THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NEW YORK 10023

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

30. 1985/1986

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The Juilliard School

Catalog 1985-1986

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Calendar

1985

Closing dates for new applications:

Music and Dance

For March entrance examinations ..... January 15
For May entrance examinations ..... April 15
For August entrance examinations ..... July 1

Theater Center

All auditions ..... January 15

Entrance examination dates:

Music and Dance

March examinations ..... March 4, 5, and 6
May examinations ..... May 20, 21 and 22
August examinations ..... August 28 and 29

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 ..... April 22 through May 3*
First Semester tuition due ..... August 15*
Validation Period for returning students ..... August 26 through 29*
Registration for new and readmitted students ..... Tuesday, September 3*
Orientation Day ..... Wednesday, September 4
First Semester begins, 9:00 a.m. ..... Thursday, September 5
Rosh Hashanah (classes dismissed) ..... Monday, September 16
Final date for adding/dropping classes ..... Friday, September 20
Yom Kippur (classes dismissed) ..... Wednesday, September 25
Thanksgiving recess begins, 10:00 p.m. ..... Wednesday, November 27
Second Semester tuition due ..... December 1*
Classes resume, 9:00 a.m. ..... Monday, December 2
Registration for Second Semester ..... December 9 through 13*
Graduation Intent forms due ..... December 15
Mid-year examinations ..... December 16 through 20
First Semester ends, 10:00 p.m. ..... Friday, December 20
Winter Recess begins, 10:00 p.m. ..... Friday, December 20

1986

Theater Center rehearsals resume ..... Monday, January 6
(3rd and 4th year students only)
Second Semester begins, 9:00 a.m. ..... Monday, January 13
Final date to apply for doctoral program (1986/87) ..... January 15
Final date for adding/dropping classes ..... Friday, January 24
Final date to apply for scholarship/financial aid (1986/87) ..... February 15
Mid-term recess begins, 10:00 p.m. ..... Friday, February 28
March entrance examinations ..... March 3, 4, and 5
Classes resume, 9:00 a.m. ..... Monday, March 10
Easter recess begins, 10:00 p.m. ..... Thursday, March 27
Classes resume, 9:00 a.m. ..... Monday, April 7
Jury examinations begin ..... April 7
Reservation Fee due ..... April 15*
(students returning for 1986/87 Academic Year)
Passover (classes dismissed) ..... Thursday, April 24
Registration for 1986/87 Academic Year ..... April 28 through May 2*
(currently enrolled students)
Final examinations in class subjects ..... May 5 through 9
Jury reserve dates ..... May 12 and 13
Commencement, 11:00 a.m. ..... Friday, May 16

Faculty

American Opera Center

MARTIN SMITH
(Acting Director and Head Coach)
ERICA GASTELLI
(Administrator)
NORMAN AYRTON (Acting)
RENATO CAPECCHI (Vocal Literature)
BERTHA MELNIK (Vocal Coach)
VIOLA PETERS (Vocal Coach)
MARSHALL WILLIAMSON (Vocal Coach)

Diction

CORRADINA CAPORELLO (Italian)
ALICE HOWLAND (German)
MADELEINE MARSHALL (English)

Movement Techniques

RONALD DENNIS (Alexander Technique)
LORNA FARALDI (Alexander Technique)
JOEL GLUCKSMAN (Fencing)
BILLIE MAHONEY (Movement for Non-Dancers)
BERTHA MELNIK (Stage Deportment)

Dance Division

MURIEL TOPAZ (Director)
MARTHA HILL (Artistic Director Emeritus)
CAROLYN ADAMS
DANIEL BREWBAKER
ALFREDO CORVINO
ROBERT DENNIS
ERIC EWAZEN
BERNADETTE HECOX
WENDY HILTON
KAZUKO HIRABAYASHI
HANYA HOLM
AIRI HYNNINEN
LINDA KENT
DANIEL LEWIS
BILLIE MAHONEY
GLORIA MARINA
MICHAEL MAULE
GENIA MELIKOVA
INDRANI RAHMAN
DORIS RUDKO
MARIAN SELDES
RUBY SHANG
CRAIG SHULER
JANET MANSFIELD SOARES
ANNA SOKOLOW
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
KEVIN KELLEY
AMY KITAHATA-SPORN
JANE KOSMINSKY
PIERRE LEFEVRE
JUDITH LEIBOWITZ
RON LEIFER-HELMAN
TIMOTHY MONICH
MARIANNA ROSETT
MARIAN SELDES
EVE SHAPIRO
ELIZABETH SMITH
ANNA SOKOLOW
JOHN STIX
JOHN WEST
ROBERT NEFF WILLIAMS
MONI YAKIM

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The Juilliard School

Student Handbook

1985–1986

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 1985/86 Student Handbook will be of assistance to you and we welcome your comments and recommendations.

JOSEPH W. POLISI
President

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ACADEMIC

The Academic Calendar begins with Orientation in September and ends with Commencement in May. 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.

1985

April 22–May 3* . . . . . Registration
(Currently enrolled students)

August 15* . . . . . First semester tuition due

August 26–29 . . . . . Validation week
(Registered returning students)

September 3* . . . . . Registration and I.D. validation
(New and readmitted students)

September 4 . . . . . Orientation Day, 2 p.m.

September 5 . . . . . First semester begins

September 16 . . . Rosh Hashanah (classes dismissed)

September 20 . . . . . Last day to ADD/DROP classes

September 25 . . . . . Yom Kippur (classes dismissed)

November 28 and 29 . . . . . Thanksgiving recess

December 1* . . . . . Second semester tuition due

December 9–13* . . . . . Registration and I.D. validation
for Second semester

December 15* . . Deadline for Graduation Intent Forms
($50.00 Graduation Fee)

December 16–20 . . . . . Mid-year examinations

December 20 . . . . . First semester ends

December 21 . . . . . Winter recess begins

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.

1986

January 6 . . . . . Theater Center rehearsals resume
(3rd and 4th year students only)

January 13 . . . . . Second semester begins

January 15* . . . . . Deadline for D.M.A. applications

January 24–31 . . . . . Performance week

January 24 . . . . . Last day to ADD/DROP classes

February 15 . . . . . Deadline for Scholarship/Financial
Aid Applications 1986/87

March 3–7 . . . . . Mid-term recess

March 10–27 . . . . . Candidates for Graduation may be
measured for caps & gowns

March 28–April 6 . . . . . Easter recess

April 7** . . . . . Jury examinations begin

April 15* . . . . . Reservation Fee due
($100 deposit 1986/87)

April 24 . . . . . Passover (classes dismissed)

April 28–May 2* . . . . . Registration 1986/87

May 5–9 . . . . . Final examinations in class subjects

May 12 and 13 . . . . . Annual Juries
(Dance, Piano, Violin, Cello)

May 16 . . . . . Commencement, 11 a.m.

*After this date a late fee will be charged.
**Some departments will be scheduled earlier according to major faculty availability.

ADMINISTRATION AND STAFF

ROOM

Acoustics/Recording Studios 319
- Director ..... Robert Taibbi

Admissions Office 224
- Administrator ..... Irene Anderson
- Assistant ..... Therese Schmitt
- Information Assistant ..... Donald Dumas
- Secretary ..... Mary E. Ford

Alumni Affairs 222
- Administrative Assistant ..... Joan Dayton

American Opera Center 403
- Acting Director ..... David Lloyd
- Administrator ..... Erica Gastelli
- Administrative Assistant ..... Doris Woolfe

Associate Dean's Office 222
- Associate Dean ..... Louis Jean Brunelli

Associate Dean's Office (Academic Affairs and Special Projects) 221
- Associate Dean ..... James Sloan Allen
- Assistant to the Dean ..... Susan Mosborg

Bookstore S-13
- Manager ..... A.J. Pischl

Building Maintenance/Facilities/Engineering 214
- Director ..... Salvatore Bianchi
- Secretary to the Director ..... Elsa Rush
- Supervisor ..... Julio Sanchez

Communications 209
- Director ..... Walter Wager
- Associate Director ..... Carole Convissor
- Administrative Assistant ..... Debra Kinzler

Concert Office S-13
- Concert Manager ..... A.J. Pischl
- Assistant to the Concert Manager ..... Burl Barr
- Ticket Distribution ..... Jane Waldrop

Copy Room 229
- Operator ..... Robert Smith

Dance Division 477
- Director ..... Muriel Topaz
- Artistic Director Emeritus ..... Martha Hill
- Administrative Assistant ..... Mary Chudick

Dean's Office ..... Second Floor
- Dean ..... Gideon Waldrop
- Secretary to the Dean ..... Regina Wynne

Extension Division 224
- Director ..... Stanley Wolfe
- Administrative Assistant ..... Marka Young

Faculty Services 225

Finance and Administration 226
- Director ..... Charles C. Lucas, Jr.
- Controller ..... Irving Ruckens
- Accounts Payable ..... Zita Gerr
- Accounting Supervisor ..... Yun Sha Liu
- Payroll ..... Irene Mackay
- Personnel and Benefits Manager ..... Caryn Doktor
- Secretary to the Controller ..... Dina Hicklin
- Tuition Payments/Accounts Receivable ... Mary Baysinger

Financial Aid 233
- Director ..... Madeleine Albright
- Assistants to the Director ..... Patrick Daughtry
  Sylvia Tover
- Administrative Assistant ..... Adelaide Carlson

Foreign Student Office 224
- Advisor ..... Irene Anderson

ROOM

Health Services 203
- Nurse ..... Elizabeth McCallister, R.N.
- Consulting Physician ..... Cheryl A. Walters, M.D.
- Consulting Psychologist ..... Arthur J. Rudy, Ph.D.

Libraries

Lila Acheson Wallace Library 538
- Director ..... Brinton Jackson
- Assistant Librarian ..... Deborah Davis
- Library Assistants ..... Liz Deland
  Candis Hanson
- Bookbinders ..... Dorothy Dickerson
  Ruth Gouck
- Catalogers and Reference Librarians ..... Leslie Hinkle
  Cornelia Weininger
- Circulation Administrator ..... Richard Markwald
- Record Librarian ..... Sandra Czajkowski

Orchestra Library 317
- Librarian ..... Donald Jennings

Lincoln Center Student Program 230
- Director ..... Richard Killough
- Assistant to the Director ..... Julie McSorley

Mail Services 234
- Supervisor ..... Amanda Engels
- Assistant to the Supervisor ..... Judith Cutler

Piano Supervision 101
- Master Technician ..... Masaru Tsumita

Placement Services 235
- Director ..... J.B. Gallegos
- Administrative Assistant ..... Joy Hermalyn

Pre-College Division 234
- Director ..... Olegna Fuschi
- Secretary to the Director ..... Linda Granitto
- Administrative Assistants ..... Marian Conti Glasford
  Daniel Goldberg

President's Office ..... Second Floor
- President ..... Joseph W. Polisi
- Assistant to the President ..... Jeanne Susskind Siegel

Public Affairs 213
- Director ..... Lynne Rutkin
- Assistant to the Director ..... Ann Chamberlain

Registrar's Office 225
- Registrar ..... Karen Wagner
- Assistants to the Registrar ..... Catherine Gerardi
  Phyllis Jo Kubey
- Information Assistant ..... Donald Dumas
- Secretary to the Registrar ..... Johnell Francis
- Administrative Assistant ..... Deborah Judd

Stage Department 212
- Director ..... Ted Ohl
- Production Assistant ..... Carolyn Haas
- Production Coordinator/Intern Director .... Helen Taynton

Student Affairs 219
- Director ..... Tammy Kirschner
- Assistant to the Director ..... Elaine Raabe

Student Records 223
- Supervisor ..... Amanda Engels

Switchboard 220
- Chief Operator ..... Gugurtha Dudley

Theater Center 402
- Director ..... Michael Langham
- Assistant Director ..... Harold Stone
- Manager/Auditions Coordinator ..... Barbara Degast
- Administrator ..... Cynthia Friedman
- Executive Secretary ..... Nadine Aubort
- Stage Managers ..... Kent Godwin
  Lisa Difranza

FACULTY

ORCHESTRAS

SIXTEN EHRLING

JORGE MESTER

CHORAL MUSIC

RICHARD WESTENBURG

PIANO

MARTIN CANIN
BELLA DAVIDOVICH
RUDOLF FIRKUSNY
SASCHA GORODNITZKI
JOSEPH KALICHSTEIN
JACOB LATEINER
ADELE MARCUS
WILLIAM MASSELOS
JOSEF RAIEFF
GYORGY SANDOR
ABBEY SIMON
HERBERT STESSIN
BEVERIDGE WEBSTER
EARL WILD

OXANA YABLONSKAYA

VOICE

ROSE BAMPTON
EDITH BERS
OREN BROWN
JAN DeGAETANI
ENRICO DI GIUSEPPE
ELLEN FAULL
DANIEL E. FERRO
BEVERLEY JOHNSON

ELEANOR STEBER*

STRINGS

ARDYTH ALTON ..... Cello
DOROTHY DeLAY ..... Violin
CHRISTINE DETHIER ..... Violin
PAUL DOKTOR ..... Viola
JENS ELLERMAN ..... Violin
JOSEPH FUCHS ..... Violin
LILLIAN FUCHS ..... Viola
SZYMON GOLDBERG ..... Violin
LYNN HARRELL ..... Cello
LEWIS KAPLAN ..... Violin
EUGENE LEVINSON ..... Double Bass
WILLIAM LINCER ..... Viola
HOMER MENSCH ..... Double Bass
LORNE MUNROE ..... Cello
ZARA NELSOVA ..... Cello
MARGARET PARDEE ..... Violin
CHANNING ROBBINS ..... Cello
JOHN SCHAEFFER ..... Double Bass
HARVEY SHAPIRO ..... Cello
TOSSY SPIVAKOVSKY ..... Violin
SALLY THOMAS ..... Violin
DAVID WALTER ..... Double Bass
PAUL CANTOR ..... Assistant, Violin
HAMAO FUJIWARA ..... Assistant, Violin
HYO KANG ..... Assistant, Violin
MASEO KAWASAKI ..... Assistant, Violin
JAMES KREGER ..... Assistant, Cello

HARP

NANCY ALLEN

HARPSICHORD

ALBERT FULLER

LIONEL PARTY

*Leave of Absence

ORGAN

JON GILLOCK

ALBERT FULLER

LEONARD RAVER

ACCOMPANYING

MARGO GARRETT

SAMUEL SANDERS

MARSHALL WILLIAMSON

WOODWINDS

VINCENT ABATO ..... Clarinet, Bass Clarinet
JULIUS BAKER ..... Flute
SAMUEL BARON ..... Flute
JEANNE BAXTRESSER ..... 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

ROLAND KOHLOFF

WALTER ROSENBERGER

CHAMBER MUSIC AND ENSEMBLE

NANCY ALLEN
PER BREVIG
JANE CARLSON
EARL CARLYSS†
JAMES CHAMBERS
RANIER De INTINIS
PAUL DOKTOR
JOSEPH FUCHS
LILLIAN FUCHS
ALBERT FULLER
FELIX GALIMIR
LOREN GLICKMAN
MARK GOULD
LEWIS KAPLAN
JOEL KROSNICK†
JACOB LATEINER
WILLIAM LINCER
ROBERT MANN†
SAMUEL RHODES†
RONALD ROSEMAN
JOEL SACHS
SAMUEL SANDERS
TOSSY SPIVAKOVSKY
DAVID WALTER
LOIS WANN
PAUL ZUKOVSKY

COMPOSITION

MILTON BABBITT

DAVID DIAMOND

VINCENT PERSICHETTI

†Member, Juilliard String Quartet

LITERATURE AND MATERIALS OF MUSIC

BARUCH ARNON
ARNOLD ARNSTEIN
PETER BATCHELDER*
RONALD BRAUNSTEIN
DANIEL BREWBAKER
JANE CARLSON (Pedagogy)
MARY ANTHONY COX
MICHAEL CZAJKOWSKI
DAVID DUBAL
ERIC EWAZEN
JON GILLOCK
NORMAN GROSSMAN
GERRE HANCOCK
CHARLES JONES
EDITH KRAFT
JEFFREY LANGLEY
ROBIN McCABE
LIONEL PARTY
REBECCA SCOTT
LARRY ALAN SMITH
PAUL SPERRY
MICHAEL WHITE
LAWRENCE WIDDOES
MARSHALL WILLIAMSON
STANLEY WOLFE

Doctoral Seminar

MILTON BABBITT
BARRY BROOK
JACQUES-LOUIS MONOD

Graduate Seminar

SUZANNE BLOCH
DAVID DIAMOND
THOMAS FROST
ALBERT FULLER
NORMAN GROSSMAN
THOMAS GRUBB
HUBERT HOWE
CHARLES JONES
JAMES KURTZ
JACOB LATEINER
JOSEPH MACHLIS
ALBERTA MASIELLO
LIONEL PARTY
JOEL SACHS
LARRY ALAN SMITH
IAN STRASFOGEL
MICHAEL WHITE
STANLEY WOLFE

MUSIC HISTORY

JOHN MORRIS
JOHN MULLER
JOEL SACHS

LIBERAL ARTS

JAMES SLOAN ALLEN ..... Associate Dean for Academic Affairs
GRETA BERMAN ..... Art History
EMILE CAPOUYA ..... Literature
HYUN HÖCHSMANN ..... Humanities/Philosophy
RACHELLE L. KNAPP ..... French
BONA KOSTKA ..... Italian
EDMUND KOSTKA ..... German
TOBY LELYVELD ..... Literature
ROGER OLIVER ..... Humanities/Drama History
PETER ROJCEWICZ ..... Humanities/Folklore
MARIE SQUERCIATI ..... Literature
VALERIE STEELE ..... Humanities/Cultural History
SAMUEL STETNER ..... Literature
BEATRICE TAUSS* ..... Literature

English For Foreign Students

RACHELLE L. KNAPP
JO SARZOTTI
MARGUERITA SMITH

*Leave of Absence

DICTION

CORRADINA CAPORELLO ..... Italian
THOMAS GRUBB ..... French
ALICE HOWLAND ..... German
MADELEINE MARSHALL ..... English

AMERICAN OPERA CENTER

DAVID LLOYD ..... Acting Director
ERICA GASTELLI ..... Administrator
RENATO CAPECCHI ..... Vocal Literature
DOROTHY FRANK DANNER ..... Movement and Dance Instructor
JANE BAKKEN KLAVITER ..... Vocal Coach
RHODA J. LEVINE ..... Acting Instructor
BERTHA MELNIK ..... Vocal Coach
VIOLA PETERS ..... Vocal Coach
DIANE RICHARDSON ..... Vocal Coach
MARSHALL WILLIAMSON ..... Vocal Coach

MOVEMENT TECHNIQUES

RONALD DENNIS ..... Alexander Technique
LORNA FARALDI ..... Alexander Technique
JOEL GLUCKSMAN ..... Fencing
BILLIE MAHONEY ..... Movement for Non-Dancers
BERTHA MELNIK ..... Stage Deportment

DANCE

MURIEL TOPAZ ..... Director
MARTHA HILL ..... Artistic Director Emeritus

CAROLYN ADAMS
JILL BECK
DANIEL BREWBAKER
ALFREDO CORVINO
ROBERT DENNIS
ERIC EWAZEN
BERNADETTE HECOX
WENDY HILTON
KAZUKO HIRABAYASHI
HANYA HOLM
AIRI HYNNINEN
LINDA KENT
DANIEL LEWIS
BILLIE MAHONEY
GLORIA MARINA
MICHAEL MAULE
GENIA MELIKOVA
INDRANI RAHMAN
DORIS RUDKO
MARIAN SELDES
RUBY SHANG
CRAIG SHULER
JANET MANSFIELD SOARES
ANNA SOKOLOW
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
KEVIN KELLEY
AMY KITAHATA-SPORN
JANE KOSMINSKY
PIERRE LEFEVRE
JUDITH LEIBOWITZ
RON LEIFER-HELMAN
TIMOTHY MONICH
AMY PELL
MARIANNA ROSETT
MARIAN SELDES
EVE SHAPIRO
ELIZABETH SMITH
ANNA SOKOLOW
JOHN STIX
JOHN WEST
ROBERT NEFF WILLIAMS
MONI YAKIM

GENERAL 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.The Concert Office accepts bookings from 11:00 a.m. to 1:00 p.m. and from 2:30 to 4:30 p.m. Each student is allowed to sign up for only one concert each school year.

First year students are eligible for recitals in Room 313 only. Booking begins September 23.

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 Placement Office.

Recital reservations for available dates:

- until September 20 for DMA students only
- September 23 to October 4 for DMA students and students graduating with Master's Degrees only
- October 7 to October 18 for DMA students, students graduating with Master's Degrees, and all other graduating students
- after October 21, open reservation privileges for all undergraduates and students enrolled in the Professional Studies program.

*For information on outside engagements, see Placement page 16.

During the recital reservation periods noted above, recital dates for the entire season will be available, including Saturday evenings, at 7:30 p.m. First choice of the Saturday evenings will be given to organ students.

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.

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. Students are required to display I.D. cards in holders provided on each practice room door.

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 or transcript.

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. No food or drink may be brought into the library.

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.

COMMUNICATIONS

The Communications 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 Communications 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.

FINANCIAL AID

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 Financial Aid. 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 Financial Aid 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.

COLLEGE WORK STUDY

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 Financial Aid 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 235; 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 39 and 40.

STUDENT ACTIVITIES

The Office of Student Affairs is responsible for coordinating student housing, health care, counseling, and for preparing the Juilliard newspaper. All inquiries concerning these activities should be directed to that office.

HOUSING

STUDENT AFFAIRS

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 Affairs.. 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 1985–86 school year, all College 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, 1986. 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 is available during the working day. Any change of address or telephone number must be reported promptly.

BANKS within The Juilliard School area:

1. American Savings Bank
   W. 57th St./Broadway, N.Y., N.Y. 10019
   (212) 247-8115
   W. 63rd St./Broadway, N.Y., N.Y. 10023
   (212) 265-2750
2. Apple Bank
   Broadway/W. 73rd St., N.Y., N.Y. 10023
   (212) 787-4500
3. Chase Manhattan Bank
   1 Lincoln Plaza, N.Y., N.Y. 10023
   Columbus Avenue, N.Y., N.Y. 10023
   73rd St/Broadway, N.Y., N.Y. 10023
   (212) 223-3395—all branches
4. Chemical Bank
   1709 Broadway/W. 54th St., N.Y., N.Y. 10019
   (212) 245-0275
   970 8th Ave./Columbus Circle, N.Y., N.Y. 10019
   (212) 974-3910
   1934 Broadway/W. 65th St., N.Y., N.Y. 10023
   (212) 580-3881
   260 Columbus Ave./W. 72nd St., N.Y., N.Y. 10023
   (212) 877-6552
5. Citibank
   1748 Broadway/W. 56th St., N.Y., N.Y. 10019
   162 Amsterdam Ave./W. 67th St., N.Y., N.Y. 10023
   175 W. 72nd St./Broadway, N.Y., N.Y. 10023
   (212) 559-1000—all branches
6. Jamaica Savings Bank
   1995 Broadway, N.Y., N.Y. 10023
   (212) 799-9200
7. Bank of Leumi Trust Company
   Broadway/Lincoln Square, N.Y., N.Y. 10023
   (212) 580-4000

NOTE: Juilliard does not cash personal checks and therefore students are advised to open an account in a local bank. Cashier's checks or certified checks require approximately the same time for clearing as does a personal check (approximately two weeks) so we suggest students bring sufficient traveler's checks for their initial needs.

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 stairwell 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. Registration takes place in April and December for currently enrolled students, in September and December for new and readmitted students. Please consult the "Academic Calendar" on pages 4 and 5 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 2, 1986. 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 curriculum 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 standing 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 Registrar's Office will take cancellation of MAJOR LESSONS ONLY by telephone. 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
Students unable to attend major lessons or coaching for ensemble should notify the Registrar's Office 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 and/or dropped only during the first *two* 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 two-week period, students who drop a course will receive a permanent grade of W (Withdrawn) for the course. Students should be prepared to make changes in their schedules *only once.* Additional changes may be liable to a $5 fee.

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
P —Pass
U —Unsatisfactory
W —Withdrawn
X —Absent from Exam
CR —Credit
NC —No Credit

At the close of each semester students will receive a Grade Report of their work during that term.

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 Permanent Record (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 for the March auditions; by April 15 for the May auditions. Students are required to take an entrance examination in the new field 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 last two weeks of April, 1986.

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 23.

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 juries will be required to submit a full recital program in their major field 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 English as a Second Language 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 21.)
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

All students must carry an official Juilliard Identification (I.D.) Card. New cards are issued each academic year—during the August Validation Period for currently enrolled students; and during September Registration for new and readmitted students. *This card must be re-validated for the spring semester during the December Registration period.*

I.D. Cards must be carried at all times and must be presented upon request to any member of the Administration or any of the School guards. If a student is unable to present an I.D. Card upon request, s/he may be asked to leave the building.

The I.D. 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. A new Identification Card will cost $5. I.D. Cards must be returned to the Registrar's Office on withdrawal from the School.

VISITORS

STUDENT AFFAIRS

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, 1985. All material is subject to change at the discretion of the School.

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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 Tchaikowsky/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

THE JUILLIARD SCHOOL

The Juilliard School trains exceptionally talented students for careers in the performing arts. Musicians, actors and dancers from the School are a creative force throughout the world.

The history of Juilliard began in 1905 with the founding of the Institute of Musical Art by Frank Damrosch and James Loeb. In 1926, the Institute merged with the Juilliard Graduate School, which had been established two years earlier through a $20 million endowment -- the Juilliard Musical Foundation -- created under the will of the textile manufacturer Augustus Juilliard. In the twenty years following, the Institute of Musical Art existed side by side with the Juilliard Graduate School, the Institute providing preparatory training for the Graduate School. In 1946, the two combined into a single institution, known as the Juilliard School of Music. Dance was added to the curriculum in 1951, and drama in 1968. When the School moved to Lincoln Center in 1969, its name was shortened to The Juilliard School

There has been from the beginning a firm conviction about what a Juilliard education should be. In founding the Institute of Musical Art, Mr. Damrosch hoped to create a professional school that transcended the merely vocational. His aim was "to provide an atmosphere in which talent could be nurtured and broadened, in which there would be an opportunity for well-rounded intellectual, cultural and social development." These aims have remained central to Juilliard for the past 80 years.

Renowned for the superior quality of its programs, the School attracts numerous aspiring young performing artists each year. However, admission to Juilliard is highly competitive and selective. The current student body consists of 900 students: 750 in music, and 75 each in dance and drama. They are from 47 states and 36 countries. More than twenty percent are foreign citizens; in fact, Juilliard has the highest percentage of foreign students of any four-year college in the country.

The outstanding reputation that Juilliard enjoys is primarily the result of the achievements of the many artist-teachers who serve on its faculty. It is no doubt for that single reason that Juilliard has produced such distinguished alumni as pianists Rosalyn Tureck, Misha Dichter and Van Cliburn; violinists Pinchas Zukerman, Itzhak Perlman and Schlomo Mintz; singers Simon Estes, Leontyne Price and Rise Stevens; conductors James Levine and Leonard Slatkin; composers Ned Rorem, Philip Glass and Henry Mancini; dancers Paul Taylor, Pearl Lang and Pina Bausch; and actors Christopher Reeve, Kevin Kline and Robin Williams. Nearly a quarter of the personnel of the five major American orchestras are Juilliard graduates as are a third of the winners of the major international music competitions.

Each season, Juilliard's two orchestras, dance ensemble, theater group and opera department present more than 350 events. Consistently acclaimed for their vigor and creativity, these student productions are given before large audiences in four performance halls located within the School. Therefore, in addition to their classroom training, the students at Juilliard gain invaluable experience through performances for the public.

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G= 1986 Prospective Graduates
Returning Students: (39)
*= New Students (30)
Re-Admits: (2)

THE JUILLIARD SCHOOL
DANCE DIVISION
Student List - 1985-86
(71 Total)

October 7, 1985

* Alt, Amy
*Baldyga, Lisa
*Barrs, Alicia
* Beckon, Steven
G Bowman, Kenneth (re-admit)
Boyd, Charlton
Bragdon, Sara
Brioso, Alan
Brosseau, Vincent
* Broughton, Marcella

* Chapman Kimberly
* Chou, Chao-Hui

* Cyrus, Duane
* Damas, Harry
G Davis, Edward
* Davis, Paula
* Dinzey, Juan
Donnelly, Cathleen
* D'Ottavio, Carla
* Durham, Rachel
Fantano, Diana
Fields, Bonnie
* Figueroa, Magaly Marisol
G Fukutani, Lisa
Gabriel, Christina
Gerring, Elizabeth
* Grassi, Corrado
Guiterrez, Fuensanta
Gusmao, Maria
Haaranen, Oona
G Harris, Bruce
Harris, Suzanne
* Hedrick, David
* Hedrick, Sarah
Hildebrandt, Michele
* Hughes, Natalie
* Igarashi, Ikuno
Jarvi, Kristine
G Jungels, Rachael
Kane, Jonathan
London, Peter
* McDonough, Lauren
Moret, Luis (re-admit)
Mose, Michele
G Mose, Nadine
Murray, Lisa
Nedrow, Carrie
Nelson, Leslie
G Olsen, Solveig
* Ornelas, Ruben
G Patterson, Kraig
Pavlakos, Lenore
* Pihl, Margaret
Plauche, Emilie
Robbins, Lisa
* Ryder, Kirk
* Santarelli, Louisa
Sharff, Scott
Starosta, Beth
Staton, Laura
Stenberg, Torbjorn
Suatoni, Sarah
Sullivan, Sally
* Taylor, Robert
Thomas, Kaisha
* Thompson, Lever
Tumbarello, Anthony
* Ward, Kelley
* Wynn, Melissa
* Young, Tia
* Zaley, Pamela

MEN (23 total)

* Beckon, Steven
Bowman, Kenneth
Boyd, Charlton
Brioso, Alan
Brosseau, Vincent
* Cyrus, Duane
* Damas, Harry
Davis, Edward
* Dinzey, Juan
* Grassi, Corrado
Harris, Bruce
* Hedrick, David
Kane, Jonathan
London, Peter
.....Moret, Luis
* Ornelas, Ruben
Patterson, Kraig
* Ryder, Kirk
Scharff, Scott
Stenberg, Torbjorn
* Taylor, Robert
* Thompson, Lever
Tumbarello, Anthony

6

(G)= 1986 Prospective Graduates (14)
Returning Students (38)
(*)= New Students (29)
Re-Admits (3)

THE JUILLIARD SCHOOL
DANCE DIVISION
Student List- 1985-86
2nd semester
(70) total

Jan. 28, 1986

* Alt, Amy
* Baldyga, Lisa
* Barrs, Alicia
* Beckon, Steven
(G) Bowman, Kenneth (re-admit)
(G) Boyd, Charlton
Bragdon, Sara
Brioso, Alan
(G) Brosseau, Vincent
* Broughton, Marcela
Champlin, Katherine (re-admit) 2nd Sem.
* Chapman, Kimberly
* Chou, Chao-Hui
* Cyrus, Duane
* Damas, Harry
(G) Davis, Edward
* Davis, Paula
* Dinzey, Juan
(G) Donnelly, Cathleen
* D'Ottavio, Carla
* Durham, Rachel
Fantano, Diana
Fields, Bonnie
* Figueroa, Magaly Marisol
(G) Fukutani, Lisa
Gabriel, Christina
Gerring, Elizabeth
* Grassi, Corrado
Gusmao, Maria
Gutierrez, Fuensanta
Haaranen, Oona
(G) Harris, Bruce
Harris, Suzanne
* Hedrick, David
* Hedrick, Sarah
Hildebrandt, Michele
* Hughes, Natalie
* Igarashi,Ikuno
Jarvi, Kristine
(G) Jungels, Rachael
Kane, Jonathan
London, Peter
* McDonough, Lauren
Moret, Luis (re-admit)
Mose, Michele
(G) Mose, Nadine
Murray, Lisa
Nelson, Leslie
(G) Olsen, Solveig
* Ornelas, Ruben
(G) Patterson, Kraig
(G) Pavlakos, Lenore
* Pihl, Margaret
Plauche, Emilie
Robbins, Lisa
* Ryder, Kirk
* Santarelli, Louisa
Sharff, Scott
(G) Starosta, Beth
Staton, Laura
(G) Stenberg, Torbjorn
Suatoni, Sarah
Sullivan, Sally
* Taylor, Robert
Thomas, Kaisha
Tumbarello, Anthony
* Ward, Kelley
* Wynn, Melissa
* Young, Tia
* Zaley, Pamela

MEN (22 total)

*Beckon, S.	* Hedrick, D.
Bowman, K.	Kane, J.
Boyd, C.	London, P.
Brioso, A.	Moret, L.
Brosseau, V.	* Ornelas, R.
* Cyrus,D.	Patterson, K.
* Damas, H.	* Ryder, K.
Davis, E.	Scharff, S.
* Dinzey, J.	Stenberg, T.
* Grassi, C.	* Taylor, R.
Harris, B.	Tumbarello, A.

~~11/27/85~~
1/6/86

STUDENT ADDRESS
LISTINGS
1985-86

THE JUILLIARD SCHOOL
Dance Division

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(temporary)
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226-1336

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} until Jan 12 '86

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870-5483

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Anthony Tumbarello
5 W. 63rd St. Rm. 1165
N.Y., N.Y. 10023
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Astoria Queens, N.Y. 11106
tel. (718) 956-4429

Melissa Wynn
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Tia Young
223 19th Avenue
Irvington, N.J. 07111
tel. (201) 375-1520

Pamela Zaley
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tel. (212) 787-4400

8

4/1/86 /86

THE JUILLIARD SCHOOL
Dance Division

FACULTY AND STAFF LISTING - 1985-86

Dance Division: 799-5000, Ext. 255, 256 - Night line: 799-5002

ADMINISTRATIVE STAFF

Miss Muriel Topaz (Mrs. Jacob Druckman) — DIRECTOR
780 Riverside Drive - Apt. 8C
New York, NY 10032
(212) 281-0167

Miss Martha Hill (Mrs. Thurston J. Davies) — ARTISTIC DIRECTOR EMERITUS
210 Columbia Heights
Brooklyn, NY 11201
(718) 858-9067

Mrs. Mary Chudick (Mrs. Walter W. Chudick) — ADMINISTRATIVE ASSISTANT
3000 Bronx Park East - Apt. 16B
Bronx, NY 10467

Ms. Ona Nowina-Sapinski — SECRETARY
36-09 21st. Avenue
Astoria, NY 11105
(718) 204-0454

****
****

Dr. Cheryl Walters (ext. 282) — JUILLIARD SCHOOL DOCTOR
Juilliard Office Hours: Tues. 3:00 to 5:00 pm
Thurs. 2:30 to 4:30 pm

Mrs. Betsy McCallister (ext. 282) — JUILLIARD SCHOOL NURSE
Mon., Wed., Fri. - 10:00 to 4:00
Tues., Thurs. - 10:30 to 5:00
(No nurse on Saturdays)

Roosevelt Hospital
428 West 59th Street
New York, NY 10019
Hospital: 554-7000 Emergency: 554-7031

Orthopedic Clinic
M, T, TH, F, 1:30 to 2:45 pm
(212) 554-7363
(Students must be reffered from emergency room)

Dr. William Hamilton (Orthopedic Surgeon)
343 West 58th Street
New York, NY 10019
Office: 765-2262 - Mary Velazko, Secretary

Dr. Francesca Thompson
(Foot and ankle Specialist)
(212) 765-2373

Dr. Arthur J. Rudy
112 East 71st. Street, Apt 1B
New York, NY 10021
(212) 794-2452

JUILLIARD SCHOOL CONSULTING PSYCHOLOGIST

Manhattan Eye And Ear Clinic
210 East 64 Street
New York, NY 10021
(212) 838-9200

8

4/1/86

DANCE FACULTY

Miss Sandra Aberkalns
261 Central Avenue Box #49
Jersey City, N.J. 07307
(201) 795-3220

Miss Carolyn Adams
17 East 128th Street
New York, NY 10035
(212) 722-6334

Also: (School)
144 West 121st Street
New York, NY 10027
(212) 662-2057

Miss Jill Beck (Mrs. Robert Beck)
845 West End Avenue 12E
New York, NY 10025
(212) 662-6254

CCNY - Dance Departement
138th Covent Avenue
New York, NY 10031
(212) 690-6717 or 690-6666

Mr. Alfredo Corvino
451 West 50th Street
New York, NY 10019
(212) 247-2564

Also: Studio
Dance Circle
763 Eight Avenue (46-47th)
New York, NY 10019
(212) 541-7986

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

Miss Bernadette Hecox
562 West End Avenue, #90
New York, NY 10024
(212) 724-1860

Also:
Columbia-Presbyterian
Medical Center
(212) 305-3781

Miss Martha Hill (Mrs. Thurston J. Davies)
210 Columbia Heights
Brooklyn, NY 11201
(212) 858-9067

Miss Wendy Hilton
151 East 33rd Street
New York, NY 10016
(212) 532-5446

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

Miss Kazuko Hirabayashi
57 Purchase Street
Purchase, NY 10577
(914) 761-8142
Also:
309 West 71st Street, #2B
New York, NY 10023
(212) 877-8315

Also: (studio)
330 Broome Street
New York, NY 10002
(212) 966-6414
Also:
SUNY College at Purchase
Dance Dept.
Purchase, NY 10577
(914) 253-5018 or 253-5000

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

Also:
Alwin Nikolais "The Space"
(212) 777-1120 (Wed., 10am-1pm)

8

Indrani (Mrs. Habib Rahman)
85 Fourth Avenue, #2H
New York, NY 10003
(212) 228-0885

Miss Linda Kent
175 West 92nd Street, #3G
New York, NY 10025
(212) 316-3899

Also: Paul Taylor Studio
550 Broadway
New York, NY 10012
(212) 431-5562

Mr. Daniel Lewis
260 West 22nd Street, #4R
New York, NY 10011
(212) 243-6979

Also:Pentacle (Daniel Lewis-
A Repertory Company)
104 Franklin Street
New York, NY 10013
(212) 226-2000

Miss Peggy Lyman (2nd. semester)
310 East 75th Street, #6D
New York, NY 10021
(212) 288-5085

Miss Gloria Marina (Mrs. Guillermo San Roman)
111 Cathedral Avenue
Hempstead, NY 11550
(516) 483-4117
Also:
165 West 66th Street, #2L
New York, NY 10023
(212) 874-1141

Also:
Original School Of Ballet
98-00 62nd Drive
Rego Park, NY 11374
(212) 830-9056
M; 3:30-7:00; W: 5:30-7:30
Sat: 9:00-10:30

Mr. Michael Maule
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Miss Genia Melikova
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Miss Marian Seldes
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Home tel (loft): (212) 620-0905

Also:
Peggy Gould (assistant to Miss Shang)
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8

Mrs. Janet Soares (Mrs. Arthur Soares)
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Also: Barnard College
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or Playhouse 280-2079
Mon., Wed., Fri. 12:00 - 6:00 pm

Miss Anna Sokolow
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Also:
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The Juilliard School
Ext. 251

Dr. Alfonso Solimene
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Also: Rutgers Medical School
Dept. of Anatomy
Piscataway, NJ 08854
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Secretary: (201) 463-4265
Main Office: (201) 463-4300

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****

LINCOLN CENTER STUDENT PROGRAM

Daniel Lewis, Coordinator of Dance Division Tour Programs

CHOREOGRAPHERS

Blake Brown - Peter London - Indrani Rahman
Paul Taylor - Hector Zaraspe

8

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8

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1985-86

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Vincent Brosseau
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Kristine Jarvi
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(212) 865-3652

Jonathan Kane
416 West 56th Street, #10
New York, NY 10019
(212) 757-2398

Nadine Mose
299 Tenth Avenue, #5B
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(212) 239-4068

Kraig Patterson
211 West 109th Street, #5A
New York, NY 10025
(212) 666-9199

Lenore Pavlakos
173 Webster Avenue
Brooklyn, NY 11230
(718) 853-7561

Scott Sharff
5 West 63rd Street,Rm.1033
New York, NY 10023
(212) 787-2697

Torbjorn Stenberg
5 West 63rd Street, Rm. 835
New York, NY 10023
(212) 873-6072

Kaisha Thomas
130 West 67th Street, #23D
New York, NY 10023
(212) 769-3658

SUBSTITUTE INSTRUCTORS

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260 West 22nd Street, #4R
New York, NY 10011
(212) 243-6979

Miss Andra Corvino
451 West 50th Street
New York, NY 10019
(212) 586-4821
Also:
Dance Circle (Studio)
(212) 541-7986

Miss Ernesta Corvino
503 West 47th Street, #2RW
New York, NY 10036
(212) 582-0571
Also:
Dance Circle (Studio)
(212) 541-7986

Miss Laura Glenn (Mrs. Gary Lund)
162 West 21st Street, #3S
New York, NY 10011
(212) 255-9479 or 929-5733

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

Miss Jennifer Scanlon
51 Macdougal Street
New York, NY 10012
(212) 741-1039

Mr. Peter Sparling
724 Amsterdam Avenue, #2C
New York, NY 10025
(212) 864-8279
Also:
University Of Michigan
Dance Building
1310 North University Court
Ann Arbor, MI 48109
(313) 763-5460

L&M = Literature & Materials of Music
TBA: Stagecraft Class
Notation III
SAB Studios

THE JUILLIARD SCHOOL
DANCE DIVISION
1985-86
[subject to change]

SEPTEMBER 30, 1985

O F F I C I A L

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MONDAY

8:45 - 10:15	St. 320	Ballet II. Corvino, Inst; Afonin, Acc.
9:00 - 10:15	St. 321	Notation I, sec. 1. Aberkalns, Inst; Gavalchin, Acc.
	St. 314	Notation III. Beck, Inst.
	Rm. 529	L&M I, sec. 1. Ewazen, Inst.
10:30 - 11:45	St. 321	Modern Dance I. Hirabayashi, Inst; Hansen, Acc.
	St. 314	
	Rm. 217	L&M II. Dennis, Inst.
10:30 - 12:30	St. 320	Ballet III & Pointe. Melikova, Inst; Holland, Acc. [Note: Men leave at 11:50]
12:00 - 12:50	St. 321	Men's Class. Lewis, Inst; Hansen, Accc.
	St. 314	Classic Indian Dance. Indrani, Inst. [tape] Women only
1:00 - 2:15	St. 320	Ballet I. Melikova, Inst; Holland, Acc.
	St. 321	Modern Dance III. Hirabayashi, Inst; Hansen, Acc.
	St. 314	Pas de Deux. Zaraspe, Inst; Galvalchin, Acc.
2:30 - 3:45	St. 320	
	St. 321	Modern Dance II. Hirabayashi, Inst; Hansen, Acc.
	St. 314	Notation I, sec. 2. Aberkalns, Inst; Gavalchin, Acc.
4:00 - 9:45	St. 314	

TUESDAY SEPTEMBER 30, 1985

****

8:45 - 10:15	St. 320	Ballet II. Zaraspe, Inst; Glezerene, Acc.
9:00 - 10:15	St. 321	
	St. 314	
	Rm. 217	Notation II, sec. 1. Beck, Inst.
	Rm. 510	Notation I, sec. 1. Aberkalns, Inst.
	Rm. 546	L&M III. Brewbaker, Inst.
10:30 - 11:45	St. 321	Modern Dance I. Lewis, Inst; Hansen, Acc.
	St. 314	Notation II, sec. 2. Beck, Inst;
	Rm. 217	
10:30 - 12:30	St. 320	Ballet III, Men's Class & Pointe. Maule, Inst; Holland, Acc.
12:00 - 12:50	St. 321	Winter Repertory (tape)
	St. 314	Men's Class. Zaraspe, Inst.; ? , Acc.
		Note: This class must end at 12:50 SHARP for music set-up 12:50-1:15; (1:15-4:00, Contemporary Ensemble)
[12:50 - 1:15	St. 314	Music set-up; 1:15-4:00 Contemporary Ensemble]
1:00 - 2:15	St. 320	Ballet I. Maule, Inst ; Holland, Acc.
	St. 321	Modern Dance III. Shang, Inst; Hansen, Acc.
2:30 - 3:45	St. 320	Melikova Repertory
	St. 321	Modern Dance II. Adams, Inst; Hansen, Acc.
	Rm. 529	Notation I, sec. 2. Aberkalns, Inst.
4:30 - 9:45	St. 314	[4:00-4:30, strike music set-up]

SEPTEMBER 30, 1985

WEDNESDAY

****

8:45 - 10:15 St. 320 Ballet II. Zaraspe, Inst; Afonin, Acc.

9:00 - 10:15 St. 321 Dance Composition, sec. 1. Rudko, Inst; Hansen, Acc.
St. 314

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

10:30 - 12:30 St. 320 Ballet III, Men's Class & Pointe. Zaraspe, Inst; Holland, Acc.
Note: Move to st. 314 at 11:50

[11:50-12:30, St.314 - continuation of 10:30 ballet class]

12:00 - 12:50 St. 321 Dance Composition. Hirabayashi, Inst.
St. 320 Beg. Spanish Dance. Marina, Inst; Fabregas, Acc.

1:00 - 1:50 St. 320 Adv. Spanish Dance. Marina, Inst; Fabregas, Acc.
St. 321 Hirabayashi Repertory (Undergraduates - solos & duets)
Rm. 217 Dance Composition. Lewis, Inst.

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

1:00 - 2:30 St. 314 Adv. Dance Composition. Rudko, Inst; Hansen, Acc.
[Note: Some students and Reed Hansen, acc., all of whom have 2 pm classes, will leave at 1:50]

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

2:30 - 3:30 St. 314

3:30 - 4:45 St. 320 Pas de Deux. Melikova, Inst; Gavalchin, Acc.
St. 321 Modern Dance II. Hirabayashi, Inst; Hansen, Acc.
St. 314 Classic Indian Dance. Indrani, Inst. [tape]
Women and Men

5:00 - 9:45 St. 314

THURSDAY SEPTEMBER 30, 1985

8:45 - 10:15	St. 320	Ballet III. Corvino, Inst; Glezerene, Acc.
9:00 - 10:15	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	
	Rm. 217	L&M II. Dennis, Inst.
12:00 - 12:50	St. 320	Pas de Deux. Maule, Inst; Holland, Acc.
	St. 321	Modern Dance II. Winter, Inst; Hansen, Acc.
	St. 314	Beg. Pointe Class. Melikova, Inst;
1:00 - 2:15	St. 320	
	St. 321	Modern Dance I (and II) Winter, Inst; Hansen, Acc.
	St. 314	Dance Composition, sec. 1. Soares, Inst; Fabregas, Acc.
	Rm. 217	Dance History and Criticism. Hill, Inst.
2:30 - 3:30	St. 314	Winter Repertory - "The Maid"
2:30 - 3:45	St. 320	Ballet II. Melikova, Inst;
	St. 321	Dance Composition, sec. 2. Soares, Inst; Fabregas, Acc.
2:30 - 3:45	Rm. 510	Basics of Movement [Anatomy for Dancers] Solimene and Hecox, Insts.
3:00 - 4:00	Cloakroom, Theater Lobby	Alexander Technique. Faraldi, Inst.
[3:45 - 4:00	St. 314	Music set-up; 4:00-5:30 Double Bass Ensemble]
6:00 - 9:45	St. 314	[5:30-6:00, strike music set-up]

FRIDAY SEPTEMBER 30, 1985

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8:45 - 10:15	St. 320	Ballet II. Corvino, Inst. Afonin, Acc.
9:00 - 10:15	St. 321	
	St. 314	Notation II, sec. 1. Beck, Inst; Gavalchin, Acc.
	Rm. 546	L&M III. Brewbaker, Inst.
10:30 - 11:45	St. 321	Modern Dance I. Lewis, Inst; Peter Alexander, Acc.
	St. 314	Notation II, sec. 2. Beck, Inst; Gavalchin, Acc.
10:30 - 12:30	St. 320	Ballet III, Men's Class & Pointe. Zaraspe, Inst; Liberman, Acc.
[12:00 - 12:30	St. 314	Music set-up; 12:30-4:00 Contemporary Ensemble]
12:00 - 12:50	St. 321	Winter Repertory
1:00 - 2:15	St. 320	Ballet I. Melikova, Inst; Holland, Acc.
	St. 321	Modern Dance III. Winter, Inst; Peter Alexander, Acc.
2:30 - 3:45	St. 320	Dance Composition, sec. 2. Rudko, Inst. (tape)
	St. 321	Modern Dance II. Lewis, Inst; Peter Alexander, Acc.
2:30 - 5:15	Rm. 526	L&M I, sec. 2. Shuler, Inst.
	Rm. 529	L&M IV. Dennis, Inst.
4:30 - 9:45	St. 314	[4:00-4:30 strike music set-up]

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SATURDAY

10:00 - 11:30	St. 320	Ballet Class (All Levels). Zaraspe, Inst; Holland, Acc.
11:45 - 1:00	St. 320	Ballet Repertory and Coaching Class. Corvino, Inst; (tape)
1:15 - 2:30	St. 320	Adv. Ballet Repertory. Melikova, Inst; (tape)

10

Dance Event Flyers

The Juilliard School
Dance Division

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DANCE EVENT I

Monday October 21, 1985
4-5:30 pm studio 321

I

KIBBUTZ DANCE COMPANY REPERTORY
Yehudit Arnon, Director

Danced by members of the Company

II

Choreographic works by Dance Division students

PHRAGMENTS - Torbjorn Stenberg, chor.

SARAKA (Thanksgiving) - Peter London, chor.

III

Excerpts from HAIKU - Martha Clarke, Robert Barnett, Felix Blaska, chor.

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Dance Division Faculty and Students are invited to attend

Refreshments will be served in
studio 314 after the program

10

Dance Event Flyers

The Juilliard School
Dance Division

October 25, 1985

Dear Friends,

It is our pleasure on Monday, November 4, at 1 pm and 4 pm, in studio 320, to welcome Juan Carlos Copes and his partner, Maria Nieves. Mr. Copes is the choreographer of the widely hailed "Tango Argentino" currently on Broadway. He will teach our students the Tango.

We would be most pleased to welcome you as an observer, if you can find the time free. Please let us know if you are coming.

Muriel Topaz

Muriel Topaz
Director, Dance Division

To: Madeleine Albright, James Allen, Irene Anderson, Cecelia Bistrim, Ann Chamberlain, Carole Convissor, Kenneth Fuchs, Brinton Jackson, Don Jennings, Tammy Kirschner, Michael Langham, David Lloyd, Betsy McCallister, 'Rene Ohl, Ted Ohl, Al Pischl, Lynne Rutkin, Joel Sachs, Walter Wager

MT/mc

10

Dance Event Flyers

The Juilliard School
Dance Division

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DANCE EVENT II

Friday, November 8, 1985
10 - 11 am, Studio 321

I

CLOUD GATE TAIPEI CONTEMPORARY DANCE THEATRE
Lin Hwai-Min, Artistic Director

Dances performed by members of the Company

II

Choreographic Works of Dance Division Alumni

First Movement of AUREOLE, Paul Taylor, chor.

Excerpts from HAIKU, Martha Clarke, Robert Barnett,
and Felix Blaska, chor.

III

Choreographic Work of Dance Division Student

SARAKA (Thanksgiving), Peter London, chor.

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Dance Division Faculty and Students are invited to attend.

Coffee and donuts will be served following the performance.

Dance Event Flyers

The Juilliard School
Dance Division

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DANCE EVENT III

Thursday, December 12, 1985

4 - 6 pm Studios 321 and 320

Student Choreography

-and-

Works from Repertory Classes

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Faculty, Students and Friends Invited - - - No Tickets Required

10

Dance Event Flyers

The Juilliard School
Dance Division

presents

TWO DANCE EVENTS

in

THE JUILLIARD THEATER

- DANCE EVENT IV -

Wednesday, January 22, 1986

12 noon - 1:30 pm

- DANCE EVENT V -

Thursday, January 23, 1986

5:30 - 7:00 pm

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The 2 programs will include:

New Dance Works of
Ruby Shang
and
Ethel Winter

Works from Repertory Classes,
both standard repertoire and student works

November 1985 Lincoln Center Student Program Tour
Cross Cultural Program - Dance Around the World

-TICKETS ARE NOT REQUIRED-

10

Dance Event Flyers

THE JUILLIARD SCHOOL
Dance Division

*****

DANCE EVENT VII

Friday March 14, 1986
10 - 12 pm, Studio 320

I

CENTRAL BALLET OF CHINA

II

New and Repertory Dances

Excerpt from THE TRAITOR, Jose Limon, chor.

First and Third Movements from NEW ENGLAND TRIPTYCH, Michael Uthoff, chor.

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Dance Division Faculty and Students are invited to attend.

Coffee and cake will be served following the performance in the faculty cafeteria.

10

Dance Event Flyers

THE JUILLIARD SCHOOL
Dance Division

*****

DANCE EVENT VIII

Thursday, April 17, 1986
4 - 6 pm, Studios 321 and 320

I

Dance Composition Studies

Students' Choreographic Works

Works from Repertory Classes

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Juilliard Faculty and Students are invited to attend.
(No tickets required.)

10

Dance Event Flyers

The Juilliard School
Dance Division

-PREMIERE LIVE PERFORMANCES-

Kazuko Hirabayashi and Christopher Roberts have together choreographed and composed as a joint theater work "Distant Quiver" for 20 dancers and 30 musicians. It is based on Miss Hirabayashi's interest in the primitive as a source for choreography and on Mr. Roberts' experience in New Guinea as a musician and composer.

The 30 minute work will be performed on the Juilliard Theater Stage in the Dance Events IX & X, Monday and Tuesday, May 12 & 13, 1986, at 5:30 pm.

10

Dance Event Flyers

THE JUILLIARD SCHOOL
Dance Division

****

TWO DANCE EVENTS

in

THE JUILLIARD THEATER

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EVENTS IX, X

-New Work of Kazuko Hirabayashi-

-Student Choreography-

-Works from Repertory Classes-

(Different program for each Event)

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EVENT IX

Monday, May 12, 1986

5:30 pm

EVENT X

Tuesday, May 13, 1986

5:30 pm

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FACULTY, STUDENTS and FRIENDS INVITED - NO TICKETS REQUIRED

THE JUILLIARD SCHOOL
Dance Division

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DANCE EVENT I
Monday, October 21, 1985, 4 - 5:30 pm
Studio 321

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I

THE KIBBUTZ DANCE COMPANY REPERTORY

Danced by members of the Company

II

Choreographic works by Dance Division students

PHRAGMENTS

Choreography (1985) — Torbjorn Stenberg
Bachianas Brasilieras No. 5, Aria — Heitor Villa-Lobos

Charlton Boyd
Cathleen Donnelly
Elizabeth Gerring
Suzanne Harris
Nadine Mose
Kraig Patterson
Peter Smith +
Beth Starosta

SARAKA (Thanksgiving)

Choreography (1981) — Peter London
Music* — Traditional
Costumes — Traditional Afro Carribean

TOWELS.....Charlton Boyd, Kraig Patterson
KOROMANT.....Peter London
IBO.....Nadine Mose, Kaisha Thomas
TEMNE.....Michelle Mose
CONGO.....Entire Cast

III

Excerpts from HAIKU

Choreography (1979) — Martha Clarke, Robert Barnett, Felix Blaska
Dream Sequence (1976) — George Crumb

Danced by Juilliard Dance Ensemble

OPENING and PAPILLON:
Emilie Plauche, David Hedrick, Torbjorn Stenberg
INSECTS and CLOSING:
Solveig Osen, David Hedrick, Torbjorn Stenberg

Faculty and Students are invited to a wine and cheese reception in Studio 314 following the performance.

*Recording - Stephen Pyle, percussionist
+Graduate

12

THE JUILLIARD SCHOOL - DANCE DIVISION

DANCE EVENT II
Friday, November 8, 1985, 10 - 11 AM - Studio 321

I

CLOUD GATE TAIPEI CONTEMPORARY THEATRE, Lin Hwai-Min, Artistic Director

Excerpt from LEGACY - Call of the New Land (in silence)

Performed by members of the Company

II

Choreographic Works of Dance Division Alumni

First Movement of AUREOLE

Choreography	Paul Taylor
Reconstruction & Direction	Lila York
Excerpts from Concerti in C,F and "Jephtha"	George Frideric Handel*

(First performed in 1962 by the Paul Taylor Dance Company)

Danced by Juilliard Dance Ensemble: Alicia Barrs, Michelle Mose, Lisa Robbins, Bruce Harris

Excerpts from HAIKU

Choreography (1979)	Martha Clarke, Robert Barnett, Felix Blaska
Dream Sequence, (1976) Images II	George Crumb*

Danced by Juilliard Dance Ensemble

BOAT and PAPILLON Emilie Plauche, David Hedrick, Torbjorn Stenberg

SKATING AND DEATH ANGEL Solveig Olsen, David Hedrick, Torbjorn Stenberg

III

Choreographic Work of Dance Division Student

SARAKA (Thanksgiving)

Choreography (1981)	Peter London
Music	Traditional*
Costumes	Traditional Afro Carribean

Danced by Juilliard Dance Ensemble

TOWELS.....Charlton Boyd, Daniel Sanchez+
KOROMANT.....Peter London
IBO.....Nadine Mose, Kaisha Thomas
TEMNE.....Michelle Mose
CONGO.....Entire Cast

*Recording - Stephen Pyle, percussionist
+Alumnus

Dance Division Faculty and Students are invited to attend.

Coffee and donuts will be served in the Faculty Cafeteria following the performance. (Students who do not have Ballet III class or rehearsal are invited to come).

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT III
Thursday, December 12, 1985
4-6 pm, Studios 320 and 321

I.

From Gloria Marina's Spanish Dance and Repertory Classes

CASTANETS RHYTHMS

Choreography — Gloria Marina
Music — Elisenda Fabregas

Beginning Spanish Class

ZAPATEADO RHYTHMS

Choreography — Gloria Marina
Music — Monreal

Spanish Repertory Class

FARRUCA (FLAMENCO STYLE)
(work in progress)

Choreography — Gloria Marina
Music — Traditional, adapted by John Child

Beginning Spanish Class

ASTURIAS (CLASSICAL SPANISH)
(work in progress)

Choreography — Gloria Marina
Music — Isaac Alberiz*

Lenore Pavlakos

James Kass, Guitar*

SEVILLANAS

Choreography — Traditional
Music — Traditional, adapted by Elisenda Fabregas

Sara Bragdon, Marisol Figueroa, Christina Gabriel
Fuensanta Gutierrez, Sarah Hedrick, Bruce Harris, Michele Hildebrandt
Peter London, Lenore Pavlakos, Emilie Plauche, Nadine Mose
Lisa Robbins, Sally Sullivan, Kaisha Thomas

Elisenda Fabregas, Pianist

* recorded music

II.

From Alfredo Corvino's Repertory Class

LUCILLE GRAHN VARIATION

Choreography — Anton Dolin
Music — Pas de Quatre by Cesare Pugni
Paula Davis

FANNY CERRITO VARIATION

Choreography — Anton Dolin
Music — Pas de Quatre by Cesare Pugni
Louisa Santarelli

John Gavalchin, Pianist

III.

From Genia Melikova's Ballet Repertory Class

VARIATION FOR FOUR

Choreography — Genia Melikova
Music — Hungarian Dances, No. 21 in E Minor by Johannes Brahms *
Lisa Baldyga, Ikuno Igarashi, Rachael Durham, Lauren McDonough

VARIATION from the last act of COPPELIA

Choreography — Genia Melikova after N. Sergeyev
Music — Leo Delibes *
Duane Cyrus

LILAC FAIRY

Choreography — Genia Melikova after B. Nijinska
Music — Sleeping Beauty by Peter Tchaikovsky *
Rachael Jungels

* recorded music

The audience moves to Studio 321.

IV.

From Janet Soares' Dance Composition Classes

TWO STUDIES

Choreography — Emilie Plauche
Music — Couperin and Johann Sebastian Bach

Emilie Plauche

RONDO

Choreography — Maria Gusmao
Music — George Frideric Handel

Maria Gusmao

TWO PART FORMS

Choreography — Lisa Murray and Lisa Robbins
Music — George Frideric Handel

Lisa Murray and Lisa Robbins

SOLO

Choreography — Laura Staton
Music — Arthur Honegger

Laura Staton

THEME AND VARIATIONS

Choreography — Vincent Brosseau
Music — George Frideric Handel

Vincent Brosseau

CONVERSATION

Choreography — Sarah Suatoni
Music — Jacob Druckman

Sarah Suatoni

KYRIE

Choreography — Maria Gusmao
Music — Guillaume de Machant *

Maria Gusmao

Elisenda Fabregas, Pianist

* recorded music

V.

From Doris Rudko's Dance Composition Materials Classes

STUDIES DEVELOPED FROM SPACE/TIME/ENERGY EXPLORATIONS
(Section A)

Choreographed and danced by Louisa Santarelli, Kimberly Chapman, Ikuno Igarashi and Lisa Baldyga

Improvised Accompaniment by Reed Hansen

MOMENTS OF DANCE: A COLLAGE OF SHORT PHRASES OF MOVEMENTS

Choreographed and danced by Marcella Broughton

Improvised Accompaniment by Reed Hansen

STUDIES DEVELOPED FROM SPACE/TIME/ENERGY EXPLORATIONS
(Section B)

Choreographed and danced by Duane Cyrus, Chau-Hui Chou, Robert Taylor, Melissa Wynn, Amy Alt and Steven Beckon

Improvised Accompaniment by James Steeber

VI.

From Doris Rudko's Advanced Dance Composition Class

IN AND OUT OF TIME

Choreography — Sara Bragdon
Music — Winter Light by Oregon *

Sara Bragdon

NUCLEAR CHILD (Work in Progress)

Choreography — Leslie Nelson
Music — Improvised Accompaniment by Reed Hansen

Leslie Nelson

WINTER SOLSTICE (Work in Progress)

Choreography — Oona Haaranen
Music — Brian Eno *

Marcella Broughton, Fuensanta Gutierrez

SEASCAPE

Choreography — Michelle Mose
Music — Bodhisattva and Bell Tower from Silkroad I by Kitaro *

Michelle Mose

* recorded music

VII.

From Indrani's Classical East Indian Dance Classes

DANCE OF KRISHNA - Kuchipudi style

KRISHNA STEALING THE BUTTER SWEETS -
Bharata Natyam style

Choreography — Traditional
Music — Traditional *

Danced by students in Indrani's Repertory Classes

VIII.

From Kazuko Hirabayashi's Repertory Class

GLORIA (Work in Progress)

Choreography — Kraig Patterson
Music — Junios Homrich and Brian Gaseoigne *

Rachael Jungels, Marcella Broughton, Michele Hildebrandt,
Christina Gabriel, Solveig Olsen, Sarah Suatoni

* recorded music

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT IV
Wednesday, January 22, 1986
12 - 1:30 pm

in

THE JUILLIARD THEATER

I.

NIDOR

Choreography — Genia Melikova
Music — Ballade in B Minor by Johannes Brahms

Sara Bragdon, Duane Cyrus

VARIATION from SLEEPING BEAUTY

Choreography — Genia Melikova after Bronislava Nijinska
Music — Sleeping Beauty by Peter Tchaikovsky

Ikuno Igarashi

VARIATION from PAS DE TROIS

Choreography — George Balanchine, as staged by G. Melikova
Music — Leon Minkus

Kimberly Chapman

II.

SEVILLANAS

Choreography — Traditional, adapted by Gloria Marina
Music — Traditional, arranged by Elisenda Fabregas

First Copla:
Emilie Plauche, Lisa Robbins, Sally Sullivan, Kaisha Thomas

Second Copla: Marisol Figueroa, Peter London

Third Copla:
Sara Bragdon, Michele Hildebrandt, Michelle Mose, Kaisha Thomas

Fourth Copla:
Sara Bragdon, Marisol Figueroa, Michele Hidebrandt,
Peter London, Emilie Plauche, Michelle Mose,
Lisa Robbins, Sally Sullivan, Kaisha Thomas

III.

VACATION

Choreography — Owen Taylor
Music — Eight Songs for a Mad King by Peter Maxwell Davies

Owen Taylor

ETUDE

Choreography — Chao Hui Chou
Music — Six Ings Plus One by Henry Cowell

Chao Hui Chou

WALLS AND BRIDGES

Choreography — Elizabeth Gerring
Music — Black Angels by George Crumb

Elizabeth Gerring

IV.

The following dances were presented in the November 1985 Lincoln Center Student Program Tour.

THREE EPITAPHS

Choreography — Paul Taylor
Music — American Folk Music

Lisa Fukutani, Nadine Mose, Kraig Patterson,
Torbjorn Stenberg, Kaisha Thomas

Directed by Lila York

JOTA from Aragon

Choreography — Hector Zaraspe
Music — Traditional

Fuensanta Gutierrez, Michele Hildebrandt, Anthony Tumbarello

THE FROG PRINCESS

Choreography — Indrani Rahman
Music — Traditional

Solveig Olsen

TAPPIN' USA

Choreography — Blake Brown
Music — "I'm in Heaven"; "Twelfth Street Rag"

Lenore Pavlakos, Scott Sharff, Anthony Tumbarello

PIQUÉ

Choreography — Peter London
Music — Traditional

[redacted] Michele Hildebrandt, Peter London, Solveig Olsen, Scott Sharff

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Dances in this program were prepared in the classes of Genia Melikova, Gloria Marina, and Doris Rudko.

Stage Manager : Majorie Cogan
Sound Operator : Debra Parkinson
Production Director : Muriel Topaz
Artistic Director Emeritus : Martha Hill
Production Assistants : Mary Chudick and Ona Nowina-Sapinski
Coordinator of : Daniel Lewis
Lincoln Center Student Program Tours

Music: Tape-Recordings

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT V
Thursday, January 23, 1986
5:30 - 7 pm
in

THE JUILLIARD THEATER

I.

VARIATION FOR FOUR

Choreography — Genia Melikova
Music — Dance No. 19 in B Minor by Johannes Brahms

Lisa Baldyga, Chao-Hui Chou, Ikuno Igarashi, Lauren McDonough

DANCE NO. 4 IN F MINOR

Choreography — Genia Melikova
Music — Hungarian Dances by Johannes Brahms

Carla D'Ottavio, Steven Beckon

VARIATION from PAS DE TROIS

Choreography — George Balanchine, as staged by G. Melikova
Music — Leon Minkus

Lenore Pavlakos

II.

BUOY

Choreography — Laura Staton
Music — Homage à Ravel by Arthur Honegger

Laura Staton

III.

ECHOES

Choreography — Kimberly Chapman
Music — Variation from Piano Sonata No. 3 by ~~Norman~~ Dello Joio

Kimberly Chapman
Reed Hansen, accompanist

IV.

WINTER SOLSTICE

Choreography — Oona Haaranen
Music — Brian Eno

Marcela Broughton, Fuensanta Gutierrez

UNTITLED

Choreography — collaboration, directed by Dorothy Jungels
Music — Michael Schuacher

Rachael Jungels, Elizabeth Gerring,
Suzanne Harris, Michele Hildebrandt

Pianist, Michael Schuacher

V.

CONCERTO

Choreography — Ethel Winter
Music — Bassoon Concerto in B Flat by Antonio Vivaldi

Amy Alt, Sara Bragdon, Christina Gabriel,
Maria Gusmao, Oona Haaranen, Kristine Jarvi,
Solveig Olsen, Emilie Plauche, Laura Staton,
Sarah Suatoni, Sally Sullivan

VI.

For Ruby Shang's new work, the audience moves to: either the first floor level (area between glass and Michael Paul Hall) or the second floor.

UNTITLED

Choreography — Ruby Shang
Music — Rip Hayman

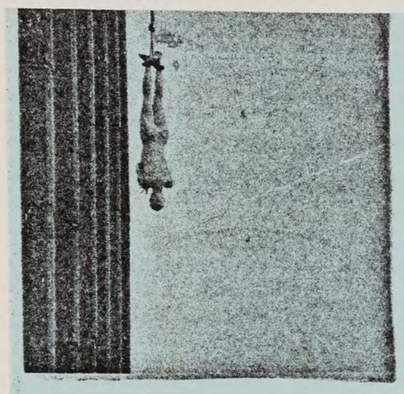
Marcela Broughton, Kate Champlin, Chao-Hui Chou, Cathleen Donnelly,
Elizabeth Gerring, Suzanne Harris, Michele Hildebrandt, Ikuno Igarashi,
Kristine Jarvi, Rachael Jungels, Lauren McDonough, Luis Moret,
Michelle Mose, Lisa Murray, Leslie Nelson, Solveig Olsen,
Emilie Plauché, Sarah Suatoni, Sally Sullivan, Kaisha Thomas,
Melissa Wynn, Tia Young, Pamela Zaley

///// ///// ///// /////

Dances in this program were prepared in the classes of Genia Melikova, Doris Rudko, Janet Soares, and Ethel Winter.

Stage Manager : Majorie Cogan
Sound Operator : Debra Parkinson
Production Director : Muriel Topaz
Artistic Director Emeritus : Martha Hill
Production Assistants : Mary Chudick and Ona Nowina-Sapinski

Accompaniments are recorded unless otherwise indicated.



1986 Daniel Lewis Production Class
Presents...

THE SENIORS

at Work

DANCE

The Juilliard School
Studio 301
144 W. 66th NYC

Tues. Feb. 18 5pm Open Dress
Wed. Feb. 19 5:00pm
Thurs. Feb. 20 5:00pm

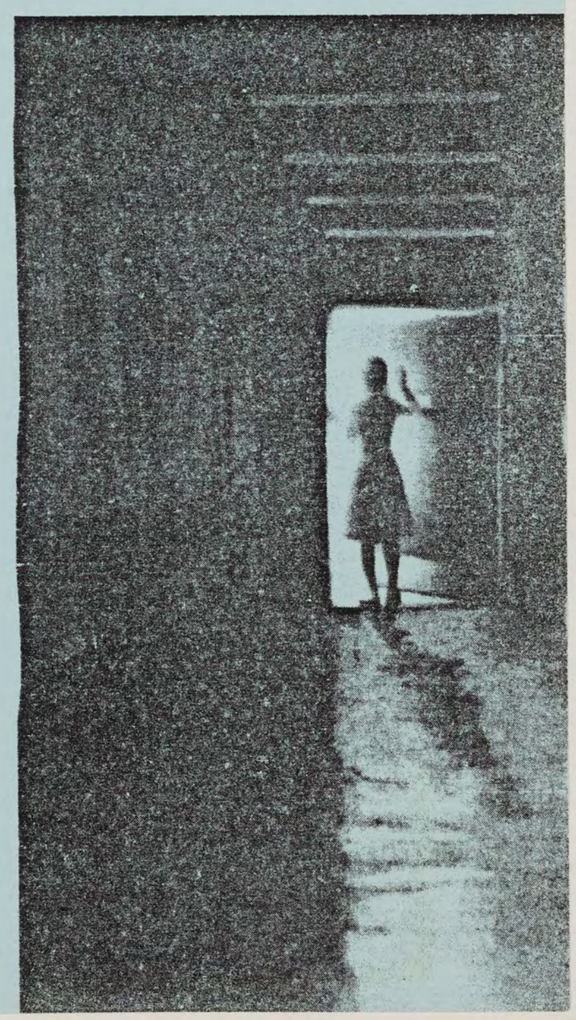
Dance

works by:
Vincent Brosseau
Rachael Jungels
Kraig Patterson
Torbjörn Stenberg

Limited Seating!
Tickets available at the Dance office
or call for Reservations
799-5000 ext 255

Free!

Dance



The Production Class of Daniel Lewis
presents

The Seniors '86

The Juilliard School
Dance Division

DANCE EVENT VI Studio 301

February 18*, 19, 20, 1986 at 5:00 PM

*Open Dress

A NIGHT OUT

CHOREOGRAPHY: Torbjorn Stenberg
MUSIC: Kraftwerk
"Computer world"
"Numbers"

Suzanne Harris, Kraig Patterson

****

UNTITLED 1

CONCEIVED AND DIRECTED BY: Dorothy Jungels
MUSIC COMPOSED
AND PERFORMED BY: Michael Schumacher

Elizabeth Gerring, Suzanne Harris
Michele Hildebrandt, Rachael Jungels

****

THE FLATTENED LAND

CHOREOGRAPHY: Kraig Patterson
MUSIC: Sweet Honey and the Rock, "Listen to the Rhythm"

Sarah Bragdon, Solveig Olsen
Michelle Mose, Emilie Plauche
Nadine Mose, Lisa Robbins
Leslie Nelson, Laura Staton
Kaisha Thomas

" When I heard, my belly trembled: my lips quivered at the voice; rottenness entered into my bones, and I trembled in myself that I might rest in the day of trouble"....
Habbokkuk 3:16

UNTITLED 2

COLLABORATION: Dorothy Jungels, Rachael Jungels

Rachael Jungels

****

THE IDIOT

CHOREOGRAPHY: Vincent Brosseau
MUSIC: Gustave Mahler
COSTUMES: Cathleen Donnelly
PICTURES: Vincent Brosseau
REHEARSAL ASSISTANT: Cathleen Donnelly

Nijinsky.....Steven Beckon
Diaghilev.....Ruben Ornelas
Romola.....Cathleen Donnelly
2 Cocottes.....Kristine Jarvi
Beth Starosta

****
INTERMISSION
****

BEHIND MY THOUGHTS

CHOREOGRAPHY: Torbjorn Stenberg
MUSIC: Iva Davies
"Icehouse"

Beth Starosta

****

MY NEW BEAUTIFUL PIECE

CHOREOGRAPHY: Torbjorn Stenberg
MUSIC: David Sylvian
"Night Porter"

Sarah Bragdon, Cathleen Donnelly, Lisa Fukutani
Elizabeth Gerring, Suzanne Harris, Oona Haaranen
Michele Hildebrandt, Ikuno Igarashi, Michelle Mose
Nadine Mose, Leslie Nelson, Solveig Olsen,
Kraig Patterson, Lenore Pavlakos, Emilie Plauche,
Lisa Robbins, Beth Starosta.

BUSTED

CHOREOGRAPHY:	Kraig Patterson
MUSIC:	Gregorian Chant
	Grace Jones
	Patti La Belle
	Prince
	Nina Hagen
POEM:	E.E. Cummings

Mothers.....	Christina Gabriel
Fathers.....	Ruben Ornelas
Girls.....	Kaisha Thomas
	Candiya C. Adair
Boys.....	Alan Brioso
	Harry Damas
	Kraig Patterson
	Torbjorn Stenberg

****

PRODUCTION CLASS CREDITS

Production Director:	Daniel Lewis
Stage Manager:	Vincent Brosseau
Assistant Stage Manager:	Kenneth Bowman
Lighting:	Edward Effron
Master Electrician:	Monica Resillez*
Board Operator:	Bruce Harris
Sound Operator:	Kenneth Bowman
Costumes:	Laura Blood**
Props:	Edward Davis
	Charlton Boyd
Publicity:	Rachael Jungels
	Solveig Olsen
	Nadine Mose
House Manager:	Cathleen Donnelly
Ushers, Tickets takers:	Jonathan Kane
	Kate Champlin
	Magali Figueroa
	Louisa Santarelli
Crew:	Chris Kohlwes*
	Mark Schwartz*
	Kirk Ryder
	Pamela Zaley

* Stage Department
** Costume Shop

Solveig Cathleen Lenore Rachael Edward

Lisa Kraig Bruce

Beth Vincent Nadine Torbjörn Kenneth

THE JUILLIARD SCHOOL - DANCE DIVISION

DANCE EVENT VII
Friday, March 14, 1986, 10 - 12 pm, Studio 320

I

CENTRAL BALLET OF CHINA

with members of the company

II

New and Repertory Dances

Excerpt from THE TRAITOR

Choreography (1954)	José Limón
Direction	Daniel Lewis
Reconstruction*	Jill Beck
Symphony for Brass and Perscussion, Op. 16 (1949-50)**	Gunther Schuller+

First performed by the José Limón Dance Company
at the American Dance Festival, New London,
Connecticut, August 19, 1954.

"See, I go down to the nethermost pit, in order that you may rise in the highest to God."

The Nazarene, Scholem Asch.

The Leader:	Torbjorn Stenberg	
His Followers:	Kenneth Bowman	Jonathan Kane
	Charlton Boyd	Kraig Patterson
	Vincent Brosseau	Anthony Tumbarello

These dancers reappear in the final scene as officers of the law, as executioners, or as creatures who plague and torment the betrayer.

The Traitor: Peter London

Like the arch-betrayer Judas Iscariot, the protagonist in this dance drama symbolizes all those tormented men who, loving too much, must hate; these men who to our own day must turn against their loyalties, friends and fatherlands, and in some fearful cataclysm of the spirit, betray them to the enemy. Against a music score of dissonant violence, passion and tenderness, the tragedy of Judas is portrayed as if it were taking place in our time.

"The Traitor" has been staged through the courtesy of the José Limón Foundation, I

*From Labanotation, by arrangement with the Dance Notation Bureau.
**By arrangement with Shawnee Press, Inc., Delaware Water Gap, Pa.
+tape recording

First and Third Movements from NEW ENGLAND TRIPTYCH

Choreography — Michael Uthoff
"New England Triptych" (1956)* — William Schuman+

Rock

Kraig Patterson

Cathleen Donnelly, Lisa Fukutani, Lisa Robbins
Louisa Santarelli, Beth Starosta

Whirlwind

Vincent Brosseau

Cathleen Donnelly, Lisa Fukutani, Rachael Jungels
Nadine Mose, Lisa Robbins, Beth Starosta

Rehearsal Assistant to Mr. Uthoff, Nancy S. Jordan

*By arrangement with Theodore Presser Company, sole distributor for Merion Music, Inc., Bryn Mawr, Pa. Publisher and Copyright Owner.

+tape recording

///// // ///// // /////

Coffee and cake will be served in the Juilliard Faculty Cafeteria, 2nd floor, following the performance.

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VIII
Thursday, April 17, 1986
4-6 pm, Studios 321 and 320

I.

From Janet Soares' Dance Composition Classes
Studies in Style

KEEPSAKE

Choreographed and danced by — Sally Sullivan
Music — Adam de la Halle

UNTITLED

Choreographed and danced by — Maria Gusmao
Music — Elisenda Fabregas

DUET

Choreographed and danced by — Alan Brioso, Maria Gusmao
Music — Bela Bartok

SOLO

Choreographed and danced by — Emilie Plauche
Music — Erik Satie

Elisenda Fabregas, Pianist

II.

From Eric Ewazen's Literature and Materials of Music I Class

Dance in Sonata Form - performed in silence

ALLEGRO AEROBICO

Duane Cyrus, Melissa Wynn, Pamela Zaley

ANDANTE PAPILLIO GLAUCUS TERNUS

Marcela Broughton, Carla D'Ottavio,
Ruben Ornelas, Owen Taylor

ALLEGRO GIOCOSO

Steven Beckon, Harry Damas, Tia Young

III.

From Doris Rudko's Dance Composition Classes

BATACUDA
(two sections from a work in progress)

Choreographed and danced by — Ruben Ornelas
Music — "Batacuda", Traditional*

A)Found Objects Used as the Impetus for Stretching the Dancer's Movement Vocabulary

SHEARS

Choreographed and danced by — Kirk Ryder

Improvised Accompaniment by James Steeber

A MERMAID

Choreographed and danced by — Margaret Pihl

Improvised Accompaniment by Reed Hansen

"I CAN'T HEAR THROUGH THE WAILING" (a chair)

Choreographed and danced by — Harry Damas

Self Accompaniment: Poem by Harry Damas

WHITE SHEET

Choreographed and danced by — Chao-Hui Chou
Music — Opera Sauvage by Vangelis*

B)Choreographing to a Musical Selection: the Merging of Dance and Music

UNTITLED

Choreographed and danced by — Melissa Wynn
Music — "Walking and Falling" by Laurie Anderson*

"YOU'VE CHANGED"

Choreographed and danced by — Steven Beckon
Music — Billie Holiday*

UNTITLED

Choreographed and danced by — Duane Cyrus
Music — "Three Mary's" by Norman Dello Joio*

* recorded music

UNTITLED

Choreographed and danced by — Lauren McDonough
Music — "Walking and Falling" by Laurie Anderson *

UNTITLED

Choreographed and danced by — Marcela Broughton
Music — "Lullaby" by Meredith Monk *

UNTITLED

Choreographed and danced by — Ikuno Igarashi
Music — "Postcards" by Marianna Rosett *

IV.

Independent Projects

ZERO TO SIXTY IN FIVE

Choreographed by — Carol Willson
Danced by — Scott Sharff
Music — "Zero to Sixty in Five" by Pablo Cruise*

SOLILOQUY

Choreographed and danced by — Peter Matthews
Music — Quartet for the End of Time, 8th Mvt by Olivier Messiaen*

V.

From the Repertory Class of Kazuko Hirabayashi

EBB

Choreographed by — Kazuko Hirabayashi
Danced by — Chao-Hui Chou
Music (1972) — "Surabaya Johnny" (after Weil) by Luciano Berio*

The audience moves to Studio 320.

* recorded music

VI.

From Genia Melikova's Repertory Class

Prelude from SYLPHIDE

Choreography by — Mikhail Fokine
Restaged by — Genia Melikova
Danced by — Ikuno Igarashi
Music — Fryderyk Chopin*

SILVER FAIRY Variation

Choreographed by — Bronislava Nijinska
Restaged by — Genia Melikova
Danced by — Carla D'Ottavio
Music — Peter Tchaikovsky*

COPPELIA Variation

Choreographed by — Zverev
Restaged by — Genia Melikova
Danced by — Rachael Jungels
Music — Leo Delibes*

PAS DE TROIS - Men's Variation

Choreographed by — George Balanchine
Restaged by — Genia Melikova
Danced by — Scott Sharff
Music — Ludwig Minkus*

* recorded music

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT IX
Monday, May 12, 1986
5:30 pm

in

THE JUILLIARD THEATER

HERE I STAND

Choreography — Chao-Hui Chou
Music — Improvised Accompaniment by James Steeber

Chao-Hui Chou

MI QUERIDA

Choreography — Magali Marisol Figueroa
Music — Theme from Out of Africa by John Barry*

Magali Marisol Figueroa

Pas de Deux from LE CORSAIRE

Choreography — Marius Petipa
Music — Ludwig Minkus*

Nadine Mose, Douglas Vlaskamp

THE FROG MAIDEN

Choreography — Traditional
Music — Traditional*

Fuensanta Gutierrez, Sally Sullivan

COPPELIA VARIATION

Choreography — Zvereff, as staged by Genia Melikova
Music — Leo Delibes*

Lisa Baldyga, Chao-Hui Chou, Ikuno Igarashi, Lauren McDonough

ANIMUS DESCENDING

Choreography — Alan Brioso, Laura Staton
Music — Adagio for Clarinet, Violin and Piano by Nathan Currier

Alan Brioso, Laura Staton

Ignatius Russo - Clarinet
Lowell Hohstadt - Violin
Nathan Currier - Piano

* recorded music

LEACHARS 3

Choreography — Genia Melikova
Music — Vortex by Duke Ellington*

Duane Cyrus, Rachael Jungels, Kirk Ryder

THIS ONE

Choreography — Torbjorn Stenberg
Music — Mikael Schumacher*

Charlton Boyd, Cathleen Donnelly, Lisa Fukutani,
Ikuno Igarashi, Nadine Mose, Kraig Patterson,
Lisa Robbins, Louisa Santarelli

BERCEUSE

Choreography — Sara Bragdon
Music — Berceuse in D flat by Fryderyk Chopin*

Sara Bragdon

ENAMORADA

Choreography — Hector Zaraspe
Music — Enamorada by W.A. Mozart

Louisa Santarelli, Anthony Tumbarello

John Gavalchin - Accompanist

KATHAK OF THE MUGAL COURT

Choreography — Arranged for stage by Partap Pawar
Music — Traditional*

Chao-Hui Chou, Michelle Mose, Nadine Mose

I N T E R M I S S I O N

* recorded music

Excerpt from THREE CORNER HAT

Choreography — Hector Zaraspe
Music — El Sombrero de Tres Picos by Manuel de Falla*

Bruce Harris

THE COUPLE

Choreography — David A. Hedrick
Music — The Happy Couple by Michael Hedges*

Ikuno Igarashi

STONE GARDEN

Choreography — Kazuko Hirabayashi
Music — Ryokei Hirose*

Bruce Harris, Sally Sullivan

DISTANT QUIVER

Choreography — Kazuko Hirabayashi
Music — Christopher Roberts

Steven Beckon, Charlton Boyd, Alan Brioso,
Katherine Champlin, Chao-Hui Chou, Cathleen Donnelly,
Elizabeth Gerring, Suzanne Harris, Michelle Hildebrandt,
Ikuno Igarashi, Kristine Jarvi, Rachael Jungels,
Michelle Mose, Nadine Mose, Leslie Nelson,
Kraig Patterson, Kirk Ryder,
Kaisha Thomas, Kelley Ward

* * * * * * * * * * * * * * * * * *

Dances in this program were prepared in the classes of Doris Rudko, Janet Soares, Genia Melikova, Gloria Marina and Hector Zaraspe and Indrani.

Stage Manager : Maude Brickner
Sound Operator : William Brouwer
Production Director : Muriel Topaz
Artistic Director Emeritus : Martha Hill
Production Assistants : Mary Chudick, Ona Nowina-Sapinski and Scott W. Sharff

* recorded music

The Juilliard School
Dance Division

-PREMIERE LIVE PERFORMANCES-

Kazuko Hirabayashi and Christopher Roberts have together choreographed and composed as a joint theater work "Distant Quiver" for 20 dancers and 30 musicians. It is based on Miss Hirabayashi's interest in the primitive as a source for choreography and on Mr. Roberts' experience in New Guinea as a musician and composer.

The 30 minute work will be performed on the Juilliard Theater Stage in the Dance Events IX & X, Monday and Tuesday, May 12 & 13, 1986, at 5:30 pm.

Choreography — Diana Fantano
Music — Arnold Schoenberg

Diana Fantano

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT X
Tuesday, May 13, 1986
5:30 pm

in

THE JUILLIARD THEATER

THREE BAROQUE DANCES

Minuet

Choreography — Wendy Hilton
Music — George Frederic Handel

Sara Bragdon — Michelle Hildebrandt
Lisa Murray — Leslie Nelson

Chao-Hui Chou, Carla D'Ottavio, Oona Haaranen,
Suzanne Harris, Kristine Jarvi, Melissa Wynn

Gigue

Choreography — Anthony L'Abbe
Music — George Frederic Handel

Michelle Mose — Kaisha Thomas

Bourree

Choreography — Wendy Hilton
Music — George Frederic Handel

Suzanne Harris — Owen Taylor

Michelle Mose — Ruben Ornelas
Kaisha Thomas — Scott Sharff

* * * *

John Schucker - Accompanist

THREE COLD PIECES

I

Choreography — Lisa Murray
Music — Ernst Toch

Lisa Murray

II

Choreography — Diana Fantano
Music — Arnold Schoenberg

Diana Fantano

III

Choreography — Lisa Robbins
Music — Norman Lloyd

Lisa Robbins

Elisenda Fabregas - Accompanist

AUSTURIAS

Choreography — Gloria Marina
Music — Austurias*

Lenore Pavlakos

Excerpt from STREAMS

Choreography — Alvin Ailey
Music — Miloslav Kabelac*

Charlton Boyd, Kenneth Bowman, Cathleen Donnelly,
Lisa Fukutani, Nadine Mose, Kraig Patterson, Beth Starosta

Variation from PAQUITA PAS DE TROIS

Choreography — Petipa/Balanchine/Eglevsky
Music — Ludwig Minkus*

Margaret Pihl

BRAHMS WALTZES

Choreography — Charles Weidman
Music — Johannes Brahms *

Maria Gusmao, Fuensanta Gutierrez, Laura Staton, Sarah Suatoni

Excerpts from FUSION

Choreography — Astor Johnson
Music — Traditional

Peter London, Michelle Mose, Nadine Mose, Kaisha Thomas

* * * *

Gerry Escayg, Charlton Boyd, Anthony Tumbarello

Percussionists

* recorded music

LA PATRIA - Dances for Isadora

Choreography — Jose Limon
Music — Fryderyk Chopin*

Christina Gabriel

DANCE OF GOD GANESH
and
KRISHNA STEALING THE BUTTER SWEETS

Choreography — Traditional
Music — Traditional*

Marcela Broughton, Solveig Olsen

VINCULUM

Choreography — Peter Matthews
Music — Bela Bartok*

Charlton Boyd, Bruce Harris, Jonathan Kane, Peter Matthews,
Michelle Mose, Nadine Mose, Kraig Patterson, Lenore Pavlakos,
Lisa Robbins, Beth Starosta

I N T E R M I S S I O N

PASSAGE OF ARIADNE

Choreography — Sarah Suatoni
Music — Samuel Zyman

Maria Gusmao, Fuensanta Gutierrez,
Michelle Mose, Kelley Ward

Juliet Bobrowski - Flute
Doug Weaver - Oboe and English Horn
Sarah Voynow - Harp
Steven Sigurdson - Cello
Laura Ruas - Double Bass
Michael Sgouros - Percussion
John Godoy - Percussion
Samuel Zyman - Conductor

Excerpt from MASK OF NIGHT

Choreography — Kazuko Hirabayashi
Music — George Crumb*

Kraig Patterson

* recorded music

SUITE OF THREE

1. Anticipation
2. Disillusion
3. Exaltation

Choreography — Ethel Winter
Music — Joseph Leibling*

Christina Gabriel

VISUAL ABSTRACTIONS

Choreography — Juan Valqui
Music — Federico Mompou y Dencausse*

Beth Starosta, Anthony Tumbarello

DISTANT QUIVER

Choreography — Kazuko Hirabayashi
Music — Christopher Roberts

Steven Beckon, Charlton Boyd, Alan Brioso,
Katherine Champlin, Chao-Hui Chou, Cathleen Donnelly,
Elizabeth Gerring, Suzanne Harris, Michelle Hildebrandt,
Ikuno Igarashi, Kristine Jarvi, Rachael Jungels,
Michelle Mose, Nadine Mose, Leslie Nelson,
Kraig Patterson, Kirk Ryder,
Kaisha Thomas, Kelley Ward

* * * * * * * * * * * * * * * * * *

Dances in this program were prepared in the classes of Kazuko Hirabayashi, Indrani, Gloria Marina, Genia Melikova, Doris Rudko, Janet Soares, and Hector Zaraspe.

Stage Manager	:	Maude Brickner
Sound Operator	:	William Brouwer
Production Director	:	Muriel Topaz
Artistic Director Emeritus	:	Martha Hill
Production Assistants	:	Mary Chudick, Ona Nowina-Sapinski and Scott W. Sharff

* recorded music

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The Juilliard School

Dance Division

Special DANCE Event

Juilliard Theater

12 - 1, Tuesday, May 13th, 1986

BETWEEN TWO CHAIRS

Choreography (1983) : Peter Matthews

Music : Olivier Messiaen

Quartet for the End of Time, 5th Movement

Dancers : Denize Oktay (Guest Artist, University of Michigan)

Peter Matthews

Cello : David Low

Piano : Elena Bai

SOLILOQUY

Choreographed (1984) and danced by Peter Matthews

Music : Olivier Messiaen

Quartet for the End of Time, 8th Movement

Violin : Ram Gepner

Piano : Brad Segal

- PAUSE -

VINCULUM

Choreography (1983) : Peter Matthews

Music : Bela Bartok

Sonata for Violin and Piano No 1, 3rd movement

Dancers : Nadine Mose Peter Matthews

Michelle Mose, Lenore Pavlakos, Lisa Robbins,

Beth Starosta

Charlton Boyd, Bruce Harris, Jonathan Kane,

Kraig Patterson

Peter Matthews, an Australian, is a Churchill Fellow and has been a Guest Artist in the Dance Division of the Juilliard School for the last two months.

TODAY MAY 13, 1986 8PM

ENVIRONMENTAL HAPPENING

(a work in progress)

1 ROOM, 7 WOMEN

Conceived and directed by: Oona Haaranen

Choreographed and Danced by: Kate Champlin,
Elisabeth Gerring, Michele Hildebrandt,
Suzanne Harris, Michelle Mose, Leslie Nelson

STUDIO 314

ENVIRONMENTAL HAPPENING (a work in progress)
1 ROOM, 7 WOMEN

The purpose of our creating this piece was to take dance beyond the proscenium stage and to sculpt a new space through material and movement. We found endless possibilities to use this room - today's performance is only one version.

Working on this project has enabled us to get away from ourselves and our habits of dancing.

This dance is about process, not about product;
it is about going, not about settling.

It was choreographed through a process of improvisation, then "weeded out" to find the most true movement. In it we explore such themes as : war, games, death, love, blindness, reality and illusion.

The challenge to you, the audience, will be to slow down your perceptions so that you will become aware of life as it unfolds moment to moment. Feel free to select between the simultaneous movements - you have the choice of finding meaning or not.

We hope this environment will free your imagination and lead you to discover dance in a different way.

* * * * * * * * * * * * *

Conceived and directed by: Oona Haaranen

Choreographed and Danced by: Kate Champlin, Elizabeth Gerring, Michele Hildebrandt, Suzanne Harris, Michelle Mose, Leslie Nelson

Music by: David Byrne, Brian Eno
Jon Hassel
George Crumb

STUDIO 314. May 13, 1986. 8:00P.M.

* * * * * * * * * *

A special thank-you to Doris Rudko who blew our preconceived ideas of space and time wide open. Without her support and keen eye this project would not have been possible.

THE JUILLIARD SCHOOL
ALUMNI DAY SCHEDULE
October 5, 1985

9:30 ----------REGISTRATION----------
(Street Lobby)

10:30 PAUL HALL

A welcome by President Joseph Polisi: New Programs and Plans for Juilliard.
A conversation with former President William Schuman on arts education in America.

11:30

PAUL HALL	DRAMA CENTER	OPERA CENTER	DANCE DIVISION
Pre-College students MiDori and Matt Haimovitz in concert and in conversation with their teachers Dorothy DeLay and Channing Robbins	(Room 402) Open House	(Room 404) Open House with David Lloyd and Peter Herman Adler	(Room 320) Open House

12:30 ----------LUNCH----------
(Marble Area)

2:30-3:30

Teachers will welcome former students in their studios	PAUL HALL College Division Concert (Approx. time= 2 hours)	OPERA REHEARSAL (Room 313) "Pyramus and Thisbe" by Juilliard student, Robert Convery	DANCE DIVISION (Room 320) Open House

3:30-4:30

Teachers will welcome former students in their studios		OPERA REHEARSAL will be shown once again in Room 313	DANCE Ballet Class Room 320	DANCE Modern Dance Class Room 321

4:30-5:30

Ballet Rehearsal "Nocturne" Room 320	Modern Dance Rehearsal "Haiku" Room 321

7:45 LIVE FROM LINCOLN CENTER
(The Juilliard Theater and Drama Workshop)
YOU MUST BE IN YOUR SEATS BY 7:45 --
NO ONE WILL BE SEATED LATER THAN 7:45.

10:00 Champagne Reception
(Marble Area)

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THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NEW YORK 10023

DANCE DIVISION

TELEPHONE 212·799·5000

ALUMNI DAY SCHEDULE FOR DANCE DIVISION

OCTOBER 5, 1985

9:30 to 10:30

Registration in lobby

10:30 to 11:30

Paul Hall — Meeting with President Polisi

11:30 to 12:30

Studio 320 — Film showings of past concerts.
Get together, with Faculty and Alumni.
Dance division scrapbooks, photos, programs
and memorabilia will be on display.
[TO BE CONTINUED AT 2:30]

12:30 to 2:30

Lunch (At Juilliard)

2:30 to 3:30

Studio 320 — Film showings of past concerts.
Get together, with Faculty and Alumni.
Dance division scrapbooks, photos, programs
and memorabilia will be on display.

3:30 to 4:30

Studio 320 — Ballet Class with Alfredo Corvino
Studio 321 — Modern Class with Kazuko Hirabayashi

4:30 to 5:30

Studio 320 — Ballet rehearsal, Director: Erick Hampton
Studio 321 — Modern rehearsal, Director: Sandra Aberkalns

5:30 to 7:30

Dinner (On your own)

8:00 PM You must be in your seat by 7:45 PM

Concert, LIVE FROM LINCOLN CENTER in the Juilliard Theater,
and the Drama Workshop.

ENVIRONMENTAL HAPPENING (a work in progress)
1 ROOM, 7 WOMEN

The purpose of our creating this piece was to take dance beyond the proscenium stage and to sculpt a new space through material and movement. We found endless possibilities to use this room - today's performance is only one version.

Working on this project has enabled us to get away from ourselves and our habits of dancing.

This dance is about process, not about product;
it is about going, not about settling.

It was choreographed through a process of improvisation, then "weeded out" to find the most true movement. In it we explore such themes as : war, games, death, love, blindness, reality and illusion.

The challenge to you, the audience, will be to slow down your perceptions so that you will become aware of life as it unfolds moment to moment. Feel free to select between the simultaneous movements - you have the choice of finding meaning or not.

We hope this environment will free your imagination and lead you to discover dance in a different way.

* * * * * * * * * * * *

Conceived and directed by: Oona Haaranen

Choreographed and Danced by: Kate Champlin, Elizabeth Gerring, Michele Hildebrandt, Suzanne Harris, Michelle Mose, Leslie Nelson

Music by: David Byrne, Brian Eno
Jon Hassel
George Crumb

STUDIO 314. May 13, 1986. 8:00P.M.

* * * * * * * * * *

A special thank-you to Doris Rudko who blew our preconceived ideas of space and time wide open. Without her support and keen eye this project would not have been possible.

AMERICAN OPERA CENTER

THE JUILLIARD THEATER

Friday, October 18, 1985 at 5:00 P.M.

PYRAMUS AND THISBE

An Opera in One Act

by

Robert Convery

Libretto adapted by the composer from "A Midsummer Night's Dream" by William Shakespeare

Conductor	JoAnn Falletta
Director	Robert Convery
Sets	
Costumes	
Lighting	
Production	'Rene Byrne Ohl
Stage Manager	

Cast in Order of Appearance

Peter Quince	STEPHEN BIGGERS
Snout	JEANINE THAMES
Francis Flute	PETER GILLIS
Robin Starveling	KEITH HEIMANN
Snug	VANESSA AYERS
Nick Bottom	SIDWILL HARTMAN

Scene 1 *In the wood, near the Duke's palace*

- Mimed Interlude -

Scene 2 *Another part of the wood*

Stage Manager: Maud Brickner

Musical Preparation: Robert Convery, Douglas Martin, Bertha Melnik

* * *

THE JUILLIARD CHAMBER OPERA ENSEMBLE

* * *

The performance will end at approximately 5:45 P.M.

* * *

ROBERT CONVERY is in the doctoral program at The Juilliard School, studying composition with David Diamond. *Pyramus and Thisbe* was written during studies with Ned Rorem at the Curtis Institute of Music, where the opera was staged and directed by Boris Goldovsky. Previous to this, there was a two-week workshop collaboration with Paulette Haupt-Nolen and Leon Major at the Eugene O'Neill Theater Center in Waterford, Connecticut. The opera has subsequently received a workshop production at the Lake George Opera Festival.

Pyramus & Thisbe is Mr. Convery's second opera. His first, a short one-act opera, was performed as part of the Festival dei Due Mondi, Spoleto, Italy. Mr. Convery has received numerous awards: An ASCAP award, an Ives Award from the American Academy and Institute of Arts and Letters for *Pyramus and Thisbe,* and scholarship awards from both the Curtis Institute and The Juilliard School. Eight of his choral works have been published by Boosey & Hawkes.

Originally from San Francisco, Mr. Convery lived and studied for two years in Lugano, Switzerland, and was at the Westminster Choir College, Princeton for five years studying composition with Harold Zabrack, as well as performing with the Choir for three years at the Spoleto Festivals in Italy and the U.S.

* * *

NO TICKETS REQUIRED - PLEASE USE 66TH STREET ENTRANCE

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THE NEWSPAPER

Vol. I No. 2 | The Juilliard School | October 1985

2nd Annual Alumni Reunion

The second annual reunion of Juilliard alumni will take place at The Juilliard School on Saturday, October 5. The program for this autumnal "homecoming" will begin with a welcome by President Joseph W. Polisi in Paul Hall. The alumni will then gather in smaller groups according to their affiliation with the respective divisions of dance, drama, or music for discussions and workshops on the current programs at Juilliard. Throughout the day, many faculty members will be available in their studios for informal visits with former students.

After a buffet lunch served in the marble area on the first floor, there will be a selection of events from which alumni can choose. These include an open rehearsal of the American Opera Center, open dance division classes, and an opportunity to hear performances by college division music students.

Following the afternoon's various activities, alumni will have the opportunity to take time out to find an interesting local restaurant before returning and settling into seats at either the Juilliard Theater or the Drama Theater for the climax of the reunion day—a special "Live from Lincoln Center" broadcast about the school, entitled "Juilliard at 80."

Pleased by attendance of the first annual alumni reunion day—which 350 Juilliard alumni and their families enjoyed—Lynne Rutkin, Director of Public Affairs, and organizer of the second annual alumni reunion day, told *The Newspaper* that as of press time responses were high and that she was pleased by the enthusiasm for reunion day among alumni not only in New York City, but throughout the country as well.

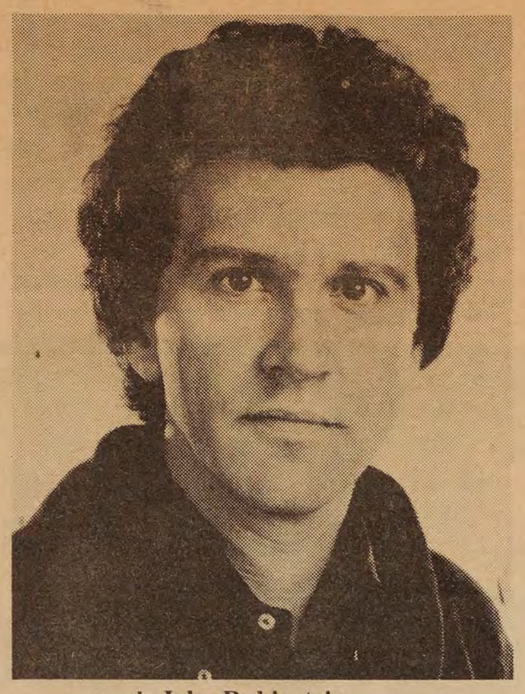
Juilliard Celebrates 80th Birthday

"Live from Lincoln Center" Salutes School

When the curtain rises on the October 5 broadcast of public television's "Live from Lincoln Center," the spotlight will be on The Juilliard School. Entitled "Juilliard at 80," the program will celebrate the eightieth anniversary of the first classes held in 1905. Hosts of the program will be Juilliard alumna Kelly McGillis and actor John Rubinstein, together with the regular host of "Live from Lincoln Center," Patrick Watson. Ms. McGillis recently starred as the Amish widow in the movie *Witness*. John Rubinstein stars in the CBS television series "Crazy Like a Fox." Preparing the two-hour production has proven to be challenging but rewarding, requiring the talents and skills of many artists and technicians.

The program consists of live dance, drama and music performances interspersed with taped documentaries featuring both current Juilliard students and illustrious alumni. The evening will begin in the Juilliard Theater with the Juilliard Orchestra performing the Overture to "Russlan and Ludmilla" under conductor Jorge Mester. Next will be a taped documentary segment briefly looking back at the school's founding and then focusing on a day in the life of some current Juilliard students.

Next on the program will be a live performance by the Juilliard String Quartet from the Drama Theater. The Quartet will be joined by two students, violist Eufrosina Raileanu and cellist Joshua Gordon, in performing one movement of the Brahms String Sextet No. 1 in B-flat.



John Rubinstein

Kelly McGillis

The focus on current Juilliard students will continue with a taped documentary featuring dance students demonstrating the range of dance disciplines studied at Juilliard. This will be followed by the Juilliard Dance Ensemble's live performance from the Juilliard Theater of "Cloven Kingdom," choreographed by Juilliard alumnus Paul Taylor. Current students who will perform in "Cloven Kingdom" are Elizabeth Gerring, Beth Starosta, Rachel Jungels, Nadine Mose, Emilie Plauche, Charlton Boyd, Vincent Brosseau, Kraig Patterson, Michelle Hildebrandt, Carrie Nedrow, Anthony Trumbarello and Torbjorn Stenberg. Juilliard drama students will also be spotlighted as they demonstrate acting techniques and rehearse scenes from several theater classics in a taped segment. Following the tape, six dramatically contrasting scenes, directed by Eve Shapiro, will be performed in the Drama Theater by third-year students David Rainey and Joanne Kilgaur and fourth-year students Melinda Mullins, Greg Jbara and Spencer Beckwith.

A special taped documentary will then feature an interview with alumna Leontyne Price offering her reflections on those artists who helped shaped her career while she was at Juilliard. The tape will also show current

80th Birthday Celebration

continued from page 1

music students working with their teachers at Juilliard.

The evening's finale, live from the Juilliard Theater, will include Miss Price's performance of the aria "Death of Cleopatra" from Samuel Barber's *Antony and Cleopatra* (which she sang at the world premiere) and the Juilliard Orchestra's performance of Benjamin Britten's "The Young Person's Guide to the Orchestra," with Jorge Mester conducting.

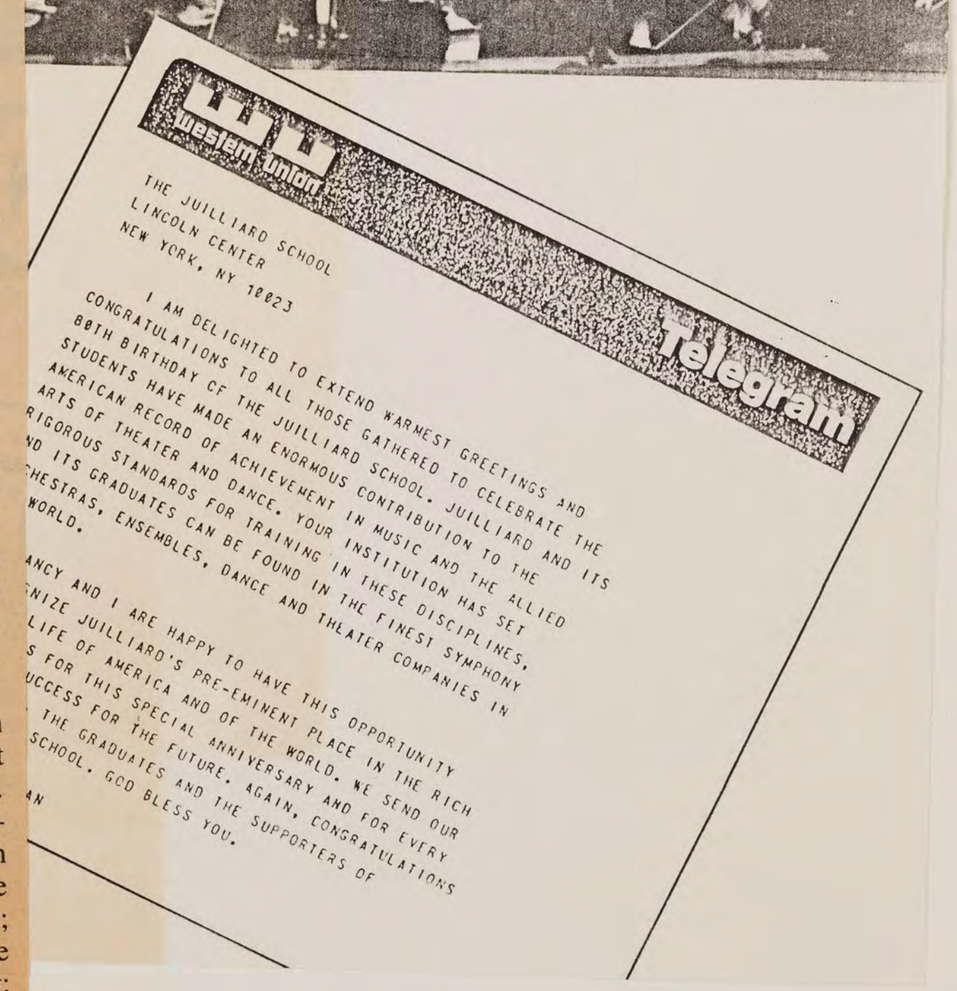
An additional taped segment presented to viewers at home and in both theaters will feature alumnus Itzhak Perlman talking to students.

To meet the technical challenges of "Live from Lincoln Center," the Juilliard Stage Department has been gearing up for the broadcast since early spring. Ted Ohl, Director of the Stage Department, told *The Newspaper* that "the unique and exciting aspect of the program, the essential ingredient, is that it's live."

And it will be "live" from two theaters. Two separate crews will therefore be necessary to present a smooth, uninterrupted production. Each crew, comprised of thirty to forty persons, includes a stage manager, TV manager, an orchestra manager, and an electrician, under the direction of Ted Ohl, Carol Haas, and Helen Taynton. The broadcast will also necessitate ten floating and fixed cameras to televise the screen images for home viewers and for those located in the two theaters, who will see on TV monitors what they do not see live. Ohl, referring to the complexities involved, stressed that he had the utmost "confidence in the crew's ability to handle the program."

In all, "Juilliard at 80" is, according to Carole Convissor, Juilliard's Associate Director of Communications, "probably the most ambitious overview of the school that anybody has undertaken, and is an opportunity for the public to see what Juilliard is all about . . . the high level of professional training in the performing arts, the distinguished faculty and the exceptional education provided here."

"Juilliard at 80," a "Live from Lincoln Center" presentation is part of the "Great Performances" series on public television. Produced by Lincoln Center for the Performing Arts, Inc., in cooperation with WNET/New York, funding has been made possible by grants from Exxon Corporation; the Andrew W. Mellon Foundation; the Robert Wood Johnson Jr. Charitable Trust; the National Endowment for the Arts; and the Corporation for Public Broadcasting. John Goberman, Director of Media Development for Lincoln Center, is producer. Taped documentary sequences are by Peter Rosen Productions, Inc.



"Live from Lincoln Center" Celebrates "Juilliard at 80"

The Juilliard Dance Ensemble's dazzling performance of "Cloven Kingdom," choreographed by alumnus Paul Taylor. Photo © 1985 Peter Schaaf.

PROCLAMATION

The Juilliard School, an outstanding member of the Lincoln Center family and a distinguished institution of learning, today celebrates the 80th anniversary of its founding.

On October 31, 1905, the first classes were held at the Institute of Musical Art, at 5th Avenue and 12th Street, that was to become The Juilliard School.

Most famous for its musical training, The Juilliard School also offers an excellent program in dance, begun in 1951, and in drama, created in 1968 when the School moved into its home at Lincoln Center for the Performing Arts.

In celebration of the 80th anniversary of the founding of one of our City's foremost cultural and educational institutions, now, therefore, I, Edward I. Koch, Mayor of the City of New York, do hereby proclaim October 31, 1985, to be "JUILLIARD SCHOOL DAY" in New York City.

western union Telegram

THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NY 10023

I AM DELIGHTED TO EXTEND WARMEST GREETINGS AND CONGRATULATIONS TO ALL THOSE GATHERED TO CELEBRATE THE 80TH BIRTHDAY OF THE JUILLIARD SCHOOL. JUILLIARD AND ITS STUDENTS HAVE MADE AN ENORMOUS CONTRIBUTION TO THE AMERICAN RECORD OF ACHIEVEMENT IN MUSIC AND THE ALLIED ARTS OF THEATER AND DANCE. YOUR INSTITUTION HAS SET RIGOROUS STANDARDS FOR TRAINING IN THESE DISCIPLINES, AND ITS GRADUATES CAN BE FOUND IN THE FINEST SYMPHONY ORCHESTRAS, ENSEMBLES, DANCE AND THEATER COMPANIES IN THE WORLD.

NANCY AND I ARE HAPPY TO HAVE THIS OPPORTUNITY TO RECOGNIZE JUILLIARD'S PRE-EMINENT PLACE IN THE RICH CULTURAL LIFE OF AMERICA AND OF THE WORLD. WE SEND OUR BEST WISHES FOR THIS SPECIAL ANNIVERSARY AND FOR EVERY CONTINUED SUCCESS FOR THE FUTURE. AGAIN, CONGRATULATIONS TO THE STAFF, THE GRADUATES AND THE SUPPORTERS OF THE JUILLIARD SCHOOL. GOD BLESS YOU.

RONALD REAGAN

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Stage: 'Tango Argentino' at the Mark Hellinger

By JENNIFER DUNNING

FORGET about the deficit. Stop brooding over the state of the

The musicians sit on a raked bandstand at the center of the stage, rising occasionally for solo or particularly impassioned playing. The tango has never seemed so hot-blooded but deli-

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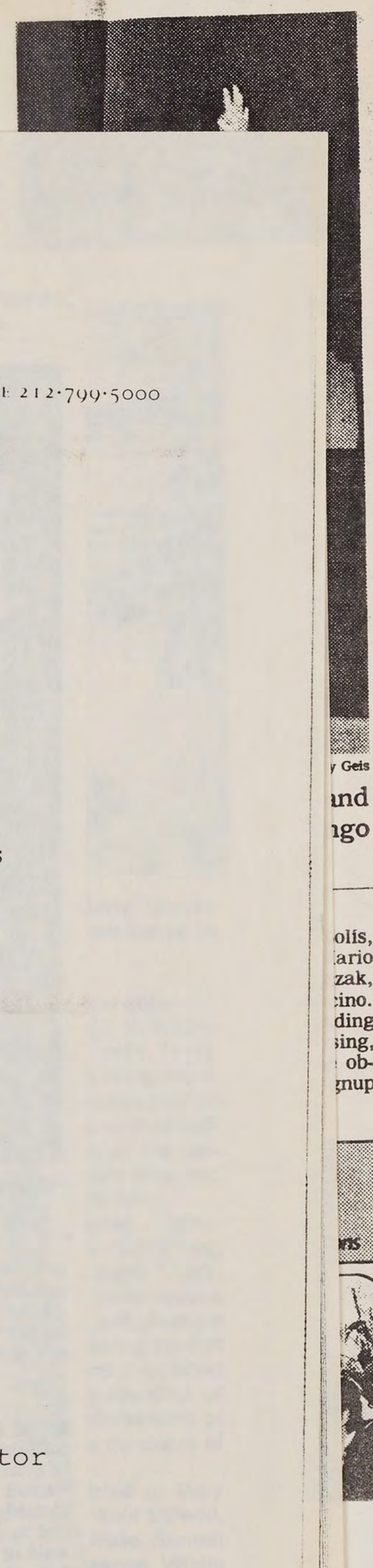

covered the tango. Miss Nieves, at the age of 12, was helping support her widowed mother as a maid.

Copes and Miss Nieves borrowed every peso they could lay their hands on to rent a theater where they staged

Mr. Copes, "you can't dance it. It has to be in your heart. And if it is, you can't do anything else."

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THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NEW YORK 10023

OFFICE OF COMMUNICATIONS

TELEPHONE 212·799·5000

Memo to Dance Editors

The dazzling stars of "Tango Argentino" which is currently glowing at the Broadway Mark Hellinger Theatre, will give two master classes on their unique art to the students of the Dance Division of The Juilliard School on Monday, November 4th. Juan Carlos Copes and Maria Nieves will teach and demonstrate in two sessions. The first one will begin at 1 p.m. and the second at 4 p.m., Juilliard Dance Division Director Muriel Topaz reports.

These classes will take place in Room 320. The Juilliard School is at 144 West 66th Street between Broadway and Amsterdam at Lincoln Center for the Performing Arts. Should you wish to attend or cover this unusual experience, please call me at your earliest convenience.

Walter Wager
Communications Director
212-799-5000 x. 208

10/28/85

28

Stage: 'Tango Argentino' at the Mark Hellinger

By JENNIFER DUNNING

FORGET about the deficit. Stop brooding over the state of the New York subway system. Cross everything off your worry list, in fact, and head over to the Mark Hellinger Theater. "Tango Argentino" is back in town. As high-spirited and stylish as ever, this sa-

The musicians sit on a raked bandstand at the center of the stage, rising occasionally for solo or particularly impassioned playing. The tango has never seemed so hot-blooded but delicate, and the sounds the accordion, bass and piano players and violinists wrench and tease from their instruments are alone worth the price of admission.

It is night, even a starry night.

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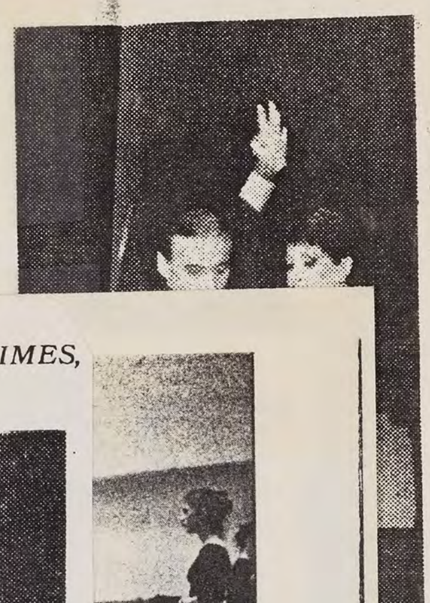
Instead, 30 of Argentina's leading tango dancers and musicians offer a lesson in star performing. Among the



It Takes Two Who Tango

By DENA KLEIMAN

As they sail across the floor with locked limbs and perfect posture, Juan Carlos Copes and María Nieves look as if they have been dancing together most of their lives.

They have.

Theirs is a storybook partnership that began in a working class dance hall in Buenos Aires when Miss Nieves was only 12 years old and Mr. Copes was 18.

Too young to dance, Miss Nieves used to sit and watch as Mr. Copes swept her older sister, Niata, around the dance floor. Night after night — for years — she sat, until one day not only did she and Mr. Copes finally dance together, but they fell in love, married and became one of the best known dance couples in Argentina.

Their dance: the tango — that seductively syncopated prance that was the rage of Paris in the 1920's and 30's and has always been synonymous with the most bittersweet and sultry of passion.

Mr. Copes and Miss Nieves, who flaunt spins and dips with seemingly effortless ease, can be seen in "Tango Argentino," which received critical raves this summer and returned to Broadway last week for a five-week run — and more critical acclaim — at the Mark Hellinger Theater.

Sandy Geis

The dance partners María Nieves and Juan Carlos Copes in "Tango Argentino" at the Mark Hellinger Theater.

More Than a Dance

Mr. Copes choreographed the show, which features seven couples — all of whom, like Mr. Copes and Miss Nieves, have been dancing in tango clubs around Buenos Aires for years.

It is an earthy, evocative evening. Its featured dancers are unabashedly middle aged; they wear sequined dresses and tuxedoes, their posture is always impeccable, their movements are alternately perky and suggestive, and they wear their wrinkles like a badge. At times the music is wistful; at times as pompous as a matador's welcome.

In Argentina, the tango is more than a dance. "It is a beautiful anguish," says Mr. Copes, who is now 54 years old.

During an interview the other day, Mr. Copes and Miss Nieves explained that for them, as for so many other working-class Argentines of their day, the tango was the one form of entertainment they could afford.

Escape Into Fantasy

Mr. Copes, whose father was a bus driver, was going to school and working as an electrician when he first discovered the tango. Miss Nieves, at the age of 12, was helping support her widowed mother as a maid.

But on Saturday nights, when they walked into their neighborhood dance hall, they would hear the mournful strains of the accordion-like instrument known as a bandoneon in that slow QUICK slow slow pattern and they would suddenly be transported from the monotony of their lives into a fantasy world of elegance, romance, mystery and passion.

"We would dance and I would see nothing else," said Mr. Copes.

"It is like being in a dream," said Miss Nieves.

Dance With Her Broom

Miss Nieves said that as a youth, she would come home from such evenings and stay up alone for hours, leading her broom in mad tangos across the kitchen floor.

Mr. Copes and Miss Nieves continued dancing. From their own little social club, they traveled to other dance halls all over the country. They competed in contests and eventually became champions. Mr. Copes dropped out of university. Miss Nieves quit her job as a maid.

It was from the tango they began to make a living. In some ways, the uncertainty was its attraction; at times the crowds who cheered them on.

It was not until Nov. 4, 1955 (Mr. Copes says he will never forget the date), that the couple began to acquire widespread recognition. After watching Fred Astaire and Ginger Rogers at the movies for years, Mr. Copes and Miss Nieves borrowed every peso they could lay their hands on to rent a theater where they staged a tango review of their own. Like "Tango Argentino," it featured couples — like themselves — who had acquired their craft without any formal training and for whom the tango was a passionate way of life.

Dance Halls to the Stage

A prominent producer was in the audience that night, and soon after the couple was invited to perform at the National Theater and Buenos Aires's most prestigious nightclub, Tabaris. They went on a tour of Europe and in 1959 they came to New York for the first time and performed at the Waldorf-Astoria.

"The tango," said Mr. Copes. "Is like love. It's happiness. It's sorrow. It's sensual. It's tragic. It's all that a couple can feel."

In 1964, during a trip to Las Vegas, Mr. Copes and Miss Nieves were married. Nine years later, they were divorced. Mr. Copes married someone else by whom he has two children.

But he and Miss Nieves remain the best of friends, they said. It is the kind of bittersweet twist that is not unlike the tango itself.

As for Miss Nieves's older sister, Niata Rego today is a factory worker in Argentina. According to Miss Nieves, Niata also loved to dance and could have become a great dancer. But her passion was for a man, who hated to dance, and instead she married and had a family.

"Unless you love the tango," said Mr. Copes, "you can't dance it. It has to be in your heart. And if it is, you can't do anything else."

Peter Schaaf

...María Nieves ...the tango at

...The panel, in- ...dd Bolender, ... John Taras, ...a Weisberger, ...ine passed on ...anecdotal indi- ...n, all the pan- ...ciple they had ...eaching. ...bered Balan- ...s "being long ... steps." Leda ... could make a ... and pleasant ...tching the first ...and suggested ...derstanding of ...misreadings of ...e concepts of ...isted of Mary ... Kent Stowell, ...Wilde. Stowell ...sense. Villella ...chine insisted ...ork was about ...panelists re- ...nusicality, en- ...ut the day, the ..., fragmented, ... America dur- ...tists, choreog- ...the past were ...d reverently ...tudents, danc- ...f the school's ... who seemed ...ory of Balan- ...n at the barre, ...d bending for- ...n in classical

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Education

by Marian Horosko

MURIEL TOPAZ—JUILLIARD'S NEW GEM

"Dance today seems more professional," observes Muriel Topaz, newly appointed head of Juilliard's dance department, "but less passionate. Our students today are less compliant and better trained when they arrive than students of the past. But they are just as hard working and dedicated."

Topaz, a former student, faculty member, and now head of the dance department, still finds Juilliard an exciting place to study. "We provide a great deal of material to be mastered, but I'm not sure we're giving it in the best sequence," she continues. "I'm considering giving students an easier indoctrination into a professional atmosphere during the first year, then permitting more specialization later."

This year, Topaz adds a November concert to the dance department's annual March performances; involvement in three school operas; and a combined concert with the opera, drama, and music divisions.

"Production classes as well as more performances will be incorporated into the program. My generation had to make costumes, learn lighting and stagecraft—all useful things that have now been professionalized. Knowing these basic production skills will be useful at a later time in a career. I'm tired of the current unkempt look in concerts. That's a philosophical view, I know, but I think we're turning the corner on that."

Martha Hill, Juilliard's artistic director emeritus is still at the school every day to advise, suggest, and discuss projects, but Topaz has slipped into the role of new head as easily as she kicks off her shoes to run across the floor in triplets.

IT TAKES TWO

Juan Carlos Copes, choreographer of *Tango Argentino,* and partner María Nieves, were invited by Juilliard's new dance department head, Muriel Topaz, to teach two classes at the school during the show's run. The couple, one of six who perform in the Broadway hit, appear in the full evening of music, song, and dance at the Mark Hellinger—a re-engagement following the all-time box office record set by the show at City Center Theater last June. The show's format is a history of the milonga and tango from the slums of Buenos Aires in the 1880s to twentieth-century ballrooms. Most of the couples, who dance in very different tango styles ranging from smooth and elegant, to small, swift, and intricate, have danced together for a number of years.

Juilliard students found the steps, as taught by Copes and Nieves, very different from the familiar tango of the former film idol, Rudolf Valentino. Confounded at first,

Peter Schaaf

Alberto Rizzo

Copes and Nieves as performers in Broadway's *Tango Argentino.*

Juan Carlos Copes and María Nieves as teachers demonstrating the tango at the Juilliard School.

the young students became intrigued and fascinated as they imitated the deep plié and complicated movements of the teachers.

Copes and Nieves ended the classes in a demonstration of their virtuosic abilities. With characteristic charm, Copes badethem: "If you really want to thank us—and since you will make dance your life—keep a spot in your heart for the tango."

BALANCHINE DANCERS-FIVE GENERATIONS

Five generations of men and women who worked with George Balanchine as students and performers gathered together for the first daylong convocation organized by Lincoln Kirstein at the School of American Ballet. The topic, "The Contribution, Moral and Physical, of Balanchine's Instruction and Repertory," was addressed by the distinguished group, now teachers and artistic directors.

Moderator Francis Mason began the morning session with the question, "What did Balanchine teach you?" The panel, including Leda Anchutina, Todd Bolender, Paul Mejia, Arthur Mitchell, John Taras, Richard Thomas, and Barbara Weisberger, responded. Although Balanchine passed on his art by demonstration and anecdotal indirection rather than explanation, all the panelists revealed a guiding principle they had learned and applied in their teaching.

Todd Bolender remembered Balanchine's classes in the '40s as "being long concentration—on just a few steps." Leda Anchutina recalled how Mr. B. could make a familiar step more interesting and pleasant to do. Weisberger recalled watching the first rehearsals of his *Serenade,* and suggested that a good deal of misunderstanding of Balanchine's precepts lies in misreadings of the particulars rather than the concepts of his teaching.

The afternoon panel consisted of Mary Day, Robert Lindgren, Jillana, Kent Stowell, Edward Villella, and Patricia Wilde. Stowell spoke of Balanchine's moral sense. Villella pointed out that while Balanchine insisted upon precise positions, his work was about linkage—moving. Several panelists remarked upon Balanchine's musicality, energy, and devotion. Throughout the day, the panelists recalled the fragile, fragmented, yet colorful history of ballet in America during the '30s and '40s. Great artists, choreographers, and early works of the past were unwrapped in memory and reverently shared with the audience of students, dancers, teachers, and members of the school's board of directors.

But it was Richard Thomas who seemed to sum up everyone's memory of Balanchine as teacher: "To see him at the barre, opening an arm to second and bending forward and back, was a lesson in classical purity."

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Stage: 'Tango Argentino' at the Mark Hellinger

By JENNIFER DUNNING

FORGET about the deficit. Stop brooding over the state of the New York subway system. Cross everything off your worry list, in fact, and head over to the Mark Hellinger Theater. "Tango Argentino" is back in town. As high-spirited and stylish as ever, this salute to 100 years of the tango opened last night at the Hellinger, where it plays for a limited engagement of five weeks. And the audience greeted it like a long-lost friend.

Conceived and directed by Claudio Segovia and Hector Orezzoli, "Tango Argentino" was a hit earlier this year in Paris. It sidled modestly into City Center for a week in June, and by the end of the week, it was one of the hot-

The musicians sit on a raked bandstand at the center of the stage, rising occasionally for solo or particularly impassioned playing. The tango has never seemed so hot-blooded but delicate, and the sounds the accordion, bass and piano players and violinists wrench and tease from their instruments are alone worth the price of admission.

It is night, even a starry night. Dancers appear from the shadowy wings, dressed in a variety of chic blacks and whites, edge toward each other at the front of the shadowy stage, then grab their partners and whip into high-stepping, sexy action.

A woman's leg rises slowly from under her satin skirt, telegraphing an unmistakable message. It lowers then pauses, caught and kissed by a partner's extended foot. Seasoned performers, the dancers bring a good-

Spanish. "My next to last whisky will age in its glass, my death, in love, will arrive on a tango step, and I will die precisely at six o'clock." This is not the tango of Hollywood movies, a matter of slinky glides and soulful expressions. "Hernando's Hideaway" is nowhere to be heard.

Instead, 30 of Argentina's leading tango dancers and musicians offer a lesson in star performing. Among the highlights is "El Apache Argentino," in which, as the program notes describe it, "two thugs entwine and dance the tango." In "La Morocha," two maidens in white "dance the tango 'discreetly.'" An innocent young girl, played by the lovely Naanim Timoyko, dances herself into ruination, watched by a tough madam, in "Milonguita." There are boisterous dance hall tangos and sleek seduction tangos. And there are num-

NEW YORK POST, THURSDAY, OCTOBER 10, 1985

COME AND DANCE THE TANGO, IT'S PECULIARLY SPECTACULAR

By CLIVE BARNES

IT TAKES more than two to tango. With the magnificent, all but incredible, and sensuously appealing *Tango Argentino*, which swayed and swaggered its way into the Mark Hellinger Theater last night, it took 15.

And that doesn't include a superlative procession of four torchy tango singers, and a lounge-lizard tango orchestra of 12, including four (count 'em!) Bandoneon players — a Bandoneon being a tango concertina with a tango soul.

But what is tango? Well you should find out for yourself, but let me assure you it is something betwixt Rudolph Valentino and Rudolf Nureyev. It is a style more than a dance.

It is insults at midnight, a drained bottle of cheap whiskey at 4 a.m., or a love letter never sent and never answered. It is love, betrayal, and death — all executed with an impassive deftness.

Tango is both cool and tawdry, smart and sleazy, elegant and vulgar, and the dance itself is peculiarly spectacular.

It is a gaucho dance far from the pampas, cultivated in the backstreet bars of Buenos Aires, and given that veneer of sophistication which is Latin America's peculiar gift to civilization.

It is a dance of sexual awareness and tantalizing sexual presence. Its pauses, swoops, and dips, even the magnetic closeness of its partnering, all combine with low-keyed animal vitality, giving it an aura-like presence of barely polite sensuality.

Tango Argentino — which is something one would have to call a revue for want of any title more applicable — was conceived and is directed by Claudio Segovia and Hector Orezzoli, and originated in Paris for a festival two years ago.

Its success was more instant than Nescafe. The troupe tangoed its way across the festival landscape of Europe, before landing for an all-too-brief week's session at New York's City Center last spring.

After this runaway but fugitive canter, it is now back, where it belongs, on Broadway, for a still sadly limited five weeks.

The choreography — which is the vital ingredient of the show's stature, if not its flavor — is by the super-elegant Juan Carlos Copes, who, with his equally exquisite partner, Maria Nieves, provides the touchstone to the evening's dancing.

They are, to twist a word, peerless among their peers. Their movements are faultless in line and control, showing exactly the fine demarcation between style and mannerism.

But these two are merely part of a dance entertainment that proves totally absorbing, with dancers lost in the perfection of intricacy and the fine control of swirling temperament.

Of course it is the dance aspect of the show that first strikes to the heart — but this dance would be nothing without the music with which it is intradependent in a unusual symbiotic fashion. One feeds off the other.

The songs — given by three women and a man, Jovita Luna, Elba Beron, Alba Solis, and Raul Lavie, all top Argentinian cabaret performers — are horsely passionate in their despair. A Spanish *Canto Jondo* heard through a husky haze of nightclub smoke.

And then there is the music itself. If you thought the Tango began and ended with Gade's *Jealousy* (and, yes, that is here) you are in for a surprise.

This is music of pain and survival, characterized by the plangent squeeze-box passion of the Bandoneon and its two devoted exponents here, Jose Libertella and Luis Stazio.

These two — a transported duo, one all engrossed grimace, the other all white-hot poker — look like character actors from a Warner Bros. melodrama of the '30s, and act, in effect, as much as decor as music.

But what music this is, and what dance! Here is a night to stir the soul, and remind it gently of those wee small hours of loneliness, and the agonized pleasures of love.

Photo: Marlon-Valentine

Maria and Carlos Rivarola in "Tango Argentino," at the Hellinger.

The giant of 'Giant,' & afterward

Continued from Page 31

studio salary, Universal made $200,000 in farming him out to do *Giant*, and $350,000 for *A Farewell to Arms*.

That wasn't Hudson's only problem.

Bowing to societal pressure, Hudson was married in 1955 to Phyllis Gates, his agent Henry Willson's secretary. In 1958 she filed for divorce, charging mental cruelty. (Hudson had long before moved out of their house and into the Beverly Hills Hotel.)

In a Santa Monica, Cal., court, Miss Gates testified that Hudson refused to speak to her for days and once struck her.

She received a $130,000 property settlement, and every once in a while there would be stories that she intended to write a book exposing the marriage as a sham. This never happened, and in facing reporters this year, Phyllis Gates simply said she and Hudson never spoke again after the divorce.

For his part, Hudson would never discuss this period, although by the early '70s he was saying for attribution: "Might I marry again? I might, if I found somebody right. But that's not easy . . .

"By 1959," he said, "I was ready for a change. Any change. And I must say, the studio came up with one . . ."

He said his first look at the script from producer Ross Hunter left him "speechless." After a second reading Hudson didn't like it any better. It was called *Pillow Talk*.

"I've never done comedy before," he told director Michael Gordon. "I don't know how to be funny — not on

stars reportedly did not get on well together (Edwards later lampooned the making — and butchering — of this movie in *S.O.B.*).

Through it all, he is said to have remained himself.

"I have a video recorder," he told The Post last year, "but, nope, I don't have copies of my movies. Everything's on tape, I suppose, but I don't look."

"Regrets?" he said ir

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Stage: 'Tango Argentino' at the Mark Hellinger

By JENNIFER DUNNING

FORGET about the deficit. Stop brooding over the state of the New York subway system. Cross everything off your worry list, in fact, and head over to the Mark Hellinger Theater. "Tango Argentino" is back in town. As high-spirited and stylish as ever, this salute to 100 years of the tango opened last night at the Hellinger, where it plays for a limited engagement of five weeks. And the audience greeted it like a long-lost friend.

Conceived and directed by Claudio Segovia and Hector Orezzoli, "Tango Argentino" was a hit earlier this year in Paris. It sidled modestly into City Center for a week in June, and by the end of the week, it was one of the hottest tickets in town. Who, one might ask, would want to sit through two hours or so of tango music and dance? But the evening flies by. The staging is seamless, as song, dance and instrumental numbers quickly succeed one another, each with a flavor and excitement of its own.

The musicians sit on a raked bandstand at the center of the stage, rising occasionally for solo or particularly impassioned playing. The tango has never seemed so hot-blooded but delicate, and the sounds the accordion, bass and piano players and violinists wrench and tease from their instruments are alone worth the price of admission.

It is night, even a starry night. Dancers appear from the shadowy wings, dressed in a variety of chic blacks and whites, edge toward each other at the front of the shadowy stage, then grab their partners and whip into high-stepping, sexy action.

A woman's leg rises slowly from under her satin skirt, telegraphing an unmistakable message. It lowers then pauses, caught and kissed by a partner's extended foot. Seasoned performers, the dancers bring a good-humored knowingness to the dance that gives it a wonderfully decadent air.

From time to time a singer strolls on stage to croon or cry into the night. "I'll toss the cloak of dawn around my shoulders," a woman sings in Spanish. "My next to last whisky will age in its glass, my death, in love, will arrive on a tango step, and I will die precisely at six o'clock." This is not the tango of Hollywood movies, a matter of slinky glides and soulful expressions. "Hernando's Hideaway" is nowhere to be heard.

Instead, 30 of Argentina's leading tango dancers and musicians offer a lesson in star performing. Among the highlights is "El Apache Argentino," in which, as the program notes describe it, "two thugs entwine and dance the tango." In "La Morocha," two maidens in white "dance the tango 'discreetly.'" An innocent young girl, played by the lovely Naanim Timoyko, dances herself into ruination, watched by a tough madam, in "Milonguita." There are boisterous dance hall tangos and sleek seduction tangos. And there are numbers clearly designed to showcase the special talents of each of the seven tango teams.

The fleet-footed Dinzels dance as if the stage were burning. Juan Carlos Copes, the company's choreographer, glides imperturbably through the fray even when he and his partner, María Nieves, are the cause of the excitement. There is the radiantly elegant Nélida and her partner, Nelson. The tall, smiling Elsa María and Mayoral, her genial partner, offer two of the evening's happiest moments in the "Danzarin," the revue's breakneck finale, as they dance head to head and Mayoral flips her into a slide. And Virulazo, partnering Elvira, is a dancer whose massive proportions make his suave seductiveness even more amusing.

Elba Berón, who has a show-stopper in "Desencuentro," sings as if she's lived through it all and enjoyed every minute. Jovita Luna is her coolly impassioned counterpart. One misses María Grana and, particularly, the unforgettable Roberto Goyeneche, singers from the City Center engagement who were unable to perform at the Hellinger due to prior commitments. The miking is often excruciating, however, which to a degree flattens and hardens all the songs, robbing the revue of some of its variety. But that didn't diminish the lilting sweetness and power of "Adios Nonino," the revue's orchestral high point, from coming through. And here, as through the evening's 30 numbers, José Libertella was easily the star, coaxing the most amazing sounds from his accordion, his broad, flat face a map of emotions.

The company also included the dancers María and Carlos Rivarola and the sleek Gloria and Eduardo, the singers Raúl Lavié and Alba Solís, and lead musicians Luis Stazo, Mario Abramovich, Eduardo Walczak, Oscar Palermo and Osvaldo Aulicino.

The evening ended in a standing ovation. But something was missing, as one member of the audience observed, and that was a lobby signup table for tango lessons.

Sandy Geis

Juan Carlos Copes and María Nieves in "Tango Argentina."

Film Festival

Two Documentaries

By VINCENT CANBY

TWO very different, equally ambitious and ultimately unsatisfactory documentaries make up the program that will be shown in the New York Film Festival today at 6:15 P.M. They are Pierre Beuchot's "Le Temps Detruit" (Time Destroyed), 73 minutes, and "Harvest of Despair," 55 minutes, produced and directed by Slavko Nowytski for the Ukrainian Famine Research Committee in Canada, with the assistance of the National Film Board of Canada.

"Le Temps Detruit" is a low-keyed, dreamlike recollection of the first year of World War II as recorded in the letters sent home by three French soldiers, each of whom was killed shortly after the "phony war" came to an end with the German offensive in May 1940. One of these was the father of the film's director. The two others were Paul Nizan, the writer and Communist, who became disillusioned with Marxism when the Hitler-Stalin pact was signed, and Maurice Jaubert, the composer who wrote the scores for a number of

Death in War . . .

LE TEMPS DETRUIT, directed by Pierre Beuchot; in French with English subtitles; photography by Jacques Bouquin and Bernadette Marie; edited by François Collin and Anna Csekme; music by Maurice Jaubert; production company, L'Institut National de la Communication Audiovisuelle, with the collaboration of the Ministry of Culture. Running time: 73 minutes.

Narrators .....
Jean-Marc Bory, Frederic Leidgens, Philippe Nahoun, Anne Terrier

. . . And Famine

HARVEST OF DESPAIR, directed by Slavko Nowytski; narration writer and story consultant, Peter Blow; photography by Thomas Burstyn and Yuri Denysenko; edited by Yurij Luhovy; music by Zenoby Lawryshyn; produced by Mr. Nowytski and Mr. Luhovy; production companies, The Ukranian Famine Research Committee, with the assistance of the National Film Board of Canada. Both at Alice Tully Hall, Lincoln Center, as part of the 23d New York Film Festival. Running time: 55 minutes. This film has no rating.

Narrators .....
Jon Granik, Joan Karasevych, Eric Peterson

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Luncheon, Dinner, Dancing Suggestions
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Juilliard Dance Ensemble

IN A CONCERT OF DANCES
CHOREOGRAPHED BY ALUMNI
OF THE DANCE DIVISION

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NOCTURNE I / ERIC HAMPTON / FRÉDÉRIC CHOPIN

HAIKU / MARTHA CLARKE, WITH ROBERT BARNETT AND FELIX BLASKA / GEORGE CRUMB

AUREOLE / PAUL TAYLOR / GEORGE FRIDERIC HANDEL

SUITE ITALIENNE / DAVID BRIGGS / IGOR STRAVINSKY

[redacted] / AMERICAN FOLK MUSIC

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THE JUILLIARD THEATER
155 WEST 65th STREET

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ABOUT THE CHOREOGRAPHERS

David Briggs came to Juilliard from his native Ohio after a precocious beginning in ballet and tap with a performance record in musical theatre. While in high school, he performed as an apprentice in Eliot Feld's first ballet company. During his undergraduate days, Mr. Briggs' choreographic works were performed in Tully Hall at the One O'Clock Concerts and in The Juilliard Theater at informal showings. He performed in works of Dance Division choreographers as well as in an opera choreographed by Alvin Ailey. Since graduation, he has served as choreographer-director in summer theatres in the United States and as assistant to the ballet director and choreographer at the Ulm Theatre, West Germany. Mr. Briggs has earned a BFA, Juilliard, and an MA, Columbia University.

Martha Clarke came to Juilliard after dance studies and performances in her native Baltimore and at various summer centers, including Steamboat Springs and Connecticut College. At Juilliard she performed in all concerts, the One O'Clock Concerts, and worked actively as a choreographer for Workshops, showing the gift that has emerged so significantly in her professional career. After graduation, as an early member of Pilobolus, her creative contribution was essential in establishing its style and character. Now with her own company, Crowsnest, and in her theatrical ventures into directing and film making, she has created new avenues for her unique gift. Her recent "Garden of Earthly Delights" is a rare gem of music-dance-theatre (the distilled essence of true theatre).

Eric Hampton, a New Jerseyite, entered Juilliard after his graduation from Interlochen Arts Academy. He distinguished himself as a performer in the One O'Clock Concerts, Workshops, Juilliard Dance Ensemble concerts, and Lincoln Center tours. Summer found him dancing with the Banff Festival Ballet and the Scandinavia Ballet Company. After graduation, he joined the Netherlands Dance Theatre. In the years there, he did choreography for several Scandinavian companies and also performed with the Scapino Ballet. On his return to the United States, he joined Mary Day's Washington Ballet and set several choreographic works, well received by audiences and critics. He organized a small performance company which toured the United States. He now directs Dance Downtown in Washington DC, a dance studio and performance center.

Lar Lubovitch came from Chicago to The Juilliard School. After performing as a dancer with many companies, he presented his own dances for the first time in 1968. His company has toured the United States and abroad and his dances have been performed throughout the world by many companies and on television networks here and abroad. He has been the recipient of fellowships and grants from the National Endowment for the Arts, CAPS, and a Guggenheim Fellowship.

Paul Taylor, born in Pittsburgh and raised in the Washington DC area, attended Syracuse University where he was a painting major and a member of the swimming team. At Juilliard, besides performing in works of Antony Tudor and in demonstrations of Louis Horst's composition classes and of Humphrey repertoire, he exhibited several canvases in an all-Juilliard art exhibit. He joined Martha Graham's company and appeared in a solo for George Balanchine in "Episodes". He performed in various companies while choreographing in his own style, presenting his own company first in 1957. The rest is the record of the spectacular rise of the American modern dance with Paul Taylor as a leading artist-choreographer of the second generation. His recognition is deservedly world-wide and he is the recipient of the most prestigious American and international awards.

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FIRST FALL CONCERT

THE
JUILLIARD SCHOOL
PRESENTS

Juilliard Dance Ensemble

A CONCERT OF DANCES
CHOREOGRAPHED BY
ALUMNI OF THE DANCE DIVISION

THE JUILLIARD THEATER
155 WEST 65th STREET

THURSDAY, NOVEMBER 14 AT 8:00 P.M. 1985
FRIDAY, NOVEMBER 15 AT 8:00 P.M.
SATURDAY, NOVEMBER 16 AT 2:00 P.M. and 8:00 P.M.

SUITE ITALIENNE

(Dedicated to Martha Hill, 1985)

Choreography (1982)	David Briggs
Suite Italienne (1933)*	Igor Stravinsky
Costumes	Richard Hornung
Lighting	Chenault Spence

(Thursday, Friday and 8 p.m. Saturday)

Kimberly Chapman and David Hedrick
Lisa Robbins and Robert Taylor
Bonnie Fields and Scott Sharff
Diana Fantano and Steven Beckon

(2 p.m. Saturday)

Kimberly Chapman and Kirk Ryder
Lisa Murray and Bruce Harris
Paula Davis and Scott Sharff
Louisa Santarelli and Steven Beckon

Kurt Nikkanen, *Violin*
Ericka Nickrenz, *Piano*

Rehearsal Assistant to Mr. Briggs, Cathleen Donnelly

*By arrangement with Boosey and Hawkes, Inc., Publisher and Copyright Owner.

HAIKU

Choreography (1979)	Martha Clarke, Robert Barnett, Felix Blaska
Dream Sequence (1976) Images II	George Crumb
Costumes	Lawrence Casey
Lighting	Penny Stegenga
Lighting re-creation	Chenault Spence

Solveig Olsen, David Hedrick, Torbjorn Stenberg (Thursday)
Nadine Mose, Steven Beckon, Kraig Patterson (Friday and 2 p.m. Saturday)
Emilie Plauche, David Hedrick, Torbjorn Stenberg (8 p.m. Saturday)

Labanotator, Sandra Aberkalns

James Stern, *Violin*
Perry Rosenthal, *Cello*
Thomas Wise, *Piano*
Moko Kamiya, Jeff Milarsky, Michael Scouros *Percussion*

WHIRLIGOGS

Choreography (1969)	Lar Lubovitch
Sinfonia (Third Movement) (1968)*	Luciano Berio
Lighting	Craig Miller
Lighting re-creation	Chenault Spence

Nadine Mose and Charlton Boyd (Thursday and 8 p.m. Saturday)
Emilie Plauche and Bruce Harris (Friday and 2 p.m. Saturday)

Steven Beckon, Kenneth Bowman, Charlton Boyd, Duane Cyrus, Bonnie Fields
Lisa Fukutani, Bruce Harris, Rachael Jungels, Peter London, Ruben Ornelas
Kraig Patterson, Lenore Pavlakos, Margaret Pihl, Beth Starosta, Kelley Ward

Rehearsal Assistant to Mr. Lubovitch, John Dayger
With Jill Beck and Rob Besserer

*By arrangement with European American Music Distributors Corporation, for Universal Edition, publisher and copyright owner. Recording of "Sinfonia" provided by courtesy of CBS Masterworks.

INTERMISSION

NOCTURNE 1

Choreography (1981)	Eric Hampton
Nocturne in B Major Opus 62 No. 1 (1845-46)	Frédéric Chopin
Costumes	Eric Hampton
Lighting	Chenault Spence

Kimberly Chapman David Hedrick Beth Starosta

Jeannie Yu, *Piano*

AUREOLE

Choreography	PAUL TAYLOR
Reconstruction and Direction	LILA YORK
Excerpts from Concerti Grossi in C, F and "Jephtha"	GEORGE FRIDERIC HANDEL
Costumes	GEORGE TACET
Lighting	THOMAS SKELTON
Lighting re-creation	CHENAULT SPENCE

First performed in 1962 by the Paul Taylor Dance Company

(Thursday and 2 p.m. Saturday)

1st Movement	ALICIA BARRS, MICHELLE MOSE, LISA ROBBINS and BRUCE HARRIS
2nd Movement	VINCENT BROSSEAU
3rd Movement	ALICIA BARRS, MICHELLE MOSE, LISA ROBBINS and BRUCE HARRIS
4th Movement	MICHELLE MOSE and VINCENT BROSSEAU
5th Movement	FULL CAST

(Friday and 8 p.m. Saturday)

1st Movement	LISA FUKUTANI, NADINE MOSE, KAISHA THOMAS and KRAIG PATTERSON
2nd Movement	TORBJORN STENBERG
3rd Movement	LISA FUKUTANI, NADINE MOSE, KAISHA THOMAS and KRAIG PATTERSON
4th Movement	NADINE MOSE and TORBJORN STENBERG
5th Movement	FULL CAST

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Marie Martinie
Elizabeth Monacelli

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Dana Willumsen

Violas
Cindy Betancourt
Jonathan Hoxie
Nancy Lochner

Double Bass
Karen Zimmerman

Oboes
Stuart Dunkel
Heather Taylor

Bassoon
John Kehayas

Harpsichord
Maria Soledad Rojas

MARK STRINGER, *Conductor*

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Lauri Westfall and Peter Smith in Anna Sokolow's *Magritte, Magritte,* one of the works on the Juilliard Dance Ensemble's end-of-term performance program.

Juilliard Dance Ensemble
Juilliard Theater
March 13-17, 1985

The Juilliard Dance Ensemble's 1985 program presented new and repertory pieces selected to display the fruits of a year's artistic labor. The performances were in the time-honored, modern-dance tradition of "The Spring Concert," that once-a-year phenomenon that gets everyone onstage, no matter what. This concept, along with much of the choreography, seems out of touch with current aesthetic trends. Juilliard is in the business of training students, and that is what was on view: good, college-level dancing—no more, and certainly no less.

Overall, the two ballet premieres that I saw fared less well than the modern works. Genia Melikova's *Vivaldiana* incorporates graceful, if unstartling, enchaînements with pleasant music, admirably played by the Juilliard Chamber Ensemble under the direction of David Abell. *Brahms Sextet,* by Michael Maule, is pretty, passionless, and too symmetrical, though set to a memorable excerpt from the Sextet in B for Strings. In neither ballet did the dancers have the crisp classical line and technical precision one now expects from those with a conservatory background.

Both Kazuko Hirabayashi's *On Land,* given its premiere on this bill, and Anna Sokolow's *Magritte, Magritte* (1970) paid tribute to the past. Hirabayashi is an accomplished spatial architect. Her sense of three-dimensional design is reminiscent of the Bauhaus splendor and proportion favored by Oskar Schlemmer. As a homage to the Belgian painter René Magritte, Sokolow's vivid pastiche of dance and poetry would have been breathtaking sixty years ago when surrealist imagery still had the power to shock, and when productions like the Ballets Suédois's 1924 *Relâche* were harbingers of our contemporary performance art. Today, *Magritte, Magritte*'s bold visual juxtapositions seem like pretty tame stuff, except for Chenault Spence's gloriously sculpted lighting for "The Ideas of the Acrobat" section, and Lauri Westfall's stunning portrayal of the woman in "The Threatened Assassin." Westfall has the kind of quick-witted finesse and deadpan timing that are as rare as they are delicious.

Although obviously "made to order," Daniel Lewis's *Women* was a breath of fresh air. His instructions were easy to figure out: Create something that uses nineteen girls and all the boys who aren't cast elsewhere. There were two. Despite these restrictions, Lewis staged what could be a textbook of group entrances and exits, grand sweeps, and tiny vignettes. These brash and with-it Juilliard fledglings swaggered, slithered, and bunched together in clusters, filling the stage with a healthy robustness that was good to see. With this dance, Lewis gave us the sweetness, and the sadness, too, of girlhood ended.

Camille Hardy

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11/20/85

LINCOLN CENTER STUDENT PROGRAM TOUR

AUREOLE and THREE EPITAPHS
Paul Taylor, Chor.
Lila York, Dir.

CAST A for Tour 12/2 - 6 through 12/9 - 13

Fukutani, Lisa

Mose, Nadine

Patterson, Kraig

Stenberg, Torbjorn

Thomas, Kaisha

FOCUS!

A Golden Age: The New Music, 1918-1933

Friday, January 24, 8 P.M., Alice Tully Hall
Juilliard Symphony
Jorge Mester, Conductor

Virgil Thomson/Symphony on a Hymn Tune
Alban Berg/Three excerpts from *Wozzeck*
Alexander Mossolov/*The Iron Foundry*
Béla Bartók/Piano Concerto No. 1

Monday, January 27, 8 P.M., Juilliard Theater
A Concert of Chamber Music

Peter Warlock/Songs
Roger Sessions/Piano Sonata No. 1
Ruth Crawford Seeger/String Quartet
Dane Rudhyar-Doris Humphrey/*The Call* and *Breath of Fire*
Two dance works (1930)
Alois Hába/Fantasy for Quarter-Tone Violin
Aaron Copland/*Vitebsk* Piano Trio
Paul Hindemith/*Hin und Zurück,* Chamber Opera

Tuesday, January 28, 8 P.M., Juilliard Theater
A Concert of Chamber Music

Carl Ruggles/*Angels*
Anton Webern/Concerto, Opus 21
Hanns Eisler/Palmström
James P. Johnson/Rags
Darius Milhaud/*Machines Agricoles*
Charles Ives/Three Quarter-Tone Pieces, for Two Pianos
Dada (before INTERMISSION)

Wednesday, January 29, 8 P.M., Juilliard Theater
Juilliard Contemporary Music Ensemble
Paul Zukofsky, Conductor

Edgard Varèse/*Hyperprism*
Erik Satie/*Relâche* (Cinema entracte, with film)
Dane Rudhyar/*To the Real,* Orchestral Suite
William Walton/*Facade* (with actor and actress)

Thursday, January 30, 8 P.M., Juilliard Theater
A Concert of New Works by Juilliard Composition Students

Richard Danielpour
Daron Aric Hagen
Christopher James
Martin Matalon

Friday, January 31, 8 P.M., Alice Tully Hall
Juilliard Orchestra

Michael Charry, Guest Conductor

Henry Cowell/*Synchrony*
Igor Stravinsky/Violin Concerto
Arnold Schoenberg/Variations, Opus 31
Dmitri Shostakovich/Suite from *The Golden Age*

A Dada event will invade one program! (Tues. Jan 28)

Health Beat

Health Beat is a regular feature of The Newspaper written by Juilliard's resident nurse, Betsy McCallister

Deadlines, exams, performances, finances, subways, and yes, even Holiday shopping all have one common denominator—STRESS. Stress is the mental and/or physical tension that results when demands are made on our mental and emotional resources.

There are many levels of stress and the consequences vary accordingly. It has been shown that up to a certain point, stress has a positive influence on our performance. As long as stress is in proper proportion to the task involved, it creates the excitement, challenge, and motivation responsible for achievements. On the other hand, there is a point where the tables turn and our ability to perform is exceeded by the demands put upon us. It is at this point that stress becomes a pychophysiologic strain, adversely affecting both our mental and physical well-being.

Obviously you can't avoid stress, but you can learn how to live with it. Too often we resort to short-term coping mechanisms (e.g. excessive eating, drinking, sleeping and/or medications) which are all ineffective in the long run and can be dangerous. Taking medication can result in psychological if not physical dependence, which only aggravates the sense of losing control, which causes emotional distress in the first place.

The following coping strategies have been found to be very effective in controlling stress:

Exercise has proven to decrease anxiety, depression, and tension. It not only makes use of excess adrenalin but gives a sense of accomplishment and control. Two factors appear to be important for achieving these beneficial effects: (1) A high amount of exertion (e.g. joggers benefit while golfers and leisure walkers do not) (2) A satisfying type of physical activity. For example, dancing has been found to be one of the most psychologically rewarding forms of exercise because it combines art and exercise and emphasizes expressiveness and aesthetics rather than competition.

Relaxation techniques are numerous, including transcendental meditation, Benson's relaxation response, progressive relaxation, breathing exercises, biofeedback, hypnosis, and yoga which all result in an altered state of consciousness and a decrease in nervous system activity. (Information on various techniques is available in health office).

Stress reduction programs address specific effects of stressful situations.

Positive Thinking has proven to be more important in reducing stress than just eliminating the negative causes. Convince yourself that control is possible and accentuate the positive.

Talking with friends or turning to other sources of support (i.e. counseling) has proven to decrease anxiety and depression. If you can not confide in others, keep a diary, for time spent writing about stressful experiences also helps to decrease the ill-effects.

Recognizing the symptoms of stress and finding coping mechanisms that are effective for you is important in promoting your psychological and physical well-being. Take heed and have a great holiday.

Jackson and Ohl Take New Career Paths

Brinton Jackson, Juilliard's head librarian since 1979, will retire as of January 15, 1986.

Mr. Jackson will return to his native Kalispell, Montana, where he has spent his summers for several years. There he will care for his 90 year-old mother and concentrate on an early love: cultivating hybrid day lilies. His garden of over 1,000 ornamental hemerocallis (whose blooms last only one day) attracts many visitors, and he has already created some fifty hybrid varieties, which he now hopes to market (some plants sell at auction for as much as $300 each). Far from the hustle of New York, Mr. Jackson plans to be a quietly industrious horticulturist and businessman.

Ted Ohl, head of the Stage Department for the past five years, will leave that post in January to take on the full responsibilities of heading his own company. Founded in 1982, that company, Pook Diemont and Ohl, Inc. is a consulting and contracting firm dealing mainly in the renovation of theaters, studios, etc.

Mr. Ohl will continue an affiliation with Juilliard as an advisor. He will be succeeded as head of the Stage Department by Production Assistant, Carol Haas.

You are cordially invited to the Annual Juilliard Holiday Party

on Friday, December 13, in the Marble Area on the first floor. Beginning with a birthday celebration for William Schuman, the party starts at 10:30 P.M., soon after the Juilliard Orchestra concert, and continues into the wee hours of the morning. There will be plenty of Good Food, Drinks, a D.J., Dancing and of course, Lots of Holiday fun! Guests are welcome too!

Remember: you and your guests must bring a valid I.D. as proof as age, in order to be served beer.

Holiday Offerings for Foreign Students

"Home for the Holidays" is a familiar and oft-repeated phrase come December and the long-awaited vacation that accompanies it. But for many international students who are unable to return home during the well-deserved 3½ week respite from school, the holiday vacation can become a time of boredom, homesickness, and loneliness. This need not happen though, for New York City is at its exhilarating best during the holiday season, and there are several international student service organizations that offer either housing or activities, or both.

First things first. If you are to enjoy New York City over the holiday season, you must have a base from which to explore and experience. If you're not living in an apartment, staying with friends, or you're in a place where your room is reserved only for the school semester, there are one or two alternatives that you might want to consider. The International House at 500 Riverside Drive is a residence which caters to foreign students visiting New York. During the break between semesters, rooms can be rented on either a daily or weekly basis at reasonable rates.

In addition to finding accommodations in New York City, why not take a short vacation and stay with a family outside the metropolitan area. Through the International Student Service VISIT program, students are offered the opportunity to experience life with American families across the United States. The sponsor families are interested in learning about foreign students and their cultures and countries, and want to share a slice of American homelife with them. As the holidays are almost upon us, you should visit the YMCA International Student Service building at 356 West 34th St. as soon as possible to arrange a visit with a family over the holidays.

Whether you remain in New York with friends, or find other accomodations, take some time off from practicing, and visit places or do things you haven't had the chance to do before. Check our pick of holiday "to do's" for possible ideas.

If you enjoy a warm fire, afternoon snacking and meeting new people, then the Holiday Center at the International House is the place to be. From December 20 to January 7, Metro-International House and International House are co-sponsoring a Holiday Center open to both residents and non-residents. A two week celebration program has been planned and for $10.00, you can enjoy films, concerts, parties, a dinner on Christmas Day, and sightseeing trips in and around the metropolitan area. Planned outings include Bear Mountain State Park and the Cloisters.

New York has an abundance of sites and experiences from which to choose, so take time off from practicing, breathe in the frosty air and enjoy!

For further information on the Holiday Center, call the Programs Office at the International House at (212) 316-8495. Other international student service organizations to call are the International Student Center at (212)757-8030, and International Student Services at (212) 563-4595.

Meet the Artist

continued from page 3

a musical rendition of Longfellow's The Midnight Ride of Paul Revere. On April 22, a second program will celebrate composers, and will premiere works by such composers as Jule Styne, Virgil Thompson, and David Amram. This promises to be a memorable event not only for those children working with Mr. d'Amboise, but for all dance lovers in the audience. (Discount tickets will be available for Juilliard students.)

Artists and audiences, supper and song, A Celebration for Children. These are just a few of the people and events that make the Lincoln Center Meet-the-Artist program a vital part of the Lincoln Center community.

THE JUILLIARD SCHOOL
JOSEPH W. POLISI, PRESIDENT

FOCUS!

A Golden Age: The New Music, 1918-1933

SIX CONCERTS WITH OPERA, DANCE, THEATER, AND FILM
January 24-31, 1986
Directed by Joel Sachs

Friday, January 24, at 8:00 p.m., Alice Tully Hall
JUILLIARD SYMPHONY - JORGE MESTER, *Conductor*
THOMSON / *Symphony on a Hymn Tune*. BERG / *Three Excerpts from "Wozzeck."*
MOSSOLOV / *"The Iron Foundry."* BARTÓK / *Piano Concerto No. 1.*

Monday, January 27, at 8:00 p.m., Juilliard Theater
WARLOCK / *Songs*. SESSIONS / *Piano Sonata No. 1.*
RUTH CRAWFORD / *String Quartet* (1931).
RUDHYAR-HUMPHREY / *"The Call" and "Breath of Fire," two dance works* (1930).
HÁBA / *Fantasy for Quarter-Tone Violin*. COPLAND / *"Vitebsk" Piano Trio.*
HINDEMITH / *"Hin und Zurück," chamber opera.*

Tuesday, January 28, at 8:00 p.m., Juilliard Theater
RUGGLES / *"Angels."* WEBERN / *Concerto, Opus 24.* EISLER / *"Palmström."*
JOHNSON / *Rags*. MILHAUD / *"Machines Agricoles."*
IVES / *Three Quarter-Tone Pieces, for Two Pianos.*

DADA

Wednesday, January 29, at 8:00 p.m., Juilliard Theater
JUILLIARD CHAMBER ORCHESTRA and CONTEMPORARY MUSIC ENSEMBLE
PAUL ZUKOVSKY, *Conductor*
VARÈSE / *"Hyperprism."* SATIE / *"Relâche" (cinema entracte, with film).*
RUDHYAR / *"To the Real," orchestral suite.*
WALTON / *"Facade" (with actor and actress).*

Thursday, January 30, at 8:00 p.m., Juilliard Theater
SPECIAL EVENT: A NEW GENERATION - *Music by Juilliard students*
Richard Danielpour, Daron Aric Hagen, Christopher James, Martin Matalon

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Friday, January 31, at 8:00 p.m., Alice Tully Hall
JUILLIARD SYMPHONY - MICHAEL CHARRY, *Guest Conductor*
COWELL / *"Synchrony."* STRAVINSKY / *Violin Concerto.*
SCHOENBERG / *Variations, Opus 31.*
SHOSTAKOVICH / *Suite from "The Golden Age."*

A DADA EVENT WILL INVADE ONE PROGRAM!

For information about complimentary tickets, telephone Juilliard Concert Office, Monday - Friday. 9:30 - 5:30 at (212) 874-7515 *or* 874-0465.

"Dada, a stink-bomb in the parlours of European culture",
born in 1916 at the Cabaret Voltaire
in Zürich -- was
in brief,
a hectic out-cry by poets, painters, sculptors and musicians,
against a bourgeois society capable
of slaughtering millions of people.
These founders,
Hugo Ball, Tristan Tzara, Kurt Schwitters, Jean Arp, Francis Picabia
and many others
-- with prophetic and despairing consciences --
expressed through an atmosphere of the cabaret, the circus, the music-hall
their joyful and sometimes tormented antidotes to the apparent
horror of the reality surrounding them.
The dadaists had a double desire --
to irritate and to mystify;
also a combative tone to enrage
and above all
to sabotage
LOGIC.
Their antics and poems, charades and shocking events
contained
both the seriousness of their message and the
silly and scatological innocence of children.

"DADA LA RONDE" was created by its performers, using authentic materials, under the direction of John Wilson. Mr. Wilson is a teacher of movement for the stage, a member of Equity as an actor, and has been presenting his DADA material as a solo program and in workshops and productions around the world, namely, at the Performing Arts Academy in Hong Kong, the University of Illinois, The Changing Scene Theater in Denver, and in New York at the Theater of the Open Eye, The Soho Rep, and The West Bank Cafe Downstairs.

FOCUS!

A GOLDEN AGE:

THE NEW MUSIC, 1918-1933

Program III

The Juilliard Theater

Tuesday, January 28, 1986

FOCUS!

A Golden Age:

The New Music, 1918-1933

Program II

The Juilliard Theater

Monday, January 27, 1986

Four Songs

Tonight's Performers

Singers: Darryn Zimmer and Francis Porretta III
From the Theater Center:
Oliver Barreiro, Christine Dunford, Pauline Lepor and Geoffrey Lower
From the Dance Division:
Christina Gabriel, Oona Haaranen, Jonathan Kane, Robert Taylor, Kaisha Thomas
The Band:
Karen Weingort, piano; Kate Stear, violin; Bohdan Hilach, clarinet and saxophone;
Daniel Gelfand, trumpet; Sarah Fillingham, bass; Maya Gunji, percussion
Concluding brawl: Irwin Appel and Nance Zimmerman (3rd-year students, Theater Center)

Special thanks to Catherine Le Bris,
who wanted to act before she turned to the harp.
Extremely profound apologies to Noel Gallon

Costumes: Laura Blood
Production Stage Manager: Richard Ross
Assistant Stage Manager: William Brouwer

Literary sources:
Manifestos and sayings of Tzara, Ball, Schwitters, Picabia, Duchamps,
Grosz, Ribemont-Dessaignes, and others
Marinetti: Negative Act and Colours
Gertrude Stein and Ring Lardner
August Stramm: Rudimentary
Max Ernst (for the title of a painting)
Pierre Albert-Birot: Crayon Bleu
Walter Mehring: Dadayama Song, 1919
Richard Huelsenbeck: The End of the World
Medieval Witchcraft Chants
Clement Pansaers: Le Pan Pan Sur le Cul du Nu Nègre
Hugo Ball: Karawane; Gadji Beri Bimba
Kurt Schwitters: bii büll ree
priimiititiii
Wand
W
Tristan Tzara: The Gas Heart; Handkerchief of Clouds; The Second Celestial Adventure
of Mme. Antipyrine
George Grosz and Walter Mehring: The Race Between the Sewing Machine and the
Typewriter

FOCUS!

A GOLDEN AGE:

THE NEW MUSIC, 1918-1933

Program III

The Juilliard Theater

Tuesday, January 28, 1986

FOCUS!

A Golden Age:

The New Music, 1918-1933

Program II

The Juilliard Theater

Monday, January 27, 1986

Peter Warlock (1894-1930)	Four Songs Pretty Ring Time (Shakespeare; 1925) Burd Ellen and Young Tamlane (Traditional; 1922) My Own Country (Belloc; 1926) As Ever I Saw (Anonymous; 1918) Peter Gillis, tenor Joan Harkness, piano
Roger Sessions (1896-1985)	Piano Sonata No. 1 (1928-30) In one movement Michal Tal, piano
Ruth Crawford Seeger (1901-53)	String Quartet 1931 Rubato assai Leggiero Andante Allegro possibile (played without pause) The Resident Graduate Quartet Laurajean Goldberg, violin Adela Pena, violin Eufrosina Raileanu, viola Anna Cholakian, cello

INTERMISSION

Doris Humphrey (1895-1958) Dane Rudhyar (1895-1985)	a. "The Call" b. "Breath of Fire" Choreography by Doris Humphrey First performed January 5, 1930 Recreated by Ernestine Stodelle Music by Dane Rudhyar (from First Pentagram, 1924) Costume: Sam Harris (after Pauline Lawrence) Sara Bragdon, dancer Elena Kim Bai, pianist World Premiere of reconstruction
Alois Hába (1893-1973)	Fantasy in the Quarter-Tone System, Op. 9a (1921) Kurt Nikkanen, violin

FOCUS!

A GOLDEN AGE:

THE NEW MUSIC, 1918-1933

Program III

The Juilliard Theater

Tuesday, January 28, 1986

Carl Ruggles (1876-1971)	Angels (1920, rev. 1938) Curt Christensen, Matthew Sonneborn, Flora Herriman, Joseph Klement, trumpets Paul Redman, Frank Pedulla, trombones Radegundis Nunes, bass trombone Joel Bard, conductor
Anton Webern (1883-1945)	Concerto, Op. 24 (1931-34) Etwas lebhaft Sehr langsam Sehr rasch Curtis Pendleton, flute Douglas Weaver, oboe Heather Monkhouse, clarinet Paul Stevens, French horn James O'Connor, trumpet Christian Brandhofer, trombone Jolÿt Kalkman, violin Anthony Rapoport, viola Craig Williams, piano Robert Casteels, conductor
Hanns Eisler (1898-1962)	Palmström, Op. 5 (1924) (Poetry by Christian Morgenstern) Venus Palmström Notturno (Die Kugeln) L'art pour l'art Galgenbruders Frühlingslied Couplet von der Tapetenblume Mayda Prado, Sprechstimme James Stern, violin, viola Joshua Gordon, cello Jan Vinci, flute, piccolo D. Ray McClellan, clarinet
Noël Gallon (1891-1966)	Fantasy (1921) Catherine Le Bris, harp

DADA

INTERMISSION

Aaron Copland (b. 1900)	Piano Trio "Vitebsk" (1928) (In one movement) Kate Buchdahl, violin Miriam Shames, cello Mary Watanabe, piano
Paul Hindemith (1885-1963)	Hin und Zurück (There and Back) ("Sketch with Music"; 1927)

(Text by Marcellus Schiffer; English version adapted from the translation of Marion Farquhar)

CAST (in order of appearance)

Aunt Emma.....Kathleen McKenny
Helen.....Korliss Uecker
Robert, her husband.....Joel Myers
The Maid.....Martha Thompson
The Doctor.....Theodore Rulfs
The Orderly.....David Stix
Sage.....Adolfo Llorca

ORCHESTRA

Lauren Varuzzo, flute; Andrew Simon, clarinet; Albert Hunt, alto saxopone; John Kehayas, bassoon; Curt Christensen, trumpet; Jeffrey Brous, trombone; Howard Cass and Noriko Ogawa, pianists; Gregory d'Agostino, piano and harmonium

Conductor	Mark Stringer
Director	Solomon Yakim
Producer	Joel Sachs
Scenic Coordination	John Brady
Production Stage Manager	Richard Ross
Assistant Stage Manager	William Brouwer

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.

FOCUS!

A GOLDEN AGE:

THE NEW MUSIC, 1918-1933

Program III

The Juilliard Theater

Tuesday, January 28, 1986

Carl Ruggles
(1876-1971)

Angels (1920, rev. 1938)
Curt Christensen, Matthew Sonneborn, Flora Herriman, Joseph Klement, trumpets
Paul Redman, Frank Pedulla, trombones
Radegundis Nunes, bass trombone
Joel Bard, conductor

Anton Webern
(1883-1945)

Concerto, Op. 24 (1931-34)
Etwas lebhaft
Sehr langsam
Sehr rasch
Curtis Pendleton, flute
Douglas Weaver, oboe
Heather Monkhouse, clarinet
Paul Stevens, French horn
James O'Connor, trumpet
Christian Brandhofer, trombone
Jolyt Kalkman, violin
Anthony Rapoport, viola
Craig Williams, piano
Robert Casteels, conductor

Hanns Eisler
(1898-1962)

Palmström, Op. 5 (1924)
(Poetry by Christian Morgenstern)
Venus Palmström
Notturno (Die Kugeln)
L'art pour l'art
Galgenbruders Frühlingslied
Couplet von der Tapetenblume
Mayda Prado, Sprechstimme
James Stern, violin, viola
Joshua Gordon, cello
Jan Vinci, flute, piccolo
D. Ray McClellan, clarinet

Noël Gallon
(1891-1966)

Fantasy (1921)
Catherine Le Bris, harp

DADA

INTERMISSION

James P. Johnson
(1891-1955)

Riffs
Caprice Rag
Carolina Shout
(ca. 1918-ca.1930?)
John Cannon, piano

Darius Milhaud
(1892-1974)

Machines Agricoles, Op. 56 (1919)
(Agricultural Machinery)
- La Moissonneuse Espigadora
- La Faucheuse
- La Lieuse
- La Dechaumeuse-Semeuse-Enfouisseuse
- La Fouilleuse-Draineuse
- La Faneuse

Kevin McMillan, tenor
Holly Mentzer, flute/piccolo
Darko Velichkovsky, clarinet
John Dieckmann, bassoon
Anna Choi, violin
Megan Newman, viola
Daniel Davies, cello
Anthony Falanga, double bass

Charles Ives
(1874-1954)

Three Quarter-Tone Pieces
for Two Pianos (1923-24)
- Largo
- Allegro
- Chorale

Michael Schumacher and
David Winkelman, pianos

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THE NEW YORK TIMES, SUNDAY, FEBRUARY 23, 1986

Opera: Juilliard Presents Gounod's 'Mireille'

By BERNARD HOLLAND

WE are hearing more from Gounod in this newly Romantic age. Productions of "Roméo et Juliette" are popular in our most important opera houses and even "Faust," not long ago an embarrassment of sentimentality, is enjoying well-deserved rehabilitation.

The Juilliard American Opera Center reminded us on Friday of another Gounod opera, "Mireille" written in 1864 or roughly halfway in time between the other two. "Mireille" offers the customary triangular love-disaster but alters the flavor by setting it in Provence.

•

The Arlesian sun seems to have had a drying effect on some of Gounod's moister tendencies, at least in the first act of this opera. Here the music is a delight of lightness and life, becoming darker and I think less satisfying as the unpleasantnesses of the plot gradually make themselves known. Mireille is of a landed family. Her love Vincent is poor; his rival violent. Finally, after a trek through the desert of Crau, Mireille is finally united with her lover only to die from the rigors of her travel.

Juilliard's young voices are suited to Gounod's lean lyrical style, and most of the singing on Friday was just as we would expect and want it to be. Jungwon Park sang the title role earnestly, with care and a great deal of success. It is a soprano technique that is more budding than in bloom. One regretted in the higher dramatic moments the lack of weight but was grateful for a young voice intelligently under control and prepared to grow with age. Musically, the ritards seemed more studied than naturally expressive but that too will change in time.

What one had no right to expect was the tenor of Ruben Broitman, who sang the role of Vincent splendidly. Mr. Broitman's resonance is already full-grown. He sings musically, in tune and with sophistication — one felt power without strain. This is certainly a voice with a future, if not a considerable present.

Rebecca Russell sang the sorceress Taven clearly and functionally but her broad American French was sometimes a trial. Ourrias, Vincent's rival, was Stephen Biggers who pushed strenuously but adequately at his music.

Sets and costumes (Maroun Azouri) and lighting (Mark W. Stanley) were models of simplicity. So was a great deal of Bernard Lefort's direction. Unfortunately Mr. Lefort has strong beliefs in the symbolic pull of death throughout "Mireille" and works uncomfortably hard to let us know about them. Already during the overture, a tall, cadaverous figure veiled in black glides on stage toward the lovers, then reappears at strategic moments in the piece. It is an unnecessary hammer-blow on a target which can mean nothing anyway unless we sense it for ourselves. The Liebestod-al symbolism, the rushing clouds during the second act's overture, and other similar small touches had a melodramatic, almost hokey, quality which Gounod's simple plot does not ask for and his music will not support. "Mireille" survives quite nicely on its own.

© Beth Bergman

Juilliard Theater: A scene from Charles Gounod's "Mireille."

•

The major figure of the evening was in the pit. Anton Coppola conducted the young members of the Juilliard Symphony in a performance that was light, together, mostly in tune and full of life. Scene two's ballet sequence was especially vivid.

Mr. Coppola also had firm control of the stage, something not many opera conductors do with any skill. Juilliard's chorus was together and buoyant, and principals had obvious confidence in Mr. Coppola's beat. This is a conductor with a long and honorable career in opera, but one wonders why he does not play a bigger part in New York's musical life.

Other principals in the cast, all good, were John Calvin West as Ramon, David Stix as Ambroise; Jeanine Thames as Vincenette and Vanessa Ayers as Clémence. The principal dancers were Kristine Jarvi and Kirk Ryder.

There will be two more performances of "Mireille" — this afternoon at 3 and on Tuesday at 8.

35

JUILLIARD
AMERICAN
OPERA
CENTER
PRESENTS

Mireille

AN OPERA
IN TWO ACTS

by

CHARLES GOUNOD

Fri., Feb. 21, 1986
at 8 p.m.
Sun., Feb. 23, 1986
at 3 p.m.
Tues., Feb. 25, 1986
at 8 p.m.

THE JUILLIARD THEATER
155 West 65th Street

JUILLIARD
AMERICAN
OPERA
CENTER
PRESENTS

Mireille

MAROUN AZOURI

(212) 874-7515
or 874-0465

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

Sun., Feb. 23, 3:00 p.m.			
Tues., Feb. 25, 8:00 p.m.			
		TOTAL	

Preferred location:

Orchestra: _____

Mezzanine: _____

Balcony: _____

NAME _____
please print

ADDRESS _____

CITY _____ STATE/ZIP _____ DAY TEL. _____

THE STORY OF THE OPERA*

Act I

Mireille, daughter of the wealthy farmer Ramon, loves a poor young basket maker, Vincent, in spite of her father's choice of Ourrias, the bull tamer, as her husband. The benevolent sorceress Taven warns Mireille of impending misfortune, and the girl tells Vincent that if evil befalls them she will meet him at the chapel of the Saintes-Maries. She laughs at Ourrias's rough importunities. Vincent's father, Ambroise, introduces his son and daughter Vincenette, and asks Ramon's advice about the love-sick Vincent. Learning that Mireille is the object of Vincent's devotion, Ramon swears that he shall never have her.

Act II

Ourrias confronts Vincent in the fearful Val d'Enfer, strikes him, and leaves him for dead, growing more and more panic-stricken as he flees. He calls for the Boatman to ferry him over the Rhône, but the Boatman and supernatural creatures cause the boat to be swallowed up in angry waves. Meanwhile, Mireille, envying the carefree life of a wandering shepherd, is told by Vincenette that Taven has rescued Vincent, and goes to join him. Wandering through the desert of the Crau, she becomes crazed with heat and barely manages to reach the Saintes-Maries. She dies of exhaustion in her lover's arms.

—Quaintance Eaton

*From *OPERA PRODUCTION II* by Quaintance Eaton, Da Capo Press, New York, 1974.

Act I, Scene 1:	**A Mulberry Orchard**
Scene 2:	**The Arena at Arles**
Act II, Scene 1:	**The Val d'Enfer**
Scene 2:	**Ramon's Farm**
Scene 3:	**The Desert of the Crau**
Scene 4:	**The Chapel of the Saintes-Maries**

MIREILLE

An opera in two acts

by CHARLES GOUNOD

Libretto by Michel Carré

From the poem by Frédéric Mistral

Used by arrangement with C. F. Peters Corporation, sole agents for Edition Choudens, Paris, France

Conducted by	**ANTON COPPOLA**
Directed by	**BERNARD LEFORT**
Sets and Costumes designed by	**MAROUN AZOURI**
Lighting designed by	**MARK W. STANLEY**
Choreography by	**GENIA MELIKOVA**
Production Stage Manager	**'RENE BYRNE OHL**

Production conceived and realized by Bernard Lefort

Cast in order of vocal appearance

	February 21	February 23	February 25
CLEMENCE, *a peasant girl*	**Vanessa Ayers**	**Vanessa Ayers**	**Angela Randell**
TAVEN, *a fortuneteller*	**Rebecca Russell**	**Rebecca Russell**	**Yan-yu Guo**
MIREILLE, *daughter of Ramon, in love with Vincent*	**Jungwon Park**	**Rachel Rosales**	**Jungwon Park**
VINCENT, *a basketmaker, in love with Mireille*	**Ruben Broitman**	**John Daniecki**	**Ruben Broitman**
OURRIAS, *a bull tamer*	**Stephen Biggers**	**David Barrell**	**Stephen Biggers**
RAMON, *a wealthy farmer*	**John Calvin West, *guest artist***	**John Calvin West, *guest artist***	**Brian Matthews**
AMBROISE, *father of Vincent*	**David Stix**	**David Stix**	**Keith Heimann**
VINCENETTE, *sister of Vincent*	**Jeanine Thames**	**Jeanine Thames**	**Debra Parker**
LE PASSEUR, *a boatman on the Rhône*	**Elmore James**	**Elmore James**	**Elmore James**
Voice of the Boatman	**David Harris**	**David Harris**	**David Stix**
SHEPHERDS	**Matthew Dobkin David Cole**	**David Cole Dana Watkins**	**Dana Watkins Matthew Dobkin**
DEATH *(dancer)*	**Kristine Jarvi**	**Kristine Jarvi**	**Kristine Jarvi**
VINCENT *(dancer)*	**Kirk Ryder**	**Kirk Ryder**	**Kirk Ryder**

Head Coach	**Diane Richardson**
Chorus Master	**Susan Almasi**
Musical Preparation	**James Manson, Douglas Martin**
French Diction	**Marguerite Meyerowitz**

THE JUILLIARD SYMPHONY

* * *

Citizens of Arles: **Salvatore Champagne, Peiwen Chao, Jane Gilbert, Peter Gillis, Carl Halvorson, Chan Harris, David Harris, Zoë Hwang, Elmore James, Kimberly Justus, James Kerr, D. Leandro Pannuto, Marjorie Patterson, Kristin Paulus, Sherri Phelps, Francis Porretta, Joy Prignon, Rebecca Rosales, Theodore Rulfs, Young-Ok Shin, Lan Song, Angelo Veccia, Jeffrey Weber, Linda Weise, Kurt Willett, Richard Wilson, Taewon Yi, Helen Yu**

The intermission will be fifteen minutes

* * *

Friday, February 21, 1986 at 8:00 P.M.
Sunday, February 23, 1986 at 3:00 P.M.
Tuesday, February 25, 1986 at 8:00 P.M.

Evening performances will end at approximately 10:30 P.M., Matinee at approximately 5:30 P.M.

The taking of photographs and the use of recording equipment is not allowed in the auditorium.

DIRECTOR'S NOTE

GOUNOD composed Mireille in 1864 while sojourning in the south of France. He loved the Midi, the balmy air of Provence and the region of the Crau near Arles where the story of Mireille unfolds.

The beauty of the locale, the fiery Arlesian sun, would perhaps have been a more fitting backdrop for a lighthearted work. *Mireille*, however, is essentially a tragic opera in the tradition of *La Bohème*, *La Traviata* and *Roméo et Juliette*, which Gounod was to compose a few years later.

Mimi, Violetta and Juliette are all fragile heroines whose destiny is foreordained, as is Mireille's, their whole lives overshadowed by Death. Their lovers—Rodolfo, Alfredo, Romeo and Vincent—are all powerless against a relentless fate. Death is ever present: although unseen, it is felt by Mireille from the very first bars of the overture, when the two lovers appear, move toward one another, are just about to touch and are drawn apart again as if by an invisible force while Death looms in the background.

At their very first meeting, when happiness still seems possible, Mireille cannot free herself from a feeling of impending doom. She tells Vincent that "should misfortune ever befall one of us," they should meet at the chapel of the Saintes-Maries. It is no idle talk on her part, for she knows something will happen. She cannot defy both her father and the laws of society: her love for Vincent can lead but to one tragic end.

Vincent, however, believes that happiness is within his grasp and is therefore doubly shocked when Death robs him of Mireille.

In the end, it is Love that transcends Death: for Mireille and Vincent, their devotion will be the final victory over the implacable enemy.

—Bernard Lefort

ANTON COPPOLA *(Conductor)* born of an Italian father and a Tunisian mother, began his early studies with Gennaro Papi and Paul Breisach, both of the Metropolitan Opera. As a pupil of Vittorio Giannini, he earned a master's degree in composition, with a symphony, an opera, a violin concerto, some chamber music and scores for documentary films among his credits.

After World War II, in which he served as an Air Force bandmaster, he launched his career with the San Carlo Opera. His versatility brought him to Broadway, where he conducted the highly successful *New Faces of 1952* and *The Boy Friend* as well as the first national tours of *My Fair Lady* and *The Most Happy Fella.* Maestro Coppola was for six years music director of the St. Louis MUNY Opera and conducted the world premieres of *Of Mice and Men* at the Seattle Opera, *Lizzie Borden* at the New York City Opera, and *Deseret* in Memphis; most recently, he conducted the Cincinnati Opera's important revival of Leoncavallo's *Zaza.*

For fifteen years, he was the principal conductor of both the Symphony and Opera Departments at the Manhattan School of Music, where he founded the master's program in conducting. He is presently very actively engaged with many of the leading regional opera companies: this season he will be in Orlando, Florida, in Edmonton and Winnipeg in Canada, as well as conducting *Manon Lescaut* for the Tulsa Opera and *La Forza del Destino* for the Pittsburgh Opera in March.

BERNARD LEFORT *(Stage Director)* began his artistic career as a baritone. He has been closely associated with many of the great French composers including Poulenc, Auric, Milhaud, Dutilleux, Messiaen and Boulez, among others. For more than ten years he sang in recital with Germaine Tailleferre, one of the "Groupe des Six."

He later started the International Artist's Organization, an impresario agency with offices in both Lausanne, Switzerland, and in Paris. He represented some of the most promising singers of that time: Montserrat Caballé, Beverly Sills, Tatiana Troyanos, Luciano Pavarotti, Placido Domingo, Giacomo Aragall, John Macurdy, Jose Van Dam and many others who, under his guidance, made their debuts in Europe and in the United States.

In 1966, he accepted the position of Director of the Marseille Opera. Later, he became Artistic Director of the Paris Opera and then of the Festival Aix-en-Provence where, during the eight years of his tenure, he completely revitalized their program. He then returned to the Paris Opera as General Administrator.

Having come to New York with the Paris production of *Carmen,* which he initiated and which was directed by Peter Brook, he decided to remain in the United States where he now works as director, coach and teacher, giving both private and master classes throughout the country.

These performances of *Mireille* mark Mr. Lefort's debut as an operatic director in the United States.

MAROUN AZOURI *(Set and Costume Designer)* after receiving a degree in architecture in Paris, decided that his career was in theater. He has worked with most of the major opera companies, including La Scala, the Rome Opera, and the Opera of Touluose, and with such distinguished institutions as the Théâtre de L'Odèon in Paris, the Spoleto Festival, the Guthrie Theater, Lincoln Center in New York, and The Kennedy Center in Washington, D.C. He has been the recipient of many awards for stage, costume and lighting designs, including awards from The New York Sixth Annual Downtown Theater Awards for Arlecchino at the River West Theater. He also received the recent Brooklyn Arts and Culture Association (BACA) 1985 award for best experimental theater work for *Insomnia in Pink,* which he wrote and directed for his theater company. Currently Mr. Azouri is directing and designing *Rigoletto* in Santiago, Chile; *La Périchole* for Chattanooga, Tennessee, (in association with Michel Sénéchal and Beni Montresor); and Cavalli's *L'Egisto* which will be performed in Paris in the fall. *Mireille* is the first production that Mr. Azouri has designed for the American Opera Center.

MARK W. STANLEY *(Lighting Designer)* is the Resident Lighting Designer of the New York City Opera where he has designed 18 operas for the current repertory and touring companies. His additional credits include: the New Orleans Opera, the Vienna Volksoper, *Live from Lincoln Center* on PBS, the current revival of Sam Shepard's *Curse of the Starving Class,* The Iowa Shakespeare Festival, the Hannah Kahn Dancers. *Comedy of Errors* for Equity Library Theatre, and Karen Akers' one woman show. Mr. Stanley also teaches at the Parsons School of Design and is author of *The Color of Light Workbook.*

GENIA MELIKOVA *(Choreographer)* was born in Marseille and has been a member of the Juilliard Dance Faculty since 1969. As a ballerina, she has appeared with the Ballet de Monte Carlo, American Ballet Theater, the International Ballet de Marques de Cuevas in Paris, the London Festival Ballet, and Grand Ballet Classique de France, as well as on television in England, France, Spain, Belgium and Switzerland. Among the choreographers with whom she has worked have been Balanchine, Cranko, Dolin, Helpmann, Lifar, Lichine, Massine, Nijinska, Taras and Tudor. As a choreographer, she has worked with the Greater Bridgeport Ballet, the Bernhard Ballet in Westport, for the Dance Division at Juilliard and for the Juilliard American Opera Center *(La Vie Parisienne),* and she has also taught at the Alvin Ailey Dance Company and the University of Hawaii.

'RENE BYRNE OHL *(Production Stage Manager)* is now in her third season as the production stage manager for the American Opera Center. A graduate of the University of Cincinnati's College-Conservatory of Music, Miss Byrne has since worked with directors Liviu Ciulei, Roberto Goldschlager, Italo Tajo, Peter Sellars, Andrew Porter, Ian Strasfogel, Graziella Sciutti, Norman Ayrton and James Lucas. She was the Assistant Production Manager for PepsiCo's *Summerfare 1985,* an international arts festival that included 82 performances of opera, dance, theater and concerts in 24 days. Miss Byrne was also Production Stage Manager for the telecast of *Live From Lincoln Center—Juilliard at 80* from the Juilliard Theater. She has added Juilliard's Dance Ensemble to her stage managing responsibilities this season, as well as continuing in her second season as Production Stage Manager for the School of American Ballet.

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BIOGRAPHIES OF THE 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. Enrollment is gained through competitive auditions. All those accepted work with members of the Juilliard voice, coaching, acting and conducting faculties.

VANESSA AYERS *(Clemence)* was educated at Heidelberg College and Indiana University at Bloomington before coming to Juilliard where she is now a master's degree candidate. Prior to joining the Juilliard American Opera Center last year, she was a member of the Opera Training Department where she performed Metella in *La Vie Parisienne.* 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. Miss Ayers has been honored at Juilliard with both the Mary E. Birsh and Irving Berlin Scholarships. Last spring, she was a semi-finalist in the Baltimore Opera Competition, and a finalist in the 1986 San Francisco Opera Center auditions. She was the Maestra delle Novizie in AOC's *Suor Angelica* last season, and also sang in *A Postcard from Morocco* as the Lady with the Hat Box.

DAVID BARRELL *(Ourrias)* is at Juilliard this year as the recipient of the first London Symphony Orchestra American Foundation Scholarship. He earned a Bachelor's degree in music, with honors, at London University and holds a Recital Diploma from the Royal Academy of Music. Among his roles while there were Onegin in *Eugene Onegin,* Mangus in Sir Michael Tippett's *The Knot Garden,* the Count in *Marriage of Figaro,* Papageno in *The Magic Flute,* Renato in *Ballo in Maschera* and the title roles in *Gianni Schicchi* and *Don Giovanni.* He has also sung extensively in both oratorio and opera in England, in roles such as Schaunard and Tarquinius in *The Rape of Lucretia* for the Abbey Opera in London, Faninal in *Die Rosenkavalier* for an English National Opera Tour, as well as in performances with the Edinburgh and Windsor Festivals. This is his first role with the American Opera Center, and he will be seen as Don Giovanni later in the season. He will appear in Stravinsky's *le Renard* at the Spoleto Festival USA.

STEPHEN BIGGERS *(Ourrias)* is from Texas, and came to the American Opera Center 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.* A past member of the Santa Fe Apprentice Program, he was also the winner of last year's Midland Symphony Orchestra Young Artist Competition and was one of 11 finalists in the 1985 Metropolitan Opera national auditions. For the American Opera Center, he appeared last season as Marco in *Gianni Schicchi,* The Man With a Shoe Sample Kit in Argento's *A Postcard from Morocco,* as Ariodates in *Xerxes,* and this season as the Watchman in Schuman's *Casey at the Bat.* Last summer he was seen as Sid in *La Fanciulla del West* in the Spoleto Festivals (U.S. and Italy), where he will return next summer to sing Salvatore in *The Saint of Bleecker Street.* Other upcoming engagements include Escamillo with the Virginia Opera in the fall and Don Giovanni in the American Opera Center production this coming April.

RUBEN BROITMAN *(Vincent)* is from Mexico City, where he attended both the University and the Conservatory of Mexico. He was three times district winner from Puerto Rico in the Metropolitan Auditions, and was regional winner again in 1983 in New Orleans. His roles include Tamino in *The Magic Flute,* Armand Brissard in Lehar's *The Count of Luxembourg,* and he sang Alfred in *Fledermaus* with the Opera of San Juan. At Juilliard he has performed in Wolf-Ferrari's *School for Fathers,* as Ferrando in *Così Fan Tutte,* Bobinet in *La Vie Parisienne,* in the AOC productions of Session's *Montezuma* and Shostakovich's *Lady Macbeth of Mtsensk* and, last season, as Rinuccio in *Gianni Schicchi.* He has performed at the Casals Festival in Puerto Rico as tenor soloist in the Haydn *Lord Nelson Mass,* and was seen in Strauss' *Capriccio* in Carnegie Hall in January. He will also be seen in *Le Renard* at the Spoleto Festival USA this summer.

DAVID COLE *(Shepherd)* is in the sixth grade at The Lenox School, and has appeared at the Metropolitan and New York City Opera in productions of *Carmen, Lohengrin, La Bohème,* and *Mefistofele* in the children's chorus. He also appeared in the English National Opera's production of Walton's *Gloriana,* as a page in the Metropolitan's *Lohengrin* and toured with *Hansel and Gretel.* He was seen last season in the AOC production of *Gianni Schicchi* as Gherardino.

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JOHN DANIECKI *(Vincent)* came to the American Opera Center last year from Northwestern University. He was 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 last year in the Metropolitan Opera Auditions. He appeared as II Tinca in *Il Tabarro* for the American Opera Center last season, and as An Operetta Singer in Argento's *Postcard from Morocco.* He has also been seen locally as Arturo in *Lucia* and Midir in *The Immortal Hour,* in *La Pèrichole* with the Sarasota Opera and as tenor soloist with the Puerto Rico Symphony.

MATTHEW DOBKIN *(Shepherd)* attends the Collegiate School and is a member of the City Opera and Metropolitan Opera Children's Chorus. His solo roles include the Third Spirit in *The Magic Flute* (for the N.Y. City Opera), a page in *Lohengrin* at the Metropolitan, and Amahl, which he did most recently for the Connecticut Opera.

YAN-YU GUO *(Taven)* 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 came to Juilliard two years ago and sang Zita in *Gianni Schicchi* and Una Conversa in *Suor Angelica* in last season's *Il Trittico* for the AOC. Later in the season she sang Arsamenes, brother of Xerxes, in Handel's *Xerxes.* Last year she represented China and The Juilliard School in Chile's Viña del Mar competition, in which she received a "Special Distinction" award.

DAVID HARRIS *(Voice of the Boatman)* who comes from Virginia, holds a degree from Eastern Kentucky University. At Juilliard, where he is now in the master's program, he has been seen as Urban in *La Vie Parisienne,* in the American Opera Center's production of *Lady Macbeth of Mtsensk* and earlier this year played the Umpire in *Casey at the Bat.* He was the recipient of the 1984 award for baritone from the National Association of Music Clubs, and is a member of the touring Juilliard Singers.

KEITH HEIMANN *(Ambroise)* received a B.A. from Rice University in his home state of Texas. At Juilliard he has performed in *Manon* and *Lady Macbeth,* and sang Guglielmo in the Opera Training Department production of *Così Fan Tutte.* He has also sung in productions of *The Magic Flute* and two roles in Henze's *We Come To The River* with the Santa Fe Opera, as well as with the Patterson Opera, where he sang both Angelotti and Sciarrone in a recent performance of *Tosca,* and the Opera Ensemble of N.Y. He was Maestro Spinelloccio in AOC's *Gianni Schicchi* last season, and a Puppet Maker in Argento's *Postcard from Morocco.*

BRIAN MATTHEWS *(Ramon)* holds a master's degree from Juilliard, where he has performed Don Alfonso in *Così Fan Tutte* and Urban in *La Vie Parisienne,* and was seen as The Sentry in the American Opera Center production of *Lady Macbeth of Mtsensk.* Last season, he was both Il Talpa in *Il Tabarro* and Il Notaio in *Gianni Schicchi* in the AOC production of *Il Trittico.* He was last seen as Thatcher in Schuman's *Casey at the Bat,* and will also be in the April production of *Don Giovanni* for the AOC. He has also performed with the Los Angeles Opera in *Treemonisha* and Charles' *Alice in Wonderland,* with Wolf Trap in *War and Peace* and *Daughter of the Regiment,* and with the Valley Opera Company. He has most recently been seen in the N.Y. area as Zuniga in the New York Grand Opera's production of *Carmen.* He has been the recipient of several awards and scholarships, including the Zachary Award, the M. C. Lawton Award, and the Elaine Johnstone Award.

JUNGWON PARK *(Mireille)* is from Seoul, Korea, where she studied at Hanyang University. This is her third year as a member of the American Opera Center, for which she understudied Giulietta in *I Capuleti e I Montecchi,* and sang Lauretta in last season's *Gianni Schicchi.* In 1984, she performed Naiade in *Ariadne auf Naxos* for the Spoleto Festivals in both the U.S. and Italy, and sang the Mozart *Coronation Mass* with the Westminster Choir. This year, she was the winner of the Puccini Award in the Baltimore Opera Competition, and was featured soloist in a gala concert in her native Seoul with The Korean Symphony. She is in the master's program at Juilliard.

DEBRA PARKER *(Vincenette)* is new to the American Opera Center this year. She is in the master's degree program at Juilliard, and holds a bachelor's in music from the University of British Columbia, returning recently to her native Canada to sing on CBC national radio and television in Montreal as winner of the CBC Talent Competition. This year, she was a third prize winner in Montreal's International Voice Competition as well as a finalist in the N.Y. Oratorio Society competition. She has also sung with the Charlottetown Symphony and Chorus, the Edmonton Symphony, and was a soloist in Alice Tully Hall with the Juilliard Chorus. In the spring she will return to Canada for a CBC radio recital and for a solo performance with the Toronto Chamber Orchestra.

ANGELA RANDELL *(Clemence)* also joined the American Opera Center this season, coming to Juilliard from Northwestern University, where she sang Marja in Merikanto's opera *Julia,* and Mimi in *La Bohème.* She also sang at the Blossom Festival this past summer, and with the Chamber Opera of Chicago as the Alms Sister in their production of *Suor Angelica.* A winner of the Sudler Oratorio Competition in 1984 and 1985 as well as the Bel Canto Foundation of Chicago, she is currently a member of the Juilliard Singers, an ensemble that performs as part of the Lincoln Center Institute.

RACHEL ROSALES *(Mireille)* is from Phoenix, Arizona and makes her American Opera Center debut with this role. She holds a Bachelor of Music degree from Arizona State University and is a candidate for the master's degree at Juilliard, where she was the recipient of the Leona Gordon Lowin Memorial Scholarship last year. A first place winner of the San Francisco Opera Center auditions in both the Arizona and New York regionals, she has sung with the Arizona Opera, the Merola Program of the San Francisco Opera, Western Opera Theatre and Wolf Trap in roles such as the Queen of the Night in *The Magic Flute,* Clorinda in *La Cenerentola,* Alice Ford in *Falstaff,* and Corilla in Donizetti's *Le Convenienze Teatrali.* This past October she made her City Opera debut as the Queen of the Night, which she will also perform with the Cincinnati Opera this summer. Other upcoming engagements include Leila in *Les Pecheurs des Perles* for the N.Y. City Opera this coming summer.

REBECCA RUSSELL *(Taven)* 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 the 1984 Spoleto Festival (USA) in Menotti's *Juana La Loca,* and in the American Opera Center productions of *Il Tabarro* as La Frugola, *Gianni Schicchi* as Zita and as Amastris in Handel's *Xerxes.* She sang in the Columbus Symphony's *Parsifal* as a Flower Maiden and at the 1985 Spoleto Festivals (USA and Italy) as Wowkle in *La Fanciulla del West.* She was a finalist in the 1985 Metropolitan Opera Eastern Regional auditions, the Zachary Society Competition, and the N.Y. Oratorio Society Competition. In March, she will be heard in Carnegie Hall as alto soloist with the New York Oratorio Society in a Mozart and Britten program.

DAVID STIX *(Ambroise, Voice of the Boatman)* 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 participated in master classes with Sherrill Milnes and Giorgio Tozzi, and was seen as the Duke of Verona in Gounod's *Romeo and Juliet* at the Lake George Opera Festival this past summer, as well as in Britten's *The Beggar's Opera.* At Juilliard, last season, he was seen as Pinellino in *Gianni Schicchi* and the Second Puppet in *Postcard from Morocco.* In this year's Focus! Festival he sang the Orderly in Hindemith's *Hin und Züruck.*

JEANINE THAMES *(Vincenette)* is working toward her Master of Music degree at Juilliard. 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 AOC productions of *Suor Angelica* as Una Cercatrice, *A Postcard from Morocco* as A Lady with a Hand Mirror, and most recently in *Casey at the Bat* as A Young Fan. She has sung as soloist with both the Juilliard Chorus and the Juilliard Chamber Orchestra in Tully Hall and is a recipient of the Leona Gordon Lowin Memorial Scholarship. She has been a Regional Finalist, and was given an Encouragement Award, in the Metropolitan's 1985 auditions.

DANA WATKINS *(Shepherd)* attends the Lycée Français de N.Y. and also sings with the Metropolitan and City Opera Children's Chorus. He has sung the Second Spirit in *The Magic Flute* with the New York City Opera, a page in *Lohengrin* at the Metropolitan Opera, the Shepherd in *Tosca* with the Metropolitan's National Tour, and eight performances of *Amahl*, most recently at BAM and for the Philadelphia Oratorio Choir. He has also sung the boy soprano role in the Andrew Lloyd Webber's *Requiem.*

JOHN CALVIN WEST *(Ramon)* is a member of the faculty of Juilliard's Theatre Center and makes his American Opera Center debut as a special guest artist in this role. He has sung with the San Francisco Opera, the Lyric Opera of Chicago, the Opera Company of Boston, the Opera Theatre of Syracuse, the Spoleto Festival, and companies in Dallas, Seattle, Houston, Vancouver and Caracas, Venezuela, in addition to performing with every major orchestra in the U.S. He has also sung extensively in Mexico. His repertoire includes more than 100 leading opera and oratorio roles, and he has sung recitals throughout the U.S., Canada and in Frankfurt, Germany. His roles include Sarastro in *The Magic Flute*, Sparafucile in *Rigoletto*, Dr. Dulcamara in *L'Elisir d'Amore* and the King in *The King and I.* Upcoming engagements include Sparafucile with the Florentine Opera in Milwaukee in April.

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Caonex Camilo
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Diane Phoenix

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Il Wan Bai
Michael D'Avanzo
Charles Jacot
Joo Shim Kim
Jeanne Lewin
Steven Sigurdson

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Geraldine Agugliaro
John Barker
Kageki Nagao
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Elad Halprin

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Roberto Mincuk
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(in Italian)

April 16, 18, 20, 1986

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James Sloan Allen, *Director of Liberal Arts and Academic Administration*

DIVISION DIRECTORS

Muriel Topaz, *Dance*
Michael Langham, *Theater*
Stanley Wolfe, *Extension*
Olegna Fuschi, *Pre-College*

David Lloyd, *Juilliard American Opera Center*

ADMINISTRATORS

Karen Wagner, *Registrar*
Irving Ruckens, *Controller*
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Salvatore Bianchi, *Director, Facilities and Engineering*
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35

JUILLIARD
AMERICAN
OPERA
CENTER
PRESENTS

Mireille

by CHARLES GOUNOD

AN OPERA
IN THREE ACTS

•

Conducted by
ANTON COPPOLA

Directed by
BERNARD LEFORT

Sets and costumes
designed by
MAROUN AZOURI

Lighting designed by
MARK W. STANLEY

Production conceived
and realized by
Bernard LeFort

•

JUILLIARD SYMPHONY

•

Fri., Feb. 21, 1986
at 8 p.m.

Sun., Feb. 23, 1986
at 3 p.m.

Tues., Feb. 25, 1986
at 8 p.m.

•

THE JUILLIARD THEATER
155 West 65th Street

DRAWING BY MAROUN AZOURI

Only mail orders until January 26; Box Office opens January 27. A benefit for the Juilliard Student Aid and 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: _____

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	No. of tickets	Donation	Total
Fri., Feb. 21, 8:00 p.m.			
Sun., Feb. 23, 3:00 p.m.			
Tues., Feb. 25, 8:00 p.m.			
		TOTAL	

NAME _____
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36

DANCE DIVISION
THE JUILLIARD SCHOOL

LINCOLN CENTER FOR THE PERFORMING ARTS, NEW YORK

ADMISSION AUDITIONS

Application for Admission Auditions will be welcomed through February 15, 1986.

AUDITIONS SCHEDULE AND LOCATION:

NEW YORK: March 3, 4, 5 at THE JUILLIARD SCHOOL, 144 W. 66th Street

ATLANTA: March 6 at ATLANTA BALLET, 477 Peachtree Street NE

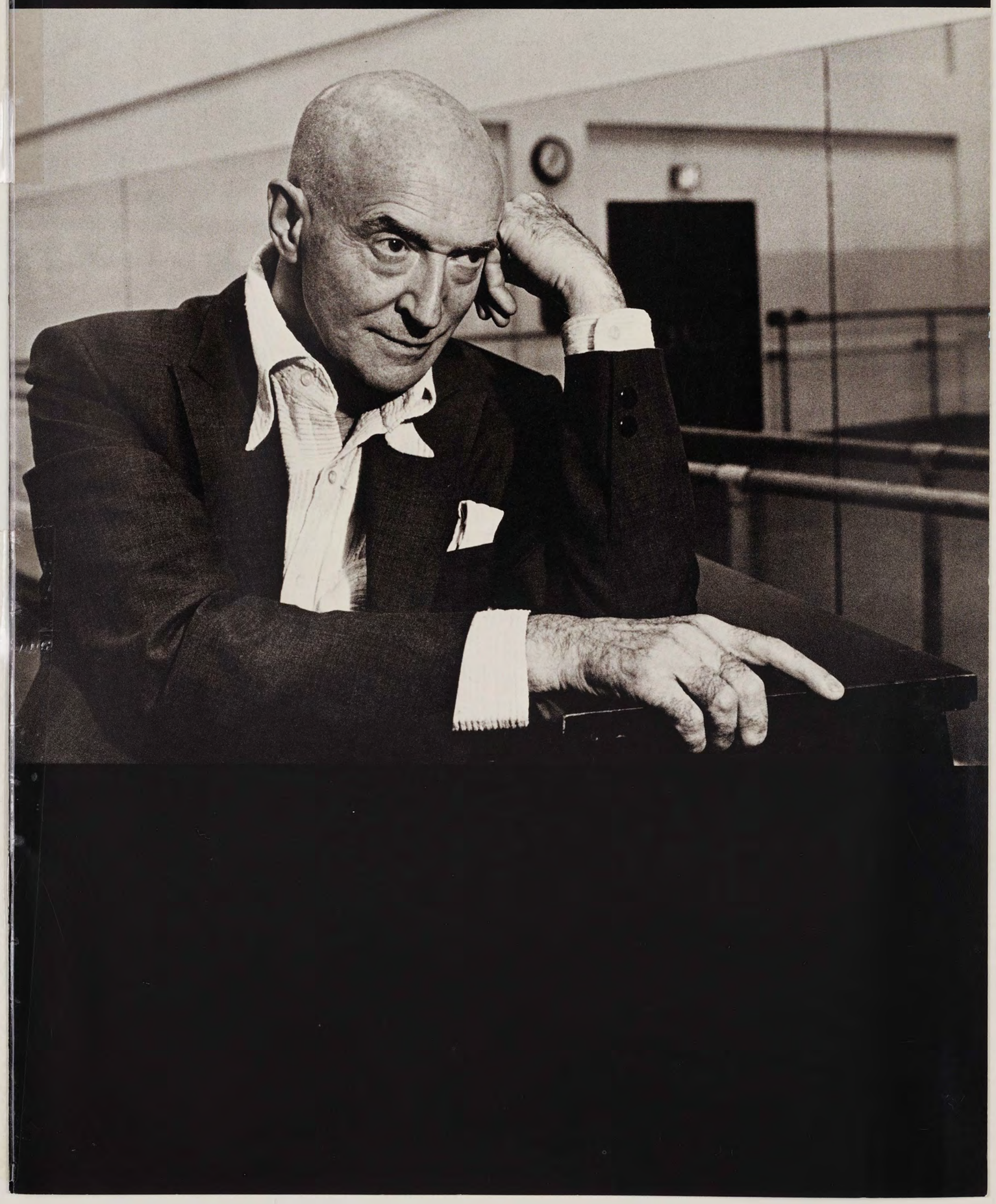
SAN FRANCISCO: April 1 at SAN FRANCISCO BALLET, 455 Franklin Street

NEW YORK: May 19, 20, 21 at THE JUILLIARD SCHOOL
(APPLICATION DEADLINE: APRIL 15)

NEW YORK: August 26, 27 at THE JUILLIARD SCHOOL
(APPLICATION DEADLINE: AUGUST 1)

For further information write or call: MURIEL TOPAZ, Director, Dance Division
The Juilliard School, 144 W. 66th Street, New York, NY 10023.
Telephone (212) 799-5000, extension 255.

THE 35TH ANNUAL CAPEZIO® DANCE AWARD TO ANTONY TUDOR



. Reed
WOOD.

Hugh Laing, one of the great interpreters of his works, remarked, "Tudor went into the theatre with a camera behind him. Showing character in action and action rising from character, Tudor's ballets combine psychological insight with so-

lowest handsome and deeply appreciated can do for the more ultimately than

art itself, where it functions actively to breed further progress worthy of further honors in a lively continuity of growth.

John Martin

On the cover: Antony Tudor, photograph by Jack Mitchell. Inside cover: Antony Tudor with Alicia Markova. Centerfold: "La Belle Assemblés". Left to right: Elizabeth Schooling, Jennifer Hare, Ann Gee, Suzette Morfield, Antony Tudor, Hugh Laing, Florence Rawson, Norah Whitworth, Tamara Svetlova and Joan Lendrue. On this page, top: Antony Tudor. Center: ABT's 35th Anniversary gala. Front row: Erik Bruhn, Cynthia Gregory, Karen Conrad, Anton Dolin, Irina Baronova, Lucia Chase, Natalia Makarova, Hugh Laing, Nora Kaye, Antony Tudor, Ted Kivitt, Eleanor D'Antuono. Back row: Jonas Kage, Agnes deMille, Dimitri Romanoff, Oliver Smith. Below: Lillian Moore, Antony Tudor, Martha Graham, Donald Duncan at anniversary party for John Martin. Last three photographs courtesy of the Library and Museum of Performing Arts.

TO ANTONY TUDOR

Dancer, teacher, master choreographer. His understanding of the profound depths of human emotion has led him to explore the springs of grief, passion, jealousy, and joy in ballets which possess an unparalleled resonance. As teacher and mentor, he has served as a conscience for generations of dancers. His uncompromising standards reflect the artist as a moral force, recognizing that dance can provide both pleasure and insight.

April 28, 1986
The Juilliard School
at Lincoln Center

Like many choreographers, Antony Tudor has told stories in dance. But, unlike the stories of some choreographers, Tudor's are clearly stories that matter. Dance matters very much indeed to Tudor. Yet he discovered dance almost accidentally.

The son of an English shopkeeper, Tudor grew up in a poor London neighborhood. At the age of sixteen, he found himself fascinated by a dancer he saw in a music hall. He soon forgot the name. Yet dancing left an indelible impression on him. Curious about the art, he attended performances [illegible] with Marie Rambert, Margaret Craske, and Nicholas Legat. It was Rambert who said he had "the soul of a poet," who gave him opportunity to choreograph his first ballet for the Ballet Club in 1931.

Other works followed, including two treasured ballets, still performed today: Jardin aux Lilas and Dark Elegies. Tudor also danced briefly with the Vic-Wells Ballet and directed companies of his own. Then, in 1939, he came to America to participate in the first season of Ballet Theatre. In 1974 he became associate director of American Ballet Theatre, as that company is now known, and in 1980 he was named its Choreographer Emeritus. He has also taught and staged his ballets for many other companies, including the Metropolitan Opera Ballet and the Juilliard School.

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Like [illegible] has developed and refined dancers. Hugh Laing, one of the greatest male dancers of his [illegible] Tudor [illegible] rather had done before him. Glowing character in action and at [illegible] from character, Tudor's ballets combine psychological insight with social commentary. Thus Jardin aux Lilas concerns a marriage of convenience; Pillar of Fire examines guilt and forgiveness; Undertow is both the portrait of a criminal and a panorama of slum life, and Echoing of Trumpets depicts the ravages of war. And Tudor's comedies—as malicious as they are amusing—show a keen awareness of human foibles.

For Antony Tudor, choreography is a way of telling the truth.

Jack Anderson

CAPEZIO® DANCE AWARD

The Capezio® Dance Award was established late in 1951 for the purpose of contributing to public awareness of the progress of the dance in the United States.

Though every season contains its share of individual performances and productions that meet with popular approval, there are forces at work within the art itself which, for all their fundamental vitality, may easily escape the notice of the spectator at large. It is to focus attention on these substantial achievements, which might otherwise go unrecognized for what they are, that each year the Capezio Committee singles out one of them for specific honor.

The choice is not limited to the activities of the calendar year. For one thing, the award is concerned with long-term developments rather than with isolated events, however outstanding. For another thing, it is in no sense competitive. It is not made for the "best" performance, the "best" production of the year, or anything of the sort; events of that generally spectacular character need no further emphasis. Moreover, one year may produce half a dozen significant performances or productions, while the next may be comparatively barren. In the first instance, to choose one would be to slight the rest; in the second instance, it would be in effect merely to settle for the least bad. The matters which engage us here are those which have values independent of passing vicissitudes.

It is not by accident that the award takes the form of cash instead of a loving cup or the like. Such a trophy, however handsome and deeply appreciated can do little more ultimately than stand upon a shelf and gather dust. Money given to an artist or a creative worker, however, inevitably contributes to the art itself, where it functions actively to breed further progress worthy of further honors in a lively continuity of growth.

John Martin

On the cover: Antony Tudor, photograph by Jack Mitchell. Inside cover: Antony Tudor with Alicia Markova. Centerfold: "La Belle Assemblés". Left to right: Elizabeth Schooling, Jennifer Hare, Ann Gee, Suzette Morfield, Antony Tudor, Hugh Laing, Florence Rawson, Norah Whitworth, Tamara Svetlova and Joan Lendrue. On this page, top: Antony Tudor. Center: ABT's 35th Anniversary gala. Front row: Erik Bruhn, Cynthia Gregory, Karen Conrad, Anton Dolin, Irina Baronova, Lucia Chase, Natalia Makarova, Hugh Laing, Nora Kaye, Antony Tudor, Ted Kivitt, Eleanor D'Antuono. Back row: Jonas Kåge, Agnes deMille, Dimitri Romanoff, Oliver Smith. Below: Lillian Moore, Antony Tudor, Martha Graham, Donald Duncan at anniversary party for John Martin. Last three photographs courtesy of the Library and Museum of Performing Arts.

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Wherever he has worked, Tudor has challenged and inspired dancers. Hugh Laing, one of the greatest interpreters of his works, has stated, "Tudor went further into the depths of human emotion than any choreographer had done before him." Showing character in action and action rising from character, Tudor's ballets combine psychological insight with social commentary. Thus Jardin aux Lilas concerns a marriage of convenience; Pillar of Fire examines guilt and forgiveness; Undertow is both the portrait of a criminal and a panorama of slum life, and Echoing of Trumpets depicts the ravages of war. And Tudor's comedies—as malicious as they are amusing—show a keen awareness of human foibles.

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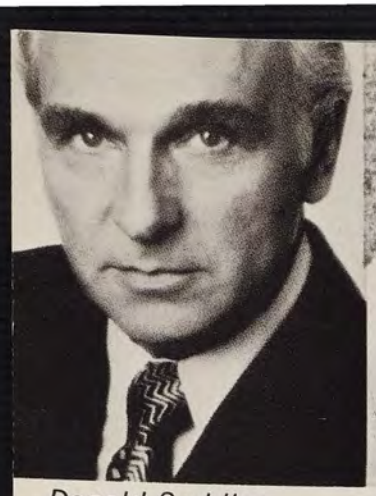
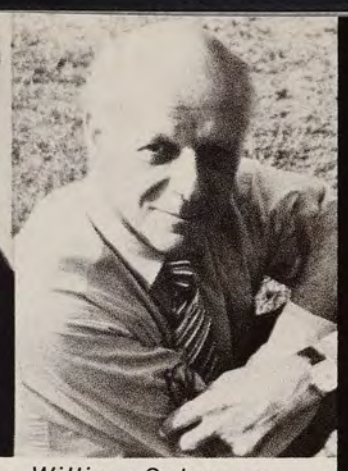


Donald Saddler



William Schuman

MASTER OF CEREMONIES DONALD SADDLER

Donald Saddler won the Tony and Drama Desk Awards for his choreography for "No, No, Nanette" and "Wonderful Town," and won Tony Award nominations for Joseph Papp's "Much Ado About Nothing" and "On Your Toes." He has directed and choreographed tributes to numerous luminaries and is presently represented on Broadway with "The Golden Land." He has recently completed work for a feature film, directed by Woody Allen.

PRESENTING THE AWARD WILLIAM SCHUMAN

In looking back on his early years, William Schuman claims that baseball was his main focus. However, after attending his first professional symphony orchestra concert, he decided to relegate baseball, a business career and writing popular music to lesser roles and to focus on composing concert music. After earning a B.S. in Music Education at Teachers College of Columbia University, he went on to teach at Sarah Lawrence. In the following years, he was Director of Publication at G. Schirmer Inc., and then President of Juilliard in 1962. Later he was named President Emeritus. Among his acclaimed and innumerable works, he created the music for "Undertow," Antony Tudor's only commissioned score.

THE COMMITTEE FOR THE CAPEZIO DANCE AWARD:

Jack Anderson
Dance Critic and Dance Historian

Melissa Hayden
North Carolina School of the Arts

Martha Hill
Artistic Director Emeritus, Dance Division, The Juilliard School

George Jackson
Dance Reviewer, Washington Post

Donald Saddler
Choreographer

The Capezio Award is made possible by a grant from the Capezio Foundation.
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Printed in the U.S.A.

CAPEZIO DANCE AWARDEES

1952 Zachary Solov
1953 Lincoln Kirstein
1954 Doris Humphrey (1895-1964)
1955 Louis Horst (1884-1964)
1956 Genevieve Oswald
1957 Ted Shawn (1891-1972)
1958 Alexandra Danilova
1959 Sol Hurok (1888-1974)
1960 Martha Graham
1961 Ruth St. Denis (1877-1968)
1962 Barbara Karinska
1963 Donald McKayle
1964 José Limón (1908-1972)
1965 Maria Tallchief
1966 Agnes de Mille
1967 Paul Taylor
1968 Lucia Chase (1897-1986)
1969 John Martin
1970 William Kolodney (1899-1976)
1971 Arthur Mitchell
1972 La Meri/Reginald and Gladys Laubin
1973 Isadora Bennett (1900-1980)
1974 Robert Joffrey
1975 Robert Irving
1976 Jerome Robbins
1977 Merce Cunningham
1978 Hanya Holm
1979 Alvin Ailey
1980 Walter Terry (1913-1982)
1981 Dorothy Alexander
1982 Alwin Nikolais
1983 Harvey Lichtenstein
1984 Willam Christensen
Harold Christensen
Lew Christensen (1909-1984)
1985 Doris Hering
1986 Antony Tudor

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THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance, L & M, and Academic Faculty **Date** March 6, 1986

From: Muriel Topaz - Director, Dance Division

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 10 through March 24.

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 instructors.

Thank you,

Muriel Topaz cms

F6 8 – 15M – 9/8 4

STUDENTS INVOLVED IN THE MARCH DANCE PRODUCTION:

Baldyga, Lisa
Barrs, Alicia
Beckon, Steven
Bowman, Kenneth
Boyd, Charlton
Bragdon, Sara
Brioso, Alan
Brosseau, Vincent
Broughton, Marcela
Chapman, Kimberly
Davis, Edward
Davis, Paula
Donnelly, Cathleen
Fantano, Diana
Fukutani, Lisa
Harris, Bruce
Harris, Suzanne
Hedrick, David
Hedrick, Sarah
Jungels, Rachael
Kane, Jonathan
London, Peter
Mose, Nadine
Olsen, Solveig
Patterson, Kraig
Pavlakos, Lenore
Pihl, Margaret
Robbins, Lisa
Santarelli, Louisa
Sharff, Scott
Starosta, Beth
Stenberg, Torbjorn
Thomas, Kaisha
Tumbarello, Anthony

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THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance, L & M, and Academic Instructors **Date** November 6, 1985

From: Muriel Topaz - Director, Dance Division

Subject:

Attached is a list of the Dance Division majors involved in the November Dance Production which will be rehearsing and performing on Stage from November 1 through November 16.

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 instructors.

Thanks,

Muriel Topaz

Muriel Topaz

F6B 15M 10/81

11/6/85

DANCE DIVISION STUDENTS in NOVEMBER DANCE PRODUCTION

Barrs, Alicia
Beckon, Steven
Bowman, Kenneth
Boyd, Charlton
Brosseau, Vincent
Chapman, Kimberly
Cyrus, Duane
Davis, Paula
Donnelly, Cathleen
Fantano, Diana
Fields, Bonnie
Fukutani, Lisa
Harris, Bruce
Hedrick, David
Jungels, Rachael
London, Peter
Mose, Michelle
Mose, Nadine
Murray, Lisa
Olsen, Solveig
Ornelas, Ruben
Patterson, Kraig
Pavlakos, Lenore
Pihl, Margaret
Plauche, Emilie
Robbins, Lisa
Ryder, Kirk
Santarelli, Louisa
Sharff, Scott
Starosta, Beth
Stenberg, Torbjorn
Taylor, Robert
Thomas, Kaisha
Ward, Kelley

3/13/86

DANCE ALUMNI NEWS

MARK HAIM, graduate and company director of Mark Haim & Dancers, participated in The Riverside Festival at the Theatre of the Riverside Church February 6,8 and 9. Mr. Haim's company of eight dancers includes graduates CAROLINE BILLINGS, LAURA COLBY AND BARRIE RAFFEL.

Participants in the spring Riverside Festival are graduates FRANCIS PATRELLE (Dances...Patrelle, April 2, 4 and 6); HIKARI BABA (Baba Dancers, May 22,24 and 25); HSUEH-TUNG CHEN (Chen and Dancers, May 28, 30 and June 1); SUSAN OSBERG (Susan Osberg and the Workwith Dancers, June 5, 7 and 8).

NICHOLAS RODRIGUEZ, graduate and artistic director of Dance Compass, premiered two new works at the Theatre of the Riverside Church on March 5, 7 and 9. Graduates CHAD COURTNEY, FRANCIE HUBER, CHRISTINE NIEDER, NATALIE ROGERS and alumnus, DANIEL SANCHEZ are members of Mr. Rodriguez's company.

ROBERT GARLAND, graduate, is performing with the Dance Theatre of Harlem, artistic director, Arthur Mitchell.

OHAD NAHARIN, alumnus, performed at the Joyce Theater in January with his company, Ohad Naharin and Dancers. Graduates NATALIE ROGERS, ANI UDOVICKI and MEGAN WILLIAMS are dancing with Mr. Naharin's company.

JENNIFER MULLER, graduate and artistic director of her company The Works, performed her works at City Center Theater in February. Alumni, ANGELINE WOLF and CHRISTOPHER PILAFIAN are members of the company.

JONATHAN LEINBACH, graduate, performed with Mark Taylor and Friends in January and February at Nikolais/Louis DanceSpace.

SAEKO ICHINOHE, graduate, has scheduled performances for her company May 19, 20 and 21 at the Marymount Mahhattan Theatre in celebration of her Tenth Anniversary Season. CAROLINE BILLINGS, graduate, is a member of Miss Ichinohe's company.

BEN HARNEY, alumnus, formerly a principal in Broadway musical "Dreamgirls" is now performing in a new musical "Song for a Forgotten Hero". This is a story of Bert Williams, best-known black entertainer of his time at the turn-of-the-century; Mr. Williams was a minstrel singer, dancer and a songwriter. The performances are at the American Place Theater.

PETER SPARLING, graduate, will be performing with the Martha Graham Dance Company, celebrating its 60th Anniversary. There will be a 3 weeks season at City Center, May 27 - June 15. The 1986 City Center repertory spans the 60 years of the company's history.

4/15/86

DANCE ALUMNI NEWSNOTES

KRISTEN BORG, graduate, performed with Stephen Petronio & Dancers in mid-March at Dance Theater Workshop's Bessie Schonberg Theater in New York City.

Paterson's Inner City Ensemble presented at the Passaic County Community College Theater, April 3-5, the premiere of "Leslie", a new dance choreographed by JANE CARRINGTON, graduate. Miss Carrington is a member of the Inner City Ensemble teaching staff. She will also be performing with CHRISTA COOGAN, graduate, and RANDALL FAXON PARKER, alumna, April 30, May 1,2,3, at The Limón Center in New York City, in a New Dance Series presented by The José Limón Dance Foundation.

"Vienna:Lusthaus", conceived and under the direction of MARTHA CLARKE, graduate, will be performed at St. Clement's in New York City April 19 - May 3.

NATALIE ROGERS, graduate, danced in a concert sponsored by the Trinidad & Tobago Working Woman's Association, at St. Peters Church, March 23. She represented the Republic of Trinidad.

ROBERT SWINSTON, graduate, performed with the Merce Cunningham Dance Company, of which he is a member, in the City Center Season March 11 - 23.

GEORGE WAINWRIGHT, graduate, will be performing the role of Mark in "A Chorus Line", in a summer stock tour beginning July 1.

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The Juilliard School
Dance Division

November, 1985

MEMORANDUM

To: Dance Faculty and Staff
From: Muriel Topaz

1] It is our pleasure on Monday, November 4, at 1 pm and 4 pm, in studio 320. to welcome Juan Carlos Copes and his partner, Maria Nieves. Mr. Copes is the choreographer of the widely hailed "Tango Argentino" currently on Broadway. He will teach our students the Tango. Dance faculty and staff are invited to come and observe.

2] Our November Dance Production, A Concert of Dances Choreographed by Alumni of the Dance Division, will be performed by the Juilliard Dance Ensemble in The Juilliard Theater:

Thursday, November 14, at 8:00 p.m.
Friday, November 15, at 8:00 p.m.
Saturday, November 16, at 2:00 p.m. and 8:00 p.m.

There will be 2 different casts performing. If you have not received a flyer as yet, you may pick one up in the Dance Office.

Faculty, accompanist and student complimentary tickets will be available after Monday, November 4, in the Dance Division Office.

3] AMERICAN OPERA CENTER PRODUCTION - "Casey at the Bat", Daniel West, choreographer and director, will be performed in The Juilliard Theater Friday, November 22, at 8 p.m. and Sunday, November 24, at 3 p.m. Dance Division students who will be performing in this production are as follows: Rachel Durham, Magaly Marisol Figueroa, Christina Gabriel, Lisa Murray, Leslie Nelson, Kaisha Thomas (Understudies: Laura Staton, Sally Sullivan); Charlton Boyd, Harry Damas, Jonathan Kane, Kirk Ryder, Robert Taylor.

4] THANKSGIVING RECESS: Thursday, November 28 through Sunday, December 1.
Classes resume Monday, December 2

The Juilliard Building will be closed on Thanksgiving Day, Thursday, November 28.

The building will be open for practice on Friday, November 29 and Saturday, November 30, 8 a.m. - 7 p.m.

5] CLASS LISTS: Will the dance faculty please check their class lists and roll books with the official class list book in the Dance Division Office.

In the Dance Division Office, on top of the black file cabinets, faculty will find folders marked with the name of each instructor. In the individual folder, as marked, the instructor will find a class list for each class being taught by that instructor. There are extra copies for each class list. These class lists are also to be used as Students' Attendance Record Reports to be submitted to the Dance Division Office by the instructors at the end of each month. Will faculty please bring their attendance reports up to date and hand them in by Friday, November 1. If you have any questions, please check with Ona or Mary in the office.

6] FACULTY TIME SLIPS: Kindly submit your slips to Mary Chudick EACH WEEK and not for 3 - 4 weeks the day after the pay period ends. To guarantee the receipt of your check, faculty should hand in time slips THE DAY BEFORE THE PAY PERIOD ENDS!!

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The Juilliard School
Dance Division

MEMORANDUM

December 5, 1985

To: Dance Faculty and Staff
From: Muriel Topaz

1] LINCOLN CENTER STUDENT PROGRAM TOURS: Juilliard Dance Ensemble

Cross-Cultural Program, Dance Around the World (Dec. 2,3,4,6)
Cast: K.Bowman, M.Gusmao, S.Harris, M. Hildebrandt, P.London, S.Olsen, L.Pavlakos, A. Tumbarello.

Aureole and Three Epitaphs (Dec. 2,3,4,6; and Dec.9,10,11,13)
Cast: L. Fukutani, N.Mose, K.Patterson, T.Stenberg, K.Thomas.

Note: Students in classes conflicting with tour dates are officially excused.

2] Monday, December 9 - Visitors from Norway - Directors of opera companies in Norway will be visiting both Theater Center and Dance Division classes 10 - 11 a.m.

3] Wednesday, December 11 - Juilliard Faculty Meeting with President Polisi at 5 pm in Michael Paul Hall, 1st floor (Plaza Level), followed by a Christmas Party for Juilliard Faculty and Staff at 6 pm in the Marble Area.

4] Thursday, December 12, 4-6 pm, in studios 321 and 320 - DANCE EVENT III - Student Choreography and Works from Repertory Classes-
(Program notes are due in the Dance Office Monday, December 9, by 4 pm the latest.)

5] GRADES for 1st semester, 1985-86 must be handed in to Mary Chudick by Wednesday, December 18, 5 pm the latest. We urge the dance faculty to give their mid-year examinations as early as possible so that grades are ready by the due date. Also, it's important that faculty write comments for each student regarding progress, attendance, etc.

6] WINTER RECESS: Saturday, December 21, 1985 through Sunday, January 12, 1986

Last day of classes before recess: Friday, December 20
CLASSES RESUME MONDAY, JANUARY 13 which is also the beginning of 2nd semester, 1985-86.

7] JUILLIARD BUILDING HOURS DURING WINTER RECESS: 8 AM - 7 PM, except for the following: Building closed Tuesday, Dec. 24 and Wednesday, Dec.25 (Xmas Day)
and
Tuesday, Dec. 31 and Wednesday, Jan. 1(New Year's Day)

Within this recess period the building will be open on Sundays, as usual, 5-10 pm.

8] The Dance Division Office will be closed Saturday, Dec. 21 through Wednesday, Jan.1
The office re-opens Thursday, January 2.

9] Lever Thompson has unofficially withdrawn from Juilliard, as of 10/7/85.
Please delete his name from your class lists.

10] Muriel Topaz, Martha Hill, Mary Chudick and Ona Nowina-Sapinski send Holiday Greetings to the Dance Faculty and Staff.

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THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance Faculty and Academic Faculty Date 12/2/85

From: Muriel Topaz, Director, Dance Division

Subject: Lincoln Center Student Program Tour.
The following students will be touring with The Juilliard Dance Ensemble for the Lincoln Center Student Program.

Cross Cultural Program, Dance Around The World
Dec. 2,3,4,6

Cast A

Bowman, Kenneth
Gusmao, Maria
Harris, Suzanne
Hildebrandt, Michele
London, Peter
Olsen, Solveig
Pavlakos, Lenore
Tumbarello, Anthony

Aureole and Three Epitaphs
Dec. 2,3,4,6; Dec. 9,10,11,13

Cast A

Fukutani, Lisa
Mose, Nadine
Patterson, Kraig
Stenberg, Torbjorn
Thomas, Kaisha

Please excuse the above mentioned students from your classes, when classes conflict with the tour dates.

Thank you.

F6B 15M 11/82

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THE JUILLIARD SCHOOL - DANCE DIVISION

MEMORANDUM

May 2, 1986

To: Dance Faculty and Staff
Fr: Muriel Topaz
Re: CALENDAR DATES FOR MAY 1986

* *

1] May 5 through May 9: Final Examinations in Class Subjects. Friday, May 9 is the last day of classes for school year 1985-86. (Faculty will receive their grade sheets by Wednesday, May 7. Grade reports must be handed in to the Dance Division office by Tuesday, May 13, the latest.

2] Wednesday, May 7:
5 pm: Juilliard Faculty Meeting with President Polisi, in Michael Paul Hall (1st floor).
6 pm: End-of-the-season Party, in marble area outside Paul Hall, for members of the faculty, administration and staff. Your spouse or guest would be most welcome.

3] Friday, May 9: In The Juilliard Theater - Graduation Performance Examinations
[2-5,exams; 5-6:30,dinner break;6:30-8:30 or later if necessary; exams continue]
Voting Faculty: M.Topaz,chairman; C.Adams,A.Corvino,M.Hill, K.Hirabayashi,D.Lewis M.Maule,G.Melikova,E.Winter,H.Zaraspe.
All faculty members are invited to come to see the graduation performance examinations, and are also invited to attend the 5 pm dinner in the Juilliard Cafeteria. Will faculty please advise Mary Chudick by Wednesday, May 7,their plans to attend this dinner so that a count may be submitted to the Cafeteria Manager.

4] Saturday, May 10: 9 am - 4:15 pm, in st. 320 & 321,Major (Jury) Examinations for 19 students from Class 1989 (total of 28)-1st yr. students.

5] Monday, May 12: 9 am - 12:45 pm, Major (Jury) Examinations for 9 students from Class of 1989.

5:30 pm - Dance Event IX, in The Juilliard Theater

6] Tuesday,May 13: 5:30 pm - Dance Event X, in The Juilliard Theater

Program for Events IX and X:-New Work of Kazuko Hirabayashi; music,Christopher Roberts
-Student Choreography
-Works from Repertory Classes
(Different program for each Event with Kazuko Hirabayashi's New Work being performed in both Events)

7] Wednesday, May 14: 9 am -12:45 pm,Major (Jury) Examinations,Class 1987 (13)-3rd yr. students.
(lunch break,12:45-2:00)
2:00 -5:45 pm,Major (Jury) Examinations,Class 1988 (14) 2nd yr. students

8] Thursday, May 15: Faculty Party honoring Graduates and their families, 4:00 pm on at the home of Martha Hill.(Invitations with travel directions and Miss Hill's home address are forthcoming.)
(There is a Graduation Concert in Alice Tully Hall at 8 pm.)

9] Friday, May 16: Commencement at 11:00 am in Alice Tully Hall

10] Monday, May 19: Entrance Examinations for Dance Applicants for 1986-87 school year.
9 am -4 or 5 pm (in st. 320 & 321). 3 groups:9-11;11-1;2-4.
(43 applicants to date) (lunch break, 1-2)

The Juilliard Bulletin

February 1986, Volume XXIV, Number 1

October 5: Alumni Reunion and PBS-TV Birthday Salute

On October 5, hundreds of enthusiastic alumni and their spouses gathered at the School for Juilliard's second and very successful alumni reunion.

The homecoming day began in Paul Recital Hall with a report by President Polisi on recent strengthening of the curriculum of the Liberal Arts Department, which was formerly named the Academic Department, establishment of Sunday practice hours at the request of students and joint projects being developed with other Lincoln Center constituents.

These include a February 12 concert that will unite the New York Philharmonic and the Juilliard Orchestra and future construction of the North Building, a combined undertaking of ten Lincoln Center entities. Much of Juilliard's space in the new facility will be devoted to living quarters for 250 students, the School's first and urgently needed dormitory. Groundbreaking is expected in late summer.

Dr. Polisi also spoke about ongoing reevaluation of the entire curriculum to meet today's professional needs, and discussed his intention to explore programs and courses to bring together music, theater and dance students for common stimulation and growth. He emphasized the important assistance that

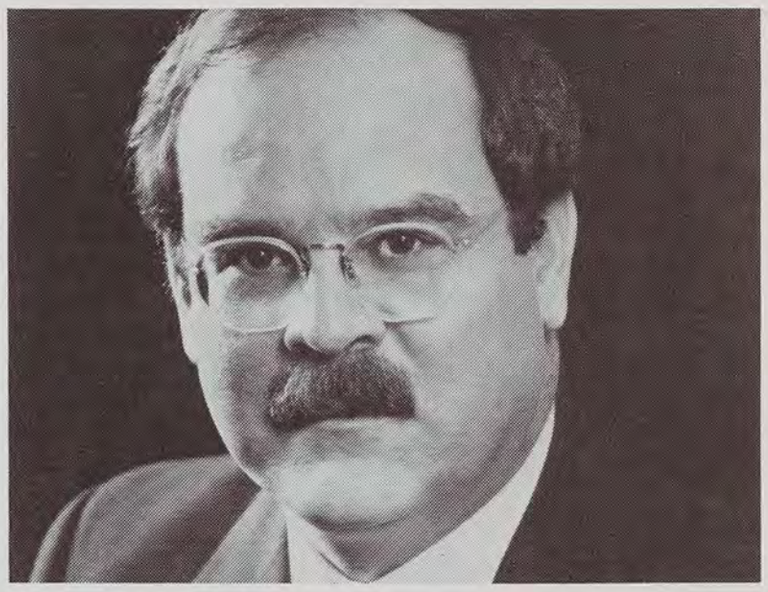
(continued on page 2)

New York Philharmonic and the Juilliard Orchestra Collaborate on Unprecedented Joint Concert February 12

Looking ahead to February 12, President Polisi and Maestro Mehta. Photo © 1985 Peter Schaaf.

On the evening of February 12, 1986, musical history will be made when the New York Philharmonic and the Juilliard Orchestra unite at Lincoln Center's Avery Fisher Hall for an unprecedented joint concert. Conducted by Philharmonic Music Director Zubin Mehta, more than 200 musicians will combine their talents to perform Schubert's *Symphony No. 9,* the "Great C Major," and orchestral excerpts

(continued on page 10)



Dean Bruce MacCombie. Photo © 1985 Peter Schaaf.

REGIONAL ALUMNI MEETINGS SET FOR SPRING 1986

Seven regional alumni meetings will take place across the United States in April and May of 1986. The dates for these reunion dinners are April 1 in San Francisco, April 2 in Los Angeles, April 3 in Houston, April 4 in Dallas, April 8 in Portland, Oregon, May 4 in Chicago and May 5 in Boston.

President Polisi is planning to attend many of these reunions, reports Rhoda Payne, Juilliard's new Director, Alumni Affairs. "Our alumni are a vital part of the Juilliard community," she said when announcing the schedule. "The regional meetings reflect our commitment to support and strengthen the School's important ongoing relations with the alumni."

The Alumni Office is also seeking to update and expand its lists of former students so that they may be kept informed of school activities and future events. The Alumni Office telephone number is (212) 799-5000.

Bruce MacCombie Named Juilliard's New Dean

Bruce MacCombie will become the Dean of the School on March 3, 1986, President Joseph W. Polisi announced on October 29. Dr. MacCombie is currently Vice President and Director of Publications for G. Schirmer and Associated Music Publishers, Inc. in New York City.

Born in Providence, Rhode Island, in 1943, he received his Bachelor of Arts degree

(continued on page 7)

"Live from Lincoln Center" Celebrates "Juilliard at 80"

Above: A highpoint of the evening was a performance by famed alumna Leontyne Price, who sang the aria "Death of Cleopatra" from the opera "Antony and Cleopatra" by Samuel Barber. The Juilliard Orchestra was under the baton of Jorge Mester.

Photo © 1985 Peter Schaaf.

Right: Co-hosts Kelly McGillis, John Rubinstein and Patrick Watson with President Polisi just before air-time. Ms. McGillis is a graduate of the Theater Center, and Mr. Rubinstein studied music at Juilliard.

Photo © 1985 Peter Schaaf.

The Juilliard String Quartet performed the Brahms String Sextet No. 1 in B Flat with two students. L.-R. Robert Mann, Earl Carlyss, Joel Krosnick, students Joshua Gordon (cello) and Eufrosina Raileanu (viola), and Samuel Rhodes. Photo © 1985 Jessica Katz.

L.-R., Thespians David Rainey, Greg Jbara and Spencer Beckwith in a selection from Berthold Brecht's "The Resistable Rise of Arturo Ui," one of six plays sampled in the acclaimed broadcast. Photo © 1985 Jessica Katz.

Hearty congratulations as The Juilliard School marks its 80th anniversary. Since its founding in 1905, Juilliard has grown and prospered into one of the world's premiere educational institutions and performing arts training centers.

The Juilliard family can take great pride in its contributions to our cultural heritage, and I know my fellow New Yorkers join with me in saluting Juilliard as you celebrate the milestone.

Mario M. Cuomo
Governor – N.Y.

Six Pianists Win Bachauer Scholarships

President Polisi has announced $36,000 in special prizes to six pianists in the Seventh Annual Gina Bachauer International Piano Scholarship Competition. Twenty pianists from the United States and abroad took part in the final rounds held in the Juilliard Theater.

The recipients of $6,000 in full scholarships were Yuri Funahashi, 27, of Brookfield, Wisconsin, a student of Adele Marcus; Andreas Haefliger, 22, of Germany, a student of William Masselos; Fei-Ping Hsu, 32, of China, a student of Sascha Gorodnitzki; Silke-Thora Matthies, 25, of Germany, a student of Joseph Kalichstein; Soyon Park, 26, of Tecumseh, Michigan, a student of Jacob Lateiner; and Daming Zhu, 34, of China, a student of Rudolf Firkusny. A special prize of $2,200 was awarded to Juilliard Pre-College Division student Jung-Won Jin, 17, of Korea, a student of Olegna Fuschi.

The competition jury was comprised of members of Juilliard's internationally-known piano faculty, including Martin Canin, Adele Marcus, William Masselos, Josef Raieff, Gyorgy Sandor, Herbert Stessin and Beveridge Webster. Concert pianist John Browning, an alumnus of the School, was a special guest on the jury for the final round. Conductor and violinist, Alec Sherman, husband of the late Mme. Bachauer, was present for the two days of the competition.

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

1985's Bachauer winners celebrate with Alec Sherman, whose late wife was distinguished pianist Gina Bachauer. Back row (l.-r.) Fei-Ping Hsu, Soyon Park, Andreas Haefliger and Mr. Sherman. Front row (l.-r.) Silke-Thora Matthies, Daming Zhu and Yuri Funahashi. Photo © 1985 Peter Schaaf.

(MacCombie, continued from page 1)

from the University of Massachusetts in 1967 and Master of Music degree from the same institution the following year. In 1971, the University of Iowa awarded him a Ph.D. in Music.

He spent 1972-1975 studying and teaching in Europe, and was active as both pianist and conductor at the Freiburg Conservatory of Music's Musica Viva "Studio Evenings." He returned to the United States in 1975 to join the faculty at the Yale School of Music teaching composition, eighteenth to twentieth century analytical surveys and composition for performers. During his five years at Yale, he coordinated the annual contemporary music concert series.

In 1980, Dr. MacCombie joined G. Schirmer and Associated Music Publishers, Inc., both part of the MacMillan organization, as Director of Publications. Since 1983 he has also been Vice President. In addition to his responsibilities for relations with composers and performers and work in professional and educational music development, he has been Managing Director of *The Musical Quarterly*.

An accomplished composer, he was the first recipient of the Goddard Lieberson Fellowship Award from the American Academy–Institute of Arts and Letters and has also received numerous commissions from individuals and foundations in the United States and Europe.

"A committee of senior faculty and administrative officers unanimously recommended Dr. MacCombie's appointment after reviewing many applicants for the position," Dr. Polisi said. "Bruce MacCombie is an individual of great talent and ability who will be of considerable importance to the School as Juilliard looks towards the future of the performing arts profession."

Dr. MacCombie, his wife Turi MacCombie and their daughter live in Manhattan.

Suzanne Schanzer Appointed Placement Director

Suzanne Schanzer has been named Placement Director at Juilliard. She is a cellist and a Juilliard graduate who received her Bachelor of Music degree in May 1985.

A native of Long Island where she still pursues an active interest in chamber music, she was founder and program coordinator of The Juilliard School Public Service Ensembles, a student organization, and was a performance coordinator at Hospital Audiences, Inc. for six months prior to her appointment.

Mrs. Schanzer is the former Suzanne Mueller.

Brinton Jackson Leaves Library

Completing 20 years on the staff of The Juilliard School, Head Librarian Brinton Jackson retired to his native Kalispell, Montana, on January 15, 1986.

He came to Juilliard in 1965 as circulation librarian after two decades of teaching music, voice and humanities to college students in Montana. Mr. Jackson, who had been Head Librarian at Juilliard since 1979, is planning to establish a commercial garden and continue his successful program of hybridization of the herbaceous ornamental hemerocallis perennial.

Juilliard's international student body enjoyed classic American hot dogs and hamburgers at the cookout on September 4, Orientation Day '85. Photo © 1985 Peter Schaaf.

On October 15, President Polisi guided the Duchess of Kent on a Juilliard tour that included visits to an orchestra rehearsal, dance and drama classes and an opera rehersal in the Juilliard Theater. L.-R. in the Juilliard Bookstore: President Polisi, Director of Public Affairs Lynne Rutkin and Her Royal Highness who took the Juilliard T-Shirt back to wear at rehearsals of the Bach Choir. Photo © 1985 Peter Schaaf.

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Juilliard's international student body enjoyed classic American hot dogs and hamburgers at the cookout on September 4, Orientation Day '85. *Photo © 1985 Peter Schaaf.*

Faculty News

L. to R.: Juilliard alumni Shlomo Mintz and Itzhak Perlman, President of the America-Israel Cultural Foundation Carl Glick and Juilliard faculty member Dorothy DeLay. Photo © Richard Lobell.

OREN BROWN, of the voice faculty, returned on November 3 from a seven week tour of master classes in Scandinavia and Amsterdam.

JANE CARLSON, piano faculty member, spent two weeks in July at the Semaines Musicales d'Orsay de l'Universite de Paris-Sud teaching a chamber music class.

DOROTHY DELAY received a King Solomon Award from the America-Israel Cultural Foundation at an all-star concert in Carnegie Hall on December 2.

DAVID DIAMOND accepted Columbia University's William Schuman Award, a $50,000 prize for lifetime achievement in American musical composition, on November 17. He received it at the Carnegie Hall world premiere of his *Ninth Symphony* performed by the American Composer's Orchestra conducted by Leonard Bernstein.

OLEGNA FUSCHI appeared in September as soloist with the Charles Ives Festival Orchestra in Mozart's *Piano Concerto in G Major,* K. 453, Gunther Schuller conducting, and performed in recital in the Juilliard Theater on Tuesday, January 14, 1986. Ms. Fuschi is chairman of the jury of the 1985 Musicians Foundation Competition, of which she is a former winner.

ERICA GASTELLI was the judge at the November 2 Rose Palmai-Tenser Scholarship competition in Mobile, Alabama, a project of the Mobile Opera Guild.

MARTHA HILL acted as a judge for Missouri Dancing, the first choreography competition of the Missouri Arts Council, organized to recognize significant contributions made by Missouri's choreographers.

CHARLES JONES was honored by the Aspen Music Festival at a July 21 Evening of Chamber Music celebrating his 75th birthday.

JOSEPH KALICHSTEIN was featured soloist at the opening concert of the Westchester Symphony Orchestra's current season. The October 12 performance took place in Harrison, New York.

LEWIS KAPLAN appeared with the Aeolian Chamber Players at an October 29 recital in the Juilliard Theater.

JOEL KROSNICK and JOEL SACHS were judges at the recent Kennedy Center's Friedman Awards honoring the best new work of instrumental chamber music.

JOEL KROSNICK, Juilliard String Quartet cellist, is appearing in three contemporary music concerts (October 22, December 12 and February 12) at Carnegie Recital Hall with pianist Gilbert Kalish.

Olegna Fuschi.

Music Alumni News

ADOLOVNI ACOSTA's recording of the piano works of Carl Nielsen on the Musical Heritage Society label was released in August. Miss Acosta is the Director and Founder of East & West Artists.

RICHARD BALES, composer, conductor and music historian retired on August 3 after forty-two years as Director of Music at the National Gallery of Art in Washington, D.C.

LINDA BLACKEN, student of Harry Berv, won the 1985 National Arts Club Scholarship Award for brass instruments.

LUCILLE BEER, mezzo-soprano, won the Mae. M. Whitaker Vocal Competition. The prize includes an Alice Tully Hall recital debut, two orchestral appearances and one with the Opera Theater of St. Louis as well as a cash award.

ELIZABETH BELL's *Second Sonata* was recorded by pianist Camille Budarz for release on the CRS label.

PAUL BEMPECHAT is visiting associate professor of music at Denison University in Granville, Ohio.

ROBERT BLACK conducted the Prism Chamber Orchestra in the U.S. premiere of Tod Machover's *Nature's Breath* on October 8 at Symphony Space, New York City.

CARYN BLOCK was honored at the May 3 premiere of her *Friday Evening Sabbath Service* commissioned by Temple Israel of Upper Darby, Pennsylvania.

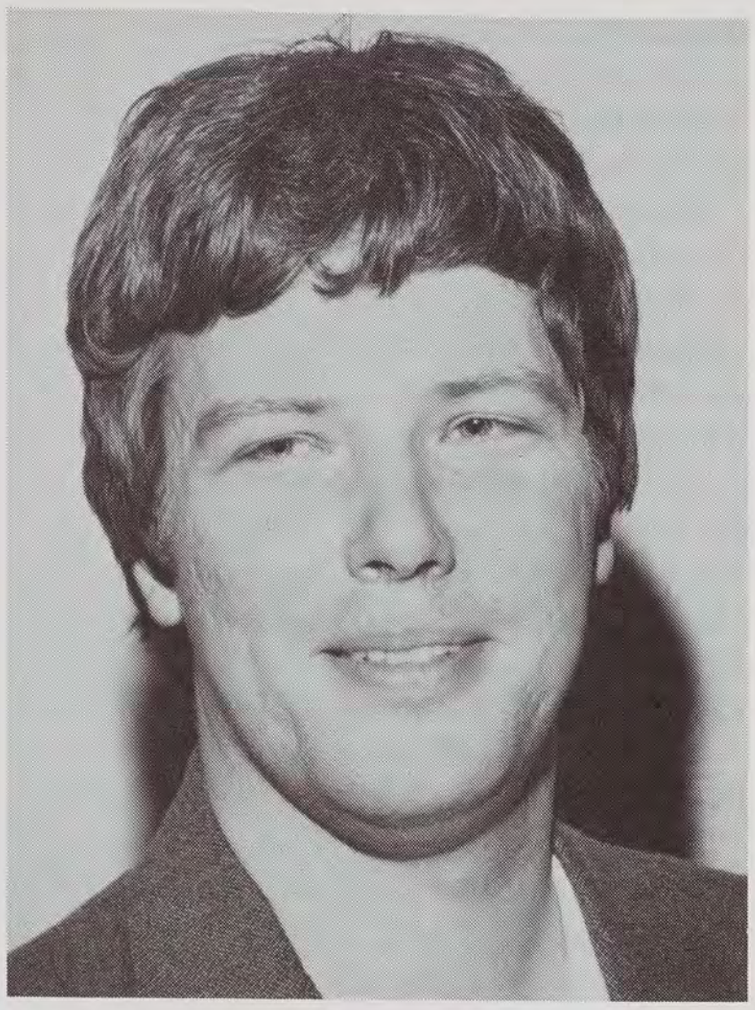
Claudia and MADELINE BLOOM, violinist and pianist, performed seven recitals in six major cities in Columbia.

HAZEL CHUNG has visited the Sultanate Oman in the Persian Gulf as a music consultant. She delivered a paper in Muscat, Oman at the world conference of the Center for Traditional Music.

DINOS CONSTANTINIDES, Director of the Louisiana State University's New Music Ensemble, conducted that group in a November 9 concert that included recent works by Ellen Taaffe Zwilich, Charles Ives and Mr. Constantinides.

EDITH CORNFIELD offered a concert of Liszt's works and Schuman's *Op. 12 Fantasy Pieces* at Washington's National Gallery of Art on June 9.

LEONARD DAVIS completed a five-year project of recording his transcription for the viola of J.S. Bach's six *Solo Cello Suites*. Ficker Classics, Greenwich, Connecticut, is



Thomas Ludwig.

distributing the discs, and the printed version is being released by the International Music Company.

KENNETH DURYEA has joined the Düsseldorf Opera Company in West Germany as accompanist and vocal coach.

DANIEL EPSTEIN, pianist, and SUSAN SALM, cellist, of the Raphael Trio (violinist is Charles Castleman) will be touring with their ensemble in Europe this March. The trio's Nonesuch recording of Dvorak's "Dumky" *Trio* and *Op. 21* will be released this spring.

SELMA EPSTEIN, Mid-Atlantic Region Chairperson of the International Congress On Women in Music, is co-founder and artistic director of the new Maryland Women's Symphony Orchestra. She presented a United Nation's Day concert at The New York Public Library's O'Donnell Branch, and an all woman composers program at The Brooklyn Museum.

MARY KATHLEEN ERNST's October and November series of piano recitals in Spain featured the premiere of *Fortune* by LARRY ALAN SMITH.

MARVIN FEINSMITH has returned from Israel where he played contrabassoon and bassoon with the Israel Philharmonic under Zubin Mehta.

MAXIMO E. FLUGELMAN's *Sonetos del Mar (Sea Sonnets),* a twenty song cycle that was his master's thesis at Juilliard, was performed in Buenos Aires August 21, 24, 28 and 30 by the National Symphony Orchestra of Argentina.

ALOYSIA FRIEDMAN, violinist, was one of the winners of the 1985 Artists International Competition. Her New York debut recital is set for February 8 at Carnegie Recital Hall. Pianist GARY HAMMOND will accompany her.

LILLIAN FREUNDLICH of the piano faculty of the Peabody Conservatory of Music gave a master class at the Boston Conservatory in November. This followed master classes at the New Orleans Institute for the Performing Arts in June.

RUTH GEIGER's most recent New York concert was at Merkin Hall on December 7.

CATHERINE JOHNK GOTTHOFFER spoke on contests sponsored by the American Harp Society while a panelist at the World Harp Congress in Israel in July.

PHILLIP GOTTLING has returned from Paris where he played with the Orchestre de Paris to join the faculty of the University of Texas at Austin for 1985–1986 as professor of bassoon.

OSHER GREEN, who has been principal violist of the Fort Worth Chamber Orchestra and artist in residence at Texas Christian University has returned from master classes at the conservatories at Bejing, Shanghai and Canton to join the Toronto Symphony Orchestra as principal violist.

L. MICHAEL GREEN has been promoted to the rank of Full Professor at Hunter College of the City University of New York, where he is Chairperson of the Department of Music and teaches music history, literature and analysis. He is also on the music history faculty at CUNY'S Graduate School and at The Mannes College of Music.

MARIAN HAHN, JOEL PITCHON and ROBERTA COOPER, the pianist, violinist and cellist with the Wave Hill Chamber Players, performed as a trio at the June 23 gala benefit concert of Friends of the Performing Arts at Wave Hill in New York City.

LISA HANSEN, whose first solo album titled *Latin American Chamber Music For Flute* was recently issued by the Musical Heritage Society, is the principal flutist of the Mexico City Philharmonic Orchestra.

MARGARET R. HARRIS has been appointed Executive Music Director of the Newark Boy's Chorus School.

Leonard Sharrow.

Orchestra through 1988. His "lifetime service" as Music Director Emeritus and Conductor Laureate will commence with the 1988–1989 season.

LEONARD SHARROW, principal bassoonist with the Pittsburgh Symphony Orchestra, represented that orchestra in the premiere concert of the World Philharmonic in Stockholm on December 8. He continues on the music faculty at the Carnegie-Mellon University.

MARK SHERMAN was percussionist with Peggy Lee and her jazz quintet at the White House in October.

CLARE SHORE has had two recent premieres of her compositions. *Four Vocalises* (1985) for mandolin and soprano had its first performance at the Women's Festival in the Boston University School for the Arts on October 5 and on October 13 her *Canonic Polemic* for clarinet, cello and piano was first presented by the Amoroso Chamber Consort at the University of Virginia at Charlottesville.

ALAN SHULMAN's work titled *In Memoriam—Sophie,* an homage to his late wife, SOPHIE BOSTELMANN SHULMAN, was premiered by the Annapolis Symphony. The composer conducted the Woodstock Chamber Orchestra in the first performance of his *Woodstock Waltzes.*

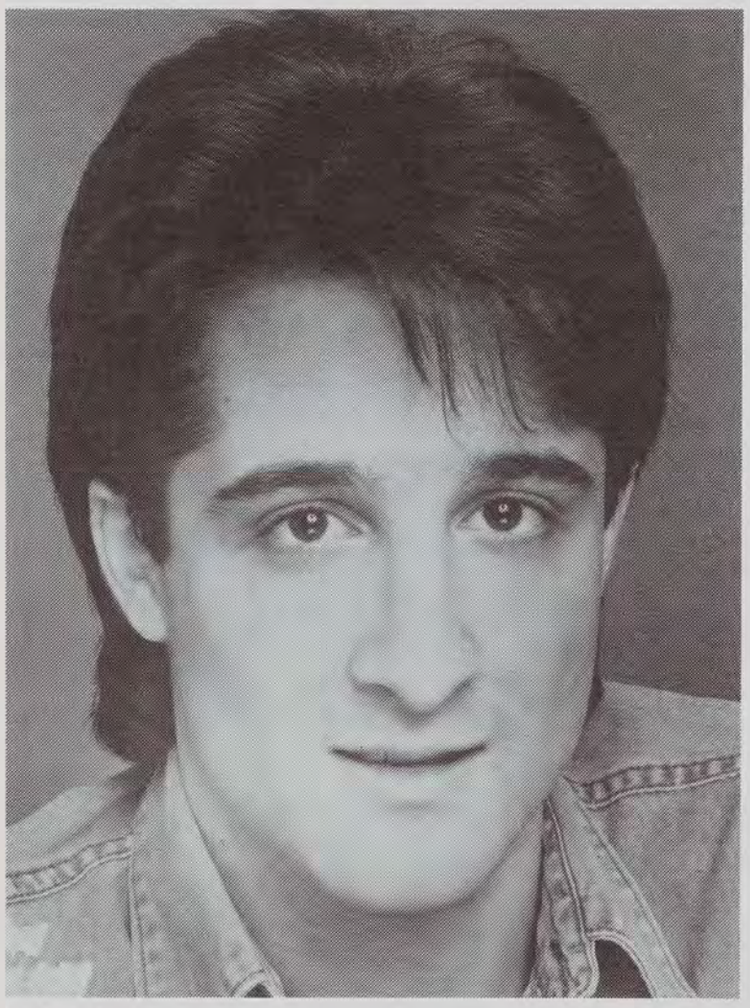
JACKLIN STOPP's article titled "A.N. Johnson, Out of Oblivion" was published in the summer 1985 issue of *American Music.*

MARCUS THOMPSON was Artistic Director of this year's XIII International Viola Congress held at the New England Conservatory in Boston.

ROSALYN TURECK has been awarded a $25,000 grant from the National Endowment for the Humanities to support her forthcoming scholarly and performance edition of J.S. Bach's *Chromatic Fantasy and Fugue.*

EVAN WILSON has joined the viola section of the Los Angeles Philharmonic.

IRENEUS ZUK received the Doctor of Musical Arts degree from the Peabody Institute of Johns Hopkins University in Baltimore. His dissertation was titled *The Piano Concerto in Canada (1900–1980): A Bibliographic Survey.*



John Cutler.

Theater Alumni News

PETER CROOK is currently filming in Madrid for the feature motion picture *Marine Issue.* From May to October 1985 he worked at the Old Globe Theater in San Diego.

JOHN CUTLER has returned from Morocco where he acted in the new Elaine May movie starring Warren Beatty and Dustin Hoffman. The Columbia Pictures feature is currently titled *Ishtar* and is to be released in December.

SHEILA DABNEY was featured in La MaMa's production of *Harm's Way.*

ANTHONY FUSCO starred as Algernon Moncriegg in *The Importance of Being Earnest* at the Samuel Beckett Theater.

MARGARET GIBSON is co-starring with Kris Kristofferson in the upcoming film *The Last Days of Jesse James.* She worked at the Old Globe Theater in San Diego from May–October 1985.

KATHERINE GRIFFITH was featured in *Bobby's Birthday Like That,* a new theater work which was written, staged and directed by Richard Elovich.

KRISTIN GRIFFITH was featured in Stephen Zuckerman's production of *Midsummer Night's Dream.*

CHARLES JANAZS spent May–October 1985 working at the Old Globe Theater in San Diego. He was also featured in Alan Ayckburn's *Bedroom Farce* at the Center Stage in Baltimore.

VAL KILMER and KELLY MCGILLIS are co-stars in the upcoming film *Top Gun.*

ELIZABETH MCGOVERN is currently starring in the Public Theater's production of *A Map of the World.*

VING RHAMES was featured in the Broadway production of *The Boys of Winter.*

TOM ROBBINS recently starred in *Just So,* a musical version of Rudyard Kipling's "Just So Stories."

DEREK SMITH is co-starring in Kevin Wade's new play *Cruise Control.*

was asked to perform as Queen of the Night in Mozart's *Magic Flute* on October 26.

GREGORY SLAG, winner of the 1984 Olga Koussevitsky Piano Competition, took second place in the Pacific International Piano Competition in Seattle last summer and second prize in the WAMSO Minnesota Orchestra's Young Artist Competition on October 13.

PHILLIPPE ZAHND's prize-winning performance in the Clara Haskil International Piano Competition at Vevey, Switzerland, in September has led to several concert engagements in Switzerland next season. On October 19, the student of Gyorgy Sandor received first prize in the 14th Frinna Awerbuch International Piano Competition of The Piano Teachers Congress of New York.

Coming Attractions

Michael Langham, Director of the Juilliard Theater Center, has announced that the Spring Repertory Season will include productions of five plays.

The works that will be presented by fourth year students between April 17 and May 2 will be "Tis A Pity" by William Shakespeare, directed by Michael Kahn; Sean O'Casey's "The Plough and the Stars" directed by Peter Maloney; Samuel Shepherd's "Buried Child" directed by Steven Schachter and the infrequently seen "Lady From the Sea" by Henrik Ibsen, directed by Eve Shapiro.

The Juilliard Dance Ensemble will present a concert of new works and revivals in its March 21-24 Repertory Season at the Juilliard Theater, Dance Division Director Muriel Topaz announced in January.

In honor of the 75th birthday of President Emeritus William Schuman, the program will feature the world premiere of a commissioned ballet by alumnus-choreographer Michael Uthoff set to the music of Mr. Schuman's *New England Triptych*. The challenging program will include the Pas de Trois from "Paquita," by arrangement with the Dance Notation Bureau, Anna Sokolow's "Rooms" with music by Kenyon Hopkins and "The Traitor" by Jose Limon. This work by the distinguished choreographer and former faculty member has been reconstructed from Labanotation by Jill Beck and directed by Daniel Lewis to music of Gunther Schuller.

All music for the 8 p.m. performances on March 21, 22 and 24 and the 3 p.m. matinee on March 23 will be played by the Juilliard Conductors Orchestra. Proceeds from tickets at $10 and $7 will benefit the Juilliard Scholarship Fund.

For the first time since it was founded in 1951, the Dance Division is expanding its admission auditions beyond New York City. The Atlanta auditions will take place on March 6 at Atlanta Ballet, and on April 1 the San Francisco Ballet will host the West Coast auditions. Dates for the three sets of auditions at Juilliard are March 3, 4, 5; May 19, 20, 21 and August 26 and 27. Deadlines for applying for the three sets of auditions are February 15 for the March auditions, April 15 for the May series and August 1 for the final set.

IN MEMORIAM

Alvan H. Abramsen, *March 1984*
Florence Andrew, *March 1985*
Wallace Balicki, *September 1984*
Margaret Beck Bella, *April 1985*
Martin Bella, *May 1975*
Rev. Gerald S. Bliss, *September 1984*
Charme Riesley Bomhard, *April 1984*
Frances Breed, *February 1985*
Carol Brice Carey, *February 1984*
Elvira Bambache Ciaramella, *May 1984*
Consuelo Elsa Clark, *August 1984*
Bobette Ringland Cook, *December 1984*
R. Lee Couch, *June 1984*
Ralph T. Daniel, *January 1985*
Bessie Danielowitz, *August 1984*
Irene Alma De Felice, *February 1984*
Anthony Di Giovanni, *June 1984*
Isabelle Lehmer Ehrbar, *January 1985*
Irving Finkstein, *July 1985*
Kenneth Fiske, *February 1984*
Helen Carolyn Fragin, *March 1985*
Edith Gold, *December 1984*
John T. Gotjen, *December 1984*
Isaac S. Greene, *December 1984*
A. Fred Guenther, *August 1984*
Robert Vincent Harry, *September 1984*
Edwinna Chase Hillemeier, *March 1985*
Suzanne Friedberg Holub, *March 1985*
Patricia Marshall Johns, *October 1984*
C. Lionel Johnson, *January 1985*
Catherine M. King, *October 1984*
Imre Kovacs, *March 1984*
Gerald G. Krimm, *September 1984*
William E. Lane, *January 1985*
Eugene List, *March 1985*
Mary Potter Locker, *March 1984*
Brynolf Lundholm, *April 1984*
Dr. I. Harry Magnet, *January 1985*
Grace Emerson Martin, *January 1985*
Margaret White McKee, *April 1984*
James David Milliken, *April 1984*
Pearl Pickins Mitchell, *February 1985*
Elrena Cunningham Mohney, *March 1984*
Robert E. Morris, *March 1984*
J. Frederick Muller, *April 1984*
Dr. James Nielson, *April 1985*
William H. Osborne, *January 1985*
Bruce R. Pacot, *January 1984*
Margaret Benedict Page, *March 1985*
Martha Ellen Weisman Parsell, *May 1984*
Benjamin J. Pascus, *April 1985*
Karl A. B. Peterson, *November 1984*
Mathilde Strobel Polglase, *September 1984*
John I. Porto, *April 1984*
Regina N. Pudney, *April 1984*
Sante Ragno, *October 1984*
Conrad A. Saskowski, *April 1984*
Edward Shalett, *March 1985*
Aaron Shapinsky, *March 1984*
Alice Shapiro, *March 1985*
Jane Bodecker Shepherd, *July 1984*
Dorothy Clark Smith, *March 1984*
Nathalie Coward Snow, *March 1984*
Pauline W. Spangler, *August 1984*
John H. Stehn, *August 1984*
H. Wellington Stewart Jr., *April 1984*
Larry Stock, *May 1984*
Mary Lackland Stratford, *February 1984*
Mary Stretch, *1984*
Clyde H. Thompson, *January 1985*
Ruth G. Tombacher, *April 1985*
Joseph Wolman, *1985*
Mary Kay Woodson, *October 1984*

(Alumni Reunion, continued from page 1)

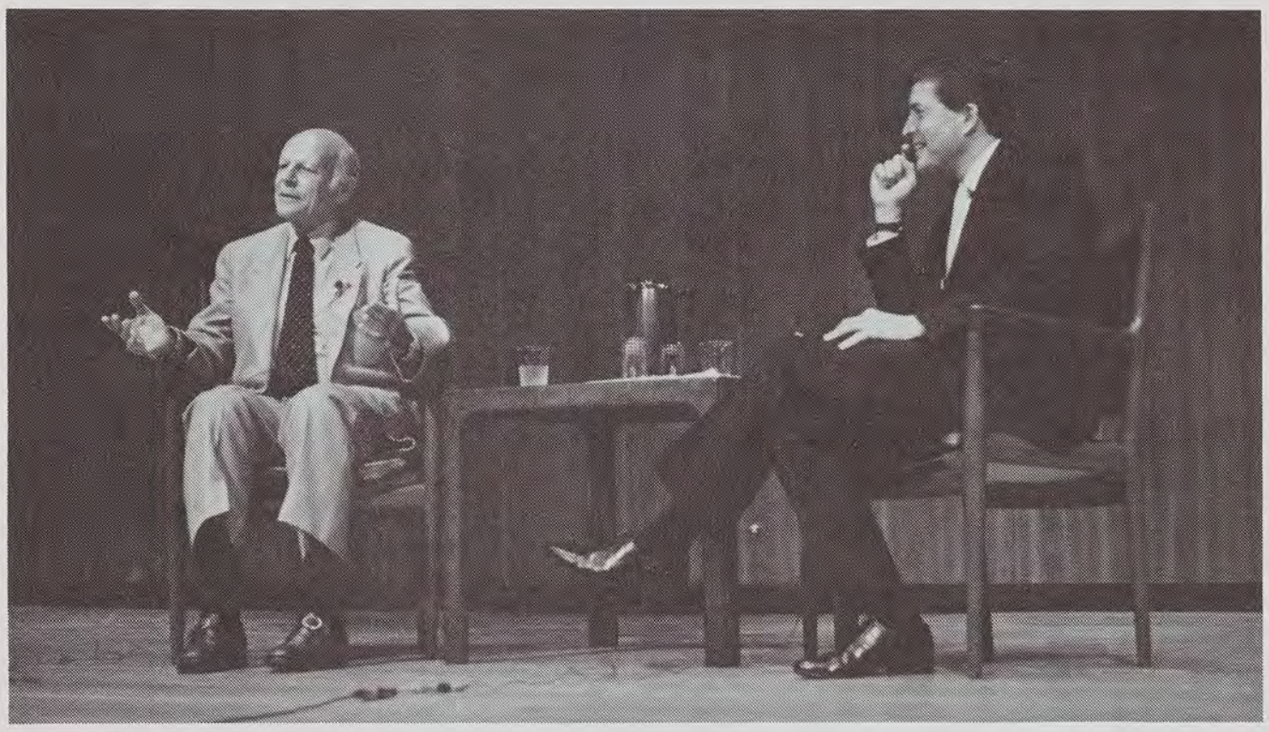
alumni advice can provide in future planning for realistic professional training.

He then introduced President Emeritus William Schuman, who was greeted with an ovation. Their lively and candid dialogue on Juilliard's development and future led them to an outspoken discussion of the state of artistic standards and education in America today.

After a question and answer period, alumni visited dance, theater and music classes. There were a number of impressive student performances both before and after a buffet lunch in the first floor "marble area."

The stimulating day ended with an excellent two-hour video special saluting *Juilliard at 80*. Broadcast over some 280 public television stations from coast to coast, this memorable program included both live performances from the Juilliard Theater and the Juilliard Drama Theater and effective taped mini-documentaries on various aspects of Juilliard life and training. Distinguished alumni and current students were featured in conversation and performance.

The 8 to 10 p.m. program was followed by a reception. Subsequent reports indicate that this broadcast was one of the most successful in the *Live from Lincoln Center* series. Senior video executives at Lincoln Center have expressed interest in developing another project with Juilliard in the not too distant future.



Summit meeting: President Emeritus William Schuman and President Joseph W. Polisi at Juilliard's Second Alumni Reunion.
Photo © 1985 Peter Schaaf.

Below: Pre-College Division students Matt Haimovitz (far right) and violinist Mi Dori (beside him) performed to applause at the 2nd Alumni Day on October 5, 1985, in Juilliard's Paul Hall.

The two young musicians and their teachers, Channing Robbins (far left) and Dorothy DeLay (beside him) joined Pre-College Division Director Olegna Fuschi in answering questions from the audience. Haimovitz studies with Channing Robbins, and Miss DeLay teaches Mi Dori. *Photo © 1985 Peter Schaaf.*

"Live from Lincoln Center" Celebrates "Juilliard at 80"

The Juilliard Dance Ensemble's dazzling performance of "Cloven Kingdom," choreographed by alumnus Paul Taylor. Photo © 1985 Peter Schaaf.

PROCLAMATION

The Juilliard School, an outstanding member of the Lincoln Center family and a distinguished institution of learning, today celebrates the 80th anniversary of its founding.

On October 31, 1905, the first classes were held at the Institute of Musical Art, at 5th Avenue and 12th Street, that was to become The Juilliard School.

Most famous for its musical training, The Juilliard School also offers an excellent program in dance, begun in 1951, and in drama, created in 1968 when the School moved into its home at Lincoln Center for the Peforming Arts.

In celebration of the 80th anniversary of the founding of one of our City's foremost cultural and educational institutions, now, therefore, I, Edward I. Koch, Mayor of the City of New York, do hereby proclaim October 31, 1985, to be "JUILLIARD SCHOOL DAY" in New York City.

western union

Telegram

THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NY 10023

I AM DELIGHTED TO EXTEND WARMEST GREETINGS AND CONGRATULATIONS TO ALL THOSE GATHERED TO CELEBRATE THE 80TH BIRTHDAY OF THE JUILLIARD SCHOOL. JUILLIARD AND ITS STUDENTS HAVE MADE AN ENORMOUS CONTRIBUTION TO THE AMERICAN RECORD OF ACHIEVEMENT IN MUSIC AND THE ALLIED ARTS OF THEATER AND DANCE. YOUR INSTITUTION HAS SET RIGOROUS STANDARDS FOR TRAINING IN THESE DISCIPLINES, AND ITS GRADUATES CAN BE FOUND IN THE FINEST SYMPHONY ORCHESTRAS, ENSEMBLES, DANCE AND THEATER COMPANIES IN THE WORLD.

NANCY AND I ARE HAPPY TO HAVE THIS OPPORTUNITY TO RECOGNIZE JUILLIARD'S PRE-EMINENT PLACE IN THE RICH CULTURAL LIFE OF AMERICA AND OF THE WORLD. WE SEND OUR BEST WISHES FOR THIS SPECIAL ANNIVERSARY AND FOR EVERY CONTINUED SUCCESS FOR THE FUTURE. AGAIN, CONGRATULATIONS TO THE STAFF, THE GRADUATES AND THE SUPPORTERS OF THE JUILLIARD SCHOOL. GOD BLESS YOU.

RONALD REAGAN

Jerome L. Greene Gives The Juilliard School One Million Dollars for Scholarships

Jerome L. Greene, a prominent New York City attorney long active in the arts and philanthropic circles, donated one million dollars to the School on November 14.

"The Juilliard community is extremely grateful for this major grant which will support scholarships," Dr. Polisi declared at a Lincoln Center luncheon celebrating the gift. "This contribution is highly significant not only in its magnitude but in its purpose. It establishes our first major endowed fund to support the training of talented students in each of the performing arts to which Juilliard is dedicated — music, dance and drama."

Recipients of these special scholarships will be designated Jerome L. Greene Fellows. They will be chosen each year by a committee of music, dance and drama faculty and senior administrators. Designed to recognize talent and dedication to art as well as financial need, the awards will be among the highest distinctions that Juilliard bestows.

Mr. Greene chose Juilliard for the grant because the "students are brilliant musicians, ballet dancers and performers," he told *The New York Times*. "It's a great school and the students are very dedicated and talented and require financial aid," he added.

Lincoln Center Chairman Martin E. Segal (L.) and Juilliard President Polisi (R.) beam as philanthropist Jerome Greene presents his gift to Juilliard Board Chairman June Noble Larkin. Photo © Whitestone.

David Lloyd Heads American Opera Center

David Lloyd, well known operatic director and former chairman of the Opera Division at the University of Illinois' School of Music, became Director of Juilliard's American Opera Center in January. He had been serving as the Acting Director since July.

Born in Minneapolis, Minnesota where his mother was a leading accompanist for top vocal coaches, he received his Bachelor of Music degree from Minnesota College of Music, now part of the University of Minnesota. He then went on to advanced vocal studies at the Curtis Institute of Music.

After Curtis, 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 journeys.

During his years of active concertizing, he recorded under the batons of Bernstein, Walter, Ormandy, Koussevitsky and Mitropoulos. A gifted tenor who has performed with most major U.S. symphony orchestras and has sung leading roles with opera companies across the country, he also performed at many festivals here and abroad before turning to musical education and a notable career as an operatic stage director.

Mr. Lloyd's career in music education began with two years of teaching at the University of Iowa, followed by three years at the University of West Virginia. During this period, he spent summers as the first artistic director of Lake George Opera Festival where he was later general director for eighteen years. From 1965 to 1970, he ran the Hunter College opera workshop and opera theater in New York. He was a professor at the University of Illinois in Champaign from 1970 to 1985, guiding the Illinois Opera Theater and overall opera program.

Mr. Lloyd is a recipient of Illinois Bell's "Silver Baton Award for Distinguished Contribution to the Musical Arts."

David Lloyd. Photo © 1985 Jean Uppman.

String Quartet and President Polisi Visit Tokyo

As part of the celebration of the twenty-fifth anniversary of the Sister City relationship between New York and Tokyo, the Juilliard String Quartet and President Polisi spent September 8–15 in the Japanese capital.

On September 12th, the Governor and municipal authorities of Tokyo welcomed the Juilliard delegation at a reception attended by many of the School's Japanese alumni. On the evenings of September 13 and 14, the Juilliard String Quartet performed at sold out Silver Bridge concerts in Hitomi Hall and Hibiya Hall. Both were acclaimed by local critics.

Joel Smirnoff. Photo © Steve J. Sherman.

Joel Smirnoff to Join Juilliard String Quartet

On July 1, 1986, the renowned Juilliard String Quartet will have a new second violinist. He is 35 year-old Joel Smirnoff, a violinist in the Boston Symphony Orchestra since 1980. Smirnoff will join first violinist Robert Mann, violist Samuel Rhodes and cellist Joel Krosnick just prior to the noted ensemble's 40th anniversary.

Smirnoff will replace Earl Carlyss, who is currently completing his 20th season as a member of The Juilliard String Quartet. At the start of the 1986–1987 academic year, Carlyss will join the faculty of the Peabody Institute of the Johns Hopkins University in Baltimore.

A native of New York City, Smirnoff attended the High School of Music and Art, the University of Chicago, where he majored in history, and Juilliard from which he received both Bachelor's and Master's degrees in music.

Maestro Leonard Bernstein gave a brilliant master class at the School on December 12. Working with the Juilliard Symphony, which he lauded as "terrific," he guided four conducting students through the challenges of Mahler's "Symphony No. 7." The group included Bruno Ferrandis (seen here) from Cagnes Sur Mer in France, Joel Bard from Newton, Massachusetts, Robert Casteels from Brussels, Belgium, and Arthur Post of New Haven, Connecticut. The distinguished composer-conductor-educator also worked with student conductor Mark Stringer of Atlanta, Georgia, on Copland's "Third Symphony." Photo © 1985 Peter Schaaf.

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the Philharmonic come to the School to conduct special coaching sessions with individual sections of the Juilliard Orchestra.

"It seems only fitting that Juilliard, one of the world's pre-eminent music schools and the New York Philharmonic—its hometown orchestra, if you will—should finally get together," Mr. Mehta said. "The prospect is an exciting one, and I am happy to be a part of the collaboration."

"With 52 of the Philharmonic's 106 musicians Juilliard graduates, and 14 members of our faculty current members of the Philharmonic, we've had a warm relationship for years," Juilliard President Joseph W. Polisi noted. "As Juilliard celebrates its 80th birthday, we are very pleased that this relationship will be even closer and more productive. We look forward to an expanding and ongoing creative association in the years ahead."

New York with 284 (including students who moved to New York after completing undergraduate studies elsewhere). New Jersey is second with 72, California third with 55, Pennsylvania fourth with 36, Massachusetts fifth with 27, Illinois sixth with 24 and Texas seventh with 23.

•

What are these young people studying? Among the 60 concentrating on woodwinds are 15 in flute studies, 14 in oboe, 2 in english horn, 16 in clarinet, 2 in bass clarinet and 11 in bassoon.

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There are 44 majoring in brass. Of these, 14 are studying french horn, 15 trumpet, 11 trombone, 1 bass trombone and 3 tuba. Students preparing for careers as percussionists number 16.

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There are 284 students with majors in strings. Some 150 are devoted to the violin, 49 to viola, 53 to cello, 27 to double bass and 6 to harp. This year 206 students are pursuing piano studies, while 19 are concentrating on organ and 5 on harpsichord.

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There are 9 students preparing for careers as choral conductors and 6 training to be orchestral conductors. There are 33 students in the composition department.

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The Pre-College Division has 312 students, and there are 345 in the Extension Division.

Carolyn Haas Promoted to Stage Department Production Manager

On January 1, Carolyn Haas became the Production Manager of the Stage Department. A native of Cincinnati, Ohio, she has worked in Juilliard's Stage Department for 14 years. Most recently she was Business Manager.

Before coming to the School, she was supervisor of VISTA'S theater and television program in Harlem, assistant general manager for Leonard Mulhern Associates and assistant to the producer at Playhouse in the Park in Cincinnati. Her television experience has included work with local stations and the ABC and NBC networks.

Ted Ohl, who leaves his full-time post as head of the department to pursue expanded activities with his own company, will remain in an advisory capacity as the Director of the Stage Department through June 1986.

Walter Wager Named Communications Director

Walter Wager joined the staff as Communications Director in July. As head of the new Office of Communications, Mr. Wager directs Juilliard's public relations and advertising programs.

A native New Yorker, he earned his B.A. at Columbia, L.L.B. at Harvard Law School and L.L.M. at Northwestern. After a Fulbright fellowship at the Sorbonne and two years as an editor with the United Nations, he wrote for magazines and television before editing Playbill for three years.

He subsequently served as director of public relations for the American Society of Composers, Authors and Publishers and later as public relations counsel to the National Music Publishers' Association. Author of some 25 books, Mr. Wager and his wife, Winifred, reside in Manhattan.

Dean Waldrop to Head Manhattan School of Music

On March 1, Dean Gideon W. Waldrop will leave Juilliard to become President of the Manhattan School of Music. Known as both an educator and composer, he will be completing twenty-five years at Juilliard.

Dean Waldrop, who received his Bachelor of Music degree from Baylor University in his native Texas before going on to earn his Master of Music and Ph. D. at the Eastman School of Music in Rochester, began his teaching career as Associate Professor of Music at Baylor. He also conducted symphony orchestras in Waco, Texas, and Shreveport, Louisiana, and was Editor of *Musical Courier* from 1953 to 1958.

An active composer since his years at Eastman where he studied with Bernard Rogers and Howard Hanson, he has written a wide variety of works for symphony orchestra, chamber ensembles, choral groups and solo vocalists.

Following three years as consultant to the Ford Foundation, he began his career at Juilliard in 1961 as Assistant to President Peter Mennin. He became Dean in 1963, and also served as Acting President for the 1983-1984 academic year. In addition to his notable work at Juilliard, he has assisted the governments of Portugal, West Germany and Israel as a consultant on musical education.

Dr. Waldrop will succeed John Crosby as President at Manhattan. Dr. Bruce MacCombie, composer and Vice President at G. Schirmer, Inc. music publishers, will become Dean of Juilliard on March 3.

Student Affairs Office Created

The School has established an Office of Student Affairs. Dedicated to improving the quality of student life, this office promotes extracurricular social and cultural activities, provides counseling and advisement services and acts as liaison between students and the administration.

The first labors of the new unit have been to produce a lively and useful monthly publication called *The Newspaper* and to expand the annual Orientation Day program with additional student activities. It has also taken over responsibility for the housing referral service.

The Student Affairs Office will play a major role in organizing a Parents' Day later in the academic year. There are plans to offer personal counseling and to hold workshops on such student concerns as stress, anxiety, loneliness and interpersonal relations, as well as how to manage a career. A resource center will be developed to provide information on the performing arts and related professions as well as on cultural events in New York.

The Director of Student Affairs is Ms. Tammy Kirschner, a native New Yorker and pianist, who is completing a doctorate in counseling psychology at the University of Maryland. She reports that copies of *The Newspaper* are available to alumni, and notes that future editions will appear under a new name: *The Juilliard Journal*.

Regina Wynne To Retire

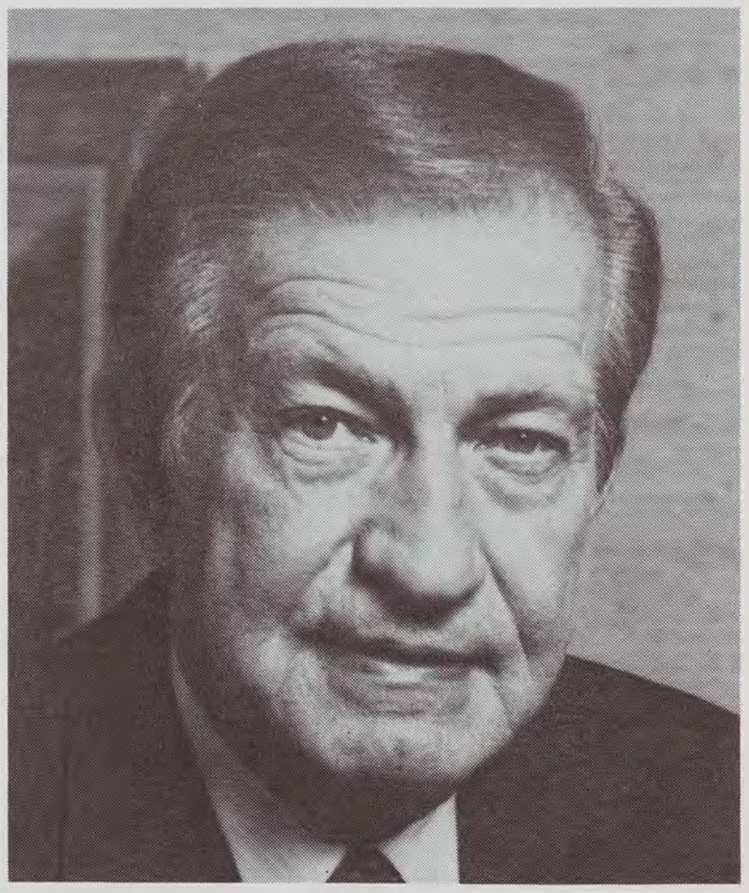
Regina Wynne, who has been secretary to Dean Waldrop since September 1974, will retire at the end of February. She will have just completed 39 years of service to Juilliard, having joined the School in February 1947 as secretary to the Placement Director.

Explaining that her years at Juilliard had kept her young, Regina Wynne admits she'll "miss the students, faculty and staff." She plans to "enjoy life and do volunteer work."

Jeffrey Biegel's Petschek Piano Debut Concert April 14

Jeffrey Biegel of Plainview, Long Island has been chosen the 1986 recipient of the Juilliard William Petschek Piano Debut award. He will appear in a special concert at 8 p.m. on the evening of Monday, April 14, in Lincoln Center's Alice Tully Hall.

Mr. Biegel, a 24 year old student of Adele Marcus, earned his Bachelor and Master of Music degrees at Juilliard where he is currently completing his doctorate. In 1985, he won First Prize in the Fifteenth Anniversary International Piano Festival and Competition at the University of Maryland.



Gideon W. Waldrop.

Joel Krosnick.

JACOB LATEINER played Bartok's *Third Piano Concerto* on November 22, 23 and 24 with the National Symphony of Spain in Madrid.

ROBERT MANN who continues to concertize around the world with the Juilliard String Quartet, wrote an article titled "Naumburg at 60" in the Arts and Leisure section of the Sunday *New York Times* on October 27.

MICHAEL MAULE conducted ballet seminars at Walnut Hill School in Natick, Massachusetts, November 20–22.

JORGE MESTER was awarded Columbia University's 1985 Ditson Conductor's Award for his contributions to the advancement of American music. Mester was cited for his "continuous and enthusiastic" championing of works by American composers during a career which has "flourished in countries and music centers the world over."

VINCENT PERSICHETTI was visiting composer in residence at Harvard in the first week of December. He also lectured and conducted at Tufts, the University of Massachusetts and Boston Conservatory. Mr. Persichetti and LAWRENCE WIDDOES have received 1985–1986 ASCAP Awards.

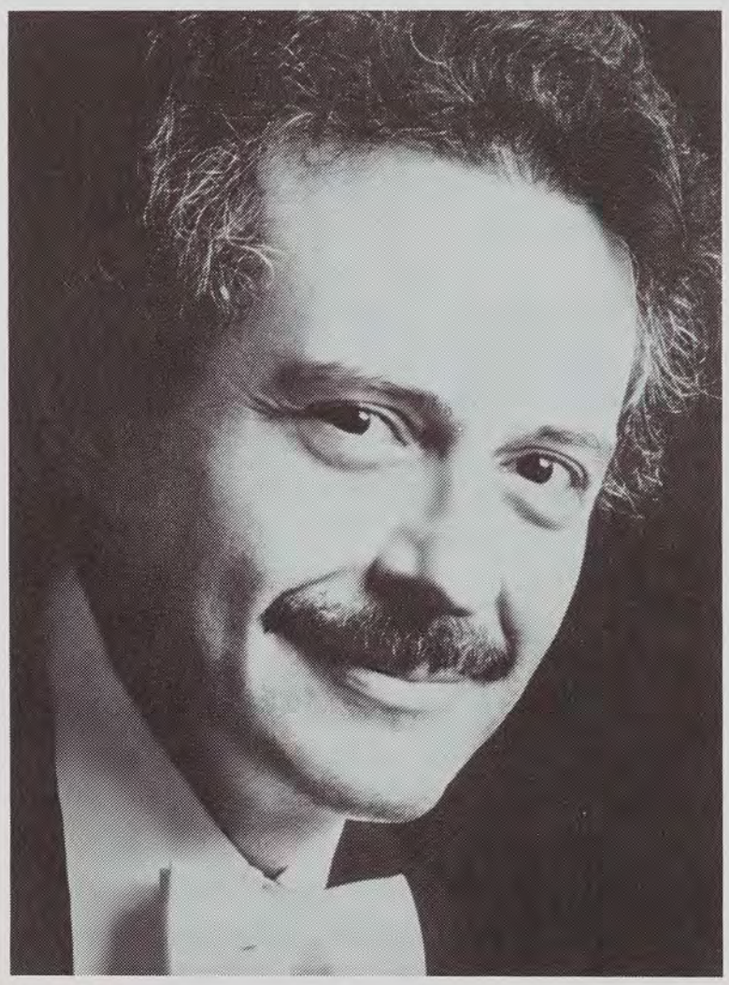
EDGAR ROBERTS and Adelaide Roberts, duo pianists, gave a recital in the Yaugh Krepple Busch series at Kripplebank, New York on May 4. On June 30, they presented a concert at Mohonk Mountain House in New Paltz, New York.

JOEL SACHS and Continuum, which he co-directs, performed two concerts of recent Soviet music in Baltimore (November 23) and Richmond, Virginia (November 24). They appear at Lincoln Center's Alice Tully Hall on January 11, March 1 and April 19—the latter a 20th anniversary gala.

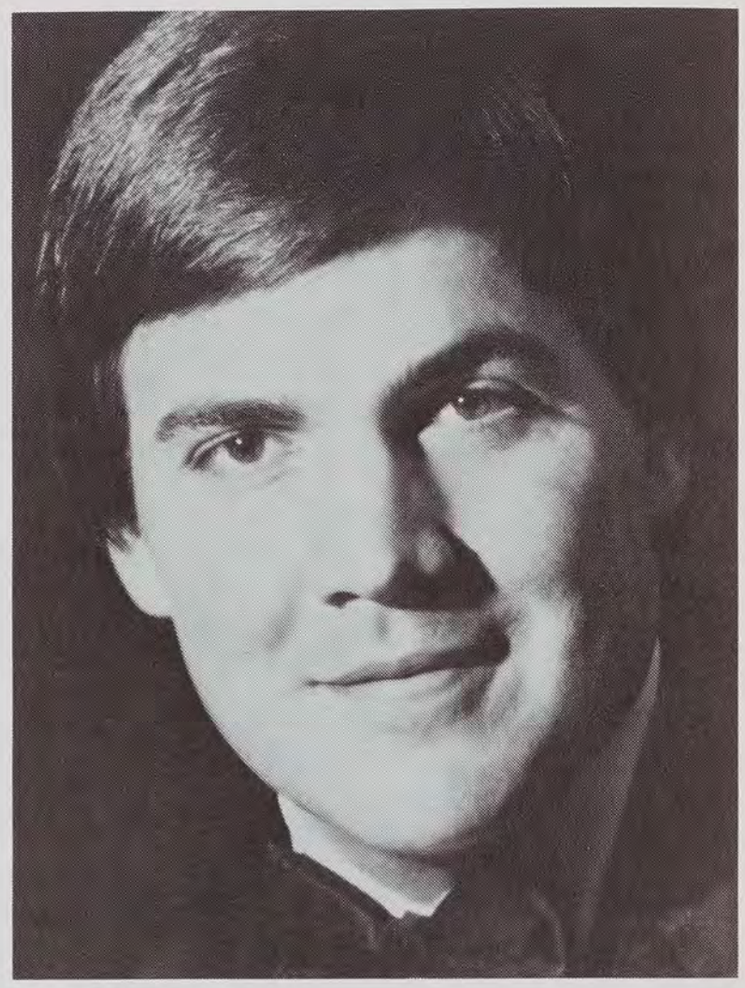
GYORGY SANDOR appeared in a benefit recital for the Semmelweis Scientific Society at Alice Tully Hall, Lincoln Center on December 9. During this season, he will be performing at festivals in four Italian cities. In July 1985 his latest recording title *Bartok and the Baroque* was released by Voc cum Laude.

Entrances, the autobiography of the late ALAN SCHNEIDER, noted theater director who died in London last year, has just been published by Viking Press.

LARRY ALAN SMITH delivered several lectures on American music at Brazil's Sao Paolo University in August. He later represented Juilliard on the jury of the Young Concert Artists of Brazil competition, and conducted the Brazilian Symphony Orchestra in a Rio de Janeiro gala concert featuring performances by the five winners.



Jorge Mester.



Larry Alan Smith.

MURIEL TOPAZ delivered a lecture-demonstration titled *Specifics of Style in the Works of Balanchine and Tudor,* at the annual CORD (Committee on Research in Dance) conferences at Ohio State University on November 10. Ms. Topaz also served as a panelist in a discussion of *Issues in Restaging Dances—Score and/or Video.*

DAVID WEBER gave a recital and a week of master classes at Tromso, Norway's Nordnorsk Musikkonservatorium, in August. In September, he presented a week of master classes at Kibbutz Ein-Hashofat in Israel.

JOHN CALVIN WEST of the Theater Center faculty will be a special guest artist singing in the February 1986 production of Gounod's *Mireille* being offered by Juilliard's American Opera Center.

ELENA WOLKONSKY's September 12 lecture-recital at a New Jersey State College was followed by a solo recital at Georgian Court College three days later. On September 19, she performed an all-Chopin program at the Institute for the Arts in Los Angeles. Most recently, she played an October 13 concert at Carnegie Hall in New York.

RICHARD HENRICKSON has joined the Hofstra String Quartet as second violinist, and is assistant concertmaster of the Broadway musical *Singin' in the Rain*.

PAUL HOFREITER and Janice Hofreiter, duo pianists, presented the world premiere of his *Fantasia Mystica* with the Pennington School Chorus in Pennington, New Jersey.

EINAR HOLM, Lenox Quartet cellist, directed his sixteenth Ithaca Violoncello Institute this summer at Hamilton College.

STEPHEN HOUGH played the Sixtieth Anniversary Concert of the Walter W. Naumburg Foundation at Alice Tully Hall on October 30. In January he starts his first Far Eastern tour.

DR. MADELINE HSU has received her Doctor of Philosophy from New York University. The subject of her dissertation which will be published by the American College of Musicians is *Olivier Messiaen, The Musical Mediator, and His Major Influences—Liszt, Debussy and Bartok*.

ISAIAH JACKSON, music director of the Flint Symphony and associate conductor of the Rochester Philharmonic, made his debut with the Orchestre de la Suisse Romande with a program of 20th century works in December. He returns to London in June to conduct the Royal Opera House Orchestra for the Royal Ballet season.

DAVID KAISERMAN joined the faculty of The School of Music at Northwestern University in September as Professor and Chairman of the Piano Department.

DAEJIN KIM won the Robert Casadesus Sixth International Piano Competition at the Cleveland Institute of Music in August. In addition to a cash award his outstanding performance won an appearance this season with the Cleveland Orchestra and a New York recital.

ROBERT KOFF, a founding member of the Juilliard String Quartet and now a faculty member at the All Newton Music School in West Newton, Massachusetts, is the first musician to receive a Woodrow Wilson Foundation Fellowship.

DAVID J. KRUPP has been elected President of Chamber Music Chicago, which presents concerts, conducts a Discovery Competition for young groups and promotes chamber music performance and education.

JULIE LANDSMAN has been named co-principal french horn for the Metropolitan Opera Orchestra's 1985–1986 season.

ALBERT LASZLO was appointed principal bass in the Columbus (Ohio) Symphony Orchestra.

EDMUND LEROY has been appointed Chairman of the Department of Music at Rollins College at Winter Park, Florida.

DANIEL LEWIN has joined the Charleston (South Carolina) Symphony Orchestra as concertmaster.

CHRISTINE LIM-COYIUTO performed with the Manila and Singapore Symphonies in a Far Eastern tour that included recitals in Hong Kong and Taipei. Her London and Paris concerts were sponsored by the Canadian High Commission.

JAHJA LING became Resident Conductor of the Cleveland Orchestra in September 1985.

THOMAS LUDWIG was honored in September when his composition titled *Age of Victory* won a top prize at Indiana State University's 19th Contemporary Music Festival.

YO-YO MA has received an honorary Doctor of Fine Arts degree from Northeastern University in Boston.

CATHERINE MARCHESE won the Maurice Ravel Prize in chamber music given by France's Dommange Foundation in August. In October she was named bassoon professor at the Conservatoire L'Escale Musique in Paris.

PATTY MASRI-FLETCHER has recently joined the Monterey Symphony (California) as principal harpist.

GEORGE NEWTON's book titled *Sonority in Singing—A Historical Essay* has been published by Vantage Press in New York City.

WILLIAM PHEMISTER recently presented a lecture-recital on Liszt's *Dante Sonata* for the American Liszt Society Festival at the University of Missouri–Columbia.

PAUL POLIVNICK has been chosen the new music director and conductor of the Alabama Symphony Orchestra in Birmingham.

LAWRENCE PRICE of the Eroica Brass Quintet has joined the South Dakota Symphony in Sioux Falls as principal horn. He will also be a member of the Dakota Wind Quintet there.

DMITRY RACHMANOV was chosen Beethoven Fellow at the 1985 biennial Fellowship Auditions of the Beethoven Foundation. The award includes recital and concert engagements with several U.S. orchestras, a cash grant and sponsorship for participation in an international competition.

DIANNE GOOLKASIAN RAHBEE has been elected President of the Massachusetts Chapter of American Women Composers, Inc. for 1985–1986.

WILLIAM RANSOM has joined the Emory University faculty as assistant professor of music. His wife, Keiko Yamashita Ransom, is an affiliate faculty member at Emory.

CHRISTOPHER CZAJA SAGER co-taught a course on International Music Weeks in Bad Hofgastein, Austria.

PETER SAIANO, saxophonist, had his New York debut on November 26 at Merkin Concert Hall. Guest artist was pianist BRIAN ZEGER. The program included the world premiere of the *Sonata for Saxophone and Piano* by DENIS HOLLY.

CHARLES SCHNEIDER, musical director of the Catskill Symphony Orchestra and Glimmerglass Opera has been awarded an honorary Doctor of Music degree by Hartwick College in Oneonta, New York.

RORIANNE SCHRADE won the 1985 National Arts Club scholarship auditions.

ROBERT SHAW will continue as Conductor and Music Director of the Atlanta Symphony

Peter Saiano. *Photo © Lisa Kohler.*

Dance Alumni News

GREGG BURGE and GREG MITCHELL are appearing in the Broadway Musical *Song and Dance*.

CORA CAHAN, MICHAEL SCHUMACHER, DOUGLAS VLASKAMP and ERIC VOETBERG, regular members of the Eliot Feld Company, and MARK HAIM and VERNON SCOTT appeared in the Feld presentation of Nijinska's *Les Noces*.

DIAN DONG, who is a member of Anna Sokolow's Player's Project, performed with Miss Sokolow's company in The Riverside Dance Festival December 11–14.

FRANCIE HUBER, CHRIS NIEDER, NICHOLAS RODRIGUEZ, NATALIE ROGERS and DANIEL SANCHEZ performed with Dance Compass in The Riverside Dance Festival in early November. Mr. Rodriguez is artistic director of Dance Compass.

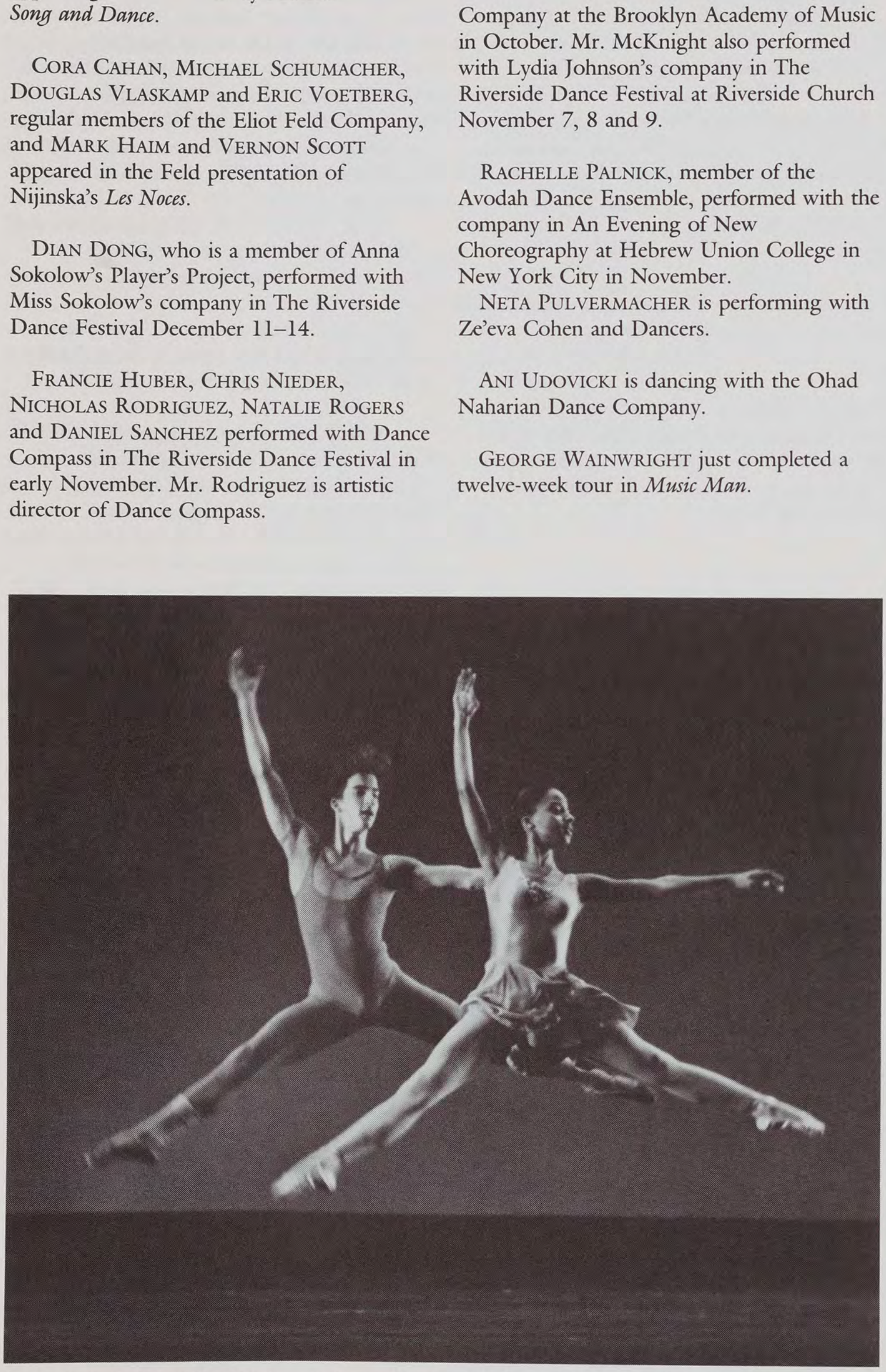
TED ROBIN MCKNIGHT, VERNON SCOTT and PETER SMITH danced with Laura Dean's Company at the Brooklyn Academy of Music in October. Mr. McKnight also performed with Lydia Johnson's company in The Riverside Dance Festival at Riverside Church November 7, 8 and 9.

RACHELLE PALNICK, member of the Avodah Dance Ensemble, performed with the company in An Evening of New Choreography at Hebrew Union College in New York City in November.

NETA PULVERMACHER is performing with Ze'eva Cohen and Dancers.

ANI UDOVICKI is dancing with the Ohad Naharian Dance Company.

GEORGE WAINWRIGHT just completed a twelve-week tour in *Music Man*.



Under the leadership of Muriel Topaz who became Director of the Dance Division on July 1, the Juilliard Dance Ensemble began its season with November 14, 15 and 16 recitals choreographed entirely by noted alumni: David Briggs, Martha Clarke, with Robert Barnett and Felix Blaska, Eric Hampton, Lar Lubovitch and Paul Taylor. The programs and schedule for the March dance season will be announced shortly. *Photo © 1985 Peter Schaaf.*

Student News

Rachel Rosales. *Photo © Lisa Kohler.*

ANDREA CAWELTI, soprano with the American Opera Center, took top honors at the 13th Annual Loren L. Zachary Society Opera Awards National Auditions at Ambassador Auditorium in Pasadena, California, May 19.

CONNIE CRAWFORD was featured last summer at the 8th Annual Illinois Shakespeare Festival at Illinois State University in Normal, Illinois.

JOANN FALLETTA won the $5,000 top award in the 1985 Leopold Stokowski Conducting Competition.

DAMON ARIC HAGEN, composition student of David Diamond, was among the winners of the 1985 B.M.I. Student Composers' Awards.

GARY YEN-TUNG KUO has received a grant from Meet the Composer Incorporated to support an April 17 Composer's Forum concert featuring his composition.

LAURA MURRAY, piano student of Martin Canin, has been named a semi-finalist in the National Merit Scholarship Competition.

RACHEL ROSALES, of the American Opera Center, who had been scheduled to debut next summer with the New York City Opera Company, saw that date moved up when she

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The JUILLIARD JOURNAL

bruary 1986

The JUILLIARD JOURNAL

April 1986

Bai Shuxiang demonstrates for students.

East Joins West In Dance

by Leslie Nelson

When members of the Central Ballet of China made their visit to the Juilliard School on March 14, the students were already well-acquainted with the company having read, seen or heard of the excitement generated by the landmark performances at the Brooklyn Academy of Music. This national company from the People's Republic of China made its New York debut March 4 through 6 at B.A.M. during part of its six-week North American tour to ten major U.S. cities. What made this engagement particularly special was the fact that it was the first appearance by a Chinese troupe practicing a Western artform.

Established in 1959, the company began as the Beijing Dance Academy's Experimental Ballet Society, dedicated to building an extensive classical repertoire. That same year, political upheaval forced the Ballet aside to make way for industrial enterprise and in 1966, the dancers were again challenged by the Cultural Revolution which condemned ballet for being too Western a form of expression. In the following 10 years, the company began to gain its own identity by combining traditional material with dance forms from the outside world. A new unique style is now emerging which incorporates Chinese folk and traditional dances with Classical Western Ballet. This combination seeks not only to meet Chinese political standards but also to help make ballet relevant to Chinese experience, and thus more popular, in a country little affected by outside cultural influence. While the Central Ballet performs in major Chinese cities, it also tours throughout the country, performing at factories, army bases and villages.

Though most of the 72 Chinese artists were packing up to leave New York after their B.A.M. engagement, the few members that were able to visit Juilliard charmed the Dance Division with limitless energy and spirit. The program began in Room 320 with a presentation by the Juilliard Dance Ensemble of excerpts from José Limón's *Traitor,* as well as excerpts from Michael Uthoff's *New England Triptych.* Next, Wu Jingshu, Deputy General-Secretary of the Central Ballet, introduced the representatives of the Chinese company. She then translated for Bai Shuxiang, Associate Director and former Prima Ballerina of the Company, who spoke about the company and about the Chinese folk and classical dances, while a male soloist dancer demonstrated some of the different characters, rhythms and shapes of Chinese classical and minority dance. In the 29 provinces of China, there exist 55 ethnic minority groups, each with an individual style that is expressed through dance. Dance is also an intergral part of the elementary school curriculum throughout China and is required for 7 years, though many students take more. The National Ballet has been especially praised for the strength of its male dancers, which is partially due to this early training and encouragement.

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The JUILLIARD JOURNAL

February 1986

Dancers Meet Maurice Béjart

by Leslie Nelson

Maurice Béjart, creator of the reknowned Ballet of the Twentieth Century recently paid an informal visit to the Juilliard Dance Division. An audience composed of both teachers and students gathered in the Drama Theater to ask questions concerning Béjart's school, his company and aspects of his artistic life as a choreographer.

M. Béjart started dancing with a group in 1953 in Paris—"washing the dishes by day and dancing by night." In 1960, he received state support to establish his company in Brussels. In twenty-five years Béjart's Ballet of the Twentieth Century has grown to become one of the internationally prominent dance companies. At the time of his visit to The Juilliard School, Béjart was engaged in his company's eighth season in New York which included the New York premiere of his new work *Le Concours*. Through a series of flashbacks this new work recreates a dance competition in which the ballerina is murdered. Béjart calls this work, set to original synthesizer music, "a collage of classical ballet pieces." When discussing the original rehearsal for the work Béjart smiled and said "the first day is a nightmare. In the studio there are no concepts, only flesh and bones. The dance does not exist without the dancer."

Béjart described the character of the ultimate dancer or choreographer as being "half boxer-half nun," or the combination of "religion with a sense of truth." "Art is a mixture of meditation and virtuosity," he added. "Art cannot divide the two or it is not art anymore." He believes that the future is in mixing classical dance with modern dance, and states optimistically that "the power of the arts is going around the world."

On the question of new choreographers Béjart says that "for some people choreography is fashion—but when you have it, you have it. What you have learned stays in your mind and in your heart—it is not a mode."

As several of his well known pieces contain only male dancers, Béjart was asked if his company focused especially on men. "No, [in the dance world the] man was always in a kind of harem. I push for men to get equality."

His last words were about his "training" as a choreographer: "An artist, to create, cannot learn from his own art. (It is necessary) to got out on the street and get rain on the head, to be able to free yourself, and to be able to kill yourself. You must have a free imagination and a terrible sense of danger."

Leslie Nelson is a third-year dance student.

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1/27/86

Juilliard Presents Reconstruction of 'Lost" Humphrey Dance January 27

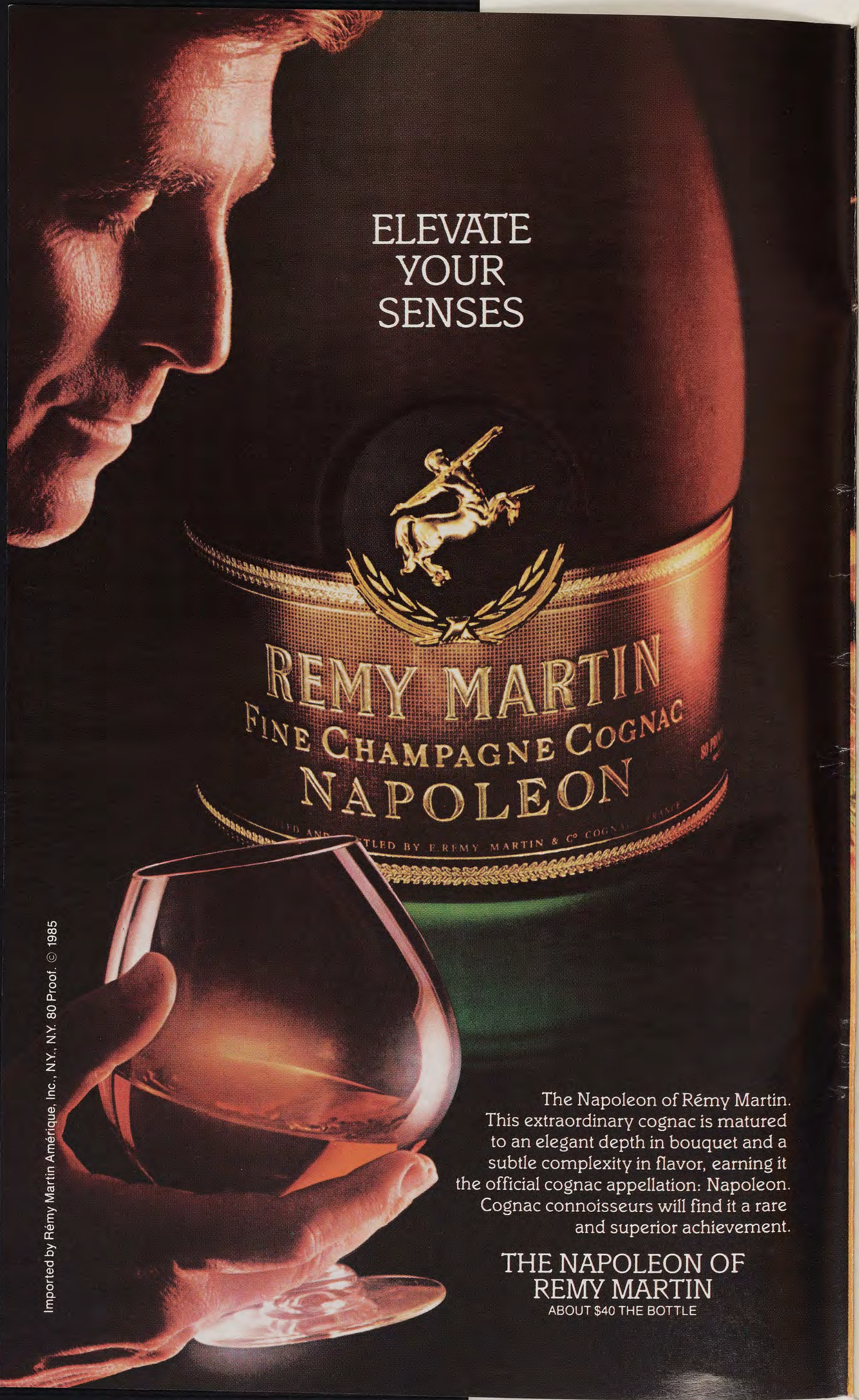
A reconstruction of a 1930 solo dance choreographed by the late Doris Humphrey will be presented in a January 27th concert in the Juilliard Theater at 155 West 65th Street. The concert is part of the Juilliard School's 1986 Focus ! Festival that features the "new" music of the 1920s and 1930s.

The two part dramatic dance is titled "The Call" and "Breath of Fire," and is set to music of the late Dane Rudhyar. For decades, the Humphrey classic was considered lost. Then a silent non-professional film of the solo was donated to the Dance Collection of the Performing Arts Research Center, the Lincoln Center unit of the New York Public Library.

With this film as a key aid, the reconstruction was recently completed by Ernestine Stodelle. She is a former Humphrey dancer who has also reconstructed such other Humphrey works as the Bach inspired "Air for the G String" and "Two Ecstatic Themes."

In the Janary 27th (Monday) concert, the newly reconstructed Humphrey work will be performed by Juillard dancer Sarah Bragdon with Juilliard musician Elena Bar at the piano.

BAROQUE AT ALICE TULLY HALL



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stagebill
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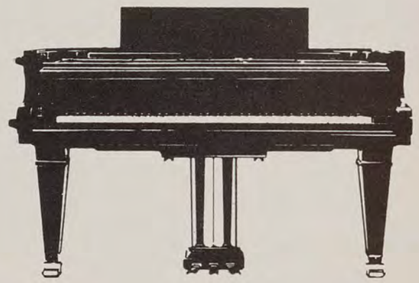
The wise Epictetus might well have had the pianist's career in mind when he issued the caveat "Consider what your nature is able to bear before you decide which path in life you will take." The pianist's life is an arduous one, which must begin in childhood. One cannot merely will oneself to become a pianist at age 25, as is possible with so many other professions. If a child does not begin to study by the sixth or seventh year, the likelihood of a career quickly diminishes. Practicing must become a relentless preoccupation, with countless monastic hours of each day devoted to its perfection. For these hours there is no minimum wage. (In old age the French pianist Francis Planté remarked, "I represent 75 years of piano playing at eight hours a day!") And after mercilessly denying oneself diversion, there is no guarantee that the public will want to hear *your* Brahms F-minor Sonata, let alone your version of the Ives *Concord, Mass.* Sonata, if your taste lies along more iconoclastic lines.

Reflections from the Keyboard

After hearing a recital by the pianist Harry Kaufman, historian Will Durant wrote, "I spent six years writing one book, but you must have spent 40 years making it possible for your powers of nerve, muscle, memory and technique to give us last evening's feast. I feel that you gave us 40 years of your life and asked nothing in return...for such a performance must exhaust body and soul for weeks."

From the pianist's point of view we have the words of George Antheil, who took a sporting view of a recital he was about to give. Antheil wrote, "I knew that the total energy I would expend upon that piano that evening would be a least a number of tons, equal to the energy a boxer expends upon his antagonist at a prize fight, equal to killing three large-size bulls, perhaps four—and I would be ready to drop with exhaustion."

Each player who wishes to perform publicly must come to terms with the instrument in his or her own way. For some the piano is a vehicle for self-expression, even confession; for others it becomes a monster to be vanquished. Some cope with the demands of the instrument with great equanimity, while others—tormented when they are away from their piano—practice compulsively. But for all pianists, the instrument, with its monumental literature, looms very large. While Chopin may have penned his 16-measure A-major Prelude in a "blessed hour," Moriz Rosenthal was quite serious when he said that he had worked on this piece for 60 years. For Dinu Lipatti, two days away from the piano meant "spaghetti fingers." And as Vladimir de Pachmann said, "Look, I will play the wonderful nocturne of Chopin in G. The legato thirds seem simple! Ah, if I could only tell you of the years that are behind those thirds. The human mind is peculiar in its



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David Dubal

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method of mastering the movements of the fingers, and to get a great masterpiece so that you can have supreme control over it at all times and under all conditions demands a far greater effort than the ordinary non-professional music lover can imagine."

Even if the aspiring pianist does reach the concert stage, he will find that the distance from the practice studio to the hall equals that between the earth and the stars. There are the many external enemies to contend with: the man in the audience who feels he must cough as the first hushed notes of the *Appassionata* Sonata are sounded; the late-comer who cannot find his seat; the bad piano and poor acoustics. And yet these inconveniences are inconsequential when compared with the demons within. Stage-fright and the fear of memory slips can be a never-ending scourge.

Anton Rubinstein, describing his anguish, wrote, "Something like a nervous dread often takes possession of me while I am on stage in the presence of a large audience...one can hardly imagine how painful this sensation may be...this sense of uncertainty has often inflicted upon me tortures only to be compared with those of the Inquisition, while the public listening to me imagines that I am perfectly calm." In a similar spirit William Kapell wrote, "My great sadness is the realization that the first 10 minutes of every concert are lost to me, while I get accustomed all over again to being there. In these 10 or 15 minutes, I suffer agony, because even if it is a heavenly piece of music, I can't feel deeply about it, as I am still in the process of getting over my embarrassment and discomfort. When this short but oh so long time has run its miserable course, I am all right, but until then, I must submit meekly to slips of the fingers, and to a heart that beats, but not enough to obliterate me, which is what I want....I am nervous and apprehensive because I may not 'have it' that particular night. Because I feel the piece is bigger than me, so big I may never be able to even touch it, let alone be the master."

Live musical performance is an exciting, fragile, and unpredictable experience. It demands a blend of strength, love, and determination which few possess. The great pianist Ferruccio Busoni best characterized the ideal qualities of the pianist when he wrote, "The pianist must have unusual intelligence and culture, feeling, temperament, imagination, poetry, and finally that personal magnetism which sometimes enables the artist to inspire four thousand people, strangers, whom chance has brought together, with one and the same feeling....If any of these qualities are missing the deficiency will be apparent in every phrase he plays."

In the tremendously competitive pianistic world of today, however, even these qualities are not enough. It has become a virtual necessity to win one or more international competitions, to please the press, to find the right manager, to get substantial financial backing, to secure a good contract with a record company. But despite the unimaginably bleak odds, conservatories throughout the world are brimming with dedicated students who dream of a concert career. Not for glamour, fame or money, but from an insatiable desire to take the piano literature into the fabric of their life. Many, then, are called to this life, many take up the challenge, but only a few achieve sustaining careers.

If thousands are disappointed in their goal to achieve stardom, still music is in their blood and pianists will always enrich their communities by playing with chamber groups, entering private teaching, or by filling the thousands of posts in colleges and universities. The piano and its literature have also now become part of the Oriental world; indeed, the largest of any piano manufacturer is Japan's Yamaha. Pianists are by no means becoming an endangered species.

Claudio Arrau has sensitively observed: "There are so many different types of talents. I always say that even a small talent is invaluable if there is sincerity."

David Dubal is music director for radio station WNCN/New York.

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Figaro's Playwright

Beaumarchais' drama served as inspiration for Mozart's opera, returning this month to the Met in a new production

Le nozze di Figaro represents such a brilliant collaboration of two consummate artists, Wolfgang Amadeus Mozart, its composer, and Lorenzo da Ponte, its librettist, that one sometimes forgets there was a third indispensable contributor to its success. His name was Pierre-Augustin Caron de Beaumarchais and, quite literally, he wrote the book—or at least the play.

It is ironical, in a way, that outside of France, Beaumarchais is remembered chiefly as the author, once removed, of the stories of two of the most celebrated operas of all time, Rossini's *The Barber of Seville* and Mozart's *The Marriage of Figaro*. Beaumarchais, one of the most mercurial and productive men of letters of the late eighteenth century, might have said of himself, just as Figaro does in his *Le Mariage de Figaro*: "I have seen everything, done everything, been everything."

Above: Beaumarchais' Le Mariage de Figaro*—lithograph by Fragonard, 1784*

Herbert Kupferberg

He started in life as a watchmaker and inventor, married a wealthy woman, became a speculator and financier, served as a diplomat, smuggled guns to the American colonists whom he aided in their struggle against England, got mixed up in various business ventures, and even tried his hand at writing an opera libretto for, of all people, Mozart's arch-rival Antonio Salieri.

As a playwright, Beaumarchais was a brilliant satirist, taking as his principal target the French ruling aristocracy and the decadent, superficial society they had created. His mouthpiece was Figaro, the talkative barber and valet who in a famous monologue denounces his master, the Count Almaviva, in these inflammatory terms:

> "Because you're a great lord, you think you also are a great genius! Nobility, wealth, rank, position—all these things create such pride. What have you done for so many treasures? You've taken the trouble to be born, and nothing more. Apart from that, just an ordinary man! Whereas I—*morbleu!*—lost in the nameless herd, have had to expend more skill and knowledge merely to stay alive than have been used to govern Spain for the last hundred years!"

No wonder that Beaumarchais said of himself "I make people laugh and thus change the world," and that Napoleon years later observed that *The Marriage of Figaro* was "the Revolution already in action." It signalled nothing less than the overthrow of the French monarchy.

Not only did Mozart establish the personalities of each of these in his arias, he explored and deepened them further in a series of ensembles which even he himself never surpassed in his subsequent operas. Beaumarchais' play is about ideas, Mozart's opera is about people; and each succeeds admirably on its own terms.

Yet it would be a mistake to assume that Mozart was totally unaware of the revolutionary connotations of his opera. He himself was under no illusions about the social outlook of much of the aristocracy. After all, he had been compelled by his employer, the Archbishop of Salzburg, to eat with the domestic help, and had been literally kicked out of his job during a dispute with his master. So it's understandable that he once wrote to his father: "Though I am no Count I probably have more honor in me than many a Count." Da Ponte, too, had experienced the seamier side of life, having been born a poor Jewish boy in a small Italian town and going on to a somewhat more prosperous career only after undergoing baptism at the age of 14 at the insistence of his father.

To get permission to present *The Marriage of Figaro* Mozart and da Ponte were obliged to trim and temper the original text; Figaro's revolutionary speech quoted above, for instance, was shorn of its bitterness, becoming a denunciation of the frailty of womanhood—a sentiment which presumably would not shake the equanimity of Joseph II's courtiers. Similarly omitted was Figaro's rejoinder to the Count's suggestion that all it takes for a servant to advance is brains. "Brains a means to advancement!" he cries. "You're mocking me. Mediocrity and subservience—that's what you need."

By a fortunate coincidence, the Metropolitan Opera is giving Mozart's *The Marriage of Figaro* in a brand-new production by Jean-Pierre Ponnelle at the same time that the Beaumarchais play—in English—is being performed at the Circle in the Square Theater in a dazzlingly theatrical staging by Andrei Serban. The comparison between the two works is fascinating, for it shows how closely Mozart and da Ponte followed the Beaumarchais original, and yet transformed it through the magic of music from a biting and sometimes bitter social commentary into a warm and tender human comedy.

Mozart himself was no revolutionary. He was very little interested in political matters in general, and although both the American and French Revolutions took place during his lifetime he mentioned neither of them in the course of his voluminous correspondence.

But he also knew a likely candidate for an operatic libretto when he saw one. It is significant that of all of Mozart's operas,

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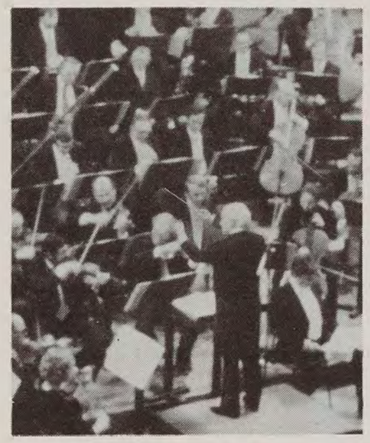

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Mozart's opera Le nozze di Figaro, *Act IV—engraving by Beguinet*

The Marriage of Figaro is the only subject that he chose for himself. Everything else was suggested to him—*Don Giovanni* by da Ponte, *Così fan tutte* by the Emperor Joseph II, *The Magic Flute* by Emanuel Schikaneder, *La clemenza di Tito* by Domenico Guardasoni, director of the Prague Opera. But setting *Figaro* to music was strictly Mozart's idea.

It's conceivable that he thought that the play's notoriety—staged productions had been forbidden in Vienna, though it was available in printed form—might contribute to the box-office success of an operatic version. If so, he was disappointed, for *The Marriage of Figaro* was performed only nine times before being dropped in Vienna, although it did much better when it was presented in Prague. But the most likely explanation of its appeal to Mozart lay in the personal relationships of its immensely rich and varied cast of characters. As complex as are the rivalries, intrigues and general action of *The Marriage of Figaro*, they never seem contrived or artificial, for they always stem from basic human motives and situations. The virile and dashing Figaro, the lecherous and jealous Count, the dignified but troubled Countess, the flirtatious yet sincere Susanna—all these are not caricatures but characters, and would be equally vivid and believable outside their Spanish period dress.

Nevertheless, Mozart and da Ponte manage to establish the credentials of Figaro as a shaker of the social order early in Act I, in the aria "Se vuol ballare," in which he promises to make the Count dance to his tune. He even impudently repeats the words later in the presence of the Countess, rather to her discomfiture. By the end of the opera there is no doubt as to which social class has outwitted and outmaneuvered the other; in the last act it is the aristocrat and not the servant who has to beg forgiveness. Significantly, when the first performance of Mozart's opera in Paris took place in March 1793, at the peak of the Revolution, its composer was listed in true Sansculotte fashion as "Citizen Mozart."

The Marriage of Figaro had its world premiere in Vienna on May 1, 1786, so the Metropolitan's new production serves to honor the forthcoming 200th anniversary of a work that is uniquely sophisticated and subtle, spirited and beautiful. Beaumarchais himself ended his play with the words *"Tout finit par des chansons"*—"Everything ends in song"—and it is a sentiment that might equally serve as a summation of Mozart's ultimate achievement.

Herbert Kupferberg, senior editor at Parade, *is the author of several books on music.*

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Andante
Allegro

MOZART (1756-1791) — Serenade in B-flat major for Twelve Wind Instruments and Doublebass, K. 361
Largo; Allegro molto
Menuetto
Adagio
Menuetto

Dancers
MARISOL FIGUEROA, *Dancing Mistress*
KIRK RYDER, *Dancing Master*
HARRY DAMAS, *Oriental Ambassador*
MELISSA WYNN, *His daughter*

SARA BRAGDON, RACHAEL DURHAM,
MICHELE HILDEBRANDT, NATALIE HUGHES,
MICHELLE MOSE, LESLIE NELSON,
PAMELA ZALEY, *Students at the School*

CATHERINE TUROCY, *Choreographer*
SALLY SULLIVAN, *Assistant to the Choreographer*

This dance is a modern creation inspired by the technique and style of the eighteenth century. The ballet takes place in a girls' dancing school. While practicing, the class is visited by the Oriental Ambassador and his daughter.

Intermission

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance.
The taking of photographs and the use of recording equipment are not allowed in this building.

HANDEL Concerto in D minor for Organ and Orchestra Op. 7, No. 4

Adagio
Allegro
Ad libitum
Allegro

GREGORY D'AGOSTINO, *Soloist*

MOZART Serenade in B-flat major for Twelve Wind Instruments and Doubleblass, K. 361

Romanze
Theme and Variations
Rondo: Allegro molto

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Notes on the Program

Concerto Grosso in A major, Op. 6, No. 11

GEORGE FRIDERIC HANDEL

The twelve concertos for string orchestra Handel published as "Opus Six" in the spring of 1740 were composed over the course of about a month during the previous autumn. Yet these dozen musical jewels show no sign of hasty execution. Each is a marvel of originality and mastery of a richly complex musical style. Collectively, they stand beside the six Brandenburg Concertos of Bach as one of the twin pinnacles of Baroque orchestral music.

The Concerto in A major, the penultimate work in the series, reveals how freely and creatively Handel approached the conventions of Baroque compositional practice. The first movement presents the dignified bearing and grave dotted rhythms characteristic of the eighteenth-century French overture but is developed in an altogether different manner; the second movement is not quite a double fugue, while the third is more than a minuet. Only in the last movement do we find a formal pattern, in this case the concerto finale, that may be called typical of the period.

Handel indicates the opening movement to be played in a broad and detached manner. But after a dozen bars in this vein the music halts abruptly for a violin solo of a more *cantabile* character. These contrasting elements, respectively vigorous and lyrical, are juxtaposed in dramatic fashion during the remaining course of the movement.

The *Allegro* that follows begins with a lively fugue subject in the violins, but before it has run its course it is joined by a second idea composed of brief phrases rising in the violas and cellos. While this counter-subject does not receive the extensive fugal development the first theme enjoys, its presence greatly enriches the thematic fabric of the movement. This stimulating contrapuntal discourse is cut short, however, by an austere series of chords that lead us to the third movement, a dance-like piece in ¾ time. Handel until now has given us mostly ensemble music, but here the solo concertino of two violins and cello emerges frequently from the general texture. This concertante element is even more prominent in the finale where the solo group is entrusted with passages of considerable virtuosity.

Serenade in B-flat major for Twelve Wind Instruments and Doublebass, K. 361

WOLFGANG AMADEUS MOZART

One of the reasons Mozart's music seems perennially fresh is that it so often exceeds our expectations. He was not a revolutionary or even an especially innovative composer, and he never questioned, as Beethoven would, the utility of the musical forms in use during the late eighteenth century. Instead, his best works transcend and transform these common vessels, elevating them above their usual station by filling them with music of uncommon strength and beauty.

Nowhere does Mozart achieve a more remarkable glorification of a modest musical genre than in his Serenade for Twelve Wind Instruments and Doublebass, K. 361. This work belongs to a tradition of garden music: light, undemanding compositions to accompany meals and conversation on summer evenings in the courtyards of wealthy aristocrats. Mozart knew this tradition well, and most of his occasional pieces for wind instruments provide just that sort of innocuous musical fare. But in the expansive score we hear this evening, he endows this unassuming form with music of surprising substance and quality.

Mozart composed this Serenade, or *Gran Partita*, as his manuscript is titled, in 1781, around the time he severed his ties with his native Salzburg and established his residence in Vienna. We do not know the circumstances that prompted him to create the work, or even whether it was performed at this time. Certainly it would have been unlike the composer to write such a piece without a commission or at least the prospect of performance, and its large scale (seven movements and more than twice Mozart's usual wind-band forces of six players) suggest an occasion of some importance. Mozart did have the Serenade performed in Vienna in 1784, at which time Johann Schink, a playwright living in the Austrian capital, wrote: "I heard today a magnificent piece for wind instruments by Herr Mozart. It employed 13 instruments and at every one a master. The effect was grand and splendid beyond telling."

That "grand and splendid effect" is apparent from the Serenade's opening measures, a majestic introduction in slow tempo to the first movement proper. Mozart reveals here two contrasting but complementary aspects of his writing for winds. The initial paragraph provides an example of his skilled handling of massed sonorities, while the phrases that follow show his ability to give these instruments fluid, supple melodic lines (not the long syncopation beginning with the oboe solo). The ensuing *Allegro* is in sonata form, with a development section enlivened by engaging contrapuntal passages.

There follow two minuets, each with a pair of trio sections framed by the successive statements of the minuet music. Between these dances, however, is the most extraordinary movement of the Serenade, an *Adagio* of melting poignancy. Saint-Foix, Mozart's sympathetic biographer, notes that in his serenades the composer reserves his most personal music for slow movements, and this is certainly true here (this, by the way, is the music that Salieri describes with such rapture as he reads it on Mozart's music stand in the film *Amadeus*).

The *Romanze* is laid out in a broad A-B-A format, with the central section in a livelier tempo. The theme with variations that follows was adapted from the C-major Flute Quartet, which Mozart composed in 1788. The theme and its six offspring have an easy-going charm, but their real beauty lies in the variety of wonderful timbres and textures Mozart draws from the ensemble. One example can stand for the rest—the magical passage in the fifth variation when the oboe enters over the hushed murmurings of clarinets, a moment as impressive for its quiet drama as for its sensitive use of instrumental color. The Serenade concludes in proper high spirits with a robust rondo-finale.

In Mozart's time, large serenades like this generally were not performed "at a sitting" in a formal concert situation. Rather, they unfolded in a leisurely manner over the course of an evening, with breaks between movements for the singing of an aria, the playing of a concerto, or even some non-musical happening occasioned by the convivial social circumstances in which they were most often heard (we know from the programs of the "Akademie" concerts Mozart gave in Vienna that his symphonies and concertos sometimes were presented in the same piecemeal fashion). Our performance this evening observes this tradition; movements one through four of the Serenade will be presented on the first half of the program, the remainder following after intermission and the Handel organ concerto.

Concerto in D minor for Organ and Orchestra, Op. 7, No. 4

GEORGE FRIDERIC HANDEL

Like his contemporary, J. S. Bach, Handel was a virtuoso performer at the organ. Unlike Bach, however, he was not a church musician, and this distinction accounts for the entirely different character of his music for the instrument. Handel's organ concertos were written for public concerts—more specifically, to be performed as *entr'actes* between movements of his oratorios, which were produced in London to great acclaim during the 1730s and 1740s. Undoubtedly Handel at first simply improvised at the keyboard, and his concertos grew out of these fantasies, even retaining an element of improvisation. Charles Burney, the noted music journalist, reports that

> he [Handel] played all the solo parts extempore, while the other instruments left him,...waiting for the signal of a shake [trill] before they played such fragments of symphony as they found in their books.

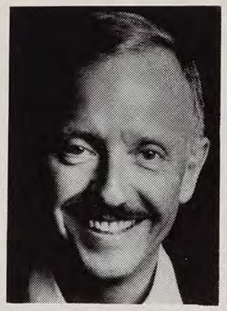
Handel did, however, score a number of these works in sufficient detail to allow their subsequent performance, though not without some contribution from the soloist. The six concertos published posthumously in 1761 as the composer's "Opus 7" were written at various times during the preceding two decades. We can surmise that Handel

produced them in some haste; not only are the solo parts occasionally sketchy, or absent entirely, but each of these concertos draws on music from other sources, most often Handel's own works.

The Concerto in D minor, the fourth in this set, begins with an *Adagio* whose emphasis on the low registers of both the organ and orchestra contributes to its air of solemnity. The soloist's cadenza is fully composed, an unusual feature that gives us some idea of the nature of Handel's improvisations. This movement is followed by a bright *Allegro* in D major, whose *ritornello* theme is borrowed from Telemann's *Tafelmusik*. Handel provides no music for the third movement but simply instructs "Organo ad libitum."

In tonight's performance Mr. D'Agostino, in keeping with the style of the period, will improvise the third movement, drawing from Handel's Concerti Grossi. The finale is an arrangement of music Handel used in several other works, and its melancholy beauty makes it easy to see why he returned to it here. © 1985 *American Concert Note Service*

Meet the Artists



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 improvisor 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 Festival, which takes place each summer near Great Barrington, Massachusetts. He has served as the Festival's Artistic Director and, until 1983, as President of the Aston Magna Foundation. Its 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, with grants from the National Endowment for the Humanities, Mr. Fuller founded the Aston Magna Academies 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.

Self-taught until his early twenties, **Gregory D'Agostino** entered The Juilliard School in 1979 and within three years earned both bachelor's and master's degrees. He is currently completing his doctorate at Juilliard, where his teachers have included Jon Gillock (organ) and Lionel Party (harpsichord). While at Juilliard, Mr. D'Agostino has been a teaching fellow in the theory department and teaching assistant to pianist Jacob Lateiner in the Beethoven class. From 1981 to 1983, he was artist-in-residence at Monmouth College, New Jersey, and is presently a performing artist in the Baroque trio as part of the Lincoln Center Student Program.

Mr. D'Agostino is a recent prizewinner in the American Guild of Organists performance competition held in March of this year. He maintains an active interest in organ and harpsichord construction and, from 1981 to 1984, was assistant to the Curator of Organs at St. Bartholomew's Church in New York City. During the past year, he has added a new dimension to his activities with a career in television production, and is currently working for Channel 13.

(Program continued on p. 53)

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Nationwide Consumer Testing Institute asked new car shoppers[1] to compare Toyota Corolla Dlx with 1.6 litre to Renault Alliance DL with 1.7 litre in 30 categories, including room, riding comfort and driving ease. The results: 76% of the shoppers voted Alliance superior overall, winning 29 out of 30 categories. But there's more. The 1986 Alliance has improved mileage ratings,[2] **41** MPG HWY, **35** MPG CITY. Redesigned and improved struts, sway bars and shocks for a smooth ride. And America's best small car protection—5 years or 50,000 miles, Plus free required maintenance, parts and labor; you pay only for fluids.[3] All this European technology in the Alliance DL (shown) for **$7360.*** Now available with Accusound by Jensen, a premium 6-speaker system. 2-door prices start at only **$5999.*** Renault Alliance. **Built in America.** See your Renault dealer for test details. Then drive an Alliance for yourself. Because if you're like the small car shoppers we know, your preference for European technology will prove our promise.

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United They Fund

United corporate fund drives help the performing arts flourish

The arts are in business! Over the past decade, thanks to the initiative shown by enterprising cultural organizations, major new support concepts designed to involve corporations and their executives more deeply in the arts have been established and are achieving excellent results. United corporate fund drives, corporate volunteer programs, and matching membership and gift campaigns are some of the organized funding approaches that have helped increase business support for the arts. According to the most recent survey undertaken for the Business Committee for the Arts, a national organization which encourages corporate support of cultural institutions, businesses gave over $500 million to the arts in 1982. The BCA estimates that business now gives over $600 million a year to the arts and will top the $1 billion mark by 1987.

"Corporate support has been critical for us," asserts Martin E. Segal, Chairman of Lincoln Center, and the figures back him up. The Center's Consolidated Corporate Fund Drive, the largest and one of the oldest of its kind in the country, has raised over $35 million for nine constituents, Lincoln Center, Inc. among them, since it was organized in 1970. More than $4.6 million in gifts was raised during the season just ended.

In Washington, D.C. funds raised through the Kennedy Center's eight-year-old Corporate Fund have also been vital, especially during a period of government cutbacks. "It's made things possible that we couldn't otherwise do," claims Jillian Poole, the Center's director of development.

"Our support from business has grown every year," concurs Carole Dioguardi, executive director of the National Corporate Fund for Dance. The Fund, which has raised $4 million from business since it was organized in 1974, including $626,000 last year, links its seven dance company members in a joint national campaign aimed exclusively at business. Utilizing advertisements, direct mail, small luncheons, and one-on-one meetings, the fund relies heavily on its 17 board members, 13 of them businessmen, to get its message across. "By combining efforts our member dance companies have raised much more from business than they ever could have hoped to raise in separate campaigns," adds Dioguardi.

A similar united campaign on behalf of eight leading regional non-profit theater companies, the eight-year old National Corporate Theatre Fund, also has successfully tapped the coffers of large national corporations. In 1984 over $300,000 was divided among such Fund theaters as

(continued on page 29)

Alvin H. Reiss

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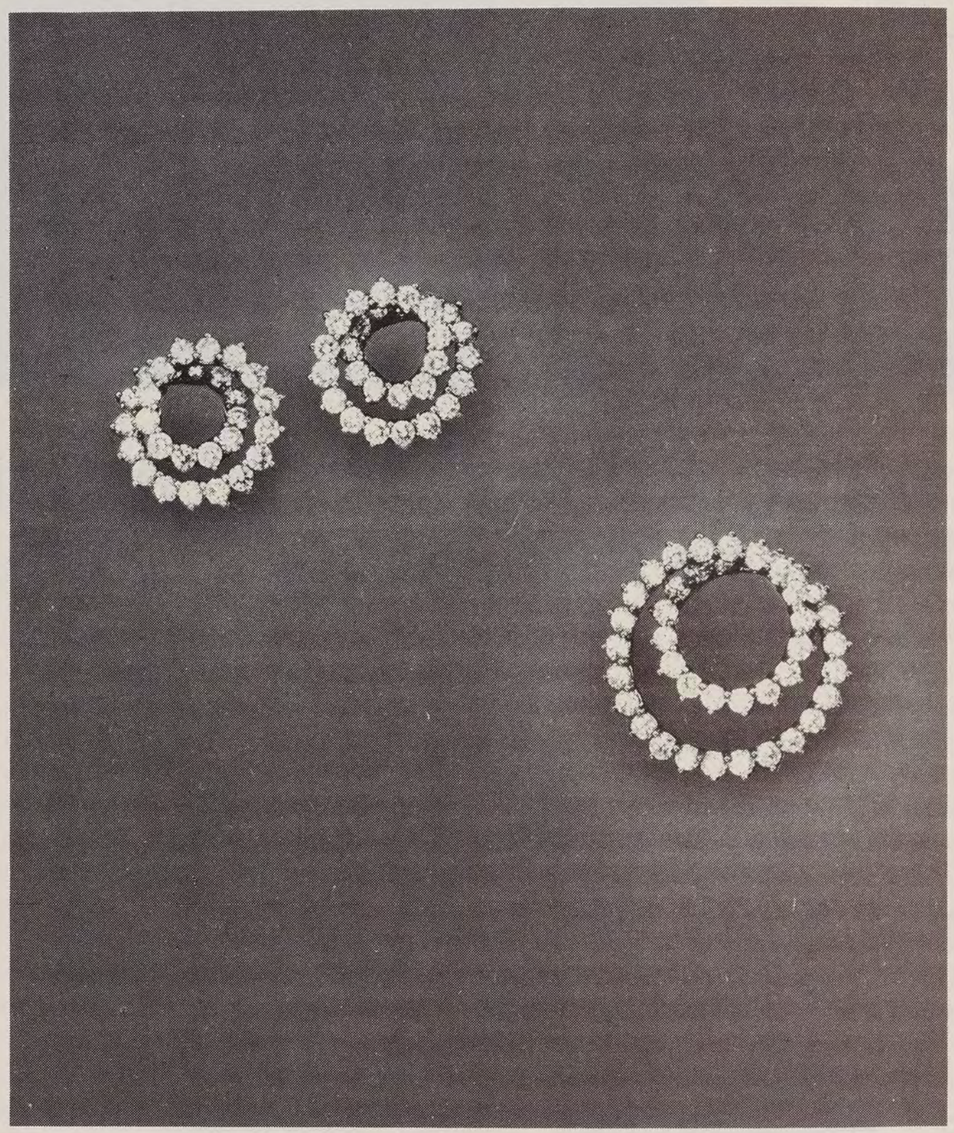

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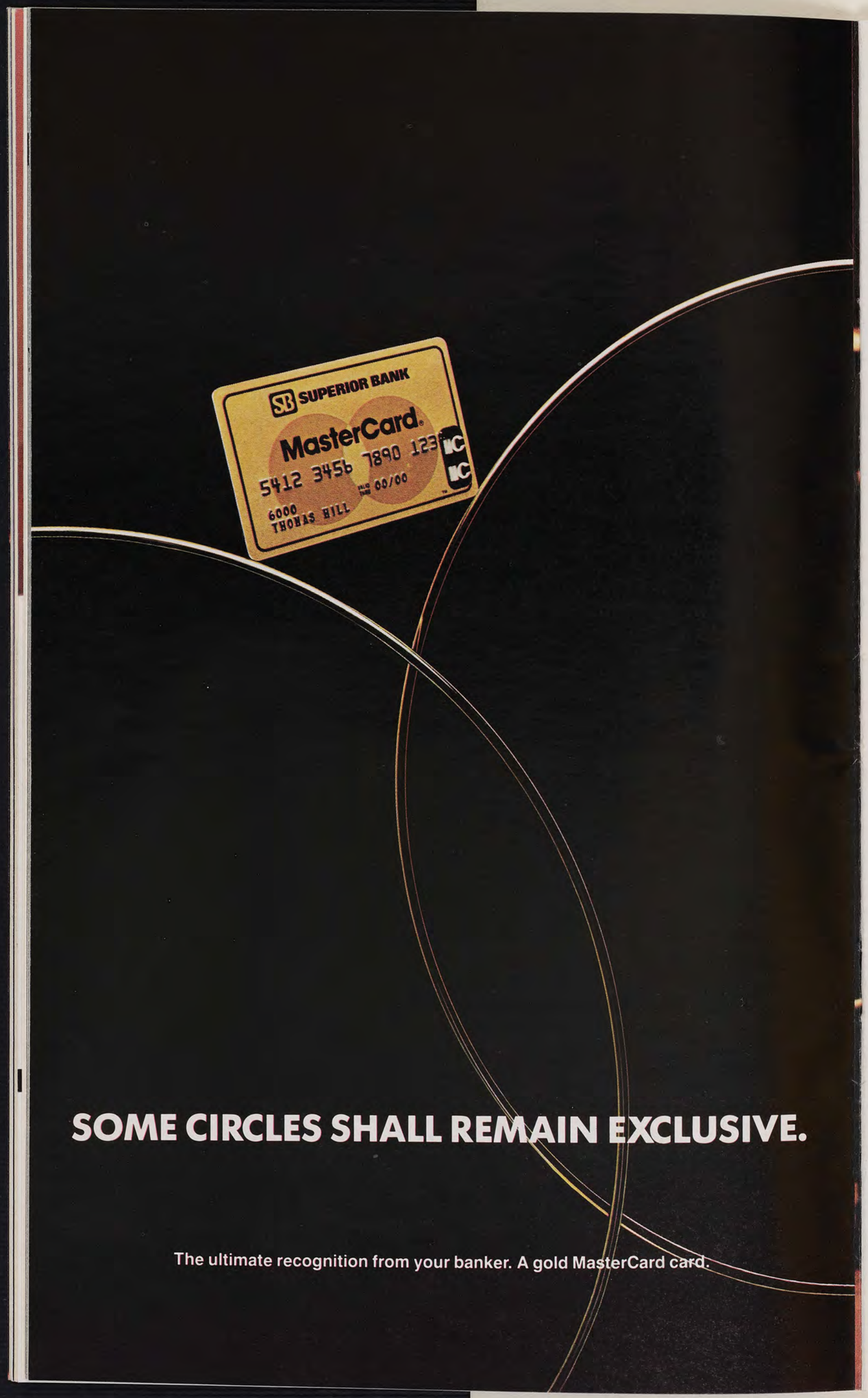

Independent corporate support also aids the performing arts. The Mostly Mozart Festival (above) is currently undertaking a New York Telephone-sponsored tour of New York State.

UNITED THEY FUND *(cont. from p. 24)*

Washington, D.C.'s Arena Stage, Chicago's Goodman, and New Haven's Long Wharf.

While Lincoln Center's Consolidated Corporate Fund Drive, the Kennedy Center's Corporate Fund, and other national drives have attracted the most visibility and support from America's largest corporations, arts groups in several cities throughout the country have initiated successful united campaigns aimed at business. "Corporations like to know that their money is needed and that it's being used prudently," explains John Coe, director of United Arts Omaha. "They also like the idea of giving to a single united arts campaign." The Omaha fund, organized in 1983, has set its second three-year campaign goal at $6 million.

Even in a community as small as Salisbury, North Carolina—population 23,000, the Rowan County seat (county population 104,000)—the united corporate approach is working. "The idea of a fund was conceived in the late 1970s," notes Sylvia Wiseman, director of the United Arts Council of Rowan. "We had many small arts groups in the county who had been around for a long time but they weren't very effective in tapping business support. The arts council was formed in 1977 specifically to unite the arts effort and in 1981 we launched our first annual drive aimed at business on behalf of 11 member agencies." The fund, which raised $20,000 that first year, raised close to $40,000 this year and has doubled its number of business contributors since the first campaign.

Although united corporate arts funds have been winning increased support from business each year, funding is far from automatic and well-planned and carefully organized campaigns, utilizing the volunteer services of executives, are a must. Moreover, general economic conditions can affect giving. "Donations from our largest corporate donors have slowed down somewhat," admits Linda Harmon, development director of the Greater Hartford Arts Council, "and we knew that last year it would be difficult to ask the large insurance casualty companies to increase their donations. However, overall our giving has been increasing each year." The Hartford fund, which began as an offshoot of the Chamber of Commerce in 1972, raised over $1.3 million last year through a well-organized effort spearheaded by corporate board members.

Another factor that affects giving is corporate concern for prime visibility. As business support draws increasingly from advertising and marketing budgets, companies could be looking for greater ex-

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posure than arts fund contributions can provide. "The most interesting thing I've discovered is that we're having difficulty in expanding the pot because corporations are now more into special projects and capital support," relates Robert Gustavson, director of Seattle's Corporate Council for the Arts. "We're not a high visibility program." Sandra Swan, executive director of the National Corporate Theatre Fund, believes that although giving is still good, "we've been more affected by the refocusing of corporations. They look more closely at local things now and view giving as an adjunct to day-to-day activity. They want more exposure."

Martin E. Segal, however, is confident that business support will keep growing as it did last year, by 7.3% for Lincoln Center. Also, he thinks that involvement with Lincoln Center provides corporate contributors with good visibility. "There's nothing wrong with a corporation tieing its funding to its marketing," he declares. "If a corporation wants to get mileage out of its associations with us we take it as a compliment."

Sometimes, the association with the kind of quality epitomized by organizations such as Lincoln Center and the Kennedy Center is reason enough for companies to maintain their support. One concern which moved from New York to Columbus, Ohio four years ago, American Electric Power, still contributes to Lincoln Center. They indicated in a recent letter that since their move they had become "increasingly involved in the cultural activities in the Central Ohio area, while also maintaining ties to organizations which continue to inspire excellence and vitality in the performing arts, such as Lincoln Center."

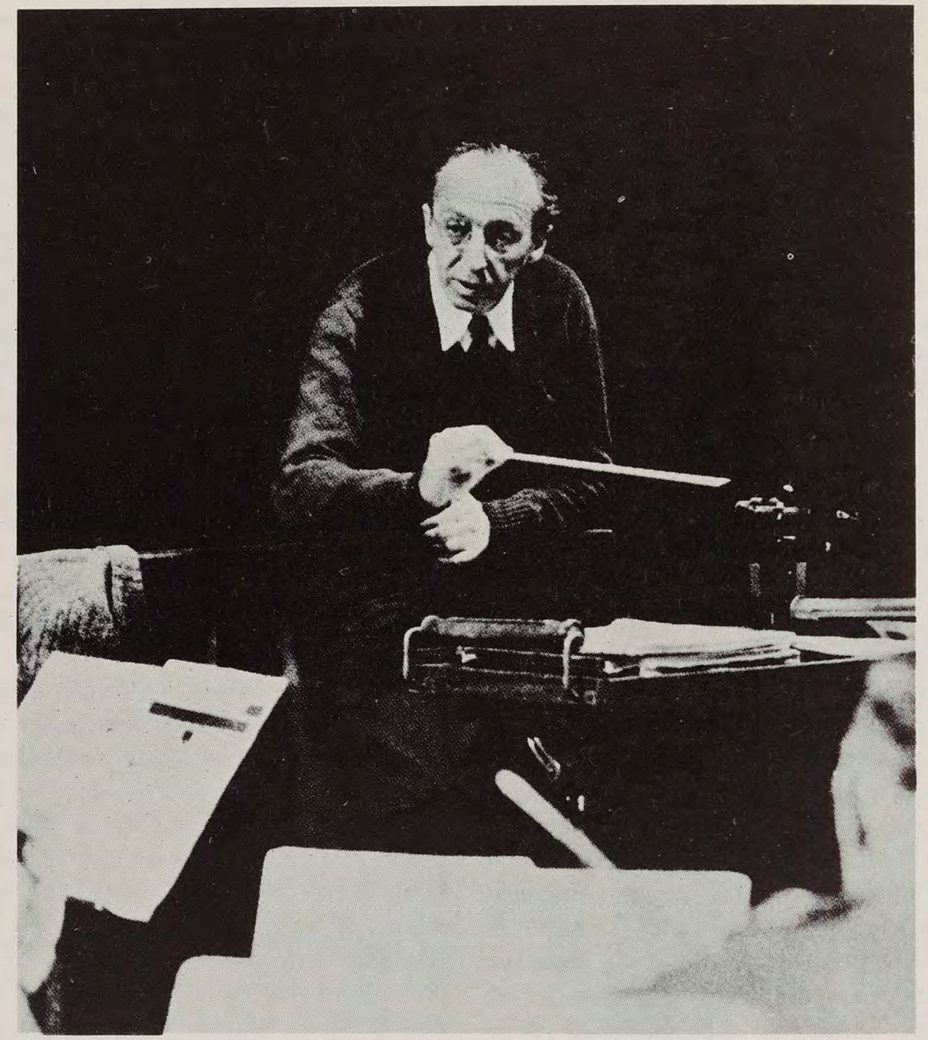
Like some of the other united funds aimed exclusively at business, Lincoln Center's drive places certain restrictions on the individual corporate funding efforts of its constituents. Fund members, including the New York Philharmonic, the Metropolitan Opera, New York City Opera, and the New York City Ballet, cannot launch separate annual corporate drives but still can solicit grants for endowments and for special projects. "The restrictions aren't a problem," explains Segal. "Our constituents benefit from the joint effort and the proof is in the fact that they choose to remain in the drive."

United corporate arts fund drives are proving successful certainly, but they are difficult to organize and still are few in number. The kind of corporate involvement they engender, however, is being repeated in other organized programs. A recent Business Committee for the Arts publication listed 255 corporations which maintain matching gift programs for the arts. Also in a number of communities, organizations designed specifically to increase local business support to the arts, such as the year-old Cambridge Businesses for the Arts in Massachusetts, have been formed.

But perhaps most promising in the long run are the formal programs designed to involve young executives as volunteers in the arts. Volunteer Lawyers for the Arts, founded in New York City in 1969, has since spurred the development of 40 similar city or state organizations, some including volunteer accountants in their programs. Business Volunteers for the Arts, conceived by New York City's Arts and Business Council 10 years ago, and now operative in 13 cities, will become a key force throughout the country in the next five years. Thanks to a major kick-off grant from the Rockefeller Foundation, BVA will expand to 61 new sites between now and 1990.

As hard-pressed cultural institutions continue to expand their services in the face of growing expenses they will need greater support and involvement than ever before from areas they serve, including business. In union there may be not only strength but the flourishing of the arts.

Alvin H. Reiss is editor of Arts Management *and director of the Performing Arts Management Institute. He is author of the upcoming book* Cash In: Funding and Promoting the Arts.



Copland Portrait

Celebrating Aaron Copland's 85th birthday

Aaron Copland had every right to be a rebel. Born in 1900 on a middle-class Brooklyn street that, as he said, "can only be described as drab," he was a music-struck kid growing up in a cultural desert. Like most musicians, he knew loneliness; but unlike many, he didn't cultivate it.

By 1920, we already see him bridging the gap between modern music and the audience, offering a mini-lecture on Ravel's piano *Sonatine* before playing it in a Brooklyn recital. He has been an indefatigable explainer ever since, always ready to weigh in with a program note, lecture,

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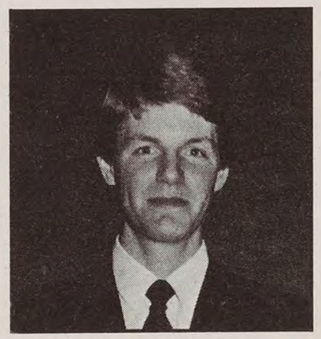

Adam Norris

For four years now, General Motors has co-sponsored with *Seventeen* Magazine the National Concerto Competition—the only national competition exclusively for high-school-age artists. General Motors funds a $5,000 music scholarship for the winner in each of three instrument categories.

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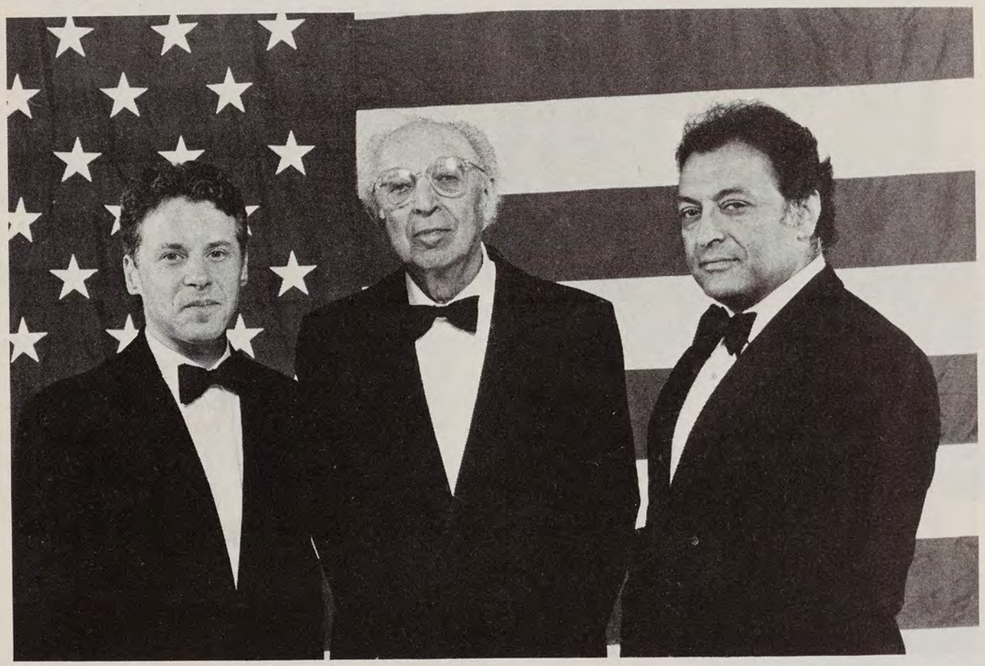
The New York Philharmonic offers a special Copland tribute telecast "Live From Lincoln Center" over PBS, Nov. 14 at 8:00 p.m.



Pianist Bennett Lerner (left) joins Phiharmonic Music Director Zubin Mehta (right) in honoring composer Copland (center) with November 14, 15, & 19 performances

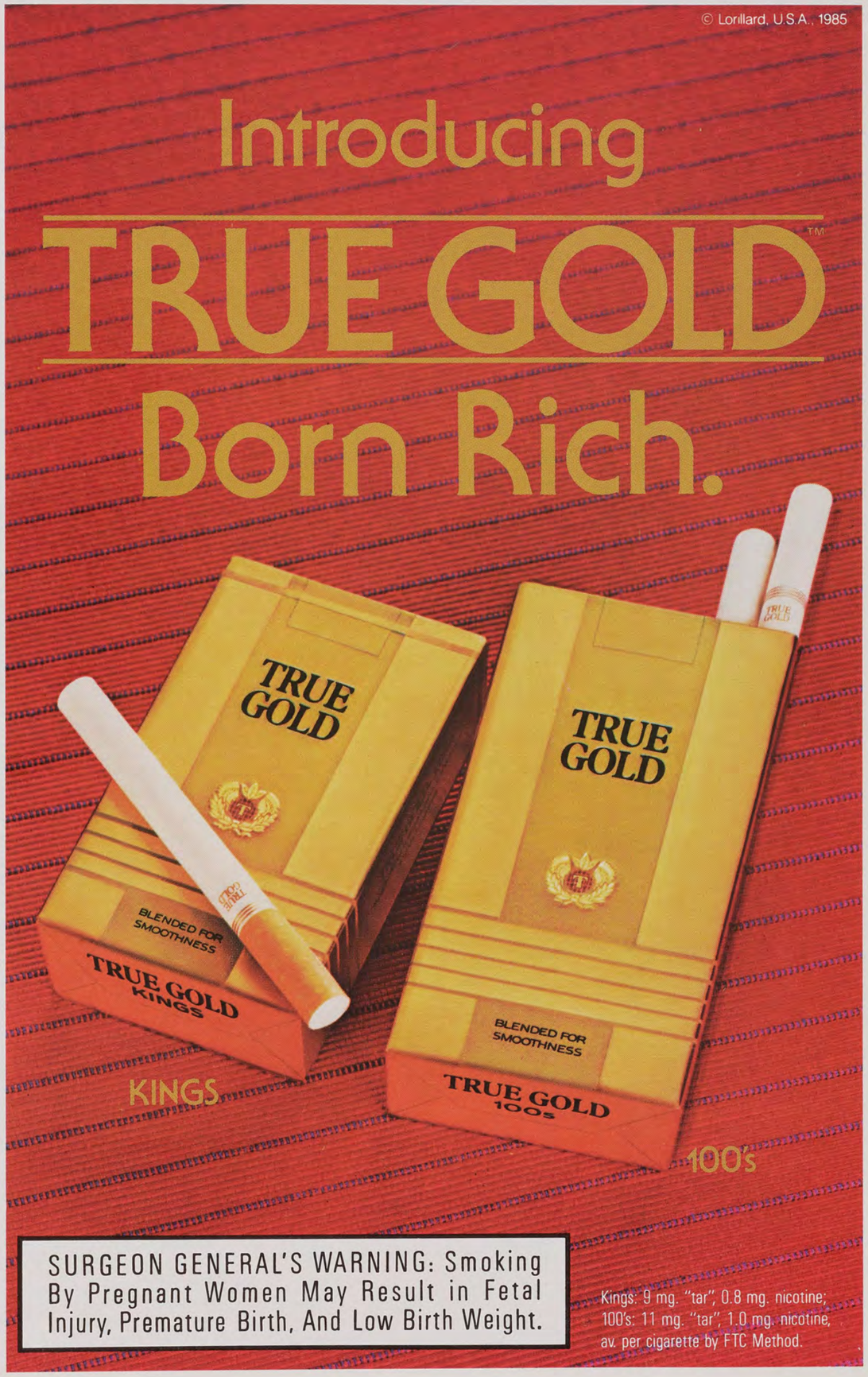
interview, article, or critique. His books *What to Listen for in Music* and *The New Music 1900-1960* are still among the most charming and painless ways to achieve an appreciation of the masters, old and new. For the Charles Eliot Norton lectures at Harvard, published in 1952 as *Music and Imagination*, the high-school-educated composer drew on unsuspected resources of recondite vocabulary and syntax, yet seemed to express himself as directly as ever.

But then, Copland's instinct for the appropriate rarely lets him down. In 1921, he did the expected thing for a young American classical musician, traveling to Europe to learn his art at the source—but once in Paris he startled the folks back home by studying theory and composition with, of all things, a woman. That woman was Nadia Boulanger, and Copland was blazing the trail to her studio that an entire generation of American composers would follow.

"All of us," Copland later recalled, "discovered America in Europe." The experience of a musical tradition firmly rooted in its native soil made the Brooklyn boy want to compose music as American as he felt. At first, he bought the French notion that American music equalled *le jazz hot*. His 1926 Piano Concerto turned out almost as jazzy as its two celebrated contemporaries, Gershwin's *Rhapsody in Blue* and Concerto in F, with less influence from Tin Pan Alley and more from Copland's Paris neighbor and fellow non-European, Igor Stravinsky.

Back in the U.S.A., however, Copland let the Jazz Age dance on without him. Jazz syncopations and riffs did continue to color his style, as did Stravinsky's lean, clean scoring. ("Orchestral know-how," he

(continued on page 60)



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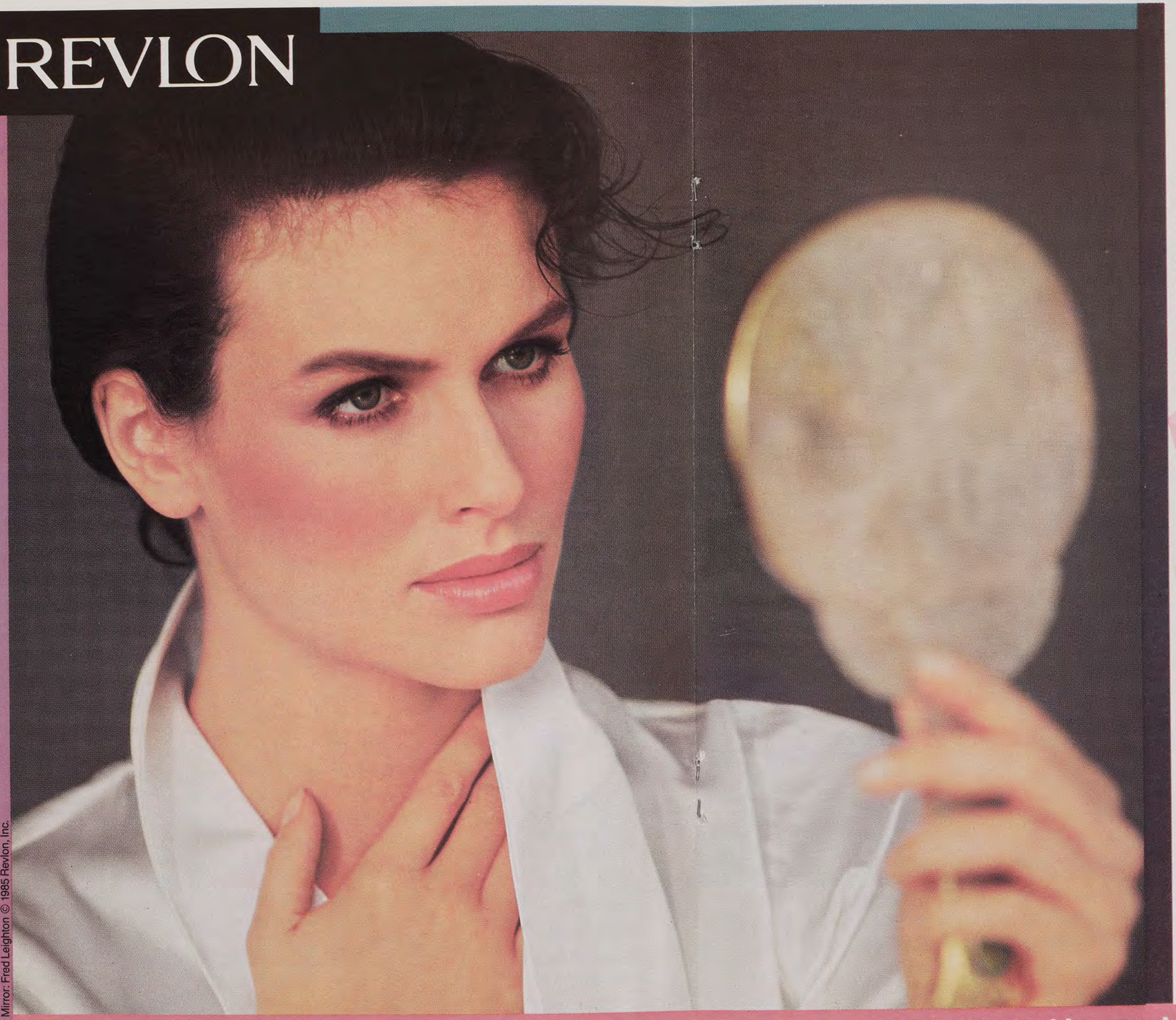

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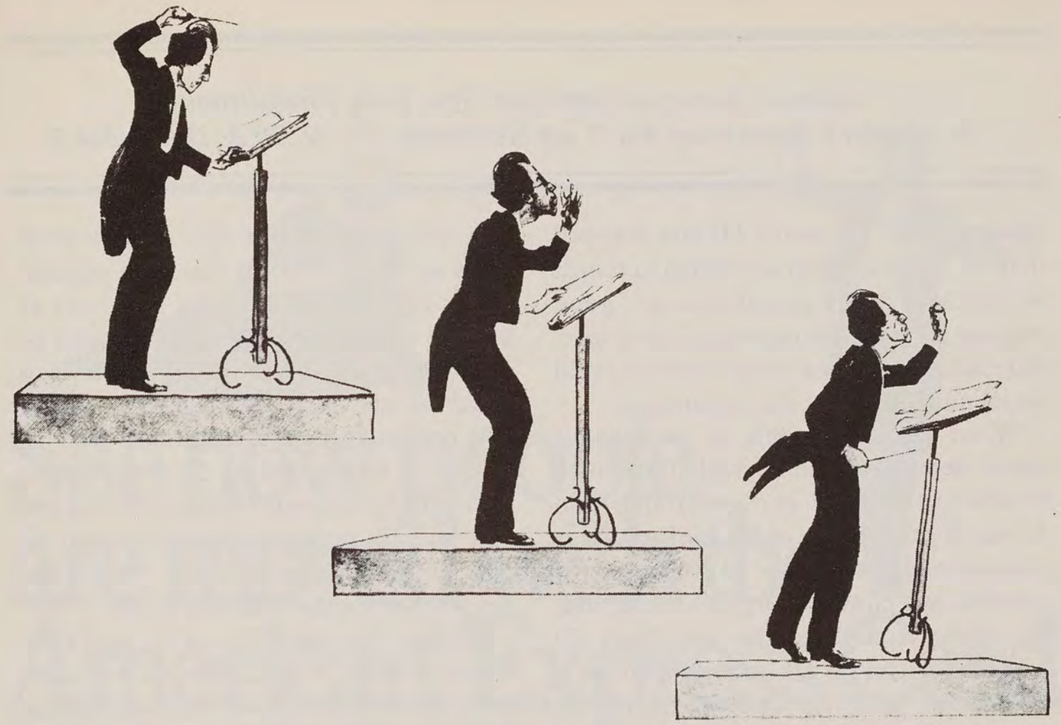

Workaholic!

Gustav Mahler's vice was work and he treated himself to plenty of it

It is said that the five most powerful addictions are to alcohol, hard drugs, gambling, food, and work. There are support groups, such as Alcoholics Anonymous, to help compulsive drinkers, substance abusers, gamblers, and overeaters cope with their addictions, but telephone directories of large cities do not carry listings of organizations that might help the obsessive worker lay down some of his or her burdens.

Among nineteenth-century composers Rossini is well known for his emotional dependence on food, and Tchaikovsky wrote that Brahms was a terrible drunkard. Drug abuse, the scourge of jazz and rock music in this century, was not such a threat to musicians of the eighteenth and nineteenth centuries. Hard work, of course, was expected of all of them, but there were some, such as Gustav Mahler, who overdid it. Looking back at Mahler's life from the point of view of present-day psychiatry and sociology, one can find a number of possible ways to explain why he drove himself so hard as a conductor and composer.

Mahler was born on July 7, 1860, in Kalischt, Bohemia (now in Czechoslovakia). Through hard work his father, Bernhard Mahler, had been able to give up the life of an itinerant peddler and settle down as a small-time brandy distiller and tavern keeper. Like Mozart's father and

Above: Mahler was considered a tough taskmaster at the podium

William Livingstone

Leonard Bernstein leads the New York Philharmonic in Mahler's Symphony No. 7 on November 27, 29, 30 & December 3

Verdi's, when Bernhard Mahler realized that his son was unusually gifted in music, he did everything possible to get good training for him. The performing arts have, after all, been a traditional route to rapid social and economic advancement.

When Mahler was only 10, he made his public debut as a pianist in Iglau (the town to which the family had moved), and when he was 11, he was sent to Prague for further education. He was only 15 when he was enrolled in a conservatory in Vienna, and, his studies completed, he was barely 20 when he began to get engagements as a conductor in small Central European opera theaters.

Despite a demanding inner life as a creative artist and a morbid streak that made him constantly preoccupied with death, Mahler was a very clever strategist in managing his career as a conductor. His rise from the smaller opera companies of Ljubljana, Olmütz, and Kassel took him steadily upward to the most important companies in Europe—in Prague, Leipzig, Budapest, Hamburg, and Vienna. His last positions were those of principal conductor at the Metropolitan Opera and music director of the New York Philharmonic.

His various posts were secured and held despite the handicap of Mahler's very difficult personality. Not even his most idolatrous biographers have been able to deny that he had a rotten disposition. Merciless in the demands he made on himself, he was a tyrannical taskmaster for performers and brooked no artistic disagreement from them. He was perpetually in conflict with the administration of any institution that hired him, and he could be savage with colleagues. His devoted protégé, the conductor Bruno Walter, wrote that Mahler was almost sadistic in the way he humiliated instrumentalists and singers at rehearsals.

A century later it is easy to view these traits as Mahler's cover-ups for a colossal insecurity. Someone who succeeds at upward social mobility often finds that he is uncomfortable on the new social level to which he has risen. He must work harder and harder to convince himself that he belongs in his new milieu. He may then fall victim to the "impostor syndrome" and feel that he isn't really very good at what he does but has succeeded simply because he has worked harder than his rivals.

Mahler was always sensitive about his rather humble origins. He had no small talk and never developed the social graces that would make it possible for him to relax in the upper middle class. His social malaise was hidden behind his constant striving for achievement and his autocratic manner and sarcastic remarks.

Those who habitually treat their colleagues with contempt are usually people who down inside are contemptuous of parts of themselves. In *The Drama of the Gifted Child* the psychoanalyst Alice Miller has written eloquently of the way this kind of contempt functions in the life of someone who had a childhood like Mahler's. She describes the alternation between depression and grandiosity in the lives of those who felt as children that they were loved only for their talents. Many of them are doomed in adult life to seek constant new achievements to stave off depression.

Throughout his career Mahler was made to feel that being Jewish made him an outsider. When he played his first recital at the age of 10, a review of his debut mentioned that the little boy was "the son of a local businessman of the Jewish faith." When a Hungarian journalist granted that the Royal Opera in Budapest had been turned into a unified national institution as a result of Mahler's tenure there, he described Mahler as "this German Jew."

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Mahler could not be appointed to direct the opera in Vienna until he accepted baptism as a Roman Catholic in 1897, and continual opposition by an anti-Semitic element in the Viennese press was a factor in his resignation a decade later.

No personality so complex as Mahler's can have resulted simply from a feeling of unworthiness because of his lowly origins, a feeling of being different because of his Jewishness, or from having been deprived of a normal childhood so that his musical talents could bring added status to his family. But, for whatever reasons, Mahler habitually exhibited the kind of activity and hyperactivity characteristic of the "Type A Personality," behavior that often leads to heart attacks.

Conducting in Hamburg, he was sometimes responsible for as many as 19 different operas in a month. In Vienna in 1898 he invited Bruno Walter to come and work for him because if he had to go on working as he was, he felt, he would be dead by 1900. Walter didn't come then, and Mahler didn't die. In 1902 he married Alma Schindler, nearly 20 years younger than he was, and insisted that their married life be arranged around his creative work. During their summer vacations at mountain resorts Mahler labored mightily on his vast symphonic works.

Eventually Alma complained that Gustav seemed to forget all about her, ignoring her needs for physical and emotional expressions of love. This resulted in Mahler's famous visit to consult Sigmund Freud. They spent only a few hours together, and Freud later referred to Mahler's "obsessional neurosis," a diagnosis that cannot have been difficult to make. Others have suggested that Mahler eroticized the work of composing.

Alcoholism has been called slow suicide. There is a similar element of self-destruction in the life of the workaholic, and Mahler might be said to have worked himself to death. In 1907 he was told that as the result of a heart condition he must give up swimming and even taking long walks. But he did not spare himself when he came to the United States to conduct at the Metropolitan. When he took over the New York Philharmonic, he proposed conducting all 65 concerts of the season himself.

When he left New York at the end of the season of 1910-1911, Mahler was spiritually and physically spent. Bruno Walter met him in Paris in April and tried to cheer him up, but Mahler told him his only desire was for enough digitalis to keep his heart going a little longer. He died a month later in Vienna on May 18, only 50 years old.

In the absence of a support group for workaholics, suppose Mahler had had the benefit of some of the self-help books currently available. Would *Looking Out for #1; Type A Behavior and Your Heart; How to Stop Worrying and Start Living; I'm Okay—You're Okay;* or *Pulling Your Own Strings* have made it possible for him to stop for a while and smell the roses? Perhaps. But if he had not spent his vacations composing, we would be musically poorer without his collection of wonderful songs and nine monumental symphonies plus *Das Lied von der Erde (The Song of the Earth).*

And Mahler would have been deprived of the accomplishments that probably meant the most to him. His songs and symphonies expressed the essence of his being—his pantheistic love of nature, his sentimentality, his pessimism, and his sense of metaphysical grandeur.

He did not count himself among the composers of great genius whose names were so few they could be "written on a fingernail." Composition was difficult for him, and he referred to his works as "children of sorrow" born in creative agony. Although these "children of sorrow" may have shortened his life, they probably made it possible for Mahler, burdened by insecurity, to look in the mirror every morning and say the equivalent of "I'm okay."

William Livingstone is Editor in Chief of Stereo Review *and a regular quiz panelist on the Saturday broadcasts of the Metropolitan Opera.*

British Beacon

The Fires of London with illuminating music-theater

The first Lincoln Center performances by the Fires of London over the Thanksgiving weekend are bound to raise contemporary music-theater consciousness. It's not that the redoubtable chamber ensemble and its artistic director and house composer, Peter Maxwell Davies, are strangers to New York City. The Fires first made local appearances in Brooklyn back in 1976, impressing audiences with the communicative powers of the composer and his interpreters. The Fires burned even brighter in the forests of the Upper West Side night with three sold-out concerts at Symphony Space in 1983. But when the ensemble, with expanded forces, moves into Alice Tully Hall late this month as part of the Great Performers series (sponsored by AT&T with assistance from the New York State Council on the Arts and the National Endowment for the Arts), it can be safely predicted that its audiences will consist not only of already committed enthusiasts but also of Lincoln Center clientele eager for new artistic adventures.

For such new adventures, a bit of Fires history may be in order. The group began life in 1967 as the Pierrot Players, so named because they were organized, by Maxwell Davies and fellow composer Harrison Birtwistle, to perform Arnold Schoenberg's *Pierrot lunaire*. Adding a percussionist to the required *Pierrot lunaire* ensemble of *diseuse* (or *chanteuse* or just plain mezzo-soprano, depending on preference), piano, violin/viola, cello, flute, and clarinet, and allowing for the individual players' doublings of different types of keyboard instruments and of variously registered flutes and clarinets, Maxwell Davies and Birtwistle found themselves blessed with a virtuosic ensemble thoroughly prepared to tackle anything that the two artistic directors and other com-

Above: Fires of London ensemble with composer Peter Maxwell Davies (at right)

Leighton Kerner

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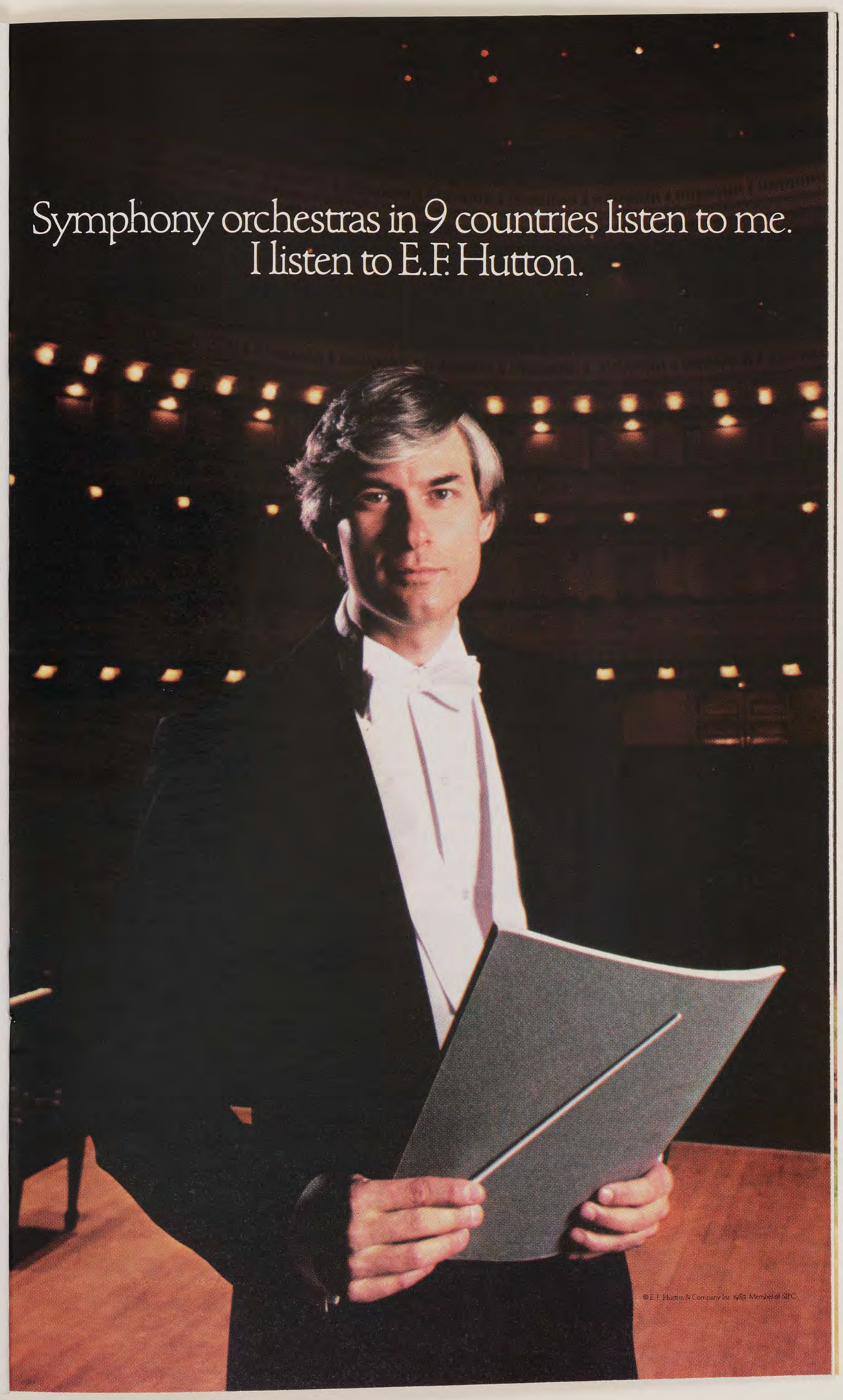

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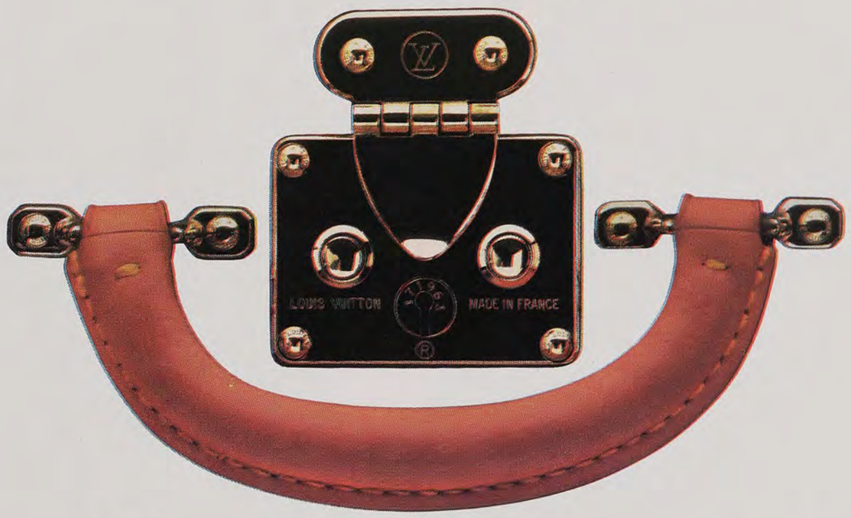

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posers could think up. In order to pursue his unique compositional inclinations, Birtwistle resigned his co-directorship in 1970, and it was decided to change the group's name so as to recognize publicly the amicable reorganization. It was keyboard player Stephen Pruslin's idea to rename the ensemble the Fires of London, a quite appropriate choice considering their impact on the British scene.

That impact, by the way, has not weakened despite personnel changes over the years, but it should be noted that three of the original members are still on hand: actress mezzo-soprano Mary Thomas, Pruslin, and, of course, Peter Maxwell Davies as conductor-composer. It should also be remarked that, whereas the two previous New York visits by the Fires mixed theatrical and non-theatrical pieces, this one will be devoted entirely to the music-theater of Maxwell Davies—with the composer present and conducting all performances. Alice Tully Hall programs bring back the unfailingly moving *Le Jongleur de Nôtre Dame* (1978), the ferocious dance-sermon *Vesalii Icones* (1969), and the harrowing and sometimes suddenly hilarious *Eight Songs for a Mad King* (1969) and *Miss Donnithorne's Maggot* (1974). The other three performances will be the first in New York of the opera *The Lighthouse*.

That opera, whose prologue and one act are concise but rivetingly eventful, happens to be, on a couple of its several levels, a rattlingly good ghost story. It's based on what many have surmised, but none really knows, as fact. The composer has said that the idea for the opera arose from reading a history of Craig Mair about the Stevenson family of Edinburgh, a family many of whose members worked as lighthouse engineers. More specifically, the opera is derived from a December 1900 incident described by Mair in which a lighthouse beacon in the Flannon Isles of the Outer Hebrides, off the western coast of Scotland, failed. When the island's supply boat landed there, the three keepers had mysteriously disappeared, and to this day no one knows the cause. Maxwell Davies told John Drummond, then director of the Edinburgh International Festival, about the story and its operatic possibilities, and Drummond enthusiastically responded with "Let's do it!"

It was indeed done, at the 1980 festival, with Richard Dufallo conducting a 12-member orchestra (Fires personnel as nucleus), and a cast consisting of tenor Neil Mackie, who sings at Alice Tully Hall, baritone Michael Rippon, and bass David Wilson Johnson. This writer saw a videotape of that premiere; live performances of the same production, with slightly changed cast, the following year at the Bath and Aldeburgh festivals; and a more recent and radically different staging by Peter Sellars in Boston. At Alice Tully Hall, we get a somewhat altered version of the original Fires production. But my own experience of the piece tells me that it is powerful enough to withstand—and, just as important, respond to—any number of theatrical interpretations.

The basic "ghost story" is this. Three lighthouse keepers—Sandy, Blazes, and Arthur—are feeling the effects of a particularly long interval between visits from the supply boat. They are not running out of food and such, but they are getting very bored with their fare and, more important, with one another's idiosyncrasies. Each has some dark secret that has marked his past, and hints of those secrets emerge fitfully in their conversation and, quite vividly when they try to relieve their apathy and occasional arguments by taking turns at entertaining the others with a song. Blazes reveals, for instance, that he murdered an old woman for her money and let his father be hanged for the crime and his mother die of grief. Sandy evidently betrayed a male lover. Arthur may not be the evangelist he professes to be but a man possessed by Satan. Fog creeps in and with it comes the (imagined?) eyes of the Beast—Golden Calf of hedonism, avenging spirit of Heaven or Hell? We are never told but are left to form our own conclusions, just as chroniclers of that fateful

December in 1900 were left to wonder at what really happened at the Flannon lighthouse.

Maxwell Davies, acting as his own librettist, framed the story with the testimony of three officers who arrived at the island to find nothing but the mystery. The same three singers take the roles of the keepers and of the officers, and an offstage horn, with insistent tones, represents the interrogator at the investigation. (That interrogation accounts for the opera's prologue.) Near the end of the opera, when the officers leave the lighthouse, the ghosts of the keepers appear and begin again the words and actions of their first scene. Eternity has taken over, and the stage blacks out.

The score has an immediacy that can hardly fail to hit the listener, who need not know the complex system by which it was composed, a system based on Tarot symbols (the cards being central to the "plot behind the plot") and on ancient numerical arrangements. Vocal slides and falsetti hint pretty well that all is not right with the world of these men. Blazes' song of murder is jazzy and up-tempo. Sandy's lovelorn ballad has a deceptive, folksy innocence. Arthur's number would win over many a congregation. And the nine-chord ostinato that represents the machinery of the automatic light (installed after the incident and, the libretto tells us, in ceaseless operation ever since) is a rat-a-tat-tat series of jolts that conclude the opera as precious few operas have been concluded.

That automatic light was built to last. But it finally failed, like that manned one back in 1900. When Maxwell Davies read the newspaper story about the failure, he said, "It made the hairs on the back of my neck stand out straight." You see, the automatic light went dark for the first time on September 2, 1980, the very night of the world premiere of *The Lighthouse*.

Leighton Kerner is classical music critic for the Village Voice.

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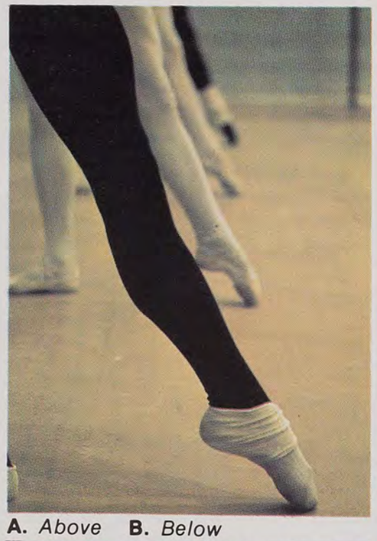

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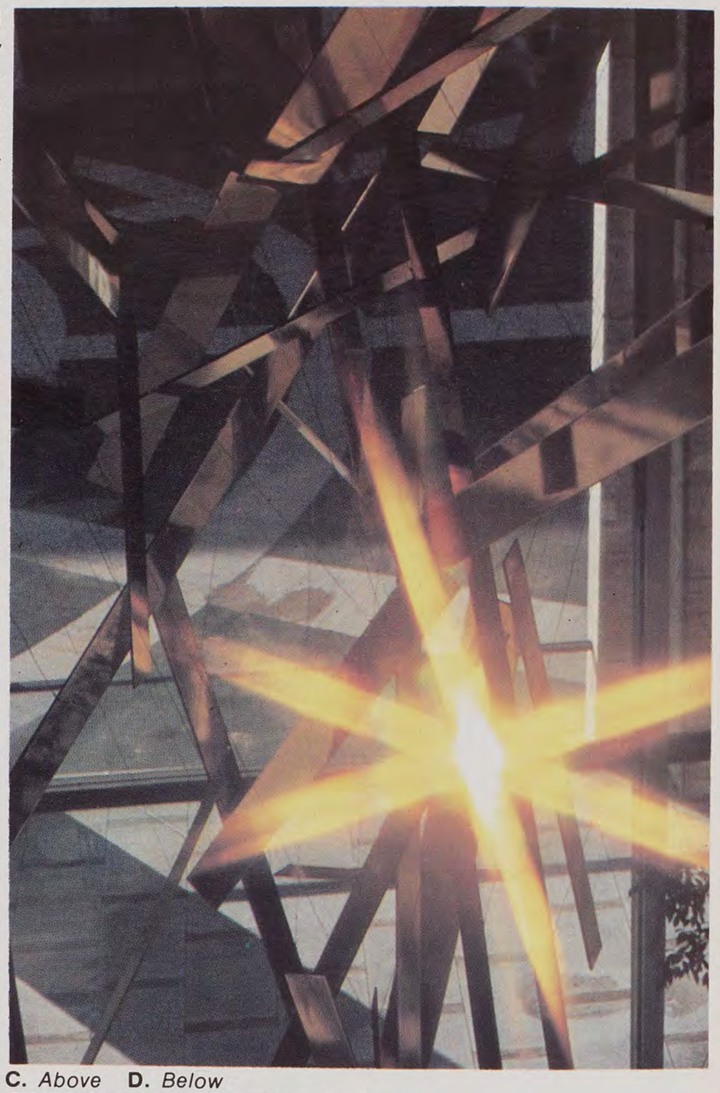

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Concert Etiquette

The performing arts season is getting into full swing. Audiences—wherever the local orchestra, opera company or drama group isn't out on strike—are set to enjoy the entertainment and inspiration of performing ensembles of every description.

One thing is certain: for many, the performances will be marred by thoughtlessness on the part of too many people who otherwise consider themselves good citizens. These people ignore the simple rules of courtesy, or unconsciously destroy the peaceful environment necessary for enjoyment of many of the wonderful performances being offered a generally eager and appreciative audience.

Here are some rules that should be reprinted in every program book in America. Simple common sense and courtesy will vastly improve the serenity and happiness of sharers in the magic of the arts.

Thou Shalt Not

Talk. The first and greatest commandment. Stay home if you aren't in the mood to give full attention to what is being performed on stage.

Hum, Sing or Tap Fingers or Feet. The musicians don't need your help, and your neighbors need silence. Learn to tap toes quietly within shoes. It saves a lot of annoyance to others, and is excellent exercise to boot.

Rustle Thy Program. Restless readers and page skimmers aren't good listeners and greatly distract those around them.

Crack Thy Gum in Thy Neighbors' Ears. The noise is completely inexcusable and usually unconscious. The sight of otherwise elegant ladies and gentlemen chewing their cud is one of today's most revolting and anti-aesthetic experiences.

Wear Loud-Ticking Watches or Jangle Thy Jewelry. Owners are usually immune, but the added percussion is disturbing to all.

Open Cellophane-Wrapped Candies. Next to talking, this is the most general serious offense to auditorium peace. If you have a bad throat, unwrap your throat-soothers between acts or musical selections. If caught off guard, open the sweet quickly. Trying to be quiet by opening wrappers slowly only prolongs the torture for everyone around you.

Snap Open and Close Thy Purse. This problem used to apply only to women. But today, men often are equal offenders. Leave any purse, opera glasses case or what have you unlatched during the performance.

Sigh With Boredom. If you are in agony—keep it to yourself. Your neighbor just may be in ecstasy—which also should be kept under quiet control.

Read. This is less an antisocial sin than personal deprivation. In ballet or drama it is usually too dark to read, but in concerts it is typical for auditors to read program notes, skim ads and whatever. Don't. To listen means just that. Notes should be digested before (or after) the music—not during. It may, however, be better for those around you to read instead of sleeping and snoring.

Arrive Late or Leave Early. It is unfair to artists and the public to demand seating when one is late or to fuss, apply make-up and depart early. Most performances have scheduled times; try to abide by them.

There are other points, of course, and each reader will have a pet peeve we have omitted. However, if just these were obeyed, going to performances would be the joy it was intended to be and we all would emerge more refreshed.

Byron Belt is critic-at-large for the Newhouse News Service.

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Dance Delight

In a move toward greater commitment in children's programming, Lincoln Center for the Performing Arts' Meet-the-Artist Program has joined with Jacques d'Amboise National Dance Institute to create The Celebration Series, a new subscription series geared expressly for young people. The Celebration Series will offer four performances at Lincoln Center's Vivian Beaumont Theater during the upcoming school year, available at a nominal admission charge to school groups and individuals in the metropolitan area. A special summer institute, created to prepare the young performers for The Celebration Series, was made possible through a generous grant by Lawrence A. Wien, Co-Chairman of Lincoln Center's Directors Emeritus Council and long-time Board member.

The Celebrations Series' two programs (two shows each on November 12, 1985 and April 22, 1986), conceived and directed exclusively for Lincoln Center by choreographer-director d'Amboise, will feature nearly a hundred children of the National Dance Institute sharing the stage with well-known artists. Elements of poetry, dance, and music will be present in all programs, although November's program will focus on poetry and April's on music.

The first program, "A Celebration of Poetry," is a lively, full-scale production based on Henry Wadsworth Longfellow's famous poem "The Midnight Ride of Paul Revere," with an orchestra conducted by Peter Mansfield. A colorful visual rendition of Gwendolyn Brooks' poem "We Real Cool" is another highlight of this hour-long adventure of the performing arts and the spoken word. In the April performance, "A Celebration of Music People," young dancers will keep step to fresh new scores composed especially for the National Dance Institute by music greats including Jule Styne, Virgil Thomson, and David Amram.

"It has been a major goal of Lincoln Center, and of mine personally, that we develop ongoing programs for the children of New York City," said Lincoln Center Chairman Martin E. Segal. "We want Lincoln Center to be a center for children as well as for adults. Now that dream is about to become reality. We're thrilled to be working with Jacques d'Amboise, who is well known for his boundless creative energy and his commitment to opening theater doors for children everywhere. In what we believe to be a first, this exciting and important venture will bring Lincoln Center's and NDI's shared purpose—to introduce the arts to youngsters, our future audiences—to fruition."

Founder of the National Dance Institute, d'Amboise himself declares, "As a child, I was lucky to be involved with the finest of the performing arts. Now it gives me joy to see this group of young people become involved through the collaboration of Lincoln Center and NDI." The National Dance Institute, a non-profit organization, reaches more than 3,000 children, ages 8-14, nationwide each year.

Teachers, group leaders, and individuals interested in subscriptions ($8 when both dates are reserved), group rates ($5.25 per performance), or single tickets ($6) should call Lincoln Center at (212) 877-1800, ext. 547, or write to "Meet-the-Artist Celebration Series," Lincoln Center, 140 W. 65th Street, New York, NY 10023. □

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COPLAND PORTRAIT *(cont. from p. 34)*

once told a student, "consists in keeping instruments out of each other's way.") But the harmonic advances of twelve-tone composers now received his full attention. His steely, dissonant Piano Variations (1930) either branded Copland an irredeemable avant-gardist or summed up the spirit of the Machine Age, depending on who was listening.

One of Copland's most famous scores served for Agnes De Mille's popular ballet Rodeo

"Who was listening" had already changed significantly from Copland's boyhood. American-bred classical musicians were no longer stepchildren; the intellectual vanguard of the freewheeling Twenties wanted to know what they were playing and composing. In 1924, Copland won the first fellowship awarded a composer by the nascent Guggenheim Memorial Foundation. Characteristically, however, he organized the Copland-Sessions Concerts, a forum for new music. He backed the organizing efforts of the International Composers' Guild and the League of Composers, and helped found the Yaddo Music Festivals, the Arrow Music Press, and the American Composers Alliance, which he served as president from 1937 to 1945. The Twenties and Thirties, he later wrote, "definitely marked the end of the Helpless Period" for American composers.

Along with all this encouragement, Copland dished out firm, undogmatic judgments of other composers' work. He was in demand as a teacher, pinch-hitting for Walter Piston during the latter's

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sabbaticals from Harvard, and helping found (in 1940) the summer music school at Tanglewood, where he was chairman of the faculty until 1965. Leonard Bernstein spoke for many when he called Copland "The Leader, the one to whom the young always came with their compositions... the closest thing to a composition teacher I ever had."

As the Machine Age slumped into the Depression, Copland watched the nation and its artists turn away from sophisticated novelties to seek inner strengths. "It is not a time for poignantly subjective lieder," he wrote, "but a time for large mass singing." Coincidentally, the radio, phonograph, and sound film were making mass communication possible on an unheard-of scale. Copland, always the bridge-builder, immediately set about composing for the vast new audience. He was shelving the twelve-tone idiom, he wrote, because as "the expression of a highly refined and subtle musical culture, it has very little for a naïve but expanding musical culture." Folkloric melody and simple harmony were his materials in such works as the "tourist piece" *El Salón México* (1933-36), the *Outdoor Overture* for youth orchestra (1938), and the great ballets *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944).

Just how new was this "new" Copland? While others such as Roy Harris were couching their Americana in the lush Romantic orchestral sound then considered "symphonic," Copland's scoring stayed as spare and modern as ever. Even as the mass market discovered this approachable new music, cognoscenti could appreciate its astringent ideas and craftsmanship. Into the Forties and beyond, Leonard Bernstein recalls, "every premiere of a new Copland work found the concert hall filled with young composers and musicians."

Logically, Hollywood was the composer's next stop. The film producers found in Copland not the modernist *enfant terrible* they were expecting, but a patient and genial collaborator. He gravitated to

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projects based on classic American literature—Wilder's *Our Town*, Steinbeck's *Of Mice and Men* and *The Red Pony*, James's *Washington Square* (filmed as *The Heiress* in 1949, with a "Best Scoring" Oscar for Copland)—and put his stamp on them, replacing Hollywood's "Dvořák-Tchaikovsky generalized music" (his phrase) with a rough-and-ready idiom that in its turn became standard issue for films on American subjects, especially Westerns. Finally, in the patriotic fervor of the World War II years, Aaron Copland became the musical patron saint of America's political religion. His *Fanfare for the Common Man* and *Lincoln Portrait* (both 1942) are the nearest thing to public rituals in our concert music. The former makes an immediate impression with its warm sonority, dignity, and oddly American waywardness; to this day, no arts program on our public television network seems complete without some such Copland-esque opening flourish. *Lincoln Portrait*, on the other hand, works the way Bach's cantatas did for their first listeners; familiar tunes ("Springfield Mountain," "Camptown Races") set off the "gospel" text from Lincoln's addresses, spoken by a narrator. Its popularity seems assured, for it continues to bring before audiences not only musical heroes like Ormandy and Bernstein, but also public ones ranging from statesman Adlai Stevenson to baseball pro Willie Stargell.

But what of Aaron Copland's own popularity? In his postwar Harvard lectures, the composer was characteristically frank: "If there is a school of American composers, optimism is certainly its keynote. But the times have caught up with us, and already mere optimism seems insufficient." This was not music to the ears of listeners eager for more of the uplifting sentiments of *Appalachian Spring* or *Lincoln Portrait*. Neither were such dissonant and demanding works as Copland's Piano Quartet (1950), Piano Fantasy (1957), and *Connotations* for orchestra (1962). Copland was accused of trendiness, of trying to "catch up" with

fashionable serial composers. But Copland must have remembered his own stern judgment of Sibelius: "There is the constant tendency in him to fall back into a pastoral mood of folk inspiration, to repeat himself in themes and technical formulas, to put us always in the same emotional atmosphere. None of these tendencies is characteristic of the first-rate composer."

So while Copland refused to imitate himself, the avant-garde ran after other gods, and the mass audience's interest in his new works waned. Eventually, Copland the communicator sought other outlets. He stepped up his lecture schedule and became a skillful conductor, helping to introduce the music of his heyday to a new generation of listeners.

Copland is still very much with us, and the verdict on his work is far from in. It is curious to see, however, how many commentators sing his praise for page after page, but stop short of acknowledging him as a "first-rate composer." We tend to admire solitary geniuses, whether heroic like Beethoven or tragic like Mozart and Schubert. We remember the Salieris, the Hummels, the Raffs—not to mention some of our own musical stars—and equate public acclaim with mediocrity.

Still, it's hard to think of anyone else who has so successfully faced the dilemma of the American classical composer, trying to create music while standing with one foot in the oversophisticated, febrile world of European chromaticism and the other in the raucous, anything-goes, Whitmanesque American scene that has given us the potent simplicities of folksong, jazz, and rock. It's hard to name another composer in our time so genial and generous with colleagues; so universally liked; so recognizable in the sound of his works; so full of surprises, yet so clear; or so widely copied. While we scan the skies for an American Beethoven, could we be overlooking a Haydn in our midst?

Pianist and critic David Wright is a regular contributor to Stagebill.

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Mishaps on Stage

When Noël Coward, in a song, advised a certain Mrs. Worthington, "Don't put your daughter on the stage," he was seeking to protect an unsuspecting public from a talentless child. He may as well have been looking out for the young girl's welfare, however, for a life on the boards—as actor, dancer or singer—is a dangerous business, indeed.

Throughout history there have been mishaps on stage—some to grave results and others with hilarious (albeit unplanned) effect. Shakespeare's playhouse, The Globe, was a casualty when a misfiring cannon discharge during *Henry VIII* ignited its thatch roof and burned the entire structure to the ground. Going out on a limb, we might also consider the broken leg suffered by John Wilkes Booth when he leapt onto the stage of Ford's Theatre after shooting President Lincoln. Less traumatic, but annoying nonetheless, was the case of continuous sniffles that plagued Mary Martin from her nightly shampoo during *South Pacific*'s long Broadway run.

In ballet, the Romantic period was particularly dangerous. Sylphs got stuck mid-air in their "flying" harnesses, wilis were trapped by trap doors, and two young ballerinas, English Clara Webster and French Emma Livry, each died after her tutu caught fire from stage gas lamps. Such tales lighten the woe of Imperial Russian danseur Nicholas Legat, who lost four teeth when partner Olga Preobazhenskaya whacked him in the face during a series of energetic pirouettes. (They finished the performance, but he absolutely refused to give an encore.) In our own time, we can set the torn Achilles tendons of Joffrey Ballet stars Gary Chryst and Gregory Huffman against American Ballet Theatre principal Cynthia Harvey's performance of the *Giselle* peasant pas de deux during a Parisian windstorm. She was unnerved when a strong gust knocked over Giselle's stage abode, but was complimented later for having "brought the house down."

Opera has its pitfalls, too—and more than one classical crooner has fallen into the pit. If some singers are said to chew up the scenery, the converse also appears to be true, and only an athletic leap saved Grace Bumbry, singing Amneris in a Paris Opera *Aida*, from being swallowed by the widening chasm of a grand staircase splitting in two beneath her.

One of the best opera stories of all is an intentional mishap that occurred during a *Salome* in Perth, Australia. When the large and awesome guest soprano (none too popular with the stagehands, it seems) cried out the climactic "I care not, I will kiss the mouth" and pulled a white cloth off the silver platter that should have been bearing John the Baptist's head, she uncovered instead a pile of ham sandwiches.

Despite the risks performers face daily, some audience members are never satisfied. Ileana Cotrubas and Alfredo Kraus were singing a Covent Garden *La Traviata* when a bomb threat rang down the curtain in the middle of their love duet. The house was cleared, but one disgruntled patron felt security had over-reacted. "There was a twenty-minute warning," he noted, "and we were only twelve minutes from the end of the scene." □

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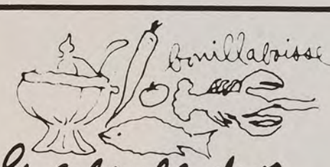

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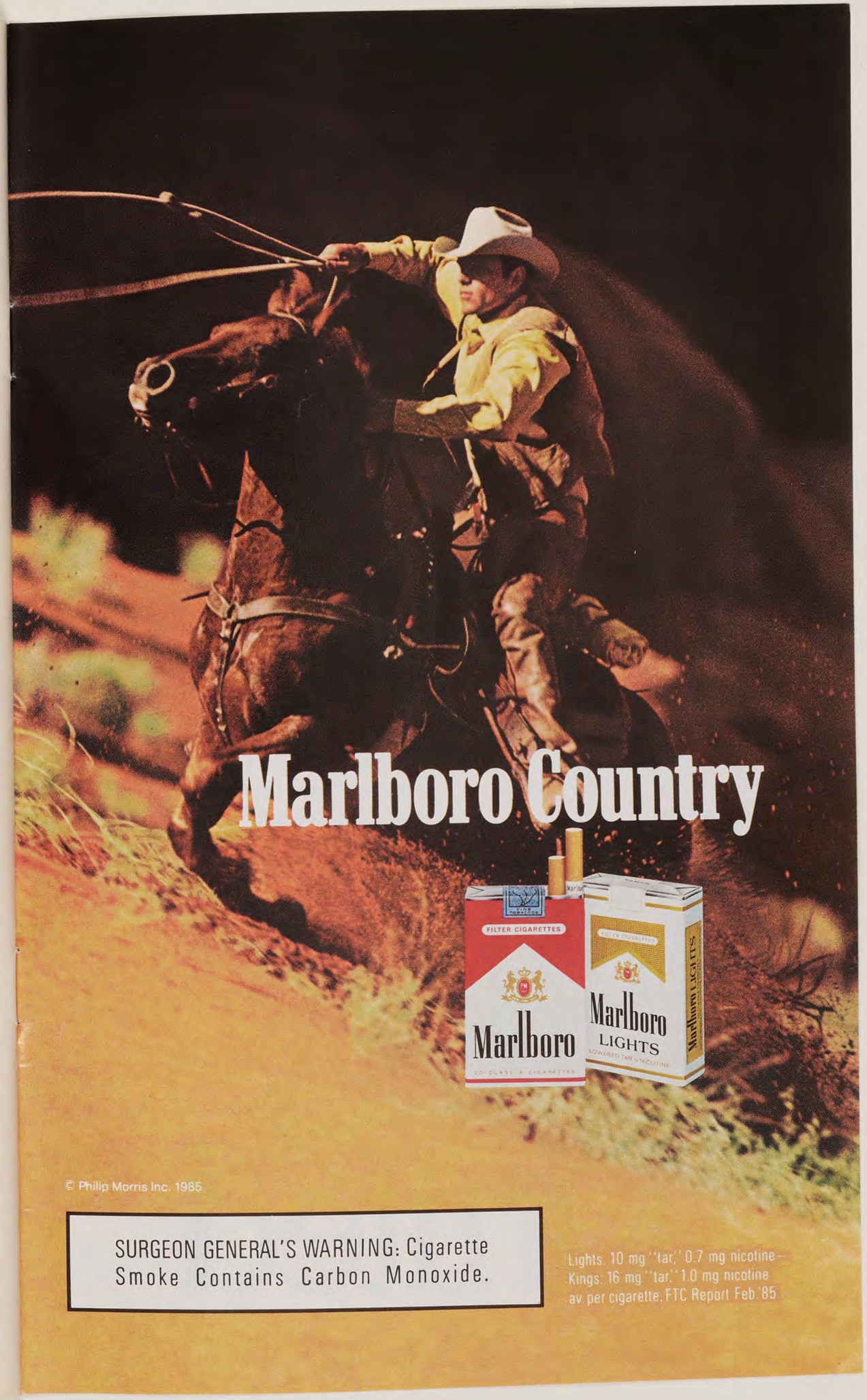

45

THE JUILLIARD AMERICAN OPERA CENTER PRESENTS

Il Don Giovanni

ossia: Il Dissoluto Punito

by Wolfgang Amadeus Mozart

dramma giocoso in two acts

LIBRETTO BY LORENZO DA PONTE

Conducted by	KLAUSPETER SEIBEL
Directed by	DINO YANNOPOULOS
Sets designed by	JOHN SCHEFFLER
Costumes designed by	CLAUDIA ANDERSON
Lighting designed by	JOHN GLEASON
Choreography by	WENDY HILTON

THE JUILLIARD ORCHESTRA

Wednesday, April 16, 1986, at 7:30 p.m.

Friday, April 18, 1986, at 7:30 p.m.

Sunday matinee, April 20, 1986, at 2:30 p.m.

THE JUILLIARD THEATER, 155 West 65th Street

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46

The JUILLIARD JOURNAL

March 1986

DANCE ENSEMBLE WARMS UP FOR SPRING CONCERT

On March 21, the Juilliard Dance Ensemble will perform its second major annual concert in the Juilliard Theater. The four pieces selected for this month's concert represent the broad-based educational emphasis of the Dance Division, whose 69 students are expected to perform in diverse styles. The works were chosen by Dance Division Director Muriel Topaz, in consultation with Martha Hill, Artistic Director Emeritus.

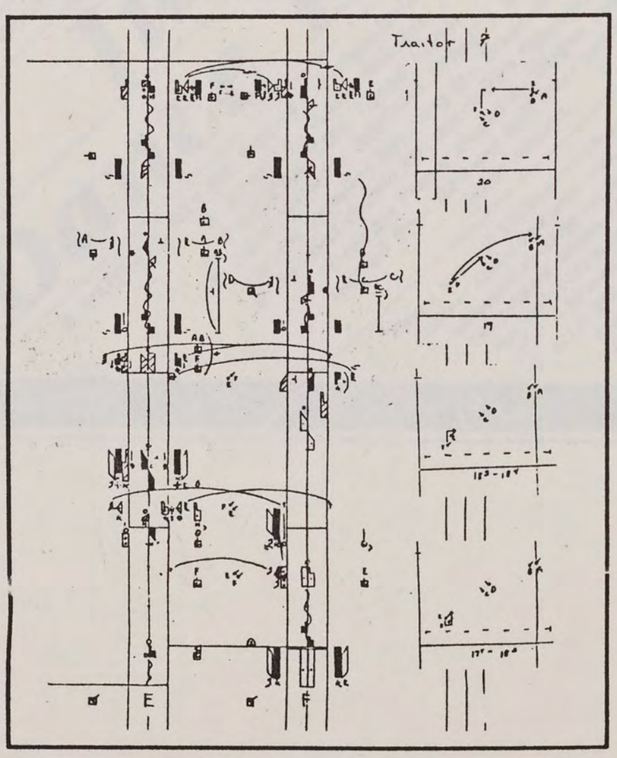
The Pas de Trois from *Paquita* is a short classical work which Ms. Topas referred to as "challenging and virtuosic . . . a piece against which the students can measure their skills." Staged and directed by dance faculty member Genia Melikova, the Pas de Trois will be double cast.

Rooms, choreographed and directed by the distinguished choreographer and dance faculty member Anna Sokolow, is a modern piece with four male and four female dancers. Ms. Topaz believes that *Rooms* is "one of [Ms. Sokolow's] masterpieces—one of her most important works."

José Limón's *The Traitor* is an unique repertory work for the Dance Ensemble. The dance requires eight strong male dancers, and Ms. Topaz said, "it is fairly unusual for us to have eight men strong enough to meet the specific demands of that piece." But the Dance Division does have such men this year and the piece, which has not been revived for many years, will be reconstructed from Labanotation by faculty member Jill Beck. It will be directed by Juilliard alumnus and faculty member Daniel Lewis, who formerly was a Limón Dance Company member.

The fourth piece, currently untitled, is a world premiere of a new work choreographed by Juilliard alumnus Michael Uthoff, who is currently the Director of the Hartford Ballet. The work, the first two movements of which are on pointe, is set to William Schuman's *New England Triptych*. As Ms. Topaz explained, Mr. Uthoff choreographed the piece as a triptych, using three different ideas of New England as envisioned in his mind's eye. He has been assisted by Nancy Jordan, also a Juilliard alumna.

The spring concert can be seen on March 21, 22 and 24 at 8 P.M., and on March 23 at 3 P.M. The students to perform are:



A sampling of José Limón's *Traitor*, as notated by Jill Beck. Labanotation is the standard method of writing choreography—resulting in the dancer's equivalent of the musician's score.

Lisa Baldyga
Alicia Barrs
Steven Beckon
Kenneth Bowman
Charlton Boyd
Sara Bragdon
Alan Brioso
Vincent Brosseau
Marcela Broughton
Kimberly Chapman
Edward Davis
Paula Davis
Cathleen Donnelly
Diana Fantano
Lisa Fukutani
Bruce Harris
Suzanne Harris
David Hedrick
Rachael Jungels
Jonathan Kane
Peter London
Nadine Mose
Solveig Olsen
Kraig Patterson
Lenore Pavlakos
Lisa Robbins
Louisa Santarelli
Scott Sharff
Beth Starosta
Torbjorn Stenberg
Kaisha Thomas
Anthony Tumbarello

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The Village Voice

THE JUILLIARD SCHOOL PRESENTS

Friday, March 21, at 8:00 p.m.
Saturday, March 22, at 8:00 p.m.
Sunday matinee, March 23, at 3:00 p.m.
Monday, March 24, at 8:00 p.m.
at THE JUILLIARD THEATER, 155 West 65th Street

A CONCERT OF NEW AND REPERTORY DANCES BY

Juilliard Dance Ensemble

▪ PAQUITA PAS DE TROIS / Petipa-Balanchine-Eglevsky / Ludwig Minkus
▪ ROOMS / Anna Sokolow / Kenyon Hopkins
▪ THE TRAITOR / José Limón / Gunther Schuller
▪ NEW WORK / Michael Uthoff / William Schuman
▪ World premiere honoring Mr. Schuman's 75th year
▪ Special event: Mr. Schuman's "Voyage," A Cycle of 5 Pieces for Piano, played by Olegna Fuschi in Michael Paul Hall one half hour before each dance concert.

Tickets $10 and $7. Make check payable to The Juilliard School and send with stamped, self-addressed envelope to Concert Office, The Juilliard School, 144 W. 66th St., New York 10023; or call Mon.-Fri., 9:30 a.m.-5:30 p.m., (212) 874-7515 or 0465. A benefit for the Juilliard Dance Scholarship Fund.

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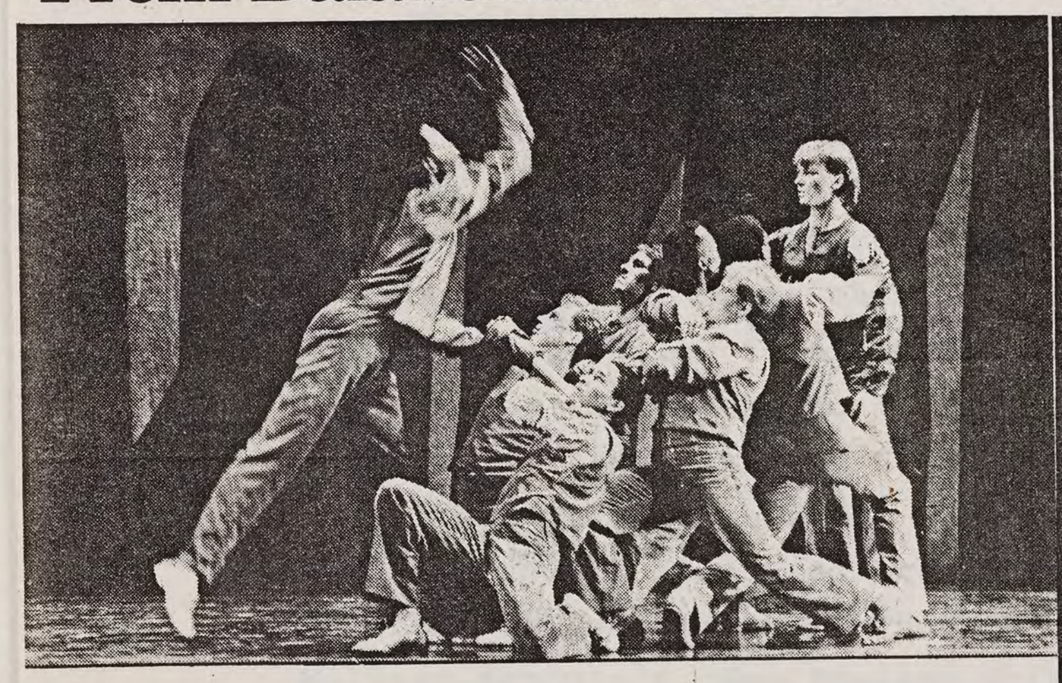
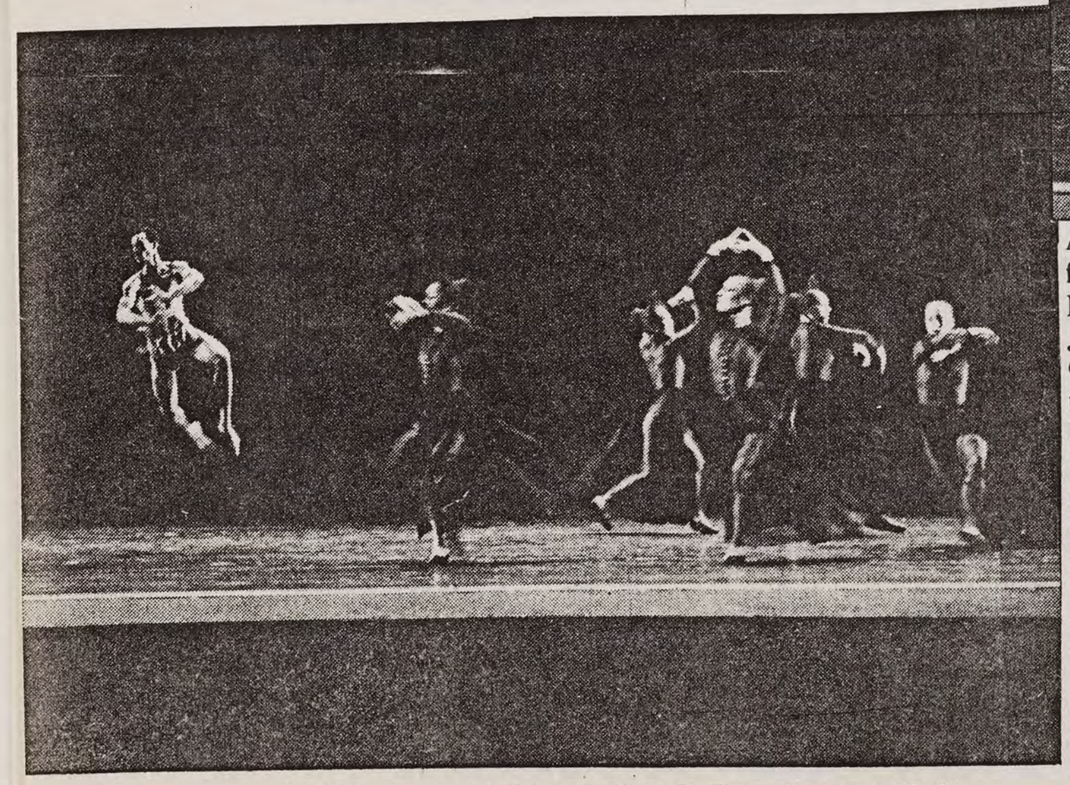
The JUILLIARD JOURNAL

April 1986

Spring Dance Concert

From Balanchine to Sokolow





First movement of *New England Triptych:* L to R: Peter London, Nadine Mose, Lisa Fukutani, Cathleen Donnelly, Louisa Santarelli, and Beth Starosta.

Above: A scene from *Traitor.* L to R: Peter London, Jonathan Kane, Charlton Boyd, Anthony Tumbarello, Kraig Patterson, Vincent Brosseau, Kenneth Bowman, and Torbjörn Stenberg.

At right: Kimberly Chapman and Torbjörn Stenberg in *New England Triptych.*

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FOR IMMEDIATE RELEASE

JUILLIARD DANCE ENSEMBLE
IN A CONCERT OF NEW AND REPERTORY DANCES

The Juilliard Dance Ensemble's spring season will offer four concerts on March 21, 22, 23 and 24, Juilliard Dance Division Director Muriel Topaz announced today.

The works to be presented will be Paquita Pas De Trois with choreography by Petipa-Balanchine-Eglevsky and music by Ludwig Minkus, Rooms choreographed by Juilliard faculty member Anna Sokolow to the music by Kenyon Hopkins, and The Traitor choreographed by Jose Limon who also taught at Juilliard - with music by Gunther Schuller.

There will also be the world premiere of a new work by Michael Uthoff, Juilliard graduate and Director of the Hartford Ballet Company. The music is that of noted composer William Schuman's "New England Triptych", and the world premiere honors the 75th year of the President Emeritus at The Juilliard School and Lincoln Center.

Music for the four concerts will be performed by the Juilliard Conductor's Orchestra under the batons of Joel Bard, Arthur Post and Robert Casteels, and Don Jennings.

The March 21, 22 and 24 concerts will take place at 8 p.m., while the March 23 performance is a 3 p.m. matinee.

All performances will be in the Juilliard Theater at 155 West 65th Street, Lincoln Center. These concerts will be benefits for the Juilliard Scholarship Fund. Tickets will be distributed on the basis of minimum donations of $10.00 for orchestra and mezzanine and $7.00 for balcony. The Box Office numbers are (212) 874-7515 and (212) 874-0465.

A special pre-concert event will add to the year long

celebration to Mr. Schuman's distinguished contributions during his 75 years. One half hour before each dance performance, Mr. Schuman's "Voyage" will be played in The Juilliard School's Michael Paul Hall by Olegna Fuschi. Ms. Fuschi, a gifted concert pianist who has toured internationally, heads Juilliard's Pre-College Division.

/ / / / /

3/3/86

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Dance: Juilliard Ensemble Performs

By ANNA KISSELGOFF

THE Juilliard Dance Ensemble is presenting a program of "New and Repertory dances" this afternoon and tomorrow night and the new is a work by Michael Uthoff, a Juilliard School graduate who is now the director of the Hartford Ballet.

"New England Triptych," as this work is called after its score by William Schuman, had its premiere Friday night at the Juilliard Theater, 155 West 65th Street, and both composer and choreographer were onstage for the bows and warm reception.

•

The program opened on a classical note with the "Pas de Trois," to music by Ludwig Minkus, known formerly at the New York City Ballet as the "Minkus Pas de Trois" and continued with two modern-dance classics. These were "The Traitor" by José Limón and "Rooms" by Anna Sokolow.

As a whole, the program suggested another era — dance as it used to be, especially in the 1950's. This is not a negative appraisal. In fact, this program may come as a respite from today's experiments and it was well danced on the professionally-oriented student level that the Juilliard concerts can be counted upon to provide.

Genia Melikova has done us a favor by staging the Minkus "Pas de Trois," reminding us that it would be useful to restore it again to the City Ballet. The choreography as a whole is by George Balanchine, but the credits here refer to a distant version from "Paquita" by Marius Petipa and changes that have come through André Eglevsky who danced the 1948 and 1951 Balanchine versions.

•

So much was been written about Mr. Eglevsky's ability to remain suspended in the air with a single big leg beat in the man's solo that every male in the pas de trois seems required to pass the same test. Edward Davis's forte was not in his elevation but in the easy natural elegance and flourish he gave this variation. Kimberly Chapman, in the first woman's solo, had the right line and elastic jump, and Lenore Pavlakos an apt vivacity. This little trio is much more difficult than it looks but this cast did more than well. Joel Bard conducted the Juilliard Conductors Orchestra.

Mr. Uthoff's ballet, "New England Triptych," suggested three unrelated sections — inspired by the music. "A Rock" presumably referred to the Plymouth variety, in that Judanna Lynn's stylized costumes for five women suggested Pilgrims. Kraig Patterson, in a red loincloth, was the outsider, possibly symbolizing the Indians. The women were on toe, the man more inclined to use modern-dance idioms.

"Foliage" showed off a pleasant sensitivity to poetic ideas. Miss Chapman and Torbjorn Stenberg, in some skillful ballet partnering, led three other couples in wafting imagery suggestive of windblown leaves. The section called "Whirligigs" featured six women in party hats and brightly designed tutus led by a jester-like Vincent Brousseau. Arthur Post was the conductor.

Mr. Uthoff's mix of toe work, ballet on half toe and modern dance was never jarring. The first section was obscure but the ballet was perfectly suited to its dancers and imaginative on its own ground.

•

Robert Casteels conducted Gunther Schuller's brass and percussion score for "The Traitor," Mr. Limón's 1954 meditation on the relationship between Christ and Judas. The theme is treated in abstract terms with the character called the "Traitor" dramatically rendered here by Peter London as an emotional cripple. "The Leader" or Christ figure was persuasively depicted by Mr. Stenberg while the disciples included Kenneth Bowman, Charlton Boyd, Mr. Brosseau, Jonathan Kane, Mr. Patterson and Anthony Tumbarello.

Miss Sokolow's ode to urban loneliness in "Rooms" (1955) could have used more intensity. The piece does not work as mere movement — we have to feel the motivation behind it.

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THE JUILLIARD SCHOOL PRESENTS

Juilliard Dance Ensemble

THE
JUILLIARD SCHOOL
PRESENTS

Juilliard Dance Ensemble

A CONCERT OF NEW
AND REPERTORY DANCES

THE JUILLIARD THEATER
155 WEST 65th STREET

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SATURDAY, MARCH 22, 1986, AT 8:00 P.M.
SUNDAY, MARCH 23, 1986, AT 3:00 P.M.
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PAS DE TROIS

Choreography	PETIPA/BALANCHINE/EGLEVSKY
Music from "Paquita" (1881)	LUDWIG MINKUS
Staging	GENIA MELIKOVA
Costumes	JUDANNA LYNN
Lighting	EDWARD EFFRON

The *Paquita Pas de Trois* was choreographed by Petipa in 1881. It was first performed in New York by the New York City Ballet on February 18, 1951, revived from the Grand Ballet du Marquis de Cuevas production of 1948.

(Friday and Monday)

KIMBERLY CHAPMAN — LENORE PAVLAKOS

EDWARD DAVIS

(Saturday and Sunday)

LISA ROBBINS — LOUISA SANTARELLI

DAVID HEDRICK

JUILLIARD CONDUCTORS ORCHESTRA
JOEL BARD, Conductor

Pas de Trois is performed by special arrangement with the Dance Notation Bureau.

THE TRAITOR

Choreography (1954)	JOSÉ LIMÓN
Direction	DANIEL LEWIS
Reconstruction*	JILL BECK
Symphony for Brass and Percussion, Op. 16 (1949-50)**	GUNTHER SCHULLER
Costumes	PAULINE LAWRENCE
Lighting	EDWARD EFFRON
Sets	PAUL TRAUTVETTER

First performed by the José Limón Dance Company
at the American Dance Festival, New London,
Connecticut, August 19, 1954

"See, I go down to the nethermost pit, in order that you may rise in the highest to God."
The Nazarene, Scholem Asch.

The Leader:	TORBJORN STENBERG	
His Followers:	KENNETH BOWMAN	JONATHAN KANE
	CHARLTON BOYD	KRAIG PATTERSON
	VINCENT BROSSEAU	ANTHONY TUMBARELLO

These dancers reappear in the final scene as officers of the law, as executioners, or as creatures who plague and torment the betrayer.

The Traitor: PETER LONDON

Like the arch-betrayer Judas Iscariot, the protagonist in this dance drama symbolizes all those tormented men who, loving too much, must hate; these men who to our own day must turn against their loyalties, friends and fatherlands, and in some fearful cataclysm of the spirit, betray them to the enemy. Against a music score of dissonant violence, passion and tenderness, the tragedy of Judas is portrayed as if it were taking place in our time.

JUILLIARD CONDUCTORS ORCHESTRA
Robert Casteels, Conductor

The Traitor has been staged through the courtesy of the José Limón Foundation, Inc.

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NEW ENGLAND TRIPTYCH
(Premiere Performance)

Choreography (1986) — Michael Uthoff
"New England Triptych" (1956)* — William Schuman
Costumes — Judanna Lynn
Lighting — Edward Effron

A Rock

Kraig Patterson (Friday and Monday) — Peter London (Saturday and Sunday)

Cathleen Donnelly, Lisa Fukutani, Lisa Robbins
Louisa Santarelli, Beth Starosta

Foliage

Kimberly Chapman and Torbjorn Stenberg

Paula Davis, Diana Fantano, Lenore Pavlakos
Bruce Harris, Jonathan Kane, Scott Sharff

Whirligigs

Vincent Brosseau

Cathleen Donnelly, Lisa Fukutani, Rachael Jungels
Nadine Mose, Lisa Robbins, Beth Starosta

Rehearsal Assistant to Mr. Uthoff, Nancy S. Jordan

JUILLIARD CONDUCTORS ORCHESTRA
Arthur Post, Conductor

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INTERMISSION

ROOMS

Choreography (1955) — Anna Sokolow
Music (1955) — Kenyon Hopkins
Lighting — Edward Effron

(Friday and Monday) — **(Saturday and Sunday)**

Alone:
Company — Company

Dream:
Peter London — Jonathan Kane

Escape:
Marcela Broughton — Solveig Olsen

Going
Vincent Brosseau — Charlton Boyd

Desire:

Lisa Baldyga	Vincent Brosseau	Suzanne Harris	Charlton Boyd
Alicia Barrs	Bruce Harris	Nadine Mose	Alan Brioso
Sara Bragdon	Peter London	Kaisha Thomas	Jonathan Kane

Panic

Steven Beckon — Kraig Patterson (Saturday), Torbjorn Stenberg (Sunday)

Day Dream

Lisa Baldyga, Sara Bragdon, Marcela Broughton — Suzanne Harris (Saturday), Nadine Mose (Sunday), Solveig Olsen, Kaisha Thomas

The End

Alicia Barrs — Nadine Mose (Saturday), Suzanne Harris (Sunday)

Alone

Lisa Baldyga	Steven Beckon	Suzanne Harris	Charlton Boyd
Alicia Barrs	Vincent Brosseau	Nadine Mose	Alan Brioso
Sara Bragdon	Bruce Harris	Solveig Olsen	Jonathan Kane
Marcela Broughton	Peter London	Kaisha Thomas	Kraig Patterson
			Torbjorn Stenberg

John Falcone, Saxophone, Clarinet
Peter Magulies, Trumpet
Tokie Maruyama, Piano
Joseph Bracchitta, Drums
Anthony Falanga, Bass

Don Jennings, Conductor

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Dana Willumsen
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Constance Deeter
Principal Contrabass

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James Bower
Claudius Cazan
Ann Hirschl
Ho Ying Ho
Lily Koh
Johannes Latavala
Jong Jin Lee
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Vivian Xu

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Carolyn Baldacchini
Leslie Buhle
Andreas Barrett
Suo Kyong Kim
Kristen Linfante
Lisa Sinden
Karen Zweibel

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Amanda Forsyth
Daniel Gaisford
Sho-Yu Jien
Myung Ju Kim
Myriam Santucci

Contrabasses
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Michael Magee
Thomas Vassalotti

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Jennifer Steele
Su Lian Tan
Lauren Varuzzo

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Jonathan Davis
Pedro Diaz
Mary Hensel Serpa

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Bass Clarinets
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Yu Chu-Chen
Lawrence Gilliard
Heather Monkhouse

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Steven Wangler

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Joseph Klement
Flora Herriman
Matthew Sonnenburn

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Roger Riccumini
Kari Sundstrom

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IN A CONCERT OF NEW AND

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- **PAQUITA PAS DE TROIS**
  Petipa-Balanchine-Eglevsky / Ludwig Minkus
- **ROOMS**
  Anna Sokolow / Kenyon Hopkins
- **THE TRAITOR**
  José Limón / Gunther Schuller
- **NEW WORK**
  Michael Uthoff / William Schuman
  World premiere in honor of Mr. Schuman's 75th year

JUILLIARD CONDUCTORS ORCHESTRA

Friday, March 21, 1986, at 8:00 p.m.
Saturday, March 22, 1986, at 8:00 p.m.
Sunday matinee, March 23, 1986, at 3:00 p.m.
Monday, March 24, 1986, at 8:00 p.m.

THE JUILLIARD THEATER, 155 West 65th Street

- *Special pre-concert event: A performance of Mr. Schuman's "Voyage," A Cycle of 5 Pieces for Piano, will be played by Olegna Fuschi in Michael Paul Hall one half hour before each dance concert.*

Only mail orders until March 9; Box Office opens March 10. 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.

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NEWSNOTES

-The Juilliard School- 11/22/85

DANCE FACULTY N E W S N O T E S

MURIEL TOPAZ delivered a lecture demonstration, "Specifics of Style in the Works of Balanchine and Tudor", at the annual CORD (Committe on Research in Dance) conferences at Ohio State University on November 10. Miss Topaz also served as a panelist in a round table discussion, "Issues in Restaging Dances - Score and/or Video".

MARTHA HILL and Todd Bolender acted as judges for "Missouri Dancing", the first choreography competition of the Missouri Arts Council, organized to recognize significant contributions made by Missouri's choreographers.

MICHAEL MAULE conducted Ballet Seminars at Walnut Hill School in Natick, MA. November 20 - 22.

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NEWSNOTES

-The Juilliard School- 11/22/85

DANCE ALUMNI N E W S N O T E S

In October at the Joyce Theater, Eliot Feld presented Nijinska's "Les Noces" with Juilliard alumni in the cast as follows: CORA CAHAN and MICHAEL SCHUMACHER, principals; DOUGLAS VLASKAMP and ERIC VOETBERG, regular members of the company; and MARK HAIM and VERNON SCOTT as additional cast members. Regular cast members, Michael Schumacher, Douglas Vlaskamp and Eric Voetberg appeared in other works during the 4 week season.

GREGG BURGE and GREG MITCHELL are appearing in "Song and Dance", a musical on Broadway.

ANI UDOVICKI is dancing with the Ohad Naharin Dance Company.

NETA PULVERMACHER is performing with Ze'eva Cohen and Dancers.

RACHELLE PALNICK, member of the Avodah Dance Ensemble, performed with the company in An Evening of New Choreography at Hebrew Union College in New York City in early November.

TED ROBIN MC KNIGHT, VERNON SCOTT AND PETER SMITH danced with Laura Dean's Company at Brooklyn Academy of Music in October. Mr. McKnight also performed with Lydia Johnson's company in The Riverside Dance Festival at The Theatre of the Riverside Church November 7,8,9. FRANCIE HUBER, CHRIS NIEDER, NICHOLAS RODRIGUEZ, NATALIE ROGERS and DANIEL SANCHEZ also participated in The Riverside Dance Festival in early November, having performed with Dance Compass of which Mr. Rodriguez is artistic director.

DIAN DONG who is a member of Anna Sokolow's Players' Project will be performing with Miss Sokolow's company in The Riverside Dance Festival December 11 - 14.

GEORGE WAINWRIGHT just completed a 12 week tour of "Music Man". The tour included the New England states and Denver, CO.

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NEWSNOTES

3/13/86

DANCE FACULTY NEWS

CAROLYN ADAMS performed with the Danny Grossman Dance Company of Canada as a special guest artist at Aaron Davis Hall, City College of New York on March 8.

JILL BECK was guest faculty in January at the Dance Notation Bureau where she directed the certification course for teachers training in Labanotation. In February, Miss Beck was in residence at Alfred University, reconstructing dances of Helen Tamiris from the 1920's and 1930's. The residency was part of a celebration of female artists which coincides with Alfred University's 150th anniversary.

INDRANI RAHMAN was recently honored in New York by the Association of Indians in America for her contribution to India's culture in New York; previous recipients have been Zubin Mehta and Ravi Shankar. Newsweek Magazine featured Indrani September 16, 1985 for the Festival of India USA official celebrations. In February 1986, the Sahitya Kala Parishad (Delhi State Academy for Art and Culture) awarded Indrani a silver Goddess Saraswati (Goddess of the Arts) inscribed; "In honour of Indrani for her contribution to the enrichment of the Indian Dance World." The award was presented to Indrani in New Delhi by India's Vice President. Indrani is a recipient this year of the National Endowment for the Arts award grant of $5,000.

JANET SOARES choreographed for the Little Orchestra Society performances at Avery Fisher, in December 1985, Gian Carlo Menotti's "Amahl and the Night Visitor". Beth Starosta and Vincent Brosseau, current Dance Division students, danced in this production. Miss Soares will be staging William Mayer's "Hello World" for the Little Orchestra Society's April concerts, and is currently at work for the new "Lollipops" concerts for the Society on May 10 and June 14, 1986 at the Bruno Walter Auditorium, Library of Performing Arts in Lincoln Center. Janet Soares, with Elisenda Fabregas, pianist, and current Dance Division students, Emilie Plauche and Maria Gusmao, gave a lecture-demonstration for the Music Educators' Series at Teachers College, Columbia University, on February 4.

MURIEL TOPAZ, Director, Dance Division, recently coached a series of performances of the Doris Humphrey classic "Day on Earth" at Skidmore College. Miss Topaz also was an evaluator for an undergraduate review of the School of Fine Arts at the University of California at Irvine.

HECTOR ZARASPE'S choreographic works "Paso A Cuatro" and "Nutcracker, Act 2" were performed by the Palo Alto Ballet, California, in December 1985.

MARTHA HILL was honored at a reception February 6 given by Mark Haim, graduate and company director of Mark Haim and Dancers, following opening night performance by the company at The Riverside Dance Festival, in the Theatre of the Riverside Church.

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NEWSNOTES

4/15/86

DANCE FACULTY NEWS

In July, WENDY HILTON will teach the 12th Annual Baroque Dance and Music Workshop at Stanford University.

Under the direction of DANIEL LEWIS, "The Traitor", choreography of José Limón, will be performed April 19 at State University of New York at Purchase, in the SUNY Festival of Dance, in a program of Reconstructions. "The Traitor" will be danced by the Juilliard Dance Ensemble--Steven Beckon, Charlton Boyd, Vincent Brosseau, Jonathan Kane, Peter London, Torbjorn Stenberg, Kraig Patterson, Anthony Tumbarello. A José Limón Summer Dance Program at the Limón Center, New York City, under the direction of DANIEL LEWIS, July 7 - August 1, Mr. Lewis has been appointed Director of the Limón Institute, in charge of reconstructing and mounting of all José Limón repertory.

MICHAEL MAULE will be guest teaching this summer in Massachusetts, California, Maryland and South Carolina. He will also be teaching for the Dance Educators of American in New York City on July 19th. Mr. Maule has recently been appointed to the Advisory Board of the Walnut Hill School in Natick, Massachusetts.

INDRANI RAHMAN conducted Indian Dance Workshops at The Asia Society March 18,20, in the Kuchipudi style, which was compared to Bharata Natyam and Odissi styles.

MURIEL TOPAZ will moderate a panel on methods of reconstruction at the SUNY Festival of Dance on April 18. Serving on the panel will be such distinguished people as Irina Nijinska,Annabelle Gamson, Carol Page, Rochelle Zide-Booth, Bert Terborgh and Juilliard faculty member JILL BECK.

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State University of New York

RE CONSTRUCTIONS

State University of New York

RE CONSTRUCTIONS

SUNY Festival of Dance

April 17-20, 1986

Hosted by
SUNY College at Purchase

Saturday evening concert
8:00 p.m.
Performing Arts Center
Theatre B

LES NOCES

Choreography (1923)	Bronislava Nijinska
Music	Igor Stravinsky
Decor and Costumes	Nathalie Gontcharova
Set Design	John C. Gilkerson
Staged by	Irina Nijinska
	Gayle Young
Lighting Design	Mary Jo Dondlinger

First Tableau: While friends braid her hair, the young Bride laments the uncertainty of her arranged marriage. Though the maidens try to comfort her, the Bride sobs with fear. Her parents bless her.

Bride: Susan Wehrenberg
Bride's Parents: Sarah Stackhouse, Andras Kanegson
Bride's Friends: Jill Anderson, Jennifer Blumberg, Serena Gilbert, Pamala Jones, Anita Saxon, Susan Shields, Margaret Wallin, Onalie Wirth

Second Tableau: In the company of his friends, the Bridegroom celebrates prior to his wedding day. His parents bless him.

Bridegroom: John Lake
Bridegroom's Parents: Leah Goldstein, Joseph Reiser
Bridegroom's Friends: John Anderson, Alan Barnes, Sean Collins, Nicky Fonte, Douglass Fraser, Jeremiah Gaines, Francois Gervais, Jonathan Grohsgal, Fredrick Earl Mosley, Michael Sangiovanni, Thomas Shomo, Thomas Warfield

Third Tableau: The Bride is escorted from her parents' home by the maidens and by four match-makers. The Bride's mother laments the loss of her child.

First Tableau Cast with Nicky Fonte, Elizabeth Koeppen, Julie Pingel, Thomas Shomo

Fourth Tableau: Inside the "izba" the newlyweds bid farewell to their parents in their new home. Villagers and guests celebrate the wedding feast. The Bridegroom promises the Bride a life of happiness.

Entire cast with Brigid Flanigan and Jonathan Grohsgal.
Also Barrie Brennan, David Fink, Mark Pichardo Corenna Noelle Rose, Karen Schechter, Cheryl Therrien, Allan Tibbetts

- intermission -

IV SECOND AVENUE DANCE COMPANY
Tisch School of the Arts at NYU

THE GREEN TABLE
A Dance of Death in Eight Scenes

Book and Choreography	Kurt Jooss
Staged by	Anna Markard
Music	F.A. Cohen
Costumes	Hein Heckroth
Masks and Lighting	Hermann Markard
Musicians	Richard Fields and Nicholas Underhill

Death:	Michael Gallo
The Standard Bearer:	José Costas
The Old Soldier:	Jeremy Weichsel
The Young Soldier:	Osamu Uehara
The Young Girl:	Carrie Diamond
The Woman:	Kathryn Wilmerding
The Old Mother:	Tina Goldstein
The Profiteer:	Brian Fisher
Soldiers:	Michael Forlenza, Mark Nimkoff Vernon Sharpe
Gentlemen in Black:	Lisa Burnett, Jose Costas, Brian Fisher, Michael Forlenza, Tina Goldstein, Mark Nimkoff, Vernon Sharpe, Osamu Uehara, Jeremy Weichsel, Kathryn Wilmerding
Women:	Lisa Burnett, Michelle Chalfoun, Catherine Cunningham, Catherine Dean, Susan Faber

ORDER OF SCENES

The Gentlemen in Black
The Farewells
The Battle
The Refugees
The Partisan
The Brothel
The Aftermath
The Gentlemen in Black

The Green Table, choreographed in 1932, was first performed in Paris at the Theatre des Champs-Elysees where it won first prize at the Concours de Choregraphie des Archives Internationales de la Danse.

- continued next page . . .

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DOCTORS expecting calls during performances should leave their name and seat locations with the box office.
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NO ONE is permitted on the stage or in the backstage area.
PLEASE NOTE: The use of recording equipment or the taking of photographs in the theatre is strictly forbidden. Equipment will be confiscated by the management.
BOX OFFICE HOURS: 12:00 noon - 5:00 P.M. Tuesday through Sunday.
BOX OFFICE PHONE: 914/253-5900

Special thanks to the Armonk Flower Shop.

The 1985-86 series is made possible, in part, by funding from General Foods Corporation and AT & T.

I PURCHASE DANCE CORPS

SHAKERS

Choreography (1931)	Doris Humphrey
Music	from traditional Shaker music
Staged by	Carol Page
Lighting	Mary Jo Dondlinger
Costumes	Pauline Lawrence
Costume Execution by	Betty Williams and John S. Yuille

Eldress: Carol Earle

Sisters and Brethren:
Kimberly Bishop, Eva Cavros, Sean Collins, Jill Echo, David Fink, Beth Ann Lacomb, Katherine Lewis, Fredrick Earl Mosley, Mark Pichardo, Alan Tibbetts, Lisa Tynan, Paul Weintraub

Understudy: Stan Long

Musicians	Joseph Reiser, harmonium Deborah Secreto, drum Cynthia Leigh Heim, vocalist

SHAKERS was reconstructed by Carol Page from the labanotated score by Ann Hutchinson, by arrangement with the Dance Notation Bureau, Inc.

- pause -

PURCHASE PRODUCTION STAFF

Artistic Director	Carol K. Walker
Music Director	Joseph Reiser
Rehearsal Directors	Gayle Young, LES NOCES Carol Page, SHAKERS

III THE JUILLIARD DANCE ENSEMBLE

THE TRAITOR

Choreography (1954)	Jose Limon
Direction	Daniel Lewis
Reconstruction*	Jill Beck
Symphony for Brass and Percussion Op.16 (1949-50)**	Gunther Schuller
Costumes	Pauline Lawrence
Lighting	Edward Effron
Sets	Paul Trautvetter

First performed by the Jose Limon Dance Company at the American Dance Festival, New London, Connecticut, August 19, 1954.

"See, I go down to the nethermost pit, in order that you may rise in the highest to God."

The Nazarene, Scholem Asch.

The Leader: Torbjorn Stenberg
His Followers: Steven Beckon, Charlton Boyd, Vincent Brosseau, Jonathan Kane, Kraig Patterson, Anthony Tumbarello

These dancers reappear in the final scene as officers of the law, as executioners, or as creatures who plague and torment the betrayer.

The Traitor: Peter London

Like the arch-betrayer Judas Iscariot, the protagonist in this dance drama symbolizes all those tormented men who, loving too much, must hate; these men who to our own day must turn against their loyalties, friends and fatherlands, and in some fearful cataclysm of the spirit, betray them to the enemy. Against a music score of dissonant violence, passion and tenderness, the tragedy of Judas is portrayed as if it were taking place in our time.

The Traitor has been staged through the courtesy of the Jose Limon Foundation, Inc.

*From Labanotation, by arrangement with the Dance Notation Bureau.
**By arrangement with Shawnee Press, Inc., Delaware Water Gap, Pa.

- Intermission -

(continuation of credits

Supporting Staff for The Green Table

Technical Advisor:	Mark Litvin
Stage Manager:	Maxine Glorsky
Costume Supervisor:	Darlene Margeta
Crew:	Ross Kolman, John Przybyla
Fellow spot operator:	Deborah Marcus
Rehearsal Assistant:	Marsha Green Lieberman

NEW YORK UNIVERSITY, TISCH SCHOOL OF THE ARTS, THEATRE PROGRAM, DANCE DEPARTMENT

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Chair, Department of Dance:	Lawrence Rhodes
Assistant Chair, Department of Dance:	Kay Cummings
Administrative Producer:	Nancy Quinn

New York University's Tisch School of the Arts Dance Department wishes to thank the Limon Company for allowing the use of their costumes in this production of The Green Table.

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Sound Operator	Susan Botsko
Master Electrician	Yvette Bonaparte
Electrician	Mary Panessa
Stagehands	Carolyn Hawksworth
	Gabrielle Pickard
Followspot	Anita McGlynn
	Clare Williams

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State University of New York

RE CONSTRUCTIONS

SUNY Festival of Dance

April 17-20

State University of New York at Purchase

A four-day festival on the reconstruction of important historic dance works for the repertories of today.

You are invited to two public performances.

April 18 at 8:00 p.m.

Annabelle Gamson Dance Solos, Inc.

April 19 at 8:00 p.m.

RECONSTRUCTIONS: Outstanding young performers from New York's three leading conservatories of dance, sharing the stage for the first time.

THE TRAITOR Jose Limon
The Juilliard Dance Ensemble
LES NOCES Bronislava Nijinska
The Purchase Dance Corps
THE GREEN TABLE Kurt Jooss
Second Avenue Dance Company of New York University

Tickets on sale after April 6 at Purchase's Center for the Arts, 914/253-5900. All tickets $9.00.

For full festival information, call Programs in the Arts, 518/473-4962.

Sponsored by the statewide office of Programs in the Arts, State University of New York, and the Dance Division, SUNY College at Purchase.

Dancemagazine

RECONSTRUCTIONS ARE FOCUS OF SCHOOLS' COLLABORATION

Special to *Dance Magazine*

NEW YORK CITY—New York State's three college-level dance conservatory programs will collaborate for the first time on an April 19 concert featuring reconstructions of masterworks from the modern repertoire.

Presented in the performing arts center at the State University of New York at Purchase, which is sponsoring the concert as part of SUNY's Fourteenth Annual Dance Festival, the bill will include Doris Humphrey's *The Shakers* and Bronislava Nijinska's *Les Noces,* danced by students from SUNY-Purchase; José Limón's *The Traitor,* performed by an ensemble from the Juilliard School; and Kurt Jooss's *The Green Table,* produced by the Second Avenue Dance Company of the Tisch School of the Arts at New York University. The performance marks the first occasion permission has been granted for *The Green Table* to be danced by emerging artists.

Rigorous in her standards about maintaining the works of Jooss, her father, Anna Markard observed the NYU dancers last fall. "I gained a very favorable impression," she attests, "and felt it would be well worth taking up the challenge. The issue of collaboration is an important one, and the caliber of repertoire that the schools have chosen to present is excellent."

The Photo Repro Co.

***The Green Table* in a 1930s performance by the choreographer's company, Ballets Jooss.**

Even for professionals, Markard has meticulous requirements for this thirty-five-minute piece: six weeks of rehearsals, with 100 hours in the first five weeks. "I find that we need the time," she explains, "for different reasons in each instance. Even when dancers understand very quickly, they need an extended period to settle into simplicity."

Choreographed in 1932, *The Green Table* won first prize in the competition sponsored by Les Archives Internationales de la Danse in Paris during the following season. Its amalgam of modern and classical techniques is difficult to absorb. "Because the choreography, in a sense, is in counterpoint to the music," Markard points out, "we spend a lot of time on purely rhythmic and phrasing situations." She begins by working on the choreography with the entire company present. As the dancers gradually find their way into the style, she begins exploring possible casts. "These decisions are the hardest," says Markard, "when I come in as a guest and don't know the ensemble well."

Markard and her husband Hermann are a full production team. While she stages the choreography, he supervises the construction of costumes and masks, which he designed in what has been a twenty-five-year collaboration, begun with Jooss himself.

Coaching the current production appeals to Anna Markard, who is a committed teacher. "The level of the NYU dancers is sufficiently high, in my judgment, to do justice to the ballet. And I'm interested in helping young dancers to develop in the very sensitive stage as they make the transition from student to professional status."

The NYU production of *The Green Table* will have its Manhattan premiere April 10-14 at 111 Second Avenue on a program with dances by Robert Small, Ohad Naharin, Meg Stuart, and Rachel van Dessel.

Camille Hardy

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RECONSTRUCTIONS. At the SUNY-Purchase Performing Arts Center (April 19). Purchase Dance Corps in Doris Humphrey's *The Shakers* and Bronislava Nijinska's *Les Noces*; Juilliard Dance Ensemble in José Limón's *The Traitor*; NYU's Second Avenue Dance Company in Kurt Jooss's *The Green Table*.

"Who choreographed that dance?" gasped the woman standing at the back of Theatre B at SUNY-Purchase, after the cheering had died down. "Kurt Jooss," I said. "That was *The Green Table*." She wanted to know whether the rest of the program had been that good. She'd just dropped in after the program in Theatre A ended and had happened on a masterpiece. Lucky Saturday night.

I had to tell her you don't often see a dance concert in which every work is a knockout, that we had just seen reconstructions of Doris Humphrey's *The Shakers* (1931), performed by the Purchase Dance Corps; José Limón's *The Traitor* (1954), performed by the Juilliard Dance Ensemble; Bronislava Nijinska's *Les Noces* (1923), by the Purchase Dance Corps; and *The Green Table* (1932), by NYU's Second Avenue Dance Company. No wonder the audience was so hot. Although, since the bulk of the spectators were dance students in the SUNY system, they were also applauding the vindication of college dance training that the excellent performances provided.

The concert was the culmination of a four-day festival and symposium on the theme of reconstruction, sponsored by SUNY. The issues it raised were intriguing. *Shakers* was notated when Humphrey revived it in the 1950s, and Carol Page staged it for Purchase from the Labanotation score. Jill Beck staged *The Traitor* from Labanotation also; Daniel Lewis directed it. Lewis is a Limón scholar and former Limón company member (although not at the time *The Traitor* was made). I'd guess that the Juilliard dancers also saw an early film: Peter London, in Limón's Judas role, uncannily reproduces some details of Limón's personal style—the averted head, the clenched-in arms and lifted shoulders, the splaying fingers. The Purchase *Les Noces*, like that of the Oakland Ballet, springs from the restaging Nijinska herself directed for the Royal Ballet in the 1960s, of which a record film was made. Howard Sayette of the Oakland Ballet staged *Les Noces* at Purchase in 1984, and Gayle Young of the Purchase faculty supervised this production (with quite a few of the same dancers). Always, Nijinska's daughter, Irina, adds her memories. *The Green Table* can only be staged with the direct supervision of Jooss's daughter, Anna Markard, and with lighting by her husband, Hermann Markard. She carries the dance in her head and in her bones.

So you'd expect there to be different sensibilities and procedures operating in the four reconstructions. The Purchase *Shakers* ranks high among reconstructions of the austere, ecstatic work that I've seen, although Humphrey surely would have seen to it that the small woman, Carol Earle, who played the Eldress wasn't given a disproportionately big bonnet; surely she would have said, "You don't have to spin so fast, dear; it doesn't do for an Eldress to show her legs." Accurate as notation is, it seems to me that the basic "shaking" gesture isn't right. Instead of a strong, loose, downward shake of the hands, followed by a slightly less vehement and smaller-scaled shake, these dancers execute two equally strong gestures. The resulting rhythm is more even, and the gesture resembles poking more than shaking. The rhythm of the Eldress's one speech (about which Humphrey was very particular) has been evened out, too.

In works shaped with the precision that these were, such details are critical, and the reconstructor's job demanding. None of these dances permit the cheerful tampering that goes on with *Swan Lake*. At one point in *The Traitor*, Judas carries Christ on his back. The latter is supposed to be lying on his side, stiff, arms wide, creating for the audience a powerful, fleeting intimation of the crucifixion and suggesting too that Christ and his death are Judas's burden. In carrying Torbjorn Stenberg, Peter London grips one of his arms in such a way that it's angled slightly down, and the image is lost. When the women on one side of the Bride allow the tress they're holding to dip lower, the eye is distracted from Nijinska's awesomely bold symmetry.

I found the women in this production of *Les Noces* less forceful and less unified than the dancers of two years ago. It just may have been an off night for them; Purchase produces excellent dancers. But the Bridegroom's Friends danced with grave, primitive fervor, and clarity of rhythm and design, and there were notable performances by Brigid Flanigan and Jonathan Grohsgal (leading celebrants at the wedding), Sarah Stackhouse (the Bride's mother), John Lake (Bridegroom), and Susan Wehrenberg (Bride)—although the slim, very tall Wehrenberg looks a bit *too* doll-like this time around.

The Green Table is a special case, because of Anna Markard's devotion to it, because of the amount of rehearsal time she demands (and gets) to push the dancers under the skin of their characters. A certain amount of individuality is possible: Brian Fisher is an excellent Profiteer, while a little tougher and a shade less slimy than some I've seen; in the brothel scene, Carrie Diamond makes the Young Girl a victim who understands her plight, rather than an exhausted innocent. But usually, when a dancer puts on Death's makeup (Michael Gallo), or the Old Mother's head scarf (Tina Goldstein), or the masks of the Gentlemen in Black, their bodies utterly change. They stretch to fit the roles. I know these students well, work with them, but I hadn't watched Markard rehearse and hardly recognized them, so completely were they transformed. Gallo was superb—by any standards.

One heartening thing about the program was the level of the dancing, and particularly the number of very good young male dancers. Limón would have been pleased, I think, by the emotional force and physical skill of most of the Disciples that Juilliard mustered. Dancers' reverence for style seems to be on the upswing too: nice that they don't feel threatened if a low arabesque is called for.

I've been musing about the effect on the dancers, wondering what, say, Peter London or Michael Gallo feels—knowing that they've begun their careers by playing the greatest roles they're likely ever to have. It ought to be ennobling. Which is just one more reason great revivals are worth mounting every now and then, along with the new and up-to-date. ■

BY DEBORAH JOWITT

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GREENWICH, CT
TIME
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BURRELLE'S

Dancers prove prowess at SUNY

By Leslie Martin
Dance Critic

3465

Dance Review

A most important dance concert occurred last Saturday evening at the Performing Arts Center of SUNY at Purchase. As part of the SUNY Festival of Dance dealing with reconstructions in the ephemeral world of dance, three conservatories of dance performed works rarely seen in recent and not-so-recent times.

The earliest reconstruction was "Les Noces" (1923) by Bronislava Nijinska, staged by her daughter Irina and Gayle Young. This work has been performed by the Purchase Dance Corps earlier this month as well as last year. It is the story of wedding preparations of a bride and groom set in the style of Russian peasantry. The score is by Stravinsky, and to my surprise, the text is in English rather than Russian. Nijinska has been called one of the first minimalists, and indeed the simplicity of the movement is the key to the effectiveness of the dance. The image of the women stabbing their red pointed shoes into the floor, and the sense of ritual in the four tableaux make this a compelling classic. Repetition and unison movement at the wedding feast are like the orchestration of a symphony. The dancers performed with great fervor and feeling.

Chronologically, the next reconstruction was "The Green Table" (1932), subtitled "A Dance of Death in Eight Scenes." It was performed by the Second Avenue Dance Company from the Tisch School of the Arts at New York University. The dance was staged by choreographer Kurt Jooss' daughter, Anna Markard. It was the first time the well-known anti-war dance had been staged on a non- or semi-professional company, and the company gave an outstanding rendition. The dance is pertinent to today's political happenings because it is removed from specifics except those that exist in every war, such as death.

Michael Gallo gave a believable performance of the central figure of Death, but he was not as strong as he could be in his thematic material. The lighting for Death by Hermann Markard was green and ghostly. The profiteer as danced by Brian Fisher was slimy and moved with quicksilver timing. All the soloists and dancers gave believable performances and they functioned as one unit to project the choreography. Many scenes are memorable, but it is difficult to surpass "The Gentlemen in Black" at the green table, or diplomatic negotiating table, as they argue in movement with their black suits and neutralizing masks, also by Hermann Markard.

"The Traitor" (1954) by Jose Limon was the contribution of the Juilliard Dance Ensemble, reconstructed by Jill Beck and directed by Daniel Lewis. This dance has been absent from the stage for too long. It is the story of Judas Iscariot in contemporary terms and portrays good versus evil. Again, I thought Judas as the Traitor, danced by Peter London, was not as convincing in his role as he might have been. In contrast, the Leader, as danced by Torbjorn Stenberg, conveyed an appropriate otherworldliness. Some of the action reminds one of the Last Supper as it takes place against a backdrop of arches.

The dance is masterfully crafted to music by Gunther Schuller that is sinister through the use of brass and percussion. Juillard is fortunate to have eight accomplished male performers to execute the dance which was reconstructed from labanotation.

GRADUATION

11/11/85

THE JUILLIARD SCHOOL
DANCE DIVISION

Prospective 1986 Graduates (14) :

	(3)	Bowman, Kenneth	
(Dip)	(3)	Boyd, Charlton	
	(2)	Brosseau, Vincent	T/1½ yrs, Stephens College
	(4)	Davis, Edward	T/1 yr, Nassau Comm. College
	(2½)	Donnelly, Cathleen	
	(3)	Fukutani, Lisa	T/1½ yrs, De Anza College
	(4)	Harris, Bruce	
	(4)	Jungels, Rachael	
	(4)	Mose, Nadine	
	(4)	Olsen, Solveig	T/1 yr, Augustana College
	(4)	Patterson, Kraig	T/1 yr, Rutgers University
	(3)	Pavlakos, Lenore	
	(3)	Starosta, Beth	
(Dip)	(3)	Stenberg, Torbjorn	

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GRADUATION!

THE JUILLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance Faculty Date May 5, 1986

From: Muriel Topaz and Martha Hill

Subject: Faculty Party to Honor Graduates, Thursday, May 15,
4 pm at 210 Columbia Heights

We hope you can all join in the celebration. As usual, faculty contributions of food will be welcomed and enjoyed.

This year's menu will include the following contributed by The School:

18 lbs. baked Virginia ham, sliced
large turkey, sliced
(Mike Bell of the Cafeteria preparing the above)
white and red wine
soft drinks, rolls, butter, coffee, etc.

Therefore, the needs are salads and desserts.

Let us know who will bring what so we can fill in any need.

Also needed, someone to pick up ham and turkey from the Cafeteria.

With 14 graduates and their families and the faculty including L & M, we estimate 38 - 45 people.

F6B—15M—12/85

I N V I T A T I O N

MAY 1, 1986

To: 1986 Graduates and their families

-and-

Faculty including wives and husbands

-and-

Staff

From: Muriel Topaz, Martha Hill and Dance Division Faculty

Re: Occasion to honor the Graduates

* * * *

THE JUILLIARD SCHOOL
COMMENCEMENT

Friday morning, May 16, 1986, at 11:00

Alice Tully Hall

Lincoln Center

COMMENCEMENT

Friday Morning, May 16, 1986, at 11:00

Alice Tully Hall

Prelude:

THE EROICA BRASS QUINTET
LEONARD RAVER, organist

Hymn of Praise for Organ and Brass by Sigfrid Karg-Elert
Canzona IV for Brass Quintet by Giovanni Gabrieli
Introduction and Chorale for Organ and Brass (1958) by Louie White
Suite of Renaissance Dances for Brass by Tilman Suzato
Canzon Duodecimi Toni by Giovanni Gabrieli
Fugue in G major, S. 577 for Organ by Johann Sebastian Bach

Processional:

Phoenix Fanfare and Processional for Organ and Brass (1985)
by Dan Locklair

Invocation:

The Reverend Kenneth A. Gorsuch,
Pastor of the West End Collegiate Church

Greeting:

Mrs. Frank Y. Larkin, Chairman of the Board

THE LARK QUARTET
Quartet in G Major, Opus 76, No. 1
Menuet and Trio
Finale: Allegro ma non troppo
By Franz Joseph Haydn

Presentation of Awards:

Bruce MacCombie, Dean

Message to the Graduates:

Joseph W. Polisi, President

Presentation of Diplomas and Conferring of Degrees*

Joseph W. Polisi
Bruce MacCombie
Louis Jean Brunelli
James Sloan Allen

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 EROICA BRASS QUINTET:

Charles Olsen, *trumpet*
Tom Bontrager, *trumpet*
Susan Panny, *French horn*
James Decker, *trombone*
Richard Ford, *bass trombone*

THE LARK QUARTET:

Kay Stern, *violin*
Robin Mayforth, *violin*
Anna Kruger, *viola*
Laura Sewell, *violoncello*

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

Diploma

MICHAEL BEACH, *Drama*
SPENCER EDWARD BECKWITH, *Drama*
KENNETH P. BOWMAN, *Dance*
CHARLTON DEE BOYD, *Dance*
RUBEN BROITMAN, *Voice/Opera*
CONSTANCE CRAWFORD, *Drama*
ASIM DELIBEGOVIC, *Violin*
WILLIAM DeROSA, *Violoncello*
BRIGIDA DIAZ-FARRAR, *Drama*
JAY ELFENBEIN, *Double Bass*
CHRISTINA HAAG, *Drama*
JONATHAN DAVID HOXIE, *Viola*
DAVID BASIL HUNT, *Drama*
LISE GABRIELLE McDERMOTT, *Drama*
MELINDA ROBERTA MULLINS, *Drama*
KAORU NIWATA, *Violin*
DOROTHY JEAN PAPADAKOS, *Organ*
MARK PHILPOT, *Drama*
RENE RAYMOND RIVERA, *Drama*
TORBJORN U. STENBERG, *Dance*
SOREN UHDE, *Violin*
MICHAEL WINCOTT, *Drama*
KAREN LEE ZIMMERMAN, *Double Bass*

Bachelor of Fine Arts

VINCENT LUCIEN BROSSEAU, *Dance*
EDWARD JOHN DAVIS, *Dance*
CATHLEEN ELIZABETH DONNELLY, *Dance*
LISA FUKUTANI, *Dance*
BRUCE ROBERT HARRIS, *Dance*
GREGORY JOHN JBARA, *Drama*
RACHAEL BARBARA JUNGELS, *Dance*
NADINE MARY MOSE, *Dance*
SOLVEIG RUTH OLSEN, *Dance*
KRAIG ANTHONY PATTERSON, *Dance*
LENORE C. PAVLAKOS, *Dance*
BETH STAROSTA, *Dance*
MATTHEW B. SULLIVAN, *Drama*

Bachelor of Music

CAROLYN MARIE BALDACCHINI, *Viola*
ALVARO BERTRAND, *Composition*
CINDY ALYCE BETANCOURT, *Viola*
CYNTHIA JEANNE BLEIL, *Violin*
CHRISTIAN RICHARD BRANDHOFER, *Trombone*
JEFFREY ALAN BROADHURST, *Percussion*
CATRIONA ALEXIS BUCHDAHL, *Violin*
DAVID F. CARBONARA, *Double Bass*
CURT CHARLES CHRISTENSEN, *Trumpet*
GLORIA I-WEN CHUANG, *Piano*
ANGELA MYUNG-SUN CHUN, *Violin*
SANGMI CHUNG, *Piano*
KEITH ABBOTT CONANT, *Viola**
RACHEL SUSAN CURRIN, *Piano*
JACQUELINE DE LOS SANTOS, *Double Bass*
ANASTASIA MARIE EFTHIMION, *Viola*
BRUNO EICHER, *Violin*
SABINE ESCUDIER, *Piano*
SARAH MARSH FILLINGHAM, *Double Bass*
CATHERINE ADELE MARIE FLANDRAU, *Percussion*
SERGEI GALPERIN, *Violin*
JOSHUA LEO GORDON, *Violoncello*
MAYA GUNJI, *Percussion*
EDUARDUS SASRAWAN HALIM, *Piano*
TREVOR WERNER HANDY, *Violoncello*
ERIK WILLIAM HARRIS, *Double Bass*
WILLIAM KEITH HEIMANN, *Voice/Opera*
ALAN HERBERT HOBBINS, *Piano*
LOWELL LYNN HOHSTADT, *Violin*
KYUNGHIE HWANG, *Voice*
EILEEN HYUN, *Violin*
ALBERT FREDERICK JESSE III, *Saxophone*
JOLYT KALKMAN, *Violin*
DAVID JORDAN KAPLON, *Trombone*
BENNY KIM, *Violin*
DAEJIN KIM, *Piano*
ERIC KIM, *Violoncello*
HEE JI KIM, *Voice*
RAJAN STOCKTON KRISHNASWAMI, *Violoncello*
JANET JAKYUNG LEE, *Piano*
NINA TERESA LoMONACO, *French Horn*
DAVID JOSHUA LOW, *Violoncello*
ALASDAIR DUART MacLEAN, *Composition*
TIGRAN METZ MAKARIAN, *Violoncello*
JON ALEC MANASSE, *Clarinet*
HOLLY J. MENTZER, *Flute*
DAVID ERIC MOLLENAUER, *Violoncello*
HEATHER ANNE MONKHOUSE, *Clarinet*
ARTURO NICOLAYEVSKY, *Piano*
KURT NIKKANEN, *Violin*
JAMES QUENTIN O'CONNOR, *Trumpet*
HEE-JIN PAIK, *Violoncello*
KATHERINE ANNE PALYGA, *Violin*
RANA PARK, *Harp*
KRISTIN MARTHA PAULUS, *Voice*

*As of August 1985

Bachelor of Music (continued)

CAONEX PEGUERO-CAMILO, *Violin*
AMY KATHRYN PORTER, *Flute*
FELIX JUAN RIVERA GUZMAN, *Piano*
PERRY A. ROSENTHAL, *Violoncello*
GREGORY ALLAN RUPERT, *Viola*
JOHN PERRY RUZE, *Bassoon*
JOSEPH SCHENK, *Organ*
BRADLEY ANDREW SEGAL, *Piano*
YOUNG OK SHIN, *Voice/Opera*
JAMES W. SMITH, *Trombone*
PETER HOWARD SMITH, *Viola*
EUN SOO SON, *Piano*
DAVID ARON STEINBERG, *Violin*
JOCELYNE ST. HILAIRE, *Violoncello*
ED TELEKY, *Percussion*
MIHAI TETEL, *Violoncello*
THOMAS WILLIAM TIRINO, *Piano*
AMY PEI-CHEN TSAI, *Piano*
JAMES C. TSAO JR., *Violin*
IAN VAN RENSBURG, *Violin*
CHUN-YI WANG, *Piano*
DAVID MICHAEL WARD, *Piano*
MARY E. WATANABE, *Piano*
KAREN WEINGORT, *Piano*
KURT LOFT WILLETT, *Voice*
DAVID RONALD WINKELMAN, *Piano*
RICHARD MARTIN WOEHRLE, *Viola*
WENDY TAKAKO YAMASHITA, *Piano*
AHARON YEDIDIA, *Composition*
REBECCA HOPE YOUNG, *Viola*
PHILIPPE ZAHND, *Piano*
KAREN ZWIEBEL, *Viola*

Postgraduate Diploma

VALERY BUKRINSKI, *Piano*
WILLIAM DeROSA, *Violoncello*
TING FAN, *Violin*
ZORAN JAKOVCIC, *Violin*
JOUNG HEA KIM, *Oboe*
NORIKO OGAWA, *Piano*
JORG-MICHAEL SCHWARZ, *Violin**

Master of Music

MICHELE DAWN ANDERSON, *Bassoon*
JOEL BARD, *Orchestral Conducting*
SVAVA BERNHARDSDOTTIR, *Viola*
ALVARO BERTRAND, *Composition*
DARCIE BISHOP, *Trumpet*
THOMAS ALAN BONTRAGER, *Trumpet*
KENNETH H. BOOKSTEIN, *Piano*
JOSEPH F. BRACCHITTA, *Percussion*
CHRISTIAN RICHARD BRANDHOFER, *Trombone*
ELLEN BRASLAVSKY, *Harpsichord/Piano*
JEFFREY PHILIP BROUS, *Trombone*
ARACELI CHACON, *Piano*
MIN SOO CHANG, *Violin*
JANE CHEUNG, *Piano*
JULIE ANNE CHOI, *Piano*
CURT CHARLES CHRISTENSEN, *Trumpet*
NOAH DAVID COPE, JR., *Double Bass*
ALLISON LEE CORNELL, *Viola*
STEPHANIE LESLIE CUMMINS, *Violoncello*
NATHAN KIND CURRIER, *Composition*
RICHARD PARK DEANE, *French Horn*
CONSTANCE MARIE DEETER, *Double Bass*
ANDREAS DELFS, *Orchestral Conducting**
JACQUELINE DE LOS SANTOS, *Double Bass*
JACQUES C. DESPRES, *Piano*
JUDITH L. DISPENZA, *Bassoon*
RAY JEROME DOTORATOS, *Violin*
EDNA ELIZABETH DUMAS, *Piano*
ALEXANDRA EAMES, *Piano*
SABINE ESCUDIER, *Piano*
MICHAEL ETO, *Piano*
BRUNO FERRANDIS, *Orchestral Conducting*
CHRISTOPHER GORDON FORBES, *Composition*
SERGEI GALPERIN, *Violin*
LISA MEREDITH GELLER, *Violin*
RAM GEPNER, *Violin*
MARK EDWARD GIBBONS, *Composition*
LARRY McARTHUR GLENN, *Voice*
JOHN EMMANUEL GODOY, *Percussion*
ALAN FREDERICK GORDON, *Viola*
SPRING SHIRLEY GROSSMAN, *Violin*
DAL-OK HAN, *Piano*
DAVID BOND HARRIS, *Voice/Opera*
MARY FLORENCE HASTINGS, *Trumpet*
MARIA ELIZABETH HONIGSCHNABEL, *Piano*
FEI-PING HSU, *Piano*
EILEEN HUTCHINS, *Piano*
KYUNGHIE HWANG, *Voice*
RUMIKO HASHIZUME ISAKSEN, *Piano*
ALBERT FREDERICK JESSE III, *Saxophone*
ANGELA PATRICIA JONES, *Flute*
JOHN WATT JUTSUM, JR., *Percussion*
RODERICK KETTLEWELL, *Accompanying*
BENNY KIM, *Violin*

*As of August 1985

Master of Music (continued)

CHUNGSUN KIM, *Violoncello*
DAEJIN KIM, *Piano*
INSOOK KIM, *Piano*
FLORENCE Y. KIMM, *Piano*
VICTOR S. KIOULAPHIDES, *Double Bass*
CHENG KUO, *Trumpet*
MICHELLE CHEN KUO, *Piano*
KI-SUN LEE, *Choral Conducting*
DAVID MICHAEL LENNON, *Viola*
RENA LING, *Piano*
SALVATORE JOHN LOCASTRO, *Piano*
NANCY HONORE LOCHNER, *Viola*
CHRISTINE ANN MACDONNELL, *Clarinet*
ALASDAIR DUART MacLEAN, *Composition*
TIGRAN METZ MAKARIAN, *Violoncello*
ANTHONY VINCENT MANOLI, *Piano*
DEBBIE ANN MASLOSKI, *Piano*
INGRID MATTHIESSEN, *Violin*
YOKO MISAWA, *Piano*
JOHN JEFREY McGROSSO, *Violin*
PATRICIA L. NATANEK, *Violoncello*
MEGAN NEWMAN, *Viola*
ANN LOUISE NEWTON, *Piano*
ERIKA NICKRENZ, *Piano*
CHERYL OEI, *Piano*
KEVIN WILLIAM OLDHAM, *Piano*
NORIKO OHTAKE, *Piano*
SARN ERIC OLIVER, *Violin*
DOROTHY JEAN PAPADAKOS, *Organ*
JIN HEE PARK, *Piano*
FRANCESCO PEDULLA, *Trombone*
CAONEX PEGUERO-CAMILO, *Violin*
NADINE C. PHILP, *Piano*
ARTHUR J. POST, *Orchestral Conducting*
C. ANTHONY RAPOPORT, *Viola*
MAGDALENA RICHTER, *Violin*
RACHEL ANA ROSALES, *Voice/Opera*
PERRY ALAN ROSENTHAL, *Violoncello*
GREGORY ALLAN RUPERT, *Viola*
SAMUEL RUTTENBERG, *Percussion*
ALEXANDER VALERY RYVKIN, *Accompanying*
THEODORE NORTON SAWYER, *Piano*
ELLEN JOAN SHERMAN, *Oboe*
BARRY JOHN SMITH, *Double Bass*
PETER HOWARD SMITH, *Viola*
HAEWON SONG, *Piano*
KEITH SOUTHWICK, *Piano*
JOCELYNE ST-HILAIRE, *Violoncello*
MARK JORDAN STRINGER, *Orchestral Conducting*
JOSEPH STEVEN SZURLY, *Tuba*
MIHAI D. TETEL, *Violoncello*
JEANINE CAROL THAMES, *Voice/Opera*
PAMELA JANE TITUS, *French Horn*
YURIKO TORII, *Piano*
KORLISS KAY UECKER, *Voice/Opera*
VIVIAN WHI-WEN UENG, *Piano*
IAN VAN RENSBURG, *Violin*
DENYS VIOLLET, *Violoncello*
CHRISTINE MABEL VIVONA, *Harp*
ANNA von BREMZEN, *Piano*
SARAH KAIEOLANI VOYNOW, *Harp*
MARY E. WATANABE, *Piano*
DOUGLAS BRYAN WEAVER, *Oboe*
MARK OWEN WEIGER, *Oboe*
KAREN WEINGORT, *Piano*
HYUNSOON WHANG, *Piano*
CRAIG STEWART WILLIAMS, *Piano*
THOMAS RICHARD WISE, *Piano*
DAVID CLARK WUTRICH, *Oboe*
DAVID ALAN YING, *Violoncello*
DOROTHY EVELYN YOPP, *Violoncello*
PHILIPPE ZAHND, *Piano*

Doctor of Musical Arts

LEE HEIDELBERG COKER, *Viola*
GREGORY D'AGOSTINO, *Organ*
RICHARD DANIELPOUR, *Composition*
GUDMUNDUR HAFSTEINSSON, *Composition*
DOUGLAS FREDERICK HEDWIG, *Trumpet*
DAVID WILLIAM HULT, *Viola*
ALBERT THOMPSON HUNT, *Bass Clarinet*
CARLO ANTHONY MANNINO, *Organ*
YVONNE ANN ROBINSON, *Voice*
SONIA RUBINSKY, *Piano*
GEORGE TSONTAKIS, *Composition*
JAN FLICKINGER VINCI, *Flute*

The Commencement exercises of The Juilliard School constitute a public convocation and do not signify that the students participating have officially completed all requirements for graduation in their respective programs of study.

Scholarships:

Mary E. Birsh Scholarship in Voice: *Tokiko Richardson*
Raymond Cerf Memorial Scholarship in Violin: *Ellen Ann Payne*
Michael and Ethel L. Cohen Scholarship: *Amy Porter* (flute)
Joseph Fuchs Scholarship in Violin: *Bee-Dan Chao*
Jerome L. Greene Scholarships: Dance - *Michelle Mose*
Drama - *Christine Dunford*
Music - *Sang Mi Chung* (piano)
William Randolph Hearst Foundation Scholarships: (1) *Miriam Shames* ('cello)
(2) *Kevin McMillan* (voice)
(3) *Frank Foerster* (viola)
Martha Hill Scholarship in Dance: *Steven Beckon*
Maria Guerra Judelson Scholarship in Piano: *Alvina Chiu*
Alice Hendricks Kuhn Memorial Scholarship: *Reiko Watanabe* (violin)
Jean Doyle Loomis Memorial Scholarship in Violin: *Piotr Milewski*
Leona Gordon Lowin Memorial Scholarship in Voice: *Zue-Fung Hwang*
Russell Markert Dance Scholarship: *Lisa Robbins*
Felicia Montealegre Scholarship in Drama: *Joanne Kilgour*
Charles Petschek Scholarship in Violin: *Bruno Eicher*
William Petschek Undergraduate Scholarship in Piano: *Eugene Toy*
Arthur Ross Foundation Scholarships: (1) *Darko Velichkovski* (clarinet)
(2) *Christopher G. Roberts* (composition/double bass)
(3) *Hong Ying Ho* (violin)
(4) *Stefano Giorgini* (French horn)
Rena Robbins Shapiro Memorial Scholarships in 'Cello: (1) *Sho-Yu Jien*
(2) *Joshua Gordon*
Lulu E. Sweigard Memorial Scholarship in Dance: (1) *Nadine Mose*
(2) *Sally Sullivan*
Joseph E. and Grace W. Valentine Scholarship in Voice or Organ: *David Friddle* (organ)

Prizes:

Gaston Dethier Prize in Piano and Organ: *Timothy McKee* (organ)
Peter David Faith Memorial Prize: *Mark Barenboim* (composition)
Helen Fay Prize in Piano: *Daming Zhu*
Margaret Gorog Memorial Prize in Piano: *Simon Cloquet*
Alexander Gretchaninoff Memorial Prize in Composition: *Sebastian Currier*
Victor Herbert Prize in memory of Ella Herbert Bartlett: *David Perry* (violin)
Paul Kochanski Prize in Violin: *Catriona Buchdahl*
José Limón Prize in Dance: *Peter London*
Carl M. Roeder Memorial Prize in Piano: *Roberto Estellano*
Edward Steuermann Memorial Prize: *Gerard Pagano* (trombone)
George A. Wedge Prize: *Nancy Tsung* (violin)
Michel and Suria Saint-Denis Award for Outstanding Achievement in Drama—
to a graduating student

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The Hong Kong Festival will end with a gala banquet on July 26th, and on July 27th all of the participants except the Beijing Ballet will fly to Taiwan for a second International Festival of Dance Academies. The co-hosts will be the National Institute of the Arts and the Cloud Gate Dance Company in Taipei. In addition to performances in Taipei, there will be master classes and workshops to permit the Juilliard Ensemble to share its training and achievements with gifted Taiwan dancers.

"We are very grateful for the assistance of the private sponsors who provided the funds for our participation," Ms. Topaz said. "Without their generous aid it would not be possible for us to join in this international celebration of dance." Donors include the Astral Foundation, the Reed Foundation, Dance Magazine, Ballet Makers, the Capezio Foundation, Taffy's, Mr. Sam Berman, Mrs. Kenyon Hopkins, The Doll Foundation, Inc., Hanes Hosiery and several private donors.

/ / / / /

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THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NEW YORK 10023

OFFICE OF COMMUNICATIONS

TELEPHONE 212·799·5000

Contact: Walter Wager
Communications Director

FOR IMMEDIATE RELEASE

JUILLIARD DANCE ENSEMBLE TO
HONG KONG, TAIWAN FESTIVALS IN JULY 1986

The Dance Ensemble of The Juilliard School has been invited to participate in an International Festival of Dance Academies in Hong Kong and a subsequent festival in Taiwan in late July, Juilliard President Joseph W. Polisi announced today.

Juilliard's Dance Division, which starts its 35th season in September, will be the sole U.S. representative at the July 20 - 27 festival being hosted by the Hong Kong Academy for the Performing Arts. Muriel Topaz, Director of the Dance Division at Juilliard, teachers Alfredo Corvino and Daniel Lewis and 17 dancers will leave New York on July 19th.

The other participants in the festival will be the Beijing Dance Academy from the People's Republic of China, the Royal Danish Ballet School from Denmark, the Laban Center of England, Australia's Victorian College of Arts, the National Institute of the Arts of Taiwan - Republic of China, the Hong Kong Academy for Performing Arts and Japanese dancers from a noted Tokyo school.

Each participating institution will perform in one joint concert shared with another school and in a gala in which all seven participants will each perform one work. Ms. Topaz has announced that the Juilliard repertoire will consist of Haiku choreographed by Martha Clarke with music by George Crumb, Aureole choreographed by Paul Taylor with music by George Frideric Handel, New England Triptych by Michael Uthoff with music by William Schuman, The Traitor by Jóse Limon with music by Gunther Schuller and The Envelope by David Parsons with music by Giacomo Rossini.

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Dance Division Students and their Home Towns
Participating in the International Festival
of Dance Academies

Carla D'Ottavio	Bayside, New York
Bonnie Fields	Roslyn, New York
Diana Fantano	Dix Hills, New York
Michelle Mose	Republic of Trinidad and Tobago
Emilie Plauche	Baton Rouge, Louisianna
Lisa Robbins	Philadelphia, Pennsylvania
Louisa Santarelli	Wilkes-Barre, Pennsylvania
Kaisha Thomas	Staten Island, New York
Nadine Mose	Republic of Trinidad and Tobago
Steve Beckon	Toronto, Ontario
Bruce Harris	Melville, New York
Jonathan Kane	Lancaster, Pennsylvania
Peter London	Trinidad, West Indies
Kraig Patterson	Trenton, New Jersey
Kirk Ryder	Naples, Florida
Torbjorn Stenberg	Stockholm, Sweden
Anthony Tumbarello	West Babylon, New York

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G= 1986 Prospective Graduates (14)
Returning Students: (39)
*= New Students (30) 29
Re-Admits: (2)

THE JUILLIARD SCHOOL
DANCE DIVISION
Student List- 1985-86
(71 Total)

October 31, 1985

* Alt, Amy

*Baldyga, Lisa

*Barrs, Alicia

* Beckon, Steven

G Bowman, Kenneth (re-admit)

G Boyd, Charlton

Bragdon, Sara

Brioso, Alan

G Brosseau, Vincent

* Broughton, Marcella

* Chapman Kimberly

* Chou, Chao-Hui

* Cyrus, Duane

* Damas, Harry

G Davis, Edward

* Davis, Paula

* Dinzey, Juan

G Donnelly, Cathleen

* D'Ottavio, Carla

* Durham, Rachel

Fantano, Diana

Fields, Bonnie

* Figueroa, Magaly Marisol

G Fukutani, Lisa

Gabriel, Christina

Gerring, Elizabeth

* Grassi, Corrado

Guiterrez, Fuensanta

Gusmao, Maria

Haaranen, Oona

G Harris, Bruce

Harris, Suzanne

* Hedrick, David

* Hedrick, Sarah

Hildebrandt, Michele

* Hughes, Natalie

* Igarashi, Ikuno

Jarvi, Kristine

G Jungels, Rachael

Kane, Jonathan

London, Peter

* McDonough, Lauren
Moret, Luis (re-admit)
Mose, Michele

G Mose, Nadine

Murray, Lisa

Nedrow, Carrie

Nelson, Leslie

G Olsen, Solveig

* Ornelas, Ruben

G Patterson, Kraig

G Pavlakos, Lenore

* Pihl, Margaret

Plauche, Emilie

Robbins, Lisa

* Ryder, Kirk

* Santarelli, Louisa

Sharff, Scott

G Starosta, Beth

Staton, Laura

G Stenberg, Torbjorn

Suatoni, Sarah

Sullivan, Sally

* Taylor, Robert

Thomas, Kaisha

~~* Thompson, Lever~~

Tumbarello, Anthony

* Ward, Kelley

* Wynn, Melissa

* Young, Tia

* Zaley, Pamela

MEN (23 total) 22

* Beckon, Steven
Bowman, Kenneth
Boyd, Charlton
Brioso, Alan
Brosseau, Vincent
* Cyrus, Duane
* Damas, Harry
Davis, Edward
* Dinzey, Juan
* Grassi, Corrado
Harris, Bruce
* Hedrick, David
Kane, Jonathan
London, Peter
* Ornelas, Ruben
Patterson, Kraig
* Ryder, Kirk
Scharff, Scott
Stenberg, Torbjorn
* Taylor, Robert
~~* Thompson, Lever~~
Tumbarello, Anthony
.....Moret, Luis

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1985 - 86

FACULTY AND STAFF OF THE JUILLIARD DANCE DIVISION

Director — Muriel Topaz
Artistic Director Emeritus — Martha Hill
Administrative Assistant — Mary Chudick
Secretary — Ona Nowina-Sapinski

Ballet and Ballet Repertory

Alfredo Corvino
Michael Maule
Genia Melikova
Hector Zaraspe

Modern Dance and Modern Dance Repertory

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

Additional Repertory

Wendy Hilton, *Baroque Dance*
Indrani, *Classical Dance of India*
Linda Kent, *Modern Dance*
Lila York, *Modern Dance*
Gloria Marina, *Classic Spanish Dance*
Hector Zaraspe, *Classic Spanish Dance*

Composition and Production

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

Literature and Materials of Music

Daniel Brewbaker
Robert Dennis
Eric Ewazen
Craig Shuler

Dance Notation

Jill Beck
Sandra Aberkalns

Anatomy for Dancers

Bernadette Hecox
Alfonso Solimene

Theater Techniques

Marian Seldes
John West

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

Blake Brown
Peter London
Paul Taylor
Hector Zaraspe

JUILLIARD

JOURNALS

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ESSELTE

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THE NEWSPAPER

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2nd Annual Alumni Reunion

The second annual reunion of Juilliard alumni will take place at The Juilliard School on Saturday, October 5. The program for this autumnal "homecoming" will begin with a welcome by President Joseph W. Polisi in Paul Hall. The alumni will then gather in smaller groups according to their affiliation with the respective divisions of dance, drama, or music for discussions and workshops on the current programs at Juilliard. Throughout the day, many faculty members will be available in their studios for informal visits with former students.

After a buffet lunch served in the marble area on the first floor, there will be a selection of events from which alumni can choose. These include an open rehearsal of the American Opera Center, open dance division classes, and an opportunity to hear performances by college division music students.

Following the afternoon's various activities, alumni will have the opportunity to take time out to find an interesting local restaurant before returning and settling into seats at either the Juilliard Theater or the Drama Theater for the climax of the reunion day—a special "Live from Lincoln Center" broadcast about the school, entitled "Juilliard at 80."

Pleased by attendance of the first annual alumni reunion day—which 350 Juilliard alumni and their families enjoyed—Lynne Rutkin, Director of Public Affairs, and organizer of the second annual alumni reunion day, told *The Newspaper* that as of press time responses were high and that she was pleased by the enthusiasm for reunion day among alumni not only in New York City, but throughout the country as well.

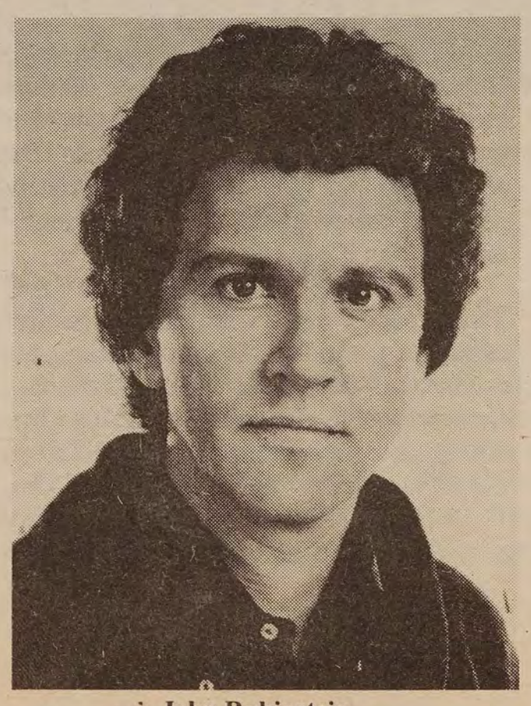
Juilliard Celebrates 80th Birthday

"Live from Lincoln Center" Salutes School

When the curtain rises on the October 5 broadcast of public television's "Live from Lincoln Center," the spotlight will be on The Juilliard School. Entitled "Juilliard at 80," the program will celebrate the eightieth anniversary of the first classes held in 1905. Hosts of the program will be Juilliard alumna Kelly McGillis and actor John Rubinstein, together with the regular host of "Live from Lincoln Center," Patrick Watson. Ms. McGillis recently starred as the Amish widow in the movie *Witness*. John Rubinstein stars in the CBS television series "Crazy Like a Fox." Preparing the two-hour production has proven to be challenging but rewarding, requiring the talents and skills of many artists and technicians.

The program consists of live dance, drama and music performances interspersed with taped documentaries featuring both current Juilliard students and illustrious alumni. The evening will begin in the Juilliard Theater with the Juilliard Orchestra performing the Overture to "Russlan and Ludmilla" under conductor Jorge Mester. Next will be a taped documentary segment briefly looking back at the school's founding and then focusing on a day in the life of some current Juilliard students.

Next on the program will be a live performance by the Juilliard String Quartet from the Drama Theater. The Quartet will be joined by two students, violist Eufrosina Raileanu and cellist Joshua Gordon, in performing one movement of the Brahms String Sextet No. 1 in B-flat.



John Rubinstein

Kelly McGillis

The focus on current Juilliard students will continue with a taped documentary featuring dance students demonstrating the range of dance disciplines studied at Juilliard. This will be followed by the Juilliard Dance Ensemble's live performance from the Juilliard Theater of "Cloven Kingdom," choreographed by Juilliard alumnus Paul Taylor. Current students who will perform in "Cloven Kingdom" are Elizabeth Gerring, Beth Starosta, Rachel Jungels, Nadine Mose, Emilie Plauche, Charlton Boyd, Vincent Brosseau, Kraig Patterson, Michelle Hildebrandt, Carrie Nedrow, Anthony Trumbarello and Torbjorn Stenberg. Juilliard drama students will also be spotlighted as they demonstrate acting techniques and rehearse scenes from several theater classics in a taped segment. Following the tape, six dramatically contrasting scenes, directed by Eve Shapiro, will be performed in the Drama Theater by third-year students David Rainey and Joanne Kilgaur and fourth-year students Melinda Mullins, Greg Jbara and Spencer Beckwith.

A special taped documentary will then feature an interview with alumna Leontyne Price offering her reflections on those artists who helped shaped her career while she was at Juilliard. The tape will also show current

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A Tale of Two Schools

Eighty years ago this month, a pioneering music school opened its doors at 5th Avenue and 12th Street. Named the Institute of Musical Art, this was the first element of what is now The Juilliard School.

The Institute was the creation of Frank Damrosch, Director of Music in Manhattan's public schools. Damrosch wanted to expand the audience for serious music in America and to provide aspiring musicians an education in America equal to that then available only in Europe. And he saw no better way to achieve these ends than to establish a professional music school. He persuaded some wealthy acquaintances to back the plan, and with an endowment of $500,000 provided by James Loeb, a library supplied by Rudolph Schirmer, and a faculty of renowned musicians, the Institute welcomed its first students (281 of them) at a formal ceremony on October 31.

Woodrow Wilson, then President of Princeton University and later President of the United States, set the tone of the occasion with an eloquent address hailing the Institute as the potential maker of American musical culture. "We have not yet any national word to say in the form of music," he said. "For America is not yet ready to express itself. It is not sure of itself." Hence "it is not from her own blood that America is getting her musicians, but from the German blood, from the Scandinavian blood, from the Hungarian blood." But, he added, thanks to the Institute and the education in musical "expression" that it promised to provide, soon "there will be American musicians and American music." Wilson and Damrosch agreed: the Institute would not just promote serious music and musicians in America, it would advance the cause of American cultural nationalism—this was, after all, in the years preceding World War I when nationalism of all kinds was gaining intensity everywhere.

Photo courtesy of Museum of the City of New York

Original home of the Institute of Musical Art, at the corner of Fifth Avenue and Twelfth Street.

The Institute's promise to American musicians was an idea whose time had come. Enrollments at the Institute nearly doubled in the second semester. And in five years

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Tokyo Greets String Quartet

On September 8, members of the Juilliard String Quartet—Robert Mann, Earl Carlyss, Joel Krosnick, Samuel Rhodes—together with President Polisi arrived in Japan for a week of performances and goodwill making, under the auspices of the Sister Cities Program linking New York and Tokyo. In proclaiming the "Silver Bridge Concerts," commemorating the twenty-fifth anniversary of the program, Mayor Koch hailed the quartet as "a marvelous example of the finest that our city has to offer in classical string quartets."

The Quartet is well-known and respected in Japan thanks to previous visits and recordings. It was not surprising, therefore, that the two free concerts were performed before capacity audiences. The first was in the Hitomi Memorial Hall, which holds more than 2,000 people, and the second in Hibiya Hall, one of the oldest auditoriums in the city. "The most striking difference between Japanese and American audiences," reported President Polisi, "is that the Japanese remained almost completely silent before and during the performances. Not even a cough could be heard while the music was being played." Not until the performance was over did the audience display their obvious enthusiasm.

The Quartet also performed at the Governor's Reception, attended by 200 persons, including numerous Juilliard alumni. President Polisi spoke to the assembly in both

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Health Beat

Health Beat is a regular feature of The Newspaper written by Juilliard's resident nurse, Betsy McCallister.

Now that school is back in full swing, who has time to give to a cold or flu virus? No one. But unfortunately most of us will contract two to four such ailments this year. Recognizing this, we would do well to know what these common viruses are, what we can do to prevent them, and, once contracted, how we can best control them.

First, a quick look at the common cold. The common cold is caused by a virus in the upper respiratory tract. What makes us susceptible to the virus is uncertain. But excessive fatigue, emotional distress, allergic nasal conditions, and the mid-phase of the menstrual cycle have been found to facilitate the infection. Three of these four we can do something about. We also know that the virus is spread by physical contact, so we can reduce our susceptibility by minimizing our exposure to those infected.

Contrary to popular belief, large doses of Vitamin C have not been found to have any beneficial effect on susceptibility or duration of illness. But if you are one of the many practicing believers, beware that doses above 500 milligrams per day can cause diarrhea and/or precipitate kidney stones.

Okay—so you were not lucky and you have come down with a cold. What can you do? Since there is no anti-viral cure for the common cold, it is treated symptomatically. Antibiotics are of no benefit against viruses, unless secondary bacterial infections are present. The best cold medicines are those commonly available: e.g., aspirin or Tylenol for relief of fever and muscle aches; steam or a cool mist for throat and chest congestion; nasal sprays and/or oral decongestants for nasal congestion. Refraining from smoking will help decrease the severity and duration of respiratory symptoms. In the absence of complications, symptoms should resolve in four to ten days.

Second, the flu. If you happen to contract the flu, you can expect an abrupt onset of systemic symptoms including fever, chills, headache, malaise, muscle aches, and cough. Fever may rise to 106°F and typically lasts three to five days. The cough and weakness may last two or more weeks.

Although no preventive measure is fool proof, vaccines are available and have been proven to be effective in reducing the incidence of the flu. Guess what? This vaccine is available in the Health Center at no charge. Aspirin or Tylenol—600 to 900 mg. every three to four hours—can be taken for fever and pain. One anti-viral agent, Amatadine, is approved for treatment of type A influenza. If given within the first forty-eight hours of onset, it reduces the fever by 50% and shortens the duration of the illness by one or two days. The several treatments for cold symptoms also apply to flu. And bed rest and adequate fluids are necessary.

One thing to remember about the flu is that secondary bacterial infections can complicate recovery. If you have any shortness of breath, wheezing, severe muscle pain, or a fever persisting more than seven days, you should seek medical attention to rule out a bacterial infection.

Remember, by taking care of yourself and observing a few precautions, you can spare yourself a lot of discomfort. Your chances of preventing these viruses are probably better than trying to cure them.

80th Birthday Celebration

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music students working with their teachers at Juilliard.

The evening's finale, live from the Juilliard Theater, will include Miss Price's performance of the aria ''Death of Cleopatra'' from Samuel Barber's *Antony and Cleopatra* (which she sang at the world premiere) and the Juilliard Orchestra's performance of Benjamin Britten's ''The Young Person's Guide to the Orchestra,'' with Jorge Mester conducting.

An additional taped segment presented to viewers at home and in both theaters will feature alumnus Itzhak Perlman talking to students.

To meet the technical challenges of ''Live from Lincoln Center,'' the Juilliard Stage Department has been gearing up for the broadcast since early spring. Ted Ohl, Director of the Stage Department, told *The Newspaper* that ''the unique and exciting aspect of the program, the essential ingredient, is that it's live.''

And it will be ''live'' from two theaters. Two separate crews will therefore be necessary to present a smooth, uninterrupted production. Each crew, comprised of thirty to forty persons, includes a stage manager, TV manager, an orchestra manager, and an electrician, under the direction of Ted Ohl, Carol Haas, and Helen Taynton. The broadcast will also necessitate ten floating and fixed cameras to televise the screen images for home viewers and for those located in the two theaters, who will see on TV monitors what they do not see live. Ohl, referring to the complexities involved, stressed that he had the utmost ''confidence in the crew's ability to handle the program.''

In all, ''Juilliard at 80'' is, according to Carole Convissor, Juilliard's Associate Director of Communications, ''probably the most ambitious overview of the school that anybody has undertaken, and is an opportunity for the public to see what Juilliard is all about . . . the high level of professional training in the performing arts, the distinguished faculty and the exceptional education provided here.''

''Juilliard at 80,'' a ''Live from Lincoln Center'' presentation is part of the ''Great Performances'' series on public television. Produced by Lincoln Center for the Performing Arts, Inc., in cooperation with WNET/New York, funding has been made possible by grants from Exxon Corporation; the Andrew W. Mellon Foundation; the Robert Wood Johnson Jr. Charitable Trust; the National Endowment for the Arts; and the Corporation for Public Broadcasting. John Goberman, Director of Media Development for Lincoln Center, is producer. Taped documentary sequences are by Peter Rosen Productions, Inc.

Two Schools

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the school was able to move to a new building constructed expressly for it at Broadway and 122nd Street near Columbia University. There the Institute was later to become the undergraduate division of the Juilliard School of Music.

The Juilliard name entered the story in 1919 with the extraordinary bequest of Augustus D. Juilliard, a textile manufacturer, leaving 20 million dollars for the development of music in the United States. The Juilliard Musical Foundation, established to administer this fund, decided the best way to advance that development would be through graduate musical education.

The Juilliard Graduate School was born. Only the most gifted would be admitted by audition. And they would pay no tuition. Some eighty students were admitted to the first class that assembled at the new school's headquarters in the old Vanderbilt mansion on East 52nd Street. The year was 1924.

Two years later, The Juilliard Graduate School and the Institute of Musical Art merged. The merger benefitted both parties: the Institute gained financial security, and the Graduate School acquired an undergraduate division. But despite the merger under a single president and the corporate name of the Juilliard School of Music, the two institutions retained separate identities. They had separate Deans and produced separate student publications; students still officially graduated from the Institute of Musical Art or the Juilliard Graduate School; and even after the Graduate School moved uptown to a new building next to the Institute in 1931, the merged schools had separate entrances. But the Institute's days of independence were numbered.

The first President after the merger, John Erskine, was a music lover more than a musician, and a Professor of Literature at Columbia. He was also a man of great humanistic learning who wanted to bring culture of all kinds to as many Americans as possible. He established Juilliard Music Centers in many parts of the country to disseminate high quality music and music teaching. And it was he who, while at Columbia, had created the Great Books Seminar as the foundation of the liberal-arts curriculum—although Juilliard did not adopt that foundation until this year.

During Erskine's tenure the identity of the Institute waned as Frank Damrosch retired and his influence weakened. Then, soon after William Schuman became President in late 1945, the end came. The class of 1946 was the last to graduate from the Institute of Musical Art. Thereafter, as the *IMA News* reported in May, ''all students will graduate from the Juilliard School of Music.''

Twenty-three years later the name was changed again. After the influential tenure of William Schuman, which saw the creation of the innovative L&M curriculum, the American Opera Center, the Dance Division, and the Juilliard String Quartet, and after the move to Lincoln Center and the creation of the Drama Theatre, during the tenure of President Peter Mennin, the Juilliard School of Music became The Juilliard School.

The library now opens at 8:30 A.M. Monday through Friday, and at 9 A.M. Saturday. Also, the building is open to college division students for practice and rehearsals Sunday evenings from 5 to 10 P.M. See Security Guard for requirements.

David Rodgers

John N. Cutler

Cutler Lands Movie Role

John N. Cutler, who graduated from the Juilliard Theater Center last spring, has recently been cast in a new Elaine May movie with Dustin Hoffman and Warren Beatty. The movie was written and will be directed by Ms. May. Mr. Cutler, 26, will be filming in Morocco during the months of October and November.

Last year at Juilliard, Mr. Cutler performed as Nono in Tennessee Williams' *Night of the Iguana,* directed by John Stix, and as Mr. Peachum in *The Beggar's Opera,* directed by Michael Langham. He also played a small speaking role and understudied the part of Duke Vincentio in *Measure for Measure,* directed by Joseph Papp for the New York Shakespeare Festival's thirty-year anniversary of Shakespseare in the Park. Mr. Cutler can presently be seen in a recurring role on ABC's popular daytime soap opera, *All My Children.*

Currently residing in Brooklyn, Mr. Cutler and his wife of three years, Judy, both work in Juilliard's Mail Room. They have a two-year old son, Joshua, and are expecting a second child this December.

Quintet to Herald Marathoners

The Majestic Brass Quintet, comprised of Juilliard graduates, will hail the leaders of the New York Marathon shortly before the finish of the race on October 27. The members of the quintet are David Mayo, Warren Wernick, Jeffrey Brous, Joseph Szurly, and Pamela Titus, who is substituting for member Richard Deane.

Assembled on the edge of Columbus Circle where the race enters its final stretch, the quintet plans to greet the lead male runner with a fanfare and to continue playing until the lead female runner passes. To observe the performance live, you should be in the vicinity about 12:30 P.M. But the best view will probably be on national television.

THE NEWSPAPER

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New Dance in Offbeat Places

The dance community of the 80's defies definition. One could use the term "avant-garde" at the risk of sounding extremist, affected, or of erroneously conjuring up a flashback notion of the 60's. The truth is that today's dance community is healthy and developing in new directions, incorporating elements of music, video, theater and the visual arts. By drawing upon other disciplines, dancers and choreographers have expanded their vocabulary, enabling them to synthesize the many changes and new ideas in dance of the last twenty years. Besides breaking through the traditional boundaries between art forms, dancers are also discovering new sources from which to borrow ideas: circus acts, TV variety shows; puppetry, wrestling and comedy to name just a few.

Oddly enough, in the midst of the new experimentation there is occurring a re-examination of the past—a return to Realism. The resultant new dance thus incorporates recognizable emotional and narrative elements (though not to the extent of the Graham or Limon dance-dramas) as well as the post-modern abstractions of the Cunningham and Judson Church works. To some extent, dance has become a means of storytelling, sometimes through verbal as well as visual means. This storytelling is often highly expressive, and addresses such social concerns as doomsday paranoia, sexuality, family relations, and nostalgia.

Vanguard dance has also been influenced by economic restrictions, forcing artists to seek alternative spaces for performance outlets. To get a glimpse of this activity, one should venture away from uptown culture and dare to explore the unglamorous downtown lofts, theaters, schools and streets where the artistic community is thriving.

P.S. 122, located at 150 First Avenue (9th Street) is a vital center for new theater with a special bi-monthly festival for multi-media work called "Avant-Garde Arama." Also worth viewing this October: Sundays at 4 P.M., a series of improvisational performances, and a Monday series with Tim Miller featuring movement, video, music, talk and "stuff." For tickets and information, call 477-5288.

La Mama E.T.C. (Experimental Theater Club) presents a bevy of diverse productions for the adventurous theater-goer. Active since 1962, this theater nurtured many well-known playwrights. It is located at 74A East 4th Street. Phone 254-6468.

The FALL EVENTS at Dance Theater Workshop (D.T.W.), 219 W. 19th Street, include: the enticing "LaLaLa Human Steps" performing "Human Sex," October 3-6 and 10-13; a collaborative event with dancer Laurie Booth and composer Philip Jeck called "Yip yip mix and the Twentieth Century," October 17-20; and Marie Chouinard, whose work often involves texts, drawings and film, with her premiere "Earthquake in the Heartchakra," October 24-27. Call 924-0077 for information.

Other outlets worth exploring:

- The Performing Garage—33 Wooster Street in SoHo (966-3651). Environmental theater since 1967.
- The Franklin Furnace—12 Franklin Street (925-4671). Houses published artworks in addition to theater.
- The Kitchen—484 Broome Street (925-3615). Way-out stuff.
- BACA—Brooklyn Arts & Culture Association—111 Willoughby Street (718-596-2222). Worth the trip!
- Brooklyn Center for the Performing Arts—Brooklyn College (718-434-4242). Anna Wyman Dance Theater, October 12 and 13. Experimental, improvisational, humorous and visionary.

Ulli Weiss

Scene from Pina Bausch's *Arien*.

Juilliard Alumni Make Waves at BAM

Two alumnae of the Juilliard Dance Division will appear in the opening weeks of this year's NEXT WAVE Festival, which runs from October 1 through December 8 at the Brooklyn Academy of Music. Established in the fall of 1983, the festival is the only American performing arts event dedicated to large-scale works in dance, music, theater, and opera by leading avant-garde artists from this country and abroad.

Opening this year's festival is the innovative and controversial West German choreographer Pina Bausch. Ms. Bausch studied at Juilliard in 1960 and performed as a member of the Metropolitan Opera Ballet before returning to Germany to dance and choreograph with Kurt Jooss. Since 1973, she has had her own company, the Tanztheater Wuppertal (the Dance-Theater of Wuppertal), which will perform the American premiere of Ms. Bausch's version of the Bertolt Brecht-Kurt Weill ballet-chante *The Seven Deadly Sins* and three original company creations: *Arien,* featuring a stage transformed into a pool of ankle-depth water and inhabited by a hippopotamus; *Kontakthof,* Ms. Bausch's version of a singles bar, with songs from the 1930's; and *Gebirge,* where contemporary relationships are investigated against the background of a mountain composed of two tons of dirt.

On the closing night of Ms. Bausch's engagement (October 22), San Francisco-based choreographer Margaret Jenkins, who also attended Juilliard in the early sixties, will open a one-week engagement at BAM with two collaborative works. One, *Inside Outside* (Stages of Light), features an architectural setting by sculptor Barbara Kasten and music by Bill Fontana. The other, a world premiere entitled *Pedal Steal*, has decor, music and stories by multimedia artist and composer Terry Allen. Other choreographers participating in the 1985 festival include Laura Dean (premiering works to music by Anthony Davis and Juilliard alumnus Steve Reich), Nina Wiener, Reinhild Hoffman (presenting an evening-length dance-theater work evoking the life and art of Maria Callas) and Susanne Linke, in a series of solos. These latter two artists will enable the festival to demonstrate the rich variety of contemporary West German dance.

Two of the foremost directors of the American avant-garde theater, Robert Wilson and Richard Foreman, will guide the two dramatic works to be produced by this year's festival. After last year's triumphant revival of his opera (with music by Juilliard alumnus Philip Glass) *Einstein on the Beach*, Mr. Wilson will return to BAM with *The Golden Windows*, a play in three parts that he has written, designed and directed. Exploring time and space through the intertwining of language, sound, movement, light and decor, *The Golden Windows* will receive its American premiere October 22 through November 3. Mr. Foreman, whose work ranges from plays for his own Ontological-Hysteric Company to productions staged for Joseph Papp's New York Shakespeare Festival, will direct *The Birth of the Poet*, an operatic collaboration with writer Kathy Acker, composer Peter Gordon and visual artist David Salle. Set in ancient Rome, contemporary Iran and futurist New York, this work examines three traumatic periods in world history.

In addition to performances, the NEXT WAVE Festival features a variety of audience education/enrichment offerings organized and administered by a new member of Juilliard's Liberal Arts Department, Dr. Roger W. Oliver, who is The Humanities Director of the Festival. These offerings include publications (notably the magazine *On The Next Wave* featuring a special dance issue for October), post-performance discussions, an exhibition on German dance, and a symposium (on November 8) comparing twentieth-century modern dance in Germany and America. Student rush tickets for BAM are available on the day of performance for $5 per ticket. For ticket information, call the Box Office at 718-636-4100.

Tokyo Greets Quartet

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English and Japanese—with a little help from a native speaker, Hiroko Rhodes, wife of Samuel Rhodes and a Juilliard alumna. Noting that more than 50 Japanese students are attending Juilliard this year and that over 200 Juilliard alumni live in Japan, he voiced his hopes that the people of Tokyo and New York would continue to benefit from the Sister City relationship.

While in Tokyo, President Polisi visited Japan's most noted music schools, the private Toho School and the public Tokyo National University of Fine Arts and Music.

In all, the trip was a great success for the Quartet, Juilliard, and the Sister Cities Program.

The Newspaper plans to add an opinion column as a regular feature. The aim is to provide an open forum for students' opinions on a variety of subjects. Everyone is urged to contribute.

Any length piece from 50 to 600 words is welcome. Contributions must be reasonably well written and legible. They must be accompanied by the contributor's name, division and year in school, and telephone number. Drop off material in Room 219.

Culture Watch

The Culture Watch column calls 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.

Exhibitions

"The Avant Garde: Dancers and the Dance." An informative exhibition of photographs recording the past two decades of experimental dance featuring portraits and performances of such dancers as Pina Bausch, Lucinda Childs, and Mark Morris. Library of the Performing Arts, Lincoln Center. To November 6.

"India." Displaying 350 works of Indian art created between the years 1300 and 1900, this show is a major attraction in the year long Festival of India that will involve some forty New York cultural institutions. Metropolitan Museum of Art. To January 5.

"High Style: 20th-Century American Design." An abundance of useful things of all kinds from Tiffany lamps and Frank Lloyd Wright chairs to streamlined vacuum cleaners and Apple computers, this impressive collection is nothing less than a delightful education in the artistry of everyday objects. The Whitney Museum. To February 6.

What's In A Name?

The Newspaper is a success. Demand for copies of the first issue compelled a second printing within days of publication. Now it is time to give *The Newspaper* a proper name.

The Editorial Committee invites the Juilliard student community to submit names that reflect the creativity, dynamism, and style of the school.

The winning prize will be:

- $100 in cash,
- a professional portfolio photograph,
- a profile story in the newspaper,
- a formally printed award scroll, and, of course
- a chance at immortality.

Half of the cash and the printed scroll have been generously donated by 4M Publishing Services, Corp., the company which prints *The Newspaper.*

The contest rules:

1. To enter, submit in writing your proposed title for the paper, your name, address, phone number and division at Juilliard. Drop off your entry in the Office of Student Affairs, Room 219, next to the elevators.
2. Deadline for entries, December 1.
3. Should the winning entry be submitted by more than one person, the cash prize will be divided among the winners and the photograph prize deleted.
4. Enter as many times as you wish.

The new name will appear on the masthead of the first issue of 1986 (which will be the February Issue). For more information on the contest, please call the Office of Student Affairs at 799-5000 Ext. 200, or stop by Room 219. Good luck to all!

October Sampler

Juilliard

EVENTS

10/1 **Composition Forum,** *Martin Matalon* will discuss one of his new compositions, Rm. 514, 4:15 P.M.

10/5 **Live from Lincoln Center,** *Juilliard at 80,* Juilliard Theater and Juilliard Drama Theater, 8 P.M.; WNET, Channel 13, 8-10 P.M.

10/15 **Juilliard String Quartet,** SCHUBERT, SIBELIUS, BARTOK, Juilliard Theater, 8 P.M.
Music by Juilliard Composers; Paul Hall, 8 P.M.
Composition Forum, Rm. 514, 4:15 P.M.

10/16 **One O'Clock Concert,** Alice Tully Hall, 1 P.M.

10/18 **Juilliard Symphony,** Jens Nygaard, conductor, HAYDN, PERSICHETTI, TCHAIKOWSKY, Alice Tully Hall, 8 P.M.

10/25 **Juilliard Chamber Orchestra,** Jorge Mester, conductor, PROKOFIEV, MOZART, Alice Tully Hall, 8 P.M.

10/29 **Lewis Kaplan,** violin. Assisted by members of the Aeolian Chamber Players: Charles Neidich, clarinet; Peter Basquin, piano; Jennifer Langham, cello; DEBUSSY, BEETHOVEN, RALPH SHAPEY, BARTOK, Juilliard Theater, 8 P.M.

10/30 **One O'Clock Concert,** Alice Tully Hall, 1 P.M.

10/31 **Contemporary Music Ensemble with the Juilliard String Quartet,** Paul Zukofsky, conductor, STRAVINSKY, SESSIONS, SCHOENBERG, Juilliard Theater, 8 P.M. The program is dedicated to the memory of Roger Sessions.

ANNOUNCEMENTS

Deadline for submission of manuscripts for the competition for a Student Orchestral Composition and for performance at the January Focus! festival is November 1. Composers must be current Juilliard composition students. For further info, contact Joel Sachs or Mssrs. Babbitt, Diamond, Pershichetti.

The Royale Trio, consisting of Juilliard students Leslie Cullen, flute, Peter Prosser, cello, and Vinson Hammond, piano, will be making its New York debut at Merkin Hall on October 9 at 8 P.M. Student tickets are $2.50 with an I.D. Works by Clementi, Martinu, Rorem, and Czerny.

On October 18, the chamber opera *Pyramus and Thisbe* by Robert Convery will be performed in the Juilliard Theater at 5 P.M. **Mr. Covery** is a D.M.A. composition student of David Diamond at Juilliard. This is a fully-staged opera for six singers and nine instruments.

Juilliard's **CHRISTIAN SCIENCE COLLEGE ORGANIZATION** announces that meetings are held every Tuesday at 6 P.M. in Rm. 217. The organization states, "At our meetings, we learn about how God's love heals, and how it applies to our daily experience. Come share with us!" All are welcome.

The **New York City Opera** performs in the New York State Theater.
The **New York Philarmonic** performs in Avery Fisher Hall.
The **Metropolitan Opera** performs in the Metropolitan Opera House.

Lincoln Center

MUSIC

10/1 **New York Philharmonic,** Zubin Mehta, conductor; Nikita Magaloff, pianist, *SCHNITTKE, RACHMANINOFF, STRAVINSKY, TCHAIKOWSKY,* 7:30 P.M.
Metropolitan Opera, *Tosca,* 8 P.M., also 10/4, 10/7 and 10/10.

10/3 **Metropolitan Opera,** *Falstaff,* 8 P.M., also 10/8, 10/11, 10/16, 10/19, 10/25 and 10/31.
New York City Opera, *Kismet,* 7 P.M., through 10/6.

10/5 **Metropolitan Opera,** *Der Rosenkavalier,* 1:30 P.M., also 10/9, 10/12, 10/15, 10/18 and 10/24.

10/9 **New York Philharmonic,** Giuseppe Sinopoli, conductor, *WAGNER, SINOPOLI and BRAHMS,* 8 P.M., also 10/10-12 and 10/15.

10/11 **New York City Opera,** *Carmen,* 8 P.M., also 10/15.

10/12 **Beethoven Society,** *Fidelio,* 3 P.M., Avery Fisher Hall.

10/13 *Albert Schweitzer Music Award Concert,* **National Symphony Orchestra,** Mstislav Rostropovich, music director and cellist, Avery Fisher Hall, 3 P.M.
The Cleveland Quartet, *MENDELSSOHN, HARBISON, BEETHOVEN,* Alice Tully Hall, 3 P.M.

10/14 **Metropolitan Opera,** *Khovanshchina,* 8 P.M., also 10/19, 10/23, 10/26 and 10/29.

10/17 **New York Philarmonic,** Giuseppe Sinopoli, conductor; Lorne Munroe, cellist, *WAGNER, SCHUMANN, TCHAIKOWSKY,* 8 P.M., also 10/18 and 10/22.

10/19 **New York City Opera,** *Madama Butterfly,* 8 P.M., also 10/25 and 10/29.
New York Pro Arte Chamber Orchestra, Alice Tully Hall, eve.

10/20 **The Chamber Music Society of Lincoln Center,** Charles Wadsworth, artistic director, *BACH, SHOSTAKOVICH, SAINT-SAENS, BRAHMS,* Alice Tully Hall, 5 P.M. also 10/21-22.

10/21 **Munich Philharmonic,** Lorin Maazel, conductor, *MOZART, BRUCKNER,* Avery Fisher Hall, 8 P.M.
Metropolitan Opera, *La Traviata,* 8 P.M., 10/26 and 10/30.

10/24 **New York Philharhonic,** Riccardo Chailly, conductor; André Watts, pianist, *BUSSOTTI, BEETHOVEN, PROKOFIEV,* 8 P.M., also 10/25-26 and 10/29.

10/27 **New York City Opera,** *Norma,* 1 P.M., also 10/31.
The Academy of Ancient Music, Christopher Hogwood, director and harpsichordist; David Thomas; Lisa Beznosluk, *HANDEL, VIVALDI, BACH,* Alice Tully Hall, 3 P.M.

10/28 **Metropolitan Opera,** *Porgy and Bess,* 8 P.M.

10/30 *Naumburg Award Winner,* Stephen Hough, pianist, Alice Tully Hall, 8 P.M.

DRAMA/FILM

10/1 **Film Society of Lincoln Center,** 23rd New York Film Festival, films include: *Sugarbaby, Bliss, Private Conversations, The Satin Slipper,* Alice Tully Hall.

New York City

MUSIC

10/2 **The George Perle Concert,** Gunther Schuller, guest conductor, Merkin Hall, 8 P.M.

10/5 **The Guarneri Quartet,** *BEETHOVEN Quartet Cycle,* Metropolitan Museum of Art, 8 P.M.

10/6 **New York Philomusica,** *HAYDN, COPLAND, BRUCKNER and BRAHMS,* Merkin Hall, 3 P.M.

10/10 **New York New Music Ensemble,** *The COPLAND-SESSIONS Concerts,* special guests: Atlantic String Quartet, Carnegie Recital Hall, 8 P.M.
Rafael Puyana, harpsichord, Merkin Hall, 8 P.M., also 10/17 and 10/24.

10/13 **Ravi Shankar,** *lecture demonstration of classical Indian music,* Metropolitan Museum of Art, 8 P.M. Concert on 10/14.

10/19 **Jose Feghali,** piano, Van Cliburn Competition winner, *HAYDN, VILLA-LOBOS, CHOPIN, SCHUMANN,* Carnegie Main Hall, 8 P.M.

10/20 **American Composers Orchestra,** Dennis Russell Davies, conductor; Keith Jarret, piano, *SESSIONS, HADLEY, KUPFERMAN,* Carnegie Main Hall, 3 P.M.

10/21 **Aurora,** Baroque music on original instruments, *COUPERIN, J.G. GOLDBERG, TELEMANN, LECLAIRE,* Merkin Hall, 8 P.M.

DANCE

10/1 **Pina Bausch's Tanztheater Wuppertal,** *Arien,* Brooklyn Academy of Music, 7 P.M., also 10/2 and 10/12-13.
Triadic Ballet, Eve., The Joyce Theater, 175 8th Avenue at 19th Street, through 10/6. Call 242-0800 for info.

10/9 **The Feld Ballet,** The Joyce Theater, 175 8th Avenue at 19th Street, 8 P.M., through 11/3. 242-0800.
The Houston Ballet, full length productions of *Swan Lake* and *Peer Gynt*, City Center, 130 W. 56th Street, through 10/20. 246-8989.

10/22 **Margaret Jenkin's Dance Company,** Brooklyn Academy of Music, through 10/27.

10/23 **The Joffrey Ballet,** *Reflections; Paul Taylor's Arden Court; Offenbach in the Underworld,* City Center, 8 P.M., Joffrey Ballet performs at City Center through 11/10.

THEATER

10/1 David Hare's *A Map of the World,* Public Theater, 425 Lafayette Street, 10/1-6 at 8 P.M., 10/5-6 at 3 P.M. 598-7150.
Lanford Wilson's *Talley and Son,* directed by Marshall W. Mason, Circle Repertory Company, 99 7th Avenue South at W. 4th Street. 924-7100.

10/15 Wallace Shawn's *Aunt Dan and Lemon,* directed by Max Stafford-Clark, Public Theater, 425 Lafayette Street. 598-7150.

10/29 Eugene O'Neill's *The Iceman Cometh,* directed by José Quintero, Lunt-Fontanne Theater.

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 NEWSPAPER

Vol. I No. 3 | The Juilliard School | November 1985

SCHUMAN AT SEVENTY FIVE

Composer and President Emeritus To Be Honored Throughout Year

With the performance by the American Opera Center of William Schuman's *Casey at the Bat* on November 22 and 24, Juilliard will be honoring one of America's most distinguished composers, and one of the most important figures in the history of The Juilliard School and Lincoln Center. An artist of international renown, President of Juilliard from 1945 to 1962, then President of Lincoln Center until 1969, and since then active in numerous artistic institutions, Mr. Schuman has contributed to America's musical culture in innumerable ways. No one better exemplifies both the buoyant individuality and the service to culture that a versatile life in the arts can provide.

Born in New York City seventy-five years ago this past August, Mr. Schuman opened his musical career in a way appropriate to the lively and eclectic spirit of the times: he led a jazz band in the 1920s, arranging the works performed and writing popular songs. Collaborating with a close

William Schuman

friend, Frank Loesser, who wrote only lyrics in those days, he also set dozens of Loesser's lyrics to music. This was, of course, long before the two friends were to develop the divergent musical styles that would make them both famous.

That development began for Mr. Schuman with something close to a revelation. On an evening in 1930, he attended his first symphony concert: the New York Philharmonic performing works of Robert Schumann, Wagner and Kodaly. "That concert," he later said, "literally changed my life." The rich and dynamic ensemble playing of the orchestra and the complex inventiveness of the music made all his previous musical experience seem thin. Within days, Mr. Schuman had left his business studies at New York University to become a composer of "serious," in contrast to popular, music.

He studied at the Malkin School of Music and Juilliard in the 1930s, and earned teaching credentials at Columbia's Teachers' College. Composing in a variety of forms--which he continues to do today - - Mr. Schuman then saw his reputation as a composer established with such well-received works as the *American Festival Overture* (1939), *Symphony No. 3* (1941), The Secular Cantata, *A Free Song* (1942), which received the first Pulitzer Prize for music in 1943, and the *Symphony for Strings* (1943).

His musical reputation secure and ten years of teaching at Sarah Lawrence behind him, Mr. Schuman was by the mid-1940s ready for a new challenge. He moved from Sarah Lawrence to Schirmer publications. Then he received an invitation to become president of The Juilliard School of Music. Hesistant at first, he agreed to accept if given the authority to recast professional musical education and Juilliard as he saw fit. Granted this authority, Mr. Schuman recast the curriculum to reflect his belief that professional musicians must have expansive not limited minds, and a comprehensive understanding, not just a technical mastery of music. He introduced the bachelors degree program and the Literature and Materials of Music curriculum. He also created a dance division with Martha Hill as director in 1951 and before the '60s had completed plans for the founding of the Drama Division. One of his first innovations was to form the Juilliard String Quartet to broaden the experience of chamber music at Juilliard and elsewhere - - an innovation that, together with his later creation of the Chamber Music Society of Lincoln Center, helped ignite the national

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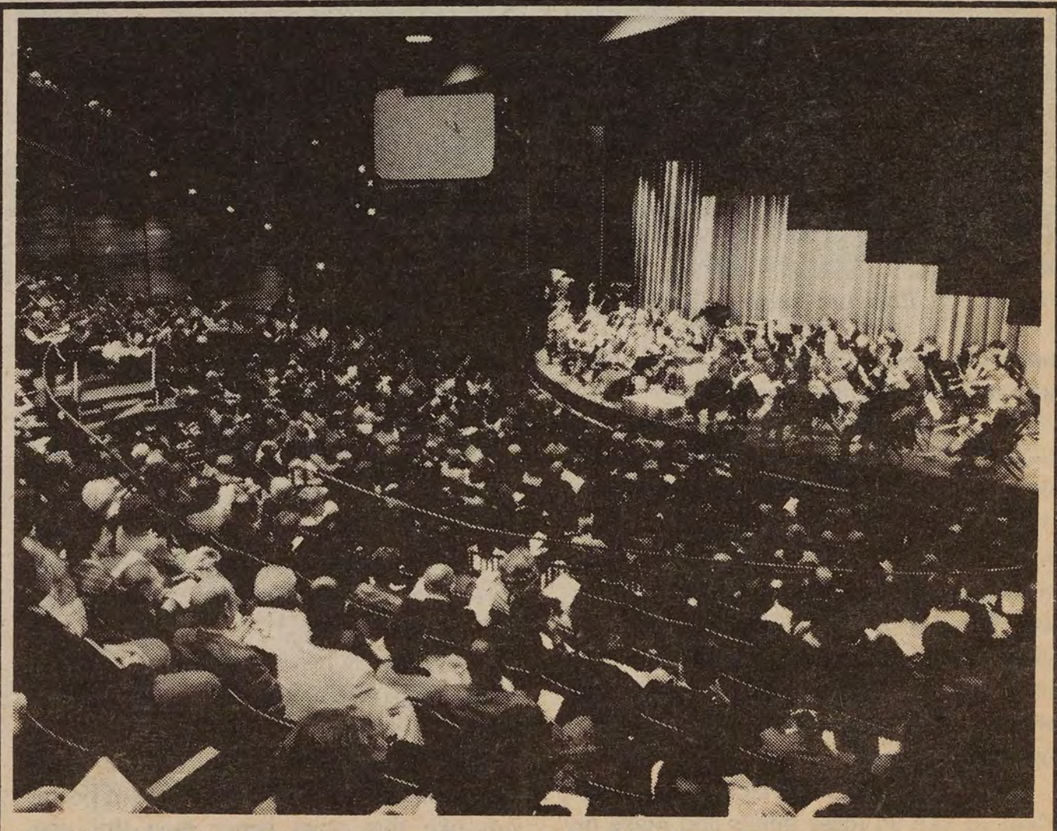

Peter Schaaf

Alumni and Juilliard Orchestra await start of the *Live From Lincoln Center* production "Juilliard at 80," celebrating the School's birthday. Photo story, pages 4 and 5.

Mayoral Proclamation

Mayor Edward I. Koch proclaimed October 31 "Juilliard School Day" in New York City "in celebration of the eightieth anniversary of the founding of one of our city's foremost cultural and educational institutions."

New Dean Named

Schirmer Vice President Accepts Position

Dr. Bruce R. MacCombie, Director of Publications for G. Schirmer and Associated Publishers (the same position held by William Schuman before he became President of Juilliard) has been appointed Dean of the Juilliard School effective July 1, 1986.

An accomplished composer, Dr. MacCombie was the first recipient of the Goddard Lieberson Fellowship Award from the American Academy - Institute of Arts and Letters and has also received numerous commissions in the United States and Europe. He was Associate Professor at the Yale University School of Music prior to joining Schirmer.

Dr. MacCombie will begin his duties as Dean-designate on March 3, 1986 and will work closely with Dean Waldrop during the final months of the academic year.

A Conversation With William Schuman

When Juilliard alumni gathered for the second annual alumni reunion on October 5, President Joseph W. Polisi welcomed them with an address in Paul Hall bringing them up to date on developments and prospects at Juilliard. After this address, he was joined on stage by President Emeritus William Schuman for an informal conversation on education, the profession of the artist, American culture, and Mr. Schuman's career as composer and administrator. The following are excerpts from Mr. Schuman's extemporaneous comments in that conversation.

On The Profession

One of the things I hope that you will do, and I'm sure you will, is to give incoming students a more realistic sense of what the great big naughty world *is* out there. The problem is that the world does not owe any performing artist a living. That you want to make a living by being a dancer or an actor or a musician is a personal choice. But there are two separate issues. One is, how do you make a living for yourself, how do you support yourself? Now obviously that's basic to everyone's life who has any sense of realism. You have an obligation to support yourself.

The second thing is, what is the training in the art? For example, I would tell you that in my own field of composition, I can think of nothing more glorious, more inspiring, and more soul satisfying than to be a composer. That's the art side. But as a profession it's absurd. I mean what red-blooded American boy would opt to be a composer? It's ridiculous. You have to do other things to make a living. You don't make a living writing symphonies. Now the same thing is true with a performing artist.

Since you all cannot be brilliant successes as musicians or actors or dancers, then should you go to a professional school? My

> "What red-blooded American boy would opt to be a composer?"

answer is yes. If you go to a liberal arts college and major in literature, nobody says you have to be Shakespeare. If you go to a music school and you have an extraordinary training in the art, that training will nourish you for the rest of your life, with the greatest of riches. Will those riches also be practical riches? Probably not, and that's a subject that each of you must reckon with himself, or herself.

But I say that a school of this kind can supply a glorious education not only in the arts, but in the Humanities as well. And I think this is the way to go. And I think that the obligation is not for teachers or administration or school falsely to encourage each youngster to think that he's going to be the great star. Because that's not the reward. That's the exception.

I don't mean to sound downbeat, I mean it to sound upbeat. I think we should take all the gifted students who want to come here, but our obligation is to give them a broad education, equip them to the best of

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Conversation With Schuman

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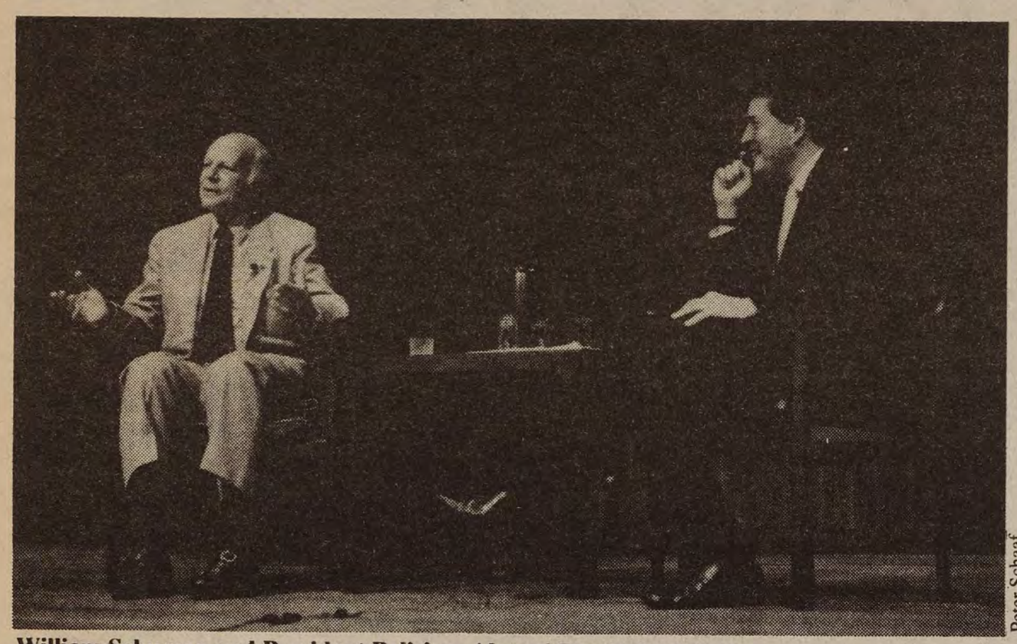


Peter Schaaf

William Schuman and President Polisi on Alumni Day in Paul Hall.

our ability, bring out the best of their abilities, and then let it go from there.

On Popular Culture

Obviously popular music is one kind of music and so-called serious music is another kind of music. We all know what we mean by those terms. If you say this out loud they would say you are elitist. For example popular music is the music that you grew up with. Popular music I think of as mating music. And I think it's very useful, very useful. And of course the nature of that mating music changes.

Now a movement has taken place which wants to join all these things and make believe they're one. To maintain that all art efforts are on the same plane to me is obscene. I mean Beethoven, for example, is a terrible composer of dinner music, that's not what his music is about. Jerome Kern is not as interesting as a string quartet. And all I'm saying is that there are different aims. In my judgement it would be wrong for us to say in the composition department, well let's teach how to write popular songs, or let's teach popular arranging. We're not a trade school, we're an art school, and there's an enormous difference.

On Chamber Music

When I was at Lincoln Center and we established the Chamber Music Society, there was great question whether this could go. After all it doesn't have the popular appeal of opera. Nobody ever gets killed in chamber music, as far as I know. And the same thing happened when we started the Juilliard String Quartet. It must be forty years ago now. When I asked the directors, told them I wanted to establish a string quartet, they said: With the Juilliard name? I said of course. They said, well, supposing it's not a good quartet. I said, we keep the name and get other players.

On Lincoln Center and Juilliard

I came on because they wanted artistic programs. The Center was just forming, and you must remember that there was no summer program; the arts closed down in the summertime. And so our first job was to see whether we could create a year-round audience. That almost sounds silly now, because we take it for granted.

I fought very hard to get Juilliard to be a part of Lincoln Center. It was not invited, it was not accepted. And the reason I fought for it wasn't because we didn't have an adequate plant at 122nd Street - - lots of people still like that plant better than this one, which they used to call the Juilliard Hilton. The reason that I fought so hard for it was that I thought the school that physically was located at Lincoln Center would be the first, having the premiere location of any art school in the world. And I feel that history has justified that fight.

On American Culture

There are very few courses in conservatories and universities that give the history of American music, and most graduates of schools, perhaps even this one, have not been really tutored in the rich heritage of American music, starting before the American Revolution, and I think that's a shame. I think that's one avenue that must be addressed.

Where American arts are concerned, I'm a chauvinist, and the reason I'm a chauvinist is that there's a kind of an inverse chauvinism that exists in the United States which makes us look to our European cousins as something better. Not so. We are absolutely extraordinary in the things that we do well, and we should take joy in the position that we've achieved in the arts, and this school is absolutely the top example of that achievement.

Musical Tributes to Composer

This year will see many tributes to William Schuman honoring his 75th birthday. Those tributes actually began in April when the Pulitzer Prize Committee awarded a Special Citation to him for his contributions to American music as both composer and educational leader. Orchestras, chamber groups, choruses and bands across the country are joining in the festivities. Nearly one hundred organizations have programmed his music on well over one hundred and fifty concerts. Highlights of the upcoming New York Season include performances by the New York Philharmonic, the American Composers Orchestra, the Chamber Music Society of Lincoln Center, a three concert retrospective by The Juilliard School and an outdoor celebration in the spring to be hosted by Lincoln Center. Among those performances was the world premiere last month at Lincoln Center of a composition for wind quintet and percussion entitled *Dances*, in which President Joseph Polisi was bassoonist. Future performances locally include:

Chamber Music Society of Lincoln Center, *In Sweet Music*, November 1 and 3.

American Composers Orchestra, *Symphony for Strings*, Paul Dunkel conducting, November 17.

Juilliard Orchestra, *Casey at the Bat*, November 22 and 24.

American Symphony Orchestra, *Concerto for Violin and Orchestra*, Leonard Slatkin conducting, Mark Peskanov, soloist, November 24.

New York Philharmonic, *Symphony No. 3*, Leonard Bernstein conducting, December 5, 6, 7 and 10.

Juilliard Orchestra, *Concerto on Old English Rounds* and *Symphony No. 10*, December 13.

Juilliard Orchestra, A Dance concert (featuring a newly choreographed work), March 20, 21, and 22.

Schuman at 75

continued from page 1

interest in chamber music enjoyed today. And to be sure, he continued to compose music of rich variety frequently expressing the experience of American life - - such as the opera *The Mighty Casey* (1953), of which the cantata version will be performed this month.

An energetic, imaginative, and adroit administrator, William Schuman, more than any of his predecessors, made Juilliard the internationally eminent institution it remains. After he left the School in 1962, he consolidated this eminence by winning support for the move of Juilliard to Lincoln Center, where it was to be the educational arm of the world's preeminent performing arts center.

"Juilliard owes much to William Schuman," says President Joseph Polisi. "And so does American culture. The musical events at Juilliard, Lincoln Center, and elsewhere this year honoring Mr. Schuman's 75th birthday betoken those debts. But no repayment would be better than for American performing artists, and Juilliard graduates especially, to embody Mr. Schuman's vision of a life in the arts as a life lived with zest, intelligence, versatility, and the mission of bringing to American culture ever new excellence and exuberance."

The Business of Music

New Graduate Seminar Addresses Practicalities of the Profession

by Larry Alan Smith

Would you be interested in a graduate seminar which guarantees performers world-class concert management after only one semester? Composers, would you like to connect with a publisher and sign a lucrative, multi-year contract? Singers, would you prefer to appear at the Met or La Scala next season?

Fantasy? Well, the above opportunities are probably not going to materialize in a single semester, but these are just some of the topics being discussed in the new graduate seminar, *The Business of Music*. This one semester course is being offered for the first time this fall and will be repeated during the spring semester.

The course seeks to counter a great fallacy in the minds of many young performing and creative artists. It is the belief that talent alone can insure a career in the arts. But in today's competitive world, many factors besides talent can influence a career. For example, there are at least five hundred young, top-class pianists in the world today who could dazzle the masses and excite the experts. Yet probably only one or two of them will have what we would consider major careers on the level of a Vladimir Horowitz or a Rudolf Serkin. These will be the lucky ones. Below them will be a small but important group of pianists who will have extremely active performing careers. They will succeed through the combination of talent, personality, and business know-how. It will be their sense of self, knowledge of artistic reality, and awareness of commerce that will enable them to make a strong and vital statement to the world. These are the people who will fight the overwhelming odds and make it in the music business. Who imbues a young performer or composer with these illusions of stardom? Is it one's parents, one's teachers, or simply the idealism of youth? Certainly, one must strive for the highest possible goals, but one must also be realistic.

The Business of Music is by its very nature a most practical course. The discussions, the lectures, and the outside preparations (publicity materials) deal directly with each class member's life. Discussions of practicalities alternate with sessions featuring experts from specific areas of the music business. We have already had thought-provoking and lively meetings with concert manager John Gingrich and publisher Arnold Broido. My goal is to present approximately seven guests per semester. Future guests will include critics, publicity agents, performers, photographers, union representatives, managers of orchestras and opera houses, etc.

The hope is that the facts, presented together with the ideas of our guests, my ideas, and the ideas of everyone in the class, will enable each student to approach a career in music realistically, knowledgeably and imaginatively. Without an examination of your career advancement procedures, the artistic statement you are trying to make may remain buried forever.

Interested Juilliard students are invited to attend any of the sessions with the guest speakers. The class meets Wednesdays from 3–4:45 PM in Room 503. You will see a notice near the street level elevators several days prior to a class which involves a guest. Also, plans are underway to organize one or two special events for the student body as a whole. It is hoped that all three divisions will participate.

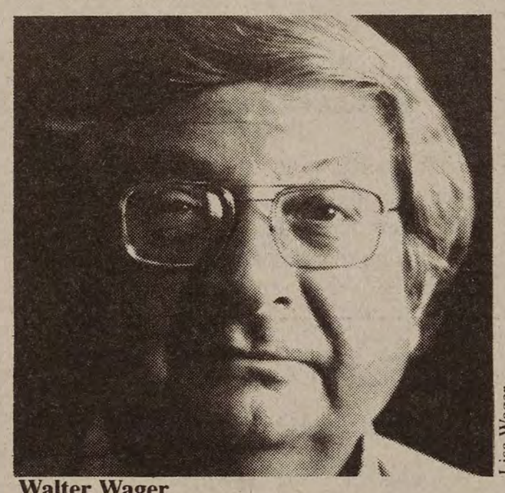
Larry Alan Smith is a composer and member of the L & M faculty.

Novelist is New Communications Director

Walter Wager, author of some twenty-five novels, several television scripts, and countless articles on show business, travel, and other topics, is now Juilliard's Director of Communications. That means Mr. Wager heads the public relations office of the school, aided by Associate Director Carole Convissor. His specific responsibility will be to publicize Juilliard as widely as possible—locally, nationally, internationally.

Mr. Wager's diverse experiences in the world of the arts well equips him to carry out his new responsibilities. In addition to his extensive writing credits, Mr. Wager holds a law degree from Harvard, he was editor of Playbill for three years, and served as public relations director for the American Society of Composers, Authors, and Publishers(ASCAP).

One of his books, *The Playwrights Speak*, consists of interviews with such playwrights as Tennessee Williams, Arthur Miller, and William Inge. Two of his novels



Lisa Wager

Walter Wager

(nearly all are thrillers marked by ingenuity and intelligent wit) have been adapted for movies: *Telefon*, with Charles Bronson, and *Twilight's Last Gleaming*, with Burt Lancaster. Mr. Wager is currently at work on a thriller about terrorism.

Of the many notable performing artists he has known, the most memorable, Mr. Wager says, were perhaps Richard Burton, Peter O'Toole, and Leonard Bernstein.

Mr. Wager's plans for his office include placing stories about Juilliard performers in the performers' hometown newspapers. To make this possible, performers—students and faculty—must keep the Communications Office informed. That office is now getting settled in Rooms 209 and 210.

Vincent Persichetti, Milton Babbitt and David Diamond.

A Trio of Birthdays

Composition Faculty Members Honored at 70

Renowned composers and Composition faculty members Vincent Persichetti, Milton Babbitt and David Diamond all celebrate 70th birthdays within the year ending next May. In tribute to them, the Juilliard Orchestra will perform a major work by each, beginning with *Night Dances, Opus 114* by Mr. Persichetti, which was featured in concert October 18. Mr. Diamond's *Symphony No. 5* will be performed March 25, and one of Mr. Babbitt's works is slated for the concert of May 9. Each composer continues a lively, distinguished career that began long before his association with Juilliard.

Mr. Persichetti was born in Philadelphia in the summer of 1915. He was composing by age 9. By 11 he was working professionally as a piano accompanist on radio, and by age 16 he was giving organ recitals. Before coming to Juilliard in 1947 to the Composition Department and to teach in the new Literature and Materials of Music Department, Mr. Persichetti attended Combs Conservatory and Curtis, where he studied conducting with Fritz Reiner. He then served as head of the composition department at Combs College while earning his doctorate in music at the Philadelphia Conservatory.

Mr. Persichetti has been prolific in virtually every musical medium in over 170 works, embodying elements of classicism, romanticism, and modernism. He is currently writing a harpsichord sonata. In addition to composing and teaching, Mr. Persichetti has published a study of William Schuman's music, he serves as director of publications for Elkan Vogel Co., Inc. and he is an accomplished sculptor in marble, granite and wood.

Born in Rochester, New York in July 1915, David Diamond recorded his first compositions - - violin tunes- -at age 6 on a four-line hand-drawn staff of his own invention. By the time he graduated from high school, having studied violin and some theory at both the Cleveland Institute of Music and the Eastman School of Music, he had written about one hundred compositions. Upon moving to New York City, he studied Dalcroze subjects with Paul Boeple and composition with Roger Sessions, supporting himself with odd jobs, until he won first prize of $2,500 for *Sonfietta* (1935) in a contest for young composers sponsored by popular bandleader Paul Whiteman. George Gershwin was one of the judges who took note. In 1935, a commission to write music for the ballet *Tom*, choreographed by Massine, took Mr. Diamond to Paris, to which he returned a year later to study with Nadia Boulanger. There he completed a *Psalm* for orchestra, the first work to gain him wide recognition. Since then, he has produced a wealth of notable compositions in an evolving style, at first tonal, then diatonic and modal, and finally classic and neoromantic. Mr. Diamond joined the composition faculty at Juilliard in 1973.

Mr. Babbitt was born in Philadelphia in May 1916. At age 5 he began studying violin and soon after began composing songs. He entered New York University as a mathematics major, but later became intrigued with dodecaphony and transferred his major to music. While at N.Y.U. he began studying with Roger Sessions, who had a major influence on his work. Upon graduating Phi Beta Kappa, he continued his studies with Sessions and later served as a member of both the music and mathematics faculties at Princeton prior to coming to Juilliard in 1972.

Mr. Babbitt began experimenting with electronic music as long ago as 1938. His *Three Compositions for Piano* (1947–48) was the first serial work in which the twelve-tone system was applied not only to pitch and tone color, but also to dynamics, rhythm, timbre, and so forth. Then in 1959 he helped establish the Electronic Music Center of Columbia and Princeton Universities, where he intensified his explorations of tonal possibilities with the synthesizer. His *Composition for Synthesizer* (1961) was the first extended work ever produced on that instrument. Mr. Babbitt is now working on a commission for the Philadelphia Orchestra, and on a piano concerto to be performed by the American Composers Orchestra in January.

The Next Generation

Young Composers Learn Art and Craft

If works by the 33 young composers in Juilliard's Composition Department are indicative, tomorrow's music will be diverse in form and style. The chamber music, operas, art songs, and symphonies these artists compose range from conservative pieces with familiar melodic or tonal qualities to experimental modernistic pieces composed on a synthesizer. Trained in theory, harmony, counterpoint, and composition history, students are encouraged by faculty members Vincent Persichetti, David Diamond and Milton Babbitt to explore their interests and develop individual voices. Kenneth Fuchs, a doctoral composition student, explained that "the goal of the composition faculty is to take students with creative ability, imagination, talent and enthusiasm, and help them realize it in an individual way."

This nurturing of individual talent extends beyond the classroom. Twice each month, all undergraduate and graduate students gather with faculty in the Composers' Forum which is chaired by Mr. Fuchs to share ideas and to hear each others' works performed. Outside composers, publishers, and arts administrators are frequent guests at these meetings.

Meetings are held every other Tuesday at 4:15 PM in Room 546, and are open to everyone at Juilliard. The department also regularly sponsors Composers Concerts and Orchestral Readings of students' works by one of the Juilliard orchestras. Besides these regular performances, this year's FOCUS! Festival will include a concert of chamber music by student composers. And a competition is underway to select an orchestral work by a Juilliard student to be performed by one of Juilliard's orchestras.

In enlarging and expressing their musical individuality, Juilliard composition students and their teachers belong to a celebrated tradition reaching back over forty years. Roger Sessions, Elliott Carter and former Juilliard president Peter Mennin all taught here. Composers Jacob Druckman, Ellen Taafe Zwilich, Henry Mancini, John Williams, Phillip Glass, Steve Reich, Jonathan Tunick, and Peter Schickele are all Composition alumni. And many L & M faculty members are Juilliard-trained composers, including Michael Czajkowski, Norman Grossman, Jeffrey Langley, Larry Alan Smith, Michael White, and Lawrence Widdoes.

Members of the Juilliard Composers' Forum.

Persichetti, Diamond, Babbitt on Composing

In candid conversation, composers Vincent Persichetti, David Diamond and Milton Babbitt told *The Newspaper* their thoughts on the life of the composer, on students, and on the future of composition.

The first question David Diamond asks his new students is, "Why do you want to be a composer?" "There's nothing certain there," he tells them, introducing the difficulties of the "serious" composers' world. For all the fulfillment their artistic achievements bring, he explains, composers compete for small prizes ($1,000 is considered a large prize), witness the bulk of their works' earnings go to publishers, and are often misunderstood by the public, which assumes that "successful" composers end up in Hollywood and make a lot of money.

Call it foolishness, or call it integrity, Mr. Diamond, Vincent Persichetti, and Milton Babbitt have all chosen to forgo "business speculation," as Mr. Diamond refers to it, to pursue the artistic and intellectual challenges at the pinnacle of their craft.

The three composers are optimistic. "We are entering a rich age, and there is the potential for a whole new Renaissance," according to Mr. Persichetti. Because twentieth-century composers have so enriched the language of the craft, young composers have more to learn from, and so, Mr. Persichetti emphasizes, "students get better and better." Most promising, says Mr. Babbitt, "is the work of students amalgamating the various materials that have been accumulated."

The flip side of this resurgence, the three agree, is that there is also more poor music. Many are eager to compose, but "it is very difficult to write music," states Mr. Diamond, and "instead of coping with the difficulty many hit on a thing. Now it's minimalism. Students today are very concerned with the problem of style. They have a tendency to imitate the idiosyncracies, and this is nonsense." This tendency to follow fads, speculates Mr. Babbitt, "is not a result of youth, but perhaps a result of exposure to so much music."

To counter this tendency, Mssrs. Persichetti, Babbitt and Diamond begin the individual instruction of many of their students by teaching the rudiments of theory. Then, through comparative studies, they help students acquire a complex vocabulary from which they can develop their own musical language, and with which they can weather trends.

The student who remains committed to "serious" music faces a further difficulty: "So many want to compose (serious) music; so few want to hear it," says Mr. Babbitt, expressing the frustration of the master whose public, too, is exposed to a deluge of music, and sways to fads. The greatest challenge to today's young composers is therefore to build a bridge to that public, one that invites, inspires, and enriches, with no compromise in artistic integrity. "I have faith in the human being," says Mr. Persichetti, "as long as we have a language and a craft."

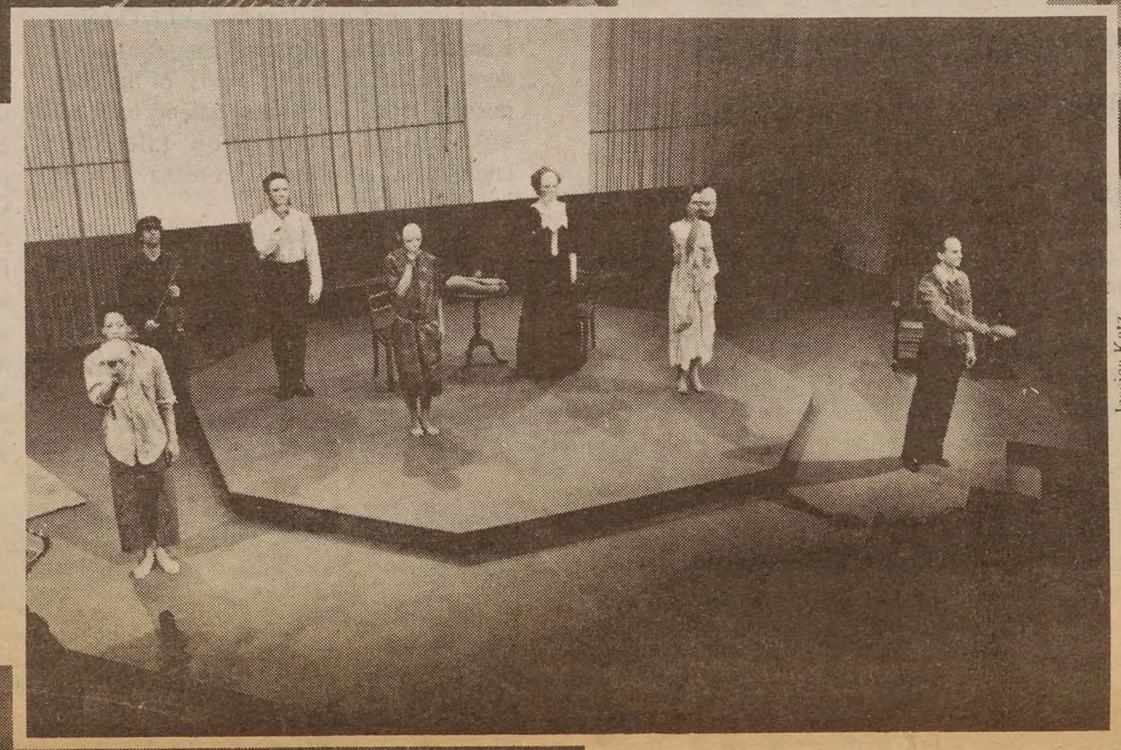
Live From Lincoln Center...

Peter Schaaf

Audience views taped segment on monitor in Juilliard Theater.

Jessica Katz

Spencer Beckwith and Melinda Mullins prepare to shoot it out in a scene from *The Bear*.



Jessica Katz

Drama students take their bows: (left to right) David Rainey, violinist James Stern, Greg Jbara, Joanne Kilgour, Melinda Mullins, Christina Haag, Spencer Beckwith.

Peter Schaaf

Hosts Kelly McGillis, John Rubinstein and Patrick Watson with President Polisi.

Peter Schaaf

Scene from *Cloven Kingdom*.

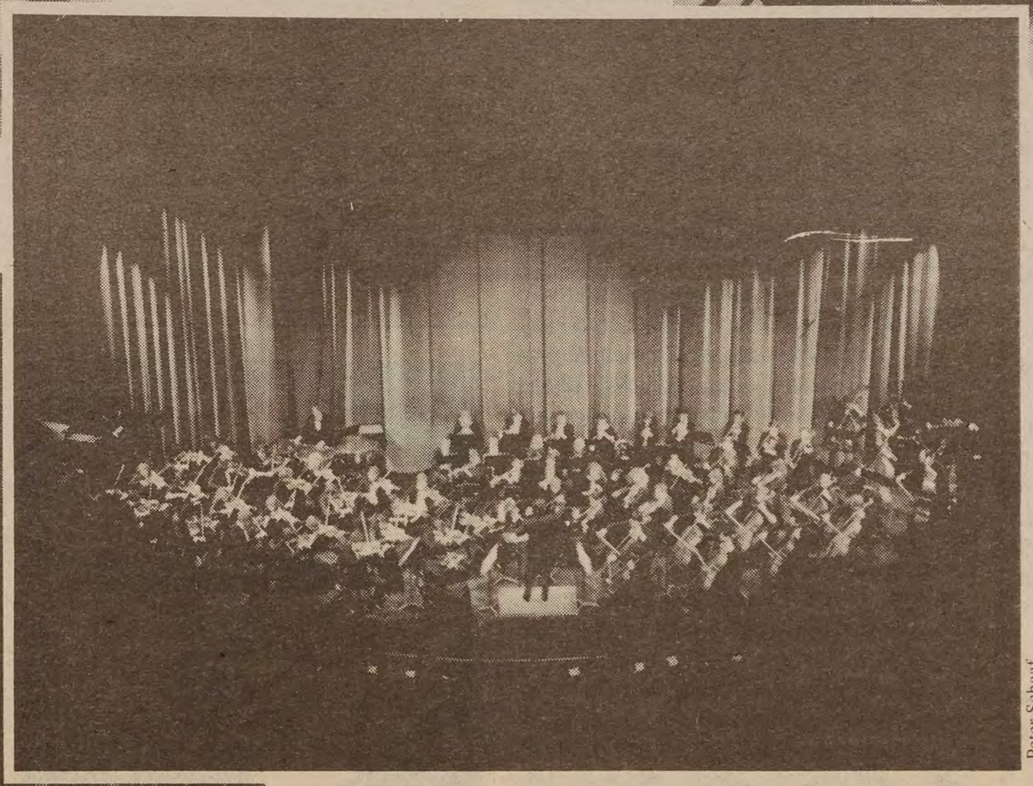
Jessica Katz

Peter Schaaf

Alumna Leontyne Price with Dance student Kraig Patterson, who performed in *Cloven Kingdom*.

Pre-college cellist Matti Haimovitz performs for alumni in Paul Hall. Listening are his teacher Channing Robbins, Dorothy Delay, Olegna Fuschi, and fellow Pre-college student, violinist MiDori Goto.

Peter Schaaf



The Juilliard Orchestra, Jorge Mester conducting.

Peter Schaaf

Jessica Katz

Jessica Katz

David Rainey and Joanne Kilgour in an emotional scene from *Boesman and Lena*.

Peter Schaaf

Students Eufrosina Raileanu and Joshua Gordon (2nd and 3rd from right) play with the Juilliard String Quartet.

Leontyne Price applauded by Jorge Mester and the Juilliard Orchestra.

...Juilliard at 80

Forum Notes

The STUDENT FORUM was created in 1984 to improve and enrich student life at Juilliard. The creation of the Office of Student Affairs and the publication of *The Newspaper* are both results of that first year's efforts.

On October 15, the Forum held its first 1985–86 organizational meeting, at which a number of students gathered to discuss life at Juilliard. They explored their dissatisfaction and wishes on a number of issues:

- Many expressed concern that the Music, Dance, and Drama divisions remain isolated, each exploring its own art form without much awareness of the others.
- Many students are frustrated by limited performance opportunities within Juilliard.
- Questions were also raised as to whether the Juilliard curriculum fully prepared students for life after graduation.
- The school building itself, some said, is not nearly as warm and inviting as it could be.

The problems raised and some solutions proposed at the meetings are listed below in survey form, so that the Forum can get a response from the rest of the student body. Please answer yes or no to each one (feel free to elaborate!). Cut out, and drop off at the Forum desk in room 219 or in the box in the lounge.

- Would you be interested in the creation of some kind of experimental performance workshop combining Music, Dance, and Drama students?
  Yes No
- Would you like to have a Juilliard-coordinated series of performances by Juilliard students at other locations (i.e., local churches, temples, schools, galleries)?
  Yes No
- Would you be interested in open master classes in all disciplines run by Juilliard faculty and guest artists? Yes No
- Would you be interested in studying Jazz as part of the L & M curriculum?
  Yes No
- Many people think that the second-floor lounge is repulsive. How can we improve it? Circle some: Plants? TV? Pool table? Table tennis? Video games?
- Would you want to contribute paintings, photos, posters, murals, etc. to put in lounges and hallways? Yes No (or would you like to see the school sponsor exhibits?)
- Would you like to see the fourth floor painted a different color? Yes No
- Would you be interested in the installment of a secure indoor area for bikes?
  Yes No
- Do you think non-smoking areas should be established in the lounge and cafeteria?
  Yes No

Thanks for your time. Results will be discussed at the next Forum meeting, which will be held on Thursday, November 14 at 5:45 P.M. in front of Paul Hall. Please come.

Thank You

The STUDENT FORUM would like to thank President Polisi for opening the building on Sundays. Although we realize this new policy requires additional security and building costs, it provides much needed rehearsal and practice space for the students. The Forum greatly appreciates the President's consideration in response to this request.

To All Students

(faculty and staff, too):
Contribute to *The Newspaper*
Ideas for Articles, Articles,
Opinion Pieces

REMINDERS

The Editorial Committee of *The Newspaper* has received several contest entries for naming the paper. There is still time to submit a title. Deadline is December 1. Prize includes $100 in cash, a professional portfolio photograph, a profile story in the paper, and an award scroll. Entries should include proposed title, your name, address, phone number and division. Drop off your entry in Room 219.

- Remember to remove your I.D. cards from the windows of the practice rooms, even if you leave for a short time. Some students' I.D.'s have been taken from the windows when they leave on short breaks. Replacing an I.D. costs $5.00, so please be careful.
- To all Students, Faculty, and Administration: please submit any announcements you may have regarding honors, achievements, performances, or the like to the Office of Student Affairs, Room 219, by the 15th of the month for inclusion in *The Newspaper*.

The Newspaper Regrets

In last month's issue, we regretfully failed to mention the scheduled performance dates for the Juilliard Theater Center's 3rd and 4th year projects. Fourth Year Production:

'Tis Pity She's a Whore, by **John Ford**, directed by **Michael Kahn**, October 23–26.
Third Year Productions:

Overruled and *How He Lied to Her Husband* (One Acts) by **Bernard Shaw**, directed by **Gavin Cameron-Webb**, October 16–19.

Man and Superman, by **Bernard Shaw,** directed by **Eve Shapiro**, October 30 & 31, November 1 & 2.

For those who missed *'Tis Pity She's a Whore,* it will be presented again in mid-April, 1986. Check for exact dates.

Classified

As of December *The Newspaper* will begin a classified advertising section. If you are interested in placing a classified ad, more information is available in the Office of Student Affairs, Room 219.

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THE NEWSPAPER

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Health Beat

Health Beat is a regular feature of The Newspaper written by Juilliard's resident nurse, Betsy McCallister

Living in today's health-oriented society, we are constantly bombarded by information, misinformation, hoopla, and hype about vitamins and vitamin supplements. In fact, vitamins may be the most misunderstood and misused substances in the area of health. With this is mind, it is important to find out what vitamins really are, what our requirements are, who needs special attention or supplements, and how to supplement wisely.

Vitamins are organic substances present in minute amounts in natural foods, and are essential for maintaining normal body metabolism. There are thirteen accepted vitamins: A, C, D, E, K, and eight known as B-complex.

Although it is believed that most people rarely "need" to take vitamin supplements, nutritionists agree that certain groups are prone to deficiencies and should therefore supplement wisely. These groups include:

- *Dieters, vegetarians, and others on restrictive food regimens*—due to a low or improperly balanced intake of vitamins.
- *Frequent aspirin takers*—because aspirin interferes with the metabolism of C and folacin.
- *Heavy drinkers and smokers*—because alcohol and tobacco deplete B and C vitamins.
- *The elderly*—due to decreased consumption of vitamin-rich foods and increased requirements for Vitamin D. Vitamin D is essential to maintain healthy bones and prevent osteoporosis in this population.
- *Physically active women*—due to increased requirements for riboflavin, a B vitamin that helps release energy from food and metabolize protein to build new tissues. Studies at Cornell University showed that women who excercise regularly need at least two times the Required Daily Allowance of riboflavin. Authors of the study do not recommend riboflavin supplements but instead suggest an increased intake of riboflavin-rich foods (nuts, dairy products, green leafty vegetables and organ meats).

In addition to the above groups, people suffering *medical stress* (i.e., broken bones, infection, fever, and of course, pregnancy) have been found to have increased vitamin requirements.

In view of the above, it is evident that many of us at some time or another will need more than the normal quantity of vitamins. Most health professionals agree that for supplementary vitamins, you should choose a balanced multi-vitamin, multi-mineral preparation providing about 100% of the Required Daily Allowance rather than a single nutrient supplement. High doses of single vitamins should be avoided because serious imbalances are likely to occur. It should be stressed that taking megadoses of vitamins has no nutritional value, is wasteful, and more importantly, is hazardous to your health. Recent studies have proven that all vitamins are toxic when taken in megadoses. Lastly, it should also be stressed that vitamin supplements should not be viewed as a nutritional substitute. Vitamins must interact with other nutrients to be effective: supplements can not turn a junk food diet into a healty one. The best way to use them is as one part of a healthy diet and lifestyle.

Announcements

Martha Hill has returned from a professional trip to Hong Kong and Australia. In Hong Kong, she served on a survey team for the new Hong Kong Academy for the Performing Arts. In Australia, she led workshops and dance discussion groups at the School of Dance, Victorian College of Arts in Melbourne and at the Carclew Youth Performing Arts Center in Adelaide.

Seventieth Birthday Concerts in honor of **David Diamond** continue in the U.S.A. and abroad. His *Ninth Symphony* will be premiered at 3 PM, 11/17 at Carnegie Hall with Leonard Bernstein conducting and Simon Estes as soloist. On 2/18/86 the New Haven Symphony under Murry Sidlin, with Jean-Pierre Rampal, soloist, will premiere his *Flute Concerto*.

Faculty members **Ardyth Alton,** cellist, and **Margaret Pardee,** violinist, held master classes on October 20 at the New York State Music Teachers Association State Convention in Saratoga Springs, NY. In July and August, Mrs. Alton and Miss Pardee are both faculty members of the Estherwood Music Festival and Summer School at Masters School, in Dobbs Ferry, NY.

Rhoda Levine of the Juilliard American Opera Center artistic staff has just directed the world premiere of *X* at the Walnut Street Theater in Philadelphia. The opera, composed by Anthony Davis and based on the story of Malcolm X with libretto by Thulani Davis, had performances on October 9, 12 and 13. According to present plans, Ms. Levine will direct the opera during the 1986–87 season for the New York City Opera.

Mr. David Weber of the clarinet faculty spent a week in August in Tromsø, Norway. He gave a recital and conducted master classes in clarinet at the Nordnorsk Musikkonservatorium. The students came from all the countries of Scandinavia. Incidentally, his hostess in Tromsø, Tori Stødle, is a former student of **Adele Marcus** and spoke of her most warmly and enthusiastically. In September, Mr. Weber went to Israel for a week at the Ein-Hashofet Kibbutz where he also gave master classes.

Juilliard alumnus **Stephen Hough,** Winner of the 1983 Naumburg Piano Competition, gave a recital on October 30 at Alice Tully Hall celebrating the Sixtieth Anniversary of the Naumburg Foundation. Mr. Hough also has a Musical Heritage Society recording of Russian music featuring works of Prokofiev, Scriabin and Liapunov.

Alumnus **Joén Vasquez** has just arrived in Pittsburgh to be a violist in the Pittsburgh Symphony. Since graduating from Juilliard, Mr. Vasquez has been principal violist in the Caracas Philharmonic and has performed as soloist with the Philharmonic, the Maracaibo Symphony and the Caracas Symphony. This past summer, he soloed with several groups in Europe.

Contemporary Record Society has announced the release of a recording dedicated to the memory of **Peter Mennin.** The disk features Mennin's *Five Piano Pieces,* as well as works by Cowell, Rokeach, and Juilliard alumnus and current teaching fellow, **Lawrence Dillon.** Dillon's *Six Scenes and a Fantasy* for cello and piano, first prize winner in a national composition competition sponsored by CRS, is performed by former Juilliard students **Jeffrey Krieger** and **Tzimon Barto.** Available at Tower Records.

Andrea Cawelti, soprano, won the 1985 Zachary Society Competition. She is presently on an audition tour of all major operatic houses in Germany arranged for her as part of her $10,000 prize.

Sidwill Hartman, tenor, has recently returned from his native South Africa, where he gave a recital of lieder and operatic arias. He had the local critics in raptures. His voice was described as "the most beautiful tenor sound ever to be heard from the southern tip of Africa."

Renee Fleming, soprano, rejoins the AOC after a year in Germany on a Fulbright grant. This past summer, she sang the role of Edronica in Telemann's *Der geduldige Sokrates* in the Schlosstheater in Heidelberg, and participated in Elizabeth Schwarzkopf's annual master class in Frankfurt. She will be returning to Europe in the spring to sing the role of Constanza in Mozart's *Abduction from the Seraglio* for the Salzburg Opera.

Juilliard's **Christian Science College Organization** announces that meetings are held every Tuesday at 6 P.M. in Rm. 217. The organization states, "At our meetings, we learn about how God's love heals, and how it applies to our daily experience. Come share with us!" All are welcome.

Al interested students are invited to attend any of the following Bible studies of the Juilliard **Inter-Varsity Christian Fellowship:**

Mondays at 8 P.M. At Cindy Bleil's apt., 44 W. 62 St. #24D—a study in the book of Hebrews on the character of Christ led by Craig Williams and Andrea Sanderson.

Tuesdays at 8 P.M. At Rm. 510 in Juilliard—studying the book of Colossians, led by Vivian Ueng.

Wednesdays at 8 P.M. At David Ying's apt., 242 W. 76 St. #710—a study in the books of Jonah & Habbakuk, led by David Ying, Nancy Tsung, and Liz Buck.

Prayer meetings Wed. & Fri. at 12-12:30 P.M. on first floor, Paul Hall lobby. Upcoming events include a guest speaker the week of November 13 at a large group meeting, a Thanksgiving dinner and Christmas caroling in December. Any questions, call David at 799-6935, Ray at 496-8013, or Vivian at 787-1130.

Students are reminded of the following important dates coming up next month:
December 1, Second Semester tuition due.
December 9–13, Registration and I.D. Validation for Second Semester.
December 15, Graduation 1986 Intent Forms due ($50.00 Graduation Fee).
Further information is available in the Registrar's Office.

Dance Exchange With Israeli Company

by Leslie Nelson

On October 21, 1985, Dance Division students engaged in a dance-exchange production with members of the Kibbutz Dance Company. Directed by Yehudit Arnon, the Company performed four modern dances from the repertory which they are currently taking across the nation on their one-month U.S. tour: *Death Comes to Rocking-Horse Michael* and *Dances to Songs,* both choreographed by Rami Be'er, *Black Milk* choreographed by Ohad Nahaun, and *Stoolgame* choreographed by Jiri Kylian. The Juilliard students performed three pieces in between those of the Kibbutz group. The Juilliard presentations included two works choreographed by students: *Phragments* by Torbjörn Stenberg and *Saraka* (Thanksgiving) by Peter London, in addition to excerpts from *Haiku* choreographed by alumna Martha Clarke with Robert Barnett and Felix Balsko.

After the performance in Studio 321, Dance faculty, students, and members of the Kibbutz Dance Company gathered at a wine and cheese reception.

This was the Kibbutz Dance Company's second visit to Juilliard and their second tour of the United States. The Company was established thirteen years ago by director Arnon, who has also dedicated herself to founding a center for dance education, located on Kibbutz Ga'aton, about thirteen miles northwest of Haifa, Israel. The Company members are also members of this kibbutz or other kibbutzim, and in addition to rehearsing and practicing, they must fulfill duties as members of their respective communities.

The unique sense of community, most evident in the Kibbutz group's dances, was infectious and spread to all those who attended the performance.

Peter Schaaf

The Duchess of Kent visiting John Stix's first-year drama class on her recent trip to New York. President of the Royal Northern College of Music and a noted patron of the arts, the Duchess spent an afternoon touring the school.

President Polisi In National News

In a recent front page story, *The Christian Science Monitor* headlined President Joseph W. Polisi speaking out on the state of musical education in America. "There's no question," he is quoted as saying, "but that, in the past twenty years there has been a decrease in the amount and quality of music teaching taking place in the elementary and secondary schools of the United States."

The decrease promotes ignorance of both how to play music and how to appreciate the Western musical heritage. "There really is," he went on, "an intellectual content to classical music which, in my opinion, is not contained in popular music." If we lose the ability to respond to this content, we lose one of the ingredients that has made our culture thrive, and then inevitably "we will become a weaker society."

To head off this sad end, President Polisi called for "cultural leaders in the United States" to join together to advance musical education in the conviction that "this is not just for music; this is for our culture, our society." Effective programs of education must be developed and money for them found. But it is not just a question of programs and money alone; it is "a question of philosophy and zealousness in defense of a cause."

Culture Watch

The Culture Watch column calls 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.

Exhibitions

Portraits of Performing Artists by Boris Chaliapin. Oil paintings, drawings, sculpture, set designs and magazine covers on loan from many museums and private collections. The subjects include Sergei Rachmaninoff, Vladimir Horowitz, Alicia Markova, and the artist's father, the legendary basso Feodor Chaliapin in some of his most famous roles.

Keynotes: Two Centuries of Piano Design. Metropolitan Museum of Art. Through November 29.

The Circle of Montparnasse: Jewish Artists in Paris 1905-1945. An eye-opening perspective on the golden age of modernism in Paris, as exemplified by such noted figures as Marc Chagall, Robert Delaunay, and Amadeo Modigliani. The Jewish Museum, 1109 Fifth Avenue. Through January 7.

Contrasts of Form: Geometric Abstract Art 1910-1980. The great tradition of pure abstraction in the visual arts from its modernist origins to its post-modernist eclipse. The Museum of Modern Art. Through January 7.

Books

The Lively Audience: A Social History of the Visual and Performing Arts in America, 1890-1950, by Russell Lynes (480 pp., Harper & Row, $25). A spirited and informative survey of the public arts, their audience, and the influence of technology on both, by an engaging and seasoned social critic with a keen eye for telling detail.

The Aesthetics of Survival: A Composer's View of Twentieth-Century Music, by George Rochberg (244 pp., University of Michigan Press, $18). A collection of essays on music and musical culture by an articulate, well-known, and now conservative composer who has labored both for and against the aesthetics of atonality. It is, in the words of the *Atlantic Monthly's* reviewer, "an indispensable book for anyone who wishes to understand the sad and curious fate of music in the twentieth century."

Mademoiselle: Conversations with Nadia Boulanger, by Bruno Monsaingeon (141 pp., Carcanet, $14.95). "A vibrant portrait of an extraordinary woman," (according to musician and author Eugenia Zuckerman in the *New York Times*), who lived and taught and knew everyone at the center of Western musical life for much of the twentieth century. "There are enough technical explanations in the book to satisfy the serious musician," writes Ms. Zuckerman, "yet enough Gallic insight to delight any reader."

Remembrances of Things Played: Presence and Memory in the Pianist's Art," by Edward W. Said. *Harper's* magazine, November. A prominent literary critic and serious amateur pianist intelligently explores the aesthetics and economics of the pianist's art, in which he finds both "a curious amalgam of 'culture' and business" and "an irreducible romance."

November Sampler

Juilliard

MUSIC

11/ 1 **D. Ray McClellan,** clarinet recital, Paul Hall, 8 P.M.

11/ 3 **Pre-College Orchestra,** ROSSINI, MOZART, TCHAIKOVSKY, Julliard Theater, 3 P.M.

11/ 5 **Liederabend,** Paul Hall, 5 P.M.

11/ 6 **One O'Clock Concert,** Alice Tully Hall, 1 P.M., also 11/13 and 11/20.

11/ 8 **Julliard Orchestra,** Stanislaw Skrowaczewski, conductor, SKROWACZEWSKI, BRUCKNER, Alice Tully Hall, 8 P.M.

11/12 **Music by Juilliard Composers,** KENNETH FUCHS, LOWELL LIEBERMANN, RON YEDIDA, ELENA RUEHR, MARK GIBBONS, Paul Hall, 8 P.M.

11/15 **A Concert of Chamber Music,** Alice Tully Hall, 8 P.M.

11/21 **Sergei Galperin,** violin recital, Paul Hall, 6 P.M.

11/22 **Howard Cass,** piano recital, Paul Hall, 6 P.M.

Jon Manasse, clarinet recital, Paul Hall, 8 P.M.

Julliard American Opera Center, AN OPERA GALA, Part I: *Casey At The Bat,* A Cantata by William Schuman, staged and choreographed by Daniel West. Part II: *Ensembles From Grand Opera,* A Serenade to William Schuman in Honor of his 75th Birthday. Juilliard Symphony, Ronald Braunstein, conductor, Juilliard Theater, 8 P.M., also 11/24 at 3 P.M.

11/25 **Paul Sperry,** tenor; **Marshall Williamson,** piano, Part I: *Songs by LISZT and POULENC;* Part II: *An American Sampler,* Juilliard Theater, 8 P.M.

11/26 **Juilliard Chamber Orchestra,** Albert Fuller, conductor, HANDEL, MOZART, Alice Tully Hall, 8 P.M.

DANCE

11/14 **Juilliard Dance Ensemble,** *Haiku:* CALRKE-BARNETT BLASKA/Crumb; *3 Epitaphs:* TAYLOR/American Folk Music; *Whirligogs:* LUBOVITCH/Berio; *Nocturne I:* HAMPTON/Chopin; *Aureole:* TAYLOR/Handel; *Suite Italienne:* BRIGGS/Stravinsky, Juilliard Theater, 8 P.M., also 11/15 at 8 P.M., 11/16 at 2 and 8 P.M.

DRAMA

11/ 1 Shaw's *Man and Superman,* directed by **Eve Shapiro,** Drama Studio 301, also 11/2.

Lincoln Center

MUSIC

11/1 **New York Philharmonic,** Riccardo Chailly, conductor; Yuzuko Horigome, violinist, *STRAUSS, MENDELSSOHN, BEETHOVEN,* 8 P.M., also 11/2 and 11/5.

Chamber Music Society of Lincoln Center, Charles Wadsworth, Artistic Director, *PACHELBEL, SCHUBERT, SCHUMAN, MENDELSOHN,* Alice Tully Hall, 8 P.M., also 11/3.

11/2 **Metropolitan Opera,** *Porgy and Bess,* 2 P.M., also 11/6, 11/9, 11/12, 11/16, 11/20, 11/23, 11/26, and 11/30.

11/3 **New York City Opera,** *The Merry Widow,* 1 and 7 P.M.

11/4 **Metropolitan Opera,** *Cavalleria Rusticana/Pagliacci,* 8 P.M., also 11/8, 11/13, 11/16, 11/19, 11/23, 11/27 and 11/30.

11/9 **Beethoven Society,** *Symphony Orchestra of the Curtis Institute,* Max Rudolf, conductor; Daniel Heifetz, violinist, Alice Tully Hall, 3 P.M.

11/10 **Great Performers at Lincoln Center,** *The Amadeus Quartet,* HAYDN, BRITTEN, SCHUBERT, Alice Tully Hall, 3 P.M.

11/13 **New York City Opera,** *Kismet,* 8 P.M., also 11/4-11/7.

11/14 **New York Philharmonic,** Zubin Mehta, conductor; Bennett Lerner, pianist. *85th Birthday Program for Aaron Copland,* 8 P.M., *(Live from Lincoln Center* telecast over PBS), also 11/15, 11/19.

11/15 **Great Performers at Lincoln Center.** *Pinchas Zuckerman, violinist and violist; Mare Neikrug, pianist,* BACH, BRAHMS, STRAUSS, Avery Fisher Hall, 8 P.M.

11/17 **Chamber Music Society of Lincoln Center,** Charles Wadsworth, Artistic Director, VIVALDI, JANACEK, DVORAK, MOZART, Alice Tully Hall, 5 P.M., also 11/18, 11/19.

Great Performers at Lincoln Center, Bella Davidovich, pianist, CHOPIN, SCHUMANN, Avery Fisher Hall, 3 P.M.

11/20 **Naumburg Award Winner, Ian Swensen, violinist,** Alice Tully Hall, 8 P.M.

11/22 **Metropolitan Opera,** *Le Nozze di Figaro,* 7:30 P.M., also 11/25, 11/28.

11/25 **Great Performers at Lincoln Center,** *Anna Bolena,* with Dame Joan Sutherland performing the title role; Richard Bonynge, conductor; Jerry Hadley, Judith Forst, Cynthia Clarey, Gregory Yurisich, Gran Wilson, New York City Opera Orchestra, Avery Fisher Hall,8 P.M., *(Live From Lincoln Center* telecast over PBS).

11/27 **New York Philharmonic,** Leonard Bernstein, conductor, MAHLER, 8 P.M., also 11/19 and 11/30.

11/29 **Metropolitan Opera,** *Parade,* 8 P.M.

Great Performers at Lincoln Center, THE FIRES OF LONDON, Peter Maxwell Davies, conductor, *The Lighthouse,* Alice Tully Hall, 8 P.M., also 11/30.

DANCE

11/19 **New York City Ballet,** *Apollo, Rubies, Theme and Variations,* 8 P.M., opening night benefit.

11/22 **New York City Ballet,** *Divertimento No. 15, New Ballet I (Premiere), Symphony in Three Movements,* 8 P.M.

11/24 **New York City Ballet,** *Ballo Della Regina Pas de Deux, New Ballet I, Cortege Hongrois,* 1 P.M.

11/27 **New York City Ballet,** *Apollo, Firebird, Brahms-Schoenberg Quartet,* 8 P.M.

11/30 **New York City Ballet,** *Divkertimento No. 15, Concerto for Two Solo Pianos, Cortege Hongrois,* 8 P.M.

SPECIAL EVENT

11/20 **The Big Apple Circus,** Damrosch Park, 7:30 P.M., through 12/31.

New York City

MUSIC

11/ 1 **Vienna Chamber Ensemble,** James Levine, piano. *All Schubert Program,* Carnegie Hall, 8 P.M.

11/ 3 **Juilliard String Quartet,** *All Beethoven Program,* Carnegie Hall, 3 P.M.

11/ 6 **The Chamber Players of the League/ISCM,** *In Honor of Copland and Sessions,* SESSIONS, ANDERSON, COPLAND, OBOE LEE, KUPFERMAN, Carnegie Recital Hall, 8 P.M.

11/16 Victor Herbert's *Naughty Marietta,* **The Light Opera of Manhattan,** 532-6180, through 11/24.

11/17 **American Composers Orchestra,** Leonard Bernstein, conductor; Simon Estes, bass-baritone, COPLAND, SCHUMAN and DAVID DIAMOND'S *Symphony No. 9* (World Premiere), Carnegie Hall, 3 P.M.

11/21 **Waverly Consort,** *Music of Elizabethan and Jacobean England,* Metropolitan Museum of Art, 8 P.M.

DANCE

11/ 1 **The Joffrey Ballet,** *Suite Saint-Saëns; Ballet III; Confetti; Rodeo,* City Center, 130 West 56th St., 246-8989. Joffrey Ballet performs at City Center through 11/10, 8 P.M., Sundays 2 and 7:30 P.M.

11/ 5 **Tanztheater Bremen,** *Callas,* Brooklyn Academy of Music, 7 P.M., through 11/10 at 8 P.M., Sunday 2 P.M.

Ballet Hispanico, The Joyce Theater, 175 8th Ave., at 19th St., Tuesday–Friday, 8 P.M., Saturday 2 and 8 P.M., and Sunday 2 and 7:30 P.M., through 11/10, 242-0800.

11/ 7 **Nina Wiener** and dancers, Brooklyn Academy of Music, Thursday 7 P.M., Friday and Saturday 8 P.M., and Sunday 2 P.M., through 11/10.

11/13 **Bájart's Ballet of the 20th Century,** City Center, through 12/11.

11/19 **Kuniko Kisanuki,** Joyce Theater, 7:30 P.M., also 11/21, 8 P.M., 11/23, 8 P.M., and 11/24, 2 P.M.

11/20 **Kazuo Ohno,** Joyce Theater, 7:30 P.M., also 11/20, 7:30 P.M., 11/23, 2 P.M., and 11/24, 7:30 P.M.

DRAMA

11/ 1 Paul Osborn's *Tomorrow's Monday,* directed by Kent Paul, Circle Repertory, 99 7th Ave. South at West 4th St., 924-7100.

Wallace Shawn's *Aunt Dan & Lemon,* directed by Max Stafford-Clark, Public Theater, 425 Lafayette St., 598-7150.

Larry Kramer's *The Normal Heart,* directed by Michael Lindsay-Hogg, Public Theater, 425 Lafayette St., 598-7150.

11/ 5 Gerard Brown's *Jonin,* directed by Andre Robinson, Jr., Public Theater, 425 Lafayette St., 598-7150.

11/14 Noel Coward's *Hayfever,* at a theater to be announced soon.

11/15 Sam Shepard's *A Lie of the Mind,* Promenade, 2162 Broadway, 580-1313.

11/21 Tennessee Williams' *Night of the Iguana,* at a theater to be announced soon.

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.

LINCOLN CENTER

New York Philharmonic—Student rush tickets available Tuesdays and Thursdays on the Even-Odd Series. 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 CAN ATTEND OPEN DRESS REHEARSALS FREE. PRESENT JUILLIARD I.D. AT AVERY FISHER HALL ON THURSDAY MORNINGS AT 9:45 A.M.

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 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 $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. 570-3949.

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, and at Two World Trade Center. 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 NEWSPAPER

Vol. I No. 4 | The Juilliard School | December 1985/January 1986

New York City for the Holidays

by Leslie Nelson

The holiday season is upon us, and whether you observe a miracle on 34th Street or not, it is the time to enjoy New York at its most magical and extravagant, as artists, store owners, city officials and pedestrians spend additional effort in making this season special. The already awesome skyline of New York increases its voltage to an all-time high glow. To get the best example of this splendor one must take the annual trip to Rockefeller Center to view the mammoth Christmas tree. Don't forget to bring your ice skates and carol books. If you'd prefer not to entertain but to observe, there's always the Christmas spectacular to view at nearby Radio City Music Hall.

For a more traditional presentation, get standing room tickets to see the "Nutcracker" next door in the New York State Theater. Read the paper for the dates and times of performances of Handel's "Messiah" (some listed in this issue) or look for the special candlelight services with sacred music scheduled at many local churches.

If you've never been to Macy's and Gimbel's at this time of the year, now is your chance to observe the famous rivalry as each attempts to out-do the other with more decorations, elves, window displays, events and demonstrations. And don't miss the famous window displays at Lord & Taylors, Altman's, and Sak's. If you wish to avoid the department store competition (once is sometimes enough) there are plenty of other alternatives to explore. The Canal Street flea-market (near Broadyway) is a fun place to find unusual items. This parking lot full of tables and bargain hunters begins to bustle early on Saturday. A particularly hearty shopper might try to sort through the merchandise on Orchard Street and thereabouts (Houston to Canal Streets) which is teeming with indoor-outdoor bazaar activity. Prepare to barter and go on weekdays if you can, since many of the shops are closed on Saturday.

A much calmer shopping experience can be had at quaint Leo's Antique Store located at 78th Street and Broadway. Delicate Christmas wares in a fairytale setting enchant the gift-giver who will find cards, ornaments, jewelry and gadgets enough to please everyone on the list. Or explore the fascinating collection of wind-up and vintage toys, music boxes and kinky things at two unique Columbus Avenue shops, The Last Wound-Up and Mythology.

Other unusual finds may be purchased at the international gift shop at the United Nations—complete the day with a tour. Stroll along Madison Avenue if only to peek at the windows and never go in. Finally, walk along Fifth Avenue—smell the roasted chestnuts, visit St. Patrick's Cathedral, stop in at Doubleday Books, Sak's and, of course, the famed F.A.O. Schwartz toy store, where you'll find everything you really want in your stocking.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center lights up for the holidays.

Choice Morsels

Our Pick of the Season's Delights

The Nutcracker Suite, New York City Ballet. New York State Theater, December 5 though January 5, $10-$30. Standing room tickets available on the day of the performance at $3 if the performance is sold out. 877-4700.

Messiah Sing-In, Avery Fisher Hall. The audience serves as chorus. December 18, 7:30 P.M., $13.50-$27.50. 874-2424.

Lighting of the Rockefeller Center Christmas Tree, the biggest tree in New York City. December 9 at 5:30 P.M.

Radio City's "Magnificent Christmas Spectacular" featuring The Rockettes and the Living Nativity. Pure camp. Now through January 9, 6th Avenue at 49th Street, $19-$24. 757-3100.

Hanukkah Klezmer Concert, the Shirim Klezmer Band of Boston. The Jewish Museum, 5th Avenue at 92nd Street, December 8 at 1 and 2:30 P.M., $4. Tickets must be ordered in advance and are going fast. 860-1863.

Metropolitan Museum of Art's Annual Christmas Tree, decorated with 18th century baroque Neopolitan creche figures. Medieval Courtyard, December 7 through January 5. $2 suggested student admission to museum.

Riverside Church Caroling Service. Riverside Drive at 122nd Street. December 15 at 4 and 6:30 P.M. None more enjoyable.

Fifth Avenue Holiday Mall. Everybody shop. Fifth Avenue is closed to traffic between 57th and 34th Streets. December 22, 11 A.M.–3 P.M.

Hanukkah Candlelightings. Grand Army Plaza, Fifth Avenue at 59th Street. December 7-14.

Ensemble For Early Music, at the Cloisters, Fort-Tryon Park. Informal concerts in Fuentidueña Chapel throughout the afternoon. December 26-28. $2.25 suggested student admission to the museum.

The Big Apple Circus. World-acclaimed circus artists perform 'neath the big top, at Lincoln Center's Damrosch Park, Now through January 5. $7–$25. 860-7320.

New York String Orchestra, Alexander Schneider, conductor. **Midnight Christmas Eve concert at Carnegie Hall.** Handel, Vivaldi and Bach. $5-$10, student discount available on the day of the performance after 1 P.M. 247-7800.

New Year's Eve Fireworks and Midnight Run in Central Park.

FOCUS!

A Celebration of Modern Music

by Joel Sachs

Juilliard's second FOCUS! festival of 20th century music will unfold January 24–31 in the Juilliard Theater and Alice Tully Hall. This major event in the school year will for the first time involve students from all the major college divisions—music, dance, theater—and the American Opera Center. The festival week will include six concerts—five devoted to the festival topic, and a sixth highlighting music by current students in the Juilliard composition department. It is expected that nearly 300 will participate in the six concerts.

The FOCUS! concept evolved last year with two important aims. The first was that the festival should afford Juilliard students the opportunity to gain the essential experience of performing repertoire of unusual power and challenge. (Because of this educational goal, participation is limited to current Juilliard students.) The second was that FOCUS! should make a unique contribution to New York's musical life by concentrating the school's energies and focusing public attention on epochal periods in modern cultural history, and doing so in a manner that only Juilliard's resources make possible.

This year, FOCUS! will dwell on the period, 1918–1933. These 15 years, which formed a temporary calm between the slaughter of the First World War and the political tragedies that climaxed in World War II, were a golden age of musical composition in both Europe and America. The festival opens on January 24 at Alice Tully Hall with a concert by the Juilliard Symphony under Jorge Mester. The program: Virgil Thomson's "Symphony on a Hymn Tune," a monument of the new "American" style; Berg's own suite of scenes from "Wozzeck," with Juilliard soprano Andrea Cawelti; the unusal "Iron Foundry" of Alexander Mossolov, a much-discussed and little heard product of the 1920s Soviet avant-garde. Concluding the program is Bartok's first piano concerto, with a soloist to be selected by audition.

The second and third programs, on Monday and Tuesday, January 27 and 28, will contain an immense variety of ensemble and solo pieces, by composers including Cop-

continued on page 4

$1 Million for Scholarships

Mr. Jerome L. Greene, a New York lawyer and philanthropist, has created a one million dollar scholarship fund at Juilliard. He presented a check for this amount to Mrs. Frank Y. Larkin, chairman of Juilliard's Board of Trustees, at a formal luncheon on November 14.

In expressing gratitude for the gift, President Joseph W. Polisi observed that "it establishes our first major endowed fund to support the training of talented students in each of the performing arts to which Juilliard is dedicated—music, dance, and drama."

Steve J. Sherman

Joel Smirnoff

New Second Violinist for Juilliard String Quartet

On July 1, 1986, the world-renowned Juilliard String Quartet will have a new second violinist. He is 35 year-old Joel Smirnoff, currently a violinist with the Boston Symphony Orchestra. Mr. Smirnoff will join first violinist Robert Mann, violinist Samuel Rhodes and cellist Joel Krosnick just prior to the noted ensemble's 40th anniversary. The Juilliard String Quartet has been in existence longer than any other string quartet now before the public.

Mr. Smirnoff will replace Earl Carlyss, who is completing his 20th season as a member of the ensemble. At the start of the 1986-87 academic year, Mr. Carlyss will join the faculty of the Peabody Institute of the Johns Hopkins University in Baltimore. He will be Coordinator of the String Department and, in collaboration with the American String Quartet (Peabody's quartet-in-residence), will also coordinate the activities of the String Chamber Music Department.

"I share the belief of the members of the quartet that we are indeed fortunate in finding as gifted a violinist as Joel Smirnoff," said President Joseph W. Polisi. "Like Earl Carlyss, he is a Juilliard graduate and an outstanding artist."

Mr. Smirnoff's appointment as a member of The Juilliard String Quartet marks the sixth change in personnel since the quartet was founded in 1946 by William Schuman—then Juilliard's President. Mr. Mann is the only member of the original group in the current Juilliard String Quartet.

"Our quartet has had a number of personnel changes over the years," Mann noted recently. "It has never lost its essential quality, and each new member has enhanced its basic flavor. We are very pleased that Joel Smirnoff will be joining us next year, and look forward to his important contribution."

Mr. Smirnoff is a native of New York City. He began studying the piano at the age of 4 and the violin at 7 with Lyn Egli and Harry Glickman. While a student in Chicago, he performed in the Lyric Opera Orchestra and with Ralph Shapey's Contemporary Chamber Players. On the recommendation of Itzhak Perlman, for whom he played in master classes at Ravinia during the summer of 1972, he applied for admission to Juilliard and entered the school two years later. At Juilliard, he studied violin with Dorothy DeLay and chamber music with members of the Juilliard String Quartet. He became a member of the Boston Symphony in 1980.

The N.Y. Theater Season

by Roger W. Oliver

At first glance there seems to be little coherence to the New York theater. Plays are produced in a variety of styles with greatly disparate levels of accomplishment for not one but many audiences. In the first few months of the 1985-86 theater season, however, there have been several productions that collectively indicate an increasing tendency for theater here to reflect a strong personal vision on the part of the works' creators.

This personal vision is true not only of new works by playwrights, directors, and performers, but of this season's major classical revival to date as well. Thirty years ago director José Quintero and actor Jason Robards spearheaded a production of Eugene O'Neill's *The Iceman Cometh* that not only established their reputations as serious theater artists but revived interest in O'Neill and contributed heavily to the creation of an Off-Broadway theater. After landmark productions of *Long Day's Journey into Night* and *A Moon for the Misbegotten* (as well as a less successful version of *A Touch of the Poet)* Quintero and Robards have now returned to *Iceman* in a production that takes the full measure of this American masterwork. The five-hour descent into the hell of Harry Hope's bar is presented by a director and cast who fully trust and understand the material and do not need to embellish it with anything extraneous to the playwright's words and images.

Lily Tomlin's one-woman performance work, *The Search for Signs of Intelligent Life in the Universe*, shares little if any common ground with O'Neill's threnody for human illusions. Working with her long-time collaborator Jane Wagner (who wrote and directed *Signs),* however, Miss Tomlin is now extending her earlier work in creating a vivid galaxy of comic characterizations. Unlike their 1977 show, *Appearing Nightly,* where little attempt was made to link the individual vignettes, this time out Tomlin and Wagner intercut and interconnect the pieces to suggest a stronger sense of an overall vision of life on earth and beyond. Tomlin's brilliance as a comic actress remains undiminished. If this work may not be as completely satisfying as the earlier evening, it is because the two artists are now attempting to totally abandon the comic routine antecedents of their work for a unified and coherent whole.

Unlike the contemporary British theater, its American counterpart has not been particulary known for a strong interest in politically or socially oriented plays. But this fall Joseph Papp's New York Shakespeare Festival at the Public Theater has presented four plays simultaneously which contained significant social and/or political content reflecting the commitment (if not necessarily the ideology) of their authors.

Held over from last spring, Larry Kramer's *The Normal Heart* is a passionate polemic that excoriates all concerned parties (from all levels of government to various components of the gay community) for what the author sees as a delinquent response to the AIDS epidemic. British playwright David Hare used a UNESCO conference in *A Map of the World* as the pretext for a debate between conservative and radical positions on global politics. *(A Map of the World* was scheduled to close November 27.) Wallace Shawn, best known for the film *My Dinner with Andre*, is represented at the Public by *Aunt Dan and Lemon,* which features a Cambridge don who adulates the foreign policy of Henry Kissinger, and her protege who delivers impassioned defenses of Adolph Hitler and Nazism. Also at the Public is *Jonin',* a confrontation between black fraternity brothers during a hazing ceremony.

The avant-garde or experimental theater also can lay claim to current works that express a clearly personal or individual vision. *The Golden Windows* (presented at the Brooklyn Academy of Music's NEXT WAVE Festival) was written, designed and directed by Robert Wilson, who assiduously avoids assigning any particular interpretation to his work, but instead invites his audiences to read his work in whatever way they wish. Wilson's use of language is abstract and arbitrary; instead of emphasizing narrative and characterization, his theater stresses visual images and the disassociation rather than convergence of the independent strands of text, sound and scenography. "The Night is for dreaming," states a line from *The Golden Windows,* reminding us of the relationship of Wilson's theater to the fragmented realm of the dream state.

If New York theater audiences are deprived of any major categories of theater, those are first-rate productions of the classical repertory and access to major productions by international companies and artists. Polish director Tadeusz Kantor's *Let the Artist Die* (performed by his Cricot II company at La Mama) was perhaps the most directly personal of all the works discussed here. Kantor himself is onstage throughout the performance and has two alter ego figures that embody him as a young boy and a dead man. The images of *Let the Artists Die* are drawn from Kantor's life, from Polish history and art, and from the vagabond existence of his company. The hallucinatory immediacy of Kantor's work emphasizes anew that while great art need not be autobiographical, a strong connection between the artist and his or her work often is reflected in the immediacy of the response engendered in the audience.

Roger W. Oliver is a drama historian and member of the Liberal Arts faculty.

Diamond Awarded Schuman Prize

David Diamond recently received The William Schuman Award, given by Columbia University for a lifetime of achievement in musical composition. Mr. Diamond, celebrating his 70th birthday this year, has been a member of Juilliard's composition faculty since 1973.

The award, which carries a cash prize of $50,000, was presented to Mr. Diamond in a ceremony at Carnegie Hall on November 17. The ceremony took place at a concert by the American Composers Orchestra under Leonard Bernstein featuring the world premiere of Mr. Diamond's Ninth Symphony. The symphony, in two parts with poetic texts of Michelangelo sung on this occasion by the bass-baritone David Arnold, is, according to the New York Times reviewer, "a dark, baritonal, deeply Romantic" work reflecting Michaelangelo's feelings "toward the encroachment and destructive powers of age."

Waldrop New MSM President

Gideon Waldrop, Dean of The Juilliard School since 1962, will become President of the Manhattan School of Music on July 1, 1986. The appointment was announced on November 13 by John O. Crosby, the current President of Manhattan, who is leaving to devote his full time to the Santa Fe Opera, which he founded and directs.

Dean Waldrop said he will miss the presence of dance and drama students at Manhattan. But he looks forward to the challenge of leading the distinguished music conservatory that occupies the fine old Juilliard building on Claremont Avenue.

The Plough and The Stars

by Lisa Hamilton

On December 18, 1985, the Theater Center's production by fourth-year students of Sean O'Casey's *The Plough and the Stars,* will open in the Juilliard Theater. Set in early 20th century Ireland, the first two acts of the play take place in November 1915 and set the scence for the final two acts. These focus on the unsuccessful Easter Week rebellions of 1916, which paved the way for the eventual independence of Northern Ireland in 1921.

There are 13 fourth-year drama students at Juilliard this year, and *The Plough and the Stars* is their second production of the 1985-1986 season. Each year, fourth-year students perform a repertory of four diverse plays slected by the Theater Center faculty. The selection process is based upon such criteria as the number of males and females in the class, and the challenges presented to the students in each work. *The Plough and the Stars,* however, was selected by director Peter Maloney, who was brought in by the Theater Center and given the opportunity to select a play of his choice. After he chose *The Plough and the Stars,* the play was cast by the Theater Center faculty. Last year, Maloney directed the second-year student production of *History of American Film.*

Directing *The Plough and the Stars* at Juilliard has been a particularly interesting experience for Mr. Maloney because he previously directed it for The Syracuse Stage in 1977. He views the opportunity to direct the same play twice as something of a luxury, allowing him the chance to discover new depths to values not previously realized. Furthermore, Mr. Maloney believes *The Plough and the Stars* "is one of the greatest plays ever written. It has a lot of truth about the human heart, the human soul, human behavior in a crisis. It is also a play which illustrates that which is worst and best in the common man."

Like Sean O'Casey, Peter Maloney has the ability to bring out the best in actors. His philosophy is to allow actors to experiment and explore their characters and then mold their contributions to his vision. For example, by the third day of rehearsal, the cast of *The Plough and the Stars* was already on their feet, books still in hand, beginning to explore both character and environment.

The Juilliard Theater Center training emphasizes the importance of the rehearsal process; it is a time in which both director and actor find their way through the play. One fourth-year student was asked what it was like to work with Peter Maloney. She thought for a moment, then smiled and replied, "I known it may sound like a cliché, but Peter is an actor's director. He allows you freedom to explore, and that is positive."

Following is the cast list for *The Plough and the Stars:*

Lieutenant Langon/Michael Beach; Peter Flynn/Spencer Beckwith; Bessie Burgess/Connie Crawford; Nora Clitheroe/Gabriella Farrar; Mrs. Gogan/Christina Haag; Captain Brennan/David Hunt; Jack Clitheroe/Greg Jbara; Mollser/Lisè McDermott; Rosie Redmond/Melinda Mullins; Corporal Stoddart/Mark Philpot; Sargent Tinley and Bartender/René Rivera; Fluther Good/Matthew Sullivan; The Young Covey/Michael Wincott.

Performances are December 18, 19 and 20 at 8 P.M.

Lisa Hamilton is a first-year Drama student.

Culture Watch

The Culture Watch column calls 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.

Exhibitions

Cast of One: One Person Shows on the New York Stage. Posters, programs, scenes, etc. from more than 75 theatrical productions. Theater Museum, 1515 Broadway, at 45th Street. Through next October.

Theater

The Mystery of Irma Vep. If you haven't encountered this ingeniously zany and theatrically facile spoof by Charles Ludlum of some classic melodramatic movies, in which Ludlum also plays half of the play's several characters, the holidays are a good time to do it. Ridiculous Theatrical Company, One Sheridan Square.

Books, etc.

Between Theater and Anthropology, by Richard Schechner (342 pp., University of Pennsylvania Press, $35). Examining the nature and social functions of theater and performance, this book, wrote Colin M. Turnbull in *The New York Times*, leads us "to re-examine our thinking about all performances, from the most dramatic to the most seemingly trivial . . . We are also taken through the process of training and production in different cultures," so that we "come to a much deeper knowledge of the physical, emotional and intellectual demands made on actors." It is "a book that will mean many things, important things, to many people."

Actors and American Culture, 1880-1920, by Benjamin McArthur (289 pp., Temple University Press, $29.95). A thoroughly researched and readable history of the making of the acting profession (including the modern social place of the actor and the character of the modern audience for theater and films) in America. It is a story of rising status and changing values that illuminates both the acting profession and American life.

The Dancer and the Dance: Merce Cunningham in Conversation with Jacqueline Lesschaave (Marion Boyars/Scribner's, $27.50). Conversations with the durable avant-garde dancer and choregographer ranging widely over specific choreographies (complete with diagrams and illustration), the act of creation, and Cunningham's biography. A good introduction to Cunningham's work as well as a summing up of his ideas.

But First A School: The First Fifty Years of the School of American Ballet, by Jennifer Dunning (242 pp., Elisabeth Sifton Books/Viking, $20). Written by a dance critic of *The New York Times*, this history of American's premier ballet school from its founding in 1933 by George Ballanchine and Lincoln Kirstein offers abundant anecdotes, reminiscences, and information bearing not only on the school but on the history of ballet in America. A significant and glamourous story, it provides many clues to the careers of both dance and modernism in America.

J.C. "Sonny" Ungco

Chris Roberts in Papau New Guinea jungle with tribal leader Gesok.

A Musical Meeting of Cultures

by Bobby Albrecht

Imagine long dark limousines whisking foreign dignitaries to a diplomatic function, while buses, subways, and a Thrifty rental van deliver a spirited horde of instrument-laden Juilliard students to the same location. Now picture these two unlikely groups mingling over hors d'ouevres as plainclothes security men stand anxious guard.

Had you been at the Asia Society October 24th, you would not have had to rely on a fertile imagination, for the above scenario actually took place. The occasion was a reception honoring the 10th anniversity of the Independence of Papua New Guinea (an island in the South Pacific) held in conjunction with the 40th birthday of the United Nations. Such an event would naturally attract members of the diplomatic community; however, the presence of Juilliard students requires explanation.

The story really begins with various efforts, such as the gold and copper mining activities of the Bechtel Group, to develop Paupa New Guinea's economy. This development, while beneficial, has meant rapid Westernization of the country's over 746 tribal cultures. Bechtel, themselves partially responsible for this transformation, decided steps should be taken to record and preserve these diverse cultures. To further this endeavor, Bechtel in 1982 awarded a $27,000 grant to Christopher Roberts (then a double bass student at Juilliard) in order for him to travel to Papua New Guinea and set down on paper the highly improvisatory native music.

As he travelled through the jungle, Chris was greatly affected by this music, and when he returned to Juilliard as a composition major, he used tribal melodies and rhythms in his own work. One result was his "Symphony Bilong Papua New Guinea" (Bilong means "belong" in Pidgin English) which was premiered here at Juilliard last April by a group of Chris' friends. Renagi Lohia, Papua New Guinea's Ambassador to the United Nations, United States, and Mexico, heard that concert and was struck by the synthesis of Native and Western musical forms. He also thought the piece suitable for performance at his country's celebration of ten years of independence, then being planned for this Fall.

This additional performance actually became possible when Bechtel, joined by Morgan Equipment (a construction machinery dealer), came through with another generous grant to pay Chris and his fellow Juilliard musicians. This group, led by Juilliard conducting student Arthur Post and now billed as "Members of the Juilliard Orchestras," gathered October 24th at the Asia Society, met diplomats and other guests over wine and appetizers, and then gave their second performance of "Symphony Bilong Papua New Guinea," this time in the Society's Lila Acheson Wallace Auditorium.

Afterwards, Ambassador Lohia and Papua New Guinea Prime Minister Michael Somare addressed the guests. They noted how the performance, with musicians of various ethnic groups playing instruments of wood and brass, "all joined together speaking the same language," reflected the simultaneous diversity and unity for which their own country was striving. This writer, who served in the cello section, also found the event a refreshing opportunity to bring some of Juilliard's music-making to places where it is not ordinarily heard.

Bobby Albrecht received his MM from Juilliard last spring and is now in the DMA program.

"Meet The Artist"

Pinchas Zuckerman, Roberta Peters, Jessica Tandy, Jeremy Irons, Fernando Bujones. What do these celebrated artists have in common? They are some of the internationally renowned performers who have participated in the popular Meet-the-Artist program at Lincoln Center. Meet-the-Artist provides the public an opportunity to meet personally with singers, dancers, actors, instrumentalists, conductors, choreographers, designers, producers, etc. from both Lincoln Center and Broadway. Through informal discussions, these artists share their experiences and describe how their careers began and progressed. According to Alina Bloomgarden, Director, Visitor Services, the artists themselves enjoy the interaction with the public outside the confines of theater or concert hall.

There are three types of Meet-the-Artist programs at Lincoln Center. One is for special groups, such as student organizations and members of corporations. These programs generally include Lincoln Center tours and hour-long meetings with an artist, but can also include luncheons and meetings for the private organizations. A second program is the Mostly Mozart Meet-the-Artist Supper. Offered weekly during the Mostly Mozart Festival, this program is open to the general public and includes a light "Starving Artist" supper and an informal discussion with Mostly Mozart performers. A third program caters to younger audiences. Each year, over 2,000 school-age children visit Lincoln Center to learn about the performing arts and meet with dancers, choreographers, actors, and musicians. The school series programs are tailored to different age groups and are carefully designed to be both educational and entertaining. This year, a new and exciting series has been developed. Entitled A Celebration for Children, each program in this series focuses on a different art form and has been staged especially for children by Jacques d'Amboise. A program on November 12 included 100 children and professional singers and actors, and celebrates the world of poetry through

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Viewpoint

CONSERVATORY

by Tom Bontrager

Con•serv•a•to•ry n. 1. A glasshouse or greenhouse for growing or displaying plants, esp. ornamental cultivated plants. 2. A school of musical or dramatic arts (Webster's Dictionary).

Think of it: hundreds of actors, musicians and dancers lined up like so many potted orchids and african violets, burgeoning under the lights, always on display but always behind the glass. Every performer here whose thoughts wander beyond these walls will sometime wonder whether the conservatory confines too much, and whether he or she is nothing more than an ornament to society.

During our years here we tend to miss out on all sorts of interests. Who has the inclination to read a book, much less think about the literary quality of everday life? Which of us goes home at the end of a day and wants to find out the prospects for peace in the Middle East, or whether machines can think, or the etymology of the word "conservatory"?

The temptation is to say, "I am an artist, and nothing else." Actors, who know that acting is "doing" in its most primitive sense, recognize the absurdity of this copout. We are all people who perform, not props who suffer the inconvencience of being human.

Juilliard is understandably a greenhouse for human talent. To conserve something, you have to protect it, reserve it. But there seems to be a tradeoff between learning an art and learning about the world. The dilemma is that performance always has a stake in the world. On the stage, we present a work—a conception that stands apart from us—but we must never forget that we present ourselves: our experiences, our gut-savvy, our intelligence. Art is therefore a reflective enterprise. If we learn nothing other than how to memorize steps or lines or scales, then we will have nothing to reflect.

We must further be assured that what we do in the theater and the concert hall is valuable in the first place; nobody wants to live a lie. There is a self-evident worth in the inexorable execution of a passage, in a graceful turn, in the true rendering of an emotion onstage. But when the show is over, the performer may still ask: What, precisely, did I just do? I did not build a table. I did not save a life. I did not make a lot of money. I have nothing to show for my work. The worst conclusion is that the performer is not really an artist at all but only an instrument for composers, choreographers, conductors and playwrights.

If this were the case then our work at Juilliard could be reduced to technique: it is not the case. Every performance injects the performer into the piece. This is why *Oedipus Rex* and the Goldberg Variations do not die. The performer makes the work his own, and it lives again.

Still, we wonder, what about the audience? What have we given them? If we have dignity, we cannot say it was merely entertainment. Entertainment is a craft, not an art; it evokes emotion but does not enrich or understand emotion. Entertainment gets the audience to feel a certain way, but when they go home they are left with nothing. A true aesthetic experience, on the other hand—the kind we offer in our best moments—becomes a symbol of the emotions it has expressed. The immediate feelings fade, as they always do, but the sense lingers that the feelings have been given a form: joy is more than hedonism; pain has a meaning. After a great performance, the witness can never be the same again.

We must never imagine that we are only flowers in a glass case, "something to go and see" on a Saturday evening. We are part of the world, and we are in the business of subtly changing lives.

Tom Bontrager is a Master's trumpet student.

FOCUS!

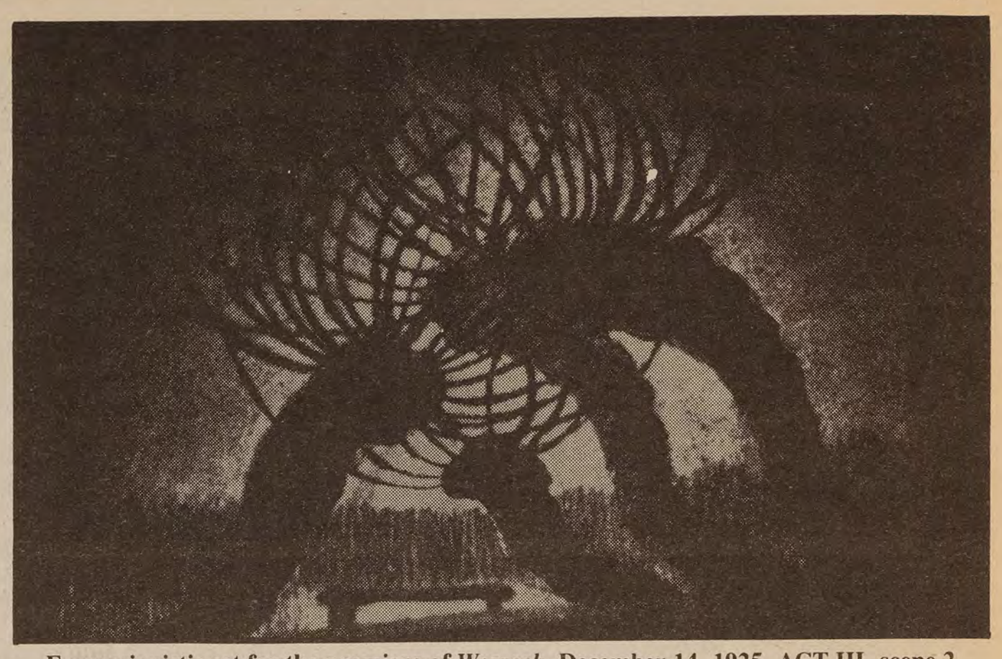
continued from page 1

land, Ives, ragtime composer James P. Johnson, Ruggles, Ruth Crawford Seeger, Peter Warlock, Webern, and others. Among the highlights will be a staging of Hindemith's hilarious chamber opera "Hin und Zurück" ("There and Back"), with members of the Juilliard American Opera Center. Another unusual feature is the re-creation of a solo dance choreographed by Doris Humphrey in 1930 to music of the American composer Dan Rudhyar, and reconstructed by choreographer Ernestine Stodell from a contemporary film. Another surprise is Darius Milhaud's settings of extracts from an agricultural machinery advertising catalogue, for tenor and seven players. Several compositions in quarter tones will enliven the aural atmosphere.

Dadaist Francis Picabia in a scene from René Clair's film *Entr'acte*, for which Picabia also wrote the script.

On Wednesday, January 30, in the Juilliard Theater, Paul Zukofsky will conduct the Contemporary Chamber Orchestra in a program of Varèse's" Hyperprism," for winds and an immense array of percussion; a rare performance of Dan Rudhyar's suite "To the Real;" Erik Satie's "Relâche" composed for René Clair's silent film "Entr'acte" (which will be screened simultaneously); and William Walton's "Facade," with reciters Melinda Mullins and Spencer Beckwith of the Theater Center.

As in the first FOCUS!, the festival will also highlight new works by Juilliard composition students (in the Juilliard Theater on Thursday, January 30). The program has been selected by a panel of judges, including Juilliard's Dean-designate, composer Bruce MacCombie, from 24 works submitted anonymously. (Composers listed on page 5.)



Expressionistic set for the premiere of *Wozzeck*, December 14, 1925. ACT III, scene 2.

The festival will close on Friday, January 31, at Alice Tully Hall, when the Juilliard Orchestra, conducted by Michael Charry, plays Henry Cowell's tone-cluster work "Synchrony," Stravinsky's Violin Concerto (with a soloist chosen by audition), Schoenberg's Variations for Orchestra, and the suite from Shostakovich's ballet "The Golden Age."

One evening will be rudely interrupted by the re-creation of a "Dada" event. Such events, which flourished in the early 1920s in Germany and France, thumbed their collective nose at the stuffy traditions of middle-brow music making. The Juilliard Dadaistes, members of the Theater Center, Dance Division, American Opera Center, and Music Division, will invade unannouced. You will have to attend FOCUS! events faithfully to be on hand for this bizarre trip in time.

To extend the festival beyond the performing arts, Liberal Arts faculty member Greta Berman is assembling an exhibition of 1920s music posters, for display in the Juilliard Theater lobby.

We hope that all can share the fruits of this immense interdivisional effort. And bring your friends. All events are free, but be sure to pick up your tickets in advance at the Concert office.

Joel Sachs is Juilliard's Coordinator of Contemporary Music and Director of the FOCUS! festival.

1918 - 1933: The Best of Times....

"It was the best of times, it was the worst of times." This famous opening line from Charles Dickens's novel about the French Revolution, *A Tale of Two Cities*, could apply to the years from which the FOCUS! festival will be drawn: 1918–1933. For those years were marked by extremes: material abundance and economic depression, social frivolity and cultural gloom, artistic flowering and political turmoil. Opening with hopes for a warless world, they closed amidst Stalinist and Nazi oppression and world-wide economic disorder.

We think of the Twenties as "Roaring," and in many ways they were. Middle-class youths in all Western countries brazenly flouted conventions by embracing the "fun" life newly afforded them by the likes of automobiles, necking parties, radios, and jazz. And while the young were living it up, their elders were enjoying diversions of their own, such as cabarets and bootleg gin, and feverishly spending inflated money, blithely mindless of events to come.

Things to spend money on multiplied, too, as did rationalizations for the spending. For it was at this time that consumer goods, product designers, and sophisticated advertisers first truly joined forces to create the consumer culture we know—that is, a culture modeled more on marketing images than on human needs or moral principles. Those forces found a ready ally in the very idea of the "modern," which, as one advertiser boasted, "writes a damning out of date on everything." Soon every product and advertisement had to possess the "modern style"—which took many forms but became most popular as "art deco" (exemplified by the design of the Chrysler and Empire State buildings), which is much in vogue again today.

A Russian depiction of the decadent American bourgeoisie, 1920s.

European advertisement for the modern style in dress and automobiles, 1920.

By the Thirties, the "spirit that is modern" had won acceptance for all kinds of innovations rejected twenty years earlier—e.g. abstract painting, expressionist drama, symbolist literature, modern dance, dissonant music, and Freudian psychology.

But that spirit, with its penchant for rebellion and hunger for novelty, also induced a mood of disquiet and even of fashionable gloom. This mood found musical expression in the anti-middle-class works of Kurt Weill and in the popularity of the saxophone solo, and even in Gershwin's, "Rhapsody in Blue" (1924). It was canonized by T.S. Eliot in "The Waste Land" (1922), and infected virtually all the great literature of the period, by such now standard authors as James Joyce, Marcel Proust, André Gide, Virginia Woolf, Luigi Pirandello, Thomas Mann, Hermann Hesse, and Ernest Hemingway.

F. Scott Fitzgerald voiced a quality of this mood in *The Great Gatsby* when he had a character sigh: "I've been everywhere and seen everything and done everything. And I *know*. Everything's terrible. Everybody thinks so—the most advanced people."

A kindred but harsher negativism also fueled the dominant contemporary trends among the avant garde: Expressionism, Dadaism, and Surrealism. Expressionism erupted before the war and continued afterward as a social/aesthetic/spiritual reaction against oppressive conventions—among its pre-war manifestations was Arnold Schoenberg's "emancipation of dissonance," and in the 1920s it powerfully influenced theater and movies, especially in Germany. Dadaism, which was, according to one of its founders, born not of art "but of disgust," ridiculed both art and culture through its sometimes angry, sometimes whimsical, cult of formlessness. A Dadaist poem, for example, was to be written by plucking words at random from a hat. Or take "furniture music," the musical invention in 1920 of Erik Satie and Darius Milhaud to be played during concert intermissions by performers distributed throughout the hall: "Talk, keep on talking," Satie urged the first audience, who had resumed seating to listen, "and move around. Whatever you do, don't listen."

The nihilism of Dada passed into the psychological and later the political earnestness of Surrealism. For in place of Dada's anarchic randomness, Surrealism viewed art as an expression of the unconscious, and the Surrealists hoped for political revolution in the name of Freud and Marx (*Karl* Marx, not the Marx Brothers, although the Brothers belonged to the Surrealist camp). The Surrealists did not get the political revolution they desired, but they played their distinctive part in the cultural revolution that was the 1920s.

Although the period 1918-1933 ended in political and economic crisis, at its best it was a time of both cultural assimilation and flowering: assimilation of the pioneering modernist innovations that preceded World War I, and a new flowering nourished by that assimilation. The FOCUS! festival will be a musical testimony to both.

FOCUS!

A Golden Age: The New Music, 1918-1933

Friday, January 24, 8 P.M., Alice Tully Hall
Juilliard Symphony
Jorge Mester, Conductor

Virgil Thomson/Symphony on a Hymn Tune
Alban Berg/Three excerpts from *Wozzeck*
Alexander Mossolov/*The Iron Foundry*
Béla Bartók/Piano Concerto No. 1

Monday, January 27, 8 P.M., Juilliard Theater
A Concert of Chamber Music

Peter Warlock/Songs
Roger Sessions/Piano Sonata No. 1
Ruth Crawford Seeger/String Quartet
Dane Rudhyar-Doris Humphrey/*The Call* and *Breath of Fire*
Two dance works (1930)
Alois Hába/Fantasy for Quarter-Tone Violin
Aaron Copland/*Vitebsk* Piano Trio
Paul Hindemith/*Hin und Zurück,* Chamber Opera

Tuesday, January 28, 8 P.M., Juilliard Theater
A Concert of Chamber Music

Carl Ruggles/*Angels*
Anton Webern/Concerto, Opus 21
Hanns Eisler/Palmström
James P. Johnson/Rags
Darius Milhaud/*Machines Agricoles*
Charles Ives/Three Quarter-Tone Pieces, for Two Pianos

Wednesday, January 29, 8 P.M., Juilliard Theater
Juilliard Contemporary Music Ensemble
Paul Zukofsky, Conductor

Edgard Varèse/*Hyperprism*
Erik Satie/*Relâche* (Cinema entracte, with film)
Dane Rudhyar/*To the Real,* Orchestral Suite
William Walton/*Facade* (with actor and actress)

Thursday, January 30, 8 P.M., Juilliard Theater
A Concert of New Works by Juilliard Composition Students

Richard Danielpour — Christopher James
Daron Aric Hagen — Martin Matalon

Friday, January 31, 8 P.M., Alice Tully Hall
Juilliard Orchestra

Michael Charry, Guest Conductor

Henry Cowell/*Synchrony*
Igor Stravinsky/Violin Concerto
Arnold Schoenberg/Variations, Opus 31
Dmitri Shostakovich/Suite from *The Golden Age*

A Dada event will invade one program!

Health Beat

Health Beat is a regular feature of The Newspaper written by Juilliard's resident nurse, Betsy McCallister

Deadlines, exams, performances, finances, subways, and yes, even Holiday shopping all have one common denominator—STRESS. Stress is the mental and/or physical tension that results when demands are made on our mental and emotional resources.

There are many levels of stress and the consequences vary accordingly. It has been shown that up to a certain point, stress has a positive influence on our performance. As long as stress is in proper proportion to the task involved, it creates the excitement, challenge, and motivation responsible for achievements. On the other hand, there is a point where the tables turn and our ability to perform is exceeded by the demands put upon us. It is at this point that stress becomes a pychophysiologic strain, adversely affecting both our mental and physical well-being.

Obviously you can't avoid stress, but you can learn how to live with it. Too often we resort to short-term coping mechanisms (e.g. excessive eating, drinking, sleeping and/or medications) which are all ineffective in the long run and can be dangerous. Taking medication can result in psychological if not physical dependence, which only aggravates the sense of losing control, which causes emotional distress in the first place.

The following coping strategies have been found to be very effective in controlling stress:

Exercise has proven to decrease anxiety, depression, and tension. It not only makes use of excess adrenalin but gives a sense of accomplishment and control. Two factors appear to be important for achieving these beneficial effects: (1) A high amount of exertion (e.g. joggers benefit while golfers and leisure walkers do not) (2) A satisfying type of physical activity. For example, dancing has been found to be one of the most psychologically rewarding forms of exercise because it combines art and exercise and emphasizes expressiveness and aesthetics rather than competition.

Relaxation techniques are numerous, including transcendental meditation, Benson's relaxation response, progressive relaxation, breathing exercises, biofeedback, hypnosis, and yoga which all result in an altered state of consciousness and a decrease in nervous system activity. (Information on various techniques is available in health office).

Stress reduction programs address specific effects of stressful situations.

Positive Thinking has proven to be more important in reducing stress than just eliminating the negative causes. Convince yourself that control is possible and accentuate the positive.

Talking with friends or turning to other sources of support (i.e. counseling) has proven to decrease anxiety and depression. If you can not confide in others, keep a diary, for time spent writing about stressful experiences also helps to decrease the ill-effects.

Recognizing the symptoms of stress and finding coping mechanisms that are effective for you is important in promoting your psychological and physical well-being. Take heed and have a great holiday.

Jackson and Ohl Take New Career Paths

Brinton Jackson, Juilliard's head librarian since 1979, will retire as of January 15, 1986.

Mr. Jackson will return to his native Kalispell, Montana, where he has spent his summers for several years. There he will care for his 90 year-old mother and concentrate on an early love: cultivating hybrid day lilies. His garden of over 1,000 ornamental hemerocallis (whose blooms last only one day) attracts many visitors, and he has already created some fifty hybrid varieties, which he now hopes to market (some plants sell at auction for as much as $300 each). Far from the hustle of New York, Mr. Jackson plans to be a quietly industrious horticulturist and businessman.

Ted Ohl, head of the Stage Department for the past five years, will leave that post in January to take on the full responsibilities of heading his own company. Founded in 1982, that company, Pook Diemont and Ohl, Inc. is a consulting and contracting firm dealing mainly in the renovation of theaters, studios, etc.

Mr. Ohl will continue an affiliation with Juilliard as an advisor. He will be succeeded as head of the Stage Department by Production Assistant, Carol Haas.

You are cordially invited to the Annual Juilliard Holiday Party

on Friday, December 13, in the Marble Area on the first floor. Beginning with a birthday celebration for William Schuman, the party starts at 10:30 P.M., soon after the Juilliard Orchestra concert, and continues into the wee hours of the morning. There will be plenty of Good Food, Drinks, a D.J., Dancing and of course, Lots of Holiday fun! Guests are welcome too!

Remember: you and your guests must bring a valid I.D. as proof as age, in order to be served beer.

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Holiday Offerings for Foreign Students

"Home for the Holidays" is a familiar and oft-repeated phrase come December and the long-awaited vacation that accompanies it. But for many international students who are unable to return home during the well-deserved 3½ week respite from school, the holiday vacation can become a time of boredom, homesickness, and loneliness. This need not happen though, for New York City is at its exhilarating best during the holiday season, and there are several international student service organizations that offer either housing or activities, or both.

First things first. If you are to enjoy New York City over the holiday season, you must have a base from which to explore and experience. If you're not living in an apartment, staying with friends, or you're in a place where your room is reserved only for the school semester, there are one or two alternatives that you might want to consider. The International House at 500 Riverside Drive is a residence which caters to foreign students visiting New York. During the break between semesters, rooms can be rented on either a daily or weekly basis at reasonable rates.

In addition to finding accommodations in New York City, why not take a short vacation and stay with a family outside the metropolitan area. Through the International Student Service VISIT program, students are offered the opportunity to experience life with American families across the United States. The sponsor families are interested in learning about foreign students and their cultures and countries, and want to share a slice of American homelife with them. As the holidays are almost upon us, you should visit the YMCA International Student Service building at 356 West 34th St. as soon as possible to arrange a visit with a family over the holidays.

Whether you remain in New York with friends, or find other accomodations, take some time off from practicing, and visit places or do things you haven't had the chance to do before. Check our pick of holiday "to do's" for possible ideas.

If you enjoy a warm fire, afternoon snacking and meeting new people, then the Holiday Center at the International House is the place to be. From December 20 to January 7, Metro-International House and International House are co-sponsoring a Holiday Center open to both residents and non-residents. A two week celebration program has been planned and for $10.00, you can enjoy films, concerts, parties, a dinner on Christmas Day, and sightseeing trips in and around the metropolitan area. Planned outings include Bear Mountain State Park and the Cloisters.

New York has an abundance of sites and experiences from which to choose, so take time off from practicing, breathe in the frosty air and enjoy!

For further information on the Holiday Center, call the Programs Office at the International House at (212) 316-8495. Other international student service organizations to call are the International Student Center at (212)757-8030, and International Student Services at (212) 563-4595.

Meet the Artist

continued from page 3

a musical rendition of Longfellow's The Midnight Ride of Paul Revere. On April 22, a second program will celebrate composers, and will premiere works by such composers as Jule Styne, Virgil Thompson, and David Amram. This promises to be a memorable event not only for those children working with Mr. d'Amboise, but for all dance lovers in the audience. (Discount tickets will be available for Juilliard students.)

Artists and audiences, supper and song, A Celebration for Children. These are just a few of the people and events that make the Lincoln Center Meet-the-Artist program a vital part of the Lincoln Center community.

Announcements

Alumnus **Daniel Lewin** has been appointed concertmaster of the Charleston Symphony Orchestra in Charleston, South Carolina. Mr. Lewin was a student of **Joseph Fuchs,** and received his master's degree from Juilliard in 1982.

The Carnegie Hall Corporation will sponsor bassoonist and Juilliard alumnus **James Jeter** in a solo recital on Thursday, December 19. The program in the "Debuts and Encores" series at Carnegie Recital Hall will include Vivaldi's Sonata No. 6, Op. 14; Gordon Jacob's Partita for Solo Bassoon; Sonata for Bassoon and Piano, by Saint-Saens; and the aria *Venti, turbini* from Handel's *Rinaldo*. Performing with **Mr. Jeter** will be Benton Hess, Robert Botti, and Keith Romano.

Oren Brown, of the Voice Faculty, returned on November 3 from a 7 week tour of Master Classes in Scandinavia and Amsterdam. Cities toured were Helsinki, Stockholm, Goteborg, Copenhagen, Trondheim, and Amsterdam. Mr. Brown will spend the last week in November in Banff, Canada at the Music Theater Program, where he has been a voice consultant since 1980.

Piano faculty member **Jane Carlson** spent two weeks in July at the Semaines Musicales d'Orsay de l'Universite de Paris-Sud teaching a chamber music course. Attending her class was Juilliard student **Helen Sim,** and Pre-College students **Christine Hahn, Suzie Hahn, Chui Inn Lee, Jeanny Lee, Sandor Lee, Andrea Li,** and **Jean Ann Tang.**

On November 9, Pre-College student **Jeanny Lee** won first prize at the intermediate level of the Joong Ang Music Contest held at Carnegie Recital Hall.

Jeffrey Biegel, Doctoral student and assistant to **Adele Marcus,** has been named the recipient of the William Petschek Piano Debut Recital to be held on April 14, 1986 in Alice Tully Hall. He also won First Prize in the Fifteenth Anniversary University of Maryland International Piano Competition. The $15,000 prize was awarded following his performance of the Prokofieff Concerto No. 2 in g minor with the National Symphone Orchestra in Kennedy Center Concert Hall. More recently, he performed for Leonard Bernstein in a special evening sponsored by the Museum of Broadcasting prior to the opening of the Bernstein exhibit at the museum. In November, he performed recitals in Hartford and Columbia, Md. as a result of the University of Maryland competition. Eight more engagements will follow through the 1986-87 season.

Dr. Peter Rojcewicz of the Liberal Arts Faculty recently presented a paper at the 1985 American Folklore Society National Meeting held in Cincinnati, Ohio. Dr. Rojcewicz's paper, entitled 'The Problems of Definition in the Study of Belief,'' was part of a panel on Folklore and the Philosophy of Science.

Juilliard Faculty member and Pre-College Chorus Director **Rebecca Scott** performed with The Twentieth Century Music Group at Carnegie Recital Hall on November 27. Ms. Scott, a soprano, performed in George Crumb's *Ancient Voices of Children,* composed in 1970.

Juilliard faculty members **Mary Anthony Cox, Rebecca Scott** and **Eric Ewazen** journeyed to The University of Vermont on November 10 to join faculty members there to perform an evening of music composed by Mr. Ewazen featuring *The Bells* and *Fogs and Fire*.

On July 21, at The Aspen Music Festival, L & M faculty member **Charles Jones** was honored on the occasion of his 75th birthday with "An Evening of Chamber Music" in Paepcke Auditorium. Performing in the concert were Juilliard students **Rohan de Silva** and **Kurt Nikkanen,** and alumni **Robert Becker, Javier Cendejas, William Grubb,** and **Dennis Smylie.**

If anyone has photos of last May's Prom, "Pink Lagoon", please give John Brady a call at the Stage Department Office. It would be greatly appreciated.

As of January 2nd, 1986, the Placement Bureau will be located in Room 233.

Registration and I.D. Validation for second semester will be held on Monday, December 9 through Friday, December 13; 11:00am–5:30pm in the Registrar's Office on the second floor.

The 1985 Naumburg Clarinet competition will hold its finals on December 12, 1985, from 9 A.M. to 4 P.M. at Carnegie Hall. The competition is free and open to the public.

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THE NEWSPAPER

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Office of Student Affairs
Room 219
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January at Juilliard

MUSIC

1/11 **Continuum - 20th season; Cheryl Seltzer** and **Joel Sachs,** directors. New Music from Israel. New York and U.S. premieres of solo chamber and chamber orchestra works by leaders of a little-known center of new music, 8 P.M., $8.00 and $6.00, students receive a 50% discount with I.D.

1/14 **Olegna Fuschi,** piano recital, Juilliard Theater, 8 P.M.

1/15 **One O'Clock Concert,** Alice Tully Hall, 1 P.M.
Joshua Gordon, cello recital, Paul Hall, 4 P.M.
Joseph Lovinsky, french horn recital, Paul Hall, 6 P.M.
John Ruze, bassoon recital, Paul Hall, 8 P.M.

1/16 **Stephanie Matera,** piano recital, Paul Hall, 4 P.M.
Rajan Krishnaswami, cello recital, Paul Hall, 6 P.M.
Eun Hwan Bai, violin recital, Paul Hall, 8 P.M.

1/17 **Nancy Lochner,** viola recital, Paul Hall, 4 P.M.
Felix Rivera, piano recital, Paul Hall, 6 P.M.
A Concert of Chamber Music; *STRAVINSKY, FAURE, COLGRASS, CIRONE, BACH, CAGE, STRIEGLER, GREEN* and *GAUGER,* Alice Tully Hall, 8 P.M.
Brian Saunders, choral conducting, Paul Hall, 8 P.M.
Mi Kyung Lee, cello recital, Room 313, 8 P.M.

1/18 **Thomas Tirino,** piano recital, Paul Hall, 7:30 P.M.

1/20 **Dionesia Fernandez,** violin recital, Paul Hall, 6 P.M.
Megan Newman, viola recital, Paul Hall, 8 P.M.

1/21 **Dave Carbonara,** double bass recital, Paul Hall, 4 P.M.
Liederabend, Paul Hall, 6 P.M.
James Stern, violin recital, Paul Hall, 8 P.M.

1/22 **One O'Clock Concert,** Alice Tully Hall, 1 P.M.
Jerry Pagano, trombone recital, Room 313, 8 P.M.

1/24 **Cindy Betancourt,** viola recital, Paul Hall, 4 P.M.
Jimmy Tsao, violin recital, Paul Hall, 6 P.M.
Juilliard Symphony, Jorge Mester, conductor, *THOMSON, BERG, MOSSOLOV, BARTÓK,* Alice Tully Hall, 8 P.M.
Kevin Davidson, violin recital, Paul Hall, 8 P.M.

1/25 **Eileen Hyun,** violin recital, 7:30 P.M.

1/26 **Juilliard Pre-College Orchestra,** Ronald Braunstein, conductor, *BARBER, BEETHOVEN, BRAHMS,* Juilliard Theater, 3 P.M.

1/27 **Hee-Jin Paik,** cello recital, Paul Hall, 6 P.M.
A Concert of Chamber Music, *WARLOCK, SESSIONS, SEEGER RUDHYAR HÁBA, COPLAND, HINDEMITH,* Juilliard Theater, 8 P.M.
Eileen Hutchins, piano recital, Paul Hall, 8 P.M.
Wendy Parson, cello recital, room 313, 8 P.M.

1/28 **Eric Wang,** piano recital, Paul Hall, 4 P.M.
Alan Hobbins, piano recital, Paul Hall, 6 P.M.
A Concert of Chamber Music, *RUGGLES, WEBERN, EISLER, JOHNSON, MILHAUD, IVES,* Juilliard Theater, 8 P.M.
Craig Williams, piano recital, Paul Hall, 8 P.M.

1/29 **One O'Clock Concert,** Alice Tully Hall, 1 P.M.
Stacy Efthimion, viola recital, Paul Hall, 4 P.M.
Karen Zwiebel, viola recital, 6 P.M.
Juilliard Contemporary Music Ensemble, Paul Zukofsky, conductor, *VARÈSE, SATIE, RUDHYAR, WALTON,* Juilliard Theater, 8 P.M.

1/30 **Holly Mentzer,** flute recital, Paul Hall, 4 P.M.
Ayako Yonetani, violin recital, Paul Hall, 6 P.M.
A Concert of New Works by Juilliard Composition Students, Juilliard Theater, 8 P.M.
Eduardus Halim, piano recital, Paul Hall, 8 P.M.

1/31 **Carlo Mannino,** organ recital, Paul Hall, 2 P.M.
Jonathan Hoxie, viola recital, Paul Hall, 6 P.M.
Karen Boe, piano recital, Paul Hall, 8 P.M.
Juilliard Orchestra, Michael Charry, guest conductor, *COWELL STRAVINSKY, SCHOENBERG, SHOSTAKOVICH,* Alice Tully Hall, 8 P.M.
Peter Gillis, tenor recital, Paul Hall, 8 P.M.

DANCE

1/23 Dance Workshop: An Event, Juilliard Theater, repertory and new works, 5:30 P.M., free.

Notice

Judith Long, Director of Admissions and Registrar at the Yale School of Music will visit Juilliard on December 10 and 11 to meet with students who are interested in Yale's Summer Program in Norfolk, Connecticut.

Ms. Long will be in the Student Affairs and Placement Offices, Room 219, from *12 P.M.–5 P.M. on December 10* and from *9 A.M.–12:30 P.M. on December 11.* Students can sign up for 10-minute appointments. Sign-up sheets for interested students are now available in Room 219.

19

On December 1, 1985, the legal drinking age in New York State changes from 19 to 21.

21

December Sampler

Juilliard

MUSIC

12/2 **Anthony Falanga,** double bass recital, Paul Hall, 6 P.M.
Svava Bernhardsdottir, viola recital, Paul Hall, 8 P.M.

12/3 **Jeff Weber,** voice recital, Paul Hall, 4 P.M.
Liederabend, Paul Hall, 6 P.M.
Richard Chang, violin recital, Paul Hall, 8 P.M.

12/4 **One O'Clock Concert,** Alice Tully Hall, 1 P.M.
Alexandra Romanic, piano recital, Paul Hall, 6 P.M.
Jon Manasse, clarinet recital, Paul Hall, 8 P.M.

12/5 **Kathy Palyga,** violin recital, Paul Hall, 4 P.M.
Sachiko Hasegawa, piano recital, Paul Hall, 6 P.M.
Robert Albrecht, cello recital, Paul Hall, 8 P.M.

12/6 **Alejandro Mendoza,** violin recital, Paul Hall, 4 P.M.
Silke-Thora Matthies, piano recital, Paul Hall, 6 P.M.
Juilliard Contemporary Music Ensemble, Paul Zukofsky, conductor. *MESSIAEN,* Alice Tully Hall, 8 P.M.
Curt Christensen, trumpet recital, Paul Hall, 8 P.M.

12/7 **David Lennon,** viola recital, Paul Hall, 7:30 P.M.

12/9 **Denys Viollet,** cello recital, Paul Hall, 6 P.M.
Darcie Bishop, trumpet recital, Paul Hall, 8 P.M.

12/10 **Joseph Verba,** piano recital, Paul Hall, 4 P.M.
David Lowe, cello recital, Paul Hall, 6 P.M.
A Concert of Chamber Music, Alice Tully Hall, 8 P.M.
Music by Juilliard Composers; Kenneth Bookstein, Nathan Currier, Mark Edward Gibbons, Christopher James, Elena Ruehr, Steven Sacco, Paul Hall, 8 P.M.

12/12 **Tamaki Kanaseki,** violin recital, Paul Hall, 4 P.M.
Da-Hong Seetoo, violin recital, Paul Hall, 6 P.M.
Jill Dispenza, bassoon recital, Paul Hall, 8 P.M.

12/13 **Gary Levinson,** violin recital, Paul Hall, 4 P.M.
Rorianne Schrade, piano recital, Paul Hall, 6 P.M.
Juilliard Orchestra, Jorge Mester, conductor.
SCHUMAN's Concerto on Old English Rounds for Viola, Women's Chorus and Orchestra, and *Symphony no. 10 (''American Muse''),* Alice Tully Hall, 8 P.M.
Joyce Hammann, violin recital, Paul Hall, 8 P.M.

12/14 **Joseph Klement,** trumpet recital, Paul hall, 7:30 P.M.

12/16 **Heather Monkhouse,** clarinet recital, Paul Hall, 6 P.M.
Eufrosina Raileanu, viola recital, Paul Hall, 8 P.M.

12/17 **Miriam Shames,** cello recital, Paul Hall, 4 P.M.
Eunsoo Son, piano recital, Paul Hall, 6 P.M.
Carolyn Baldacchini, viola recital, Paul Hall, 8 P.M.

12/20 **Rebecca Young,** viola recital, Paul Hall, 4 P.M.
Carlo Mannino, organ recital, Paul Hall, 6 P.M.
Renee Krimsier, flute recital, Paul Hall, 8 P.M.

DRAMA

12/11 Eric Overmyer's *Native Speech,* directed by Ben Levit, Room 301, 8 P.M., through 12/14.

12/18 Juilliard Theater Center, Sean O'-Casey's *The Plough and the Stars,* directed by Peter Maloney, Juilliard Theater, 8 P.M., through 12/20.

Lincoln Center

MUSIC

12/4 **Metropolitan Opera,** *Le Nozze Di Figaro,* 8 P.M., also 12/7, 12/10, 12/14, 12/18, 12/21, 12/24, 12/27 and 12/30.
Judy Collins, Avery Fisher Hall, 8 P.M.

12/5 **New York Philharmonic,** Leonard Bernstein, conductor, *HARRIS, SCHUMAN, COPLAND,* 8 P.M., also 12/6, 12/7 and 12/10.
Metropolitan Opera, *Parade,* 8 P.M., also 12/12, 12/17, 12/21, 12/26 and 12/28.

12/6 **Great Performers at Lincoln Center, Boston Symphony,** Seiji Ozawa, conductor; Victoria Mullova, violinist, *SIBELIUS, PROKOFIEV,* Avery Fisher Hall, 8 P.M.
Metropolitan Opera, *Porgy and Bess,* 8 P.M., also 12/11 and 12/14.

12/8 **Masterwork Chorus and Orchestra,** David Randolph, conductor, *HANDEL: Messiah,* Avery Fisher Hall, 2 P.M.

12/9 **Metropolitan Opera,** *L'Italiana In Algeri,* 8 P.M., also 12/13, 12/16, 12/19 and 12/31.

12/12 **New York Philharmonic,** Charles Dutoit, conductor; Glenn Dicterow, violinist, *COPLAND, BARBER, MUSSORGSKY-RAVEL,* 8 P.M., also 12/13, 12/14 and 12/17.

12/14 **Beethoven Society, New York Philomusica Chamber Ensemble,** All-*BEETHOVEN Program, Alice Tully Hall, 3 P.M.*

12/15 **Chamber Music Society of Lincol Center,** Charles Wadsworth, Artistic Director, *MOZART, BACH, KEITH JARRETT, BRAHMS,* Alice Tully Hall, 5 P.M., also 12/16 and 12/17.

12/18 **Messiah Sing-In,** 18th Annual performance; Audience is chorus in the performance of *HANDEL'S Messiah,* Avery Fisher Hall, 8 P.M.

12/19 **New York Philharmonic,** Charles Dutoit, conductor; Andras Schiff, pianist, *MOZART, DOHNANYI, HONEGGER, RAVEL,* 8 P.M., also 12/20 and 12/21.

12/20 **Metropolitan Opera,** *Lohengrin,* 7 P.M., also 12/28.

DANCE

12/15 **New York City Ballet,** *The Nutcracker,* through 1/5. Standing room tickets available on day of performance at $3, *if* performance is sold out.

DRAMA

12/20 David Mamet's *The Shawl* and *Prairie Du Chien,* directed by Gregory Mosher. Mitzi E. Newhouse Theater, Lincoln Center Theater, Tues.-Sat. at 8 P.M., Sun. at 7:30 P.M., Sat. and Sun. at 2 P.M., through 2/2.

New York City

MUSIC

12/3 **The Birth of the Poet,** an opera, directed by Richard Foreman, libretto by Kathy Acker, music by Peter Gordon, Brooklyn Academy of Music, 30 Lafayette Ave., Bklyn., Wed.-Sat. at 8 P.M., Sun. at 2 and 7 P.M. 718-636-4100.

12/4 **Boston Symphony Orchestra,** Seiji Ozawa, conductor; Maurizio Pollini, piano, *TOMIKO KOJIMA, CHOPIN, DVORAK, Carnegie Hall, 8 P.M.*

12/7 Victor Herbert's *Babes in Toyland,* The Light Opera of Manhattan, Norman Thomas High School Theater, 111 E. 33rd St., 532-6180, through 12/29.

12/8 **The Juilliard String Quartet,** All Beethoven Program, Carnegie Hall, 3 P.M.

12/10 **Rudolph Serkin,** piano, *MOZART, BEETHOVEN, SCHUBERT,* Carnegie Hall, 2 P.M.

12/14 **The Emerson Quartet,** *HAYDN, MOZART, SCHUBERT,* Metropolitan Museum of Art, 8 P.M. 570-3949.

12/15 **Vladimir Horowitz,** *SCARLATTI, SCHUMANN, SCRIABIN, SCHUBERT, LISZT, CHOPIN,* Carnegie Hall, 4 P.M.

12/27 **P.D.Q. Bach** with Professor Peter Schickele, Carnegie Hall, 8 P.M.

DANCE

12/1 **Merce Cunningham** *Events,* The Joyce Theater, 175 8th Ave., at 19th St., Mon.-Sat. at 8 P.M., Sun. at 7:30 P.M., through 12/6, 242-0800.

12/3 **Susanne Link,** *solo dance,* Brooklyn Academy of Music,, 30 Lafayette Ave., Bklyn., 718-636-4100.

12/4 **The Alvin Ailey American Dance Theater,** *For 'Bird' with Love* (music by Charlie Parker, Count Basie, Dizzy Gillespie, and Jerome Kern); *Speeds;* Special Guests Lena Horne and Max Roach, City Center Theater, 131 W. 55th, through 12/29, 246-8989.

12/11 **Bill T. Jones/Arnic Zane and Company,** The Joyce Theater, through 12/22.

DRAMA

12/1 Sam Shepard's *A Lie of the Mind,* directed by Sam Shepard, Promenade Theater, 2162 Broadway at 76th St., 580-1313.
Sam Shepard's *Curse of the Starving Class,* Michael Bennett's New Theater 890, 890 Broadway at 19th St., 533-8834, student rush tickets available.

12/1 Noel Coward's *Hay Fever,* directed by Brian Murray Music Box Theater, 239 W. 45th St., 239-6200.

12/10 Athol Fugard's *Blood Knot,* directed by Athol Fugard, Golden Theater, 45th Street, west of Broadway.

12/22 Michael Frayn's *Benefactors,* directed by Michael Blakemore, Brooks Atkinson Theater, 256 W. 47th St.

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.

LINCOLN CENTER

New York Philharmonic—Student rush tickets available for any evening performance, unless otherwise indicated. 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 CAN ATTEND OPEN DRESS REHEARSALS FREE. PRESENT JUILLIARD I.D. AT AVERY FISHER HALL ON THURSDAY MORNINGS AT 9:45 A.M.
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 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 $5.

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The JUILLIARD JOURNAL

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Bernstein Conducts Master Class

Peter Schaaf

Leonard Bernstein demonstrates for student conductors, December 12, 1985.

by Bobby Albrecht

Anyone visiting Juilliard's venerable rehearsal hall (Room 309), expecting to see members of the Juilliard Symphony casually gearing up for a 1 P.M. meeting, would have been taken aback. Most of the musicians were in their seats a full 10 minutes before the hour, anxiously looking over their parts as if on stage before a concert. Those who weren't in their seats were scurrying towards them, with none of the usual pre-rehearsal banter. Up by the podium, Ken Fuchs, with his usual attendance chart, was this afternoon dwarfed by two towering microphone stands, swaying in the air like comical gray storks. In the back of the room, where normally one would find perhaps two or three hardy spectators, there were close to one hundred students crowded together; the balcony, which is usually sealed off, was also packed. Off to the side, in seats marked "RESERVED" sat many members of the faculty and administration. Clearly not an ordinary afternoon in 309.

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TOGETHER!

Philharmonic and Juilliard Orchestra in Joint Concert

On the evening of February 12, 1986, musical history will be made when the New York Philharmonic and the Juilliard Orchestra unite at Lincoln Center's Avery Fisher Hall for a joint concert. Conducted by Philharmonic Music Director Zubin Mehta, the "New York Philharmonic/Juilliard Celebration" will combine the talents of more than 200 musicians to perform Weber's Overture to *Der Freischutz*, Schubert's Symphony No. 9, the *Great C Major*, and orchestral excerpts from Wagner's *Ring*.

This extraordinary concert will publicly signal the start of an expanded relationship between The Juilliard School and the New York Philharmonic, fellow Lincoln Center constituents for nearly two decades. Collaboration will actually start several days earlier, when principals and other members of the Philharmonic come to the School to conduct special coaching sessions with individual sections of the Juilliard Orchestra.

Mr. Mehta said of the joint concert, "It seems only fitting that Juilliard, one of the world's pre-eminent music schools, and the New York Philharmonic—its hometown orchestra, if you will—should finally get together. The prospect is an exciting one, and I am happy to be a part of the collaboration."

"With 52 of the Philharmonic's 106 musicians Juilliard graduates, and with 14 members of our faculty current members of the Philharmonic, we've had a warm relationship for years," President Polisi noted. "We are very pleased that this relationship will be even closer and more productive in the future. We look forward to an expanding and ongoing creative association in the years ahead."

The concert begins at 8 P.M. on Wednesday, February 12. Tickets are available at the Avery Fisher Hall Box Office at $12.50, $5 for students and senior citizens.

Social Survey Results In

"THE SOCIAL SCENE IS VERY BORING. I HANG OUT WITH OLD FRIENDS FROM HIGH SCHOOL AND GO TO PARTIES AT *THEIR* COLLEGES"

"I FEEL MOST PEOPLE WOULD PARTICIPATE IN SCHOOL FUNCTIONS (MOVIES, PARTIES, ETC.), BUT THEY DON'T WANT THE INVOLVEMENT OR COMMITMENT OF ORGANIZING SUCH EVENTS. A SIMPLE WEEKEND MOVIE SERIES FOR A MINIMAL PRICE WOULD BE A GREAT WAY TO GET THINGS STARTED"

"THERE ARE NOT ENOUGH INTER-DIVISION ACTIVITIES"

"MORE MASTER CLASSES. *NOT* MEANING LECTURES, BUT ACTUAL PERFORMANCE MASTER CLASSES BY GUEST ARTISTS"

"THE SOCIAL LIFE IS NON-EXISTENT. EVERYONE COMPLAINS ABOUT THE LACK OF SOCIAL LIFE HERE, BUT WHEN IT COMES DOWN TO IT, EVERYONE IS TOO BUSY DOING THEIR OWN THING, OR NOBODY CAN GET TOGETHER AT THE SAME TIME"

"YOU CAN'T PLEASE EVERYONE. INSTEAD OF SPENDING MONEY ON 'PARTIES' PROVIDE US WITH MORE FUNDING AND WE'LL FIGURE OUT OUR *OWN* FUN"

"GENERALLY NON-EXISTENT"

"NOT ENOUGH MIXING OF DEPARTMENTS"

"GOOD LUCK!"

continued on page 5

"Journal" Tops "Newspaper"

Juilliard Vote Settles Contest

Five months and over 100 entries later, we have a winner. Actually, there are four winners of the contest that was held to select a new name for the newspaper. The Editorial Committee narrowed down the entries to three finalists. These were "The Juilliard Revue," "The Juilliard Journal," and of course, that old favorite, "The Newspaper." The Committee decided to leave the decision in the hands of the Juilliard community and on December 18, 1985, over 450 students, faculty and administrators voted on a new name. It was indeed a very close vote with "The Juilliard Journal" picking up 177 votes, "The Newspaper" a respectable 167, and "The Juilliard Revue," 115.

The four students who suggested the winning name and who will share the prize of $100 are Elena Bai, Jonathan Mann, Mary Watanabe and Helen Yu. The winners will also receive an award scroll. We would like to express our thanks to all those who participated in the contest, and the paper is glad to receive this new, permanent name.

Just in case you are wondering what some of the other entries were, here's a sample: Artsflash, The Juilliarder, Backstage, Frontstage, The Juilliard Zephyr, Drailliuj Gazette, and The Troubador.

Horowitz

Juilliard students began lining up before 8:30 A.M. in order to receive their tickets for an historic Juilliard event: a master class given by Maestro Vladimir Horowitz. First scheduled for January 31, the appearance had to be postponed due to Maestro Horowitz's illness. The event will be rescheduled for mid-March.

Bernstein

continued from page 1

Suddenly, a crush of gray flannel, belonging to the suits of Juilliard's top administrators, flowed in from one of the doors. As if on cue, the chatter of the excited crowd and the din of the tuning orchestra ceased, for among the gray flannel, clad in a corduroy jacket and green turtleneck, was Leonard Bernstein.

The event was a master class for Juilliard student conductors. Following an introduction by President Polisi, Bernstein set right to work. The student conductors, Robert Casteels, Joel Bard, Bruno Ferrandis, Arthur Post, and Mark Stringer, were each allotted one-half hour to lead the orchestra in selections from Mahler's 7th and Copland's 3rd symphonies.

As the conductors worked, Bernstein strolled about the room, pausing in the back to listen, peering at startled musicians' parts, and greeting friends in the audience. Despite his wandering, however, he gave the students his full attention, and stopped them often to offer advice (no easy feat when orchestra and conductor are at full throttle!). He would either shout comments from afar, or, for more detailed work, come up to the podium himself.

One of the main points that he emphasized throughout the afternoon was the danger of simply beating time. Beating is the "death of conducting," he said, adding that the conductor should musically prepare the orchestra in such a way that the actual beat is inevitable, almost superfluous. Otherwise, "once you beat the beat it's too late."

While working on the Mahler symphony, Bernstein also spent a good while discussing the many descriptive words that the composer had written in the score. Mahler, he said, was a conductor as well as a composer, and knew exactly how to get the sounds he wanted. Thus, his markings serve as especially valuable clues for today's conductors.

Bernstein took care to make the event educational not only for the conductors but for the orchestra as well. He would often, much to the musicians' delight, lead the orchestra himself for brief passages. In these cases, his conducting skill, no doubt augmented by the heightened attentiveness of the musicians, brought forth truely impressive sounds. He also discussed with them various technical points, enriching their understanding of what one would have thought to be relatively straightforward terms, such as "sultasto" and "luftpause," with engrossing descriptions.

Maestro Bernstein brought to the event not only his thorough teaching technique, but also his ebullient personality and theatrical flair. He transformed an already interesting conducting class into a very special occasion.

Bobby Albrecht is a DMA cello student.

Mahler's Biographer to Speak at School

The world's foremost Mahler scholar, Frenchman Henry-Louis de La Grange, will come to Juilliard this Tuesday, February 4 to present a lecture entitled, "Mahler's Biography as a Key to the Understanding of his Works." The lecture begins at 4 P.M. in Room 314. In describing his lecture, M. de La Grange says, "It is impossible to separate Mahler's music from his life. He himself declared 'My music is experienced.'"

Having spent thirty years of his life researching and writing one of the largest biographies ever published, M. de La Grange will explain how and why his knowledge of Mahler's life has helped him to understand Mahler's work. The lecture should be of special interest to those who attended Leonard Bernstein's master class on December 12, in which Mr. Bernstein extensively illuminated Mahler's 7th Symphony with references to the composer's life and mind.

M. de La Grange began to devote himself entirely to the biography of Mahler, in 1960, against the advice of many who observed that Mahler was not popular at that time. His research led him to the principal music libraries and archives of Europe and America, and to search the world for all of the surviving witnesses of Mahler's life. Among others, he made the acquaintance of Alma Mahler and became a close friend of her daughter, Anna. During his year of investigation, M. de La Grange gathered a considerable number of documents, including autographs, posters and books, which today represent one of the richest existing collections on Mahler.

The first volume of the biography was published in English in 1973 and was acclaimed as a major event in international musicology. In addition to his publications, M. de La Grange has produced many television and radio broadcasts, and last year collaborated in the first major international exhibition devoted to Mahler, at the Musée d'Art Moderne de la Ville de Paris. M. de La Grange himself is an accomplished musician and music critic. After attending the Yale School of Music, he studied piano with Yvonne le Febure and Nadia Boulanger. His writing has appeared in *Opera News, Saturday Review, The New York Herald Tribune, The New York Times* and *Musical America*, as well as in the French publications: *Arts, Disques, la Revue Musicale* and *Harmonie*.

This Tuesday's lecture is being hosted by the Composition Forum, which cordially invites the entire Juilliard community to attend.

New Leadership—And Plans— For Alumni and Placement

This past November, the Alumni Affairs Office officially opened its door, with Juilliard alumna and former Cleveland Institute of Music Dean Rhoda Payne as Director.

The office, according to Dr. Payne, is there to serve and support alumni. Its primary purpose is not to raise funds but to help alumni communicate with each other and play a lively role in the Juilliard community.

Kicking things off on a grand scale are seven regional reunions to be held this spring in Boston, Chicago, Portland, San Francisco, Los Angeles, Dallas and Houston. Response from alumni (who have had no active regional chapters in the past five years) to the announcement of reunion plans has thus far been so enthusiastic that gatherings in Minneapolis, Miami and Washington, D.C. may be added. Foreign reunions, including one in Japan, are being considered for 1986-87.

The Alumni Office is also updating and expanding its list of former Juilliard students, and will publish the School's first alumni directory later this year.

Dr. Payne is very interested in forging relationships between alumni and current students. She has already met with the Student Forum to discuss ideas for interaction. One is a program in which alumni from across the country would encourage talented students from their areas to apply to Juilliard, and aim to support them with local scholarships.

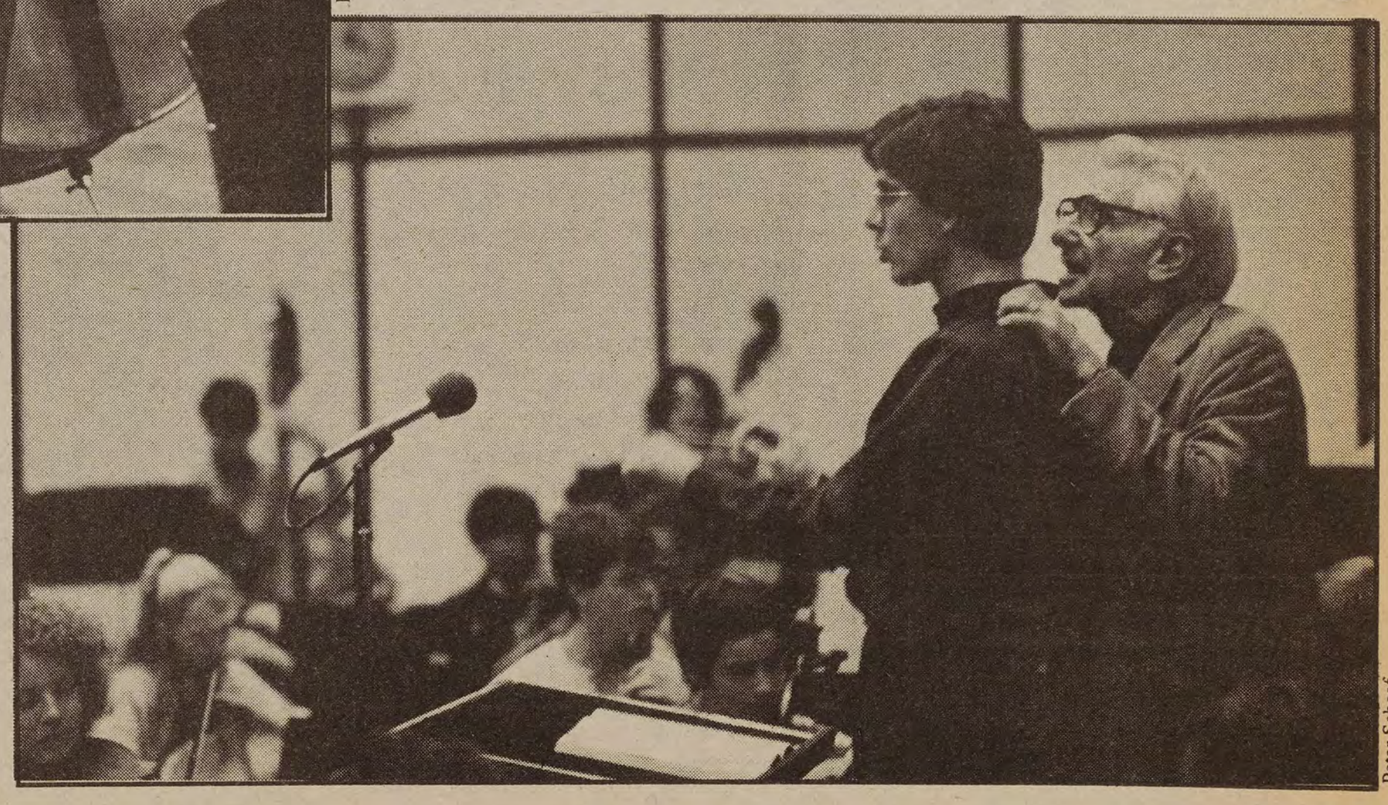
Dr. Payne is eager to reach *all* of Juilliard's alumni. "We want to get the message out to alumni that the school is different now."

In addition to her position as Director, Alumni Affairs, Dr. Payne was last month named Director, Financial Aid.

Also this past November, Suzanne Schanzer was named Director of the Placement Office. Ms. Schanzer, a cellist and May 1985 Juilliard graduate, says the plans for her office might be summed as "students first." And the watch word for students might be "register." On a typical day the office gets 10-15 requests for students to perform gigs. Registered students perform at the set rate of $40-60 per hour. Performers are selected on a rotating basis and the

continued on page 5

Peter Schaaf



Peter Schaaf

Above: Bernstein shares his thoughts on a passage from Mahler's 7th.

At right: Conducting student Arthur Post gets coached by Bernstein.

YO-YO MA To Give Master Class

The distinguished cellist Yo-Yo Ma will conduct a two-hour master class followed by a question period on Friday, February 14. The program will be held in Paul Recital Hall from 3:30–6:30 P.M. All are welcome.

Remembering Heifetz

Famed Violinist Turns 85

by Jacob Lateiner

Jacob Lateiner, a noted member of the piano faculty since 1966, performed widely with Jascha Heifetz and Gregor Piatigorsky during the 1960s. In honor of Mr. Heifetz's 85th birthday February 2, Mr. Lateiner, who has remained close to Mr. Heifetz through the years, has brought together some recollections of his experiences with one of the greatest violinists of all time.

I first met Heifetz in 1961. I was then 33 years old and he was 60. Piatigorsky had invited him to his home in order to meet me, to play trios, and in a sense to "audition" me. The Beethoven trios were on the music stand and we decided to start with the first one in the book; we also played a number of other works. Something quite marvelous hapened that evening—everything clicked and I must have passed the test for Heifetz telephoned me the next day and invited me to participate in the forthcoming Heifetz-Piatigorsky Concerts. As a matter of fact, we went on to play the Beethoven Trio Opus 1, No. 1 many times; it was the first recording we made for RCA, and that recording won a Grammy Award.

Many people feel that chamber music is somewhat arcane, something holy, and something requiring a special gift not given to great virtuosi. Few people are aware that Piatigorsky, for example, toured extensively in the 1920s with Schnabel and Flesch as a Trio; or that Heifetz regularly held weekly sessions to explore the string quartet literature.

The standards set were always of the highest caliber. We used to rehearse each work exhaustively. We met 5 days a week, worked from 10:00 sharp until 1:00, broke for lunch, started again at 2:00 or 2:30 and worked until everyone was pooped. We did this again and again and again until we felt that a work was ready. The great thing is that this kind of groundwork made possible total spontaneity by the time we got to a live performance, on a stage, for an audience. We knew each other's playing and feelings so well, and sensed each other's reflexes so well, that any one of us could suddenly do something we'd never ever felt like doing before and the other two would respond as one.

The recording sessions were equally rewarding artistically. We never recorded anything unless we had already performed it; we had behind us the test of fire of playing in a major hall, in a major city, for an audience and for the Press. Today many people make records, but would fall flat on their faces in a live performance. Heifetz hates splicing as much as I do; he used to say, "no itsy-bitsys, please." If we were unhappy about anything we'd do a large section, or a whole movement, over again.

We scheduled listening sessions separately. We'd come back a week or so after recording, when we were not so involved in "putting out" and when we could listen more objectively, more as an outsider would. For example, there was one time when we did the Brahms C Minor Piano Quartet which has a fiendishly difficult scherzo. At the recording session all three of us were excited and breathless with the music, we did the whole movement in one take and it went like greased lightning. Upon hearing it a week later we were simply amazed; it was a virtuoso performance, breathless and exciting and note perfect! We all said that *nobody* would ever believe it was done without splicing. We never released that performance of the scherzo. Upon hearing it we all felt it was not "Brahmsian" enough, it did not convey the spirit that we felt the music should have, and we used another take of it.

Heifetz is also an astonishingly good pianist; we played four-hand music together quite often, usually Mozart sonatas for one-piano four-hands. I especially remember one incident when we were talking about a quite unrelated subject and, out of nowhere, he suddenly asked me, "Tell me, can you play the piano, the white keys, when you have to play between the black keys? Can you get your fingers in there?" and I burst out laughing because I knew exactly what he was talking about. He was referring to a passage in the Brahms *Paganini Variations* where there is a lot of playing to be done with the middle fingers of the right hand (i.e., the second, third and fourth fingers) up near the fall board in between the black keys. Heifetz has fairly thick fingers, which are perhaps one of the reasons for the magic of his violin playing, but which are a drawback to playing the piano. I answered him, "You mean the Second Variation of the *Brahms Paganini?*" and he kind of smiled and said, "Yes, do you do it?" In retrospect what I find amazing is the scope and the level of his interests. Many professional pianists find the Brahms too difficult to perform; most pianists are not even aware of the specific technical problems of the piece. And there sits Heifetz, at home, exploring and searching at the piano!

He is not a better violinist than others. He is simply in a galaxy of his own and he has been there ever since the age of 6 or 7. He is also a very private person by nature and has had to build a protective wall around himself. All his life he must have been the target of celebrity seekers and cranks. He is also a very human man who is big enough to accept human weakness. (He admits to stage fright; his attitude always was, "I don't know if it's going to be good;" there are the fears and superstitions that go with it). He is a most gracious host who has always made time to see me when I am in Los Angeles.

I feel flattered at having his friendship and honored to have made music with him. Knowing him and working with him has been one of the exceptionally great experiences in my life and I will always feel enriched by that.

Culture Watch

The Culture Watch column calls 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 incuded—especially those reflecting activities of Juilliard faculty and students—are welcomed and should be submitted to the Student Affairs Office.

Television

The Shakespeare Hour. Beginning January 19 and running for fifteen weeks thereafter, the Public Broadcasting Service and WNET will be presenting five Shakespeare plays in the unusual format of one hour segments. Walter Matthau will be the host, and Project Director for the series is Marie Squerciati, a member of Juilliard's Liberal Arts faculty. Dr. Squerciati will offer a detailed account of the ambitious project and of her experience in helping to prepare it in a future issue of *The Journal.* The five plays to be aired this spring are: *A Midsummer Night's Dream, Twelfth Night, All's Well That Ends Well, Measure for Measure* and *King Lear.* Future seasons will also feature five Shakespeare plays and will be based on the themes "Power" and "Revenge." Sundays at 10 P.M. on Channel 13.

Exhibitions

A Lover and His Lass. Specially designed mannequins are dressed in costumes and set in scenic tableaux, marking the joys and perils of romantic love in *Twelfth Night, Romeo and Juliet,* and other Shakespearean Plays. The New York Public Library at Lincoln Center. Main Gallery. Through February 22.

A Souvenier for Mary Wigman. Photographs, manuscripts, and drawings are displayed in this centennial celebration of the German pioneer of modern dance choreography and teaching theory. The New York Public Library at Lincoln Center. Dance Collection. February 16 through May.

Books, etc.

Schubert and His Vienna, by Charles Osborne (209 pp., Alfred A. Knopf, $18.95). "An attempt" says the author "to tell the story of Schubert's life, against a background of the city that he so greatly loved." This learned little book illuminates not only Schubert's life and music but the emerging music business of the early 19th Century. Schubert's biography is thus the story of a Romantic sensibility at odds with bourgeois society. The consequence in Schubert and others of his generation was the making of the bohemian artist as a social and moral ideal.

Music and Poetry: The Nineteenth Century and After, by Lawrence Kramer (251 pp., University of California Press, $28.00). A composer as well as literary critic, Mr. Kramer here undertakes to demonstrate the intimate bonds between music and poetry. Examining relations between specific works of music and poetry by such artists as Beethoven and Wordsworth, Chopin and Shelley, Charles Ives and Wallace Stevens, Elliott Carter and John Ashbery, he aspires to nothing less than the creation of "a discipline that could embrace both arts" and "provoke new ways of reading and hearing."

Realism in Nineteenth-Century Music, by Carl Dahlhaus (131 pp., Cambridge University Press). A distinguished music historian elucidates the complex relations among emotional expressiveness, refined artistry, and the representation of common "reality" in music during the 19th Century, the age of Romanticism and Realism. Resisting simplistic labels, Mr. Dahlhaus challenges many accepted opinions in fourteen chapters identifying varieties of realism from Berlioz to Strauss.

Modern and Modernism: The Sovereignty of the Artist 1885–1925, by Frederick R. Karl (456 pp., Atheneum, $30.00). The interrelation of the arts and ideas was never more pronounced nor more aesthetically and philosophically ambitious than during the epochal years near the end of the last century and the beginning of this century. This is the latest book to explore the arts and ideas in those years, and is perhaps the most thorough. Interweaving such figures as Stravinsky, Kafka, Freud, Picasso, Schönberg and Proust, Mr. Karl provides a panoramic view of a period in cultural history that every artist and educator should know.

Poetry Readings

Poets Fran Quinn and Joseph Wilson will read from their work at The Juilliard School on Thursday, February 20 at 5 P.M. in Room 313.

Mr. Quinn, a native of Massachusetts now living in Worcester, Massachusetts is a distinguished poet who is also recognized as one of the nation's finest readers of poetry. Mr. Quinn has been Poet in Residence at Northeastern University, Boston, and recently read from the work of Walt Whitman at the Philadelphia Academy of Music at the invitation of the Frederick Delius Society of Philadelphia. Mr. Quinn's latest collection of poems is *Milk of the Lioness* (1982).

Originally from Illinois, Joseph Wilson received his MFA from the renowned Iowa Poetry Workshop and is now a member of the English department faculty of Anna Maria College, Worcester, Massachusetts. He is on the editorial board of the literary magazine *Spectrum* and currently on sabbatical from his teaching duties.

The reading is being organized by Dr. Peter Rojcewicz, a member of the Liberal Arts faculty and is open to the entire Juilliard community. There is no admission charge.

Peter Schaaf

Dancers Meet Maurice Béjart

by Leslie Nelson

Maurice Béjart, creator of the reknowned Ballet of the Twentieth Century recently paid an informal visit to the Juilliard Dance Division. An audience composed of both teachers and students gathered in the Drama Theater to ask questions concerning Béjart's school, his company and aspects of his artistic life as a choreographer.

M. Béjart started dancing with a group in 1953 in Paris—"washing the dishes by day and dancing by night." In 1960, he received state support to establish his company in Brussels. In twenty-five years Béjart's Ballet of the Twentieth Century has grown to become one of the internationally prominent dance companies. At the time of his visit to The Juilliard School, Béjart was engaged in his company's eighth season in New York which included the New York premiere of his new work *Le Concours*. Through a series of flashbacks this new work recreates a dance competition in which the ballerina is murdered. Béjart calls this work, set to original synthesizer music, "a collage of classical ballet pieces." When discussing the original rehearsal for the work Béjart smiled and said "the first day is a nightmare. In the studio there are no concepts, only flesh and bones. The dance does not exist without the dancer."

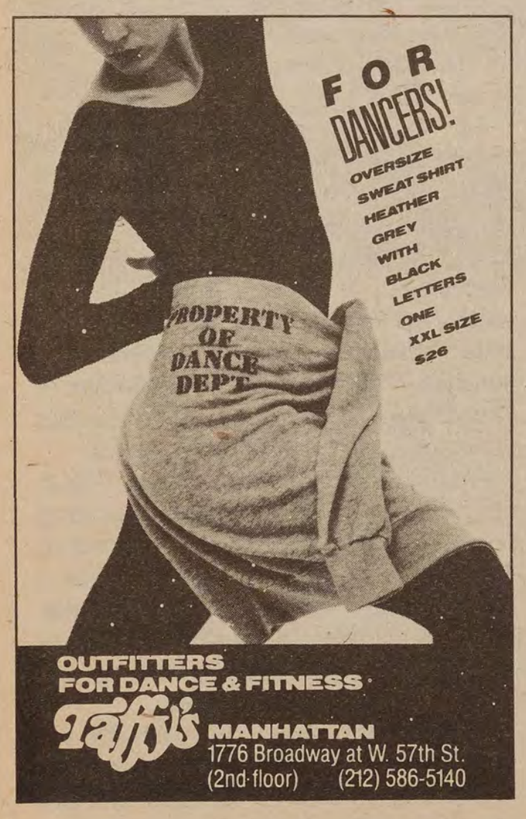
Béjart described the character of the ultimate dancer or choreographer as being "half boxer-half nun," or the combination of "religion with a sense of truth." "Art is a mixture of meditation and virtuosity," he added. "Art cannot divide the two or it is not art anymore." He believes that the future is in mixing classical dance with modern dance, and states optimistically that "the power of the arts is going around the world."

On the question of new choreographers Béjart says that "for some people choreography is fashion—but when you have it, you have it. What you have learned stays in your mind and in your heart—it is not a mode."

As several of his well known pieces contain only male dancers, Béjart was asked if his company focused especially on men. "No, [in the dance world the] man was always in a kind of harem. I push for men to get equality."

His last words were about his "training" as a choreographer: "An artist, to create, cannot learn from his own art. (It is necessary) to got out on the street and get rain on the head, to be able to free yourself, and to be able to kill yourself. You must have a free imagination and a terrible sense of danger."

Leslie Nelson is a third-year dance student.



Studying at The Moscow Conservatory: *A Personal Reflection*

The appearance last month of the Russian conductor Yuri Temirkanov with the New York Philharmonic was widely hailed as an important sign that cultural relations between the Soviet Union and the United States are improving.

An even more significant sign was the announcement last month by the Russian-born pianist Vladimir Horowitz that he will return to the Soviet Union for the first time in 61 years to play two recitals this Spring. Mr. Horowitz's visit will be the first of 10 major events that will send cultural emissaries between the Soviet Union and the United States as part of the Geneva summit agreement signed last November by President Reagan and Mikhail Gorbachev. (Cultural relations between the two countries were discontinued in 1979 under the diplomatic stresses brought on by the Soviet move into Afghanistan.) Although specific agreements are still in negotiation, events will reportedly include theater, dance, television, radio, and music performances. Already planned is an exchange of painting exhibitions. Works from Leningrad's Hermitage and Moscow's Pushkin Museums will be brought here, and paintings from the National Gallery will be shown in the Soviet Union.

In light of these develoments, *The Juilliard Journal* is especially pleased to present the following first-hand account of music studies in the Soviet Union.

With nine years of study at The Moscow Conservatory behind her and a professional career already underway, Yugoslavian pianist Aleksandra Romanic came to Juilliard this past fall to glean the best of what Western musical education and culture have to offer. She is one of only a handful of musicians to have had the opportunity to learn from the best in both the East and West in recent years.

The Moscow Conservatory was founded one hundred years ago this year. Its first director was Nikolai Rubinstein—the famous Russian conductor, pianist, composer, and the younger brother of the world renowned pianist and composer Anton Rubinstein (who founded the Russian Musical Society in 1859 and the St. Petersburg Conservatory in 1882). Thanks to these two men Russia obtained the two important schools in which almost all Russian musicians have been trained. Tschaikovsky was among the early teachers at the Moscow Conservatory, and among the early alumni were Rachmaninov and Scriabin.

In an interview with *The Juilliard Journal*, Aleksandra talked about her experiences at The Moscow Conservatory. Following are edited excerpts.

What led you to study at The Moscow Conservatory?

Professor Vera Gornostaeva had a concert tour in Yugoslavia and she was asked to hear me. I played for her and she invited me to come to Moscow to study with her. I arrived in Moscow at the age of sixteen and entered the High School of the Moscow Conservatory, then became a student of the Conservatory, graduated and stayed for the Master's program also. So, I spent nine years in Moscow, and those were the most interesting years of my life. Of course I went there because I knew the importance of that school, and I knew a lot about Vera Gornostaeva. She was a pupil of Heinrich Neuhaus, the famous Soviet professor, the teacher of Richter, Gilels, Stanislav Neuhaus, Naumov, Malinin and many other famous artists. I had known I wanted to be a concert artist since I was 12, and that is why I wanted to study with this famous teacher.

How was it? What did you like and dislike about it?

I really enjoyed it, otherwise I would not have stayed that long. Many things were happening in and around the Conservatory, especially in the Big and Little Halls of the Conservatory. As students, we were able to hear and meet all of the major artists and ensembles. I shall never forget concerts I've heard of Richter, Gilels, Stanislav Neuhaus, Flier, Oistrakh. And I remember how fascinated I was, and still am, with Moscow as a cultural center. We all know how the Soviet Union is isolated and not too many artists from abroad have performed there. But the fascinating thing is that Soviet talent has such an enormous potential of its own to make that city a wonderful musical center.

What did I dislike? It was cold. One cannot imagine how cold. I shall never forget the New Year's party in 1979 when it was so cold that the windows on some of the buildings exploded. We were celebrating the New Year out of town and the temperature there was 47C (52F) below 0.

Aleksandra Romanic

What did you study?

The curriculum is very similar to that here. Besides piano we were required to take Chamber Music and Accompanying as main subjects. Then we had The History of Music for four years; Piano Pedagogy; History of Piano Art; the L&M subjects: Polyphony, Harmony and Analysis; Foreign Language; History of Fine Arts; and History of Philosophy and Aesthetics. And then (by the way, I heard that some Juilliard students complain about their academics, but they can be happy that they do not have to take what we had) we were required to take the History of the Communist Party, Dialectical Materialism, Historical Materialism, Scientific Atheism, and Scientific Communism! If one would now ask me what that was all about, I could hardly answer him. These were the rules of the game and they made the rules. But after all, the Marxist theory is not a religion and one does not have to believe in it to learn about it.

How does The Moscow Conservatory compare to Juilliard?

Basically, the training is really very similar. Both schools are preparing professional young musicians. As to the differences, it seems to me that Soviet students have much more time to concentrate on their main subjects, on their instruments. First of all, the program at the Conservatory in Moscow (or anywhere in the USSR) lasts for five years, compared to the Juilliard four, and the Master's program takes an additional two. That makes seven important years of training during which students are able to prepare at least the basic repertoire (besides solo works).

And the other important difference is that the private lessons in the main subject are an hour twice a week (and each instructor has about 20 students) instead of just once as at Juilliard, plus there is the possibility of working with the teaching assistants whenever it is necessary. Also, the students are required to appear in juries at least four times a year in front of the whole piano faculty. And I noticed that students there usually play much more in public than students here.

All these activities (the lessons, juries and even concerts) are not as private as they seem to be here. They are much more open. All the juries take place in the Little Hall of the Conservatory and they are open to the public. That is the double profit for everybody: the students feel much more responsibility playing in a real concert hall (especially when they realize that Richter or Kagan or Gutman, etc., had played there just a few evenings before). They obtain a performing experience. And all the others are able to hear what is really going on in the piano department, and to observe the level of performing, and to compare their own performing level for themselves. And that makes for HEALTHY competition. The same situation exists with private lessons. They are much more like master classes.

As to the concerts, the most popular events among the students were not so much the concert recitals of the Master students (maybe because too many of them were taking place) but the "class concerts" or "class evenings," again usually taking place in the Little Hall of the Conservatory. These were concerts of students of one of the professors. They were always full because they were giving us a chance to hear and compare how the different professors taught their students, and to hear the best of our colleagues. It's a more open environment then here. There is more mingling among the faculty and the students. They discuss the concerts.

What about student life?

Most students live in dorms about 20 minutes from school. Some hold jobs as well as study. They're much like students here. There are many foreign students, but few from the U.S. It's very unfortunate. But we can hope that the recent cultural exchange agreement will indeed improve the cultural relationship between the two countries, which is so important for all of us musicians and artists.

Aleksandra Romanic is a Fulbright Scholar in the Professional Studies Program. She will be performing a piano recital on February 5 at 8 P.M. in Paul Hall.

To Students Who Can Play a Non-Western Instrument

The Lincoln Center Student Program would like to develop a program of non-Western music for the 1986–87 season. The program will consist of 20–25 minutes of both Western and non-Western music, along with explanation and discussion periods, in order to give school children the opportunity to hear the music of different cultures and to hear the similarities and differences between Western and non-Western music. Performances will take place in July for teachers at the Lincoln Center Institute summer session, and during the 1986–87 school year in public schools in New York City and the suburbs.

Performers will be paid. Students must be available in July and must be here at Juilliard in 1986–87. Examples of non-Western instruments include shakuhachi (Japanese flute), urhoo (Chinese violin), and kayageum (Korean guitar). If you are interested, contact Richard Killough in Room 230 or on extension 244 AS SOON AS POSSIBLE.

Social Life Survey

continued from page 1

"WE NEED AN AFFILIATION WITH THE YMCA OR SOME EXERCISE AREA"

"THE LOUNGE NEEDS NEW WALLPAPER, RUGS AND FURNITURE. NON-SMOKING AREAS AND MORE TRASH CANS"

These are just a few of the many comments provided by students in response to a survey distributed last semester which examined the needs, perceptions, and involvement of Juilliard students with respect to social activities at the school. About 275 students completed the survey. Despite an occasional negative response (5 to be exact) to the survey the great majority of respondents indicated a positive interest in fostering social life here.

Although school is certainly the most important priority, all work and no play can lead to periods of unproductive burnout. However, before any steps could be taken to offer some good, healthy fun, it was important to find out just what would be most appealing to students. The results of the survey, based upon 202 tabulated responses are reproduced below:

1. Where do you spend *most* of your time socializing?

a) Your apartment 35%
b) Friends' apartments 28%
c) Restaurant/bar 27%
d) Club 3%
e) School 46%

2. What social activies do you *most often* engage in?

a) Movies *33%*
b) Theater *9%*
c) Large parties *15%*
d) Seeing friends in small groups *53%*
e) Concerts *34%*
f) Restaurant *30%*
g) Sports events *3%*
h) Exercise centers/spas *3%*

3. Whom do you *usually* spend your free time with?

a) Mostly Juilliard Students *45%*
b) Mostly non-Juilliard friends *13%*
c) Mix of both Juilliard & non-Juilliard friends *35%*
d) Mostly family *11%*

4. Which of the following would you like to see planned in the way of social activites at Juilliard?

a) Film nights *50%*
b) Lecture series *16%*
c) Parties *36%*
d) Outside performers *46%*
e) Small cocktail parties/happy hours *28%*
f) Packaged vacations (i.e., ski weekends; holiday vacations; summer abroad *48%*

5. What types of films would you *most* likely attend at Juilliard?

a) Classics *52%*
b) Comedy *41%*
c) Adventure *25%*
d) Drama *22%*
e) Science fiction *13%*
f) Romantic *23%*
g) Thrillers/mystery *25%*
h) Foreign *22%*

6. What kind of guest speakers would you be *most* interested in?

a) Those related to your specialty *53%*
b) Those concerned with the arts in general *39%*
c) Recent alumni or others who could discuss "survival skills" and ways of incorporating arts education into careers and lives *38%*

7. What kinds of guest performances would you *most* like to see at Juilliard?

a) Comedy *22%*
b) Drama *26%*
c) Dance *24%*
d) Music *66%*
e) Movement troupe *8%*

8. What types of parties would you *most* likely attend at Juilliard?

a) Parties attended by all divisions *67%*
b) Division parties *18%*
c) Small informal parties *32%*

9. Which of the following have prevented you from attending social events at Juilliard?

a) Time *54%*
b) Transportation problems *8%*
c) Lack of interest *18%*
d) Lack of publicity or knowledge of social events *35%*

10. How often do you attend performances outside of your division at Juilliard?

a) Never *15%*
b) Seldom *40%*
c) Occasionally *37%*
d) Often *8%*
e) Always *0%*

11. Which of the following student discounts available in NYC are you aware of?

a) RUSH tickets for concerts or plays *66%*
b) TKTS for Broadway shows *38%*
c) Museum discounts *28%*
d) Philharmonic rehearsals (Free) *41%*
e) Free festivals *26%*
f) Exhibitions *13%*

12. Do you think your parents or other family members would be interested in attending a family day in April at the school?

a) Definitely *17%*
b) Probably *26%*
c) Unsure *18%*
d) Probably not *18%*
e) Definitely not *20%*

NOTE: These percentages are based upon respondents often choosing more than one response per item. An "other" category on many items was omitted in the analyses.

More Survey Results in Next Month's Issue of *The* JUILLIARD JOURNAL

Lisa Kohler

Rachel Rosales

Queen for the Night

Last April, American Opera Center member Rachel Rosales auditioned for the New York City Opera. Beverly Sills was impressed and put her on the roster as a cover. As a cover, Ms. Rosales attends each rehearsal, watches the staging of each production and substitutes for a particular role in case of illness of a cast member. Ms. Rosales had her debut with the New York City Opera on Saturday, October 26, 1985 in the role of Queen of the Night in Mozart's *The Magic Flute*.

Because her debut came unexpectedly, the few days preceding it were a whirlwind of activity and preparation. On Wednesday, October 23, the New York City Opera called Ms. Rosales and warned her—or rather let her know that the person she covered was ill and that she might have to substitute in Saturday night's performance. On Thursday, it was definite. She would sing the Queen of the Night role, and therefore would spend all day Friday at staging and conducting rehearsals.

On the big night, Rachel was understandably nervous, but not as nervous as she might have been because she was familiar with the role. She had already sung the Queen of the Night with the Merola-Opera Program of the San Francisco Opera, the Opera Company of Boston and most recently, this past summer at Wolftrap with the Wolftrap Opera Company. Yet, despite her familiarity with the role, the realization hit Ms. Rosales, while she was getting into her costume and makeup, that this was New York. "Being in front of a New York audience was different," she said later; "it is the most critical in the world, with access to so many artists and musical talents."

Before the curtain rose, Ms. Rosales tried relaxation techniques—and succeeded—to the point of yawning away some of the nervousness. Then with a surge of adrenaline that shot from her feet to her head, she knew she was ready. The first aria went well, the second even better—"I even hit the high F's," she remembers. Reflecting on that evening and her other work with the New York City Opera, Ms. Rosales stressed that "the camaraderie was there, evident" and that the other cast members "were rooting" for her and were "very supportive of one another."

Obviously, Ms. Rosales feels very comfortable with the New York City Opera, and that bodes well for the future—for after graduating from Juilliard in May, and then performing the Queen of the Night role once again in June with The Cincinnati Opera, Ms. Rosales will return to the New York City Opera next season as a full cast member. She is enthusiastic, yet realistic about her future after her successful debut, and what keeps her going is very simple—there's "always somebody better, and it makes you work harder."

Gounod Opera Coming From AOC

The American Opera Center is about to unveil its first full-scale production of the season. *Mireille*, an opera in two acts, will be presented in The Juilliard Theater on February 21, 23 and 25, with Anton Coppola conducting and direction by Bernard LeFort.

First premiered in Paris in 1864, Mireille is an intricately melodious folk tragedy with music by Charles Gounod, and Libretto in French by Michel Carré, from the poem by Frédéric Mistral. It's a love story—the tale of Mireille who loves a poor young basket maker, Vincent, in spite of her father's choice of Ourrias, the bull tamer, as her husband.

Jungwon Park and Rachel Rosales will share the title role. The complete cast, in order of vocal appearance, includes Vanessa Ayers and Angela Randell as Clemence; Yanyu Guo and Rebecca Russell as Taven; Rodolfo Acosta, Ruben Broitman and John Daniecki as Vincent; David Barrell and Stephen Biggers as Ourrias; John West (a guest artist from the Theater Center) and Brian Matthews as Ramon, Mireille's father; Keith Heimann and David Stix as Ambroise; Debra Parker and Jeanine Thames as Vincenette; David Harris and David Stix as the voice of Le Passeur; and David Cole, Matthew Dobkin and Dana Watkins as Andreloun. The role Death will be danced by Kristine Jarvi.

The performance begins at 8 P.M. on Friday, February 21 and Tuesday, February 25, and at 3 P.M. on Sunday, February 23. Tickets are going fast and are available at the Concert Office while they last.

Alumni and Placement

continued from page 2

more talents a student has registered—including auxilliary talents such as mime, guitar and pop—the more gigs he or she is likely to get. Some of the more unusual requests have been for a violinist to serve as an advisor for a commercial photograph of a person holding a violin, a singing gondolier for a Venetian carnival, and a cellist who looked like a high school student for a McDonald's commercial.

In addition to developing current services—resume counseling, job listings, and a credentials service as well as gig coordination—plans for new programs are underway.

In cooperation with the Hospice Program of New York's Visiting Nurse Service, some fifty paid performances in the homes of terminally ill patients are scheduled for this year. The program grew out of last year's Juilliard School Public Services Ensembles, which performed in nursing homes and hospitals, and which Ms. Schanzer coordinated.

Also planned are career seminars and an outreach effort to arrange paid performance programs with corporations, buildings with atriums, and so forth.

All Placement services are available to students and alumni of all divisions at no cost. Stop by and register for them in the Placement Office, Room 219.

A Tale of Iceman's Past

by Jonathan Mann

Having seen the recent Broadway revival of *The Iceman Cometh*, I became curious about the 1956 production of the play at The Circle in the Square Theater. It also starred Jason Robards and was directed by José Quintero. I had the opportunity to ask Theodore Mann, producer of the '56 Iceman, some questions.

In 1956, your production of *The Iceman Cometh* opened. What was the location of The Circle in the Square (CIS) at the time?

Sheridan Square. The original Circle had been converted from a nightclub into a three-sided arena theater. We took the dance floor of the nightclub, and made that our stage. We eliminated all the tables that had been in the space and built little tiny nightclub tables, for licensing purposes. There were three poles in the stage area, which were building supports.

Was this your first production at Circle in the Square?

Oh no, we'd been performing there since 1952. 1951 actually. We'd had a tremendous success with "Summer and Smoke" in May of '52. But we'd done "Dark of the Moon," a new play called "Amata," and we'd done "Yerma."

Would you describe the financial condition of CIS at the time leading up to *The Iceman*?

After "Summer and Smoke," everything had gone rosy for a while, but then all the money went, and we were back on our heels, ready to be knocked out when we decided to do "Iceman." We felt this would be the end or the beginning. If we'd fail, we'd fail gloriously, and we'd go out with a big bang, because we did think this was the end.

What about the previous 1946 production of *Iceman*?

Well, it had been a big failure. A very well-known actor of the time played the lead, and on opening night, his good friend Babe Ruth came back to visit him at intermission, and they were drinkers, he got a little soused and when he came to this 45-minute monologue in the last act he went dry, absolutely bone dry, he could not remember his lines. The critics didn't know it because they managed to cover it, throwing him lines from off-stage and so forth.

> "Here was our Pulitzer Prize winning Playwright . . . . in total disregard."

So that production failed?

It played a very short time, and it was really the final deathknell in O'Neill's reputation in the 40s and early 50s. He was considered a has-been, a writer from another period, not someone to do anymore.

So he went out on a sour note?

Oh, yes. He lived until '53, but he was a forgotten man. He died in Boston and there was nobody there, nobody at the funeral, although he didn't want to have a funeral, and a small item in the New York Times obituary section. Here was our Pulitzer Prize winning playwright, he wasn't poor, but he was in total disregard. Sort of the way we feel about Saroyan today, who is he? Maxwell Anderson you know; who are these guys?

Then why did you want to do *The Iceman* at the time?

Because we felt O'Neill was a great writer and his material seemed compelling to us, very exciting. It seemed very true, natural, rich. It felt like people talking. It had the grit of the city about it.

But this particular year when we called, instead of being turned down, the agent, Jane Rubin said, "Which play would you like to do?" So we thought, they're going to give us permission to do the least commercial plays: "Lazarus Laughed" or "Marco's Millions," so I asked if we could do one of these plays, and she said, "No, Mrs. O'Neill said that if you had your choice of ANY O'Neill play, which would you like to do?" So we went back and we conferred again and one of the partners had read "The Iceman Cometh," so we looked at it, and I was knocked out by the strength of the play. We all agreed that this was the play we'd like to do. So, we called the agent and she said she'd have to get permission from Mrs. O'Neill. It was the last play he had produced in his lifetime. She felt wonderful that we'd chosen this play, because that was the most meaningful for her, since it had been such a pain for him.

Circle in the Square Theater at Sheridan Square c. 1956.

What did you do for money to get the show underway if The Circle was in financial trouble at the time?

I went to see Roger Stevens who's now the head of the Kennedy Center, but in those days he was an independent producer here in New York. And I had known Roger, he was a friend. So I made an appointment and I came to see him. He was in an office building on Broadway and 46th Street. a five story high building with an elevator, and as I walked into his office, he was going out, he said, "I gotta go. I gotta catch a plane to Washington, so come on with me, and tell me what you want." So I went into the elevator, and I realized I had five floors to tell him the whole story of what I wanted, and I said, very quickly, "Roger, we want to do the O'Neill play, 'The Iceman Cometh.'" He said, "Whaddya want to do that play for, y'know, a sad, somber play" and I said, 'Well, we think it's a great play," and he said, "How much do you need?" and as we hit the bottom floor, I said "$2500." And as Roger walked out of the elevator he said, "Go up and tell my secretary to write you a check for $2500." That was it. I got the check and we were able to mount the show. It was enough to build the set, get props, pay the cast, enough to get through to the opening. By the time we opened, that whole $2500 was gone, plus more that we owed. We were rolling the dice so big that either we were going to make it, or we were just going to go under.

Had you ever worked with Jason Robards before?

Yes, he had been in "American Gothic" for us, and he was a working professional actor, he lived down on 14th Street near 11th Avenue and just had been out on the road with "Stalag 17." He was a nice, very gregarious person, friendly and fun to be around. When we cast the "Iceman," the part of Hickey was originally given to Howard DaSilva. Maybe five days before the first rehearsal, Mr. DaSilva told us he couldn't do it—I think for economic reasons because we weren't paying much then, maybe $50, $25, per week, which was about the minimum daily requirement for Off-Broadway. Actors in those days had a right to leave with five days notice for higher paying employment, so we were often in rehearsal, with actors coming and going.

Anyway, Howard DaSilva had fit very much O'Neill's description of the character—fat man, balding, early 50's. So, it looked like the ship was really going to sink now, because we had the whole thing cast, we were ready to go, we had some money, but we didn't have a Hickey. Then Jason showed up. Of course we knew him from "American Gothic," from auditions, and he had auditioned for the part and had not gotten it. And now he came back. It was about 6 P.M., an early winter evening and he'd had a few drinks and he insisted on the right to audition again. We were all up in my office having a meeting, trying to figure out what to do and José went downstairs with him into the Theatre and he came up about a half-hour later, with tears in his eyes, saying, "We've found Hickey." Of course, Jason didn't look anything like O'Neill's description. He was in his late 20's or early 30's, he was lean, hungry-looking, had a full wavy head of hair, he was lantern-jawed, but what he had was this tremendous electric energy like a frenetic salesman, and of course, Hickey, when you see him in the play, has just come from murdering his wife, and has walked all the way into Manhattan from Queens on a hot summer day and he's energized beyond human comprehension—he's souped up, like a live wire, and Jason had that. I remember he used to do this thing with his fingers, snap them and roll them and he just SOLD peace to the guys at Harry Hope's Saloon and sold them on the idea of going out and facing their dreams, not tomorrow, but today.

Tell me about some of the other actors who were chosen.

There was Rocky the Bartender, a lowlife Italian pimp, tough but funny. A young actor came in who was right for the part. His name then and still is Peter Falk. We had Conrad Bain playing Larry Slade. Patricia Brooks, whom you know, played Pearl.

> "We were rolling the dice so big that either we were going to make it, or . . . go under."

Did she have to audition?

Everybody auditioned. The owner of the Saloon was an old Irishman in his 80's, tough-faced, like a fighter, natty dresser who I think was a friend of Jason's. He was brilliant. Funny, warm, irascible, wonderful Irish wit. Like any angry leprechaun. His name was Farrel Pelly. Two other guys played Mosher and McGloine. They were amateurs, hadn't done anything in the theater. Mosher was played by Phil Pfeffer, roly poly, when he laughed, he was hysterical, with childlike glee. He'd laugh and taunt McGloine. The interesting thing that happened in that play was that the animosities that existed onstage continued offstage. People fought a lot. They spent about seven hours a day together. Parritt was a wonderful young kind who'd never done much, but had the face of an angel, named Larry Robinson. The casting for that play was fantastic—not necessarily by professional experience, but by personality. They WERE the characters.

Was *Iceman* very simple technically, or were there lots of lighting and props? Was the set large?

It was quite an elaborate rendition of Harry Hope's Saloon. But the thing that was so striking about it was that it was taking place in a nightclub. So from the moment you got in the door, and you weren't even near the theater, it was already a club, you know a place where people drink, etc. People walked in from Sheridan Square, they walked down several steps, they walked through a long hallway, and you were in a nightclub environment. Then they came up some stairs, and they came to a big bar. Then they climbed more stairs, and now they were in the theater proper. So it was a very wonderful preparation for the audience.

Do you have any recollections of the opening night?

Yes. It wasn't an opening night, it was an opening afternoon. Because it was such a long play, and in those days critics all came on one night, and they had to be out by 9:30 to make their deadline. If we'd started at 7, by the time it was over, five hours later, their deadline would've passed. So we decided to make it a 2:00 in the afternoon opening. And of course in that building there were old windows from the nightclub which I'd had painted over, but still on a bright day, light was coming through. It was a wonderful added effect to the play, because you had this feeling of the real world,

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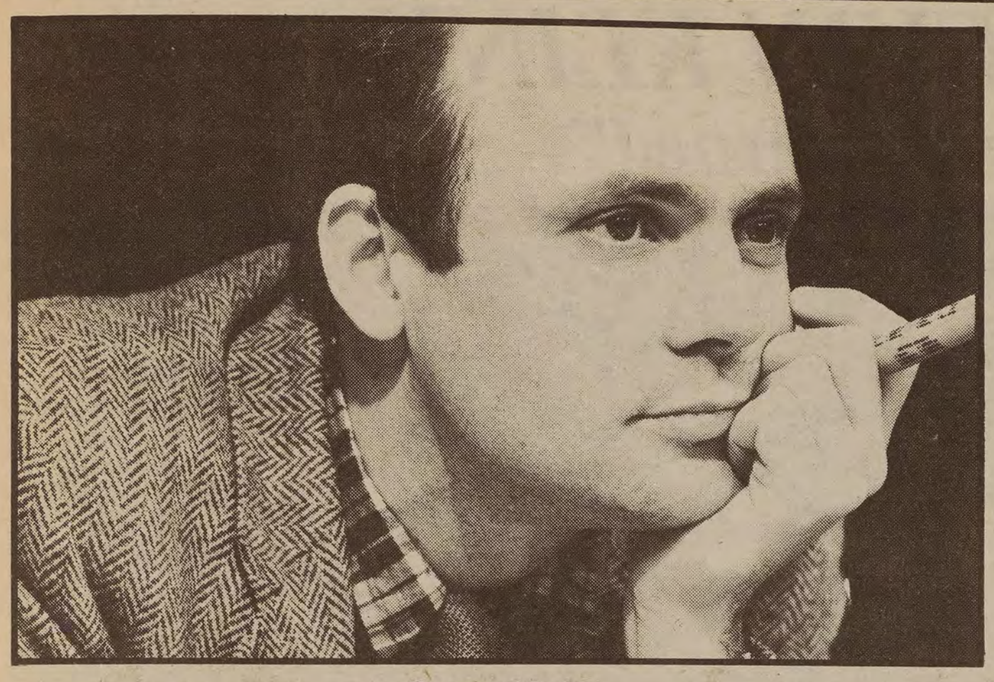

Gregory Mosher

Lincoln Center Theater Reopens

Talking with Greg Mosher

As anyone attentive to New York's theater life knows by now, Lincoln Center's part of that life has revived. After several years of uncertainty and barely broken darkness, the Vivian Beaumont Theater and its smaller companion, the Mitzi E. Newhouse Theater, will soon both be regularly bright again.

The first to be lit was the Newhouse. On December 20 two one-act plays by David Mamet, *The Shawl* and *Praire du Chien* began a six-week run featuring Mike Nussbaum, Lindsay Crouse, Jerry Stiller, Tom Signorelli and W.H. Macy. These plays will be followed on February 28 by John Guare's *House of Blue Leaves,* to be directed by Jerry Zaks. The season will probably be completed with one or two other productions.

Next season, the Beaumont will join the Newhouse with a full schedule of three plays in ten-week runs.

The person chiefly responsible for bringing off the artistic revival is Gregory Mosher, in collaboration with Bernard Gersten as executive producer. Mr. Mosher studied acting at Juilliard in the early 1970s and then gained impressive credentials as director of the Goodman Theater in Chicago, where he produced numerous new American plays. In an open and informal conversation, Mr. Mosher told *The Juilliard Journal* his views on acting, playwrighting, and the theater company he now directs.

"The trap of this building," he said of the Beaumont, "is the tendency to serve the building rather than the artists who work here." But since "all drama begins with plays" not buildings, the plays must come first. New American plays will therefore be the top priority at Lincoln Center, although the classics will also put in plenty of appearances. This emphasis on new plays is needed in non-profit theaters like the Beaumont, Mr. Mosher said, because "the mechanism of Broadway now is such that no new serious plays will be produced" and playwrights starting out, like Roger Hedden, as well as more established authors like Mamet and Guare, and even such luminaries as Arthur Miller "need theaters they can count on to produce their work. Right now we don't have them in New York."

Expressing confidence in the state of playwriting today, Mr. Mosher noted "there are a lot of interesting writers around now. They're probably more interesting now than ten years ago, but it could be that I just know more writers."

Among the strongest plays being written today, he added, are those influenced by David Mamet. "The lines are shorter. The play is bare.' One cause of this spare language, Mr. Mosher explained, was the realization that middle class language is dead, i.e., reduced to empty conventions and robbed of vitality. To achieve genuine and forceful expression of feeling, mid-twentieth century playwrights therefore took up the language of the lower class, a language less educated and more truthful, "the only language that has any vitality left."

But Mr. Mosher does not want to promote any one type of play, author, or style. To accommodate the greatest number and variety of good writers, he plans to let the productions suit the plays. This means he will not create a repertory company but will let his productions be as eclectic in scale, style, direction, and acting as the plays demand.

Good plays also demand good actors. Speaking of the acting profession, Mr. Mosher observed that this profession, like the theatrical culture at large, has suffered from the quest for fortunes. "I don't think anyone is going to forgo the notion of being a star; that's deep in the American psyche," he explained; "but I don't think you can have a thriving theater unless you have a large group of people making middle-class incomes."

To foster such a healthy acting community, good training for actors is indispensible, says Mr. Mosher. But training is more difficult than most aspiring actors suspect. For unlike many other artists, Mr. Mosher pointed out, such as musicians, who by the age of 18 must exhibit reasonable technical proficiency and possess a respectable repertoire, most actors of that age are virtually illiterate in their chosen art. It is unusual if they have "the ability to say two lines." Hence their study must begin virtually from scratch. "It has to combine a lot of technical work," he said, "with training of the voice and body, education of the mind, learning ot the craft of acting, and development of the imagination of the actor."

Of these necessary ingredients of good acting, Mr. Mosher stressed imagination. "Imagination is the pillar of an actor's trainning," for an actor must learn above all to "live in the moment." This means being able "to play a series of actions" unself-consciously, as if outside of oneself—rather like a baseball player who "keeps his eye on the ball," and reacts almost instinctively to a pitch or a play developing around him. One can only "live in the moment" if one has a well-cultivated imagination, since "imagination is appealing to something that is outside of you." Imagination, Mr. Mosher added, can be cultivated in many ways—thinking, feeling, observing and experiencing in general. And every actor's training should include it, in the classroom, on the stage, and beyond those walls.

Mr. Mosher hopes the activities of the Beaumont and Newhouse Theaters will help nourish Juilliard's acting community by involving Juilliard's students at least informally in those activities. "I don't now what form that involvement will take," he said, but "there is an enthusiastic commitment on both sides to finding a way to work it out."

Shepard's "Buried Child" Presents Dramatic Challenge

by Lisa Hamilton

Sam Shepard has become one of America's most prolific and prominent directors, actors and playwrights. The film of his play, *Fool for Love* opened late last year and two of his critically acclaimed works can now be seen on Off-Broadway—*A Lie of the Mind* and *Curse of the Starving Class* (Brad Whitford, a Juilliard Theater Center alumnus is featured in the latter). Beginning February 27, through March 1, the Juilliard Theater Center's fourth-year class will present Mr. Shepard's 1978 Pulitzer Prize Winner, *Buried Child*. This will be the first presentation of a Shepard play at Juilliard.

Mr. Shepard's plays, influenced by the turmoil of the sixties and seventies (i.e., Watergate, the Civil Rights Movement, Vietnam), are typified by themes of corruption, betrayal and loss of innocence. In particular, Shepard wrestles with the effects that a diseased America has on the family, especially the Mid-Western family. *Buried Child* is no exception. A 1978 *Time Magazine* critique of *Buried Child* commented, "His theme is betrayal, not so much of the American dream as of the inner health of the nation. He focuses on that point at which the spacious skies turned ominous with clouds of dread, and the amber wave of grain withered in industrial blight and moral dry rot."

Like all of Mr. Shepard's work, *Buried Child* is filled with symbolism and questionable truths. On the surface, *Buried Child* is about the blight of an Illinois family who keeps secret the death of a child who is buried in the backyard. The family receives an unexpected visit from their grandson Vince and his girlfriend Shelly. Their arrival sparks conflict and brings to the surface the insanity and decay of the family and provides answers to the identity of the buried child.

For some, Sam Shepard proves to be a difficult writer to understand. Audience members may spend a great deal of time asking "What does that mean?" or "Did that really happen?" Quite naturally, they are looking for logic and clues, both of which are abstract and abstruse.

For an actor, Sam Shepard's work proves to be more than a challenge. Connie Crawford, who plays Halie in *Buried Child,* admits to her lack of understanding and to some extent, a lack of interest in Shepard. Connie says, "I've had to learn how to gain respect for the playwright because in the past, I haven't. I've had trouble with all of his work as a whole, not just on an emotional level, but intellectually as well. With Shepard, I don't feel people, as with let's say, Tennessee Williams. To me, Williams is more of a humanist than Shepard."

Connie's feelings of "vacancy" and "elusiveness" toward Shepard's work were not uncommon among many cast members. To alleviate anxiety and to reach a common understanding of *Buried Child,* the cast spent time reading other works of Shepard, viewing his movies, and spending rehearsal time in discussion. For Connie, this research was necessary and very helpful. Connie comments that, "The background work on Sam Shepard has helped me to fill in gaps intellectually that were left in the script." I asked Connie if her commitment to the script was any less because of her views of the playwright. She responded adamantly that her commitment has become even stronger for those very reasons. "I've had to work against my prejudices here and in an odd way that has been an aid in this case. Tension can sometimes work for you and not against. My desire to overcome and understand is even stronger now."

Although embracing Shepard's work is new for Connie, for Michael Wincott it is almost an innate passion. "When I read his work," Michael said, "it feels like . . . like I'm hooked into something . . . this Shepard thing!" Michael laughed after that and wanted me to know that that was not meant to be a pretentious statement. Sam Shepard is one of Michael's favorite playwrights, and *Buried Child* is one of his all-time favorite plays. With fervor, Michael explained that Shepard's work is "haunting . . . much more primal . . . in the blood . . . exotic images that are deep inside every character . . . that the forces within each character are characters in themselves that want to be heard." Michael understands and is patient with those who have difficulty with Shepard. He says, "People look for logic in his work when that is not the playwright's point—to present logic. One reason you can't find his logic is because it is broken up. The playwright is demanding that you look underneath and beyond those things you don't understand, the illogic. You have to dig deep under, go into the muck and find the answers like Tilden in the play does . . . Hence the title *Buried Child.*"

Buried Child will be directed by Steven Schachter. The cast is as follows:

Bradley . . . . . Michael Beach
Halie . . . . . Connie Crawford
Shelly . . . . . Christina Haag
Father Dewis . . . . . Mark Philpot
Dodge . . . . . René Rivera
Vince . . . . . Matthew Sullivan
Tilden . . . . . Michael Wincott

Lisa Hamilton is a first-year drama student in The Theater Center.

Iceman's Past

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and it was a lighting effect no one had ever planned on because we'd never done a matinee. And I remember after the first act, the actors started to file back in, the light of course went all to black, but that wonderful light that you get from a window when it's been painted and it's bright outside, the light penetrates and finds little holes, and this made little shafts of light on to the stage. As they started to walk back in, the audience stood up and applauded. We were just—WOW—we'd never had anything like that happen! It was a 199 seat theater, and they were almost all critics, so of course, we were astonished with this sort of reaction. And that was the opening day.

But we had to wait from the end of the show at 7:00 until press time at 11:00, and it was a long, long wait. We had the party at the theater, and of course the reviews came and they were great. Great personal reviews for Jason and José, the whole production. A lot of people were singled out. It was the rebirth of O'Neill, and from that point on, there was a whole reevaluation of O'Neill.

Are there any conversations you've had with audience or cast members recently regarding the production in 1956 of *Iceman Cometh*?

For anyone who saw that production, it was a very important event in their lives. Lots of people changed careers because they saw that production—either to the theater or into something else they realized they really wanted to do, but had always let those desires remain as pipedreams. It changed lives. Anyone who saw that production remembers it as the high point of their theater-going life.

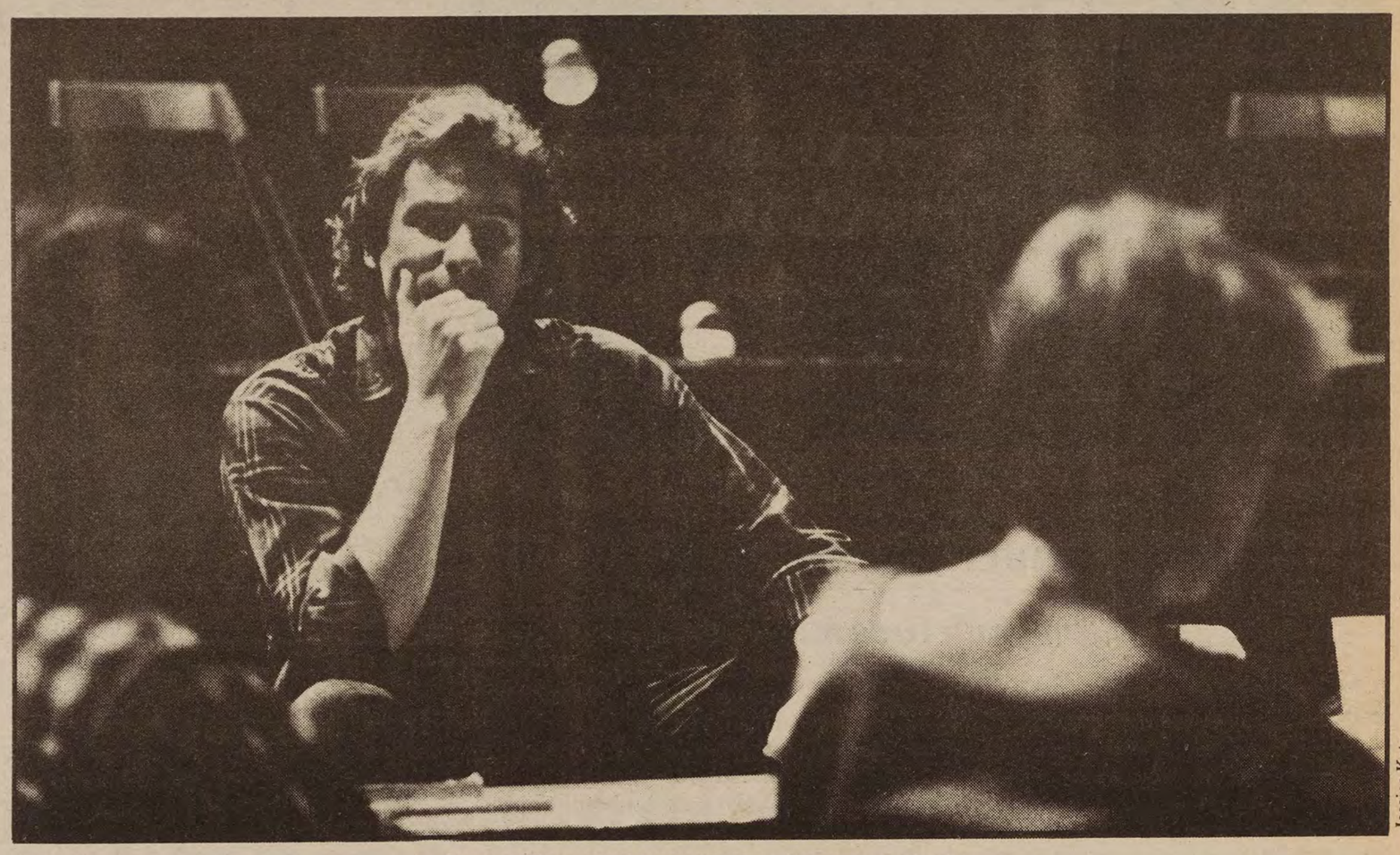
Jonathan Mann is a first-year drama student. Theodore Mann is his father and Artistic Director of Circle in the Square Theater.

ALUMNUS KEVIN KLINE

"Lessons I Have Learned"

Last semester, Juilliard Theater Center alumnus Kevin Kline returned to Juilliard to teach a fourth-year master class. Mr. Kline graduated from Indiana University in the late 1960s, where he was a music major for his first two years before switching to drama. While still in school, he and a group of colleagues developed their own theater company in a local coffee house and performed improvisational theater, satrical and political revues, and original plays. Following graduation, Mr. Kline was accepted at Juilliard as an advanced student in the Theater Center.

The *Juilliard Journal* staff interviewed Mr. Kline in December. What follows are excerpts from that interview:



Jessica Katz

Kevin Kline working with fourth-year students.

AUDITIONING

I was very lucky [to get into Juilliard]. I think they needed my particular type at that point. A week before then I had auditioned for the TCG auditions and had been rejected. I had a terrible audition, a terrible choice of material, and I did it poorly. I did not get invited back. A week later, I had my Juilliard audition and I thought I would never get in. But in a sense, I learned an important lesson. That is, since acting, all acting, is dependent upon finding that perfect balance between caring and not caring, I cared less when I auditioned for Juilliard. I thought the possibility of getting in was so remote that I just said, "Well, I am just going to do this for myself." And I had fun and did a much better audition. And I think the combination of that new, improved audition technique, with the fact that they needed my type, got me in. It also taught me a lesson which has stayed with me ever since. That is, that there are going to be times when you'll be accepted and rejected for the wrong reasons. And some of the right reasons. In other words, you have to develop a very thick skin. Any performing artist does. Because it's not always fair in the sense that we think of. All of us think we should get *this* role, or the first seat of *this* orchestra, or be the principal dancer of *this* company. But in fact, this opinion is moot, if *they* don't think so. It has as much to do with how they feel that day, who the principals are already and whether those roles have already been tapped. Or the fact that they really saw that character as a blonde and you are a brunette, or that they really don't like the sound of your name. When you get rejected for a part that you really want, you can't take it personally. You can only take it in terms of "Well, how can I reverse their opinion by being so unavoidably brilliant in the audition?"

> "Acting, all acting, is dependent upon finding that perfect balance between caring and not caring."

WHO WE ARE AS ARTISTS

I've learned that a lot of the intellectualizing you do, and a lot of the self-inflicted pain you cause is quite unnecessary. In fact, I find that in my experience, letting it be fun is what it can actually be all about. You simplify and simplify and simplify and sometimes you learn to get out of your own way more and more. And the more you learn to trust yourself, the more in touch you are with your best instincts and your worst insticts. But because you are in touch with all of your instincts, the more readily you can get out of your own way. Then you find out you are causing yourself more pain than you have to.

By the same token, you also learn when you are avoiding [pain]. As an actor, you can also avoid the real pain of a part. In any role, you can avoid. There are a million ways around it. You can turn a tragedy into comedy if you want. But that becomes a choice that we all have. How much do we want to let it hurt. How deeply do we want to go into it. How casually do we treat it. That ends up as the statement of who we are as artists in a broad sense of the word.

I always think of Cézanne who could take three green apples and show you three green apples. But he is also showing you three green apples the way no one else showed you. And where those planes of light and shade and line, where the technique kind of meets the apple, where all those lines and shapes and forms and artistic techniques—the place where that becomes the three apples is who Cézanne is. In the same way, each actor, each dancer, each musician relates to the material in a different way. They may change in the course of their lives, or they may find the same thing and just keep finding it.

As you grow, you start defining your own artistic sensibility. How you see life starts becoming reflected in your work. And it is a continually evolving process. We deal with direct kinds of mirroring of nature and experience. We have to depict it with our own personality, bodies, voices, emotions. If you live on the stage and have no life, you are robbing yourself of a lot of raw material which is what you are going to work with. If you've never allowed yourself to experience happiness or grief or joy or even boredom, how can you depict it uless you understand it?

LEARNING AND TEACHING

Seeds are sown and things take root where there's fertile ground. My recollection of Juilliard was that there was such a breadth of teaching. You find one or two teachers in your entire student days to who you resonate, who make sense to you. Every teacher is not going to have the same impact. Some people's artistic sensibilities are such that you will not relate to it. By *trying* to relate to it, you will find what you are *not*, in a way. Therefore, you will know yourself better when you say, "This is *not* what art is to me. Therefore, I guess it must be more *this*." So who you are starts to become more defined by who you don't relate to. But you won't *really* know who you don't accept until you try. Because sometimes that teacher that just annoys the hell out of you may be the one that actually gets through to you. It is not always the person who just perfectly mirrors our own artistic sensibilities. Maybe we don't have anything to learn from that person because we know it—we think the same thing. You might actually have more to learn from the one who says, "No, that's not enough. It's got to go more *that* way." And only by pushing yourself that way do you find, "Well, there's something to be said for that. Maybe I won't go quite as far as he or she thought I should, but if I go a little bit this way and also that way", you will get to "that's really what I'm about."

There are those people who don't want to go to school. That's fine. Because ultimately, it's the doing. That is where you learn. The nice thing about a school is that you are getting to do it in a protected and highly concentrated atmosphere. And hopefully, a supportive and nurturing atmosphere. I think you don't *have* to go to school. Some people who have a natural talent can do it. But the talent is meaningless if it's not nurtured in the right way. School provides a place for you to practice with protection. Where you can, one hopes, go to face all of the demons, the darkest part of it. Where our teachers tell us what we're up against, where we are avoiding the work and how we are not living up to all of our potential, and dealing with that terrible feeling of not living up to it. You then climb your way out of that abyss with more knowledge. At its best though, I think it provides a place where you in fact get to practice. And you get to practice on roles that you don't get to do anywhere else. If you're a pianist, you get to practice literature you're not really ready to perform. The only way to get ready is to attack it. To practice it and hear. But let's not kid ourselves that while we're here we are totally cushioned. There's a lot of pain and suffering every time a cast list goes up, every time there's a critique, every time there's a jury a musician has to play for. In a sense, that's part of what helps thicken our skin. So that's also part of the preparation. In other words, what we're most terrified of, I think, is the unknown.

> "If you live on stage and have no life, you are robbing yourself of a lot of raw material which is what you are going to work with."

Having experienced the *application* of what I've learned, I thought maybe I could help synthesize some of what training here is about. I see my role as teacher as being very much a student and just sharing the struggle. To me, it is an ongoing struggle between technique and an understanding of what it is in performance that we do. I am just sharing my struggle with fourth-year students. Trying, above all, to get in touch with the instinctual response. It's difficult to explain, but what it is is very simple. It's really a stripping away. It's coming to an acceptance of the training one has received here, and to start trusting that. Then it's going to start working on you instinctively. They say all technique should be learned to be forgotten. So, now in the fourth year, we are working from the assumption that we have been trained well. Our instruments are ready. We are now just trusting it. And going back to more subtle considerations about performance and about instinctual exploration of Shakespeare, or elevated texts, as we call them here. It is always a learning process. You learn, I find, and relearn the same lessons over and over again.

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Kevin Kline: ''Lessons I Have Learned''

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LIFE AFTER JUILLIARD

I was in the Acting Company. So, in a sense I never *left* school. I had another cushion. Because I was still with all of my classmates doing some of the plays we did in our last year. So it was very cushioned. What I did was put off for four years what I ultimately had to do, which was, when I finally left the Acting Company, to face unemployment in New York. Whew! Scared! I hoped. You hope and try to protect yourself.

Most people going into music, dance or drama are not, I think, saying, ''Well, maybe one day I'll get the big bucks.'' Because that can't be the only reason they do it. But if it is, well, whatever keeps you going, fine. But for me, there would have to be more to sustain me than just the money. Because I didn't start to make any money to speak of for four or five years. But it's impossible to live in this country and not think about fame and fortune because good or bad, that is what ends up frequently being bestowed on someone who is good. Unfortunately, it is also bestowed on people who are mediocre. That's why we try not to assign too much value to fame or fortune. But again, not always. To be recognized is nice. To be paid is also nice. There's nothing wrong with wanting to be appreciated for what we do. With the artist's generosity, you expect *some* reciprocation. And mere applause does not feed you. Lily Tomlin has said, ''If you can survive success, you can survive anything.'' It all depends on how you define success. Notoriety for me is not success.

> ''There's nothing wrong with wanting to be appreciated for what we do.''

In Memory of King

by Lisa Hamilton

On January 15, 1986, Dr. Martin Luther King, Jr. would have been 57 years old. In 1983, Congress passed legislation designating the third Monday of January as a federally celebrated holiday in honor of Dr. King. 1986 marks the first year of this new tradition.

I dedicate this recollection to the celebrated Nobel Peace Prize Winner and Civil Rights leader. He taught me how to love, how to persevere, and how to fight.

I was seven. It was a windy, humid, June day. My mother and I went to the meat market. (The market does not exist today. The grocery store expanded, thus removing the butcher from his space. They sell Colombo yogurt there now.) As we entered the market, I proudly pulled the number from the ticket machine and handed it to my mother. She stood in line while I sat on the windowsill, waiting for my usual treat of a slice of bologna from the butcher. A thin, blue eyed girl spotted me from behind the corner of her mother's terrycloth housedress. I caught her glance and we both smiled. Feeling the coast was safe and friendly, she scuffed her Maryjanes' across the sawdust filled floor and sat beside me. We were identical twins it seemed. We both had on brightly colored dresses, bold ribbons decorating our ponytails, and eyes that glowed with curiosity. We felt no need to speak. We simply looked at one another. She slid closer so that we were arm to arm, thigh to thigh. The bright sun, beaming through the window pane, exaggerated the juxtaposition of her creamy hairless arm to my deep brown, smoothed-haired arm. She touched my arm as I did the same to hers and we continued to smile. ''Why are you that color?'' she asked in a soft innocent voice. I thought aloud, ''I don't know. Why are you that color?'' She admitted she didn't know either and a joyous, high pitched, giggle erupted from deep within us, bouncing off the market walls. With package in one hand and my treat in the other, my mother approached and observed with amusement. I shared my bologna with my friend and then waved goodbye. It was the last I was to ever see her again.

— Drama Students in the Ring —

Head butting, blood packs and eye gouging were all part of the action in The [Almost-Annual] Fight Competition held the evening of Monday, January 20. In what has become one of the Theater Center's most popular events, twenty-six drama students brawled, kicked and jabbed their way to cash prizes in front of a Drama Theater fullhouse. In pairs and ensembles, the third- and fourth-year students of B. H. Barry's ''Stage Combat'' and ''Weapons'' classes presented fifteen fight scenes, most of them original and highly imaginative. Cash awards of $100 were donated and presented by seven distinguished judges in separate categories. The judges, categories and winners were as follows:

Greg Mosher presented his award, Most Dramatic, to Pauline Lepor and David Rainey for ''Dr. Guido.''

David Mamet presented his award, Most Imaginative, to Constance Crawford, Gabriella Farrar and Mark Philpot for ''Friday the 13th, Part 75: The Beginning of the End of the Beginning.''

Amanda Plummer presented her award to Michael Wincott and René Rivera for ''Wesos.''

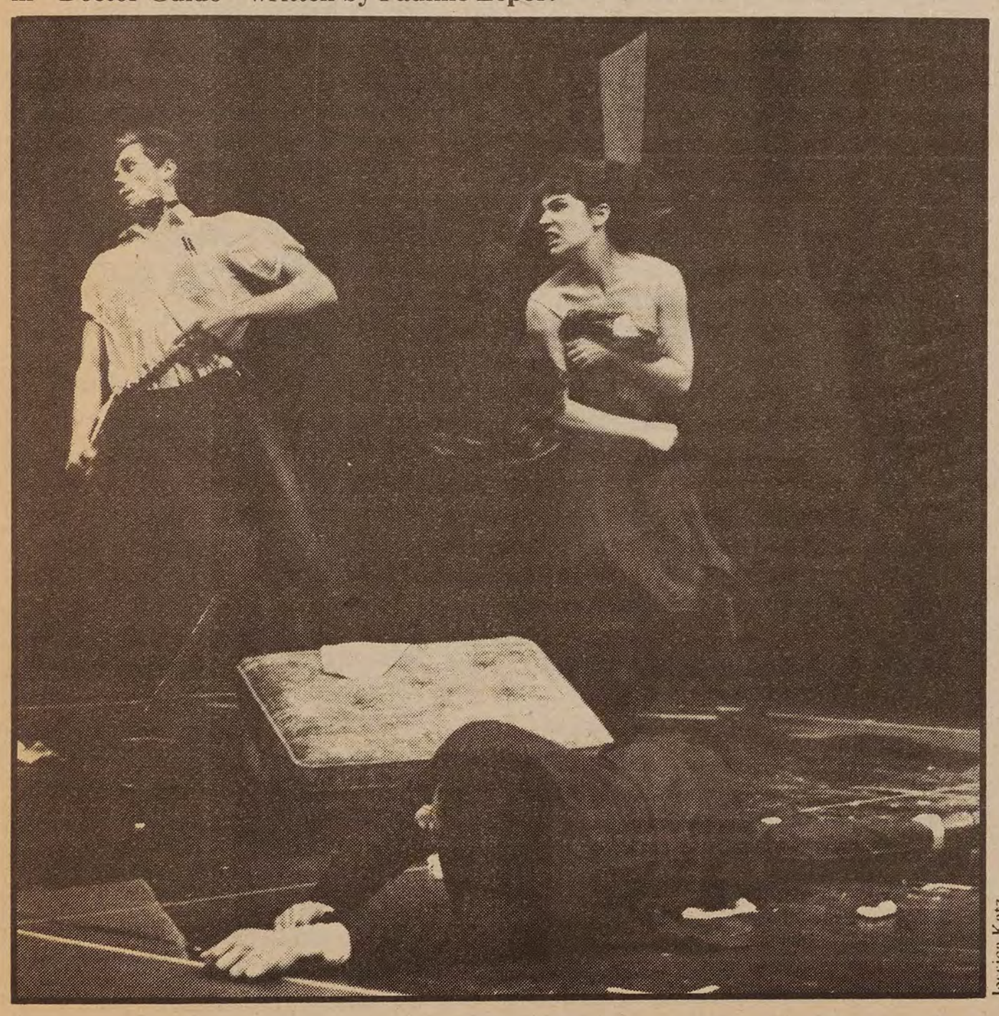
The Juilliard Stage Fight Staff presented its award, Best Armed Combat, to Michael Beach and Gregory Jbara for ''Blind Man's Bluff.''

B.H. Barry presented his award, Most Panache, to Irwin Appel, Christine Dunford and David Rainey for their film ''Music Video Awards 'Make War Not Love' by Eli's Warlords.''

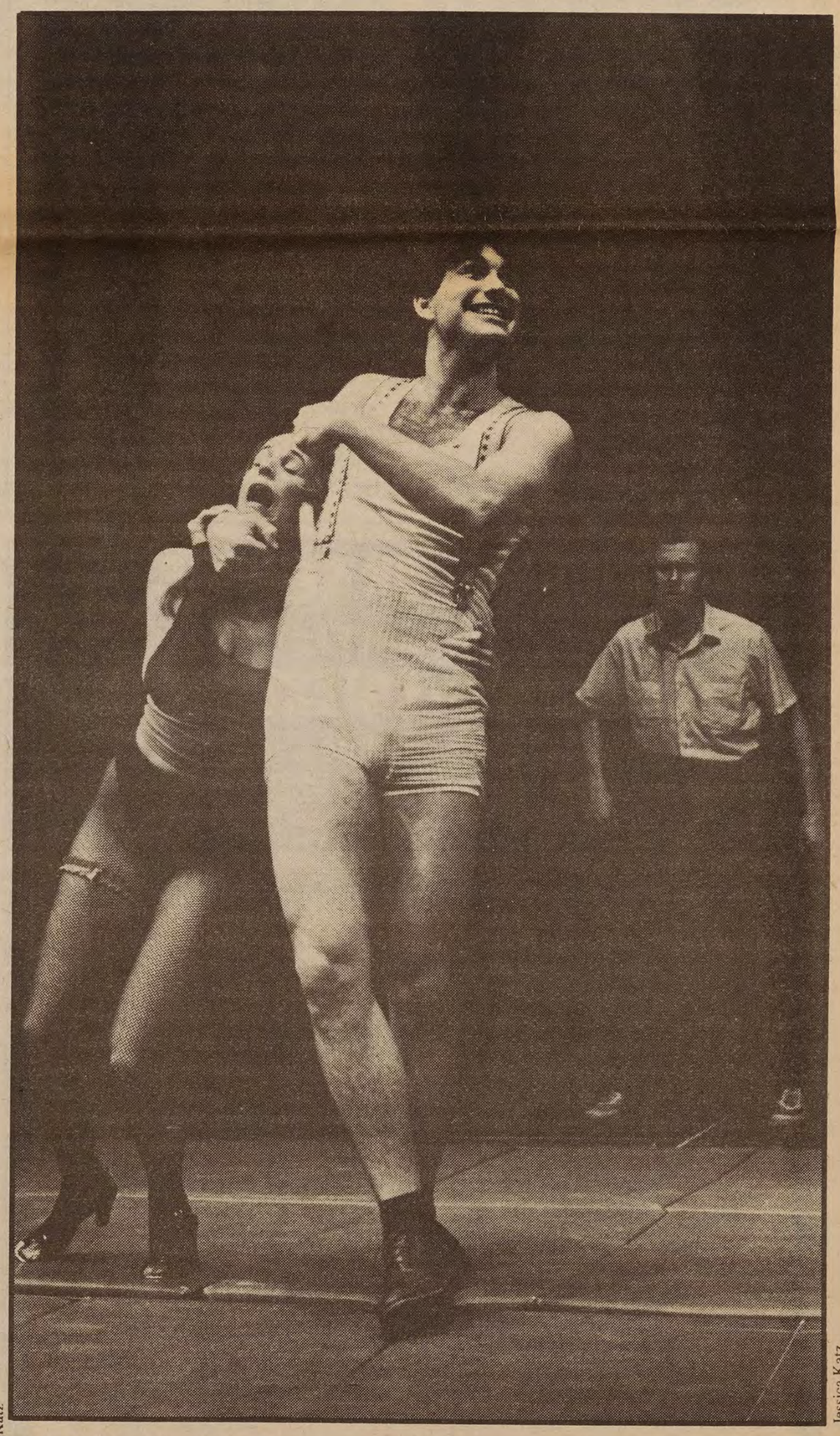
Kevin Kline presented his award, Best Comic Fight, to Constance Crawford and Gregory Jbara for ''In The Bam-Bam Room.''

On behalf of the New York Shakespeare Festival the award, Best Technique, was presented to Melinda Mullins, Gabriella Farrar, and Gregory Jbara for ''Tony, Oahu and Sunset.''

Roger Anderson, Pauline Lepor and David Rainey in ''Doctor Guido'' written by Pauline Lepor.



Jessica Katz



L to R: Christina Haag, Irwin Appel, and Roger Anderson in ''All Star Wrestling.''

Jessica Katz

Health Beat

Health Beat is a regular feature of The Newspaper written by Juilliard's resident nurse, Betsy McCallister.

Exhausted yet unable to sleep? At some point in our lives, most of us have fit this description. In fact, it is estimated that within a given year, one-third of all adults have insomnia sometime. Of this group, one-half believe it to be seriously affecting their lives. Fortunately, in the last 15 years there have been tremendous advancements in sleep research resulting in new understanding, diagnostic tests, and treatments of sleep disorders.

Insomnia, one of the four major classifications of sleep disorders, includes any difficulty in beginning and maintaining sleep. For evaluating and managing insomnia, it is helpful to further classify the disorder in the following manner:

- Transient insomnia (the class most commonly seen among college students) lasts a few days and may develop in normal sleepers in response to an acutely stressful situation (e.g., exams, performances) or when circadian rhythm, the 24-hour sleep-wake cycle, is disturbed (e.g., jet lag).
- Short-term insomnia lasts a few weeks and may develop in response to a temporary situational stress (e.g., personal loss, acute illness).
- Long-term insomnia lasts months or years and is usually a result of an affective disorder (chronic anxiety or depression), substance abuse, pain related to illness, or more specific sleep disorders.

Short-term and long-term insomnia warrant proper consultation with a health professional (physician, psychologist, sleep disorder clinic). Treatment should focus on alleviation of the psychiatric or medical causes. For transient insomnia and any insomnia where a history of poor sleeping habits is involved, the following strategies have been found to be helpful in assuring sleep:

- Increase physical activity during the day but avoid exercise in late evening.
- Avoid daytime naps.
- Develop a regular bedtime and a regular waking time. Avoid oversleeping except occasionally.
- Sleep in the same room consistently, preferably not one used for wake time activities.
- When having trouble falling asleep, do not stay in bed more than 30 minutes. Get out of bed and engage in a quiet but productive activity. Try to sleep again in one hour. If unsuccessful, repeat the cycle.
- Avoid stimulants (caffeinated beverages, cigarettes, chocolate) particularly within 8 hours of bedtime.
- Avoid alcohol (it induces sleep but decreases rapid eye movement (REM) sleep—a stage of high physiologic importance).
- Avoid heavy meals within two hours of bedtime. However, eating a bland snack (such as milk or camomile tea, cheese, crackers) at bedtime may induce sleep.
- Do something enjoyable and relaxing before bed (e.g., relaxation exercises).
- If troubling recurrent thoughts interfere with sleep, write them down with a possible plan of action and try to start thinking of less troubling matters.
- Avoid sleeping medication. Most over-the-counter sleeping pills contain antihistamines which interfere with REM sleep and may cause disorientation. Prescriptive drugs containing benzodiazepines (Valium, Librium, Dalmane) may cause drug tolerance, dependency, rebound insomnia, forgetfulness, and impaired daytime function.

If insomnia fails to respond to the above techniques, further evaluation is needed. Feel free to come by the Health Office or contact one of the following accredited sleep disorder centers in our area for more guidance:

Montefiore Hospital, Bronx (212) 920-4841

SUNY at Stonybrook, Stonybrook (516) 246-2561

INCOME TAX SERVICE
Specialist For
MUSICIANS/ENTERTAINERS
Counseling • Reasonable Rates
Don Aibel, Tax Attorney (212) 765-7532
250 W. 57th Street, Suite 2001, New York, N.Y. 10019

You are invited to attend

"What It's Like to be in an Orchestra"

—a seminar featuring several members of the New York Philharmonic.
Leonard Fleischer, moderator.
Tuesday, February 11, 4 P.M.
Room 309

Viewpoint

A MODEST PROPOSAL

by David Friddle

Established in the Spring of 1984, just before President Polisi's administration began, the Student Forum was intended to function as a forum for students to air grievances and suggest possible improvements at Juilliard. The forum has, however, not entirely succeeded, due mainly to student apathy and to extraordinarily tight schedules.

As a DMA student entering my fourth year at Juilliard, I believe the original student forum idea can be better implemented and even expanded upon.

I propose an executive council made up solely of fourth-year undergraduates and MM and DMA students who have been here for at least two years. The reasons for these restrictions are: 1) upon entering this school, one is at first confronted by an overwhelming sense of confusion; 2) students who have survived both this school and New York are in a better position to offer advice to those who are just beginning their stays here; and 3) older, more mature students, are better equipped to help younger, less experienced students deal with some of the more frustrating problems to be found not only in this school, but in the professional music world at large, and in New York City.

I propose that the executive council consist of six persons: one from the drama division, one from the dance division, and four from music. I also propose that their services be remunerated from the school's college work-study fund. In addition, I would suggest that each council member be assigned directly to a member of the administration (dance to Ms. Topaz, drama to Mr. Langham, and one musician each to Dean MacCombie, Dean Brunelli, Dean Allen, and to Dr. Polisi) so that the administrator could address problems particular to his or her division with that council member. The positions would be selected by the administration by an application process. All eligible students would be encouraged to apply.

An obvious question is: What would this council do? Several things come immediately to mind: 1) the council could be a buffer for students' complaints and gripes; 2) the council could provide support individually to students who are having problems (i.e., teacher-student relationships) and are somewhat fearful of bringing these to the attention of the administration; and 3) the council members could be available as a group at a regularly specified time and place so that students could speak with them about any matter of interest to the student individually and to the student body as a whole. In many universities and music schools, student representatives are included in faculty meetings as a visible and vocal mechanism to present student needs. Perhaps council members could be eventually involved in Juilliard faculty meetings.

I submit this proposal so that students and administrators alike can discuss both its merits and its faults. It is, of course, open for revision. This idea, I believe, would be enormously beneficial to students, faculty, and administration. Speak up!

David Friddle is a first-year doctoral student in the Organ department.

CORRECTIONS, RETRACTIONS, RECRIMINATIONS

The *Journal* regrets that last month's article "The Plough and the Stars" unintentionally granted independence to Northern Ireland. It is the Republic of Ireland that won independence in 1922. No political stance was intended by the inadvertence.

Forum Members Respond

Suggestions such as David Friddle's are important because they stimulate discussion concerning how the Forum is set up. In our past meetings, we have discussed proposals similar to David's, and have tried to compromise between these and what we thought could work in this school.

Our main concern with David's proposal for a designated Student Executive Council is that such a group would by nature be exclusive; since only six students would be designated council members; other students with an interest in school affairs would be denied this status. The current Student Forum wishes to be all-inclusive; our membership is open to everyone who comes to meetings.

We also wonder whether the proposed student councilors should be 'financially remunerated'' for their work. We at the Forum are volunteers; we've always felt that students should be involved for reasons other than financial gain.

The Student Forum will schedule a meeting soon to discuss this and related subjects in greater detail.

Leslie Nelson
Bobby Albrecht

Forum Notes

- In response to many complaints, the Forum will be designating 6–7 tables in the southeast corner of the cafeteria as "non-smoking" tables. This is being done on a trial basis; if you have objections, suggestions, etc., tell us in Room 219.
- The forum wants to explore the possibility of establishing a recreation area (specifically, ping-pong tables) somewhere in school. If you'd like to spend some time on this project, leave a note in Room 219.

Tutoring Policy

Beginning in the Spring Semester 1985–86 all tutoring will be administered in the following way:

1. All tutoring for which a fee is charged must be provided by a tutor *other than the teacher* of the student receiving the tutoring. Therefore, students seeking or requiring tutoring must be either:
   a) referred to a tutor, or
   b) tutored by the teacher without charge.

2. Fees for tutoring will be:
   $15 per hour for Teaching Fellows
   $30 per hour for Faculty

3. The teacher requiring tutoring must complete a form (obtainable from the department head or the business office) specifying:
   a) the reasons for the tutoring requirement,
   b) the hours per week of tutoring required,
   c) the fee per hour,
   d) the procedures for paying fees.

4. This form must be signed by:
   a) the teacher,
   b) the tutor,
   c) the student,
   d) the Department Chairperson or the Dean.
5. A copy of this document should be retained by the Department Chairperson or the Dean and another copy submitted to the business office.
6. All fees must be paid by the student to the business office, and then checks will be issued to the tutor by the business office.
7. No private tutoring arrangements between Juilliard faculty (or teaching fellows) and students should be made apart from these procedures.

Announcements

On December 16, 1985, Pre-College faculty member **Edgar Roberts** performed with Adelaide Roberts the Concerto in E-flat Major for Two Pianos by Mozart, with the Washington Square Orchestra. The performance was held at the Education Auditorium at New York University.

The music of faculty member **Larry Alan Smith** will be featured in a number of concerts this season. On January 22, Dr. Smith's Concerto for Viola and Orchestra, and Symphony No. 1 had their New York premieres, and his work *Crucifixus* had its world premiere at Alice Tully Hall. Future performances of his music will be held February 6–9 at P.S. #9 and on April 8 at Alice Tully Hall.

On February 19, Fordham University will be sponsoring a symposium on the history, creative challenges and achievements of Lincoln Center's television productions. Entitled, "On the Air with the Performing Arts: A Decade of Television at Lincoln Center," the all-day event will host a diverse collection of speakers connected with cultural programming. Panels will examine the development and history of Lincoln Center's T.V. product, the techniques of live performing arts production, the challenges of direction, critical reaction, and the future of cultural programming. All members of the Juilliard community are cordially invited to attend. For more information, come to the Office of Student Affairs, Room 219.

The Eroica Brass, winners of the 1985 Artists International Competition, will make its official New York debut at Carnegie Recital Hall on Sunday, March 2 at 5:30 P.M. Four members of the quintet are graduates of the Juilliard School: **Don Batchelder,** trumpet, **Charles Olsen,** trumpet, **John Jowett,** trombone, and **Richard Ford,** bass trombone. Susan Panny, horn, is the fifth member of the quintet. The members of the Quintet will premiere new works commissioned from two of their Juilliard colleagues, **Kenneth Fuchs** and **Laura Karpman,** both of whom are recipients of the prestigious Charles E. Ives Scholarship from the American Academy and Institute of Arts and Letters. Works to be performed include Fuchs's *Fire, Ice, and Summer Bronze,* and Karpman's *Take Six*. The concert will also include the music of Gabrieli, J.S. Bach and Leonard Bernstein.

Eroica Brass, L to R: Richard Ford, Donald Batchelder, Susan Panny, John Jowett, Charles Olsen.

On February 17, Juilliard student **Leslie Cullen,** flutist, of the Royale Trio, will perform with fellow members, Vinson Hammond, pianist, and Peter Prosser, cellist, at Carnegie Recital Hall. The recital will include works by Damase, Haydn, Casella, Martinu and Czerny. Tickets are available for $7, $2 with a student I.D.

This Spring, the Walter W. Naumburg Foundation will be sponsoring an International Violincello Competition. A tape recording screening will be held in March by a preliminary panel of judges. Live preliminary auditions, semi-finals and finals will be held May 7–13. Applications may be obtained by writing to: The Walter W. Naumburg Foundation, Inc., 144 West 66th Street, New York, NY 10023. Application forms and a tape recording of no less than 30 minutes must be received no later than March 1, 1986.

Doctoral student **Paul Shaw,** pianist, and Master's student **Maurice Sklar,** violinist, have recently won management contracts with Young Concert Artists. Congratulations Paul and Maurice!

Brian Hy Song was named principal bass clarinet and 2nd clarinet of the New York City Ballet Orchestra. Mr. Hy Song attended Juilliard from 1982–1984 and was a member of the Juilliard Orchestra's European tour under the direction of Jorge Mester.

The JUILLIARD JOURNAL

The newspaper of The Juilliard School, Lincoln Center, New York, New York 10023. Issued monthly (except January) during the academic year.

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Advertising rates and general information:

Office of Student Affairs
Room 219
799-5000 ext. 200

Family Day

On April 19, 1986 Juilliard will be hosting its first Family Day at the school. Families of students should be receiving information and invitations the first week in February.

If your family's address has changed, or they have not received an invitation, please stop by the Office of Student Affairs if you are interested in sending them information.

SUNDAY PRACTICE UPDATE

In the first 15 weeks the building was open for Sunday practice hours, average attendance was 168, 18% of the student body.

Classifieds

VIOLIN FOR SALE
Italian.1818. Papers. 212-864-4245.

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 PERFOMANCES, CHECK WITH THE CONCERT OFFICE.

LINCOLN CENTER

New York Philharmonic—Student rush tickets available for any evening performance, unless otherwise indicated. 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 performances.
JUILLIARD STUDENTS AND STAFF CAN ATTEND OPEN DRESS REHEARSALS FREE. PRESENT JUILLIARD I.D. AT AVERY FISHER HALL ON THURSDAY MORNINGS AT 9:45 A.M.

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 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 $5.

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. 570-3949.

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, and at Two World Trade Center. 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.

February Sampler

Juilliard

MUSIC

2/ 1 **Amy Porter,** flute recital, Paul Hall, 7:30 P.M.

2/ 3 **Rumiko Hashizume,** piano recital, Paul Hall, 6 P.M.
Mark Morton, double bass recital, Paul Hall, 8 P.M.

2/ 4 **Elaine Douvas,** class recital (oboe), Paul Hall, 4 P.M.
Christian Brandhofer, trombone recital, Paul Hall, 6 P.M.
James Tsao, violin recital, Paul Hall, 8 P.M.

2/ 5 One O'Clock Concert, Alice Tully Hall, 1 P.M., also 2/12, 2/19, and 2/26.
Dave Carbonara, double bass recital, Paul Hall, 6 P.M.
Aleksandra Romanic, piano recital, Paul Hall, 8 P.M.

2/ 6 **Soren Uhde,** violin recital, Paul Hall, 6 P.M.

2/ 7 **Perry Rosenthal,** cello recital, Paul Hall, 4 P.M.
Chungsun Kim, cello recital, Paul Hall, 6 P.M.
Edmund Agopian, violin recital, Pual Hall, 8 P.M.
Juilliard Symphony, Jorge Mester, conductor, *DVORAK, SCHUMANN, BEETHOVEN,* Alice Tully Hall, 8 P.M.

2/ 8 **Christine MacDonnell,** clarinet recital, Paul Hall, 7:30 P.M.

2/10 **Tigran Makarian,** cello recital, Paul Hall, 6 P.M.
Valery Bukrinski, piano recital, Paul Hall, 8 P.M.

2/11 **Tamara Seymour,** violin recital, Paul Hall, 4 P.M.
Larry Glen, voice recital, Paul Hall, 6 P.M.
Music by Juilliard Composers, *ALASDAIR MACLEAN, SEBASTIAN CURRIER, NATHAN CURRIER, DARON ARIC HAGEN, ELENA RUEHR,* Paul Hall, 8 P.M.

2/12 **Wendy Yamashita,** piano recital, Paul Hall, 4 P.M.
Fei-Ping Hsu, piano recital, Paul Hall, 6 P.M.
Ted Sawyer, piano recial, Paul Hall, 8 P.M.
New York Philharmonic and Juilliard Orchestra, Zubin Mehta, conductor, *WEBER, SCHUBERT, WAGNER,* Avery Fisher Hall, 8 P.M.

2/15 **Allison Cornell,** viola recital, Paul Hall, 7:30 P.M.

2/17 **Mark Preston,** violin recital, Paul Hall, 6 P.M.
Debbie Masloski, piano recital, Paul Hall, 8 P.M.

2/18 **Kate Buchdahl,** violin recital, Paul Hall, 4 P.M.
Keith Southwick, piano recital, Paul Hall, 6 P.M.
Peter Smith, viola recital, Paul Hall, 8 P.M.
A Concert of Organ Music, *BACH, RESPIGHI, MESSIAEN, DUPRE, FRANCK, WIDOR,* Alice Tully Hall, 8 P.M.

2/19 **Gloria Chuang,** piano recital, Paul Hall, 4 P.M.
Jan Vinci, flute recital, Paul Hall, 6 P.M.
Kevin McMillan, voice recital, Paul Hall, 8 P.M.

2/20 **David Steinberg,** violin recital, Paul Hall, 4 P.M.
Dal-Ok Han, piano recital, Paul Hall, 6 P.M.
Mark Gibbons, composer's recital, Paul Hall, 8 P.M.

2/21 **Yoko Misawa,** piano recital, Paul Hall, 4 P.M.
Pamela Titus, french horn recital, Paul Hall, 6 P.M.
Maria Rojas, harpsichord recital, Paul Hall, 8 P.M.
Juilliard American Opera Center, *Mireille,* Anton Coppola, conductor; Bernard LeFort, director. Juilliard Theater, 8 P.M., also 2/23 at 3 P.M., and 2/25 at 8 P.M.
A Concert of Chamber Music, Alice Tully Hall, 8 P.M.

2/22 **Hyunsoon Whang,** piano recital, Paul Hall, 7:30 P.M.

2/24 **Alexandra Eames,** piano recital, Paul Hall, 6 P.M.
Carol Benner, viola recital, Paul hall, 8 P.M.
Frank Foerster, viola recital, Room 313, 8 P.M.

2/25 **Philippe Zahnd,** piano recital, Paul Hall, 4 P.M.
Frank Pedulla, trombone recital, Paul Hall, 6 P.M.
Gudmundur Hafsteinsson, composer's recital, Paul Hall, 8 P.M.

2/27 **Marianne Piketty,** violin recital, Room 313, 8 P.M.

2/28 **Rana Park,** harp recital, Paul Hall, 4 P.M.
George Fridlender, voice recital, Paul Hall, 6 P.M.
Lawrence Zoernig, cello recital, Paul Hall, 8 P.M.
Juilliard Chamber Orchestra, Andreas Delfs, guest conductor, *MILHAUD, HUMMEL, STRAUSS,* Alice Tully Hall, 8 P.M.

DRAMA

2/12 *American Short Story Theater,* Drama Studio, Room 301, 8 P.M., also 2/13 and 2/14. Tickets available beginning Monday, 2/3 in the Theater Center Office, Room 204, Monday–Friday from 11 A.M. to 12 noon and from 2 P.M. to 4 P.M.

2/26 Sam Shepard's *Buried Child,* Drama Theater, 8 P.M., also 2/27, 2/28 and 3/1. Tickets available in the Concert Office beginning 2/17.

Lincoln Center

MUSIC

2/5 **Great Performers at Lincoln Center,** André Watts, pianist, *All-Liszt program,* Avery Fisher Hall, 8 P.M.
Metropolitan Opera, *Porgy and Bess,* 8 P.M., also 2/8.

2/6 **New York Philharmonic,** Zubin Mehta, conductor; Jeanne Baxtresser, flutist, *FURTWÄNGLER, MENNIN, BRUCKNER,* 8 P.M., also 2/7, 2/8 and 2/11.
Metropolitan Opera, *Romeo et Juliette,* 8 P.M., also 2/11, 2/14, 2/17, and 2/22.

2/7 **Metropolitan Opera,** *Samson,* 8 P.M., also 2/10, 2/15, 2/19 and 2/26.

2/8 **Metropolitan Opera,** *Idomeneo,* 8 P.M., also 2/12, 2/15 and 2/20.

2/11 **Naumburg Award Winner,** Alice Tully Hall, 8 P.M.

2/13 **New York Philharmonic,** Zubin Mehta, conductor; Yo-Yo Ma, cellist, *ELGAR, BRUCKNER,* 8 P.M., also 2/14, 2/15, 2/17 and 2/18.
Metropolitan Opera, *Francesca Da Rimini,* 8 P.M., also 2/18, 2/22, and 2/25.

2/14 **Great Performers at Lincoln Center,** Brandenburg Ensemble, Alexander Schneider, conductor; Emanuel Ax, pianist, *HAYDN, MOZART, BACH,* Avery Fisher Hall, 8 P.M.
Chamber Music Society of Lincoln Center, Charles Wadsworth, artistic director, *PROKOFIEV, BEETHOVEN, WILLIAM THOMAS MCKINLEY, ELGAR,* Alice Tully Hall, 8 P.M., also 2/16.

2/16 **Great Performers at Lincoln Center,** Prague Chamber orchestra, *RODRIGO, TCHAIKOVSKY, BEETHOVEN,* Avery Fisher Hall, 3 P.M.

2/21 **New York Philharmonic,** Zubin Mehta, conductor; Lucia Valentini Terrani, mezzo-soprano; Montserrat Caballé, soprano, *BERLIOZ, PERGOLESI,* 8 P.M., also 2/22 and 2/25.
Metropolitan Opera, *Simon Boccanegra,* 8 P.M., also 2/24 and 2/27.

2/22 **The Beethoven Society,** Elmar Oliveira, violinist; Lillian Kallir, pianist, *All-Beethoven program,* Alice Tully Hall, 3 P.M.

2/23 **Great Performers at Lincoln Center,** Gewandhaus Orchestra of Leipzig, Kurt Masur, conductor, *BRAHMS,* Avery Fisher Hall, 7:30 P.M., also 2/24, 2/26 and 2/28.
Chamber Music Society of Lincoln Center, Charles Wadsworth, artistic director, *VIVALDI, HAYDN,* Alice Tully Hall, 5 P.M., also 2/24 and 2/25.

2/27 **New York Philharmonic,** Zubin Mehta, conductor; New York Choral Artists, Joseph Flummerfelt, director, *BACH/St. Matthew Passion, 8 P.M., also 2/28.*

2/28 **New York City Opera,** *Brigadoon,* 8 P.M.

DANCE

2/4 **New York City Ballet,** *Slaughter on Tenth Avenue, Eight Lines Eight More, La Valse,* 8 P.M., also 2/9.

2/5 **New York City Ballet,** *A Midsummer Night's Dream,* 8 P.M., also 2/8, 2/15 and 2/16.
Erick Hawkins Dance Company, Alice Tully Hall, Eve., also 2/6.

2/9 **New York City Ballet,** *Walpurgisnacht Ballet, New Ballet 2, Who Cares?,* 7 P.M.

2/14 **New York City Ballet,** *The Goldberg Variations, Symphony in C,* 8 P.M., also 2/16, 2/19, and 2/22.

DRAMA

2/14 **Lincoln Center Theater,** John Guare's *The House of Blue Leaves,* Mitzi E. Newhouse Theater, 8 P.M., through 4/30.

2/24 **Equinox Theater Company,** The New York Public Library at Lincoln Center, Bruno Walter Auditorium, 4 P.M., also 2/25 and 2/26.

New York City

MUSIC

2/6 **Music from Marlboro,** Rudolf Serkin, artistic director, *MOZART, JANÁČEK, LEGETI, BEETHOVEN,* Metropolitan Museum of Art, 8 P.M.

2/8 **Claudio Arrau,** piano, *BEETHOVEN, LISZT, SCHUMANN,* CARNEGIE HALL, 8 P.M.
Guarneri Quartet, *BEETHOVEN,* Metropolitan Museum of Art, 8 P.M.

2/9 **Juilliard String Quartet,** *All-Beethoven program,* Carnegie Hall, 3 P.M.

2/12 **Earl Wild,** piano, *All-Liszt program,* Carnegie Hall, 8 P.M., also 2/19 and 2/26.
Joel Krosnick, cello: **Gilbert Kalish,** piano, *COWELL, BABBITT, BRAHMS,* Carnegie Recital Hall, 8 P.M.

2/27 **Marilyn Horne,** soprano, Carnegie Hall, 8 P.M.

DANCE

2/1 **Lucinda Childs Dance Company,** The Joyce Theater, 175 8th Avenue at 19th Street, through 2/9, 242-0800.

2/4 **Sadler's Wells Royal Ballet,** Brooklyn Academy of Music, through 2/9, (718) 636-4100.

DRAMA

2/1 George Bernard Shaw's *Mrs. Warren's Profession,* directed by John Madden, Roundabout Theater Company, 227 W. 27th St., through 2/9, 420-1883.
Harold Pinter's *The Caretaker,* directed by John Malkovich, Circle in the Square Theater, 50th St., West of Broadway, Student Sales: 307-2719.
Sam Shepard's *A Lie of the Mind,* directed by Sam Shepard, Promenade, 2162 Broadway, 580-1313.
Athol Fugard's *Blood Knot,* Golden Theater, 45th St., West of Broadway, 239-6200.

Write for The JUILLIARD JOURNAL

The JUILLIARD JOURNAL

Vol. I No. 6 | The Juilliard School | March 1986

Bruce MacCombie

A Portrait of the New Dean

by Kenneth Fuchs

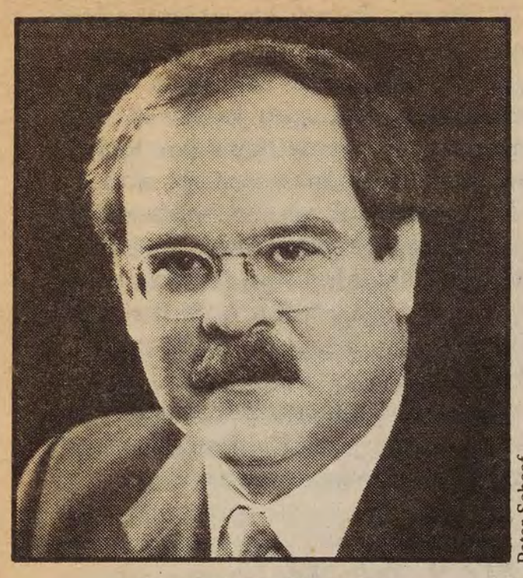
"From where do you draw inspiration?"

"From performers."

He was sitting at his desk in his temporary office—the office next to Mr. Brunelli's which, until recently, was the home of Alumni Affairs and, before that, the L & M department. Occasionally he glanced out the window and looked across the snowy street onto the expansive Lincoln Center Plaza.

Bruce MacCombie had a lot to say that morning. He spoke of his activities as a composer, where he felt music was going in the next few decades, and of his position as Juilliard's new dean.

Mr. MacCombie began piano studies at the age of 6 and played in popular and jazz groups throughout high school and college. He even played with the popular '60's rock performer, Taj Mahal, who was a college classmate. He began composing at the age of 20 when, while studying economics and business administration at the University of Massachusetts, he met Philip Bezanson, a composer who was also head of the music department. Bezanson became MacCombie's mentor and encouraged him to pursue a life in music.



Peter Schaaf

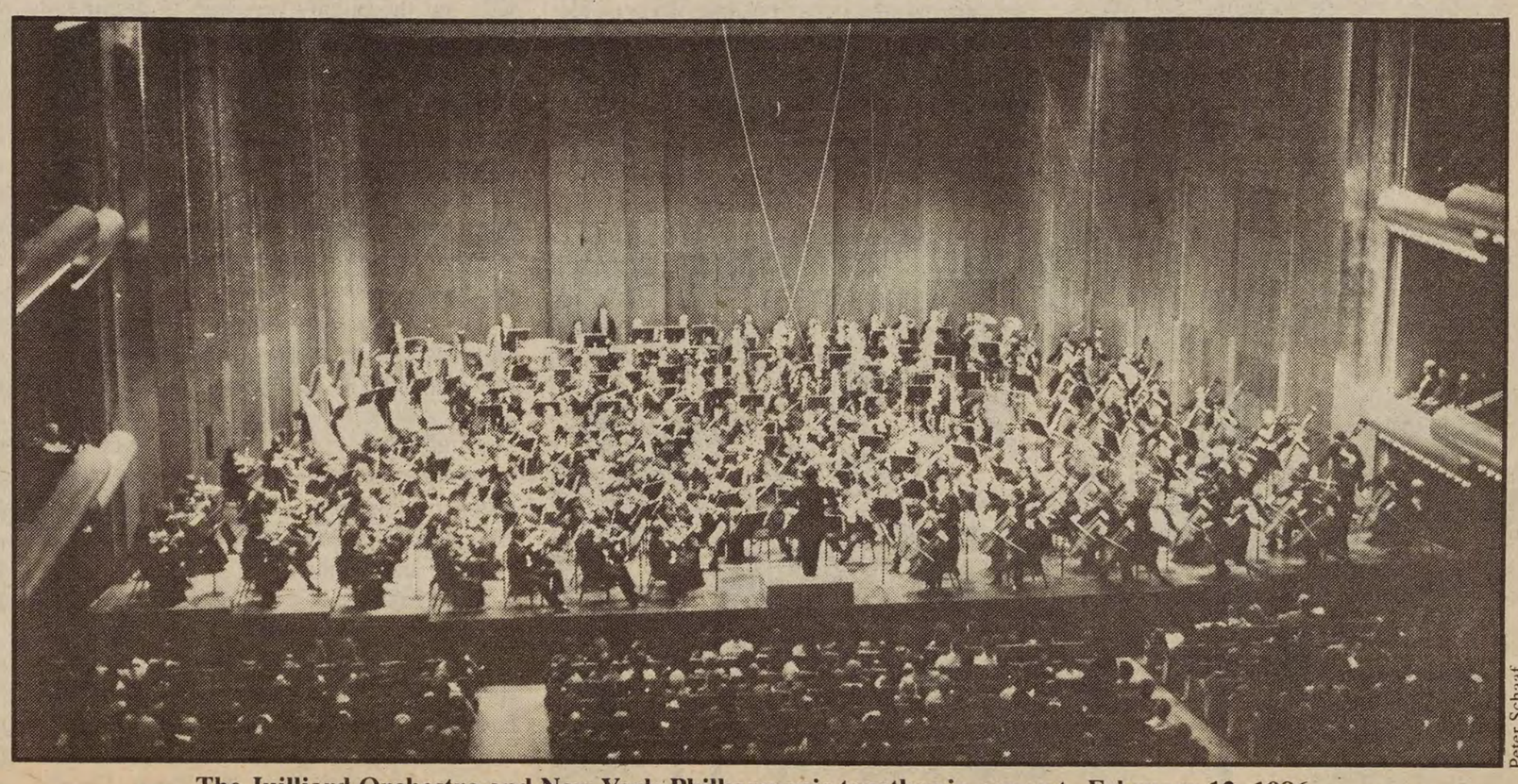
Bruce MacCombie

In 1975, after several years in Europe, where he continued to compose and was also active as a pianist and conductor for various concerts of contemporary chamber music, Mr. MacCombie was appointed to the music theory faculty at Yale University and one year later was appointed Associate Professor of Composition at the Yale School of Music. In December 1980, MacCombie was appointed Director of Publications for G. Schirmer, Inc., where he also served as Managing Director of *The Musical Quarterly.* In 1983, he was appointed Vice President of the company.

Bruce MacCombie's composerly interests are far-reaching. Although he describes his music as having strong tonal implications, he cites interest in diverse elements such as the Fibonacci series, chance processes, and minimalism. Some of the composers he admires include Bach, Mozart, Bartók, Varèse, Stravinsky, Ives, and numerous contemporary colleagues, many of whom he has been able to help as a publisher.

continued on page 5

190 MUSICIANS ON STAGE AT AVERY FISHER



Peter Schaaf

The Juilliard Orchestra and New York Philharmonic together in concert, February 12, 1986.

Impressions of Playing with the Philharmonic

by Tom Bontrager

The concert was that night. It was a little after ten Wednesday morning, and Juilliard students were filtering onto the stage of Avery Fisher Hall for our dress rehearsal with members of the New York Philharmonic. What a great idea: put together two good orchestras, one of them student and the other professional, and let them have at it in the name of history, education, and the immortal soul of Richard Wagner (pardon me, Mssrs Weber and Schubert, also represented on the program).

It was bound to be a nearly religious experience. As I ambled toward the Philharmonic's trumpet section and looked out over an already gigantic stage augmented for the occasion, and out beyond the horizon of first-tier balconies, I was struck by a sensation of stepping onto sacred ground. I had felt the same, years ago at Royals Stadium in Kansas. Looking on, I wondered what it must have been like for the men on the baseball diamond, the chosen nine who were playing and not watching? Now I was on a major-league playing field. The mystery was about to end.

Children experience awe without shame, but grown-ups try to get rid of it; to be impressed is to appear impressionable. There was just enough child in me that morning to admit a flicker of awe. I had been studying music for a long time. Wagner willing, it would be my career. And this was *Avery Fisher Hall*—Oh, boy!

There were students, of course, who played at nonchalance and even apathy, but none of them would be at Juilliard now if he or she had never revered the stage and the

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YO-YO MA CHARMS A PACKED PAUL HALL

by Bobby Albrecht

Public master classes given by guest musicians are highly variable affairs. Among other things, they run the risk of becoming very detailed technique sessions, of interest only to practitioners of that particular instrument or craft. Or, if the master relishes publicity, they can turn into talk shows, venues for amusing but vapid celebrity showboating. Fortunately for the several hundred people packed into Paul Hall last Valentine's day, the distinguished cellist Yo-Yo Ma, whose master class they were assembled to see, gracefully avoided these twin pitfalls. Although Mr. Ma has both the technical expertise to spend an afternoon talking cello shop, and, like any well-travelled soloist, presumably has enough famous musician anecdotes to last several hours, he chose instead to treat the Juilliard community to an enlightening seminar of interest not only to cellists but to anyone who tries to make music.

Ma's teaching medium was in this case performances of the Juilliard orchestras' six principal cellists, namely, David Christensen, Eric Kim, Maria Kitsopoulos, David Mollenauer, Miriam Shames, and David Ying. Assisted by Juilliard-certified accompanists, they played various selections from the standard repertoire. After each of them played, Mr. Ma would begin by asking if they had any questions. Although assembling complete sentences immediately after performing in a hall packed with hundreds of your colleagues probably isn't one of life's easier tasks, the students' responses set the tone for the ensuing discussions.

Perhaps aware that the audience included many non-cellists, Ma avoided excessive discussion of specific technical issues. For example, Schubert's "Arppegione" Sonata (originally composed for and probably technically easier on an arppegione, a now-obsolete guitar-like instrument) challenges today's cellists with many distracting physical hurdles. Yet when the piece was performed that afternoon, rather than discussing how one's fingers should be placed or how high one's elbow should be, Mr. Ma showed how heightened awareness of the musical phrases will actually help overcome the technical difficulties. In many cases, Mr. Ma explained, "The more you concentrate on the notes, the more you'll miss them." Despite Schubert's technical intricacies, "Enjoy it," Ma advised, "He wrote it for you." Good advice, not only for cellists, but for just about anyone.

A performance of the first movement of Schumann's Cello Concerto also provided material for interesting musical discussion. This piece, unlike most concerti, Mr. Ma remarked, is reflective rather than active: in most concerti, the solo line and orchestra are seperate voices in a well-defined, often vigorous dialogue. In the Schumann however, the solo line is thoughtful and confused, in dialogue with itself. Thus, Mr. Ma said, the soloist, who might be accustomed, especially in a concerto, to playing strongly and assertively, must here take extra care to bring out contrasts and uncertainties.

A question-and-answer session midway through the event offered some additional insights. One student noticed in Mr. Ma's teaching a marked emphasis on rhythm, and asked why this was so. Mr. Ma replied that, besides the fact that rhythm was intrinsically important to music, he was concerned that cellists and other "single-line players" spent so much energy making their one line as beautiful as possible that they often lose perspective of a piece of music as a whole.

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Playing with the Philharmonic

continued from page 1

grandeur of performing on it, live. The people sitting with us were not gods. They had simply become what we were trying to become. We couldn't help respecting them: they were *ourselves*, in a decade or a few years or, as in Becky Young's case, pretty darn soon. [Becky Young is the Juilliard student slated to become a Philharmonic member in June.]

Rehearsals with Zubin Mehta went smoothly. He seemed to crystallize the professionalism, efficient but vigorous, that pervaded the orchestra. Some Philharmonic players were calm and scholarly. Others were effusive and encouraging. Still others became harshly critical at times. None that I could see was lackadaisical or workaday though, and I fancied that the occasion and present company had something to do with it. As the maestro had suggested before the first read-through, this venture was intended to inspire *both* orchestras.

For me, the value of the rehearsals had surprisingly little to do with how to play the trumpet. The gentlemen of the section (Phil Smith, Vincent Penzarella, and Carmine Fornarotto) made it clear, without saying so, that these were rehearsals like any others, that our ability to perform was never in question. I imagined that students in other sections were enjoying the same sense of camaraderie, that almost military loyalty among players of an instrument. Paradoxically, I found myself thinking about everything around me—the music; the wisecracks from the Philharmonic members; the *way it felt* to sit with this group, saying to myself, "They get to do this all the time"—everything except the piece of metal in my hands.

I wish I could recount my mental excursions during the concert itself, but there isn't much to tell. I was conscious of the hall, of Maestro Mehta, of my silent mentors in the section, and of the faint string sounds emanating from downstage, almost in rhythm with my entrances. Other than that I was playing—alongside about 200 colleagues, it's true, but still just playing.

One small question did come to mind, inevitably: How do I stack up against the guy who has the gig? There is the temptation to claim the advantage of "progress," to consider oneself part of a new breed—but this is the security blanket of youth. As I tuned in to Carmine Fornarotto's sound during the *Götterdämmerung* segments, the advantages of experience became obvious. He was holding the phrases just a bit longer, taking his breaths just a bit faster and in the right places. I was taking notes. He didn't seem conscious of any of it. He was just playing music he knew well, doing what he had to do.

Peter Schaaf

Juilliard student Eric Kim rehearses alongside Philharmonic Principal Cellist, Lorne Munroe.

I felt strongly the role of student to teacher, but never that of underling to superior.

"Who's your teacher?" Carmine had asked during the dress.

"Mark Gould."

"What a player. Give him my regards, and I want you to tell him something."

"What's that?" I asked.

"Tell him he's teaching you guys too well. Tell him he'd better look out for his job," he said. He laughed and punched me in the arm.

It felt good.

Tom Botranger is a Master's trumpet student.

David Lloyd: Looking Toward the Future of the AOC

David Lloyd was last month named Director of the American Opera Center (AOC) after serving as Acting Director since this past summer. As Director, Mr. Lloyd hopes to create the "best opera training center in the world." To this end, he is developing a program which will enable students to leave Juilliard as versatile seasoned performers who are thoroughly prepared to assume a full position with an opera company. Given the current increase in opera performances, due largely to regional companies, and thus the growing demand for professional, appealing performers, Mr. Lloyd's aspirations for the AOC are especially ambitious and promising. Recently, Mr. Lloyd spoke to the *Juilliard Journal* about what is in store for his division.

Mr. Lloyd's philosophy is reflected in a new curriculum proposed for implementation next year. In addition to voice, diction, and stagecraft, students will receive extensive training in both acting and movement, covering such topics as eurythmics, ballroom dancing of the 19th and 20th centuries, improvisation, fencing, and period customs and manners.

Earlier this year, the movement and acting classes were placed under the direction of Dorothy Danner and Rhoda Levine respectively, both of whom will continue to have active roles in professional opera, as well as to teach classes. Ms. Danner has recently returned from the Texas Opera Theater, for which she directed *Die Fledermaus,* and Rhoda Levine is currently directing *The Marriage of Figaro* with The Netherlands Opera Company. "I think it's marvelous," states Mr. Lloyd, "that our students get to work with people who are directing and performing, and who know what singers need." Further, the program is set up in such a way that students have a chance to learn from several professionals, because Mr. Lloyd requires Ms. Danner and Ms. Levine to find someone as competent as themselves to teach each class when they are away.

Another program bringing notable personalities from the opera world to the AOC is "On Beyond Juilliard," a Wednesday lecture series that helps students plan careers. Among its guests have been Martin Kagan, Executive Director of Opera America, and Gene Boucher, Executive Secretary of the American Guild of Musical Artists.

The final selection of the AOC's 1986–87 repertory is now being made, said Mr. Lloyd, and the AOC is "looking toward a great season of 20th century opera," beginning with *The Rake's Progress* by Stravinsky. The performance of this opera, which was recently presented by the New York City Opera, will be conducted by Sixten Ehrling and directed by faculty member Rhoda Levine. The second production of the season will actually be a double bill—two works by Gian Carlo Menotti in honor of his seventy-fifth birthday. *Amelia Goes to the Ball,* Mr. Menotti's first opera, will be performed along with the New York premiere of *Tamu Tamu.* Both works will be directed by Mr. Menotti. Selection of the third and final work for the upcoming season is still in progress and will be announced in the near future.

Also in store for next year are "scene programs," one-act operas accompanied by a short explanation of the production. The scenes will be directed by the faculty (and possibly Mr. Lloyd). In addition to giving students an opportunity to perform, the programs will introduce opera to new audiences.

Another performance opportunity set for next year will take students directly into the "business of music." Juilliard has signed a three-year agreement with the Children's Opera Workshop to provide singers for a series of opera recordings aimed at young audiences. Operas such as *Madame Butterfly, Hansel and Gretel,* and *The Magic Flute* will be sung by students and animated by puppets, then the recordings will be sold, primarily in the video cassette market. Mr. Lloyd stressed that this program will allow AOC signers to earn money while also gaining professional experience.

The AOC is unique at Juilliard, in part because the average age of its students is 26. Since a singer's voice requires time to reach operatic maturity, most students enter the AOC with years of voice training and often a master's degree behind them. Looking toward the future, Mr. Lloyd envisions young singers desiring a career in opera coming to Juilliard to earn a degree in voice (as some already do), then entering the AOC. In such a way, Juilliard can provide comprehensive operatic training—as Mr. Lloyd aspires, the best operatic training in the world.

NEIGHBORHOOD BEAT: EXPLORING THE EAST VILLAGE

by Leslie Nelson

The East Village is an ideal place to explore on foot in many different ways, day or night. Defined by 14th Street to the north and Houston Street to the south, its lateral boundaries stretch from Broadway to 1st Avenue—although certain spots further east to Avenues A through C must be included in a tour of the area. Marked by encroaching real-estate enterprises and commercial developers, the East Village is in a state of transition. Caught in the tension between its faded past and its ambitious future, the East Village emits a peculiar energy which is fascinating to observe. It is possible to ingest all at once a combination of historical landmarks, residential tenements, trendy shops and fashionable night-spots.

Take either the RR train to 8th Street or the No. 6 train to Astor Place and you'll find yourself in the shadow of the **Cooper Union** building. This public college which boasts certain landmark architectural inventions sponsors open, free lectures and concerts. Nearly a block away to the south at 425 Lafayette Street stands the **Public Theater,** originally the Astor free library (NYC's first), which now stages multi-media and multi-stage events in its seven theaters. Two performance spaces known for their dual personalities include P.S. 122's converted red brick schoolhouse at 9th Street and 1st Avenue and **St. Mark's Church** built in 1799 on the corner of 2nd Avenue and 10th Street. St. Mark's hosts an assortment of dance/theater events in addition to holding religious services.

Before bargaining with the street vendors along St. Mark's Place (great for socks and earrings), stop at the 24-hour **Gem Spa Smoke Shop** at 2nd Avenue for their refreshing, expertly made egg cream, in your choice of 3 flavors. Reasonable vintage clothes and tacky but fun bric-a-bric can be purchased at **Love Saves the Day,** 2nd Avenue and 7th Street—the store featured in the movie *Desperately Seeking Susan.* Movie classics in double feature format can be taken in at the deco-interiored **Theater 80** on St. Mark's between 2nd and 1st Avenues. Around the corner on Sixth Street between 1st and 2nd Avenues is *the* place for Indian food. You've a choice of restaurants, all of which serve insanely inexpensive menus. At **Panna** you can dine within purple-furred walls or in the backyard "garden" when the days get warmer.

The blending of cultures in the East Village is evident by the number of Ukranian restaurants and shops. A good borscht can be found at **Vaselka** on the corner of 9th Street and 2nd Avenue or at **Kiev** in the heart of Little Ukraine on 7th Street and 2nd Avenue. Observe the Byzantine churches and watch for street fairs to come in the Spring with Slavic music and handmade crafts.

New galleries have moved in overnight on the streets surrounding Tompkins Square Park (Avenues A & B between 10th and 7th Streets). The **Life Cafe** on 10th Street and Avenue A holds poetry readings amidst collages of old Life magazine cutouts—beer, coffees and Mexican food are available too.

For nightlife, the arty lower east side haunt, **The Pyramid Club,** is just down the street at 101 Avenue A. Prepare to wait in line on weekends or cross the street to the happily packed **Sophie's** to hear R & B from the Eddie Dixon Band at no cover charge. An assortment of bands with different styles play at **C.B.G.B.'s,** the original punk rock dive on the Bowery. There is a minimal charge at the door.

You might try to recuperate from a day in the East Village by stopping at **McSorley's Old Ale House,** established in the 1850's at 15 E. 7th Street, for a mug of their special dark ale, or, if it's before 6 P.M. on a weekday or 5 P.M. on Saturday, the **Kiehl Pharmacy** at 109 3rd Avenue (13th Street) may have the homeopathic remedy you are looking for. Here you'll find the mineral soaks for your weary feet and the herb tonics and potions for whatever ails you.

Before you hop back on the train, load up your backpack at the **Strand Bookstore,** 828 Broadway (12th Street). It's easy to spend much of the day here browsing. The majority of books are sold at 50% off and the store is open Sundays.

Leslie Nelson is a third-year dance student.

Nancy Crampton

MARTIN SEGAL

Juilliard to Honor Lincoln Center Chairman

On March 14 Juilliard will pay tribute to an exceptional man, with a concert by the Juilliard Orchestra in his honor. He is Martin E. Segal, Chairman of Lincoln Center, who will be stepping down as Chairman in June. Juilliard Chairman Mrs. Frank Y. Larkin and President Polisi will introduce Mr. Segal to the audience at intermission and speak of Mr. Segal's contributions to the cultural life of New York, Lincoln Center, and Juilliard.

Those contributions have been truly extraordinary. They include helping to establish the New York City department of Cultural Affairs, creating the Lincoln Center Film Society, leading Lincoln Center to new financial security, and preparing the way for the future Lincoln Center building to house the Juilliard dormitory (and other facilities for other constituents of Lincoln Center)—and, incidentally, arranging for last fall's televised salute to Juilliard on "Live from Lincoln Center."

These and many other accomplishments in the cultural world came from a man who did not seem born to make them. His life began in Vitebsk, Russia in 1916, and after coming to the U.S. as a child he left high school at the age of 16 to seek his fortune. He found it—or rather made it through his own energy and resourcefulness—in the actuarial and employee benefits field. From 1939 to 1967 he was Chief Executive Officer of his own company, the Martin E. Segal Company, and he has continued as Chairman of the Board since then, in addition to pursuing other business activities.

How did such a person become so dedicated and influential in the cultural life? "I'm a failed artist," Mr. Segal explained, with the smile that frequently lights up his face. At the age of fifty he had even taken six months off to study painting in Paris. "I was impassioned but untalented," he said. And he returned home to become an amateur painter and devotée of the arts.

If Mr. Segal lacked the talent to be a professional artist, he did not lack the talent to promote professional artists. "This is what we in the administration of the arts do: make it possible for artists and those who teach them to work at the hightest level." With such a dedication to the arts, Mr. Segal has found the labor of raising funds for Lincoln Center since he became Chairman in 1981, to be not as difficult as one might imagine. "I consider it a privilege to ask somebody to do something that is noble," he says. "Giving to the arts is noble. Our society doesn't offer too many opportunities to be noble anymore."

Of his many successes at Lincoln Center, Mr. Segal said his "most satisfying accomplishment has been to see greater collegiality among the constituents. Each of the parts accomplishes much more as part of the whole than each could accomplish on its own."

For Mr. Segal, Juilliard plays a very special role in this unique collegial community. "When people ask me why I have such strong feelings for Juilliard, I tell them that it is because Juilliard *is* the future of the performing arts." Juilliard is that future, Mr. Segal explains, for two reasons: It prepares future performers and performer/teachers; and it educates audiences through its students who will perform, teach, and become knowledgable members of audiences themselves. "Juilliard is therefore," Mr. Segal added, "in many ways the hub of Lincoln Center and the special promise of the performing arts in this country."

When he relinquishes his Lincoln Center position in June, Mr. Segal will embark on a new project no less ambitious than his many previous enterprises. This will be to organize a bi-enniel international arts festival in New York City. "I have been anxious for New York to have something like this for a long time," the *New York Times* reported when he announced his plans. "We have the facilities, the artists, and we've got the resources." The first festival will occur in 1988 and will include a great variety of artists in performances throughout the city. "It will be recognized all over the world," he said, "that if you have a claim to fame for excellence as a performing artist you will have to appear in this festival."

If anyone can succeed in establishing such an international festival it is Martin Segal. For he is among the very few people who have the energy, imagination, and influence to do it. "Whatever Marty wants," Mayor Koch told the *New York Times,* "I will do, whether with respect to this festival or anything else. He is unique and has given so much to the city year after year that there is nothing I can do, although I will try, to repay him for all that he has given to us."

President Polisi also expressed similar sentiments. "Martin Segal has been a great friend to The Juilliard School," he said. "We view the March 14th concert as a small manifestation of our gratitude for all he has done for Juilliard, Lincoln Center, and New York City."

DANCE ENSEMBLE WARMS UP FOR SPRING CONCERT

On March 21, the Juilliard Dance Ensemble will perform its second major annual concert in the Juilliard Theater. The four pieces selected for this month's concert represent the broad-based educational emphasis of the Dance Division, whose 69 students are expected to perform in diverse styles. The works were chosen by Dance Division Director Muriel Topaz, in consultation with Martha Hill, Artistic Director Emeritus.

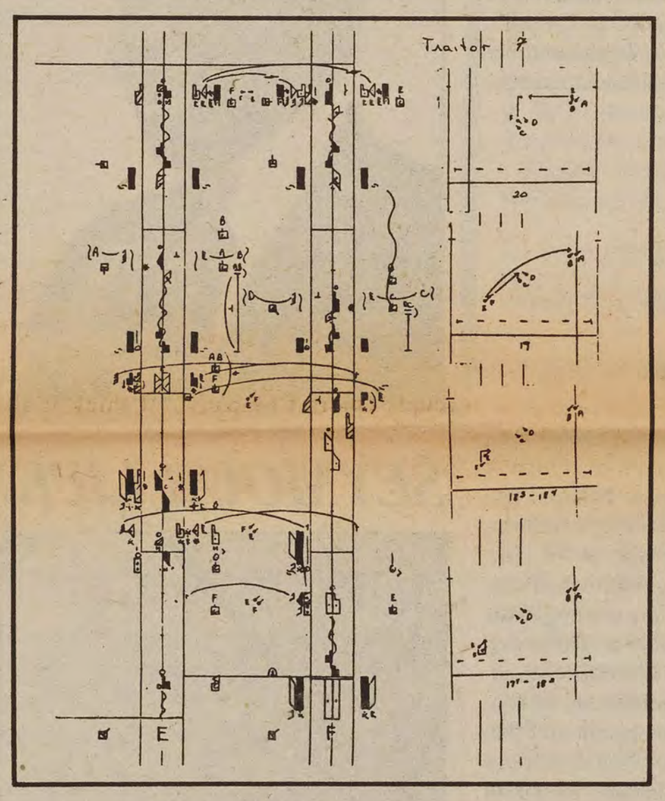
The Pas de Trois from *Paquita* is a short classical work which Ms. Topas referred to as "challenging and virtuosic . . . a piece against which the students can measure their skills." Staged and directed by dance faculty member Genia Melikova, the Pas de Trois will be double cast.

Rooms, choreographed and directed by the distinguished choreographer and dance faculty member Anna Sokolow, is a modern piece with four male and four female dancers. Ms. Topaz believes that *Rooms* is "one of [Ms. Sokolow's] masterpieces—one of her most important works."

José Limón's *The Traitor* is an unique repertory work for the Dance Ensemble. The dance requires eight strong male dancers, and Ms. Topaz said, "it is fairly unusual for us to have eight men strong enough to meet the specific demands of that piece." But the Dance Division does have such men this year and the piece, which has not been revived for many years, will be reconstructed from Labanotation by faculty member Jill Beck. It will be directed by Juilliard alumnus and faculty member Daniel Lewis, who formerly was a Limón Dance Company member.

The fourth piece, currently untitled, is a world premiere of a new work choreographed by Juilliard alumnus Michael Uthoff, who is currently the Director of the Hartford Ballet. The work, the first two movements of which are on pointe, is set to William Schuman's *New England Triptych.* As Ms. Topaz explained, Mr. Uthoff choreographed the piece as a triptych, using three different ideas of New England as envisioned in his mind's eye. He has been assisted by Nancy Jordan, also a Juilliard alumna.

The spring concert can be seen on March 21, 22 and 24 at 8 P.M., and on March 23 at 3 P.M. The students to perform are:



A sampling of José Limón's *Traitor,* as notated by Jill Beck. Labanotation is the standard method of writing choreography—resulting in the dancer's equivalent of the musician's score.

Lisa Baldyga
Alicia Barrs
Steven Beckon
Kenneth Bowman
Charlton Boyd
Sara Bragdon
Alan Brioso
Vincent Brosseau
Marcela Broughton
Kimberly Chapman
Edward Davis
Paula Davis
Cathleen Donnelly
Diana Fantano
Lisa Fukutani
Bruce Harris
Suzanne Harris
David Hedrick
Rachael Jungels
Jonathan Kane
Peter London
Nadine Mose
Solveig Olsen
Kraig Patterson
Lenore Pavlakos
Lisa Robbins
Louisa Santarelli
Scott Sharff
Beth Starosta
Torbjorn Stenberg
Kaisha Thomas
Anthony Tumbarello

Culture Watch

Books, etc.

Contemplating Music: Challenges to Musicology, by Joseph Kerman (256 pp., Harvard University Press, paperback edition: $7.95). A professor of music at the University of California at Berkeley, Joseph Kerman is among the most widely respected professional students and critics of music. He is an also an astute critic of music criticism and musical scholarship and education. In *Contemplating Music* Professor Kerman argues that music criticism, musicology, musical theory, and musical education would all benefit from a closer and at the same time more comprehensive examination of the emotional impact of music. To understand how a piece of music moves us as it does is therefore to understand not merely the analytical structure of the piece but the composer's emotional intentions and the nature and sources of the listener's emotional response. Great performers possess this understanding, of course (as the recent master classes by Leonard Bernstein and Yo-Yo Ma demonstrated), but Professor Kerman forcefully addresses the message to all who teach, perform, think about or simply enjoy music.

Musings: The Musical Worlds of Gunther Schuller, by Gunther Schuller (303 pp., Oxford University Press, $22.50). Gunther Schuller has served the music world as composer, conductor, educator, and critic since the 1940s. His varied career has been marked by a commitment to integrating "the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western music during 700 years of musical development." This commitment is amply evident in this collection of writings spanning the past 30 years. Essays on Duke Ellington and Sonny Rollins for example, sit comfortably alongside the provocative "Composing for Orchestra." "Gunther Schuller is a powerful presence in American musical life," concluded the *New York Times* reviewer, "*Musings* reveals the exuberance and depth of his work."

Supplement to Music Since 1900, by Nicolas Slonimsky (390 pp., Charles Scribner's Sons, $30). For anyone in need of any important date in the history of Western Music during the 20th century, Nicolas Slonimsky is the name to know. His previous volumes brought the descriptive chronology to the year 1970, and this supplement carries on to the end of 1985. Mr. Slonimsky also includes additions to the chronology for the earlier years and some fascinating documents reflecting the political uses of music in the 20th century. Among these is a U.S. Army report of 1954, "Communist Vulnerabilities to the Use of Music in Psychological Warfare," which describes Soviet communist policy on music and recommends broadcasting appropriate Western music to the East because: "the nature of the music itself makes it valuable for inducing desired moods, creating a certain emotional atmosphere for broadcasts, and suggesting moods." But the caution is added: "Modern Western music of the dissonant or radical type—among both jazz and art music repertories—is liable to evoke a confused or adverse response . . . Therefore, this type of music should not be used in United States psychological warfare." Who could resist a book containing such treasures?

NEW FACULTY 1986–87

JOSEPH ALESSI, TROMBONIST

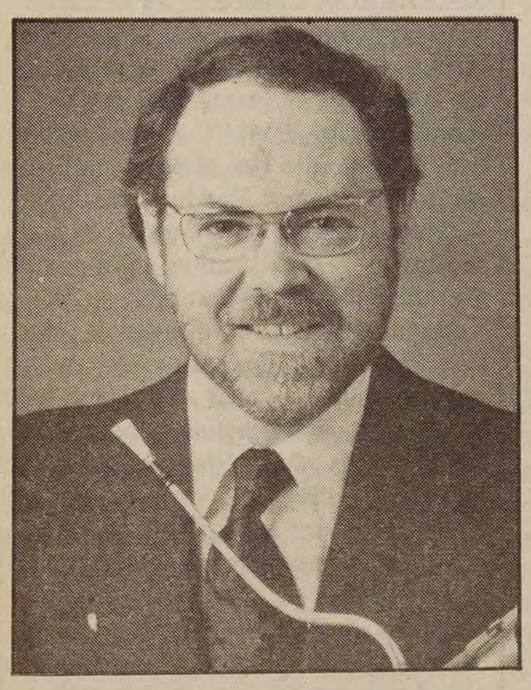
Joseph Alessi was a member of the San Francisco Ballet Orchestra before coming East in 1977 to study at the Curtis Institute of Music in Philadelphia. After graduating, he became second trombonist with the Philadelphia Orchestra and in 1984 became principal trombonist of the Montreal Symphony Orchestra. After playing one season with the MSO, Mr. Alessi became principal trombonist with the New York Philharmonic in the Spring of 1985. His and Mr. Carroll's joining the faculty brings to 16 the number of New York Philharmonic musicians teaching at Juilliard.

JOHN BROWNING, PIANIST

Kenn Duncan

An internationally prominent pianist, John Browning has performed with many major orchestras in North America, Europe, and the Far East. After first showing extraordinary musical gifts at the age of 10, Mr. Browning went on to attend high school and college in Los Angeles before coming to the Juilliard School of Music as a scholarship student of Mme. Rosina Lhevinne. In addition to his eminent achievements in concert and on records, he has taught and presented master classes at Northwestern University and the Manhattan School of Music.

DAVID CARROLL, BASSOONIST



David Carroll is Associate Principal Bassoonist of the New York Philharmonic. Winner of the highest prize in bassoon at the Geneva Competition for bassoon as well as the special Mozart Interpretation award, he was formerly Principal Bassoonist of the Montreal Symphony Orchestra. An honors graduate of the New England Conservatory, he was a recipient of two Fulbright grants in the United States, Canada and Mexico and has recently been a Visiting Professor at the Eastman School of Music and the University of Toronto. Mr. Carroll has made several recordings as a soloist and chamber musician. He joined the New York Philharmonic in 1984.

JENS ELLERMAN, VIOLINIST

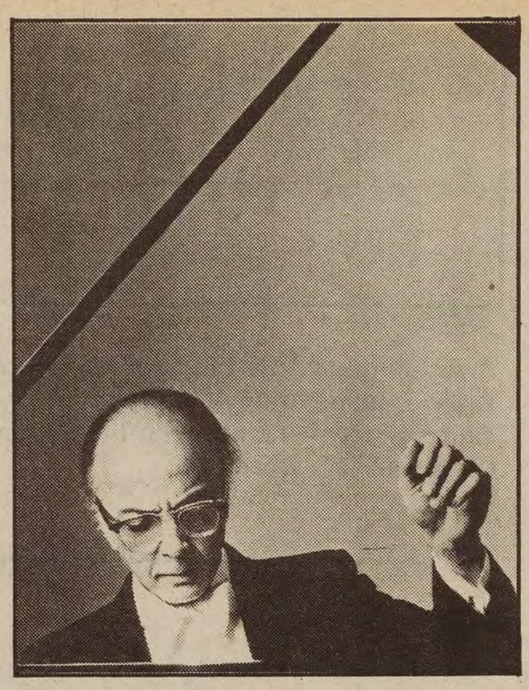
Currently professor of violin at the Hochschule für Musik in Hanover, West Germany, Jens Ellerman received his Master of Music degree from the University of Berlin, and taught at the College-Conservatory of Music at the University of Cincinnati and the Aspen Music Festival for more than a decade. In the late 70s he taught violin and served as Dorothy DeLay's assistant at Juilliard. Mr. Ellerman has also performed as soloist and with chamber groups and symphonies across Europe.

SIMON ESTES, BASS–BARITONE

Peter Schaaf

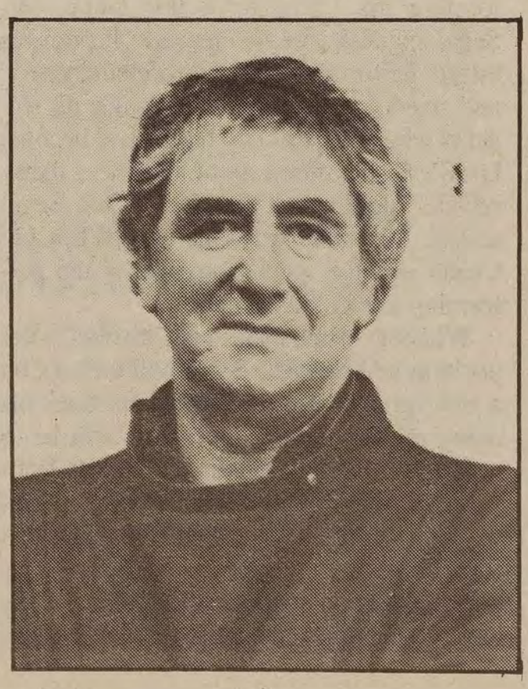
Internationally renowned bass-baritone Simon Estes, who performs regularly with the Metropolitan Opera in New York, will join the voice faculty. Mr. Estes, who won the Tchaikovsky Competition in Moscow in 1966, has sung with many outstanding opera companies and as soloist with prominent symphony orchestras here and abroad. His musical education began at the University of Iowa, and he later pursued advanced vocal studies at Juilliard. Mr. Estes, who has long had a special interest in teaching, has given many master classes during the past decade.

SEYMOUR LIPKIN, PIANIST



Noted pianist and conductor Seymour Lipkin first received international attention in 1948 when he won first prize in the Rachmaninoff Piano Competition. Since then he has performed and recorded with major orchestras, and has conducted many symphony, opera and ballet orchestras. He has taught at the New England Conservatory, Curtis Institute, and the Manhattan School of Music.

BERNARD RANDS, COMPOSER



Bernard Rands, who has been hailed as one of the outstanding composers of his generation, won the Pulitzer Prize in 1984 for his "Canti del Sole." Mr. Rands studied at the University of Wales, then lived in Italy where he studied with Dallapiccola, Boulez, and Maderna, and later with Berio. He came to the U.S. in 1975, and has taught at New York University and is now a professor at Boston University. A founding member of the music-theater ensemble, C.L.A.P., he has worked in electronic music studios in various cities.

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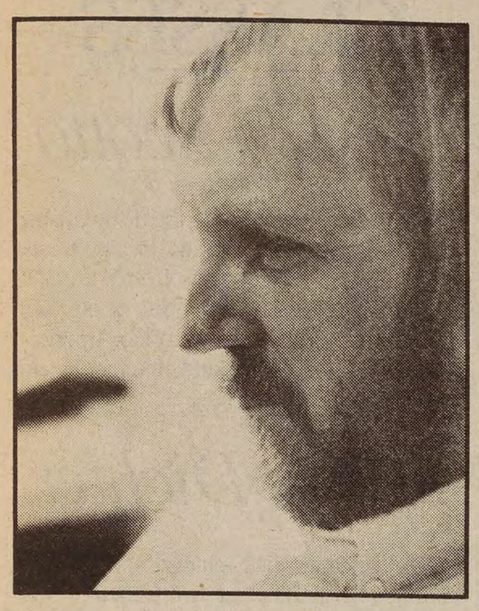
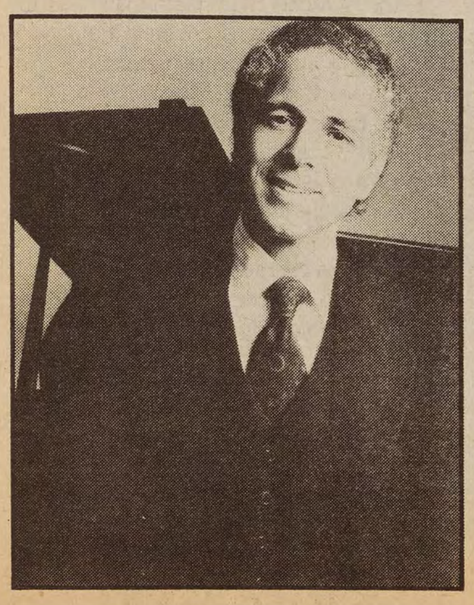
JOSEPH SCHWANTNER, COMPOSER



Joseph Schwantner is a Pulitzer Prize winning composer of transatlantic repute. Mr. Schwantner, a member of the faculty of the Eastman School of Music, will be visiting professor at Juilliard for the 1986–87 academic year. Mr. Schwantner received his Bachelor's degree from the Chicago Conservatory before earning his Master's and Doctoral degrees at Northwestern where he started his teaching career. He was 36 years old in 1977 when his "After Tones of Infinity" was honored with the Pulitzer Prize for music. He has won a number of other awards for his chamber and orchestral works.

RUSSELL SHERMAN, PIANIST



Russell Sherman began studying piano at the age of 11 with Edward Steuermann, and made his debut at Town Hall at age 15. He had been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, and he has presented recitals throughout the U.S., Europe and South America. Mr. Sherman has been teaching on the faculty of the New England Conservatory.

G. Schirmer
congratulates
Bruce MacCombie
on his appointment as
Dean of the Juilliard School
following his distinguished tenure
as Director of Publications for
G. Schirmer/Associated Music Publishers, 1980–1985.

◆

We are proud to
have the following works of Dr. MacCombie
in the Schirmer catalogue:

Three Designs for Three Players
(for clarinet, cello, and piano)

Nightshade Rounds
(for solo guitar)

Gerberau Musics
(for partially prepared piano)

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Yo-Yo Ma demonstrates a passage from Lalo's Cello Concerto for David Mollenauer.

YO-YO MA

continued from page 1

Emphasizing rhythm, he felt, helped counteract this.

Several others in the audience asked Mr. Ma how he confronts, "researches", the variety of musical styles, and how he molds his interpretations. Mr. Ma described how he would explore music, find out how it works, see where the high points are, how they are approached, follow bass lines, see where they end up. Research, yes, not only in the library-and-card-catalog sense, but in the primary sense as well.

Posing questions to a world-renowned musician can be intimidating, especially for students. Ma's unaffected informality and approachable demeanor, however, put the Juilliard audience quite at ease, and made for some lively interchange. In general, the class was delightful, not only by virtue of the musical ideas expressed, but also because it afforded a glimpse of a musician who clearly has not allowed the mastery of his art and the ensuing fame and fortune to get to his head. Let's hope his classes at Juilliard become regular occurences.

Bobby Albrecht is a DMA cello student.

MacCombie

continued from page 1

"What do you think about all of the latest technological developments in music?"

"They interest me. I think creators should keep up with the things that are happening around them."

"What about the orchestra? Will it remain a viable medium of expression for composers?"

"I hope so! If it doesn't, everything that has happened in that medium will simply become a museum piece, and that would be sad."

Do you think a creator has a duty to society, to his colleagues and peers?"

"I think he has a duty to follow his inner voice, his instincts, first. From that, a valuable and honest creative statement will emerge."

Mr. MacCombie sees his role at Juilliard in part as that of one who brings his outside professional experience to the Juilliard student body. "I want to encourage a realistic attitude toward the music profession, the dance profession, and the drama profession. This is an incredibly exciting place, and one in which versatility can be nurtured along with specialization. Juilliard offers activities and training in a wide variety of areas, and I would like to see the students take full advantage of this wonderful environment."

Kenneth Fuchs is a doctoral composition student.

PIERRE BOULEZ

Pierre Boulez, distinguished composer and conductor, will talk informally with Juilliard composers on Tuesday, March 18 from 10:30 A.M. to 12:30 P.M. in Room 309.

M. Boulez will describe the musical scene in Paris, his compositions, IRCAM (Institut de Recherche et de Coordination Acoustique/Musique), and related topics. Juilliard students, faculty and staff interested in observing are welcome to attend.

ADMINISTRATIVE REORGANIZATION

With the inauguration of Dean MacCombie, President Polisi has completed revisions in the administrative organization of The Juilliard School. There are now five executive officers who report directly to the President and are responsible for the various administrative, academic, and performance activities of the School. These executive officers and their respective areas of responsibility are:

Bruce MacCombie, Dean
- Faculty
- Degree/Diploma programs
- Dance Division
- Theater Center
- Extension Division
- Pre-College Division
- Library

Charles C. Lucas, Jr., Director of Finance and Administration
- Controller
- Facilities and Engineering
- Stage Department
- Recording Department
- Mail, Supplies, Photocopying
- Personnel and Benefits
- Bookstore

Lynne Rutkin, Director of Development and Public Affairs
- Fund Raising
- Communications
- Alumni Affairs
- Placement
- Concert Office

Louis-Jean Brunelli, Associate Dean and Director of Performance Activities
- Orchestras and Orchestra Librarian
- American Opera Center
- Chamber Music
- Choral Music
- Piano Technician
- Lincoln Center Student Program

James Sloan Allen, Director of Liberal Arts and Academic Administration
- Liberal Arts Program
- Registrar
- Financial Aid
- Student Affairs
- Admissions
- Health Center

FAREWELL TO GIDEON WALDROP AND REGINA WYNNE

by Larry Alan Smith

It has been my privilege to know Dean Gideon Waldrop and Regina Wynne since I came to Juilliard as an undergraduate student in 1973. Like several other members of the faculty, I have been fortunate enough to see my student days merge into my current role as a teacher, and I have therefore had the opportunity to view the Dean and Miss Wynne from various perspectives. The consistent impression I have had, is that regardless of one's position in the School, they were always prepared to offer encouragement and support. I knew that I could seek advice at any time if there was a problem.

Dean Waldrop came to The Juilliard School as the Assistant to President William Schuman in 1961. In 1963 he was appointed Dean, and following the death of Peter Mennin in 1983, Mr. Waldrop served as Acting President for a period of fourteen months. He and the late Dr. Mennin had been classmates at Eastman, where both had studied composition and orchestration under Howard Hanson and Bernard Rogers. This partnership, when it continued some ten years later, was responsibile for raising the quality of The Juilliard School even beyond the already high level. Dean Waldrop had "great respect for Peter Mennin's abilities as a composer, an administrator, and certainly as a fundraiser." These were significant years in Juilliard's history.

How does someone become the Dean of this august institution? In addition to his career as a composer, Gideon Waldrop had already achieved many things prior to his Juilliard appointment. He had been a teacher of theory, composition, and conducting at Baylor University, an intelligence officer (Major—United Stated Air Force) in World War II, and the head of important and innovative programs at the Ford Foundation. These included the granting of awards to orchestras for support of orchestral programs, and also a program which placed young composers in public schools around the country for extended periods of residency. As a result of these endeavors, he was already affecting the general level of cultural awareness in this country.

Dean Waldrop recalls many major undertakings during his tenure at Juilliard, but moving the school to Lincoln Center seems to stand out in his mind. He remebers that in order to move the School, the enrollment had to be reduced. This affected both the regular division and Pre-College. After the move, the demand for applications "skyrocketed," and because the school was forced to be more selective, the quality of the student was even higher. As is the case today, the number of qualified applicants usually far exceeded the number of available places.

Dean Waldrop has said, "It will be a traumatic experience to leave the faculty and students of The Juilliard School." Those of us who have come to know, love, and admire him will miss him. We, the Juilliard family, wish him well as he assumes the Presidency of the Manhattan School of Music in July. As long as the M104 and the Broadway IRT remain in service, visits will only be a matter of a short trip uptown.

It is interesting to note that Mary Davis also hired Nora Downes, William Ausby, and the late Annie Gilbey—all truly-loved, wonderful people.

Miss Wynne's first work was in the Placement office. She assisted in the placing of students in part-time jobs, and once placed someone in a college position while Mary Davis was on vacation. Miss Wynne also remembers the move to Lincoln Center. There was a very definite period of adjustment in the new building which she found to be much more formal than the old one.

In September 1974, Miss Wynne began her long assoiciation with Dean Waldrop. In a recent conversation he said, "She is the finest secretary and assistant that anyone could have had, and one great advantage is that she knows so many alumni, previous faculty, and current faculty. She has such a wonderful rapport with the faculty and students."

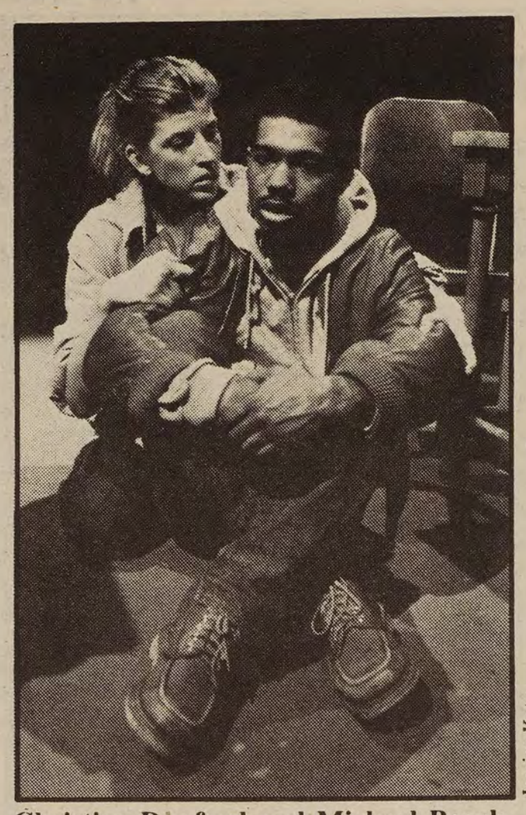
Her admiration for Dean Waldrop is obviously very strong. "I can understand how the students have felt about him. They would come in with problems or whatever, and when they would leave, it would be evident that he had understood. I have a great deal of love and respect for him."

Regina Wynne has said that working with young people has kept her young. The truth is that she has kept all of us young. In her we see the great rewards which come through dedication and commitment. She is an inspiration to us.

Larry Alan Smith is a composer and member of the L & M faculty.

... and Thank You Miss Wynne

If there is one person who epitomizes the Juilliard family member, it is Regina Wynne. She has contributed her knowledge, her skills, and her spirit to all of us for the past thirty-nine years. Miss Wynne was hired by former Placement and Personnel Director Mary Davis in February of 1947.



Jessica Katz

Christine Dunford and Michael Beach in a scene from *Danny and the Deep Blue Sea*.

DOING IT ALL

by Lisa Hamilton

How can any student at Juilliard find the time to work on and perform an independent, extracurricular "side project"? With classes, rehearsals, and practicing, it would seem nearly impossible; but if the drive is strong enough, one can find the time for anything. What is unique about side projects in the Theater Center is that there is no faculty involvement. The department provides rehearsal and performance space and a faculty member might direct the production, but only at the student's request. The rest is left to the student. JoAnne Kilgour, a third-year student who is working on a side project of *Funny House of a Negro,* confessed that the Juilliard environment is rich with work opportunity. Ms. Kilgour said, "Where else can you find so accessible, at your hands, a rich community of qualified directors and actors!"

Michael Beach and Christine Dunford are two individuals who squeezed in a side project production among all their other work. Michael first approached Christine with the idea in December. Without a director, together, they worked for a month in whatever small amount of time they had. A month later, on January 25th they performed *Danny and the Deep Blue Sea* by John Patrick Shenley. The response to the production was so positive that they will be performing it again in March (see calender for details).

It is Michael's personal connection to the play as well as his aesthetic likes and dislikes that drove him to do the production. For Michael, theater is more than entertainment. Theater is about showing something that the audience isn't cognizant of or hasn't seen before. Michael stated that, "The play is about the folks people could give less than a damn about. Because of who I am and where I grew up, I could easily have been one of those nobodies—not just the poor blacks—but the poor part of America that nobody cares about because they are poor . . . There's a feeling you get when you're poor. A feeling of not being able to achieve because nobody in the world cares whether you exist. Danny says, 'I ain't never done nothing. Things just happen to me.' You see? The play is about not letting things happen to you but doing something about them."

Michael went on to say that theater is about coming to understand different kinds of life. It is his belief that today's audiences are too safe in their viewing choices. It is important to understand what people different from ourselves go through in life, and what better place to learn that than in the theater?

Lisa Hamilton is a first-year drama student.

A Student's Thanks

by David Friddle

Being a little older than the average student (24), I thought that I was at least a little better prepared to meet the rigorous demands and shocks that a move to New York City and to The Juilliard School would bring. I was only partially correct, however, and when there were problems (not enough financial aid; housing; and ultimately a very difficult situation with my major teacher), there was a very helpful, warm and surprisingly receptive ally. His name was Gideon Waldrop.

From the very beginning of my matriculation at this school, Former Dean Waldrop was kind enough to see me and numerous others through personal problems.

"So what," you say, "is this not what a Dean is supposed to do?" Well, yes and no. What is so amazing and special to me is that Dean Waldrop found time to deal with all those somewhat less important matters even as he was in the process of holding the school together after the death of Peter Mennin; helping in the search for a new president; and attending to all the added social obligations a Juilliard President is supposed to fulfill. When the time came for Dean Waldrop to show his support in a visible, tangible and not particularly easy way, he was there—not only for me, but for many of my fellow students.

There is at once both nothing left to say and everything to say; but two words, I fear, will have to suffice: THANKS GID!

David Friddle is a first-year doctoral student in the Organ Department.

MASTER CLASSES

Renata Scotto

On Tuesday, March 11, the distinguished Metropolitan Opera soprano Renata Scotto will present a master class from 1:30-3:30 P.M. in Paul Recital Hall. Ms. Scotto will be working with singers from the American Opera Center. Juilliard students, faculty and staff are invited to attend.

Misha Dichter

The distinguished pianist and Juilliard alumnus Misha Dichter will present a master class concentrating on the music of Franz Liszt on Tuesday, March 11 at 8 P.M. in Paul Hall.

Three students will participate: Jeffrey Biegel will play Transcendental Etude #5, B flat major and Hungarian Rhapsody No. 12; Howard Cass will play *Vallee d'Obermann* in E minor; and Daming Zhu will play Sonata in B minor.

Everyone is cordially invited to attend. Members of the Juilliard community will be admitted free, and members of the general public will be charged an admission of $10. The proceeds will help support the Rosina Lhevinne scholarship fund. Tickets must be requested in advance from the Concert Office.

PRESIDENT POLISI HOSTS GRADUATING STUDENTS

Graduating students at Juilliard will be honored by President Polisi at a series of receptions this spring. Six receptions have been planned—five for music students and one for drama and dance students. The small receptions will be held in the Trustee's Boardroom, from 5 P.M.–6 P.M. on the following dates: 2/19 (music), 2/26 (music), 3/12 (music), 3/26 (music), 3/27 (dance and drama) and 4/9 (music). Several faculty and administration members will also attend. The receptions will give President Polisi and the students an opportunity to meet on a more personal and social basis. Graduating students will receive printed invitations for specific dates and must reply to the Office of Student Affairs, Room 219 one week prior to their respective receptions.

TO ALL STUDENTS:
IF YOU ARE INTERESTED IN LIVING IN THE YMCA NEXT YEAR, AND DO NOT LIVE THERE NOW, PLEASE STOP BY THE OFFICE OF STUDENT AFFAIRS TO SIGN UP ON A WAIT-LIST. YOU DO NOT NEED TO LEAVE A DEPOSIT FOR THE ROOM AS OF NOW.

Announcements

Professional Studies student **Aleksandra Romanic** will be touring in Spain from April 1–21, performing 11 piano recitals. She will be playing two separate programs, incuding the works of Brahms, Debussy, Scriabin, Bach-Busoni, Beethoven, Granados, and Liszt. The tour was arranged through her manager in Yugoslavia who arranges all of her foreign tours. Ms. Romanic, who has already played in all countries in Eastern Europe, West Germany, France and the United States, will have concerts this summer in Yugoslavia and will be recording her second record there. In the fall, she will have concert tours in Russia, East Germany and Bulgaria.

Ric Ross of the Stage Department Operations office will be performing sketch comedy with a troupe called "The South American Soccer Riot" at Palssons on West 72nd Street on two Thursdays in March—the 13th and 27th. Show time is 10:30 P.M. There is a $6 cover charge, but catch the show anyway.

Current students and alumni interested in being listed on the 1986–1987 Private Teacher Directory should contact the Placement Office beginning in mid-March to obtain an application. The directories will be printed during the summer and applications must be returned *no later than* June 1.

Juilliard's **Christian Science College Organization** announces that meetings are held every Tuesday at 6 P.M. in Room 217. The organization states, "At our meetings, we learn about how God's love heals, and how it applies to our daily experience. Come share with us!" All are welcome.

On April 7, Juilliard's **Christian Science College Organization** will sponsor a free Christian Science Lecture entitled "Waging Peace from the Heart," to be given by Mr. Clem Collins. The lecture will take place in Room 314 at 6 P.M. All are welcome.

Advertisement

IMPORTANT EVENT

Are you worried about nuclear holocaust?

We are not helpless to prevent it! A free Christian Science lecture addressing the subject of our active role in world peace, entitled *Waging Peace from the Heart,* will be given on April 7, 1986 at 6 P.M. in Room 314. The lecturer is Clem Collins, a member of the Christian Science Board of Lectureship. Faculty, staff, and students are encouraged to attend.

Advertisement

STUDENT HANDBOOK

Plans are under way to design a new Juilliard Student Handbook that will be more student-oriented. Please bring your suggestions to the Student Forum desk in the Student Affairs Office, Room 219.

Classifieds

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Call: 255-1249.

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The JUILLIARD JOURNAL

The newspaper of The Juilliard School, Lincoln Center, New York, New York 10023. Issued monthly (except January) during the academic year.

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Alumni News

With this issue, the *Juilliard Journal* inaugurates an Alumni News section. Alumni who have news or notices of immediate importance—concerts, performances, publications, activities—should let us know about them at the Office of Alumni Affairs. The deadline for the next issue is March 13th.

Alumni Regional Reunions—RSVP

The Juilliard 80th Anniversary Regional Reunions are about to happen—but you can still make your reservations. Whether you are planning to meet in Portland, Dallas, Houston, L.A., or San Francisco, we will save your spot. Just send your responses and checks to the Office of Alumni Affairs.

International Alumni Reunions

Preparations are under way to hold three international alumni reunions in December. We are looking forward to get-togethers in London on the 14th, Paris on the 16th, and in Jerusalem some time between the 18th and the 21st. President Polisi plans to attend. If you are aware of Juilliard alumni who are not on our mailing list, please send their names and addresses to the Office of Alumni Affairs.

Lost Alumni

Do you recognize any names on this list? They are alumni whose whereabouts are no longer known to us, and we'd love to get back in touch. If you can help in any way, we'll appreciate it.

Music

Keiko Ohta Alexander, '83.
Christine Apollinare-Osadca, '63.
Alan Belkin, '83.
Norris Bingham, '40.
Paul Blev, '51.
Virginia H. Brown '23.
Eun-Yun Chun, '85.
Walter Despali, '70.
Lawrence Mark Dillon, '85.
Marilee Eckert, '81.
Elizabeth Emenheiser, '82.
John A. Gosling, '47.
Betty-Jean Hagen, '53.
Samuel Hollingsworth, Jr., '42.
Cynthia Hersey, '85.
Ted Lane, '83.
Vanessa Lawicki, '85
Sandjin Lee, '85.
Clark Houston Lewis, '84.
Elizabeth Sung-Jin Lim, '83.
Peter Mark, '65.
Clifford Meltzer, '73.
Mark Alison Morton, '85.
Robert Hoehren, '30.
Philip Palermo, '81.
Glen Paes, '82.
Jose Ramos-Santana, '79.
Ian Shapinsky, '72.
Ruth Lynn Welting, '70.
Lynnen Frances Yakes, '85.
Eugene Zallo, '49.

Dance

Clifford Allen, '65.
Caroline Billings, '80.
Peggy Florin, '68.
George Giraldo, '71.
Gerrie P. Houlihan, '66.
Jerry Kurland, '54.
Eugene Little, '71.
Gene McDonald, '55.
Cynthia Morales, '80.
Laurie Reese. '79.

Drama

Susan A. Logan, '75.
Mosetta Harris, '77.
Todd Davis, '73.

Notes

Scott Whitener, '62, is currently completing a book on brass playing for Schirmer Books.

Andrew Litton, '80, is scheduled over the next few months to conduct The Royal Philharmonic, The Bournemouth Symphony, l'Orchestra Nationale de France, The Halle Orchestra, and The English Chamber Orchestra.

Larry Alan Smith, '81, will premiere his 1986 composition *All Good Men* for baritone, clarinet, horn and piano, on April 8th in Alice Tully Hall at 8 P.M.

Gregory Mitchell, '74, is appearing on Broadway in *Song and Dance,* and can be seen in the film version of *A Chorus Line.* This spring he will play Eddie Correlli in the new musical *Kicks.*

Leonard Gilman (Juilliard Graduate School Fellow in Piano, 1933–1938), presently Professor of Mathematics at the University of Texas at Austin, has been elected president of the National Collegiate Mathematics Organization.

Tedd Joselson, '75, appeared in January with **Peter Rickett, '46,** and the Greenville (N.C.) Symphony Orchestra, in a Rachmaninoff festival; on April 17th, **James Barbagallo, '76,** will perform with Mr. Rickett and the GSO.

Juilliard Alumni Review

Finally there is a publication devoted exclusively to the interests of Juilliard graduates—The Juilliard Alumni Review. Still in the planning stages, each issue will contain letters, classified ads, placement notices, school news, alumni notes, recollections, and news of alumni chapters. But we need your help. Send us your reminiscences about Juilliard, and news about your own lives since you graduated. Have an article idea? Let us see it. If you just want to give vent to your thoughts, send us a letter. This is your publication, stem to stern. With fiar winds, the first issue should be out during the 1986–87 school year. Address you correspondence to the Juilliard Alumni Review, Office of Alumni Affairs.

Job Notices

The following list is a sampling from the Job Vacancy Notices on file in the Placement Office. For further information about these and other jobs, please call Placement at (212) 799-5000, ext. 313.

Music

- Assistant Principal Cello, San Francisco Symphony.
- Director of Orchestras, University of Northern Colorado.
- Choral Director, Pepperdine University.
- Third Horn, Second Oboe, and possibly Assistant Utility Horn, Philadelphia Orchestra.
- Viola Teacher/Chamber Music Coach, Eastman School of Music.
- Director of Orchestras/Assistant Professor of Violin and Viola, Trinity University.

Dance

- Chair, Department of Modern Dance, University of Utah.
- Dance Director, The Hillard Day Camp, Hartsdale, NY.

March Sampler

Juilliard

MUSIC

3/10 **Tom Bontrager,** trumpet recital, Paul Hall, 6 P.M.
Pang Jane Cheung, piano recital, Paul Hall, 8 P.M.

3/11 **Stephanie Cummins,** cello recital, Paul Hall, 4 P.M.
Juilliard Composers Recital, **Daron Aric Hagen, Kenneth Fuchs, Martin Matalon, Samuel Zyman, Christopher Forbes,** Paul Hall, 5:30 P.M.
Misha Dichter Master Class, Paul Hall, 8 P.M.

3/12 One O'Clock Concert, Alice Tully Hall, 1 P.M.
Jolyt Kalkman, violin recital, Paul Hall, 4 P.M.
Yuriko Torii, piano recital, Paul Hall, 6 P.M.
Albert Hunt, bass clarinet recital, Paul Hall, 8 P.M.
Aaron Stolov, violin recital, Room 313, 8 P.M.

3/13 **Robin Mayforth,** violin recital, Paul Hall, 4 P.M.
Mary Watanabe, piano recital, Paul Hall, 6 P.M.
Uriel Tsachor, piano recital, Paul Hall, 8 P.M.
Kyoko Takezawa, violin recital, Room 313, 8 P.M.

3/14 **Dorthy Yopp,** cello recital, Paul Hall, 4 P.M.
Ann Newton, piano recital, Paul Hall, 6 P.M.
Joyce Hammann, violin recital, Paul Hall, 8 P.M.
Young-Eun Cho, piano recital, Room 313, 8 P.M.
Juilliard Orchestra, Otto-Werner Mueller, guest conductor, HINDEMITH, LALO, STRAUSS, Alice Tully Hall, 8 P.M.

3/15 **Zoia Bologovsky,** violin recital, Paul Hall, 7:30 P.M.

3/17 Liederabend, Paul Hall, 4:30 P.M.
Ram Gepner, violin recital, Paul Hall, 6 P.M.
Rachel Rosales, voice recital, Paul Hall, 8 P.M.
Dionesia Fernandez, violin recital, Room 313, 8 P.M.

3/18 **Vivian Ueng,** piano recital, Paul Hall, 4 P.M.
Ingrid Matthiessen, violin recital, Paul Hall, 6 P.M.
Peter Gillis, voice recital, Paul Hall, 8 P.M.
Catherine LeBris, harp recital, Room 313, 8 P.M.

3/19 **Charles Jacot,** cello recital, Paul Hall, 4 P.M.
Thomas Wise, piano recital, Paul Hall, 6 P.M.
Hyunsoon Whang, piano recital, Paul Hall, 8 P.M.
Marie Martinie, violin recital, Room 313, 8 P.M.

3/20 **Roderick Kettlewell,** piano recital, Paul Hall, 4 P.M.
David Ying, cello recital, Paul Hall, 6 P.M.
Benny Kim, violin recital, Paul Hall, 8 P.M.
Pei-Wen Wang, cello recital, Room 313, 8 P.M.

3/21 **Elizabeth Dumas,** piano recital, Paul Hall, 4 P.M.
Erika Nickrenz, piano recital, Paul Hall, 6 P.M.
Yvonne Robinson, voice recital, Paul Hall, 8 P.M.

3/16 **Chris Bosco,** clarinet recital, Room 313, 8 P.M.

3/22 **Mary Hastings,** piano recital, Paul Hall, 7:30 P.M.

3/24 **Cheryl Range,** violin recital, Paul Hall, 6 P.M.
Robert Albrecht, cello recital, Paul Hall, 8 P.M.
Young Ok Shin, soprano recital, Room 313, 8 P.M.

3/25 **Sarah Voynow,** harp recital, Paul Hall, 4 P.M.
Ick-Choo Moon, piano recital, Paul Hall, 6 P.M.
Lowell Liebermann, composer's recital, Paul Hall, 8 P.M.
Bryndis Palsdottir, vioin recital, Room 313, 8 P.M.
Juilliard Symphony, Jorge Mester, conductor, DIAMOND, GIANNINI, FALLA, Alice Tully Hall, 8 P.M.

3/26 **Mayo Tsuzuki,** piano recital, Paul Hall, 4 P.M.
Elizabeth Treanor, violin recital, Paul Hall, 6 P.M.
Eun Hwan Bai, violin/viola recital, Paul Hall, 8 P.M.
Jocelyne St. Hilaire, cello recital, Room 313, 8 P.M.

3/27 **Dragonetti Double Bass Ensemble,** Room 314, 4 P.M.
Renee Krimsier, flute recital, Paul Hall, 4 P.M.
Hangnyo Lee, Piano Recital, Paul Hall, 6 P.M.
Eufrosina Raileanu, viola recital, Paul Hall, 8 P.M.
Elena Bai, piano recital, Room 313, 8 P.M.

DANCE

3/21 **Juilliard Dance Ensemble,** Pas de Trois from *Paquita:* PETIPA/Minkus; *Rooms:* SOKOLOW/Hopkins; *The Traitor:* LIMÓN/Schuller; New Work: UTHOFF/Schuman, Juilliard Theater, 8 P.M., also 3/22 at 8 P.M., 3/23 at 3 P.M., 3/24 at 8 P.M.

DRAMA

3/19 Ibsen's *The Lady From the Sea,* directed by Eve Shapiro, Drama Theater, 8 P.M., also 3/20, 3/21 and 3/22 at 8 P.M.

3/22 Shenley's *Danny and the Deep Blue Sea,* a production by **Michael Beach** and **Christine Dunford,** Room 301, 6 P.M., also 3/23 at 7 P.M.

Lincoln Center

MUSIC

3/ 1 **New York City Opera,** *Brigadoon,* 8 P.M., through 3/30.

3/ 5 **Great Performers at Lincoln Center,** Vladimir Ashkenazy, pianist, BEETHOVEN, SCHUMANN, Avery Fisher Hall, 8 P.M.

3/ 6 **The Waverly Consort,** *Great Composers Series,* Alice Tully Hall, 8 P.M.

3/ 7 **Metropolitan Opera,** *Simon Boccanegra,* 8 P.M., also 3/12, 3/19, 3/22 and 3/27.

3/ 8 **Metropolitan Opera,** *Francesca Da Rimini,* 8 P.M., also 3/13, 3/17 and 3/20.

3/10 **Metropolitan Opera,** *Carmen,* 8 P.M., also 3/14, 3/18, 3/22, 3/26 and 3/29.

3/16 **Great Performers at Lincoln Center,** Alicia de Larrocha, pianist, BEETHOVEN, CHOPIN, Avery Fisher Hall, 3 P.M.
Chamber Music Society of Lincoln Center, Charles Wadsworth, Artistic Director, BACH, KODALY, SCHUMANN, BRAHMS, Alice Tully Hall, 5 P.M. Also 3/17 and 3/18.

3/20 **New York Philharmonic,** James Conlon, conductor; Salvatore Accardo, violinist, COPLAND, PAGANINI, PROKOFIEV, 8 P.M., also 3/21, 3/22 and 3/25.

3/21 **Metropolitan Opera,** *Aida,* 8 P.M. Also 3/25 and 3/29.

3/23 **Great Performers at Lincoln Center,** *Composers' Showcase,* All-Stravinsky Program, Alice Tully Hall, 8 P.M.

3/27 **New York Philharmonic,** Raymond Leppard, conductor; Stanley Drucker, clarinetist, HAYDN, COPLAND, MENDELSSOHN, 8 P.M., also 3/28 and 3/29.

DRAMA

3/ 1 **Lincoln Center Theater,** John Guare's *The House of Blue Leaves,* Mitzi E. Newhouse Theater, 8 P.M., through 4/30.

Special Event

The New York Philharmonic Presents
Boulez is Back

3/5 **Ensemble InterContemporain,** Pierre Boulez, conductor, BOULEZ'S *Répons,* Columbia University Gymnasium, 8 P.M. $6 for students.

3/6 **Open Rehearsal,** New York Philharmonic, Zubin Mehta, conductor; Gueher and Sueher Pekinel, duo-pianists, BOULEZ, MOZART, Avery Fisher Hall, 9:45 A.M., $3, Evening performance at 8 P.M., also 3/7 at 2 P.M., 3/8 at 8 P.M., and 3/11 at 7:30 P.M.

3/7 **Ensemble InterContemporain,** Pierre Boulez, conductor, DONATONI, HÖLLER, CARTER, LIGETI, Avery Fisher Hall, 8 P.M., $6 for students.

3/9 **Ensemble InterContemporain,** Pierre Boulez, conductor, VARÈSE, IVES, DUFOURT, STOCKHAUSEN, BOULEZ, SCHOENBERG, Avery Fisher Hall, 8 P.M., $6 for students.

3/13 **Open Rehearsal,** New York Philharmonic, Pierre Boulez, conductor; Phyllis Bryn-Julson, soprano, STRAVINSKY, DEBUSSY, BOULEZ, Avery Fisher Hall, 9:45 A.M., $3, evening performance at 8 P.M., also 3/14, 3/15 and 3/18.

3/16 **New York Philharmonic Ensembles,** ROUSSEL, SCHUMANN, STRAVINSKY, Church of the Holy Trinity, 316 East 88th Street, 5 P.M., $10.

3/17 **A Conversation with Pierre Boulez,** Pierre Boulez, speaker, Symphony Space, Broadway at 95th Street, 8 P.M., $5.

New York City

MUSIC

3/1 **Light Opera of Manhattan,** Sigmund Romberg's *The Desert Song,* 8 P.M., Cherry Lane Theater, 38 Commerce Street, through 3/31, 989-2020, student tickets at $12.

3/2 **Chamber Opera Theater of New York,** Alexander Dargomyzhsky's *The Stone Guest,* Marymount Manhattan Theater, 221 E. 71st Street, also 3/5, 3/7 and 3/9, student discounts, 496-0806.

3/5 **Vienna Chamber Orchestra,** Lyndon Woodside, conductor, EDER, MOZART, DVORAK, Carnegie Hall, 8 P.M.

3/9 **Juilliard String Quartet,** *All-Beethoven Program,* Carnegie Hall, 3 P.M.

3/19 **Bellá Davidovich,** piano and **Dimitry Sitkovetsky,** violin, MENDELSSOHN, GRIEG, MOZART, RAVEL, Carnegie Hall, 8 P.M.

3/23 **Yo-Yo Ma,** cello, BACH, BRAHMS, MESSIAEN, BEETHOVEN, FALLA, Carnegie Hall, 3 P.M.

DANCE

3/1 **Limón Dance Company,** The Joyce Theater, 175 8th Avenue at 19th Street, through 3/9, 242-0800.

3/4 **The Central Ballet of China,** Brooklyn Academy of Music, through 3/16, (718) 636-4100.

3/7 **IV Cast,** presented by DW Dance, Mark Haim's *Two to Go,* Beth Leonard's *Mad Love,* Bebe Miller's *Gypsie Pie* and Dawn Watson's *Solo,* The Field at Pineapple, 599 Broadway, 2nd Floor, 9 P.M., also 3/8 and 3/9 at 8 P.M., $7, 219-8860.

3/11 **Merce Cunningham Dance Company,** City Center, 131 W. 55th Street, through 3/23, 246-8989.

3/13 **Paul Sanasardo Dance Company,** Riverside Church, 490 Riverside Drive, 8 P.M., through 3/23, 222-5900.
Stephen Petronio Dancers, *Walk-In,* Dance Theater Workshop, 219 West 19th Street, 8 P.M., also 3/14, 3/15, 3/16, and 3/20-23, $7, 691-6500.

3/18 **Joyce Trisler Danscompany,** *Sacre Du Printemps, two premieres by Milton Myers,* Joyce Theater, 175 8th Avenue at 19th Street, through 3/23, 242-0800.

DRAMA

3/1 Michael Frayn's ***Benefactors,*** directed by Michael Blakemore, Brooks Atkinson Theater, 47th Street, west of Broadway, 719-4099.
W. Somerset Maugham's ***The Circle,*** directed by Stephen Porter, Mirror Repertory Company, 54th Street and Lexington Avenue.
Sam Shepard's ***A Lie of the Mind,*** directed by Sam Shepard, Promenade, 2162 Broadway, 580-1313.
Athol Fugard's ***Blood Knot,*** Golden Theater, 45th Street, west of Broadway, 239-6200.

The JUILLIARD JOURNAL

Vol. I No. 7 | The Juilliard School | April 1986

PARENTS' DAY

This year has seen the beginning of many new traditions at The Juilliard School: e.g., a monthly newspaper; receptions for graduating students; and regional alumni reunions. Well, another "first" is underway for later this month—Parents' Day. On Saturday, April 19, the families of Juilliard students will have the opportunity to visit the School, tour the facilities, meet members of the faculty and administration, and learn about some of the new and innovative programs being initiated at the School. Families can also attend one of the many productions at the School that weekend, including the Theater Center's Spring Repertory plays and the American Opera Center's production of *Don Giovanni*.

Many interesting activities have been planned. To begin, open classes will be held on Friday, April 18, so that family members can directly observe the learning experiences of Juilliard students. On Saturday morning, President Polisi will officially welcome the guests and hold an informal discussion in Paul Hall. He will be joined by Deans MacCombie and Brunelli and Dr. James Allen, all of whom will describe the School's programs and answer parents' questions. Guided tours of the School's facilities will then be provided, followed by a special luncheon in the marble area. The afternoon's events will commence with an open house, so that parents can visit the various departments and administrative offices, and meet with individual faculty and administration members. The Dance Division will hold open classes and the Drama Division will present a part of the third-year production of *American Short Story Theater*. Following these activities, everyone will be invited to Paul Hall to enjoy a special music recital. The day will conclude with an informal reception for administrators, faculty, and parents.

Parents' Day invitations were sent in early February to over 900 families in both the U.S. and abroad. The original expectation was that only those families from the immediate New York and surrounding areas would be able to attend. But to everyone's surprise and delight, families will be traveling to Juilliard from as far away as Wisconsin, Michigan, Minnesota, California, Texas, Canada, and even Korea! As of one month prior to Parents' Day, almost 100 people had indicated they would attend. Several of those who are not able to visit have sent warm letters of support and appreciation, and have indicated a desire to attend next year's Parents' Day.

All in all, with this weekend of performance classes, discussions, and the making of new acquaintances, Parents' Day promises to be yet another Juilliard tradition.

The Day's Events

9:30-10:00	Check-In
10:00-11:00	Building Tours
11:00-12:00	Welcome and Discussion (Paul Hall)
12:00-1:30	Lunch (Marble Area)
1:30-3:00	Dance & Drama Events and Open House
3:00-4:00	Paul Hall Recital
4:00-5:00	Informal Reception (Marble Area)

Spring Dance Concert

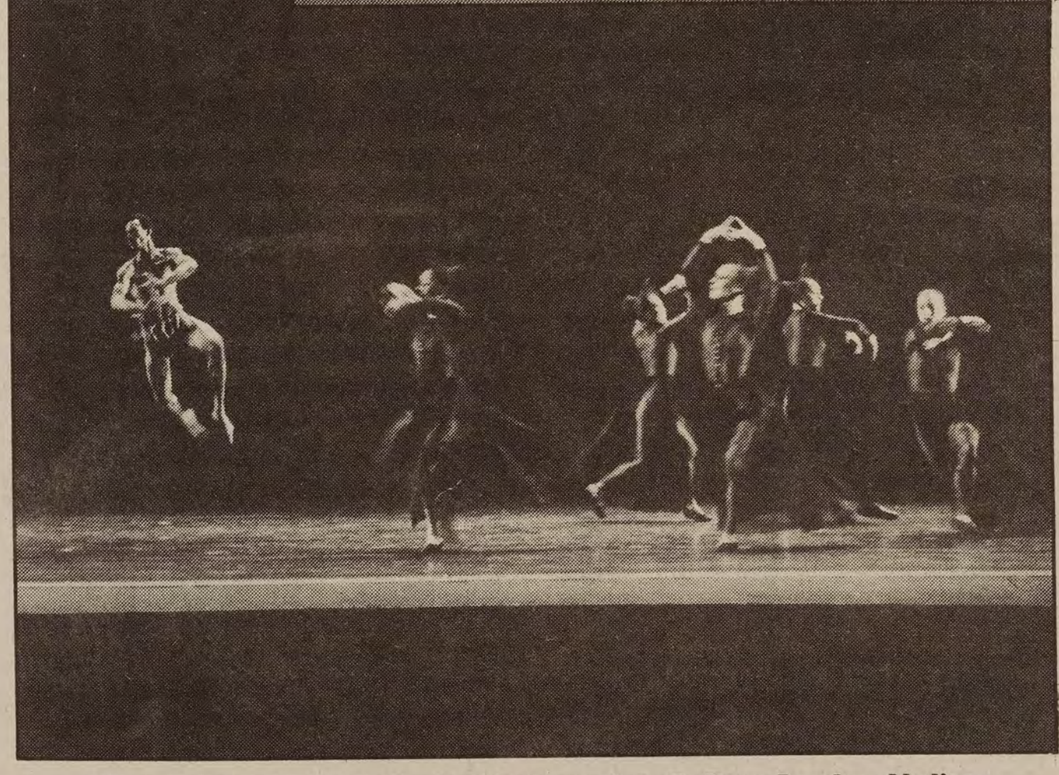
From Balanchine to Sokolow

Jane Rady

Above: A scene from *Traitor*. L to R: Peter London, Jonathan Kane, Charlton Boyd, Anthony Tumbarello, Kraig Patterson, Vincent Brosseau, Kenneth Bowman, and Torbjörn Stenberg.

At right: Kimberly Chapman and Torbjörn Stenberg in *New England Triptych*.

Jane Rady



Jane Rady

First movement of *New England Triptych:* L to R: Peter London, Nadine Mose, Lisa Fukutani, Cathleen Donnelly, Louisa Santarelli, and Beth Starosta.

Fourth-Year Actors Take Center Stage

Spring Rep Begins

Beginning April 16, the Juilliard Theater Center will present its annual Spring repertory season. This year, the season will consist of four diverse plays: *'Tis Pity She's A Whore* by John Ford, directed by faculty member Michael Kahn; *Buried Child* by Sam Shepard, directed by Steven Schachter; *The Lady From the Sea* by Henrik Ibsen, directed by faculty member Eve Shapiro; and *The Plough and the Stars* by Sean O'-Casey, directed by Peter Maloney.

Michael Langham, director of the Juilliard Theater Center, says that the main purpose of the rep season is to demonstrate the versatility of the fourth-year acting group, all of whom appear in each of the plays to be done. Each of the four plays will already have been presented over the course of the current year, so that the repertory season represents a full ripening of the year's work. In fact, it showcases the talent and skills developed during Juilliard's four-year actor training program.

'Tis Pity, Buried Child, and *Lady From the Sea* will all be performed in the Drama Theater and *The Plough and the Stars* will be shown in The Juilliard Theater. Tickets will be on sale at the Concert Office at Juilliard from April 7. There is a minimum donation of $5. Proceeds will go to the Juilliard Drama Scholarship Fund.

Agents and Directors to View Students

The Juilliard Theater Center will be hosting the annual League of Professional Theater Programs Presentations on Saturday and Sunday, April 5 and 6. The presentations give graduating students from one of the 10 league schools the opportunity to perform for over 200 casting directors, agents, artistic directors, and other invited guests. The agents and directors can then request to interview the students they are interested in, or to ask them to send pictures and resumes.

Students are allotted only three minutes each to perform, and in order to make the most of such a short period of time, they typically work in pairs. Short scenes of approximately 1-2 minutes in length are presented and each student appears in two stylistically diverse roles. This format best enables the students to demonstrate the range of their individual talents and abilities. It is quite similar to the format used in the Theater Center's presentations for the "Live From Lincoln Center" program last October. (It was in fact after viewing the League Presentations last spring, that President Polisi suggested using this type of format for the live television program.) With 13 graduating students, Juilliard's presentation will be approximately 40 minutes long. The students have chosen their own scenes and partners, and are working with

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So, You Want to Be In An Orchestra . . .

On February 11, the afternoon before their joint concert, 15 members of the New York Philharmonic gathered with members of the Juilliard Orchestra and others in Room 309 for an informal exchange billed, "What It's Like to be in an Orchestra." Moderator Leonard Fleisher, who is senior advisor to the Exxon Corporation's arts programs, began by welcoming all to "Everything You've Ever Wanted to Know About the Philharmonic But Were Afraid to Ask."

The Philharmonic members participating were:

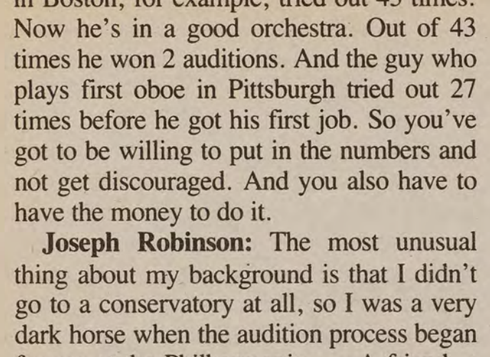
Joseph Robinson, oboe (principal)
Hanna Lachert, violin
Ken Merkin, viola
Glenn Dicterow, violin (Concertmaster)
Jon Deak, bass (assistant principal)
Phil Myers, horn (principal)
Nathan Goldstein, violin
Renee Siebert, flute
Carol Webb, violin
Donald Whyte, violin
Michael Gilbert, violin
Michele Saxon, bass
Evangeline Benedetti, cello
Leonard Hindell, bassoon
Larry Tarlow, librarian

The Philharmonic members candidly discussed topics ranging from auditions to the rigors and rewards of orchestra life. What follows are edited excerpts of selected topics.

Auditioning:
Tribulations, Tactics, and Triumphs

Phil Myers: One thing most people don't plan for, but should, is the financial aspect of giving themselves as much opportunity as possible in trying out for jobs. You can plan on $2,000 or $3,000 in travel expenses. Tell your parents now so they can plan ahead. The guy who plays second horn in Boston, for example, tried out 43 times. Now he's in a good orchestra. Out of 43 times he won 2 auditions. And the guy who plays first oboe in Pittsburgh tried out 27 times before he got his first job. So you've got to be willing to put in the numbers and not get discouraged. And you also have to have the money to do it.

Joseph Robinson: The most unusual thing about my background is that I didn't go to a conservatory at all, so I was a very dark horse when the audition process began for me at the Philharmonic. . . A friend, a protege of mine, was involved very successfully in the early stages of the audition, and he was giving me a blow by blow description, and I figured if they liked him they might like me. In the end the deadlock was between him and another player, and Mr. Mehta decided to hear seven additional candidates. That's when I got to participate.



Peter Schaaf

Glenn Dicterow

I, too, had learned the hard way. I had seven or eight purple hearts and lots of scar tissue from auditions I didn't win, and for this one, even though I wasn't sure I could participate, I'd spent 30 days in hard training and kept a chart on the wall. For two and a-half hours I would do all kinds of fundamental training before I practiced even the first excerpt, and I was doing those in multiples of 50 with metronomic settings that bracketed the predictable tempos.

So I was doing my homework, and had gotten in pretty good shape, not knowing whether I'd get to play or not. Probably the most important aspect of my experience, really, was that by the time I did get to come up here I was pretty much in as good shape as I could have been to take the audition. When I did play, I played for 50 minutes straight. I staggered off stage and was told by Mr. Chamber's, the Orchestra Personnel Manager, not to call him, he would call me.

I went back to North Carolina, and then on tour with a quintet during which my wife tracked me down and said Mr. Chambers had called to say that Zubin Mehta would like to hear two oboists play one more time, but that I was not one of them. But, she said, Mr. Chambers wanted to talk to me.

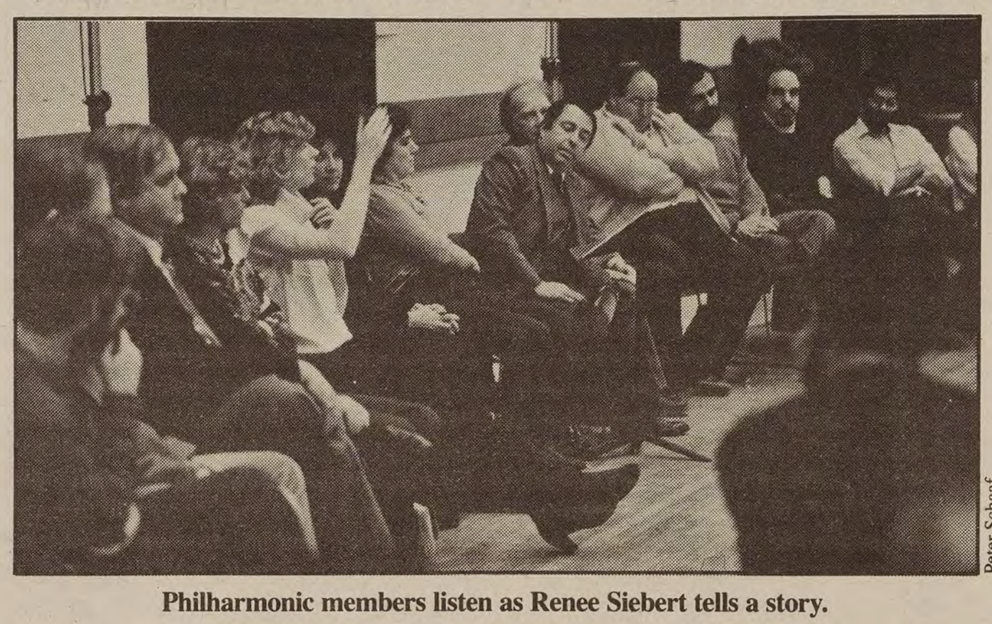
I called him. . . I asked him why, after lots of praise, I was not included in the finalists, and he said, 'Mr. Mehta thinks your tone is too big for the New York Philharmonic.' Now, that doesn't say as much about Mr. Mehta's bad judgement as it does about the peculiarities of playing alone on stage in Avery Fisher Hall and the fact that in trying to keep up with my king-sized, hero predecessor, I probably had been letting it all hang out too much the whole time and was playing near my limit much of the time. At any rate, I knew that it was impossible that my tone was too big for the New York Philharmonic, and he did too: and so in the middle of the night, I got up and wrote a letter on Holiday Inn stationery to Mr. Chambers telling him he would not make a mistake by hiring my two friends and colleagues, and that I knew they'd do a wonderful job, and I meant it. 'But,' I said, 'you are making a mistake excluding me if tone is really the issue.'

The people on the committee fortunately felt enough in agreement, and Mr. Chambers called Zubin Mehta in Los Angeles and read him the letter. Then he called me and said, 'Well, your letter couldn't have been more fortuitous or persuasive. Mr. Mehta will hear you play again.'

So I wrote back to Davidson College, my alma mater, and said: You know, I never prepared legitimately for this profession I'm in, but in the moment of truth Davidson College turned out to be my secret weapon. I talked my way back into the finals.

Phil Myers: Everybody's got their own set up in going to these auditions. Mr. Robinson mentioned something I think is very common, and that is, going into an incredible grind before the audition in terms of time and organizaiton. But I've found for myself, after many thousands of dollars, that is counterproductive. If I had put in a lot of itme preparing for a specific event, I'd have so built it up in my mind that I emotionally could not handle it when I got out on stage, and would fall apart. That happened to me time and time again.

I started having much better luck when I practiced at all times, trying to keep myself in shape, but made no special effort for any audition. When I first tried out for the Philharmonic, I had done probably half an hour of work outside of my ordinary routine to take the audition. Now, I didn't win that audition. That was for associate first in 1974. But then in Pittsburgh (where I auditioned after having gone home and taken a vacation), I played one hour the entire week and won third horn in the Pittsburgh Orchestra, with no practice. I found that a general preparedness and no extra effort was what worked for me. And once I'd figured that out I went from winning one out of eight auditions to four out of five. It really was a dramatic difference.



Peter Schaaf

Philharmonic members listen as Renee Siebert tells a story.

I had indeed figured out a specific manner in which to prepare myself to play an individual piece in an audition. The second thing I had in my favor was that I was curious about the literature that I wasn't getting to play in the orchestra that I was in. So I was doing a tremendous amount of purchasing of horn parts and records, and I was doing a tremendous amount of practice generally. I was learning the stuff then, before I knew an audition was going to take place. Before, I'd always thought: Well, I've been practicing this thing all along, but now I've got to play it 34 times or it's going to desert me when I get up there on stage. In fact it was just the opposite. If I know it, I leave it alone.

Carol Webb: I had never taken an orchestra audition before. I got the list which I believe was about 18 orchestral works plus a solo piece, a Mozart concerto, and a solo Bach—and I spent four hours a day learning the orchestra stuff because I was totally unfamiliar with it: Strauss, *Don Juan,* the Beethoven *Eroica* Symphony, a Mahler Symphony, things I had never come across in school.

I think the strangest thing about the audition was walking into a room and having a curtain around the jury so they couldn't see me. You're just a number to them. They don't know what you look like, and that's very disconcerting, to play to a wall. Then having gotten through that first round and having gone to the finals, having to walk out on that stage of Avery Fisher Hall alone, you bash through your first couple of pieces and then they want to hear control. It was about 25 minutes like that. And there was nobody on stage except the assistant conductor giving me tempos. That was it. I was more scared than for any audition I've taken in my life. It's totally different to walk out into a concerto audition where you've got the pianist there. You're prepared for it. I was not prepared for this. But I did get the job.

Ken Merkin: One thing I used to do that I know is very common, was to listen to the other people warming up, and it would always freak me out because I'd always hear somebody who I knew played better than I and I'd think: Oh God, I've wasted all this money to fly out here. But invariably the person I thought was fantastic wouldn't get to the finals and sometimes I would. You can't listen to other people play, because the committee may think of the person you thought was fantastic: Their sound is too big, or too small. There's no way of knowing.

Glenn Dicterow: We've had people come in and play brilliant concertos, I mean Paganini caprices—*fantastic*. Then they get to the excerpts, and all of a sudden it's like a different person. They can't play pianissimo for more than two bars. These people invariably lose the chance of getting into an orchestra because they can't play these excerpts.

Larry Tarlow: As a librarian, I've had something to do with just about every audition of every orchestra I've ever been with. At orchestras I was with prior to joining the Philharmonic, I was the pointer, the person on stage who says, 'play this, play that.' So I got to hear a lot of people playing a lot of instruments, and I often wondered: Has this person ever heard how *Don Juan* GOES? It doesn't just go fast and loud; there's a context to it.

Playing with an excerpt book is a real nice thing that's a cheap way of getting a lot of orchestra music, but there are also other ways of getting it that give you the entire part. You've got to listen to the record, with the whole part in your hand. If you have any kind of score-reading facility at all, do it with a score.

You've got to learn the context because fortissimo on the page is not always played the same. As Mr. Mehta says in rehearsals to the brass all the time, 'We're playing Weber now. It's not a Wagnerian fortissimo.' This is a constant, constant thing. Fortissimo doesn't always mean as loud as you can play. You've got to learn the context.

You can buy orchestral parts for the great bulk of the literature through a number of reprint firms, and you've got to do that. If you can't do that because it's a rental item, go to the library, borrow a pocket copy, and write out your part or something like that. If you're not going to write out the whole part, listen to recordings. Listen to live concerts on the radio—see what it *actually* sounds like, not as its been produced in a studio; see where the mistakes happen, see where the conductors tend to take a rubato. Don't sound like you've never heard the piece before. It's got to sound like it's a piece you're intimately familiar with, as familiar as a concerto if you're a string player. It's utterly important and it will show.

> "[At auditions] I'd always hear somebody who I knew played better than I, and I'd think: Oh God, I've wasted all this money to come out here."

Evangeline Benedetti: When you start to practice for an audition intensely, you should be very, very careful about how you practice and how you use your body because more injuries happen, especially to string players and I suppose to any player, when they're practicing so intensely and with the kind of tension and expectation that you hope to have for this intensive practice. At a conference in San Francisco, we heard five or six doctors give lectures on upper extremity problems and their relationship to playing instruments. This practicing with

continued on page 3

CHARLES WADSWORTH: A Life In Chamber Music

You've probably glanced into the ground floor offices at the northeast corner of the Juilliard building on your way to and from school, and may have glimpsed there a spirited, greying blonde man in his reclining leather desk chair. The offices are home to The Chamber Music Society of Lincoln Center, the resident performing arts organization of Alice Tully Hall. The man is Juilliard alumnus Charles Wadsworth, the Society's driving, creative force, and its Artistic Director since its inception in 1969.

Described by Harold Schonberg in the *New York Times* as "the musical success story of the generation," The Chamber Music Society continues, after sixteen successful seasons and over 900 sold-out concerts, to offer some of New York's most imaginative and adventurous programs, and it is credited with spurring a large-scale revival of chamber music throughout the country.

On the evening of April 30, in Alice Tully Hall, the Society will perform its 1,000th concert, a gala fundraiser with a roster of Society artists plus celebrated guest artists including Victor Borge, Yo Yo Ma, Emanuel Ax, Beverly Sills, and many others. Ticket prices are steep; they begin at $50. Unless the IRS is especially good to you this year, check with the Concert Office for free student tickets to the Society's many other performances.

It was composer William Schuman, President Emeritus of Juilliard, who first conceived of a chamber music society at Lincoln Center during his tenure as the Center's President. At his request, Charles Wadsworth (who had successfully planned chamber music programs for Gian Carlo Menotti's Spoleto Festival of Two Worlds and for Dumbarton Oaks in Washington) conducted a three-year, in-depth study which became the blue-print for the Chamber Music Society. Wadsworth talked to musicians and impresarios, critics, musicologists and everyday ticket-buyers all around the world and came up with a 50-page report which included 52 programs for a sample season.

The result is The Chamber Music Society, whose programs offer a comprehensive survey of chamber music literature—not only pieces for standard groupings, but also lesser-known works for unusual combinations. The Society also commissions both well-established and young up-and-coming composers to ensure an expanded repertoire, and above all, the society brings together from all parts of the world strong musical personalities whose combination and interaction creates excitement.

"I try to plan each program in such a way as to shuttle the listener back and forth," Mr. Wadsworth explains, "making him eager to hear what comes next. By use of many different sonorities, I aim to whet the listener's appetite." Putting together a program, according to Mr. Wadsworth, is like completing a composition. "All the elements must be there, with imagination and inspiration to hold them together in a cohesive way."

Recently, Mr. Wadsworth spoke to *The Juilliard Journal*. Wearing jeans and a corduroy jacket, and with the same informality, warmth and enthusiasm that has charmed Society audiences, he talked about his experiences as Artistic Director of The Chamber Music Society and about a life in chamber music.

A native of Newnan, Georgia, Mr. Wadsworth demonstrated a prodigious ability to sight-read music at a very early age and began formal piano lessons at age 9. In 1948 he came to Juilliard on scholarship and completed both his Bachelor's and Master's degrees in piano, studying under Rosalyn Tureck. His predilection for song literature then led him to studies in Paris and Munich. His training and feeling for chamber music came through years of performing with such renowned singers as Beverly Sills, Shirley Verrett and others, as well as a number of famed instrumentalists. Mr. Wadsworth still plays piano, harpsichord and organ at the Alice Tully Hall concerts, all with equal enthusiasm.

In the early years of his career, Mr. Wadsworth spent a lot of time accompanying and coaching singers, including preparing singers for Met auditions. It was in 1958 during one such audition that he came into contact with Gian Carlo Menotti and got one of the biggest "breaks" of his career. "I was accompanying a singer who was auditioning for him and Menotti was taken by the way I played one of his arias. He telephoned later and right off asked me if I could hum for him the slow movement of one of the Brahms string quartets. When I said 'Not a chance,' he replied 'Nor could I' and sequed into: 'Would you like to come to Spoleto and start a chamber series for the Festival?' " "I made it a point from the very beginning," said Mr. Wadsworth, "that regardless of whether I was to be accompanying or playing in a group or as a soloist, everything must be treated as the most important thing in life at that moment." His success, he says, is a by-product of that attitude. "You can't afford to throw away anything when you're playing music."

In selecting the permanent artist-members for the Society, of which there are now 18, Mr. Wadsworth says he looks for four qualities: "They must be true virtuosi, who have total command of their instruments; they must have the kind of personalities that project across the footlights; they must have a complete chamber music orientation and background; and finally, they must be people who, despite strong convictions of their own, are able to respect and consider other people's opinions. In other words, they must be able to agree personally while arguing musically."

"Unfortunately," he says, "many artists don't seem to be concerned with the fact that music has to do with beauty." "Often singers," for example, "are very concerned with high and loud, and the fact that they're supposed to be concerned with the beauty of their art is way down on the list of priorities. Pianists in particular seem bent on pushing down the notes at any given speed without serious regard for every nuance of sonority that lies within the piano."

When I listen to an artist, says Mr. Wadsworth, "I want to be moved." "What they're like as a person has to be coming across through the music." And that can happen "regardless of sophistication and development. Age has nothing to do with it." He was first impressed by Emanuel Ax, for example, when Mr. Ax was only 19, and by Richard Goode at age 18. Of course it is equally important, he adds, for one "to be realistic about one's abilities."

There are many natural chamber musicians, he says, but "there should be a chamber music major at conservatories" to help young people get an overall knowledge of chamber music repertoire, and to help them develop those gifts which could be developed at the school level. Chief among these are sight reading and the ability to react to what's going on around you with extremely fast reflexes. "A soloist is trained to play," says Mr. Wadsworth, "but a chamber musician must have a willingness to change and compromise." In the absence of a formal major, he recommends that aspiring chamber musicians get together and play as much as possible with friends. Get to know many musicians, have fun, and play. Play in an orchestra. And "learn as much repertoire as you can at a young age."

Christian Steiner

Charles Wadsworth

Mr. Wadsworth says he chose a chamber music career himself because he found the "camaraderie of being able to make music with someone else was a more joyful experience than the soloist route." Being a soloist, he says, can be "a very lonely life." Although the financial aspects of chamber music performance are not as promising as those of solo performance, there is much freedom, and many artists such as Yo Yo Ma and Pinchas Zukerman are now successfully combining chamber and solo careers. Almost all of the Chamber Music Society's artist-members also maintain active musical lives as soloists and teachers outside the Society.

What advice does Mr. Wadsworth have for Juilliard music students? "Learn about the *broad* area of the world of music. Learn what the realities are, what the concert world is all about. Do only what you really love to do. And when the time arrives, make room for a good vacation every year—find as many gigs out of the country as you can and take a vacation afterwards. Be open to really accepting a lot of work, much of which you may feel is beneath you, and have a *lot* of fun, personal as well as professional. Don't be isolated. And remember that although there *are* a few geniuses who play magnificently and nobody cares what they're like personally, *they're* really in the minority. Remember that you're basically being hired to give pleasure. I've been able to build audiences in Italy, Washington, New York, South Carolina—all over—because somehow I've gotten across the message that the audience and I are involved in something together; we are communicating through the feelings that Mozart and Schumann shared with us."

So, You Want to Be In An Orchestra. . .

continued from page 2

expectation or tension is one of the prime times to develop tendonitis and so many ailments that string players get. And it was pointed out that when you practice, you should practice approximately 25 minutes and rest for 5 minutes, and then repeat that cycle. Your rest period is most important to your well-being. During the times you will be auditioning, take special care that you get your rest, that you eat well, that you do aerobic exercises—that you're in really good physical shape when you go into intensive training.

Phil Myers: In an audition, in general, people don't want to see a lot of emotion. Basically, the law (although you've got some exceptions: some conductors very specifically *want* to see a lot of emotion, and we happen to work for one of them) is, by and large, when you're playing for a committee of musicians, they don't want to see a lot of emotion. The general law is that if you see a lot of emotion in somebody, shut your eyes and see if you hear anything from what they're playing.

Hanna Lachert: As orchestra players, we have to be incredibly flexible and also think of blending. It may sound obvious, but it's a totally different concept of sound, especially when it comes to playing spiccato or staccato. In the playing of concerti or sonatas, they won't project the same way as

> "...the greatest teacher is the orchestra."

when you have to do them in section. The same is true of 'piano.' There are all sorts of 'piano' that don't exist in solo or chamber playing which do exist in orchestra playing. It's important to take this into consideration, especially in finals, when you are on a big stage. You might feel that you don't sound like anything when you start your little 'piano,' but that's the way we would like to hear playing in the orchestra, and you have to demonstrate how you'd like to play in the orchestra, not how you're going to play big concerti, etc.

The Orchestral Life

Carol Webb: As a string player, you really do have to lose your individuality when you step into an orchestra. You have to blend with 18 other violins, you have to do what the conductor tells you to do; and you also hide behind those people an awful lot of the time. To keep yourself and your playing up, it's important to play on the outside, to keep your individual spark, to keep what you have to give to music.

Michele Saxon: It's true. You have to maintain your own playing. It's not like baseball where you have RBI's, ways to keep score on what you've done. In order to maintain your level of playing you have to play sonatas, chamber music, and concertos. And teaching is very good because you have to explain what you're doing and it forces you to focus on what you do to produce certain things in the orchestra. Most importantly, these things maintain your self-respect and your self-esteem.

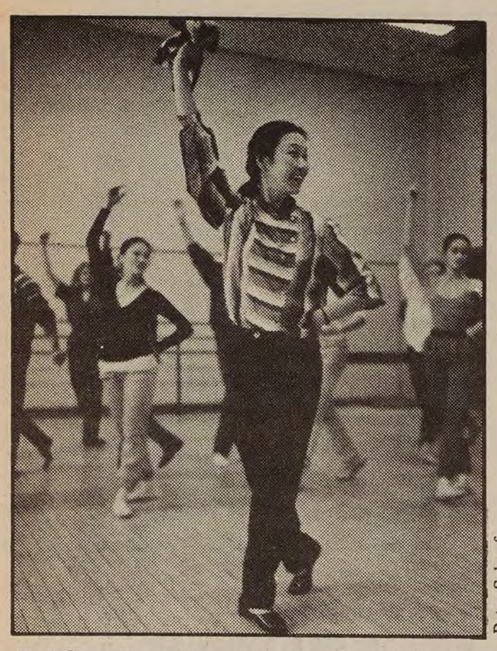
Renee Siebert: Just to agree, I think that, absolutely, it's a vital, vital thing to do. It's great to go out and test yourself. It's not easy. It's very, very hard to do because of the schedule. We have three days to prepare a program that we perform four times. That's the minimum that we do. There could be recording sessions, extra concerts—it doesn't stop. It's easy to get discouraged, but don't get discouraged. Just try to fight for better scheduling in your orchestra.

Carol Webb: It's not a comedown to be in an orchestra. It's something to strive for. That's not the way I felt in school. . . Maybe with wind and brass players it is a priority to be in an orchestra, but string players are not brought up that way. We study only the concerto. And then when you get out into the real world and find out that—*whoah*—there's maybe only four or five people that have made it as a concert soloist, what are you going to do? Play Broadway shows? Because that's what it comes down to. You have to be prepared. I was not. I had to do it myself and it was hard. I wish I had had some kind of coaching, but I didn't feel it was important, and my *teacher* didn't feel it was important.

Ken Merkin: Don't be afraid that you'll get tired of the music. I used to be a little tired of things I'd heard a number of times when I was at Juilliard, the *Eroica* Symphony for example. But I hear more new things in the *Eroica* Symphony now than I did 20 years ago.

Hanna Lachert: With all respect to the great teachers I'm sure you had and I had, the greatest teacher is the orchestra.

Michele Saxon: I've been on this side of the street and I've been on the other side of the street for fifteen years now, and I would recommend symphony life as a *wonderful* way of life.



Peter Schaaf

Bai Shuxiang demonstrates for students.

East Joins West In Dance

by Leslie Nelson

When members of the Central Ballet of China made their visit to the Juilliard School on March 14, the students were already well-acquainted with the company having read, seen or heard of the excitement generated by the landmark performances at the Brooklyn Academy of Music. This national company from the People's Republic of China made its New York debut March 4 through 6 at B.A.M. during part of its six-week North American tour to ten major U.S. cities. What made this engagement particularly special was the fact that it was the first appearance by a Chinese troupe practicing a Western artform.

Established in 1959, the company began as the Beijing Dance Academy's Experimental Ballet Society, dedicated to building an extensive classical repertoire. That same year, political upheaval forced the Ballet aside to make way for industrial enterprise and in 1966, the dancers were again challenged by the Cultural Revolution which condemned ballet for being too Western a form of expression. In the following 10 years, the company began to gain its own identity by combining traditional material with dance forms from the outside world. A new unique style is now emerging which incorporates Chinese folk and traditional dances with Classical Western Ballet. This combination seeks not only to meet Chinese political standards but also to help make ballet relevant to Chinese experience, and thus more popular, in a country little affected by outside cultural influence. While the Central Ballet performs in major Chinese cities, it also tours throughout the country, performing at factories, army bases and villages.

Though most of the 72 Chinese artists were packing up to leave New York after their B.A.M. engagement, the few members that were able to visit Juilliard charmed the Dance Division with limitless energy and spirit. The program began in Room 320 with a presentation by the Juilliard Dance Ensemble of excerpts from José Limón's *Traitor,* as well as excerpts from Michael Uthoff's *New England Triptych.* Next, Wu Jingshu, Deputy General-Secretary of the Central Ballet, introduced the representatives of the Chinese company. She then translated for Bai Shuxiang, Associate Director and former Prima Ballerina of the Company, who spoke about the company and about the Chinese folk and classical dances, while a male soloist dancer demonstrated some of the different characters, rhythms and shapes of Chinese classical and minority dance. In the 29 provinces of China, there exist 55 ethnic minority groups, each with an individual style that is expressed through dance. Dance is also an intergral part of the elementary school curriculum throughout China and is required for 7 years, though many students take more. The National Ballet has been especially praised for the strength of its male dancers, which is partially due to this early training and encouragement.

The conversation then became so enthusiastic that Bai Shuxiang got up from her chair and performed, impromptu, with her partner, a section of a pas de deux originally created for her in 1964. Complete with lifts, even a spiraling split on the floor, the couple flew around the studio adding verbal commentary as they danced to further emphasize how the versatile choreographer combined the two forms: ''This (move) is Chinese; this is Classical Ballet.''

The Juilliard students were then led by Bai Shuxiang in some basic Chinese Han dance steps (The Han are actually the majority ethnic group in China). A reception of tea and cake followed which enabled the students and faculty to introduce themselves to the gracious guests.

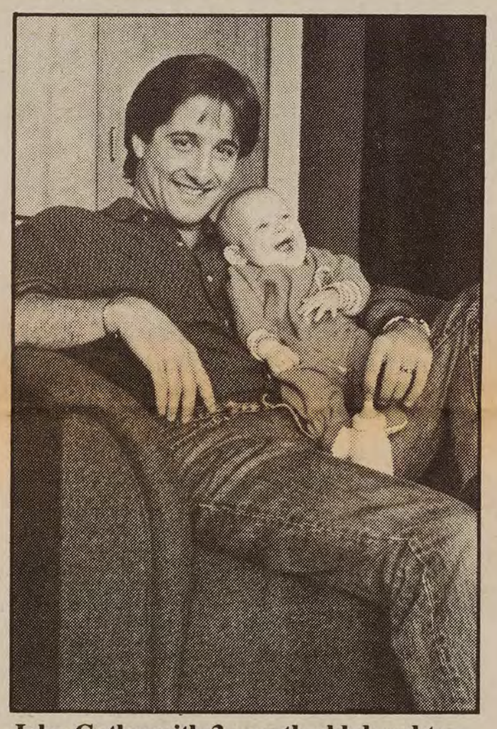
Leslie Nelson is a third-year dance student.

Here's Looking At You Kid: Cutler Returns From Morocco

John Cutler graduated from the Juilliard Theater Center 10 months ago. Since then, he has worked on the stage in ''Shakespeare in the Park,'' had a re-occuring role on television's *All My Children,* and most recently, spent almost three months on location in Morocco shooting a motion picture. Written and directed by Elaine May, the movie has the working title of *Ishtar,* and it co-stars Dustin Hoffman and Warren Beatty. John plays the role of Omar, a Eurasian archeologist working on a dig in an Arab country. Omar is the brother of Shirra, a terrorist played by Isabel Adjani. The filming took place in three cities—Laayoune, Marrakech and Casablanca.

Trained as a stage actor, John found working on the film to be a unique and educational experience and considered himself something of an observer and spectator. ''It was so new to me and I was just learning as I went along,'' he said, ''I watched the shooting almost every day.'' Although some of the basic acting principles apply on a movie set as anywhere else, others don't. For example, there is typically very little time for rehearsals. Time is money—lots and lots of money—and as John pointed out ''they can't afford to spend half a day rehearsing just to get it right.'' John felt lucky, however, because unlike some other ''typical'' directors, Elaine May was willing to devote some time to rehearsing and to improvising scenes. ''Having never done a movie before, what was wonderful for me was that she liked to go to the beginning and let you improvise and get away from her words. She would say, 'Just do the scene—just go for it.' After I was done, she'd have ideas and make me do it again with the changes. But nine times out of ten she'd use 75–85% of what I did. After eight or nine takes she'd say, 'O.K., just throw away the whole script and do it in your own words.' And from that maybe she would use one or two sentences. But it's those two sentences that might be great!''

John felt he had to get used to all the takes. Unlike the theater, where a scene continues to its end, in film there is much stopping and starting before a scene is completed. ''Sometimes they yell ''CUT'' and you think it's your fault, but it's really because someone coughed in the back or one of the lights flickered or the soundman lost sound. The very first five takes I always thought it was my fault.'' Movies are also shot out of sequence. It's important, John said, to keep reading the script to see where your scene is—what comes before and what comes after. As it turned out, the *very first* scene that was shot also happened to be John's big scene in the movie. On the first day of filming, over 200 cast and crew members trekked out to the desert. Everyone was a bit nervous because it was the first day of filming and the first time the Moroccan, British, and American crews were to work together. But the weather conditions progressively worsened, and Ms. May, who wanted to shoot *something* that day, decided to move to the set and shoot a ''weather cover scene.'' Then before he knew it, John found himself in the car with Elaine May racing back to town. ''It's a 25 minute ride and she was giving me new lines to say and talking about the about the script and saying 'I know it's your first day, but don't worry about it.' '' John spent 8 hours that day shooting a scene that was only 40 *seconds* long. As he explained it, a given scene is shot over and over from different angles. Only *one* camera is used for dialogue scenes and for every angle, the camera and lights frequently need to be reset. ''Elaine May would say, 'Do it eight different ways again.' '' That first day was spent filming John's hands pointing to a map, the side of the tent wall with just the actors' shadows on it, and John crawling along the floor escaping from the tent.



John Cutler with 3-month old daughter, Anna. Anna was born while John was in Morocco.

In addition to the technical differences between stage and screen, John also stressed some of the artistic differences. ''What's great about it and what I didn't know before is that you really get down to pure emotion. You have to come in and you know that in this moment you have to show anger or frustration or whatever. And you do it ten, twelve, fifteen times until you really hit on it. You have to be able to get to *that* point—and then it's over. It's filmed. And then the next day you have to get to something else. Whereas in the theater you have to do a thousand moments, one right after the other, in film you do two or three moments intensely, over and over, and BOOM—it's finished. I learned the biggest lesson in the world—to keep it just real true and simple. What movies want to see is a thread of thought and feeling. When you watch a movie, you don't watch someone acting. You watch them thinking, you watch them feeling. You watch them being affected by things. You don't have to project on the screen like you do on the stage. You just have to give them pure honest feeling.''

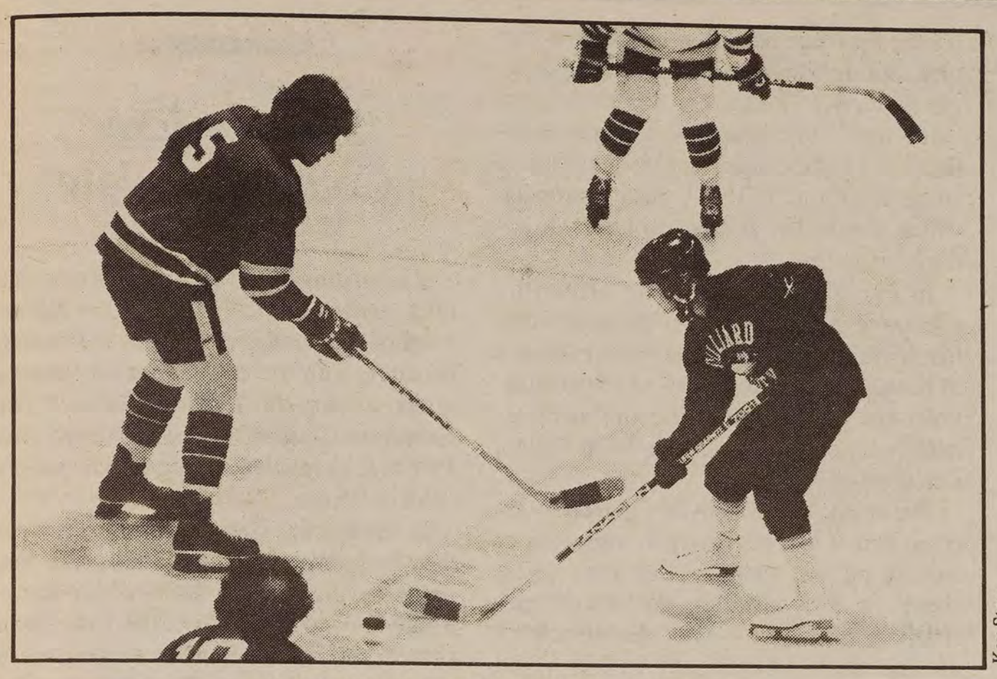
As a result of these differences, auditions for films are also quite different from those for stage plays. During a film audition, ''you sit down and talk. You read over a desk. No acting it out.'' In his audition for *Ishtar,* when Elaine May saw John 'acting,' she told him to stop! But John makes it clear that it is exactly the *acting*—the working on the stage that he loves most. He misses it and wants very much to get back to it. ''The reason I want more than anything right now to go on stage is partly the confidence, partly the momentum, partly just feeling emotions in a big way again. When I have played a role onstage, big or small, it's always been fulfilling. I've *used* my voice, I've *used* my body, I've *used* my acting. And I really have had to project emotion on a big scale to a lot of people and reach the people in the back of the house so that they were crying and laughing as well as the people in front.'' John also explained that like many actors, playing a role provides him with a sense of personal identity. ''It's a weird feeling. I feel ambiguous as a human being when I don't have a role that I'm playing. A role that has limitations. That tells you *when* to feel and *what* to feel and *how* to feel.'' A small part in a movie does not seem to provide that sense of identity.

Another reason that John is longing to return to the stage is that for four years, he trained for it. ''Juilliard trains you to be an actor. Suria Saint-Denis, the greatest member of the Juilliard Theater faculty, an astounding person, had a huge influence on me. Her husband designed a program for actors who were going to be rep actors, who were going to do five or six plays a season, plays from different periods. And character work. Actors who have voices that could do anything and bodies that could do anything. That's what I've been trained for and that's what I've been doing. I've played a lot of small and medium sized parts at Juilliard and tried to make something out of them. I don't mind playing these roles. I won't mind doing it all my life. I want to get back to it because I think that's essentially what I want to do—all my life.''

Stage work also helps to boost John's confidence. This increased confidence subsequently influences his work in auditions. Acting in a film may be very intense for a few days, but after those few days the momentum is gone. Working on the stage is different. After three or four months of really using his voice and body, John feels he could then do much more in auditions. He likens acting to using a muscle which gets flabby without exercise. After playing Nono in *Night of the Iguana,* ''I gave a series of auditions at which I was so confident, and I just knew that as an actor I was doing what the script said for me to do. You have to be very confident about yourself when you go in to give auditions. You generate all this confidence, false or true, but then when you don't get the job, you lose it all. I know that after every audition that I go into with even a little bit of fear in my eyes, for whatever reason, I *never* get a callback.''

Auditions, auditions, auditions. John goes on them constantly these days, averaging 5–6 auditions each week. He is beginning to know the casting people in New York, and at this point, does not believe it is a question of proving whether or not he can act. In fact, he believes that most Juilliard-trained actors do not need to prove that. ''They *know* how to act. They've done every style and they have a certain amount of power.'' It's more, he thinks, a question of proving you are right for the particular roles. ''In New York, they've got every different size, shape and color, and the casting directors can pick. And there are a lot of good actors out there. Here at Juilliard we *get* roles. We are cast in roles. They *give* us roles. But out there you have to put on makeup and go down and show them you can look different. You begin to feel very schizophrenic. In one week, I've been eight different people. I've been told that the first few years it's difficult because they don't know you yet and you're trying to find that part that you're really good at.

''One of the great things about Juilliard for an actor,'' John concluded, ''is that it's visible. The actors generally get agents. They're generally known by the casting people. And after a while, something's going to happen. It just does. For me it was just lucky it happened relatively early. But this is not a part that's going to make my career. It's just a nice opening.''



Kay Stern

Celeste Roy faces off against Red Ranger.

He Shoots, He Scores!! Juilliard Takes the Lead! . . . (Juilliard?)

by Audrey Andrist

The life of a Juilliard student:

Get up, go to school, practice, practice, practice, go to class, practice, go home, sleep, go to school, practice, practice, play hockey, practice . . . play hockey? What? Yes, that's right—Juilliard hockey. Two months ago, upon realizing the need for another creative outlet, a few enterprising young students, led by the noted New York social critics and cultural historians, Joe Szurly and David Harding, got together, and the Juilliard Hockey Club was formed.

The inaugural match took place on the evening of March 15 in West Point, New York, against the Red Rangers, a somewhat more experienced (i.e., they had played hockey before) and menacing opponent.

Though the spirit of the Juilliard School was omnipresent, the basic skills necessary for such a challenge were lacking. Juilliard thus fell. The final score: Red Rangers—12, Juilliard—3.

This score, however, doesn't really tell the true story.

Juilliard took the ice at 9 P.M., to the delight of an entourage of screaming and loyal fans. The game was scoreless for the first period, due to the brilliant goal-tending of Dan Hoffman (an import from the Manhattan School of Music—sshh!!!) who was chosen as the Most Valuable Player of the game. Tension mounted as each shot was deflected by his stunning reflexes and acrobatics. The Red Rangers were perplexed.

Suddenly, seemingly from nowhere, David "the Rocket" Harding uncorked a blistering shot from off-wing that hit the twine. The crowd went wild! One of the Rangers shouted, "See what happens when you give a Candian a puck?" Juilliard was up 1–0.

Eventually, though, under a constant barrage of Ranger shots, the Juilliard defenses were worn down, and found themselves at a 6–1 deficit. All was not lost, however. The "Rocket" came through with a great move and scored again! It was 6–2.

One player does not make a team though, and Juilliard certainly had its cast of unforgettable characters. They were led in hustle and desire by Dave "Swoopy" Molinauer, whose speed and head-first slides on the ice were awe-inspiring to his teammates. Celeste "Boom-Boom" Roy added three shots on goal; her enthusiasm and drive more than made up for her diminutive stature. One reporter was quoted as saying, "Not bad for a bassoonist."

The rest of the team consisted of Mark Preston, Peter Margulies, Matt Sonnerborn and Mike Devonzo as forwards; rock-hard Bobby Albrecht and the surprisingly talented Mike "hey, I can skate!" Sachs as defensemen.

But the true spirit of the Juilliard team came from its captain, Joe Szurly, whose presence on the ice was a constant thorn in the Red Rangers' side, and an unending source of inspiration for his teammates. Joe led the team with eleven shots on goal. He came through in the dying seconds of the game with a patented end-to-end solo rush to score Juilliard's third and final goal, while fans chanted "Joe, Joe, Joe, Joe, Joe, Joe . . . " in celebration.

Post-game ceremonies were conducted at the Park Restaurant in Highland Falls, New York, where both teams mingled and enjoyed a well-deserved feast of beer and burgers.

The Juilliard team wishes to thank a friend of the school, Stephan C. LaRondele, who supplied equipment (and sticks!) for the game. The team hopes that he will someday find that perfect breakaway goal. Thanks also to Kay Stern for her expert camera work.

The first game of what this reporter hopes will become a time-honored tradition is over, but the memories live on. The Juilliard Hockey Club anxiously awaits its next challenge.

Audrey Andrist is a Master's piano student.

MASTER CLASSES

Sherrill Milnes

Metropolitan Opera baritone Sherrill Milnes will conduct two master classes at Juilliard: Thursday, April 17 and Friday, April 18, from 1 to 3:30 P.M. in Paul Recital Hall. Mr. Milnes will work with eight singers from the American Opera Center who will be accompanied by students from the school's Accompanying program. Also, as part of each class, Mr. Milnes will discuss various aspects of preparing for a performing career. Everyone is welcome to attend.

Robert Dick

Flutist and composer Robert Dick will this month present two master classes at the School. A proponent of contemporary music who is known for his command of extended techniques for flute, Mr. Dick will focus on such sounds and techniques as multiphonics, glissandi, and circular breathing, and their application to both contemporary and traditional repertoire.

The classes will be Tuesday, April 22 and Tuesday, April 29 from 5:30 to 7:30 P.M. in Room 313. The April 22 class will be a lecture/demonstration; on April 29 Mr. Dick will work with Juilliard flute students. Juilliard flutists and composers, as well as interested students, faculty and staff are invited to attend.

Fiction Reading

Fiction writer Ron MacKay will read from his work on Thursday, April 10 at 5 P.M. in Room 312. Since 1975 Mr. MacKay has been a member of the English Department faculty at Boston's Northeastern University, where he conducts courses in American literature and writing, as well as a fiction workshop. Mr. MacKay is the third reader in the Juilliard Language Arts Performance Series organized by Dr. Peter M. Rojcewicz of the Liberal Arts Department. The reading is free and open to the entire Juilliard community.

Biegel Wins Petschek Award

Jeffrey Biegel of Plainview, Long Island has been chosen the 1986 recipient of the Juilliard William Petschek Piano Debut award. He will appear in recital at 8 P.M. on the evening of Monday, April 14 at Alice Tully Hall.

Mr. Biegel, a 24 year old student of Adele Marcus, earned his Bachelor and Master of Music degrees at Juilliard. He is currently completing his doctorate. In 1985 he won First Prize in the Fifteenth Anniversary International Piano Festival and Competiton at the University of Maryland, and was a prize winner at the Leeds Competiton in England in 1984. At Juilliard he received the first Peter Mennin Memorial Scholarship in 1984, the Gina Bachauer International Piano Scholarship Competition Awards in 1981 and 1984 and a William Petschek Scholarship in 1983.

Tickets for the April 14 recital are priced at $8; $4 for students and seniors, and are available from the Alice Tully Hall Box Office.

Agents and Directors to View Students

continued from page 1

Eve Shapiro of the Theater Center.

In addition to the acting presentations, approximately 30 students from various accredited scenery, lighting, and costume design programs participate in a Design Portfolio Review. These students present their designs to review panels which consist of artistic directors and designers from across the country. The designs will be presented in several third floor studios and classrooms.

The League has also scheduled four workshops. Leading the respective workshops will be directors, actors, casting directors/agents, and people from Actors' Equity. There will also be two receptions over the weekend, one on Saturday for the Design Portfolio Review participants and one on Sunday for everyone involved in the entire event. At this reception, the students will have the chance to meet the agents and directors on a more informal basis.

Due to the large number of participants and the amount of space required, the League presentations are deliberately scheduled during Spring Break when the School, which has hosted the acting presentations for eight years, is relatively quiet. Barbara DeGast has been the Facilities Cordinator of the Presentations since 1980 and her efforts have been instrumental in the success of the event. Juilliard's Stage Department is also involved by providing the props needed for all the different scenes presented.

The League Presentations are truly a one-of-a-kind event. It is popular among casting directors and agents who get the rare chance to view the best of our fresh young talent all at once and all in one place. Barbara DeGast noted that "it is a nice way of launching our students into the profession." For students, it is an opportunity to get exposure and to possibly make that first, important contact.

TENNIS: FORDHAM DOWNS JUILLIARD

by Bobby Albrecht

Another School sports activity, not as flambouyant as the hockey team but much better established, is the Juilliard Tennis Team. Now in its 9th season, the team was founded in 1978 by students Robert Hyman and Jeffery Jacobi, with funding approved by former Dean Waldrop and former President Mennin. Baird Hastings, one-time orchestra librarian, was founding faculty advisor. The current faculty advisor is Tim Monich of the Theater Center, with Hastings staying on as advisor emeritus.

The team holds open try-outs each Fall, and practices every Sunday night in the twin bubbles of the Crosstown Tennis Club on 31st Street. They play between 1 and 4 matches each season, facing teams from Crosstown Club, Fordham, and Yeshiva, among others.

Last February 23, the Fordham team (the Rams) paid the first of its two visits this season. The Rams are not to be taken lightly; they play in the Metro Atlantic Athletic Conference, along with such teams as Army and Holy Cross, and are past champions. Although right now it is the team's off-season and many members are playing squash, they had with them that evening their #2, #3, #7, and #8 ranked players, plus one freshman.

As they chatted in Crosstown's plush, mirrored lounge prior to the match, the Juilliard team appeared quite relaxed. Most of them were familiar with Fordham's strength, having played them in the past, and hardly expected to win. The did, however, look forward to the stiff competition. Advisor Baird Hastings, in contrast, was quite animated and drew his charges aside for a combination pep talk and technical review from which members of the press were excluded.

As his own players warmed up, Fordham's soft-spoken coach Robert Hawthorne (wearing stereo head-phones around his neck for the entire evening) watched from the sidelines, looking as though he had every confidence in them. Alluding to the relaxed atmosphere, he said that, unlike many matches which, win or lose, were no fun, it was "always a pleasure to come down to play Baird."

As the matches progressed, Coach Hawthorne and Mr. Hastings strolled about chatting amiably. The players took their matches seriously, but never lost sight of the fact that tennis is a game and the object is to enjoy oneself. Although the final scores may seem lopsided, the Juilliard team was by no means overwhelmed; they made their opponents work for every point.

In addition to try-outs, the team sponsors several "open dates" each season for all interested players. Contact Tim Monich in the Theater Center for information.

Fordham 5 Juilliard 0

Dan Mastrangelo (F) def. Ray Dotoratos (J) 6-1, 6-2.
Dennis Chorny (F) def. Paul Redman (J) 6-1, 6-1.
Ken Henderson (F) def. Michael Mermagen (J) 6-3, 6-2.
Don Harrington (F) def. Eric Kim (J) 6-0, 6-1.
Dan Mastrangelo and Dennis Chorny (F) def. Ray Dotoratos and Paul Redman (J) 6-0, 6-1.
Ray Boffando and Don Harrington (F) def. Eric Kim and Sal Locastro (J) 6-3, 7-5.

Bobby Albrecht is a DMA cello student.

BLOOD DRIVE

Did you know that by donating just one pint of blood you could be affecting the lives of as many as five people who are fighting for their health and lives? Many of you have donated blood before and know that it's no big deal for you, the donor. But for the recipient it's a matter of life and death.

For those of you who have hesitated, be assured that donating blood is safe and easy. All materials used in the donor process are new, sterile, disposable, and used for you alone.

So please, give someone the gift of life. This Spring's American Red Cross blood drive will be here at Juilliard on Tuesday, April 22 from 11 A.M. to 4:30 P.M. in the Marble Area. Contact Betsy McCallister in the Health Office, ext. 282, to make an appointment. Life is worth fighting for!

Letter to the Editor

To The Editor:

Last evening, I gave one of my doctoral recitals in Paul Recital Hall, and afterward there was quite a lengthy discussion about a long-standing problem with the recital series in that hall. While it is fresh in my mind, perhaps you would like to hear some of the major arguments which took place.

The recital series in Paul Hall is, and always should be open to the public free of charge. This is quite a good thing—it gives otherwise poorly attended student recitals a somewhat better attendance, and also gives the disadvantaged an opportunity to hear some fine performances by the "mainstream" performers of the future. With this "open-door" policy comes the problem: some of the "disadvantaged" are obviously not in attendance for the sake of the music being performed. Paul Hall is a warm, dry place—something for which the homeless of this city yearn constantly—and the admission is free. The fact that these people need to resort to such a tactic is extremely tragic, and their fate should be constantly brought to the attention of politicians (who shall remain nameless!) who want to make such far-reaching slashes in domestic funding. The fact remains, however, that Paul Recital Hall at The Juilliard School should not function as a hostel for the homeless. Some of these individuals really are quite harmless—they sit quietly or sleep (one finds this behavior in all audiences!)—but some are more troublesome. Last night, for instance, one such person persistently caused a disruption throughout the entire recital. When the recital is being recorded for use as an audition tape, this is particularly annoying.

Solutions to this problem have to be applied very tactfully, obviously. The last thing that The Juilliard School needs is to be written up in the New York Times as a discriminator against the poor. The easiest suggestion made was to simply add a sentence to each program which would read—"Admission to this recital is free. Please treat the musicians and your fellow audience members with respect by refraining from conversation and making noise during the recital" (or something to that effect). Perhaps the addition of ushers with authority to remove such individuals would be a help.

I don't know exactly what should be done, but I would be intereseted to know how many people agree that *something* should be done. I invite their responses to these thoughts, and also direct my and any further proposals to the administration.

Kevin McMillan
DMA Student

The Juilliard Journal invites readers to submit letters to the editor to the Office of Student Affairs, Room 219.

Viewpoint

Artists and the Atomic Age

by Kenneth Bookstein

For the average Juilliard student who goes about his or her daily schedule of classes, practicing, lessons, etc., it is extremely difficult to imagine that our comparatively peaceful and stable world could at any moment be incinerated out of existence by a thermonuclear bomb. This scenario is so hideous and unbelievable that most of us do not really comprehend, both intellectually and emotionally, what nuclear war really will do to civilization. The facts are too extreme; the numbers which specify the tonnage, temperatures, blast pressures, and radiation levels are only abstractions in our minds. We cannot really appreciate their destructive power.

Nuclear war could start in various ways, not the least probable of which is by accident. Hundreds of millions would die instant, or slow, agonizing deaths without even the slightest medical relief. The fabric of civilization would disintegrate. The tremendous advances the human species has made in science, music, art, medicine, literature, etc., would be swallowed up in a maelstrom of chaos. The atomic age would be followed by another stone age. According to Carl Sagan and many other scientists, total extinction of the human species is a very possible outcome of a nuclear war, due to the phenomenon of nuclear winter. Very briefly put, the theory of nuclear winter says that the huge amounts of soot, smoke, dirt, and dust created by a full-scale nuclear war would form a cloud layer around the earth so dense that 99% of sunlight would be blocked, photosynthesis would stop, and plants would die, and take animal life with them.

The implications of total extinction are hard to grasp emotionally. The intelligent life on earth may be unique in the universe; for an examination of the history of evolution indicates that the emergence of intelligent life is by no means an inevitable process, but rather is dependent upon a whole series of accidents, such as extinction of other species, and asteroid impacts. There are many factors which must be just right to allow the evolution of intelligent life. Loss of human life could be the loss of the most unique experiment in the history of the universe.

The human species is at probably the most critical juncture in its history. If we can survive a few hundred more years on earth, science and technology will eventually enable us to travel to other solar systems and spread consciousness throughout the galaxy. Or, it may all end here on earth, forever. The 50,000-odd nuclear warheads now in deployment in superpower arsenals, targeted and ready for launch at a moment's notice, unquestionably pose the greatest threat to man's survival that he has ever faced in his three million years of existence. No disease, flood, earthquake, hurricane, or conventional war has ever had the potential to extinguish the human species.

Implicit in this discussion is the idea of the goodness of human life, and the goodness of consciousness and its dissemination. Also implicit is a belief in man's rationality, and the belief that events on earth are controlled by man, rather than by deterministic, divine forces.

Why include this in *The Juilliard Journal* and how does it relate to artists? A brief digression:

A million years ago, man lived an existence inconceivably different from our own. Surviving a bitter winter was a terrifying uncertainty. Man, like other animals, probably struggled for mere survival and could do little more than that. With increasing specialization, and advances in agriculture, science, and technology, man eventually found for the first time he had some precious free time, during which he did not *have* to struggle to survive. Perhaps it was during this "free time" that people first began to reflect, and feel the mysterious inner desire to create the forms of true human expression which eventually, slowly, evolved into today's art forms.

In many ways, art is the crowning achievement of human life; to spend one's life in the arts is to be privileged to endeavor in possibly the most *human* of all pursuits. Farmers feed us and doctors keep us healthy; in exchange we give them beauty, a celebration of life.

The reason for this slightly grandiose account is that it is very easy to lose sight of the big picture while we are busy going about our daily routines. We should constantly remind ourselves of the miracle of life and art, and the tragedy its loss would be . . . which brings us back to the first topic.

In my conversations with members of the Juilliard community, I see insufficient concern over the imminent danger we are in. Of all people, artists should be especially concerned with human survival since in a way we are the acme of humanity. I strongly feel that every actor, dancer, musician, painter, and poet should be very concerned with the arms race, and devote some time to some kind of peace work, whether it is joining a peace group, going to rallies, writing letters to representatives, or spreading awareness of the situation. True, we are all very short on time. But this cause is too important. We should not have the attitude that there is nothing we can do. Peace demonstrations and rallies, letters, articles, and especially votes all have an effect on Washington. We owe it to ourselves and our children to try to preserve the only planet we have.

Kenneth Bookstein is a Master's piano student and a teaching fellow in the L & M Department.

Student Exec Council Update

Responding to the idea proposed by doctoral student David Friddle in the January issue of *The Juilliard Journal,* the Administration, with the cooperation of students, is considering the formation of a Student Executive Council in the academic year 1986-87, to supplement the activities of the Student Forum.

If created, this council will serve as a student executive body that will deal with needs and problems of students in an administratively supported way. The students involved will receive valuable experience in administrative and organizational activities, and bear responsibilities such as exercising disciplinary authority in matters concerning the YMCA. Each of the six council members may also be assigned to an administrator for responsibilities in addition to the duties of the council as a body.

It is probable that the council will be limited to third- or fourth-year, Master's, and Doctoral students who have been in this school for at least one year, and will, at least initially, be selected by the administration. The council members will be remunerated as administrative fellows or interns. Students interested in the formation of this council are encouraged to inquire in the Student Affairs Office, Room 219.

Please show your ID to the street level security guards *courteously* upon entering the building.

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The JUILLIARD JOURNAL

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Room 219
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Announcements

Oren Brown of the Voice faculty will hold his sixth annual Scandinavian Voice Seminar in Arvika, Sweden this summer. The seminar is scheduled to take place August 11-21, under the auspices of Göteborgs Universitet. Teachers, professional students, and advanced students from Norway, Sweden, Denmark, Finland and Iceland will be participating. In addition, Mr. Brown will give master classes in Helsinki, Finland for two weeks during late July and early August.

Dr. Peter M. Rojcewicz of the Liberal Arts Department has been invited to attend a conference on current issues and perspectives in UFO research to be held at the Easalen Institute, Big Sur, California, June 29 through July 4. Dr. Rojcewicz, whose doctoral thesis at the University of Pennsylvania, Philadelphia was a study of the phenomenology of the UFO experience and the subsequent cultural beliefs, will present his folkloristic hypothesis on the UFO enigma.

Cynthia Wuco, pupil of Voice faculty member Rose Bampton, was a recent participant and winner in the New York State Singing Teachers Award 1986. **Rose Bampton** is currently serving as a regional judge for the Metropolitan Opera, 1986. Auditions will take Ms. Bampton to Louisville, San Antonio, and New Orleans.

Deborah Kiszely, graduate piano student of **György Sandor,** performed a piano recital on March 23 for Wisconsin Public Radio, as part of the Sunday afternoon "Live from the Elvehjem Art Museum" series. Ms. Kiszely's program consisted of works by Scarlatti, Beethoven, Liszt, Chopin, and Ginastera.

Flute student **Amy K. Porter** and **Brian Slawson,** percussionist and former Juilliard student, collaborated on an album recorded for CBS Masterworks entitled *Bach On Wood*. Mr. Slawson received a Grammy nomination for Best New Classicial Artist. Ms. Porter and her guitarist, Juilliard alumnus **Tom Garcia,** won the Artists International Competition. The duo was awarded a Carnegie Recitial Debut, scheduled for next year.

Robert Mann, violinist, composer, teacher, and President of the Walter W. Naumburg Foundation, was appointed the first Artistic Director of Ravinia's Institute for Young Artists, scheduled to open in the 1988 season. Mr. Mann is founder and an original member of the Juilliard String Quartet.

Daejin Kim, pupil of faculty member **Martin Canin,** recently won the Robert Casadesus International Piano Competition. In recognition, Mr. Kim received a $5,000 cash award and an appearance with the Cleveland Orchestra.

Mayo Tsuzuki, another of Mr. Canin's students, won first prize in the Portland, Maine Symphony Piano Competition. Ms. Tsuzuki will play with the Symphony next season.

Faculty member **Carolyn Adams** performed with the Danny Grossman Dance Company of Canada as a special guest artist at Aaron Davis Hall, City College of New York on March 8.

Jill Beck was in January a guest faculty member of the Dance Notation Bureau, where she directed the certification course for teachers training in Labanotation. In February, Ms. Beck was in residence at Alfred University, reconstructing dances of Helen Tamiris from the 1920s and 30s. The residency was part of a celebration of female artists which coincides with Alfred University's 150th anniversary.

Dance faculty member **Indrani Rahman** was recently honored in New York by the Association of Indians in America for her contribution to India's culture in New York. Newsweek Magazine featured Ms. Rahman September 16, 1985 in its coverage of the Festival of India USA official celebrations. This year, Ms. Rahman was awarded a silver Goddess Saraswati (Goddess of the Arts). The award was presented in New Delhi by India's Vice President. Ms. Rahman is also a recipient this year of a National Endowment for the Arts grant of $5,000.

Muriel Topaz, Director, Dance Division, recently coached a series of performances of the Doris Humphrey classic, *Day on Earth* at Skidmore College. Ms. Topaz also was an evaluator for an undergraduate review of the School of Fine Arts at the University at California at Irvine.

Martha Hill was honored at a reception February 6 given by **Mark Haim,** graduate and company director of Mark Haim and Dancers, following an opening night performance by the company at the Riverside Dance Festival in the theatre of the Riverside Church.

Janet Soares of the Dance faculty choreographed for the Little Orchestra Society performances of Gian Carlo Menotti's *Amahl and the Night Visitor* at Avery Fisher Hall in December. Ms. Soares will also be staging William Mayer's *Hello World* for the Little Orchestra Society's April concerts, and is currently at work on the new *Lollipops* concerts for the Society which will be performed in May and June at the Bruno Walter Auditorium, Library of Performing Arts. Ms. Soares, along with pianist Elisenda Fabregas, and current Dance Division students **Emilie Plauche** and **Maria Gusmao,** gave a lecture-demonstration for the Music Educators' Series at Teachers College, Columbia University on February 4.

Edith Kraft of the Literature and Materials of Music faculty performed in a recital series in Hightstown, New Jersey. She also judged the piano competition at The National Arts Club in New York City.

Daniel Ferro of the Voice faculty held two master classes in Paris this winter, at Conservatoire de Musique and The Opera School. Mr. Ferro also gave a master class at the University of British Columbia in Vancouver, Canada.

The Piano Teachers Congress of New York announces the Fifteenth Annual Frinna Awerbuch International Competition. Applications must be received by June 15, 1986 and auditions will be held November 1, 2, 7, 8 and 9, 1986. Write to Mrs. Frinna Awerbuch, 251 West 71st Street, New York, NY 10023. The 1985 winner was **Phillipe Zahnd,** student of **György Sandor.**

You are cordially invited to the Annual Year-End Party

on Saturday, May 3
from 9 P.M.–1 A.M.
in the Marble Area.
Lots of food, music and fun.
Guests are welcome.
Must bring I.D.
as proof of age
to be served beer.
Come join in the celebration.

Alumni News

Alumni who have news or notices of immediate importance—concerts, performances, publications, activities—to be included in the Alumni News column should let us know about them at the Office of Alumni Affairs. The deadline for next month's issue is April 13th.

Alumni Regional Reunions

The Juilliard 80th Anniversary Regional Reunions are now in full swing, but in case you've forgotten, we're also holding two get-togethers in May: in Chicago, May 4, and Boston, May 5. If you want to be there, send in your response and check to the Office of Alumni Affairs.

Regional reunion plans for 1986-87 now include London, Paris, Jerusalem, Miami, Winston-Salem, Washington D.C., Philadelphia, Princeton, New Haven, Toronto, Seattle, San Francisco, Los Angeles, and New York. If you can recommend a hotel or meeting center for these reunions, or if you want to suggest other cities, please get in touch with us at the Office of Alumni Affairs.

Lost Alumni

Do you recognize any names on this list? They are alumni whose whereabouts are no longer known to us, and we'd love to get back in touch. If you can help in any way, we'll appreciate it.

Music
Anne Asinas, '82
Peter A. Corraggio, '63
Herbert Haslam, '59
Hiroko Ishimoto, '85
Nancy Rice, '79
Constance Rudnick, '43

Dance
Eugene David Harris, '71
Judith Otter, '79
Rita Sagalyn, '74
Ottis Sallid, '69
Wendy Lee Smith, '70
Suzanne Louise Smith, '70

Drama
Richard Howard, '80
Kathleen Quinn, '70

Notes

Laurence Dreyfus, '70, former student of Leonard Rose, gave a concert on the Viola da Gamba at Merkin Concert Hall on March 1.

James Schwisow, '77 (AOC), will appear in Bizet's *The Pearl Fishers* in the opening production of the Minnesota Opera's 1986-87 season. The season will conclude in June with **Pinchas Zukerman,** '69, in a co-production with the Saint Paul Chamber Orchestra, conducting Richard Strauss's *Ariadne Auf Naxos*.

Helen Houden, '49, has been promoted to Associate Professor of Music at Luther College in Decorah, Iowa. She has taught at Luther since 1968.

Helene Breazeale, '59, has returned to her position as chairperson of the Dance Department at Towson State University in Maryland, after a sabbatical during which she visited various dance studios in Europe, concentrating on the Royal Danish Ballet.

Julie Holtzman, '61, former student of Rosina Lhevine, will be performing at Merkin Concert Hall on May 10, at 9 P.M., in a concert entitled, *Franz Xaver Mozart and Franz Peter Schubert (with an introduction by Wolfgang Amadeus Mozart)*. Featured premiere will be F.X. Mozart's *Air Russe Variee* (discovered by Ms. Holtzman). Appearing with Ms. Holtzman will be **Samuel Baron**, '45, flute.

Job Notices

The following list is a sampling from the job vacancy notices on file in the Placement Bureau. The deadline for these positions is May 1 or later. For further information about these and other jobs, please call Placement at (212) 799-5000, ext. 313.

Music

- Associate Concertmaster/Concertmaster, and two Section Violin openings, Boston Symphony/Boston Pops Orchestra.
- Principal Second Violin, Section Cello, and Fourth Horn, Florida Symphony Orchestra.
- Violinist, Concerto Soloists Chamber Orchestra, Philadelphia.
- Voice Teacher/Performer/Choral Conductor, Department of Music, Virginia Tech.
- Choral work, The Philadelphia Singers and The Opera Company of Philadelphia Chorus. Auditions May 19 and 20. Call (215) 732-3370 for information, application, and appointment.

Drama

- Technical Director/Designer, The Towne Theatre, Columbia, SC.

Additional employment opportunities are listed in *Das Orchester, The Chronicle of Higher Education,* and the newspaper of the Musician's Union Local 802. All are available in the Placement Bureau.

Classifieds

FOR SALE: ALHAMBRA CLASSICAL GUITAR. Made in Barcelona. 8 months old—Brand New Condition! $800 (neg.). Call 866-2254.

Registration Reminder
To All Returning Students

Next year's reservation fee is due April 15, and Fall registration for currently enrolled students will be April 28 to May 2. By the way, in case you do not know, both fees and tuition for next year will be up. Fees will be $150 and tuition will be $6,500.

The Juilliard Cinema
presents . . .
THE AFRICAN QUEEN
(and comedy shorts!)
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at 8:00 P.M.
Paul Hall
NO ADMISSION CHARGE

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HANDS ACROSS AMERICA

If you are interested in participating in Hands-Across-America, a national fundraiser for the homeless and hungry in the U.S. to be held Sunday, May 25, stop by the Office of Student Affairs, Room 219. You need not be in New York City at that time— the line extends from L.A. to N.Y.C., passing through several U.S. cities.

★★★★★★★★★★★★★★★★★★

April Sampler

Juilliard

MUSIC

4/7 **Anatole Wieck,** viola recital, Room 313, 8 P.M.

4/8 **Joshua Gordon,** cello recital, Room 313, 8 P.M.

4/9 One O'Clock Concert, Alice Tully Hall, 1 P.M.
Min Jung Park, violin recital, Room 313, 8 P.M.
Rebecca Young, viola recital, Paul Hall, 8 P.M.

4/11 **Zoë Hwang,** soprano, Room 313, 8 P.M.

4/12 **Valery Ryvkin,** piano recital, Paul Hall, 7:30 P.M.

4/14 **Marisol Espada,** cello recital, Room 313, 8 P.M.
The Juilliard William Petschek Piano Award: Jeffrey Biegel, BEETHOVEN, BRAHMS, LISZT, SCRIABIN, RACHMANINOFF, STRAUSS/EVLER, Alice Tully Hall, 8 P.M.

4/15 **Christopher Roberts,** double bass recital, Room 313, 8 P.M.

4/16 One O'Clock Concert, Alice Tully Hall, 1 P.M.
Juilliard American Opera Center, *Don Giovanni,* Klauspeter Seibel, conductor; Dino Yannopoulos, director, Juilliard Theater, 7:30 P.M., also 4/18 at 7:30 P.M. and 4/20 at 2:30 P.M
Jung-Hye Hyun, cello recital, Room 313, 8 P.M.

4/17 **Eileen Hyun,** violin recital, Room 313, 8 P.M.

4/18 **Adele Winter,** cello recital, Room 313, 8 P.M.
A Concert of Chamber Music, Alice Tully Hall, 8 P.M.

4/19 **Sonia Rubinsky,** piano recital, Paul Hall, 8 P.M.

4/21 **Christine Vivona,** harp recital, Room 313, 8 P.M.

4/22 **Kevin Davidson,** viola recital, Room 313, 8 P.M.

4/23 One O'Clock Concert, Alice Tully Hall, 1 P.M.
Radegundes Nunes, trombone recital, Room 313, 8 P.M.

4/25 **Beth Nussbaum,** violin recital, Room 313, 8 P.M.
A Concert of Chamber Music, Alice Tully Hall, 8 P.M.

4/26 **Kay Stern,** violin recital, Paul Hall, 7:30 P.M.

4/28 Liederabend, Paul Hall, 4:30 P.M.
Anthony Rapoport, viola recital, Paul Hall, 6 P.M.
Richard Danielpour, composition recital, Paul Hall, 8 P.M.
Stacey Shames, harp recital, Room 313, 8 P.M.

4/29 **Noriko Ohtake,** piano recital, Paul Hall, 4 P.M.
Carlo Mannino, organ recital, Paul Hall, 6 P.M.
Music by Juilliard Composers, **Ashraf Abdelaziz, Mark Edward Gibbons, Samuel Zyman, Mete Sakpinar, Alvaro Betrand, Sebastian Currier,** Paul Hall, 8 P.M.
Perry Rosenthal, cello recital, Room 313, 8 P.M.

4/30 **Steven Sigurdson,** cello recital, Room 313, 8 P.M.

DRAMA

4/16 **Juilliard Theater Center,** John Ford's *'Tis Pity She's a Whore,* directed by Michael Kahn, Juilliard Drama Theater, 8 P.M., also 4/17, 4/24 and 4/25.

4/18 **Juilliard Theater Center,** Sam Shepard's *Buried Child,* directed by Steven Schachter, Juilliard Drama Theater, 8 P.M., also 4/22, 4/23 and 4/26.

4/19 **Juilliard Theater Center,** Henrik Ibsen's *The Lady From the Sea,* Juilliard Drama Theater, 8 P.M., also 4/20 at 2 P.M., 4/21 and 4/27 at 8 P.M.

4/30 **Juilliard Theater Center,** Sean O'Casey's *The Plough and the Stars,* directed by Peter Maloney, Juilliard Theater, 8 P.M., also 5/1 and 5/2.

LANGUAGE ARTS PERFORMANCE SERIES

4/10 **Ron MacKay** of Northeastern University, Boston, MA, *fiction reading,* Room 312, 5 P.M.

Lincoln Center

MUSIC

4/4 **Great Performers at Lincoln Center,** The English Baroque Soloists, John Eliot Gardiner, director; Malcolm Bilson, fortepiano, MOZART, Alice Tully Hall, 8 P.M.

4/5 **New York Philharmonic,** Martin Turnovsky, conductor; Marilyn Schmiege, mezzo-soprano; Rudolf Firkusny, pianist; Werner Klemperer, narrator; Westminster Choir, Joseph Flummerfelt, diector, MARTINU, NOVAK, DVORAK, 8 P.M., also 4/8, 4/18 and 4/22.

4/6 **Great Performers at Lincoln Center,** St. Paul Chamber Orchestra, Pinchas Zukerman, conductor; Alicia de Larrocha, pianist, NEIKRUG, HAYDN, MOZART, Avery Fisher Hall, 3 P.M.

4/7 **Metropolitan Opera,** *Aida,* 8 P.M.

4/8 **Naumburg Award Winner,** Christopher Trakas, baritone, Alice Tully Hall, 8 P.M.
Metropolitan Opera, *Carmen,* 8 P.M., also 4/11, 4/17, 4/21, 4/25 and 4/29.

4/9 **Great Performers at Lincoln Center,** Andres Segovia, guitarist, Avery Fisher Hall, 8 P.M.
Metropolitan Opera, *Don Carlo,* 7 P.M., also 4/12, 4/15, 4/18, 4/22 and 4/26.

4/10 **New York Philharmonic,** Christopher Hogwood, conductor; Jeanne Baxtresser, flutist; Judith Le Clair, bassoonist, All-Mozart Program, 8 P.M., also 4/11, 4/12, 4/15 and 4/17.
Metropolitan Opera, *Parsifal,* 6:30 P.M., also 4/14 and 4/19.

4/11 **Chamber Music Society of Lincoln Center,** Charles Wadsworth, Artistic Director, HAYDN, BEETHOVEN, BARBER, DVORAK, Alice Tully Hall, 8 P.M., also 4/13.

4/12 **Metropolitan Opera,** *La Traviata,* 8 P.M., also 4/16 and 4/19.

4/13 **Great Performers at Lincoln Center,** *I Musici,* Pina Carmirelli, violinist, FRANK MARTIN, NINO ROTA, VIVALDI, Avery Fisher Hall, 3 P.M.

4/16 **Great Performers at Lincoln Center,** *The Guarneri Quartet and Friends,* Benita Valente, soprano; Andras Schiff, pianist, HAYDN, SCHOENBERG, BRAHMS, Alice Tully Hall, 8 P.M., also 4/17.

4/20 **Chamber Music Society of Lincoln Center,** Charles Wadsworth, Artistic Director, BORODIN, IVES, BEETHOVEN, Alice Tully Hall, 5 P.M., also 4/21 and 4/22.

4/23 **Metropolitan Opera,** *L'Italiana In Algeri,* 8 P.M., also 4/26 and 4/30.

4/24 **New York Philharmonic,** Zubin Mehta, conductor; Philip Myers, hornist; Paul Neubauer, violist; Renée Siebert, flutist; Philip Smith, trumpeter, MOLTER, GRIFFES, HINDEMITH, BERLIOZ, 8 P.M., also 4/25 and 4/26.

4/27 **Great Performers at Lincoln Center,** *Bavarian Symphony Orchestra of Munich,* Sir Colin Davis, conductor; DEBUSSY, STRAVINSKY, BEETHOVEN, Avery Fisher Hall, 3 P.M., also 4/28.

DANCE

4/5 **The Joffrey Ballet,** *The Taming of the Shrew,* New York State Theater, 8 P.M., also 4/6.

4/12 **The Joffrey Ballet,** *Birthday Variations, Round of Angels, New Laura Dean Ballet, Rodeo,* New York State Theater, 8 P.M.

4/16 **The Joffrey Ballet,** *Romeo and Juliet,* New York State Theater, 8 P.M., through 4/20.

4/23 **Erick Hawkins Dance Company,** Alice Tully Hall, 8 P.M., also 4/24.

DRAMA

4/1 **Lincoln Center Theater,** John Guare's *The House of Blue Leaves,* Mitzi E. Newhouse Theater, Tuesdays through Saturdays at 8 P.M., Sundays at 7:30 P.M., Saturdays and Sundays at 2 P.M., through 4/27.
Lincoln Center Theater, *The Flying Karamazov Brothers,* Vivian Beaumont Theater, Tuesdays through Saturdays at 8 P.M., Sundays at 7:30 P.M., Saturdays and Sundays at 2 P.M., through 4/27.

New York City

MUSIC

4/5 **Columbia University Liszt Centennial Celebration,** Professor Jacques Barzun, speaker: ''Liszt's Adventures of the Mind and Heart;'' Jorge Bolet, pianist, *Bénédiction de Dieu dans la Solitude,* Ballade #2 in B minor, the Petrarch Sonetti #104 and 123, the Dante Fantasia, quasi Sonata; McMillin Theatre, 116th Street and Broadway, 3 P.M.; other events through 1986.

4/6 **An die Musik,** Eliot Chapo, violin; Richard Brice, viola; Daniel Rothmuller, cello; Gerard Reuter, oboe; Constance Emmerich, piano, BEETHOVEN, GORDON JACOB, HAYDN, MENDELSSOHN, Merkin Concert Hall, 129 West 67th Street, 4 P.M., 362-8719, student tickets at $3.
Juilliard String Quartet, All-Beethoven Program, Carnegie Hall, 3 P.M.

4/9 **John Browning,** piano, MOZART, BEETHOVEN, RACHMANINOFF, Carnegie Hall, 8 P.M.

4/16 **Boston Symphony Orchestra,** Seiji Ozawa, conductor; Jose van Dam, Kathleen Battle, Kenneth Riegel, Philippe Rouillon, soloists; Tanglewood Festival Chorus, John Oliver, conductor, Carnegie Hall, 8 P.M.

4/21 **Alfred Brendel,** piano, All-Liszt Program, Carnegie Hall, 8 P.M.

DANCE

4/1 **The Paul Taylor Dance Company,** City Center, 131 West 55th Street, through 4/27, 246-8989.

4/2 **Murray Louis Dance Company,** The Joyce Theater, 175 8th Avenue at 19th Street, through 4/20, 242-0800.

4/4 **Dance Theater of Harlem,** The Theater at Aaron Davis Hall, City College, 134th Street and Convent Avenue, through 4/6, discounted student tickets available, 690-4100.

4/10 **Jim Self and Dancers,** Dance Theater Workshop, 219 West 19th Street, also 4/11-4/13 and 4/17-4/20, 691-6500.

4/16 **Michiyo and Dancers; Anthony Morgan Dance Company,** Riverside Church, 490 Riverside Drive, through 4/20, 222-5900.

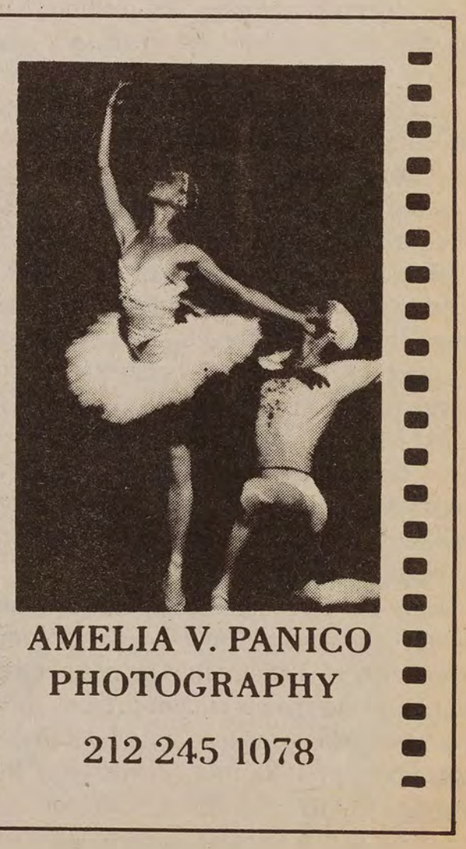
DRAMA

4/1 William Shakespeare's *Hamlet,* directed by Liviu Ciulei, with Kevin Kline, The Public, 425 Lafayette Street, 598-7150.
Anne Chislett's *Quiet in the Land,* Circle Repertory Company, Triplex, 199 Chambers Street at West Sdie Highway, 618-1980.

4/22 Eugene O'Neill's *Long Day's Journey Into Night,* directed by Jonathan Miller, with Jack Lemmon, Broadhurst Theater, 44th Street, west of Broadway, 239-6200.

FILM

4/4 **Film Society of Lincoln Center and the Department of Film of the Museum of Modern Art,** *New Directors/New Films Series,* 18 feature films, 4 featurettes and 9 short films, Roy & Niuta Titus Theaters at the Museum of Modern Art, 11 West 53rd Street, through 4/19, 877-1800 ext. 489.


AMELIA V. PANICO
PHOTOGRAPHY
212 245 1078

The JUILLIARD JOURNAL

Vol. No. 8 — The Juilliard School — May 1986

Artist's drawing of the proposed Juilliard dormitory. Juilliard will occupy the top 13 floors of the white building in the center. Other Lincoln Center constituents will occupy the other floors and the low part of the building to the west. The private apartment tower rises in the background.

DORM AWAITS CITY APPROVAL

Groundbreaking Possible by Late Fall

The Juilliard dormitory inches toward reality. That reality is still a long way off, but the project has now entered its decisive phase. For between now and mid-September the project, which will provide 13 floors of bedrooms and practice facilities as well as a cafeteria, must win approval of the City's Board of Estimate, or it stops cold.

Getting Approval

The Board of Estimate consists of the Mayor, the Controller, the President of the City Council, and the five borough Presidents. Its decision will come at the end of the six-month approval process called the Uniform Land Use Review Process (affectionately known to those in the trade as ULURP). ULURP approval is required for any building that deviates from local zoning regulations or that is to be built on land purchased from the City. The many recently constructed apartment buildings in this neighborhood have not required ULURP approval because they conformed to zoning regulations.

The proposed dormitory and adjoining structures (an institutional building for other Lincoln Center constituents and a privately developed apartment tower) will require a zoning variance and are to be built on land purchased from the City. That land is immediately to the west of Juilliard where a vacant public high school and fire station now stand (the proposal calls for demolition of the old school and incorporation of the fire station into the new building).

Besides the decision of the Board of Estimate, ULURP also requires a review of the project and approval or disapproval of it by the City Planning Commission and by the local Community Board. Each of these three bodies has 60 days to complete its review, beginning with the local Community Board.

Public Hearings

Two public hearings have now been held as part of the review by Community Board #7. At each of these hearings representatives of the Lincoln Center constituents spoke of their institution's need for the new building. Members of the Community Board and other local residents then spoke in opposition. At the first hearing, Juilliard was represented by James Sloan Allen, Director of Liberal Arts and Academic Administration, who declared that a dormitory has become an urgent necessity for Juilliard because the shortage and high cost of housing in New York are disrupting the lives and undermining the studies of students. At the second hearing, President Polisi represented the School and stressed how Juilliard must provide dormitory facilities to insure its very survival, for without a dormitory

continued on page 3

Commencement '86

The annual Commencement exercises will be held on Friday, May 16 at 11 A.M. in Alice Tully Hall. The speaker will be the celebrated baritone (and future Juilliard faculty member) Simon Estes. No tickets are required.

Following the exercises, the graduates, their guests, and all members of the Juilliard community are invited to a reception on the plaza over 65th Street (or, if the gods desert us and it rains, in the marble area just inside the plaza).

On the evening prior to Commencement, the Juilliard Orchestra will give its final concert of the year, also in Alice Tully Hall. Conducted by Jorge Mester, the Orchestra will perform a program of Respighi, Liszt, and Brahms.

Dancers to Travel to Far East This Summer

On July 19, when most of us are settling down to business at the beach, festivals, or the jobs that will help pay next year's tuition, 17 Juilliard dancers will embark on a two-week journey to Hong Kong and Taiwan together with Dance Division Director Muriel Topaz, faculty members Alfredo Corvino and Daniel Lewis, and Stage Department technician John Brady.

The group will travel first to Victoria, Hong Kong (the capital city of the British colony) where they will join students and faculty from seven other leading dance schools around the world for the first International Festival of Dance Academies. The week-long festival is being hosted by the Hong Kong Academy of the Performing Arts (whose Dean of Dance is a Juilliard alumnus, Carl Wolz).

Dancers from the Royal Danish Ballet School, Beijing Dance Academy, Victoria School of the Arts (Australia), National Institute of the Arts (Taiwan), Laban Institute (England), and Tokyo Dance, as well as the Hong Kong Academy and Juilliard will participate. Juilliard, said Ms. Topaz, is proud to have been invited as the United States' leading dance training institute.

During the week-long festival the dancers will become acquainted with their international peers both on the stage and off. On stage, each group will peform one-half of an evening's program during the week, and one piece at a gala performance set to culminate the festival. Juilliard will perform pieces from a repertoire of José Limón's *Traitor,* Martha Clarke's *Haiku,* David Parsons's *The Envelope,* Michael Uthoff's *New England Triptych,* and Paul Taylor's *Aureole.*

Off stage there will be master classes in both Western and Eastern dance forms including modern dance, ballet, Chinese classical dance, Chinese folk dance, and Kyogen, a Japanese dance form.

When the festival concludes, all but the Beijing group will travel on to the Institute of Arts in Taipei (the capital city of Taiwan, the island which constitutes the nationalist Republic of China). There the program will be repeated.

Juilliard's participation in the festival is being made possible through the generosity of the Astral Foundation; the Capezio Foundation and Ballet Makers; the Reed Foun-

continued on page 3

Peter Schaaf

Parents observe modern dance class at first annual Parents' Day, Saturday, April 19, 1986. Additional photos on page 8.

Gary Gladstone

Mrs. Frank Y. Larkin

Meet Juilliard's Chairman

She is tall, elegant, gracious, and warm. The kind of woman who can put others at ease with a friendly smile and effortless attentions. She is also Chairman of Juilliard's Board of Trustees.

Her name is Mrs. Frank Y. Larkin, and since assuming the chairmanship one year ago she has become a frequent and welcome presence at Juilliard performances, master classes, and other functions. In fact, she shows almost as much interest in the day-to-day life of the School as in the typical trustee responsibilities. "It is important that trustees know about the institutions they represent," she says, reflecting on her first year in office. She is particularly interested in the cross-fertilization of artistic and intellectual life among the three divisions. And to learn more about Juilliard in future years, Mrs. Larkin will not only participate in the many official activies but will be talking to faculty, visiting classes, and meeting with students—activities far removed from those of the normal Board Chairman.

But her unusual interest in the daily life of Juilliard does not mean Mrs. Larkin considers it the Board Chairman's role to run the School. Not at all. "The trustees simply appoint the President to administer the School," she said, "and then make it possible for him to do that" by overseeing the budget and the endowment, and raising funds. Serving as Chairman with Joseph Polisi as President has been especially enjoyable, she added, because "it is wonderful to work with a new administration of energetic people doing so many creative things. Juilliard is an exciting place these days, and I'm so glad to be part of it."

Looking to the future, Mrs. Larkin said the major task for the Trustees over the next few years will be to raise money for the dormitory building. The task will consume the time and energy of a lot of people, she noted, but it will be worth it to provide these "marvelous students" the housing they need.

Her dedication to Juilliard is not Mrs. Larkin's only association with the arts. She is a Trustee of the New York Philharmonic and the Museum of Broadcasting, and serves as Vice President of the Museum of Modern Art. She is also the mother of four children: one is a screenwriter, another is an actor, and the two others are businessmen and theater enthusiasts in New York.

Students and faculty should embrace the opportunity to meet this most charming and thoughtful head of the Juilliard community.

From Budapest: "World Music Days"

by Larry Alan Smith

When the International Society of Contemporary Music (ISCM) was founded in 1922, the original members of the organization decided that its purpose was to serve as a means of breaking down national barriers and personal interests. They were intent on publicizing and promoting contemporary music "regardless of aesthetic trends or the nationality, race, religion or political views of the composer." Through the establishment of national chapters, annual world meetings, and an annual international festival of new music, the ISCM has been able to continue its very important work.

With a past which reads like a history of 20th-century music, the ISCM now consists of 33 member countries from around the world. The United States section (known as the League of Composers/ISCM) has been affiliated with the world body for many years, having hosted the World Music Days in 1941, 1945, and 1976. As treasurer for the U.S. section, I was able to serve as one of the two American delegates at the General Assembly in Budapest this past March.

The 1986 General Assembly and World Music Days, organized by the Hungarian ISCM section, were a part of the annual Budapest Spring Festival. In addition to the three meetings of the world body, 14 concerts of new music were given. There were more than 50 works performed, and though Hungarian composers had the most works represented, we did hear music by composers from 25 different countries.

Most of the concerts were held in the Liszt Ferenc Academy of Music. This institution, to which Liszt was appointed President in 1875, has two very attractive concert halls. It is a place full of history where many great musicians of the past have played, studied, and taught. Bartók, Kodály, and Dohnányi were all students at the Academy of Music. Dohnányi later became its director, and both Bartók and Kodály were faculty members. The musical tradition in Hungary continues to this day for we did hear some excellent young Hungarian performers. For me, György Kurtág's chamber work, *Scenes From a Novel,* was the highlight of the festival. It made me think of those delegates who had heard the premiere of Alban Berg's Violin Concerto at the 1936 World Music Days in Barcelona. The tradition of new, wonderful music was continuing.

It was probably this mixture of tradition with the present and future which made my journey to Budapest so inspiring. The city itself is overflowing with music and history. Even the current political reality seems powerless against the musical enthusiasm of the Hungarian people. The ISCM, an organization which can boast early support from the likes of Stravinsky, Berg, Schoenberg, Webern, and Bartók, also shares this invigorating spirit which pays respect to the past, present, and future.

Larry Alan Smith is a composer and member of the L & M faculty.

Larry Alan Smith

The entrance to the Liszt Academy of Music in Budapest, site of the 1986 World Music Days.

On Stage with Master Teacher Sherrill Milnes

Peter Schaaf

Sherrill Milnes instructs American Opera Center (AOC) student Peiwen Chao on the first afternoon of master classes held at the school April 17 and 18.

Peter Schaaf

Brian Matthews receives direction from Mr. Milnes, April 18.

The American Music Center

by Carolyn Baldacchini

Back in the dark ages of the late 1930's, when American music was beginning to make a name for itself, five American composers—namely Otto Luening, Quincy Porter, Aaron Copland, Howard Hanson, and Marion Bauer—recognized a need for the promotion and performance of the music of their day. Their answer to this need was the American Music Center, a center which would make American music available for performance. Although the Center has grown considerably in the past 46 years, the basic philosophy has remained the same. Now located at 250 West 54th Street, the Center is, in the words of Executive Director Nancy Clark, "dedicated to the recognition and performance of American contemporary music." Since its founding, it has grown into a comprehensive library of scores and research information.

The library contains over 25,000 scores, 5,000 recordings, and a growing collection of video tapes. Any composer who is a citizen or permanent resident of the United States can submit his scores to the library. The services of the library are free and available to anyone, but the Center is quick to point out that the scores are for perusal only. If a performer wishes to play a piece, the Center will help him get in contact with its publisher or composer. The recordings, which are for use in the Center only, include such labels as CRI and New World. These recordings are valuable not only to musicians, but also to dancers and actors who need a particular type of piece or specific instrumentation.

Each composer who submits a score must also include a brief biography and list of compositions. This information is the beginning of a file to which articles, program notes, reviews, and letters will be added, culminating in a valuable source of information. Besides these files, there are others containing information on performers and ensembles that play new music. The availability of this information provides a necessary link between the composer and performer by putting each in touch with the other.

The Center is also devoted to the active promotion of American contemporary music. Last November the Center initiated the American Music Week, now an annual event. Forty-two states and over 162 cities participated, and more than 700 works, featuring 50 premieres, were performed. This festival includes not only concert music, but also gospel and jazz. The deadline for submitting a performance program in order to participate in next year's festival is May 15.

The American Music Center also advocates new music by frequently issuing statements on behalf of composers and alerting members to changes in Congress that may have an effect on them. In order to promote our new music outside of the United States, the Center sends recent recordings to radio stations in Europe, Israel, Australia, and Japan.

Membership is available, at an annual fee of $15.00 for students under the age of 25, to both composers and performers. In addition to receiving a newsletter every other month, members receive packets which include lists of publishers, record companies, and orchestras specializing in new American music, along with helpful articles on copyright laws, getting published, and grants for composers and performers. A membership directory comes with the annual fee.

Carolyn Baldacchini is a fourth-year viola student.

Dorm Awaits Approval

continued from page 1

Juilliard will not be able to attract the best students. Juilliard students also rose from the audience on both occasions to speak in behalf of their need for housing.

At both hearings opponents of the project directed their criticism not so much at the dormitory and the Lincoln Center building but at the proposed apartment tower. They said the Lincoln Center constituents might well need the spaces they are seeking to provide, but there is no justification for the proposed 60-story apartment tower. This tower will simply add further congestion to a neighborhood rapidly becoming overdeveloped.

The Lincoln Center spokesmen explained that only by selling air rights for an apartment tower to a private developer can the Lincoln Center constituents afford to complete the project at all. Those air rights might provide as much as $50 million of the approximately $85 million that the dormitory and institutional building are expected to cost.

The Community Board will vote on the project on May 6. Then the proposal will go to the City Planning Commission and shortly after school opens next fall, we will get a final vote from the Board of Estimate. If that vote goes our way, construction will begin later in the fall. Then the dormitory could open in 1989. Let us hope.

Dancers to Travel to Far East

continued from page 1

dation; Taffy's Dancewear; and several private donors.

The students who have been selected for the group, based on this past year's casting, with preference given to returning students, are:

Steven Beckon
Paula Davis
Bonnie Fields
Diana Fantano
Bruce Harris
Jonathan Kane
Peter London
Michelle Mose
Kraig Patterson
Emilie Plauche
Lisa Robbins
Kirk Ryder
Louisa Santarelli
Torbjorn Stenberg
Kaisha Thomas
Anthony Tumbarello

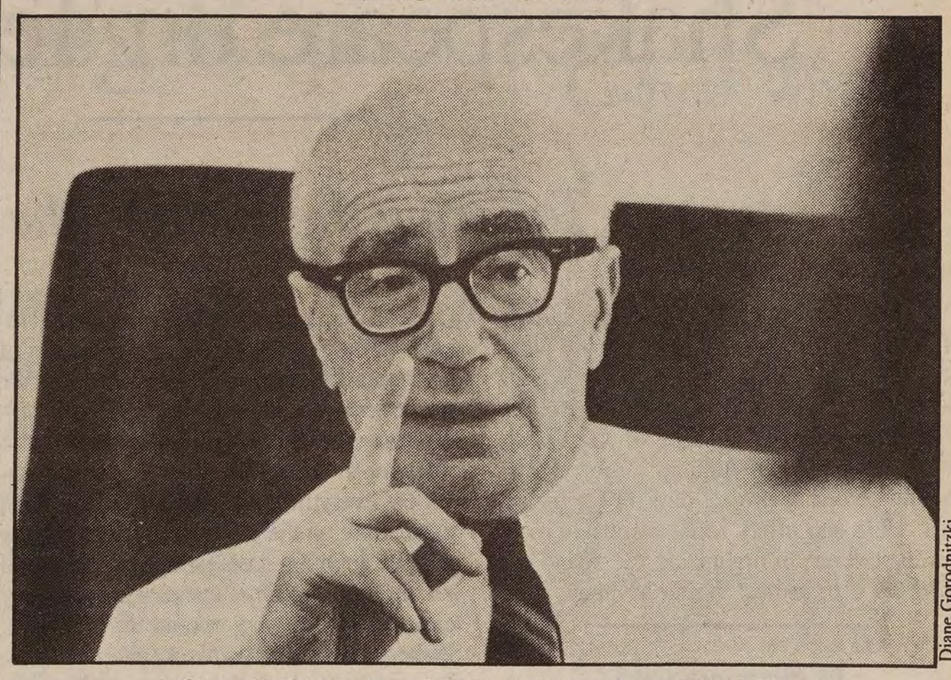
The group will return to New York August 1. *Bon Voyage!*

Watch for an account of the dancers' journey in the September issue of The Juillard Journal.

So long for the summer!

The next issue of
The Juilliard Journal
will be September, 1986.
Deadline for submission
of materials: August 10.

In Remembrance



Diane Gorodnitzki

SASCHA GORODNITZKI

May 24, 1904–April 14, 1986

Sascha Gorodnitzki, an internationally known concert pianist and a member of the faculty of The Juilliard School since 1948, died in New York Hospital-Cornell Medical Center, New York City on the evening of Friday, April 4. Mr. Gorodnitzki, who would have been 82 next month, had been ill for some time.

"Juilliard and the entire world of music will mourn the passing of this extraordinary pianist and outstanding teacher," said President Polisi. "He played a very prominent role in 20th-century music and music education." President Polisi announced that there will be a memorial service at the Juilliard Theater at 5 P.M. on May 14.

In remembrance of Mr. Gorodnitzki, two of his former students here record their recollections.

by Miyoko N. Lotto

I came to study with Sascha Gorodnitzki in 1963, having heard so much about him from a colleague who studied with him and had won the Geneva Competition that summer. I somehow imagined that he would look exactly like Brahms since the only record I had of Mr. Gorodnitzki was the Brahms Variations (Paganini and Handel) with a picture of Brahms on the cover. How surprised I was to meet a very distinguished-looking, graceful, modern professor. He assigned me the Chopin F Minor Concerto for my first lesson, and upon hearing my hardly audible leggiero runs in the first movement, he commented, "The people sitting all the way in the back of the balcony, who love this music the most, won't be able to hear you! You must play for them!" With those comments, he moved me for the next 23 years.

"The first requirement of a good teacher is to love his students," he often said, and how we all felt his love! His teaching was dramatic: "You must weep," he would gesture in anguish. His teaching was lyric: "Singing tone" was the basis of all his lessons. His teaching was powerful: "Fire! Play with fire!" he would yell with glaring eyes. His teaching was tender: "Play with warmth, play with all your heart," he would cajole. His teaching was joyful: "The joy must be contagious! The entire audience must feel like dancing!"

His intolerance for mediocrity and vulgarity was absolute. And with his marvelous wit, he could pinpoint the musical problems and instantly describe them to you in a humorous sentence. Somehow it always sounded correct when he tapped a tempo, sang a turn of phrase or motioned a rhythm. As you came out of his studio, you had a distinct feeling that you were on the correct path to music making.

Mr. Gorodnitzki's musical instincts were always sharply honed, his musical taste impeccable. Sascha Gorodnitzki was a truly first class artist and a first class citizen, and no one will ever fill the enormous gap he has left behind.

Miyoko N. Lotto received a Master's degree in 1973 and has served as Mr. Gorodnitzki's assistant.

by Jim Barbagallo

Oh what I would give to be the walls in Room 578. Can you imagine the music, the advice, the anecdotes they must have heard for the past sixteen years?

I can remember my first entrance to Room 578 in 1972. I was absolutely panic-stricken. As I opened the door, the beautiful melodies of the Rachmaninov 3rd Piano Concerto were soaring my way, and all I could think was: How would the man inside ever want to hear next my lowly Prelude and Fugue? My anxiety that day and for the next fourteen years was quelled by the kindness, patience, love, and intelligence of the man in Room 578.

Sascha Gorodnitzki was a gracious, polite, generous, warm-hearted man, a stubborn, uncompromising perfectionist, a consummate pianist, and—my teacher. His greatest legacy to me, and to all his students, was his sense of beauty. His was a constant quest to have us make beautiful sounds at the piano, to turn beautiful phrases, to search out beauty in every measure of music and project that beauty to our listeners. He was not lavish with praise in Room 578, but all we had to do was set foot on a stage and in his eyes we were "the best." He would receive calls from and occasionally dine with Rubinstein and Gilels, yet never be late for or cancel one of our lessons. A naturally fun-loving man, he would quickly challenge anyone to a game of tennis or ping-pong, and he would relish evening poker with his friend and colleague Josef Raieff.

As I grow older and have more opportunities to put into practice that which I've learned from Sascha Gorodnitzki, I see that his vision for us, his students, was a musical life well beyond Room 578. I shall miss my teacher's physical presence but I am lucky to always carry his piano sound in my ear, his words in my thoughts, and his love for the union of life and music in my heart.

Jim Barbagallo received a Master's degree in 1976 and has served as Mr. Gorodnitzki's assistant.

Shakespeare on Television

Tailoring the Bard to the Tube

The Shakespeare Hour is an unusual and effective presentation of Shakespeare plays on television. The series began on WNET on March 23 and concludes this season on May 4 with the last episode of *King Lear*. Marie Squerciati of Juilliard's Liberal Arts faculty served as project director for the series. Here she offers some recollections of her experience in organizing the series and working with its host Walter Matthau.

by Marie Squerciati

We made three important decisions in creating *The Shakespeare Hour*: to break the full BBC-Time-Life productions into one hour episodes; to have Walter Matthau as host and guide; and to have the host prepare over two and one-half hours of narrative in addition to simple wraps (opens and closes for each hour program).

We broke the plays into hours not because we think little of television or television audiences, but because if each age reinterprets Shakespeare, this televised version may be said to be "the Shakespeare of the 80's" or "television's Shakespeare." Just as the intermission, the drop curtain, and the five act structure are adjustments to Elizabethan stage conventions, so the 58-minute hour, the one hour a week series, the episodic drama, the close up, the voice over, and the dissolve are part of television's conventions. Given the fact that the televised plays ran to three and four hours; given the poetic richness of the language and the dramatic intensity of a televised play with close ups, etc.; given the physical realities of television—a small-screen domestic appliance that gets a lot of competition from family members, telephones, room lights and the remote control "zapper"—it seemed basic wisdom to break the plays into hours.

"If music be the food of love, play on."

—Shakespeare
Twelfth Night

Sometimes we went for "television" endings—breaking the action at the hour with a cliff hanger rather than at a scene end. When that was possible, it worked very well. (The first hour of *All's Well* ends with a freeze of Bertram's open-mouthed amazement at Helena's proposal of marriage. You have to tune in next week to find out what he answers.) At other times, the act or scene ending was right. At the end of *Lear* we left the studio set vacant for a moment before Matthau walked in to give a thoughtful commentary on the play. Our approach changed according to the play, but the constant was our decision to do everything necessary to remove whatever obstacles stood between the play and the television audience.

"When you do dance, I wish you A wave o' the sea, that you might ever do nothing but that."

—Shakespeare
The Winter's Tale

There is nothing like Shakespeare, and nothing on television remotely like these plays, so Shakespeare on television required a special climate. Without the communal intensity of a darkened theater, the tension of the actual moment in stage drama, or the perspective of a large screen in movies, television was bringing Shakespeare into everyone's *home*. We tried to give the audiences everything they needed to help them concentrate on the play. Once they gave the play the attention it demanded and deserved (an attention which is just never evoked by television), the play would do the rest. Shakespeare would do his magic, once people watched. And they have really been watching.

"All the world's a stage, and the men and women merely players."

—Shakespeare
As You Like It

We never wanted to tell people what to think, but we did want to bring the audience *into* the play, and, through thoughtful commentary at the end of each hour, leave the play working in their minds.

In the two and one-half hours of commentary we created about these plays and Shakespeare, we did our nuts and bolts work (intros, recaps, teases) and still delivered very fine literary criticism in Matthau's straight-talking plain style. This criticism was intercut with play clips and resulted in a rare television mix of classical theory with state of the art performance criticism. For example, at the end of *King Lear,* Matthau talked about those moments from the play that seemed to jump out at you and say, "Okay, *this* is what the play is about." We immediately cut to each clip from the play and showed it while discussing it. Viewers experienced the dramatic moment again—not just remembered it, or read it, or heard it quoted—as they considered the critical idea.

Walter Matthau and Shakespeare

Some actors don't *do* television. Walter Matthau doesn't *do* television, we were told when we realized he was exactly the person we wanted to host *The Shakespeare Hour*: a first-rate American actor with the stature to introduce the Shakespeare plays but with a style that would attract, not intimidate, audiences.

Mozart and Shakespeare are two of Matthau's great loves, as those of us in the studio soon came to know well. At first it had seemed like a joke when Matthau showed up for lunch in the WNET board room wearing a baseball cap with the word MOZART where the team name should have been. Later we learned it was not simply a joke. When we screened a Walter Matthau-Glenda Jackson movie we discovered he'd had a hand in the sound track: that movie, *Hopscotch,* had more Mozart than *Amadeus*.

The subtle Matthau influence was also exerted on our scripts. "Can't we find a simpler way to say that King Lear was a dope?" he'd joke. Then he and the writer and our resident Shakespeare scholar would huddle for rewrites. Matthau threatened to do the introductions like a gangster testifying in court, constantly looking over his shoulder to check with his lawyers (our Shakespeare authorities) to make sure everything he was saying was okay.

But in truth, Matthau knew his Shakespeare. When a television interviewer asked, "What brought you to Shakespeare?" Matthau did a perfect parody of the dumb starlet interview—having said that her favorite music was "Classical," she was stumped speechless by the next question, "Who are some of your favorite composers?" He then told his interviewer that he'd been reading Shakespeare since he was a child, that he was in *this* Shakespearean play in grammar school, *this* one in high school, *that* one in acting school, up until his last professional appearance. "I play Iago in . . . What was the name of that play?"

On another occasion he anticipated the obvious question, telling the press: "I wasn't their first choice for host of *The Shakespeare Hour.* They tried to get Sylvester Stallone but he was busy. Then they tried to get Arnold Schwarzenegger, but he couldn't do it."

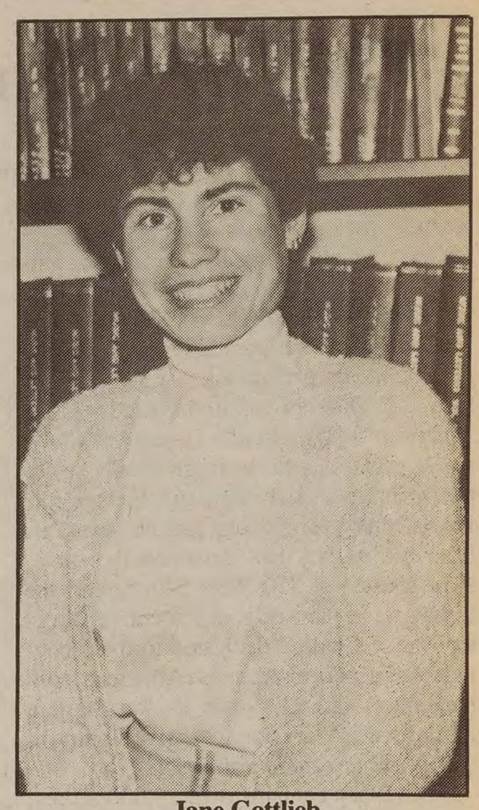
But Walter Matthau *was* our first choice, a brilliant actor, an actor's actor. Matthau's work is so fine and subtle it is almost transparent; it has that special grace, that Renaissance *sprezzatura:* the art of doing something beautifully, with total naturalness.

"He demonstrated this definitely on the final day of shooting. At the end of the day the producers, Harvey Bellin and Tom Kieffer, ambushed Matthau with a cruel request: Would he agree to tape an hour of voiceovers live in case a picture or a film clip wasn't available in time and we would have to cut back to him? Graciously, tirelessly, Matthau did an hour of script, cold, perfect on the first take. The script even included one piece of Elizabethan bombast right next to a Falstaff speech, which Matthau delivered unrehearsed, first take, so brilliantly that it made our hearts ache that this was our last day working and that the most we could produce this time around was two and one-half hours of documentaries and wraps for an existing British series, instead of mounting our own production with great American actors, like Matthau, playing the roles.

John Cerminaro

Cerminaro to Join Horn Faculty

John Cerminaro, the principal horn player of the Los Angeles Philharmonic, will be joining the Juilliard horn faculty in the fall. Mr. Cerminaro has appeared as a soloist with many of America's leading orchestras and as a recital and chamber musician throughout the United States. A recipient of the Naumberg Award from The Juilliard School, Cerminaro has played principal horn with the New York and Los Angeles Philharmonic orchestras and is the permanent solo horn of the Aspen Festival Orchestra.



Jane Gottlieb

New Head Librarian Appointed

Jane Gottlieb has been appointed the new Librarian of The Juilliard School. She will join the staff this June, succeeding Brinton Jackson who retired earlier this year.

Ms. Gottlieb has been Librarian of Mannes College since 1983. Prior to that she served as Music Librarian at the General Library and Museum of the Performing Arts at Lincoln Center and was Principal Librarian at the American Music Center from 1978 to 1982. She holds a B.A. in Music from the State University of New York at Binghamton and a Master's degree in Library Science from Columbia University. An active author and editor, who is now working on a book about music competitions, awards and prizes, Ms. Gottlieb also serves as Vice-Chairperson for the Greater New York Chapter of the Music Library Association.

Dean MacCombie Receives Honorary Degree

On April 2, Dean Bruce MacCombie received an honorary Doctor of Fine Arts degree from his alma mater, The University of Massachusetts at Amherst. This degree was awarded in recognition of his achievements as composer, teacher, scholar, and music publishing executive, and in recognition of the major role he will play in the future of the arts in America as Dean of the Juilliard School.

Dr. MacCombie was one of six notable alumni to be so honored by the University at a special convocation held to celebrate the tenth anniversary of its Fine Arts Center. The comedian Bill Cosby, the jazz pianist, composer and conductor Billy Taylor, and the Chairman of the National Endowment for the Arts, Frank Hodsoll, were among the other recipients. Mr. Hodsoll addressed the large gathering and Mr. Cosby, who holds a Ph.D. in Education from the school, spoke briefly. Each honoree was presented a scroll and hood, which Dr. MacCombie plans to don for Juilliard's commencement May 16.

"It was nice to be invited back to the campus, especially in such illustrious company," said Dr. MacCombie, who received his B.A. there in 1967 as well as his M.M. in 1968. He also holds a Ph.D. from the University of Iowa.

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Food

Hunan Cottage
57 W. 76th Stree
873-1220
Full Chinese Me

Noodles
40 W. 72nd Stre
873-3550
Italian Food $3.

Diane's Uptown
249 Columbus A
799-6750
Burgers, Ice crea

The Front Porch
2272 Broadway
877-5220
Good Homemad

Mama's Famous
168 Amsterdam
874-0347

Le Bonne Soup
W. 46th Street—

Chan Cheun Res
422 Amsterdam
799-8467

Uncle Charlie's—
56 Greenwich Av
255-8787

Happy Burger I
2847 Broadway
666-4962

Theater Center's Spring Rep

Jessica Katz

Mark Philpot and Christina Haag in *'Tis Pity She's A Whore*, performed on April 16, 17, 24 and 25.

L to R: Michael Wincott, Greg Jbara, Gabriella Farrar, Spencer Beckwith in *The Plough And The Stars*, presented on April 30 and May 1 and 2.

Jessica Katz

L to R: David Hunt, Lisé McDermott and MeLinda Mullins in *Lady From The Sea*, presented April 19, 20, 21 and 27.

Jessica Katz

L to R: René Rivera, Constance Crawford, and Michael Wincott in *Buried Child*, performed on April 18, 22, 23 and 26.

Culture Watch

Recordings

Bach On Wood. Selections by Vivaldi, Bach, Corelli, Pachelbel, and Handel (CBS Masterworks M-39704). Arranged and performed by Juilliard percussion alumnus Brian Slawson and featuring current Juilliard flute student Amy Porter, this unusual recording was, says Mr. Slawson, "inspired by the exciting possibilities of the percussion family; the technical advancements in the performing industry; and my deep respect for the composers." Employing dozens of instruments ingeniously over-dubbed, the work is, according to Stephen Holden of *The New York Times,* marked by "classical knowingness and humor" and, in the words of another critic, is a "gem of a light classic." The recording received a grammy nomination earlier this year.

Exhibitions

The Performing Arts of India. New York Public Library at Lincoln Center, Astor Gallery. Rare miniature paintings, three-dimensional Rajasthani puppets, and musical instruments depict the classical, folk, and popular genres.

Harmonizing the Arts. New York Public Library at Lincoln Center, Music Division. Designs for music covers by Matisse, Chagall, Picasso and other artists.

Books, etc.

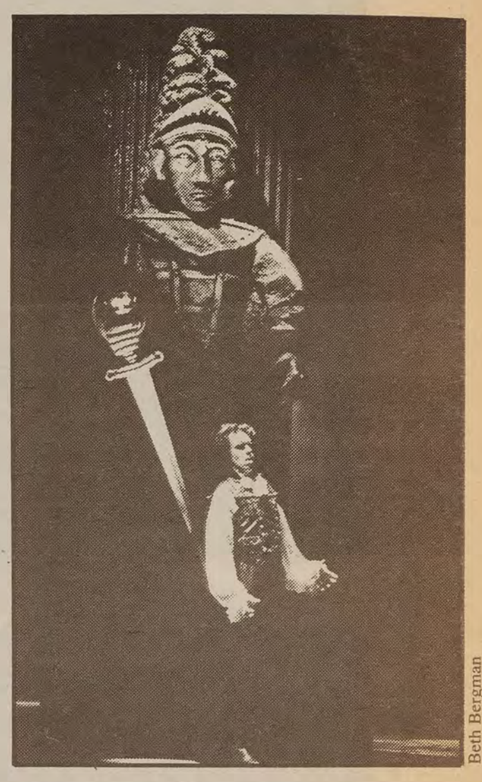
The Romance of Commerce and Culture, by James Sloan Allen (University of Chicago Press, 336 pp., $13.95 paperback). Written by Juilliard's Director of Liberal Arts and Academic Administration, this is a study of how art, ideas and commerce joined forces in the 20th century, changing the relation of art to life and yielding such creations as the Great Books movement and the cultural institutions of fashionable Aspen, Colorado, including the Music Associates of Aspen. It is, wrote a prominent reviewer, "one of the most significant pieces of cultural history to be published in the last decade."

Women Making Music: The Western Art Tradition, 1150-1950, edited by Jan Bowers and Judith Tick (University of Illinois Press, 424 pp., $21.95). Addressing the neglect of women in the history of music, this collection of original essays explores the contributions of female musicians throughout modern Western music history.

The Emancipation of Music from Language: Departure from Mimesis in Eighteenth-Century Aesthetics, by John Neubauer (Yale University Press, 264 pp., $21.50). This analysis of 18th-century music argues that the aesthetics of the period advanced the idea of "absolute music," which the author associates with the rising influence of mathematical notions of music in Romanticism.

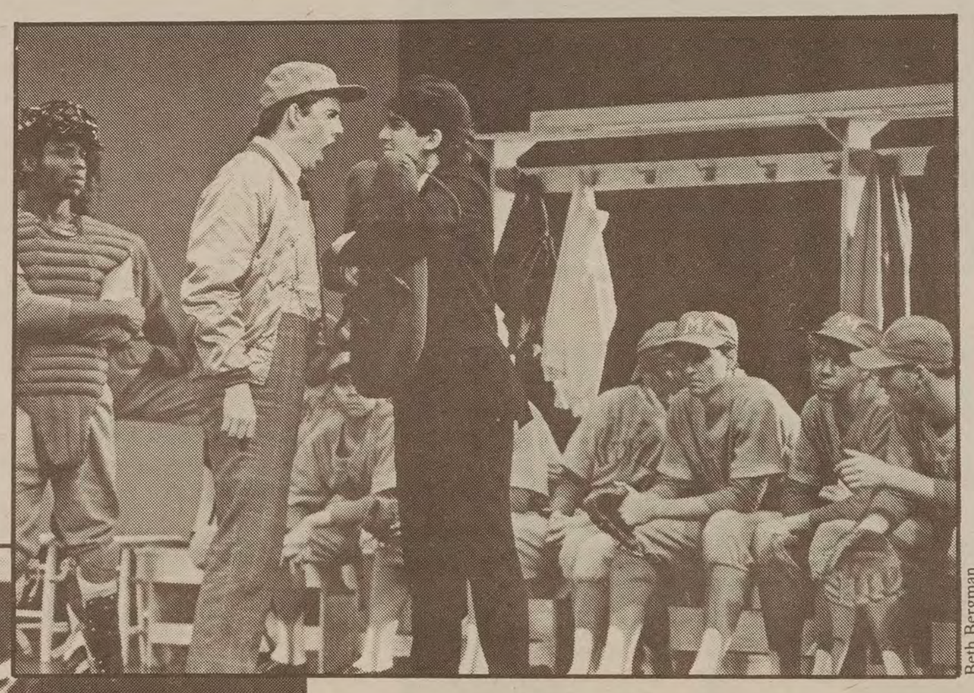
The Player's Passion: Studies in the Science of Acting, by Joseph R. Roach (University of Delaware Press, 255 pp.). The chairman of Performing Arts at Washington University in St. Louis here examines acting styles from the 17th to the 20th century and measures them against prevailing conceptions of the human body. Among the topics he illuminates are the shifting standards of naturalness and the dominant modern idea of psychological reality.

Looking Back On A Lar
1985-86



Beth Bergman

Above: David Barrell as the lead in the AOC's production of *Don Giovanni* in April.

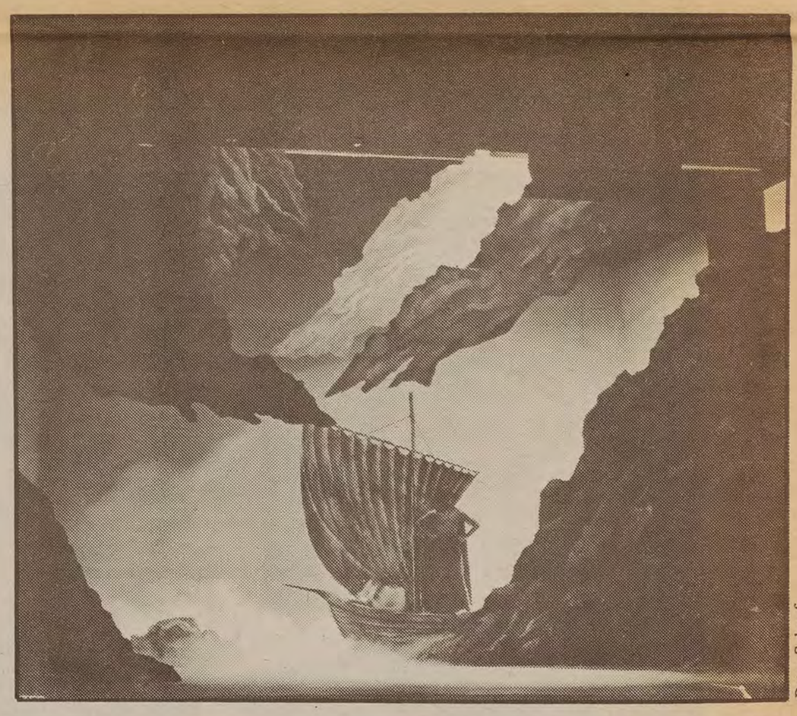


Beth Bergman

At right: A scene from the New York premiere of William Schuman's baseball cantata *Casey at the Bat,* which the AOC presented in celebration of Mr. Schuman's 75th birthday in November.

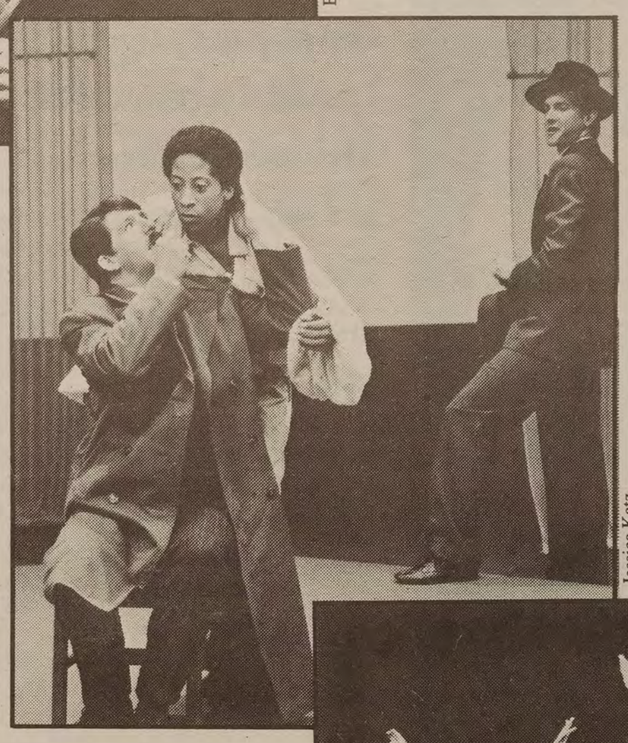
Beth Bergman

Above: Behind the scenes at the joint New York Philharmonic–Juilliard concert in February: Hae-Young Ham talks with Philharmonic Concertmaster Glenn Dicterow.



Peter Schaaf

Above: The set of the AOC production of Gounod's *Mireille* in February.



Jessica Katz

At right: Greg Jbara, David Rainey, and Spencer Beckwith on stage during *Live From Lincoln Center* in October.

Above: The co York Philharm baton of Zubin

Jane Rady

Above: A scene from Paul Taylor's *Aureole* performed by the Juilliard Dance Ensemble in their fall concert. L to R: Alicia Barrs, Bruce Harris, Michelle Mose, and Lisa Robbins.

A Landmark Year

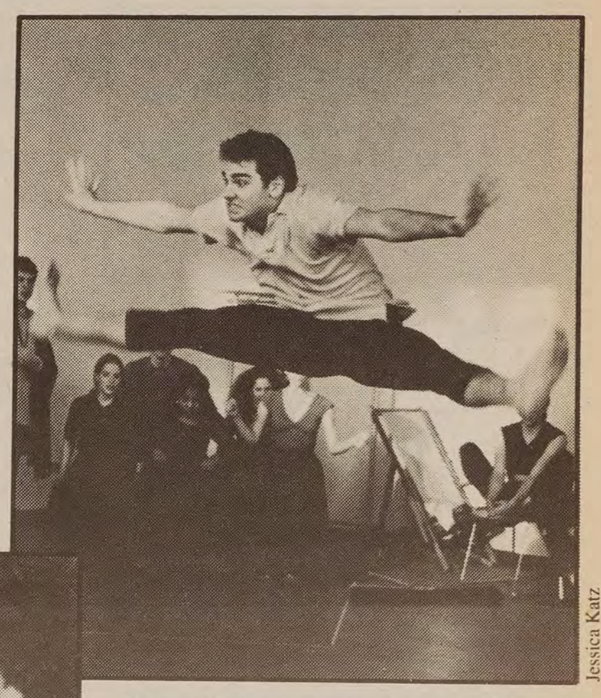
Beth Bergman

s the lead in the
Don Giovanni in

Peter Schaaf

set of the AOC
f Gounod's *Mir-*
ary.

Jane Rady

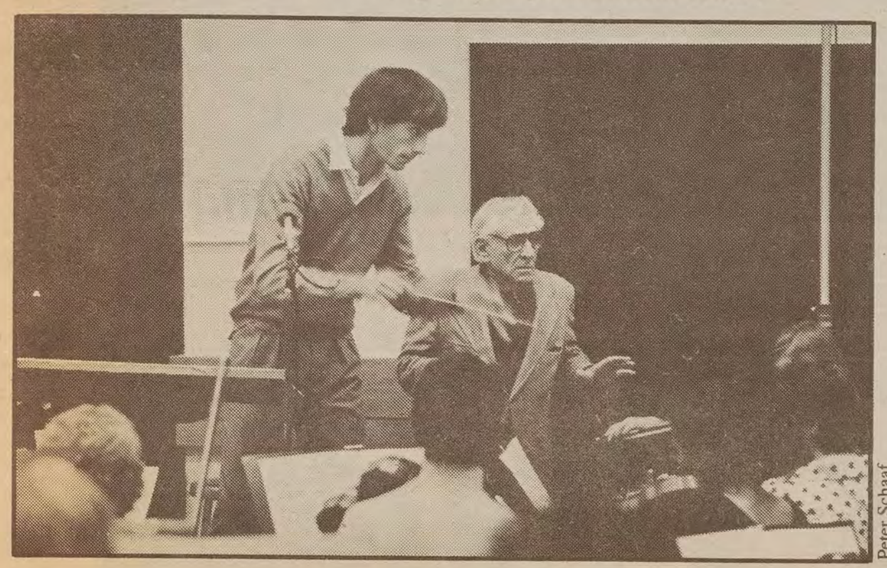


Jessica Katz

Above: Drama student Howard Kaye in the first-year students' annual in-class Circus.

Peter Schaaf

At right: Hosts Kelly McGillis and John Rubinstein share a laugh at *Live from Lincoln Center*.



Peter Schaaf

Above: Bruno Ferrandis conducts a selection from Mahler's 7th Symphony with help from master teacher Leonard Bernstein in December.

Peter Schaaf

Above: Miriam Shames with Yo-Yo Ma at the master class he conducted in February.

Jane Rady

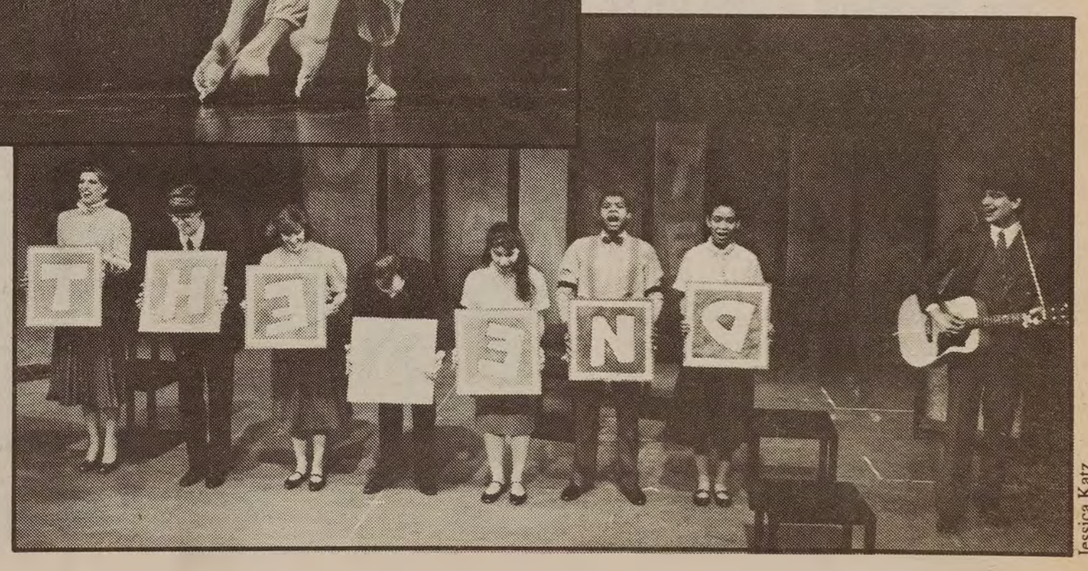
Above: Solveig Olsen performs in Anna Sokolow's *Rooms*, part of the Dance Ensemble spring concert.

Peter Schaaf

Above: The combined Juilliard and New York Philharmonic Orchestras under the baton of Zubin Mehta at joint concert.

Jane Rady

At left: David Hedrick, Solveig Olsen and Torbjorn Stenberg in a sequence from Martha Clarke's *Haiku* during the fall dance concert.



Jessica Katz

At right: The ending of the third-year students' production of *American Short Story Theater* in April. L to R: Christine Dunford, Roger Anderson, Nance Zimmerman, Michael Rudko, Pauline Lepor, Oliver Barreiro, Joanne Kilgour, Irwin Appel.

Teachers To Learn In Summer Program

Each summer, the pace of life at Juilliard slows to the wonderful lull of a siesta. Classes are over, students and faculty have scattered, only the first two floors are air conditioned. It is then that for three weeks each July the School becomes home to the Lincoln Center Institute's summer session for school teachers and administrators.

The summer session aims to open up the world of the arts to young people by engaging their teachers in the arts in a variety of ways. Over 600 teachers from many secondary and elementary schools in New York City and the surrounding metropolitan area come here to experience music, theater, dance, and the visual arts, by means of performances, workshops and museum visits.

The programs are then made available to schools during the year, in conjunction with performances given by students and alumni from Juilliard's own Lincoln Center Student Program.

Juilliard Students and Alumni to Perform

During this summer's session, according to Richard Killough, Director of the Lincoln Center Student Program, students and alumni will present five different performance programs. Each program will be performed twice.

Seven dancers are slated to perform *The Envelope* and *Threshold,* two works by the young American choreographer David Parsons. They are witty, humorous pieces, set to music by Rossini and Britten.

An additional dance program to be presented is *Cross-Cultural Dance,* a work consisting of four dances from different ethnic traditions: Asian Indian, Spanish, Afro-West Indian, and American jazz. The program, which was well-received when presented in schools last year, will be performed by eight students.

A diverse program of American songs ranging from folk ballads to pieces by leading contemporary composers will also be performed by Dale Stine, baritone. The program will include a new work by Juilliard faculty member Larry Alan Smith, who has been commissioned to write a song utilizing audience participation.

Listeners will have a chance to hear the similiarities and differences between Western and Non-Western music in an East-West music program which will be presented by alumni Wendy Stern (flute), Thomas Garcia (guitar), and Scott Thomas (percussion).

The fifth program will be a music-theater piece based on the King Arthur legend, entitled *The Green Knight.* The work is being commissioned and produced by the Institute. It will feature three actors playing many roles, and music composed by Juilliard alumnus Richard Peaslee performed by seven Juilliard musicians.

When the programs are taken into the schools next year, a sixth will be added: the Schubert *Quartetsatz* and Stravinsky's *Three Pieces for String Quartet,* to be performed by a Juilliard quartet. It will be performed this summer by the Alexander Quartet.

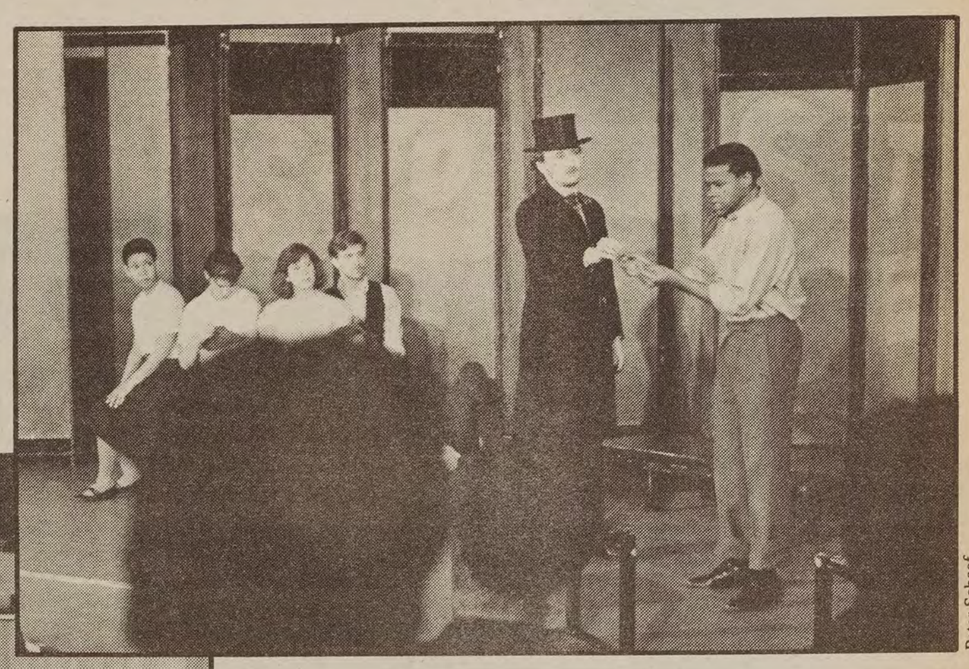
In its 26 years of existence, the Lincoln Center Student Program, in close collaboration with the Lincoln Center Institute, has been an unqualified success. It not only gives students valuable opportunities to perform, but brings the enjoyment of the performing arts directly to public school children.

The Director of the Lincoln Center Institute is former Juilliard Dean, Mark Schubart.

PARENTS' DAY

Families Join Students for Insider's View of School

At right:
Third year students perform a piece from *American Short Story Theater.* L to R: Nance Zimmerman, Roger Anderson, Michael Rudko, and Oliver Barreiro.

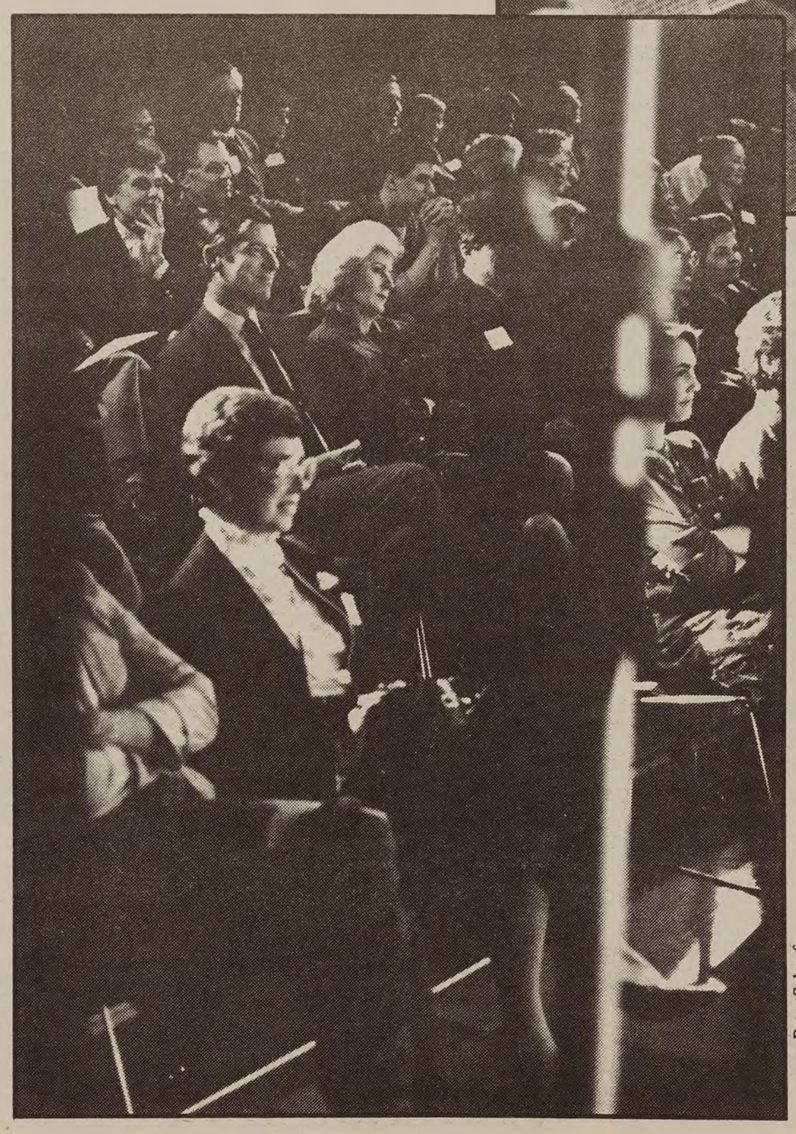


Peter Schaaf

Peter Schaaf

Above:
Frank Almond performs in Paul Hall recital.

Peter Schaaf



Peter Schaaf

Above:
Shirley Palmer, seated next to her husband James, takes a moment for good reading. They are the parents of Accompanying student Barbara Palmer.

At left:
Parents enjoy drama students' presentation of *American Short Story Theater.*

What is CHARIVARI?

Juilliard's Annual Year-End Celebration!!

Saturday, May 3
from 9 P.M. to 1 A.M.
For MUSIC...FOOD...AND FUN
(Must Bring I.D. For Proof Of Age To Be Served Beer)
No Admission Charge—Guests Are Welcome
DON'T MISS IT!!!

Sign Up Now!

Work Study Jobs For Fall

It's not too early to start thinking about a work study job for next year. Job assignments for next fall will be available beginning Monday, May 5 in the Financial Aid Office, Room 233.

It's difficult to concentrate on your specific artistic discipline if you constantly worry about how to make financial ends meet, and that's where the Financial Aid Office can help. Work study jobs are available at the School through two programs—The College Work Study Program (CWSP) and The Juilliard Student Payroll (JSP)—both designed to help you pay for your tuition and living expenses while at School.

In considering a work study job, don't overlook the intangible value of the skills and experience you'll gain that can be of significant help to your career. Work study jobs exist in nearly every office of the School: the divisions, library, health office, building maintenance office, Conductor's Orchestra, and many more.

Next year's basic pay rate will be $5/hour, though some positions requiring special skills and experience will be available at higher rates. Work hours may be flexible or rigid depending upon the job.

If you're interested and eligible but not yet registered for work study, you will have to fill out an application form and sign an employment contract. If you are already registered, simply bring in your Fall 1986 schedule so that a specific assignment can be made before the end of school.

If you'd like further information, contact Patrick Daughtry in the Financial Aid Office.

Classifieds

MUSIC SCHOOL FOR SALE—upstate New York between Saratoga and Albany. Established 1978. Excellent opportunity with established clientele. $28,000. Call: 518-371-0128, leave message.

COMPOSERS WANTED for theatrical works ranging from light musical to serious opera. Call Dan: 929-5213.

To Students *Not* Living At The YMCA:

The Student Affairs Office is now taking reservations for rooms at the YMCA for 1986-87. A deposit of $200 is required, and rooms will be reserved on a first-come, first-served basis. Number of rooms is EXTREMELY LIMITED! Deadline: June 1, 1986.

Student Life: The Survey (Part II)

As part of the student survey completed last semester, students were asked to suggest nice, inexpensive places of interest to students in New York City. Below is a list of some of the favorites.

Food

Hunan Cottage
57 W. 76th Street
873-1220
Full Chinese Meal $7-8.

Noodles
40 W. 72nd Street
873-3550
Italian Food $3.95-9.95.

Diane's Uptown
249 Columbus Avenue at 72nd Street
799-6750
Burgers, Ice cream.

The Front Porch
2272 Broadway at 82nd Street
877-5220
Good Homemade Soup!

Mama's Famous Restaurant
168 Amsterdam Avenue
874-0347

Le Bonne Soup
W. 46th Street—near 6th Avenue

Chan Cheun Restaurant
422 Amsterdam Avenue at 80th Street
799-8467

Uncle Charlie's—Downtown
56 Greenwich Avenue
255-8787

Happy Burger I
2847 Broadway
666-4962

Burger King
1557 Broadway and other Branches

Pizza Joint Too
70 W. 71st Street
799-4444

Pizza Joint
2165 Broadway
724-2010

Dallas BBQ
27 W. 72nd Street
873-2004
Texas Size Portions.
4:30-6:30: Dinner for Two $6.95.

Here Chick Chick
2071 Broadway
724-9241

Lincoln Square Coffee Shop
2 Lincoln Square
799-4000
Great Muffins!

Ray Bari Pizza
201 Amsterdam Avenue at 69th Street
595-8400

Szechuan West Restaurant
2656 Broadway
663-9280
(and other branches)

Sappora Village Japanese Restaurant
245 E. 10th Street, 260-1330
152 W. 49th Street, 869-8972

Uncle Charlie's—South
550 3rd Avenue
684-6400
(and other branches)

Lucy's Restaurant
503 Columbus Avenue at 84th Street
787-3009
Mexican Food.

Sonali Indian Restaurant
326 E. 6th Street
505-7517

Vaselka
2nd Avenue at 9th Street
Polish Food.

Indian Restaurants (there are several)
6th Street (between 1st and 2nd Avenues)

Pertutti Cafe
2852 Broadway
864-1143

Convenience Stores

Woolworth's
Broadway at 79th Street
174 Amsterdam Avenue
(and other locations)

Fairway Fruits & Vegetables
2127 Broadway
595-1888

Dosanko Foods
123 W. 49th Street
Broadway at 68th Street
245-4090
(and other locations)

Stores

Alice Underground
380 Columbus AVenue
724-6682
Antique Clothing.

Applause Theatre Books
100 W. 67th Street
496-7511
New and Used Performance Arts Books.

Webers Close Out Center
2064 Broadway
787-1644
General Merchandise at Bargain Prices.
(other locations, too)

Robbins Mens and Boys Wear
1265 Broadway
684-5429
(and other locations)

Salvation Army
536 W. 46th Street, 757-2311
260 W. 96th Street, 864-8609

Canal Jean Co., Inc.
504 Broadway at Spring Street
226-1130

Night Life, etc.

Danceteria
30 W. 21st Street
620-0790
Fairly Inexpensive and Casual.

Dublin House
225 W. 79th Street
874-9528
Bar

Googie's
237 Sullivan Street
673-0050
Bar and Limited Menu.

Thalia Theatre
Broadway at 95th Street
222-3370
Repertory Movie Theater.

Whitney Museum of American Art
945 Madison Avenue
570-3676

Donegal Inn
103 W. 72nd Street
874-4268

Health Beat

Health Beat is a regular feature of *The Juilliard Journal* written by Juilliard's resident nurse, Betsy McCallister. In conjunction with National AIDS Awareness Week On College Campuses (April 28–May 2), this month's Health Beat column is devoted to the subject of AIDS.

Considering the current absence of an effective vaccine or treatment for AIDS, prevention and control of the epidemic can most effectively be addressed by encouraging informed and responsible individual conduct. This conduct requires a general awareness and understanding of the AIDS syndrome, the way it is transmitted, and the relative threat it poses to various groups and to the public health. Despite extensive media coverage, many questions and misconceptions remain.

What is AIDS?—Acquired Immune Deficiency Syndrome is a serious illness characterized by a breakdown in the body's natural defense system which renders its host vulnerable to unusual, life threatening infections and/or rare forms of cancer. A virus called HTLV-III is believed to cause AIDS and may also produce milder illnesses referred to as AIDS-related complex or ARC. A blood test is available that screens for the presence of the antibody to HTLV-III. A truly positive test (one in which both the HTLV-III antibody test and the more specific Western blot test are positive) reveals that the individual has been exposed to HTLV-III but does not tell whether he or she has or will develop ARC or AIDS. It is important that all people with a positive test regard themselves as carriers of the virus and follow transmission prevention guidelines.

Who gets AIDS?—AIDS has occurred primarily in certain high risk groups. More than 90% of the 17,000 cases reported in the United States are from the following groups: homosexual and bisexual men, 73%; intravenous drug users, 17% (11% of the preceding group also injected drugs); recipients of infected blood or blood product transfusions, 2%; hemophiliacs, 1%; heterosexual contacts of people in the above groups, 1%; and infants of mothers with AIDS.

Most cases have occurred in young adults, age 25–44. Although the number of cases occurring outside the risk groups is small, all individuals should attain a general awareness and understanding of the syndrome and its modes of transmission.

How AIDS is and is not transmitted.—Researchers agree that most people are *not* at risk for contracting AIDS. HTLV-III is a very fragile, blood-born virus. There has been no confirmed case of transmission by any household, school, or other casual contact. There is no evidence that AIDS is spread by:

- toilet seats, swimming pools, whirl pools, or saunas
- handshakes or other nonsexual physical contact
- sneezing, coughing, or tearing
- food or objects handled by a person with AIDS (the only exceptions are objects which might be contaminated with blood—especially razors, tweezers, and toothbrushes)
- daily close household contact

All current research indicates that AIDS is transmitted by intimate sexual contact and exposure to contaminated blood. The AIDS virus is easily transmitted in sexual activities that involve the exchange of body fluids especially if minor injuries are involved. Therefore practices of anal intercourse are very dangerous. The risk of kissing is uncertain but any rough kissing that damages the tissues of the lips or mouth increases risk of transmission. AIDS can be transmitted sexually between men and women. Infected female prostitutes are thought to be influential in the wide spread of AIDS among the heterosexual population. It may also be transmitted from mother to child before or at birth. The virus is easily transmitted by contaminated needles and intravenous drugs.

How to reduce the risk of AIDS—The following guidelines have been established to reduce the risk of AIDS:

- Know your sexual partner. Avoid sexual contact with persons known to have or suspected of having AIDS or being carriers of the virus.
- Reduce the number of sexual partners. Although it is inaccurate to equate AIDS with promiscuity, having multiple partners increases the risk of contracting AIDS.
- Do not inject intravenous drugs.
- Do not use inhaled recreational drugs (i.e. "poppers") which can weaken the immune system.
- Do not share razors, toothbrushes, tweezers, or other objects possibly contaminated with blood.
- Clean any surface or object contaminated by blood or other body fluids with a cleansing solution of one part household bleach to 10 parts water, hydrogen peroxide, or rubbing alcohol.
- Avoid any sexual practices that might cause injuries or tears in the body tissues.
- Protect yourself and your partner during sexual activity. If you suspect you or your partner have been exposed to the virus avoid the exchange of body fluids during sex. Proper use of condoms, diaphrams, and contraceptive gels can reduce but not eliminate the risk of transmission. Also avoid oral-genital contact and deep kissing. Several activities that do not involve exchange of body fluids are considered safe.
- Personal choices made by each individual with respect to responsible sexual behavior and nonuse of intravenous drugs are the best guarantees of protection from the AIDS virus.

What are the symptoms of AIDS?—Many of the early symptoms of AIDS or ARC are similar to those common in minor illnesses. What distinguishes AIDS is the severity and duration of these symptoms. Symptoms may include:

- persistent unexplained tiredness, headache, or dizziness
- recurring fevers or night sweats
- unexplained weight loss of more than ten pounds
- persistent swollen glands in neck, armpits, or groin
- thick whitish coating on tongue or throat which may be related to a persistent sore throat
- easy bruising or unexplained bleeding
- purple or discolored patches on skin or mucous membranes
- persistent diarrhea

As noted, many illnesses share these symptoms, however, if any of the above persist for two weeks or more, medical evaluation is warranted.

If you have any questions or desire further information regarding AIDS feel free to stop by the Health Office at any time.

Announcements

William Lincer of the Viola and Chamber Music faculty has been awarded the 1986 Artist-Teacher-of-the-Year Award by the American String Teachers Association. The award was presented at the ASTA National Convention in Anaheim, California last April. *Congratulations!*

The Cassatt String Quartet has won first prize in the Fischoff National Competition of South Bend, Indiana. Members **Adela Pena** and **Laurajean Goldberg** (violins), **Eufrosina Raileanu** (viola), and **Anna Lucia Cholakian** (cello) will be awarded a cash prize and a one-week tour of the Mid-West in June to include several concerts in Chicago.

Martha Hill spoke as part of the Cleveland Ballet Council Lecture Series to members of the Council and the Cleveland Ballet Company, where Dennis Nahat, choreographer, dancer, and Juilliard alumnus, is Director. Miss Hill had the opportunity to visit rehearsals and classes of the Company, which is celebrating its tenth anniversary.

Composition faculty member **David Diamond** will be honored with a program of his music at The Library of Congress' Coolidge Auditorium in Washington D.C. on May 10. Performers will include William Balck, Robert McDuffie, The Emerson Quartet, and Elaine Bonazzi.

Gustavo Romero, student of Herbert Stessin, performed the Brahms D-minor Piano Concerto at Carnegie Hall with the National Orchestra Association in March.

Cellist **Mihai Tetel**, Master's student of Lorne Munroe, won First Prize at the Koussevitzky Competition for strings, which was held at the Bruno Walter Auditorium at Lincoln Center on April 8 and 9. The prize includes a fully sponsored recital debut and a cash award of $2,000.

Kenneth Bookstein, Master's candidate in piano, will be performing Rachmaninoff's Rhapsody on a Theme by Paganini on July 24 and 25 with the Colorado Philharmonic, Carl Topilow conducting, at the Denver Botanical Gardens. He will also give a recital July 15 at the Dorothy Taubman Piano Festival at Amherst College, Amherst, Massachussets.

In July, dance faculty member **Wendy Hilton** will teach the 12th Annual Baroque Dance and Music Workshop at Stanford University.

Dance Faculty member **Daniel Lewis** has been appointed Director of the Limón Institute, in charge of reconstructing and mounting all of José Limón's repertory. Under the direction of Mr. Lewis, Limón's *The Traitor* will be performed April 19 at the State University of New York at Purchase, in the SUNY Festival of Dance, in a program of Reconstructions. *The Traitor* will be danced by the Juilliard Dance Ensemble—Steven Beckon, Charlton Boyd, Vincent Brosseau, Jonathan Kane, Peter London, Torbjorn Stenberg, Kraig Patterson, and Anthony Tumbarello. A José Limón Summer Dance Program will be held at the Limón Center, New York City, also under the direction of Daniel Lewis, July 7–August 1.

Michael Maule of the Dance faculty will be guest teaching this summer in Massachusetts, California, Maryland and South Carolina. He will also be teaching for the Dance Educators of America in New York City on July 19. Mr. Maule has recently been appointed to the Advisory Board of the Walnut Hill School in Natick, Massachusetts.

Dance Division Director **Muriel Topaz** moderated a panel on methods of dance reconstruction at the SUNY Festival of Dance on April 18. Serving on the panel were such distinguished members of the Dance community as Irina Nijinska, Annabelle Gamson, Carol Page, Rochelle Zide-Booth, Bert Terborgh and Juillard faculty member Jill Beck.

Do you have ideas you want to share with the Juilliard community? Next year, the newly-formed **Philosophical Society** of Juilliard will be holding short meetings to discuss various philosophical, historical, political, and social issues, and to discuss articles for its newspaper. All are welcome to get involved. If you are interested in the Philosophical Society, please call Ken Bookstein at (212) 863-7494.

Juilliard's **Christian Science College Organization** announces that meetings are held every Tuesday at 6 P.M. in Room 217. The organization states, "At our meetings, we learn about how God's love heals, and how it applies to our daily experience. Come share with us!" All are welcome.

The JUILLIARD JOURNAL

The newspaper of The Juilliard School, Lincoln Center, New York, New York 10023. Issued monthly (except January) during the academic year.

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Room 219
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Alumni News

Drama

Frances Conroy, Group 6, was featured in an episode of the TV series *The Twilight Zone*.

Jessica Drake, Group 10, performed in an episode of the TV series *Highway To Heaven*.

Steven Levitt, Group 8, played in an episode of the TV series *Hardcasetle and McCormick*.

David Ogden Stiers, Group 1, was featured in the made-for-TV movie *Mrs. Delafield Wants To Marry.*

Diane Venora, Group 6, performed in Joseph Papp's Public Theater production of *Largo Desolate.*

Dance

Hikari Baba, '83, will be performing at The Riverside Festival at the Theater of The Riverside Church, on May 22, 24, and 25. On May 28, 30, and June 1, **Hsueh-Tung Chen,** '76, will appear; and **Susan Osberg,** '75, will perform on June 5, 7, and 8.

Saeko Ichinohe, '71, has scheduled performances of her company on May 19, 20, and 21 at the Marymount Manhattan Theater, in celebration of her Tenth Anniversary Season. **Carline Billings,** '80, performs with Ms. Ichinohe's company.

Peter Sparling, '73, will be performing with the Martha Graham Company at the City Center from May 27 through June 15. The Martha Graham Dance Company will be celebrating its 60th Anniversary.

Paterson's Inner City Ensemble presented at the Passaic County Community College Theater, on April 3 through 5, the premiere of *Leslie,* a new dance choreographed by **Jane Carrington,** '79. Ms. Carrington is a member of the Inner City Ensemble teaching staff. She will be performing with **Christa Coogan,** '82 on April 30, May 1, 2, and 3 at The Limón Center in New York City, in a New Dance Series presented by The Limón Dance Foundation.

Vienna Lusthaus, conceived and under the direction of **Martha Clarke,** '65, is being performed at St. Clement's in New York City through May 3.

George Wainwright, '84, will perform the role of Mark in *A Chorus Line* in a summer stock tour beginning July 1.

Music

David F. Hewlett, '52, organist of The Edgartown Federated Church on Martha's Vinyard Island, performed at the church with three other Juilliard Alumni: **Toni Neil,** alto; **Franklin Neil,** '41, bass; and **Marshall Bush,** '51, organist. The program was a Palm Sunday *Abendmusik* that featured Fauré's *Requiem.*

Patricia Schwartz, '44, will be travelling to China on May 6 under the auspices of Columbia University's U.S.-China Arts Exchange. There she will observe western and traditional performing arts at the conservatories of Beijing, Shanghai, and Xi'an. Following her trip, Ms. Schwarz will report to the Music Critics Association, and submit an article to the National Endowment for the Arts.

Robert K. Beckwith, '49, Professor of Music at Bowdoin College, has been honored by the establishment of an endowed chair of music in his name. Mr. Beckwith, a Bowdoin faculty member since 1953, will retire from teaching at the conclusion of 1986. He has been chairman of the music department for much of the past 20 years, and has received numerous honors in connection with his efforts to nurture and promote music at Bowdoin College.

Maria Radicheva, '85, violinist, will perform in recital at the Ann Goodman Recital Hall, at the Abraham Goodman House, on Sunday, May 4, at 7 P.M.

Roman Rudnytsky, '65, pianist, made his fourth Australian and second New Zealand concert tours from June through September, 1985, performing over fifty concerts. He has also played in the Fiji Islands, El Salvador, Guatemala, as well as in Spokane, Cleveland, and Niagara Falls, Ontario.

Doreen Podenski, '80, soprano, will perform as soloist in April with the Newark Cathedral Orchestra, under Thomas Mihalak; and on June 1 at the International Polish Festival at the New Jersey State Arts Center Ampitheater. Ms. Podenski was a finalist in the 1985 Pavarotti International Voice Competition, in Philadelphia.

Joseph Leniado-Chira, ''55, will conduct the Connecticut premiere of his own composition, *The Legend of Kineret,* for flute, strings, and narrator on Tuesday, May 13, at 7:45 P.M., at Congregation Agudath Sholom, 301 Strawbery Hill Avenue, in Stamford, Connecticut. *The Legend of Kineret* will also be premiered in New York City on Friday, May 2 at Central Synagogue, Lexington Avenue and 55th Street, at 8:15 P.M.

Richard C. Moore, '36, has just published *The Anthology of French Horn Music,* released by Mel Bay Publications. Mr. Moore, who has written other books on French Horn instruction, retired recently from the Metropolitan Opera Orchestra, where he played for 22 years as principal first solo horn.

Miriam Brickman, '67, pianist, will perform at the Port Washington Library, Port Washington on May 2 at noon. Her recital will feature piano pieces linked to poetry. In London, Sunday, June 15, she will perform in a concert of solo works and chamber music at the Purcell Room of The South Bank. Her London concert will be part of the B'nai Brith International Music Festival.

Pianist Zita Zohar, '70, Artistic Director of the Festival Chamber Players, will perform at Symphony Space on May 3, 1986 in a chamber music concert entitled *In the Name of the Holocaust,* after a work on the program by John Cage. The program will also include works by Messiaen, Bloch, Ravel and Shostakovich. Performing with Ms. Zohar will be **Andre Emelianoff,** '65 (cello), and **David Krakauer,** '80 (clarinet).

Leonard Balad, '60, has received a commission to compose an opera entitled *Christopher Columbus,* to be premiered in September of 1987 at the Opera House del Liceu, in Barcelona. The leading roles will be sung by Montserrat Caballe and Jose Carreras. His composition, *Steel Symphony,* has been recorded by the Pittsburgh Symphony Orchestra under Lorin Maazel, to be released on the New World label.

Sigrid Jaegersen Steele, '68, soprano, made a concert tour of Norway in the summer of 1985, under the auspices of The Sons of Norway.

Esther Fernandez Shaw, '51, pianist, will perform a solo recital on June 22, at 8:30 P.M., at the Douglas Beach House, Miramar, Half Moon Bay, California.

Elena Wolkonsky, '82, pianist, performed an all-Chopin recital on April 27 at St. Patrick's Church in Jersey City, New Jersey.

Julie Holtzman, '61, will perform at the Merkin Hall on May 10, at 9 P.M., in a concert entitled *Franz Xaver Mozart and Franz Peter Schubert (with an introduction by Wolfgang Amadeuz Mozart).* Appearing with Ms. Holtzman will be **Samuel Baron,** '45, flute.

Irv Antler

At the Alumni Reunion in Los Angeles, April 2. L to R: Joseph W. Polisi, Nanette Fabray, and Herschel Gilbert, president of the L.A. Alumni Chapter.

Letter From The President

Dear Alumni,

It was a great pleasure meeting so many of you personally at the reunions in San Francisco, Los Angeles, Houston, and Dallas. It was very gratifying to learn how great is your pride in your alma mater, and that you feel genuine concerns about many issues.

I was very pleased to hear your many suggestions concerning curriculum, student services, alumni activities, and dormitory facilities. It was gratifying to learn how many of you are involved as leaders in the arts in your communities. Thank you for your willingness to help us identify the top talent in your area, and to encourage them to seek the excellent training available in dance, drama, and music at The Juilliard School.

I am looking forward to meeting more of you at the reunions in Boston and in Chicago, and at the many gatherings being planned all around the world during the 1986-87 school year.

Sincerely,
Joseph W. Polisi

Lost alumni

Do you recognize any names on this list? They are alumni whose whereabouts are no longer known to us, and we'd love to get back in touch. If you can help in any way, we'll appreciate it.

Music
Maryl Abt, '85
Aesun Ahn, '83
John Luke Anderson, '64
Paul Bley, '52
Anne Cramer, '76
Loretta Di Franco
Joseph Eggebeen, '72
Darrold Hunt, '71
Hae-Kyung Kim, '79
Uri Meyer, '70
Richard Jan Parent, '85
Anthony Rolle, '81
Mark Rudoff, '80
Mrs. Arrigo Sadun
Saul Schechtman, '48
Mrs. Peter Schmidt
David Trucksess, '62

Dance
Deborah Alton
Jeanette Bolding, '81
Catherine Bouroff, '63

In Memoriam

KARL HERMAN KRAEUTER, '21

December 22nd, 1897—April 1st, 1986

Mr. Kraeuter, celebrated violinist, teacher, and chamber musician, came from Ohio in 1913, at 16 years of age, to enter into a course of violin studies at The Institute of Musical Art. His violin teachers were Hugo Heerman, Hans Letz, and Franz Kneisel. He also studied composition, for which he won the Seligman Prize, under Percy Goetschius. Later he became a faculty member, and performed with the Elshuco Trio, the Flonzaley Quartet, and with his own Kraeuter Trio. Always keen and active in alumni affairs, he was president of the Alumni Association for several years in the late 40's and early 50's.

Mr. Kraeuter was 88 years old.

Job Notices

The following is a sampling from the job vacancy notices on file in the Placement Bureau. The deadline for these positions is June 1 or later. For further information about these and other jobs, please call Placement at (212) 799-5000, ext. 313.

Music

- Voice Teacher/Performer/Choral Conductor, Department of Music, Virginia Tech.
- Choral Director, Humanities/Fine Arts Division, Pepperdine University.
- Associate Concertmaster/Concermaster, and two Section Violin vacancies, Boston Symphony Orchestra/Boston Pops Orchestra.

Notice

A credentials and resume counseling service is available to all students and alumni from the Placement Bureau. If you are interested, please contact Suzanne Schanzer, Placement Director.

May Sampler

Juilliard

MUSIC

5/1 **Thomas Vassalotti,** double bass recital, Room 313, 8 P.M.

5/2 **Jeanine Thames,** voice recital, Paul Hall, 4 P.M.
Howard Cass, piano recital, Paul Hall, 6 P.M.
Hangnyo Lee, piano recital, Paul Hall, 8 P.M.
Yu Chu Chen, clarinet recital, Room 313, 8 P.M.

5/3 **Justin Hartz,** organ recital, Paul Hall, 4 P.M.

5/5 **Marie Martinie,** violin recital, Paul Hall, 4 P.M.
Bruce Brubaker, piano recital, Paul Hall, 6 P.M.
Dorothy Lawson, cello recital, Paul Hall, 8 P.M.
Joseph Lovinsky, french horn recital, Room 313, 8 P.M.

5/6 **Anthony Manoli,** piano recital, Paul Hall, 4 P.M.
Ick-Choo Moon, piano recital, Paul Hall, 6 P.M.
Music by Juilliard Composers, **Mete Sakpinar, Drew Krause, Robert Convery, Alvaro Bertrand, Daron Aric Hagen, Ron Yedida, Ashraf F. Abdelaziz, Toshtro Saruya, Nathan Currier,** Paul Hall, 8 P.M.
Thomas Grubb Class Recital, Room 313, 8 P.M.
Juilliard Chorus and Symphony, Richard Westenburg, conductor; HANDEL, DURUFLE, Alice Tully Hall, 8 P.M.

5/7 One O'Clock Concert, Alice Tully Hall, 1 P.M.
Magdalena Richter, violin recital, Room 313, 8 P.M.

5/8 **Maria Honigschnabel,** piano recital, Paul Hall, 4 P.M.
Cheryl Oei, piano recital, Paul Hall, 6 P.M.
Paul Erhard, piano recital, Paul Hall, 8 P.M.
Kate Stear, violin recital, Room 313, 8 P.M.

5/9 **Andrea Sanderson,** violin recital, Paul Hall, 4 P.M.
Keith Southwick, piano recital, Paul Hall, 6 P.M.
Alexandra Eames, piano recital, Paul Hall, 8 P.M.
Ted Sawyer, piano recital, Room 313, 8 P.M.
Juilliard Contemporary Music Ensemble, Paul Zukofsky, conductor; BABBIT, BUSONI, STRAVINSKY, Alice Tully Hall, 8 P.M.

5/10 **Ellen Sherman,** oboe recital, Paul Hall, 7:30 P.M.

5/12 **Nadine Philp,** piano recital, Room 313, 8 P.M.

5/13 **Rana Park,** harp recital, Room 313, 8 P.M.
A Concert of Chamber Music, Alice Tully Hall, 1 P.M.

5/14 One O'Clock Concert, Alice Tully Hall, 1 P.M.
David Ward, piano recital, Paul Hall, 4 P.M.
Anna Von Bremzen, piano recital, Paul Hall, 6 P.M.
Jinhee Park, piano recital, Paul Hall, 8 P.M.
Catherine Le Bris, harp recital, Room 313, 8 P.M.

5/15 **Trevor Handy,** cello recital, Paul Hall, 4 P.M.
Rena Ling, piano recital, Paul Hall, 6 P.M.
D. Ray McClellan, clarinet recital, Paul Hall, 8 P.M.
Elizabeth Treanor, violin recital, Room 313, 8 P.M.
Juilliard Orchestra Commencement Concert, Jorge Mester, conductor; RESPIGHI, LISZT, BRAHMS, Alice Tully Hall, 8 P.M.

5/16 Commencement, Alice Tully Hall, 11 A.M.

5/17 **Daniel Lessner,** piano recital, Paul Hall, 7:30 P.M.

DANCE

5/12 **Juilliard Dance Division,** Dance Workshop, Juilliard Theater, 5:30 P.M., also 5/13.

DRAMA

5/1 Sean O'Casey's *The Plough and the Stars,* directed by Peter Maloney, Juilliard Theater, 8 P.M., also 5/2.

5/7 Shakespeare's *All's Well That Ends Well,* Drama Theater, 8 P.M., through 5/10.

Lincoln Center

MUSIC

5/2 **Metropolitan Opera,** *Carmen,* 8 P.M.

5/3 **Metropolitan Opera,** *L'Italiana In Algeri,* 8 P.M.

5/4 Great Performers at Lincoln Center, **James Galway,** flutist; **National Arts Centre of Canada Orchestra,** HANDEL, VIVALDI, MOZART, MERCADANTE, Avery Fisher hall, 3 P.M.
Chamber Music Society of Lincoln Center, Charles Wadsworth, Artistic Director, VILLA-LOBOS, BRAHMS, DAVID DEL TREDICI, MENDELSSOHN, Alice Tully Hall, 5 P.M.

5/6 **New York Philharmonic,** Zubin Mehta, conductor; Alfred Brendel, pianist; Mindy Kaufman, piccolo, VIVALDI, MOZART, SCHOENBERG, STRAUSS, 7:30 P.M.

5/8 **New York Philharmonic,** Zubin Mehta, conductor; Jerome Lowenthal, pianist: In honor of the 1,000th Concert of the Chamber Music Society of Lincoln Center, James Buswell, violinist; Leslie Parnas, cellist; Leonard Arner, oboist; Loren Glickman, bassoonist; HAYDN, DRUCKMAN, TCHAIKOVSKY, 8 P.M., also 5/9 and 5/13.

5/11 Great Performers at Lincoln Center, **The Tokyo Quartet,** MOZART, HOSOKAWA, BRAHMS, Alice Tully Hall, 3 P.M.

5/14 **Robert Taub,** pianist, BACH, BRAHMS, BABBITT, RAVEL, Alice Tully Hall, 8 P.M.

5/15 **New York Philharmonic,** Zubin Mehta, conductor; **New York Choral Artists,** Joseph Flummerfelt, director, COPLAND, ORFF, 8 P.M., also 5/16 and 5/17.

5/18 Great Performers at Lincoln Center, **Los Angeles Philharmonic**, André Previn, conductor, PREVIN, ELGAR, PROKOFIEV, Avery Fisher Hall, 3 P.M.

5/21 **New York Philharmonic,** Horizons '86: Music as Theater, Zoltan Pesko, conductor, LIGETI, 8 P.M., also 5/22 With Oliver Knussen, conductor; 5/28 and 5/30 with Gunther Schuller, conductor.

DANCE

5/4 **New York City Ballet,** *Stars and Stripes, Shadows, Union Jack,* 7 P.M. New York City Ballet performs through 6/22.

5/6 **American Ballet Theater,** *Push Comes to Shove,* Pas de Deux, *Jardin Aux Lilas,* Metropolitan Opera House, 8 P.M., the ABT season continues through 7/5.

5/9 **American Ballet Theater,** *Giselle,* 8 P.M., through 5/14.

5/18 **New York City Ballet,** *A Midsummer Night's Dream,* through 5/21.

5/23 **American Ballet Theater,** *Romeo and Juilet,* 8 P.M., through 5/26.

5/27 **American Ballet Theater,** *Don Quixote,* 8 P.M., through 5/29.

DRAMA

5/1 John Guare's *The House of Blue Leaves,* Vivian Beaumont Theater, Tuesdays through Saturdays at 8 P.M., Sundays at 7:30 P.M., Saturdays and Sundays at 2 P.M.

5/13 **Spaulding Gray,** *Terrors of Pleasure,* Mitzi E. Newhouse Theater, through 5/25.

New York City

MUSIC

5/4 **Juilliard String Quartet,** All-Beethoven program, Carnegie Hall, 3 P.M.

5/7 **Light Opera of Manhattan,** Victor Herbert's *Sweethearts,* The Cherry Lane Theater, 38 Commerce Street, through 6/15, 989-2020.

5/10 **Toronto Symphony,** Andrew Davis, conductor; Alexander Toradze, piano, MENDELSSOHN, RACHMANINOFF, STRAVINSKY, Carnegie Hall, 8 P.M.

5/15 **Los Angeles Philharmonic,** André Previn, conductor and piano; Sheila Armstrong, soprano; Anne Howells, mezzo-soprano; Martyn Hill, baritone; Los Angeles Master Chorale, MOZART, BRITTEN, Carnegie Hall, 8 p.M.
New York Music Ensemble, Guest Artist: Paul Sperry, tenor, DAVIES, THORNE, MACHOVER, BOULEZ, CARTER, Carnegie Recital Hall, 8 P.M.

5/17 **The Cleveland Orchestra,** Christoph von Dohnanyi, conductor; Isaac Stern, violin, WILEY, BARTOK, BEETHOVEN, Carnegie Hall, 8 P.M.

DANCE

5/1 **Sankai Juku,** City Center Theater, 131 West 55th Street, through 5/11, 246-8989.
The Original Mummenschanz—*All New Show,* The Joyce Theater, 175 8th Avenue at 19th Street, through 5/25, 242-0800.

5/7 **Mabou Mines,** Dance Theater Workshop, 219 West 19th Street, 5/11 and 5/13–5/18, 691-6500.

5/27 **Martha Graham Dance Company,** City Center Theater, 131 West 55th Street, through 6/15, 246-8989.

DRAMA

5/1 Bernard Sabath's *The Boys in Autumn,* directed by Theodore Mann, with George C. Scott and John Cullum, Circle in the Square Theater, 50th Street west of Broadway.
John Morgan Evans's *Daughters,* directed by John Henry Davis, Westside Arts Theater, 407 West 43rd Street, 541-8394.
Eugene O'Neill's *Long Day's Journey Into Night,* directed by Jonathan Miller, with Jack Lemmon, Broadhurst Theater, 44th Street west of Broadway, 239-6200.
William Shakespeare's *Hamlet,* directed by Liviu Ciulei, with Kevin Kline, The Public Theater, 425 Lafayette Street, 598-7150.

5/10 **The Acting Company,** *Ten By Tennessee,* two evenings of Tennessee Williams's one-act plays in repertory, directed by Michael Kahn, Lucille Lortel Theater, 121 Christopher Street, 924-8782.

Ticket Availability

LINCOLN CENTER

New York Philharmonic—Student rush tickets available Tuesdays and Thursdays on the Even-Odd Series. 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 CAN ATTEND OPEN DRESS REHEARSALS FREE. PRESENT JUILLIARD I.D. AT AVERY FISHER HALL ON THURSDAY MORNINGS AT 9:45 A.M.
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 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 $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. 570-3949.
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 and 47th, and at Two World Trade Center. 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 and 6th Avenues, just inside the park. Call 382-2323 for recorded information on ticket availability.