a Master's candidate at Juilliard, studying with David Walter. He also plays jazz and works in jingles and other commercial recording.

JOEL SACHS performs the full range of traditional and contemporary music, as conductor, soloist, and in chamber music and song recitals. As co-director of the twentieth-century music group CONTINUUM, he appears in an annual series of concerts at Lincoln Center, tours nationally, and has been featured on numerous radio and television programs in mainland United States, Puerto Rico, and Europe. Dr. Sachs' recordings appear on the Advance, Nonesuch, and Musical Heritage Society labels. He holds the Ph.D. in musicology from Columbia University, was a Guggenheim Fellow, and has written and lectured on many nineteenth- and twentieth-century topics. At Juilliard School he teaches twentieth-century performance and music history.

David Diamond: String Quartet No. 3

DAVID DIAMOND, who celebrates his 70th birthday this year, has enjoyed a long career as one of America's most distinguished classicists. He was born in Rochester, New York—where he now makes his home—and educated at the Cleveland Institute and in New York (with Paul Boepple and Roger Sessions). He completed his composition studies with Nadia Boulanger in Paris. During his extended stays in Paris in the 1930s he had the benefit of exposure to the leading figures of the artistic, literary, and musical worlds, including André Gide, Ravel and Stravinsky. Attracted to the cosmopolitan European cultural world, he lived in Florence from 1953 through 1965. Mr. Diamond's numerous teaching positions include the Harvard Seminar in American Studies, the Manhattan School (where he was chairman of the department of composition), Buffalo, Salzburg, and currently Juilliard. He is a member and former vice-president of the National Institute of Arts and Letters, and has received many awards including the New York Critics' Circle Award, for *Rounds* and the Third Quartet, and three Guggenheim Fellowships.

A man with strong views about the value of cultural traditions, David Diamond's compositions take as their basis the traditional syntax of Western music. Structures are derived by the careful viewing of time-tested formats through the filter of the composer's long experience, often by fusing procedures of diverse types into single movements. His love of carefully-wrought counterpoint is familiar to his students, who recognize in his rigor the route to their own self-discipline. He has been extremely prolific in virtually every medium of music.

The String Quartet No. 3 was composed in the fall and winter of 1946 as a memorial tribute to the composer's friend Allela Cornell, a painter, who died earlier that year at the age of 32. The work had its premiere at a League of Composers concert in New York in March, 1947, and received that year's New York Critics' Circle Award. Mr. Diamond provided the following discussion of the composition:

The first movement is in the nature of a eulogy, modest and restrained in content and expressiveness, utilizing one major theme and a subsidiary one (though not recapitulated), which are fully developed and distributed into two formal sections. The second movement is a vigorous allegro, akin to the scherzo, cast in sonata-allegro form. The third movement combines formal features of an intermezzo and scherzo. The last movement is, in essence, the slow movement of the work, its dignified and elegiac character adding to the peripatetic and eulogistic aspect of the whole.

The ALEXANDER QUARTET, in its three-year existence, has received grants from the National Endowment for the Arts, the Connecticut Commission of the Arts, Chamber Music America, the C. Michael Paul Residency Program, and other foundations. It has toured Europe, been in residence at the Castle Hill, Strawberry Banke, and Highlands chamber music festivals and elsewhere, and performs this season in many parts of the United States. Formed at Yale University, the quartet coached there with the Tokyo String Quartet, and subsequently at Juilliard with Felix Galimir and, this year, with Robert Mann.

Vivian Fine: The Great Wall of China

VIVIAN FINE'S career began at a time when to attempt to advance as a woman composer took courage and determination of heroic magnitude. In this, she, like other women, were partly inspired by the growing prominence of her fellow Chicagoan and teacher, Ruth Crawford Seeger (1901-1953). After coming to New York, Vivian Fine studied piano, orchestration, and composition, the last with Roger Sessions. She feels indebted for her early success to Henry Cowell; as her name became known, other supporters included Aaron Copland. Active in crusading for composers' rights, she was among the founders of the American Composers Alliance and its vice-president for four years. An avid teacher, she has worked at New York University, the Juilliard School and the State University of New York at Potsdam, and joined the faculty of Bennington College (Vermont) in 1964. Awards, honors, and commissions have come from the Guggenheim Foundation, the American Academy and Institute of Arts and Letters (of which she is a member), the National Endowment for the Arts, the Ford Foundation, the San Francisco Symphony (which held a "Vivian Fine Week" in 1983), the Koussevitzky Music Foundation, and the Elizabeth Sprague Coolidge Foundation, among others. Her work "Poetic Fires", for piano and orchestra, will be performed by the American Composers Orchestra at Alice Tully Hall on February 21, and a New York performance of her chamber opera *The Women in the Garden* is planned for 1986.

Ms. Fine's works are extremely diverse, and include songs, solo, chamber and orchestral compositions, and music for the ballet. "The Great Wall of China" was composed as an extract from a volume of Kafka's prose by the same name. It was not written for any particular musicians; Ms. Fine simply was attracted to the text. It was first presented at a Ditson Chamber Concert at Columbia University, April 20, 1948 and published in *New Music*. Ms. Fine is not related to Irving Fine (concert of January 25).

Texts: Excerpts from
FRANZ KAFKA, "THE GREAT WALL OF CHINA"

(I)

I can still remember quite well us standing as small children, scarcely sure on our feet, in our teacher's garden, and being ordered to build a sort of wall out of pebbles; and then the teacher, girding up his robe, ran full tilt against the wall, of course knocking it down, and scolded us so terribly for the shoddiness of our work that we ran weeping in all directions to our parents. A trivial incident, but significant of the spirit of the time.

(II)

But instead how vainly does he wear out his strength; still he is only making his way through the chambers of the innermost palace; never will he get to the end of them; and if he succeeded in that nothing would be gained; he must fight his way down the next stair; and if he succeeded in that nothing would be gained; the courts would still have to be crossed; and after the courts the second outer palace; and once more stairs and courts; and once more another palace; and so on for thousands of years; and if at last he should burst through the outermost gate—but never, never can that happen—the imperial capital would lie before him, the centre of the world, crammed to bursting with its own refuse. Nobody could fight his way through here even with a message from a dead man. But you sit at your window when evening falls and dream it to yourself.

(III)

They do not know what emperor is reigning, and there exist doubts regarding even the name of the dynasty. In school a great deal is taught about the dynasties with the dates of succession, but the universal uncertainty in the matter is so great that even the best scholars are drawn into it. Long-dead emperors are set on the throne, and one that only lives in song recently had a proclamation of his read out by the priest before the altar. Battles that are old history are new to us and one's neighbor rushes in with a jubilant face to tell us the news. Wives of emperors, pampered and overweening, seduced from noble custom by wily courtiers, swelling with ambition, vehement in their greed, uncontrollable in their lust, practice their abominations ever anew. The more deeply they are buried in time the more glaring are the colors in which their deeds are painted, and with a loud cry of woe our village eventually hears how an empress drank her husband's blood in long draughts thousands of years ago.

(IV)

One can perhaps softly discuss it now. In those days many people, and among them the best, had a secret maxim which ran: Try with all your might to comprehend the decrees of the high command, but only up to a certain point; then avoid further meditation: consider rather the river in spring. It rises until it grows mightier and nourishes more richly the soil on the long stretch of its banks, still maintaining its own course until it reaches the sea, where it is all the more welcome because it is a worthier ally. Thus far may you urge your meditations on the decrees of the high command. But after that the river overflows its banks, loses outline and shape, slows down the speed of its current, tries to ignore its destiny by forming little seas in the interior of the land, damages the fields, and yet cannot maintain itself for long in its new expanse, but must run between its banks again, must even dry up wretchedly in the hot season which presently follows. Thus far may you not urge your meditations on the decrees of the high command.

Excerpts from *The Great Wall of China* by Franz Kafka, translated by Willa and Edwin Muir. Copyright 1936, 1937 by Heinr. Mercy Sohn, Prague. Copyright © 1946 by Schocken Books, Inc. Copyright renewed 1974 by Schocken Books, Inc. Used by permission of Schocken Books, Inc.

LYNNEN YAKES (mezzo-soprano) appears regularly in concerts, oratorios, and especially with some of America's finest music-theater ensembles, in music spanning four centuries. She has created roles for Jonathan Sheffer's *The Mistake* (Central City), Henry Mollicone's *Starbird* (Texas Opera Theater), and Sheldon Harnick's *Dragons* (Eugene O'Neill Theater Center). In 1985 Ms. Yakes will create the principal female roles in Morris Moshe Cotel's *Dreyfus* (Brooklyn Philharmonic) and Vincent Persichetti's *Sybil* (Pennsylvania Opera Theater). Next year she will make her debut at the Seattle Opera in *Così fan tutti*. Lynnen Yakes will receive the M.M. in 1985 from Juilliard, where her principal teachers and coaches were Joan Caplan, Stephen Wadsworth, John Moriarty, Martin Smith, and Oren Brown.

RENÉE KRIMSIR (flute) is in the Doctoral program at Juilliard, studying with Julius Baker. As a member of the Aurora Trio, she is under the management of Columbia Artists, and has performed as soloist with the Boston Pops and other orchestras. Her most recent orchestral position was principal flutist in the Filarmónica de Caracas (Venezuela). Miss Krimsir is a native New Yorker.

STEVEN SIGURDSON (cello) was born in Interlochen, Michigan. Formerly a student of Leonard Rose, he is now in the B.M. program with Channing Robbins. He has spent summers at the Interlochen, Sewanee, and Bowdoin Festivals, and in 1983-4 played in the Civic Orchestra of Chicago.

JOHN DAVIS (piano) is a Teaching Fellow in music theory at Juilliard, from which he received his M.M. degree as a student of Beveridge Webster. He continues his studies with Herbert Stessin in N.Y.U.'s doctoral program. He has performed widely in solo recitals, chamber music, and with orchestra; in 1979 he won the concerto competition at Brown University, from which he also graduated with honors in Russian language and literature. Mr. Davis was pianist for the Broadway hit musical *Nine*. In addition to Juilliard, he teaches at N.Y.U. and Hunter College.

Henry Cowell: Set of Five

California-born HENRY COWELL came into prominence in the 1920s. Virtually self-taught, he was called an upstart for his explorations of new harmonic, rhythmic, and instrumental resources, many of which are described in his book *New Musical Resources*, published in 1930. While his most striking innovations date from these early years, they by no means represent the breadth of his imagination. Cowell composed some 1000 works—many still unpublished and unperformed—spanning a multitude of styles and manifesting the assimilation of musical thinking from around the globe. A lifelong enthusiast of non-Western music, he was known for his illuminating lectures and broadcasts on the musical cultures of the world. As a touring pianist-composer, Cowell had great success in Europe and Russia in the 1920s, playing his

controversial piano pieces. Their unconventional demands, including harmonics, direct playing on the strings, and tone clusters (harmonies of seconds) provoked wild outcries. The method of performance was never an end, however; it was always subordinate to the dictates of the music.

In his later years Cowell lived in New York, travelled extensively, and taught at the New School and Columbia. His music displayed a marked tendency toward stylistic conservatism and cultural synthesis that had begun to be evident even during his "radical" days. (Even his tone-cluster music frequently has a triadic underpinning.) *Set of Five*, unlike some other of his works of the 1950s, does not reflect a specific non-Western culture (as does *Persian Set*, for example), but contains many almost indefinable shadings from other parts of the world. The opening movement might be described as a Baroque Largo with steel drum continuo; or the third movement as a cantilena duo with tombak (a Persian "goblet drum"). The second scherzo is nothing less than a modern "Flight of the Bumblebee" punctuated by Indian resonant bowls. Many of Cowell's older performance methods return in the piano part of the final movement, in a more tonal ambience. Although the harmonies of this sonata-like work are seldom more complex than triads, their combination is peculiarly resistant to analysis; and although the forms seem obvious at first, the melodies are so continually varied that for the performers the composition is a musical tongue-twister.

BENNY KIM (violin), from Champaign-Urbana, Illinois, entered Juilliard in 1980 and studies with Dorothy DeLay; earlier teachers were Doris Preucil and Almita Vamos. He has performed concertos as winner of the youth auditions of the Chicago and St. Louis Symphonies, and played with the Incheon Symphony in Seoul and recorded for the Korean Broadcasting System. In 1983 Mr. Kim won the Young Artists International Auditions, through which he made his debuts in N.Y. and Washington, D.C. and appeared with orchestras throughout the U.S. He has also been heard at summer festivals including Interlochen, Aspen, and Dubrovnik. He most recently performed the Sibelius Violin Concerto with the Juilliard Symphony as the winner of a Juilliard competition.

BRUCE BRUBAKER currently teaches at Juilliard and Montclair State College. He is a native of Iowa, where as a youngster he won many competitions and awards. Recently he was given a touring grant from the Iowa Arts Council to present recitals in his home state. He holds the B.M. and M.M. from Juilliard (piano studies with Jacob Lateiner; chamber music with Felix Galimir). Earlier teachers included Constance Keene and George Katz. Mr. Brubaker received the Edward Steuermann Memorial Prize and Duke University's Gina Bachauer Memorial Fellowship. In recent concerts he has played at the Waterloo Festival, Tanglewood, and Alice Tully Hall.

JOHN LEISTER, a graduate of the University of Illinois, is now a Master's candidate at Juilliard, as a scholarship student of Roland Kohloff. He has performed with the Stamford Symphony, the Waterloo Festival Orchestra, the Radio City Music Hall Orchestra, and for the musical *Little Shop of Horrors*.

FOCUS!

Program IV

Alice Tully Hall

Wednesday, January 25

Pre-Concert Forum at 7:30 P.M.

Roundtable on the post-war decade with Milton Babbitt, John Cage, David Diamond, Morton Feldman, Vivian Fine, Vincent Persichetti and William Schuman. Joel Sachs, moderator.

Concert at 8:30 P.M.

Juilliard Orchestra Contemporary Music Ensemble
Paul Zukofsky, conductor

John Cage
(b. 1912)

Concerto for Prepared Piano and
Chamber Orchestra
(1951)

David Korevaar, prepared piano

Luigi Nono
(b. 1924)

Incontri
(1955)

INTERMISSION

Luigi Nono

Incontri
(repeat performance)

William Schuman
(b. 1910)

Night Journey
(1947)

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John Cage: Concerto for Prepared Piano and Orchestra

In the 1940s, California-born JOHN CAGE was already gaining a following in the music and modern dance worlds. His invention of the prepared piano (described below), percussion ensembles with unusual instruments such as brake drums, and his engagingly direct and colorful compositions, earned him in 1949 a Guggenheim Fellowship and an award from the National Academy of Arts and Letters. Studies of Zen Buddhism were effecting great changes in his approach to musical composition, however—changes which burst forth in the early 1950s. Various methods of utilizing chance operations were strengthening Cage's aim "to make a musical composition the continuity of which is free of individual taste and memory (psychology) and also of the literature and 'traditions' of the art." We should, he explained, adapt ourselves to the objects and people surrounding us, rather than attempt to shape the world around us. Among the works of the years 1951-53 that brought his ideas home were *Imaginary Landscapes No. 4*, for 12 radios, 24 performers, and conductor; the *Concerto for Prepared Piano and Orchestra*; *Water Music* (in which non-"musical" actions are coordinated with the musical: the pianist pours water, uses a radio and playing cards, and blows whistles under water); and perhaps the most famous of all his works, the so-called *4'33"*, a composition for any instrument or combination of instruments, in three totally silent movements, whose length is fixed by the performers. (Its title actually is the duration selected; it has, however, retained its original name from David Tudor's 1952 performance as a piano solo.)

Cage's ideas certainly awakened the musical world, but at that time were comprehended by very few and bitterly opposed by many. But there is no question of their impact; his innovations were imitated by countless members of the next generations, who even incorporated basic principles into otherwise "conventional" music. By the late 1950s Cage's celebrity was worldwide.

In January, 1952, not long after the premiere of the radio composition, Henry Cowell wrote a perceptive if slightly perplexed essay in the *Musical Quarterly* which contains many clear insights into the musical products of his former pupil. Cowell began,

When I first met John Cage about 1932, he was writing strange little piano pieces with an unusual sense of the sound interest created by odd tonal combinations. Then, as now, the music showed little desire to move about actively; it rather depended on very slight and subtle changes for its elaboration. Influences to which he subjected himself in the mid-1930s enlarged and enriched, without changing this orientation.

To John Cage, a brief series of sounds, or even a single combination of them, has come to seem complete in itself, and to constitute an audible 'event.' But he does not use the conventional organization of music, in which such events are related through planned rhythmic, melodic, and harmonic succession to produce what we are accustomed to consider an organic musical development. Instead, Cage conceives each musical 'event' to be an entity in itself that does not require completion, he simply places them one after another and sees them as being related through their coexistence in space, where they are set in a planned order of time. Each 'event' is an aggregate of materials of sound that cohere, making a tiny world of their own, much as physical elements find themselves joined together in a meteorite. A work of Cage's, therefore, might well be likened to a shower of meteors of sound.

Cowell then spoke of Cage's intense interest in rhythmic structure, absolute time values, and dynamics of sounds and silences. He related Cage to Christian Wolff, Morton Feldman, and Pierre Boulez. Their styles were different,

but a common philosophy unites them: a concentration upon unfamiliar relationships of space and time, and sound and silence, rather than on new melodies and chords, and a conviction that all musical relationships, whether arrived at by chance or by design, have potential value and are worth examination. They all believe there should be more room in music for improvisatory factors, for the elements of casual choice and chance . . . In their hands, however, chance is called upon to operate systematically . . . Cage insists on consistency in allowing operation of chance, and sticks faithfully to its decisions.

The *Concerto for Prepared Piano and Orchestra* is a synthesis of virtually everything that preoccupied Cage in 1951. Its sparse texture, especially in the third of its three interlinked movements, makes wisps of sound stand out starkly from the background of silence. (A

similar impression is created in the *Imaginary Landscapes* for radios, although by very different means.) Every sound, though dictated compositionally by chance operations, is precisely written, with precise dynamic and articulative indications; the score thus visually resembles those by composers who opposed Cage. An underlying rhythmic structure—the principles of which Cage learned in his studies of Eastern cultures—ties the entire composition together.

The prepared piano, of course, marks the work as totally Cageian. He had hit upon the idea in 1938, while working with the choreographer Syvilla Fort in Seattle. They wanted the colors of a percussion ensemble, but the use of extra players and instruments was impractical. Cage, who had already learned from Cowell the potential for altering the sound of the conventional piano, found that by inserting objects between the strings, he could convert the piano into a one-man percussion band. Though many prepared-piano compositions require only a few alterations, the *Concerto* demands preparations on 53 notes, some of them entailing the insertion of as many as three objects. Various kinds of bolts, screws, rubber, felt, plastic objects, etc., produce a huge spectrum of new sounds. (The type of object and its position along the length of the piano string governs the resulting tone color and overtones; the positions are carefully indicated in the score.)

It is extremely easy to misconstrue the composer's larger aims. As Cowell observed, Cage takes the operation of chance extremely seriously. Events, though at first dictated by chance (frequently with the Chinese *Book of Changes*, the *I Ching*) are fixed in the score, and the composition appears in a finalized form. The same is true of the radio piece: the players follow a precisely-written score, though in this case the actual sounds are the product of the broadcasts at the moment of performance. Even in later works, in which the performer realizes a score by chance operations, it is expected that chance's choices will be totally respected so that they produce, in the end, a true composition. The common myth that, for Cage, anything goes, is false.

DAVID KOREVAAR began his piano studies with Sherman Storr in San Diego and was presented in his first full recital at 14 at the Palm Springs Museum. By twenty he had earned both the B.M. and M.M. at Juilliard, as a scholarship student of Earl Wild. He is frequently heard as a soloist, in chamber music, and with orchestra, including appearances at the Kennedy Center, the Library of Congress (with the Chamber Soloists of Wolf Trap), and at Harvard in a joint recital with Earl Wild. He returns annually to Southern Methodist University in Dallas as a Young Artist-in-Residence. A former composition student of David Diamond, he has written a variety of chamber and orchestral compositions. This season he will give debut recitals in Boston and at New York's Town Hall.

Luigi Nono: Incontri

LUIGI NONO was 26 when Hermann Scherchen conducted his *Variazioni canoniche* at Darmstadt in 1950 and established him as a leader of European new music. The Venetian-born composer, the son of a distinguished artist, had attended Malipiero's composition classes at the Venice Conservatory, and after gaining a degree in law, resumed his musical studies with Bruno Maderna and Scherchen. In the mid-50s he taught at Darmstadt and studied electronic music at Milan. Since then, Nono has lectured on music throughout the world. His work has been shaped by his fervent communist convictions: he is described as the leader of the "committed" wing of new Italian music.

In a Darmstadt speech of 1959, subsequently much translated and reprinted, Nono expounded upon his political philosophy in a bitter attack upon John Cage and Joseph Schillinger, two Americans whose influence upon Europeans he considered dangerous. Nono scorned the composition teacher Schillinger for his insistence that a "scientific" approach to composition was all that mattered to a composer. He then attacked Cage's desire for a music free from individual taste and historical memory. Nono believed that one must always make decisions based upon one's times and one's moral and political convictions.

Incontri is in some senses very typical of the "pointillistic" style of the early 1950s. Its sound world appears divorced from meter; propulsive power comes not from a pulsing rhythm but from the shifting of colors, intervals, and tempi. (The sense of acceleration and slowing is central to the structure.) The effect approximates that of a kaleidoscope turned very slowly. In addition, the piece to some extent shares the structural rationalism of the Darmstadt circle: it

is an exact mirror, moving backwards from the center. (This device is, of course, an ancient one.) Whether or not listeners perceive the mirror, the composition projects a sensation similar to traveling the same road in two directions: on the return voyage one sees the same objects from a new perspective, one so different that the objects themselves seem changed.

The evolution of Nono's political-musical philosophy is however subtly evident in *Incontri*, if it is compared with other works of that period. It has been pointed out that Nono's "rationalism" stops with the mirror and an all-interval set. He recoiled from the thematic structures pursued by so many of his generation, making his music conservative by comparison with theirs. This was Nono's way of speaking out for music before that of Anton Webern, who had been turned into a cult figure. (See the note on Boulez's *Sonatine*, concert of January 21.) The hidden political declaration of *Incontri* pales, however, before the overt moral statements of Nono's later vocal and stage compositions, through which he established himself as an avant-gardist of the political Left.

Because *Incontri* is rarely heard, and requires great labor in its preparation, we have elected to perform it twice tonight.

William Schuman: Night Journey

WILLIAM SCHUMAN, who will shortly celebrate his 75th birthday, is a familiar figure in this building. After a decade's service as teacher and administrator at Sarah Lawrence College (1935-1945), Mr. Schuman became President of the Juilliard School of Music, a post he occupied until 1962, when he was named President of Lincoln Center. (He served in that capacity until 1969.) By the time of his appointment to the Juilliard Presidency, Schuman had become established as one of the leading figures in American composition. The prestige and influence added by his positions at Juilliard and Lincoln Center enabled him also to serve the broader interests of new and particularly American music. He also made lasting contributions to musical education, devising, among other things, the then-unique concept of a Literature and Materials of Music course, which transcended the narrower confines of music theory as it was taught in the late 1940s.

Schuman, a New Yorker, was already an active professional while still in high school, and by the age of 25 had written more than 150 popular songs. He received his higher education at Teachers College, Columbia University, and at Juilliard, where Roy Harris exerted a powerful influence on his style and early career. His music, essentially lyric and incorporating the advanced harmonic language of his formative years with a tonal framework, has achieved a broad following. His output has been tremendously varied; his many choral compositions make him a familiar figure throughout the United States.

Night Journey was commissioned by the Elizabeth Sprague Coolidge Foundation, a private, non-governmental fund at the Library of Congress. (Schuman's *Credendum* [1955] was the first composition [apart from Depression-era film scores] to have been commissioned by the U.S. government.) It was first performed, with choreography by Martha Graham, on May 3, 1947 at the Harvard University Symposium on Music Criticism; the concert version heard tonight was completed in 1981. Mr. Schuman provides the following information about the original ballet:

The music of *Night Journey* was composed for Miss Graham to supply the oral underpinning for the famous Oedipus legend.

And loudly o'er the bed she walked where she
In twofold wedlock, hapless, had brought forth
Husband from a husband, children from a child
We could not know the moment of her death
Which followed soon

Oedipus was the son of King Laius of Thebes and Queen Jocasta. At his birth, an oracle prophesied that he would murder his father and so he was abandoned on a desolate mountainside. He was found there and protected by a Corinthian shepherd, and grew to manhood as the adopted son of the King of Corinth. Once again an oracle predicted that Oedipus would slay his father and marry his mother. Thinking the King of Corinth his

true father, he fled the city and in his wanderings met, quarreled with, and finally killed a stranger who was King Laius of Thebes. Oedipus traveled on to Thebes, solving the riddle of the Sphinx and finally became King and married the Queen, Jocasta. He reigned nobly until a plague ravaged Thebes and the oracle declared that only the banishment of the murderer of Laius would save the city. Finally, the terrible truth of Oedipus's fate was brought to light by the seer Tiresias. Jocasta took her own life; Oedipus blinded himself and wandered the earth in misery.

In *Night Journey*, Martha Graham's dramatization of this myth, it is not Oedipus but Jocasta who is the protagonist. The action turns upon that instant of Jocasta's death when she relives her destiny, sees with double insight the triumphal entry of Oedipus, their meeting, courtship, marriage, their years of intimacy which were darkly crossed by the blind seer, Tiresias, until at last the truth burst from him. The chorus of women who know the truth before the seer speaks it, vainly try to divert the prophecy from its cruel conclusion.

PAUL ZUKOFSKY is Music Director of the Colonial Symphony of Madison, New Jersey, and Program Coordinator and conductor of the "American Composer" Series at the Kennedy Center. He has also been Director of the Zukofsky Seminar in 20th Century Orchestral Repertoire at the Reykjavik College of Music. This season he will conduct for the "New Music Concerts, Toronto" series. A long-time champion of American contemporary music, Paul Zukofsky has also conducted such repertoire as Bruckner's rarely heard Fourth Symphony, Debussy's Nocturnes, and symphonies by Haydn, Beethoven and Brahms. ASCAP has recognized both orchestra and conductor with the Community Orchestra Award for "Adventuresome Overall Programming of Contemporary Music."

Paul Zukofsky is a leading performer of American violin music. He made his Carnegie Hall debut in 1956, and has appeared with the Boston Symphony, the BBC Scottish Symphony, the London Sinfonietta, and the New York Philharmonic. He has given world premiere performances of concertos by Penderecki, Sessions, Earle Brown, Iain Hamilton, and Charles Wuorinen, and of solo works by Babbitt, Cage, Carter, and Crumb, among others. He has also presented first U.S. performances of works by Maderna, Giacinto Scelsi, and Penderecki. He has recorded music ranging from Bach to Philip Glass—including complete sonatas by Beethoven, Brahms, and Ives—on such labels as Victor Japan, Nonesuch, Desto, Vanguard, Columbia and CP.

A dedicated music educator, Paul Zukofsky has been a faculty member of the Manhattan School of Music, New England Conservatory, and Princeton University, and has served on several music panels and competition juries. He has made scientific studies of various aspects of musical performance, and has presented the results of his research in papers before the Acoustical Society of America, IRCAM, and the Psychonomic Society. Among his publications are *An All-Interval Scale Book* (Schirmer), "On Violin Harmonics" in *Perspectives on Notation and Performance* (W.W. Norton), and most recently has collaborated on an article in *Psychology of Music* (Academic Press). Mr. Zukofsky received his Bachelor's and Master's degrees from the Juilliard School.

**JUILLIARD ORCHESTRA
CONTEMPORARY MUSIC ENSEMBLE**

Violins

Jon Carney
Concertmaster
Kate Buchdahl
Stephan Tieszen
Nicholas Miller

Violas

Asdis Valdimarsdottir
Svava Bernardsdottir

Cellos

Miriam Shames
Sarah West

Basses

Charles Chandler
Noah Cope

Flutes/Piccolo

Susan Lund
Thomas Robertello

Oboes/English Horn

David Wutrich
Douglas Weaver

Clarinets/Bass Clarinet

Vanessa Lawicki
Edward Gilmore

Bassoons

John Kehayas
John Ferrigno

Horns

Linda Blacken
Jennifer Scriggins

Trumpet

Adam Bookspan

Trombone

Gerard Pagano

Percussion

Catherin Flandrau
Laurence Reese
Patricia Niemi
Jeff Milarsky

Piano: Seann Alderking
Celeste: Eileen Hutchins
Harp: Rana Park

FOCUS!

Program V

Special Event — A New Generation

The Juilliard Theater

Thursday, January 24 at 8 P.M.

Laura Karpman
(b. 1959)

Kenneth Fuchs
(b. 1956)

Daron Aric Hagen
(b. 1962)

. . . for Viola and Piano
(1984)
Neal Gripp, viola
Daniel Lessner, piano
New York Premiere

Out of the Dark
(1984)
Suite for chamber ensemble,
after three paintings by Helen Frankenthaler
Heart of November (Strepitoso)
Out of the Dark (Misterioso)
Summer Banner (Tranquillo)

World Premiere

Amy K. Porter, flute
Heidi Barnes, oboe
Chris Bosco, clarinet
Martin Mangrum, bassoon
Cynthia Jersey, French horn
James Stern and Spring Grossman, violins
Megan Newman, viola
Trevor Handy, cello
Jo Ann Falletta, conductor

Trio Concertante
(1984)
Rondo (Solemn, Massive)
Romanza—mesto
Passacaglia
Daniel Korn, violin
David Low, cello
Carol Janson, piano

INTERMISSION

Christopher James
(b. 1951)

Octet for Winds
(1981-2)

Moderato
Scherzo—allegro molto vivace
Largo e sostenuto
Tema con variazioni
Finale—allegro giusto

World Premiere

Matthew Dine and Katherine Dupuy, oboes
Edward Gilmore and Donald Mokrynsky,
clarinets
Richard Kamm and Linda Morton, bassoons
Nina Lo Monaco and Staven Nadel, French
horns

In consideration of the performing artists and members of the audience, those who must leave before the end of the concert are asked to do so between numbers, not during the performance.

Please make certain that the electronic signal on your watch or pager is turned off during the concert.

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The four compositions heard tonight were selected by Juilliard's composition faculty—Milton Babbitt, David Diamond, and Vincent Persichetti—to represent something of the range of work of the school's current composition students.

Laura Karpman: . . . For Viola and Piano

LAURA KARPMAN, a native of southern California, is completing her doctorate in composition at Juilliard under the tutelage of Milton Babbitt. Her other major teachers have included Leslie Bassett, William Bolcom, and Elaine Barkin. Ms. Karpman has received numerous awards and grants, including the Charles E. Ives Scholarship, two ASCAP Foundation grants, and a fellowship for study at Tanglewood.

" . . . For Viola and Piano", although presented as a one-movement work, is actually constructed as a five-movement arch form: andante misterioso, scherzando, fandango, scherzando, and andante misterioso. The movements are separated by interludes; the first is preceded by an introduction, and the last is followed by a coda. " . . . For Viola and Piano" is a twelve-tone work; non-adjacent sections are related by pitch material in such a way that there is an underlying cohesion among sections that may appear texturally quite contrasting.

" . . . For Viola and Piano" received its world premiere at Tanglewood last summer.

NEAL GRIPP's solo and orchestral performances throughout his native Canada and the U.S. include the Piston Viola Concerto with the Juilliard Symphony under Jorge Mester and Mozart's Sinfonia Concertante at Aspen, both as winner of competitions. In 1983 he received the M.M. from Juilliard where he is now a student of and assistant to Lillian Fuchs in the doctoral program. His scholarships include one from the University of Victoria, for outstanding academic achievement, and awards from the Canada Council and the Ontario Arts Council. Mr. Gripp has been principal violist of the Aspen Chamber Orchestra and the Juilliard Chamber Orchestra.

DANIEL LESSNER, from St. Louis, has won more than one hundred first place awards in local and national competitions, along with numerous scholarships and other awards. He entered Juilliard in 1977 with a scholarship to study with Adele Marcus. As winner of the concerto competition in 1980 he played the Tchaikovsky Piano Concerto No. 1 with the Juilliard Concert Orchestra at Alice Tully Hall. He received his Bachelor's and Master's degrees from the school and is now in the doctoral program. Mr. Lessner has performed with many orchestras and in recitals and chamber music throughout the United States.

Kenneth Fuchs: Out of the Dark

KENNETH FUCHS has received numerous awards, including the Charles E. Ives Scholarship from the American Academy and Institute of Arts and Letters, the Oswald Prize from the American Bandmasters Association, two ASCAP foundation Grants, and, at Juilliard, the Irving Berlin Scholarship and the Joseph Machlis Prize. He has written for orchestra, band, chorus, and various chamber ensembles. In addition, he wrote the score for the off-off Broadway musical *If Wishes Were Horses*, and is currently working on *And Now . . . This!*, a spoof of the press, with Jon Swan. Currently a doctoral student of Vincent Persichetti at Juilliard, Fuchs has also studied with David Diamond, Stanley Wolfe, and Alfred Reed. Mr. Fuchs writes of *Out Of The Dark*,

One of the advantages of studying at Juilliard is the possibility of finding, in the Parnasus that is New York, many sources of inspiration, including non-musical ones. In the last several years I have been stimulated by exhibitions of Abstract Expressionist painting. In general, these paintings express states of feeling through gesture: it has seemed to me that this aesthetic was as relevant to music as to painting.

I have come to love, in particular, the works of Helen Frankenthaler. I respond not only to her evocative, beautifully colored canvasses, but also to her free creative attitude, of which she provided the following glimpse in a PBS television program, "Helen Frankenthaler: Toward a New Climate":

"Pollock was the next step, a whole new orbit. The whole idea of working on the floor, of working from all sides. In a way dishonoring everything painting had been about—assuming you knew everything it was about, and loved it. So that you could learn it all and throw it out. In other words, easels were respectable, but destroy the easel. Sable brushes were wonderful, but get a house-brush. You sit up when you paint a picture and it is facing you closely. No! you're waltzing all around it, and it's on the floor. And maybe you make a mess and you throw it out. And it's not precious goods. You're precious goods."

Frankenthaler's titles interest me. Those of the three paintings upon which I have based my work suggest to me a progression from tension to resolution. The first movement, "Heart of November," represents a state of anxiety. (The painting itself is brooding and darkly colored; densely layered scumbles and glazes of red, blue, and brown overpower frail shades of pink.) A twelve-note theme is introduced by the first violin. Fragments of this theme are alternately accepted and rejected by the other players; the movement becomes a boiling stalemate.

"Out of the Dark," the second movement, represents search and invention. (The painting features dark brown paint spots flung onto a filmy wash of brown, beige, and yellow; there is one patch of raw canvas at the upper right corner.) After an introduction, a canon between the oboe and bassoon—based on the "Heart of November" theme—tries to gain footing, but is obliterated by the other players searching for something beyond traditional strictures.

The final movement, "Summer Banner," is an attempt at resolution. (The painting is wide open: raw canvas with two wide vertical forms, one red, the other red-orange, serenely poised over an oceanic blue horizontal.) Having evolved during the previous movement, the "Heart of November" theme and accompanying harmonies now appear in diatonic form.

AMY K. PORTER (flute) is in her third year at Juilliard, as a student of Samuel Baron. A native of Wilmington, Delaware, she has received many awards in that area and in greater New York, including national winner of the 1981 Music Teachers National Association competition and the 1984 N.Y. Flute Club competition. She has held the principal flute position in the Los Angeles Philharmonic Institute orchestra and the Youth Orchestra at Philadelphia. She is currently a member of the Juilliard Orchestra.

HEIDI BARNES (oboe), from Seattle, is currently earning her B.M. in oboe as a scholarship student of Ronald Roseman. She has been involved in Juilliard's chamber music program for four years, and has performed frequently with the L'Estro Armonico, a baroque ensemble formed by Juilliard students. In 1983, she toured China and Japan as guest solo oboist with the Long Island Youth Orchestra. She is currently a member of the Juilliard Orchestra and Chamber Orchestra.

CHRIS BOSCO (clarinet), born in New York, transferred to the Juilliard School after two years at the Peabody Institute, where he studied with Ignatius Gennusa. He is currently a student of David Weber. Mr. Bosco attended the Aspen Festival in the summer of 1984 (as a pupil of Richard Waller and Joaquin Valdepenas). He is now co-principal clarinetist of the Youth Symphony of New York and plays in various ensembles at Juilliard.

MARTIN MANGRUM (bassoon), a native of Toronto, has been a student of Stephen Maxym for the past six years. Mr. Mangrum won third prize in the Olga Koussevitzky Woodwind Competition in New York, 1983, and has been heard on WQXR. He holds a performance diploma from Juilliard and continues his studies with a grant from the Canada Council.

CYNTHIA JERSEY (French horn), from Midland, Michigan, received the B.M. degree from the University of Michigan. She came to Juilliard in 1981 to study with Myron Bloom, and is currently completing the Master's degree with James Chambers. Miss Jersey toured South America with the Juilliard Chamber Orchestra, was solo horn for the Juilliard Orchestra's European tour, and performs with the Solisti New York, the Stamford Symphony, and the Columbus Brass Quintet.

JAMES STERN (violin), a native New Yorker, studied violin in the Juilliard pre-college division with Louise Behrend and piano with Jane Carlson. In the upper school he was a scholarship student of Joseph Fuchs; during his first year he was simultaneously studying at Columbia University. He received the B.M. in 1984 and is now pursuing the M.M. Mr. Stern is concertmaster of the Youth Symphony of New York and has taught at the Suzuki Institute at the University of Wisconsin and the School for Strings in New York. He is also a certified Juilliard accompanist.

SPRING GROSSMAN (violin), born in Manhattan and raised on Long Island, is a Master's scholarship student of Szymon Goldberg and Lewis Kaplan, and also received her Bachelor's degree from Juilliard as a pupil of Ivan Galamian. She has been a fellowship student at Aspen and attended Galamian's Meadowmount School for three summers. At Juilliard this year she is in a string quartet that has been coaching with Robert Mann. Active as a free-lance, Ms. Grossman performs with numerous orchestras in the metropolitan area, including Jupiter Symphony and the Stamford Symphony, and was in the Spoleto Festival Orchestra (U.S. and Italy).

MEGAN NEWMAN (viola) is a candidate for the M.M. degree at Juilliard, studying with Paul Doktor. She holds the B.M. from Oberlin College, where her teachers were Stephen Clapp and Kathryn Plummer.

TREVOR HANDY (cello) is currently in his third year at the Juilliard School, where he studied with Leonard Rose, and continues with Channing Robbins. He has been soloist with several orchestras including the Boston Symphony, for its youth concerts, and the Boston Symphony Chamber Orchestra. In the summer of 1984 he participated in the Bowdoin Summer Festival, and attended master classes in Lausanne, where he studied with Maurice Gendron and served as principal cellist of the Académie de Musique Chamber Orchestra.

MARK STRINGER is currently pursuing the B.M. degree at Juilliard, where he received the 1984 André Kostalanetz Fellowship and has been a conducting student of Eleazar de Carvalho, Sixten Ehrling, and Jorge Mester. He attended the Los Angeles Philharmonic Institute in 1984, working with Michael Tilson Thomas, Stanislaw Skrowaczewski, Leonard Slatkin, and Christopher Hogwood. Mr. Stringer was assistant conductor for the Spoleto Festival, the Lovett Chamber Orchestra, and the Atlanta Boy Choir; also for the American Opera Center's production of *Lady Macbeth of the Mtsensk District*. He was born in Washington D.C. and raised in Atlanta.

Daron Aric Hagen: Trio Concertante

Milwaukee-born DARON ARIC HAGEN is a prolific composer who also has been active as a conductor and pianist. He studied for three years with Ned Rorem while on a scholarship at the Curtis Institute and is a scholarship graduate student of David Diamond at Juilliard. He received the Charles Ives Award of the American Academy and Institute of Arts and Letters, a BMI award, ASCAP-Samuel Barber Scholarship, and ASCAP-Hubbel Grant. The Philadelphia Orchestra premiered his *Prayer for Peace* in 1983. Mr. Hagen has directed the first performances of his Violin Concerto, Cello Concerto, Second Symphony, and other works on National Public Radio with the Curtis Symphony. Commissions have come from such diverse groups as Relache in Philadelphia and the Loomis Chaffee School (for the 1985 Leeds Festival). Other compositions include two operas, four song cycles, three suites and overtures for orchestra, a song cycle for soprano and orchestra, two masses, a string quartet, various chamber works, and over 70 songs.

DANIEL KORN (violin), is concertmaster of the Juilliard Symphony and studies with Dorothy Delay. He has toured Europe as soloist with the North Carolina Festival Orchestra and has appeared at the St. Maximin Festival in France, performing in Zino Francescatti's master classes. He also plays frequently at the Aspen Festival.

DAVID LOW (cello), is a student of Harvey Shapiro at Juilliard; past teachers include Joseph DiTullo and Peter Rejto. He has been presented in young-artists recitals in his native Los Angeles by the University of Judaism and as a competition winner at the Brand Library. In the summer of 1984 Mr. Low was co-principal cellist at the Los Angeles Philharmonic Institute and in previous summers a scholarship student at Tanglewood. His hobbies include surfing and skiing.

CAROL JANSON (piano) studies with Martin Canin at Juilliard. As a winner of the Midland-Odesa Symphony Young Artist competition, she performed Beethoven's Third Piano Concerto with that orchestra. In her home town of Boulder, Colorado, she studied with Doris Lehnert, and also performed with the Boulder Philharmonic. Miss Janson has attended the Aspen Festival, where she has been a student of John Perry for the last five summers.

Christopher James: Octet for Winds

CHRISTOPHER JAMES, from Huntington, N.Y., studied composition under David Lewin and Isaac Nemiroff at the State University of New York at Stony Brook, where in 1973 his orchestral work *En Una Noche Oscura* was awarded first prize in composition. In 1981 he presented three of his works in a debut concert at Carnegie Recital Hall. Now a candidate for the Master of Music degree at Juilliard, Mr. James is a student of David Diamond. He was the 1984 recipient of the Irving Berlin Fellowship in memory of Richard Rodgers, and currently holds a teaching fellowship in the Literature and Materials of Music. His most recent work, *Salvator Rosa*, is a symphonic portrait based upon characters and incidents from E.T.A. Hoffmann's novella of the same title. Mr. James' other compositions include chamber and orchestral works, and solo piano music. He cites as his other interests the study of the arts, literature, philosophy, history, and current affairs; cooking, oenology, and chess. He is also a professional music copyist and autographer. From 1977 through 1983, Mr. James was employed as a copyright specialist by RCA records, Chappell & Co., and G. Schirmer.

The *Octet for Wind Instruments*, completed in 1982, was a wedding present for the composer's wife, Joanne, a clarinetist.

MATTHEW DINE (oboe) is a Master's candidate at Juilliard, where he studies with Elaine Douvas. Other teachers have included Lois Wann, Richard Killmer, Georges Haas, and Alan Vogel. Mr. Dine has participated in the Aspen Music Festival, where he was the 1983 wind competition winner. At the Heidelberg Castle Festival, in West Germany, he held the position of principal oboe for two years. Mr. Dine plays oboe and English horn with the Solisti New York chamber orchestra.

KATHRYN DUPUY (oboe), from Newport Beach, California, received the B.M. *cum laude* at the University of Southern California in 1981, as a student of William Criss. Her engagements as oboist and English horn player in California have included the Pacific Symphony Orchestra, the Los Angeles Opera Theatre, Young Musicians Foundation Debut Orchestra, and Opera à la Carte. She was a Fellow at the Berkshire Music Center in 1982, and will receive the M.M. from Juilliard in June. Ms. Dupuy studies with Albert Goltzer.

EDWARD GILMORE (clarinet) is a candidate for the M.M. degree at Juilliard, where he studies with Leon Russianoff. He holds the B.M. from the Aaron Copland School of Music at Queens College. Mr. Gilmore was a featured artist with the Israel Philharmonic's Bernstein Festival, the Chamber Music Society of Baltimore, the Young Artists Series in Houston, and the Juilliard Philharmonic. In 1984 he won Juilliard's Copland Clarinet Concerto competition and was a finalist in the Concert Artists Guild competition. He is on the faculty of the Usdan Center for the Performing Arts.

DONALD MOKRYNSKI (clarinet), from Creskill, N.J., is completing his M.M. degree at Juilliard, studying with Leon Russianoff. He has performed with the New Jersey Symphony and the festival orchestras of Waterloo, Aspen, and Heidelberg. He is currently principal clarinetist of the New Amsterdam Symphony. He received the Bachelor's degree from the

Eastman School, as a pupil of Stanley Hasty. While at Eastman he won the Rochester Philharmonic Concerto Competition and participated as principal clarinetist on recordings with the Eastman Wind Ensemble and Philharmonia.

RICHARD KAMM (bassoon), a native of Chicago, is a Master's student of Stephen Maxym.

LINDA MORTON (bassoon) graduated from the New England Conservatory and received the M.M. at Juilliard. She is currently in the Professional Studies Program, studying with Judy Leclair.

NINA LOMONACO (French horn) made her solo debut in Alice Tully Hall as the winner of the 1981 National Music Week Concerto Competition, performing Strauss' Horn Concerto No. 1. She appeared with the National Music Week Orchestra again in 1982, playing Mozart's Horn Concerto No. 1, and won the High School of Performing Art's concerto competition. Ms. LoMonaco is in the third year of the Bachelor's program at Juilliard, a student of Ranier Delntinis. She is a member of the Juilliard Orchestra and has performed with several other orchestras in the N.Y. area.

STEVEN NADEL (French horn) is a native of Monmouth Hills, New Jersey. He studies with Harry Berv at Juilliard, and has also worked with Forrest Standley and Howard Howard. Mr. Nadel has appeared as soloist with the Queens Philharmonic with which he is principal horn, and with the Juilliard Pre-College Orchestra, conducted by Roger Nierenberg. In the summers of 1983 and 1984 he played in the Spoleto Festival orchestras in the U.S. and Italy.

JO ANN FALLETTA is Music Director of the Denver Chamber Orchestra and the Queens Philharmonic, and assistant conductor of the Juilliard Orchestra and the American Opera Center. She has been guest conductor with 17 orchestras in the U.S., France, Switzerland, Denmark, and Italy. Ms. Falletta is a scholarship doctoral candidate at Juilliard, and received Master's and Bachelor's degrees from Juilliard, Queens, and Mannes. Private teachers include Sixten Ehrling, Jorge Mester, Eleazar de Carvalho, Carl Bamberger, Paul Berl, Sung Kwak, Semyon Bychlov, Paul Vermel, Jesse Levine, and Michael Charry. She was named Queens Artist of the Year in 1984.

FOCUS!

Program VI

Alice Tully Hall

Friday, January 25 at 8 P.M.

The Juilliard Symphony,
Arthur Weisberg, guest conductor

Irving Fine
(1914-1972)

Toccata Concertante
(1947)

Quincy Porter
(1897-1966)

Viola Concerto
(1948)
Adagio - Allegro - Largo
Allegro giusto
Domingo Mujica, violist

INTERMISSION

Arnold Schoenberg
(1874-1951)

A Survivor from Warsaw
(1947)
Kevin Dwyer, narrator
Juilliard Male Chorus
(Richard Westenburg, conductor)
Brian Saunders, choral preparation

Igor Stravinsky
(1882-1971)

Symphony in Three Movements
(1942-45)
♩ = 160
Andante
Con Moto

In consideration of the performing artists and members of the audience, those who must leave before the end of the concert are asked to do so between numbers, not during the performance.

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The taking of photographs and the use of recording equipment are not allowed in this building.

Irving Fine: Toccata Concertante

IRVING FINE followed one typically American path: education at Harvard (a student of Walter Piston and Edward Burlingame Hill), in France (with Nadia Boulanger), and at Tanglewood (as a conducting student of Koussevitzky). He taught at Harvard from 1939 to 1950, and then at Brandeis, where he later became chairman of the School of Creative Arts. Fine's death at the age of 48 in 1962 was sorely lamented by the musical community, but may have gone largely unnoticed by the musical public. Aaron Copland spoke eloquently of this, citing Fine as a characteristic case of a valuable composer whose career suffered from the public's overdependence upon famous names.

During [Irving Fine's] comparatively brief lifetime, he enjoyed the high regard of his musical peers, and for the very good reason that his music has quality, sincerity, and vitality . . . As his friend and colleague, I had plenty of opportunity to observe Irving Fine as musical creator and musical reactor. To my mind his outstanding quality was his musical sensitivity—he had an ear that one could trust. His students and his fellow composers depended on him to tell the truth about their music, and in the sureness and rightness of his judgment we recognized ourselves. The loss of that kind of instinctive musicianship cannot be replaced. This sureness of musical instinct informed his every activity, as composer and teacher and performer. He worried considerably about each new work in process of composition. And yet, when we came to know them, they had elegance, style, finish, and a convincing continuity. . . . All his compositions have bounce, thrust, and finesse; they are always a musical pleasure to hear.

Copland observed in Fine's music the profound influence of the neo-classic movement on many young composers. "It satisfied a deep need in Fine's creative psyche—the need for an emotive world that includes imaginative freedom along with a sense of order and control." The *Toccata Concertante* shows this aspect of American culture as clearly as any other work by a young composer in the '40s; moreover, like many colleagues including Copland himself, Fine later combined some aspects of twelve-tone composition with his essentially tonal, neo-classic disposition (proving once again the flexibility of the twelve-tone method).

The *Toccata Concertante* was first performed by the Boston Symphony, Koussevitzky conducting, in October, 1948. The title was at various stages "Sinfonia" and "Masque"; Fine explained his ultimate choice in the program notes for the premiere:

The word *Toccata* is commonly used to describe improvisatory display pieces for keyboard instruments. It has also been used in connection with concerted music of a fanfare-like character. It is in this latter sense that I have used the term. In writing this piece, I was aware of a certain affinity with the energetic music of the Baroque concertos. Hence the qualifying adjective *concertante*. Moreover, this adjective seemed particularly appropriate because of the soloistic nature of much of the orchestration . . .

(Irving Fine was not related to Vivian Fine, whose music was heard on January 22.)

Quincy Porter: Viola Concerto

QUINCY PORTER was born in New Haven, Connecticut. After graduating from Yale, he studied composition with d'Indy in Paris, and with Ernest Bloch in New York and Cleveland and was an active professional violinist and violist. The years 1928-1931 were devoted to composition while he lived in Paris. In 1932 Porter returned to the U.S. and joined the faculty of Vassar College, became Dean of the New England Conservatory in 1938, and its director in 1942. He was appointed professor of music at Yale in 1946, and remained there until retiring in 1965. Porter's music includes incidental music for plays and films, many orchestral compositions, and chamber, solo, and vocal works. It is characterized by a fluid, polyphonic texture, in a tonal medium, and is representative of an old, traditionally New England, neo-romantic solidity.

The Concerto for Viola and Orchestra was given its first performance by Paul Doktor at the Ditson Festival, Columbia University, May 16, 1948, with the late Dean Dixon conducting the CBS Symphony. It received an overwhelmingly positive response from the critics (at least four of New York's daily newspapers, and other national media, reviewed the concert), who recognized its ingratiating lyricism and effective viola writing. This last was perceptive: Porter was a gifted violist, and Mr. Doktor testifies to his superb craftsmanship for the soloist. The concerto has four movements, of which the first three are linked, and all four of which are connected by the motto stated by the French horn at the outset. Each movement is structurally straightforward, but the linking of movements and the interposition of cadenzas gives to the concerto the rhapsodic character of a fantasy.

DOMINGO MUJICA is a student of Margaret Pardee at The Juilliard School where he is in his third year. He has been coached in chamber music by Lillian Fuchs, Paul Doktor and Samuel Rhodes.

Mr. Mujica is a native of Venezuela, having been born in Maracay, Aragua, where he began studying the viola at the age of 14. He came to New York in 1982 to study at The Juilliard School.

He began playing professionally in Venezuela at the age of 17. He has since performed the Telemann, Stamitz and Bartok Viola Concertos with the Orquesta Sinfonica Municipal de Caracas under the direction of Carlos Riazuelo.

Mr. Mujica was chosen for tonight's performance through competitive auditions at the School, as are all soloists for Juilliard concerts.

Arnold Schoenberg: A Survivor From Warsaw

Only weeks after the Nazis assumed power in February, 1933, the Prussian Academy of Arts in Berlin announced that Jews were to be removed from its faculty. Having foreseen the violence to which Hitler's agitation would lead, ARNOLD SCHOENBERG and his family made their way to France and, in October, to Boston. Unfortunately, the winter climate had such a disastrous effect on his asthma that Schoenberg turned down an offer to teach at Juilliard and moved to Los Angeles, where a sizable emigré population was gathering. He taught for one year at the University of Southern California and in 1936 accepted a professorship at UCLA. Turning 70 in 1944, he had to retire; eight years of service with the University of California left him with a minuscule pension. Private teaching—he attracted a number of extremely promising pupils—and occasional lecture series, helped close the gap, but his disillusionment was profound. A heart attack in 1946 very nearly killed him, but an injection directly into the heart saved the day, leaving him five more years of creativity.

His mood in these last years was darkened by a puzzlement at the curious fate he was suffering. In 1945, for example, he was rejected for a Guggenheim Fellowship which would have eased his disastrous financial condition. Performances were almost non-existent. Too ill in 1947 to accept in person an award of \$1000 from the American Academy of Arts and Letters in New York, Schoenberg sent a message in which he said of those who opposed him,

I could never understand what I had done to them to make them so malicious, so indignant, so violent and so aggressive. I am still certain that I never took anything from them which was theirs. I never interfered with their rights and privileges, and never trespassed on their preserves.

In this atmosphere, emerging news of the fate of the Jews was devastating. Although Schoenberg had himself converted to Lutheranism in 1898, he had returned to Judaism at the time of Hitler's rise, and had spent much of his life setting religious texts. But the stories that Europe's Jews had sung their holiest prayers to gain courage on the way to being gassed moved him painfully. The cantata *A Survivor from Warsaw* is probably the most famous of the quasi-religious works that mark his last years. It was composed in less than two weeks during August, 1947, on a commission from the Koussevitzky Foundation, and first performed in 1948 by the Albuquerque Symphony under Kurt Frederick. The English text is by Schoenberg himself.

Unlike the celebrated *Sprechstimme* of *Pierrot Lunaire*, with its fully-composed pitches, the narrator's part in this composition is indicated only as rough highs or lows with respect to a one-line staff. (The rhythm is given precisely.) He wrote to the conductor René Leibowitz [in English]:

... of one thing it is necessary to warn you—this must never be made so musical as other strict compositions of mine. This never has to be sung, never should there be a real pitch. This means only the way of accentuation. As I said—never sing. This is very important, because singing produces motives and motives must be carried out, motives produce obligations which I do not fulfill—because I do not know what a singer will bring to my compositions.

Structurally, the *Survivor* has much in common with its neighbors, the turbulent String Trio (from the time of his heart attack) and the somewhat more tranquil *Phantasy* for Violin and Piano. Like all of his later music, his use of the twelve-tone method has led him back toward tonality. Once again—in contrast to most of his other compositions of this period—immediate and abrupt contrasts require the listener to follow a musical argument through a complex path of innumerable psychological shadings. This is, of course, made easier in the *Survivor* because of the narration; which, in turn, is made even more nightmarish by the style of the music. The setting of the sacred text, a passage central to all of Judaism, is a brilliant recreation of one of humanity's most awful moments.

Narrator's Text:

ORIGINAL VERSION BY ARNOLD SCHOENBERG

I cannot remember ev'rything, I must have been unconscious most of the time; I remember only the grandiose moment when they all started to sing, as if prearranged, the old prayer they had neglected for so many years—the forgotten creed!

But I have no recollection how I got underground to live in the sewers of Warsaw so long a time.

The day began as usual. Reveille when it still was dark—get out whether you slept or whether worries kept you awake the whole night; you had been separated from your children, from your wife, from your parents, you don't know what happened to them; how could you sleep?

They shouted again: "Get out! The sergeant will be furious!" They came out; some very slow, the old ones, the sick men, some with nervous agility. They fear the sergeant. They hurry as much as they can. In vain! Much too much noise, much too much commotion and not fast enough!

The Feldwebel shouts: "Achtung! Still gestanden! Na wird's mal, oder soll ich mit dem Gewehrkolben nachhelfen? Na jut; wenn lhr's durchaus haben wollt!"

The sergeant and his subordinates hit everyone: Young or old, strong or sick, guilty or innocent—it was painful to hear the groaning and moaning.

I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the ground who could not stand up were then beaten over the head.

I must have been unconscious. The next thing I knew was a soldier saying, "They are all dead!" Whereupon the sergeant ordered to do away with us.

There I lay aside half conscious. It had become very still—fear and pain—Then I heard the sergeant shouting: "Abzählen!"

They started slowly, and irregularly: One, two, three, four, "Achtung." The sergeant shouted again: "Rascher! Nochmals von vorn anfangen! In einer Minute will ich wissen wieviele ich zur Gaskammer abliefern! Abzählen!"

They began again, first slowly: one, two, three, four, became faster and faster, so fast that it finally sounded like a stampede of wild horses, and all of a sudden, in the middle of it, they began singing the Shema Yisroel.

Hear, O Israel: the Lord our God, the Lord is One.

Thou shalt love the Lord thy God with all thy heart, with all thy soul and with all thy might. And these words which I command thee this day shall be in thy heart. Thou shalt teach them diligently unto thy children, speaking of them when thou sittest in thy house, when thou walkest by the way, when thou liest down, and when thou risest up.

JUILLIARD AMERICAN OPERA CENTER

POSTCARD FROM MOROCCO



BY DOMINICK ARGENTO

Conducted by RONALD BRAUNSTEIN Directed by DAVID OSTWALD
Sets and costumes designed by CALVIN MORGAN

JUILLIARD CONTEMPORARY ENSEMBLE

Wednesday, February 20, 1985, at 8:00 p.m.
Friday, February 22, 1985, at 8:00 p.m.
Sunday, February 24, 1985, at 3:00 p.m.

THE JUILLIARD THEATER, 155 WEST 65TH STREET

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The Juilliard School
1984-1985 Season

JUILLIARD AMERICAN OPERA CENTER



GEORGE FRIDERIC HANDEL'S
XERXES

Wednesday, April 24, 1985, at 8:00 p.m.

Friday, April 26, 1985, at 8:00 p.m.

Sunday, April 28, 1985, at 3:00 p.m.

THE JUILLIARD THEATER
155 WEST 65TH STREET

Since his Carnegie Hall recital debut in 1957, harpsichordist ALBERT FULLER has come to occupy a prominent position in American musical life, performing solo recitals and chamber concerts throughout the United States and Europe. In addition to his reputation as improviser of the *basso continuo*, he has made important contributions to the interpretation of the solo harpsichord literature with his recordings of Rameau, Scarlatti, Bach, Le Roux and the Couperins. He has also conducted modern premiere productions of Rameau's operas *Dardanus* in New York and *Les Indes Galantes* in Chicago.

In 1972, Mr. Fuller founded the Aston Magna Festivals which take place each summer near Great Barrington, Massachusetts, serving as Artistic Director until 1983, as President of the Aston Magna Foundation. Their annual concerts traversed the entire body of chamber and orchestral literature from Monteverdi to Beethoven and became the chief catalyst of the original instrument movement in this country. Significant among these performances was the first public performance and recording in the United States of Bach's complete Brandenburg Concertos played on original instruments. This was taken up as the inaugural project of the Smithsonian Institution's recording program and later became a best-selling record, which to date has sold almost 100,000 copies.

In 1978 Mr. Fuller founded the Aston Magna Academies with grants from the National Endowment for the Humanities, as a gathering place for the exchange of ideas by scholars, aestheticians, and humanists, as well as musicians.

Mr. Fuller, who has been a member of the faculty at Juilliard since 1964, was schooled as a chorister and organist at the Washington Cathedral, and later as a classical scholar at Georgetown University. He holds degrees from Johns Hopkins University and Yale University. Mr. Fuller has taught extensively at the Yale School of Music and has influenced several generations of musicians by his inspired teaching and his scholarship in the area of original as well as modern instruments.

He is also President and Artistic Director of the Helicon Foundation, whose purpose is to stimulate public interest in music and art and their relationship to the Western concept of the value of the individual.

NORMAN AYRTON was born in London and pursues an international career as director, teacher and recitalist. He trained as an actor at the Old Vic School, making his debut in the Old Vic Company with Edith Evans and Cedric Hardwicke. He opened his own teaching studio after several years on the faculty of the Old Vic School, and became drama coach to the Royal Opera House, Covent Garden. He was Vice-Principal of the London Academy of Music and Dramatic Art (LAMDA) from 1954 and Principal from 1966 to 1972.

His first London opera production was Arne's *Artaxerxes* for the Handel Opera Society, for which he also directed *Giulio Cesare* and *Theodora* at Sadler's Wells. He has also directed at Covent Garden, notably productions of *Manon* with Renata Scotti and *La Traviata* with Joan Sutherland. As director of productions for the 1965-66 Sutherland-Williamson International Season in Australia, he staged five operas, including *Semiramide*, *Lucia* and *Faust* starring Joan Sutherland and Luciano Pavarotti. He has since returned to Australia many times to direct plays and operas, including the Australian premieres of Britten's *A Midsummer Night's Dream* and Delibes' *Lakmé* with Joan Sutherland at the Sydney Opera House.

At the invitation of John Houseman, he joined the Drama faculty of The Juilliard School in 1974 as an acting and style teacher, directing productions of Congreve's *The Way of the World* and *Love for Love*, Wycherly's *The Country Wife* and Shakespeare's *As You Like It*. He also directed *The Way of the World* for The Acting Company. He joined the Opera Department in 1979 with a production of Britten's *A Midsummer Night's Dream*, and later directed de Falla's *La Vida Breve* and Stravinsky's *Le Rossignol* for the American Opera Center. In 1980 he was invited to become Resident Stage Director for the AOC, and since then, in addition to teaching courses in acting and stage makeup, he has directed, for both the Opera Training Department and the AOC, Donizetti's *Lucia di Lammermoor*, Niccolò Piccinni's *La Buona Figliuola*, Massenet's *Manon*, Wolf-Ferrari's *I Quattro Rusteghi*, and Offenbach's *La Vie Parisienne*. He has also written and directed several productions of *Opera Kaleidoscope*, which tours the local schools yearly under the Lincoln Center Student Program.

His work has also been seen regularly at the Vancouver Opera, in *Don Giovanni*, *Semiramide*, and *Mignon*, among others. Recent productions include *Der Rosenkavalier* for the Australian Opera and *The Merry Widow* for the Spoleto Festival (U.S.A.) in Charleston. In between teaching and directing commitments, Mr. Ayrton performs recital programs about eighteenth century life.

KENNETH FOY has recently designed scenery for the Juilliard Theatre Center's *The Night of the Iguana*, *The Rise of David Levinsky* for A.J.T. and *Ah Wilderness!* for the Roundabout Theatre. He provided the scenery for *Styne After Styne* at the Manhattan Theatre Club, *Gypsy* at Wolf Trap and productions of *Candida* and *Macbeth* on Broadway. He has been resident designer for the Kenyon and Berkshire Theatre Festivals, designing *The Lion in Winter*, *A Midsummer Night's Dream* and *Hayfever* among others. His work has been seen at the Studio Arena Theatre, New Haven's Long Wharf and in Chicago, where he designed the scenery and costumes for Cimarosa's *The Secret Marriage* (in English) directed by Italo Tajo for the Lyric Opera's Second Company. He has designed six productions for the Juilliard Theatre Center, including *Love's Labours Lost*, *Ring 'Round the Moon* and *Wind in the Willows*. At present he is preparing the scenery for a new musical based on the novel *The Yearling* scheduled to open in New York this fall. Mr. Foy has been a member of the staff of the Metropolitan Opera for eight years, in the scenic design department.

Xerxes is CLAUDIA S. ANDERSON's first production for The Juilliard School. Her costume designs for opera include *Die Fledermaus*, *Albert Herring*, *Falstaff* and the world premiere of *Eros and Psyche* for the Oberlin Conservatory of Music. Her film work has included *Creepshow* and *Knightriders* with George Romero. Miss Anderson is currently on the faculty of Purdue University while continuing her work as a free lance designer. She is a graduate of the University of Texas and holds an MFA in costume design from Carnegie-Mellon University.

CHENAUPT SPENCE has recently completed fourteen years as resident lighting designer for the Alvin Ailey American Dance Theater. His responsibilities also included supervision of the lighting and technical aspects of the company for several seasons at the New York City Center, New York State Theater and the Metropolitan Opera, as well as for tours throughout the United States, Europe, Russia, Africa, the Middle East, the Far East and South America. He is presently designing for the ballet of the Lyons Opera in France, the Bat-Dor Dance Company and Joyce Trisler's Dance Company.

He has also worked as guest lighting designer for the New York City Ballet, the American Ballet Theatre, the London Festival and the Vienna State Opera Ballet. Mr. Spence recently designed *The Damnation of Faust* for the Opera Company of Philadelphia and the National Educational Television Network. Earlier this season he designed lighting for *The Beggar's Opera* for the Juilliard Theater Center, the spring concert of the Juilliard Dance Ensemble, and *Postcard from Morocco* for the American Opera Center.

BRUCE GELLER received his training at the San Francisco Opera and has since designed wigs and/or makeup for the Opera Company of Philadelphia, Opera Colorado, the Colorado Opera Festival, the Charlotte Opera, the Opera Metropolitans in Caracas, Venezuela, and other companies in Atlanta, Mobile and Long Beach. For the American Opera Center at Juilliard, Mr. Geller co-designed *Il Trittico* and designed *Postcard from Morocco* earlier this season. He has also worked with regional theater companies such as Ford's Theater in Washington, the Old Globe Theater in San Diego and the California Shakespeare Festival.

Mr. Geller made his major motion picture debut as the head hairstylist for the film *The Right Stuff* which was released last season. His wig and makeup company, Bruce Geller Associates, is located in New York City.

RENE BYRNE OHL is now in her second season as production stage manager for the American Opera Center. A graduate of the University of Cincinnati's College-Conservatory of Music, Miss Byrne has worked with directors Livia Ciulei, Roberto Goldschlager, Italo Tajo, Ian Strasfogel, Graziella Sciutti, Norman Ayrton, and James Lucas. She came to Juilliard as a member of the Stage Department's Production Intern Program in 1981, and subsequently worked as assistant stage manager and assistant director prior to her appointment as production stage manager.

NOTES ON HANDEL'S XERXES

The precedent for this celebration of the three hundredth anniversary of the birth of George Frideric Handel can be traced to December 15, 1932, when Juilliard presented *Xerxes* in English on Claremont Avenue. Since then there have been at least a dozen other versions in English of this romantic comedy, which starts off with one of Handel's melodic favorites, the famous "Largo."

Xerxes (*Serse* in Italian) was first composed in 1654 by Francesco Cavalli to a text by Niccolò Minato. Although this was a very successful production, new versions were created in 1689 by J. P. Foertsch and in 1694 by Giovanni Bononcini, the latter with a libretto revised by Silvio Stampiglia. With some adaptations, Handel followed the Stampiglia libretto, and in fact also adapted some of Bononcini's music in his own setting. While the question of Handel's musical sources will plague musicologists until the mystery is unraveled, in 1737 Handel was a mature composer, and whatever sources he used were a *point de départ*, leading to his own developed integration of procedures and styles assimilated from those he made his own: German, Italian, French, English.

When Georg Friedrich Händel (as he is known in German-speaking countries) composed his first opera for Hamburg, the great French operatic composer Jean-Baptiste Lully had been dead less than two decades, and his music was still casting a major shadow on operatic composition. Handel's *Almira* (1705) was directly influenced by two German followers of Lully—Keiser and Küsser. Presently, Handel went to Italy, where he enjoyed the company of the leading operatic composer Alessandro Scarlatti, as well as that of his son Domenico (just his own age), and also that of Arcangelo Corelli. On Handel's arrival in England he could not fail to hear, enjoy, and be influenced by the music of Henry Purcell (recently deceased)—and thus was his art made of a personal amalgam of these four styles, four pillars on which he built his architecture and his message. He was not like lesser contemporaries who composed *pastiches*, but was rather a recreative artist who employed procedures he found appropriate in particular dramatic, emotional, or structural situations.

Unlike Lully or Wagner, but like Mozart, Handel was a composer who accepted operatic traditions much as he found them, and he had all the imaginative technique needed to fill his succession of emotional character-illuminating arias (mostly *da capo*), recitatives, interludes and occasional situation ensembles with both depth and variety. Further, his use of the orchestra was, like that of Rameau in France, colorful and inventive.

It is a happy result of the Handel Tercentenary that there have been revivals of more than a dozen of the composer's operas this season. As a benefit of modern Handel scholarship we are able to realize his works with some understanding of the appropriate style, and we can appreciate how Handel controlled his many formulas. In his vocal works Handel was (like Mozart) greatly influenced by the textual and dramatic meaning. And while neither his operas nor those of other composers before Mozart contained many ensemble numbers, Handel's lyric works ranged from one to five acts, used four to eight protagonists, and made appropriate use of ballet, chorus, and magical effects. Many, such as *Giulio Cesare* and *Xerxes*, were superb character studies involving dramatic revelations of forgiveness, of dedication, of love.

As Winton Dean has so clearly reminded us, Handel's heroes and heroines all are set for high voices—and sometimes this leads to using feminine singers for male roles, rather than transposing the vocal lines downward and consequently destroying the balance imagined by the composer. Setting Handel's achievements in a frame of the early eighteenth century insofar as we can enables us to enjoy their form and varied content. In *Xerxes*, we have a vigorous and accomplished composer exposing the very human story of an almost omnipotent monarch who finds ruling his own emotions more difficult than ruling the world.

Baird Hastings

A longtime member of the Juilliard family, Baird Hastings is also music director of the Mozart Festival Orchestra and the author of several books, including *Choreographer and Composer*, and articles on Lully, Wagner, Virgil Thomson, Stravinsky and Handel.

JUILLIARD AMERICAN OPERA CENTER

XERXES

Opera in three acts
by GEORGE FRIDERIC HANDEL
Libretto by Silvio Stampiglia
English version by Albert Fuller
Edited by Rudolf Steglich

By arrangement with Magnamusic-Baton, Inc. for Baerenreiter-Verlag,
publisher and copyright owner

Conductor ALBERT FULLER
Director NORMAN AYRTON
Set Designer KENNETH FOY
Costume Designer CLAUDIA S. ANDERSON
Lighting Designer CHENAULT SPENCE
Wigs and Makeup BRUCE GELLER

Cast in Order of Vocal Appearance

XERXES, King of Persia	YUN DENG
ARSAMENES, brother to Xerxes	YAN-YU GUO
ELVIRO, servant to Arsamenes	MARK WATSON
ROMILDA, in love with Arsamenes	ANDREA CAWELTI
ATALANTA, sister to Romilda	SHERYL MELVIN
ARIODATES, General of Xerxes' Army, and father of Romilda and Atalanta	STEPHEN BIGGERS
AMASTRIS, a warrior Princess betrothed to Xerxes	REBECCA RUSSELL

Soldiers, priests,
priestesses, townswomen
Vanessa Ayers, Elizabeth Blake, Ruben Broitman, Peiwen Chao,
John Daniecki, Sidwell Hartman, Keith Heimann, Jong Mee Lee,
Adolfo Llorca, Brian Matthews, Joel Myers, Mi-Hae Park,
Rebecca Rosales, Young Ok Shin, David Stix, Jeanine Thames,
Ann-Gloria Vazquez

Pages and guards
Peter Gillis, Robert Markel, Peter Mesney, Francis Poretta,
Steven Simring

Ladies attendant on Romilda
Cathleen Donnelly, Oona Haaranen, Lisa Huskey

Music Adviser Baird Hastings
Musical Assistants Tzimon Barto, Douglas Martin
Production Stage Manager Rene Byrne Ohl

Intermissions will be fifteen minutes each

THE JUILLIARD CHAMBER ORCHESTRA

Wednesday, April 24, 1985 at 8:00 P.M.

Friday, April 26, 1985 at 8:00 P.M.

Sunday, April 28, 1985 at 3:00 P.M.

Evening performances will end at
approximately 10:40 P.M. Matinee
at approximately 5:40 P.M.

The taking of photographs and the use of recording equipment is not allowed in this auditorium.

THE STORY OF THE OPERA

Act I

Scene 1. *A garden in the palace.* Xerxes, the young king of Persia, is betrothed to the warrior princess Amastris, whom he hardly knows. He enters the garden and sings a beautiful aria to his favorite tree. Romilda, daughter of Xerxes' general Ariodates, who is in love with Xerxes' younger brother Arsamenes, sees him and mocks him for singing to a tree. Xerxes, however, is charmed by the sound of her voice and later tells his brother that he will make her his mistress. In trying to dissuade him, Arsamenes reveals his own love for Romilda. Xerxes decides to marry Romilda and orders Arsamenes and his servant Elviro into exile.

Scene 2. *Outside the city gates.* Amastris, dressed as a soldier, witnesses the return of the victorious army. Xerxes greets Ariodates with the promise that his daughter will marry someone of royal rank. Left alone, Xerxes muses on the problems of marrying a commoner and on his impending treachery to Amastris, unaware that she is listening.

Scene 3. The banished Arsamenes gives Elviro a letter for Romilda, ordering him to find a way to get it to her. Elviro decides to disguise himself.

Scene 4. *Romilda's boudoir.* Atalanta, Romilda's sister, teases her about the loss of Arsamenes and hints at her own love for him. Romilda warns her that she will not succeed in winning him, but Atalanta is prepared to use deception to get her own way.

Act II

Scene 1. *A bazaar in the city.* Amastris cannot believe in Xerxes' treachery. She meets Elviro, who is disguised as a flower seller, and learns from him that the king is indeed planning to marry a commoner. Elviro meets Atalanta and gives her the letter for Romilda. She, however, decides to use it for her own ends. When Xerxes approaches her, she reads him the letter, saying it is addressed to her and that Arsamenes' love for Romilda is only a blind to disguise his passion for her. Xerxes confronts Romilda with the letter, but she refuses to believe it, swearing that nothing can change her love for Arsamenes.

Scene 2. *The seashore near the palace.* Amastris, in despair, is ready to kill herself, but Elviro dissuades her. She resolves to confront Xerxes. Elviro gives Arsamenes the news that Romilda no longer loves him and is prepared to marry the king. Arsamenes is therefore astonished when Xerxes arrives and tells him that he may marry the one he loves. His joy is short-lived, however, when he discovers that Xerxes means Atalanta. He swears not to give up Romilda. Xerxes leaves in anger.

Scene 3. *The garden.* Xerxes gives free rein to his frustration while Amastris, unseen by him, does the same. When he discovers her presence, she pretends to be an ex-soldier in his army and hints at his ingratitude towards those who serve him. Romilda arrives and Xerxes orders her to marry him. Amastris tries to intervene and Xerxes orders her arrested. Romilda, however, commands the guards to leave. Amastris vows eternal gratitude.

Act III

Scene 1. *Outside the palace garden.* Amastris and Romilda are quarreling over the letter. Elviro tells them the true story of the letter, so that when Atalanta appears they confront her. She admits her deception and the lovers are reconciled. Xerxes assures Ariodates that Romilda will wed someone of a rank equal to his own. Ariodates, assuming that Xerxes is speaking of Arsamenes, is overjoyed to be joining the ranks of royalty. Xerxes offers the crown to Romilda, but she refuses it saying that it is Arsamenes whom she loves. Xerxes orders the guards to find Arsamenes and kill him. Amastris promises to warn Arsamenes if Romilda will arrange for a letter to be delivered to Xerxes.

Scene 2. *Outside the temple.* Arsamenes accuses Romilda of trying to hasten his departure. They quarrel once more, all the while longing to fly into each other's arms.

Scene 3. *Inside the temple.* Ariodates and the priests await the arrival of Romilda and the bridegroom. When she arrives followed by Arsamenes, Ariodates gives them the happy news that Xerxes has ordered their marriage. The ceremony is performed. Xerxes arrives for his own marriage only to be told that Romilda is already married to Arsamenes, as per his orders. A lady brings him a letter signed by Amastris, in which she accuses him of treachery. Xerxes is enraged. He confronts the lovers and orders Arsamenes to kill Romilda. When Arsamenes refuses, Amastris steps forward and says that she will slay the faithless lover. She points her sword at Xerxes' heart, and reveals her true identity. The king is overcome by remorse and shame and pleads for forgiveness. Amastris gladly grants it for she only wants his love. The two pairs of lovers are united at last.

BIOGRAPHIES OF CAST

The Juilliard American Opera Center is designed to provide young singers at the advanced level with performance experience between the final stages of training and the beginning of full-time careers in opera. Membership is gained through competitive auditions. All those accepted work with members of the Juilliard voice, coaching, acting and conducting faculties.

STEPHEN BIGGERS (*Ariadotes*) is from Texas, and comes to the AOC this year from Indiana University, where he received his B.M., and sang the roles of Simone in *Gianni Schicchi*, Figaro in *The Marriage of Figaro*, and Leporello in *Don Giovanni*. He also performed the role of Mills in Rossini's *The Marriage Contract* on stage and film at Southern Methodist University. A past member of the Santa Fe Apprentice Program, he was also the winner of this year's Midland Symphony Orchestra Young Artist Competition in voice. For the AOC, he appeared as Marco in *Gianni Schicchi* and Man with a Shoe Sample Kit in Argento's *Postcard from Morocco*, and is a student of Ellen Faull. He is one of 11 finalists in this year's Metropolitan Opera auditions. Future engagements include Sid in *La Fanciulla del West* for this summer's Spoleto Festivals (USA and Italy).

ANDREA CAWELTI (*Romilda*) came to Juilliard after taking her B.M. and M.M. at Oberlin Conservatory, and sang the Baroness in last season's OTD production of *La Vie Parisienne*, as well as La Ciesca in the AOC production of *Il Trittico* this year. Her roles include Lady Billows in *Albert Herring*, the First Lady in *The Magic Flute*, and the title role in Orff's *The Wise Woman*. She was an Eastern Regional Finalist in the Metropolitan Opera Auditions last year, as well as taking third place in the Liederkranz Competition. She was a Flower Maiden in the Columbus Symphony's concert version of *Parsifal* in April and has a Chamber Music Fellowship at Aspen this summer. She is a pupil of Ellen Faull.

YUN DENG (*Xerxes*) graduated with honors from the Central Conservatory of Music in Beijing, China. After performing extensively throughout China, she toured the Far East with the National Cultural Group, and later performed in Vienna, Salzburg and with both the West Berlin and Cologne Radio Orchestras. She came to Juilliard in 1981 to join the Opera Training Department and study with Daniel Ferro. She was Sonyetka in last season's production of *Lady Macbeth*, and later toured the Far East again with a group of Metropolitan Opera singers as Suzuki in *Madama Butterfly*. After her performance in the AOC production of *Suor Angelica* in December of this year as La Zia Principessa, she was given a contract with the Metropolitan Opera and will make her debut as Olga in *Eugen Onegin* this May during their spring tour.

YAN-YU GUO (*Arsamenes*) took her Bachelor's degree at the Central Conservatory of Music in Beijing, China and her Master's at the Eastman School of Music, where she sang the title role in *La Cenerentola* and Hansel in *Hansel and Gretel*. A recipient of an Aspen Fellowship in 1982, '83 and '84, she joined the OTD last year, and sang Zita in *Gianni Schicchi* and Una Conversa in *Suor Angelica* in this season's *Il Trittico* for the AOC. She was also sent to Chile to represent China and The Juilliard School in the Viña del Mar competition, where she received a "Special Distinction" award. She studies with Ellen Faull.

SHERYL MELVIN (*Atalanta*) comes from Washington, D.C., and took her Bachelor's degree at the University of Maryland. She has performed Olympia in *The Tales of Hoffmann* with the Prince George's Civic Opera and sang with the National Symphony in *El Retablo de Maese Pedro*. In 1980 she was a Regional Finalist in the NATS auditions and a finalist in this year's Young Soloist Competition held by the National Symphony. She recently appeared as Una Novizia in the AOC production of *Suor Angelica* and in Argento's *Postcard from Morocco* as An Operetta Singer.

REBECCA RUSSELL (*Amastris*) is a student of Ellen Faull. She attended Florida State and holds a B.M. and a Performer's Certificate from The Eastman School, where she performed the title role in Rossini's *La Cenerentola*, The Witch in *Hansel and Gretel*, and La Principessa in *Suor Angelica*. She was awarded a Vocal Chamber Music Fellowship and an Opera Fellowship to the Aspen Music Festival, as well as an apprenticeship to the Santa Fe Opera. She was heard at last year's Spoleto Festival (USA) in Menotti's *Juana La Loca*, and in the AOC productions of *Il Tabarro* as La Frugola and *Gianni Schicchi* as Zita. She sang in the Columbus Symphony's *Parsifal* as a Flower Maiden and will be heard at the Spoleto Festivals (USA and Italy) as Wowkle in *La Fanciulla del West*. She was a finalist in both the 1985 Metropolitan Opera Eastern Regional auditions and the Zachary Society Competition.

MARK WATSON (*Elviro*) came to the AOC this year from Detroit, where he sang three seasons with the Michigan Opera Theater after studies at the Universities of Michigan and Wayne State. He was first place winner in 1980 of the Orpheus Club Competition, and has spent six years in professional theater, including five tours in summer stock in Gilbert & Sullivan repertory with Gloriana Productions and an appearance in Joseph Papp's production of *The Pirates of Penzance* on Broadway. He was the recipient of a Puccini Foundation grant in 1984, and sang Betto di Signa in the recent AOC production of *Gianni Schicchi*. He studies with Daniel Ferro.

THE JUILLIARD CHAMBER ORCHESTRA

Alan Krizan Concertmaster	Anthony Rappoport Principal Viola	Gregory Sarchet Principal Contrabass
Sarn Oliver Principal Second Violin	Dorothy Lawson Principal Violoncello	
Violins Cynthia Bliel Zola Bologovsky Serge Galperin Lisa Geller Laura Jean Goldberg Ellen Gronningen Spring Grossman Eileen Hyun Rene Jolles Soren Uhde	Violoncellos Ann Roper Miriam Santucci	Theorbo Catherine Liddell
	Contrabass Sarah Fillingham	Oboes James Hall Ellen Sherman
	Orchestral Continuo Eric Milnes	Bassoon John Kehayas
	Recitative Continuo Douglas Martin	Trumpet Jon Nelson
Violas Kenneth Davidson Dominique Simons Alan Tretich	Recorder Adam Gilbert Dennis Godburn	Timpani Michael Sgouros

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Assistant Costume Supervisor	Tom McAlister
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Properties Supervisor	D. Browning Ellis
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Production Assistant	Robert John Willie
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Assistant to the Conductor	Mark Stringer
Assistant to the Costume Designer	Sharon Sobel
Assistants to the Lighting Designer	Kirk Bookman, Christina Giannelli
Scenic Charges	Dan Ettinger, Ellen Oshins
Prop Stock Coordinator	John Gunnison-Wiseman
Costume Stock Coordinator	Laura M. Blood
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Master Electrician	John Todd*
Electronics Maintenance	Dan Roberts
Electricians	Kim Doi, Mary Falardeau*, Tim Maloy, Julie Schmutz, Anita Jorgenson, Daniel J. Kelly
Board Operator	William Potter
Shop Carpenters	Will Austen, Michel Barreau, Tom Brockland, Lori Joachim*, Forrest Jones, Tom Keever, Richard Leitner, J. L. Marshall, Louis Miller, Jeffrey Schneider, Eric Vennerbeck, John Brady, Evan Canary
Stage Carpenters	Will Austen, Tom Brockland, Evan Canary, Lori Joachim*, J. L. Marshall, Louis Miller
Scenic Painters	Eve Bakelman*, Merav Ben Avi*, Lisa Frank, Jody Martin, Caty Maxey
Milliner	J. Douglas James
Costume Staff	John Darmour, Patricia S. Farr, Catherine Homa-Rocchio, Robert Manning, Christine Moyes, Thomas Lane Prager, Melina Root*, Jennifer Ruscoe, Heather Samuels, M. David Scott, Denise Sweeney*
Wardrobe	Brian Matthews, Julene Luiken, Patricia S. Farr
Wigs and Makeup	Denise O'Brien, Judith Ann Peterson*, Robert Manning, Leslie Calumet
Properties Run Crew	Christine Ellrodt* (Head), John Brady, Paula Millstone*

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*Stage Department Production Interns

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Doris Woolfe	Administrative Assistant
Marcello Rollando	Administrative Intern
Sophia Stratakis	Secretary
Norman Ayrton	Resident Stage Director
Renato Capecchi	Opera Repertoire
Howard Lubin	Coach
Bertha Melnik	Coach
Viola Peters	Coach
Marshall Williamson	Coach
Tzimon Barto	Coaching Fellow
Douglas Martin	Coaching Fellow
Corradina Caporello	Italian Diction
Alice Howland	German Diction
Madeleine Marshall	English Diction
Marguerite Meyerowitz	French Diction

The next event of the American Opera Center will be

Operatic Scenes of the 1600s - 1800s
staged by Renato Capecchi
(sung in Italian)

May 10, 1985
Room 305
5 P.M.

Tzimon Barto, *harpsichord* Douglas Martin, *pianist*

Limited seating — call Ext. 261 for information

Your support of the Juilliard American Opera Center is needed and welcome. Further information on gifts to the School may be obtained from the Juilliard School Public Affairs Office, Lincoln Center, New York 10023. Telephone 799-5000, X278.

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The Juilliard School
1984-1985 Season

JUILLIARD AMERICAN OPERA CENTER

POSTCARD FROM MOROCCO



BY DOMINICK ARGENTO

THE JUILLIARD THEATER
155 WEST 65TH STREET

Wednesday, February 20, 1985, at 8:00 p.m.
Friday, February 22, 1985, at 8:00 p.m.
Sunday, February 24, 1985, at 3:00 p.m.

Raised in a family of musicians, RONALD BRAUNSTEIN began violin and piano studies at an early age. Later he studied composition and conducting at The Juilliard School, receiving his Bachelor of Music degree in Conducting under Sixten Ehrling in 1978. Summers were spent with Nadia Boulanger in Fontainebleau, at the Mozarteum Academy in Salzburg and at the Tanglewood and Aspen summer festivals.

Following graduation from Juilliard, Mr. Braunstein went on to win First Prize, Gold Medal, in the 1979 Herbert von Karajan International Conducting Competition, becoming the first American to place in this event. Since then, he has appeared as guest conductor with the Berlin Philharmonic Orchestra, the Sueddeutsche Rundfunk in Stuttgart, the Radio Svizzera Italiana in Lugano, the Gelders Orchestra in Holland, the Symphony Orchestra of Berlin, the Oslo Philharmonic, the Limburg Symphony, and the San Francisco Symphony. During the seasons 1981-1983 he was also principal conductor of the Texas Chamber Orchestra in Houston.

Mr. Braunstein has recently joined the conducting faculty of the Juilliard School and has conducted concerts of the Juilliard Philharmonia and Pre-College Orchestras. This season he has also appeared with the Amarillo Symphony, the Savannah Symphony and the New Mexico Symphony.

DAVID OSTWALD received his M.A. and Ph.D. degrees in Theater from Carnegie-Mellon University and has since directed forty-five different operas and thirty plays. As a member of the Juilliard faculty from 1976-1979 he did Cavalli's *La Calisto*, Mozart's *La Finta Giardiniera* and Thomson's *The Mother of Us All*. In recent years he has directed the world premiere of Robert Moran's *Wagner: Scenes From the Future* in Hamburg, Germany; Shakespeare's *Two Gentlemen of Verona* for the Oregon Shakespeare Festival; Botho Strauss' play *Three Acts of Recognition* for the University of Southern California and *Così Fan Tutte* for the Eugene Opera Company in Oregon.

Mr. Ostwald is the Director of the Opera program at SUNY, Purchase, where he has produced and directed Haydn's *The World on the Moon*. This season he has also directed Britten's *Albert Herring* for the Wolf Trap Festival and Ibsen's *Hedda Gabler* for the Playhouse on the Square in Memphis.

CALVIN MORGAN has previously designed productions for Juilliard's American Theater Center and the Juilliard Dance Division, as well as many operas for the Juilliard American Opera Center. His operas here include three with director David Ostwald, *La Calisto* of Cavalli, Mozart's *La Finta Giardiniera* and Virgil Thomson's *The Mother of Us All*. Others include *Un Ballo in Maschera* with Tito Gobbi directing, Menotti's *The Hero* with Menotti directing, and Britten's *A Midsummer Night's Dream* with Norman Ayrton. In addition to designing, he was Director of the Stage Department of Juilliard from 1977-1982 and was responsible for rebuilding the production facilities and creating the Internship Program.

For the Banff School of Fine Arts in Canada he recently completed the establishment of a national program for designers and technicians. This assignment as Acting Artistic Director concluded ten years of association with The Banff School. He has also served as consultant to the Ford Foundation, the American Academy of Arts and Letters and the South Carolina Arts Commission.

Mr. Morgan is the owner of a design consulting firm and is currently designing a signature collection of furniture for Stendig International.

CHENAULT SPENCE has recently completed fourteen years as resident lighting designer for the Alvin Ailey American Dance Theater. His responsibilities also included supervision of the lighting and technical aspects of the company for several seasons at the New York City Center, New York State Theater and the Metropolitan Opera, as well as tours throughout the United States, Europe, Russia, Africa, the Middle East, the Far East and South America. He is presently also designing for the ballet of the Lyons Opera in France, the Bat-Dor Dance Company and Joyce Trisler's Dance Company.

He has also worked as guest lighting designer for the New York City Ballet, the American Ballet Theater, the London Festival Ballet and the Vienna State Opera Ballet. He recently designed lighting for *The Beggar's Opera* for the Juilliard American Theater Center and this Spring will also design lighting for the Juilliard Dance Ensemble and Handel's *Xerxes* for the Juilliard American Opera Center.

FRANCIS PATRELLE was born in Bucks County, Pennsylvania, and studied ballet with Jean Williams of the Pennsylvania Ballet before coming to The Juilliard School, where he received his Bachelor of Fine Arts degree as a scholarship student. Subsequently, Mr. Patrelle choreographed ballets at Juilliard for four years, and during this time was also invited to the Spoleto (Italy) Festival to work on the John Butler ballet *The Unicorn, the Gorgon and The Manticore* set to a Menotti score.

In 1980, he was asked to choreograph two new productions — *Eugene Onegin* and *La Traviata* — for the Santa Fe Opera. In 1981 he worked with Hal Prince on the premiere of Carlisle Floyd's *Willie Stark*, produced by the Houston Opera at Kennedy Center and televised on PBS' Great Performances series, and again in 1983, when Mr. Prince asked him to choreograph *Turandot* for the Vienna Opera.

For the past ten years, Mr. Patrelle has been resident choreographer for the Berkshire Ballet. Among his productions were a full-length *Romeo and Juliet* in 1982, and an All Stravinsky Evening in 1983 for which he choreographed a new full-length *Firebird* and danced the title role in Fokine's *Petrushka*.

BRUCE GELLER received his training at the San Francisco Opera and has since designed wigs and/or make-up for the Opera Company of Philadelphia, Opera Colorado, the Colorado Opera Festival, The Charlotte Opera, the Opera Metropolitana in Caracas, Venezuela, and other companies in Atlanta, Mobile and Long Beach. He has also worked with regional theater companies such as Ford's Theater in Washington, the Old Globe Theater in San Diego and the California Shakespeare Festival.

Mr. Geller made his major motion picture debut as the head hairstylist for the film *The Right Stuff* which was released last season. His wig and make-up company, Bruce Geller Associates, is located in New York City.

RENE BYRNE OHL is now in her second season as production stage manager for the American Opera Center. A graduate of the University of Cincinnati's College-Conservatory of Music, Miss Byrne has worked with directors Liviu Ciulei, Roberto Goldschlager, Italo Tajo, Ian Strasfogel, Graziella Sciutti, Norman Ayrton, and James Lucas. She came to Juilliard as a member of the Stage Department's Production Intern Program in 1981, and subsequently worked as assistant stage manager and assistant director prior to her appointment as production stage manager.

DOMINICK ARGENTO was born in York, Pa., in 1927 and received his Bachelor's and Master's degrees from the Peabody Conservatory in Baltimore, where he was awarded the composition prize for three consecutive years. He studied there with Nicolas Nabokov and Henry Cowell and privately with Hugo Weisgall, who first interested him in opera. In 1957 Argento received his Ph.D. from the Eastman School of Music after studies with Bernard Rogers, Alan Hovhaness and Howard Hanson, and acting as opera coach and theory teacher.

A Fulbright Fellowship following graduation from Peabody took Argento to Italy to study with Luigi Dallapiccola. A Guggenheim Fellowship in 1957-58 was also spent in Italy where he composed his first full-length opera, *Colonel Jonathan the Saint* (1958). Following his Fulbright, Argento became Music Director of the Hilltop Opera, Baltimore, of which Weisgall was artistic director. He taught theory and composition at the Hampton Institute and later at the Eastman School. Since 1958, he has been a member of the faculty of the Department of Music of the University of Minnesota in Minneapolis and was appointed to the post of Regents Professor by the University in 1980.

In addition to teaching at the University, Argento was instrumental in the formation of the Center Opera Company for which he was commissioned to write its inaugural work, *The Masque of Angels* (1963). He has also been closely associated with Sir Tyrone Guthrie and Douglas Campbell of the Minnesota Theater Company, composing incidental music for several of their productions as well as *The Shoemaker's Holiday* (1967), a ballad-opera which they commissioned.

In addition to his many choral and instrumental works, the six song cycles for solo voice are notable. *From the Diary of Virginia Woolf* (1975) was premiered by Dame Janet Baker and won the Pulitzer Prize for music in 1975. *The Andrée Expedition*, for baritone and piano, was premiered in St. Paul in 1983 with Hakan Hagegard; and *Casa Guidi*, five songs on the letters of Elizabeth Barrett Browning, was commissioned by the Minnesota Orchestra and premiered there in 1983 with Frederica von Stade, a performance they have recently repeated in Carnegie Hall.

Of Mr. Argento's nine operas, two have been seen in New York. *Miss Havisham's Fire*, based on Dickens' novel *Great Expectations* and a libretto by John Olon-Scrymgeour, was performed by the New York City Opera in Lincoln Center in 1979. *Postcard from Morocco* (1971) was first performed in New York City by the Eastern Opera Theater in 1974, followed in 1979 by a run of twenty-four performances by the Encompass Theater. The extraordinary popularity of this work has resulted in twenty-three different productions to date, with a total of almost one hundred performances.

Mr. Argento's many awards and honors include several Guggenheim Fellowships, two honorary doctorates, from York College, Pa., and Valparaiso University, and a membership in the American Academy of Arts and Letters, to which he was elected in 1979.

THE JULLIARD AMERICAN OPERA CENTER

POSTCARD FROM MOROCCO

By DOMINICK ARGENTO

Text by John Donahue

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

Conductor RONALD BRAUNSTEIN

Director DAVID OSTWALD

Sets and Costumes CALVIN MORGAN

Lighting CHENAULT SPENCE

Choreography FRANCIS PATRELLE

Wigs and Makeup BRUCE GELLER

Production Stage Manager RENE BYRNE OHL

Cast in order of appearance

A Lady with a Hand Mirror (Mom)

JEANINE THAMES

A Lady with a Cake Box

KORLISS UECKER

A Lady with a Hat Box

VANESSA AYERS

A Man with Old Luggage

SIDWILL HARTMAN

A Man with a Paint Box, Mr. Owen

JOSEPH WOLVERTON

A Man with a Shoe Sample Kit (Dad)

STEPHEN BIGGERS

A Man with a Cornet Case

BRIAN JAUHAINEN

First Puppet

PETER GILLIS

Second Puppet

DAVID STIX

A Foreign Singer

PEIWEN CHAO

An Operetta Singer

SHERYL MELVIN

An Operetta Singer

JOHN DANIECKI

A Puppet Maker

KEITH HEIMANN

Young Mr. Owen

MATTHEW USMAN WEBBER

Puppet dancers (Mom and Dad);
a traveling troupe of performers

Vincent Brousseau, Edward Davis, Cathleen
Donnelly, Diana Fantano, Gregory Foster,
Bruce Harris, Carolyn Stocklosa, Anthony
Tumbarello, Emily Weinstein

Train Porters Tom Keever, Robert Markel

Musical Assistants Tzimon Barto, Douglas Martin

* * *

There will be no intermission

* * *

THE JULLIARD ORCHESTRA ENSEMBLE

Wednesday, February 20, 1985 at 8:00 P.M.

Friday, February 22, 1985 at 8:00 P.M.

Sunday, February 24, 1985 at 3:00 P.M.

Evening performances will end at
approximately 9:30 P.M., matinee
at 4:30 P.M.

The taking of photographs and the use of recording equipment is not allowed in the auditorium.

Composers of our generation live in what an ancient curse calls "interesting times". In one way they might seem to be lucky: unlike composers of the past, they're free to write in any style they like. But the choices available present a few problems. There's the modernist style, for instance, which guarantees (or at least used to guarantee) funding, academic prestige—and no public. There's the quasi-19th century style of Samuel Barber and Gian-Carlo Menotti, which, without guaranteeing a public, earns the disdain of important critics and may well leave the composers who practice it feeling either that they're out of place in the modern age or that something's wrong with the age itself. Finally, there's the avant-garde style, which after years of struggle might bring fame, and, for Philip Glass, at least, mass appeal—along with estrangement from the classical music mainstream, which may well have been the first love even of composers like Glass and Steve Reich. One crucial option seems to be missing. For many years it's been hard if not impossible for composers to feel useful, as Haydn, Bach, and Verdi must have felt: to create work that an audience enjoys and in fact makes part of its everyday life.

Dominick Argento hasn't done that. His great virtue, though, is that he's proceeded as if such a thing could be done. He's written what most composers might write if people expected from classical music what they expect from books, theater, dance, or, for that matter, from rock and roll and Broadway: music that reflects the present without sounding radically different from the music of the past.

I hear Schoenberg, for instance, in *Postcard from Morocco*: there's even a 12-tone passacaglia at the climax of the piece, sung as the cast closes in on Mr. Owen, the helpless man with the paints. There's tonality in the opera, too, of course, as the exuberant B-flat major outburst near the start shows; though the tonal sections tend to sound more like a hotel band from the early years of this century than like anything from the great tradition of classical music. (A hotel band is Argento's model only in this work, chosen to fit the tone and setting of the dramatic action. In other operas—*The Voyage of Edgar Allen Poe*, *Miss Havisham's Fire*, and the forthcoming *Casanova*—he's evoked three of his favorite Italian operatic predecessors, Verdi, Bellini, and Monteverdi.)

In his eclectic use of music of many kinds he resembles composers like John Adams and William Bolcom, who accept all music, classical and popular alike, as part of their heritage. It's intriguing that he even uses techniques that in another context might seem mildly avant-garde: improvisation, for instance (however limited), the indistinct muttering when the opera begins, and, most striking of all, the succession of blackouts and pantomime in the second large vocal ensemble, described in Argento's stage directions as "a sudden odd time change, during which we see several different moments which occurred both before and after this moment in very rapid succession." What's most remarkable, though, is not that all this occurs—modernist music and theater, after all, are as legitimate influences on an opera written in the early 1970s as ragtime, Schoenberg, or for that matter, Puccini—but that it fits so smoothly into a musical and dramatic continuity that's essentially traditional, despite the dreamlike nature of the opera as a whole. Argento, like a true professional, adds the spice of advanced techniques to a mix that even people who've never ventured far from the classics may well find easy to accept.

But what else would we expect from an artist who's said that his two muses are, of all unlikely partners, Verdi, the most "useful" of composers—and Vladimir Nabokov, author of *Lolita*, a dazzling modernist imp?

Gregory Sandow

Somewhere towards the middle of *Postcard from Morocco*, the dance band entertains the waiting travellers with a medley of themes from Wagner's operas—the sort of musical farrago one might expect to find aboard a ship, or at a spa, or in a foreign railway station restaurant around 1914. Among the various bits and snatches, the "Spinning Song" from *The Flying Dutchman* occupies a central position. The selection is intended to conjure up more than local color: in *Flying Dutchman*, Wagner's hero is doomed by supernatural forces to sail forever over the oceans until, through a stranger's act of compassion and love, the curse is lifted and the journey ended. *Postcard from Morocco* could, in a way, serve as a prologue to Wagner's opera, suggesting a different but equally possible origin of that journey: not launched by supernatural forces at all, but by very human ones, by people who fail to show charity or pity, love or understanding for a fellow creature. Perhaps this unkindness is self-protective or thoughtless and not malicious; perhaps it is the result of curiosity, suspicion, selfishness; or a form of grieving. Whatever the reason, when it does occur, another Dutchman is born and—if only in a swan-drawn boat or in a ship of one's own making—a new voyage begins.*

Dominick Argento

Pursuing Argento's notion that some people are launched onto a life search by forces other than the supernatural, this production explores the influence of pivotal figures in Mr. Owen's development. How might those whom he loved or admired, Girl Friend, Teacher, Mommy or Daddy set Mr. Owen on the quest? The quest, in his case, is that of an artist.

David Ostwald

GREGORY SANDOW is a composer and specialist in opera and contemporary music. He writes about music for *The Village Voice* and many other publications.

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BIOGRAPHIES OF CAST

The Juilliard American Opera Center is designed to provide young singers at the advanced level with performance experience between the final stages of training and the beginning of full-time careers in opera. Membership is gained through competitive auditions. All those accepted work with members of the Juilliard voice, coaching, acting and conducting faculties.

VANESSA AYERS (*A Lady with a Hat Box*) was educated at Heidelberg College and Indiana University at Bloomington before coming to Juilliard. Prior to joining the AOC this year she was a member of the Opera Training Department where she performed Metella in *La Vie Parisienne* last season. She has also toured the U.S. and Europe in *Porgy and Bess*, understudying Maria, and in 1982-83 with the national and Broadway companies of *Showboat* understudying Queenie. A pupil of Beverley Johnson, she is currently in the Master's program, and is a recipient of the Mary E. Birch award. She was the Maestra delle Novizie in AOC's *Suor Angelica*.

STEPHEN BIGGERS (*A Man with a Shoe Sample Kit*) is from Texas, and comes to the AOC this year from Indiana University, where he received his B.M., and sang the roles of Simone in *Gianni Schicchi*, Figaro in *The Marriage of Figaro*, and Leporello in *Don Giovanni*. He also performed the role of Mills in Rossini's *The Marriage Contract* on stage and film at Southern Methodist University. A past member of the Santa Fe Apprentice Program, he was also the winner of this year's Midland Symphony Orchestra Young Artist Competition in voice. He studies with Ellen Faull, and appeared in AOC's *Gianni Schicchi* this fall as Marco.

PEIWEEN CHAO (*A Foreign Singer*) is from Taipei, where she was first prize winner of the Taiwan Province vocal competition. She came to the U.S. in 1978 to attend San Francisco State University, where she was awarded the Fulton Scholarship to an Outstanding Singer even before graduation. With the West Bay Opera, she performed Giovanna in *Rigoletto* and Alisa in *Lucia*. She was La Frugola and La Badessa in the AOC's recent production of *Il Trittico*, and studies with Beverley Johnson.

JOHN DANIECKI (*An Operetta Singer*) comes to the AOC this year from Northwestern University. He has been an apprentice artist at the Sarasota Opera and the Santa Fe Opera, and was a finalist in the Bel Canto Opera Foundation Competition as well as a District Award Winner this year in the Metropolitan Opera Auditions. He studies with Richard Torigi, and appeared as Il Tinca in *Il Tabarro* with the AOC.

PETER GILLIS (*First Puppet*) came to Juilliard from Westminster Choir College and Indiana University at Bloomington, where he took his Master's in Music. He is now working toward his Post-graduate Artist's Diploma and studying with Daniel Ferro. He has appeared in productions of *The Barber of Seville* (Almaviva) and *Abduction from the Seraglio* (Pedrillo) with the Indiana University Opera Theater and, at Juilliard, in *Lady Macbeth of Mtsensk*, as Bobinet in last season's *La Vie Parisienne*, and this year as Gherardo in *Gianni Schicchi*. He has also appeared in Tully Hall as tenor soloist in the Haydn *Nicolaï Mass* with the Juilliard Symphony, and performs frequently with CBC Radio and Television in Canada and as a recitalist in his native Nova Scotia.

SIDWILL HARTMAN (*A Man with Old Luggage*) is from South Africa, where he received the Opera School Prize and his Performer's Diploma in Opera from the University of Cape Town. For the Cape Performing Arts Board, he did such roles as Borsa in *Rigoletto*, Alfred in *Die Fledermaus*, Beppe in *I Pagliacci*, Ismaele in *Nabucco* and King Kaspar in *Amahl and the Night Visitors*. He came to Juilliard last year and performed the roles of Prosper and Contran in *La Vie Parisienne*, as well as Il Tinca in this year's *Il Tabarro*. He studies with Daniel Ferro.

KEITH HEIMANN (*A Puppet Maker*) is from Texas, where he received a B.A. from Rice University. At Juilliard he performed in *Manon* and *Lady Macbeth* and sang Guglielmo in the OTD production of *Così Fan Tutte*. This past summer, he sang in productions of *The Magic Flute* and Henze's *We Come To The River* with the Santa Fe Opera. He was also Maestro Spinelloccio in AOC's *Gianni Schicchi* last December.

BRIAN JAURIJAINEN (*A Man with a Cornet Case*) studied voice at the American Conservatory of Music where he was a Gold Medalist competition winner. He received a B.A. in Philosophy at Wheaton College, and studied at Manhattan School before joining the AOC this year. At the Santa Fe Opera, he participated in the world premiere of *The Confidence Man*, and in the American premiere of Erkel's *Bank Ban* with the Bel Canto Opera. This past summer he performed Figaro in *Le Nozze di Figaro* with the Rome Festival in Italy, and for the AOC he appeared as Simone in *Gianni Schicchi* in December.

SHERYL MELVIN (*An Operetta Singer*) comes from Washington, D.C., and took her Bachelor's degree at the University of Maryland. She has performed Olympia in *The Tales of Hoffmann* with the Prince George's Civic Opera and sang with the National Symphony in *El Retablo de Maese Pedro*. In 1980 she was a Regional Finalist in the NATS auditions and a finalist in this year's Young Soloist Competition held by the National Symphony. She recently appeared as Una Novizia in the AOC production of *Suor Angelica*.

DAVID STIX (*Second Puppet*) took his Bachelor of Arts degree with Honors in Art from Brown University and studied at the Aspen Music School and the Music Academy of the West before coming to Juilliard for graduate study in voice. He has previously studied in master classes with Sherrill Milnes and Giorgio Tozzi and is now a student of Richard Torigi at Juilliard. He has previously been seen as Pinellino in *Gianni Schicchi*.

JEANINE THAMES (*A Lady with a Hand Mirror*) is working toward her Master of Music degree at Juilliard, where she studies with Richard Torigi. Her previous roles at Lamar University in Beaumont, Texas included Amelia in *Amelia Goes to the Ball* and Violetta in *La Traviata*. She was a finalist for the American Opera Auditions in 1984 and won first prize in the Texas competition of the National Association of Teachers of Singing as well as appearing in the recent AOC production of *Suor Angelica* as Una Cereatrice.

KORLISS UECKER (*A Lady with a Cake Box*) has been a student at Juilliard since 1981 and joined the American Opera Center this year while completing her Master of Music degree. A student of Ellen Faull, Miss Uecker has sung in several operas with the Opera Training Department at Juilliard in addition to performing with the Spoleto Festival USA. Last summer she sang Norina in *Don Pasquale* for the Music Academy of the West, and most recently performed *Suor Genovieve* in *Suor Angelica* and Nella in *Gianni Schicchi* in the AOC production of *Il Trittico*.

MATTHEW WEBBER (*Young Mr. Owen*) at the age of twelve, is already a veteran of Lincoln Center stages. He has appeared with the American Ballet Theatre in productions of *Giselle* and *La Sylphide*. For two years he was the Prince in the New York City Ballet's *Nutcracker* and also danced in *The Magic Flute* and *Harlequinade*. He first began ballet lessons at the age of eight with Francis Patrelle, and currently attends the Manhattan Country School and studies dance at the School of American Ballet.

JOSEPH WOLVERTON (*A Man with a Paint Box*) studied at the American Conservatory in Chicago before coming to Juilliard, where he studies with Richard Torigi. He has performed the roles of Rodolfo in *La Bohème* and Alfredo in *La Traviata* and, at Juilliard, Ferrando in *Così Fan Tutte* and Gardefeu in last season's *La Vie Parisienne*, as well as Rinuccio in *Gianni Schicchi*.

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