

SCRAPBOOK

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JUILLIARD



Julius J. Rosenberg

1987-1988

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AUG 27 1987-

THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: All Involved In Fresh. Orientation Date August 26, 1987

From: Joanne Sachs

Subject: Orientation Meeting -- Saturday, August 29

Just a reminder:

The general orientation meeting for Freshman will be held in Paul Hall from 10 AM - 11 AM. It will be very informal. Please be prepared to speak briefly about your respective departments.

Enclosed is a schedule of orientation events for your information.

If you have any questions please feel free to call me.

cc: Dean MacCombie
James Allen
Karen Wagner
✓ Muriel Topaz
Barbara DeGast
Christine Bouse

AUG 27 1987

SCHEDULE OF EVENTS
Orientation Week

Saturday, August 29

- 9:30 - 10:00 AM Coffee and donuts outside Paul Hall
- 10:00 - 11:00 AM General meeting with faculty and staff
- 11:00 - 11:30 AM Meet with student advisors
- 11:30 - 1:00 PM Lunch
- 12:00 - 6:00 PM Freshman Registration
Pick up registration packets in front lobby next to Admissions
- 1:00 - 5:00 PM Tours of Lincoln Center at 1PM, 2:30 PM, and 4PM. Sign up in Paul Hall Lobby.
Tours of Juilliard with student advisors
- 10:00 - 5:00 PM Light refreshments in the Student Affairs Office

Monday, August 31

- 9:30 - 7:30 PM Registration for new music graduate students
- 10:00 - 5:00 PM Light refreshments and new student packets in the Student Affairs Office

Tuesday, September 1

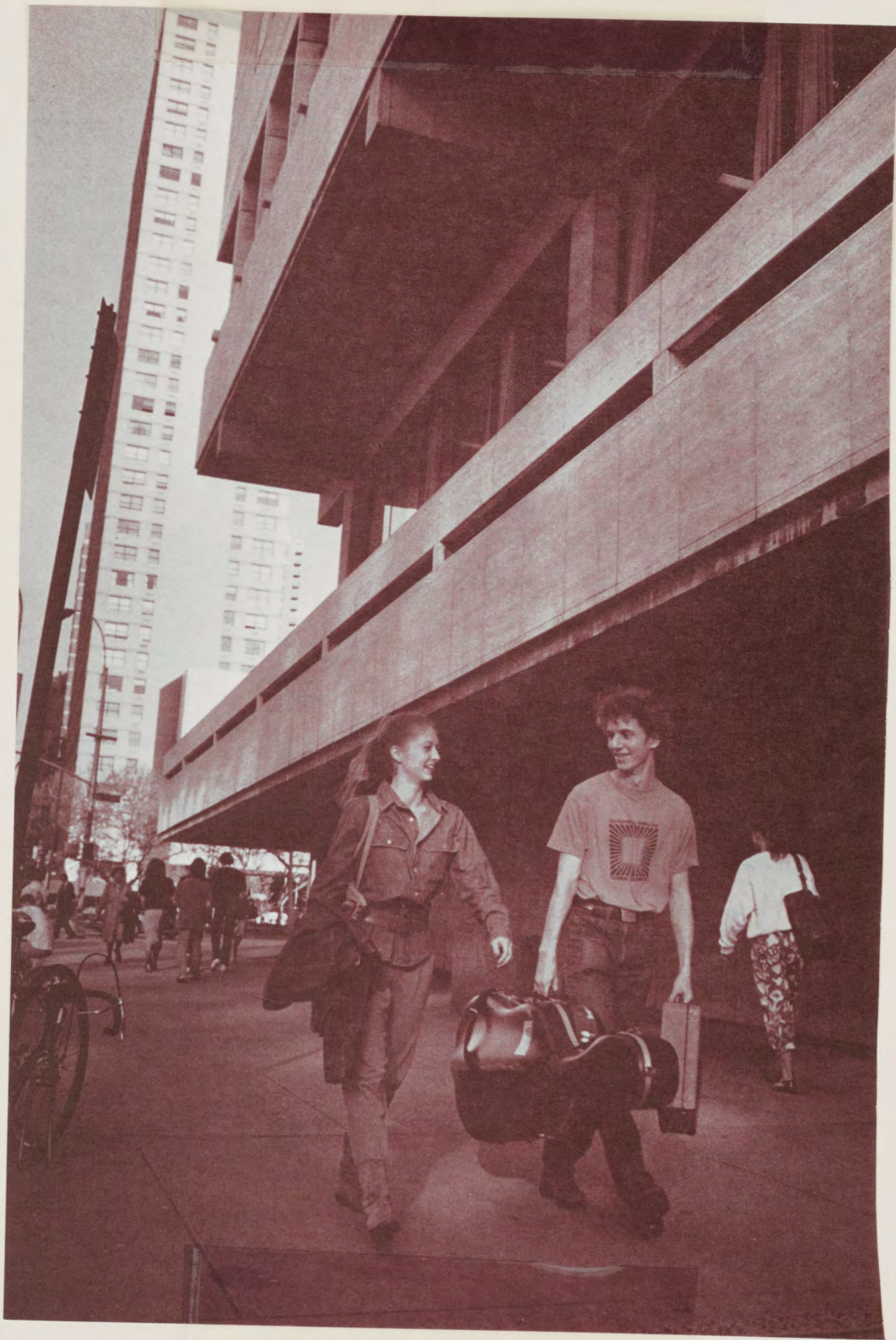
- 9:30 - 7:30 PM Registration for new music transfers (undergraduates) and August admits
- 11:00 - 1:00 PM Registration for new drama students
- 10:00 - 5:00 PM Light refreshments and new student packets in Student Affairs Office

Wednesday, September 2

- 2:00 - 3:00 PM General orientation meeting for all students in Paul Hall
- 12 - 2PM; 3 - 5PM Local banks on hand outside Paul Hall to open new student accounts
- 5:30 Annual BBQ on 65th Street Bridge - open to all
- 4:00 - Tour of Lincoln Center. Sign up at Student Affairs Office
- Live from Lincoln Center's broadcast of "Juilliard at 80" in Student Lounge

Thursday, September 3

CLASSES BEGIN



September 11, 1987

STUDENT DAILY SCHEDULE - 1987-88

MONDAY

8:00-8:40	St.303	ALEXANDER TECHNIQUE	Kosminsky, Inst.
8:45-10:15	St.320	BALLET 1	Corvino, Inst; Holland, Acc.
	St.SAB	BALLET 2	Zaraspe, Inst; Glezerene, Acc.
	St.SAB	MODERN 2, sec. 1	Glenn, Inst; Steeber, Acc.
	St.321	MODERN 3 & 4	Hirabayashi, Inst; Hansen, Acc.
10:15-10:45		BREAK	
10:45-12:15	St.320	BALLET 3 & 4	Zaraspe, Inst; Holland, Acc.
	St.321	MODERN 1	Glenn, Inst; Hansen, Acc.
	St.314	MODERN 2, sec. 2	Hirabayashi, Inst; Steeber, Acc.
12:15-12:30	St.320	ADVANCED POINTE	Zaraspe, Inst; Holland, Acc.
12:35-1:50	St.320	BEGINNING PAS DE DEUX	Melikova, Inst; Galvalchin, Acc.
1:00-2:15	St.321	ELEMENTS OF PERFORMING	Koner, Inst; Hansen, Acc.
	St.314	DANCE HISTORY, sec. 2	Beck, Inst.
	Rm.217	L & M 4	Dennis, Inst.
	Rm.527	HUMANITIES II, sec. 3	Allen, Inst.
2:30-3:15	Rm.572	KEYBOARD 2	Dennis, Inst.
2:30-3:45	St.320	VOICE	Lloyd, Inst. TBA, Acc.
	St.321	LABANOTATION 1, sec. 1	Beck, Inst; Gavalchin, Acc.
	St.314	ADVANCED SPANISH	Marina, Inst; Baron, Acc.
	R.521 & 102	*L & M 1, sec. 1. Bilous (521) / Abramson (102), Insts. (*Note: Instructors to alternate - Abramson begins 9/21)	
	Rm.503	HUMANITIES I, sec. 3	Hoechsmann, Inst.
	Rm.510	FANTASY & PROPHECY IN THE ARTS	Berman/Rojcewicz, Inst.
4:00-5:15	St.314	MODERN REPERTORY (II,III,IV)	Winter, Inst.
	Rm.521	DANCE HISTORY, sec. 1	Beck, Inst.
4:30-5:15	Rm.568	KEYBOARD 2	Dennis, Inst.
5:30-6:45	St.314	MODERN REPERTORY for MODERN I	Glenn, Inst.

9/11/87

TUESDAY

8:00-8:40 St.303 ALEXANDER TECHNIQUE Kosminsky, Inst.

8:45-10:15 St.320 BALLET 1 & 2 - WOMEN Melikova, Inst; Glezerene, Acc.
St.SAB BALLET 1 & 2 - MEN Corvino, Inst; Holland, Acc.
St.SAB MODERN 2, sec. 1 Adams, Inst; Steeber, Acc.
St.321 MODERN 3 & 4 Winter, Inst; Hansen, Acc.

10:15-10:45 BREAK

10:45-12:15 St.320 BALLET 3 & 4 Zaraspe, Inst; Holland, Acc.
St.321 MODERN 1 Glenn, Inst; Steeber, Acc.
St.314 MODERN 2, sec. 2 Adams, Inst; Hansen, Acc.

12:15-1:00 BREAK

1:00-2:15 St.320 ADVANCED PAS DEUX (314) Maule, Inst; Holland, Acc.
St.321 LABANOTATION 1, sec. 2 Beck, Inst; Gavalchin, Acc.
St.314 INTERMEDIATE PAS DE DEUX (320) Zaraspe, Inst; Baron, Acc.

2:30-3:45 St.320 LABANOTATION 3 Beck, Inst; Baron, Acc. (alt. 218)
St.321 DANCE COMPOSITION 2, sec. 2 Soares, Inst; Gavalchin, Acc
St.314 CLASSICAL INDIAN Indrani, Inst.
Rm.503 HUMANITIES, I, sec. 5 Oliver, Inst.
Rm.527 HUMANITIES II, sec. 7 Rojcewicz, Inst.
Rm.217 RENAISSANCE & BAROQUE ART (1 sem) Berman, Inst.
19th & 20th CENTURY ART (2 sem) Berman, Inst.
Rm.218 *L & M 1, sec. 2 Ewazen/Abramson, Inst.(alt. 320)

(*NOTE: Instuctors to alternate - Abramson to begin 9/15)

4:00-4:45 Rm.216 KEYBOARD 1 Julie Jordan, Inst.

4:00-5:10 St.314 MODERN REPERTORY for MODERN I Glenn, Inst.

5:15-6:00 Rm.216 KEYBOARD 1 Rudnycka, Inst.

9/11/87

WEDNESDAY

8:00-8:40	St.303	ALEXANDER TECHNIQUE	Kosminsky, Inst.
8:45-10:15	St.320	BALLET 3	Corvino, Inst; Glezerene, Acc.
	St.SAB	BALLET 4	Maule, Inst; Holland, Acc.
	St.305	MODERN 2, sec. 2	Hirabayashi, Inst; Steeber, Acc.
	St.321	MODERN 1	Winter, Inst; Hansen, Acc.
10:15-10:40	St.320	ADVANCED POINTE	Maule, Inst; Holland, Acc.
10:45-12:15	St.320	BALLET 1 (alt.314)	Melikova, Inst;*Lieberman, Acc.
	St.314	BALLET 2 (alt.320)	Corvino, Inst;*Holland, Acc.
	St.305	MODERN 2, sec. 1	Winter, Inst; Steeber, Acc.
10:50-12:20	(*Ballet accompanists alternate beginning 9/16)		
	St.321	MODERN 3 & 4	Hirabayashi, Inst; Hansen, Acc.
12:25-12:55	St.320	INTERMEDIATE POINTE	Melikova, Inst; Liberman, Acc.
12:30-1:10	Rm.216	KEYBOARD 2	Rudnycka, Inst.
12:25-1:05	St.321	MODERN MEN'S CLASS	Lund, Inst; Hansen, Acc.
1:10-1:55	St.314	DANCE HISTORY 2 (Rm. 217)	Beck, Inst.
1:10-1:50	Rm.216	KEYBOARD 2	Rudnycka, Inst.
1:15-1:45	St.320	BEGINNING POINTE	Melikova, Inst; Liberman, Acc.
2:00-3:15	St.320		
	St.321	DANCE HISTORY, sec. 1 & 2	Beck, Inst.
	St.314		
	Rm.545	L & M 2	Ewazen, Inst.
2:00-3:45	Rm.503	THE MODERNIST AGE (1 sem)	Allen/Sachs, Inst.
	Rm.526	AESTHETIC EXPLORATION OF MUSIC & DANCE (2 sem)	Gilbert, Inst.
3:30-4:15	Rm.572	KEYBOARD 1	Julie Jordan, Inst.
3:30-4:45	St.320		
	St.321	DANCE COMPOSITION 2, sec. 1&2	Soares,Inst; Gavalchin,Acc.
	St.314	CLASSICAL INDIAN	Indrani, Inst.
	Rm.218	L & M 1, sec. 2	Ewazen, Inst.
3:50-5:05	Rm.216	L & M 3	Bilous, Inst.
5:00-6:15	St.321	DANCE COMPOSITION 1, sec. 1 & 2	Keen,Inst; Hansen,Acc.

9/11/87

THURSDAY

8:00-8:40 St.303 ALEXANDER TECHNIQUE Kosminsky, Inst.

8:45-10:15 St.320 BALLET 1 Corvino, Inst; Holland, Acc.
St.SAB BALLET 2 Zaraspe, Inst; Glezerene, Acc.
St.SAB MODERN 2, sec. 1 Adams, Inst; Baron, Acc.
St.321 MODERN 3 & 4 Kent, Inst; Hansen, Acc.

(NOTE: Studio for M.2,sec.1 & M.3&4 alternate every 3rd week)

10:15-10:45 BREAK

10:45-12:15 St.320 BALLET 3 Zaraspe, Inst; Holland, Acc.
St.321 MODERN 1 Winter, Inst; Hansen, Acc.
St.314 MODERN 2, sec. 2 Adams, Inst; Baron, Acc.

12:15-12:30 St.320 ADVANCED POINTE Zaraspe, Inst; Holland, Acc.

12:15-12:45 St.314 BEGINNING POINTE Melikova, Inst; Gavalchin, Acc.

12:15-1:00 BREAK

1:00-2:15 St.320 DANCE COMPOSITION 1, sec. 2 Keen, Inst; Hansen, Acc
BAROQUE (2 sem) Hilton, Inst; TBA, Acc.
St.321 DANCE COMPOSITION 2, sec. 1 Soares,Inst; Gavalchin,Acc
St.314 TAP (1 sem) Brown/Draper, Inst.
TBA JAZZ (2 sem) Brown, Inst.
Rm.217 L & M 4 Dennis, Inst.
Rm.527 HUMANITIES II, sec. 3 Allen, Inst.
Rm.521 STAGECRAFT Lund, Inst.

2:30-3:45 St.320 ADVANCED BALLET REPERTORY Zaraspe/Melikova, Inst;
Gavalchin,Acc.
St.321 ACTING for Dancers (2 sem) Stix, Inst.
St.314
Rm.217 LABANOTATION I, sec. 1 & 2 Beck, Inst.
Rm.521 L & M 1, sec. 1 Bilous, Inst.
Rm.510 FANTASY & PROPESY IN THE ARTS Berman/Rojcewcz, Inst.
Rm.503 HUMANITIES I, sec. 3 Hoechsmann, Inst.

4:00-4:45 Rm.571 KEYBOARD 1 Ewazen, Inst.

4:00-5:15 St.320 DANCE COMPOSITION 1, sec.1 Keen, Inst;Hansen, Acc.(314
St.314 MODERN REPERTORY (II,III,IV) Winter, Inst. (320)

5:00-5:45 Rm.571 KEYBOARD 1 Ewazen, Inst.

9/11/87

FRIDAY

8:00-8:40	St.303	ALEXANDER TECHNIQUE	Kosminsky, Inst.
8:45-10:15	St.320	BALLET 3 & 4 - WOMEN	Melikova, Inst; Glezerene, Acc.
	St.SAB	BALLET 3 & 4 - MEN	Maule, Inst; Holland, Acc.
	St.305	MODERN 2, sec. 2	Steinberg, Inst; Anderson, Acc.
	St.321	MODERN 1	Winter, Inst; Steeber, Acc.
10:15-10:40	St.320	ADVANCED POINTE	Melikova, Inst; Baron, Acc.
10:15-10:45		BREAK	
10:45-12:15	St.320	BALLET 1 (alt.314)	Melikova, Inst;*Baron, Acc.
	St.314	BALLET 2 (alt.320)	Maule, Inst;*Holland, Acc.
	St.305	MODERN 2, sec. 1	Winter, Inst; Steeber, Acc.
		(*Ballet accompanists alternate beginning 9/18)	
10:50-12:20	St.321	MODERN 3 & 4	Steinberg, Inst; Anderson, Acc.
12:25-12:55	St.320	INTERMEDIATE POINTE	Melikova, Inst; Baron, Acc.
		BREAK	
1:00-2;15	St.320	BEGINNING PAS DE DEUX	Melikova, Inst; Holland, Acc.
	St.321		
	St.314	BEGINNING SPANISH	Marina, Inst; Glezerene, Acc.
	Rm.217	L & M 2	Ewazen, Inst.
	Rm.218	L & M 3	Bilous, Inst.
2:30-3:15	Rm.568	KEYBOARD 2	Rudnycka, Inst.
2:30-3:45	St.321		
	St.320	BEG/INT CLASSICAL SPANISH	Marina,Inst; Glezerene,Acc.
	St.314	INTERMEDIATE BALLET REPERTORY	Maule/Corvino, Inst; Holland, Acc.
	Rm.503	HUMANITIES I, sec. 5	Oliver, Inst.
	Rm.527	HUMANITIES II, sec. 7	Rojcewicz, Inst.
	Rm.217	RENAISSANCE & BAROQUE ART (1 sem)	Berman, Inst.
		19th & 20th CENTURY ART (2 sem)	Berman, Inst.
	Rm.218	SEMINAR FOR SENIORS	Hill, Inst.
4:00-5:15	Rm.510	PRODUCTION	Lund, Inst.
4:15-5:30	St.305	ANATOMY	Solimene/Hecox, Inst.
5:30-6:30	St.305	ANATOMY LAB	Solimene/Hecox, Inst.
5:30-6:45	St.314	CLASSICAL SPANISH REPERTORY	Marina, Inst.

9/11/87

SATURDAY

10:00-11:30	St.320	OPTIONAL BALLET CLASS (all levels)	Zaraspe, Inst; Baron, Acc.
10:00-11:30	St.TBA	*ANATOMY TUTORIAL	Solimene/Hecox, Inst.
11:30-12:30	St.TBA	*ANATOMY LAB For tutorial students and <u>optional</u> for Friday anatomy class students.	Solimene/Hecox, Inst.

(*Beginning September 11 and to continue on alternate Saturdays)

ACADEMIC CALENDAR 1987-88

August 15 (Sat)	First Semester tuition due
August 27-28 (Thurs-Fri)	Placement Examinations in music history, theory, ear training (new students)
August 31-September 2 (Mon-Wed)	Orientation and Registration
September 2 (Wed)	Welcome Day events
September 3 (Thurs)	First Semester classes begin
September 7 (Mon)	Labor Day (no classes)
September 24 (Thurs)	Rosh Hashanah (no classes)
October 3 (Sat)	Yom Kippur (no classes)
November 26-29 (Thurs-Sun)	Thanksgiving recess
November 30 (Mon)	Classes resume
November 30 (Mon)	Registration for Second Semester begins (by appointment with the Registrar)
December 1 (Tues)	Second Semester tuition due
December 1 (Tues)	Graduation Intent forms due
December 10 (Thurs)	Financial Aid applications for 1988-1989 academic year available in the Financial Aid Office
December 14-18 (Mon-Fri)	First Semester final examinations
December 18 (Fri)	First Semester ends
December 19-January 10 (Sat-Sun)	Winter recess
January 4 (Mon)	Drama rehearsals resume (fourth- and third- year students only)
January 11 (Mon)	Second Semester begins
January 15 (Fri)	Admission applications for 1988-89 academic year due (for February and March auditions, including those of current students applying for graduate programs)
February 17 (Wed)	Financial Aid applications for 1988-89 academic year due (current students)
February 29-March 4 (Mon-Fri)	March Entrance Auditions (Music and Dance, including current students applying for graduate programs)
February 29-March 13 (Mon-Sun)	Mid-term recess
March 14 (Mon)	Classes resume
April 1 (Fri)	Reservation fee due (current students returning for 1988-89 academic year)
April 1 (Fri)	Admission applications for 1988-89 academic year due (for May auditions, including those of current students applying for graduate programs)
April 4 (Mon)	Pre-registration of current students for 1988-89 academic year begins (by appointment with the Registrar)
April 7-10 (Thurs-Sun)	Spring recess
April 11 (Mon)	Classes resume
May 2-6 (Mon-Fri)	Jury Week (no classes or lessons except Dance and Drama classes)
May 9-13 (Mon-Fri)	Final examinations
May 13 (Fri)	Second Semester ends
May 20 (Fri)	Commencement
May 23-25 (Mon-Wed)	May Entrance Auditions (Music and Dance)
June 1 (Wed)	Last day to file reservation fee guaranteeing place for 1988-89 academic year (current students)

DANCE DIVISION

Most students in the Dance Division pursue the Bachelor of Fine Arts (BFA) degree. The four-year degree program includes 30 Liberal Arts credits, six of which are granted for Dance History. Students who enroll in the

diploma program instead of the BFA program are exempted from the Liberal Arts requirement beyond Dance History. The course of study usually requires four years; the minimum residency for both the BFA and undergraduate Diploma is three years.

Faculty

Muriel Topaz, Director
Martha Hill, Artistic Director Emerita
Daniel Lewis, Assistant to the Director

Ballet

Alfredo Corvino
Michael Maule
Genia Melikova
Hector Zaraspe

Modern Dance

Carolyn Adams
Laura Glenn
Kazuko Hirabayashi
Linda Kent
Daniel Lewis
Ruby Shang
Ethel Winter

Dance Composition

Doris Rudko
Janet Mansfield Soares

Dance Notation and Dance History

Jill Beck

Literature and Materials of Music

Edward Bilous
Daniel Brewbaker
Robert Dennis
Eric Ewazen

Stagecraft and Production

Daniel Lewis

Anatomy

Bernadette Hecox
Alfonso Solimene

Senior Seminar

Martha Hill

Electives

Robert Abramson
Blake Brown
Wendy Hilton
Indrani
Pauline Koner
Jane Kosminsky
David Lloyd
Gloria Marina
John Stix

Choreographer in Residence

Anna Sokolow

Rehearsal Assistant

Nancy Scattergood Jordan

Curriculum

The following outline shows the required distribution of credits by semester for the four-year Bachelor of Fine Arts (BFA) degree program in

Dance. Students enrolled in the diploma program instead of the BFA program are exempted from the Liberal Arts courses.

ADMINISTRATIVE STAFF

Ms. Muriel Topaz (Mrs. Jacob Druckman)
DIRECTOR
780 Riverside Dr. #8C
NY, NY 10032
(212) 281-0167

Ms. Ona Nowina-Sapinski
ADMINISTRATIVE ASSISTANT
273 E. 3rd St. #5W
NY, NY 10009
(212) 505-6533

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

Ms. Diana Feingold
ASSISTANT TO THE DIRECTOR
229 W. 78th St
NY, NY 10024
(212) 873-6191

Mrs. Mary Chudick (Mrs. Walter W. Chudick)
ADMINISTRATOR
3000 Bronx Park East #16B
Bronx, NY 10467

Dr. Cheryl Walters (ext. 282)
JUILLIARD SCHOOL DOCTOR
Juilliard Hours: Tues & Thur 2:00-5:00

Miller Health Care Institute
for Performing Artists
425 W. 59th St., 6th Fl.
NY, NY 10019
(212) 554-6314

Joy Faruzza (ext. 282)
JUILLIARD SCHOOL NURSE
Mon.- Fri. 10:00-5:00 (No nurse on Sat.)

Roosevelt Hospital
428 West 59th St.
NY, NY 10019
Hospital: 554-7000 Emergency: 554-7031

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

Dr. Elma Kanefield (JUILLIARD PSYCHOTHERAPIST)
(212) 362-8815

Dr. Arthur J Rudy (JUILLIARD CONSULTING PSYCHOLOGIST-Advisory Only/No Therapy)
112 East 71st St. Apt. 1B
NY, NY 10021
(212) 794-2452

Manhattan Eye and Ear Clinic
210 East 64th St.
NY, NY 10021
(212) 838-9200

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

Dr. Glen Goldfinger (Physical Therapist)
20 E. 35th St.
NY, NY 10016
(212) 683-4288

Dr. Alan Pressman (Nutritionist)
7 East 9th St.
NY, NY 10003
(212) 228-5600

DANCE FACULTY

Ms. Carolyn Adams
634 Washington St.
NY, NY 10017
(212) 662-2057

Also: CCNY (212) 690-6635
MON 9-4, TUE 2-5, WED (-12, 2-4
THUR 2-5
Harlem Dance Foundation
(212) 662-2057 SAT 10-5

Ms. Jill Beck (Mrs. Robert Beck)
845 West End Av. #12E
NY, NY 10025
(212) 662-6254

Also: CCNY (212) 690-6666, 690-6635
MON - FRI 9-12, THUR 9-7

Mr. Blake Brown
22 W. 71st St
NY, NY 10023
(212) 877-0503

Mr. Alfred Corvino
451 West 50th St.
NY, NY 10019
(212) 247-2564

Also: Dance Circle (212) 541-7986
MON - FRI til 7:15, SAT 11-2

Ms. Laura Glenn (Mrs. Gary Lund)
162 W. 21st St. #3S
NY, NY 10011
(212) 929-5733 or 255-9479

Ms. Bernadette Hecox
562 West End Ave. #90
NY, NY 10024
(212) 724-1860

Also: Office (to leave a message)
(212) 305-3781

Ms. Wendy Hilton
151 East 33rd St.
NY, NY 10016
(212) 532-5446

Also: ~~70 Mrs.~~ Edward Eagan
973 Forest Avenue
Rye, NY 10580
(914) 967-2070

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

Also: SUNY Purchase (914) 253-5018
TUE, THUR, FRI all day

Also:
309 West 71st St. #2B
NY, NY 10023
(212) 877-8315

Nancy Scattergood Jordan
26 Clinton St.
Maplewood, NJ 67040
(201) 762-5841

Indrani
85 Fourth Ave. #2H
NY, NY 10003
(212) 228-0885

Ms. Elizabeth Keen
439 W. 21st St.
NY, NY 10011
(212) 924-4856

Ms. Linda Kent
175 West 92nd St. #3G
NY, NY 10025
(212) 316-3899

Also: Paul Taylor Studio
(212) 431-5562
MON - FRI 9:30-11

Ms. Pauline Koner
203 West End Ave.
NY, NY 10023
(212) 874-5621

Ms. Jane Kosminsky
41 West 70th St
NY, NY 10023
(212) 874-5621

Also: Director of Dance YM-YWCA-92nd
1395 Lexington Ave
NY, NY 10028 (212) 427-6000ext1
MON - FRI 11-4

Mr. Gary Lund
162 W. 21st St. #3S
NY, NY 10011
(212) 929-5733 or 255-9479

Ms. Gloria Marina (Mrs. Guillermo San Roman) Public School 206 (Queens)
111 Cathedral Avenue
Hempstead, NY 11550
(516) 483-4117

TUE 3 - 7:30, SAT 10 - 2
Hebrew Arts School
129 W. 67th St.
NY, NY 10023 (212) 362-8060
WED, THUR 5 - 6:30
Dinosaur Dance Company
WED 7:30 - 8:30

Also:
165 West 66th St. #2L
NY, NY 10023
(212) 874-1141

Mr. Michael Maule
150 East 61st St. #7G
NY, NY 10021
(212) 752-8046

Ms. Genia Melikova
35 West 92nd St. #9F
NY, NY 10025
(212) 222-9834

Mrs. Doris Rudko (Mrs. Lionel Rudko)
277 Upper Mountain Avenue
Upper Montclair, NJ 07043
(201) 744-3750

Ms. Ruby Shang
Mailing Address:
210 Fifth Avenue
NY, NY 10010
Home Tele: (212) 620-0905

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

Barnard College
Dance Office (212) 280-2995

Miss Anna Sokolow
1 Christopher St. #5H
NY, NY 10014
(212) 929-5043

Dr. Alfonso Solimene
1128 G. Eastern Ave.
Somerset, NJ 08873
(201) 247-6874

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

Ms. Risa Steinberg
299 Pearl St. #6L
NY, NY 10038
(212) 285-1994

Ms. Ethel Winter(Mrs. Charles Hyman)
306 East 30th St.
NY, NY 10016

Also: The Graham Studio(212)838-588
MON 10-11:30, 4:30-6
WED " "

Mr. Hector Zaraspe
Residence:43 W. 70th St.
NY, NY 10023
(212) 873-0023
Mailing: Box 703
Ansonia Station
NY, NY 10023

Also: Carnegie Hall (212)246-3166
Studio 819
MON 5-7, TUE 3-5
WED, THUR, FRI 3-5

+ = Juilliard Mailbox

MUSIC (DANCE) FACULTY

Mr. Edward Bilous
2500 Johnson Ave. #6C
Riverdale, NY 10463
(212) 548-3665 + #93

Ms. Julie Jordan
115 Central Park West # R 30
NY, NY 10023
(212) 595-8287 + #74

Mr. Robert Dennis
885 West End Avenue
NY, NY 10025
(212) 662-7242 or 749-2219

Ms. Inka Rudnycka (Keyboard Only)
925 West End Ave.
NY, NY 10025
(212) 865-6239 + #121

Mr. Eric Ewazen
308 West 82nd St. #11C
NY, NY 10024
(212) 799-5059 + #70

ADJUNCT FACULTY

Mr. Robert Abramson (Eurythmics)
250 W. 94th St.
NY, NY 10025
(212) 866-8018

Also: (516) 324-4965

Mr. David Lloyd (Voice - 1st Sem)
251 W. 89th St. #10B
NY, NY 10024
(212) 874-2373

Also: AOC ext. 261

Mr. John Stix (Acting -2nd Sem)
727 Route 9W
Nyack, NY 10960
(914) 359-6376 or (212) 752-7676

Also: Theater Center ext. 251

Ms. Linda Kent
175 West 92nd St. #3G
NY, NY 10025
(212) 316-3899

Also: Paul Taylor Studio
(212) 431-5562
MON - FRI 9:30-11

Ms. Pauline Koner
203 West End Ave.
NY, NY 10023
(212) 874-5621

Ms. Jane Kosminsky
41 West 70th St
NY, NY 10023
(212) 874-5621

Also: Director of Dance YM-YWCA-92nd
1395 Lexington Ave
NY, NY 10028 (212) 427-6000ext1
MON - FRI 11-4

Mr. Gary Lund
162 W. 21st St. #3S
NY, NY 10011
(212) 929-5733 or 255-9479

Ms. Gloria Marina (Mrs. Guillermo San Roman) Public School 206 (Queens)
111 Cathedral Avenue TUE 3 - 7:30, SAT 10 - 2
Hempstead, NY 11550 Hebrew Arts School
(516) 483-4117 129 W. 67th St.

Also:
165 West 66th St. #2L
NY, NY 10023
(212) 874-1141

NY, NY 10023 (212) 362-8060
WED, THUR 5 - 6:30
Dinosaur Dance Company
WED 7:30 - 8:30

Mr. Michael Maule
150 East 61st St. #7G
NY, NY 10021
(212) 752-8046

Ms. Genia Melikova
35 West 92nd St. #9F
NY, NY 10025
(212) 222-9834

Mrs. Doris Rudko (Mrs. Lionel Rudko)
277 Upper Mountain Avenue
Upper Montclair, NJ 07043
(201) 744-3750

Ms. Ruby Shang
Mailing Address:
210 Fifth Avenue
NY, NY 10010
Home Tele: (212) 620-0905

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

Barnard College
Dance Office (212) 280-2995

Miss Anna Sokolow
1 Christopher St. #5H
NY, NY 10014
(212) 929-5043

Dr. Alfonso Solimene
1128 G. Eastern Ave.
Somerset, NJ 08873
(201) 247-6874

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

Ms. Risa Steinberg
299 Pearl St. #6L
NY, NY 10038
(212) 285-1994

Ms. Ethel Winter(Mrs. Charles Hyman)
306 East 30th St.
NY, NY 10016

Also: The Graham Studio(212)838-588
MON 10-11:30, 4:30-6
WED " "

Mr. Hector Zaraspe
Residence:43 W. 70th St.
NY, NY 10023
(212) 873-0023
Mailing: Box 703
Ansonia Station
NY, NY 10023

Also: Carnegie Hall (212)246-3166
Studio 819
MON 5-7, TUE 3-5
WED, THUR, FRI 3-5

+ = Juilliard Mailbox

MUSIC (DANCE) FACULTY

Mr. Edward Bilous
2500 Johnson Ave. #6C
Riverdale, NY 10463
(212) 548-3665 + #93

Ms. Julie Jordan
115 Central Park West # R 30
NY, NY 10023
(212) 595-8287 + #74

Mr. Robert Dennis
885 West End Avenue
NY, NY 10025
(212) 662-7242 or 749-2219

Ms. Inka Rudnycka (Keyboard Only)
925 West End Ave.
NY, NY 10025
(212) 865-6239 + #121

Mr. Eric Ewazen
308 West 82nd St. #11C
NY, NY 10024
(212) 799-5059 + #70

ADJUNCT FACULTY

Mr. Robert Abramson (Eurythmics)
250 W. 94th St.
NY, NY 10025
(212) 866-8018

Also: (516) 324-4965

Mr. David Lloyd (Voice - 1st Sem)
251 W. 89th St. #10B
NY, NY 10024
(212) 874-2373

Also: AOC ext. 261

Mr. John Stix (Acting -2nd Sem)
727 Route 9W
Nyack, NY 10960
(914) 359-6376 or (212) 752-7676

Also: Theater Center ext. 251

LINCOLN CENTER STUDENT PROGRAM

Nancy S. Jordan, Coordinator of Dance Division Tour Programs

CHOREOGRAPHERSPaul Draper - Indrani - Peter London - David Parsons
Moses Pendleton - Anna Sokolow - Paul Taylor - Antony Tudor

ACCOMPANISTS 1987-88Beth Anderson
26 2nd Avenue, Apt. 2B
New York, NY 10003
(212) 777-6787Harriet Baron
84-23 Manton St. #6A
Briarwood, NY 11435
(718) 658-5592John Gavalchin
242 W. 76th St. #7Bj
New York, NY 10023
(212) 724-0132Sofia Glezerene
2122 70th St.
Brooklyn, NY 11204
(718) 837-4657Reed Hansen
235 East 22nd St.
NY, NY 10010
(212) 686-5364Also: Martha Graham Studio
(212) 838-5886Deidre Howard
413 West 16th St. #3F
NY, NY 10011Barbara Holland
Hotel Breton Hall
2350 Broadway- Rm. 610
NY, NY 10024
(212) 787-7000 Ext. 610Tatyana Liberman
154 Broome St. #18A
NY, NY 10002
(212) 477-3785James Steeber
442 W. 50th St. #4W
NY, NY 10019

STUDENT ASSISTANTS 1987-88

Bannon, Nancy
2508 Bdwy. #8D
NY, NY 10025
(212) 316-1447

Santarelli, Louisa
30 W. 70th St. #3C
NY, NY 10023
(212) 787-7650

Sharff, Scott
251 W. 98th St. #4A
NY, NY 10025
(212) 662-4253

Bradley, Eric
26-20 29th St., 2nd floor
Astoria, NY 11102
(718) 956-6144

Sullivan, Sally
2025 Bdwy. #11E
NY, NY 10023
(212) 787-1722

Cardona, Wally
412 W. 50th St. #5
NY, NY 10019
(212) 582-7988

Taylor, Ronald
30-32 St. Nicholas Pl. #5C
NY, NY 10031
(212) 283-5811

Chou, Chao-Hui
21-29 29th Ave.
Astoria, NY 11102
(718) 545-7102

Tina Curran
200 W. 70th St. #5B
NY, NY 10024
(212) 580-7689

Brian Hawthorne
846 Putnam Ave.
Brooklyn, NY 11221

Matthew Mohr
364 W. 18th St. #3K
NY, NY 10011
(212) 242-6341

Plauche, Emilie
118 W. 13th St. #716
NY, NY 10011
(212) 242-6566

Ryder, Kirk
159 W. 80th St. #1174
NY, NY 10024
(212) 362-0747

Michele de la Reza
251 W. 95th St. #5S
NY, NY 10025
(212) 663-7950

THE JUILLIARD SCHOOL
DANCE DIVISION
STUDENT ADDRESS LISTINGS 1987-88

9/24/87

A

Almonte, Jose Manuel
508 17 St.
Union City, NJ 07087
(201) 866-6594

Alt, Amy
5 W. 63rd St. #1015
NY, NY 10023
(212) 595-9227

Apostol, Arnold
2508 B'way #10C
NY, NY 10025

Aswad, Stacey
44 W. 62nd St. #2F
NY, NY 10023
(212) 247-2254

Auzias de Turenne, Suzanne
5 W. 63rd. St. #1030
NY, NY 10023
(212) 769-9436

B

Baldyga, Lisa
3840 Greystone Ave. #4B
Riverdale, NY 10463
(212) 601-5619

Bannon, Nancy
2508 Bdwy. #8D
NY, NY 10025
(212) 316-1447

Baumann, Karl
108 St. Marks PL. #3
Brooklyn, NY 11217
(718) 622-3225

Beckon, Steven
31 W. 85th St. #4C
NY, NY 10024
(212) 873-6072

Bradley, Eric
26-20 29th St., 2nd fl.
Astoria, NY 11102
(718) 956-6144

C

Callahan, George
2508 Bdwy. #2d
NY, NY 10025
(212) 662-5678

Cardona, Wally
412 W. 56th St. #5
NY, NY 10019
(212) 582-7988

Carter, Christine
567 Washington Ave. #2A
NY, NY 10033
(212) 928-2447

Casel, Gerald
2598 Bdwy. #12c
NY, NY 10025
(212) 749-8736

Chapman, Kim
5 W. 63rd St. #1044
NY, NY 10023
(212) 799-6707

Chou, Chao-Hui
21-29 29th Ave.
Astoria, NY 11102
(718) 545-7102

Corbett, Rebecca
161 W. 106th St. #3W
NY, NY 10025
(212) 864-1789

Curran, Tina
200 W. 70th St. #5B
NY, NY 10023
(212) 595-6947

Cyrus, Duane
100-5 Benchley Pl #6L
Bronx, NY 10475
(212) 379-1023

D

Damas, Harry
15 Stratford Rd. #E1
Brooklyn, NY 11218
(718) 282-1260

Dennis, Paul
112 Ruthland Road
Brooklyn, NY 11225
(718) 469-1810

Doughty, Laura
2508 Bdwy. #8G
NY, NY 10025

Durham, Rachael
P.O. Box 1502
c/o Bells Are Ringing
Ansonia Station
NY, NY 10023
(212) 724-2800

E

Egan, Heather
161 W. 106th St. #3W
NY, NY 10025
(212) 864-1789

Eupierre, Alexis
5 W. 63rd. St. #847
NY, NY 10023
(212) 787-8476

F

Fantano, Diana
325 West End #7B
NY, NY 10023
(212) 595-8905

Figueroa, Marisol
1581 Park Ave. #2C
NY, NY 10029
(212) 369-4496

Fung, Linda
225 E. 96th Street
New York, NY 10128
(212) 410-7827

G

Garcia, Eddie
2508 Bdwy. #12C
NY, NY 10025
(212) 749-8736

Gutierrez, Fuensanta
207 Columbus Ave. #A
NY, NY 10023
(212) 873-1016

H

Hawthorne, Brian
5 West 63rd St.
NY, NY 10025

Hedrick, Sarah
66 W. 9th St. #75
NY, NY 10011
(212) 995-9493

Hemmans, Chris
141 Park Hill Ave.
Staten Island, NY 10304
(718) 720-4451

Holden, Nanci
2508 Bdwy. #11D
NY, NY 10025
(212) 316-0156

I

Igarashi, Ikuno
220 E. 24th #6B
NY, NY 10010
(212) 213-8273

Isabelle, Kristina
2508 Bdwy. #3E
NY, NY 10025
(212) 678-1575

Ishimura, Hiroko
27 West 72nd St. #504
NY, NY 10023
(212) 362-5106

K

Kaddar, Yoav
150 West End #26M
c/o Antush
NY, NY 10023
(212) 799-7382

Kail, Amy
5 W. 63rd. St. #1026
NY, NY 10023
(212) 787-4400

Kenison, Marc
2508 Bdwy. #12F
NY, NY 10025
(212) 749-5100

Kessler, Christine
35 W. 67th St. #201
NY, NY 10023
(212) 787-1130

Kroninger, Karen
2508 Bdwy. #8D
NY, NY 10025
(212) 316-1447

L

Lazier, Rebecca
1413 York Ave. #6
NY, NY 10021
(212) 744-2185

Lewis, Micah
27 Goldsmith Ave.
Newark, NJ 07112
(201) 923-0757

Mc

McCarthy, Patricia
929 Amsterdam Ave. #4R
NY, NY 10025
(212) 316-6152

McDonough, Lauren
21-29 29th Ave #2
Astoria, NY 11102
(718) 545-7102

McPherson, Elizabeth
2508 Bdwy. #11D
NY, NY 10025
(212) 316-0156

M

Minn, Cathy
35 W. 67th St.
NY, NY 10023
(212) 787-1130

Mohr, Matthew
364 W. 18th #3K
NY, NY 10011
(212) 242-6341

Morrissey, Christina
2508 Bdwy. #4B
NY, NY 10025
(212) 749-8303

N

Nedrow, Carrie
48 Stuyvesant #8
NY, NY 10003
(212) 677-6887

Nyein, Roger
2000 Bdwy.
NY, NY

O

Ornelas, Ruben
5 W. 64rd. #1146
NY, NY 10023
(212) 799-2669

P

Pihl, Margaret
3840 Greystone #4B
Riverdale, NY 10463
(212) 601-5619

Plauche, Emilie
118 W. 13th St. #716
NY, NY 10011
(212) 242-6566

Powell, Anthony
2508 Bdwy. #2D
NY, NY 10025
(212) 662-5678

R

de la Reza, Michele
251 W. 95th St. #5S
NY, NY 10025
(212) 663-7950

Richards, Karen
2508 Bdwy. #4B
NY, NY 10025
(212) 749-8303

Rink, Scott
5 W. 63rd. St. #1135
NY, NY 10023

Rochford, Darlene
1 McKinley St.
Copiague, NY 11726
(516) 789-1277

Ruebsam, Henning
5 W. 63rd. #866
NY, NY 10023

Ryder, Kirk
412 W. 56th St. #5
NY, NY 10019
(212) 582-7988

S

Santarelli, Louisa
30 W. 70th St. #3C
NY, NY 10023
(212) 787-7650

Schmidt, Jeffrey
410 W. 53rd #109
NY, NY 10019
(212) 245-6334

Seminoff, Mia
30 W. 70th St. #3C
NY, NY 10023
(212) 787-7650

Sharff, Scott
251 W. 98th St. #4A
NY, NY 10025
(212) 662-4253

Sit, Mona
1214 Contelyou Rd. #3F
Brooklyn, NY 11218
(718) 282-4620

Staton, Laura
362 W. 23rd St. #2F
NY, NY 10011
(212) 741-3477

Stenn, Rebecca
207 W. 109th #5R
NY, NY 10025
(212) 222-3288

Youngberg, Jane
5 W. 63rd. St. #1036
NY, NY 10023

Z

Suatoni, Sarah
731 Greenwich #35J
NY, NY 10014
(212) 627-4968

Zaley, Pamela
140 W. 238th Street
Apt. 43D
Riverdale, NY 10463
(212) 543-5960

Sullivan, Sally
2025 Bdwy. #11E
(212) 787-1722

T

Taylor, Owen
2109 Bdwy. #8-126
NY, NY 10023
(212) 870-5418

Taylor, Ronald
30-32 St. Nicholas Pl. #5C
NY, NY 10031
(212) 283-5811

Trudell, Eryn
165 W. 65th St. #2L
NY, NY 10023
(212) 874-1141

W

Williams, Valarie
35 W. 67th St.
NY, NY 10023
(212) 787-1130

Willoughby, Kelli
2508 Bdwy. #3G
NY, NY 10025
(212) 866-3658

Wright, Ronald
115 Sayre St.
Elizabeth, NJ 07208
(201) 289-7910

Wynn, Melissa
2508 Bdwy. #8G
NY, NY 10025

Y

Yin, Guozhong
170 St. Nicholas St.
Richwood, NY 11237
(718) 417-1127
(landlord's Ph. #)

Stenn, Rebecca
207 W. 109th #5R
NY, NY 10025
(212) 222-3288

Youngberg, Jane
5 W. 63rd. St. #1036
NY, NY 10023

Suatoni, Sarah
731 Greenwich #35J
NY, NY 10014
(212) 627-4968

Z
Zaley, Pamela
140 W. 238th Street
Apt. 43D
Riverdale, NY 10463
(212) 543-5960

Sullivan, Sally
2025 Bdwy. #11E
(212) 787-1722

T
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2109 Bdwy. #8-126
NY, NY 10023
(212) 870-5418

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30-32 St. Nicholas Pl. #5C
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(201) 289-7910

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2508 Bdwy. #8G
NY, NY 10025

Y
Yin, Guozhong
170 St. Nicholas St.
Richwood, NY 11237
(718) 417-1127
(landlord's Ph. #)

The Juilliard School
Dance Division

MEMORANDUM

October 1, 1980

To: Dance Faculty and Staff
From: Muriel Topaz

1) Monday, October 5, 5 pm, in the Juilliard Theater:

A Memorial Tribute - Vincent Persichetti (June 6, 1915-August 14, 1987)
All Are Welcome

Mr. Persichetti who taught Music Composition has been a Juilliard faculty member since 1947 and a friend of the Dance Division.

2) Thursday, October 15, 4:30-6:30 pm, in Room 305:

Performance Stress Workshop to be conducted by Robinne Comissiona.
Performance Stress: Demonstration and Instruction of Specific Physical and Mental Relaxation Movements.
Students are invited to participate in the class which is limited to the first 25 who register. Sign up: Communications Office - Room 209 by Friday, October 9.

3) Thursday, October 22, 5:30 pm, DANCE EVENT 1, in studios 320 and 321.

(Note: Our first Event was originally scheduled for Thursday, October 15, 5:30 pm, but because it would conflict with the Performance Stress Workshop mentioned above, we have had to move Dance Event 1 to the following Thursday, October 22.)

Deadline for program material to be submitted to Ona: Monday, October 19.

4) NOVEMBER 1987 DANCE CONCERTS in the Juilliard Theater:

Friday, November 13, 8 pm
Saturday, November 14, 8 pm
Sunday, November 15, 3 pm
Monday, November 16, 8 pm

Program: (Four World Premieres and a Juilliard Premiere)

- *Prom Story / Benjamin Harkavy / Franz Joseph Haydn
- *Light, Part 24 / Kei Takei / Norma Dalby
- *Monday Morning / David Parsons / John Adams
- Bonsai / Moses Pendleton / Osamu Kitajema and Hisao Tanabe
- *Reeks with Class! / Francis Patrelle / Medley of Astair Songs

JUILLIARD CHAMBER ENSEMBLE

*World Premiere

There will be complimentary tickets available for faculty, accompanist and students in the Dance Division for the performances.

- 5) Audio closet doors in studios 320 and 321 have new locks with new keys. Anyone with keys for the old locks must return them to the Dance Division office. DO NOT USE THE OLD KEYS FOR THE NEW LOCKS; OTHERWISE THE NEW LOCKS WILL JAM!!!!
- 6) Carla D'Ottavio and Kimberley Ray are not enrolled for the 1987-88 school year. Please delete their names from your lists. It is suggested that faculty check their class lists with the official class list book in the Dance Division Office.

FOR IMMEDIATE RELEASE

THE JUILLIARD SCHOOL

(with corrections by
Muriel Topaz, Dir. Dance Div.)

Contact: Janet Kessin
(212) 799-5000
Ext. 207

October 15, 1987
Communications Office

N E W S

THE JUILLIARD DANCE ENSEMBLE PRESENTS FOUR WORLD PREMIERES BY
CHOREOGRAPHERS BENJAMIN HARKARVY, KEI TAKEI, DAVID PARSONS AND FRANCIS PATRELLE
FRIDAY - MONDAY, NOVEMBER 13, 14, 15 AND 16

1987 Fall Performance Series in the Juilliard Theater also Features
Moses Pendleton's "Bonsai"

The Juilliard Dance Ensemble performs four world premiere dances choreographed for them by Benjamin Harkarvy, Kei Takei, David Parsons and Francis Patrelle, when they present their 1987 Fall performance series Friday through Monday, November 13 through 16, in the Juilliard Theater, at The Juilliard School. The Friday, Saturday and Monday performances are at 8 PM; Sunday's performance is at 3 PM. The four world premieres are:

Prom Story, by Benjamin Harkarvy to Haydn's Piano Variations in F Minor

Master teacher, choreographer and coach, Mr. Harkarvy has been Director of the Ballet Project at the Jacob's Pillow Dance Festival since 1983. Previously he was artistic director and choreographer for companies such as the Royal Winnipeg, Harkness and Pennsylvania Ballets, and the Netherlands Dance Theater.

Monday Morning, by David Parsons to John Adams' "Meister Eckhardt and Quackie"

Former Paul Taylor Company lead dancer, and choreographer since 1979, Mr. Parsons has created works for the Dance Theater Workshop, American Ballet Theatre, the Feld Ballet, Paris Opera Ballet, and Israel's Batsheva Dance Company, among

(CONTINUED)

others. One of today's most talked about choreographers, his works were featured during this summer's successful avant garde performance series at Lincoln Center, called "Serious Fun," and his first video, "Caught," was televised nationally on PBS as part of its "Alive From Off Center" series. Monday Morning was commissioned by the Dance Division of The Juilliard School with a grant from the Lincoln Center Institute.

Light, Part 24, by Kei Takei to Norma Reynolds Dalby's Chantotem (1987)

Ms. Takei is a native of Tokyo who studied at Juilliard under a Fulbright Scholarship. In 1969 she founded the Moving Earth Dance Company where Buddhist and Shinto influences are combined with modern American dance techniques and styles. Her world premiere dance for the Juilliard Dance Ensemble is the 24th part of a major work Light, an interrelated collection of solo and ensemble dances that she began choreographing in the late 1960's.

Reeks with Class!, by Francis Patrelle to a medley of American standards by Arlen, Berlin, the Gershwins, Kern, Mercer and Porter, as sung by Fred Astaire

Francis Patrelle choreographed works for companies such as the Joffrey School Concert Group, the Bel Canto Opera and the High School of Performing Arts while still an undergraduate at Juilliard, studying with Alfredo Corvino, Jose Limon and Antony Tudor. He has choreographed productions for the Santa Fe, Houston Grand and Vienna State Opera Companies, including two operas -- the premiere performance of Carlisle Floyd's "Willie Stark" and a production of Puccini's "Turandot" -- in collaboration with Harold Prince. Resident choreographer of the Berkshire Ballet Company from 1974 - 84, his dances have been premiered most recently at the Riverside and Jacob's Pillow Dance Festivals, the Teatro D2 Company in Milan and the Joffrey II Company in California.

Also featured on the program is the first Juilliard performance of the acrobatic and innovative Pilobolus dance Bonsai, choreographed in 1979 by Pilobolus co-founder Moses Pendleton, to music by Osamu Kitajema and Hisao Tanabe.

Tickets, priced at \$10, are free to students and senior citizens with I.D. They are available at the Juilliard Concert Office, 144 W. 66th Street, Monday - Friday, 11AM - 7PM. All proceeds benefit the Juilliard Dance Scholarship Fund. For ticket information call (212) 874-7515.

The Juilliard School
Dance Division

DANCE EVENT I

Thursday, October 22, 1987

Studios 320 and 321

5:30 - 6:30 pm

Dance Studies from the Composition Classes of

Elizabeth Keen
Janet Soares

Repertory from the Classes of

Laura Glenn
Michael Maule
Ethel Winter

and

Independent Projects

Faculty, Students and Friends Invited

No Tickets Required

THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT I

Thursday, October 22, 1987
5:30 - 6:30 pm, Studios 320 and 321

St. 320

- From Michael Maule's Intermediate Ballet Repertory Class -

DANCING

Choreography
* Music

Michael Maule
Jacques Offenbach
"Waltz"

Michele de la Reza

- From Ethel Winter's Modern Repertory Class -

Duet from APPALACHIAN SPRING

Choreography (1944)
* Music (1944)

Martha Graham
Aaron Copland

Sally Sullivan - Bride
Brian Hawthorne - Bridegroom

from APPALACHIAN SPRING

(originally a duet, now arranged for a group)

Lisa Baldyga, Nancy Bannon, Nanci Holden, Sally Sullivan

Karl Baumann, Brian Hawthorne,
Christopher Hemmans, Henning Ruebsam

- From Blake Brown's Tap Class-

Choreography
* Music

Blake Brown
Bette Midler

Christine Carter, Michele de la Reza, Laura Doughty,
Rachael Durham, Valerie Williams

- Very Independent Project -

JUILLIARD RAP

Owen Taylor

* recorded music

The audience moves to Studio 321.

- Independent Projects -

CENTERFUGUE (work in progress)

Choreography
* Music

Sarah Suatoni
U2
"The Joshua Tree"

Sarah Suatoni

GLIDING GLIDING

Choreography
Poem (1987)

Diana Fantano
Diana Fantano
"Gliding Gliding"

Recitation

Carrie Nedrow

Diana Fantano

- From Elizabeth Keen's Dance Composition Classes -

JUMPING AND GALLOPING DANCES

Christine Carter, Gerald Casel, Kristina Isabelle,
Marc Kenison, Cathy Minn, Roger Nyein,
Michele de la Reza, Scott Rink, Henning Ruebsam,
Jeffrey Schmidt, Eryn Trudell, Valarie Williams

Reed Hansen, Pianist

- From Laura Glenn's Modern Repertory Class -

Excerpt from A CHOREOGRAPHIC OFFERING

Choreography (1964)
* Music

Jose Limon
Johann S. Bach
"A Musical Offering"
Canon A4 from the Trio Sonata

Christine Carter, Rebecca Corbett, Laura Doughty,
Rachel Durham, Kristina Isabelle, Hiroko Ishimura,
Amy Kail, Christine Kessler, Michele de la Reza,
Eryn Trudell, Valarie Williams, Kelli Willoughby

Arnold Apostol, Eric Bradley, Gerald Casel,
Yoav Kaddar, Marc Kenison, Henning Ruebsam

* recorded music

Ruben Ornelas, Stage Manager

THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance, Date 9 November 1987
 L & M and Academic Instructors

From: Muriel Topaz - Director, Dance Division

Subject:

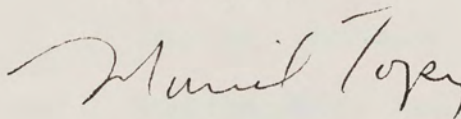
Attached is a list of the Dance Division students involved in the November Dance Production which has been rehearsing and performing on stage from November 2 - 10. We regret that this memo will arrive after rehearsals are over.

We have asked 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

NOVEMBER 1987 PRODUCTION PARTICIPANTS

Aswad, Stacey	McCarthy, Patricia
Auzias de Turenne, Suzanne	McDonough, Lauren
Beckon, Steven	McPherson, Elizabeth
Bradley, Eric	Nedrow, Carrie
Callahan, George	Pihl, Maggie
Cardona, Wally	Plauche, Emilie
Chapman, Kimberly	Powell, Anthony
Chou, Chao-hui	Richards, Karen
Curran, Tina	Rink, Scott
Cyrus, Duane	Ruebsam, Henning
Damas, Harry	Ryder, Kirk
de la Reza, Michele	Schmidt, Jeff
Dennis, Paul	Seminoff, Mia
Egan, Heather	Sharff, Scott
Eupierre, Alexis	Staton, Laura
Figueroa, Marisol	Stenn, Rebecca
Hawthorne, Brian	Taylor, Owen
Igarishi, Ikuno	Taylor, Ronald
Kroninger, Karen	Willoughby, Kelli
Lazier, Rebecca	Wynn, Melissa
Lewis, Micah	Zaley, Pam

13

Five of today's most talked
about choreographers
by
PREMIERES
in
The Juilliard Dance Ensemble

THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

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Established to support young artists in
American theater, dance and film.

THE JUILLIARD SCHOOL

PRESENTS

THE
JUILLIARD
DANCE
ENSEMBLE

IN A CONCERT OF PREMIERES

PROM STORY

Benjamin Harkarvy/Franz Joseph Haydn

LIGHT, PART 24

Kei Takei/Norma Dalby

MONDAY MORNING

David Parsons/John Adams

BONSAI

Moses Pendleton/Osamu Kitajema and Hisao Tanabe

REEKS WITH CLASS!

Francis Patrelle/Medley of Astaire Dance Tunes

JUILLIARD CHAMBER ENSEMBLE

Friday, November 13, at 8:00 p.m.

Saturday, November 14, at 8:00 p.m.

Sunday, November 15, at 3:00 p.m.

Monday, November 16, at 8:00 p.m.

THE JUILLIARD THEATER
155 W. 65th STREET

Only mail orders until October 11; Box Office opens October 12. A benefit for the Juilliard Dance Scholarship Fund. Tickets distributed on basis of minimum donation of \$10.00 per ticket for orchestra & mezzanine, TDF accepted.

Return to:
Concert Office
The Juilliard School
Lincoln Center
New York, NY 10023
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	No. of tickets	Donation	Total
Fri., Nov. 13, 8:00 p.m.			
Sat., Nov. 14, 8:00 p.m.			
Sun., Nov. 15, 3:00 p.m.			
Mon., Nov. 16, 8:00 p.m.			
Please indicate alternate date _____ TOTAL			

Preferred location: NAME _____ please print
Orchestra: _____ ADDRESS _____
Mezzanine: _____ CITY _____ STATE/ZIP _____ DAY TEL. _____

Princess Grace Foundation — U.S.A.



Established to support young artists in
American theater, dance and film.

1987 Grant Recipients



VALENTINA ALEXANDER

Rochester, New York
1987 Dance Fellowship
Garth Fagan's Bucket Dance Theatre
Rochester, New York

Since joining Garth Fagan's Dance Theatre in 1980, Valentina, 28, has been featured in several PBS specials, most notably "Get Up Stand Up" and "Great Performances." She has participated in the Company's USIA sponsored tour of Africa and has performed at Jacob's Pillow, Spoleto USA as well as in various European and American cities. *Dance Magazine* has reviewed her work and lauded her performance.



KIMBERLY CHAPMAN

Vineland, New Jersey
1987 Dance Scholarship
The Juilliard School
New York, New York

Kimberly, 20, is in her second year at Juilliard. The artistic director has called her an extraordinarily gifted young performer of great beauty who can communicate with her audience in a way most remarkable for one of her young age. She has trained at Jacob's Pillow, School of Pennsylvania Ballet and Vineland Regional Dance Company, and has danced over 30 pieces and choreographed 6 works in the last five years.



DEBORAH BROWN

Tecumseh, Kansas
1987 Theater Scholarship
Circle in the Square
New York, New York

According to the executive director of her school, "She has the talent and determination to accomplish remarkable things as an actress." Every facet of this actress' prodigious talent is focused on an intense and total commitment to her art. Now in her final year of training in the Professional Acting Workshop, Deborah has impressed her instructors with her outstanding progress vocally and physically.



ANNIE ENNEKING

Maple Grove, Minnesota
1987 Junior Division Award for a
Theater Apprenticeship
Actors Theatre of St. Paul
St. Paul, Minnesota

For a highly spirited and energetic young actress of 19, Annie is a veteran of the theater having earned a cover photo in the *Smithsonian Magazine* for Minneapolis Childrens Theatre in 1982. As youngest recipient she was winner of the 1983-84 Twin Cities Drama Critics Kudos Award and played the title role in "Alice in Wonderland" filmed for HBO. Annie can be seen in numerous commercials and has filmed a pilot sitcom for KTCA-TV.



MELISSA CARPENTER

Boston, Massachusetts
1987 Nancy Davis Reagan Dance
Award for an Apprenticeship at
Pennsylvania Ballet
Philadelphia, Pennsylvania

Although Melissa, 22, is totally deaf, she is, according to the artistic director of the Pennsylvania Ballet, the only dancer to his knowledge to have this handicap and reach such a high level within any school. Showing tremendous promise and talent she has been a full scholarship student of Pennsylvania Ballet since 1984.



JENNIFER KARIUS

Milwaukee, Wisconsin
1987 Dance Apprenticeship
San Francisco Ballet
San Francisco, California

Jennifer, 18, has trained with the San Francisco Ballet, The North Carolina School of the Arts, Milwaukee Ballet School, Houston Ballet Academy (summer) and during the period of 1985-87 has performed in over 20 works. Commenting on her outstanding assets the artistic director of the SFB emphasized, "She has a very strong, commanding stage presence and shows a strong ability to adapt to the styles of many different choreographers..."



ANTHONY M. KUSHNER

Lake Charles, Louisiana
1987 Theater Fellowship
New York Theatre Workshop
New York, New York

Completing his undergraduate work at Columbia University and his MFA at New York University, Tony began a teaching fellowship at NYU in 1983 followed by his directing the *Book of Birds* at Carnegie Recital Hall in 1984. In 1985 he was a playwright in residence at The Yard-Martha's Vineyard. Currently 29, he is associate artistic director at the New York Theatre Workshop.



ADRIANA SANANES

Montevideo, Uruguay
1987 Theater Fellowship
Spanish Repertory Theatre
Company
New York, New York

After earning her B.A. at the Manhattan School of Music, Adriana toured with the Royal Theatre of Spain in 1984. Her credits include various national print and TV commercials, recordings and voice-overs for NBC Nightly News, Random House, Harcourt Brace and CBS, and a part in "As the World Turns" on CBS-TV. According to a 1986 *New York Times* review of her role as Laurencia in *Fuente Ovejuna*, "She displays the playfulness and wistfulness of youth and later the passion of a woman who incites the town to rise on behalf of her husband."



TRACI OWENS

Raleigh, North Carolina
1987 Dance Fellowship
North Carolina Dance Theater
Winston-Salem, North Carolina

Traci, 25, has toured Europe and the United States as a soloist with The Feld Ballet. She studied with Melissa Hayden and Willie Burman. In the New York City Opera production of "The Song of Norway," she danced and also performed in a speaking role. In reviewing her work the *New York Times* stated in 1986, "She dances cleanly and with beautiful aplomb, her toe work being exemplary." The *New York Post* reports in 1986, "Guilini... was crisply danced, led by Traci Owens."



DAWN M. STOPPIELLO

Portland, Oregon
1987 Dance Scholarship
California Institute of the Arts
Valencia, California

A versatile young dance artist of 20, Dawn was first place winner of the Fred Astaire International Jazz and Tap Championship in 1984. Other credits include DAFCA Scholarship — Cal Arts 1985 and Ahmanson Scholarship — Cal Arts 1986. Dawn has performed in television commercials and industrial films. She dances jazz, tap and modern with equal facility.



KATHRYN PETERSEN

Woodbury Heights, New Jersey
1987 Theater Apprenticeship
The People's Light and Theater
Company
Malvern, Pennsylvania

Kathryn, 26, holds a B.A. from Wheaton College and has done graduate work in Educational Theater at NYU. At People's Light and Theater, her apprenticeship duties include three roles in mainstage, teaching a Summerstage Program for children and touring schools and prisons in their Outreach Program. The artistic director at People's Light salutes "a professional maturity which belies her age and experience."



TRACI LYN THOMAS

San Antonio, Texas
1987 Theater Scholarship
Carnegie-Mellon University
Pittsburgh, Pennsylvania

Traci Lyn's achievements include Who's Who in American High Schools and honorable mention in the National Foundation for Advancement in the Arts Competition. A young performer of 20, she is an honor student at C-M and has received praise from David Craig, renowned singing teacher who affirmed his admiration for her talent, her seriousness of purpose and dedication to her craft.

Statuette Awards

PICKER FILM INSTITUTE, CITY COLLEGE OF NEW YORK

New York, New York

1987 Film Grant for scholarships in
the Senior Thesis Film Program.

Since its inception in 1972, the Picker Film Institute at The City College of New York has been training aspiring filmmakers through its BFA degree program. Each year the seniors in the Picker Institute produce approximately five to seven thesis films. A predominantly minority student body, their struggle to learn the craft of filmmaking is often at tremendous personal and financial cost. To many, being accepted into the Picker Film Institute represents the fulfillment of an almost impossible dream.

HUDSON RIVER FILM AND VIDEO COMPANY

Garrison, New York

1987 Film Grant for apprenticeships
in the Hudson River Documentary
Workshop.

In continuous operation since 1970, The Hudson River Film Company offers apprenticeship workshops in documentary filmmaking where students will work closely with a professional company producing specials for national public television. The apprenticeship program was selected to receive a challenge grant from the Rockefeller Foundation. The company has won 5 Emmy awards, 3 Cine golden Eagle Awards, an International Silver Screen Award, and was featured at the Houston International Film Festival, the Grand Prix and the American Film Festival.

THE TRUSTEE AWARD

This award is given in 1987 as a special grant to recognize the emergence of a most successful new company, The Miami City Ballet and its artistic director, Edward Villella who is widely recognized as one of the world's greatest dancers. Founded in 1985, Miami City Ballet provides Florida's first major fully-professional resident ballet company. Their first season in 1986-87 saw the development of a repertoire of 20 works as well as world premieres of 4 ballets which is an outstanding achievement for any ballet company, but an unprecedented one for a new company.



AMANDA MCKERROW

Rockville, Maryland

1986 Dance Fellowship Grant

At age 14, Amanda joined the Washington Ballet as an apprentice, becoming a full member a year later. She won the Gold Medal at Moscow's 1981 International Ballet Competition, and that same year, the Dance Master of America Annual Award. She has toured Europe with the Washington Ballet, was a soloist in the Margot Fonteyn Gala in New York, and was featured in the Pavlova Tribute film. In 1982 she joined the American Ballet Theatre's corps de ballet and was appointed a soloist in 1983. In February, 1987 Amanda was promoted to principal dancer.



PAUL WARNER

New York, New York

1986 Theater Apprenticeship Grant

A Harvard graduate, Paul, 25, won Harvard's Adams Dance Award for Outstanding Theatrical Achievement in 1984. He has directed over 50 productions, including operas, music theater pieces, and various multi-media events. This past year, Paul was promoted to Artistic Associate at The Second Stage, directed a musical adaptation of Shakespeare's "Twelfth Night," and served as assistant to director Fred Schepisi on the feature film, *Roxanne*, starring Steve Martin and Daryl Hannah. Paul recently produced and directed "Out in America," which opened on November 5th at the Westbeth Theatre Center in New York.

Program for
November 12, 1987

Princess Grace Foundation — U.S.A.
1987 Awards Ceremony

and

Inaugural announcement of the
Nancy Davis Reagan Dance Award
Junior Division Award

and

Trustee Award

Master of Ceremonies

Polly Bergen

The Regency Hotel
New York, New York

The reception honoring the grant recipients
has been graciously underwritten by
Mary L. Smith and Moët & Chandon Champagne.

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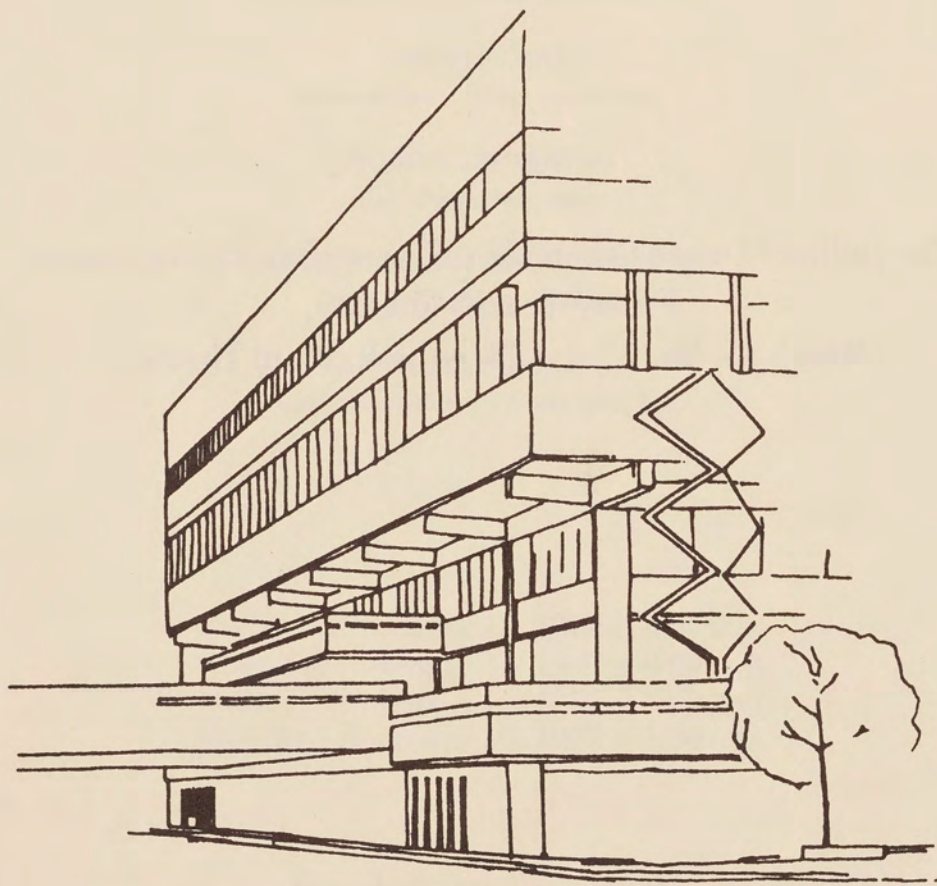
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1987 — 1988 Season

THE JUILLIARD SCHOOL



The Juilliard Dance Ensemble will present its Spring Season
Friday through Monday,
March 25, 26, 27 and 28 in the Juilliard Theater.

The Juilliard School

presents

The Juilliard Dance Ensemble

in a

Concert of Premieres

BONSAI

Moses Pendleton/Osamu Kitajema and Hisao Tanabe

PROM STORY

Benjamin Harkarvy/Franz Joseph Haydn

MONDAY MORNING

David Parsons/John Adams

LIGHT, PART 24: CHANTING HILLS

Kei Takei/Norma Reynolds Dalby

REEKS WITH CLASS!

Francis Patrelle/Medley of Astaire Dance Tunes

Friday, November 13, 1987 at 8:00 p.m.
Saturday, November 14, 1987 at 8:00 p.m.
Sunday, November 15, 1987 at 3:00 p.m.
Monday, November 16, 1987 at 8:00 p.m.

The Juilliard Theater
155 West 65th Street

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

BONSAI
Juilliard Premiere

Choreography (1979)

Staging

Rehearsal Directors

Music†

Costumes

Lighting

MOSES PENDLETON
ASSISTED BY DANIEL EZRALOW,
KATHERINE KOMATSU, CAROL PARKER,
AND CHRISTOPHER STAHL
MOSES PENDLETON AND CYNTHIA QUINN
ILENE FOX** AND NANCY S. JORDAN*
OSAMU KITAJEMA AND HISAO TANABE
KITTY DALY
CHENAULT SPENCE

(Friday & Sunday)

Lauren McDonough
Duane Cyrus

Rebecca Stenn
George Callahan

(Saturday & Monday)

Chao-Hui Chou
Steven Beckon

Emilie Plauché
Jeffrey Schmidt

* Juilliard Alumna

** By arrangement with the Dance Notation Bureau

† Recording

PROM STORY
World Premiere

Choreography (1987)

Variations in F Minor for Piano

Costumes

Lighting

BENJAMIN HARKARVY
FRANZ JOSEPH HAYDN
LOWELL DETWEILER
CHENAULT SPENCE

Wally Cardona Kirk Ryder
Kimberly Chapman Scott Sharff Margaret Pihl

(Friday & Sunday)

Stacy Aswad
Heather Egan
Elizabeth McPherson
Michele de la Reza
Mia Seminoff
Kelli Willoughby
Steven Beckon
Harry Damas
Paul Dennis
Scott Rink
Henning Ruebsam
Jeff Schmidt
Owen Taylor

(Saturday & Monday)

Suzanne Auzias de Turenne
Micah Lewis
Elizabeth McPherson
Michele de la Reza
Mia Seminoff
Kelli Willoughby
Steven Beckon
Harry Damas
Paul Dennis
Scott Rink
Henning Ruebsam
Jeff Schmidt
Owen Taylor

Gregory Slag, *Pianist*

Prom Story was commissioned by the Dance Division of The Juilliard School with additional sponsorship provided through the National Endowment for the Arts Choreographic Fellowship Program.

Mr. Harkarvy wishes to thank his assistant, Chantal Germain, and his invaluable rehearsal director, Nancy S. Jordan*.

*Juilliard Alumna

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

MONDAY MORNING

World Premiere

Choreography (1987)

Harmonielehre Part 3: Meister Eckhardt and Quackie†

Assistant to Choreographer

Costumes

Lighting

DAVID PARSONS

JOHN ADAMS**

NANCY S. JORDAN*

JUDY WIRKULA

CHENAULT SPENCE

(Friday & Sunday)

Kirk Ryder

Steven Beckon

Chao-Hui Chou

Tina Curran

Carrie Nedrow

Emilie Plauché

(Saturday & Monday)

Duane Cyrus

Wally Cardona

Lauren McDonough

Karen Richards

Laura Staton

Rebecca Stenn

LIGHT, PART 24: CHANTING HILLS

World Premiere

Choreography (1987)

Chantotem (1987)

Assistant to Choreographer

Costumes

Lighting

KEI TAKEI*

NORMA REYNOLDS DALBY

SARA WOLF

KEI TAKEI

CHENAULT SPENCE

Marisol Figueroa

Paul Dennis

Heather Egan, Karen Kroninger, Rebecca Lazier

Patricia McCarthy, Margaret Pihl, Rebecca Stenn

Melissa Wynn, Pamela Zaley

Eric Bradley, Alexis Eupierre, Ronald Taylor

Scott Rink

Tara Noval, *Violin*

William Hagenah, *Clarinet*

Mary Beth Serpa, *English Horn*

Katherine McGown, *Trombone*

Hiroyoshi Kita, *Percussion*

Dean Thomas, *Percussion*

Zoe Hwang, *Soprano*

Sofia Nyblom, *Mezzo-Soprano*

John Hancock, *Baritone*

Don Jennings, *Conductor*

Monday Morning was commissioned by the Dance Division of The Juilliard School with a grant from the Lincoln Center Institute.

*Juilliard Alumna

**By arrangement with Associated Music Publishers, Inc., publisher and copyright owner.

†Recording

Light, Part 24: Chanting Hills was commissioned by the Dance Division of The Juilliard School.

*Juilliard Alumna

INTERMISSION

REEKS WITH CLASS!

World Premiere

Choreography (1987)

Music

Assistant to Choreographer

Costumes

Set

Lighting

FRANCIS PATRELLE*

MEDLEY OF SONGS SUNG BY FRED ASTAIRE**

MARY STONE COVER

RITA B. WATSON

MARK DIQUINZIO

CHENAULT SPENCE

Bartender	George Callahan
Club Gadfly	Owen Taylor
Club Mogul	Kirk Ryder
Club Gallant	Wally Cardona
Fantasy No. 1	Mia Seminoff
Fantasy No. 2	Kimberly Chapman
Fantasy No. 3	Duane Cyrus

Members of the Club

(Friday & Monday)

Marisol Figueroa
Patricia McCarthy
Carrie Nedrow
Anthony Powell
Scott Rink
Scott Sharff

(Saturday & Sunday)

Stacey Aswad
Tina Curran
Patricia McCarthy
Anthony Powell
Scott Rink
Scott Sharff

Top Hat, White Tie and Tails (Irving Berlin)	Entire Club
If Swing Goes, I Go Too (Fred Astaire)	Gadfly with Club Members
Something's Gotta Give (Johnny Mercer)	Mogul with Club Members
Afterbeat (Fred Astaire and Johnny Mercer)	Gallant with Club Members
Waltz in Swingtime (Jerome Kern)	Bartender with Club Members
Cheek to Cheek (Irving Berlin)	Gadfly with Fantasy No. 1
Night and Day (Cole Porter)	Mogul with Fantasy No. 2
They Can't Take That Away From Me (George and Ira Gershwin)	Gallant with Fantasy No. 3
Let Yourself Go (Irving Berlin)	Bartender
One For My Baby (Harold Arlen and Johnny Mercer)	Entire Club

Reeks With Class! was commissioned by the Dance Division of The Juilliard School.

Assistants to Mr. Patrelle for the tap dancing and acrobatic sequences, George Callahan and Owen Taylor.

*Juilliard Alumnus

**Recorded Music. Collage by Jerry Rice. Songs courtesy of Irving Berlin Music Corp., the Gershwin Family, T.B. Harms Co., Harwin Music Co., SBK Feist Catalog Inc., and Warner Bros. Music.

ABOUT THE CHOREOGRAPHERS

BENJAMIN HARKARVY has been Artistic Director and choreographer for the Royal Winnipeg Ballet, the Netherlands Dance Theater (which he founded), The Harkness Ballet, and the Pennsylvania Ballet. In addition, he has choreographed for other companies in the United States, Canada, Europe and the Middle East. He continues to choreograph for the Royal Danish Ballet, the Netherlands Dance Theater, the Joffrey Ballet, Les Grands Ballets Canadiens, the Alvin Ailey American Dance Theater, and The Juilliard School. A master teacher and coach, he has been the Director of the Ballet Project at the Jacob's Pillow Dance Festival since 1983, where he teaches, choreographs and conducts workshops in the art of performance. Mr. Harkarvy has worked extensively for European, Canadian and American television and was the subject of a program on the WNET-TV series, *The Creative Person*. He has been the recipient of a Rockefeller Grant, several grants from the National Endowment for the Arts and commissions from the Dutch Ministry of Culture.

DAVID PARSONS was born in Illinois and raised in Kansas City, Missouri. A lead dancer with the Paul Taylor Dance Company since its 1978 tour of the USSR, he has had many roles created for him by Mr. Taylor, including *Last Look*, *Roses*, and *Arden Court*. While working with Mr. Taylor, Mr. Parsons also appeared as a guest artist with the Berlin Opera, MOMIX, Ballet Metropolitan, and North Carolina Dance Theater. His first choreographic works were created in 1979 and his dances can be seen in the repertoires of American Ballet Theatre, the Feld Ballet, Paris Opera Ballet and Batsheva Dance Company, among others, in addition to his annual presentations at Dance Theater Workshop. Recently, he has collaborated with both Mikhail Baryshnikov and Rudolph Nureyev on works for their respective touring companies. A first video, *Caught*, co-produced with Robin Romano for RPM Productions, was broadcast this past summer on the PBS series, *Alive From Off Center*. His works, *The Envelope* and *Threshold*, were performed by the Juilliard Dance Ensemble for the Lincoln Center Student Tour Program in 1986-87. *The Envelope* was also performed by the Ensemble in its 1986 fall season in the Juilliard Theater.

FRANCIS PATRELLE, a native of Bucks County, Pennsylvania, first studied ballet in Philadelphia with Jean Williams and at the Pennsylvania Ballet. He received his Bachelor of Fine Arts degree from The Juilliard School, where he studied with Alfredo Corvino, José Limón and Antony Tudor. In 1980 he choreographed *Eugene Onegin* and *La Traviata* for the Santa Fe Opera. At Harold Prince's invitation, he choreographed the dances for the premiere of Carlisle Floyd's *Willie Stark* at the Houston Grand Opera in 1981 and the Vienna State Opera's production of *Turandot* in 1983. He was Resident Choreographer for the Berkshire Ballet Company from 1974 to 1984, where he created a full-length *Romeo and Juliet* and *Firebird*. Three of his ballets were featured at the Riverside Dance Festival in its 1984-85 season, and *Dances . . . Patrelle* premiered there in 1986. Other credits include *Post Card from Morocco* for the Juilliard American Opera Center and *Not Over My Rainbow* for the Israel Ballet. In 1986, Jacob's Pillow selected his ballet *Come Rain . . . Come Shine* to be part of its gala opening. That summer he created *Scheherazade* for the Teatro D2 Company in Milan and, in 1987, *American Dreamer*, commissioned by the Joffrey II Dancers, premiered in California. Mr. Patrelle is the recipient of six grants from the Selz Foundation for Dance.

MOSES PENDLETON was born and raised on a dairy farm in northern Vermont. He received his Bachelor of Arts degree in English Literature from Dartmouth College in 1971 and co-founded Pilobolus that same year. In addition to his work with Pilobolus, Mr. Pendleton has choreographed and performed for numerous companies including the Paris Opera in 1979, the Joffrey Ballet in 1980, Milan's La Scala Opera in 1982, the Berlin Opera in 1982 and 1986, and the Ballet Theatre Français de Nancy in 1985. As a soloist he has performed in galas throughout Europe, at the Metropolitan Opera House, and with his own company, MOMIX. He has also staged and performed special outdoor events that include the *Homage à Picasso* in Paris, the Bologna Festival, the International Automobile Show in Torino, the World Cup Ski Championships, and the closing ceremonies for the 1980 Winter Olympics at Lake Placid. The subject of an award-winning film on *Arts & Entertainment*, he also appeared in Julien Lennon's *Too Late for Goodbyes* video directed by the late Sam Peckinpah. In spring, Mr. Pendleton will choreograph a new production for Princess Caroline's Ballet de Monte Carlo and the opera *Platee* for the USA Spoleto Festival. Moses Pendleton was a Guggenheim Fellow in 1977.

KEI TAKEI is a native of Tokyo, Japan, where she spent her childhood studying classical and contemporary dance and drama, painting with her father, and growing vegetables with her mother. During a traditional apprenticeship with creative dance master, Kenji Hinoki, she began choreographing. A Fulbright Scholarship and encouragement from Anna Sokolow brought her to the United States and The Juilliard School. Two months later she made her New York debut in the New Choreographers Series at the Clark Center. She is the recipient of numerous grants and awards including the National Endowment for the Arts, the New York State Council on the Arts, and CAPS (Creative Artists Public Service program). In 1978, she was named a Guggenheim Fellow. Her works have been commissioned by the Netherlands Dance Theater, the Inbal Dance Theater of Israel, Tanzprojekt Minchen of West Germany, and the Concert Dance Company of Boston. She has served on the faculty of the American Dance Festival, Jacob's Pillow, the Naropa Institute and has been artist-in-residence at many colleges. Since the late 1960s she has been creating an epic opus, LIGHT, which presently consists of 24 parts. Each section, part of an interconnected whole, stands alone in performance, from solos to works involving twenty or more dancers.

FALL 1987 DANCE SEASON

Dance Division	
Artistic Director	MURIEL TOPAZ
Artistic Director Emeritus	MARTHA HILL
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Orchestra Librarian	DON JENNINGS
Recording Engineer	ROBERT TAIBBI
Stage Department	
Director	CAROLYN HAAS
Assistant Director/Production Supervisor	JOHN BRADY
Stage Communications & Intern Director	HELEN TAYNTON
Business Manager	LINDA BARRY
Production Stage Manager	PATRICE THOMAS
Technical Director	FRANK SARMIENTO
Costume Supervisor	THOMAS LANE PRAGER
Production Electrician	M. ZANE STEMPLER
Properties Supervisor	D. ALIX MARTIN
Wig and Make-up Supervisor	LAURA BLOOD
Master Electrician	GREG CLARK
Costume Coordinator	TOM AUGUSTINE
Scenery Shop Foreman	LOU MILLER
Costume Shop Manager	EMELLE HOLMES
Stage Managers	SUSAN BRACHER*, ROSALIND PERCY*
Assistant Lighting Designer	ERIC CORNWELL
Wig and Make-up Assistant	SUSAN ARONOFF
Scenic Charge	D.L. BRYANT
Sound Supervisor	ROBERT J. RICK, JR.
Department Assistant	ANDREA CRAIG
Production Assistant	STEVE HAGSTROM
Electricians	JEAN WILLIAMS, DIANA ARECCO* JULIAN DE LA PENNA*, BOO RESILLEZ
Shop Carpenters	MICHEL BARREAU, JOHN BARRICKLO ADAM ARDELLE, DAVID BURLAND DAVID COMSTOCK, LESLIE IMANDT*
Painters	LAUREN HELPERN*, CARMENZA HINCAPIE*
Costume Staff	ELISE ARAGON, ANNE CHAMBLESS, LEIGH DAILEY, PATRICIA FARR, LILLIAN GLASSER, CATHY HOMA-ROCCHIO, BARRY LINK, CHRISTINE MOYES, ANN PAGE, TED STARK*, CAROL SHERRY*, CAROLE SNYDER*, PETER WHITE
Properties Craftspeople	KATE DALE, ELEANOR SUTER*, JEFF SCHMIDT
Light Board Operator	JOHN EBBERT
Stage Carpenter	DAVID BURLAND
Wardrobe Supervisor	EMILY OCKENFELS
Wardrobe Crew	LAURA DOUGHTY, ARNIE APOSTOL, GERALD CASEL, EDDIE GARCIA
Wig and Make-up Crew	SUSAN ARONOFF, JOY PRIGNON
Sound Board Operator	DIANA ARECCO*

*Stage Department Intern

Dance: Juilliard Performs

PROGRAMS presented by the Juilliard Dance Ensemble, the performing group of the Juilliard School's dance division, have sometimes seemed intended less to entertain audiences than to give as many students as possible the chance to get on stage in dance of suitable technical levels choreographed by associates of the school. But the accent was definitely on entertainment in a thought-provoking program presented by the ensemble on Friday at the Juilliard Theater.

David Parsons's "Monday Morning," one of four new works on the program commissioned by the dance division, was a charming and poignant little delight set to equally charming music by John Adams. A man in a business suit stands, in silence, spotlighted on a blank stage. Dazedly, he checks his watch and kneels to tie his shoe, gestures that pull him into a driven, almost compulsively repetitive solo. But man does not alone live by meeting Monday morning challenges. Out of the shadow come five childlike figures in pajamas, little beasts of sleep, imagination or innocence. The music starts and they slowly dip and tilt and dance. They take his hand to form a chain. They crawl, watching the man alertly, and draw him gently into their games and dances. But, joining them, he pulls away, sometimes with a hint of anguish. At the dance's end, he has been left alone, but one little beast returns to hand him back his jacket.

Both dance and music have the quality of a shimmering nursery song. And "Monday Morning" provides a frame for the affecting youthfulness of its cast, which was headed by Kirk Ryder and included Steven Beckon, Chao-Hui Chou, Tina Curran, Carrie Nedrow and Emilie Plauché.

Benjamin Harkavy's new "Prom Story," set to piano music by Haydn, also makes the most of its performers' freshness, but in a very different way. This is prom night, complete with a set of fussing parents. But it is also the late 1980's, and a boy draws another boy into his arms so they are just one more couple on the dance floor. One of the two boys falls ill and dies, his partner moving off with another boy into a circle of prom dancers.

Wally Cardona and Mr. Ryder turned in sensitive and beautifully danced performances as the lovers. The piece raised philosophical questions. On the other hand, Mr. Harkavy never gets sentimental in this strange but haunting dance of formal, stylized patterns and emotions.



Martha Swop

Kirk Ryder and Kimberly Chapman performing in "Reeks with Class," part of the program presented by the Juilliard Dance Ensemble.

The lead cast was completed by Kimberly Chapman, Scott Sharff and Margaret Pihl. Gregory Slag was the piano soloist.

"Reeks with Class," a new piece by Francis Patrelle, was set to songs sung by Fred Astaire and incorporated some of Astaire's signature moves. This sometimes witty fantasy took place in a club and at a lonely bar, complete with a row of street lights, and gave the men a chance to take easy flight in Astaire leaps and slides. There was a funny pretend tap number for George Callahan as the bartender, and a coolly scorching duet danced by Mr. Cardona and Duane Cyrus, a dream lover distinguished by the long elegant line of his body and by his buoyant jumps. Mr. Cardona and Mr. Ryder, also a good gymnast, shone once more in a lead cast completed by Owen Taylor, Mia Seminoff and Ms. Chapman. Mr. Sharff stood out in the supporting cast. The women didn't seem to need their toe shoes, and set designer Mark DiQuinzo should abandon ubiquitous red glass in his club scene. But this was a pleasant — and again

provocative — way to pass the time with these appealing dancers.

Kei Takei's new "Light, Part 2: Chanting Hills," set to music by Norma Reynolds Dalby, doesn't add anything to the choreographer's series of "Light" dances and it didn't give much to do to the cast, led by Marisol Figueroa and Paul Dennis. This was a bent and shuffling ritual that seemed designed to fill up the dark spot often reserved for dance by Anna Sokolow on these programs. The evening was completed by Moses Pendleton's "Bonsai," danced sleekly by Lauren McDonough and Mr. Cyrus and Rebecca Stenn and Mr. Callahan.

JENNIFER DUNNING

Juilliard's 'Classy' dancers

By CLIVE BARNES

FOR young dancers, the learning experience of working with a professional choreographer on a new work is a major career breakthrough.

It is one thing to dance roles tailored to someone else, but to participate in this unique choreographic process of having dances actually molded on one's own body, temperament and technique is for a dancer a priceless rite of passage from neophyte to seasoned performer.

The Juilliard Dance Ensemble, formed from graduate students of the Juilliard School and founded to give these young dancers experience of both stage and touring, always takes pains to put its young dancers under the tutelage of experienced choreographers.

However, this year it has outdone itself, offering four world premieres by choreographers as internationally distinguished as Benjamin Harkarvy and David Parsons, as well as a Juilliard premiere of Pilobolus-founder Moses Pendleton's enjoyably acrobatic and sculpturally intriguing adagio quartet "Bonsai."

This, in fact, opened the proceedings, and

Among the gravely dancing couples are two young men.

the four dancers on Monday night at the Juilliard Theater — Chao-Hui Chou, Steven Beckon, Emilie Plauche and Jeffrey Schmidt — gave full value to its slow-motion, arboreal contortions.

Harkarvy's "Prom Story," which followed, was a very different kind of story. Set to Haydn and using the comic formality covering the adolescent nerves of a high school prom, it suggested the impact of homosexuality and AIDS in the '80s.

The first indication that all is not Mom, apple pie and Middle America comes when we note, with perhaps a jolt of wary amusement, that among the gravely dancing couples are two young men.

Wally Cardona now leaves his date, Kimberly Chapman, and joins Kirk Ryder — and all this happens within the unbroken framework of the prom, under the parental eyes of Scott Shariff and Margaret Pihl.

The whole program proved provocative, although, to be honest, I cannot imagine what Kei Takei's grimly minimalist crouching style in "Light, Part 24: Chanting Hills" was meant to provoke, other than boredom and a profound relief that one had not seen the first 23 parts.

Far happier was Parsons' puzzling but pixie-like "Monday Morning," set to cheerful music by

DANCE review

John Adams, which showed, presumably, a suburban commuter (Duane Cyrus) waiting, with ever more-frenzied anxiety, for a train, suddenly encountering the memory of friendly children or his own less flurried childhood.

Cheerfully danced, with Cyrus superbly stiff and frantic as the generational intruder, "Monday Morning" was as enigmatic as it was charming.

There was nothing enigmatic about the final ballet, Francis Patrelle's "Reeks with Class," which was a terrific little work, often brilliantly danced, which, cut down and shaped up, could well enter a

repertory such as the Joffrey.

It is set to old Fred Astaire recordings (would this give copyright problems?) and in its mixture of ballet, ballroom and acrobatics, not to mention its vying trio of male principals and it being set in a bar, recalls something of the verve and insouciance of Robbins' "Fancy Free."

Here the three young men — Owen Taylor, Ryder and Cardona — are in a club, administered by a free-handed bartender, George Callahan.

All of them, including Callahan, dance dazzling solos, but it becomes apparent that the three men are nursing, none too si-

lently, broken hearts.

In fantasy we see their dream lovers — and note, as another sign of the Juilliard times, that one of the men (Cardona) is dating another man (Cyrus) — in nostalgic duets. The ballet ends with all of them taking "one for my baby, and one more for the road."

The male dancing was excellent throughout, with the ebullient Callahan and Taylor — who assisted Patrelle in the tap and acrobatic sequences — emerging with distinction.

But believe me, "Reeks with Class!" is too good just to be left in a classroom; with extra work it has the makings of a lovely closing ballet.



Martha Swope Associates/Rebecca Leshner

"REEKS WITH CLASS!" Kirk Ryder and Kimberly Chapman in the Francis Patrelle-choreographed work.

THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance and Academic Faculty Date 30 November 1987
From: Muriel Topaz - Director, Dance Division *M.T.*
Subject: Lincoln Center Student Program Tour

The following students are touring with The Juilliard Dance Ensemble for the Lincoln Center Student Program.

Cross-Cultural Program
December 7, 8, 9, 10, 1987

Cast A

Aswad, Stacey
Baumann, Karl
Damas, Harry
Gutierrez, Fuensanta
Hawthorne, Brian
Sullivan, Sally
Taylor, Ronald
Williams, Valarie

Bonsai/Monday Morning (New American Dance)
December 4, 7, 8, 9, 10, 11, 1987

Cast A

Callahan, George
Cardona, Wally
Cyrus, Duane
McDonough, Lauren
Richards, Karen
Staton, Laura
Stenn, Rebecca

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

THE JULLIARD SCHOOL
DANCE DIVISION

DANCE EVENT II

Thursday, December 17, 1987
5:30 - 6:30 pm, Studios 320 and 321

Studio 320

- From Genia Melikova's Ballet Repertory Class -

RHAPSODY

Choreography
Music

Genia Melikova
Franz Liszt

Jose Manuel Almonte, Arnold Apostol, Yoav Kaddar, Christina
Kessler, Darlene Rochford, Jeffrey Schmidt, Valarie Williams,
Kelli Willoughby

Pianist: John Gavalchin

- From Elizabeth Keen's Dance Composition I Class -

Studies in arrested percussive movement, dances based on three
of their moves and dances based on Greek vase figures and Degas
sculpture:

Amy Kail, Eryn Trudell

Pianist: Reed Hansen

- Independent Project -

HAYDN E-FLAT TRUMPET CONCERTO

Choreography
Music

Ruben T. Ornelas
Joseph Haydn*
"Andante Section"

+Lisa Benevides, +Lisa Dove, Ruben T. Ornelas, +Tucker McCrady

+Theater Center
*Recorded Music

- From Gloria Marina's Beginner, Intermediate and Advanced Spanish Repertory Classes

TECHNIQUE AND STYLE OF SEVILLANAS (Work in Progress)

- I Warm Up Technique
- II Sevillanas:

- 1) Traditional Popular Music
Guitarist: Karl Baumann
- 2) Sevillanas Sequidillas
Arranged Music: Garcia Navas
- 3) Sevillanas Clásicas
Music: Felipe Campuzano
- 4) Sevillanas Flamencas
Arranged Music: Garcia Navas
- 5) Sevillanas Rocieras
Music: Los Rocieros

Jose Manuel Almonte, Amy Alt, Stacey Aswad, Suzanne Auzias de Turenne, Karl Baumann, Rebecca Corbett, Tina Curran, Laura Doughty, Heather Egan, Alexis Eupierre, Fuensanta Gutierrez, Sara Hedrick, Ikuno Igarashi, Kristina Isabelle, Marc Kenison, Christine Kessler, Rebecca Lazier, Elizabeth McPherson, Cathy Minn, Michele de la Reza, Henning Ruebsam, Jeffrey Schmidt, Mona Sit, Rebecca Stenn, Eryn Trudell

Pianist: Harriet Baron

- Selections from David Lloyd's Voice Class for Dance Division Students -

Diana Fantano	"Maybe"	Annie
Ronald Wright	"When I First Saw You"	Dreamgirls
Maggie Pihl	"You and I"	Stevie Wonder
Chris Hemmans & LeSenia Dickens+	"Family" Dedicated to Roger Nyein	Dreamgirls
Emilie Plauche	"Cockeyed Optimist"	South Pacific
Eric Bradley	"Mama Look Sharp"	1776

Accompanist: Deidre Howard

- From Hector Zaraspe's Ballet Repertory Class -

REMEMBRANCE

Choreography	Hector Zaraspe
Music	Richard Strauss

Cathy Minn

Pianist: John Gavalchin

+Extension Division

- From Elizabeth Keen's Dance Composition I Class -

Continued studies in arrested percussive movement, dances based on three of their moves and dances based on Greek vase figures and Degas sculpture:

Arnold Apostol, Suzanne Auzias de Turenne, Christine Carter, Laura Doughty, Rachael Durham, Kristina Isabelle, Marc Kenison, Cathy Minn, Michele de la Reza, Scott Rink, Henning Ruebsam, Jeff Schmidt, Mona Sit, Valarie Williams, Kelli Willoughby, Jane Youngberg

Pianist: Reed Hansen

* * * STAGE MANAGERS * * *

Amy Alt
Pamela Zaley

DANCE DIVISION

THE JUILLIARD SCHOOL

LINCOLN CENTER FOR THE PERFORMING ARTS, NEW YORK

ADMISSION AUDITIONS

Application for Admission Auditions will be welcomed through January 15, 1988.

AUDITIONS SCHEDULE AND LOCATION:

TORONTO: February 27 at NATIONAL BALLET SCHOOL, 105 Rue Maitland

NEW YORK: February 29, March 1
at THE JUILLIARD SCHOOL, 144 W. 66th Street

SAN FRANCISCO: March 5 at THE SAN FRANCISCO BALLET, 455 Franklin Street

NEW YORK: May 24, 25 at THE JUILLIARD SCHOOL, 144 W. 66th Street
(APPLICATION DEADLINE: APRIL 15)

NEW YORK: AUGUST dates to be announced.
(APPLICATION DEADLINE: JULY 1)

For further information write or call: **MURIEL TOPAZ, Director, Dance Division**
The Juilliard School, Lincoln Center, New York, NY 10023.
Telephone (212) 799-5000, extension 255.

THE JULLIARD SCHOOL
DANCE DIVISION

1/5/88

STUDENT LISTING 1987-88 2nd SEM.
TOTAL: 81

Returning Students53
New Students (*)28 (1 re-admit)
Prospective Graduates (G)...14

- * Almonte, Jose Manuel
- Alt, Amy
- * Apostol, Arnold
- Aswad, Stacey
- * Auzias de Turenne, Suzanne
- G Baldyga, Lisa
- Bannon, Nancy
- Baumann, Karl
- G Beckon, Steven
- * Bradley, Eric
- Callahan, George
- Cardona, Wally
- * Carter, Christi
- * Casel, Gerald
- G Chapman, Kimberly
- Chou, Chao-hui
- * Corbett, Rebecca
- Curran, Tina
- G Cyrus, Duane
- Damas, Harry
- Dennis, Paul
- * Doughty, Laura
- * Durham, Rachel
- Egan, Heather
- Eupierre, Alexis
- G Fantano, Diana
- Figueroa, Marisol
- Fung, Linda
- G Gutierrez, Fuensanta
- Hawthorne, Brian
- Hedrick, Sarah
- Hemmans, Christopher
- Holden, Nanci
- Igarashi, Ikuno
- * Isabelle, Kristina
- * Ishimura, Hiroko
- * Kaddar, Yoav
- * Kail, Amy
- * Kenison, Marc
- * Kessler, Christine
- Kroninger, Karen
- Lazier, Rebecca
- Lewis, Micah
- McCarthy, Patricia
- McDonough, Lauren
- McPherson, Elizabeth
- * Minn, Cathy
- Mohr, Matthew
- Morrissey, Christine
- G Nedrow, Carrie
- Ornelas, Ruben
- G Pihl, Margaret
- G Plauche, Emilie
- Powell, Anthony
- * Pun, Siu Fu
- * de la Reza, Michele
- Richards, Karen
- * Rink, Scott
- * Rochford, Darlene
- * Ruebsam, Henning
- Ryder, Kirk
- G Santarelli, Louisa
- * Schmidt, Jeffrey
- Seminoff, Mia
- G Sharff, Scott
- * Sit, Mona
- G Staton, Laura
- Stenn, Rebecca
- G Suatoni, Sarah
- G Sullivan, Sally
- Taylor, Owen
- Taylor, Ronald
- * Trudell, Eryn
- Ward, Kelley (re-admit)
- * Williams, Valarie
- * Willoughby, Kelli
- Wright, Ronald
- Wynn, Melissa
- * Yin, Gouzhong
- * Youngberg, Jane
- Zaley, Pamela

MEN (29)

- *Almonte, Jose Manuel
- *Apostol, Arnold
- Baumann, Karl
- Beckon, Steven
- *Bradley, Eric
- Callahan, George
- Cardona, Wally
- *Casel, Gerald
- Cyrus, Duane
- Damas, Harry
- Dennis, Paul
- Eupierre, Alexis
- Hawthorne, Brian
- Hemmans, Christopher
- *Kaddar, Yoav
- *Kenison, Marc
- Mohr, Matthew
- Ornelas, Ruben
- Powell, Anthony
- *Pun, Siu Fu
- *Rink, Scott
- *Ruebsam, Henning
- Ryder, Kirk
- *Schmidt, Jeffrey
- Sharff, Scott
- Taylor, Owen
- Taylor, Ronald
- Wright, Ronald
- *Yin, Gouzhong

The Juilliard School
Dance Division

presents

TWO DANCE EVENTS

in

THE JUILLIARD THEATER

- DANCE EVENT III -

Thursday, January 14, 1987

5:30 - 7:00 pm

- DANCE EVENT IV -

Friday, January 15, 1987

11:00 am - 12:30 pm

*** **

PROGRAM

"Stations of the Cross" - Anna Sokolow, Choreographer

"A Short Lecture/Demonstration on the Evolution of Rag"
Anna Sokolow, Choreographer

Works from Dance Composition and Repertory Classes
and
Independent Student Projects

(Different programs for each event.)

- TICKETS ARE NOT REQUIRED -

I

- From Genia Melikova's Ballet Repertory Class -

RHAPSODY

Choreography
Music

Genia Melikova
Franz Liszt

Jose Manuel Almonte, Arnold Apostol, Yoav Kaddar,
Darlene Rochford, Jeffrey Schmidt, Eryn Trudell,
Valarie Williams, Kelli Willoughby

Accompanist: John Gavalchin

II

- Independent Project -

ESCLAVO DE PASSION

Choreography
*Music

Ruben T. Ornelas
Los Lobos,
"Ay Te Dejo En San Antonio"

David Alford⁺, Karl Bauman, Lisa Benevides, Lisa Dove,
Rachel Durham, Marisol Figueroa, Tucker McCrady⁺
Lauren McDonough, Carrie Nedrow, Ruben T. Ornelas,
Robert Owen⁺, Francis Poretta[±], Tony Powell,
Michele de la Reza, Kelley Ward, Melissa Wynn

III

- Independent Project -

THE UNKNOWN MAN

Choreographed and danced by
*Music

Yoav Kaddar
From the movie score
"Harry's Game"

*Recorded Music
+Theater Center
±American Opera Center

IV

- From Elizabeth Keen's Dance Composition Class -

DANCES AT A MUSEUM

Staged by Elizabeth Keen
 Music Reed Hansen
 Choreographed and danced by

Jose Manuel Almonte, Arnold Apostol, Suzanne Auzias de Turenne,
 Gerald Casel, Rachel Durham, Kristina Isabelle, Hiroko Ishimura,
 Amy Kail, Marc Kenison, Christine Kessler, Cathy Minn,
 Michele de la Reza, Scott Rink, Darlene Rochford,
 Henning Ruebsam, Jeffrey Schmidt, Mona Sit,
 Eryn Trudell, Valarie Williams,
 Kelli Willoughby, Jane Youngberg

Accompanist: Reed Hansen

V

- Independent Project -

MONA LISA (DA VINCI 1505)

FROM

"DANCES AT A MUSEUM"

Choreography Ernesta Corvino
 Costume Marcella Corvino
 *Music Claudio Monteverdi
 "Ninfa Che Scalza Il Piede"

Sally Sullivan

"Ninfa Che Scalza Il Piede"

"Nymph, you who go barefooted with your hair about your shoulders,
 singing gaily and dancing, do not disturb the fresh dew on the grass.

To my wanted music you will be able to dance about. And the ardent
 rays of sun will not burn your skin. But you will no doubt run
 away quickly in pursuit of Lillo whom you love and for whom I hope
 your foot, so ungrateful to me, shall be changed into a hard stone."

*Recorded Music

VI

- From Laura Glenn's Modern Repertory Class -

FINALE FROM "MISSA BREVIS"

Choreography	José Limón
Direction	Laura Glenn
*Music	Zoltan Kodaly

Arnold Apostol, Eric Bradley, Gerald Casel, Michele de la Reza,
 Kristina Isabelle, Hiroko Ishimura, Yoav Kaddar, Amy Kail,
 Marc Kenison, Darlene Rochford, Henning Ruebsam,
 Jeffrey Schmidt, Eryn Trudell, Valarie Williams,
 Kelli Willoughby, Jane Youngberg

** ** * INTERMISSION * * *

There will be a ten minute intermission at which time there will be a continuance of "DANCES AT A MUSEUM" in the lobby.

The audience returns to the theater.

VII

THE STATIONS OF THE CROSS

Choreographer	Anna Sokolow
*Music	Marcel Dupré
Organist	Joseph Schenk

Lisa Baldyga, Nancy Bannon, Rachel Durham, Fuensanta Gutierrez,
 Brian Hawthorne, Sarah Hedrick, Nanci Holden, Kristina Isabelle,
 Yoav Kaddar, Amy Kail, Marc Kenison, Christine Kessler,
 Christine Morrissey, Laura Staton, Sarah Suatoni,
 Sally Sullivan, Eryn Trudell, Valarie Williams,
 Ronald Wright

*Recorded Music

*** **

Stage Manager:	Susan L. Bracher
Sound Operator:	Julian de la Pena
Prop Supervisor:	D. Aliz Martin
Production Director:	Muriel Topaz
Artistic Director Emeritus:	Martha Hill
Production Assistants:	Mary Chudick, Sharon Cook, Diana Feingold

THE JUILLIARD SCHOOL

FOCUS!

Crosscurrents: Classical Music and the American Popular Tradition

FIVE CONCERTS, WITH DANCE, January 22-29, 1988

Directed by Joel Sachs

Friday, January 22, Alice Tully Hall, 8:00 p.m.

ORNETTE COLEMAN/Poets and Writers*. BABBITT/3 Theatrical Songs.
WOLPE/Saxophone Quartet. THORNE/Sonatina. SCHULLER/Conversations.
NANCARROW/Piece for Small Orchestra.

Monday, January 25, Juilliard Theater, 8:00 p.m.

JOPLIN/Piano works. DEBUSSY/Golliwog. STRAVINSKY/Piano Rag Music.
SOKOLOW-MORTON/Evolution of Ragtime. HINDEMITH/from Suite 1922.
KRENEK-MIKHASHOFF/Suite from "Jonny Spielt Auf."*
GRUENBERG/Daniel Jazz.

Tuesday, January 26, Alice Tully Hall, 8:00 p.m.

JUILLIARD ORCHESTRA—ANDREAS DELFS, Conductor
COPLAND/Music for the Theater. GERSHWIN/Second Rhapsody.
DAVID BAKER/Le Chat Qui Peche.*

With an informal roundtable featuring distinguished figures from the arts

Thursday, January 28, Juilliard Theater, 8:00 p.m.

ROLNICK/Real Time. PROTO/String Quartet.
SCHOENFIELD/Country Fiddle Pieces. ZAPPA/The Perfect Stranger.*

Friday, January 29, Alice Tully Hall, 8:00 p.m.

JUILLIARD SYMPHONY—PAUL ZUKOFSKY, Conductor
MILHAUD/Creation du Monde. GOULD/Symphonette No. 2.
IVES/Holidays Symphony.

*New York Premiere

Telephone reservations beginning January 13.

For information about complimentary tickets, call the Juilliard Concert Office
Monday-Friday, 11 a.m.-7 p.m. at (212) 874-7515

THE JUILLIARD SCHOOL

FOCUS!

**Crosscurrents:
Classical Music
and the
American
Popular Tradition**

January 22-29, 1988

Alice Tully Hall
and
The Juilliard Theater

Please note:

Tonight's dancers will be Lisa Baldyga and Steven Beckon.

The correct date of Jelly Roll Morton's birth is 1890.

Thanks to Production Assistant, Steven Hagstrom.

JUILLIARD'S FOURTH FOCUS! FESTIVAL

by FOCUS! director Joel Sachs

The annual FOCUS! festival explores topics of major concern in 20th-century music, affording Juilliard students essential experience with unusual and challenging repertoire. FOCUS! also offers New York music lovers events of a scope that is very difficult to achieve outside institutions as large and diverse as The Juilliard School.

The 1988 FOCUS! is the second of three festivals on the subject of cultural interactions. The first dwelt upon immigrant composers in America. This year, FOCUS! explores one of the extraordinary phenomena of 20th century music -- the interaction of American popular music with the Western classical tradition. The title "Crosscurrents" describes the mutual sharing and dynamic fusion that reshaped both cultures.

In our time the legitimacy of "vernacular" music in the concert hall has become widely accepted. It may therefore be difficult to recapture the incredible tension that existed between the popular and classical worlds earlier in the century. The history of this dispute goes back to ancient Greece, and the intervening centuries are full of angry words about the unworthiness of popular art. But popular and classical have also frequently interacted in the past. What is unusual about the state of affairs at the turn of this century is that the new interactions came after a century in which artistic propagandists had successfully promoted the appreciation of European classical music as a prerequisite for true "culture." A further problem was the American origin of the newly popular music. The unprecedented success of American marches, dances, ragtime and jazz hit the old order like a bolt of lightning. Regarded by Eurocentric snobs as the products of cultureless upstarts, the acclaim given to American popular music deeply unnerved adherents of the European tradition. In other words, the rise of American music was another threat to the cultural power of Europe. American popular music was treated with contempt: it was the voice of ordinary, unworthy, foreign people. Needless to say, such hostility reveals a fundamental insecurity in European middle-class society, but the unease was hardly restricted to Europeans. Even in America, "cultivated" audiences could not accept the intrusion of "common" music into their protected territory. That the "unworthy" composers were often black made rational consideration of the issue even more unlikely.

Although popular American music was denied societal acceptance, its force could not be disputed. First ragtime radiated its merry spirit throughout the Western world; then, when changing fashions dealt ragtime a fatal blow, jazz was more than ready to take its place. By the late 1920s even a few German conservatories were offering jazz classes. These classes were a tribute to the vitality and liberalism of cultural institutions during the Weimar Republic, and when the Nazis achieved power in 1933, one of their first cultural acts was to ban the teaching of jazz. (The prominence of Jewish musicians in American popular music had also not escaped the Nazis' notice.) But the brutal treatment of unwanted races could not obliterate their musical legacy, and after World War II, American music came to dominate world popular culture.

Equally striking has been the effect of American popular music upon "classical" composers -- and the willingness of popular and jazz composers to draw from the classical world. The five concerts of the 1988 FOCUS! Festival explore these interactions. "Classical" composers incorporating the spirit of popular music include Milton Babbitt, Stefan Wolpe, Gunther Schuller, Claude Debussy, Igor Stravinsky, Paul Hindemith, Ernst Krenek, Aaron Copland, Darius Milhaud, and Charles Ives. Some of the compositions are heard very rarely, such as Babbitt's songs from his 1946 show; Schuller's Conversations for jazz quartet and string quartet; excerpts from Hindemith's Suite 1922; a Suite based on Ernst Krenek's much-discussed and little-heard "jazz opera" Jonny Spielt Auf; and Louis Gruenberg's The Daniel Jazz.

The festival also represents the other direction of this two-way traffic. Composers from the popular and jazz worlds using "classical" techniques include Scott Joplin, Ornette Coleman, rock star Frank Zappa, David Baker, and Frank Proto. An unusual composition is George Gershwin's Second Rhapsody for Piano and Orchestra, a work rarely heard in comparison with the more famous Rhapsody in Blue. A special feature is Anna Sokolow's dance "A Short Lecture and Demonstration on the Evolution of Rag, as Prepared and Given by Mr. Jelly Roll Morton."

One festival can of course hardly do justice to an artistic phenomenon of such magnitude. In approaching a surfeit of fine music, numerous choices had to be made on the basis of balance of programming and logistics, and a tremendous amount of excellent music had to be omitted -- some of it well known, like the show music of Leonard Bernstein, certain works of Duke Ellington, or the magnificent but well known Contrasts, composed by Bartok for Benny Goodman -- or worthy but obscure works of composers such as John Alden Carpenter. Nevertheless, it is hoped that the programs will give an overview of the relationship between these musical traditions and how that relationship has grown, as well as a feeling for the wealth of styles that have sprung from the ruins of old cultural barricades -- in short, a taste of the indelible impression of American popular music in our century.

* * * * *

Next year, Focus! surveys the interactions of classical music and other vernacular traditions.

* * * * *

An exhibition of documents pertaining to the festival is on display in Juilliard's library. This exhibition, created by Juilliard's librarian Jane Gottlieb, may be viewed by Juilliard's students, faculty, and staff during normal library hours. It is open to the general public by appointment only. Telephone 799-5000, extension 265.

* * * * *

Watch for "New Music Nights" in late March and early April. These three concerts will contain a broad spectrum of recent music, and will feature works by students in Juilliard's composition program, selected by competition.

FOCUS!

Crosscurrents:

Classical Music and the American Popular Tradition

Program I: Mid-Century Interactions

Alice Tully Hall

Friday, January 22, 1988

Milton Babbitt
(b. 1900)

Three Theatrical Songs (1946)
As Long As It Isn't love
Penelope's Night Song
Now You See It
(Words and music by Milton Babbitt)
Susan Rosenbaum, soprano
Donna Brown, pianist

Gunther Schuller
(b. 1925)

Conversations (1959)
for Jazz Quartet and
String Quartet
Orlando Pandolfi, vibraphone
Christopher Culpo, piano
Nico Abondolo, bass
Greg Landes, drums
Renee Jolles and
Regina Beukes, violin
Lih-Wen Ting, viola
Jean-Guihen Queyras, cello

Stefan Wolpe
(1902-1972)

**Quartet for Trumpet, Tenor
Saxophone, Percussion and Piano**
(1950/54)
In two movements
Richard Kelley, trumpet
Bohdan Hilash, saxophone
Paul Hostetter, percussion
Audrey Andrist, piano

INTERMISSION

Francis Thorne
(b. 1931)

Sonatina for Solo Flute (1962)
Allegro con spirito
Adagio
Presto giocoso
Ashildur Haraldsdottir, flute

Ornette Coleman
(b. 1930)

**Poets and Writers
(A Dedication) (1962)**
Sheila McDonald and
David Perry, violins
Don Krishnaswami, viola
Scott Kluksdahl, cello

New York Premiere

Conlon Nancarrow
(b. 1912)

Piece for Small Orchestra (1943)

In one movement
Anne Gabriele, oboe
William Hagenah, clarinet
Janet Morgan, bassoon
Dorinda Gay, trumpet
Peter Schoettler and
Katherine Canfield, French horns
Synnøve Hannisdal, trombone
Marian Lee, piano
Britt Swenson, Erik Chapman, and
Etienne Betz, first violins
Kathryn Krueger, Tara Noval, and
Beth Nussbaum, second violins
Victoria Gunn, Kristen Linfante,
and Rita Porfiris, violas
Eileen Moon and
Sho-Yu Jien, cellos
Thomas Vassalotti, double bass
Peter Rubardt, conductor

In consideration of the performing artists and members of the audience, those who must leave before the end of the concert are asked to do so between numbers, not during the performance.

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The taking of photographs and the use of recording equipment are not allowed.

MILTON BABBITT: THREE THEATRICAL SONGS

To open a festival of classical-popular interactions with a work by Milton Babbitt will strike some observers as improbable. True, they may say, Babbitt had considerable experience as a jazz and pop player in his youth in Jackson, Mississippi. But surely the renowned inventor of "arcane" music-theoretical systems must have left his past far behind him. What could a popular art really mean to the composer of some of this century's most challenging music?

In fact, the popular musical world has permeated Milton Babbitt's entire personality -- as those persons know who have been fortunate enough to have passed a few enjoyable minutes with him. His knowledge of and passion for that music is staggering. But in addition, his interest is by no means confined to casual talk. He is the composer of a celebrated "classical" work for jazz ensemble (All Set), and many of his other compositions display touches of the old jazzman's rhythmic sense and improvisatory freedom. (Ensembles for Synthesizer comes strongly to mind.) Traces of the popular harmonic style can still be found in recent works such as A Solo Requiem.

However, tonight we turn to a work of which few are aware: Fabulous Voyage. Mr. Babbitt has written:

Three Theatrical Songs were selected from that group of more than a dozen songs written for (or before, and then inserted in) the yet unproduced musical play Fabulous Voyage, whose book was written by Richard Childs and Richard Koch, with lyrics by Childs, Koch, and me, with my music. An essential symbolic ingredient of this musical adaptation of Homer's Odyssey is the performance by the same (singing) actress of the roles of Penelope, the total woman, and those of Circe, Calypso, and Nausicaa, as three fascinating facets, specialized species of womankind encountered by Odysseus on his long voyage homeward. Night Song, as the lyric explicitly reveals, is sung by Penelope as she surreptitiously unravels; Now You See It is sung by the prestidigitating Circe, and As Long as It Isn't Love by the nymph, Calypso. These songs reveal that peripheral part of my musical life which has proceeded virtually disjunctly from that represented by, say, my other C.F. Peters publications [i.e., his "classical" compositions], and which had its origins in a misspent childhood devoted in large part to the writing, arranging, and performing of "popular" music, and which ended, in 1946, with Fabulous Voyage.

GUNTHER SCHULLER: CONVERSATIONS

Gunther Schuller has been involved in virtually every aspect of the musical profession. From an early and successful career as a French horn player, he has moved in many directions to become a teacher at institutions including the Manhattan School of Music, Yale School of Music, and the New England Conservatory. An active administrator, he was president of the New England Conservatory from 1967 to 1977. At the Berkshire Music Center he has been, in succession, composition teacher, director of contemporary music activity, artistic co-director, and director. He has initiated many fascinating performance activities, conducted half a hundred

orchestras, established companies in music publishing and recording, and edited performing editions of many important composers including Scott Joplin, Charles Ives, and Kurt Weill. (His ragtime orchestra was one of the leaders in the Scott Joplin revival of the early 1970s.) His many radio and television broadcasts and articles have spread information about new music to enormous audiences. Among his many honors are the Alice M. Ditson Conducting Award for the championing of American music, and membership in the National Institute of Arts and Letters.

Gunther Schuller has always had a strong interest in ragtime, jazz, and the potential of those arts for reinvigorating concert music. In 1957 his activities led to a major movement to unite jazz and classical composition into a new genre for which he coined the term "Third Stream." (As a composer he has by no means restricted himself to the "Third Stream".)

The idea of "Third Stream" music is not particularly foreign now, nor was the impulse to fusion new in 1957. It seems, however, that merely giving a name to it opened new doors, positive and negative. In 1961, nearly four years after he began using the term, Mr. Schuller discussed its implications in an article in The Saturday Review. He began by lamenting the fact that the words had been transformed from a description into a catchword that was being commercially exploited. Soon after its birth, "Third Stream" came under intense attack from both the classical and jazz worlds. His idea of a "third" stream was in fact a deliberate separation of the new genre from the two traditions. He wrote

[It is] a new genre that attempts to fuse the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western music during 700 years of musical development. I felt that by designating this music as a separate, third stream, the two other mainstreams could go their way unaffected by attempts at fusion. I had hoped that in this way the old prejudices, old worries about the purity of the two main streams that have greeted attempts to bring jazz and 'classical' music together could, for once, be avoided. This, however, has not been the case. Musicians and critics in both fields have considered this "Third Stream" a frontal attack on their own traditions.

He was interested in something that was neither jazz nor classical, but a something "born out of respect for and full dedication to both the musics it attempts to fuse. (This is more than one can say for the pop song or rock-'n-roll commercializers of jazz, about whom, ironically, I have heard no serious complaints.)" Schuller felt that classical musicians had "much to learn from jazz in timing, rhythmic accuracy, subtlety, and that jazz musicians could learn about dynamics, structure, and contrast from classical." He concluded, "It would seem that the Beckmessers of today are equally incapable of listening to music in terms of a total musical experience. When confronted with passages thoroughly fusing the world of jazz and classical music, they insist on hearing them in their separate categories, most likely because they can hear well only in one or the other..." He pleaded that listeners approach this music on its own terms.

The controversy notwithstanding, "Third Stream" attracted many distinguished composers, among them Larry Austin, Milton Babbitt ("All Set"), William Russo, Boguslav Schaeffer, Cecil Taylor, Alec Wilder, and others. Schuller's own music is distinguished by his collaboration with the Modern Jazz Quartet. Both he and the quartet members produced many compositions and recordings in which aspects of each art joined with the other. Conversations for Jazz Quartet and String Quartet is one such piece. Its basic musical premise is the contrast between the melodious flow of the Modern Jazz Quartet style and the disjunct idiom of the post-Webern modernism then flourishing in modern classical composition. Conversations has a straightforward plan: the two quartets begin with material in the post-Webern manner; the jazz quartet gradually pulls away into an extended improvisation, some of whose parameters -- especially the harmonic flow -- are indicated in the score. Finally, the two groups come back together and to "classical modernism" at the conclusion. It is startling to discover the ease with which the music moves between the two worlds. However, the two quartets are not treated equally: as in other works that Gunther Schuller wrote for the Modern Jazz Quartet, the jazz group functions as a kind of soloist.

STEFAN WOLPE: QUARTET FOR TRUMPET, TENOR SAXOPHONE, PERCUSSION, AND PIANO

Stefan Wolpe was able to respond to a seemingly infinite variety of artistic and cultural stimuli, beginning at the time of his youth in Berlin. Many influences contributed to the mature style that evolved after his immigration to the United States. These included the innovative teaching of Ferruccio Busoni, a piano virtuoso who was one of the outstanding spokesmen of the avant-garde; Wolpe's involvement with the artists of the Bauhaus, Dada, jazz, and German cabaret theatre; and his political convictions as a member of the socialist movement in Berlin (for which he wrote numerous simple workers' songs). After leaving Germany in 1933 -- his Jewish origins, Socialism, and avant-garde musical tendencies certainly left him no option -- he studied for a time with Anton Webern in Vienna, and then moved to Palestine, where he became deeply involved with traditional Middle Eastern music as well as the pioneering Jewish socialism, for which he continued to compose. Here in America, from 1938 on, Wolpe was esteemed as a teacher of adventurous, serious young composers, and attracted an ever-growing following of young performers who wanted to confront the novel but extremely rewarding challenges of his music. The last years of his life were spent in New York, where, after several years of a losing battle with Parkinson's disease, a new treatment (for which he was a pilot patient) brought him enough remission to allow him to compose some of his finest music.

Wolpe retained a continuing interest in the jazz world. He taught many jazz musicians, among them Joe Bushkin, Lee Finegan, Eddie Sauter, John Carisi, George Russell, and Tony Scott. He saw jazz, like indigenous Palestinian music, as a means to broadening and harnessing the improvisatory instinct. It was another route to his search for music in which one event did not always "cause" another, but in which one might receive successively different images of the same musical idea, a sort of musical Cubism. Striking features of his style are sudden contrasts, constant expansions of tiny

melodic cells, the asymmetry and unpredictability of the lines, and the spontaneous-sounding interaction of the instruments.

The Quartet for Trumpet, Tenor Saxophone, Percussion, and Piano came from the years of active association with jazz musicians, whose example prompted him to write for a typical jazz ensemble. According to his widow, the poet Hilda Morley, the work soon became, in Wolpe's mind, a tribute to the Chinese Revolution. The first movement was a lament for the dead revolutionary heroes; the second had the flavor of a "street celebration." (This movement, in turn, was prompted by a famous Henri Cartier-Bresson photograph of children playing amidst the ruins of a Spanish town.) The Quartet is also an early example of an instrumentation that has become characteristic of contemporary music, in which percussion is an equal chamber music partner in a small ensemble. It was first performed at a Composers' Forum in New York shortly after its completion.

FRANCIS THORNE: SONATINA FOR SOLO FLUTE

An active and productive composer, Francis Thorne has also become well known in New York's musical circles for his tireless fundraising and administrative work. His Thorne Musical Fund (1965-74) gave three-year fellowships to many composers including Stefan Wolpe, Ben Weber, Lou Harrison, David Diamond, Jacob Druckman, Lester Trimble, and Lucia Dlugoszewski. In 1975 he became Executive Director of the American Composers' Alliance; in 1976 he was a founder of the American Composers Orchestra, the only orchestra devoted exclusively to American music, of which he is now president. As a composer he has received awards or grants from the Ford Foundation, the National Endowment for the Arts, and the MacDowell Colony; organizations commissioning him have included the Group for Contemporary Music, the Concord String Quartet, and the Composers Theatre (with the assistance of the New York State Council on the Arts). His works have been performed by ensembles and orchestras including the Minnesota Orchestra, Buffalo Philharmonic, and Denver Symphony.

Mr. Thorne writes

My first musical instincts were aroused by my father's accomplished amateur ragtime piano playing. I taught myself to imitate him and was playing popular music fluently by the age of nine. This was combined with being saturated with the music of Richard Wagner from the age of eight when I first heard 'Tannhäuser' at the Met. My grandfather, Gustave Kobbé, author of Kobbé's Complete Opera Book, was a Wagner expert and had reviewed the world premiere of 'Parsifal' in 1882 at Bayreuth. These two influences have remained in my music to this very day.

At Yale Thorne studied with Hindemith, but after graduation spent 14 years in the Navy and working on Wall Street. At the age of 34 he left the business world and became a protégé of Duke Ellington, "who recommended me for my first professional job in music, playing jazz piano at Manhattan's famous Hickory House. I held down this job for two years. During this period I wrote a jazz suite for Whittemore and Lowe, the duo-pianists. Shortly thereafter, I wound up as a private pupil of David Diamond, who was very

much taken with my jazz improvisations. He felt this was analogous, in my case, to Bela Bartók and his use of folk music; he encouraged a natural synthesis of traditional western techniques with my jazz to form a compositional style." On David Diamond's recommendation, Thorne brought his Legacy for Orchestra to Eugene Ormandy, who programmed it for Three Philadelphia Orchestra subscription concerts (1964). These performances brought the Thorne family back to the United States, and they now live in New York.

The Sonatina for Solo Flute was Francis Thorne's first crossover work. The composer had moved with his family to Florence in the late 1950s -- it was there that he studied with David Diamond -- and in Florence he met Silvano Ciaccheri, a flutist in the orchestra of the Maggio Musicale festival. "Since I was known in Florence as a performer of jazz piano, Mr. Ciaccheri requested a virtuoso work that would allow him to play some jazz-influenced passages. This is the first work that I wrote after completing my studies with David Diamond in which I attempted to integrate the two kinds of music I had been raised on, Wagner and Ragtime. Over the years I have worked so much with these two basic influences that they seem to co-exist in a way that never exceeds Alban Berg harmonically and Charlie Parker rhythmically." Crossover compositions, some with reference to rock, have continued to be a hallmark of his style.

ORNETTE COLEMAN: POETS AND WRITERS (A DEDICATION)

Texas-born jazz saxophonist Ornette Coleman has never provoked neutral reactions. After a series of musical and nonmusical jobs in New Orleans and Fort Worth, he went to Los Angeles, where his musical style quickly evoked controversy. (In these early years he was once actually beaten up by a group of disgruntled listeners.) While working as an elevator man he studied theoretical texts and evolved a mature personal style. In the late 1950s and early 1960s his band was noted for free improvisations, one of which, 37 minutes long, has been called "undoubtedly the single most important influence on avant-garde jazz in the ensuing decade" (Gunther Schuller). From 1962 to 1965 Coleman stopped performing, travelled in Europe and taught himself trumpet and violin. Once again, upon returning to the stage, he was the center of a storm. The abstract qualities of his style seemed to carry him away from the world of jazz, and baffled many listeners. He returned to Europe, and in Rome found solace and inspiration in the contrasting cultures. (He expressed his reactions in a string quartet, Saints and Soldiers.) Since 1981 his electric band Prime Time has once again caught the public's ear. But Coleman, an eternal loner, continues to isolate himself from those formulas for success that he associates with the establishment players. In recent years he has had many commissions, including one from the Kronos Quartet. His jazz activities continue; his band is currently making a new recording.

This is not place to discuss Ornette Coleman as a jazz player. A few aspects of his work, however, need mention, as they are reflected in his "classical" works. One is that his quartet had no piano, so that the bassist could play completely freely. The texture of the group improvisations therefore became polyphonic to a very unusual extent. Refusing to adhere to conventional chord patterns, Coleman

has been called "disorganized," but the lover of contemporary concert music will find his style far less puzzling than some jazz listeners have done. Multi-leveled textures, combined with his loose harmonic style, often led him to write music that has been called "atonal" but some listeners feel an old jazz logic beneath everything. In pieces like Beauty is a Rare Thing his band achieved a virtually non-repetitive, fragmented and disjunct style akin to the post-Webern modernism of the sixties. At its most advanced, Coleman's free jazz thus sounds like "fusion music" without calling itself that.

Ornette Coleman has also written many "classical" pieces, of which his symphonic suite Skies of America is the best known. Poets and Writers (A Dedication) is one of several string quartets and other chamber works from the earlier 1960s. It is not dedicated to anyone in particular, but to all of the composer's many friends who were writers and poets. Nor was it written for a specific string quartet. The composition simply resulted from an urge to work in classical media. Poets and Writers has a number of distinctive qualities. Its almost unbroken "appassionato" character is completely in keeping with the modern-music spirit of ca. 1962. Each movement has two contrasting sections, but apart from the brief reprise in the final movement, the forms and thematic development are almost totally non-repetitive. Therefore, although the piece is written out, it sounds like an improvisation. The texture is unusual: the four instruments play almost constantly in their high registers. (The cellist, in fact, never sees a bass clef.) The harmonies, although overwhelmingly dissonant, gradually proceed to greater consonance, leading to the surprising conclusion. Thanks to the polyphonic texture, the rhythms achieve great freedom within a relatively conservative metric style. That he could write such "classical" works and have them be so totally unified with his jazz style is a tribute to the flexibility of his jazz imagination.

CONLON NANCARROW: PIECE FOR SMALL ORCHESTRA

The growing strength of jazz ultimately helps account for a fascinating aspect of American music -- the spawning of more than a few artistic personalities who, owing to the confluence of contradictory and complementary streams of thought, embarked in such unusual directions that they can be dubbed "true originals." (A similar interaction of popular and classical music helps account for the first of these figures, Ives.) Among the most extraordinary of them is Conlon Nancarrow. Born in Texarkana, Arkansas in 1912, Nancarrow was an active jazz player who subsequently studied in Cincinnati and then in Boston (1933-36), where his teachers included three leaders of new music -- Nicolas Slonimsky, Walter Piston, and Roger Sessions. In 1937 he fought on the Republican side in the Spanish Civil War, generating political friction that caused him to emigrate to Mexico, where he has lived since 1940, becoming a Mexican citizen in 1956. Only with his selection as one of the first MacArthur Foundation "genius grantees" did his reputation begin to expand beyond a very small circle. Now Nancarrow is world renowned, and has been the subject of major concerts and entire festivals in the United States and throughout Europe. A friendly but retiring man, he rarely travels but

went to London in 1985 for a major presentation of his music and made his first trip to New York in 47 years in April 1986, for a retrospective of his music at Lincoln Center.

Nancarrow had not been very widely known because almost all of his music is written for player-piano and thus is not "performable." He started upon this path after moving to Mexico because he could not find performers capable of executing his music, and after an unsuccessful attempt to build an automatic percussion ensemble, became fascinated by the player-piano's unique capabilities. His Rhythmic Studies for player-piano, which span more than three decades beginning around 1950 and comprise the bulk of his output, make an indelible impression for their vivacity, imagination, color, and especially their complexity and breakneck speed. (One study reaches the speed of 176 notes per second.) Many of these pieces manifest his jazz background; for example, Study No. 3a is a boogie woogie moving at a speed and with a contrapuntal intricacy that far exceeds a human pianist's limitations. On a structural level the Rhythmic Studies are amazing for their exploitation of proportional canons using extraordinary temporal relationships that are unplayable by humans (for example, the ratio 61:60). Yet rather than sounding contrived, they radiate charm, exuberance, and good humor. Nancarrow punches his own piano rolls, which at this time can only be played on his specially altered instrument.

Apart from a tango, composed for pianist Yvar Mikhashoff's "Tango Project," Nancarrow had abandoned live composition until 1986, when he completed a chamber orchestra composition -- his first ensemble work in nearly four decades -- for the ensemble Continuum. But as a younger man he had had considerable experience with "live" music before turning to the player-piano. Among the pieces of those earlier years is a magnificent but virtually unplayable Sonatina for Piano (which is now performable in a four-hands version), a Prelude and Blues (originally published in Henry Cowell's "New Music Edition"), a string quartet, and the Piece for Small Orchestra heard tonight, a one-movement work that combines qualities of the "big band" and the chamber orchestra. Upon inquiry, Nancarrow, who prefers thinking about present projects to dwelling upon history, could recall nothing of the circumstances of the work -- only that it was not performed until the mid-1980s.

Encouraged by the recent performances of his live music, and by the energy for new music shown by today's performers, Conlon Nancarrow is engaged in many new projects, including a concerto for player-piano and orchestra. He recently completed a second string quartet.

FOCUS!

Crosscurrents:

Classical Music and the American Popular Tradition

Program II: The Early Years

The Juilliard Theater

Monday, January 25, 1988

Scott Joplin
(1868-1917)

Gladiolus Rag (1907)
Bethena -- A Concert Waltz (1905)
Magnetic Rag (1914)
Carol Conrad, piano

Claude Debussy
(1862-1918)

Golliwogg's Cakewalk (from
The Children's Corner, 1906-8)

Igor Stravinsky
(1882-1971)

Piano-Rag-Music (1919)
Jeannie Yu, pianist

Ernst Krenek
(b. 1900)

Suite from Jonny Spielt Auf
(1925-6); Arranged by
Yvar Mikhashoff (1980-81)
Joanne Opgenorth, violin
Nathan Williams, clarinet
Rudolf Meister, piano

New York Premiere

INTERMISSION

Anna Sokolow
(b. 1915)
Jelly Roll Morton
(1809-1941)

**A Short Lecture and Demonstration
on the Evolution of Ragtime**
(1952)
Choreography: Anna Sokolow
Staging: Jill Beck
Dancers: Nancy Bannon and
Reuben Ornelas
Narrator: David Adkins
Pianist: Steven Argila

Paul Hindemith
(1895-1963)

from Suite 1922 (1922)
Shimmy
Boston
Ragtime
Daming Zhu, pianist

Louis Gruenberg
(1884-1964)

The Daniel Jazz (1924)
Barrington Coleman, tenor
Robert DiLutis, clarinet
Daniel Gelfand, trumpet
Carolyn Corder, percussion
Annamae Goldstein and
Claire Chan, violins
Liana Mount, viola
David Christensen, cello
Tomomi Ohrui, piano
Yong-Yan Hu, conductor

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SCOTT JOPLIN: GLADIOLUS RAG; BETHENA WALTZ; MAGNETIC RAG

The rise of the United States to a central position in world music had to await American composers who accepted their heritage. At the turn of the century, this had not yet occurred, because virtually all American "classical" musicians felt inferior to their European counterparts. The serious musician's disdain for popular music originating in black America is a particular tragedy, for ragtime and its successor, jazz, were two of the world's liveliest arts.

The roots of ragtime have never been fully untangled. The style seems to have evolved from an intermingling of spirituals, work songs, and remnants of African culture, with the work of a few crucial music teachers well-steeped in the classical tradition, and the talent of some great pianists. Ragtime's hallmark was the opposition of a marching bass with a syncopated melody, a duality that at its finest achieved real elegance. Ragtime was published and readily available, but it had a liability: few "respectable" composers wanted to be associated with it, because it was the art of bordello parlors. (We must realize that few black pianists could get work elsewhere.) Fortunately, ragtime's own artists needed little from the "respectable" world, though some of them craved acceptance by it.

The greatest of the early ragtime composers was Scott Joplin, the Arkansas-born genius who, combining a masterful instinct with a solid musical training provided by a German music master in Sedalia, Mississippi, transformed ragtime into high art. Joplin enjoyed success almost beyond measure: Maple Leaf Rag, published in 1899, was one of the greatest "hits" in American history, and many of his other rags did nearly as well. He did not, however, achieve acceptance by classical musicians during his lifetime, and his great project, an opera on a black subject (Treemonisha) was not produced until decades after his death. Even his posthumous reputation was eclipsed by the rise of jazz, so that after the 1920s Joplin was forgotten by most of the larger public. In the early 1970s a revival gained such strength that even Treemonisha was produced to great acclaim. But the revival was overexploited, and now Joplin is known only by a handful of pieces.

The three compositions selected for this program give an idea of the scope of Joplin's style, include a ragtime waltz. His achievement with ragtime has been compared with that of Schubert, who brought greatness to the common march and the fashionable waltz. Joplin's rags were stately, in the tempo of a slow or medium march. (He said, "Never play ragtime fast at any time.") Whereas the ragtime culture was one of improvisation, Joplin, like a classical composer, sought to give his works a polished, final form. This classical polishing is audible in superbly imaginative voice-leading, the variety imparted to the common "oom-pah" bass (again there is a strong parallel to Schubert), the unexpected asymmetries of the melodies, and the unusual harmonic progressions.

Of course, Scott Joplin was not the only master of ragtime, nor was Mississippi River ragtime the only style. (Some members of the audience may recall works of James P. Johnson performed in the second Focus festival.) But great ragtime was overshadowed by mediocrity. The art was also

damaged by propagation through the player-piano, which permitted compositions to be performed at reckless speeds and with cascades of notes added mechanically. This contributed to the misunderstanding of ragtime by those who did not hear the great pianists, and accounts for some well-known parodies, such as the Hindemith piece performed later this evening. Obstacles to broader acceptance were articulated by Joplin in his 1908 instructional pamphlet School of Ragtime: "What is scurrilously called ragtime is an invention that is here to stay. That is now conceded by all classes of musicians. That all publications masquerading under the name of ragtime are not the genuine article will be better known when these exercises are studied. That real ragtime of the high class is rather difficult to play is a painful truth which most pianists have discovered. Syncopations are no indication of light or trashy music, and to shy bricks at 'hateful ragtime' no long passes for musical culture."

CLAUDE DEBUSSY: GOLLIWOGG'S CAKEWALK

Although American musicians kept their distance from ragtime, in Europe ragtime was the rage at the turn of the century. John Philip Sousa and his band brought it to the 1900 Paris Exposition; local bands and pianists played "le temps du chiffon" night after night; dancers made their living on spurious "ragtime dancing." And while almost every American "classical" composer spurned ragtime as too "common," European composers from Satie, Debussy, and Stravinsky to Hindemith, Krenek, and Berg, had no hesitation about absorbing its style.

A related manifestation of American culture that became high fashion in Europe was the cakewalk. This strutting dance of black American origin had been popularized in the nineteenth-century minstrel shows and black musicals; gradually it was accepted into white social dancing. The attractiveness of the cakewalk must have been enhanced by its music, which was similar to ragtime. This kinship, and performances and a celebrated recording of the Sousa Band, brought the cakewalk to Europe. Among the devotees of the cakewalk (and other American exoticisms) was a circle including three of Europe's finest piano composers, Debussy, Satie, and Ravel. The most famous manifestation of this European passion is probably Debussy's "Golliwogg's Cakewalk," a movement of his piano suite The Children's Corner. (It was first performed in Paris in 1908 by Harold Bauer.) The title "Golliwogg" refers to a popular black doll that emerged from American children's fiction and remained a symbol of black culture among the whites. (Golliwogg's image appeared for decades on a brand of British jams; the British black community protested it as insulting in the 1970s.) An amusing feature of Debussy's cakewalk is a parody of Wagner in the form of a citation of Tristan und Isolde. Debussy, an early admirer of Wagner, had grown to detest his music and its influence in France. The enshrining of a German composer known for his racist philosophy in a symbol of black culture must have infuriated the Wagnerites of that tense pre-war decade.

IGOR STRAVINSKY: PIANO-RAG-MUSIC

Stravinsky's intermittent flirtations with ragtime and

jazz are milestones in his long career. From the ragtime and tango of L'Histoire du Soldat to the Ebony Concerto of his American years, Stravinsky has shown remarkable receptiveness to the essence of new-world music. In 1919 his westward vision yielded two brief but noteworthy compositions. In his 1935 autobiography Stravinsky spoke first of Ragtime for eleven instruments:

Its dimensions are modest, but it is indicative of the passions I felt at that time for jazz, which burst into life so suddenly when the war ended. At my request, a whole pile of this music was sent to me, enchanting me by its truly popular appeal, its freshness, and the novel rhythm which so distinctly revealed its negro origin. These impressions suggested the idea of creating a composite portrait of this new dance music, giving the creation the importance of a concert piece as, in the past, the composers of their periods had done for the minuet, the waltz, the mazurka, etc... [Not long afterward] I finished a piece which I had begun some time before with Artur Rubinstein and his strong, agile, clever fingers in mind. I dedicated this Piano-Rag-Music to him. I was inspired by the same ideas, and my aim was the same, as in Ragtime but in this case I stressed the percussion possibilities of the piano. What fascinated me most of all in the work was that the different rhythmic episodes were dictated by the fingers themselves. My own fingers seemed to enjoy it so much that I began to practise the piece; not that I wanted to play it in public -- my pianistic repertoire even to-day is too limited to fill a recital programme -- but for my personal satisfaction. Fingers are not to be despised: they are great inspirers, and, in contact with a musical instrument, often give birth to subconscious ideas which might otherwise never have come to life. During the following months I gave myself up entirely to Pulcinella...

Rubinstein unfortunately never played it; the premiere was given by José Iturbi.

Actually, Stravinsky had never heard jazz or ragtime, and like many Europeans did not distinguish between the two arts. Inspecting the piano reductions that Ernest Ansermet brought him from Switzerland, he was impressed by the improvisational and rhythmic elements. That he by no means composed real ragtime, is apparent from the outset. Instead, he has created a stylization of its characteristic motoric propulsiveness, syncopation, and improvisatory spirit.

ERNST KRENEK/YVAR MIKHASHOFF: Suite from JONNY SPIELT AUF

To find a symbol of the impact of the Jazz Age in the honorable domain of classical music, one need go no farther than Jonny Spielt Auf ("Johnny Strikes Up the Band"), Ernst Krenek's 1927 opera, whose premiere in Leipzig both scandalized and enraptured the public. Within two years Jonny was produced in Hungarian, Croatian, French, Slovenian, Russian, Flemish, Finnish, and Lettish; Danish and Polish performances followed, and the string of triumphs might have continued had the Nazi march on Europe not intervened. The experience of the Vienna State Opera, as described by an American journalist, tells us more than enough: some members of the administration were so appalled at having to produce such a "degenerate" opera that they prayed for its failure;

instead they found themselves with a critical and box-office hit.

Widely billed as a "jazz opera," Jonny is both less and much more than that. On the purely musical level the term "jazz" is an oversimplification, for the opera draws upon popular American dance music rather than real jazz. But if "jazz opera" is not a completely accurate rubric, the title "jazz-age opera" is perfectly warranted, for the plot and its original staging were true children of the 'twenties. The title role is a black jazz musician; the story, in contrast to operatic tradition, was unabashedly set in the present; and the staging created a contemporary atmosphere by employing the latest techniques -- film, electronic amplification, the most up-to-date scenic effects, and popular dance. Newspapers of the period agree that one of Jonny's greatest charms was that it raised the thick dust of the opera world. As the New York Times put it (October 1927), Jonny was "an indication of a tendency which, strangely enough, is showing much more quickly in European than in American music: a tendency to search for the real impulse of this age and so something about it in art."

Viennese-born Krenek was a pupil of Franz Schreker and, as a teenager studying in Berlin, a member of the modernist circle around Busoni. Before he was 20, he had already composed a considerable quantity of dissonantly modern music, but during a two-year sojourn in Paris, beginning late in 1923, he had been struck by a certain equilibrium in French styles. This exposure to French neo-classic and populist trends led him to strive for more useful and entertaining compositions. After leaving Paris he joined the staff of the Kassel Opera, conducting and composing incidental music, gaining invaluable practical experience, and composing Jonny. Its success surpassed his dreams, and the royalties allowed him to settle in Vienna.

We need only a sketch of Jonny here. The central figures are Max (a dreamy composer infatuated with glaciers), Anita (a singer and Max's lover), Daniello (a pompous violin virtuoso), Yvonne (a libidinous chambermaid), and Jonny (a black jazz player). Other characters include the glacier, which sings. The complex plot includes a murder, the theft of a precious violin, and a great deal of implied sex. Although Jonny is guilty of stealing Daniello's violin, the opera concludes with the glorification of the jazzman, who stands on the north pole of an immense globe, setting, as the libretto says, "all humanity charleston-stamping in the universal world-embracing dance of jazz."

Like many young people in a generation witnessing the triumph of Mussolini and the rise of Hitler, Krenek was distressed by the tendency toward mechanization and the loss of personal freedom. He has written that what happened to the introverted, problem-ridden composer Max "was not without autobiographical implications. [Max's] troubles were viewed in a larger frame of reference; he was seen as representing the typical mental attitudes of the ponderous, inhibited Central European intellectual. In opposition to him I placed Jonny, the American jazz fiddler, a child of nature, totally free of inhibitions, acting on impulse at the spur of the moment." Krenek knew little of America at that time; but it "seemed to lend itself most convincingly for localizing the epitome of natural grace and uninhibited freedom that I had

in mind. Needless to say, this was an utterly romantic view of America, such as some of the early nineteenth-century writers had entertained... Political overtones were entirely absent from this opera, which may have been caused by two circumstances. In those years I was living abroad, in Germany and later in Switzerland, and I felt that it was not correct for a foreigner to become engaged in the political problems of the guest country. I felt this way even in Germany, although at that time many Austrians thought that their country was -- or better, should be -- a part of the great German fatherland. I always had been vehemently opposed to the Anschluss ideology and had emphasized that I was a foreigner in Germany."

It is especially interesting to see what transpired when Jonny arrived at the Met. The casting decision for the title role was a symptom of major problems. Lawrence Gilman wrote in the Herald Tribune a few days before the opening:

It has been said that Jonny has been de-Negritized in the Metropolitan version of Krenek's opera: that he will be represented as a white man in blackface. So we shall not be permitted to witness Krenek's laetificant conception of a Negro winning the favors of white and indulgent ladies. This seems a pity. It would have been interesting to observe the effect upon American audiences of Krenek's original version of his opera, in which Jonny is not merely, as in the Metropolitan's cautious emendation, "the jazz-band violinist," but "Der Neger Jonny, Jazzband Geiger" (The Negro Jonny, jazz-band violinist").

After the performance, Gilman stated that he had not particularly liked it, but cautioned that those who had seen it in Europe felt that the Metropolitan's production was totally inadequate and entirely unlike the original. Gilman also remained contemptuous of the "whitewashing" of the opera. Larger problems can be deduced from an article two years earlier by a European correspondent to a Boston newspaper. Having got wind of the Met's projected performance, he wondered how it would handle such an opera, considering the lack of singers who could sing, look the part, and act as anyone in musical comedy would know how to do. In fact, critical opinion divided wildly over Jonny, but even the opponents had to acknowledge that a fresh wind was blowing.

The Suite heard tonight was arranged by Yvar Mikhashoff in consultation with and with the full approval of the composer, and is analogous to Stravinsky's version of L'Histoire du Soldat for the same ensemble. While the Suite can only give the listener a taste of Krenek's vocal and orchestral score, it captures the spirit of an opera that questioned the tradition of "musical appropriateness" in opera.

ANNA SOKOLOW/JELLY ROLL MORTON: A SHORT LECTURE AND DEMONSTRATION ON THE EVOLUTION OF RAGTIME

Another type of cross-fertilization that has transformed 20th-century culture is the entry of American popular and folk styles into ballet and modern dance. As early as the 1930s, classical ballet choreographers began to turn to American composers writing on American themes. The first of

these pieces was Ballet Caravan's Billy the Kid (choreography by Eugene Loring; score by Aaron Copland). In the burgeoning world of modern dance, the American vernacular achieved early celebrity through dances such as Martha Graham's and Aaron Copland's Appalachian Spring (1944). At the same time, Katherine Dunham was capturing the spirit of Afro-American and Caribbean music. In the post-war period, this trend has accelerated. George Balanchine, to name but one prominent figure, employed scores by Sousa and Gershwin; in modern dance, many companies, such as Twyla Tharp's and Alvin Ailey's, have used various blends of ballroom dance music, ragtime, jazz, gospel singing, etc., and set a new norm in the "concert dance" world. (Of course, American vernacular music is only one of the vast array of national musics now attracting choreographers.)

Anna Sokolow has had a particular interest in early jazz, and developed the piece seen tonight around the music and musical life of her favorite composer of those first jazz years, Jelly Roll Morton. Her intention was to use selected pieces from Morton's work to illustrate through their diverse rhythms the gradual evolution of his style. The titles of the eight sections are "Quadrille," "Square Waltz," "Hesitation Waltz," "Lame Duck Waltz," "The 2/4," "Tango," "Tiger Rag," and "Panama."

A native of the Lower East Side, Anna Sokolow studied dance and theater at the Neighborhood Playhouse School of Theater (her teachers included Martha Graham) and was a soloist with the Martha Graham Company. In the 1930s she began presenting her own works with her own company, and subsequently founded companies in Israel and Mexico. Among her major collaborations are Candide, Regina, Street Scene, Red Roses for Me, and Camino Real. She was also choreographer for the debut performance of the American Dance Theater in 1964. She is recipient of the Brandeis Award of Brandeis University, the Tarbut Medal of the America-Israel Cultural Foundation, and the Dance Magazine Award. Recently Ms. Sokolow was honored in a gala performance as the opening event of a three-day international conference and festival sponsored by the National Foundation for Jewish Culture, called "Jews and Judaism in Dance." She has taught at The Juilliard School since 1957.

Jelly Roll Morton (Ferdinand Joseph LaMothe) was born in New Orleans and by the age of 12 was playing in the places of entertainment of his town. At 14 he was an itinerant pianist, traveling throughout the southern states. (In addition, he was a gambler, pool player, and procurer.) By 1911 he had traveled to New York and played for James P. Johnson. He was now amalgamating many black idioms -- ragtime, blues, minstrel show music, work songs, religious music, spirituals, white and Caribbean popular music. In 1922 he moved to Chicago, a center of jazz activity, and in 1928 to New York. By the 1930s, changing fashions had pushed him into obscurity. At the end of that decade, however, Alan Lomax created an oral history that stimulated renewed interest in Morton. Unfortunately, Jelly Roll died as a second career seemed to be beginning.

Gunther Schuller has written

Morton was the first important jazz composer. His compositions, many written long before he began recording,

represent a rich synthesis of Afro-American musical elements, particularly as embodied in pure New Orleans collective style, which he helped to develop to its finest expression... [In his ensemble] Morton showed that composition and meticulously rehearsed arrangements were not incompatible with the spontaneity of improvised jazz, but could in fact retain and enhance it. In this respect Morton's achievement can be ranked with that of Duke Ellington, Thelonious Monk, Charles Mingus, and Gil Evans... His piano pieces strongly resemble ragtime in their form, but by elaborating these works with composed and improvised variation Morton was able to transcend ragtime's formal conventions. Ultimately he freed ragtime from its narrow strictures by developing within it an ensemble style embracing homophony, improvised polyphony, solo improvisations, breaks, and a constant variation of texture and timbre.

Jill Beck, who directed tonight's performance, took her Ph.D. in Theater. She has reconstructed a number of modern dance classics, among which are works by José Limón, Doris Humphrey, and Anna Sokolow. She has been on the Dance faculty at Juilliard since 1985.

PAUL HINDEMITH: Excerpts from SUITE 1922

Paul Hindemith spent his military service during the Great War in a band not far from the front. Fortunately, his commanding officer was a gentleman of taste, who requested the young man to form a string quartet. (In a touching moment during that unspeakably bitter war, this German military quartet honored the death of Debussy by performing the Frenchman's string quartet.) With the capitulation, Hindemith rejoined the Rebner String Quartet and the Frankfurt Opera orchestra. By 1922 he already had begun his ascent to the upper ranks of German composition: his first operas were being performed, and in 1922 he wrote one of his most important works, the song-cycle Das Marienleben. Hindemith was also involved in a modern-music group in Frankfurt that must have been modeled upon Schoenberg's "Society for Private Musical Performances." Hindemith wrote, "So here at last we have got music for music's sake! Personal ambition has no say in the matter, and there are no music reviews. And the best thing of all: none of the Frankfurters is allowed in!"

The early '20s were for Hindemith a stimulating and productive time. There is a puckishness about him that is quite unlike the dour image of later photographs. His wit must have served him well: life was rapidly turning very nasty, as Germany, ruined by the Great War and the Versailles treaty, saw its economy collapse. By late 1922 the currency was virtually worthless, and wheelbarrows of money were needed to buy a loaf of bread. Only the next year Hitler would attempt a coup in Bavaria. (Erich Maria Remarque's The Black Obelisk, a saga of a small-town tombstone company during the inflation of 1922-23, is a first-rate introduction to that Germany.)

In this context the popular art of America was a powerful magnet: America, especially to the beleaguered Germans, symbolized of a better life. Although Hindemith was in certain respects fully attuned to that age, and would also champion accessibility in music, his relationship with

popular American music was brief, if pungent. (Years later he said, "It depresses an old man rather seriously to see that just the sins of his youth impress the people more than his better creations...")

Suite 1922 therefore represents a diversion in Hindemith's long-range path, but it was a witty diversion that achieved great renown (or notoriety). This piece makes an interesting companion to Schoenberg's virtually Suite for Piano, Op. 25. Whereas Schoenberg's is a neo-baroque twelve-tone work that is totally European -- another link in the centuries-old chain of stylized dances -- Hindemith has composed a biting satire on modern life, which is both disdainful and loving. His performance instructions for the ragtime movement tell all:

Mode d'emploi -- Directions for use!!

Take no notice of what you have learned in your piano lessons.

Don't waste much time deciding if you should take D-sharp with the fourth or sixth finger.

Play this piece very wildly, but always very strict in rhythm, like a machine.

Treat the piano as an interesting species of percussion and behave accordingly.

Although witty, Hindemith's Ragtime betrays the decay into which ragtime had fallen by 1922, and almost certainly reveals the distorted image that resulted from high-speed performance on player-pianos. It would be fascinating to have seen what Hindemith would have written, had he known Scott Joplin's strictures concerning the proper performance of ragtime. (See Joplin program note.)

The complete Suite comprises a March, Shimmy, Nachtstück (slow movement), Boston, and Ragtime.

LOUIS GRUENBERG: THE DANIEL JAZZ

Louis Gruenberg is one of those figures that mark each generation. After grand success, he gradually fades from the scene, and dies almost forgotten. Born in Belorussia, Gruenberg was brought to America at the age of two and educated here until he returned to Europe at the age of 19. After studies in Berlin with Feruccio Busoni and Friedrich Koch, he enjoyed considerable esteem, appearing as piano soloist with the Berlin Philharmonic and teaching at the Vienna Conservatory. Then the First World War intervened. Awarded the 1920 Flagler Prize for an orchestral work, Gruenberg returned to the United States, gave up performing and worked exclusively as a composer. In 1923 he was one of the founders of the League of Composers. In these years he won several important awards, including the Juilliard Foundation Award (1927) for his symphonic poem The Enchanted Isle.

During the next years Gruenberg made a name as a dramatic composer. His opera Jack and the Beanstalk was the first opera produced in Juilliard's new building on Claremont Avenue, in the fall of 1931; the libretto was by Juilliard's President, John Erskine. His next opera, The Emperor Jones was internationally acclaimed, and produced at the Metropolitan Opera. (A report in 1967 claimed that as of that

date, The Emperor Jones had had the longest continuous run of any opera produced at the Met.) Erich Kleiber attempted to produce it in Berlin, but Dr. Goebbels did not find the idea of an opera about a black, composed by a Jewish American, to be of compelling interest. Gruenberg's opera was, however, subsequently revived in Chicago and Rome.

From 1933 to 1936 Gruenberg taught at the Chicago Musical College, after which he moved to California and became a successful film composer. (Three of his scores won Academy Awards.) He also wrote the score for Pare Lorentz's Fight for Life, a government-sponsored film about the need for men in obstetrics. (Lorentz, considered one of the greatest documentary filmmakers, collaborated with other composers, including Virgil Thomson, whose scores for The River and The Plough that Broke the Plains remain classics.) But the critics' refusal to pay attention to film scores remained a source of lasting bitterness for Gruenberg. Among the notable events of those later years was the premiere by Jascha Heifetz of Gruenberg's Violin Concerto.

Behind all of Gruenberg's work was a conviction that an authentic American music could be created on the roots of traditional culture. Like Aaron Copland and John Alden Carpenter, Gruenberg chose jazz (and the spiritual) as his route to Americanism. Among the compositions that explored these Afro-American roots, Gruenberg's The Daniel Jazz was one of the best known. After the 1929 premiere, at a League of Composers concert, The New York Times called The Daniel Jazz the one piece on the program "that really mattered." (Elsewhere on the concert Webern's Symphony was literally laughed out of the hall. The other composers that evening were Casella, Hindemith, and Eugene Goossens.) Moreover, The Times's treatment of The Daniel Jazz was quite typical of journalists in general. By any measure the piece was a real hit.

As The Daniel Jazz essentially speaks for itself, there is little to add about its style. The text is by the Illinois-born poet (Nicholas) Vachel Lindsay, who is probably best known to music lovers for his "General William Booth Enters Into Heaven," in Charles Ives' magnificent setting. The powerfully rhythmic quality of Lindsay's style must have been the perfect inspiration for a jazz-oriented composer. (Lindsay, in a letter about the project, projects a sublimely eccentric personality: "My dear friend: Surely, go ahead. Do the Daniel Jazz. Pay me exactly what you pay Macmillans [the publisher]. I need say no more. So I will say no more. I will cease right here. Goodby. Pleasant dreams...")

FOCUS!

Crosscurrents:

Classical Music and the American Popular Tradition

Program III

Alice Tully Hall

Tuesday, January 26, 1988

The Juilliard Orchestra
Andreas Delfs, conductor

Aaron Copland
(b. 1900)

Music for the Theatre (1925)

Prologue
Dance
Interlude
Burlesque
Epilogue

An informal roundtable on classical and popular interactions.

George Gershwin
(1898-1937)

Second Rhapsody for Piano and
Orchestra (1931)
Thomas Pandolfi, piano

INTERMISSION

David Baker
(b. 1931)

Le Chat Qui Pêche (1974)

Soleil d'Altamira
L'Odeur du Blues
Sons voilés
Guadeloupe -- Calypso
Le Miroir noir
Angela Randell, soprano
Wayne du Maine, trumpet
Peter Martin, piano
Jeffrey Milarsky, drums
Glen Saunders, bass

New York premiere

Biographies of the artists and names of members of the orchestra can be found in tonight's Stagebill.

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.

TWO NEW YORKERS AND JAZZ

European ragtime pieces show how powerful was the foreign response to American popular music, in contrast to the basic indifference and even contempt of the professional American musical world. The real interaction of popular and classical music in America began only with the advent of jazz, the great new art form of the 1920s. Jazz was rapidly evolving into a virtuoso art of the highest sophistication, cross-fertilized by interactions among the distinctive local performance traditions. Recognized as a pure American art form, its impact was soon felt by some composers of great vision. (For the European reaction, see Notes for the concert of January 25.) In this country, the potential impact of jazz on classical music was first realized largely by white composers such as Louis Gruenberg, John Alden Carpenter and especially Aaron Copland. The emerging black concert composers -- for example, William Grant Still -- occasionally employed some jazz qualities, but were more concerned either with continuing the European tradition or with their heritage of the spiritual. Quite possibly some of them, like the majority of whites, still regarded jazz as the pastime of a disreputable class.

AARON COPLAND: MUSIC FOR THE THEATRE

The composer who gave jazz the greatest respectability in America's concert life was Aaron Copland. Brooklyn-born Copland had an intensive education in the German masters, a chief effect of which seems to have been to repel him, sending him to the French, English, and Russian modernists, including Debussy and Ravel. Four years in Paris (1920-1924) as a pupil of Nadia Boulanger were a decisive influence. There he came into contact with Roussel, Prokofiev, Milhaud, and Koussevitzky, and, travelling widely, heard the latest in central European music, by composers including Webern, Bartók, and Hindemith. But at this time he also began to cultivate an interest in jazz and a desire to be "American" in the same way that Mussorgsky and Stravinsky were "Russian." After returning to America Copland began incorporating elements of jazz into his music, and lists An Immorality, for soprano, chorus, and piano, as his first jazz-based piece.

Living in New York was not easy, but he says, "some bright soul established the Guggenheim Foundation just when I needed it most." With recommendations from Nadia Boulanger, Walter Damrosch, and Serge Koussevitzky, he got a stipend of \$2500 for 1925-6. "It meant I did not have to face the difficult problem of how to make a living until 1927." He also received a commission for a new piece from the League of Composers, a new-music group that had broken away from Varèse's International Composer's Guild (IGC) and was flourishing under the leadership of Claire Reis. Mrs. Reis, a superlative musical politician, had heard that Stokowski would conduct for the IGC and quickly snagged Koussevitzky for the League. The Russian agreed to conduct Copland's commissioned work with members of the Boston Symphony. At the MacDowell Colony that summer, Copland composed the new piece, entitling it Music for the Theatre. Copland says:

Certain musical works seem to have careers of their own, independent of those of their authors. For several

years after it was written, conductors programmed Music for the Theatre more frequently than any other piece of mine. I suspect that this was partly because of the jazz content in several of the movements. It may be difficult to imagine today that the very idea of jazz in a concert hall was piquant in the twenties, but it seems that any piece based on jazz was assured of a mild succès de scandale. European composers thought of jazz as an exotic novelty; it was no surprise when Milhaud announced in 1927 that there was not a single young composer in Europe interested in jazz anymore. I was intrigued with jazz rhythms, not for superficial effects, but for use in larger forms, with unconventional harmonies. My aim was to write a work that would be recognizably American within a serious musical idiom. Jazz offered American composers a native product from which to explore rhythm; for whatever the definition of jazz, it must be agreed that it is essentially rhythmic in character... Long after the fad of concert jazz faded, the influence of jazz would be felt in the development of polyrhythms. In a 1927 article... I [concluded], "Jazz may be the substance not only of the American composer's fox trots and Charlestons, but of his lullabies and nocturnes."

Despite the title, no specific play lay behind Music for the Theatre. According to Copland, "It had started with musical ideas that might have been combined as incidental music to a play were the right one at hand. The music seemed to suggest a certain theatrical atmosphere, so I chose the title after developing the ideas into five short movements." He describes much of the material as having the brashness typical of the times. In "Dance" he quoted the popular tune "East Side, West Side." The grotesquerie of "Burlesque" was inspired by the comedienne Fanny Brice.

The rhythms caused Koussevitzky great trouble, and Copland had to work closely with him in preparing the score. ("These idioms were not in his Russian bones, so to speak.") Nevertheless, the performance was quite good, but the piece provoked a restrained Bostonian horror. After the New York premiere Olin Downes was livid: "We do not care if a long time elapses before we listen again to Music for the Theatre." Downes, however, deserves credit for flexibility. Seven years later he admitted, "In 1925 when first heard, this music impressed the writer as ultra modern to the point of affectation. Today he feels that this is music of genuine inspiration and feeling, music composed and not merely invented, that it has a personal color, fancy and in the best moments, emotion -- the work of a young composer finding himself, with something real and not merely derivative to say..." Even more telling is the fact that Copland had developed a rhythmic style that served him well over the years, in works as diverse as the Piano Variations, Appalachian Spring, and the twelve-tone Piano Quartet.

Although the influence of jazz is also felt in major-minor thirds from blues, jazz mutes, and high clarinet solos, Music for the Theatre is not unambiguously a jazz piece. One writer hears in the opening trumpet solo a greater kinship to Jewish cantillation; the polytonality that permeates the composition is also trait of French modernism; the syncopations may also reflect Stravinsky's impact. In fact, many of Copland's most "American" traits are also personal transformations of European modernisms. This is true cross-fertilization.

GEORGE GERSHWIN: SECOND RHAPSODY FOR PIANO AND ORCHESTRA

George Gershwin was the son of a poor lower Manhattan Jewish family, which managed to obtain a second-hand upright piano when the boy was 12. He quickly began lessons in classical piano, and was encouraged to pursue a concert pianist's career. Gershwin's inclination toward the popular world was overpowering, however, and at 15 he dropped out of high school to become a "song plugger," playing the newest hits in Tin Pan Alley music stores. He later studied theory, harmony, counterpoint, and orchestration with luminaries including Rubin Goldmark (Copland's teacher), Henry Cowell, Wallingford Riegger, and Joseph Schillinger, constantly striving to perfect his technique. His meteoric rise in the popular music world is, of course, legendary, and his place as that rare composer who worked in both classical and popular music is a part of American history. Like Joplin, Gershwin craved acceptance by the classical world, although (again like Joplin) the desire for acceptance never stood in the way of his talent for mass entertainment. Unlike Joplin, whose opera *Treemonisha* has not succeeded in establishing a place for itself in the repertory, *Porgy and Bess* is a monument of American music.

By the winter of 1930-31, the fame of the George and Ira Gershwin team was so phenomenal that they could command the astronomical salary of \$100,000 for the score of the Hollywood film *Delicious*. During their months in Hollywood, George made time to compose most of his *Second Rhapsody*. (The first, of course, is the *Rhapsody in Blue*.) He said "I wrote it mainly because I wanted to write a serious composition and found the opportunity in California. Nearly everybody comes back from California with a western tan and a pocketful of motion picture money. I decided to come back with both these things and a serious composition -- if the climate would let me. I was under no obligation to the Fox Company to write this. But, you know, the artistic soul must be appeased every so often."

Back in New York at the beginning of March he began to orchestrate the *Rhapsody*; by late May it was finished. The original title, *Second Rhapsody for Orchestra with Piano*, shows Gershwin's desire to incorporate the piano into the larger orchestral texture. After a trial run-through, he declared, "In many respects, such as orchestration and form, it is the best thing I've written." He was so pleased that he made uncharacteristically few revisions. The premiere took place with the Boston Symphony, conducted by Koussevitzky, January 29, 1932, with Gershwin as soloist. The occasion was a brilliant success, and after the New York premiere the following month the *Herald Tribune* observed that "Only Mr. Paderewski, perhaps, could have drawn a gathering comparable in numbers if not in kind with that which stood patiently at the rear of [Carnegie Hall] last evening while Mr. Koussevitzky cruelly delayed the appearance of George I by playing a couple of superfluous introductory numbers [Profkofiev's *Classical Symphony* and d'Indy's *Istar*]. Although Gershwin had limitations as a pianist -- he had difficulty reading scores and very little time to practice anything other than his own works -- he was his own most brilliant interpreter.

The *Second Rhapsody*, a kind of extended variation-set, shows a jagged side of Gershwin, a style that is also found in the 1934 "*I Got Rhythm*" Variations. The *Rhapsody*, however, has been the subject of much controversy, and even a major reorchestration. At the time of the premiere it was considered too derivative of the *Rhapsody in Blue*; its harsher qualities may have been a disappointment to those expecting the usual Gershwin lyricism. In recent years, however, the *Second Rhapsody* has begun to establish itself, and the listener can judge whether on this occasion Gershwin once again found a classical voice for his popular muse.

DAVID BAKER: LE CHAT QUI PÊCHE

Whereas Aaron Copland came to the popular world from a classical vantage point, and Gershwin approached classical music from popular song, David Baker comes from the jazz world and has approached his composing with a combination of jazz and classical skills including serial and electronic techniques. The Indianapolis-born jazz cellist studied at Indiana University, and privately with George Russell, John Lewis and others. He has performed with many of the leading figures in jazz, including Maynard Ferguson, Quincy Jones, George Russell, John Montgomery, and Lionel Hampton. After teaching at various institutions in the Midwest, he joined the faculty of Indiana University, whose jazz program he chairs. He has composed more than 2000 works -- some 500 of them commissioned -- for jazz ensemble, orchestra, and chamber ensembles, as well as dramatic and vocal pieces. He has written extensively on jazz and served as an advisor to the National Endowment for the Arts and the Kennedy Center. He is at present a member of the National Council on the Arts.

Mr. Baker characterizes *Le Chat Qui Pêche* as loosely "third stream" (regarding this term see the program note for Gunther Schuller, January 22 concert), composed to fill a growing call for compositions bringing together jazz and classical music. Invited by Jorge Mester to write a piece suitable for inclusion on a Nancy Wilson concert in Louisville, Kentucky, Baker composed *Two Improvisations for Jazz Trio and Orchestra*. Its success, in turn, brought Baker a commission for the bicentennial of Louisville -- *Le Chat Qui Pêche*.

Since Louisville is named after a French king, it seemed appropriate for the bicentennial piece to have French titles. The name of the suite is literally translated "The Cat That Fishes," but according to the composer the correct meaning is "The Hip Cat" or "The Cat Who Digs". (Amusingly, the verb "pecher," if spelled without a circumflex accent, means "to sin"!)

The first movement, "Soleil d'Altamira" ("The Sun at Altamira") alludes to the Spanish caves containing spectacular paleolithic paintings. The second-movement title signifies "The Taste of Blues." To Mr. Baker, the central movement, "Sons voilés" ("veiled sounds") embodies the underlying spirit of this suite. The musical significance of "Guadeloupe-Calypto" (which, like the first-movement title, was suggested by Baker's friend, pianist Alan Plaines, upon hearing the score) will be very clear. In "Le Miroir Noir" ("The Black Mirror") the composer wanted to depict the "fact of blackness." Mr. Baker says

This particular work represents a major breakthrough in my thinking. I had long felt that it was possible to combine material of high ethnic content with sophisticated compositional techniques and arrive at a viable synthesis but for many reasons... I had insisted on rigid compartmentalization of the two elements. For the first time in Le Chat Qui Pêche I have combined without apology improvisation, jazz-associated scales and blues inflection, with classical discipline, attitudes, and craftsmanship. The five pieces which comprise Le Chat qui Pêche represent varying degrees of the jazz/classical synthesis. "Sons voiles", which combines impressionistic writing with serialism and other sophisticated compositional techniques, adheres most closely to the Western Art Music tradition. "Soleil" and "Guadeloupe," which mix developmental techniques, fugues, improvisation, jazz inflection, and jazz scales, represents total fusion. At the other end of the spectrum "L'odeur" and "Miroir" eschew classical techniques and mannerisms... "Le Miroir Noir" is a funky boogaloo that could well be functional (i.e., used for dancing). It is the most ethnic piece of the entire set.

The instrumentation, decided upon in collaboration with Jorge Mester, originally included saxophone in the jazz quartet, but Mr. Baker was very anxious to try the piece with trumpet solo, which he feels can make an ideal partner for the soprano.

FOCUS!

Crosscurrents:

Classical Music and the American Popular Tradition

Program IV: Recent Crosscurrents

The Juilliard Theater

Thursday, January 28, 1988

Paul Schoenfield
(b. 1947)

Three Country Fiddle Pieces (1980)

Who Let the Cat Out Last Night?
Pining for Betsy
En Ciudad Juarez
Frank Almond, violin
James Parker, piano
Peter Kates, percussion

Frank Proto
(b. 1941)

String Quartet No. 1 (1977)

In one Movement
The Guinness Quartet:
James Tsao and
Andrew Schast, violins
David Bursack, viola
Steven Sigurdson, cello

Neil Rolnick
(b. 1947)

INTERMISSION

Real Time (1983)
Daniel Sutton, synthesizer
Beatriz Castro, flute
Jennifer Allen, oboe
Patrick Leyden, clarinet
Bohdan Hilash, bass clarinet
Jay Lesowski, bassoon
Jennifer Scriggins, French horn
Robert Endicott, trumpet
Bernard Herrington, trombone
Beth Albert, percussion
Marc Sabat, violin
Sarah Adams, viola
Miriam Shames, cello
Kageki Nagao, double bass
David Stern, conductor

Frank Zappa
(b. 1940)

The Perfect Stranger (1982)
David Fedele and
Keri-Lynn Wilson, flutes
Andrew Adelson and
Willa Henigman, oboes
Lawrence Gilliard and
Nathan Russo, clarinets
Steven Wangler, bassoon
Joseph Berger and
Gregory Evans, French horns
Daniel Smith and
Charles Lazarus, trumpets
Jeremy Berkman and
Roger Riccomini, trombones
Joseph Boylan, tuba
Aaron Kimura, Moko Kamiya, and
Paul Hostetter, percussion
Rana Park, harp
Per Salo and
Fiona Grant, pianos
Daniel Froschauer, Melissa Klein-
bart, and Lina Bahn, violins
Frank Foerster and
Anthony Rapoport, violas
Dorothy Lawson and
Maria Kitsopoulos, cellos
Paul Whyte, double bass
Sebastian Gottschick, conductor

New York Premiere

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.

RECENT CROSSCURRENTS

A wealth of composers is currently working to bridge the gap between popular and classical music. Rock, pop, new-age, country -- all of these styles and many others are having their impact upon classically-trained composers. To some extent the roots of this wave of interactions lie in earlier decades of cross-cultural ferment. In the 1980s, however, it seems clear that another stimulus is composers' renewed desire to communicate with their audiences. No single concert could pretend to do justice to such a sweeping phenomenon. Tonight's program simply presents four contrasting works by composers of diverse backgrounds. The variety of their styles gives a taste of the musical adventures that await us in the late twentieth century.

PAUL SCHOENFIELD: THREE COUNTRY FIDDLE PIECES

Detroit-born Paul Schoenfield began studying music at the age of six and was a piano pupil of Julius Chajes, Ozan Marsh, and Rudolf Serkin. His composition teachers were Nikolai Lopatnikoff and Robert Muczynski. Mr. Schoenfield earned a Doctor of Musical Arts degree at the University of Arizona. He has received commissions and grants from the National Endowment for the Arts, the Ohio Arts Commission, the Shubert Foundation of Minneapolis, and the Martha Baird Rockefeller Fund. An active pianist, Mr. Schoenfield has toured in the United States, Europe, and South America as a soloist with groups including Music from Marlboro and Chamber Music Northwest. He has recorded piano music of Scott Joplin, and the complete violin and piano works of Bartók with Sergiu Luca. His recent compositions include a Piccolo Trumpet Concerto for the principal trumpet of the Frankfurt Opera, and a piano four-hands piece; he is currently writing a flute concerto for Carol Wincenc.

In a recent interview Mr. Schoenfield said, "I'm a pessimist about classical music and its future. I've given up on it. I don't feel I've got anything new to add to Beethoven, Brahms, Bartok, or Stravinsky. It's like trying to improve on the wheel." His inspiration now comes from jazz and folk music, with occasional references to his Jewish heritage. Three Country Fiddle Pieces is a blend of country fiddle, ragtime, jazz, and blues. It was first performed in the Meet the Moderns series with Young-Nam Kim. Because Mr. Schoenfield is spending this year in Israel, it has not been possible to obtain further information about his work.

FRANK PROTO: STRING QUARTET NO. 1

Frank Proto is among the growing ranks of orchestral players who are comfortable in both symphonic music and jazz. A member of the double bass section of the Cincinnati Symphony for more than two decades, he has also had a jazz ensemble for many years. As a composer, he has strived to infuse his music with the spirit, if not always the letter, of jazz, folk, and/or rock. Mr. Proto was born in Brooklyn, and after early years as a pianist, switched to the double bass at the age of 17. His first (double bass) teacher was Edward "Doc" Goldberg, who sent the young man on to his own former teacher, Fred Zimmermann. After graduating from the High School of Performing Arts, Mr. Proto received the Master of Music and Master of Music Education degrees at the

Manhattan School, where he studied with David Walter.

As a composer Mr. Proto works in both classical and pops styles. In his numerous concertante works, soloists include saxophone -- a concerto for Gerry Mulligan -- double bass, tuba, cello, violin and double bass, clarinet, percussion, various brass ensembles, and synclavier. His chamber works often involve double bass; some are for unconventional ensembles, such as piano, double bass, and tape. He has also composed chamber works for jazz quintet. Commissions have come from Barry Green, Eddie Daniels, Doc Severinsen, Gerry Mulligan, cellist Marion Rawson, the Cincinnati Symphony, the Cincinnati Ballet, and the Houston Symphony. Other musicians for whom he has composed or made arrangements are Ruggiero Ricci, Roberta Peters, Duke Ellington, Dave Brubeck, François Rabbath (a French double-bass virtuoso), Richard Stolzman, and Bill Crofut.

The first String Quartet was commissioned for the Blair Quartet, and was chosen by National Public Radio to represent the United States at the International Rostrum of Composers/UNESCO meeting in Paris. In it Mr. Proto uses a impressive palette of string colors, including treating the cello as a rhythm section. Although nominally divided into three movements that are, broadly speaking, fast, slow, and moderately fast, the quartet is constructed as a series of short, contrasting episodes that give it the air of a fantasia or an improvisation. The final movement is a 12-bar blues with an irregular, 13-beat bass.

NEIL ROLNICK: REAL TIME

The current state of electronic instruments is something that could hardly have been envisioned by the pioneers of the 1930s-1950s. From room-sized equipment of impressive bulk, synthesizers have shrunk to relatively minuscule size with staggering capacity -- and as they continue in that direction, linked with the newest computer technology, their impact upon the classical, popular, and commercial worlds becomes awesome. Many observers believe that the current state of synthesizers is indebted to the passage of the machines from experimental music to commercial and popular music in the last 15 years -- for in popular and commercial music there is an enormous financial incentive to develop the instruments. Now they are making their way back to the classical world, and present the same prospects for stimulating composers as the new "pianoforte" did in the 18th century.

Neil Rolnick composes music for electronic instruments and for conventional instruments and vocal ensembles. He performs on a portable computer-music system, and concertizes regularly in a wide variety of contexts. He has appeared as featured soloist with ensembles such as Relâche, Music Today, Musical Elements, and the Albany Symphony Orchestra. He collaborated with filmmaker Sandy Moore in a film/performance installation at the Whitney Museum. He also works regularly as a soloist, and in conjunction with other composers, performers, and ensembles. Recent appearances have included the 1985 and 1986 New Music America Festivals, the 1985 Biennial Exhibition at the Whitney Museum, and performances at New Langton Arts in San Francisco, NEWCOMP in Boston, and the Dia Foundation in New York. In the current season he will

perform in the United States, Canada, and Switzerland.

Mr. Rolnick was born in Dallas, Texas and educated at Harvard College. His composition teachers have included Darius Milhaud, John Adams, Andrew Imbrie, Richard Felciano, and Olly Wilson, the last two at the University of California at Berkeley, where he received a Ph.D. in composition in 1980. He also studied computer music at Stanford University with John Chowning and James A. Moorer, and has worked as a researcher at IRCAM in Paris. Mr. Rolnick teaches and directs the iEAR studios at Rensselaer Polytechnic Institute near Albany.

Mr. Rolnick writes about Real Time

As the title indicates, Real Time focuses upon the interaction of real-time digitally-synthesized sounds with a large chamber ensemble. The synthesizer's role in the piece is sometimes as a soloist, sometimes as part of the ensemble. The synthesizer makes use of a very wide variety of instrument-like timbres to complement and extend the colors of the instrumental writing.

Just as the synthesizer's function in Real Time is integrative, so too is the musical concept behind the piece one of integration of myriad musical perspectives. The harmonic texture of "big band" music of the 1940s, along with some of the rhythmic drive which infects so much of the mid-century swing and jazz, are used to fill out a formal structure which derives from some of the solo meditative music for the Japanese shakuhachi.

Real Time was premiered December 1, 1983, at the Merkin Concert Hall under the direction of Gerard Schwarz, with the composer playing the Synclavier II. Since its premiere, the piece has had to adapt to the changing technology of the times -- a task which traditional orchestral instruments generally do not have to think about, and which brings to light some of the problems of writing music for "high tech" instruments.

At the time the piece was written, it was feasible for me to own my own Synclavier, and to hope that the instrument might become a standard for real time performance of computer music. Shortly thereafter, the Synclavier's prices began to inflate to the extent that it is virtually impossible for anyone to buy such an instrument unless it is used for commercial record and film score production -- with prices ranging from \$100,000 to half a million dollars!!! However, at the same time, a major revolution in computer music took place with the introduction of MIDI -- the Musical Instrument Digital Interface. This industry wide standard made it possible to buy a complete computer music system which out-performs my original Synclavier II for between \$5000 and \$10,000.

In order to keep his piece alive, Mr. Rolnick has had to adapt it many times to new instruments. He wonders how long such a process can continue.

There is a clear conflict between the need to keep some kind of standardization so that music written one year can be played on the instruments available next year, and the fact that the technology is not going to wait for any

of us: as long as computer-based instruments continue to get better and cheaper at the same time, there is no sense in trying to impede their evolution.

As part of that process, Mr. Rolnick has adapted Real Time for tonight's performance on a Yamaha DX7II.

(Program Note provided by the composer.)

FRANK ZAPPA: THE PERFECT STRANGER

Writing a program note about Frank Zappa is very difficult. The problem lies in Mr. Zappa's delightfully contradictory personality. Over the years, the rock star has frequently exposed himself to scrutiny for his "colorful" lyrics, and he slips easily into sarcasm in his ongoing battle with the arbiters of taste. Who else could found a recording company called "Barking Pumpkin"? A certain offhandedness can be found even on the album bearing the name of the work heard tonight -- an album containing compositions created with obvious loving care, all of which can only be described as "serious" (even when the descriptive notes are uproariously facetious). Mr. Zappa concludes his explanatory notes saying, "All material contained herein is for entertainment purposes only, and should not be confused with any other form of artistic expression." What makes this confusing is that his work is quite easily confused with serious artistic endeavor. Moreover, Mr. Zappa's interviews show a persona very different from that of his seemingly antisocial pronouncements and lyrics. He is bitterly opposed to drug use and self-destructive living (though he claims he would not deny the freedom of self-destruction to anyone), and speaks articulately and very sensibly about social and governmental problems. He is, according to Nicolas Slonimsky, who recently got to know him, a really clean-living fellow with one wife and delightful children. This author's impression, in a few telephone conversations, is of a responsible citizen with extremely high artistic standards, who just happens to enjoy poking fun at life.

Frank Zappa is too well known for any statements here to be enlightening. But he has requested that an end be put to the rumor that he attended Juilliard: "My math scores were much too low for me to have applied." Contrary to another rumor, he did not study with Varèse, but did admire his work immensely. His first LP was the album of the complete works of Varèse, and on his 15th birthday he was allowed to telephone the composer. In 1958, when Zappa was in the East visiting relatives, he attempted to see the master, but Varèse was about to leave for the Brussels World's Fair, for which he had composed the Poème électronique. Mr. Zappa created a remarkable Varèse evening in conjunction with Louise Varèse at the Palladium in 1981, where he presented Varèse's music to his own rock-'n'-roll audience. One member of the audience said that the most remarkable aspect of the evening was the way in which Mr. Zappa calmed an unruly crowd which had come thinking they were going to hear rock, and got them to listen carefully to Varèse's music.

Although he might not approve of a serious program note, it should be said that Frank Zappa was born in Baltimore, grew up in California, and was a busy rock guitarist in his teens. His ensemble "Mothers of Invention" became a household

word to the '60s generation, and after the band disbanded in 1970 he became involved in many projects, including film and record production. "Mothers of Invention" later re-formed and again became a popular group, with a special emphasis on scatological lyrics; it later was renamed "Zappa." Among his many recent recordings is "Valley Girls," featuring his teenage daughter speaking Valley English.

Frank Zappa is also a very active classical composer, writing for live ensembles and, recently, for computer. (He says that he actually started out writing modernist music and turned to rock in his 20s.) He has also appeared as a conductor with several major orchestras, and was keynote speaker at the 1984 conference of the American Society of University Composers.

The Perfect Stranger resulted from his decision to send Pierre Boulez some scores of large orchestral works. Boulez replied that he did not have enough players for such pieces, but invited Zappa to write for his "Ensemble Intercontemporain" at the Pompidou Center in Paris. The resulting piece was The Perfect Stranger, which Boulez premiered in Paris in 1984 and later recorded. For this piece Mr. Zappa provides the following program note:

In The Perfect Stranger, a door to door salesman, accompanied by his faithful gypsy-mutant industrial vacuum cleaner (as per the interior illustration on the "Chunga's Revenge" album cover), cavorts licentiously with a slovenly housewife. We hear the door bell, the housewife's eyebrows going up and down as she spies the nozzle through the ruffled curtain, the sound of the little bag of "demonstration dirt" being sprinkled on the rug, and assorted bombastic interjections representing the spiritual qualities of chrome, rubber, electricity, and household tidiness. The entire transaction is being viewed from a safe distance by Patricia, the dog in the high chair.

FOCUS!

Crosscurrents:

Classical Music and the American Popular Tradition

Program V

Alice Tully Hall

Friday, January 29, 1988

The Juilliard Symphony
Paul Zukofsky, conductor

Morton Gould
(b. 1913)

Symphonette No. 2 (1939)
Moderately fast
Pavanne. Allegretto
Very fast -- Racy

Darius Milhaud
(1892-1974)

La Création du Monde, Op. 81 (1923)

INTERMISSION

Charles Ives
(1874-1954)

Holidays Symphony (1904-1913)
Washington's Birthday
Decoration Day
Fourth of July
Thanksgiving and/or
Forefathers' Day
Choral preparation:
Donna Brown

Biographies of the artists and names of members of the orchestra can be found in tonight's Stagebill.

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MORTON GOULD: SYMPHONETTE NO. 2

New Yorker Morton Gould, who celebrates his 75th birthday this year, is one of America's most versatile and prolific composers, using a variety of styles and techniques from the traditional through the twelve-tone method, and drawing freely upon American culture in its many forms. An active conductor, he received a Grammy for his Ives recording. Among his many interests are music education, and his professional work has included deep involvement in the American Symphony Orchestra League and ASCAP, of which he is now president.

In the mid-1930s Morton Gould conducted a weekly radio show on WOR-Mutual Network, using the station's house orchestra. (Alfred Wallenstein was the music director of the station.) He says his work resembled that of a Court composer who had to produce a new piece every week. The conditions under which they worked are very foreign to 1980s experience: although the network was commercial, the show itself was non-sponsored. Mr. Gould therefore had some latitude in planning, but, needing to take into account the enormous radio audience, he stressed "light" works -- some original pieces and many original arrangements. In his desire to be innovative, he infused the popular or jazz idioms with his own classical background. Mr. Gould started out writing "novelties," but soon turned to composing a series of symphonies "in the vernacular," using popular and/or jazz idioms in a symphonic context. For this he had to break a rule of thumb that pieces were to be 3-4 minutes long, to fit on one side of a 78 rpm record (and so as not to strain the concentration of radio listeners). He describes the style of these pieces as "nothing avant-garde". In the case of the Symphonette No. 2 the Rossini-esque lightness and colorfulness, and its quotation from Bach, place it squarely within the tradition of an unpretentious, fun-loving, classicism manifesting impeccable compositional technique.

Naming these works proved to be a problem. "Symphony," "sinfonia," or "sinfonietta" seemed too pretentious. Eventually he turned to "symphonette" ("like dinette" he says). At first he also felt that the fusion of idioms needed explaining, and since "Swing" was then in fashion, he entitled the pieces "Swing Symphonettes." He then realized that "swing" -- both the style and the term -- would soon become dated. The pieces then became "American Symphonettes," and finally, simply "Symphonettes." These multiple titles for the same works still cause confusion.

While most of these pieces had more-or-less normal careers, the second Symphonette's "Pavanne" turned into a real "hit" and passed through the hands of countless arrangers and band leaders. Through the process of so many adaptations, the tempo of this movement -- originally a stately slow piece -- got faster and faster, to the point that the composer was once instructed by an orchestra that he was conducting it too fast! Mr. Gould explains that he gave that movement's title an unorthodox spelling -- using two "n's" -- because in the 1930s the classic "pavane" was almost unknown, and was frequently mispronounced (as pa-va-nee, for example). An extra "n" eliminated the error.

The Symphonette No. 2 was one of the few works of its type to get a major symphonic performance (by Fritz Reiner

and the Pittsburgh Symphony in the late 1930s). Considering the stuffiness of symphonic audiences at that time, programming any American work was an act of unadulterated conductorial bravery -- especially including it on the regular subscription series. Since then, perhaps because the pavanne has been played so much, the complete second Symphonette has been done infrequently. Mr. Gould suspects that tonight's performance may be the first in New York in more than four decades.

DARIUS MILHAUD: LA CRÉATION DU MONDE

Darius Milhaud, one of the great avant-gardists of inter-war France, was born to a prosperous Provençal family. During his student years at the Paris Conservatory (1909 ff.), he was fortunate to make the acquaintance of leading literary and artistic figures of the capital. When one of them, writer Paul Claudel, was appointed French minister to Brazil, he took the young Milhaud with him as his secretary. After two years in Brazil, eagerly absorbing South American folk and popular music, Milhaud returned to Paris, where he became one of a circle of young musicians who supported the work of Erik Satie against the attacks of musical traditionalists. Although this group of five men and a woman were never a formal "school," and had little in common besides their distaste for the sentimentalism of post-romantic and impressionist music, a critic soon nicknamed them "The Six" (an analogy to the Russian "Five"). In subsequent years, Milhaud explored many of the frontiers of new music. "Polytonality" (the use of more than one key simultaneously) became his hallmark; "utilitarian music" (music designed to be accessible to fine amateur players) was another of his loves. In his late years he also composed aleatoric and electronic scores.

La Création du Monde is thought to be the first European composition making use of the American jazz ensemble and the aesthetics of jazz. Milhaud had first heard jazz during a visit to London in 1920, when Billy Arnold and his band were playing at a Hammersmith dance hall. In his autobiography Milhaud described his precise reactions.

In the course of frequent visits to Hammersmith, where I sat close to the musicians, I tried to analyze and assimilate what I heard. What a long way we had traveled from the gypsies who before the war used to pour their insipid, mawkish strains intimately into one's ears, or the singer whose glides, in the most dubious taste, were upborne by the wobbling notes of the cimbalom, or the crudity of our bals-musette, with the unsubtle forthrightness of cornet, accordion, and clarinet! The new music was extremely subtle in its use of timbre: the saxophone breaking in, squeezing out the juice of dreams, or the trumpet, dramatic or languorous by turns, the clarinet, frequently played in its upper register, the lyrical use of the trombone, glancing with its slide over quarter-tones in crescendos of volume and pitch, thus intensifying the feeling; and the whole, so various yet not disparate, held together by the piano and subtly punctuated by the complex rhythms of the percussion, a kind of inner beat, the vital pulse of the rhythmic life of the music. The constant use of syncopation in the melody was of such contrapuntal freedom that it gave the impression of

unregulated improvisation, whereas in actual fact it was elaborately rehearsed daily, down to the last detail. I had the idea of using these timbres and rhythms in a work of chamber music, but first I had to penetrate more deeply into the arcana of this new musical form, whose technique still baffled me. The musicians who had already made use of jazz -- [he mentions Auric, Stravinsky, and Satie] -- had confined themselves to what were more or less interpretations of dance music.

After hearing more jazz on recordings in Paris, he made a decisive trip to New York in 1922. Much of his time was occupied in the tedium of social rounds, or the hard work of the touring musician. When he commented to the press that his greatest interest was to hear jazz, he made headlines and immediately began drawing large numbers of black music-lovers to his concerts. "The chairman of the Negro musicians' union even wrote me a touching letter of thanks. Little suspecting what complications this would cause, I immediately invited him to lunch: no restaurant would serve us..." Unfortunately, for the most part Milhaud still only heard hotel-ballroom jazz.

I owe to Yvonne George [a celebrated popular singer] my introduction to the pure tradition of New Orleans jazz. In the course of a little reception that followed a lecture I gave at the Alliance Française, she came up to me and said: "You look bored, come and have dinner with me, and afterwards I'll take you to Harlem..." Harlem had not yet been discovered by the snobs and aesthetes: we were the only white folk there. The music I heard was absolutely different from anything I had ever heard before and was a revelation to me... Its effect upon me was so overwhelming that I could not tear myself away. From then on I frequented other Negro theaters and dance halls. As I never missed the slightest opportunity of visiting Harlem, I persuaded my friends to accompany me, as well as [Alfredo] Casella and [Willem] Mengelberg, who were in New York at the time. When I went back to France, I never wearied of playing over and over, on a little portable phonograph shaped like a camera, Black Swan records I had purchased in a little shop in Harlem. More than ever I was resolved to use jazz for a chamber work.

The new work, as it happened, was a ballet created in conjunction with Fernand Léger and Blaise Cendrars for Rolf De Maré's Ballet Suédois, a French (not Swedish!) avant-garde dance company. The subject chosen by Cendrars was the creation of the world,

going for his inspiration to African folklore, in which he was particularly deeply versed, having just published a Negro anthology... Léger wanted to adapt primitive Negro art and paint the drop-curtain and the scenery with African divinities expressive of power and darkness. He was never satisfied that his sketches were terrifying enough... He would have liked to use skins representing flowers, trees, and animals of all kinds, which would have been filled with gas and allowed to fly up into the air at the moment of creation, like so many balloons. This plan could not be adopted because it would have required a complicated apparatus for inflating them in each corner of the stage, and the sound of the gas would have drowned out the music.

Milhaud adopted the same orchestra he had heard in Harlem, making "wholesale use of the jazz style to convey a purely classical feeling." At the premiere, "the critics decreed that my music was frivolous and more suitable for a restaurant or a dance hall than for the concert hall. Ten years later the selfsame critics were discussing the philosophy of jazz and learnedly demonstrating that La Création was the best of my works." It has remained a classic in the history of American influence in Europe.

CHARLES IVES: HOLIDAYS SYMPHONY

Charles Ives' position in the history of American music needs little elucidation. A man with an incredibly far-ranging mind, he was the first major American composer to take such pride in his heritage that he could eschew the obligatory obeisance to the European tradition, and reach toward a truly national music. (Here was an American Mussorgsky.) Unfortunately, Ives' vision was so powerful and deviated so far from the artistic dogma of the turn of the century that he found himself alone with his vision. But that obstacle did not deter him. However, knowing that his persistence would bring him starvation as a professional musician, he determined to earn his living in the insurance business, in which he quickly rose to national prominence. With financial independence, he was his own artistic master. Astonishingly, Ives' most productive years as a composer were also the years of his deepest involvement in business. Virtually all of his major compositions come from the two decades beginning just before the turn of the century and ending in 1918, when he was crippled by heart disease. He then retired from business, continuing to compose until 1926, after which he marshalled his slender physical resources to revise his music and fight behind the scenes for young American composers.

In the early 1930s, Ives began dictating informal reminiscences, which have been edited by John Kirkpatrick and Published as Memos. In his inimitable style he held forth on the Holidays Symphony at great length; and as no author could do greater justice to Ives' music than Ives himself, the following remarks have been extracted from his commentary. It is a pity that space prevents including his remarks in full.

A set of pieces called Holidays had its career from 1897 to 1913. [Although] these four pieces, movements of a Holidays Symphony, were first called together a symphony, at the same time they are separate pieces and can be thought of and played as such-- (and also, and as naturally, be thought of and played as a whole). These four pieces together were called a symphony, and later just a set of pieces, because I was getting somewhat tired of hearing the lily boys say, "This a symphony? -- Mercy! -- Where is the first theme of 12 measures in C major? -- Where are the next 48 measures of nice (right kind of) development leading nicely into the second theme in G?" (second Donkey contrasting with Ass #1) -- the nice German recipe, etc. -- give it a ride, Arthur! -- to hell with it! -- Symphony = "with sounds" = my Symphony!

After a tirade about musicians who have a reverence for doing things in an "acceptable" way, he returned to the subject.

The thing that started most of this trouble was some organ pieces for a Thanksgiving service... These pieces were put into a single piece for orchestra (I am pretty certain) some time around 1904... However, this made me think of making a kind of Holiday Symphony, each movement based on something of the memory that a man has of his boy holidays, rather than any present-day program of such.

He mentioned his intention finally to recopy the score the coming summer, i.e., some 30 years after he wrote it.

Although the four pieces can be played separately, when performed as a suite Ives imagined them arranged as they fell in the year, beginning with Washington's Birthday.

The Washington's Birthday is for a kind of chamber orchestra: strings, 1 horn, 1 flute, a set of bells, and in the chorus a Jew's harp ad lib. I've always been a good Jew's harp player regardless of consequences [damage to the front teeth], but I don't exactly know how to write for it. The notes on the Jew's harp are but some of the partials of a string, and its ability to play a diatonic tune is more apparent than real. And in this piece, from a half dozen to a hundred Jew's harps are necessary -- one would hardly be heard. In the old barn dances, about all the men would carry Jew's harps in their vest pockets or in the calf of their boots, and several would stand around on the side of the floor and play the harps more as a drum than as an instrument of tones.

Ives provided an elaborate program for Washington's Birthday. The first section of the composition was "but to give a picture of the dismal, bleak cold weather of a February night near New Fairfield" [Connecticut]"

"Cold and solitude," says Thoreau, "are friends of mine. Now is the time before the wind rises to go forth and see the snow on the trees."

And there is at times a bleakness, without stir but penetrating, in a New England midwinter, which settles down grimly when the day closes over the broken-hills. In such a scene it is as though nature would but could not easily trace a certain beauty in the sombre landscape! -- in the quiet but restless monotony! Would nature reflect the sternness of the Puritan's fibre or the self-sacrificing part of his ideals?

The old folks sit "the clean winged hearth about,
Shut in from all the world without,
Content to let the north wind road
In baffled rage at pane and door."
(Whittier)

But to the younger generation, a winter holiday means action!-- and down through "Swamp Hollow" and over the hill road they go, afoot or in sleighs, through the drifting snow, to the barn dance at the Centre. The village band of fiddles, fife and horn keep up an unending "break-down" medley, and the young folks "salute their partners and balance corners" till midnight; -- as the party breaks up, the sentimental songs of those days are sung half in fun, half seriously, and with the inevitable "adieu to the

ladies" the "social" gives way to the grey bleakness of the February night.

Ives' description of the barn dances provides a fascinating insight into his concerns with combining unrelated tempos and meters. Far from being artificial, this startling innovation stemmed from everyday life:

As I remember some of these dances as a boy, and also from father's description of some of the old dancing and fiddle playing, there was more variety of tempo than in the present-day dances. In some parts of the hall a group would be dancing a polka, while in another a waltz, with perhaps a quadrille or lancers going on in the middle. Some of the players in the band would, in an impromptu way, pick up with the polka, and some with the waltz or march. Often the piccolo or cornet would throw in "asides." Sometimes the change in tempo and mixed rhythms would be caused by a fiddler who, after playing three or four hours steadily, was getting a little sleepy -- or by another player who had been seated too near the hard cider barrel. Whatever the reason for these changing and sometimes simultaneous playing of different things, I remember distinctly catching a kind of music that was natural and interesting, and which was decidedly missed when everybody came down "blimp" on the same beat again. The allegro part of Washington's Birthday aims to reflect this, as well as to depict some of the old breakdown tunes and backwoods fun and comedy and conviviality that are gradually being forgotten. This was completed and scored out in the summer of 1913, though some of the barn-dance stuff had been used before.

If this piece is played separately, without outlining the program, it may give (and has given) a wrong idea of what it is and what it was made for. These three holiday movements (perhaps less in Thanksgiving, which has some religious significance) are but attempts to make pictures in music of common events in the lives of common people (that is, of fine people), mostly of rural communities. That's all there is to it. There is no artistic purpose -- no message for the cosmic world of Bibles. [Without the program they are only] a covering up, or ignorance of (or but a vague feeling of) the human something at its source -- or just an emasculated piece of nice embroidery! So if Washington's Birthday were put on a program with no program [notes], the D.A.R. would think it pretended to have something to do with Washington, or his birthday, or "These United States" -- or some speech by Senator Blowout!

After disastrous attempts to have the piece performed, a successful premiere was conducted by Nicolas Slonimsky in San Francisco on September 3, 1931. This saga of the earlier failures, and Ives' contempt for "permanent-wave conductors", is hilarious now, but it was an ongoing tragedy for Ives.

Regarding Decoration Day, Ives dwells chiefly upon another tragi-comic episode, a disastrous reading in 1919. But in 1931, probably a few years before Ives was dictating his recollections, the piece had been done with great success in Havana, conducted by Amadeo Roldán. The composer cited this event to buttress his claim that with a little professionalism, and a good conductor, his music was not unplayable.

Ives' program note for Decoration Day is a moving description of a niche in American culture:

In the early morning the gardens and woods about the village are the meeting place of those who, with tender memories and devoted hands, gather the flowers for the Day's Memorial. During the forenoon as the people join each other on the Green there is felt, at times, a fervency and intensity -- a shadow perhaps of the fanatical harshness -- reflecting old Abolitionist days. It is a day as Thoreau suggests, when there is a pervading consciousness of "Nature's kinship with the lower order -- man."

After the Town Hall is filled with the Spring's harvest of lilacs, daisies, and peonies, the parade is slowly formed on Main Street. First come the three Marshals on plough horses (going sideways), then the Warden and Burgesses in carriages, the Village Cornet Band, the G.A.R., two by two, The Militia (Company G.), while the volunteer Fire Brigade, drawing the decorated hose-cart, with its jangling bells, brings up the rear -- the inevitable swarm of small boys following. The march to Wooster Cemetery is a thing a boy never forgets. The roll of muffled drums and Adeste Fideles answers for the dirge. A little girl on the fencepost waves to her father and wonders if he looked like that at Gettysburg.

After the last grave is decorated, Taps sounds out through the pines and hickories while a last hymn is sung. Then the ranks are formed again and "we all march back to town" to a Yankee stimulant -- Reeves' inspiring Second Regiment Quickstep -- though, to many a soldier, the sombre thoughts of the day underlie the tunes of the band. The march stops -- and in the silence the shadow of the early morning flower-song rises over the Town, and the sunset behind West Mountain breathes its benediction upon the Day.

Ives finished the Fourth of July in 1912 and took it to Vermont in January 1913 to copy it out. "(A doctor in the sanitarium [where Mrs. Ives' father was hospitalized after a breakdown] looked at it strangely, and assumed I was a patient.)" His original program reads:

It's a boy's '4th -- no historical orations -- no patriotic grandiloquences by "grownups" -- no program in his yard! But he knows what he's celebrating -- better than most of the county politicians. And he goes at it in his own way, with a patriotism nearer kin to nature than jingoism. His festivities start in the quiet of the midnight before, and grow raucous with the sun. Everybody knows what it's like... -- Cannon on the Green, Village Band on Main Street, fire crackers, shanks mixed on cornets, strings around big toes, torpedoes, Church bells, lost finger, fifes, clam-chowder, a prize-fight, drum-corps, burnt shins, parades (in and out of step), saloons all closed (more drunks than usual), baseball game..., pistols, mobbed umpire, Red, White and Blue, runaway horse, -- and the day ends with the sky-rocket over the Church-steeple, just after the annual explosion sets the Town-Hall on fire. All this is not in the music, -- not now.

Ives remembered the feeling that a boy could do anything he wanted on that day.

And I wrote this, feeling free to remember local things, etc., and to put [in] as many feelings and rhythms as I wanted to put together. And I did what I wanted to, quite sure that the thing would never be played, and perhaps never could be played -- although the uneven measures that look so complicated in the score are mostly caused by missing a beat, which was often done in parades. In the parts taking off explosions, I worked out combinations of tones and rhythms very carefully -- [he explains in some detail] -- by kind of prescriptions, in the way a chemical compound which makes explosions would be made... The worse these [explosions] sound to "Rollo" [his imaginary musical reactionary] the better it is."

Ives attached the following benediction to the score of Thanksgiving: "The Lord bless thee, and keep thee; the Lord make his face shine upon thee, and be gracious unto thee; the Lord lift up his countenance upon thee and give thee Peace." He appended stanzas of a hymn written for the 1833 New Haven bicentennial:

Thou heard'st well pleased the Song of Prayer,
Thy blessing came, and still its Power
Shall onward through all Ages beam
The memory of that Sacred Hour!

Law, Freedom, Truth, and Faith in God!
Came to those exiled o'er the waves,
And where their Pilgrim feet have trod
The God they trusted guards their graves.

THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance and Academic Faculty Date January 25, 1988
 From: Muriel Topaz *MT*
 Subject: Lincoln Center Student Program Tour

The following students are touring with The Juilliard Dance Ensemble for the Lincoln Center Student Program.

New American Dance - Bonsai/Monday Morning

February 1, 2, 3, 4, 5, 8, 9, - CAST B

Cast B

Beckon, Steven
 Chou, Chao-Hui
 Curran, Tina
 Nedrow, Carrie
 Plauche, Emilie
 Ryder, Kirk
 Schmidt, Jeffrey

Cast A - February 10, 11

Callahan, George
 Cardona, Wally
 Cyrus, Duane
 McDonough, Lauren
 Richards, Karen
 Staton, Laura
 Stenn, Rebecca

Cross Cultural

February 8, 9, 10, 11, 12

Cast A

Aswad, Stacey
 Baumann, Karl
 Damas, Harry
 Figueroa, Marisol
 Gutierrez, Fuensanta
 Hawthorne, Brian
 Sullivan, Sally
 Taylor, Ronald
 Williams, Valarie

Three Duets

February 1, 2, 3, 4, 5

Cast A

Lisa Baldyga
 Paul Dennis
 Louisa Santarelli
 Scott Sharff

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

Thank you.

revised
1/27/88
page 1

LINCOLN CENTER STUDENT PROGRAM

TOUR SCHEDULE- February 1 - 11
PERFORMANCE OF New American Dance

DATE	TIME	PERFORMANCE SITE/ADDRESS	COORDINATOR/PHONE	COMMENTS
Monday Feb 1	10 am	PS 195 253-50 149th Ave. Rosedale, NY 11422 (Queens)	Emma Pendleton SCHOOL: (718) 740-2288 HOME: (718) 341-3777	School # is for district office where Emma Pendleton works
Monday February 1	1:30 pm	PS 2 122 Henry Street New York, NY 10002 (Perf. site for PS 130)	Nancy Spataro SCHOOL: (212) 226-8072 HOME: (212) 691-0984	School tele.# is for PS 130 where Nancy Spataro works.
Tuesday Feb 2	10 am	PS 221 57-40 Marathon Parkway Little Neck, NY 11362 (Queens) (perf. site for PS 31)	Carolyn Gottlieb SCHOOL: (718) 229-2069 HOME: (516) 487-0282	School # is for PS 31 where Carolyn Gottlieb works.
Tuesday Feb 2			SCHOOL: HOME:	
Wednesday Feb 3	10 am	PS 26 195-02 69th Ave. Flushing, NY 11365 (Queens)	Carol Cossin SCHOOL: (718) 454-8855 HOME: (718) 463-3862	
Wednesday Feb 3	1:30 pm	Beach Channel HS 100-00 Beach Channel Dr Rockaway Park, NY 1169 (Queens)	Barbara Lewis SCHOOL: (718) 945-6900 HOME: (718) 998-9745	
Thursday Feb. 4	9:45 am	PS 5 182 Merseles Street Jersey City, NJ 07302	Patricia Meidel SCHOOL: (201) 714-4300 HOME: (201) 451-8451	
Thursday Feb 4	1:15 pm	Performance for two (2) schools sharing: Cavallini School 395 W. Saddle River Rd. Upper Saddle River, NJ 07458 (perf. site for Reynolds)	Robert Franchino SCHOOL: (201) 327-6916 HOME: (201) 664-2507	School # is for Bogart School where Mr. Franchino is Principal.
Friday Feb. 5	10:00 am	Performance for two (2) Junior High Schools: JHS 25 145 Stanton Street New York, NY 10002	Katherine Collins SCHOOL: (212) 677-5190 HOME: (212) 535-1928	School tele # is for JHS 22 where Katherine Collins works

LINCOLN CENTER STUDENT PROGRAM

1/27/88
page 2

TOUR SCHEDULE- February 1 - 11
PERFORMANCE OF New American Dance

DATE	TIME	PERFORMANCE SITE/ADDRESS	COORDINATOR/PHONE	COMMENTS
Friday Feb. 5	1:30 pm	Curtis High School Hamilton Ave. & St. Marks Staten Island 10301	Paul Shedd SCHOOL: (718) 273-7380 HOME: (718) 442-7294	
Monday Feb. 8	10:00 am	Bellerose School Larch Avenue Floral Park, NY 11001 (Queens)	Jane Porzio SCHOOL: (516) 354-1656 HOME: (516) 746-6278	
Monday Feb. 8	1:40 pm	Childs School Elizabeth Street Floral Park, NY 11001 (Queens)	SAME AS ABOVE SCHOOL: HOME:	
Tuesday Feb. 9	9:30 am	IS 195 625 West 133rd Street New York, NY 10027	Rick Swarthe SCHOOL: (212) 690-5848 HOME: ()	
Tuesday Feb. 9	1:00 pm	Great Neck North HS 77 Polo Road Great Neck, NY 11023	Peter de Filippo SCHOOL: (516) 773-1531 HOME: (516) 676-5738	
Wednesday Feb 10	10 am	PS 175 200 City Island Ave. Bronx, NY 10464	Teresa Teto SCHOOL: (212) 885-1093 HOME: (212) 652-0186	
Wednesday Feb 10	1:15 pm	Columbus HS 925 Astor Ave Bronx, Ny 10469	Jonathan Dzik SCHOOL: (212) 231-5000 HOME: (212) 796-3418	
Thursday Feb 11	9:45 am	PS 98 40-20 235th Street Douglaston, NY 11363	Michelline Winters SCHOOL: (718) 229-1328 HOME: (516) 437-7368	
Thursday Feb 11	1:00 pm	Jane Addams Vocational 900 Tinton Ave HS Bronx, NY 10456	Elaine Brodsky SCHOOL: (212) 292-4513 HOME: (516) 487-5917	

1/27/88
revisedLINCOLN CENTER STUDENT PROGRAM

TOUR SCHEDULE-February 1-5

PERFORMANCE OF Three Duets or Three Dances for Two

DATE	TIME	PERFORMANC SITE/ADDRESS	COORDINATOR/PHONE	COMMENTS
Feb 1 Monday	1 pm	PS 186 252-12 72nd Ave Bellerose, Ny 11426	Ellen S. Kane SCHOOL: (718) 347-6600 HOME: (718) 520-1896	
Feb 2 Tuesday	10 am	Performance for elem. school. Heathcote Elementary Sch. Palmer Avenue Scarsdale, NY 10583	Sid Case SCHOOL: (914) 723-5500 HOME:	School # is to Scarsdale H.S. where Sid Case is music coord.
Feb 3 Weds	10 am	CS 102 1827 Archer Street Bronx, NY 10460	Vincent LoCascio or Hilda Galban SCHOOL: (212) 792-4003 HOME: (914) 337-1439	
Feb 4 Thurs	9:30 am	PS 105 725 Brady Ave. Bronx, NY 10462	Sylvia Moldovan SCHOOL: (212) 824-7350 HOME: (212) 828-1710	
Feb 4 Thurs	1 pm	Fox Lane MS South Bedford Road Mount Kisco, NY 10549	Connie Jakola SCHOOL: (914) 241-6126 HOME: (914) 232-5463	
Feb 5 Friday	10 am	PS 178 189-10 Radnor Road Jamaica, NY 11423	Barbara A. Silberman SCHOOL: (718) 465-0120 HOME: (718) 479-7807	
Feb 5 Friday	1:30 pm	PS 188c 218-12 Hartland Ave Flushing, NY 11364	Roslyn Simon SCHOOL: (718) 464-5392 HOME: (516) 482-1359	
			SCHOOL: HOME:	

1/27/88

LINCOLN CENTER STUDENT PROGRAM

TOUR SCHEDULE- ~~February 8-12~~
 PERFORMANCE OF ~~Cross-Cultural Dance~~

DATE	TIME	PERFORMANCE SITE/ADDRESS	COORDINATOR/PHONE	COMMENTS
Feb 8 Monday	10:00 am	IS 14 Ave X at Batchelder St. Brooklyn, NY 11235	Alice Alter or Nancy Brogan SCHOOL: (718) 743-0220 HOME: (718) 859-3880	
Feb 8 Monday	1:15 pm	JHS 166 800 Van Siclen Avenue Brooklyn, NY 11207	Bernard Dombrowsky SCHOOL: (718) 649-0765 HOME: (516) 781-3496	
Feb 9 Tuesday	10:00 am	PS 9a East 183rd St & Ryer Ave Bronx, NY 10458	Patricia Fortes SCHOOL: (212) 220-8482 HOME: (914) 735-6054	
Feb 9 Tuesday	1:00 pm	PS 87 1935 Bussing Avenue Bronx, NY 10466	Jamilá R. Colon SCHOOL: (212) 324-5188 HOME: (212) 671-4572	
Feb 10 Wednesday	10:00 am	PS 106 2120 St. Raymonds Ave. Bronx, NY 10466	Michael DePalma SCHOOL: (212) 892-1006 HOME: (212) 892-1006	
Feb.10 Wednesday	1:30 pm	IS 116 977 Fox Street Bronx, NY 10459	Mary Jane Susoni SCHOOL: (212) 589-4844 HOME: (212) 787-3320	Principal is Ralph Gonzalez.
Feb.11 Thursday	10:00 and 11:15	PS 24 660 W. 236th St. Bronx, NY 10463	Joan Schwartz SCHOOL: (212) 220-8446 HOME: (212) 601-2433	Back to Back Performance!
Feb. 12 Friday	1:15 pm	James Caldwell HS Westville Avenue West Caldwell, NJ 07006	Joan Tucker SCHOOL: (201) 228-6981 HOME: (201) 956-1363	
			SCHOOL: HOME:	

The Juilliard School
Dance Division

MEMORANDUM

To: Dance Faculty and Staff
From: Muriel Topaz

February 2, 1988

- 1) Lincoln Center Student Program Tour - 2 weeks of tour: Feb. 1 through Feb. 6
and
Feb. 8 through Feb. 12
Please refer to our separate memo of January 25, sent to the Dance and Academic Faculty, with information regarding the 3 programs for touring (New American Dance, Bonsai/Monday Morning; Cross Cultural; and Three Duets), with dates for each program and respective cast lists. When classes conflict with the tour dates and times, students on tour should be excused from your classes.
- 2) Reminder: Dance Faculty Meeting - Wednesday, February 17, 5-6:30 pm in Room 510.
Will faculty who have not as yet advised the Dance Office regarding their availability to attend this meeting please do so immediately.
- 3) DANCE EVENT V - Thursday, February 18, 5:30 - 7:00 pm, in studios 320 and 321.
(Deadline for submitting program material to Sharon Cook, Dance Div. Secretary: Tuesday, February 16.)
- 4) American Opera Center production of "Beatrice and Benedict", Hector Berlioz, composer; Jack Eddleman, director; Stefanie Hall, choreographer; Jorge Mester, conductor. Juilliard Dance Ensemble participating in the opera: Stacey Aswad, Laura Doughty, Rebecca Lazier, Elizabeth McPherson; Eric Bradley, Owen Taylor; (Understudy Rachel Durham).
Performances: (in the Juilliard Theater)
Friday, February 19 8 pm
Sunday, February 21 3 pm
Tuesday, February 23 8 pm
(Open Dress Rehearsal: Thursday, February 18, 7 pm, Juilliard Theater)
-no tickets needed-
- 5) DANCE EVENT VI - '88 Dance Production Workshop in Studio 301--6:00 p.m.
Wednesday, February 24
Thursday, February 25
Friday, February 26
-Workshop produced by senior dance students in the Production Class of Gary Lund-
Free tickets are available in the Dance Office or call for reservations, 799-5000, ext. 255. Limited seating! The program will be the same for each performance date.
- 6) Dance Audition in Toronto - Saturday, February 27, at the National Ballet School.
Voting Faculty Jury: Muriel Topaz, Carolyn Adams, Alfredo Corvino
- 7) March Entrance Examinations at The Juilliard School (in studios 320 and 321)
Monday, February 29 and Tuesday, March 1.
To date, there are 59 applicants.
We will advise the faculty at a later date about the hours for the examinations.
Will Barbara Holland and Reed Hansen please confirm with Mary Chudick their availability to accompany for the entrance examinations.

-CONTINUED-

Memorandum to Dance Faculty and Staff, February 2, 1988

(Page 2)

- 8) MID-TERM RECESS: Monday, February 29 through Wednesday, March 9 (CLASSES DISMISSED)
CLASSES RESUME THURSDAY, MARCH 10

Regarding rehearsals during the recess period:

- Anna Sokolow's "The Stations of the Cross" will be scheduled for Saturday, March 5
- Rehearsals for "Over the Pavement" (Eliot Feld, chor.) will resume Monday, March 7
- There may be rehearsals of other pieces beginning March 7.

- 9) MARCH 6, 3 PM CURTAIN - "THE STATIONS OF THE CROSS" (Choreography by Anna Sokolow)
Music by Marcel Dupr e
Organ, Joseph Schenk

at: St. Bartholomew's Church
109 East 50th Street
New York, N.Y. 10022

- 10) MARCH DANCE CONCERTS in the Juilliard Theater

Friday, March 25	8 pm
Saturday, March 26	8 pm
Sunday, March 27	3 pm
Monday, March 28	8 pm

Program: CONCERTO, First Movement
Kenneth MacMillan/Dimitri Shostakovich

DREAMS

Anna Sokolow/Johann Sebastian Bach, Teo Macero, Anton Webern

SERENADE, First Movement

George Balanchine/Peter Ilyitch Tchaikovsky

OVER THE PAYMENT

Eliot Feld/Charles Ives

IN CONCERT

Dennis Nahat/Charles Gounod, Giuseppe Verdi

Complimentary tickets will be available to faculty, staff and students.

- 11) SPRING BREAK: Thursday, March 31 through Sunday, April 3
(Classes resume Monday, April 4)

- 12) Re: 2nd semester Student List

Rebecca Corbett (as of Jan. 11) and Christopher Hemmans (as of Feb. 1)
have WITHDRAWN from Juilliard.

Siu Fai Pun (new student) and Kelley Ward (re-admit) have been ACCEPTED
for 2nd semester enrollment.

Will Dance Faculty please adjust their class lists and roll book accordingly.

THE JULLIARD SCHOOL
DANCE DIVISION

2/17/88

STUDENT LISTING 1987-88 2nd SEM.

TOTAL: 79

Returning Students52
New Students (*)27 (1 re-admit)
Prospective Graduates (G)...14

- * Almonte, Jose Manuel
- Alt, Amy
- * Apostol, Arnold
- Aswad, Stacey
- * Auzias de Turenne, Suzanne
- G Baldyga, Lisa
- Bannon, Nancy
- Baumann, Karl
- G Beckon, Steven
- * Bradley, Eric
- Callahan, George
- Cardona, Wally
- * Carter, Christi
- * Casel, Gerald
- G Chapman, Kimberly
- Chou, Chao-hui

- Curran, Tina
- G Cyrus, Duane
- Damas, Harry
- Dennis, Paul
- * Doughty, Laura
- * Durham, Rachel
- Egan, Heather
- Eupierre, Alexis
- G Fantano, Diana
- Figueroa, Marisol
- Fung, Linda
- G Gutierrez, Fuensanta
- Hawthorne, Brian
- Hedrick, Sarah

- Holden, Nanci
- Igarashi, Ikuno
- * Isabelle, Kristina
- * Ishimura, Hiroko
- * Kaddar, Yoav
- * Kail, Amy
- * Kenison, Marc
- * Kessler, Christine
- Kroninger, Karen

- Lazier, Rebecca
- Lewis, Micah
- McCarthy, Patricia
- McDonough, Lauren
- McPherson, Elizabeth
- * Minn, Cathy
- Mohr, Matthew
- Morrissey, Christine
- G Nedrow, Carrie
- Ornelas, Ruben
- G Pihl, Margaret
- G Plauche, Emilie
- Powell, Anthony
- * Pun, Siu Fai
- * de la Reza, Michele
- Richards, Karen
- * Rink, Scott
- * Rochford, Darlene
- * Ruebsam, Henning
- Ryder, Kirk
- G Santarelli, Louisa
- * Schmidt, Jeffrey
- Seminoff, Mia
- G Sharff, Scott
- * Sit, Mona
- G Staton, Laura
- Stenn, Rebecca
- G Suatoni, Sarah
- G Sullivan, Sally
- Taylor, Owen
- Taylor, Ronald
- * Trudell, Eryn
- Ward, Kelley (re-admit)
- * Williams, Valarie
- * Willoughby, Kelli
- Wright, Ronald
- Wynn, Melissa
- * Yin, Gouzhong
- * Youngberg, Jane
- Zaley, Pamela

MEN (28)

- *Almonte, Jose Manuel
- *Apostol, Arnold
- Baumann, Karl
- Beckon, Steven
- *Bradley, Eric
- Callahan, George
- Cardona, Wally
- *Casel, Gerald
- Cyrus, Duane
- Damas, Harry
- Dennis, Paul
- Eupierre, Alexis
- Hawthorne, Brian

- *Kaddar, Yoav
- *Kenison, Marc
- Mohr, Matthew
- Ornelas, Ruben
- Powell, Anthony
- *Pun, Siu Fu
- *Rink, Scott
- *Ruebsam, Henning
- Ryder, Kirk
- *Schmidt, Jeffrey
- Sharff, Scott
- Taylor, Owen
- Taylor, Ronald
- Wright, Ronald
- *Yin, Gouzhong

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DANCE EVENT V

Thursday, February 18, 1988

Studio 320 and 321

5:00 - 6:30 pm

Dance Studies from the Composition Classes of

Elizabeth Keen
Janet Soares

Repertory from the class of

Ethel Winter

Students' Independent Projects

Faculty, Students and Friends Invited

- No Tickets Needed -

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THE JULLIARD SCHOOL
DANCE DIVISION

DANCE EVENT V

Thursday, February 18, 1988
5:00 - 6:30 pm, Studios 320 and 321

Studio 320

- From Ethel Winter's Modern Repertory Class -

APPALACHIAN SPRING

Choreography
Staged by
Music

Martha Graham
Ethel Winter
Aaron Copland

Preacher: Henning Ruebsam
Followers: Nancy Bannon, Nanci Holden
Elizabeth McPherson, Sally Sullivan
Pioneer Woman: Patricia McCarthy

- Independent Project -

SHALL WE REMAIN CALM

Choreographed and Danced by
Music

Ronald Wright
"Balm in Gilead",
Margaret Bond

Accompanists: +Micheal Moses, +Stacey Robinson

- Independent Project -

BEGIN THE BEGUINE, YOU'RE THE TOP

Choreography
Music

Ruben Ornelas
"Begin the Beguine",
"You're the Top",
Cole Porter

°Lisa Benevides, °Lisa Dove, ‡Chan Harris, Ruben Ornelas,

Pianist: John Gavalchin
Voice: Angela Randell

*Recorded Music
+Music Division
°Theater Center
‡American Opera Center

MOVE TO STUDIO 321

- Independent Project -

FOUR WOMEN

Choreography
*Music

Brian Hawthorne
Nina Simone

Marisol Figueroa, Micah Lewis, Kelli Willoughby, Melissa Wynn

- From Janet Soares' Dance Composition Class -

ODD SOLOS/STRANGE DUETS

Finding idiosyncratic means of expression

Choreographed and Danced by:

- 1) Tina Curran
- 2) Karl Baumann, Eric Bradley
- 3) Alexis Eupierre
- 4) Linda Fung, Nanci Holden
- 5) Tina Curran, Rebecca Stenn
- 6) Nancy Bannon, Eric Bradley
- 7) Matthew Mohr
- 8) Micah Lewis, Ronald Taylor
- 9) Karl Baumann, Anthony Powell

Music: Alexander N. Scriabine, Arnold Schoenberg, Anton Webern,
A. Windsperger

Pianist: John Gavalchin

- From Elizabeth Keen's Dance Composition Class -

STUDIES IN MOMENTUM AND SOME SURPRISES

Arnold Apostol, Christine Carter, Gerald Casel, Kristina Isabelle,
Hirok Ishimura, Amy Kail, Marc Kenison, Christina Kessler,
Christina Morrisey, Siu Fu Pun, Michele de la Reza,
Scott Rink, Henning Ruebsam, Jeffrey Schmidt,
Mona Sit, Eryn Trudell, Valarie Williams,
Kelli Willoughby

Pianist: Reed Hansen

*Recorded Music

- Independent Project -

SILENCE TO SILENCE

Choreographer
Text
Voice

Harry Damas
"Psalm 23", Bible
Lisa Karrer

To Heather: May you recover quickly. From all of us.

Kristina Isabelle, Sally Taylor Sullivan
Eryn Trudell, Melissa Wynn

- Independent Project -

Performers

Carol Cook,
Anthony Powell

Music - "Piece for Tape Manipulation: Conversation with My Mentor"
(For Pia Gilbert)

Composed by

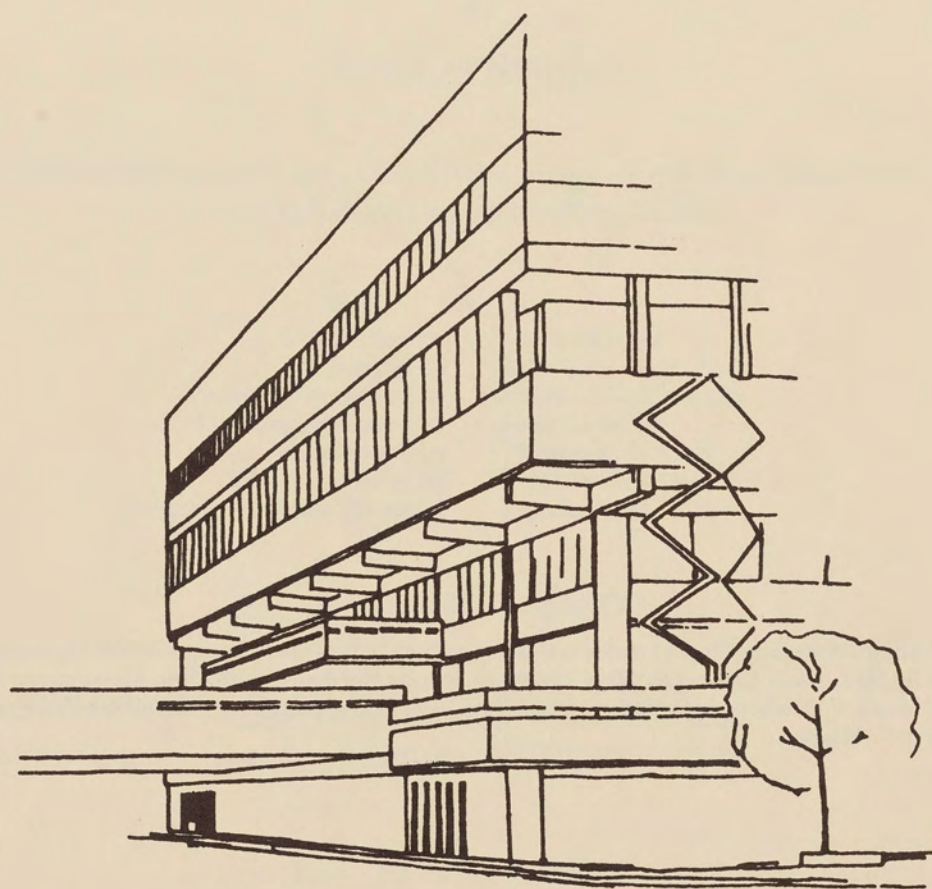
Anthony Powell

** STAGE MANAGERS **

George Callahan
Brian Hawthorne
Michele de la Reza

1987 — 1988 Season

THE JUILLIARD SCHOOL



The Juilliard School

presents the

Juilliard American Opera Center

in

BEATRICE AND BENEDICT

Opera in two acts

by

HECTOR BERLIOZ

Libretto by the composer, after Shakespeare's *Much Ado About Nothing*
English version by Geoffrey Dunn

Conducted by	JORGE MESTER
Staged by	JACK EDDLEMAN
Scenery designed by	FRANCO COLAVECCHIA
Lighting designed by	JOHN GLEASON
Costumes by	THOMAS L. KELLER
Choreography by	STEPHANIE HALL
Production Stage Manager	PAUL L. KING

JULLIARD ORCHESTRA

Friday, February 19, 1988 at 8:00 p.m.
Sunday, February 21, 1988 at 3:00 p.m.
Tuesday, February 23, 1988 at 8:00 p.m.

The Juilliard Theater
155 West 65th Street

The Juilliard American Opera Center gratefully acknowledges the ongoing scholarship support given by Mrs. Janet Chamock, Mrs. Theodore Jacoff, Herman Lowin, Ben Meiselman, National Music Publishers Association, Inc., New York Community Trust, Leontyne Price, and Kathryn S. Wagner.

Cast in order of vocal appearance:

Leonato , Governor of Messina	February 19, 23	February 21
Hero , his younger daughter, engaged to Claudio	THEODORE RULFS	THEODORE RULFS
Beatrice , his niece	KIMBERLY JUSTUS	MARGERY HELLMOLD
A Messenger	CAROLYN JAMES	NING LIANG
Don Pedro , General of the Sicilian army	FRANCIS PORRETTA	FRANCIS PORRETTA
Benedict , Don Pedro's Lieutenant	JEFFREY MORRISSEY	JOHN HANCOCK
Claudio , betrothed to Hero	CHARLES WORKMAN	HONG-SHEN LI
Somarone , Master of the revels	ROBERT EDWARDS	JEFFREY MORRISSEY
Ursula , Hero's companion	KEVIN SHORT	KEVIN SHORT
	JANE GILBERT	SUSAN WEINMAN

Townspeople, courtiers, soldiers, servants:

Rodolfo Acosta, Anaik Berneche, Debbie Cardona, Carol Chickering, Ruth Cunningham, Ian de Nolfo, Virginia Gutierrez, Adam Harris, Roger Keiper, Rebecca Kwart, Bob Markel, Michael Lee Moses, Angela Norton, Sofia Nyblom, Rosalee Ovadio, Risa Polishook, Francis Porretta, James Russell, Lu Song, Daniel Sutin, Veronica Villarroel, Kewei Wang, Jeffrey Weber

Sicilienne dancers:

Stacey Aswad, Eric Bradley, Laura Doughty, Elizabeth McPherson, Rebecca Lazier, Owen Taylor

Somarone's musicians:

Andrew Adelson, Thomas Garcia, Daniel Matsukawa, Dan Williams, Charlton Wilson

Palace and Gardens of Leonato, Governor of Messina, in Sicily
during the Sixteenth Century

Act One: The Palace, morning

Act Two: That evening

There will be one fifteen-minute intermission.

Performed by arrangement with Oxford University Press, Inc.

Orchestral materials edited by Hugh MacDonald for the New Berlioz Edition. By arrangement with Foreign Music Distributors for Bärenreiter-Verlag, publisher and copyright owner.

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NOTES ON BEATRICE AND BENEDICT

Berlioz completed *Beatrice and Benedict*, his opera based on Shakespeare's *Much Ado About Nothing*, in 1862. The score represented the fulfillment of a longstanding desire to set this comedy to music (the composer had made an abortive attempt to do so as early as 1833), as well as the culmination of a lifelong creative involvement with the bard's poetry. Berlioz' passion for Shakespeare can scarcely be overestimated. In his *Memoirs* he recalls that his first encounter with the playwright's works

struck me like a thunderbolt. The lightning flash of that discovery revealed to me at a stroke the whole heaven of art, illuminating it to its remotest corners. I recognized the meaning of grandeur, beauty, dramatic truth.

Not surprisingly, Berlioz ventured a number of compositions inspired by Shakespeare: the early *King Lear* Overture; a fantasia on *The Tempest* which he later incorporated into the symphonic score *Lelio*; a "Funeral March" and "The Death of Ophelia," based on scenes from *Hamlet*; and the great dramatic symphony *Romeo and Juliet*. With the exception of the last of these works, however, *Beatrice and Benedict* is by far Berlioz' finest Shakespearean music. The composer himself held the score in high regard, declaring that "it is one of the most lively and original things I have done." It was the only one of his operas to achieve any success during his lifetime, and, as it turned out, it was his final composition.

Berlioz himself devised the libretto, drawing liberally on Shakespeare's dialogue but condensing the plot so that it focuses on the feuding lovers of the opera's title. The character of Don John is eliminated entirely, and with him that part of the story concerning his malevolent slandering of Hero and the jeopardy of the love between her and Claudio. Also gone are the rustic buffoon Dogberry and his cronies. Instead we have Somarone, a laughable music master created as a caricature of Paris' conservative musical establishment, which bedeviled the radical Berlioz throughout his career. The action advances through an alternation of musical numbers and spoken dialogue. Together they form what the composer memorably called "a caprice written with the point of a needle."

SYNOPSIS

ACT I

The curtain rises on the palace of Leonato, governor of Messina, where a crowd of people has gathered. They sing the praises of Don Pedro, who has led the Sicilian forces to victory over the Moors. In the midst of their celebration appears Don Pedro's messenger, bringing details of the battle. His news that Claudio, a young noble, has distinguished himself in combat is happily noted by Leonato's daughter, Hero. Her cousin, Beatrice, inquires after another youth, Benedict, who has been her opponent in a running battle of wits. The chorus resumes its victory song, then joins in a dance before departing the scene.

Hero, left alone, sings tenderly of her love for Claudio, concluding with a proud promise that her hand shall be the reward for his valor. Leonato and his niece, Beatrice, reappear with the victorious soldiers—Don Pedro, Claudio and Benedict. The latter at once resumes his verbal sparring with Beatrice, the two trading jibes and provocations. In asides, each admits to the pleasure and excitement brought on by their combat of wits.

Beatrice departs with Leonato. Benedict declares that he would rather spend his days in a monk's cell than be tied to a woman in marriage. This brings rebuffs from Don Pedro and Claudio, and the three argue

the issue in a spirited trio. Finally, Benedict swears that if ever he relents and takes a wife, he'll post a sign on his house with the rueful words: "'Tis here you see Benedict, now the married man." His comrades respond that they'll enjoy the day he languishes in love, and Benedict storms off. His comrades are interrupted by the entry of Somarone, who has come to rehearse some musicians in a nuptial hymn he has composed.

Benedict returns, wondering at the change in Claudio, who now prefers love songs to the martial sound of fifes and drums. He conceals himself at the approach of Don Pedro, Claudio and Leonato, the latter having been enlisted in the conspiracy against Benedict. Knowing full well that their victim is eavesdropping, they discuss the astonishing news of Beatrice's love for him and depart, sure that their bait has been taken. Indeed it has, for Benedict emerges to admit that with this intelligence, his resistance to Beatrice's charms has all but crumbled.

Hero and Ursula, her chambermaid, now enter to reveal the other half of the scheme: they have let Beatrice hear that Benedict loves her. As twilight descends, the two women contemplate the beauty of the night and the mystery of love.

ACT II

A reprise of the dance music from the first act serves as a prelude to the second, which opens on festivities preceding the wedding of Hero and Claudio. Somarone, urged on by the other revellers, sings a drinking song that threatens to go on endlessly until the assembly repairs outdoors for dancing. Beatrice, visibly agitated, enters and admits that, in spite of herself, she harbors an uncontrolled affection for Benedict. She is joined by her cousin and Ursula, who sport with her, inquiring if she is still angry with Benedict and offering the happy union of Hero and Claudio as an example for her. But Beatrice conceals her true feelings and replies that she would sooner take to a convent than enslave herself to a man. Her steadfastness seems to give Hero second thoughts—but only for a moment, and she reaffirms her devotion to Claudio.

A distant chorus announces the hour of Hero's wedding. Beatrice meets Benedict, and the two attempt to hide their mutual attraction beneath their usual barbed repartee. Benedict gathers the courage to confess his love for Beatrice, who happily accepts him. Soon, everyone assembles for the wedding of Hero and Claudio. Beatrice and Benedict too, are joined in matrimony, and signs are produced bearing the inscription: "Benedict, the married man." Over the whirlwind orchestral figures that opened the opera's overture, Beatrice and Benedict consider the wondrous madness of their fate. Concluding it is better to be mad than foolishly to forsake happiness, they agree to love today and quarrel again tomorrow.

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DIRECTOR'S NOTE

The battle of the sexes is a theme as old as Adam and Eve and is a time-honored convention of the theater. An excellent example of Greek comedy is Aristophanes's *Lysistrata*. Shakespeare contributed a rollicking farce to the genre with his *Taming of the Shrew*, and later matured into the intellectual combat that is *Much Ado About Nothing*, where both wit and humor had equal importance in the satiric sallies of Beatrice and Benedict. The zenith of this style was probably reached in Congreve's great restoration comedy, *The Way of the World*, although modern play-goers have been regaled by the manic variations of Murray Shisgal's *Luv*, as well as the darker ones of *Les Liaisons Dangereuses*, among others.

Berlioz, in fashioning his own libretto from *Much Ado*, realized that Shakespeare had lavished such creative genius on Beatrice and Benedict, that, when these two remarkable people were offstage, the play could seem colorless and inane. So, he dropped the "villainous" characters, completely excised the serious Hero-Claudio-Don John subplot, replaced the comic characters of Dogberry and The Watch with Somarone and his musical madcaps, and purged the play of all its "darker" elements.

What is left, then, is a gloriously melodic paean to Romance, where both sunlight and moonlight look down on the various faces of love with a tenderness and beauty that eventually surrounds all of the characters.

We present this lovely score uncut. The dialogue, on the other hand, seemed to have lost a great deal in the translations and/or adaptations into, and out of, the French. For aid, we turned to The Bard, himself, and have restored many of the *Much Ado* dialogues, especially those for Beatrice and Benedict, as well as "fleshing out" some of the other characters.

But, of course, it is Beatrice and Benedict who are the scintillating centerpiece of this delightful frolic, two truly "modern" creations, a sparkling and clever pair who are as fascinated with each other's minds as their obvious physical charms, two characters who use their intelligence to delight us and each other, without ever sacrificing their precious individuality. Bravi, *B & B!*

—Jack Eddleman

JULLIARD AMERICAN OPERA CENTER

Final Production 1987-88

A MIDSUMMER NIGHT'S DREAM

by

Benjamin Britten

Friday, April 22, 1988 at 8:00 p.m.
Sunday, April 24, 1988 at 3:00 p.m.
Tuesday, April 26, 1988 at 8:00 p.m.

ABOUT THE ARTISTS

JORGE MESTER (*Conductor*). American conductor Jorge Mester is music director of both the Aspen Music Festival and the Pasadena Symphony. He is also a frequent guest conductor of major orchestras throughout the world—among them the orchestras of Boston, Cincinnati, Detroit, Houston, Philadelphia, San Francisco, the Royal Philharmonic of London, and the Paris ORTF. A noted opera conductor, Jorge Mester has guest-conducted for several American opera companies including the New York City Opera, the Washington Opera Society, and the Philadelphia Opera.

Mr. Mester has conducted several American premieres for the Juilliard American Opera Center, including Cavalli's *L'Ormindo*, Henze's *Elegy for Young Lovers*, and Hindemith's *Long Christmas Dinner*.

In 1985 Columbia University presented Mr. Mester with the 41st annual Ditson Award, citing him for his "continuous and enthusiastic" championing of works by American composers. Indeed, during his twelve year tenure (1967-79) as music director of the Louisville Orchestra he completed seventy-two premiere recordings for Louisville First Edition Records. In addition he has recorded a wide range of works for the Columbia Masterworks, CRI, Desto, Seraphim, Vanguard, and Varese Sarabande labels.

Mr. Mester's conducting classes and seminars have helped prepare a whole generation of young American conductors, including Dennis Russell Davies, John Nelson, and James Conlon. He has been a featured guest on television and radio programs including Charles Kuralt's hour-long CBS News documentary, "Juilliard and Beyond," and is a frequent commentator on National Public Radio. Smithsonian Magazine's September 1984 issue devoted eight pages to a description of his theoretical and concrete approach to teaching the art of conducting.

Of Hungarian descent, Mr. Mester was born in Mexico City in 1935. Encouraged at a young age by Gregor Piatigorsky and Leonard Bernstein, he enrolled at Juilliard to study conducting with Jean Morel and subsequently joined the Juilliard faculty at the age of twenty-two. Recipient in 1968 of the Naumburg Award in conducting, he served as chairman of conducting studies at The Juilliard School from 1984 to 1987.

JACK EDDLEMAN (*Stage Director*) is an actor, singer, dancer, make-up artist, stage director, choreographer and teacher, and is often involved in three or more of these disciplines at one time. In his New York City Opera debut, a new production of *The Mikado*, he directed, choreographed, created the Kabuki make-up and sang the role of Koko, all to critical acclaim.

His performing career began on Broadway where he appeared in eight musicals. He was understudy to Tony Randall in *Oh, Captain* and Jose Ferrer in *The Girl Who Came to Supper*. Performing continues to be an important part of his theatrical activities. In addition to his performances at Lincoln Center, New York City Center and Off-Broadway, he has appeared with many of the major regional companies including Cincinnati Opera, Fort Worth Opera, Music Theater of Wichita and Kansas City Lyric Opera. At the Kennedy Center he took the title role in Houston Grand Opera's production of Sousa's *El Capitan*, which he had staged and choreographed. In television he appeared with Carol Burnett on CBS and Phil Silvers on NBC, and in the Spring of 1984 was chosen for a leading role in the New York showcase production of Sheldon Harnick's new work, *Dragons*.

For New York City Opera, Jack Eddleman has staged such works as *The Barber of Seville*, *H.M.S. Pinafore*, *La Belle Helene*, *The Pirates of Penzance*, *Naughty Marietta*, *I Puritani* and *Turandot*. Other highlights include directing Beverly Sills in *The Barber of Seville*, *Die Fledermaus* and *I Puritani*; three world premieres including Kansas City Lyric Opera's *Captain Jinks of the Horse Marines* and New York City Opera's *The Student From Salamanca*; Boston Lyric Opera's *The Coronation of Poppea*, Cincinnati Opera's *The Music Man*, San Diego Opera's *La Perichole*, Pittsburgh Opera's *The Barber of Seville*, and *Sweeney Todd* for Theater Three in Dallas.

At the invitation of Princess Grace, he directed and choreographed *Your Own Thing* at the 1974 International Arts Festival in Monaco, and for Paramount Pictures he directed five scenes from *The Mikado* for the Goldie Hawn-Chevy Chase film, *Foul Play*.

Recent assignments include *The Sorcerer* for the Blue Hill Troupe in New York, *The Barber of Seville* for the University of Akron, *Hansel and Gretel* for Bethel College in Kansas, *Turandot* at Wolf Trap and the revivals of *I Puritani* and *Turandot* for New York City Opera.

FRANCO COLAVECCHIA (*Scenic Designer*). Mr. Colavecchia's credits include scenic and costume work in opera, regional theater, and on Broadway; in Europe, the United Kingdom, Canada and Ireland. Highlights of his recent career have been *Casanova* and *Carmen* at the New York City Opera, *Rinaldo*, *Hansel & Gretel*, and *Treemonisha* for the Houston Opera, as well as *Treemonisha* at New York's Uris Theater; and in the United Kingdom at the Edinburgh Festival, the Oxford Playhouse Company, and the Jeannetta Cochrane Theatre, London. He was Director of Design and Production for the Philadelphia Opera Company for three years. Regional work includes designs for The Loeb Drama Center, the Missouri Repertory, the Williamstown Theatre Festival, and The Acting Company. Awards include the Royal Society Award for Art and Industry, British Arts Council Artist in theatre, and the Associated Diffusion Television Award. Recent work includes the set and costume design for *La Cenerentola* at the Music Center Opera in Los Angeles, in addition to *Albert Herring* and *Jakob Lenz* for the Juilliard American Opera Center.

JOHN GLEASON (*Lighting Designer*) has designed Puccini's *Il Trittico*, Mozart's *Il Don Giovanni*, *The Marriage of Figaro* and *Jakob Lenz* for the Juilliard American Opera Center. He designed *The Mikado* and this season's *Werther* for the New York City Opera. Mr. Gleason has designed over ninety Broadway shows, including *The Great White Hope*, *Hello Dolly!*, *My Fair Lady*, *Two by Two*, *Over Here*, *The Royal Family*, *All Over Town*, and *Lorelei*. As resident lighting designer for the Repertory Theater of Lincoln Center, his designs over eight years have included *A Streetcar Named Desire*, *Twelfth Night*, *Enemies*, and *King Lear*. Opera credits include Staff Designer for the Dallas Opera, designing among others *Peter Grimes*, *Manon Lescaut*, *Macbeth*, *The Ballad of Baby Doe* and *Der Rosenkavalier*. Additional credits include *Albert Herring*, *I Quattro Rusteghi*, *Le Nozze di Figaro*, *Boris Godunov* and *Adriana Lecouvreur* for the Miami Opera. Mr. Gleason is Master Teacher of Design at New York University's Tisch School of the Arts Design Department.

THOMAS L. KELLER (*Costume Designer*) designed the first revival of Kurt Weill's 1948 Musical *Love Life* for University Productions/University of Michigan this past April. Other credits include *Jakob Lenz* for the Juilliard American Opera Center, *Taming of the Shrew* and *Deathtrap* for Pennsylvania Stage Company, *The Sorrows of Stephen* for Dartmouth Repertory and *Falstaff* and *Turn of the Screw* for Eastman School of Music. Mr. Keller has also designed productions for Musical Theatre Works, Writers Theater, Bel Canto Opera, Maryland Public Broadcasting, and has supervised costumes for the film of John Irving's *Hotel New Hampshire*, Henson Associated Films *Muppets Take Manhattan* and *Follow That Bird*. Last year Mr. Keller participated as one of the costume supervisors in *Liberty Weekend*, the One Hundredth Birthday of the Statue of Liberty.

STEPHANIE HALL (*Choreographer*). Stephanie Hall, dancer, actress, choreographer, and dance notator, was a dance major at the University of South Florida before spending three years in London, studying movement notation at the Benesh Institute of Choreology. While in England she taught dance and/or notation at the London Studio Centre, Arts Educational School, and Bellair's Academy, and notated two West End productions for director Gillian Lynne. Ms. Hall was associate director of the Florida West Coast Dance Company, where she also danced and choreographed numerous works. As a solo dancer she was seen in *La Perichole*, *Music Man*, *Peter and the Wolf*, and *Pas de Quatre*. Her New York City Opera debut was as associate choreographer for *Turandot*. In 1986 and 1987 she choreographed for the Dallas Lyric, Portland and Utah Operas, New York's Blue Hill Troupe, American Music Theatre, Glimmerglass Opera, Boston Academy of Music and Cleveland Playhouse. Productions included *West Side Story*, *The Merry Widow*, *The Pirates of Penzance*, *The Magic Flute* and *The Fantasticks*.

PAUL L. KING (*Production Stage Manager*) has stage managed for the New Orleans Opera, the Long Beach Opera, the Nashville Symphony Opera, Curtis Institute of Music, and the Opera Ensemble of New York. In addition, Mr. King has spent three seasons with the Chautauqua Opera as assistant stage director and directs in the Chautauqua Opera's Apprentice Singers Program. Other credits include directing for Manhattan School of Music Preparatory Division operas and assistant stage director for several Juilliard American Opera Center productions, notably Britten's *Albert Herring* under the late Cynthia Auerbach and Gian Carlo Menotti's *Tamu-Tamu* and *Amelia al Ballo*. Mr. King again joined Mr. Menotti as Production Stage Manager for the Fiftieth Anniversary Gala performance of *Amelia Goes to the Ball* (together with *The Medium*) at the Philadelphia Academy of Music last November. He was production stage manager for the December 1987 Juilliard American Opera Center New York premiere of *Jakob Lenz*.

The Juilliard American Opera Center is a full scholarship program providing young singers with performance experience and advanced training before the beginning of full-time careers in opera. Enrollment is gained through competitive auditions. Those accepted work with members of the Juilliard American Opera Center's voice, coaching, acting and dance faculty, as well as with noted guest conductors, stage directors and choreographers. The Opera Workshop, with the same faculty, serves as a training ground for the Juilliard American Opera Center.

ABOUT THE ARTISTS (continued)

Members of the Cast

ROBERT EDWARDS (*Claudio*) was born in Georgia and received his Bachelor of Fine Arts degree from the Cincinnati Conservatory of Music in 1982 and his Master of Music degree from the Manhattan School of Music in 1987 before joining the Juilliard American Opera Center this year. Among his roles are Pantalone in Wolf-Ferrari's *Inquisitive Women*, Lakai in Shostakovich's *The Nose*, and Counsel for the Prosecution in Henze's *English Cat*. In 1984 he was an Apprentice Artist with the Santa Fe Opera and in 1986 was listed in Who's Who in Music. This past summer he was seen as Schaunard in the Music Academy of the West's production of *La Bohème*, and was the 1987 Concerto Competition Winner at the 92nd Street Y in New York City. Mr. Edwards makes his debut with the Juilliard American Opera Center in this role.

JANE GILBERT (*Ursula*) was born in Evanston, Illinois, and attended Penn State University before entering The Juilliard School, where she is completing her Bachelor of Music degree in Voice. Last season she made her Juilliard American Opera Center debut as L'amica in *Amelia Goes To The Ball*. At the Aspen Opera Theater Center, where she was a winner of an Aspen Music Festival Scholarship, she appeared as Zita in *Gianni Schicchi*, the Third Lady in *The Magic Flute*, and Mother Goose in *The Rake's Progress*. Miss Gilbert was winner of the Penn State Young Artist Concerto Competition and was a finalist in the Concerto Soloists of Philadelphia Young Artist Competition.

JOHN HANCOCK (*Don Pedro*) is a native New Yorker who received his Bachelor of Arts degree in French Literature from Occidental College in Los Angeles. His roles include Morales in *Carmen* and Marcello in *La Bohème*, which he performed with the New York Grand Opera in 1985. In 1986 he was a soloist with the Flanders Festival in Belgium, where he was a member of the European Center for Opera. This year he was a recipient of an Aspen Opera Theater Center Fellowship and appeared as Trulove in a production of *The Rake's Progress*. Mr. Hancock was also a winner in the Zachary Society Auditions. He is presently a member of the Juilliard American Opera Center.

MARGERIE HELLMOLD (*Hero*) holds a Bachelor's degree in History from Harvard University, and attended the New England Conservatory before coming to The Juilliard School. Currently a Dreyfus Foundation Grant recipient, she won First Prize in the 1985 Boston Opera Competition. Her roles include the Governess in *The Turn Of The Screw*, Adina in *The Elixir Of Love*, and Donna Elvira in *Don Giovanni*. She has sung with the Cleveland Blossom Festival and was an apprentice artist with the Des Moines Metro Opera. As a member of the Juilliard American Opera Center she was last heard as Miss Wordsworth in Britten's *Albert Herring*, a role she has since repeated with the Berkshire Opera theater.

CAROLYN JAMES (*Beatrice*) received a Bachelor of Music degree from Arizona State University, where she appeared in numerous leading roles. Last January she sang the First Lady in Mozart's *The Magic Flute* with the Austin Lyric Opera. Miss James has also appeared as soprano soloist with the Phoenix Symphony. For five consecutive years she received first place in the Arizona Regional National Association of Teachers of Singing (NATS) Competition, and was regional finalist in 1986. She is a member of the Opera Workshop at Juilliard, and appeared in the Juilliard American Opera Center production of *Albert Herring*, singing the role of Lady Billows. This past fall she was a national semifinalist in the Carnegie Hall/Rockefeller Foundation American Music Competition. At Juilliard, she is the recipient of the Helena Rubinstein Foundation and Hamburger Family Scholarships, and was a participant in both the Leontyne Price and Luciano Pavarotti Master Classes at Juilliard.

KIMBERLY JUSTUS (*Hero*) is from South Carolina, where she received her Bachelor of Music degree from Converse College. She is a member of the Juilliard American Opera Center. In 1985 she was a Savannah Symphony Young Artist Competition winner, and also became a Metropolitan Opera Auditions Regional finalist. Awarded an Apprenticeship with the Chautauqua Opera in the summer of 1986, she was seen as Corilla in Donizetti's *Viva La Mamma*. Miss Justus appeared in New York in a concert version of Handel's *Solomon*, with the Juilliard American Opera Center in Mozart's *The Marriage of Figaro* as the Countess Almaviva, and was selected for the recent Leontyne Price and Luciano Pavarotti Master Classes. In 1987 she was First Prize winner in the National Competition in Voice of the National Society of Arts and Letters, First Prize winner in the National Arts Club Competition, and a Finalist with the New York Oratorio Society. This summer, she sang Fiordiligi with the Bowdoin (Maine) Opera Theater. At Juilliard, she holds both a Jerome L. Greene Scholarship and a Johnny Desmond Memorial Scholarship. This season she appeared as Friederike in the Juilliard American Opera Center production of Wolfgang Rihm's *Jakob Lenz*.

HONG-SHEN LI (*Benedict*) was born in Beijing, China, where he received his Bachelor of Music degree from the Central Conservatory of Music. While there, he appeared as Alfredo in Verdi's *La Traviata*, and Don Jose in Bizet's *Carmen*. He came to the United States in 1985 on a scholarship to Millikin University in Illinois, where he sang Ferrando in Mozart's *Così Fan Tutte*. This past summer he was a member of the Merola Program of the San Francisco Opera, where he sang the role of Rinuccio in Puccini's *Gianni Schicchi* and Ernesto in Donizetti's *Don Pasquale*. He is currently a member of the Juilliard American Opera Center, and this past November was selected to participate in the Luciano Pavarotti Master Class at Juilliard.

NING LIANG (*Beatrice*) was born in Beijing, China. She studied at the Central Conservatory of Music in China, where she performed the title role in *Carmen*, Cherubino in *The Marriage of Figaro*, and Rosina in *The Barber of Seville*. A winner in the 1985 Opera Company of Philadelphia/Luciano Pavarotti Competition, she was also the First Prize winner at the Finnish International Merjam Helin Singing Competition in 1984. Miss Liang appeared in the title role at the Aspen Music Festival's 1987 production of *La Cenerentola*. Upcoming engagements include Dorabella in *Così Fan Tutte* with the Philadelphia Opera Company, and *Carmen* with the Finland Opera Festival. A member of the Juilliard American Opera Center, she has sung the roles of Mrs. Herring in *Albert Herring* and the Prima Cameriera in *Amelia al Ballo*. Miss Liang was a participant in the Luciano Pavarotti Master Class at Juilliard this past November.

JEFFREY MORRISSEY (*Don Pedro, Claudio*) is from Virginia and a graduate of Converse College with a Master of Music degree in Voice. He is a Metropolitan Opera Competition Finalist and National Winner of both the Music Teacher's National Association and the Federation of Music Clubs competitions. His roles include Danilo in *The Merry Widow*, Figaro in *The Marriage of Figaro*, Papageno in *The Magic Flute*, and Mill in *The Marriage Contract*. He has sung leading roles in oratorio with the Spartanburg Symphony, and has appeared as Count Almaviva in *The Marriage of Figaro*, Sid in *Albert Herring*, and Il Marito in *Amelia al Ballo* for the Juilliard American Opera Center. This year Mr. Morrissey appeared as Guglielmo in the Bowdoin Summer Music Festival production of *Così Fan Tutte* and in recital with Renata Scotto in New York. He is currently a member of the Juilliard American Opera Center.

THEODORE RULFS (*Leonato*) is from Michigan and received his Bachelor of Music degree from the University of Michigan in 1984. In 1982 and 1983 he was an Apprentice Artist in the Santa Fe Opera program. He sang the role of Marcello with the Lyric Opera of Michigan in their 1983 production of *La Boheme*. This year Mr. Rulfs was baritone soloist in Orff's *Carmina Burana*, and sang the leading role in Starer's *Pelagius* at SUNY-New Paltz. With the Juilliard American Opera Center he sang the role of Count Almaviva in *The Marriage of Figaro* and was Sid in *Albert Herring* last season. A recipient this year of a Metropolitan Opera Youth Study Grant, he is a member of the Juilliard American Opera Center.

KEVIN SHORT (*Somaron*) holds a Master of Music degree from the Curtis Institute of Music. Among his roles are Nick Shadow in *The Rake's Progress*, Sarastro and the Speaker in *The Magic Flute*, Figaro and Bartolo in *The Marriage of Figaro*, and the Commendatore in *Don Giovanni*. He made his New York City Opera debut in 1985 in X (*The Life and Times of Malcolm X*). Most recently, he has appeared with the Opera Company of Philadelphia as Mitjuch in *Boris Godunov* and the Duke in *Roméo et Juliette*. Among his awards are First Prize in the Rosa Ponselle International Vocal Competition in 1986, the Outstanding Singer Award at the Curtis Institute the same year, and Outstanding Singer of 1987 at the Pittsburgh Opera Center. This is his first year with the Juilliard American Opera Center. He sang the role of the Sixth Voice in this season's first production, Wolfgang Rihm's *Jakob Lenz*. Mr. Short was selected to sing in the Luciano Pavarotti Master Class at Juilliard in November 1987.

SUSAN WEINMAN (*Ursula*) received a Bachelor of Music degree in Vocal Performance from SUNY Fredonia and an Artist Diploma from the Hart School of Music, where she performed Suzuki in *Madama Butterfly* and last May was Commencement Competition winner. Other roles include the Witch in *Hansel and Gretel*, Mrs. Ott in Carlisle Floyd's *Susannah* and A Voice in *Jakob Lenz*. Among her oratorio roles are the Bach Cantata No. 21 and the Duruflé *Requiem*. This is her first year with the Juilliard American Opera Center.

CHARLES WORKMAN (*Benedict*) received a Bachelor of Arts degree in theater arts from Drew University, Madison, New Jersey in 1986, where he was a recipient of the Rose Memorial Scholarship for four years. This past year Mr. Workman appeared as Florville in Rossini's *Il Signor Bruschino* and as Henrik in *A Little Night Music*, both with the Brooklyn College Opera Theater. This summer he sang Sellem in *The Rake's Progress* with the Aspen Opera Theater Center, with which he has participated on scholarship for the last two years. Mr. Workman made his debut with the Juilliard American Opera Center this season as Kaufmann in the New York premiere of Wolfgang Rihm's *Jakob Lenz*.

Supernumeraries: W. Patrick Blackwell, Sophie Eliazova, Kristine Gagliardi, Peter Harley, Shane Hogan, Valentin Peytchinov, Sergio Stefani.

JUILLIARD ORCHESTRA

David Niwa
Concertmaster

Anna Kim
Principal Second Violin

Sara Adams
Principal Viola

David Christenson
Principal Violoncello

Richard Sosinsky
Principal Double Bass

Violins

Petri Aarnio
Regina Beukes
Claire Chan
George Chapman
Chyi-Yau Chen
Joseph Esmilla
Annamae Goldstein
Earl Hough
Si-Jing Huang
Yousun Kim
Ingrid Kuo
Wolfram Lohschuetz
Anne Meyers
Jeffrey Multer
Joanne Opgenorth
Eun-Kyung Paik
Daniela Rodnite
Britt Swenson
Katherine Votapek
Xiao-Dong Wang

Violas

Allison French
Cindy Fondiler
Ruth Kahn
Lisa Ponton
Sabina Thatcher

Violoncellos

Patricia Edens
John Friesen
Stefan Kartman
Sho Yu Jien
Myriam Santucci

Double Basses

Hans Adler
Iain Crawford
Radislav Undelson

Flutes/Piccolo

Catherine Wendtland
Janet Houston

Oboes/Eng. Horn

Jennifer Allen
Cara Fish

Clarinets

Daniel Gilbert
Patrick Leyden

Bassoons

Jay Lesowski
Eric Hall

Horns

Catherine Canfield
Jennifer Scriggins
Orlando Pandolfi
Peter Schoettler

Trumpets

Randall Tinnin
Dorinda Gay

Cornet

Daniel Smith

Trombones

Roger Riccomini
Vincent Yannovitch

Bass Trombone

Stephen Lambeth

Timpani

Carolyn Corder

Percussion

Aaron Kimura
Michael Sgouros

Harp

Yuko Taguchi
Sylvia Petri

Guitar

Thomas Garcia

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Director DAVID LLOYD
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 Office Supervisor DORIS WOOLFE
 Program Assistant ROBERT CONVERY
 Office Assistants SUE ELLEN MONCRIEF, KURT LOFT WILLETT

FOR BEATRICE AND BENEDICT

Musical Preparation SUSAN ALMASI
 English Diction KATHRYN LA BOUFF
 Accompanists JAMES MEYER, RUSSELL MILLER

Members of the Faculty

ROBERT ABRAMSON
 SUSAN ALMASI
 EDWARD BERKELEY
 CORRADINA CAPORELLO
 FRANK CORSARO
 DOROTHY DANNER
 HARRY DANNER
 THOMAS GRUBB
 ALICE HOWLAND
 KATHRYN LA BOUFF
 GINA LEVINSON
 ALBERTA MASIELLO
 HOWARD LUBIN
 BERTHA MELNIK
 VIOLA PETERS
 DIANE RICHARDSON
 MARSHALL WILLIAMSON

Members of The Voice Faculty

ROSE BAMPTON
 EDITH BERS
 OREN LATHROP BROWN
 ENRICO DIGIUSEPPE
 SIMON ESTES
 ELLEN FAULL
 DANIEL E. FERRO
 BEVERLEY PECK JOHNSON

Coaching/Conducting Fellows

MARTIN HENNESSY
 JAMES I. MEYER
 RUSSELL MILLER

BEATRICE AND BENEDICT

STAGE DEPARTMENT

Administrative Staff

Director CAROLYN HAAS
 Assistant Director/Production Supervisor JOHN BRADY
 Stage Communications & Intern Director HELEN TAYNTON
 Business Manager LINDA BARRY
 Department Assistant ANDREA CRAIG

Shop Supervisors

Technical Director FRANK SARMIENTO
 Costume Supervisor THOMAS LANE PRAGER
 Production Electrician M. ZANE STEMPLER
 Properties Supervisor D. ALIX MARTIN
 Wig and Make-up Supervisor LAURA BLOOD

Technical Staff

Master Electrician JEAN WILLIAMS
 Costume Shop Manager EMELLE HOLMES
 Scene Shop Foreman LOU MILLER
 Properties Shop Foreman KATE DALE
 Stage Managers ROS PERCY,* PATRICIA SARANIERO*
 Wardrobe Supervisor EMILY OCKENFELS
 Production Assistant STEVE HAGSTROM
 Assistant Scenic Designer JOHN CHICHESTER
 Assistant Lighting Designer PAUL PALAZZO
 Assistant Costume Designer MARTHA BROMELMEIER
 Assistant to the Conductor PETER RUBARDT
 Wig and Make-up Assistant SUSAN ARONOFF
 Scenic Charge D.L. BRYANT
 Sound Supervisor ROBERT J. RICK, JR.
 Electricians DIANA ARECCO*, GREG CLARK, JULIAN DE LA PEÑA*
 BOO RESILLEZ, MARY FALARDEAU, MITCH GOLDSTEIN,
 DOUGLAS HAMILTON, ROD MCLAUGHLIN

Shop Carpenters ADAM ARDELLE, MICHEL BARREAU, JOHN A. BARRICKLO,
 ROBERT BECKWITH, JEAN BRANDT, DAVID BURLAND, DAVID COMSTOCK,
 DAVE COHEN, PATRICK HOWARD, REGAN KIMMEL, TIM MCGILLICUDDY,
 TODD RUTT, STAN STAUFFER, LESTER ZEIDERS

Painters CARMEN HINCAPIE*, PETER MILLER, MARGARET PEOT,
 PAT QUINN, ELIZABETH SAVIERI*, STEFAN SKIRTZ

Assistant Sound CARIN FORD*

Costume Staff ELISE ARAGON, ANNE DEVON CHAMBLESS
 LEIGH DAILEY, PATRICIA FARR

LILLIAN GLASSER, CATHERINE HOMA-ROCCHIO
 BARRY LINK, CHRISTINE MOYES, ANN PAGE

CAROL SHERRY*, CAROLE SNYDER*, THEODORE A. STARK*

Properties Craftspeople BORGE GOPO*, MARIANNE LONG*

Lighting Board Operator JOHN EBBERT

Sound Board Operator DIANA ARECCO*

Stage Carpenter DAVID BURLAND

Wardrobe Crew . . . ARNIE APOSTEL, GERALD CASEL, BARRY LINK, THEODORE A. STARK*

Wig and Make-up Crew SUSAN ARONOFF, ANNE CHAMBLESS, ANN PAGE,
 SHERI PHELPS, JOY PRIGNON, MARGARET TENCH

Properties Crew JOHN SULLIVAN

*Stage Department Production Intern

FOR IMMEDIATE RELEASE

THE JUILLIARD SCHOOL

Contact: Janet Kessin
 (212) 799-5000
 Ext. 207

February 19, 1988
 Communications Office

N E W S

THE JUILLIARD DANCE ENSEMBLE SPRING SERIES CELEBRATES FIVE MAJOR CHOREOGRAPHERS

FRIDAY THROUGH MONDAY, MARCH 25 - 28

Program Features Important Works by MacMillan, Sokolow, Balanchine, Feld and Nahat

The Juilliard Dance Ensemble Spring performance series celebrates five of this century's notable choreographers -- Kenneth MacMillan, Anna Sokolow, George Balanchine, Eliot Feld and Dennis Nahat -- with a program featuring some of their most important works, Friday through Monday, March 25 through 28 in the Juilliard Theater, at The Juilliard School. The works on the program, (Fri., Sat. & Mon., 8PM; Sun., 3PM) are:

Concerto by Sir Kenneth MacMillan, to Dimitri Shostakovitch's Second Piano Concerto (1st movement); MacMillan became director of the Deutsche Opera in West Berlin in 1966, and created Concerto that same year as his first ballet for the company. He revised Concerto for the American Ballet Theater and the Royal Ballet in 1967; it is part of ABT's current repertory.

Dreams by Anna Sokolow to music by J.S. Bach, Teo Macero and Anton Webern; The work was created for her own dance company in 1961. Anna Sokolow has been a member of Juilliard's dance faculty since 1957.

Serenade by George Balanchine to the first movement of Tchaikovsky's Serenade, Op. 48 (Pezzo in forma di Sonatina); Balanchine's landmark ballet was choreographed in 1934, one year after his arrival in the United States, his first ballet to have been created in this country.

Juilliard Spring Dance/Page 2

Over the Pavement by Eliot Feld, to music by Charles Ives (instrumental versions of songs and chamber pieces -- Scherzo: Over the Pavements, Gyp the Blood or Hearst! Which is Worst?!, The Pond, Chromatimelodtune, The See'r and Evening, and Like a Sick Eagle); The ballet was choreographed for Feld's own dance company in 1982.

In Concert by Dennis Nahat to music by Verdi and Gounod (selections from Il Trovatore, La Traviata, I Vespri Siciliani and Faust); Dennis Nahat co-founded the Cleveland Ballet in 1974, and choreographed In Concert for them in 1977.

The Juilliard Dance Division's Spring performance series is sponsored, in part, by Radio City Music Hall Productions, a continuing supporter of dance education at The Juilliard School.

Tickets, priced at \$10 are free to students and senior citizens with I.D. They are available at the Juilliard Concert Office, 144 W. 66th Street, Monday - Friday, 11AM - 7PM. TDF vouchers are accepted. All proceeds benefit The Juilliard Dance Scholarship Fund. For ticket information call (212) 874-7515.

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THE JUILLIARD SCHOOL

PRESENTS

THE JUILLIARD DANCE ENSEMBLE

CONCERTO FIRST MOVEMENT

Kenneth MacMillan/Dimitri Shostakovitch

DREAMS

Anna Sokolow/Johann Sebastian Bach, Teo Macero, Anton Webern

SERENADE FIRST MOVEMENT

George Balanchine/Peter Ilyitch Tchaikovsky

OVER THE PAVEMENT

Eliot Feld/Charles Ives

IN CONCERT

Dennis Nahat/Charles Gounod, Giuseppe Verdi

JUILLIARD SYMPHONY

Friday, March 25, at 8:00 p.m.

Saturday, March 26, at 8:00 p.m.

Sunday, March 27, at 3:00 p.m.

Monday, March 28, at 8:00 p.m.

THE JUILLIARD THEATER 155 W. 65th STREET

Box Office opens March 3. A benefit for the Juilliard Dance Scholarship Fund. All seats at \$10.00. TDF accepted.

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

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

Preferred location: Orchestra: Mezzanine:

Table with 4 columns: Date/Time, No. of tickets, Donation, Total. Rows for Fri, Mar 25; Sat, Mar 26; Sun, Mar 27; Mon, Mar 28.

Please indicate alternate date TOTAL

NAME ADDRESS CITY STATE/ZIP DAY TEL.

February 22, 1988

Addendum to Memorandum of February 2, 1988

PRODUCTION CLASS PERFORMANCES: Studio 301, 6:00 pm, Dance Event VI

Tuesday, February 23rd, Open Dress
Wednesday, February 24th
Thursday, February 25
Friday, February 26

Classes will be disrupted this week.

SUNDAY, MARCH 6: Cross Cultural Cast B Dress Rehearsal at 6:00 pm

FEBRUARY 29 - MARCH 9: No Classes. Classes resume Thursday, March 10.

DRESS REHEARSALS REGARDING MARCH CONCERTS

Dress I - March 22, Tuesday 7:00-10:00 pm]
Dress II - March 24, Thursday 9:45 - 12:45] In Juilliard Theater

MARCH ENTRANCE EXAMS: 57 applicants in New York
12 applicants in San Francisco

Monday, February 29: 9:30 - 11:30 (first group)
11:30 - 1:30 (second group)
1:30 - 3:00 (lunch in faculty cafeteria)
3:00 - 5:00 or later (third group)

Tuesday, March 1: 9:30 - 11:30 or later (one group only)

Saturday, March 5: San Francisco Auditions

SPRING BREAK: Through March 31 - April 3

Classes resume April 4.

REGISTRATION FOR 1988-89: Begins April 4

FUTURE EVENTS:

Dance Event VII - Thursday, April 21 at 5:30 (Studios 320 & 321)

Week of May 2: Jury week for music

(Technique classes in A.M. plus tutorials in afternoon.)

Week of May 9: Final Exam Week - Last day of classes.

May 12 & 13: Graduate Jury Exams

Addendum to Memo of 2/2/88
February 22, 1988
Page Two

SATURDAY, MAY 14: Dance Event VIII in Juilliard Theater, 5:00-6:30

MONDAY, MAY 16: Dance Event IX in Juilliard Theater, 12:00-1:30 and
Dance Event X, 5:00-6:30.

TUESDAY, MAY 17: Dance Event XI in Juilliard Theater, 12:00-1:30 and
Undergraduate Jury Exams begins at 2:00 pm.

WEDNESDAY, May 18: Undergraduate Jury Exams Continue.

THURSDAY, MAY 20: Commencement 11:00 am.

TUESDAY, MAY 24 & WEDNESDAY, MAY 25: Entrance Exams in NY (Juilliard).

TUESDAY, AUGUST 23 & WEDNESDAY, AUGUST 24: Entrance Exams in NY (Juilliard)

Mar 3 Tuesday	1:15 pm	15 157 1870 W. Forest Road Brynar, NY 10409	Carletta Tanner WOLFE (212) 542-5202 HOME (212) 294-3207
Mar 4 Wednesday	1:15 pm	Smith School Hawney Drive Brooklyn, NY 11234	Tom Spandham WOLFE (212) 542-5202 HOME (212) 294-3207
Mar 9 Wednesday	1:15 pm	Harris HS Chelster Ave Brooklyn, NY 11234	William Hallfield WOLFE (212) 542-5202 HOME (212) 294-3207
Mar 9 Wednesday	1:15 pm	Center School Center Drive Brooklyn, NY 11234	William Hallfield WOLFE (212) 542-5202 HOME (212) 294-3207
Mar 17 Monday	1:15 pm	15 291 111 Palmetto Avenue Brooklyn, NY 11234	John Morrison WOLFE (212) 542-5202 HOME (212) 294-3207
Mar 18 Tuesday	1:15 pm	25 Grand Ave New Rochelle, NY 10801	Maria Willstrand WOLFE (212) 542-5202 HOME (212) 294-3207
Mar 21 Friday	1:15 pm	Boys and Girls 1300 Fulton Street Brooklyn, NY 11234	Shirley Shale WOLFE (212) 542-5202 HOME (212) 294-3207

LINCOLN CENTER STUDENT PROGRAM

2/23/88
revised

TOUR SCHEDULE- March 7 - 11, 1988
PERFORMANCE OF CROSS-CULTURAL DANCE

CAST B

DATE	TIME	PERFORMANCE SITE/ADDRESS	COORDINATOR/PHONE	COMMENTS
Mar 7 Monday	10 am	Denton Ave. School Denton Ave. New Hyde Park, NY 11040	Mr. Goldwasser, Principal SCHOOL: (516) 741-7800 HOME: call schl x210	Dr. Barnes is Assis. Supt. of Herricks school district. (516) 741-7800x10
Mar 7 Monday	2 pm	Searingtown School Beverly Drive Albertson, NY 11507	Nancy Lindenauer SCHOOL: (516) 741-7800x220 HOME: call schl	which covers the following schools: Denton Ave. Sch Searingtown Sch Center St. Sch Herricks HS
Mar 8 Tuesday	9:40 am	IS 167 1970 W. Farms. Road Bronx, NY 10460	Marietta Tanner SCHOOL: (212) 542-5362 HOME: (212) 294-3224	for March 7 & 9
Mar 8 Tuesday	1:15 pm	Smith School Downey Drive Tenafly, NJ 07670	Lee Rosenbaum SCHOOL: (201) 569-4400 (ask for Smith Sch) HOME: (201) 894-0421	
Mar 9 Wednesday	10 am	Herricks HS Shelter Rock Road New Hyde Park, NY 11040	William Caulfield or Joan Licht SCHOOL: (516) 741-7800 HOME: Joan Licht Ext.161 Wm. Caulfield Ext.143	
Mar 9 Wednesday	1:30 pm	Center School Center Street Williston Park, NY 11596	Dr. John Crowley, Principal SCHOOL: (516) 741-7800x200 HOME: call school	
Mar 10 Thursday	10 am	IS 291 231 Palmetto Street Brooklyn, NY 11221	Frank Auriemma SCHOOL: (718) 443-7089 HOME: (718) 894-8654	
March 10 Thursday	1:45pm	Albert Leonard JHS 25 Gerada Lane New Rochelle, NY 10804	Margie Tillstrand SCHOOL: (914) 632-9000 code 02 HOME: (914) 245-6533	
March 11 Friday	9:45am	Boys and Girls HS 1700 Fulton Street Brooklyn, NY 11213	Sheila Shale SCHOOL: (718) 467-1700 HOME: (718) 834-9643	

L O V E



AND OTHER JOURNEYS

The Class of '88 Production Workshop Presents
an Evening of Dance Premieres
at The Juilliard School
Lincoln Center
New York, New York 10023
Studio 301
February 24 - 26 at 6 PM

FREE ADMISSION • LIMITED SEATING • TICKETS AVAILABLE AT
THE DANCE OFFICE OR CALL (212) 799-5000 EXT 255 FOR RESERVATIONS

L O V E



AND OTHER JOURNEYS

Event VI

The Class of '88 Production Workshop Presents
 an Evening of Dance Premieres
 at The Juilliard School
 Lincoln Center
 New York, New York 10023
 Studio 301
 February 24 - 26 at 6 PM

HERMIT SONGS

- I At Saint Patrick's Purgatory
- II Crucifixion
- III Sea-Snatch
- IV Promiscuity
- V A Desire For Hermitage

Choreography Laura Staton

Music Samuel Barber, "Hermit Songs"
 Vocalist, Leotyne Price*

Costumes Ted Stark

Fuensanta Gutierrez, Anthony Powell
 Laura Staton

GLIDING GLIDING

Choreographed and danced by
 Diana Fantano

Poetry Diana Fantano

Narrator Carrie Nedrow

SIESTA SONATA

Choreography Emilie Plauche

Music J.S. Bach, "Sonata #4 in C Major"

Emilie Plauche Henning Ruebsam

GOING TO ANOTHER PLACE

Choreography Scott Sharff
Carol Willson

Music Mannheim Steamroller
Excerpts from "Fresh Aire I, II"

Costumes Judanna Lynn, Scott Sharff

Maggie Pihl, Scott Sharff, Rebecca Stenn

HUSTLER

There is a moment which opens your eyes
and you are never the same...

Choreography C.E. Nedrow

Music Daron Hagen*

Eryn Trudell Yoav Kaddar

Kristina Isabelle Arnold Apostol
Christine Kessler Gerald Casel
Darlene Rochford Marc Dennison
Kelli Willoughby Brian Hawthorne

FRANQUEZA

Choreographed and Danced by
Fuensanta Gutierrez

Music Consuelo Velazquez, "Franqueza"
Vocalist, Elvira Rios

AUNT HELEN

Choreographed and danced by
Sarah Suatoni

I FLEW MY PLANE INTO HEAVEN

Choreographed and danced by
Laura Staton

Music Bulgarian Chant
"Polegnala E Pschenitza"

TAO OF LOVE

Choreography Duane Cyrus

Music Milton Nascimento, "The Call"
Andreas Vollenweider, "Caverna Magica"

Kelli Willoughby Ronald Wright

***** INTERMISSION *****

HERMIT SONGS

- I At Saint Patrick's Purgatory
- II Crucifixion
- III Sea-Snatch
- IV Promiscuity
- V A Desire For Hermitage

Choreography Laura Staton

Music Samuel Barber, "Hermit Songs"
Vocalist, Leotyne Price*

Costumes Ted Stark

Fuensanta Gutierrez, Anthony Powell
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GLIDING GLIDING

Choreographed and danced by
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SIESTA SONATA

Choreography Emilie Plauche

Music J.S. Bach, "Sonata #4 in C Major"

Emilie Plauche Henning Ruebsam

A TOUCH OF GERSHWIN

Choreography Scott Sharff

Music George Gershwin
Excerpts from "Three Preludes for Piano"

Costume Scott Sharff

Mia Seminoff

CENTRIFUGE

Choreography Sarah Suatoni

Music U2, The Joshua Tree "Exit"

Amy Alt, Fuensanta Gutierrez, Amy Kail
Laura Staton, Sarah Suatoni

PRODUCTION CREDITS

Production Director	Gary Lund
Production Stage Manager	Scott Sharff
Assistant Stage Manager	Duane Cyrus
Administrator	Kimberly Chapman
Lighting Designer	Paul Palazzo
Master Electrician	Julian de la Pena**
Recording Engineer	Mitchel T. Ostrow
Board Operator	Sally Sullivan
Sound Operator	Kimberly Chapman
Costume Supervisor	Emily Ockenfels***
Props	Alix Martin
Graphic Designers	Rob Beckon
	Jerry Equi, Steven Beckon
Publicity	Lisa Baldyga, Maggie Pihl
Program	Emilie Plauche, Sally Sullivan
House Manager	Louisa Santarelli
Stage Crew, Ushers	Stage Craft Class

*Juilliard Alumni

**Juilliard Stage Department

***Juilliard Costume Department

SPECIAL THANKS TO

Laura Glenn
Muriel Topaz
Martha Hill
Mary Chudick
Sharon Cook

Diana Feingold
Steven Sacco
Mark Winner
Charissa Sgouros
Laura Blood

L O V E



AND OTHER JOURNEYS

Event VI

The Class of '88 Production Workshop Presents
an Evening of Dance Premieres
at The Juilliard School
Lincoln Center
New York, New York 10023
Studio 301
February 24 - 26 at 6 PM



GREAT MUSIC
ST. BARTHOLOMEW'S

Sunday, March 6, 1987

three o'clock

THE STATIONS OF THE CROSS

by

Marcel Dupré

Joseph Schenk, organist

and the

Juilliard Dance Ensemble

Anna Sokolow, choreographer

SAINT BARTHOLOMEW'S EPISCOPAL CHURCH
IN THE CITY OF NEW YORK

The Reverend Thomas Dix Bowers, Rector

PROGRAM

THE STATIONS OF THE CROSS

by

Marcel Dupré (1886-1971)

- I. Jesus is condemned to death.
- II. Jesus receives His Cross.
- III. Jesus falls the first time.
- IV. Jesus meets His Mother.
- V. Simon the Cyrene helps Jesus carry the Cross.
- VI. A holy woman wipes the face of Jesus.
- VII. Jesus falls the second time.
- VIII. Jesus comforts the women of Jerusalem.
- IX. Jesus falls the third time.
- X. Jesus is stripped of His garments.
- XI. Jesus is nailed to the Cross.
- XII. Jesus dies upon the Cross.
- XIII. The body of Jesus is taken down from the Cross
and laid in Mary's bosom.
- XIV. The body of Jesus is laid in the Tomb.



THE JUILLIARD DANCE ENSEMBLE

Brian Hawthorne as Jesus

Yoav Kaddar, Marc Kenison, Ronald Wright

Nancy Bannon, Laura Doughty, Rachael Durham, Fuensanta Gutierrez, Sarah Hedrick, Nanci Holden, Kristina Isabelle, Amy Kail, Christina Morrissey, Laura Staton, Sarah Suatoni, Sally Sullivan, Eryn Trudell

+ + +

JOSEPH SCHENK received his training from Catharine Crozier and Gerre Hancock. He holds the Bachelor of Music degree from The Juilliard School, and the Associate and Choirmaster certificates from the American Guild of Organists. He has won second place in the *Grand Prix de Chartres* in France, and first place in both the Clarence Mader and Diane Bish organ competitions.

+ + +

ANNA SOKOLOW, a native of the Lower East Side of New York, studied dance and theater at the Neighborhood Playhouse School of Theater and was a member of the Martha Graham Company. In the 1930s she founded her own company, and subsequently founded companies in Israel and Mexico. Among her collaborations are *Candide*, *Regina*, *Street Scene*, *Red Roses for Me* and *Camino Real*. She was choreographer for the debut performance of the American Dance Theater in 1964. Ms. Sokolow is recipient of the Brandeis University Award, the Tarbut Medal of the American-Israel Cultural Foundation, and the Dance Magazine Award. She has taught at the Juilliard School since 1957.



ST. BARTHOLOMEW'S church

109 EAST 50TH STREET • NEW YORK, N.Y. 10022 • PL 1-1616



FOR IMMEDIATE RELEASE

CONTACT:

William K. Trafka
St. Bartholomew's Episcopal Church
109 East 50th Street
New York, N.Y. 10022

212-751-1616 ext. 226 and 227

ON SUNDAY, MARCH 6 AT 3 P.M., THE YOUNG VIRTUOSO ORGANIST, JOSEPH SCHENK WILL PERFORM MARCEL DUPRE'S MONUMENTAL SYMPHONIC POEM FOR ORGAN *THE STATIONS OF THE CROSS* AT SAINT BARTHOLOMEW'S CHURCH. THIS PERFORMANCE WILL BE DANCED BY THE JUILLIARD DANCE ENSEMBLE TO CHOREOGRAPHY OF ANNA SOKOLOW. SAINT BARTHOLOMEW'S IS LOCATED AT PARK AVENUE AT 51ST STREET IN MANHATTAN. A CONTRIBUTION OF \$5 WILL BE REQUESTED AT THE DOOR.

&&&&&&&&&&

ST. BARTHOLOMEW'S CHURCH
109 East 50th Street, New York, N.Y. 10022

Sunday, March 6, 1988
at 3:00 p.m.

THE STATIONS OF THE CROSS
Music of Marcel Dupré
Joseph Schenk, Organist
Choreography by Anna Sokolow

Performed by the Juilliard Dance Ensemble

Brian Hawthorne as Jesus

Yoav Kaddar, Marc Kenison, Ronald Wright

Nancy Bannon, Laura Doughty, Rachael Durham, Fuensanta Gutierrez, Sarah Hedrick
Nanci Holden, Kristina Isabelle, Amy Kail, Christina Morrissey
Laura Staton, Sarah Suatoni, Sally Sullivan, Eryn Trudell

THE STATIONS OF THE CROSS

- I. Jesus is condemned to death.
- II. Jesus receives His Cross.
- III. Jesus falls the first time.
- IV. Jesus meets His Mother.
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- XIV. The body of Jesus is laid in the Tomb.

ABOUT THE ARTISTS

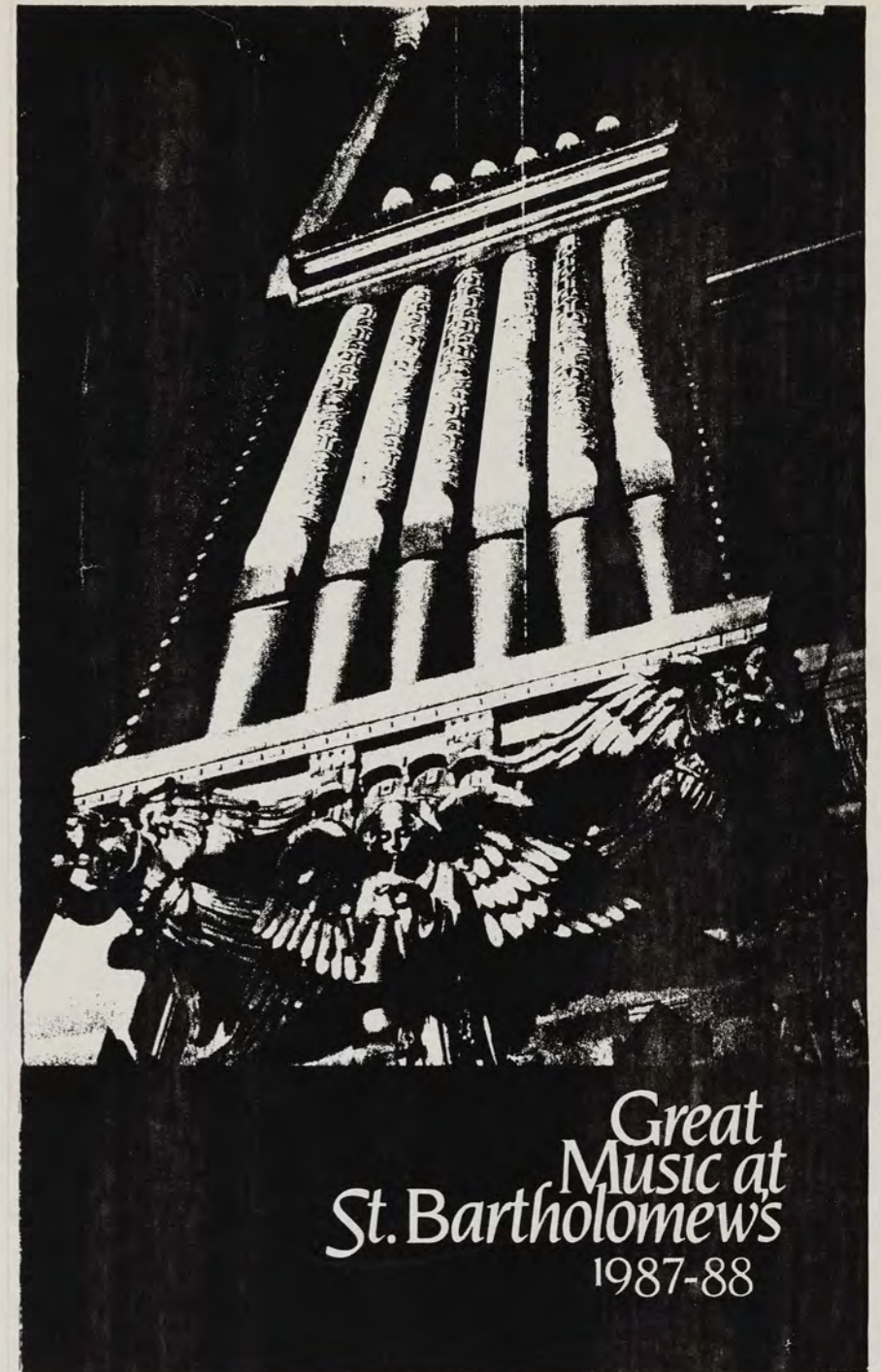
JOSEPH SCHENK received his training from Catherine Crozier and Gerre Hancock. He holds the Bachelor of Music degree from The Juilliard School, and the Associate and Choirmaster degrees from the American Guild of Organists. He has won second place in the "Grand Prix de Chartres" in France, and first place in both the Clarence Mader and Diane Bish organ competitions.

ANNA SOKOLOW, a native of the Lower East Side, studied dance and theater at the Neighborhood Playhouse School of Theater and was a member of the Martha Graham Company. In the 1930's she began presenting her own works with her own company, and subsequently founded companies in Israel and Mexico. Among her major collaborations are Candide, Regina, Street Scene, Red Roses for Me, and Camino Real. She was also choreographer for the debut performance of the American Dance Theater in 1964. She is recipient of the Brandeis University Award, the Tarbut Medal of the America-Israel Cultural Foundation, and the Dance Magazine Award. Recently, Ms. Sokolow was honored in a gala performance as the opening event of a three-day international conference and festival sponsored by the National Foundation for Jewish Culture, called "Jews and Judaism in Dance." Her "Short Lecture and Demonstration on the Evolution of Ragtime" was performed in January 1988 as part of "The Early Years" program of Focus. She has taught at the Juilliard School since 1957.

- 10 APRIL ANONYMOUS 4
SUNDAY 3:00
*The Ecstatic Vision: Sacred music of medieval Spain.
Music from the CODEX LAS HUEL GAS and the CODEX CALIX-
TINUS, medieval Spanish manuscripts
(contribution at the door \$5)*
- 17 APRIL THE ST. BARTHOLOMEW'S CHAMBER ORCHESTRA
SUNDAY 3:00
*Music of Barber, Britten and a world premiere of a new work for
organ and orchestra William Traffka, organist Randall Craig
Fleischer, conductor
(contribution at the door \$5)*
- 24 APRIL THE GOODMAN CHAMBER CHOIR
SUNDAY 3:00
*This prize-winning chamber ensemble will perform a concert
featuring REQUIEM by Pizzetti. Andrea Goodman, conductor
(contribution at the door \$5)*
- 1 MAY THE COLLEGIATE CHORALE
SUNDAY 3:00
*A performance of Verdi's FOUR SACRED PIECES and Janaček's
AMARUS. Robert Bass, conductor with guest soloists
(contribution at the door \$5)*

St. Bartholomew's Episcopal Church
The Reverend Thomas D. Bowers, Rector
James H. Litton, Organist and Director of Music
William K. Traffka, Associate Organist
Douglass Hunt, Curator of the Organs
Shirley Hill, Music Secretary
109 East 50th Street
(at Park Avenue)
New York, New York 10022
(212) 751-1616

You and your friends are invited to participate in this season's Great Music at St. Bartholomew's Church. The series, one of New York's oldest, will present concerts by guest choral and instrumental groups as well as programs by St. Bartholomew's musicians. A feature of this year's series will be a Benefit Performance of A GERMAN REQUIEM by Brahms with full orchestra and guest soloists on Wednesday, November 18 at 8pm. The series will include programs every Sunday afternoon from October 4 through May 1 as well as certain week night concerts. Upon completion of the Chapel renovations in late November, the newly established and popular Tuesday Evening Chamber Music Concert Series will resume with programs each Tuesday night at 6pm. We hope that you and your friends will join us for another exciting season.



*Great
Music at
St. Bartholomew's
1987-88*

- 108
- 4 OCTOBER
SUNDAY
3:00
- THE ALEXANDER STRING QUARTET**
The first-prize winner of the 1985 Portsmouth International String Quartet Competition
(contribution at the door \$5)
- 11 OCTOBER
SUNDAY
3:00
- ORGAN RECITAL—Christopher Herrick**
One of Britain's foremost virtuoso organists performs on St. Bartholomew's 5 manual Aeolian-Skinner organ.
(contribution at the door \$5)
- 18 OCTOBER
SUNDAY
3:00
- DUKE ELLINGTON'S SACRED CONCERT**
Inspirational music of "The Duke" performed by the Ellington Alumni Orchestra and dancers
(contribution \$20, \$15)
- 25 OCTOBER
SUNDAY
3:00
- THE ST. BARTHOLOMEW'S CHAMBER ORCHESTRA**
A musical offering of Mozart, Debussy and Piston. Randall Craig Fleischer, conductor
(contribution at the door \$5)
- 1 NOVEMBER
SUNDAY
3:00
- CHORAL EVENSONG FOR THE FEAST OF ALL SAINTS**
A Festival Service with choral works for All Saints' Day sung by the St. Bartholomew's Choir, James Litton, conductor
(offering received)
- 7-8 NOVEMBER
SATURDAY
8:30
SUNDAY
3:00
- BEL CANTO OPERA COMPANY**
New York's outstanding opera company will present two staged performances of Ildebrando Pizzetti's dramatic MURDER IN THE CATHEDRAL.
(contribution \$15, senior citizens and students \$10)
- 15 NOVEMBER
SUNDAY
4:00
- CHORAL EVENSONG**
In observance of the Anglican Society's Day of Witness, the St. Bartholomew's Choir will join with the orchestra from the New England Youth Ensemble in a Festival Service with choral works by Stanford and Wesley.
(offering received)
- 22 NOVEMBER
SUNDAY
3:00
- A CONCERT FOR ST. CECILIA'S DAY**
A celebration of the patron saint of musicians. The program will include Britten's HYMN TO ST. CECELIA, music of Bach, Schoenberg and premieres of works by Brimberg and Tuercke. The St. Bartholomew's Choir, James Litton, conductor; William Trafka, organist; Jack Brimberg, pianist; Berthold Tuercke, chamber ensemble conductor
(contribution at the door \$5)
- 29 NOVEMBER
SUNDAY
3:00
- THE ALEXANDER-DAYKIN PIANO DUO**
The outstanding piano-duo team of Millette Alexander and Frank Daykin champion original works for piano-four hands
(contribution at the door \$5)
- 6 DECEMBER
SUNDAY
3:00
- ST. NICOLAS—Benjamin Britten**
Britten's moving cantata will be performed on the feast day of St. Nicolas. The St. Bartholomew's Choir, The American Boychoir, and orchestra conducted by James Litton.
(contribution at the door \$5)
- 13-14 DECEMBER
SUNDAY
3:00
MONDAY
8:00
- THE JAZZ NATIVITY**
The story of the Nativity of Christ portrayed through the medium of jazz and dance with special guest jazz performers. Musical direction and arrangements by Anne Phillips
(contribution at the door \$10, children under 13, \$5)
- 20 DECEMBER
SUNDAY
3:00
- PAGEANT OF THE HOLY NATIVITY—David McK. Williams**
Annual presentation of the popular St. Bartholomew's Christmas pageant. The St. Bartholomew's Choir
(offering received)
- 27 DECEMBER
SUNDAY
3:00
- A CHRISTMAS FESTIVAL OF LESSONS AND CAROLS**
A holiday favorite made famous by the choir of King's College, Cambridge. The St. Bartholomew's Choir with congregational singing of favorite carols
(offering received)
- 3 JANUARY
SUNDAY
3:00
- THE NEW YORK CHAMBER ORCHESTRA**
A concert of music for string and wind ensembles
(contribution at the door \$5)
- 10 JANUARY
SUNDAY
3:00
- THE NEW YORK CHAMBER ORCHESTRA**
A program of instrumental sonatas.
(contribution at the door \$5)
- 17 JANUARY
SUNDAY
3:00
- THE ST. BARTHOLOMEW'S CHAMBER ORCHESTRA**
An all Haydn concert featuring the Concerto in D-Major for organ and orchestra, William Trafka, organist; Randall Craig Fleischer, conductor
(contribution at the door \$5)
- 24 JANUARY
SUNDAY
3:00
- THE NEW YORK CHAMBER ORCHESTRA**
A concert of music for winds.
(contribution at the door \$5)
- 31 JANUARY
SUNDAY
3:00
- THE NEW YORK CHAMBER ORCHESTRA**
Alto e Basso
A program of music featuring the cello and double bass
(contribution at the door \$5)
- 7 FEBRUARY
SUNDAY
3:00
- NEW YORK KAMMERMUSIK**
A concert by New York's renowned wind ensemble
(contribution at the door \$5)
- 14 FEBRUARY
SUNDAY
3:00
- THE EARLY MUSIC PLAYERS**
Musick with Her Silver Sound: Renaissance English Delites
Music from the courts of Henry VIII, Elizabeth I and James I
(contribution at the door \$5)
- 21 FEBRUARY
SUNDAY
3:00
- THE COLLEGIATE CHORALE**
A complete performance of Handel's monumental oratorio JUDAS MACCABEUS. Robert Bass, conductor
(contribution at the door \$10)
- 28 FEBRUARY
SUNDAY
3:00
- THE INDEPENDENT SCHOOLS SYMPHONY ORCHESTRA**
A program of orchestral favorites
(contribution at the door \$5)
- 6 MARCH
SUNDAY
3:00
- ORGAN RECITAL—Joseph Schenk**
This brilliant young virtuoso performs Marcel Dupre's moving THE STATIONS OF THE CROSS with dancers from the Juilliard Dance Ensemble.
(contribution at the door \$5)
- 13 MARCH
SUNDAY
3:00
- PRO ARTE CHORALE**
The critically acclaimed choral ensemble from Bergen County, NJ performs music of Tchaikovsky, Brahms and Schubert
Bart Folse, conductor
(contribution at the door \$5)
- 20 MARCH
SUNDAY
3:00
- THE ETON COLLEGE CHOIR**
A concert by one of England's finest choirs.
(contribution at the door \$5)

LINCOLN CENTER STUDENT PROGRAM

3/15/88

TOUR SCHEDULE- April 21 - 29, 1988
 PERFORMANCE OF THREE DUETS

DATE	TIME	PERFORMANCE SITE/ADDRESS	COORDINATOR/PHONE	COMMENTS
Cast A April 21 Thursday	9:45am	JHS 158 46-35 Oceania St. Bayside, NY (Queens)	Barry Weisenfeld SCHOOL: (718) 224-1204 HOME:	
Cast A April 21 Thursday	1:00pm	Bushwick HS 400 Irving Ave. Brooklyn, NY 11237	Monica Powell SCHOOL: (718) 381-7100 HOME:	
Cast A April 22 Friday	10:15am	IS 195 625 W. 133rd St. New York, NY 10027	Rick Swarthe SCHOOL: (212) 690-5848 HOME:	
Cast A April 22 Friday	1:15pm	CS 92 700 E. 179th St. Bronx, NY 10457	Lydia Tabak SCHOOL: (212) 731-7900 HOME: (201) 871-4190	
Cast B April 25 Monday	9:30am	Hillcrest HS 160-05 Highland Ave. Jamaica, NY 11432 (Queens)	Jessica Rothman SCHOOL: (718) 658-5407 HOME: (718) 380-4356	
Cast B April 25 Monday	1:30pm	PS 8 96 Franklin St. Jersey City, NJ 07307	Gerard Madaio SCHOOL: (201) 714-4320 HOME: (201) 433-2110	
Cast B April 26 Tuesday	10:00am	James Madison HS 3787 Bedford Ave. Brooklyn, NY 11229	Adele Pollack SCHOOL: (718) 377-0400 HOME: (718) 763-4380	
Cast B April 27 Wednesday	10:00am	PS 29 425 Henry St. Brooklyn, NY 11201	Toby Zeichner SCHOOL: (718) 330-9277 HOME: (718) 356-9375	
Cast B April 27 Wednesday	1:30pm	PS 98 40-20 235th St. Douglaston, NY 11363	Michelline Winters SCHOOL: (718) 229-1328 HOME: (516) 437-7368	

LINCOLN CENTER STUDENT PROGRAM

3/15/88
page 2

TOUR SCHEDULE- April 21 - 29, 1988
PERFORMANCE OF THREE DUETS

DATE	TIME	PERFORMANCE SITE/ADDRESS	COORDINATOR/PHONE	COMMENTS
Cast B April 28 Thursday	10:00am	George Washington HS 549 Audubon Ave. New York, NY 10040	Kenneth Goldsberry SCHOOL: (212) 927-1848 HOME: (212) 674-6190 Mr. Goldsberry works in programming office (212) 927-1841	
Cast B April 28 Thursday	1:30pm	Hommocks Middle School Hommocks Road Larchmont, NY 10538	Charlotte Bratskeir SCHOOL: (914) 834-6553 HOME: (516) 883-1678	
Cast B April 29 Friday	10:00am	PS 58 330 Smith St. Brooklyn, NY 11231	Elizabeth Hogan SCHOOL: (718) 330-9322 HOME: (718) 788-2335	
Cast B April 29 Friday	1:30pm	JHS 136 40-04 4th Ave. Brooklyn, NY 11232	Charles Farugia SCHOOL: (718) 330-9360 HOME: (516) 354-2966	
			SCHOOL: HOME:	
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			SCHOOL: HOME:	

LINCOLN CENTER STUDENT PROGRAM

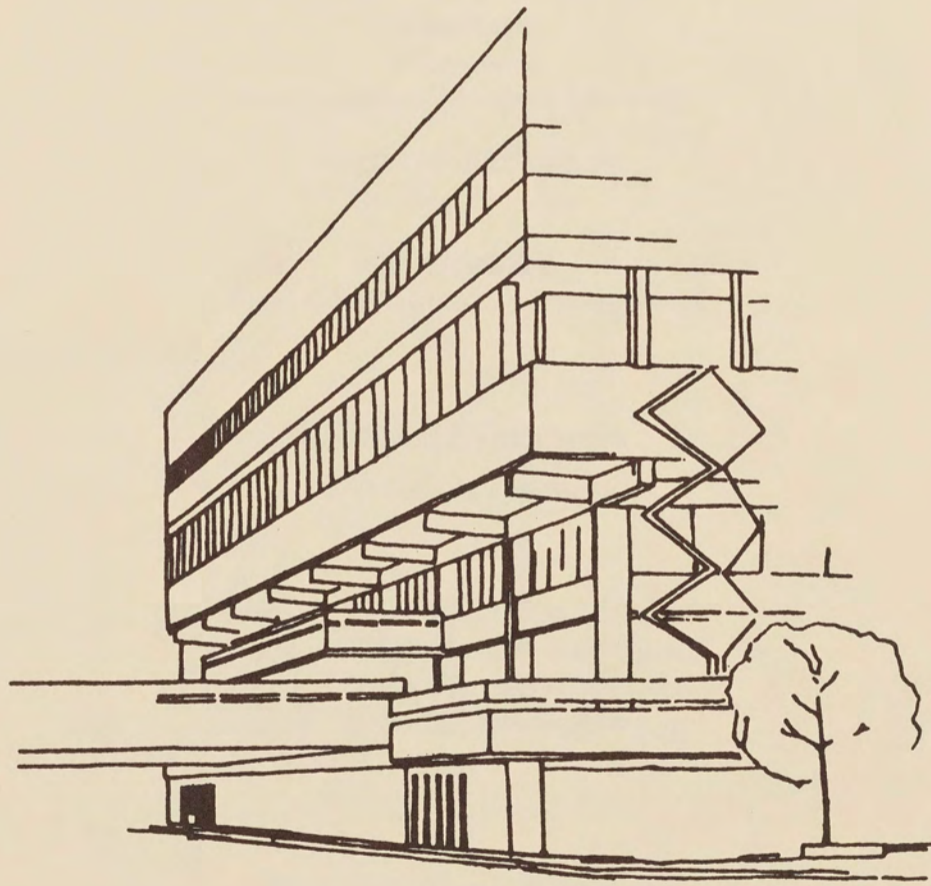
3/21/88

TOUR SCHEDULE- April 26 - 29, 1988
 PERFORMANCE OF CROSS CULTURAL DANCE

DATE	TIME	PERFORMANCE SITE/ADDRESS	COORDINATOR/PHONE	COMMENTS
April 26 Tues.	10:30am	Clara Barton HS 901 Classon Ave. Brooklyn, NY 11225	Gail Pearson SCHOOL: (718) 636-4900 HOME: (718) 748-1250	
April 26 Tues.	1:40pm	Springfield Gardens HS 143-10 Springfield Blvd. Springfield Garden, NY 11413	Carol Gold, Assistant Principal SCHOOL: (718) 341-3033 HOME: (516) 599-7905	
April 27 Wed.	9:15am	Herricks HS Shelter Rock Road New Hyde Park, NY 11040	William Caulfield, Assistant Principal SCHOOL: (516) 741-7800 HOME:	
April 27 Wed.	1:30pm	IS 52 650 Academy Road New York, NY 10034	Marlayna Lockard SCHOOL: (212) 927-9652 HOME: (212) 304-9634	
April 28 Thurs.	9:45am	IS 391 790 E. New York Ave. Brooklyn, NY 11203	Phyllis Kessler SCHOOL: (718) 493-8920 HOME: (718) 855-4438	
April 28 Thurs.	1:30pm	JHS 43 1401 Emmons Ave. Brooklyn, NY 11235	Fawn Weiner SCHOOL: (718) 891-9005 HOME:	
April 29 Fri.	9:20am	James Caldwell HS Westville Ave. West Caldwell, NJ 07006	Joan Tucker SCHOOL: (201) 228-6981 HOME: (201) 956-1363	
April 29 Fri.	1:30pm	JHS 201 8010 12th Ave. Brooklyn, NY 11228	Loretta Witek SCHOOL: (718) 833-9363 HOME: (718) 256-3889	
			SCHOOL: HOME:	

1987 — 1988 Season

THE JUILLIARD SCHOOL



The Juilliard School

presents

The Juilliard Dance Ensemble

CONCERTO

(First Movement)

Kenneth MacMillan/Dmitri Shostakovitch

DREAMS

Anna Sokolow/Johann Sebastian Bach, Teo Macero, Anton Webern

SERENADE

(First Movement)

George Balanchine/Peter Ilyitch Tchaikovsky

OVER THE PAVEMENT

Eliot Feld/Charles Ives

IN CONCERT

Dennis Nahat/Giuseppe Verdi, Charles Gounod

Juilliard Symphony

Don Jennings, Conductor

Friday, March 25, 1988 at 8:00 p.m.

Saturday, March 26, 1988 at 8:00 p.m.

Sunday, March 27, 1988 at 3:00 p.m.

Monday, March 28, 1988 at 8:00 p.m.

The Juilliard Theater
155 West 65th Street

CONCERTO

(First Movement)

Choreography (1966)
Concerto No. 2 for Piano and Orchestra,
Opus 102 (First Movement)

Staging
Rehearsal Director
Costumes
Lighting

KENNETH MACMILLAN
DMITRI SHOSTAKOVITCH

WENDY WALKER
NANCY S. JORDAN*
SANTO LOQUASTO
CHENAULT SPENCE

	Michele de la Reza	Scott Sharff	
Rebecca Stenn	Kimberly Chapman†	Carrie Nedrow	
Kirk Ryder	George Callahan	Duane Cyrus	

Tina Curran, Sarah Hedrick, Margaret Pihl
Karen Richards, Louisa Santarelli, Mia Seminoff

The Juilliard Dance Division gratefully acknowledges Mr. MacMillan's generous gift of *Concerto* for these performances.

*Juilliard Alumna

†1987 Princess Grace Foundation-USA Dance Scholar

DREAMS

Choreography (1961)
*Six Pieces for Large Orchestra, Opus 6, Nos. 4 & 5***
Brandenburg Concerto No. 1 BWV 1046
*Explorations***
Rehearsal Assistant
Lighting

ANNA SOKOLOV
ANTON WEBERN
JOHANN SEBASTIAN BACH
TEO MACERO
LORRY MAY
CHENAULT SPENCE

(Friday & Sunday)

Nancy Bannon, Steven Beckon, Eric Bradley,
Yoav Kaddar, Matthew Mohr, Henning Ruebsam

Lisa Baldyga, Steven Beckon

Yoav Kaddar

Amy Alt, Sarah Suatoni,
Fuensanta Gutierrez

Nancy Bannon, Eve Gibson◊

Henning Ruebsam

Rebecca Stenn, Wally Cardona

Entire Cast

(Saturday & Monday)

Nancy Bannon, Steven Beckon, Eric Bradley,
Yoav Kaddar, Matthew Mohr, Henning Ruebsam

Laura Staton, Eric Bradley

Matthew Mohr

Nanci Holden, Karen Richards,
Marisol Figuero

Nancy Bannon, Eve Gibson◊

Alexis Eupiere

Pamela Zaley, Scott Rink

Entire Cast

***Six Pieces for Large Orchestra, Opus 6, Nos 4 & 5* used by arrangement with European American Distributors Corporation, sole U.S. agent for Universal Edition, Vienna, publisher and copyright owner. *Explorations* is used with the composer's permission. The music for *Dreams* is recorded.

◊ Guest Performer

SERENADE

(First Movement)

Choreography (1934)

Serenade, Opus 48

(I. Pezzo in forma di Sonatina)

Staging

Rehearsal Director

Costumes

Lighting

GEORGE BALANCHINE

PETER ILYITCH TCHAIKOVSKY

VICTORIA SIMON

NANCY S. JORDAN*

KARINSKA

CHENAULT SPENCE

(Friday & Sunday)

Patricia McCarthy and Linda Fung

(Saturday & Monday)

Kimberly Chapman† and Margaret Pihl

Suzanne Auzias de Turenne, Tina Curran, Rachel Durham, Diana Fantano,

Sarah Hedrick, Karen Kroninger, Lauren McDonough, Cathy Minn,

Carrie Nedrow, Michele de la Reza, Karen Richards, Louisa Santarelli,

Mia Seminoff, Rebecca Stenn, Kelli Willoughby, Jane Youngberg

The Juilliard Dance Division gratefully acknowledges The George Balanchine Trust for its generous gift of *Serenade* for these performances.

The performance of *Serenade*, a Balanchine Ballet, is presented by arrangement with The George Balanchine Trust and has been produced in accordance with the Balanchine Style and Balanchine Technique Service standards established and provided by the Trust.

Costumes courtesy of SUNY Purchase Dance Division.

*Juilliard Alumna

†Princess Grace Foundation—USA Dance Scholar

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

OVER THE PAVEMENT

Choreography (1982)

Scherzo: Over the Pavements

The Pond

The Pond

Like a Sick Eagle

The See'r

A Lecture

The New River

The Swimmer

Evening

"Gyp the Blood" or Hearst!?! Which is Worst?!

Chromâtimelôdtune

Like a Sick Eagle

ELIOT FELD

Rehearsal Director

Costume Design

Original Lighting

Lighting Supervisor for this production

CHARLES IVES**

THOMAS LEMANSKI

WILLA KIM

ELIOT FELD

PETER HAUSER

George Callahan, Paul Dennis
Brian Hawthorne, Yoav Kaddar, Anthony Powell
Scott Rink, Jeffrey Schmidt

First Solo Anthony Powell
Second Solo Scott Rink
Third Solo Paul Dennis
Fourth Solo Yoav Kaddar

Set and costumes provided by the Feld Ballet.

***Scherzo: Over the Pavements*, "*Gyp the Blood" or Hearst!?! Which is Worst?! and The New River* used by arrangement with Peer International Corporation, Inc. publisher and copyright owner. *The Pond* used by arrangement with Mobart Music Publication. *Chromâtimelôdtune* used by arrangement with MJQ Music Company. *The See'r* and *Evening* used by arrangement with Associated Music Publishers Inc. *Like a Sick Eagle* and *The Swimmer* used by arrangement with Ives/Mercury Music Corporation.

The music for *Over the Pavement* is recorded.

IN CONCERT

Choreography (1977)
**Selections from *Il trovatore*, *La traviata*,
and *Les Vespres siciliennes***
Selections from *Faust*
Regisseur
Rehearsal Director
Costume Design
Costume Coordinator
Lighting

(Friday & Sunday)

Kimberly Chapman†

Suzanne Auzias de Turenne, Kirk Ryder
Margaret Pihl, Duane Cyrus

(Saturday & Monday)

Linda Fung

Karen Kroninger, Scott Sharff
Louisa Santarelli, Gouzhong Yin

DENNIS NAHAT*

GIUSEPPE VERDI

CHARLES GOUNOD

RONI MAHLER

NANCY S. JORDAN*

TOODIE WITTMER

TOM AUGUSTINE

CHENAULT SPENCE

ABOUT THE CHOREOGRAPHERS

The late GEORGE BALANCHINE was born in St. Petersburg, Russia, and began studying the piano at the age of five. Following his graduation from the Imperial Ballet School, he enrolled in the state's Conservatory of Music, where he studied piano and musical theory, including composition, harmony and counterpoint, for three years. Such extensive musical training made it possible for Balanchine as a choreographer to work intimately with a composer of such stature as Igor Stravinsky; the training also gave Balanchine the ability to make piano reduction of orchestral scores, a procedure which he practiced in preparation for new choreography. He came to the United States in 1933 at the invitation of Lincoln Kirstein following an early career throughout Europe. The first result of the Balanchine-Kirstein collaboration was the School of American Ballet, founded in 1934, a collaboration which was to change the face of American classical dance. In that same year Balanchine's first ballet in this country, *Serenade*, was choreographed. The New York City Ballet was established fourteen years later in 1948, where Balanchine served as artistic director choreographing the majority of the some 175 productions the company has introduced since its inception. He also choreographed numerous musical comedies, films and operas. In 1975 the French government proclaimed him a member of the Legion of Honor. He was also inducted into the Entertainment Hall of Fame in Hollywood and was presented with an award for Distinguished Service to the Arts by the National Institute of Arts and Letters. He was one of five recipients of the first Kennedy Center Honors in 1978 and was recipient of the Presidential Medal of Freedom in 1983. Mr. Balanchine died in 1983.

ELIOT FELD, a native of Brooklyn, New York, studied at the School of American Ballet, New Dance Group, High School of Performing Arts, and with Richard Thomas. At age 12 he performed at the Phoenix Theater and the Little Orchestra Society. At 16 he joined the cast of *West Side Story* and appeared as Baby-John in the movie version; on television, on the Gary Moore and Ed Sullivan shows; on Broadway, in *I Can Get It For You Wholesale*, and *Fiddler on the Roof*. Mr. Feld joined American Ballet Theatre in 1963. He choreographed his first ballet, *Harbinger*, in 1967, followed in the same year by *At Midnight*. He then choreographed *Meadowlark* at the Royal Winnipeg Ballet. In 1969 he founded the American Ballet Company which premiered *Intermezzo I* and *Cortege Burlesque*. He returned to American Ballet Theatre in 1971 and subsequently choreographed ballets for the London Festival Ballet, Royal Swedish Ballet, Royal Danish Ballet and the Joffrey Ballet. He has also created ballets for the National Ballet of Canada and the John Curry Skating Company. The Feld Ballet was founded in 1974 and since that time has premiered 34 of Eliot Feld's 54 ballets including: *Adieu*, *The Jig Is Up*, *Skara Brae* and *Embraced Waltzes*. The company tours extensively both nationally and internationally. In 1978, Eliot Feld founded the New Ballet School, associate school of the Feld Ballet.

KENNETH MACMILLAN was born in Dunfermline, Scotland. His early ballet training began with the Sadler's Wells (now Royal) Ballet School as a scholarship student. After completing his dance training, he became a founding member of the Sadler's Wells Theatre Ballet, a new company formed by Ninette de Valois. He gained his first dance experience at the Wells and then moved to Covent Garden. In 1952 he returned to the Wells, where his first ballet *Sonnambulism* was presented. Other major works presented at the Wells include *Laidurette*, *Romeo and Juliet*, and *The Invitation*. In 1966 Sir Kenneth was invited to direct the ballet company of the Deutsche Opera in West Berlin. It was here that he created the one-act ballet *Anastasia*, which was subsequently to become the third act of his full-length *Anastasia*. In 1970 he assumed the post of Director of the Royal Ballet and continued to choreograph for them as well as the Stuttgart Ballet, Covent Garden and American Ballet Theatre, where he is currently an artistic associate. *Mayerling*, first produced at Covent Garden in 1978, was the subject of a London Weekend Television film which won the 1978 music category of the Prix Italia — the first ballet ever to do so. Sir Kenneth received his knighthood in the 1983 Birthday Honours. He resides in London with his wife and daughter.

In Concert was first performed by Cleveland Ballet at the Hanna Theatre, February 1977.

*Juilliard Alumni

†Princess Grace Foundation—USA Dance Scholar

DENNIS NAHAT began training in Detroit at the age of 9 and continued his studies as a scholarship student in dance at The Juilliard School. There he developed under the guidance of some of the major figures in the dance world, including Martha Graham, José Limón, Antony Tudor and Louis Horst. Mr. Nahat has choreographed the Broadway, London and National tour productions of the Tony-award winning musical *Two Gentlemen of Verona*; for the Seattle Opera he choreographed *Tommy* starring Bette Midler. He has also choreographed and performed the ballet sequences in the film, *The Turning Point* and performed in Bob Fosse's *Sweet Charity*. He has choreographed major works for American Ballet Theatre, Royal Swedish Ballet and the London Festival Ballet, and has performed throughout the world with American Ballet Theatre and Joffrey Ballet. He came to Ohio in 1974 to co-found the Cleveland Ballet, which in 1986 emerged as the Cleveland San Jose Ballet. As Artistic Director of Cleveland San Jose Ballet, he has created such major works as *Celebrations and Ode*, *The Nutcracker*, *Coppelia*, *Quicksilver*, *Ontogeny*, *Suite Caractéristique* and *Some Times*. In addition to his duties with the dance company, Mr. Nahat is Artistic Director of the School of Cleveland Ballet and a trained musician, playing both the piano and viola.

ANNA SOKOLOV, a native of the Lower East Side, studied dance and theater at the Neighborhood Playhouse School of Theatre and was a member of the Martha Graham Company. In the 1930's she began presenting her own works with her own company, and subsequently founded companies in Israel and Mexico. Among her major collaborations are *Candide*, *Regina*, *Street Scene*, *Red Roses for Me*, and *Camino Real*. She was also choreographer for the debut performance of the American Dance Theater in 1964. She is recipient of the Brandeis Award of Brandeis University, the Tarbut Medal of the America-Israel Cultural Foundation, and the Dance Magazine Award. Recently, Ms. Sokolov was honored in a gala performance at the opening event of a three-day international conference and festival sponsored by the National Foundation for Jewish Culture, called "Jews and Judaism in Dance." Her "Short Lecture and Demonstration on the Evolution of Ragtime" was performed in January 1988 as part of "The Early Years" program of The Juilliard School's FOCUS! festival. She has taught at Juilliard since 1957.

ABOUT THE DANCE PROGRAM

The Juilliard Dance Division was established in 1951 by William Schuman during his tenure as president of the School. Under the guidance of Martha Hill, founding director of the Division, Juilliard became the first major teaching institution ever to combine equal dance instruction in both modern dance and ballet techniques, an idea that was considered heretical in its day. The program was a forecast of the future of dance in America, where ballet and modern dance companies routinely cross into one another's territory. Ms. Hill became Artistic Director Emeritus with the appointment of Muriel Topaz as director in 1985.

Graduates of the School have gone on to dance with virtually every established modern dance company and many ballet companies in the United States, and many others abroad. Juilliard graduates also are among the directors and administrators of respected companies, including the Cleveland, Hartford and Boston Ballets, José Limón, Paul Taylor, Crowsnest, Joffrey II, Pina Bausch, Caracas and Bat Dor.

The Dance Division offers a four-year course of study. Students may choose between pursuing a Bachelor of Fine Arts degree or a diploma. The core curriculum requires intensive technical study and performance in classical ballet and modern dance, and includes courses in repertory, pas de deux, pointe or men's class, dance composition, Labanotation, anatomy, dance history, stagecraft, production, music theory and keyboard studies. The facilities at Juilliard include four specialized performance halls, two-story dance studios, classrooms and teaching studios.

Each year the Dance Division presents two public concert series, performed by the students enrolled in the Division. These concert series feature major repertory works in addition to world premieres created for the School by noted choreographers, many of whom are Juilliard alumni.

Twelve dancers performing in this dance program will graduate in May. They are:

Lisa Baldyga	<i>Dreams</i>
Steven Beckon	<i>Dreams</i>
Kimberly Chapman	<i>Concerto, Serenade, In Concert</i>
Duane Cyrus	<i>Concerto, In Concert</i>
Diana Fantano	<i>Serenade</i>
Fuensanta Gutierrez	<i>Dreams</i>
Carrie Nedrow	<i>Concerto, Serenade</i>
Margaret Pihl	<i>Concerto, Serenade, In Concert</i>
Louisa Santarelli	<i>Concerto, Serenade, In Concert</i>
Scott Sharff	<i>Concerto, In Concert</i>
Laura Staton	<i>Dreams</i>
Sarah Suatoni	<i>Dreams</i>

The Juilliard School gratefully acknowledges the continued support of Radio City Music Hall Productions, which has helped sponsor the Spring Season of our Dance Division.

JUILLIARD SYMPHONY

Nina Crothers
Concertmaster
Robert Chen
Principal Second Violin
David Goldblatt
Principal Viola
Victor Lawrence
Principal Violoncello
Paul Whyte
Principal Double Bass

Violins
Lina Bahn
Sean Carney
Ju Eun Cho
Ariadne Daskalakis
Yun Jung Han
Anne Hirschl
Kunihiko Ishii
Nancy Jan
Byung Kim
Kyoung-Ah Kim
Miyo Kono
Miho Matsuno
Mee Young Paik
Meredith Rodig
Jung Won Shin
Maia Silberstein
Martin Valdes-Schack
Jessica Wakefield
Krzysztof Witek
Bernard Zinck

Violas
Arthur Dibble
Wayne Graham
Soo Kyong Kim
Bernice Wang
Kimberly Woodard
Stephen Werczynski

Violoncellos
Javier Arias
Robert Ekselmen
Jean Queyras
Paul Tseng

Double Basses
Janice Brine
Michael Jones
James Karrer

Flutes/Piccolo
Ashildur Haraldsdottir
Adria Sternstein
Claudia Walker

Oboes
Ann Lilya
Alexander Miller

Clarinets
Bohdan Hilash
Mary Young

Bassoons
John Ferrigno
Holly Hazlett

Horns
Gregory Evans
Peter Hensel
Kelly Offer
Audrey Springer

Trumpets
Robert Endicott
Jon Nelson

Trombones
Thomas Hutchinson
Kari Sundstrom

Bass Trombone
Chris Olness

Tuba
Walter Kantor

Percussion
Michael Sgouros
Gary Long

Harp
Sylvia Petri

JUILLIARD DANCE DIVISION

1987-88

Director
Artistic Director Emeritus
Assistants

MURIEL TOPAZ
MARTHA HILL
MARY CHUDICK
SHARON COOK
DIANA FEINGOLD

Juilliard Dance Ensemble Spring Season

Music Advisor
Orchestra Librarian
Recording Engineer

KENNETH FUCHS
DON JENNINGS
ROBERT TAIBBI

Members of the Faculty

CAROLYN ADAMS
JILL BECK
BLAKE BROWN
ALFREDO CORVINO
LAURA GLENN
WENDY HILTON
KAZUKO HIRABAYASHI
INDRANI
LINDA KENT
PAULINE KONER

JANE KOSMINSKY
GARY LUND
GLORIA MARINA
MICHAEL MAULE
GENIA MELIKOVA
DORIS RUDKO
JEANNE RUDDY
JANET SOARES
RISA STEINBERG
ETHEL WINTER

HECTOR ZARASPE

STAGE DEPARTMENT

ADMINISTRATIVE STAFF

Director CAROLYN HAAS
Assistant Director/Production Supervisor JOHN BRADY
Stage Communications & Intern Director HELEN TAYNTON
Business Manager LINDA BARRY
Department Assistant ANDREA CRAIG
Production Stage Manager PAT THOMAS

SHOP SUPERVISORS:

Technical Director FRANK SARMIENTO
Costume Supervisor THOMAS LANE PRAGER
Production Electrician JEAN WILLIAMS
Properties Supervisor D. ALIX MARTIN
Wig and Make-up Supervisor LAURA BLOOD

TECHNICAL STAFF:

Master Electrician GREG CLARK
Costume Shop Manager EMELLE HOLMES
Scene Shop Foreman LOU MILLER
Properties Shop Foreman KATE DALE
Wardrobe Supervisor EMILY OCKENFELS
Production Assistant RICHARD ROSS
Stage Managers ROSA JOSHI*, PATRICIA SARANIERO*
Costume Coordinator TOM AUGUSTINE, EMELLE HOLMES
Assistant Lighting Designer CLIFTON TAYLOR
Assistant Costume Coordinator PETER WHITE
Wig and Make-up Assistant SUSAN ARONOFF
Sound Supervisor ROBERT J. RICK, JR.
Scenic Charge D.L. BRYANT
Electricians DIANA ARECCO*, JULIAN DE LA PEÑA*
JOHN EBBERT, TIM FLANNERY, DOUG HAMILTON
PETER KATRIS, BOO RESILLEZ, HADLEY TAYLOR
Shop Carpenters ADAM ARDELLE, MICHEL BARREAU,
JOHN BARRICKLO, JENN BRANDT, DAVE COHEN, LORI J. JOACHIM,
PATRICK HOWARD, GLEN KAWAMOTO, REGAN KIMMEL,
TIM MCGILLICUDDY, TODD RUTT, STAN STAUFFER, LESTER L. ZEIDERS
Painters CARMENZA HINCAPIE*, ELIZABETH SAVERI*
Costume Staff ELISE ARAGON, ANNE DEVON CHAMBLESS, LEIGH DAILEY,
PATRICIA FARR, LILLIAN GLASSER,
CATHERINE HOMA-ROCCHIO, BARRY LINK,
CHRISTINE MOYES, ANN PAGE, CAROL SHERRY*,
CAROLE SNYDER*, THEODORE A. STARK*
Properties Craftspeople KARL BAUMANN, MARIANNE LONG*
JEFF SCHMIDT
Light Board Operator PETER KATRIS
Sound Board Operator DIANA ARECCO*
Stage Carpenter STAN STAUFFER
Wardrobe Crew ... ARNIE APOSTOL, GERALD CASEL, BARRY LINK, ANN PAGE, MELISSA WYNN
Wig and Make-up Crew MERAV BEN AVI, NADINE MOSE, ANN PAGE, JOY PRIGNON
Assistant Sound CARIN FORD*

*Stage Department Production Intern

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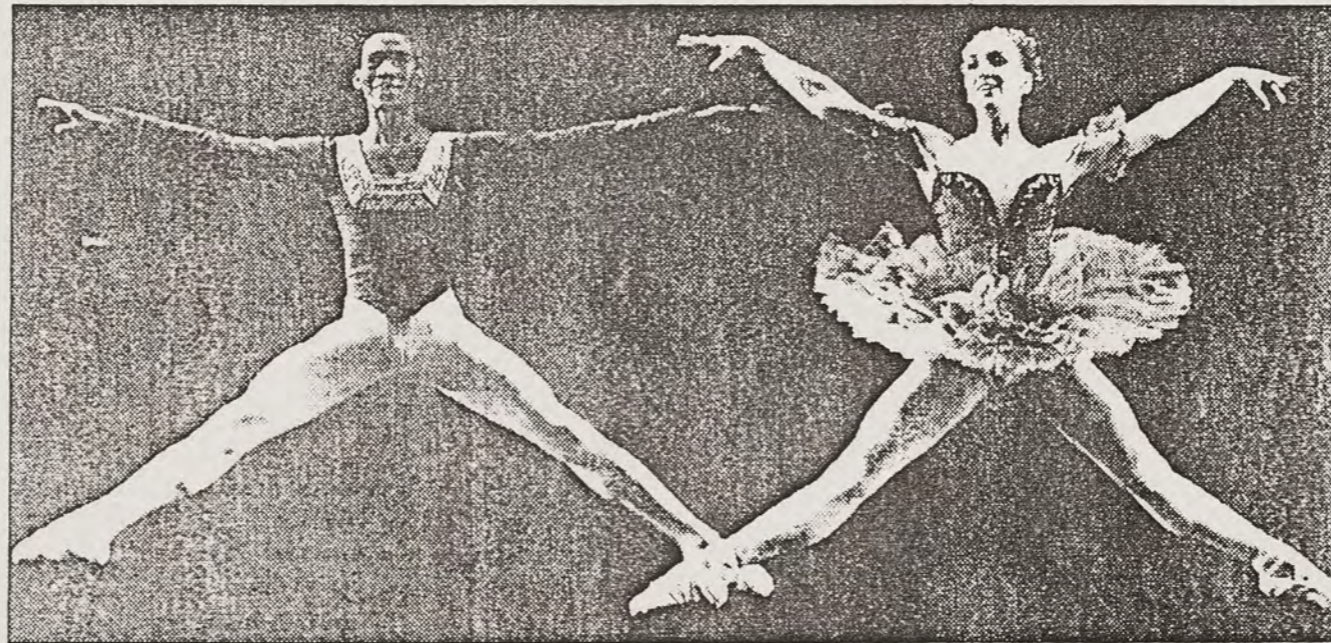
Students From Juilliard Present a Mixed Bill

By JENNIFER DUNNING

The Juilliard School Dance Division's annual performances are a time-honored tradition in New York. But this spring's program, seen Friday night at the Juilliard Theater, did not live up to that tradition. Most of the dances were familiar works and offered little sense of any potential professionals in the Juilliard Dance Ensemble, which is made up of advanced Juilliard dance students.

A strong performance of Eliot Feld's "Over the Pavement," set to music by Charles Ives, was the evening's high point. A dance for the lost boys of urban life in the 1980's, the piece has a coolly seething sensuality that the cast of seven men caught vividly. There was even a trace of break-dancing to the first solo as performed, sizzlingly, by Anthony Powell. The fine cast was completed by Scott Rink, Paul Dennis, Yoav Kaddar, George Callahan, Brian Hawthorne and Jeffrey Schmidt. Thomas Lemanski served as rehearsal director.

That bit of personal interpretation testified, it would seem, to the regenerative powers of the dance. A performance of Anna Sokolow's "Dreams," set to bursts of music by Webern, Bach and Teo Macero, did not look so fresh. Part of the problem was that the dancers brought authority but not experience to the starkly dramatic piece. But this series of vignettes filled with hopeless falls and lonely standing figures looked, at worst, like a parody of Miss Soko-



Martha Swope Associates/Rebecca Leshner

Duane Cyrus and Margaret Pihl performing "In Concert."

low's choreographic style.

The good cast included Lisa Baldyga, Steven Beckon, Mr. Kaddar, Amy Alt, Sarah Suatoni, Fuensanta Gutierrez, Nancy Bannon, Henning Ruebsam, Rebecca Stenn, Wally Cardona and Eve Gibson, an eloquent child performer. The rehearsal director was Lorry May.

It was overambitious to include three ballets in the program. The dancing throughout was undistinguished, with the performers' feet looking surprisingly anstylish. But some qualities stood out. The first

movement of Kenneth MacMillan's "Concerto" was led by Michele de la Reza, notable for her elegant ports de bras, and by Scott Sharff, a dancer with a spacious attack. Linda Fung led the first movement of George Balanchine's "Serenade," along with Patricia McCarthy, with an interestingly elegiac air.

The performance of "In Concert" grew a good deal more certain by the bravura finish of the ballet, a dessert of a dance choreographed by Dennis Nahat, an alumnus of the school and the director of the Cleveland Ballet.

Set to music by Verdi and Gounod, the piece was performed by Kimberly Chapman, with Suzanne Auzias de Turenne and Kirk Ryder, and Margaret Pihl and Duane Cyrus. The women turned well and the men jumped buoyantly here.

Nancy Jordan served as rehearsal director for these three pieces. The excerpt from "Serenade" was staged by Victoria Simon. The live accompaniment was provided by the Juilliard Symphony, conducted by Don Jennings. For "Concerto," Candice Bawcombe was the piano soloist.

Juilliard troupe's fitful 'Dreams'

By CLIVE BARNES

THE Juilliard Dance Ensemble is a sometime troupe consisting of dancers from the Juilliard School's famed Dance Division, which provides at least two series of performances every year at the delightful Juilliard Theater.

The latest series had five works — or, in two instances, bits of works — by five very distinguished choreographers, George Balanchine, Anna Sokolow, Sir Kenneth MacMillan, Elliot Feld and Dennis Nahat.

Unfortunately, this time around, the choreographers

DANCE review

so out of kilter that it completely dissipated the ballet's proper intensity.

Dreams have to be handled with care, but so also does classic choreography, particularly familiar classic choreography, which must be provided with proper nuance as well as correct outline.

An excerpt from MacMillan's "Concerto" (led with decent aplomb by Michele de la Reza and Scott Sharff) and another excerpt from Balanchine's "Serenade" (a work surely best left to the School of American Ballet) were both disappointing.

Far better — indeed the best thing on a decidedly uneven program — was Thomas Lemanski's staging of Feld's "Over the Pavement."

This terrifying picture of an urban youth gang — it makes those earlier denizens of "West Side Story" seem like Boy Scouts — struck to the heart of the dancers, and their pulsating, rhythmic performances exactly caught the correct choreographic pulse.

The four solo roles — each one demanding considerable virtuosity and, even more, projection — were all finely given by Anthony Powell (probably the best of the quartet), Scott Rink, Paul Dennis and Yoav Kaddar.

Dennis Nahat's "In Concert," a work new to me, was originally created for Nahat's Cleveland Ballet in 1977. Set to an odd selection of operatic chestnuts plucked out of the fires of Verdi and Gounod, it looks like a showpiece with very little worth showing.

However, its five dancers coped with its considerable technical demands with a certain resourcefulness, and among the cast, Linda Fung and Gouzhong Yin looked particularly adept.

The Juilliard Ensemble has given us happier occasions, and will certainly do so again. Especially if it watches its programming to see that the demands made by the works presented are appropriate to the dancers having to meet them.

Dreams have to be handled with care, but so also does classic choreography.

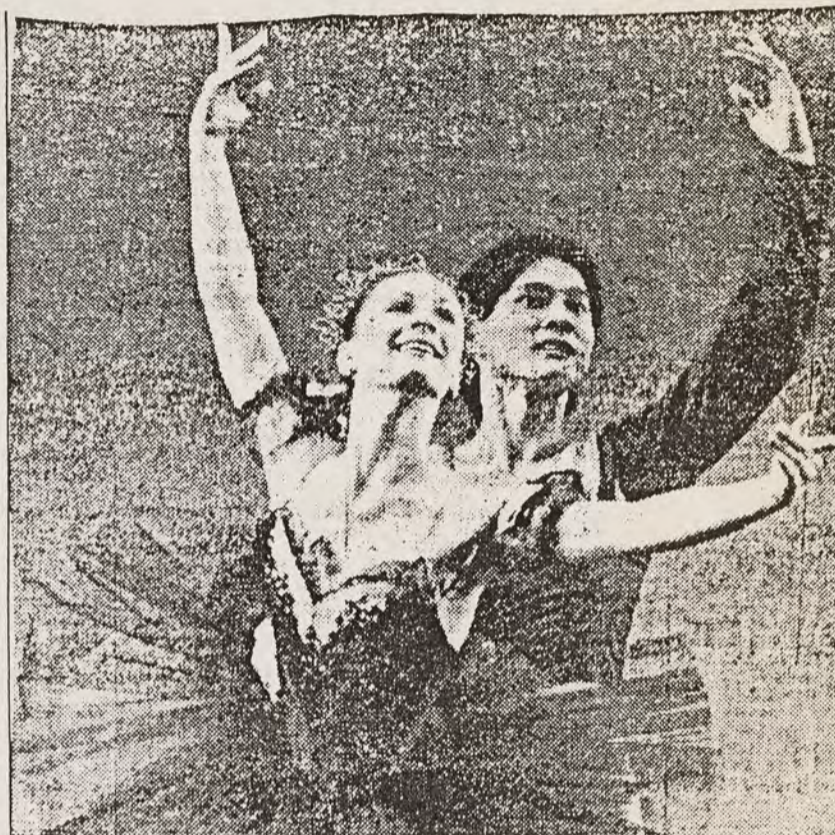
were more distinguished than the performances.

To a large extent, this was due to some unfortunate programming choices. Take, for example, Sokolow's "Dreams." This is a work of unremitting expressionism — the dreams are Kafkaesque nightmares, and they might well belong to the inhabitants of that other seminal Sokolow work of pathological alienation, "Rooms."

"Dreams" was created in 1961, and my guess is that it had been strongly, if unexpectedly, influenced by Balanchine's 1954 work, "Ivesiana."

When "Dreams" was first performed, it had a cast of seasoned dancers, naturally accustomed to the very special demands of Sokolow's essentially dramatic dance statement.

With Juilliard's young dancers, however carefully coached, even the shape of their bodies — the original dancers had the psychic weight of maturity — seemed wrong. And the total effect, always hairsbreadth-balanced in a Sokolow work, proved



TECHNICAL TOUCH: Juilliard Ensemble dancers Loui Santarelli and Gouzhong Yin performing "In Concert."

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THE JULLIARD SCHOOL

INTER-OFFICE MEMORANDUM

To: Dance and Academic Faculty Date: April 4, 1988
From: Muriel Topaz
Subject: Lincoln Center

The following students are touring with The Juilliard Dance Ensemble for the Lincoln Center Student Program.

Three Duets - April 21, 22 - Cast A

Women

Lisa Baldyga
Louisa Santarelli

Men

Paul Dennis
Scott Sharff

Three Duets - April 25, 26, 27, 28, 29 - Cast B

Karen Kroninger
Pamela Zaley

Harry Damas
Owen Taylor

Cross Cultural - April 26, 27, 28, 29 - Cast B

Amy Alt
Sarah Hedrick
Rebecca Lazier
Patricia McCarthy
Melissa Wynn

Alexis Eupierre
Matthew Mohr
Ronald Wright

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

Thank you.

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DANCE EVENT VII

Thursday, April 21, 1988

Studio 320 and 321

5:30 - 7:00 pm

Dance Studies from the Composition Classes of

Doris Rudko
Janet Soares

Repertory from the Class of

Ethel Winter

Students' Independent Projects

Faculty, Students and Friends Invited

- No Tickets Needed -

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THE JUILLIARD SCHOOL
DANCE DIVISION

DANCE EVENT VII

Thursday, April 21, 1988
5:30 - 7:00 pm
Studios 320 and 321

Studio 320

- From Ethel Winter's Modern Repertory Class -

APPALACHIAN SPRING

Choreography
Staged by
*Music

Martha Graham
Ethel Winter
Aaron Copeland

Sally Taylor Sullivan

- Independent Project -

PLAYING TO AN AUDIENCE OF ONE

Choreographed and Danced by
*Music

Yoav Kaddar
"Loss of Love"
Henry Mancini

Move to Studio 321

- Independent Project -

FOUR WOMEN

Choreography
*Music

Brian Hawthorne
Nina Simone

Marisol Figueroa, Micah Lewis, Kelli Willoughby, Melissa Wynn

*Recorded Music

- From Doris Rudko's First Year Dance Composition Class -

Assignment: Choreographing to Music
(The choreographers were free to choose their own music)

Untitled

Choreographed and Danced by
*Music

Marc Kenison
Scott Joplin

Laisser-Faire

Choreographed and Danced by
*Music

Laura Doughty
Andreas Vollenweider

Nocturne

Choreographed and Danced by
*Music

Gerald Casel
Art of Noise

Cuba

Choreographed and Danced by
*Music

Kelli Willoughby
Art of Noise

Untitled

Choreographed and Danced by
*Music

Sui Fai Pun
"Winterrise"
Franz Schubert

"Don't Look I'm Surfin'"

Choreographed and Danced by
*Music

Christine Carter
REM

- From Ethel Winter's Modern Repertory Class -

NIGHT JOURNEY

Choreography
Staged by
*Music

Martha Graham
Ethel Winter
William Schuman

Nancy Bannon, Heather Egan, Nanci Holden, Micah Lewis
Patricia McCarthy, Elizabeth McPherson, Sally Taylor Sullivan

-Independent Project -

NIGHTMARE

Choreographed and Danced by
*Music

Yoav Kaddar
"Pressure"
Billy Joel

*Recorded Music

- Independent Project -

PIECE FOR TAPE MANIPULATION/CONVERSATION WITH MY MENTOR

Music and Text by

Tony Powell

Tony Powell and Carol Cook

** STAGE MANAGERS **

Brian Hawthorne
Ronald Taylor

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DANCE EVENT VII

Thursday, April 21, 1988

Studio 320 and 321

5:30 - 7:00 pm

Dance Studies from the Composition Classes of

Doris Rudko
Janet Soares

Repertory from the Class of

Ethel Winter

Students' Independent Projects

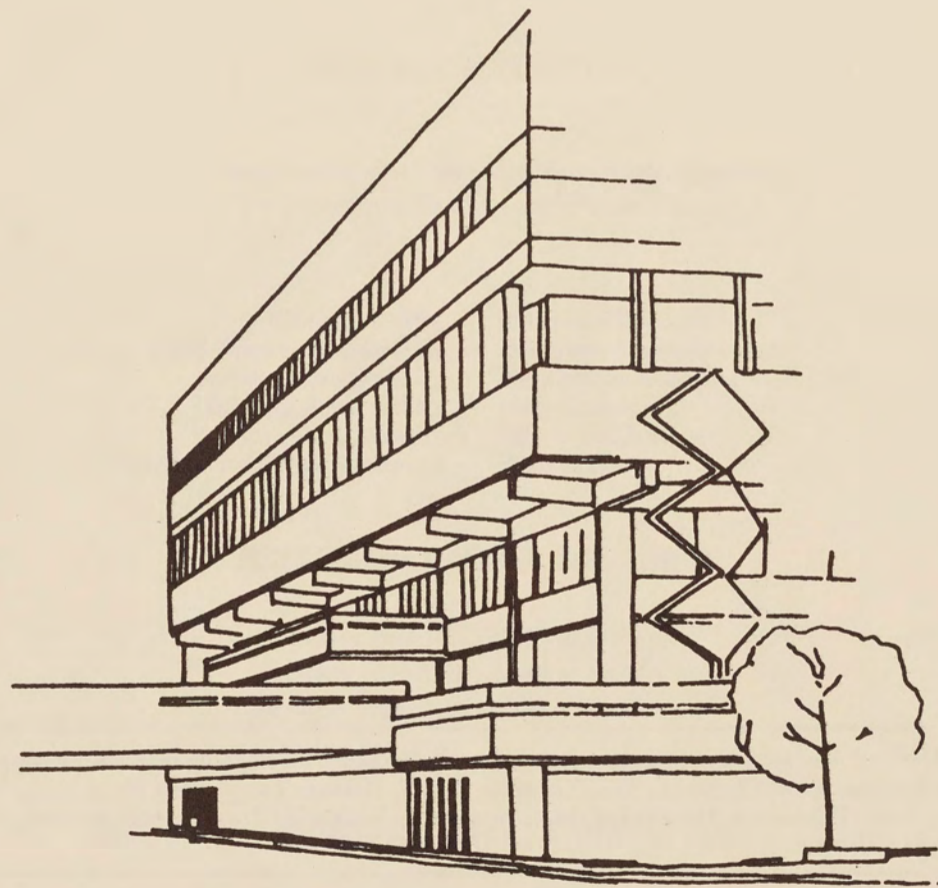
Faculty, Students and Friends Invited

- No Tickets Needed -

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1987 — 1988 Season

THE JUILLIARD SCHOOL



The Juilliard School

presents the

Juilliard American Opera Center

in

A MIDSUMMER NIGHT'S DREAM

Opera in three acts

by

BENJAMIN BRITTEN

Libretto adapted from William Shakespeare
by Benjamin Britten and Peter Pears

Conducted by	RAYMOND HARVEY
Staged and Choreographed by	DOROTHY FRANK DANNER
Scenery designed by	FRANCO COLAVECCHIA
Lighting designed by	JOHN GLEASON
Costumes by	THOMAS L. KELLER
Production Stage Manager	PAUL L. KING

JUILLIARD CHAMBER SYMPHONY

Friday, April 22, 1988 at 8:00 p. m.
Sunday, April 24, 1988 at 3:00 p. m.
Tuesday, April 26, 1988 at 8:00 p. m.

The Juilliard Theater
155 West 65th Street

The Juilliard American Opera Center gratefully acknowledges the ongoing scholarship support given by Mrs. Janet Chamock, Mrs. Theodore Jacoff, Herman Lowin, Ben Meiselman, National Music Publishers Association, Inc., New York Community Trust, Leontyne Price, and Kathryn S. Wagner.

The Faeries

Oberon, *the Faerie King*
Tytania, *his Queen*

Puck, *in Oberon's service (speaking)*

Cobweb
Peaseblossom
Mustardseed
Moth

} *in Tytania's service*

The Changeling Boy

The Lovers

Lysander
Demetrius
Hermia, *in love with Lysander*
Helena, *in love with Demetrius*

} *rivals for the
love of Hermia*

The Rustics

Bottom, *a weaver (Pyramus in the play)*
Quince, *a carpenter, producer of the play*
Flute, *a bellows-mender (Thisbe in the play)*
Snug, *a joiner (Lion in the play)*
Snout, *a tinker (Wall in the play)*
Starveling, *a tailor (Moonshine in the play)*

The Court

Theseus, *Duke of Athens*
Hippolyta, *the Amazon Queen,
betrothed to Theseus*

Attendants: Charles Campo, Pedro Antonio Colón, Doug O'Connor, Steven Simring

The Juilliard School Pre-College Children's Chorus

Seung Youn Chae, Ara Glenn-Johanson, Yoon-Kyung Kwon, Austin Lee, Yuki Negishi,
Eugene Park, Kira Simring, Shih-hung Young, Sylvia Yue

Rebecca Scott, Director

David Shillieto, Assistant Conductor and Pianist

Act One: The Wood
 Act Two: The Wood
 Act Three: The Wood and Theseus' Palace

There will be two fifteen-minute intermissions.

A Midsummer Night's Dream is presented by arrangement with Boosey and Hawkes Inc.,
publisher and copyright owner.

Ensemble faerie costumes courtesy of the Glimmerglass Opera,
as designed by Mr. Gregory Barnes.

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

April 22, 26

CHRISTOPHER JENKINS
ANGELA NORTON (4/22)
REBECCA KWART (4/26)
DON JOHANSON
CAROL CHICKERING
RUTH CUNNINGHAM
SHERRI PHELPS
CYNTHIA WUCO
LIZA LEVINSON

SALVATORE CHAMPAGNE
JEFFREY MORRISSEY
PEIWEN CHAO
ANGELA RANDELL

KURT LOFT WILLETT
KENNETH CHURCH
FRANCIS PORRETTA
VALENTIN PEYTCHEV
ROGER KEIPER
DAN SUTIN

SCOTT WILDE
JANE GILBERT

April 24

CHRISTOPHER JENKINS
WON-JUNG KIM
OWEN TAYLOR
CAROL CHICKERING
RUTH CUNNINGHAM
SHERRI PHELPS
SOO JUNG PARK
LIZA LEVINSON

JIANYI ZHANG
JOHN HANCOCK
HELEN YU
SUSAN ROSENBAUM

BRIAN MATTHEWS
KENNETH CHURCH
FRANCIS PORRETTA
VALENTIN PEYTCHEV
ROGER KEIPER
ADAM HARRIS

SCOTT WILDE
SOFIA NYBLÖM

SYNOPSIS

ACT I

In a wood near Athens, Oberon, King of Fairies, quarrels with Tytania, his Queen. Her affection for an Indian boy has aroused Oberon's jealousy. When she refuses to surrender the lad, he enlists the mischievous Puck in a plan to punish her. He instructs this sprite to procure an herb which, when rubbed on the eyes of a sleeper, causes amorous passion for the first creature seen. Hermia and Lysander, a young Athenian couple, now enter. Their love having been forbidden by her father, they have eloped from the city. No sooner do they pass from sight than a second pair of Athenians comes upon the scene. Demetrius is pursuing Hermia, whose father has promised her to him, while Helena follows out of unrequited love for Demetrius. Oberon, overhearing and moved by her plight, instructs Puck to use the magic herb to instill in Demetrius love for Helena.

A group of rustics gathers to plan the performance of a play at the wedding of Duke Theseus in Athens. Bottom, the weaver, is assigned the part of Pyramus. Hermia and Lysander, weary and lost, lay down to sleep, and Puck mistakenly brushes Lysander's eyes with the herb. Lysander wakes to the sight of Helena and immediately professes his love, which she takes as mockery. Hermia then wakes, frightened to discover herself alone. Tytania, however, finds a bower and falls asleep, and Oberon anoints her eyes with the herb.

ACT II

The rustics rehearse their play, and Puck, for sport, magically changes Bottom's head to that of an ass. His companions flee in terror, but Tytania wakes and, under the influence of the herb, dotes on him. Hermia enters with Demetrius, whom she suspects of having killed Lysander, and when she flees, Demetrius lies down to rest. Oberon realizes Puck's error and rubs the herb on Demetrius' eyes. Waking just as Helena appears with Lysander, Demetrius also declares his love for her. Helena, now wooed by both males, is convinced that they are merely sporting with her. Hermia, entering to find Lysander with the others, is equally chagrined at his change of heart. The ensuing quarrel threatens to grow violent, but Oberon has Puck use his magic to lead the four astray and induce them to sleep. He then administers an antidote to Lysander's eyes, correcting the effect of the love herb.

ACT III

Oberon comes upon Tytania in the arms of the ass-headed Bottom. Taking pity on her, he releases the spell and wakes her. The four Athenians also wake, with Lysander's love for Hermia restored but Demetrius' for Helena still intact, convinced that they have experienced a strange dream. That also is Bottom's conclusion upon rising from his sleep and rejoining his friends. All return to Athens, where Duke Theseus allows the couples to be wed in the ceremony marking his own marriage to Hippolyta. The rustics perform their play at the wedding feast, and after all repair to bed, the fairies enter and bless the house.

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ABOUT THE ARTISTS

RAYMOND HARVEY (*Conductor*) was appointed Music Director of the Springfield, Massachusetts, Symphony in March 1986, and began his duties there in the 1986-87 season. A former Associate Conductor of the Buffalo Philharmonic, Mr. Harvey has also conducted the New York Philharmonic in Lincoln Center's Avery Fisher Hall. Other highlights of his 1987-88 season include a return engagement with the Detroit Symphony and an appearance with the Tucson Symphony, in addition to his many duties in Springfield.

In 1980, Mr. Harvey was appointed Exxon/Arts Endowment Conductor of the Indianapolis Symphony, a position he held for three years. His active schedule has included appearances with the Cleveland Orchestra, Los Angeles Philharmonic, Rochester Philharmonic and the American, National and Denver Symphonies.

Equally acclaimed for his work in opera, Raymond Harvey served as Music Director of Texas Opera Theater, an affiliate of the Houston Grand Opera, where he conducted numerous tour performances of such works as Puccini's *Madame Butterfly* and Mozart's *Così Fan Tutte*. Additionally, he served as Associate Conductor of the Des Moines Metro Opera and led performances of Offenbach's comic opera *The Grand Duchess of Gerolstein* for Houston Grand Opera.

DOROTHY FRANK DANNER (*Stage Director and Choreographer*) began her directing career in 1979, after concluding a successful performing career which included a dozen Broadway shows, ranging from *Once Upon a Mattress* with Carol Burnett to a leading role in Michael Bennett's *Ballroom*. Her first major directing assignment was *The Merry Widow* with the Lake George Opera Festival, and since then she has staged or choreographed opera, operetta, musicals and plays for Houston Grand Opera, Greater Miami Opera, Washington Opera, Opera Company of Philadelphia, Pennsylvania Opera Company, as well as with the companies of Hawaii, Edmonton, Cleveland and the Glimmerglass Opera in Cooperstown, New York. This summer Mrs. Danner will stage *The Grand Duchess of Gerolstein* in the new Glimmerglass Opera House for that company. Later in the season she will return to Cleveland to direct Bizet's *The Pearl Fishers* and to Hawaii for *The Merry Widow*. She will also stage her first *Daughter of the Regiment* for New Orleans Opera and, one of her favorites, *Die Fledermaus* for Opera Carolina in Charlotte. Formerly an instructor at the Curtis Institute of Music in Philadelphia, Mrs. Danner has also taught with several major apprentice artist programs, including those in Chautauqua and Lake George. She is at present on the faculty of the Juilliard American Opera Center.

FRANCO COLAVECCHIA (*Scenic Designer*) Mr. Colavecchia's credits include scenic and costume work in opera, regional theater and on Broadway; in Europe, the U.K., Canada and Ireland. Highlights of his recent career have been *Casanova* and *Carmen* at the New York City Opera, *Rinaldo*, *Hansel & Gretel*, and *Treemonisha* for the Houston Opera as well as *Treemonisha* at New York's Uris Theater; and in the United Kingdom at the Edinburgh Festival, the Oxford Playhouse Company, and the Jeannetta Cochrane Theatre, London. He was Director of Design and Production for the Philadelphia Opera Company for three years. Regional work includes designs for the Loeb Drama Center, the Missouri Repertory, the Williamstown Theatre Festival and The Acting Company. Awards include The Royal Society Award for Art and Industry, British Arts Council Artist in theatre, and The Associated Diffusion Television Award. Most recent work includes the set and costume design for *La Cenerentola* at the Music Center Opera in Los Angeles and the Juilliard American Opera Center's productions of *Jacob Lenz* and *Beatrice and Benedict* earlier this season.

JOHN GLEASON (*Lighting Designer*) has designed *Il Truttico*, *Il Don Giovanni*, *The Marriage of Figaro*, *Albert Herring*, *Amelia Al Ballo*, *Tamu Tamu*, *Jacob Lenz* and *Beatrice and Benedict* for the Juilliard American Opera Center. He designed *The Mikado*, last season's *Werther* and this season's *Die Zauberflöte* for the New York City Opera. Mr. Gleason has designed over ninety Broadway shows, including *The Great White Hope*, *Hello Dolly!*, *My Fair Lady*, *Two by Two*, *Over Here*, *The Royal Family*, *All Over Town*, and *Lorelei*. As resident lighting designer for the Repertory Theater of Lincoln Center, his designs over eight years have included *A Streetcar Named Desire*, *Twelfth Night*, *Enemies*, and *King Lear*. Opera credits include Staff Designer for the Dallas Opera, designing among others *Peter Grimes*, *Manon Lescaut*, *Macbeth*, *The Ballad of Baby Doe*, and *Der Rosenkavalier*. Additional credits include *Albert Herring*, *I Quattro Rusteghi* and *Le Nozze di Figaro*, *Boris Godunov* and *Adriana Lecouvreur* for the Miami Opera. Mr. Gleason is Master Teacher of Design at New York University's Tisch School of the Arts Design Department.

THOMAS L. KELLER (*Costume Designer*) designed the first revival of Kurt Weill's 1948 Musical *Love Life* for University Productions/University of Michigan this past April. Other credits include *Taming of the Shrew* and *Deathtrap* for Pennsylvania Stage Company, *The Sorrows of Stephen* for Dartmouth Repertory and *Falstaff* and *Turn of the Screw* for Eastman School of Music. Mr. Keller has also designed productions for Musical Theatre Works, Writers Theater, Bel Canto Opera, Maryland Public Broadcasting, and has supervised costumes for the film of John Irving's *Hotel New Hampshire*, Henson Associated Films' *Muppets Take Manhattan* and *Follow That Bird*. Last year Mr. Keller participated as one of the costume supervisors in *Liberty Weekend*, the 100th Birthday of the Statue of Liberty. Mr. Keller's most recent work was seen in this season's *Jacob Lenz* and *Beatrice and Benedict* for the Juilliard American Opera Center.

PAUL L. KING (*Production Stage Manager*) has stage managed for the New Orleans Opera, the Long Beach Opera, the Nashville Symphony Opera, Curtis Institute of Music, and the Opera Ensemble of New York. In addition, Mr. King has spent three seasons with the Chautauqua Opera as assistant stage director and directs in the Chautauqua Opera's Apprentice Singers Program. Other credits include directing for Manhattan School of Music Preparatory Division operas and assistant stage director for several Juilliard American Opera Center productions, notably Britten's *Albert Herring* under the late Cynthia Auerbach and Gian Carlo Menotti's *Tamu-Tamu* and *Amelia al Ballo*. Mr. King again joined Mr. Menotti as Production Stage Manager for the Fiftieth Anniversary Gala performance of *Amelia Goes to the Ball* (together with *The Medium*) at the Philadelphia Academy of Music. As resident Production Stage Manager for the Juilliard American Opera Center this year, he was responsible for the New York premiere of *Jacob Lenz* and the recent production of Berlioz' *Beatrice and Benedict*.

REBECCA SCOTT (*Director, Children's Chorus*) graduated from the Eastman School of Music where she studied piano, voice, and conducting. She received her Master of Science degree from The Juilliard School, and has been the recipient of numerous awards including the Frank Damrosch Prize, a Ford Foundation Teacher's Fellowship, and the Gramma Fisher Foundation Award. With extensive experience as teacher, administrator, vocal coach, choral conductor, and lyric soprano, she has been on the faculty of The Juilliard School since 1969, supervises the ear-training department of the Pre-College division, and has developed and continues to conduct the Pre-College choral program. She is the director of the Juilliard Singers, the Philip Morris Chorale, and the Cantabile Chamber Chorale. Ms. Scott performs regularly as a member of The Twentieth Century Music Group.

The Juilliard American Opera Center is a full scholarship program providing young singers with performance experience and advanced training before the beginning of full-time careers in opera. Enrollment is gained through competitive auditions. Those accepted work with members of the Juilliard American Opera Center's voice, coaching, acting and dance faculty, as well as with noted guest conductors, stage directors and choreographers. The Opera Workshop, with the same faculty, serves as a training ground for the Juilliard American Opera Center.

ABOUT THE ARTISTS (continued)

Members of the Cast

SALVATORE CHAMPAGNE (*Lysander*) holds a Bachelor of Music degree from the Oberlin College-Conservatory of Music and is currently in the master's program at The Juilliard School. His roles include Tamino in *The Magic Flute*, Eros in *Eros and Psyche*, Fenton in *Falstaff* and Fiorentino in *Street Scene*. Mr. Champagne was an Apprentice Artist in 1984 with the Santa Fe Opera, where he appeared in the American Premiere of Henze's *We Come To The River*, a Studio Artist with the Central City Opera in 1985, a 1986 Vocal Fellow at the Tanglewood Music Festival, and this past summer an Opera Fellow at the Aspen Music Festival, where he performed the role of Don Ramiro in *La Cenerentola*. He also sang the role of Male Chorus in Britten's *The Rape of Lucretia* at the Aldeburgh Festival in England last summer. For the Juilliard American Opera Center, he has been seen as Don Curzio and Basilio in *The Marriage of Figaro*, and in the title role of Britten's *Albert Herring*. He is the recipient of the Mary E. Birsh Scholarship in Opera.

PEIWEN CHAO (*Hermia*) received a Bachelor of Music degree from San Francisco State University in 1983 and a Master of Music degree in 1987 from The Juilliard School. She has sung with the West Bay Opera of San Francisco as Giovanna in *Rigoletto* and Alisa in *Lucia Di Lammermoor*. A member of the Juilliard American Opera Center since 1984, she has appeared in *Il Tabarro*, *Suor Angelica*, *A Postcard From Morocco*, *The Marriage Of Figaro*, and in *Tamu-Tamu*. With New Jersey Opera Classics, she has sung the roles of Marcellina in *Le Nozze di Figaro* and Mercedes in *Carmen*. Currently a doctoral student at Juilliard and member of the Young Artists Program of the Juilliard American Opera Center, she was selected for master classes given by Leontyne Price and Sherrill Milnes.

CAROL CHICKERING (*Cobweb*) holds a bachelor's degree in psychology from Amherst College and is currently in the Master of Music program at Juilliard. A member of the Juilliard American Opera Center's Opera Workshop, she is the recipient of numerous awards, including the second prize in the New England Young Singers' Competition, the Edward Poole Lay Fellowship and the Satterlee and Dreyfus Scholarships at The Juilliard School. While at Amherst she was chosen as soprano soloist for the premiere of Tania French's *Oread*.

KENNETH CHURCH (*Quince*) is from Wisconsin, where he studied vocal music and theater at the University of Wisconsin and later at the California State Long Beach Opera Program before coming to the Juilliard American Opera Center this year. Among his roles are Polyphemus in Handel's *Acis and Galatea*, Mr. Peachum in Britten's *Beggar's Opera*, Angelotti in Puccini's *Tosca*, Balthazar in Menotti's *Amahl and the Night Visitors*, Don Basilio in Rossini's *The Barber of Seville*, and Colline in Puccini's *La Boheme*. He appeared in the Juilliard American Opera Center's recent production of *Jakob Lenz*. Enrolled in the Juilliard Professional Studies program, he is a grantee of the Judith and Bernard Heidenfeld Fund.

RUTH CUNNINGHAM (*Peaseblossom*) received her Bachelor of Music and was graduated cum laude from Bowling Green State University. She is currently in the Master's program at Juilliard as a member of the Opera Workshop. Her roles include Nella in *Gianni Schicchi*, the Monitor in *Suor Angelica*, Hansel in *Hansel and Gretel* and Melide in *L'Ormino* for the Bowling Green Opera Theater. Miss Cunningham has attended the Chautauqua, Aspen, and Lake George Summer Music Festivals and is the recipient of numerous awards, including the Max Dreyfus and P.J. Hoyland Scholarships at Juilliard. Miss Cunningham appeared last year as Cis in Britten's *Albert Herring*.

JANE GILBERT (*Hippolyta*) is from Philadelphia, and attended Pennsylvania State University before entering The Juilliard School, where she is completing her Bachelor of Music degree in Voice. Last season she made her Juilliard American Opera Center debut as L'amica in *Amelia Al Ballo*. At the Aspen Opera Theater Center, where she was a winner of an Aspen Music Festival Scholarship, she has appeared as Zita in *Gianni Schicchi*, the Third Lady in *The Magic Flute*, and Mother Goose in *The Rake's Progress*. Miss Gilbert is winner of the Penn State Young Artist Concerto Competition and was a finalist in the Concerto Soloist of Philadelphia Young Artist Competition. She was Ursula in the recent American Opera Center production of *Beatrice and Benedict*.

JOHN HANCOCK (*Demetrius*) is a native New Yorker who received his Bachelor of Arts degree in French Literature from Occidental College in Los Angeles. His roles include Morales in *Carmen* and Marcello in *La Boheme*, which he performed with the New York Grand Opera in 1985. In 1986 he was soloist with the Flanders Festival in Belgium, where he was a member of the European Center for Opera. This year he was a recipient of an Aspen Opera Theater Center Fellowship and appeared as Trulove in a production of *The Rake's Progress*. Mr. Hancock was also a winner in the Zachary Society Auditions. Presently a member of the Juilliard American Opera Center, he was last seen as Don Pedro in *Beatrice and Benedict*.

ADAM HARRIS (*Starveling*) is from Virginia. He attended the University of Texas and is currently in the Opera Workshop at The Juilliard School. In 1985 he was the First Prize Winner in the Texacoma NATS Auditions and appeared as Papageno in *The Magic Flute* with the Nacaogdoches Repertory Opera. This past summer he was a member of the Chautauqua Opera Studio. A recipient of an Anna Schoen-Rene Fund grant at Juilliard, Mr. Harris makes his Juilliard American Opera Center debut in this role.

CHRISTOPHER JENKINS (*Oberon*) makes his Juilliard American Opera Center debut as a guest artist in this role. Mr. Jenkins' countertenor repertoire includes chamber music, opera and particularly oratorio, and ranges from baroque to contemporary music. He has been soloist with groups such as the Saint Paul Chamber Orchestra, the Boston Cecilia Society, the Bach Chamber Players of St. Paul, the Santa Cruz Baroque Festival and the Minnesota Chorale and Orchestra, as well as being featured on Minnesota Public Radio. He was twice a Fellow with the Aspen Music Festival, and performed Oberon with the Aspen Festival Opera Theater and Orchestra. Other awards have come from the National Association of Teachers of Singing, the Schubert Club and the University of Massachusetts, where he is completing his master's degree this year and is a teaching assistant in the Music Department.

DON JOHANSON (*Puck*) has been thoroughly trained in the styles of every choreographer on Broadway as a founding member of Lee Theodore's American Dance Machine. As a choreographer he staged the original off-Broadway production of Sondheim's *Marry Me a Little* and several television and industrial shows. He has most recently been seen on Broadway as Mr. Mistoffelees in *Cats*, and before that as Tom Thumb the Great in Henry Fielding's *Tom Thumb* and Nano in *Volpone* at the Soho Rep. He has done national tours in *Barnum*, *A Chorus Line*, *West Side Story* and *Woman of the Year*, and makes his Juilliard American Opera Center debut as a guest artist in this role.

ROGER KEIPER (*Snout*) attended Florida State University and the Burt Reynolds Institute for Theatrical Training before joining the Juilliard American Opera Center this year. His acting teachers included Uta Hagen and Charles Nelson Reilly. He had a seven-year career in regional theater, musical comedy, film and television before turning to the serious study of opera two years ago. Locally, he has been heard as Cavaradossi in the Tri-State Regional Opera's production of *Tosca*, Fenton in Vaughan Williams' *Sir John In Love* with the Bronx Opera, and Donald in Douglas Moore's *Gallantry* with the American Chamber Opera. Among his awards are Third Prize in the National Association of Arts and Letters Competition and Third Prize in the Music Guild of Boca Raton Competition in 1987. Mr. Keiper makes his Juilliard American Opera Center debut in this role.

WON-JUNG KIM (*Tytania*) received her Bachelor and Master of Fine Arts degrees from the California Institute of the Arts, where she appeared as Ida in *Princess Ida*, Galatea in *Acis and Galatea*, and Cherubino in *The Marriage of Figaro*. Other roles include the Dew Fairy in *Hansel and Gretel* with the Los Angeles Guild Opera Company, Olga in *The Duchess of Gerolstein* with the Euterpe Opera Company, and Susanna in *The Marriage of Figaro* at the University of Southern California. She has appeared in concert with the Los Angeles Philharmonic Institute Orchestra, the Korea Philharmonic Orchestra, and the Brentwood Westwood Symphony. Miss Kim is in the Advanced Certificate Program at The Juilliard School, a member of the Opera Workshop, and holds the Franz Bibo Memorial Scholarship. She makes her Juilliard American Opera Center debut in this role.

REBECCA KWART (*Tytania*) was born in Washington State and received her Bachelor of Music degree from Arizona State University in 1983. A Regional Finalist in the San Francisco Opera Auditions, she was also the recipient of the Katherine Mayer Award for outstanding service as an apprentice artist of the Santa Fe Opera. In 1986 she was a member of Texas Opera Theater, after completing the graduate program at the Manhattan School of Music. Her roles include Louise the Mouse in Henze's *The English Cat*, Queen of the Night in Mozart's *The Magic Flute* for a PBS Broadcast, and the title role in Mollicone's *Starbird*. Miss Kwart is making her debut as a member of the Juilliard American Opera Center and sang for the recent Luciano Pavarotti Master Class at Juilliard. She is also a finalist in this year's Pavarotti competition.

BRIAN MATTHEWS (*Bottom*) received both his Bachelor and Master of Music degrees from The Juilliard School. He is currently a member of the new Young Artists Program of the Juilliard American Opera Center, for which he has performed numerous leading roles. He has also performed with the Los Angeles Opera, with Wolftrap, and in a staged production of *The Marriage of Figaro* with the Rome Festival Orchestra. Most recently he sang with the Boston Symphony Orchestra in a concert performance of Berg's *Wozzeck* and as Orestes in *Elektra*. This past summer he performed the roles of Collatinus in *The Rape of Lucretia* and Arkel in *Pelleas et Melisande*, both for the Aldeburgh Festival. He also played Leporello in *Don Giovanni* last year in Montevideo and at the Teatro Colón in Buenos Aires. Mr. Matthews has been the recipient of many awards and scholarships, including the Zachary Award, the M.C. Layton Award, the Elaine Johnstone Award, the William Matheus Sullivan Award, and the Herbert Weinstock Memorial Scholarship.

JEFFREY MORRISSEY (*Demetrius*) is from Virginia and a graduate of Converse College with a Master of Music degree in Voice. A Metropolitan Opera Audition Finalist and national winner of both the Music Teacher's National Association and the Federation of Music Clubs competitions, his roles include Danilo in *The Merry Widow*, Figaro in *The Marriage of Figaro*, Papageno in *The Magic Flute*, and Mill in *The Marriage Contract*. He has sung leading roles in oratorio with the Spartanburg Symphony, and, for the Juilliard American Opera Center, has appeared as Count Almaviva in *The Marriage of Figaro*, Sid in *Albert Herring*, the Husband in *Amelia al Ballo*, and Claudio in *Beatrice and Benedict*. Mr. Morrissey has also appeared as Guglielmo in the Bowdoin Summer Music Festival production of *Così Fan Tutte*, in recital with Renata Scotto in New York, and in performances of the Mozart Requiem with the Chattanooga Symphony. He is currently a member of the Juilliard American Opera Center.

ANGELA NORTON (*Tytania*) received a Bachelor of Music degree from Furman University and a Master of Music degree from the University of Texas at Austin before coming to the Juilliard American Opera Center. Her roles include Ludmilla in *The Bartered Bride* and Susanna in *The Marriage of Figaro*, as well as the soprano solos in Handel's *Messiah* and in Mozart's *Coronation Mass*. Among her awards are a Rhodes Music Scholarship and a grant from the Judith and Bernard Heidenfeld Fund; she was also a NATS State Winner and a regional Semi-Finalist as well as third place winner in the Meistersinger Competition in Graz in 1986. This role marks her debut with the Juilliard American Opera Center.

SOFIA NYBLOM (*Hippolyta*) is a native of Sweden. She received her Bachelor of Music degree from the University of Michigan in 1987 and is currently a candidate for a Master of Music degree at Juilliard, where she is a member of the Opera Workshop and holds the Gail Chemork Scholarship. At Michigan she sang the Third Lady in *The Magic Flute* and the alto solo in *Rejoice in the Lamb*. She recently performed the alto solo in Mozart's *Coronation Mass* with the Juilliard Conductor's Orchestra and Chorus. Last fall she sang the role of the Housewife in the United States premiere of Kodaly's opera *The Spinning Room* with Lansing Lyric Opera in Michigan.

SOO JUNG PARK (*Moth*) is in the fourth year of her Bachelor of Music degree at The Juilliard School, where she is a member of the Opera Workshop. The first-prize winner of the National Teen-Ager Voice Competition in Seoul, Korea in 1978, Miss Park came to the United States to attend Juilliard's Pre-College Division. She has sung with the Korea National Symphony Orchestra and in a Master Class given by Birgit Nilsson at Seaver College. At Pepperdine University she sang the role of Gilda in *Rigoletto*.

VALENTIN PEYTCHEV (*Snug*) has been performing extensively in the opera houses of his native Bulgaria since 1983, as well as in oratorio and concert. His roles include Mephisto in *Faust*, Mustafa in *L'Italiana in Algeri*, Basilio in *Barbiere di Siviglia*, Ramfis and Il Re in *Aida*, Colline in *La Bohème*, and Capellio in *I Capuleti e I Montecchi*. He has performed the Requiem Masses of Mozart and Verdi, and masses, cantatas, and oratorios of Bach, Bixby, Mozart, Schubert, and Schuetz. He has also participated in numerous music festivals in Bulgaria, West Germany and Poland. After Mr. Peytchev graduated from the Bulgarian State Conservatory, where he received the Misha Popov Scholarship for extraordinary achievements in the art of opera, he was selected for a special two-year Master Opera Class. At Juilliard, he is the recipient of an Anna Schoen-Rene Fund grant. This is his first year, and his debut, with the Juilliard American Opera Center.

SHERRI PHELPS (*Mustardseed*) holds a Bachelor of Music degree from Western Kentucky State University and is currently in the master's program at The Juilliard School and a member of the Opera Workshop. Her roles include Marguerite in Gounod's *Faust* and Marie in Smetana's *The Bartered Bride* for Western Kentucky University Opera Theater. Miss Phelps sang last season as Cis in Britten's *Albert Herring*.

FRANCIS PORRETTA (*Flute*) is in his final year of the bachelor's degree program at The Juilliard School and a third year member of the Opera Workshop. A Chautauqua Opera Studio Young Artist in both 1986 and 1987, Mr. Porretta has been invited to Glimmerglass for their upcoming summer season. His roles for the Juilliard American Opera Center include Mayor Upfold in Britten's *Albert Herring* and the Doctor in Menotti's *Tamu-Tamu* last season.

ANGELA RANDELL (*Helena*) has a bachelor's degree from Northwestern and a master's degree from The Juilliard School. A member of the Juilliard American Opera Center, she has appeared in productions of *Il Don Giovanni* as Donna Elvira, as Lady Billows in Britten's *Albert Herring*, and, most recently, as the Second Voice in the New York premiere of Wolfgang Rihm's *Jakob Lenz*. A recent winner of the Sigma Alpha Iota grant and a Metropolitan Opera Guild study grant, she holds the LoRaine Vichey Memorial Scholarship at The Juilliard School. Miss Randell was in the Merola program of the San Francisco Opera last summer and sang the title roles in Puccini's *Suor Angelica* and Strauss' *Arabella*, and more recently sang in Alice Tully Hall in the New York premiere of David Baker's *Le Chat Qui Pêche*. She was selected to sing in the Luciano Pavarotti Master Class at Juilliard, and she is a Pavarotti Competition finalist. Upcoming engagements include Donna Elvira at Wolftrap, and roles in Strauss' *Elektra* with the Columbus Symphony under Christian Badea.

SUSAN ROSENBAUM (*Helena*) is from Chicago. Presently pursuing a Master of Music degree at The Juilliard School, she received her bachelor's degree in sociology from Swarthmore College, where she sang Mozart's *Exsultate, Jubilate* as a winner of the Swarthmore College 1985 Concerto Competition. She placed second in the National Opera Association's Young Artist Competition that same year. This summer she performed Bach's *Cantata #51* with the Calgary Philharmonic. A first year student in the Opera Workshop, this performance marks Miss Rosenbaum's debut with the Juilliard American Opera Center.

DANIEL SUTIN (*Starveling*) received his Bachelor of Music degree from Juilliard in 1987 and is currently pursuing his master's degree. Mr. Sutin is now in his first year with the Opera Workshop. Previous honors include a scholarship to the Tanglewood Institute and the Governor of Ohio Award. Mr. Sutin makes his debut in a Juilliard American Opera Center production with this role.

OWEN TAYLOR (*Puck*) is a Dance Major in his third year of the Fine Arts program, and has appeared in previous Juilliard American Opera Center productions of *Il Don Giovanni*, *Mireille*, *Casey at the Bat* and *Beatrice and Benedict*. He has experience in theater, television and radio both in his native Canada and in the U.S., and has done the role of Puck twice before, at The Banff Centre in Alberta and at the Chautauqua Opera this past summer. His most recent appearances at Juilliard were in the Focus! Festival of 1986 and the Fall 1987 Juilliard Dance Concert in *Reeks With Class*.

SCOTT WILDE (*Theseus*) is from Milwaukee, Wisconsin. A graduate of Manhattan School of Music, he now lives in New York City. Mr. Wilde has performed as an apprentice artist with the Chautauqua and Sarasota opera companies, as well as in performances of *Il Tabarro* with the Boris Goldovsky Opera Company. Most recently he has sung Don Magnifico in *La Cenerentola* for the Aspen Music Festival; the title role in Rossini's *Il Signor Bruschino*; Tarquinius in *The Rape of Lucretia*; and Il Commendatore in *Don Giovanni*. This summer Mr. Wilde will return to the Aspen Music Festival where he will perform Leporello in *Don Giovanni*. This role marks his Juilliard American Opera Center debut as a guest artist.

KURT LOFT WILLETT (*Bottom*) holds both his Bachelor and Master of Music degrees in voice from The Juilliard School and is currently a member of the Juilliard American Opera Center, for which he appeared as Antonio in *The Marriage of Figaro* and Vicar Gedge in *Albert Herring*. He has been a soloist in Alice Tully Hall with the Juilliard Chorus and Orchestra in the Mozart *Requiem*, Vivaldi *Magnificat*, Schubert *Mass in C*, Haydn *Creation* and the Schubert *Mass in G*. He has appeared with Musica Sacra as the baritone soloist in Orff's *Carmina Burana*, and with the Rutgers Symphonic Chorus and Orchestra in the Duruflé *Requiem* and the Handel *Foundling Hospital Anthem* under the direction of Richard Westenburg. Among his awards are the Dreyfus Foundation Vocal Award, the Tedlow Scholarship, and the Otto Lehman Scholarship. Earlier this season Mr. Willett performed the title role in the New York premiere of Wolfgang Rihm's *Jakob Lenz* with the Juilliard American Opera Center.

CYNTHIA WUCO (*Moth*) was born in Vietnam and will graduate this year from The Juilliard School with a Bachelor of Music degree. A member of the Opera Workshop, she has sung Eve in Haydn's *Creation* with the Juilliard Chorus and Orchestra in Alice Tully Hall under Richard Westenburg.

HELEN YU (*Hermia*) is from Toronto, Canada, studied for three years at the Royal Conservatory of Music in Ontario, and is completing her bachelor's degree at The Juilliard School as a member of the Opera Workshop. She recently made her oratorio debut in Alice Tully Hall in Carissimi's *Jephthah* under Richard Westenburg with the Juilliard Orchestra. This role marks her debut in a Juilliard American Opera Center production.

JIANYI ZHANG (*Lysander*) is a native of Shanghai, where he was a worker in a glass factory prior to entering the Shanghai Conservatory of Music. While still a student, he won first prize in the Young Singers Competition of Zenjiang Province and in 1984 was awarded First Prize of the Third International Belvedere Competition for Opera Singers in Vienna, a special award from the magazine "Welt der Oper", and a Hungarian National Television Award. In China, he appeared in many productions at the Hong Zhou and Shanghai Opera Houses. Since coming to the Juilliard American Opera Center last year, he has appeared as the Lover in Menotti's *Amelia al Ballo* and was a participant in the recent Luciano Pavarotti Master Class. Last season he sang Roberto in Puccini's *Le Villi* at the Brooklyn Academy of Music and Rodolfo in *La Bohème* for the Music Academy of the West. Recently, he was a soloist with the New York Symphony in Avery Fisher Hall and with the Chinese Spring Music Festival in Alice Tully Hall. Mr. Zhang has a grant from the Judith and Bernard Heidenfeld Loan Fund.

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Aviva Selling

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Mizuko Watanabe
Mary Young

Bassoon

Daniel Matsukawa

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Tara Noval
Mee Jin Paik

Horns

Emily Gorlin
Jennifer Moore

Violas

Kristen Linfante
Terri Van Valkinburgh

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Daniel Gelfand

Violoncellos

Laura Koehl
Jasmine Alexandra

Trombone

Benjamin Herrington

Double Basses

Raymond Hellerstein
Gregg August

Percussion

Paul Hostetter
Hiroyshi Kita

Flutes/Piccolos

John Palumbo
Deborah Strauss

Harps

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Saori Kikumoto

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Willa Henigman

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Dance Division

presents

FOUR DANCE EVENTS

IN

THE JUILLIARD THEATER

- DANCE EVENT VIII -

Saturday, May 14, 1988

5:00 - 6:30 pm

- DANCE EVENT IX -

Monday, May 16, 1988

12:00 - 1:30 pm

- DANCE EVENT X -

Monday, May 16, 1988

5:00 - 6:30 pm

- DANCE EVENT XI -

Tuesday, May 17, 1988

12:00 - 1:30 pm

Works from Dance Composition and Repertory Classes
and

Independent Student Projects

(Different Programs For Each Event)

- TICKETS ARE NOT REQUIRED -

- From Genia Melikova's Pas de Deux Class -

PAS DE DEUX DEMONSTRATION

Choreography Genia Melikova
Music Arrangement John Gavalchin

Arnold Apostol, Nancy Bannon, Eric Bradley, Geraid Casel,
Laura Doughty, Harry Damas, Heather Egan, Brian Hawthorne,
Kristina Isabelle, Yoav Kaddar, Christine Kessler, Cathy Minn,
Matthew Mohr, Siu Fai Pun, Darlene Rochford, Valarie Williams,
Kelli Willoughby, Ronald Wright

Accompanist: John Gavlachin

- Independent Project -

UNEVEN DUET

Choreography Rebecca Stenn
*Music "Fantasia on a Theme
by Thomas Tallis",
Ralph Vaughn Williams

Wally Cardona, Rebecca Stenn

WALTZ CAPRICE

Choreography Andra Corvino
Costume Marcella Corvino
*Music "The Jewels of the
Madonna",
Ermanno Wolf-Ferrari

Sally Taylor Sullivan

FLOWER FESTIVAL PAS DE DEUX

Choreography August Bournonville
*Music "Flower Festival of
Genzano"
Helsted & Paulli

Patricia McCarthy, Scott W. Sharff

- From the Repertory Class of Laura Glenn -

"DANCE FOR ^{FIVE} FIRE" FROM A CHOREOGRAPHIC OFFERING

Choreography Jose Limon
*Music "Musical Offering",
J.S. Bach

Michele de la Reza, Kristina Isabelle, Marc Kenison,
Henning Ruebsam, Eryn Trudell

*Recorded Music

- Independent Project -

GO DOWN MOSES

Choreography
Music
Voice

Helen Tamiris
"Go Down Moses"
Stacey Robinson

Paul A. Dennis
Accompanist: Stephen Smith

- From Jill Beck's Dance History Class -

THE CHINESE CONJUROR

Choreography
Restaged by
*Music

Leonide Massine
Letitia Coburn
"Parade", Erik Satie

Ruben Ornelas

- Independent Project -

SILENCE TO SILENCE

Choreography
Voice

Harry Damas
Lisa Karrer

Heather Egan, Kristina Isabelle, Sally Sullivan, Melissa Wynn

- From the Repertory Class of Genia Melikova -

PAS DE TROIS (FROM SLEEPING BEAUTY)

Choreography
*Music

Genia Melikova
after M. Petipa
Peter I. Tchaikovsky

Marc Kenison, Christine Kessler, Kelli Willoughby

- From the Composition Class of Doris Rudko -

STICKS AND STONES

Choreographed and Danced by
*Music

Henning Ruebsam
Carmel

*Recorded Music

- Independent Project -

AS BARTOK ROLLS

Choreographed and Danced by Paul Dennis and Lauren McDonough
*Music: Excerpts from Bella Bartok's 4th String Quartet", Bella Bartok

- Independent Project -

STONE GARDEN DUET

Choreographer
Direction:

Kazuko Hirabayashi
Kazuko Hirabayashi,
Robert Swinston
Ryohei Hirose

*Music

Harry Damas, Sally Taylor Sullivan

- Independent Project -

THE UNKNOWN MAN

Choreographed and Danced by
*Music

Yoav Kaddar
From the movie score
"Harry's Game"

- From the Composition Class of Doris Rudko -

THE JOURNEY

Choreographed and Danced by
*Music

Hiroko Ishimura
"Motet: In Seculum
13th C"
Anonymous

- Independent Project -

BENEDICTUS

Choreographer
*Music

Wally Cardona
Requiem - "Hosanna",
"Pie Jesu",
Andrew Lloyd Weber

Eric Bradley, Wally Cardona, Gerald Casel, Heather Egan,
Yoav Kaddar, Patricia McCarthy, Christina Morrissey,
Michele de la Reza, Karen Richards, Scott Rink,
Henning Ruebsam, Kirk Ryder, Rebecca Stenn,
Kelli Willoughby, Jane Youngberg

*Recorded Music

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- From the Classical Indian Class of Indrani -

A) GESTURES, B) TARANGAM

*Choreography and Music Traditional Dance of Krishna

Arnold Apostol, Karl Baumann, Gerald Casel, Hiroko Ishimura,
Amy Kail, Darlene Rochford, Mona Sit, Valarie Williams,
Kelli Willoughby

- Independent Project -

ELLINGTON MEDLEY

Choreography
* Music

Ruben T. Ornelas
"Ill Wind", "Cajun Love Call",
Duke Ellington
"Copper Color Girl",
Cab Calloway

Ruben T. Ornelas, Micah Lewis

- Independent Project -

MANORED PASSTIME

Choreography
*Music

Matthew Mohr
"Minuette from Spring
Quintet in E Major,
Op. 13",
Luigi Boccherini

Christina Morrrisey, Jane Youngberg

- From the Repertory Class of Laura Glenn -

"DANCE FOR FIRE" FROM A CHOREOGRAPHIC OFFERING

Choreography
*Music

Jose Limon
"Musical Offering",
J. S. Bach

Eric Bradley, Amy Kail, Kristina Isabelle, Amy Kail
Henning Ruebsam, Valarie Williams

- From Wendy Hilton's Baroque Class -

GAVOTTE - The Company

MINUET FOR THE LADIES - Patricia McCarthy, Karen Richards, Mia Seminoff

CHACON FOR A HARLEQUIN - Karl Baumann

LES CONTRAJAISEURS - Karl Baumann, Rachael Durham

Violinist: Stephanie Gonley

- Independent Project -

ME & DAD

Choreographer
Rehearsal Assistant
*Music

Alexis Eupierre
Valarie Williams
Easter Liturgy/Gregorian Chant,
"White Noise and Jackals",
"Composition for Six Voices",
Tony Powell

Me: Chao-Hui Chou, Alexis Eupierre
Reflection of Me: Gerald Casel, Kelli Willoughby
Dad: Yoav Kaddar
Reflection of Dad: Matthew Mohr

- From the Dance Composition Class of Doris Rudko -

IMPROVISATION NO. X

Choreographed and Danced by
*Music

Siu Fai Pun
Anonymous

- From Dance History Class of Jill Beck -

TRADITIONS

Choreographer
Music

Charles Weidman
"Traditions",
A. Lehman Engel

Harry Damas, Alexis Eupierre, Henning Ruebsam
Accompanist: John Gavalchin

- From the Dance Composition Class of Doris Rudko -

TRAVELING

Choreographer
*Music

Amy Kail
Michael Praetorius

Siu Fai Pun, Eryn Trudell

- Independent Project -

CONCERTO FOR STRINGS, PERCUSSION & TAPE

Music

Tony Powell

Arthur Dibble - Viola
Kimberly Woodard - Viola
Victor Lawrence - Cello
Michael Jones - Bass
Aaron Kimura - Percussion

*Recorded Music

IMAGES

Choreography
Directed by
*Music

Paul Taylor
Linda Kent
Claude Debussy

Diana Fantano, Henning Ruebsam

- From the Literature & Music Class of Eric Ewazen -

"O MAGNUM MYSTERIUM"

Composer

Vittoria

Arnold Apostol, Stacey Aswad, Nancy Bannon, Eric Bradley,
George Callahan, Wally Cardona, Chao-Hui Chou, Tina Curran,
Paul Dennis, Heather Egan, Alexis Eupierre, Linda Fung,
Brian Hawthorne, Nanci Holden, Karen Kroninger,
Rebecca Lazier, Micah Lewis, Patricia McCarthy,
Elizabeth McPherson, Matthew Mohr, Tony Powell,
Karen Richards, Scott Rink, Rebecca Stenn,
Ronald Taylor, Ronald Wright

- Independent Project -

EARTH SEEDS

Choreographer
*Music

Hiroko Ishimura
Brigitte Fontain,
Art of Noise

Heather Egan, Hiroko Ishimura

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

Stage Manager: Susan L. Bracher
Sound Operator, Lights: Diane Arecco
Production Director: Muriel Topaz
Artistic Director Emeritus: Martha Hill
Production Assistants: Mary Chudick, Sharon Cook, Diana Feingold

*Recorded Music

- From Genia Melikova's Pas de Deux Class -

PAS DE DEUX DEMONSTRATION

Choreography Genia Melikova
Music Arrangement John Gavalchin

Arnold Apostol, Nancy Bannon, Eric Bradley, Gerald Casel, Harry Damas
Laura Doughty, Brian Hawthorne, Hiroko Ishimura, Yoav Kaddar,
Christina Kessler, Cathy Minn, Matthew Mohr, Siu Fai Pun,
Darlene Rochford, Valarie Williams, Ronald Wright, Melissa Wynn

Accompanist: John Gavalchin

- From Gloria Marina's Spanish Dance Classes -

1) Fandango de Huelva

Music Arranged by John Child
Choreography Gloria Marina

Michele de la Reza, Kristina Isabelle, Marc Kenison,
Cathy Minn, Henning Ruebsam, Jeffrey Schmidt

2) Tirana (From the Zarzuela: El Barberillo de Lavapié)

Music Larra-Barbieri
Choreography Gloria Marina

Stacey Aswad, Karl Baumann, Tina Curran, Laura Doughty,
Christine Kessler, Elizabeth McPherson, Eryn Trudell,
Melissa Wynn

3) Verdiales

Music Monreal
Choreography Traditional
Directed by Gloria Marina

Amy Alt, Heather Egan, Fuensanta Gutierrez, Sarah Hedrick

Pianist: Harriet Baron

- From Genia Melikova's Repertory Class-

PAS DE TROIS (FROM SLEEPING BEAUTY)

Choreography Genia Melikova after
*Music M. Petipa
Peter I. Tchaikovsky

Gerald Casel, Laura Doughty, Valarie Williams

*Recorded Music

STATIONS OF THE CROSS

Choreographer
*Music
Organist

Anna Sokolow
Marcel Dupre
Joseph Schenk

Nancy Bannon, Laura Doughty, Rachael Durham, Nanci Holden,
Kristina Isabelle, Amy Kail, Christina Morrissey,
Sally Sullivan, Eryn Trudell

Stage Manager: Susan L. Bracher
Sound Operator, Lights: Diane Arecco
Production Director: Muriel Topaz
Artistic Director Emeritus: Martha Hill
Production Assistants: Mary Chudick, Sharon Cook, Diana Feingold

*Recorded Music

PROGRAM

THE STATIONS OF THE CROSS

by

Marcel Dupré (1886-1971)

- I. Jesus is condemned to death.
- II. Jesus receives His Cross.
- III. Jesus falls the first time.
- IV. Jesus meets His Mother.
- V. Simon the Cyrene helps Jesus carry the Cross.
- VI. A holy woman wipes the face of Jesus.
- VII. Jesus falls the second time.
- VIII. Jesus comforts the women of Jerusalem.
- IX. Jesus falls the third time.
- X. Jesus is stripped of His garments.
- XI. Jesus is nailed to the Cross.
- XII. Jesus dies upon the Cross.
- XIII. The body of Jesus is taken down from the Cross
and laid in Mary's bosom.
- XIV. The body of Jesus is laid in the Tomb.



- From the Composition Class of Janet Soares -

THEATER PIECES

- 1) Trio - Nancy Bannon, Linda Fung, Nanci Holden
- 2) Fraternal Twins - Tina Curran, Elizabeth McPherson
- 3) Solo - Rebecca Stenn
- 4) Solo - Yoav Kaddar
- 5) Eggs - Eric Bradley and Friends
- 6) "With Cello" - Tony Powell
- 7) Distant Call - Brian Hawthorne, Ronald Taylor, Ronald Wright

Music

Collage

Accompanist: John Gavalchin

"THE SPHINX" FROM THE WINGED

Choreographer
*Music

Jose Limon
"The Winged",
Hank Johnson

Sarah Suatoni

- From the Spanish Dance Class of Gloria Marina -

ASTURIAS

Choreography
Music

Gloria Marina
Isaac Albeniz

Fuensanta Gutierrez

Guitarist: Jose Cerezo

*Recorded Music

SHINJU

Choreographer
*Music

Michael Smuin
Paul Chihara

Marc Kenison, Laura Staton

- From the Dance Composition Class of Doris Rudko -

UNDERCOVER

Choreographed and Danced by
*Music

Rachael Durham
Tom Waites

- Independent Project -

SYZYG

Choreographer
*Voice

Harry Damas
Lisa Karrer
Toru Takemitsu,
Teiji Furuhashi,
Bulgarian Voices

Music

Nancy Bannon, Siu Fai Pun

"WHEATFIELDS" EXCERPT FROM LIGHT 18

Choreographer
*Music

Kai Takei
David Moss

Alexis Eupierre, Fuensanta Gutierrez, Laura Staton, Sarah Suatoni

- From Laura Glenn's Repertory Class -

"DANCE FOR FIVE" FROM A CHOREOGRAPHIC OFFERING

Choreographer
*Music

Jose Limon
"Musical Offering",
J. S. Bach

Laura Doughty, Yoav Kaddar, Marc Kenison,
Kelly Ward, Kelli Willoughby

- Independent Project -

SILENCE TO SILENCE

Choreographer
*Voice

Harry Damas
Lisa Karrer

Heather Egan, Kristina Isabelle, Sally Sullivan, Melissa Wynn

*Recorded

A LETTER FROM A FRIEND

This piece is based on a true story of a man who took his life leaving behind a wife and daughter and a passionate letter dedicated to life.

Choreography
*Music

Marcelo Moacyr
"Symphony No. 2 -
In Tempo des Scherzo",
Gustav Mahler

Jose Almonte, Nancy Bannon, Rachael Durham, Asmahan Jackson,
Yoav Kaddar, Amy Kail, Ruben Ornelas, Mark Yin

Stage Manager: Susan L. Bracher
Sound Operator, Lights: Diane Arecco
Production Director: Muriel Topaz
Artistic Director Emeritus: Martha Hill
Production Assistants: Mary Chudick, Sharon Cook, Diana Feingold

*Recorded Music



You are invited
to a
PARTY
for

1988 GRADUATES

Hosted by Michael and Joan Maule

Sunday, May 15

3-6 pm

At: 150 East 61st Street, Apt. 7G
(between Third & Lexington Aves.)
New York, N.Y. 10021.

Tel: (212) 752-8046

Please R.S.V.P. to Mary Chudick
by May 2

Signed: _____
1988 Graduate or Faculty

Please mark below number of guests
who will be coming with you,
in addition to yourself.

The Juilliard School
Dance Division

MEMORANDUM

May 25, 1988

To: Dance Faculty and Staff
From: Muriel Topaz

1) Week of May 2 (Monday through Friday)

In the mornings, as usual, there will be ballet and modern dance classes.
(All other classes are cancelled for that week.)

In the afternoons, we plan to schedule Tutorial Classes in St. 314.
Watch for notice on bulletin board regarding further information about
the tutorials.

2) Monday, May 9 - Regular classes resume. (May 9 through May 13 is also Final Exam
Week)

3) Thursday, May 12

5 pm Juilliard Faculty to meet with President Polisi in Michael Paul Hall
6 pm Annual end-of-year party for Faculty, Administration and Staff in
Marble Area.

4) Friday, May 13 - LAST DAY OF CLASSES for academic school year 1987-88.

GRADES for 2nd semester, 1987-88 must be submitted to the Dance Division Office
no later than Friday, May 13, 4 pm. The grades are due in the Registrar's
Office Monday, May 16. (Faculty will receive their grade sheets by Fri. April 29)

5) Graduation Performance Examinations: (in the Juilliard Theater)

Thursday, May 12 2:30-5:30 Performance Examinations
5:30-7:00 Dinner Break (in the Marble Area -
Annual end-of-year party)
7:00-9:00 Performance Examinations

Friday, May 13 2:30-6:00 Performance Examinations

Voting Faculty: Muriel Topaz, chairman; C. Adams, J. Beck, A. Corvino, L. Glenn,
M. Hill, L. Kent, M. Maule, G. Melikova, J. Ruddy, R. Steinberg, E. Winter

Other members of the Dance Faculty are invited to observe the Graduation
Performance Examinations.

6) DANCE EVENTS in the Juilliard Theater:

Saturday, May 14 Dance Event VIII 5-6:30

Monday, May 16 Dance Event IX 12-1:30
Dance Event X 5-6:30

Tuesday, May 17 Dance Event XI 12-1:30

7) Party for 1988 Dance Graduates Sunday, March 15, 3-6 pm.
at the home of Mr. and Mrs. Michael Maule, hosted by the Maules,
Invitations to the party will be sent to the graduates next week.

8) Major (Jury) Examinations for Undergraduates - May 17, 18 and 19, in sts. 320 and 321

NOTE: STUDENTS ARE RESPONSIBLE FOR WARMING THEMSELVES UP. BALLET EXAMS WILL BEGIN IN CENTER.

(1st Draft)

Tuesday, May 17

3:00-4:15 (B3 & 4 exam, including Adv. Pde D and Pte.)
4:30-5:30 (B3 & 4 performances)
5:30-6:00 (M3 exam)
6:00-7:00 (M3 performances)

Wednesday, May 18

9:30-12:00 (B3 & M3 conferences)
12:00-1:15 (B2 exam, including Int.PdeD and Pte.)
1:30-2:30 Lunch (in Faculty Dining Room,Cafeteria)
2:30-3:00 (M2 exam)
3:00-7:00 (B2 & M2 performances followed by conferences)

Thursday, May 19

10:00-11:15 (B1 exam, including Beg.PdeD and Pte.)
11:15-11:45 (B1 performances)
11:45-12:15 (M1 exam)
12:15-1:00 (M1 performances)
1:00- 2:00 Lunch (in Faculty Dining Room,Cafeteria)
2:00- 6:00 Conferences

Voting Faculty: Muriel Topaz, chairman; C.Adams, J.Beck, A.Corvino, L.Glenn, (M.Hill, if possible, Tues. 5/17 - Miss Hill departs for Hong Kong on Wed. 5/18), L.Kent, M.Maule, G.Melikova, J.Ruddy, D.Rudko, J.Soaes, R.Steinberg, E.Winter.

NOTE: PLEASE ADVISE MARY CHUDICK REGARDING YOUR AVAILABILITY TO ATTEND these exams. May we please have your response by Thurs. May 12 so that we may tell the Cafeteria Manager how many faculty members will be attending the lunches on Wed. and Thurs. 5/18&19.

9) Commencement Concert - Thursday, May 12, in Alice Tully Hall, 8 pm
Juilliard Orchestra conducted by Otto-Verner Mueller.

10) COMMENCEMENT - Friday, May 20, 11 am, in Alice Tully Hall.

11) May Entrance Examinations in Dance: Tuesday, May 24 and Wednesday, May 25.
(in studios 320 and 321) (Scheduled hours will be reported in a separate memorandum.)
To date, there are 25 - 30 applicants.

12) Monday, May 30 - MEMORIAL DAY - Juilliard office will be closed.

The Dance Division Office wishes everyone
an enjoyable summer!

ADDITIONAL DATES TO REMEMBER:

Tuesday, August 23 and Wednesday, August 24 - AUGUST ENTRANCE EXAMINATION IN DANCE
(sts.320 & 321)

Wednesday, August 31 - VERIFICATION OF REGISTRATION, 9 am to 4 pm.
(Dance Division Office)

Also Wednesday, August 31 - OPENING DAY: Faculty Meeting, 4 pm, in Michael Paul Hall
Outdoor Picnic, 5:30 pm. Plaza Area

Thursday, September 1 - CLASSES BEGIN for Fall 1988 semester

Monday, September 5 - HOLIDAY (Labor Day) - NO CLASSES (classes resume Tues.Sept.6
-Juilliard Offices will be closed-

THE JUILLIARD SCHOOL

COMMENCEMENT

Friday Morning, May 20, 1988, at 11:00

Alice Tully Hall

Lincoln Center

COMMENCEMENT

Friday, May 20, 1988 at 11:00
Alice Tully Hall

Prelude

Introit, Chorale and Fugue for Organ and Brass
Johann Nepomuk David
Hymn of Praise for Organ and Brass
Sigfrid Karg-Elert
Festival Prelude for Organ and Brass
Richard Strauss
arr. Warren Swenson
Leonard Raver, Organ
Juilliard Brass Ensemble
Peter Rubardt, Conductor

Processional

March: Crown Imperial
William Walton

Greeting

Mrs. Frank Y. Larkin, Chairman of the Board

Presentation of Honorary Degrees

Joseph W. Polisi, President
Paul Taylor, Doctor of Fine Arts
James Earl Jones, Doctor of Fine Arts
Leonard Slatkin, Doctor of Music
Lawrence A. Wien, Doctor of Humane Letters

Commencement Speaker

William Schuman, President Emeritus

Interlude

Quartet in F minor, Op. 95
Larghetto espressivo—Allegretto agitato
Ludwig van Beethoven
Shanghai Quartet
Weigang Li, Violin
Honggang Li, Violin
Zheng Wang, Viola
Käthe Jarka, Violoncello

Message to the Graduates

Joseph W. Polisi, President

Conferring of Degrees and Presentation of Diplomas and Certificates

Joseph W. Polisi, President
Bruce MacCombie, Dean
Louis Jean Brunelli, Associate Dean
and Director of Performance Activities
James Sloan Allen, Director of Liberal Arts
and Academic Administration

Presentation of Commencement Prizes

Michel and Suria Saint-Denis Prize
for outstanding achievement and leadership in Drama
presented by Michael Langham, Director of the Drama Division

Martha Hill Prize
for outstanding achievement and leadership in Dance
presented by Muriel Topaz, Director of the Dance Division

Peter Mennin Prize
for outstanding achievement and leadership in Music
presented to an undergraduate student by Bruce MacCombie, Dean

William Schuman Prize
for outstanding achievement and leadership in Music
presented to a graduate student by Bruce MacCombie, Dean

Recessional

Toccata from Symphony No. 5
Charles-Marie Widor

A reception in honor of the graduating class will be held
on the Sixty-Fifth Street bridge immediately following Commencement

Diploma

PETRI AARNIO, *Violin*
ANDRE K. BRAUGHER, *Drama*
ANTHONY M. BROWN, *Drama*
G. THOMAS DUNLOP, *Drama*
GAYLE ANITA FINER, *Drama*
LAURENCE EDWARD FOLLOWS, *Drama*
LAWRENCE STURLING GREEN, *Drama*
MICHAEL KEENA LOUDEN, *Drama*
BELLINA MARTIN LOGAN, *Drama*
KATHLEEN DiANN McNENNY, *Drama*
HELEN TOD RANDOLPH, *Drama*
MARTHA LEONORA THOMPSON, *Drama*
JESSICA FLORA WEGLEIN, *Drama*
DAVID ERIC WHEELER, *Drama*
GRAHAM HAYNES WINTON, *Drama*

Bachelor of Fine Arts

LISA DANIELLE BALDYGA, *Dance*
STEVEN BRUCE BECKON, *Dance*
KIMBERLY CHAPMAN, *Dance*
DUANE ANTHONY CYRUS, *Dance*
DIANA ROSE FANTANO, *Dance*
FUENSANTA GUTIERREZ, *Dance*
DAVID E. HEDRICK, *Dance*
CARRIE ELIZABETH NEDROW, *Dance*
MARGARET LaVON PIHL, *Dance*
EMILIE WRIGHT PLAUCHÉ, *Dance*
LOUISA SANTARELLI, *Dance*
KENNETH SAWYER, *Drama*
SCOTT W. SHARFF, *Dance*
LAURA STATON, *Dance*
SARAH J. SUATONI, *Dance*
SALLY TAYLOR SULLIVAN, *Dance*

Bachelor of Music

J. ALEXA BABAKHANIAN, *Piano*
IL HWAN BAI, *Violoncello*
ELIZABETH YUNSOO BUCK, *Flute*
DAVID J. BURSACK, *Viola*
CLEMENTA CAZAN, *Piano*
DAVID ROY CHRISTENSEN, *Violoncello*
JENNIFER JUNE COMBS, *Violoncello*
LORENZ EHRSAM, *Piano*
JOHN DOUGLAS FERRIGNO, *Bassoon*
CARA JEAN FISH, *English Horn*
JAVIER GÁNDARA, *French Horn*
STEVEN GRAFF, *Piano*
LAURENCE DANIEL GREENFIELD, *Violin*
HAROLD GARABED HAGOPIAN, *Violin*
HONG-YING HO, *Violin*
CHIN-YIN HSU, *Piano*
JUNG HYE HYUN, *Violoncello*
CAROL EVELYN JANSON, *Piano*
SHO-YU JIEN, *Violoncello*
RENÉE LEAH JOLLES, *Violin*
RUTH ELLEN KAHN, *Viola*
MOMOKO KAMIYA, *Percussion*
YUNJOO KANG, *Piano*
HAEJUNG KIM, *Piano*
HANNAH KIM, *Piano*
MYUNGJU KIM, *Violoncello*
TINA NAMHEE KIM, *Voice*
YOUSUN KIM, *Violin*
JOSEPH KLEMENT, *Trumpet*
MARGARET A. KNAPP, *Flute*
YUET LEI KOH, *Violin*
WOON KYUNG, *Piano*
LIANA LAM, *Piano*
GARY LEVINSON, *Violin*
BING-LU LIU, *Piano*
LISA DALES METZ, *Viola*
JEFFREY FREDRIC MILARSKY, *Percussion*
SUE ELLEN MONCRIEF, *Piano*
JEFFREY DAVID MULTER, *Violin*
KAGEKI NAGAO, *Double Bass*
BETH MARGOT NUSSBAUM, *Violin*
TOMOMI OHRUI, *Piano*
THOMAS PEYTON PANDOLFI, *Piano*
SANGMIN PARK, *Violoncello*
SANG-WOO PARK, *Violin*
ELLEN BOND PENDLETON, *Violin*
FRANCIS SAMUEL PORRETTA III, *Voice*
PAUL ARTHUR REDMAN, *Trombone*
HIEJAE RHO, *Piano*
GUSTAVO ROMERO, *Piano*
STEVEN CHRISTOPHER SACCO, *Composition*
PETER CARL SCHOETTLER, *French Horn*

Bachelor of Music (Continued)

PETER JOSEPH SCHUBART, *Composition*
JOHN MICHAEL SCIULLO, *Piano*
JENNIFER ANN SCRIGGINS, *French Horn*
KIRSTEN SEADALE, *Organ*
MARY BETH HENSEL SERPA, *English Horn*
JUNG-WON SHIN, *Violin*
STEVEN MARK SIGURDSON, *Violoncello*
AUDREY M. SPRINGER, *French Horn*
JENNIFER ANN STEELE, *Flute*
CHRISTINE HISAKO SUEHISA, *Piano*
NAOMI SUGINO, *Piano*
JESS TING, *Double Bass*
LIUH-WEN TING, *Viola*
EUGENE PATRICK TOY, *Piano*
DARCY GALE VanVALKENBURGH, *Violin*
ALEXANDER VELTMAN, *Violoncello*
JOSEF VERBA, *Piano*
PEI-WEN WANG, *Violoncello*
CHYAN-SHYNG WANG-LIO, *Piano*
NADIA NECHAMA WEINTRAUB, *Piano*
STEPHEN PAUL WERCZYNSKI, *Viola*
KERI-LYNN WILSON, *Flute*
CYNTHIA K. WUCO, *Voice*
JUE YAO, *Violin*

Postgraduate Diploma

MADELEINE KRISTOFFERSSON, *Voice*
STEPHEN REEVES, *Double Bass*
METE KEMAL SAKPINAR, *Composition*

Advanced Certificate

HANS J.S. ADLER, *Double Bass*
BARBARA CHRISTINE BURGDORF, *Violin*
SYNNØVE ANETTE HANNISDAL, *Trombone*
SAORI KIKUMOTO, *Harp*
WON-JUNG KIM, *Voice*
WOLFRAM LOHSCHUETZ, *Violin*
MARILYN KIM LUTHER, *Tuba*
KATHERINE STUBBINS McGOWN, *Trombone*
RUDOLF MEISTER, *Piano*
JEAN-GUIHEN QUEYRAS, *Violoncello*
RADISLAV UNDELSON, *Double Bass*

Master of Music

ASHRAF M. FOUAD ABDELAZIZ, *Composition*
NICO CARMINE ABONDOLO, *Double Bass*
JENNIFER LOU ALLEN, *Oboe*
ELENA BAI, *Piano*
MARILYN JOYCE BARCLAY, *Voice*
CANDACE ANN BAWCOMBE, *Piano*
JEREMY SAUL BERKMAN, *Trombone*
REGINA ANNETTE BEUKES, *Violin*
SALVATORE C. CHAMPAGNE, *Voice*
CLAIRE CHAN, *Violin*
KEIKO SOUNG OK CHOI, *Piano*
KARA ANN CHRISTIANSON, *Piano*
MARY LOUISE COSTANZA, *Violoncello*
RUTH ANN CUNNINGHAM, *Voice*
MICHAEL HALL D'AVANZO, *Violoncello*
GLENN CHARLES DECKER, *Percussion*
THOMAS MICHAEL DEWEY, *Accompanying*
ROBERT JOSEPH ENDICOTT, *Trumpet*
JOSEPH SERGIO P. ESMILLA, *Violin*
CYNTHIA ELLEN FONDILER, *Viola*
ALLISON ANNE FRENCH, *Viola*
JOHN H. FRIESEN, *Violoncello*
ROBERTO A. GANDARA-BARNETT, *Trumpet*
DORINDA LEE GAY, *Trumpet*
EMILY WONG GEORGE, *Piano*
DANIEL MARK GILBERT, *Clarinet*
ASHILDUR HARALDSDÓTTIR, *Flute*
JOAN E. HARKNESS, *Accompanying*

Master of Music (Continued)

SACHIKO HASEGAWA, <i>Piano</i>	CHUNSON PARK, <i>Piano</i>
JIN HIRASAWA, <i>Violin</i>	ELLEN A. PAYNE, <i>Violin</i>
RICHARD WILLIAM HIRSCHL, <i>Violoncello</i>	JOHN M. PELLEGRINO, <i>Double Bass</i>
SHU-FEN HUANG, <i>Piano</i>	SHERRI KAY PHELPS, <i>Voice</i>
CAROLYN GRACE JAMES, <i>Voice</i>	MARGARITA RAMIREZ, <i>Voice</i>
HYUN SOOK JEONG, <i>Piano</i>	BEHZAD RANJBARAN, <i>Composition</i>
KIMBERLY ALISON JUSTUS, <i>Voice</i>	FÉLIX JUAN RIVERA GUZMÁN, <i>Piano</i>
TAMAKI KANASEKI, <i>Violin</i>	MARC J. SABAT, <i>Violin</i>
STEFAN CHARLES KARTMAN, <i>Violoncello</i>	GLEN DAVID SAUNDERS, <i>Double Bass</i>
IN HYE KIM, <i>Voice</i>	VASSA SHEVEL, <i>Piano</i>
SUNG HEE KIM, <i>Piano</i>	DANIEL RICHARD SMITH, <i>Trumpet</i>
ELENA KLIONSKY, <i>Piano</i>	EUN SOO SON, <i>Piano</i>
SCOTT NILSSON KLUKSDAHL, <i>Violoncello</i>	LAN SONG, <i>Voice</i>
JOHN JAMES KRECKLER, <i>Composition</i>	RICHARD E. SOSINSKY, <i>Double Bass</i>
DONALD STOCKTON KRISHNASWAMI, <i>Viola</i>	VALÉRIE FRANCE STEPHAN, <i>Composition</i>
STEPHEN BRIAN LAMBETH, <i>Bass Trombone</i>	SU LIAN TAN, <i>Composition</i>
JAY STUART LESOWSKI, <i>Bassoon</i>	RANDALL CHRISTOPHER TINNIN, <i>Trumpet</i>
TOKIE MARUYAMA, <i>Composition</i>	THOMAS WILLIAM TIRINO, <i>Piano</i>
RIE MATSUMOTO, <i>Piano</i>	DANIEL MATTHEW TOOMEY, <i>Trombone</i>
SHEILA ELIZABETH McDONALD, <i>Violin</i>	KENT ELWIN TRITTLE, <i>Choral Conducting/Organ</i>
NAVROJ NIKOLAS MEHTA, <i>Violin</i>	CARLA LYNN TRYNCHUK, <i>Violin</i>
JANET KAYE MORGAN, <i>Bassoon</i>	JAMES CHIH-MING TSAO, <i>Violin</i>
SEON-HEE MYONG, <i>Piano</i>	WEN-JIUN WANG, <i>Accompanying</i>
KELLY SUZANNE NEWPORT, <i>Oboe</i>	KEVIN GERARD WAULDRON, <i>Trumpet</i>
MICHAEL NIGRIN, <i>Double Bass</i>	GRACE SUNJIN WHANG, <i>Violoncello</i>
ERNST NOLTING-HAUFF, <i>Piano</i>	RICHARD MARTIN WOEHRLE, <i>Viola</i>
BRYNDIS PALSÐÓTTIR, <i>Violin</i>	AHARON YEDIDIA, <i>Composition</i>

MINAKO YOSHIHARA, *Voice*

Doctor of Musical Arts

RONALD CALTABIANO, <i>Composition</i>	PETER DAVID KENOTE, <i>Viola</i>
DAVID FRANKLIN FRIDDLE, Jr., <i>Organ</i>	ANNE CARLIN LEEK, <i>Oboe</i>
KENNETH DANIEL FUCHS, <i>Composition</i>	ICK CHOO MOON, <i>Piano</i>
SELMA GOKCEN, <i>Violoncello</i>	BRIAN KEITH SAUNDERS, <i>Choral Conducting</i>

MICHAEL JOSEPH SCHUMACHER, *Composition*

Scholarships and Prizes

The following is a selected list of recipients of major scholarships and prizes:

Frank and Lydia Bergen Foundation Scholarship, *Ellen Braslavsky*
Irving Berlin Fellowship in Memory of Fred Astaire, *Kevin Short*
Rosalind Carter Scholarship, *Shannon Roberts*
Aaron Diamond Foundation Scholarship, *Lisa Hamilton*
Helen Fay Prize in Piano, *Seung-Un Ha*
Joseph Fuchs Scholarship, *Reiko Watanabe*
Jerome L. Greene Scholarship in Music, *Mark Niehaus*
Jerome L. Greene Scholarship in Dance, *Kirk Ryder*
Jerome L. Greene Scholarship in Drama, *B. David Alford*
William Randolph Hearst Foundation Scholarship, *Yoav Kaddar*
Maria Guerra Judelson Scholarship in Piano, *Mikyong Yi*
Arnold and Clarice Levy Scholarship, *Jongsun Lim*
Jean Doyle Loomis Scholarship in Violin, *David Perry*
Jack H. Lowell Memorial Scholarship, *Caroline Park*
Leona Gordon Lowin Memorial Scholarship in Voice, *Susan Rosenbaum*
Leonore Roman Malino Scholarship, *Jae-Hoon Chung*
Isabel Mason Scholarship in Piano, *Mia Chung*
Felicia Montealegre Scholarship in Drama, *Philip Lehl*
Charles Petschek Scholarship in Violin, *Susan Kim*
William Petschek Undergraduate Scholarship in Piano, *Thomas Pandolfi*
Lillian Shendell Resni Coff Scholarship in Piano, *Eun-Mee Ahn*
Carl M. Roeder Memorial Prize in Piano, *Wen-Yi Lo*
Susan W. Rose Scholarship, *Michael Galanter*
Arthur Ross Foundation Scholarship, *Jean Fortin*
Fernando Traba
Rena Robbins Shapiro Memorial Scholarship in Cello, *Jennifer Kloetzel*
Abram Shorin Graduate Fellowship, *Peter Schoettler*
Alita Dee Starr Fellowship in Dance, *Michele de la Reza*

THE JUILLIARD SCHOOL

BOARD OF TRUSTEES

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Joel A. Goldstein, *Director, Concert Operations*

James Earl Jones
cannot be here today to accept the
Honorary Doctor of Fine Arts Degree.

October 1987

LINCOLN CENTER INSTITUTE

The Center's programs in education are presented collaboratively by the Institute and the Center's member institutions: The Chamber Music Society of Lincoln Center; New York City Ballet; New York City Opera; The Film Society of Lincoln Center; The Juilliard School; Lincoln Center Theater Company; Metropolitan Opera and Metropolitan Opera Guild; New York Philharmonic; The New York Public Library at Lincoln Center; The School of American Ballet.

Report

A Special Day in July

More than 250 friends of the Institute — including leaders of participating schools, state education officials, trustees of Lincoln Center and its member institutions, foundation executives, distinguished visitors, artists, and staff — came together on July 21 for a demonstration and performance in the Juilliard Theater, followed by a gala luncheon in the Grand Promenade of Avery Fisher Hall in honor of Francis Keppel. The annual gathering at the Summer Session affords the opportunity to thank this key group of people for their support of the Institute throughout the year and to show them what the Institute is currently doing.

Following remarks by Mark Schubart, a demonstration and performance was presented as an example of what teachers in the Summer Session and students during the school year experience as part of the Institute's program of aesthetic education. In this case, David Parsons' "Monday Morning," a work commissioned by the Dance Division of The Juilliard School with a grant from the Lincoln Center Institute to be part of the Institute's 1987-88 dance repertory, was performed by the Juilliard Dance Ensemble. Using the dancers as demonstrators before the performance, teaching artist Mark Taylor showed ways of exploring characteristics of the work (such as contained vs. expanded space, and the richness of everyday walking movement) in a fashion similar to that experienced by teachers and students in their own workshops.

Guests then adjourned for a gala luncheon in honor of Francis Keppel, who served as Chairman of the Lincoln Center Institute since its inception in 1974. While Mr. Keppel is retiring, he will remain active on the Board and was named Chairman Emeritus in June. The
(Continued on pg. 11)



State Education Commissioner Thomas Sobol addressing guests at the Institute Summer Session "special day." (see pg. 2) Photo: Sandor Acs

Summer Session, Vintage 1987

For three weeks in July, almost a thousand teachers, administrators, auditors, visitors, and teaching artists took part in the twelfth annual summer session of the Lincoln Center Institute, and explored the world through dance, music, theater, and the visual arts.

This year, 196 schools sent representatives to the session and 523 teachers enrolled; 354 as returning participants and 169 as teachers new to the program. The Administrators' Workshop had an enrollment of ten, while 50 other administrators and 200 teachers who had attended at least one previous summer session audited performances and lectures from one day to the full three-week session. A total of 92 visitors from the surrounding metropolitan area, the South, the Midwest and as far as London came to observe the session, some with plans to initiate similar programs in their own areas.

In the pages that follow we hope to convey through images and words a feeling for the excitement and enthusiasm created by performances, workshops, and special events experienced by Summer Session participants this year.

A Vote for the Arts in Education

At the Special Day luncheon, described elsewhere in this issue, the principal speaker was Dr. Thomas Sobol, recently appointed New York State Education Commissioner. Dr. Sobol was formerly Superintendent of Schools in Scarsdale, N.Y., a district that has been active in the Institute program for many years. There follow excerpts from Dr. Sobol's remarks:

"Those of us who work in the schools are very much in your debt. At a time when the Back-To-Basics involvement threatened to constrict us in its most tight-fitting and threadbare form, you offered a more generous view of human nature and involved us in programs which explored its possibilities. And you have continued to do so ever since.

"I know that in the community which I served so long, a community which already prided itself on its sophistication in the arts, the Lincoln Center program changed our way of thinking about education in the arts and opened up new realms of experience to thousands of young people. That the program had the same seminal effect on other schools and school districts can be seen in its rapid spread throughout the metropolitan area and in the way it has served as a model for similar programs elsewhere — in our own state, in Albany, Binghamton, Buffalo, Rochester, and Syracuse — and in other American cities as well.

"Much commends the program to the schools: the collaboration of teachers and young artists; your willingness to take teachers seriously and to work with them directly; the careful planning you do with school people to make sure that things go well with the kids; the excitement, and, frankly, the cachet of association with one of the world's great centers for the performing arts. But in my view, the power of the program derives mostly from its central conception — that aesthetic education, to use the words of your own brochure, should '... focus on aesthetic literacy, on acquiring knowledge, on developing skills of analysis, and skills of perception.'

"I do not need to tell you that we have serious and growing social and educational problems. Every year, despite the best efforts of many, thousands upon thousands of young people leave our schools, whether as dropouts or other-

wise, without the skills and knowledge they need to function effectively in our society. Whether apathetic or angry, they join the ranks of a growing underclass, alienated from the economic and political mainstream, facing bleak futures of their own, and posing a growing threat to the social order. Collectively, we simply must get our act together and reverse this situation.

"The problem is one for us to address on another, or on many other, occasions. What I should like to say today is that the arts are not a treat to be withheld like the dessert until all the basic spinach of math and reading skills has been digested. Nor are they a superficial motivating device, the movie that the class can watch on Friday afternoon if the kids are quiet while they do their grammar. What we are talking about, when we speak about educating our children and youth at risk as well as all other children, is helping young people become fully civilized human beings. Civilization, at its best, makes possible the flowering and cultivation of all that human beings are capable of perceiving, thinking, and feeling. Becoming civilized means acquiring the disciplined capacity to per-

ceive and think and feel in ways that are both personally unique and which reflect traditions of the culture. It means knowing who we are in space and time, and what our connection is to the people around us and to our fragile planet. It means continuing growth in understanding the human condition.

"In recent years, the schools have conducted dozens of categorically aided programs designed to provide 'remedial education' in math and reading to disadvantaged students. In some situations, test scores have improved. But in general, I think we are missing the boat. Daily doses of remediation at something you're no good at makes little sense to young people bursting to experience the feeling of being human and alive. We must persist in teaching the math and reading skills, and in the end, we know our children can learn them. But meanwhile, we should cultivate the joy of being human and alive — and the way to do so is through the arts.

"In my son's bedroom there used to be a sign that said, 'There is no road to peace; peace is the road.' In education, as you in the Institute have reminded us, 'There is no road to the arts; the arts are the road!'"



Juilliard's Vocal Chamber Ensemble performed the works of Bach, Revueltas and Barber.
Photo: Susanne Faulkner Stevens

Music at the Summer Session

Music of Haydn, Liszt-Paganini, Ravel, and Barber was performed by Juilliard pianist Gregory Slag.

Photo: Susanne Faulkner Stevens



Summer Session teachers observed conductor Don Jennings and the Chamber Orchestra from Juilliard in rehearsal. Photo: Susanne Faulkner Stevens

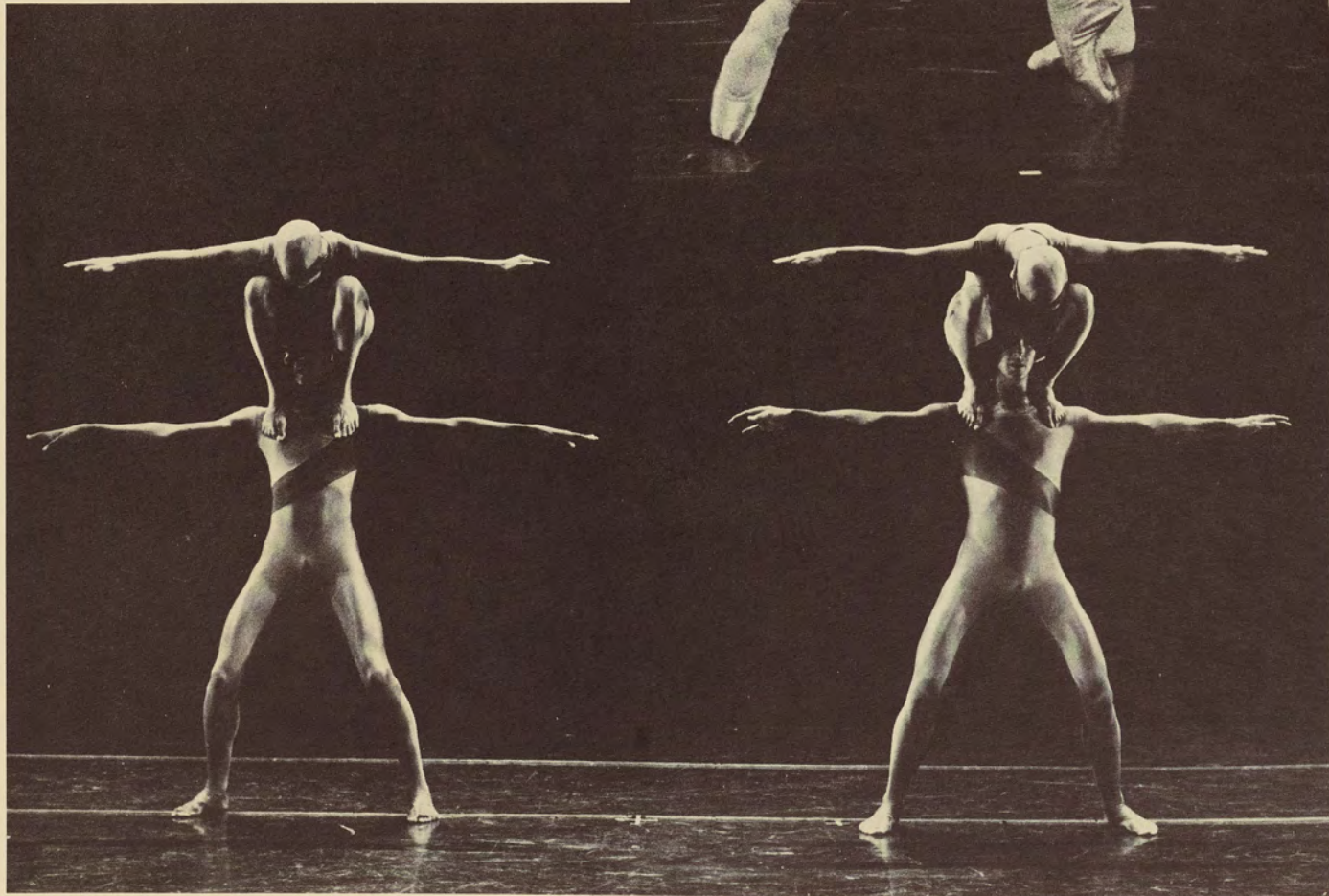


Members of the Maelstrom Percussion Ensemble, (left to right) Robert Accurso, Marc Wooldridge and Gary Rutkowski offered a varied program that included avant garde musician Steve Reich's "Clapping Music," David Schrader's variations on an Indian Tala and Koos Terpstra's "Snow in Kalamazoo." Photo: Sandor Acs

Dance at the Summer Session

*Kathleen Tracey and Peter Stark executed "Tchaikovsky Pas de Deux."
Photo: Jose Pelaez*

*"Bonsai," from the repertory of the Pilobolus Dance Theatre was performed by members of the Juilliard Dance Ensemble.
Photo: Susanne Faulkner Stevens*

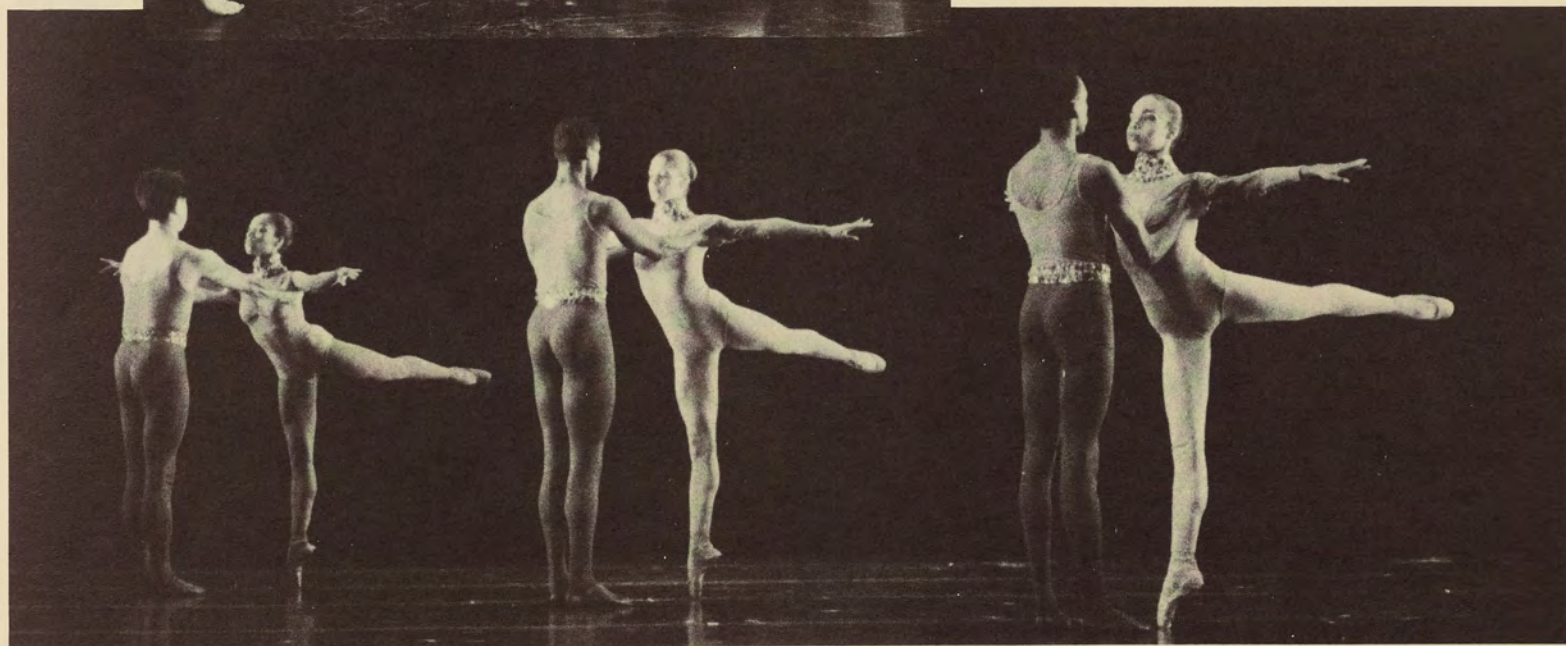


*Dancers from the New York City Ballet Education Department performed Bart Cook's "Arctic Fire" with music by Paul Schwartz.
Photo: Jose Pelaez*



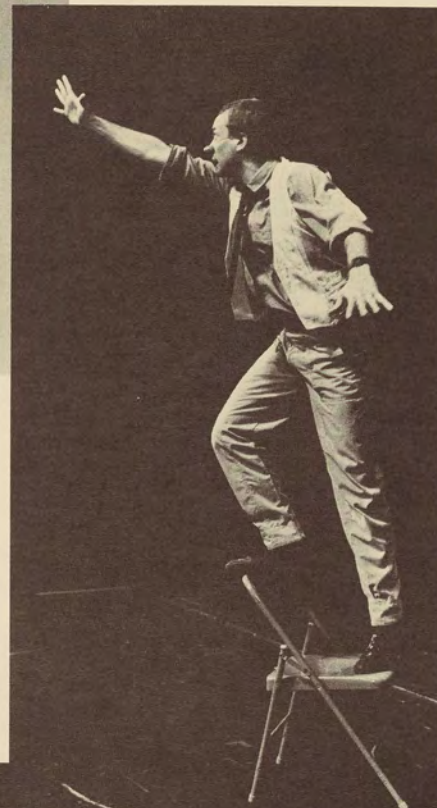
*David Parsons' "Monday Morning" a work in the coming year's school repertory, was performed at a special gathering of friends of the Institute by members of the Juilliard Dance Ensemble.
Photo: Susanne Faulkner Stevens*

*Members of the Dance Theatre of Harlem Workshop Ensemble danced an excerpt from "Rhythmetron," with choreography by Arthur Mitchell.
Photo: Jose Pelaez*



Drama at the Summer Session

Former Institute teaching artist Paul Lazarus (at right) directed the production of Jean Anouilh's "Antigone" (below)



David Novak enthralled the audience with his enactment of five stories.



Kelly Walters as Harlequin and Katrina Stevens (at left) open Jonathan Levy's "Marco Polo," and cast members surround Norris M. Shimabuku, who plays the great Kublai Khan. (above)

Photos: Susanne Faulkner Stevens

The School Roster for 1987-1988

The Institute's participating schools for 1987-88 are:

NEW YORK

District #1, Manhattan:

P.S. 19 P.S. 97
J.H.S. 22 P.S. 188
J.H.S. 25

District #2, Manhattan:

P.S. 6 P.S. 130
J.H.S. 17 I.S. 131
P.S. 40 P.S. 158*
P.S. 111 P.S./I.S. 217

District #3, Manhattan:

I.S. 44 I.S. 88
J.H.S. 54 J.H.S. 118

District #5, Manhattan:

P.S. 36 I.S. 195
P.S. 92

District #6, Manhattan:

P.S. 28 P.S. 152
J.H.S. 52 J.H.S. 164
P.S. 98 P.S./I.S. 187
P.S. 115 P.S. 189
J.H.S. 143

District #10, Bronx:

P.S. 7 P.S. 85
P.S. 9 I.S. 137
J.H.S. 45 P.S. 205
P.S. 81

District #11, Bronx:

P.S. 16 P.S. 105
P.S. 19 P.S. 106
P.S. 21 P.S. 108
P.S. 41 P.S. 121*
P.S. 76 J.H.S. 135
P.S. 78 P.S. 153
P.S. 87 P.S. 175
P.S. 89 P.S. 178
P.S. 96 C.S. 180
P.S. 103 C.S. 181

District #12, Bronx:

C.S. 47 C.S. 92*
C.S. 57 C.S. 102
C.S. 61 I.S. 116
C.S. 67

District #13, Brooklyn

P.S. 9
Satellite Four

District #15, Brooklyn:

P.S. 10* P.S. 131
P.S. 29 J.H.S. 136
P.S. 32 J.H.S. 142
P.S. 38* P.S. 154
P.S. 39* P.S. 169
J.H.S. 51* P.S. 230
P.S. 58 P.S. 261
I.S. 88 P.S. 293
P.S. 94 P.S. 321
P.S. 107

District #21, Brooklyn:

P.S. 95 P.S. 199*
P.S. 128 P.S. 212
P.S. 188 P.S. 329*

District #22, Brooklyn:

I.S. 14 J.H.S. 240
P.S. 217* J.H.S. 278

District #26, Queens:

P.S. 26 P.S. 162*
P.S. 31 J.H.S. 172
J.H.S. 67 P.S. 173
P.S. 94 P.S. 178
P.S. 98 P.S. 186
P.S. 115 P.S. 188
P.S. 133 P.S. 203
J.H.S. 158 P.S. 213*
P.S. 159 P.S. 221*

District #29, Queens:

P.S. 33 P.S. 156
J.H.S. 59* J.H.S. 192

P.S. 95 P.S. 195
P.S. 118 J.H.S. 231
Chancellor's School: I.S. 227
New York City
High Schools:

Jane Addams
Vocational, Bronx
Beach Channel,
Rockaway Park
Bushwick, Brooklyn
Canarsie, Brooklyn
Christopher Columbus,
Bronx
Curtis, Staten Island
Hillcrest, Jamaica
Andrew Jackson,
Queens*
James Madison,
Brooklyn
Julia Richman,
Manhattan
Richmond Hill,
Richmond Hill
George Washington,
Manhattan

New York City Independent Schools:

Town School,
Manhattan
Midtown Ethical
Culture School,
Manhattan

Bedford:

Fox Lane High
Fox Lane Middle

Bronxville:

Bronxville
Elementary*

Chappaqua:

Robert Bell Middle
Horace Greeley High
Westorchard

Croton-Harmon:

Carrie E. Tompkins

Dobbs Ferry:

Masters (Independent
School)

East Williston:

North Side
Wheatley High
Willets Road Middle

Eastchester:

Eastchester High

Floral Park:

Bellerose
John Lewis Childs

Great Neck:

Baker
Great Neck North High
Great Neck North
Middle
Great Neck South
Middle
Kennedy
Lakeville
Saddle Rock

Hastings-on-Hudson:

Hillside

Herricks:

Center Street
Denton Avenue
Herricks Middle
Searingtown

Irvington:

Dows Lane*
Irvington Middle*

Lynbrook:

Lynbrook High
Marion Street
Waverly Park
West End

Mamaroneck:

Central
Chatsworth Avenue
Hommocks Middle
Mamaroneck Avenue
Mamaroneck High
Murray Avenue

Manhasset:

Munsey Park
Shelter Rock

Nanuet:

A. MacArthur Barr
Middle
George Miller
Nanuet Senior High

New Rochelle:

Columbus
Davis
Jefferson
Albert Leonard Junior
New Rochelle High
Trinity

Ward
Webster
Isaac Young Junior
Pocantico Hills: Pocantico Hills Central
School
Roslyn: East Hills
Harbor Hill
Scarsdale: Edgewood
Fox Meadow
Green Acres
Heathcote
Quaker Ridge
Scarsdale High
Scarsdale Junior
Sewanhaka: H. Frank Carey High
Elmont Memorial High
Floral Park Memorial
High
New Hyde Park
Sewanhaka High
South Orangetown: South Orangetown
Middle
Schaefer

NEW JERSEY

East Brunswick:

Bowne-Munro
Robert Frost
Churchill Junior High*
Lawrence Brook
East Brunswick High*
Warnsdorfer*

Englewood:

Cleveland
Dismus Middle*
Lincoln
Quarles

Fort Lee:

Fort Lee High
School #1*
School #2*
School #3*

Hillsdale:

Meadowbrook
Anne Blanche Smith
White School

Jersey City:

P.S. 5
P.S. 8
P.S. 11
Snyder High

Montclair:

Edgemont*

Morristown:

Frelinghuysen
Alexander Hamilton
Hillcrest*
Thomas Jefferson
Morristown High
Vail
Woodland

Paramus:

East Brook Middle
Memorial
Paramus High
Parkway
Ridge Ranch
Stony Lake
West Brook Middle

Parsippany-Troy Hills:

Eastlake
Intervale
Knollwood
Lake Parsippany
Littleton
Northvale
Rockaway Meadow
Troy Hills

Princeton:

Princeton Day
(Independent School)

South Brunswick:

Brunswick Acres
Cambridge
Constable
Deans
Monmouth Junction
South Brunswick High

Upper Saddle River:

Bogert*
Cavallini*
Reynolds

*new to the program

(Continued on pg. 11)

Teachers at work in the Summer Session

Teachers enrolled in the summer session participated in a variety of workshops in all disciplines, including those pictured in dance, visual arts, and music under the direction of Institute teaching artists.



Photo: Sandor Acs



Photo: Susanne Faulkner Stevens



Photo: Susanne Faulkner Stevens



Photo: Jose Pelaez

"New Openings"

by Maxine Greene, Teachers College,
Columbia University

(Excerpts from remarks at the July,
1987 Institute summer session.)

At a time of great concern for cultural literacy and for an enhancement of the quality of teaching in our country, we are proud to share with you a dimension of what we do in the way of aesthetic education. Our commitment, as you surely know, is to the nurture of a more informed awareness and a more discriminating appreciation of works of art on the part of public school teachers and, in time, their students. In order to achieve this, we must involve ourselves in tapping a whole range of intelligences, in opening people to a whole range of new languages — the languages of art. We do so through seminars where teaching artists like Mark Taylor provide occasions for explorations of the raw materials of the arts: the body in motion, musical sound, spoken dialogue, paper and paint and clay. Not only do teachers realize that the more they know, the more they can perceive, and the more they perceive, the more they are able to imagine. And to imagine, as you realize, is to be able to see and feel the possibilities in things; to look through the windows of the actual; to come in touch with as/ifs, with alternative realities.

In the various domains of the arts, teachers here are having such experiences. They are coming to recognize how important it is to let their energies pour out into the Brandenburg Concerto, into the contemporary *Antigone*, to be actively and authentically present to what is being presented on this stage. They are coming to see the need for a sense of agency on their part: were it not for the quality of the attention they become capable of, works made available to them could not emerge in their fullness. They might be listed, yes, as dance works, musical works, works of art; but, to become aesthetic objects, audible and visible presences for human beings in human time, they must be grasped by persons who have learned to engage with them, to notice what it is to be noticed, to co-exist with created things for a time in aesthetic space. So it is with all the works we have explored in this Institute, and with those that will be explored in schools in the coming terms.

As a teacher educator as well as a lover of the arts, I need to say that the significance of this Institute transcends what it does in the domains of the arts.

The wide-awakeness fostered here, what John Dewey called the "richness and fertility of meanings" in the realms we are exploring, the consciousness of multiplicity and always open possibility: all these have profound pedagogical significance, as any of the teachers you meet here will be sure to tell you. The British philosopher, Mary Warnock, writing about imagination, said: "The belief that there is more in our experience of the world than can possibly meet the unreflecting eye, that our experience is significant for us and worth the attempt to understand it . . . this kind of belief may be referred to as the feeling of infinity. It is a sense . . . that there is always *more* to experience and *more in* what we experience than we can predict. Without some such sense, even at the quite human level of there being something which deeply absorbs our interest, human life becomes not actually futile or pointless, but experienced as if it were. It becomes, that is to say, boring."

We do not normally use the language of salvation here at Lincoln Center. We are more likely to speak of craft and (Continued on pg. 11)

Summer Session Workshop Leaders

55 teaching artists led the various workshops during the 1987 Summer Session along with Dr. Maxine Greene of Teachers College, Columbia University. The roster was as follows:

Ron Alexander, *dancer*
Michelle Audet, *ballet lecturer*
Peter Bacchus, *flutist/composer*
Lisa Bahouth, *painter*
Rick Baitz, *composer*
Susan Barnes, *painter*
Jason Buzas, *director*
Tom Cabaniss, *composer*
Christine Campbell, *actress*
Chris Ceraso, *actor*
Charlotte Colavin, *actress*
Mark De Garmo, *choreographer/dancer*
Gordon Edelstein, *director*
Roslyn Fassett, *painter*
Kate Fuglei, *actress*
Charlotte Hastings, *sculptor*
Jacquelyn Helin, *pianist*

Miranda Hentoff, *pianist/singer/*
composer
Naaz Hosseini, *dancer/choreographer/*
musician
John King, *composer*
Leah Kreutzer, *dancer/choreographer/*
actress
Ellen Lang, *singer*
Monica Levy, *choreographer/dancer*
Joyce Lindorff, *harpsichordist*
Kay Matschullat, *director*
Liz Maxwell, *dancer*
Greg McCaslin, *director*
Ted McKnight, *dancer*
Sean McLaughlin, *painter*
Rick Merrill, *choreographer/dancer*
John Morton, *composer*
Kathleen Nester, *flutist*
Donna Oberstein, *choreographer/*
dancer
Glyn O'Malley, *playwright/director*
Susan Osberg, *choreographer/dancer*

Randall Parker, *choreographer/dancer*
Carey Perloff, *director*
Jim Peskin, *director*
Angela Pietropinto, *actress*
Rob Reale, *composer*
Joan Riccardi, *painter/print maker*
David Shookhoff, *director*
Catherine Shuman, *print maker/*
graphic artist
Stuart Smith, *dancer*
Barbara Spiller, *painter*
Wendy Stern, *flutist*
Linda Szymd, *dancer*
Nina Talbot, *painter*
Jean Taylor, *actress*
Mark Taylor, *choreographer/dancer*
Paul Taylor, *French hornist*
Robert Todd, *dancer*
John Toth, *installation and*
performance artist
Faith Wilding, *painter*
Andy Wolk, *playwright/screenwriter/*
director

Summer Session Repertory

For study and for presentation in
schools in 1987-88

MUSIC

Music for Piano

F Minor Variations Franz Josef Haydn
Etude No. 6 Liszt-Paganini
"Ondine" Maurice Ravel
Sonata for Piano: Fugue Samuel Barber
Gregory Slag, pianist

Vocal Chamber Ensemble

Entr'acte Jacques Ibert
Madrigals, Book III George Crumb
Lute Songs John Dowland
Duetting Concertante Ingolf Dahl
Fughetta
Presto Finale
Four Songs Igor Stravinsky
Zoe Hwang, soprano Victoria Drake, harp
Leslie Cullen, flute Thomas Garcia, guitar
Scott Simpson, percussion

Chamber Orchestra

Brandenburg Concerto
No. 2 Johann Sebastian Bach
"Ocho por Radio" Silvestre Revueltas
"Capricorn" Concerto Samuel Barber
The Juilliard Chamber Orchestra
Don Jennings, conductor

Maelstrom Percussion Ensemble

"Clapping Music" Steve Reich
Percussion Music
(in 3 movements) Gerald Strang
"Snow in Kalamazoo" Koos Terpstra
"Jalterang" Alex Lubet
Variations on an Indian Tala David Schrader
Robert Accurso Gary Rutkowski
Marc Wooldridge

DRAMA

"Marco Polo"

by Jonathan Levy
Directed by Jonathan Littman
Scenic Design: Loy Arcenas
Costume Design: Wendy Rolfe-Dougharty
Music: Mark Bennett
Choreography: Harry Streep, III
Lighting Design: Daniel J. Kelley

Cast
(in order of appearance)

Harlequin Kelly Walters
Nicolò Steven Gilborn
Maffeo Ron Faber
Marco Dana Randolph
Counsellor Bruce Hawkins
Achmed Paul Schmidt
Kublai Khan Norris M. Shimabuku
Princess Kogatán Jean Taylor
Various Roles Katrina Stevens

Production Staff for "Marco Polo"

Stage Manager: Nan Siegmund
Assistant Stage Manager: Katrina Stevens
Assistant to the Director: Rieneke Zessoules
Assistant to the
Costume Designer: David Birn
Casting by: Jeff Passero
Costume and
Prop Coordinator: Jennifer Smith

Produced with the assistance of the Chase
Manhattan Bank Fund of the Lincoln Center
Institute.

"Antigone"

by Jean Anouilh
Directed by Paul Lazarus
Scenic Design: Bill Barclay
Costume Design: Holly Cole
Music: Bruce Coughlin
Lighting Design: Daniel J. Kelley

Cast
(listed alphabetically)

Third Guard Steve Hofvendahl
Second Guard Damien Leake
Haemon Robert McNeill
Ismene Kathleen McNenny
Nurse Anne Pitoniak
Creon Roger Robinson
First Guard Michael Rogers
Antigone Kim Yancey

Production Staff for "Antigone"

Stage Manager: Tom Clewell
Assistant Stage Manager: Steve Hofvendahl
Casting by: Jay Binder
Associate Casting Director: Jack Bowdan
Assistant to the
Costume Designer: Shelley Norton
Costume and
Prop Coordinator: Jennifer Smith

David Novak, Storyteller

"My Room"
"The Fox and the Grapes"
"How Fire Came to Earth"
"Bushman's Story"
"The Stonecutter"

DANCE NEW AMERICAN DANCE "Bonsai"

Choreography (1979): Moses Pendleton,
assisted by Daniel
Ezralow, Katherine
Komatsu, Carol Parker,
and Christopher Stahl
Staging: Moses Pendleton and
Cynthia Quinn
Rehearsal Director: Nancy Scattergood Jordan
Music: Hisao Tanabe and
Osamu Kitajima
Costume Design: Kitty Daly
Lighting Design: David M. Chapman,
recreated by
Daniel J. Kelley

Lauren McDonough Rebecca Stenn
George Callahan Duane Cyrus
"Bonsai" has been recorded in Labanotation by
Ilene Fox by arrangement with the Dance
Notation Bureau.

"Monday Morning"

Choreography (1987): David Parsons
Assistant to
choreographer: Nancy Scattergood Jordan
Music: John Adams
Costume Design: Judy Wirkula
Lighting Design: Daniel J. Kelley
Chao-hui Chou Karen Richards
Laura Staton Rebecca Stenn
Steven Beckon Duane Cyrus

"Monday Morning" was commissioned by the
Dance Division of The Juilliard School with a
grant from the Lincoln Center Institute.

THREE DANCES FOR TWO

"Duet"
Choreography (1964): Paul Taylor
Staging: Lila York
Music: Franz Josef Haydn
Costume Design: George Tacet
Lighting Design: Jennifer Tipton,
recreated by
Daniel J. Kelley
Pamela Zaley and Owen Taylor (July 7)
Pamela Zaley and Paul Dennis (July 17)

"Little Improvisations"

Choreography (1953): Antony Tudor
Staging: Maria Grandy
Music: Robert Schumann
Lighting Design: Daniel J. Kelley
Louisa Santarelli and Scott Sharff (July 7)
Carla D'Ottavio and Scott Sharff (July 17)
Reconstructed from the Labanotation score by
arrangement with the Dance Notation Bureau.

Lovers Duet from "Magritte, Magritte"

Choreography (1970): Anna Sokolow
Staging: Jill Beck
Music: Alexander Scriabin
Costume Design: Judanna Lunn
Lighting Design: Daniel J. Kelley
Pamela Zaley and Owen Taylor (July 7)
Lisa Baldyga and Paul Dennis (July 17)

DANCE THEATRE OF HARLEM WORKSHOP ENSEMBLE

Excerpt from "Rhythmetron"

Choreography (1971): Arthur Mitchell
Music: Marlos Nobre
Costume Design: Bernard Johnson
Lighting Design: Gary Fails, recreated
by Daniel J. Kelley

Pas de Deux and Coda from "Don Quixote"

Choreography (1869): Marius Petipa
Staging: Nancy Schaffenburg
Music: Leon Minkus
Lighting Design: Daniel J. Kelley

"Preludes"

Choreography (1987): Hector Tello
Music: Claude Debussy and
George Gershwin
Costume Design: Hector Tello
Lighting Design: Daniel J. Kelley

"Rags 'n' Things"

Choreography (1975): Mark Schneider
Staging: Nancy Schaffenburg
Music: William Bolcom, Joseph
Lamb, Scott Joplin
Lighting Design: Daniel J. Kelley
Members of the Dance Theatre of Harlem Workshop Ensemble:
Adesola Akimleye D'Juan McCrary
Alan Barnes Kareen Pauld
Sophia Cannonier Rachel Sekyi
Felicity de Jager Cynthia Shipley
Luis Dominguez Ramona Smith
Jahane Hill Cheryl Taylor
Adam James Robin Williams
Edward Jenkins Darryl Woods
Patrick Johnson Yoshinori Yano
Waverly Lucas Valencia Yearwood

Staff for the Dance Theatre of Harlem Workshop Ensemble

Director: Nancy Schaffenburg
Production Stage Manager: David Grill
Manager: Amy Wynn
Wardrobe Director: Zelda Wynn

NEW YORK CITY BALLET EDUCATION DEPARTMENT

"Phlegmatic" section from "The Four Temperaments"

Choreography (1946): George Balanchine
Staging: Suki Schorer
Music: Paul Hindemith
Lighting Design: Daniel J. Kelley
Cedric Rouse
Jennifer Kelley Denise Lewis
Michelle Gifford Cindy Zembranski

conscientiousness, of care and concern, and, yes, of moments of freedom and presence too often suppressed in ordinary life. But we *are* combatting boredom here and banality, as we are resisting mindlessness. We are educating the kinds of teachers who, helped by their teaching artists, will go back to their classrooms with an enriched and expanded conception of what it signifies to be literate and open to the world. There is nothing frivolous about what is done here, for all the excitement, for all the joy. It is not tangentially related to education; it is not external to the serious work of classrooms. It is integral, we are convinced, to what is needed for the education of persons in these dangerous and troubling times — education concerned for the opening of perspectives and the affirmation of what is most deeply human in an overly systematized world.

We began here with dance; and I must end with some words about dance. It is hard for me to stop myself: every experience I have ever had here has started me on a pathway of associations — to things seen, felt, heard, read, loved. This is from William Carlos Williams' lovely poem, "The Dance":

But only the dance is sure!
 make it your own.
 Who can tell
 what is to come of it?

It is that question that we love and live by. It is the question that reminds us of possibility, that maintains openings in what we call the real.



Among those attending the gala luncheon in Avery Fisher Hall were (left to right): Institute Director Mark Schubart; guest of honor Francis Keppel; Institute Chairman Edward J. Mortola; Dr. Thomas Sobol, New York State Education Commissioner; and Lincoln Center's President, Nathan Leventhal.



Teaching artist Mark Taylor and the Juilliard Dance Ensemble demonstrate movement exercises relating to David Parson's "Monday Morning" for the special guests of the Institute. Photos: Sandor Acs

Repertory (cont'd)

Tchaikovsky "Pas de Deux"

Choreography (1960):	George Balanchine
Staging:	Suki Schorer
Music:	Peter Ilyich Tchaikovsky
Costume Design:	Karinska
Lighting Design:	Daniel J. Kelley
	Kathleen Tracey and Peter Stark

"Arctic Fire"

Choreography (1987):	Bart Cook
Music:	Paul Schwartz
Rehearsal Mistress:	Katherine Leach
Lighting Design:	Daniel J. Kelley

Albert Evans

Jennifer Kelley	Denise Lewis
Michelle Gifford	Cindy Zembraski

Both the score and the ballet "Arctic Fire" were commissioned for the New York City Ballet Education Department by the JCT Foundation and the Lincoln Center Institute.

(Continued from pg. 1)

luncheon was hosted by Nathan Leventhal, President of Lincoln Center for the Performing Arts, and Dr. Edward J. Mortola, the new Chairman of the Institute. The featured speaker was Dr. Thomas Sobol, the newly appointed New York State Commissioner of Education, who acknowledged that "Frank Keppel has been inspiration and mentor to a generation of Americans engaged in education and cultural affairs." (Dr. Sobol's remarks about the Institute and the role of the arts in education and in our society are featured on page 2 of this "Report.")

School Roster (Continued from pg. 7)

CONNECTICUT

Greenwich:

Central J.H.S.
 Cos Cob
 Eastern J.H.S.
 Julian Curtiss
 Glenville
 Greenwich High
 Hamilton Avenue
 New Lebanon
 North Mianus
 North Street
 Old Greenwich
 Riverside
 Western J.H.S.

Westport:

Bedford*
 Coleytown*
 Coleytown Middle
 Kings Highway*
 Long Lots*
 Staples High
 Cider Mill*

Wilton:

*new to the program

Lincoln Center Institute
Lincoln Center for the Performing Arts, Inc.
140 West 65th Street
New York, N.Y. 10023

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October 1987

*New Advisors
Welcome
First-Year
Students*

ng New York City, more specifi-
lliard, for the first time can be an
ing and sometimes overwhelming
ce, as many of our students can at-
ding a place to live, registering for
learning the best places to shop and
nervously anticipating the first les-
hearsal are just a few of the hurdles
students must overcome.

n exciting time, but one that can also
rating. This year's new freshman
wever, has been able to circumvent
the traditional problems that new
face—thanks to the efforts of Juil-
rst student advising group.

n undergraduate and graduate stu-
ere selected to act as student advi-
his year's entering class. Faculty ad-
vere also appointed. The student
, who faced a number of problems
ves when they first arrived in New
re eager to help Juilliard's newest

continued on page 2

The JUILLIARD

J O U R N A L

Volume III No. 2

The Juilliard School

October 1987

Othello to be Directed by Michael Langham

by Deloss Brown

Othello, Shakespeare's "most personal tragedy" and one of his most exciting plays will be presented by the Juilliard Drama Division as the first production of its 1987-88 season. The production stars members of the fourth-year class, Group 17, and will be directed by the Drama Division's director, Michael Langham. Mr. Langham is being assisted by Kevin Kelley, one of the Drama Division's resident directors.

Critics have always marveled at the play's intensity and telescoping of time. In Anne Barton's words, "the cast of characters is small, the atmosphere fevered and claustrophobic, and the passion under analysis—sexual jealousy—particularly painful." *Othello*, the great and noble black general of the Venetian army, marries Desdemona, a white Venetian aristocrat many years his junior, and is subsequently driven mad and destroyed by the machinations of his trusted officer Iago, who persuades Othello that Desdemona is unfaithful. The drama is truly relentless: Shakespeare's other plays span months and even years, but *Othello* takes place in only a few days, and in the theater the entire action seems to unfold before the eyes of the audience in the two or so hours of performance.

George Bernard Shaw thought the story so emotionally violent that it was more suited for an opera than a stage play, and crowd that he had been proven right by the success of Verdi's *Otello*. But, for an English-speaking audience, nothing in Verdi can beat the jolt of Shakespeare's words as, for example, Iago gives Desdemona's father the news of her elopement with Othello: "Even now, now, very now, an old black ram is tupping your white ewe." This mixture of racism and sex strikes us as horribly modern.

The part would seem to be a dream for black actors; of course until this century it was played almost exclusively by white men in blackface. Richard Burbage played it in Shakespeare's company, and Edmund Kean is shown putting on blackface to play the role in Sartre's *Kean*. In this century, Laurence Olivier had one of his early great successes playing Iago to Ralph Richardson's Othello. There is of course a film version of *Othello* starring Olivier himself, and another starring Orson Welles. The first black American Othello of note was the actor/singer Paul Robeson, and during the last ten years there have been noteworthy productions that starred Moses Gunn and James Earl Jones.

Director Michael Langham has directed most of Shakespeare's plays—many of them more than once—but this will be only the second time he has directed *Othello*. "It was my London debut," he said. "I had recently got out of the army after World War II, and I remember the production was extremely military. I was just going in to see the play on opening night at the Old Vic when Tyrone Guthrie stopped me in the lobby and persuaded me not to. 'Your pulse is beating at such a phenomenal rate you'll

continued on page 3



An expressive Maestro Otto-Werner Mueller at the podium.

Juilliard Welcomes Maestro Mueller

Hailed as one of the outstanding conducting pedagogues in the country, Maestro Otto-Werner Mueller begins his first year at The Juilliard School as the Director of Orchestral Studies, leaving his post at the Yale School of Music, where he had been both professor and conductor since 1973. He is also head of the conducting department of Philadelphia's Curtis Institute, appointed in the fall of 1986. Mr. Mueller also has taught conducting at the University of Wisconsin, the Aspen Festival, the American Symphony Orchestra League's Conductor's Institute and the Los Angeles Philharmonic Institute.

Born in Germany, Mr. Mueller began his career at the age of 21 at the Heidelberg Theatre conducting opera and operetta. In 1951 he immigrated to Canada where he worked as conductor for the Canadian

Broadcasting Corporation. He has appeared several times as guest conductor for such leading US, Russian, and Canadian orchestras as the Atlanta, Detroit, St. Louis, Moscow, Leningrad and Riga Symphony Orchestras.

Maestro Mueller's first performance at Juilliard will be as conductor of the Juilliard Orchestra on October 7, at 8:00 PM. This concert marks the opening of the Orchestra's second season of concerts at Avery Fisher Hall, made possible through the generosity of Mr. Lawrence A. Wien. The program features works of Barber, Rachmaninoff and Prokofiev. Joining the orchestra as soloist for the *Rachmaninoff Piano Concerto No. 3* is distinguished Juilliard alumnus Garrick Ohlsson.

continued on page 2

New Advisors Welcome First-Year Students

Entering New York City, more specifically Juilliard, for the first time can be an eye opening and sometimes overwhelming experience, as many of our students can attest. Finding a place to live, registering for classes, learning the best places to shop and eat, and nervously anticipating the first lesson or rehearsal are just a few of the hurdles our new students must overcome.

It is an exciting time, but one that can also be frustrating. This year's new freshman class, however, has been able to circumvent some of the traditional problems that new students face—thanks to the efforts of Juilliard's first student advising group.

Sixteen undergraduate and graduate students were selected to act as student advisors to this year's entering class. Faculty advisors were also appointed. The student advisors, who faced a number of problems themselves when they first arrived in New York, are eager to help Juilliard's newest class adjust to their new environment.

The new students met their advisors during Freshman Orientation Day, Saturday, August 29. Advisors and students had lunch together and toured the school. During the course of the day, they got a chance to know one another. Since then, advisors and students have been in contact when questions or problems have arisen.

"It's a good way to catch the minor difficulties our students could encounter before they turn into major problems," said Christine Bouse, Director of Student Affairs. "And more importantly, it gives our new students a chance to learn about the school from our most important resource—our own returning students." Ms. Bouse added that most of the freshmen seemed comfortable with the new program and felt that their needs were being taken care of.

"The advisors are very enthusiastic about

continued on page 2



Dormitory Update: The hole is a hole is a hole and although it gets deeper it is still just a hole.

Suzanne Faulkner Stevens

More New Faculty

The faculty at Juilliard is forever increasing. With the October issue of the *Journal*, we would like to introduce the new faculty for the Drama Division and the American Opera Center. They are:

BROOKS BALDWIN (Speech). Mr. Baldwin graduated from the Drama Division in 1975. Since then he has worked on and off Broadway, in television, and in regional theaters throughout the country.

ROBERT and STEPHANIE CHASE (First year movement). Mr. Chase is a dancer and choreographer as well as a master teacher. His wife, Stephanie, is a Rockette at Radio City Music Hall.

FRANK CORSARO. Associated with the New York City Opera since 1958, Mr. Corsaro has directed dozens of opera and theater productions. Noted for his innovative direction of both new works and old, he is renowned for finding the dramatic elements in every role and eliciting the dramatic power of every artist. Mr. Corsaro will teach acting for AOC.

KENT GODWIN (Production Manager). Mr. Godwin started at Juilliard as a stage management intern and was the third-year stage manager for the past three years.

BETH REIFF (Production Stage Manager, fourth year). Ms. Reiff was a stage

management intern in 1985 and a stage manager for third-year productions during the past two years.

JOHN TOWSEN (Physical Comedy). Mr. Towsen began acting on television at the age of seven, working with Red Skelton, Jackie Gleason, Sid Caesar, and Robert Preston. He performed for twelve years as a clown with partner Fred Yockers in circuses and theaters on three continents. Mr. Towsen is the Co-founder and artistic director of the New York International Festival of Clown Theater and of the National Theater of Woodbee. He is currently Assistant Professor of Theater at Bloomfield College in New Jersey.

RICHARD WOITACH. A frequent conductor with the Metropolitan Opera and former director of the Wolf Trap Opera Company, Mr. Weitach will be a vocal coach in German and will be the associate conductor of the December opera production *Jacob Lenz*.

JAMES YOSHIMURA (Playwright in Residence). Mr. Yoshimura's plays have been produced at the Yale Repertory Theatre, Center Stage in Baltimore, and Off-Broadway. He will be at Juilliard under the Lila Acheson Wallace Playwrights program.



Juilliard's new Student Advisors. (from l. to r.) top row—Ruben Ornelas, Tom Vassalotti, John Kehayas, Jeff Milarsky, Mike Jones, Lisa Hamilton. bottom row—Min Kim, Maria Kitsopoulos, Kent Trittle, Sarah Voynow, Christine Bouse.

Student Affairs continued from page 1

it as well," she said. "Most wished that something similar had been in place when they entered Juilliard." While the advisors noted that some of the students in their groups were quiet at first, most became much more talkative during the orientation lunch. They were interested in knowing how to sign up for locker space, how long most students practiced, where to buy household articles and the location of inexpensive places to eat. Some had more complex problems, such as changing their visa status, dealing with family problems or coping with living conditions. The advisors gave directions, advice or just a sympathetic ear when necessary.

Mueller/Ohlsson continued from page 1

Mr. Ohlsson came to Juilliard at the age of 13, and studied with Sascha Gorodnitzki and Rosina Lhevine. In quick succession, in 1966, 1968, and 1970, he won first prize at three prestigious piano competitions—the Busoni, the Montreal, and the Chopin—that launched him into an international career. This special appearance by Mr. Ohlsson with his alma mater is one of only a limited number of engagements by the pianist during what he considers a sabbatical year.

Mr. Ohlsson has graciously answered a few questions for the *Juilliard Journal* regarding his days at Juilliard and his imminent return.



Pianist Garrick Ohlsson

JUILLIARD STRING QUARTET

Open Rehearsal

Tuesday, October 6, 1987
4-6 p.m.
Room 582

Milton Babbitt Quartet No. 4
Gunter Schuller Quartet No. 1

The new program is designed not only to lessen the stress new students feel but to give them an opportunity to meet students they might not ordinarily meet. It is hoped that the advising program, through the energy of its student leaders, will continue and become a strong tradition at Juilliard.

This year's advisors come from each academic division and include: Bill Camp, Seung Hee Cha, Julie Fishel, David Fridde, Lisa Hamilton, Michael Jones, John Kehayas, Min Kim, Maria Kitsopoulos, Belina Logan, Jeff Milarsky, Ruben Ornelas, Carol Rodland, Kent Trittle, Thomas Vassalotti and Sarah Voynow.

A Memorial Tribute

VINCENT PERSICHELLI
June 6, 1915–August 14, 1987

Monday, October 5, 1987
5 P.M.

The Juilliard Theater
155 West 65th Street
New York

All Are Welcome

What will you enjoy most about your coming back and playing with your alma mater?

"The talent level of the students at Juilliard is phenomenally high and the Juilliard Orchestra is such an intense and enthusiastic group that it will be a special kind of pleasure to work with these kinds of players who have not been hardened into the routine of professional life. Also, I am especially thrilled to be playing with Maestro Mueller. Our friendship goes back 20 years, and I have never been able to work with him enough for my satisfaction. He is one of the conductors and musicians I respect most in the whole world. It is thrilling that Juilliard has a person of his caliber working with the orchestra and with its conducting students. I can't imagine a more wonderful teacher and artist for them to work with."

What do you remember best about your days at Juilliard?

"Among my most joyful memories were Chamber Music classes with Felix Galimir—both for his wonderful warmth and knowledge as a teacher, and for the marvelous student colleagues I played with."

If you had a piece of advice for an aspiring performer, what would it be?

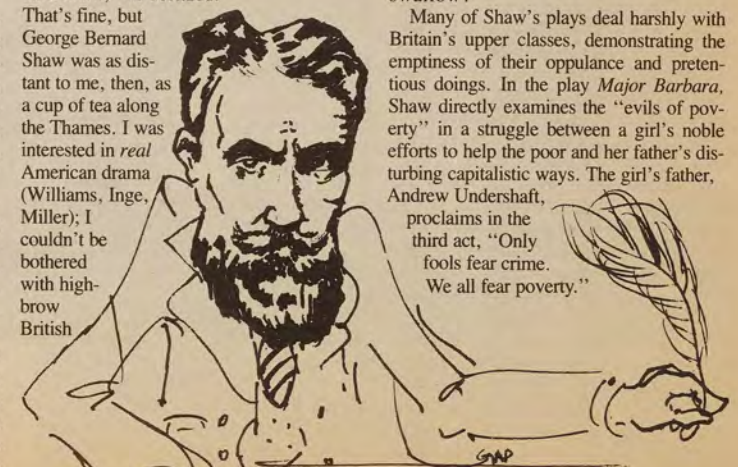
"Your personal relationship with music is the most important part of your career. Even though you need strong talent and a very big ego in this profession, and even though you have to prove constantly in the business how well you play, ego and talent are not enough. What makes it all rewarding and worthwhile is your life as a complete musician, a healthy and joyful relationship with the music to sustain you through all the hard work and career pressures, and even disappointments that face everyone."

Confronting Shaw

by Matt Servitto

During my first year of college in Detroit, I would often patronize a particular used book store housed in an old brick building off-campus. It was a large, dark room with stray cats nestled in among the mounds of assorted novels, textbooks and magazines. Situated in the midst of this clutter at a large wooden desk was the ancient man who owned the store. He was quite slovenly in appearance and the spectacles wedged on the end of his nose had obviously peered into many a volume of literature. He was not very talkative but would occasionally test my knowledge of playwrights when he saw me engrossed in the drama section. "Who was the greatest English playwright of the 20th-century?" he asked me. "Harold Pinter," I replied. "Nooo. George Bernard Shaw," he declared.

That's fine, but George Bernard Shaw was as distant to me, then, as a cup of tea along the Thames. I was interested in *real* American drama (Williams, Inge, Miller); I couldn't be bothered with high-brow British



comedy. "All actors must some day confront Shaw," warned, and I chuckled as I walked out with my copy of *Death of a Salesman*.

Five years later I am on the brink of my first confrontation with Shaw (and I have had tea along the Thames). My initial research revealed to me the bitter ambivalence with which Shaw is received and the surprising controversy that has surrounded his writing.

To call Shaw an eccentric is an understatement. "An intellectual buffoon," "the unspeakable Irishman," "a ninth-rate artist," "John the Baptist pretending to be Karl Marx," "the funny man in the boarding house," and an "ass" were all phrases used to describe this playwright. But, Shaw was more than a writer. He was a showman, an actor playing the role of the antagonist with turn-of-the-century England as a backdrop.

Othello

continued from page 1

think it's all too slow," he said. "We'll do something else, look at some costume sketches or something, and just pop in to catch the show bits, like the arrival at Cyprus." So that's what we did.

"Some actors make marvellous Iagos, but they can't do the Othello at all—like Richard Burton, who was a successful Iago and also did well at the other cynical, hypocritical parts, like Prince Hal, but he couldn't do Othello because he couldn't be emotionally outgoing in the way the part requires. And I thoroughly agree with Kenneth Tynan that Iago has to respect Othello if the play is to work."

Apart from Andre Braugher, who plays Othello, none of the Drama Division's other black actors are cast in the production. Mr. Langham explains, "We cast it that way quite deliberately. Shakespeare makes it clear that Othello is totally alone, the only

His character became known as "G.B.S." among the Britons, and his bearded face and sly countenance resembled a living caricature.

Shaw created this adaptable persona to overcome his obscurity as a writer. He said, "In order to gain a hearing, it was necessary for me to attain the footing of a privileged lunatic with the license of a jester. My method is to take the utmost trouble to find the right thing to say and then to say it with the utmost levity."

But the biting edge of Shaw's humor caused audiences to resist many of the plays. And Shaw found this resistance annoying, and a bit frustrating. "Not taking me seriously is the Englishman's way of refusing to face facts." What was it that Shaw had to say that the English found so hard to swallow?

Many of Shaw's plays deal harshly with Britain's upper classes, demonstrating the emptiness of their opulence and pretentious doings. In the play *Major Barbara*, Shaw directly examines the "evils of poverty" in a struggle between a girl's noble efforts to help the poor and her father's disturbing capitalistic ways. The girl's father, Andrew Undershaft, proclaims in the third act, "Only fools fear crime. We all fear poverty."

In Shaw's play *Too True to be Good*, he does a reversal. In the preface he states that the gist of the play is not the usual theme of "how the social system is unjust to the poor," but rather it shows how "it is cruel to the rich." The wealthy wife is no happier than the housemaid, said Shaw, for the housemaid is off at 6 and can at that time be herself, whereas the fashionable wife must remain in a constant state of composure. "The rich are no better for their wealth," says Shaw, "but try to convince the poor of that."

The third-year drama students will begin their season with both *Too True to be Good* and *Major Barbara*. Tickets will be available to faculty, staff and students beginning October 5. See the October Sampler page for further details on dates, times and tickets.

Matt Servitto is a third-year drama student.

black man in a white world. You can't establish that in the theater unless the actor playing Othello is the only black on stage. . . . The play is famous for its dilemmas, and it would be foolhardy of me to say that we're solving many of them yet. But it's early days." Other principle players are: Michael Louden as Iago; Graham Winton as Cassio; Tod Randolph as Desdemona; and Gayla Finer as Emilia.

Deloss Brown is the Literary Manager of the Drama Division.

Paul Taylor's Juilliard Days

An Excerpt From His Autobiography

Paul Taylor, the noted choreographer and director of the Paul Taylor Dance Company, entered The Juilliard School in the fall of 1952. What follows is an excerpt from his recently published autobiography, *Private Domain*. In this particular chapter, he gives an interesting view of his audition and first year at Juilliard.

Assorted sounds—twitters, scrawlings, tender thoughts, bright squeaks—are all merging together and filling the halls of Juilliard. Young musicians, as seen through their windowed practice cubicles, look too intensely involved with their specialized noisemakers for me to interrupt. At least that's my impression when I rap on one of their windows to ask where dancers are supposed to go. This was in the spring of '52, when entrance auditions were being held for budding dancers who hoped for admission the following fall. I'd not only expected to pass mine but was fairly confident that I'd do well enough to be awarded a scholarship.

Juilliard was then at West 122nd Street, a block up from Riverside Church and directly across from International House. Its new dance department had been added two years before, founded and headed by Martha Hill, an enthusiastic woman deeply committed to contemporary American dance. As a dancer she'd studied with Graham and Humphrey, performed with Graham's early women's group, and also been responsible for starting dance departments at Bennington and at Connecticut College.

Her loud, clear voice easily transcended Juilliard's noisy halls, and being an authority on all types of dance matters, she knew exactly what she was shouting about. A minor influence left over from Graham days was still noticeable in the way she wore her hair—a topknot which in her version had migrated off to the left, where it clung precariously, giving her a sprightly, humorous look. Like Bessie Schonberg, she was to become a Rosetta Stone to me—as well as to the thousands of others whom both great educators enlightened, guided, and egged on.

Juilliard classes were given by many of the same teachers who taught at the American Dance Festival. In addition, the curriculum included Cecchetti-style ballet taught by Margaret Craske, Antony Tudor, and Alfred Corvino. Louis Horst taught composition; Ann Hutchinson, Laban dance notation; Norman Singer, social science (the later non-sequestered over to run City Center). Other subjects included something called rhythmic training, a course that came early in the morning. Nobody but the teacher ever knew exactly what it was.

The audition was to be judged by Hill, Tudor, and Craske and turned out to be on the concert-hall stage. Besides executing whatever steps were asked for, auditionees were expected to perform a short dance of their own devising. Mine was made out of moves from the dancelike duet that Anita and I had done in the park at Syracuse. Anita had also decided to transfer to Juilliard.

What to wear for the audition had been a puzzle. I'd decided to wear sweat pants and sneakers, which, at the time, no serious dancer wore. Anita said that they made me look gauche, so I returned to the dressing room and came back wearing my old basketball shorts. Then she said I still looked like a jock, and started criticizing my feet, saying that they were too big and too bare. Though critical, Anita had a good eye for appropriate apparel, so I went back and borrowed somebody's ballet slippers. Then I remembered that we were expected to dance modern as well as ballet, so I went back again and solved the problem by padding out in my socks.

After the judges had seen enough of my socks and asked me to remove them, they asked for jets, turns a la seconde, and pas de chats. Not wanting to seem ignorant, I



Paul Taylor

showed them some other stuff that I hoped would look French enough. Tudor either was being rude or was simply unable to hide his snickers. Later I was asked why I wanted to be a dancer. I'd overheard some of the other auditionees' answers—mostly about inspiration and other cosmic-sounding claptrap, during which I'd noticed Miss Craske yawn six and a half times. All the fancy words were making me feel lowbrow and tongue-tied. I stood there in front of the panel and couldn't say why I wanted to dance.

"Come now, dear, you must have a reason," says Miss Craske.

I tell her I don't know, and she nods in an understanding way, urging me on. "Dear," she calls me again. I like her, so I tell her that it's just because I like to move.

She says, "That is a very good reason, dear." (For many years she kept reminding me of this with a smile.)

I've never found out if it was my steps, my motivation, or what, but after a short huddle with the other judges Miss Hill turns toward me, happy as if she'd won the scholarship herself, and blares, "Paul, you've got it!"

Plans for a place to sleep shape up at nearby International House, a residence hotel for foreign students, where, in return for a room, I rise every morning at five to cook eggs down in the cafeteria. Being among foreign students makes me feel at home—after all, I'm a foreigner myself, a Southerner in Yankeeland, where everyone but me has strange-sounding accents.

After each day's classes I usually take an evening class at the Graham school. I used the phone numbers that Martha had given me and am being given free classes there. It's at Sixty-third Street east of Third and is, or is going to be, a gift to Martha from her patroness Bethsabee de Rothschild. There is an intimidating spiked gate out front and then a sturdy burglar-proofed door. Inside, an impressive stone Buddha sits cross-legged in the vestibule, usually with seasonal flowers placed in its lap. It reminds me of Martha, but thicker around the waist, and it presides over a place that seems pretty ritzy.

There is a studio upstairs on the third floor, and two on the first—the larger one is where Martha births her creations. And

doors, it signals that she is in there and not to be disturbed. Nobody dares peep. The building's leaden silence—no, not silence; a sort of swept-up and refrigerated sound—is sometimes shattered by the slam of a door. The slams are well staged, and Martha has her reasons. Her generation's theater etiquette probably demanded that great personages regularly display stylized fits.

During my first year in New York, I don't do much else but take classes. Learning to dance keeps me too involved to make close friends or even a single enemy. Don't remember going to an art gallery, music concert, or anything cultural except a Merce Cunningham performance. My body is being stretched, firmed up, strengthened, and converted into practically a new model, and it screeches in open rebellion. Some dancers say that theirs doesn't hurt, but for as long as I danced, getting out of bed in the morning was an exquisitely slow process.

The year had four highlights. One was when the draft finally caught up with me, discovered that I had a heart murmur (perhaps caused by the swimming or the scarlet fever), and classified me 4-F.

The second was seeing a rehearsal of Martha's *Canticle for Innocent Comedians*. Except for her dancers, no one was allowed inside the Juilliard concert hall, but who was to know if anyone was watching through the slit of the lobby doors? Anita, some others, and I stacked our faces like a totem pole with eyes glued at the crack. *Canticle* was one of the few dances Martha wasn't in, and was about the sun, moon, stars, water, fire—a nature lover's dance. Martha loved nature but preferred artifice (I loved nature and hated Art). At the beginning her dancers were standing inside what looked to be a large circular nest, their arms draped along its upper edge. The set was designed by Frederick Kiesler to be sound bouncers for Juilliard music concerts. When the sections of the nest were slide apart by the dancers, it was as if the planet earth were unfolding to show all its wonders. (Later, a dopey French critic is to interpret this as a street scene with overcrowded pissoir.) The set pieces were then used singly in various ways for the suite of dances that followed. One became a sort of firmament for the sun, Bert Ross, to roll around on. Among other solos were one for Yuriko as a womanly moon and one for Helen McGehee as a mermaid who made her entrance from under a bridge. A duet had Stuart and Linda Hodes fooling around with a big symbolic rose. At the end a mysterious door opened to reveal beautiful Pearl Lang as Death. The whole dance was the loveliest, most impressive, most magical thing I'd ever seen.

The third high point that year might also be called rock bottom. It was a dinner party given by my teacher Antony Tudor, a man not only known for his great ballets but for his deflating remarks. At this time there were certain things that I felt absolutely sure of, not the least of which was myself. The puffed-up Tacet part of me was getting the upper hand, and I had made the mistake of telling Tudor that I'd had a flash in college and felt practically foreordained to dance. Hugh Laing and other stellers were at the party. I was eating half an alligator pear stuffed with shrimp and listening hard to the interesting things being said when Tudor rose from the table like a bird of prey, quieted everyone, and sarcastically proposed a toast to someone to whom he said the whole dance pantheon—Nijinsky, Pavlova, Graham, and the rest—was but a mere footnote in history, as compared with their new lord and master, the lately emerged cock of the rock, the great (here I had a feeling something bad was about to happen) Paul Taylor. My ears related to the rest of me in the way

continued on next page

there are a couple of offices on the second floor, where her good-natured sister Geordie pastes press clippings into giant scrapbooks. Noguchi sets are stored in the basement, and there are two large dressing rooms with showers for Martha's nine-or-ten-member company and for about fifty students. Martha frowns upon any girl perspiring, but it's okay for the guys to sweat if they have to.

Next to the main studio is a small suite—a dressing room with sofa, bathroom, and kitchen for Martha's private use. Some of the older members of her company are allowed to use her fridge. Martha lives a little ways down the street in a high rise. I suspect that she sometimes takes taxis from there to her school, but usually she hoofts it. Her crêpe-de-chine rehearsal gowns are made to order, and she wears the latest in streetwear, including a black seal coat and a lot of gold Noguchiish-looking jewelry. Sometimes she's seen rag-picking at Bloomingdale's or other department stores where she finds fabrics for costumes.

Though the school is ritzy, and though it is very exciting to be around its highly charged atmosphere, the minute I step inside the vestibule I always sense something I can't quite put my finger on, something that smells suspiciously like the odor of friction. Nobody smiles much except Geordie, and if you hear laughter it probably means that Martha isn't around. Everyone takes the place dead seriously, even Geordie's droopy cocker spaniel, Roderick. And the students are very intent, very fraught, like religious converts. Each hopes for a blessing dropped in passing from their heavenly host's lips, and each jumps for joy if sent to Third Avenue for her wonton soup.

Girls have to have long hair worn in a big bun on top, keep out of the sun if they are white, and stay that way, the whiter the better; guys are encouraged to have longish hair, and it is good to be as dark as possible—carryovers from Denishawn days, when the ancient Oriental idea of light women and dark men was the rage. This seems a bit much, and on being asked to let my hair grow, I start a beard, but it may be only a way to get Martha's attention. Like everyone else, I'm smitten with her.

If a certain red cloth has been knotted onto the outside handles of the main studio

Paul Taylor

continued from previous page

purple relates to pink. I'd never before run across such an effective method by which the older falcon generation puts young rabbits in their place, and for a brief time took classes with new humility and much less fluffy-tailed assurance.

The year's fourth highlight was seeing Merce Cunningham perform. Carolyn Brown also went to Juilliard that term and had been taking Merce's classes on the side. She urged Anita and me to see his *Sixteen Dances for Soloist and Company of Three*, a dance more dramatic than its title implied. It consisted of vignettes, some poignant, some satiric, and a few just plain goofy. At this time, although very much admired as a dancer, as a choreographer he was considered by most of the New York dance community to be an unimportant upstart. He'd seen pictures of him and knew that he'd danced in Martha's company and had been collaborating with composer John Cage.

The steps in *Sixteen Dances* were related to Martha's vocabulary, but the choreographic approach was completely different—whimsical and airy, sometimes with little diddling motions of the hand and alert-eared snaps of the head. I liked the dances so much that I skipped a few of my Juilliard classes to take some classes from him. Anita was also impressed, and so a couple of times a week we joined Carolyn and sub-wayed down to the Village to his small studio over a laundromat at Sheridan Square. Others taking the classes were Viola Färber, Remy Charlip, Merriane Preger, and Jo Anne Melscher. Merce had few students and no regular company. The class material was difficult, included more footwork than other modern techniques, and the combinations often involved coordinations that were tricky in the way that simultaneous head patting and stomach rubbing is. Very few of the combinations gave me the feeling that I was dancing in a very physical way, but this

may have been because I could't do them well enough.

Merce was polite and patient, his large hands clapping and snapping out the rhythms as he paced back and forth in front of us. Whenever he paused, his feet seemed to root into the ground, and when he demonstrated a jump, his landing was amazingly soft and quiet. He could twist his torso further around than any mortal should. Anita thought his face interesting rather than handsome, and she was nuts about his nose, which she likened to a snail. Taken all together, the six slender feet of him gave the impression of a large wood sprite or sea horse. Although genial and gentlemanly, it was easy to see that he was a private person.

Sometimes John Cage accompanied the classes on a piano that he had "prepared" by placing pieces of paper and oddments between the strings. He imposed gamelan-type rhythms and tempi that had little relationship to whatever rhythms Merce was teaching. Once in a while a few matchings of sound and dancing happened accidentally. The idea was for us to learn not to listen to the music, thereby avoiding the usual ideas about being musical. Although by nature instinctive rather than mental, Merce had begun trying out John's philosophy about chance.

Curious, I went home and made several dance studies for myself using chance methods. After putting a number of steps in six or seven different random orders and then rearranging the same steps in several other orders, both accidental and intentional, I concluded that sequential order of steps, arranged either way, made little difference to the end result. What seemed more important than sequence was the *type* of step used, so I devised some combinations of movements by chance, both simple and complex. These all turned out to be not as unusual looking as one might expect and tended to look and feel very sticklike when executed—that is, without "natural" flow, muscular density, or sensation. It felt stungy, like something I'd not particularly like to do or see. And

instead of being "abstract," as I'd expected, most of the movements looked like a wooded marionette having difficulty in expressing emotion. So much for making up abstract dances by chance, I reasoned.

The Cage mystique, already then in evidence, seemed to me built along the lines of the Emperor's New Clothes, or the pastime of standing at a busy street corner and staring straight up to see how many others will do the same. The quip credited to the composer Lou Harrison—"I would rather chance a choice than choose a chance"—seemed honorable. Still, though they were incompatible to my own ways of thinking, these methods served Merce and his audiences in a valuable way. He once told me that before using chance he had been going through a reclusive period and had found it difficult to work or even leave his loft much, and that John had come to the rescue by encouraging him to use chance methods, thereby relieving him of the strain of decision making and enabling him to return to his creative work. My view is that any method is legit as long as the results are valid, which I believe Merce's to be.

But chance choreography wasn't often on my mind. To develop a strong dance technique was what I needed. It was much too early to be getting critical about Merce's methods or anyone else's when learning to dance required intense single-mindedness. I

was eager to dance with both Martha's company and the one Merce was planning to form. Martha's was often inactive and gave only one short New York season a year. Although neither choreographer would be apt to enjoy sharing dancers, I felt optimistic about working for both.

Something happened at the end of my year at Juilliard that shows how quickly I'd forgotten Tudor's lesson in humility. Believing that the college credits from Syracuse combined with Juilliard ones would earn me a degree, I went one day to Miss Hill's office to make certain this was so. Disappointingly, I learned that the dance department wasn't yet set up to give degrees and that if I wanted one, I'd have to return for another year. Not wanting a degree all that much, I puffed myself up and told Miss Hill that I had no time for another year, that someday I was going to be a well-known dancer and would never willingly allow Juilliard to use my name for fund raising. After a year, finding the outside world a pretty tough place, I became a little less arrogant, and a year after that I was ready to eat my hat. Eventually, I was proud to be an alumnus.

Excerpted from the book *Private Domain*, by Paul Taylor. Copyright © 1987 by Paul Taylor. Reprinted with the permission of Alfred A. Knopf, Inc.



Juilliard dancers performing Paul Taylor's *Aureole* in the "Juilliard at 80" television production of 1985.

Dance Division Pioneers New Project

by Wally Cardona

The Dance Division is undertaking an innovative project on the prevention of injuries. It gives all entering and most second year students the opportunity to be examined by one of a team of physical therapists. The program will be supervised by Ms. Bernadett Hecox, who has served on the faculty in Physical Therapy at Columbia University, and Dr. Alfonso Solimene, a specialist in human anatomy.

The project grew from the rising concern of Muriel Topaz, Director of the Dance Division about dance injuries. Seeking ways to prevent injuries, Ms. Topaz first distributed questionnaires to students of the dance department to find out what the students knew or would like to know about this important subject. Then she began talking to Ms. Hecox about offering a program that would make dancers more knowledgeable about their physical strength and weaknesses, and therefore help to prevent dance injuries.

Over the summer, Ms. Hecox met with a team of physical therapists to formulate the project's evaluation procedures. Serving on the team were Diana Fond, Aviva Gans, Walter Holland, and Katy Keller, all of whom have extensive dance backgrounds. They evaluated five students to ensure uniformity in their testing procedures and in their judgement of results. They also gave

careful consideration to the specific physical demands made on dance students at Juilliard. It was then decided to start the physical screening evaluations for entering and second year students in the fall of the 1987 academic year.

The screenings include tests for symmetry, flexibility, strength and control, and observations of alignment, both while standing and while performing basic dance movements. Because each therapist takes the time to be as precise as possible, each appointment lasts from one and a half to two hours. During the session the basic findings and any additional points the evaluator deems need special attention are discussed. Should it be necessary in some special cases, Ms. Hecox or another therapist will reevaluate the student.

After all the evaluations are completed, the therapists will make arrangements to inform the individual students and the faculty of that student's present movement capabilities and status. They will also identify the basic physical qualities unique to each individual, and they will help each one concentrate on areas needing special work. Students should then be able to decrease the risk of injury, in order to enhance their ability to dance.

Wally Cardona is a second-year dance student.

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October Sampler

Juilliard

MUSIC

- 10/7 **Young Ok-Shin**, soprano, Paul Hall, 6 PM.
The Juilliard Orchestra, Otto-Werner Mueller, conductor, Garrick Ohlsson, piano, BARBER, RACHMANINOFF, PROKOFIEV, Avery Fisher Hall, 8 PM.
- 10/9 **Scott Kluksdahl**, cello, Paul Hall, 8 PM.
- 10/12 **Chamber Music Concert**, Paul Hall, 8 PM.
- 10/13 **Composers Concert**, Paul Hall, 8 PM.
- 10/16 **Zoe Fung-Hwang**, soprano, Paul Hall, 6 PM.
The Juilliard Symphony, Jorge Mester, conductor, VAUGHAN, WILLIAMS, BERNSTEIN, BERLIOZ, Alice Tully Hall, 8 PM.
- 10/17 **Chamber Music Concert**, Paul Hall, 8:30 PM.
- 10/20 **Liederabend**, with American Opera Center members, Paul Hall, 6 PM.
Chamber Music Concert, Alice Tully Hall, 8 PM.
Beatriz Castro, flute, Paul Hall, 8 PM.
- 10/21 **Wednesdays at One**, Alice Tully Hall, 1 PM.
- 10/22 **The Juilliard Symphony**, Sixten Ehrling, conductor, FAURE, SIBELIUS, MOZART, Alice Tully Hall, 8 PM.
Mee-Hae Ryo, cello, Paul Hall, 8 PM.
- 10/23 **Nico Abondolo**, double bass, Paul Hall, 8 PM.
- 10/27 **The Juilliard String Quartet**, SCHUBERT, HINDEMITH, SMETANA, the Juilliard Theater, 8 PM.
- 10/28 **Wednesdays at One**, Alice Tully Hall, 1 PM.
- 10/29 **The Juilliard Orchestra**, Paul Zukofsky, conductor, DE FALLA, STRAVINSKY, MOZART, Alice Tully Hall, 8 PM.
- 10/30 **David Fedele**, flute, Paul Hall, 8 PM.

DRAMA

- 10/14 *Too True To Be Good* by George Bernard Shaw, Room 301, 8 PM. Also 10/15, 10/16, 10/17.
- 10/21 *Othello* by William Shakespeare, the Juilliard Drama Theater, 8 PM. Also 10/22, 10/23, 10/24.
- 10/28 *Major Barbara* by George Bernard Shaw, Room 301, 8 PM. Also 10/29, 10/30, 10/31.

Lincoln Center

MUSIC

- 10/2 **New York Philharmonic**, Kurt Sanderling, conductor, Antonio Meneses, cellist, MOZART, SCHUMANN, BRAHMS, Avery Fisher Hall, 8 PM. Also 10/6.
- 10/9 **New York Philharmonic**, Kurt Sanderling, conductor, Garrick Ohlsson, pianist, PROKOFIEV, SHOSTAKOVICH, Avery Fisher Hall, 8 PM.
- 10/14 **New York Philharmonic**, Miriam Fried, violinist, BRAHMS, Avery Fisher Hall, 8 PM.



Alix Jeffrey

Pianist Oxana Yablonskaya performs Beethoven's *Piano Concerto No. 4* with the New York City Symphony at their opening concert of the 1987-88 season at Lincoln Center's Alice Tully Hall on Wednesday, October 28th at 8 p.m.

- 10/15 "Lincoln Center Off-Stage" Fall/Winter Lecture Series. *Musical Life at Juilliard* is illustrated through lecture and demonstration by Juilliard's President, Joseph W. Polisi, and a group of Juilliard students. Alice Tully Hall, 5:30 PM. Call Center Charge, 212/874-6770, for ticket information.
- 10/23 **New York Philharmonic**, Erich Leinsdorf, conductor, Jorge Bolet, pianist, SIBELIUS, GRIEG, BORODIN, Avery Fisher Hall, 8 PM.
- 10/30 **New York Philharmonic**, Erich Leinsdorf, conductor, MOZART, STRAVINSKY, Avery Fisher Hall, 8 PM.

Ticket Availability

JUILLIARD

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Metropolitan Opera—No student rush tickets available. Standing room tickets available at \$8 and \$5.50. On sale each week starting on Saturday. 362-6000.

Alice Tully Hall—Students 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) subject to availability. Must show proper I.D. Limit of 1 ticket/person. Ticket price \$8. 877-4700

Chamber Music Society—Juilliard students should contact the concert office for the distribution of tickets.

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 \$5.00 and the discount applies only to concerts, lectures and poetry readings, not the theater. 427-4410.

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Pithy Thoughts

"Ignorance is like a delicate exotic fruit: touch it and the bloom is gone."
—Oscar Wilde
(*The Importance of Being Earnest*)

"The sole cause of man's unhappiness is that he does not know how to stay quietly in his room."
—Pascal (*Pensées*)

"Which is better—cheap happiness or lofty suffering? Well, which is better?"
—Dostoevsky
(*Notes from Underground*)

The JUILLIARD

J O U R N A L

Volume III No. 3

The Juilliard School

November 1987



James DePriest will be conducting the Juilliard Orchestra on November 18, the second of four in the 1986-87 Wien Concert Series. Pictured is maestro DePriest as he conducts the Juilliard Orchestra during the 1986-87 Wien Concert season.

Faculty Recital Series

Julius Baker performs with former students

by Tatiana Roh

On November 8 at 8 PM in the Juilliard Theater, faculty member Julius Baker and four former students, who are now all first-chair flutists in major orchestras, will be featured in an eagerly anticipated recital. As far as anyone can remember, it will be the first time a faculty member has joined with former students for a performance.

In addition to teaching at Juilliard and at the Curtis Institute of Music, Julius Baker has been a noted solo flutist with the Cleveland Orchestra, Pittsburgh Symphony under Fritz Reiner, Columbia Broadcasting Symphony Orchestra, Chicago Symphony Or-

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Juilliard faculty members who will perform in the Faculty Recital series pose in an unusual location. From l. to r.—Raymond Mase, Joel Smirnoff, Robert Mann, Robert Biddlecome, Samuel Rhodes, Joel Krosnick, David Wakefield, Leonard Raver; center—Julius Baker.

Four World Premieres Fall Dance Concert

by Wally Cardona and Kirk Ryder

The Juilliard Dance Ensemble is undertaking the remarkable endeavor of bringing its audience a program of four world premieres—something that has never before occurred in the Dance Division's history.

On November 13, 14, 15, and 16, the ensemble will present five pieces—four of them works especially commissioned for the students. The choreographers chosen include prominent names in various realms of the dance world: Benjamin Harkarvy, David Parsons, Kei Takei, and Francis Patrelle. The fifth piece is a repertory work from Pilobolus, choreographed by Moses Pendleton.

The Director of the Dance Division, Muriel Topaz, expressed many reasons why the choreographers were chosen. She is familiar with the works of each and decided that this would be a good variety of artists to whom the dancers should be exposed. She also thought it was an important challenge for the dancers to suit themselves to the different styles and idioms, thereby making their

concert parallel the vastness of the professional dance world.

Ms. Topaz believes The Juilliard School provides an excellent place for the choreographers to experiment and create with a sense of freedom. She is extremely excited about the elements of mystery and risk that are involved in the concert. These works have never been seen before. Unlike an evening of repertory works, this concert presents new material open to both praise and criticism.

The best indications of what will occur come from the artists' previous works. The only restrictions given to the choreographers were: a) The work must be completed in the allotted amount of rehearsal time, b) the music should be appropriate for presentation at The Juilliard School, c) the material must match the abilities of the pre-professional dancers. The remainder was left to the creativity, imagination, dedication, and desire for expression of the choreographers.

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Masterclasses With Luciano Pavarotti

Luciano Pavarotti will give two master classes in the Juilliard Theater Thursday, November 19 from 2-6 PM and Sunday, November 22, 3-5:30 PM. John Wustman will be pianist.

Free tickets for Mr. Pavarotti's Thursday class are available Monday, November 9 for Juilliard students, faculty and staff at the Concert Office. Free tickets must be picked up in person no later than Friday, November 13 at 5 PM.

Limited remaining tickets for Thursday's class and all tickets for Sunday's class, priced at \$20, will be available to the public beginning Sunday, November 15, 11 AM-7 PM in the concert office.

Mr. Pavarotti has generously agreed to hold these classes for the benefit of scholarship assistance, as his contribution to The Juilliard School Scholarship Fund.



Allen Mateschick

Let's Talk Turkey

Thanksgiving is a holiday that holds an inviting symbolic meaning, it is a holiday of celebration and feasting not mourning and fasting. We can heap our plates high with turkey and stuffing, potatoes and pumpkin pie. Thanksgiving is a time to appreciate how good we have it and to give thanks.

The holiday began with a very bitter, cold winter in 1620. A shipful of English colonists settled in a part of what is now Massachusetts and, because of winter's hardships, struggled to survive. The following summer was one of hard work, farming and planting crops. In the Autumn of 1621, the time of the harvest, the governor told the colony to celebrate their survival of winter and to thank God for what He gave to them. By giving thanks together, these colonists created a unity that is part of the American heritage. That celebration of unity was continued when President Washington proclaimed Thanksgiving as a national holiday.

Giving thanks is nothing more than a sign of our appreciation and understanding of our own position in life. The colonists at Plymouth understood the importance of their feasting together because only a year before they had fought hunger and cold to survive.

Most of us also have much to be thankful for. Thanksgiving is a good time to reflect on the gifts we have, whether we're Americans or not.

Dance

continued from page 1

The concert will open with a piece entitled "Prom Story" by Benjamin Harkarvy. The music is Franz Joseph Haydn's *Variations in F minor* and will be played by Juilliard student Gregory Slack. Mr. Harkarvy is a master of classical ballet—with innumerable credits to his name. He is also one of the most knowledgeable and important pedagogues of our time. In creating this piece, Mr. Harkarvy's first concern was choosing a piece of music. He is a passionate admirer of Haydn and even states, "He's called great, but I think he's greater than what people think of as great." The moment he heard the theme of *Variations in F minor*, Mr. Harkarvy envisioned the opening of the ballet, and a storyline immediately began to unfold. After many listenings, he wrote a libretto of the story, which is unusual for him and which remains virtually unchanged despite the rigors of the creative process.

For Mr. Harkarvy, the most important challenge in creating the piece was to tell the story through his choreography and through dance—pure dance—without the use of acting or emoting. He has created many works, some abstract, some linear and narrative, but never one that depended totally on the choreography to create a reaction or response in its audience.

To achieve this effect, great importance is placed on stylistic order—order relating to the vocabulary of movement, the simplicity of the story, and the classicism of the music—for Harkarvy, a personal "homage" to Mr. Haydn. In Mr. Harkarvy's words, it is as if one is walking a tightrope of order and trying not to fall off into the realm of emotion. He says that luckily, as a choreographer in his situation, there is the "safety net time" which allows him to get back on the tightrope and try again.



Duane Cyrus in "Monday Morning."

Mr. Harkarvy has also been given the challenge of achieving all this in only one month. He is excited to return for the performances and, like many others, to objectively determine if he has achieved what he set out to accomplish.

David Parsons is an up-and-coming young choreographer who first received critical acclaim while dancing with the Paul Taylor Dance Company. This is not the first time Mr. Parsons has worked with the Juilliard dancers. Last year, his pieces "The Envelope" and "Threshold" were set for the Lincoln Center Institute and performed for Lincoln Center Student Program Tours and in the November Dance Concerts.

This year, again with the LCI, Mr. Parsons has created a new piece especially for the Juilliard Dance Ensemble, entitled

"Monday Morning." It is a work in which Mr. Parsons has attempted to develop a new and innovative movement style to express a working man's nightmare. The music for Mr. Parsons' piece is by John Adams. It gives a wonderful opportunity for the dancers to work with someone certain to be a choreographic frontrunner of modern dance.

The third choreographer, Kei Takei, is one of the two alumni commissioned to set a piece for the concert. Ms. Takei represents the avant-garde of modern dance, and her piece is described by one of the dancers as a spiritual journey set to a new score by Norma Dolby. The movement, being very physical and organic, is derived from a style she created for the professional company, The Moving Earth. The piece is entitled "Light, part 24" and is the 24th in an ongoing series of works. For the Juilliard dancers, it presents an exceptional challenge to abandon the regimented techniques in which they are trained and to express themselves with a physicality and nakedness of the soul not previously investigated with such integrity.

The fourth piece to be presented is the only repertory work on the program. "Bonsai" is a piece currently being performed by Pilobolus and was choreographed by Moses Pendleton. Pendleton is a co-founder of that company and is now director of MOMIX. "Bonsai" is an amazing study of shapes and movement requiring incredible precision that is performed seemingly effortlessly by a cast of four. The music, by Osamu Kitajima and Hisao Tanabe, provides the oriental flare suggested by the title.

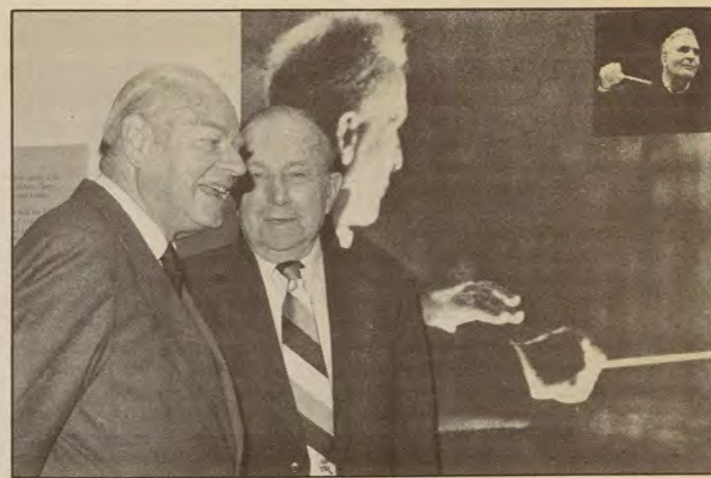
And the final piece on the program, "Reeks with Class!," is an extravagant reverie set to the fantastic music associated with Fred Astaire. It is being choreographed by the second of the two alumni on the program, Francis Patrelle. It is a lavish production with sets and costumes reflecting the era of the Astaire/Rogers movie musicals. To a medley of memorable tunes, three men are presented in solos and duets that represent their characters and relationships. Although this ballet was planned before Mr. Astaire passed away, it is a fitting and welcome tribute to the beloved artist who gave his life to the world of dance.

Much time and hard work go into a production such as this. The dancers in the department have been rehearsing and preparing since the middle of September. With this in mind, the audience should gain as much from these performances as the dancers.

Wally Cardona is a second-year dance student, and Kirk Ryder is a third-year dance student.



The Juilliard Dance Ensemble performing "Monday Morning" choreographed by David Parsons.



Trustees of the Bruno Walter Memorial Foundation—Wolfgang Stresemann and Nathaniel Field—in front of the photo of Maestro Walter which was newly installed in the orchestra rehearsal room.

Orchestral Studio Dedicated

by Sonia Wagner

On September 25, students and administrators gathered with trustees of the Bruno Walter Foundation to celebrate the School's dedication of Room 309 as the Bruno Walter Orchestral Studio.

The reception also recognized the Foundation's generous support of the Juilliard School. In 1978, it honored the conductor by endowing the Bruno Walter Memorial Fund in Conducting which underwrites scholarships, performances and other conducting activities at the School.

Throughout his life, Maestro Walter strongly believed that art and politics should not be mixed. "In the world of music," he once said, "all men are friends and brothers." But Bruno Walter was a Jew at a time when art and politics were very much entwined. The conductor had been enjoying a successful career as an assistant to Gustav Mahler, whom he greatly admired, and later as the head of the Imperial Opera in Berlin. He also held the position of Principal Conductor and of Artistic Director for the Munich Opera and the Berlin Municipal Opera, and is credited with having founded the Salzburg Festival in Austria.

But in March 1933, the government cancelled one of his performances and replaced him. Shortly thereafter Bruno Walter was expelled from Germany. As Nazi philosophy began to take hold, the conductor was forced

to emigrate again, as he would three times in the course of seven years. From Vienna, he soon fled to France, and from there, finally, to America.

Once in the United States, Maestro Walter joined the Metropolitan Opera House and made his debut there on February 14, 1941, leading a performance of Beethoven's *Fidelio*. In the opera, Florestan is wrongly imprisoned by political enemies, and his wife, Leonore, sacrifices her life to free him. Again, a reminder to Maestro Walter that art and politics can never be separate.

He continued to conduct at the Metropolitan Opera House and held the position of Musical Director and of Principal Conductor of the New York Philharmonic until his retirement in 1957.

Juilliard's decision to dedicate the orchestra rehearsal room to Bruno Walter's memory is consistent with the Bruno Walter Foundation's goal: to perpetuate the maestro's legacy. After all, it was in this room that several of the world's most renowned conductors—including Sir Georg Solti, Zubin Mehta and Leonard Bernstein—have rehearsed. But perhaps more importantly, it is where future masters practice now.

Sonia Wagner works in the Public Affairs Office at Juilliard.



Duane Cyrus and Lauren McDonough in "Bonsai" choreographed by Moses Pendleton.

Price Master Class

Leontyne Price instructs Kimberly Justus (left) and Barrington Coleman (below), two of the four students she worked with in Paul Hall on September 30. The other students were: Carolyn James and Peiwen Chao.



Peter Schauf

Peter Schauf

Life Beyond Juilliard

by Carol Rodland

The transition from Juilliard to the professional world can be rather overwhelming, to say the least. Three years ago, to help singers with that transition, Juilliard's American Opera Center created a program entitled "On Beyond Juilliard," also known as OBJ.

Every Wednesday from 1-3 pm in room 313, approximately sixty singers gather for a lecture or demonstration given by a professional in some area of the vocal performance field. Last year's OBJ series concentrated primarily on auditions. Various managers and agents, including the president of the American Guild of Musical Artists, and the heads of Affiliate Artists and Opera America, spoke on the "dos and don'ts" of auditioning; some of them even held mock auditions in which the students participated. Mr. David Lloyd, director of Juilliard's American Opera Center (AOC), considers these sessions "very important because we want our singers to do the best they can when they go out looking for a job."

"This year," says Mr. Lloyd, "we're concentrating on some of the programs available to our singers; not only the summer programs, (musical festivals, etc.) but also the winter programs because when they leave here it would be very nice for them to go right into one of these so-called 'Opera Centers.'" The "Opera Centers" of which Mr. Lloyd speaks have been designed especially for young singers by prominent opera companies such as the Chicago Lyric Opera, the San Francisco Opera, the Metropolitan Opera, and the Houston Grand Opera.

These programs operate year-round, and they provide some fantastic performance opportunities for the "trainees," including possible major roles in the companies' series stage productions, covers for these roles, small parts, parts in touring programs or promotional engagements, and roles in full-scale operas given by the trainees. The pay is fairly substantial as well.

Mr. Lloyd describes the differences between AOC and these opera centers: "We have a lot of training and some performing and these people have a lot of performing and some training. And, of course, they pay money whereas we charge money! Our aim here is to get people up to the point where they are qualified for some of these centers because it's a fairly secure life."

This year's speakers thus far have included Richard Weitach, music director of Wolftrap, a summer program held near Washington, DC, Mr. Lee Schaenen, music director of the Chicago Lyric Opera Center, and Christine Bullin, manager of the San Francisco Opera Center. Phyllis Curtin also gave a master class on performance demeanor on October 21, in Paul Hall. On October 28, and on November 4, Licia Albanese, the Metropolitan Opera Soprano, will give two lecture-demonstrations of some scenes the AOC has prepared. The November 11 session features Lawrence Stayer, director of the Metropolitan Opera's Young Artist's program. According to Mr. Lloyd, Mr. Stayer will discuss "how to get in and how to stay in once you're in" as well as financial matters. Gwendolyn Koldofsky, the well-known pianist and accompanist will give a lecture-demonstration in Paul Hall on November 18. Mr. Matthew Epstein, Columbia Artists Management Consultant to the Santa Fe Opera and the Chicago Lyric Opera, will address the group on December 2. Mr. Lloyd refers to him as "probably one of the most knowledgeable managers in the field of opera." Martha Gerhart, a consultant for the New York City Opera and the San Francisco Opera, will speak on December 16. OBJ will also continue through the second semester.

Although OBJ is primarily geared towards singers, all Juilliard students are invited to attend. "And," Mr. Lloyd says, "if the room fills up, we'll just get a bigger one!"

Carol Rodland is a second-year viola student.

Liederabend

Tuesday, November 17
6:00 PM
Paul Hall

special guest
Gwendolyn Koldofsky

In the Listening Room

by Jane Gottlieb

The Library is proud to announce the completion of the newly renovated listening room. All of the existing turntables, amplifiers, and headphones have been replaced with new state-of-the-art equipment. We have also acquired four compact disc players and four additional cassette decks. The table tops were re-designed to become attractive, semi-isolated, individual listening stations.

Returning students have so far voiced the most appreciative sounds of approval. Conditioned to using 18-year old turntables that did not reproduce sound at accurate pitch levels, headphones that caused extreme cases of "telephone ear" (and were often out of order), and watching the needle jump every time someone sat down at the next table, they are amazed at the difference. Record Librarian Sandra Czajkowski has been observing her formerly irate and frustrated patrons become contented listeners as they adjust to the new facilities.

Although most of the construction and equipment installation took place in late summer, the renovation planning began last December. Bob Taibbi, Director of the Recording Department, and Jane Gottlieb, Head Librarian, visited other library facilities and poured over equipment reviews before selecting components that would be most effective in our "heavy-use" environment.

Users must hand in their valid ID card at the Record Librarian's desk in order to receive a key which turns on the power at a listening station. You must also sign your name in the log book. There is an instruction manual posted at each station, and Mrs. Czajkowski and her assistants will personally review operating procedures with all first-time users. Each station will be checked by a library staff member after it is vacated, and users will be held responsible for any willful damage to the equipment.

This renovation was accomplished with significant expenditures of time and money, in order to provide an optimum listening environment for our patrons. We expect the equipment to be handled properly to insure that it lasts for a long time.

Jane Gottlieb is the Head Librarian at The Juilliard School.



Students using new audio equipment in the library listening room.



Samuel Zyman and The Prometheus Trio: from l. to r., Rajan Kirshnaswami, S. Zyman, Miriam Conti, and Joyce Hammann.

For the Record . . . A Composer's Dream Comes True

by Samuel Zyman

It has often been said that one of the most singular attributes of Man is his ability to keep track of his own past and that of his predecessors. Humans keep records. Some of those records are of a purely practical nature and are merely intended for the most mundane affairs. Other records are regarded as historical and are accorded monumental importance. Many records, to be sure, contain dismal errors and inaccuracies which, unfortunately, are destined to be preserved (or mispreserved) forever.

Perhaps almost without realizing it, most of us are, in one way or another, part of the overall record. I say most of us because there remain even today millions of people who are, for all intents and purposes, off the record. These people are, simply, more or less neglected by those who keep the record.

For my part, at the risk of appearing immodest, I have to say that I am writing these reflections because, for the first time in my life, I seem to have made it onto a hard record—under the luckiest and most improbable of circumstances. Last month, an album of two of my works was commercially released by Antilles/New Directions (a new division of Island Records). The works were produced by Jean-Pierre Weiller, a student of Juilliard's Extension Division and performed by The Prometheus Trio (made up of Juilliard musicians—Joyce Hammann, violinist, Rajan Kirshnaswami, cellist, and Miriam Conti, pianist).

My lucky and most improbable story runs as follows:

At the friendly insistence of his group of L & M I Extension Division students, the teacher agrees to play a tape of one of his compositions as it had been performed at a Juilliard Composers Concert. As the tape and the class end, six or seven students stay to offer their comments to the teacher. One of them says casually (as though he were just saying good night), "Would you be interested in having this piece recorded?"

Believing his student to be completely out of touch with reality, the teacher begins to search for polite words to explain that yes, of course, he would love to have the piece recorded. In today's world, however, it would be extremely difficult (not to mention nearly impossible) to find anyone interested in recording a new work by an unknown composer—even if the composer ever decided to take the trouble to send unsolicited tapes or to make personal visits to recording executives.

"No," explains the student, "you don't understand. I am a record producer myself and I am proposing that we record and release your work, along with some more of your music."

As we now know, that wasn't just empty talk. The project is a reality and it features, proudly, an all Juilliard cast.

Let me now thank Miriam, Joyce and Rajan for their extraordinary commitment and artistic excellence, and Jean-Pierre for his truly unique and bold creativity . . . and I do it, wholeheartedly, for the record.

Samuel Zyman is on the Extension Division and L & M faculty at Juilliard.

A Royal Welcome



(above) President Polisi welcomes H.I.H. the Crown Prince of Japan, Crown Prince Akihito, and H.I.H. the Crown Princess of Japan, Crown Princess Michiko, to Juilliard. The Crown Prince and Princess are being escorted by Ambassador Hidetoshi Ukawa (far left), Consul General in New York.

(below) The Crown Prince and Princess with their entourage listen to Juilliard Orchestra members rehearse.



An Actor Amidst Revolution

Juilliard Student Tells of Teaching in El Salvador

by Matt Servitto

What follows is an interview with Bill Camp, a third-year drama student who spent last summer teaching dramatics to students in El Salvador.

It was a blustery October evening in New York when I asked Bill to go back in his mind and thoughts to his sweltering summer in El Salvador—a place that was only a passing headline in *The New York Times* to him a year ago.

As we walked along St. Marks in the East Village, he began: "In April, Ethan Strimling (a former Juilliard drama student) offered me the opportunity to accompany him on a trip to El Salvador during the month of June. His mother, a professor of classical literature at UCLA and a political activist, suggested we accompany her on her 'sabbatical' to the University of El Salvador in San Salvador, where she would be teaching a class on Garcia Marquez (a South American author)."

"And what would you do?" I asked. "Initially, we thought we could help in the reconstruction of the university which had been damaged by a severe earthquake in October of '86. Many of the buildings needed repair and we thought we might assist."

"Were you scared?" "Sure. I watched Oliver Stone's film *Salvador* before I left. I saw the violence that seemed commonplace and I had images that stuck in my head: bombings, random attacks, etc. That frightened me."

We stepped out of the chilly autumn air into a nameless cafe on east 7th street where we ordered ourselves a whiskey and a vodka and lit our first of many cigarettes. He continued, "That movie created this Vietnam-type picture in my head: every time I thought about the trip, I got a claw in my stomach—I thought about the fact that I might die—I might see my friend die—I thought about my family. My mother kept asking me over and over again, 'Why do you want to go?' And I fought with her—the biggest fights we've had between each other—but it was through these arguments that things became clear."

"Why did you want to go?" A soft red light from the bar revealed his growing fervor.

"For the first time in my life, here was an opportunity to step beyond the headlines. To see first-hand what was actually happening in a place that was only a storybook land."

After a long, hard struggle to raise the necessary funds and to obtain the required documents, Bill left on June 18th along with Ethan and a friend named Louie Rache, who would be videotaping much of their trip. They flew from New York to Miami to Belize and eventually to the San Salvadoran airport. The anxious trio shacked up in a shabby motel in the middle of the capital city where much of the earthquake damage was still prevalent.



Drawing by Handelsman: ©1987 The New Yorker Magazine, Inc.

We continued our conversation the next day in the refuge of the Lincoln Center mall not far from the Henry Moore sculpture rising from the reflecting pool.

"What was your initial reaction to the people, or rather, what was their reaction to you?" I asked.

"The people were very kind and so gracious. We were never, never treated harshly. Our first night there, we met two policemen toting automatic rifles who were quite easy to talk to. I played the Beatles, the Stones and Queen on my guitar for them—they loved it. The next morning I was walking one block from our motel when I came upon an area of the city where earthquake refugees had built huts out of corrugated sheet metal. I made some fast friends with the children there: I had a bag of lollipops. They were beautiful children with big smiles and their eyes, so humble and trusting."

"When did you get to the university?"

"On our second day in the country, we visited the university and we met an art instructor (who shall remain nameless for political reasons) who wanted us to teach our theatre training techniques to the acting students at the university. Needless to say, we were quite excited."

They were given a room in the biology building and news of the class spread through the campus by word of mouth. At the beginning of the week, they had 10 students, and by the end of the week, they were 20 strong. It was a very eclectic group of performers: mimes, dancers, actors both young and old and at varying stages of their careers.

The class met for 2 hours each day every day for a week in a hot, humid and cramped space on the outskirts of campus. Bill and Ethan decided to incorporate the teachings and methods of two of their Juilliard instructors as part of their class: John Stix and his improv scenarios and Moni Yakim and his movement exercises.

"At one point I had them imagine they were in a snow storm looking for their parents. Many of them had never been in snow. We'd have them hold hands, lie in a circle,

breathe together . . . get the energy going, there was a lot of laughing—a lot of fun going on."

"And they accepted all of this? They were open to it?"

"Almost everyone was really, really outgoing and very open and very willing to be . . . to be alive. They were very excited because, for many of them, these were the only exercises of this sort they had been exposed to."

"How did you feel being thrust into a situation like this?"

"Ethan and I were having a great time. It's funny. I mean, we'd get really involved with what we were doing, but while they were doing it, we would sometimes sort of look at each other and it was a total mind blower to think that we were doing this (laughs)."

"And what did you learn from their artistic expressions?"

"There was a pantomime group on campus called 'HA-HA' who would make fun of things that were deadly—in the literal sense of the word—serious. They would mock government troops and unexplained deaths in their own satirical way, and some people would laugh and some people would not laugh but would appreciate it for the seriousness that it's dealing with."

"In El Salvador, life and its social, political and economic conditions are so omnipresent that to have a group of talented people who want to express themselves through dance, theatre or music is an essential tool to explore or expose these conditions. Rather than words from a podium, such expressions can hit people close to the heart, so students saw the value in having a group."

"But, of course, these students were only doing this part time because they were getting degrees in something else. Down there, a theatre degree won't put food on the table."

Matt Servitto is a third-year drama student.

SUMMER MUSIC AT BANFF - 1988

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Jean-Paul Sevilla, *piano*
Menahem Pressler, *piano*

PIANO
Gyorgy Sebok
Marek Jablonski
Jon Kimura Parker
VIOLIN
Lorand Fenyves
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Karen Tuttle
Yizhak Schotten

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Aldo Parisot
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For dates of specific courses, please send for the Summer Music brochure. For information on programs of interest to singers, send for the brochures on the OPERA program (Colin Graham, artistic director) and the ACADEMY OF SINGING (Martin Isepp, artistic director)

AUDITIONS IN NEW YORK will take place in early February. Application deadline is January 5/88.

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Ohlsson

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I feel a personal responsibility to play new music, because if it's not played, it'll never exist. It's a very simple proposition. Music does not exist until it's heard. Notes on a page are not music. I'd hate to think that in a hundred years somebody would discover Mr. X's sonata and say, "How could people in 1987 have been so stupid not to realize this is a great work." It's also part of the basic creativity I'm talking about: If I give the first performance of a piece, I am actually creating the sound of it.

I realize, too, there is a question of trust involved. Being a "mainstream" performer, I am not identified with the so-called ghetto of new music specialists. So the moment I step onstage to give a recital, people don't think, "now we're going to get our medicine." If the audience is willing to listen to me play Mozart or Chopin, I hope they'll say, "We know who Garrick Ohlsson is. We know we like to hear him play Chopin, so maybe if he wants to play a piece of this new music, for us, it's okay."

Frankly, it would be easier not to play new music. But if I decided to excise it from my musical activity, I—and my audience—would be the poorer for it. We'd miss the spice, the provocative new sound, the joy of discovery. And, besides we have to make sure there's a whole new range of music by dead composers for everyone to play and enjoy a hundred years from now.

Garrick Ohlsson graduated from Juilliard in 1971 as a student of Mme. Chevinne. He recently performed with the Juilliard Orchestra in Avery Fisher Hall.

The JULLIARD COMPOSERS FORUM is pleased to announce that a fund has been established which will allow the payment of performers for the concert presentation of works by Juilliard student composers. All performers eligible for College Work-Study or Juilliard Student Payroll are invited to participate in this new program. If you are interested, and for further details, see Kenneth Fuchs in Room 222.

Humor

Music Historian to Lecture He knows "Mordanyu"

by Alexander L. Miller

Perhaps the most controversial and worst dressed music historian of our time, Ino Mordanyu is making his first visit to Juilliard to give a series of lectures entitled, "Beethoven: Innovator or Copycat?"

He was first cast into the musical spotlight at age seventeen, when, as a young prodigy, he was scheduled to play a recital in Carnegie Hall. The program consisted of him playing Mozart violin sonatas while he hung upside-down over the stage, suspended by fishing line tied to his big toe. In the papers the next day, the reviews from music critics were less than unanimous. For example, *The New York Times*—"The young Mordanyu is a musical genius. . . his phrasing is beautifully sculpted;" *The Daily News*—"every note he played brought the listener one step closer to the agony of eternal hell-fire;" *The Village Voice*—"Ino Mordanyu gives a whole new meaning to the word 'suspension' in music;" *The New York Post*—"Psycho madman hangs over stage by toe . . . claims to have Attila the Hun living in his body."

He stopped performing in public shortly after that at age twenty, when, during a performance of the Brahms Violin Concerto in Philadelphia, he stopped the orchestra, turned to the audience and said, "I'm sorry, I just realized that all we're doing here is simultaneously vibrating sound waves at different frequencies. Do you really want to hear this?" When all of the audience members' jaws dropped open, he interpreted their response as a "no," left the concert stage, and hasn't been back since.

For the next ten years or so, he lived in Cancun, Mexico, where he worked as a scientist researching the sense of humor in crabs. This consisted of placing electrodes on a crab's shell, then hooking him up to complex machinery. Mr. Mordanyu would then pick up the attached microphone and say something like, "Hey, what did the big, sloppy fish say when he finally saw his girlfriend again after months of looking? Give up? Well, he said, 'Look, I've floundered! Get it? Flounder? Found her—flounder?'" Needless to say, the experiments were a

complete failure. As Mr. Mordanyu reflects on those years of his life, he tells me, "I still don't know what went wrong. Crabs must have a sense of humor . . . their faces look so funny . . . maybe I was just telling the jokes wrong."

From Cancun, he did odd jobs, working his way north, then east, until he wound up as an assistant custodian at a distinguished music conservatory. For several years, he worked diligently at this job, earning scarcely enough to support himself. One day, though, his efforts were noticed by the administration, and he was promoted one step up to Chairman of the Music History Department.

Although—or perhaps because—Mr. Mordanyu had spent little time with music since his departure from the stage, his first few years of teaching went smoothly. Faced with lecturing twice a week to a large student body on material of which he had no knowledge, he usually improvised. Students would often leave the lecture hall puzzling over how Wagner managed to keep up a career in both music and as a goalie for the Detroit Red Wings, or why C.P.E. Bach bred and sold llamas on the black market.

"Just think what my older students are telling their students by now!" he tells me, then chuckles to himself. His lectures now, twenty years later, are much more fact-oriented, although he still is proud of never having done any research in the field. "You need to keep an open mind for this stuff," he says. "Reading books will just close off the possibilities."

I pointed out to him that his coming lecture series at Juilliard, "Beethoven: Innovator or Copycat?" was based largely on his assumption that Beethoven was the King of England at the time and that he copied the manuscripts of the court jester, then had his head cut off. "So?" he said. "Well," I told him, "Beethoven wasn't English, and he wasn't king of anywhere." To this, Mr. Mordanyu replied, "He wasn't? . . . Uh-oh . . ."

Alexander Miller is a second-year oboe student.

Raieff

continued from page 5

The variation form was a favorite with him, though only the slow ones were used. In the Beethoven Sonatas only the 1st and 2nd movements were brought to lessons. Technique was anathema to him. He was obsessed with tone production and making the piano sing. He worked at it and worked at it with a demonic zeal. He would rarely listen to the fast variations or the fast movements of a sonata and so I learned and completed many a set of variations and sonatas by myself.

In the lesson hour, he emphasized weight playing, insisting on manipulation of the key and bearing down on it as slowly as possible—all of this was to result in more beautiful tone production and make the piano sing. His favorite phrase in English was "Seet down on tone."

It was almost impossible to satisfy him, and if he sensed that your effort and interest flagged, he would push your hands down into the keys to add another dimension to the importance of being earnest.

He forbade us to play or practice any other pieces than those assigned, but since I practiced six or seven hours a day, I was not about to spend all my time on assorted fragments and Adagio Movements of Schubert, Schumann and Beethoven. We did not in those days work for Degrees. Our goal was simply to become performers.

Siloti once got word that I was practicing the Liszt Concert Etude in F minor and scolded me severely. He insisted that this interfered with his discipline in tone training. He himself had a ravishing tone and would send me into raptures with his playing of Scriabin Sonatas and Chopin Nocturnes.

He was, naturally, a pianist of the past and was utterly committed to the subjective interpretation—even editing—of a composition. The piece at hand was merely a vehicle for the projection of the performer's personality.

I came to a lesson once playing all the notes in the florid left hand arpeggio passages (many of which he had deleted) of the Saint Saens G Minor Concerto. He neatly dismissed me from his class.

In the Schumann Concerto he had me add some of the Clarinet melodies in the Andante Expressivo section of the 1st movement and instructed me when I performed this concerto, to tell the conductor that I would play those parts, "the soloist had a right to them."

In the Liszt Eb Concerto, he had me use his copy. It was double the size of the printed edition because of the edited and arranged pages he had made and pasted in over the originals. When I asked him why he did those things he answered that not only had Liszt permitted it, but indeed had given him full authorization to edit his music at any time and in any way he wished. So it was in the golden age of the late 19th century.

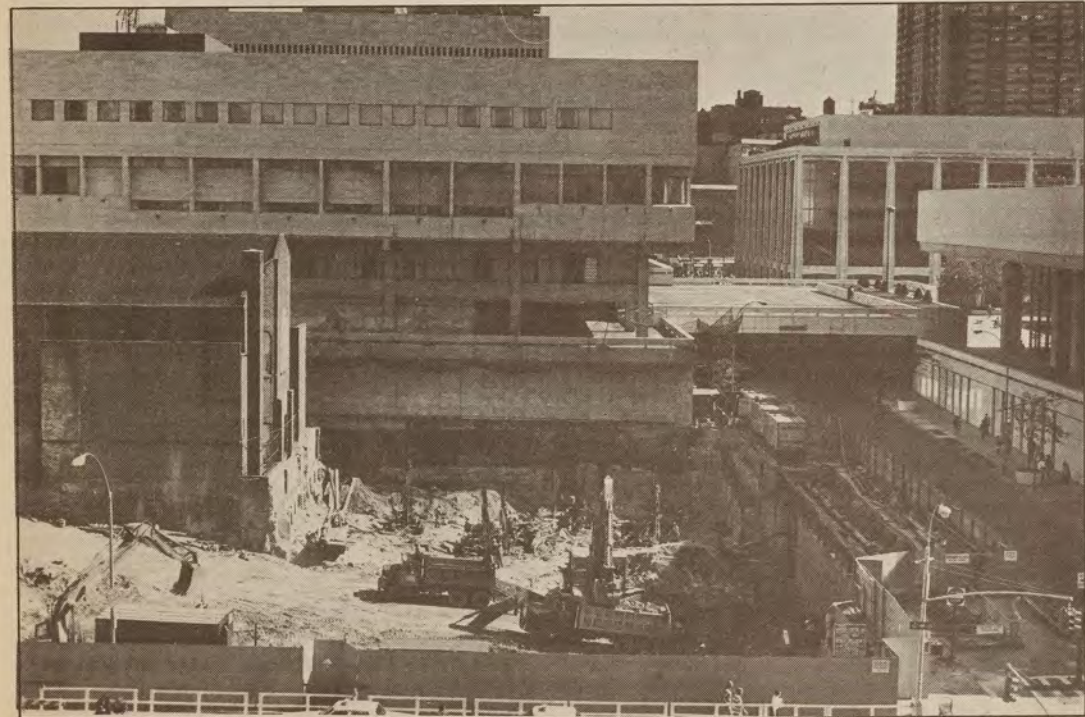
Siloti, in love with music and the memory of Liszt, was always true to himself and his ideals. He remains a legend and a cherished memory.

Josef Raieff has been a member of the Juilliard faculty since 1945.

This Month in History...

On the eighth of November 1972, *Seventh Symphony*, subtitled *Israel*, by the French pianist-composer Robert Casadesus, written in 1970 "in admiration for the people of Israel," but not specifically derived from Jewish motives, scored for a large orchestra with a textless chorus of men, women and children intoning the vowel "A," in three movements, *Maestoso*, *Andante dolce* and *Presto con fuoco*, is performed in a post-humous world premiere by the Musica Aeterna Orchestra and Chorus in New York, Frederic Waldman conducting.

—from *Supplement to Music Since 1900* by Nicolas Slonimsky (Scribners, 1986)



Dormitory Update: Construction work progresses. Meanwhile, behind the scenes, Juilliard and other Lincoln Center constituents prepare a celebratory event November 10 to officially kick off the new building campaign.

Suzanne Faulkner Stevens

Culture Watch

BOOKS

Music Talks: Conversations with Musicians by Helen Epstein (McGraw-Hill, 241 pp., \$17.95)

In thirteen chapters, the author gives close-up portraits of well-known classical musicians, festivals, and experiences of the professional musicians life. Anecdotal and generally affectionate, the book treats at length such fabled performers as Leonard Bernstein and Vladimir Horowitz, and devotes much attention to several musicians associated with Juilliard—alumnus Yo-Yo Ma, The Juilliard Quartet, and, as a chapter title puts it, "The Best Violin Teacher in the World," namely Dorothy Delay. Most musicians, especially those at Juilliard, will find much here that is familiar, informative, and enjoyable.

Speed-Reading at the Keyboard by Julie Jordan (E.K. Music, 3 vols. \$16.95 per volume—\$14 at the Juilliard Bookstore)

In this three volume work, Ms. Jordan, who received her Doctor of Musical Arts degree from Juilliard last May and now teaches in the L&M department and the Extension Division, presents abundant examples illustrating challenges the pianist must conquer to master diverse styles and disparate pianist's problems. In addition to the reading pieces, it also includes drills and illustrations of the most common accompaniment styles.



Julie Jordan

The Changing Image of Beethoven: A Study in Mythmaking By Alessandra Comini (Rizzoli, 480 pp., \$45)

Written by a noted art historian fascinated by how the visual arts mirror cultural values, this hefty and abundantly illustrated volume traces the visual history of Beethoven's reputation. Appealing to a culture enamored of heroes, which increasingly found its heroes in artists, the brooding genius of Beethoven readily lent itself to the hero-worshiper's mythmaking. Even before his death in 1827, he was not just an artist, but a "genius inspired by inner voices" and driven by the "seething turbulence of creativity." From this image of romantic genius, Beethoven evolved into a demi-god in whom early twentieth-century artists found the potential redeemer of a decadent civilization. Beethoven lovers—and idolators—will recognize some of themselves in this richly informative art-historical companion to the history of Beethoven in performance.

EXHIBITIONS

Know These Lines

October 2-April 30. Berg Collection, Room 318, The Central Research Branch of the NY Public Library at 42nd Street and Fifth Avenue. "How do I love thee? Let me count the ways," and other frequently quoted first lines are on display from 100 memorable literary works by such renowned writers as Frost, Pope, Shakespeare, and Proust.

Faculty Recital Series

continued from page 1

chestra, and New York Philharmonic Orchestra. He has recorded for RCA Victor, Decca, Vanguard, Westminster, Desman, and Vox Cum Laude. His latest recordings are on the Laurel and Fanfare labels. He now mainly concentrates on solo and chamber performances.

His four guests in the concert are Erich Graf, Trudi Kane, Jeffrey Khaner, and Janet Millard de Roldan. They all studied with Mr. Baker at Juilliard.

Erich Graf is currently principal flutist with the Utah Symphony, the University of Utah Chamber Ensemble and the Wasatch Community Orchestra.

Trudy Kane is principal flutist of the Metropolitan Opera Orchestra. She has been heard numerous times on WQXR's 'Artist in Concert' series. She has appeared as solo artist with the Festival of Two Worlds, the Eastern Music Festival, and the Trenton Symphony. She is presently on the faculty of Queen's College.

Jeffrey Khaner has been principal flutist of the Cleveland Orchestra since 1982. Prior to this engagement, he was the principal flutist of the Atlantic symphony, the Mostly Mozart Festival, and co-principal flutist of the Pittsburgh Symphony Orchestra. He is currently head of the flute department at the Cleveland Institute of Music and a faculty member of the Curtis Institute of Music.

Janet Millard de Roldan has been principal flutist with the Milwaukee Symphony Orchestra since 1973. She has given many solo appearances and has toured in the United States and abroad.

The program will be:
Mozart Sonata No. 5, C Major, KV14

- Dutilleux Sonatine for flute and piano
- Jolivet Chant de Linos
- Telemann Quartet in D minor
- Kuhlave Trio, Two flutes & Piano, Op.119
- Gaubert Nocturne et Allegro Scherzando
- Borne Carmen Fantasie
- Boismortier Concerto in G for 5 flutes

Tatiana Roh is a second-year violin student.



Julius Baker



Jeffrey Khaner



Trudy Kane



Janet Millard de Roldan



Erich Graf

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TRUDY KANE
JEFFREY KHANER
JANET MILLARD DE ROLDAN
Flutes
JOSEPH POLISI: bassoon
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Wednesday, November 18 at 8 PM
JAMES DE PREIST: conductor
Student soloist to be announced
MENDELSSOHN Violin Concerto in E Minor
MAHLER Symphony No. 5
Tickets \$8 & \$5: FREE to Students and Senior Citizens
Avery Fisher Hall Box Office
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Friday, December 11 at 8 PM
Sunday, December 13 at 3 PM
Tuesday, December 15 at 8 PM
New York Premiere
JAKOB LENZ
by Wolfgang Rihm
Libretto by Michael Fröhling
Conducted by Klaus Peter Seibel
Staged by Ian Strasfogel
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November Sampler

Juilliard

MUSIC

- 11/1 **Pre-College Orchestra**, Juilliard Theater, 3 PM.
- 11/3 **Chamber Music Concert**, HAYDN, STRAVINSKY, BARTOK, Alice Tully Hall, 8 PM.
- 11/4 **Wednesdays at One**, Alice Tully Hall, 1 PM.
- 11/6 **Daejin Kim**, piano, Paul Hall, 8 PM.
- 11/8 **Faculty Recital Series**, featuring flutist Julius Baker, Juilliard Theater, 8 PM.
- 11/9 **Chamber Music Concert**, IRELAND, BEETHOVEN, BRAHMS, Paul Hall, 8 PM.
- 11/10 **Composer's Concert**, Paul Hall, 8 PM.
- 11/11 **Wednesdays at One**, Alice Tully Hall, 1 PM.
Richard Hirschl, cello, Paul Hall, 8 PM.
- 11/12 **Viviana Guzman**, flute, Paul Hall, 8 PM.
- 11/13 **Chamber Music Concert**, Alice Tully Hall, 8 PM.
Laurence Greenfield, violin, Paul Hall, 8 PM.
- 11/14 **Chamber Music Concert**, Paul Hall, 8:30 PM.
- 11/17 **Liederabend**, with Gwendolyn Koldofsky, Paul Hall, 6 PM.
- 11/18 **On Beyond Juilliard/AOC**, Gwendolyn Koldofsky, Room 313, 1 PM.
Wednesdays at One, Alice Tully Hall, 1 PM.
Juilliard Orchestra, James DePreist, conductor, MENDELSSOHN, MAHLER, Avery Fisher Hall, 8 PM.
- 11/19 **Audrey Andrist**, piano, Paul Hall, 8 PM.
- 11/20 **Juilliard Symphony**, Otto-Werner Mueller, conductor, WEBER, CHOPIN, DVORAK, Alice Tully Hall, 8 PM.
Liana Mount, viola, Paul Hall, 8 PM.
- 11/21 **Chamber Music Concert**, Paul Hall, 8:30 PM.
- 11/23 **Bruce Brubaker**, piano, Paul Hall, 6 PM.
Jennifer Scriggins, French horn, Paul Hall, 8 PM.
- 11/24 **Kathryn Selby**, piano, Paul Hall, 8 PM.
- 11/30 **Daniel Gaisford**, cello, Paul Hall, 8 PM.

DANCE

- 11/13 **Juilliard Dance Ensemble**—A Program of Premieres, Harkarvy/*Prom Story*, Takei/*Light, Part 24*, Parsons/*Monday Morning*, Pendleton/*Bonsai*, Patrelle/*Reeks with Class*, Juilliard Theater, 8 PM. Also 11/14 at 8 PM, 11/15 at 3PM, 11/16 at 8 PM.

Pithy Thoughts

"To burn always with this hard, gem-like flame, to maintain this ecstasy, is success in life."

—Walter Pater

"Happiness is like the pox. Catch it too soon and it wrecks your constitution."

—Gustave Flaubert



Henry Moore's sculpture rises imperiously from the empty shallows of the reflecting pool outside the Vivian Beaumont Theater.

James Sloan Allen

Lincoln Center

MUSIC

- 11/1 Leningrad State Symphony of the USSR, Alexander Dmitriev, conductor Lazar Berman, piano, TCHAIKOVSKY, LISZT, DEBUSSY, Avery Fisher Hall, 3 PM.
- 11/9 London Philharmonic Orchestra, Semyon Bychkov, conductor, Nadja Salerno-Sonnenberg, violin, MENDELSSOHN, BERLIOZ, Avery Fisher Hall, 8 PM.
- 11/15 Nathan Milstein, violin recital, Avery Fisher Hall, 3 PM.
- 11/29 Salsburg Mozarteum Orchestra, Hans Graf, conductor, Avo Kuyumjian, piano, HAYDN, MOZART, WEBER, Avery Fisher Hall, 3 PM.

DANCE

- 11/17 The New York City Ballet begins its season at the New York State Theater. Call 307-7171 for information.

New York City

MUSIC

- 11/19 Sylvan Wind Quintet, GIANNINI, ROSEMAN, CARTER, SHOSTAKOVICH, Weil Recital Hall at Carnegie Hall, 8 PM.

NEXT WAVE FESTIVAL 1987

Brooklyn Academy of Music. Call 212/947-5850 for further details on performances and times.

- 11/3-8 **Anne Teresa deKeersmacker**, Carey Playhouse
- 11/5-8 **The Music of Steve Reich**, Opera House
- 11/11-14 **Nina Wiener Dance Company**, Opera House
- 11/13-14 **Elliot Sharp and Carbon/The Peter Zummo Orchestras**, Carey Playhouse
- 11/18-21 **Karole Armitage**, Opera House
- 11/20-22 **Meredith Monk**—an artist and her music, Carey Playhouse

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.

Chamber Music Society—Juilliard students should contact the concert office for the distribution of tickets.

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 \$5.00 and the discount applies only to concerts, lectures and poetry readings, not the theater. 427-4410.

Metropolitan Museum—Standing room only tickets available on day of concert for \$1. 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.

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Saturday, November 14 at 8 PM

Sunday, November 15 at 3 PM

Monday, November 16 at 8 PM

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Benjamin Harkarvy/Franz Joseph Haydn

LIGHT, PART 24 (World Premiere)
Kei Takei/Norma Dalby

MONDAY MORNING (World Premiere)
David Parsons/John Adams

BONSAI (Juilliard Premiere)
Moses Pendleton/Osamu Kitajema and Hisao Tanabe

REEKS WITH CLASS! (World Premiere)
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The JUILLIARD

J O U R N A L

Volume III No. 4

The Juilliard School

December 1987/January 1988

AOC Opens Season with Jakob Lenz

by Carol Rodland

This month, the American Opera Center opens its 1987-88 season with the New York premiere of *Jakob Lenz*, a chamber opera by the young German composer, Wolfgang Rihm. Since its world premiere in Hamburg in 1979, *Jakob Lenz* has been performed in numerous German opera houses and in various cities throughout Europe and South America. The first North American performances of the opera were given at Indiana University.

The title character, Jakob Lenz, is a historical figure, a dramatist who was a contemporary of Goethe. The AOC's assistant director, Edward Alley, describes this one-act opera as Lenz's "descent into madness," which begins during a hike through the Vosges Mountains outside Strasbourg in 1778.

Upon the advice of the mystic, Christoph Kaufmann, Lenz seeks the assistance of the pastor, Johann Friederich Oberlin, who is held in high esteem for his work with the peasants of the area. Oberlin's record of his struggle to save Lenz from madness is the basis for Georg Büchner's novel, *Lenz*, which is in turn the basis for Michael Frohling's libretto for this opera.

The AOC's director for *Jakob Lenz*, Ian Strasfogel, writes in a letter to the cast members: "It [the opera] is not intended as an historical document; it is a human and spiritual crisis that is being examined in alternately terrifying and touching ways."

In addition to the three main characters, Lenz, Oberlin (after whom Oberlin college was named), and Kaufmann, there are six singers who, Mr. Alley says, "alternately represent the outside world and the world inside Lenz's mind." Ian Strasfogel refers to them as "the primary reason for its [the opera's] power and freshness."

Wolfgang Rihm's highly unusual orchestration consists of eleven instruments, including three celli, woodwinds, trombone, harpsichord, and percussion. Rihm's music is both tonal and atonal, reflecting Lenz's instability and gradual deterioration.

The AOC's production of *Jakob Lenz* promises to be a very exciting affair. Klaus-peter Seibel, who conducted the world premiere of *Jakob Lenz* in Hamburg, and who conducted the AOC's production of *Don Giovanni* in 1986, will be returning to Juilliard to conduct these performances of *Jakob Lenz*. The composer, Wolfgang Rihm, will be here for the performances and for the final week of rehearsals as well.

The AOC cast includes Kurt Willett and Wolf Andre Sturm (a German baritone who joined the AOC especially for this production) as Jakob Lenz; Dan Colanero and Charles Workman as Kaufmann; Elmore James and Brian Matthews as Oberlin; and Kim Justus, Angela Randell, Caroline Thomas, Susan Weinman, Ken Church, Kevin Short, Justin Munz, George Caputo,

continued on page 3

Holiday Happenings

If holiday time in New York City brings to mind slush-lined streets, crowded stores, crazed shoppers and street corner Santas—you're in for a pleasant surprise. The fact is that this season instills something very special (and rarely seen) in New Yorkers. And with a little creative exploring one can discover the true treasures of the holiday season.

Just slip into your mittens and a warm winter coat and take a stroll down Fifth Avenue to browse the elaborately decorated shop windows. Or head down to Rockefeller Center to see the mammoth Christmas tree—glittering with thousands of tiny lights. It's one of New York's most spectacular Christmas sights. And don't forget to bring your ice skates—the Rockefeller Rink is open until 10PM.

For a classic holiday treat, get standing room tickets to see the "Nutcracker" at the New York State Theater. The show runs

through January 3, and tickets may be purchased the day of the performance. If you are in the mood for something spiritual, look for the special candlelight services at many local churches and synagogues, or just stop by St. Patrick's Cathedral and admire the gothic architecture and numerous stained glass windows.

For the more romantically inclined, why not take a horse drawn carriage ride through Central Park. Snuggle under the blankets on a snowy eve and enjoy the splendor of the view. As for the more adventurous, consider an evening ride on the Roosevelt Island Tram. The cost of the ride is just \$1 each way. The ride is romantic (bring a thermos of hot chocolate) and the panoramic view of the holiday lights is unbeatable.

Need a little more inspiration to get you humming "Silver Bells" on your way to

continued on page 5

Fourth-Year Actors to Perform 'Technicolor Extravaganza' second repertory piece of the season

by Tom Dunlop

The story begins with an infant left upon a doorstep, and it ends with an earthquake. In between, it winds its way through the mob wars of Prohibition, into the living room of a wealthy socialite family, and onto the battlefields of World War II. It speaks of honest convictions born in the midwestern heartland, and of a darker side unleashed through Washington's political paranoia. In this story, there are murderers and innocents, psychotics and heroes, preachers and showgirls.

But wait, folks, there's more! It's a comedy, a technicolor extravaganza that tells one story above all others: A History of the American Film, to be performed by fourth year students in the Drama Division during the week of Dec. 16-19.

The play is by a leading American satirist, Christopher Durang. In 20 scenes, Mr. Durang captures American film making from the silent era to the disaster pictures of the 1970's, serving up Cagney and his speak-easies, Bogart and his Casablanca, and Orson Welles choking his wife on the marble floors of his Florida palace, Xanadu.

"It covers every genre", says director Peter Maloney, "and it deals with America not simply in a historical parade of style, but in funny and critical ways, using a complete, cohesive story. It is a phenomenal achievement on Durang's part."

"What makes it beautiful as a work of art is this: He had the idea not just to satirize movies, but to show two people who live out their lives and from time to time find themselves caught in the movies, as if in a trap. It's sort of fun at first, in the black and white era, but by the time they move through the movies of the later years, like

continued on page 3

FOCUS: CROSSCURRENTS

by Joel Sachs

Juilliard's FOCUS! Festival celebrates its fourth birthday from January 22 to January 29, and it is expected to be a very happy birthday. Selected by John Rockwell of *The New York Times* as one of the outstanding international musical events of the year, FOCUS! has built a following for its variety and concentration upon major ideas in 20th century music, but, above all, for its record of superb performances by Juilliard's students. This year, a record number of nearly 200 students volunteered to take part in the festival's concerts.

The topic for this festival, "Cross Currents—Classical Music and the American Popular Tradition," was inspired by the success of last year's event, which explored the influence of immigrant composers on the musical life of this country. In five concerts at Alice Tully Hall and the Juilliard Theater, "Cross Currents," will play upon the fruitful interaction between the "serious" and the "popular" musical traditions in 20th century America. Several kinds of musical interaction will be explored, including classical composers influenced by popular techniques, popular composers consciously striving to incorporate classical methods, and some composers who belong to both worlds at once.

Some of the composers to be represented in the festival will be obvious choices to students of music history—Copland, Milhaud, Ives, for example, but other composers are not so obvious. Who, for instance, knows that Stefan Wolpe wrote for jazz combo?

Among the classical composers turning to the popular idioms, the most famous is perhaps Charles Ives, whose *Holiday Symphony*—to be conducted by Paul Zukofsky—is virtually a compendium of American life. If, however, Ives' assimilation of popular music-making turned him into one of the most remarkable composers of the

century and helped create a truly American musical culture not enslaved by European traditions, Ives himself had almost no influence until his very late years because his music was almost unplayed until then. It was a man of the next generation, Aaron Copland, who made the classical-popular fusion famous. And he marked the beginning of a wave of American composers, including such conservatives as John Alden Carpenter, who would turn to their own popular musical heritage for inspiration.

While classical composers were turning to the popular tradition, some American popular composers were turning to classical models to make their art more sophisticated.

continued on page 2



Fourth-year actors rehearsing for *The History of American Film*. (from l. to r.: Kathy McNenny, Andre Brougher, and director Peter Maloney.)

Jessica Katz

FOCUS: CROSSCURRENTS

High Art vs. Low Art?

Everybody knows, or they think they know, that the high arts are today threatened with extinction by the rising tide of popular art. The high arts are sometimes likened to the dinosaurs, who had their day in history and are now properly relegated to museums frequented by stuffy people not so different from the stuffed creatures displayed there. It was, in fact, to counter what we might call this "museum syndrome" that Lincoln Center last summer made a pitch to younger audiences with a performance festival carefully billed "Serious Fun." It worked. Call it a concession to popular culture (even an oxymoron), but "Serious Fun" drew young audiences and probably paid the bills. It was not a bad idea. After all, it is a commonplace that there are fortunes to be made for performers and producers in popular music, movies, television, and other highly commercial mass entertainments, but that even a mere living is hard to come by for a "serious" artist. The riches of a few "serious" stars and the substantial incomes of, for example, members of major orchestras, stand as enticing exceptions, not as convincing refutations, of the rule.

The threat to high art posed by the popular arts may be a hallmark of our times. But is not new. It has worried thinkers since the beginnings of Western Civilization. In those beginnings, Plato and Aristotle warned against the easy seductions of popular culture and recommended exposing young people to none but the most refined and spiritually uplifting art forms, restricting the lower, more vulgar forms to the uneducable masses—or, as in Plato's argument, banishing the vulgar forms altogether. Both of these thinkers feared what conservative critics have feared ever since: that the popular arts damage culture by eliciting cheap responses and fostering emotional self-indulgence. By contrast, the high arts have been said by such critics to serve culture by nourishing emotional self-discipline and enabling people to enjoy, as Aristotle put it, genuinely "civilized pursuits."

Whichever side of the debate between the high and popular arts you are on, one thing is sure. That debate is as old as our culture. The twentieth century has simply (simply!) strengthened the popular arts by supplying them with the forces of the consumer economy and advanced technology. Thus the battle is age-old, but now the odds are probably more on the side of the popular arts than ever.

The question posed by this age-old debate within our modern setting is, therefore, this: how do we preserve the benefits of high art and still embrace our own times, in which the popular arts reign? Or, to put it another way, how do we avoid both the "museum syndrome," on the one side, and, on the other, the sacrifice of artistic standards and elevating aesthetic experiences seemingly required by popular art.

There is a way. More than one, no doubt. But there is one way of special relevance to Juilliard today because it touches on the theme of this year's Focus! festival. That way is also as old as Western culture, probably as old as culture itself. It is the bridging or integration of high and popular art, and, along with this, the fostering of ecumenical



In a scene from Busby Berkeley's classic song-and-dancer, *Gold Diggers of 1933* (noted in Tom Dunlop's front-page drama article), a troupe of beauties "play" neon-lighted violins while dancing. This was one of the 1930s' ambitiously amusing efforts to marry high art and low.

appetites for excellence in all art forms.

That this kind of artistic integration has been around a long time is easily illustrated. In the first place, the gulf between the two realms of art has always been as wide or as narrow as people have chosen to see it. Although some people—Plato was their leader—have made that gulf impassably wide, others—Juilliard's erudite folklore specialist, Peter Rojewicz, among them—have questioned the very existence of a gulf between high and popular art as being the projection of elitist prejudices that blind observers to the vital unity of artistic experience.

The relativity of the distinction between the two realms is further attested by the fact that artworks tends to change artistic status over time. Many works deemed popular art in one age become high art later (the works of Homer and Shakespeare are examples, as is Mozart's "The Magic Flute" and virtually all early operas, dramas, and novels). In the face of these contrary perceptions and the shifting status of artworks in history, one cannot be altogether sure of just where the gulf between the high and popular arts lies.

Another illustration of artistic integration is this: artists have always drawn inspiration from, shall we say, both popular and sophisticated artistic sources. Think of Shakespeare's bawdy humor and infinitely complex characters, Haydn's simple folk tunes and exquisitely polished quartets, Beethoven's irresistible symphonic emotionalism and demandingly subtle sonatas. Stravinsky's primitivistic ballets and neo-classic formalism. Go on to think of such figures as Eric Satie, Aaron Copland, George Gershwin, Leonard Bernstein (to name only a few familiar composers, and not to name virtually every playwright, novelist, and modernist choreographer)—oh, the list could go on and on—and you see how interrelated in the artistic tradition are the elements of popular and high art.

To take the integration of classical and popular music as the subject of the Focus! festival is, therefore, to make more than a musical point. It is to demonstrate that high and popular art are not inherently at odds but rather can, and have long been, allies in expanding the public's range of artistic re-

sponse. This expansion may come through works that unite the two artistic realms—as in most of those to be performed in the festival. Or it may come through the appreciation of excellence in different types of artworks affording aesthetic pleasures of many kinds, complex and simple, earned and easy. A vital and diverse artistic culture thrives on such ecumenical artistic tastes. And if there is anything that late twentieth-century artistic culture calls for it is ecumenical tastes.

So, before anyone despairs of the future of high art, let them consider the great potential for future collaborations between high art and low. Let them remember that art has always been thereby nourished. Let them seek and enjoy artistic excellence in whatever forms it can be found. And let them attend Focus!

FOCUS! continued from page 1

Scott Joplin, the "King of Ragtime," was not only the most successful of the turn-of-the-century ragtime composers, but also one upon whom classical training made an indelible impression. Joplin, using the "classical" concept of perfecting and finishing a composition rather than making it subject to continual improvisational variation, elevated ragtime to a high art form. Later, George Gershwin, one of the most celebrated popular composers, who became a pupil of Arnold Schoenberg, worked toward the complete fusion of the two musical cultures. He may well have achieved this in his opera, "Porgy and Bess" and in his *Second Rhapsody for Piano and Orchestra*, which will be a featured work on the opening orchestral concert, conducted by Andreas Delfs with a student soloist selected by competition.

Ragtime and later jazz also made their mark upon Europeans. Have you noticed that Debussy's famous "Golliwog's Cake Walk" is a kind of ragtime piece? Have you heard transformations of ragtime by Stravinsky, Hindemith, and Milhaud? They are among the many Europeans who composed under the spell of American popular culture.

One important example of this influence of jazz to be performed will be Louis Gruenberg's "The Daniel Jazz," which retells in a jazz idiom, the Old Testament story of Daniel in the Lion's Den. Others include David Baker's suite "Le Chat qui Peche" ("The Cat that Fishes"—or "Sins"; the word is the same in French), for soprano, jazz quartet, and orchestra and a work for jazz quartet and string quartet by Gunther Schuller, who coined the phrase "Third Stream" to denote the fusion of jazz and classical. We will also hear fusion music by Conlon Nancarrow, an American who has lived in Mexico for some forty years, and by Juilliard's own Milton Babbitt. And there will be works from the jazz side itself, such as Frank Proto's String Quartet.

Last but not least, the cross currents of the popular and classical arts will be represented in modern dance. Members of the dance, drama, and music divisions will join in Anna Sokolow's "Evolution of Rag" based on the life of Jelly Roll Morton, with music by Jelly Roll.

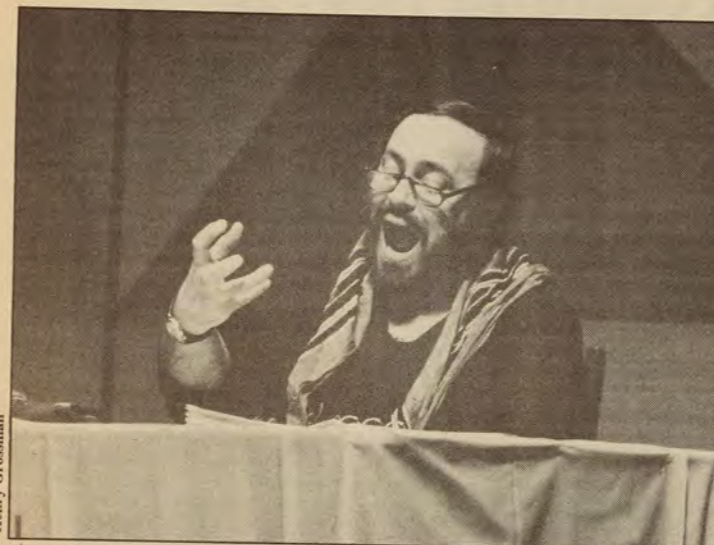
At this writing, not all the programs were complete, so watch for the full program to appear near the end of the semester. And don't miss the concerts. This FOCUS! festival promises to be the most exhilarating yet.

Joel Sachs is Chairman of the Music History Department, Coordinator of Contemporary Music, and Director of the FOCUS! festival.

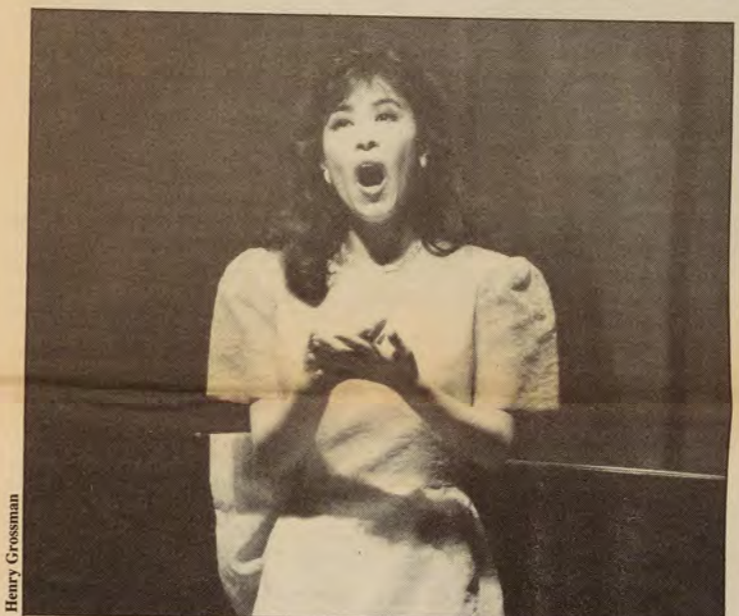
To all writers of poetry and short fiction, and to all photographers, illustrators, and graphic artists

This spring, *The Juilliard Journal* will publish its second annual Literary Supplement of selected creative writing and visual art by Juilliard Students. We invite you to submit your best work, according to the guidelines available in the Office of Student Affairs (room 219), as soon as possible and no later than **March 1** for consideration. Pieces selected will be published in the April issue of the *Journal*.

Pavarotti Gives Marathon Master Class



Henry Grossman



Henry Grossman

Young Ok Shin, soprano, sings a piece from *Turandot* by Puccini for Maestro Pavarotti's Thursday Master Class.

On Thursday, November 19, Luciano Pavarotti, accompanied by John Wustman on piano, taught a four-hour Master Class, which included personal critiques of over two dozen opera students. Of those students, a number were selected to perform again under the scrutiny of Maestro Pavarotti on Sunday, November 22. The theater was packed on Thursday with faculty, staff, and students. On Sunday it was again full with members of the public, each of whom paid \$20, which contributed to The Juilliard School Scholarship Fund.

We would like to thank Mr. Pavarotti for his generosity in making these events possible.



Henry Grossman

History of American Film continued from page 1

the 1960s, the vision gets very dark indeed—while the movies themselves got very dark—while still being funny."

Three people, caught in a love triangle, stumble through the decades—and into movie legend—as they try to make sense of their lives, and one another. Jimmy (played by Larry Green) begins his career as a gangster, with streetwise Bette (Martha Thompson) as his beau. But the astoundingly innocent orphan Loretta (Kathleen McNenny) comes between them, and the journey through America's most famous films begins. It's rags to riches to rags again. It's stardom bestowed upon an anonymous small town girl. It's McCarthy's blacklist, it's Cheaper by the Dozen, it's the envelope, please! Sixty years of American history at 24 frames per second.

This is Mr. Maloney's second stewardship of *American Film*. His first was in the winter of 1985, when last year's graduating class performed the piece as their second year comedy project. But throughout the first two years of training, productions are stripped down to essential needs; thus the sets were little more than black backdrops and the lighting came from the afternoon sun.

"I learned from that production that it can be done, and this show's program will thank that group for its work on the play," Mr. Maloney says. "When I first read it, I didn't much like it. But as I worked on it I came to see the brilliance of the piece. We could do it in a sophisticated way, without truly respecting what we're making fun of, and thinking ourselves superior to the artists who made those movies. But that would be a mistake, it would hurt this show, and we're not going to do it."

Mid-November, *American Film* was in its third week of rehearsal, and the cast had already seen 10 films representing just a part of the Durang play. Actors began to glean world views and acting styles in grainy clas-

sics like *The Public Enemy*, the 1931 gangland story starring James Cagney, and the Depression-era song and dance extravaganza *Goldiggers of 1933*. There were post-war films about the painful return to civilian habits (*The Best Years of Our Lives*); epics about power (*Citizen Kane*); and studies of virtue and crime (Humphrey Bogart in *Casablanca* and *Key Largo*).

Under the choreographic direction of Mary Jane Brown, who taught them their first scuffs and shuffles the year before, the cast of 15 tightened the screws on their tap shoes and set to work on two dance spectacles. Debbie Lapidus signed on as the musical director for the ballads and the soaring anthems of American propaganda. One hundred and fifty costumes were designed and assembled by Lauren Press. And stage manager Beth Reiff kept reams of notes on this, the largest and most complicated show ever staged in the four year tenure of the class.

The music ensemble was drawn from the Music Division and under the direction of John Falcone, who graduated last year. The set, modeled after the great Hollywood sound stages of yesteryear, was designed by Derek McLane.

"It uses everything you've learned so far," says Larry Green, who plays Jimmy, the gangster turned industrialist turned soldier turned nightclub owner turned—it goes on like that; at nightclub owner we're about halfway there—"Tap, singing, acting. Because it's so episodic, you have to use the same acting skills you'd use in a play like *Othello*: where have you come from, what do you want, how do you get it? The fun thing is, this show is so different for a school that's known mostly for the classics. Anything less is somehow looked down upon. This serves a different theatrical appetite."

Tom Dunlop is a fourth-year drama student.

AOC/Jakob Lenz continued from page 1

Ralph Gabay, and Luke Cardaio as the "six voices." The instrumental ensemble is comprised of Juilliard Orchestra personnel.

The AOC is planning two other major productions this season: *Beatrice and Benedict* in February and Britten's *A Midsummer Night's Dream* in April. Mr. Alley refers to these as "light and frivolous" in comparison to *Jakob Lenz*, which he considers to be this season's "heavy piece." "We're looking forward to *Jakob Lenz*," says Mr. Alley. "We think it will be a very exciting production, especially with the

composer here and the conductor who conducted the world premiere."

There will be three performances of *Jakob Lenz* in the Juilliard Theater: December 11 at 8 PM, December 13 at 3 PM, and December 15 at 8 PM. Tickets are now available in the Concert Office at \$10 each. Juilliard students are invited to attend the Dress Rehearsal on December 10 at 7 PM, free of charge.

Carol Rodland is a second-year viola student.

These Months in History . . .

December

On December 27, 1972, Anna Lockwood, the eccentric composer from New Zealand, sinks an upright piano in Little Matthew Lake on the Toad Hall Ranch in Amarillo, Texas, to a depth of three feet, leaving it there to continue sinking in the muddy bottom, while her husband, Harvey Matusow, brandishes a bottle of gin and blows a cadenza on his clarinet.

—from *Supplement to Music Since 1900* by Nicolas Slonimsky (Scribners, 1986)

January

On January 25, 1968, *Alpine Ballad*, lyric opera in one act by the 84-year-old Soviet composer Andrei Pashchenko, to a libretto recounting the story of an affectionate international romance spontaneously exfoliating between a Russian soldier and an Italian girl during their flight from a Nazi concentration camp, is performed for the first time in Leningrad.

Andre Gregory: Becoming An Actor

by Lisa Gay Hamilton

Andre Gregory is one of the renowned and innovative directors of the American Theater today. His most famous production was *Alice in Wonderland*. Over the past seven years, however, he has turned to acting. His first film role, in *My Dinner With Andre*, brought him acclaim as an actor. He is now working on the role of John the Baptist in a new Martin Scorsese film.

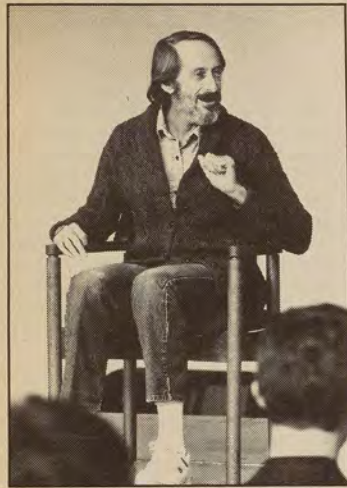
Last month the Drama Division had the honor of Andre Gregory's presence at an informal gathering. The audience sat with ease and excitement as Mr. Gregory spoke. There was a calmness to his being and voice while his physical expression was filled with vitality. We already respected him for his creativity, but even more importantly, we came to respect his ability to communicate his life experience with wit, charm, honesty, and warmth.

"I thought I'd just quickly tell you something about what my journey has been so far and then open it to question. . . . The following is an excerpt from Mr. Gregory's presentation.

I love to ask questions. I really love to answer them. I love omery questions. I like to talk about anything really. I love to talk about politics and the stock market and marriage, theater, directing and acting. So why don't I just quickly give you a sense of this life of mine, and then open up to anything you want to ask about.

"I'm fifty-three, and I've been married to one woman for twenty-eight years. It's been quite an adventure. I pretty much wanted to be an actor since the age of twelve. Although I didn't get to be an actor until I was forty-five when I did *My Dinner With Andre*. I really had to wait a very long time.

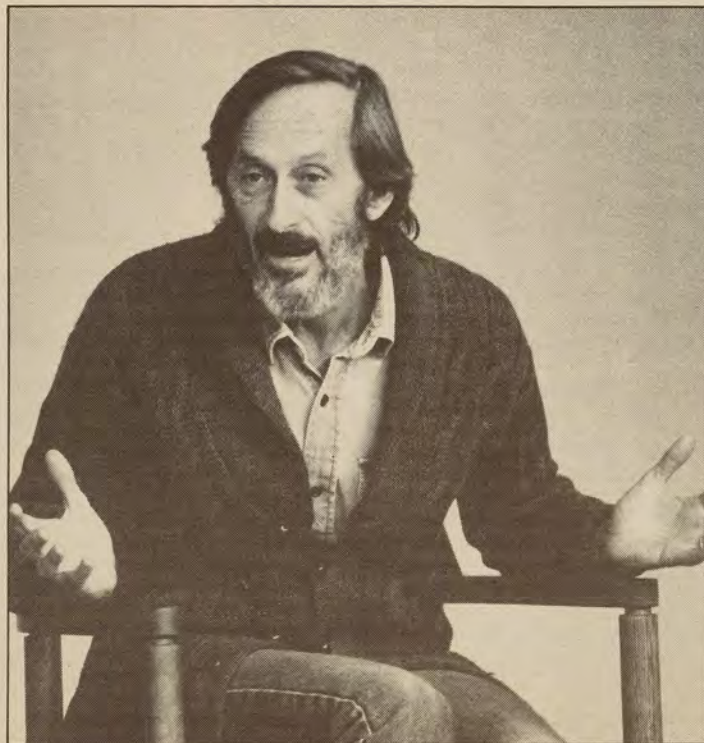
"I started acting in a very odd way. I was thirteen. I had a crush on a young girl in those days when there wasn't any such thing as sex. I didn't know about sex until I was fourteen when my roommate told me my mother and father did it, which seemed inconceivable.



Jessica Katz

"Anyway, it was just like a puppy crush. I used to write beautiful little poetic letters to her and she'd write letters to me. Then the letters stopped one day. It was painful for about a week or so. I didn't realize she had moved. One day about a year later, I was walking with a couple of friends. I saw her in a window in the first floor of an apartment building. She asked me to come up for cokes and to listen to records. I did. Then, her father came home, took me by the hair, and threw me down the stairs.

"The next day I went to my sophisticated English private school, where her parents were head of the mother's and father's committee. For about three hours, they grilled me about what I had done to this girl. I



Jessica Katz

didn't know anything. It's funny now but it was terrible at the time. They took away all my privileges and said that I wasn't morally fit. I became a pariah. The only thing that they couldn't strip away from me was a school play that was going on in a week.

"I was playing Patro in *Taming of the Shrew*. I came on stage terrified because . . . this was anti-semitism really. There was a lot then. I was the only Jew in the school. This is the only explanation that I have for what happened. So I came on stage terrified, facing this audience that had persecuted me. Somehow I had just connected with what acting is. There was so much rage in me. I had this vehicle, this character, and I came out-I get upset just thinking about it and I learned how to act. I mean I didn't learn how to act but in that moment I knew all my craziness and rage and outrage could all come out through acting. So I wanted to be an actor.

"When I was in my twenties, I studied with everybody. I studied at the Neighborhood Play House, with Sandy Meisner, Martha Graham, Lee Strasberg, etc. I was at the Brecht Theater for nearly a year. I studied a little bit with Stella Adler and a little bit with Harold Clurman. For the life of me though, I couldn't figure out how to act. The more they taught the more confused I became.

"Meanwhile, I couldn't figure it out. I got much too intellectual about acting, much too cerebral. I was worried about my motivation, my pre-stage life, my action. I was worried about so much that I couldn't act. Also one of my real problems in my life, which tends to be a male problem, is I'm too much in my head. This is one of the reasons why directing is a funny art. You have to be both in it and outside of it. It's like Einstein describes that process in relation to physics where you're in the process but you're also separate from the process.

"I read Gordon Craig when I was in my twenties. Gordon Craig, who, of course, was a great mystic of the theater, said that he felt you needed an apprenticeship of twelve years of work before you could enter into the theater. I took this apprenticeship very seriously. I did everything in the theater. I worked in box offices. I was a stage manager on musicals. I produced. I produced plays on Broadway. I was even a

stage manager for one of the great, great, striptease artists of all time: Princes Totem Pole. This is true.

"So I did all sorts of things. I tried to act but I only acted in a couple of plays. Generally I was playing small parts as psychopathic-homicidal-transvestite murderers, strange weird plays. So at the age of 29, I decided that if I didn't become an actor by the age of thirty, I would become either a lawyer or a Rabbi.

"I became a director. I did it in a stumbling, wild, erratic, gusty, muddy way. I went to see Harold Clurman, who was a great director, critic and friend. I wanted to be his assistant. I was telling him how I wanted to burn down the Broadway Theater. He said, 'Leave it alone. It's going to burn itself down. It doesn't need you. If you want to be a director,' he said, 'go out and direct. Just go do it. That's the only way you can do it.' . . .

"So by an accident, I met two couples who had just bought an old movie theater in a lower class Jewish and Black ghetto in Philadelphia. I talked them into a theater with a company. I never had a company and I had only directed one play. There was no money and only money to do one production. So, I went to Philadelphia and found six people who promised to throw three parties, at which I would come and talk about my vision of the theater. At each party, I would try to get six more people to throw three more parties. For two years I went to over 250 parties. It was like a political campaign. It was unbelievable.

The thing that is important about this, I think, is that I really believe that if there is anything you want to do badly enough, all we have to do is do it. That's all. A theater only takes two people. It takes one on stage and one in the audience. If you want to make something all you have to do is go out and make it. You may not even have to know what you're doing."

"In my first production, I was a maniac . . . I think we only rehearsed for two weeks and ran for one because the theater was late opening. Out of that did come a theater that went on for three years. I had a theater with 12,000 subscribers, which was really something. I had a company. I was learning how to direct Brecht, Beckett and Chekov . . .

"Ellen Stewart, a friend, told me of this young Polish nut called Jerzy Grotowski. She thought we should meet. So I went to Poland and he wasn't there. I heard he was going to be at the Edinberg Festival two months later. While on search for a new watch, I hung around Europe. I couldn't find the watch I wanted. Fall came around and I went to Edinburg and saw Grotowski's work. I was absolutely staggered; just staggered. I had been at the Berlin Ensemble for nearly a year, so I had seen the Brecht work. But, this was probably, with the work of Stanislavsky, Vakhtangov and Meyerhold, the greatest works of the century.

"The level of craft was the same in both Grotowski and Brecht theater. It was super human. The major difference between Grotowski and Brecht was that Brecht was a political theater and Grotowski was a spiritual theater. That's just a difference.

"So after seeing his performance 14 times, I decided to come back to America to start a company. I realized that what I wanted to do was to be able to rehearse a play for as long as a play needed to be rehearsed. That's what Brecht and Grotowski had done . . . A beautiful watch was waiting for me in a small store in London. I bought it and came to America to start a company.

"The company was made up of six actors in their early twenties. They were just out of a wonderful program . . . they had wonderful sound methodological teachers teaching and technique. Everything was basically sound, fundamental work, influenced by Stanislavsky . . . I brought to the company a new approach to acting which I learned from Grotowski: psycho-physical exercise. These exercises were a way of unifying the actor with no divisions between voice, body, mind and emotion—where the entire instrument was fused in one single action. One could dissolve physical blocks in order to release emotions, dreams, ancient memories. This was a new way for me of training actors.

"We worked two years on a production of *Alice in Wonderland*, which I think is one of the works that I'm most proud of. The company was together nine years. Would rehearse every play for at least two years, sometimes three. It's all a little deceptive because at the same time we would be training and touring."

After nine years, Mr. Gregory decided he couldn't direct or have a company. He'd been in rehearsal nonstop for fourteen years. Doubt about life and the theater set in. He left the company and the country. This is at the point which the movie at, *My Dinner with Andre*, picks up his life; his return from his adventures abroad.

Lisa Hamilton is a third-year drama student.

Patti LuPone

Ms. LuPone, a Juilliard alumna currently starring in the hit musical "Anything Goes" at the Vivian Beaumont Theater, will talk to Juilliard students about acting and other captivating things.

January 15
12-2 PM
in the Drama Theater

On Beyond Juilliard with Lucia Albenese



Gill Melamed

Lucia Albenese, soprano, teaches to a captive audience with the aid of Michele Franco (above) and Adam Harris (below) during an "On Beyond Juilliard" production by the American Opera Center.



Gill Melamed

Holiday Happenings

continued from page 1

class? Here's a sampling of this season's best offerings:

Messiah Sing-In, Avery Fisher Hall. The audience serves as chorus. December 16 and 28, 7:30 PM. Tickets begin at \$16.

Riverside Church Caroling Service, Riverside Drive at 122nd Street. December 20 at 4:00 and 6:30 PM. None more enjoyable.

Fifth Avenue Holiday Mall. Brave the crowds for a holiday shopping spree! Fifth Avenue is closed to traffic between 57th and 34th Streets. December 20, 10:00 AM to 3PM.

Hanukkah Candlelightings, Grand Army Plaza, Fifth Ave., at 59th Street December 15-22.

Lighting of the Rockefeller Center Christmas Tree, December 1 at 5:30 PM.

Metropolitan Museum of Art's Annual Christmas Tree, decorated with 18th century baroque Neopolitan creche figures. De-

ember 4 through the first week of January, \$2 suggested student admission.

Radio City Music Hall's "Magnificent Christmas Spectacular" featuring the Rockettes. Now through January 6, 6th Avenue at 49th Street, \$24-\$27.

Ensemble for Early Music, at the Cloisters, Fort-Tryon Park. Informal concerts throughout the afternoon. December 26, 29, 30 & 31. \$2.50 suggested student admission.

Midnight Christmas Eve concert at Carnegie Hall, with the New York String Orchestra, \$7-\$25.

New Years Eve Fireworks and Mid-night Run in Central Park.

Season's Greetings

Culture Watch

BOOKS

Paris: The Musical Kaleidoscope, 1870-1925, by Elaine Brody (George Braziller, 359pp., \$19.95).

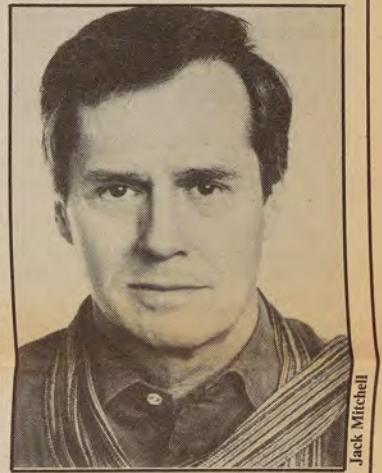
Covering the epochal years of artistic modernism in one of the twin capitals of modern art (Vienna was the other), Ms. Brody's readable survey chronicles Parisian musical life from Debussy to Satie. And extraordinary years they were. Wagnerism, Impressionism, cabarets, Cubism, the Ballets Russes, Dadaism, all of these and more created an artistic ferment that made Paris the most exciting city on earth for an artist to be in those years. For to live in Paris was virtually to live amidst art—music, dance, painting, literature, they all filled the air with revolutionary élan, compelling everyone to notice that the artistic culture was changing dramatically. Living as we do in these jaded late-twentieth-century post-modernist days, it is invigorating to be reminded of how it was in those early modernist years when everything was new.

The Berg-Schoenberg Correspondence: Selected Letters, edited by Juliane Brand, Christopher Hailey and Donald Harris (Norton, \$35).

That Vienna was a center of pioneering artistic innovations in the early years of this century was due in no small part to the presence there of Arnold Schoenberg and his brilliant students, Alben Berg and Anton Webern. This collection of letters between the master (not only one of the century's greatest composers but one of its most influential teachers, whose pupils included the likes of George Gershwin and John Cage) and his disciple, from 1911 to 1935 when Berg died, records, among other things, the passions and idealism that animated these composers as they labored to shape the course of twentieth-century music. Between the lines, it also tells the story of the struggle for autonomy of the insecure Berg, who, despite—or perhaps because of—his public success, beginning with "Wozzeck," was never able to feel the equal of his teacher.

The Nantucket Diary, 1973-1985, by Ned Rorem (Northpoint Press, 634pp., \$30).

Ned Rorem received two Juilliard degrees in the 1940s (BA '46, MA '48) and has since then had a celebrated, sometimes controversial, career as composer, author, and . . . character. Not one to shroud his doings or veil his feelings, Rorem now offers the fourth volume of his diaries recounting incidents and emotions from both his public and private lives. He wins awards (e.g., the Pulitzer Prize), quarrels and makes up with friends (e.g., Virgil Thompson)—he knows everybody—and muses over art, sex, death, and the many other meaty topics that have long occupied his considerable intellectual and imaginative energies. More than a voyeur's bedside reading, this is a document of our artistic culture.



Jack Mitchell

Ned Rorem

EXHIBITIONS

Arturo Toscanini, 1915-1946: Art in the Shadow of Politics. November 10-January 31. Vincent Astor and Main Galleries. NYPL at Lincoln Center.

The maestro's fight against Fascism is illustrated through original, unpublished documents, correspondence, photographs, films, and recordings, some of which are drawn from the Library's Toscanini Legacy.

Dynasties: America's Theatrical Families. Through December 5. Amsterdam Gallery. NYPL at Lincoln Center.

From Vaudevillians to Oscar-winners, three generations of theatrical families are depicted in letters, awards, scripts, and costumes, including Ed Wynn's "Lucky Shoes" and photos of the Lupino family in the 1937 London Production of *Me and My Girl*.

The Ballet "Rite of Spring"—Celebrated, Rediscovered, Recovered. Through early January. Plaza Gallery. NYPL at Lincoln Center.

Nijinsky's 1913 ballet "Rite of Spring," and other historic productions of the landmark dance are seen in black and white photographs, colored drawings of stage sets, hand-painted costumes, and choreographic sketches.

The Office of Student Affairs Presents . . .

The Sure Thing

a romantic comedy about first love,
starring John Cusack and Daphne Zungia

Wednesday, December 2
8 PM Paul Hall

Admission is free to Juilliard Students with school I.D.
Guests will be charged \$2 admission

AND COMING JANUARY 13 . . .

Witness, with Harrison Ford and Kelly McGillis

PLEASE REMEMBER: No Food Or Drink In Paul Hall!

The Golden Age of Piano Teaching

Piano faculty member, Josef Raieff, continues to recount certain memorable experiences with his former piano teachers in Part Two of a two-part series (part one ran last month, "Raieff Remembers Siloti").

by Joseph Raieff

After three years at the Juilliard School with Mr. Siloti, I went to Berlin and became part of Artur Schnabel's class.

I couldn't have chosen a man and artist more diametrically opposite to Siloti. The one Russian, the other German. One dreamed, the other searched. The Russian sentimentalized and lived in a world of exotic rubato. The German explored the subterranean recesses of the composer's subconscious, striving always for true meaning. Siloti was subjective, personal and impulsive; Schnabel critical, intellectual, sardonic and formal.

Schnabel spoke English beautifully and could be eloquent at lessons, but he also had a mordant sense of humor and enjoyed terse epigrams. A few well known quips: "Why do you play the Schubert Sonatas, they are so long?" Answer: "For whom?" or, "What is a specialist?" Answer: "Someone who plays everything else a little worse." And another quip attributed to him: "Do you think so and so is a rare pianist, as ad-



Josef Raieff

'New's From the Library

by Jane Gottlieb

Readers of the "news from the library" columns in this paper have already learned of some of our 1987-88 projects, including receipt of a conservation/preservation grant, and renovation of the audio equipment in the listening room. In addition to preserving old and unusual rarities, and creating a modern, state of the art audio facility, we're also continually filling the shelves with new scores and books.

Some of the noteworthy "larger-scale" new additions include the new complete works editions of Obrecht, Rossini and Wagner, all shelved in the reference room under REF 00. . . . When finished, the *New Obrecht Edition* (NOE), under the general editorship of Chris Maas, will include all extant works by the Netherlands composer (ca. 1450-1505), whose music is considered comparable to that of Josquin.

vertised?" Answer: "Well, probably medium rare."

One was never alone at a lesson with Schnabel. A private lesson consisted of himself, you, the Bechstein pianos and a dozen or more students, past, present and future who came every day with their music and draped themselves around the studio utterly absorbed in every note and word. The tension, pressure and the old world atmosphere were intense and pervasive. Schnabel generated respect, awe and inspiration towards himself and the composers he specialized in, but he rarely evoked love. He was too reserved and formal and did not permit himself to become involved with his foreign students.

He focused his attention and remarks entirely on the student having the lesson and from that point of view might almost have been alone with him. He rarely addressed the class, although he demonstrated a good deal and whether it was Mozart, Beethoven or Schubert, his playing was always moving and inspiring.

Actually, one had to be always ready and alert because the lessons were never concerned with technique or the many details that go into building or forming a pianist; he made his impact by coaching the student on the music brought to him. This coaching, plus what benefit you derived from the lessons of your student colleagues and the exposure to the playing and commanding personality of a great musician were in essence what left a mark upon you.

He seemed impatient and intolerant of performers and artists who did not meet his musical and intellectual standards—and few did. About him a cultism prevailed which seemed to be a natural concomitant of the environment he created. There seemed to be, in general, an absence of a sense of hu-

Three Masters To Conduct Classes in December and January

Master Class
with
Martin Katz
January 14
Room 313
4:30-6:30 PM

"Master Class in the
Piano and Strings
Sonata Repertory"
with
Emanuel Ax
December 17
Paul Hall
4:30-6:30 PM

Master Class
with
Leon Fleischer
December 9
Paul Hall
4:30-6:30 PM

mor combined with a chauvinistic emphasis on the great German repertoire and a marked disinclination to criticize himself or to take criticism from others. A typical Schnabel student might develop mannerisms both physical and musical that might take years to overcome.

One of Schnabel's favorite words in criticizing a performance at a lesson was "articulation." This term would cover articulation in note playing and extend to meter, rhythm and phrasing.

When I came back from Europe, I resumed my studies with the famous Josef Lhévinne. It proved to be a major experience. Lhévinne was one of the great virtuosos of his time. As Siloti was conscious of tone and Schnabel of articulation and strict adherence to the text, Lhévinne's emphasis was on "line," the long line. He couldn't tolerate short, breathless, chopped-up phrases. His approach to the keyboard was individualistic and unique. He was a colorist, commanding a spectrum from saffron to lilac. On a percussion instrument, this was remarkable. His playing could be puissant and provocative, but was rarely profound. His equipment was so enormous that he could demonstrate at all times how technique could be used as a means to an end. He had a touch that the gods might envy. Certainly he was one of the great pianists of the "Golden Age of Pianists."

After the war I worked with Harold Bauer for several years. Bauer was one of the most humane and urbane men I have ever known. His knowledge was encyclopedic. His literary propensities flowed from his English heritage; his great feeling for art, and developed sense of color, from his many years in France.

Being self-taught in practically everything, including the piano, he drew strength from a marvelous imagination which reflected and manifested itself in a superb ability to improvise.

As often as not at my lessons, I spent the hour talking to him instead of playing and we would cover a wide range of subjects. We talked of composers, compositions, style, the phenomenon of piano tone (he couldn't have been more different from Siloti on the production of tone—with Bauer a tone was neither good nor bad but only right or wrong in context and in relationship to another tone—etc., etc.).

Bauer had no use for the Schnabel edition of the Beethoven sonatas. He felt that it left nothing to the imagination and was too heavily edited. I think, too, that the excessive editing aroused hostile feelings in such a cosmopolitan and eclectic mentality. A good example of his reaction to the edition was his outrage at a voluminous Schnabel footnote in the *Appassionata Sonata Op. 57*, last movement, where a *rinforzando* is given and which for many years was printed as a *ritardando*. In research for his edition, which I considered definitive, Schnabel discovered that Beethoven had indicated a *rinforzando* and not a *ritardando* and rejoiced greatly, since that spot had always made him uneasy. He expressed himself strongly about this in his footnotes.

In recalling these great artist/teachers, what has become clear to me is that great artists often differ in their approach to the performance of music, yet each approach has its own validity. It remains for the listener to decide which performance is preferable.

Josef Raieff has been a member of the Juilliard Faculty since 1945.

Moving forward chronologically, the new *Works of Gioachino Rossini* published by Ricordi and planned for 76 volumes, presently includes the operas *Tancredi*, *Italian in Algiers*, and *La Gazza Ladra*. Finally, the *Richard Wagner Sämtliche Werke*, which began in 1970 under the general editorship of Carl Dahlhaus, already includes complete scores of *Rienzi*, *Der fliegende Holländer*, *Tannhäuser*, *Die Meistersinger von Nürnberg*, *Götterdämmerung*, and *Parsifal*.

These are all examples of critical or definitive editions, which are produced by editorial boards of scholars. The editors study all available *primary source* materials, such as manuscripts and first editions, in order to produce an edition that comes as close as possible to the composer's original creation.

The closest that most of us come to the primary sources themselves are through facsimiles of composers' manuscripts. The library has a substantial collection of facsimile editions, which are listed in the card catalog under the subject heading "MUSIC—MANUSCRIPTS—FACSIMILES."

Some of the recent additions to this particular collection include facsimiles of Cesar

Franck's *Chorale no. 2 in b minor* for organ, Chopin's *Deux Nocturnes* and *Polonaise-Fantaisie*, op. 61, four Gershwin works (*An American in Paris*, *Concerto in F*, *Cuban Overture*, and *Rhapsody in Blue*), and a fascinating volume titled *The Autograph of Three Masters*. This 4-page curiosity began as Beethoven's manuscript for his song "Ich liebe dich." The manuscript was given to Schubert, who accidentally used it as writing paper for the sketch of his Sonata in D[♯] Major. Finally, the compilation eventually passed to Brahms, who, realizing its value, simply added his signature.

Returning to books about music written and published in the 20th century, noteworthy additions include Milton Babbitt's *Words about Music* (University of Wisconsin Press, 1987), Elaine Brody's *Paris: The Musical Kaleidoscope, 1870-1925* (George Braziller, 1987), Paul Merrick's *Revolution and Religion in the Music of Franz Liszt* (Cambridge University Press, 1987), and an actual 1988 publication, Glenn Watkin's *Soundings: Music in the Twentieth Century* (Schirmer Books).

Of the many books about actors and acting, dancers and dancing, playwrights and

plays, religion, literature and myths (not to mention UFOs) recently received, briefly noted are the following: Kullman and Young's *Theatre Companies of the World* (Greenwood Press, 1986), Robert Storey's *Pierrots on the Stage of Desire: 19th Century French Literary Artists and Comic Pantomime* (Princeton University Press, 1985), *An Oxford Anthology of Shakespeare* (Oxford University Press, 1987), Peter Hay's *Theatrical Anecdotes* (Oxford University Press, 1987), David Mamet's *Writing in Restaurants* (Penguin, 1987), José de Udaeta's *The Spanish Castanets* (Ulrich Steiner, 1985), Rachel-Anne Rist's *The Injured Dancer* (PSG Publications, 1986) Pierre Grimal's *The Dictionary of Classical Mythology* (Blackwell, 1985), and the first volume of *A History of Private Life: From Pagan Rome to Byzantium* (P. Aries and G. Duby, general editors; Harvard University Press, 1987).

Remember that complete "new acquisitions" lists are available in the library, and new books are always displayed on the browsing shelf in between the card catalogs.

Jane Gottlieb is the head Librarian at the Juilliard School.

1987-88 Dance Production "Reeks with Class!"

Juilliard Dance Ensemble opens its season with four world premieres and one Juilliard premiere earning high praise from dance critics.

Monday Morning (world premiere).
Choreography by David Parsons.



Reeks With Class! (world premiere).
Choreography by Francis Patrelle.



Reeks With Class! (world premiere).
Choreography by Francis Patrelle.



Light, Part 24: Chanting Hills (world premiere).
Choreography by Kei Takei.



Bonsai (Juilliard premiere).
Choreography by Moses Pendleton.



Prom Story (world premiere).
Choreography by Benjamin Harkarvy.

Tennis Team Lobs into New Season

Tennis at Juilliard has received several exciting shots in the arm this fall, with three new women of promise and two new men who are pushing Captain Paul Redman for his Number One ranking.

In the first match of the season, the star was a French trombonist, Gilles, who won his singles match in straight sets, and also helped Captain Redman to victory in the men's doubles. On this occasion the three other members of the team, who played the Crosstown Tennis Club on November 15, were not as successful. Coach Baird Hastings and advisor Carole Everett, however, are confident that in the future, Sal Lo-Castro, Diane Goldberg and Ellen Pendleton will regain their form, particularly when joined by David Niwa and Stephanie Arado (both violinists who had professional engagements in Washington and Chicago on November 15).

Persons who wish to tryout for places on the team on January 17 are asked to call Paul Redman (873-1491).



Suzanne Faulkner Stevens

Sandor Acs



Dormitory Update

(above) On November 10, 1987, the long awaited official groundbreaking for the new dormitory was finally official. Participating in this "symbolic" groundbreaking ceremony are: Dr. Joseph Polisi, President of The Juilliard School (far left standing); Mrs. John D. Rockefeller 3rd, Board member, The Juilliard School (3rd from left standing); George Weissman, Chairman of the Board, Lincoln Center (4th from left); Nathan Leventhal, President, Lincoln Center (5th from left).

(left) "Twixt the optimist and pessimist the difference is droll: the optimist sees the doughnut, but the pessimist sees the hole." (Thanks to McLanburgh Wilson.)

Humor

On the Road with Ino Mordanyu

Here follows the second installment of the saga of Ino Mordanyu, last seen leaving Juilliard after a failed music history lecture.

by Alexander L. Miller

Aloha from Hawaii! Presently I'm in the Honolulu Airport with the renowned music historian, Ino Mordanyu, having just finished a fact-finding mission concerning possible Hawaiian influence on Monteverdi's music. Mr. Mordanyu is notorious for taking what he knows (believe me, very little) and filling the cracks with things he has made up. For example, have you ever heard about Stravinsky's Groucho Marx imitation? Or that on two separate occasions, Bela Bartok advanced to the Wimbledon finals?

I told Mr. Mordanyu after my initial interview with him that he could do some research in order to make his numerous lectures and essays at least remotely relevant to factual information. He instantly liked the idea, and invited me to come with him on a world tour, where we would research and uncover new musical facts never known before by respectable human beings.

On the plane, I asked him why he picked Hawaii to begin his research. He gave me a typical Mordanyu answer: "That's where they make those great pianos: the Hawaii pianos." "No, no," I said, dropping my head into my hands, "that's the Kawai pianos, with a K—not Hawaii pianos!" "Oh," he said. Another typical Mordanyu response.

I'm still trying to remember (or forget?) all of the details of an evening here that stands out in my mind I do recall the most

interesting part starting about 10:00 at night, when I was sitting by a bonfire on the beach and Ino Mordanyu (who I had lost track of earlier in the day) suddenly arrived with his arms around two of the native women, telling them he was George Szell. He introduced me to his new friends (Oh and Koly) as Richard Wagner, the President of the United States.

Needless to say, Oh and Koly were very impressed with both of us, and they suggested that we go and catch the last act of Die Walküre, being played by the Volcano Opera Company. "Of course," Mordanyu said. "After all, I'm their music director." The two women were very impressed with Ino now. "Yeah," I said, "but I wrote the opera." "Tit for tat."

We arrived at the intermission before the third act. Our two friends asked Ino to conduct the last act since he was, after all, the music director. "I couldn't," he said. "You must, though," I said. "And besides, don't forget that I'm President of the United States, and I order you to." (He would now have to admit his false identity to them.) "Oh, okay," he agreed. My heart sank. How was he going to weasel out of this?

No sooner had Ino Mordanyu disappeared into the crowd of concert-goers and we had taken our seats than a voice came over the P.A.—a voice with a familiar ring to it: "Would the owner of a red Daytona, license plate BATON 1, please move your car; you are blocking the path of pedestrians."

"Oh, good Lord," the surprised maestro on the podium said, then turned to the audience. "You'll have to excuse me for a mo-



Drawing by W. Miller; ©1987 The New Yorker Magazine, Inc.

ment, ladies and gentlemen."

A minute passed in the quiet auditorium when a familiar-looking man in a Hawaiian shirt and sunglasses made his way to the podium. "Thank you for waiting," he said, then turned to the surprised orchestra and instructed them that the singers were tired of singing so high, and to play everything down a minor third.

He immediately started counting off, "A one, and-a-two, and-a-three, and-a . . ." and after several attempts at downbeats, he somehow managed to get about half the orchestra to play the opening strains, of which some played in the original key, some down a minor third, and a few somewhere in between.

Eventually, the rest of the orchestra joined in, and the oscillating tonality finally focused around C, a nice safe key. For a moment, or maybe less than that, the music

hinted slightly at something Wagnerian, but this was quickly dispelled as Mordanyu turned to the audience and encouraged them to join in on the Hojotoho's.

An angry looking maestro entered the hall near the stage carrying a double-barrel shotgun. I had to get out of there, and quick. "Oh no," I said to Oh and Koly, "I think I left the iron on back at the White House. I've gotta go. Bye."

Ino finally came back to the hotel room the next morning in a striped outfit with a ball and chain attached to his foot. I spent the morning sawing it off as he explained to me about Rossini's other career as a sushi chef. So much for the Hawaii adventure. Next stop: Peru!

Alexander Miller is a second-year oboe student.

"Yes Virginia, There Is A Holiday Party . . ."



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December 5th
9 PM-1 AM
In the Marble Area

Free Admission

Proof of age required to drink — Bring school I.D. All guests must be accompanied by a Juilliard student . . . Join us for dinner, music and dancing!

Fa-La-La-La-La

T'was a few weeks before Christmas and all through the school not a student was stirring They were playing it cool.

Though Christmas was coming not a gift had been bought They were busy rehearsing Needed study time was sought.

Now the holidays were upon them and Christmas drew near

Thoughts of vacation upcoming no doubt filled them with cheer.

So they gathered together for a Holiday Feast There was dancing, and drinking . . . and of course a roast beast!

The students soon parted The semester had passed To all a Happy Holiday Vacation at last!

by J.S.

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Announcements

STUDENTS

DARON ARNON a Pre-College student in composition of Eric Ezawa and a 'cello student of Ardyth Alton recently won first prize in the MTNA competition of New York State for his composition Children's Games for clarinet and piano.

JEFFREY BIEGEL, a doctoral student of Adele Marcus, summer 1987 performances included appearances in the Mostly Mozart Festival in Avery Fisher Hall, the Pan American Festival of Champions in Indianapolis, the Seattle Chamber Music Festival, the University of Hawaii, the University of Maryland and the Beethoven Festival in New York. This season he performs two concerti with the "New World Symphony Orchestra" in Miami Beach in a benefit for the Chopin Foundation in Warsaw.

TARA NOVAL, a violin student of Dorothy DeLay and Hyo Kang, has recently been chosen as first prize recipient in three competitions; the National Federation of Music Clubs 1987, the Northeastern Regional Scholarship winner and the Margaret Low Memorial Scholarship Award winner by the National Arts Club.

WEN-YILO, a student of Oxana Yablonskaya, won the second prize in the sixteenth Finna Awerbuch International Piano Competition of the Piano Teachers Congress of New York. She was presented at Weill Recital Hall on November 22nd.

BRIAN MATTHEWS, a member of the American Opera Center's Young Artist program, will sing the role of Oreste in Strauss' Elektra with the Boston Symphony in performances in December.

FACULTY

EDWARD ALLEY, Assistant Director of Juilliard's American Opera Center, served as a judge for the District Auditions of the Metropolitan Opera in Detroit, and was a panelist at the recent convention of the Central Opera Service. Last month he was a vocal judge for the Hemphill Wells-Sorantin Competition in Texas.

Last month two works were featured by Pre-College composition faculty member BRUCE ADOLPHE on the nationally syndicated radio program St. Paul Sunday Morning. His Dance Dream was played and discussed by the Da Capo Chamber Players, and Night Journey was performed by the Dorian Wind Quintet. This month, his Dream Dance will be performed by members of the Cincinnati Symphony on their chamber music series, and on December 11th, The Da Capo Chamber Players will perform Mr. Adolphe's Ballade for piano and chamber ensemble at the Library of Congress in Washington, D.C.

Violoncellist JEROME CARRINGTON, a member of Juilliard's Pre-College faculty, performs Martinu's Cello Concerto No. 1 with the Long Island Philharmonic on December 12 and 13. Mr. Carrington is a founding member and principal 'cellist with the Long Island Philharmonic.

BRUCE MacCOMBIE, Dean of the Juilliard School, travelled to Atlanta, Georgia last month to attend the premiere of his work, Chamber Designs for Flute, String trio and Piano. The piece was performed by the Atlanta Chamber Players.

EDITH OPPENHEIMER, harp teacher in the Pre-College Division, performed in a chamber recital of American music for flute and harp at the University of Bridgeport's Bernhard Center last month. Along with flutist Kenneth Fears, they performed the music of Hovhanness, McKay, Persichetti and a new work by Robert Dix.

DANCE

ANASTASIA BAIN has been performing in Hot Chocolate Revue '87-'88 in St. Croix, Virgin Islands. She has been invited to perform in a production of Porgy and Bess scheduled to premiere in April 1988 at the Theater des Westens in Berlin.

CHRISTINA GABRIEL is performing with Yung Yung Tsuavi and Dancers this month in Mamaroneck, New York, and later this season in New York City.

JOAN KARLEN is performing in Hartford, Ct. with the Albano Ballet Company and will be guest teaching at Western State College in Colorado Springs in January.

October 28-November 29, GREGORY MITCHELL performed in Tango Apasionado at the Westbeth Theatre Center in New York City.

BIRGITTE SKANDS has been dancing with Garth Fagan's Bucket Dance Theater this past year, touring the U.S., France, Holland and Istanbul. In November she performed at the Joyce Theater in New York City.

HIKARI BABA, CHARLTON BOYD, CHRIS NIEDER, MANUEL RODRIGUEZ, NICHOLAS RODRIGUEZ and NATALIE ROGERS performed with the Dance Congress at the Memorial Auditorium on November 13. Highlights were a premiere by NICHOLAS RODRIGUEZ, Vise by CHRIS NIEDER and Trap by HIKARI BABA.

DRAMA ALUMNI

STEVEN FLYNN (Group 12) will be seen in A.R. Gurney's play Another Antigone which is scheduled to open at Playwrights Horizons in January.

RICHARD FRANK (Group 7) was featured in an episode of the television series Max Headroom.

BENJAMIN HENDRICKSON (Group 1) is seen in the motion picture Russkies.

JACK KENNY (Group 11) is appearing in a new play entitled A Quiet End at the Rep. Theater of St. Louis.

VAL KILMER (Group 10) stars in the HBO production of The Man Who Broke 1000 Chains.

KEVIN KLINE (Drama Division, Group 1) was featured in a cover story in the October issue of Gentlemen's Quarterly. The story was written by ELLEN STOCK STERN (BS '65, Piano).

GEOFFREY LOWER (Group 16) was featured in the Hartford Stage production of Hamlet directed by Mark Lamos.

LEILANI MICHEY (Group 5) was featured in the Equity Library Theater's production of Kismet.

MELINDA MULLINS (Group 15) is currently playing Frank Langella's leading lady in Sherlock's Last Case on Broadway at the Nederlander Theatre.

DAVID OGDEN STIERS (Group 1) is featured in the made for t.v. movie, Perry Mason: The Case of the Murdered Madam.

PAUL PERRI (Group 6) appeared in an episode of the television series The Equalizer.

VING RHAMES (Group 2) starred in an episode of Miami Vice.

DAVID SCHRAMM (Group 1) was featured in an episode of Spenser: For Hire.

DIANE VENORA (Group 6) is currently filming the biography of Charlie "Bird" Parker entitled Bird which is being directed and produced by Clint Eastwood.

On Friday, December 4, Judith Long, Director of Admissions of Yale University's School of Music will be in the Placement Bureau (room 208) between the hours of 2:30 and 4 PM to meet with Juilliard students interested in attending Yale's Norfolk (CT) summer program.

International students who plan to leave the country during semester break must bring their I-20 forms to the Student Affairs Office on Wednesday, December 2 or Thursday, December 3 to have them signed by professional staff in that office. DO NOT WAIT UNTIL THE LAST MINUTE! Personnel will be available those two days to sign forms.

The Juilliard String Quartet Seminar will bring together eight Juilliard student quartets, including resident graduate quartet, The Shanghai Quartet, for a week of intensive training with members of the Juilliard String Quartet. Working with the Quartet and with each other for at least six hours a day, the students will have the unique opportunity to share goals and information, as well as encouragement and support from the Quartet members and from one another. The week-long seminar will culminate in two public performances in Paul Hall. Four of the groups will be featured at each performance, each playing one quartet piece.

Seminar Week—January 4-8, 1988 Friday, January 8, 1988 Performances by participating string quartets in the seminar, Paul Hall, 4 PM and 8 PM.

I am looking for classmates/colleagues of the late A.M. Fine (Juilliard '60) who might be able to supply tapes of his music, scores, or personal anecdotes for a radio documentary about his life. If you have any information, please call collect (207) 773-6787.

Thank you, Steve Hirshon PO Box 1 Portland, ME 04112

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January 15 is the deadline for filing your application for the March auditions. Any currently enrolled Juilliard student who is finishing a degree and would like to apply to the next degree level (MM, DMA, Professional Studies, etc.) must audition in March. The audition is also the graduation jury. Applications are available in the Office of Admissions.

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Alumni News

Alumni Notes

by Debbie Kinzler

Material for this column should be mailed to: Ms. Debbie Kinzler, Communications Office, The Juilliard School, Lincoln Center, New York, NY 10023.

BARBARA BOGATIN (BM '74; MM '75, Violoncello) has been appointed Acting Principal 'Cellist with the Milwaukee Symphony. She is currently on a leave of absence as Principal 'Cellist with the New Jersey Symphony. This season, along with John Solum, Baroque flutist and Igor Kipnis, harpsichordist, she will be playing the Baroque cello on a recording of the complete sonatas for flute and continuo by Bach for Arabesque Records.

Composer LOUIS CALABRO (Dip. '52 PG Dip. '53) was recently chosen as a Fellow of the Academy at the Vermont Academy of Arts and Sciences. He was recognized by the Academy for his outstanding accomplishments as a teacher and composer, and his distinguished public service as founder, musical director and conductor of the Sage City Symphony Orchestra in Vermont.

ROBERT DE GAETANO, Pianist and Composer, performed the world premiere performance on November 21st at Alice Tully Hall of his new piano work entitled "The Challenger." The work was commissioned by Ms. Alice Tully and was written as a tribute to the seven astronauts that died in the Challenger Space Mission.

BENNING DEXTER (Dip. '39; MS '49) performed music of Leslie Bassett and Ross Lee Finney, in a lecture recital for the American Music section of the Music Teachers National Association's national meeting held last March in New York City.

JACOB DRUCKMAN (BS '54; MS '56, Composition) has been appointed a Phi Beta Kappa Visiting Scholar for 1987-88. As a participant in the Visiting Scholar Program, he will travel to ten institutions: Dartmouth, Bates and Occidental Colleges; San Diego State, Louisiana State, Rutgers and Ohio Universities; the College of William and Mary; and the Universities of Cincinnati and Alabama. During his two-day stay at each institution, he will meet with students and faculty members in a variety of formal and informal sessions, including classroom discussions, seminars and public lectures.

MAURICE DUBONNET (Dip. '50, Orchestra) presently serves as Music Director of the Mesa, Arizona Symphony.

SOL GREITZER (Dip. '49, Viola) along with clarinetist David Glazer and pianist Abba Bogin, presented a recital in November as part of the Wave Hill Concert Series. The program included works of Mozart, Brahms, Schumann, Bruch and Veber.

MADeline HSU (BM '70; MM '71, Piano) performed Cesar Franck's Symphonic Variations recently with the Boise Philharmonic. Her doctoral dissertation is being published by The American College of Musicians and Clavier.

ANDREJS JANSONS (BS '60, Oboe) fall activities included conducting a program of Dvorak and Verdi with the Vilnius, Lithuania Philharmonic Orchestra, and serving as conductor in a performance of Verdi's Rigoletto at the Riga Opera Theatre.

ENID MILLER KATAHN ('52, Piano) performed Gershwin's Variations on "I Got Rhythm" and the Grieg Concerto with the Johnson City Symphony Orchestra.

Pianist MICHAEL LEWIN (BM; MM '79) performed recitals this fall in Cincinnati, Dayton, Tampa, St. Augustine and Reno, as well as performing Chopin's Piano Concerto No. 2 with the Walla Walla Symphony. During the 1987-88 academic year, Mr. Lewin is the Johnston Visiting Professor in Piano at Whitman College in Washington, where he serves as artist-in-residence.

Conductor ANDREW LITTON (BM '80; MM '82, Piano) has been appointed principal conductor and artistic advisor of the Bournemouth Symphony Orchestra effective September 1988.

PAUL HOFREITER ('76; fellowship '74-'76) conductor of the Lawrenceville School Chamber Orchestra and former composition student of the late Vincent Persichetti presented a tributary, all-Persichetti concert for his late teacher on November 1st at the Trinity Cathedral in Trenton, NJ.

On October 29, 1987, DAVID ALAN MILLER (MM '83, Orchestral Conducting) stepped in as conductor for Andre Previn at a subscription concert of the Los Angeles Philharmonic at the Dorothy Chandler Pavilion in Los Angeles.

BARBARA PENTLAND (Dip. '39, Composition) was honored in September by the Vancouver New Music Society and the Canadian Broadcasting Corporation in a "Tribute to Barbara Pentland in her 75th Year." The program featured her compositions exclusively, and included two world premieres: Horizons (1985) for solo piano, and Ice Age (1986) with a text by Dorothy Livesay, for soprano and piano.

ROMAN RUDNYTSKY (BS '64; MS '65, Piano) performed the complete piano works of Maurice Ravel last March in Alicante, Spain and on the island of Mallorca as part of the festivities commemorating the 50th anniversary of Ravel's death. From mid-June through September, he toured Australia performing 35 engagements all over the country. While in Australia he conducted master classes at the University of Adelaide and the Queensland Conservatorium in Brisbane. November activities included a recital in Nassau, the Bahamas and a tour of Great Britain.

KENNETH SARCH (BS; MS '66, Violin) has been appointed concertmaster of the Maryland Symphony Orchestra. Currently Dr. Sarch is an associate professor of violin and viola at the Shenandoah Conservatory in Winchester, Virginia. He recently co-authored the third edition of The Dictionary of Bowing Terms for String Instruments published by Paul Van Ness.

List-Glenn Institute

by Paul Van Ness

In January, 1987, the newly formed List-Glenn Institute for Piano and Strings produced its inaugural concert and reception in Los Angeles. This organization was formed in memory of famed American pianist, Eugene List, and his wife, reknowned violinist, Carroll Glenn. These two artists, who contributed to American music culture for almost fifty years, were both distinguished alumni of The Juilliard School. Carroll being the youngest student ever enrolled in a Juilliard degree program. The Lists died within two years of each other, Carroll in 1983, and Eugene in 1985, both in New York City.

The Lists left a rich legacy both as performers and teachers. Through an extraordinary number of premiere performances and revivals of outstanding but neglected works of the past, they greatly enriched the repertoires for their respective instruments. Their many recordings are still aired frequently on radio, and Mr. List's revival of the "Monster Concert" has propagated this entertaining concert format internationally. The Lists were remarkable and dedicated teachers, first at the Eastman School of Music and later at Manhattan and at New York University. They are remembered by students, colleagues and friends for the high artistic standards, humility and generosity.

It was the inspiration from those qualities which led a group of former students to form the List-Glenn Institute. The organization oversees the development of the List's personal music collection (including many manuscripts and first editions) and recorded performances (both commercial and

lished by the American String Teachers Association and is serving his second term as String Program Chairman for Music Teachers National Association (MTNA).

JANESEAMAN (Dip. '77, Voice) is currently appearing in Anything Goes at Lincoln Center as one of PATTI LUPONE'S (Drama Division, Group 1) covers. Earlier this year she appeared on Broadway in Big River.

DR. JUDITH STILMAN-HEFETZ (BM; MM '77; DMA '82, Piano) spent the 1986-87 academic year on a sabbatical from her positions as artist-in-residence and associate professor of piano at Rhode Island College and a member of the piano faculty at Brown University, performing in Israel.

ARTHUR STORCH (BS '77; MM '79, Percussion) performs as a free-lance musician in the San Francisco Bay area. He is currently playing the West Coast premiere of the show Me and My Girl and works as an extra percussionist with the San Francisco Symphony. This season, he will perform, record and tour Japan, China and Hong Kong with the orchestra. He teaches percussion and is director of the percussion ensemble at California State University, Hayward.

JEANINE THAMES (AOC and Young Artist) sings the role of Blondchen in Mozart's Abduction from the Seraglio for the Houston Grand Opera this fall. She returns to the Houston Grand Opera in January for its performance of La Rondine. This spring she sings the role of Adele in Die Fledermaus with the Connecticut Opera and makes her concert debut in Israel.

A Benefit Concert for the Grace Welsh Endowment Fund was performed in August. The fund was established in 1983 in order to award a scholarship to a young performer in order to assist him or her in pursuing a professional career, and to honor GRACE WELSH (Dip. '28, Piano).

CAROL WINCENC (MM '72, Flute) spent the past summer on a solo tour of Korea and Japan. She has been premiering the Renaissance Concerto for Flute by Lukas Foss, which was written for her. Recently

she presented her Third International Flute Festival at The Ordway Theater in St. Paul, Minnesota. Upcoming concerts include the premiere performances of new flute concerti by Paul Schoenfield and Joan Tower. Ms. Wincenc serves as a full professor of flute at Indiana University.

ELLEN TAAFE ZWILICH (DMA '75, Composition) received the Arturo Toscanini Music Critics Award in September, and was granted an honorary doctorate in music by Oberlin in May.

For Drama Alumni Notes, see page 10.

LIBRARY PRIVILEGES Please remember that your Alumni Benefits program entitles you to the following limited library use: "On-site reference to material unique to the Juilliard collection. Inquiries about the collection and appointments to use this material must be made in advance with Jane Gottlieb." She can be reached at (212) 799-5000 ext. 265.

ALUMNI OFFICE BULLETIN BOARD The Alumni Office maintains a bulletin board of clippings concerning alumni. If you have any material which you would like to have posted, please send it to the attention of Ms. Marilyn Barclay, Alumni Office, The Juilliard School, Lincoln Center, New York, NY 10023.

This Bulletin board has become a popular stopping point for students and alumni who visit the school. We hope you will take advantage of it.

Reunions LOS ANGELES, BEVERLY HILLS HOTEL, Monday, February 15, 1988 6:30 PM Reception with no-host bar 8:00 PM Dinner R.S.V.P. by January 15, 1988 CHICAGO, HYATT REGENCY HOTEL, Wednesday, February 17th 6:30 Reception with cash bar 7:30 Dinner R.S.V.P. by January 15, 1988

JUILLIARD SCHOOL, MARBLE AREA, Monday, April 4, 1988 6:30 PM Reception with cash bar (wine, beer and soda) 8:00 PM Buffet supper R.S.V.P. by March 15, 1988.

Space is limited and early reservations are recommended. Those who wish to attend classes or meet with teachers, please contact Marilyn Barclay.

New alumni (those whose last year of attendance was 1987) and their guests, may attend for \$10 per person, others are still only \$15 per person.

Paul Van Ness is the director of the List-Glenn Institute in California.

Please reserve _____ places for me at the _____ city Alumni Reunion on _____ date Last year in attendance _____ Name _____ Name while at Juilliard _____ Address _____ City, State, Zip _____ Phone _____ Questions? Call the Alumni Office at (212) 496-6698 or (212) 799-5000. Enclosed is a check or money order payable to _____ The Juilliard School for me and _____ guest(s). YOU WILL RECEIVE CONFIRMATION OF YOUR RESERVATION. Mail the above reservation form to: Alumni Office, The Juilliard School, Lincoln Center, New York, NY 10023.

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Winter Sampler

Juilliard

MUSIC

- 12/2 **Wednesdays at One**, Alice Tully Hall, 1 PM.
- 12/3 **Tamaki Kanaseki**, violin, Paul Hall, 6 PM.
- 12/4 **Sarah Voinow**, harp, Paul Hall, 6 PM.
Ashildur Hardsdottir, flute, Paul Hall, 8 PM.
- 12/5 **Dorinda Gay**, trumpet, Paul Hall 8:30 PM.
- 12/7 **An Evening of Chamber Music**, Paul Hall, 8 PM.
- 12/8 **Catherine Wendtland**, flute, Paul Hall 4 PM.
Paul Redman, trombone, Paul Hall, 6 PM.
Juilliard Orchestra/Contemporary Ensemble, Paul Zukofsky, conductor. **SCHOENBERG**, **DEBUSSY**, Alice Tully Hall, 8 PM.
Music by Juilliard Composers, Paul Hall 8 PM.
- 12/9 **Lyndon Taylor**, violin, Paul Hall 8 PM.
- 12/10 **Robert Albrecht**, cello, Paul Hall 8 PM.
- 12/11 **Anthony Rapaport**, viola, Paul Hall, 6 PM.
An Evening of Chamber Music, Alice Tully Hall, 8 PM.
Yuki Funahashi, piano, Paul Hall, 8 PM.
Juilliard American Opera Center, **Jakob Lenz** by Wolfgang Rihm, Juilliard Theater, 8 PM. Also 12/13 at 3 PM. and 12/15 at 8 PM.
- 12/12 **An Evening of Chamber Music**, Paul Hall 8:30 PM.
- 12/14 **Maria Kitsopoulos**, cello, Paul Hall, 4 PM.
Eufrosina Raileanu, viola, Paul Hall, 6 PM.
Chris Boscoe, clarinet, Paul Hall, 8 PM.
- 12/17 **Chungsun Kim**, cello, Paul Hall, 8 PM.
- 12/18 **Lawrence Gilliard**, clarinet, Paul Hall, 4 PM.
Celeste-Marie Roy, bassoon, Paul Hall, 6 PM.
An Evening of Chamber Music, Alice Tully Hall, 8 PM.
- 12/19 **Pre-College Chorus**, Juilliard Theater, 6:15 PM.
Pre-College Symphony, Juilliard Theater, 8:30 PM.
- 1/8 **Juilliard String Quartet Seminar**, Paul Hall, time TBA.
- 1/13 **Wednesdays at One**, Alice Tully Hall, 1 PM.
- 1/18 **Sabina Thatcher**, viola, Paul Hall, 8 PM.
- 1/20 **Wednesdays at One**, Alice Tully Hall, 1 PM.
- 1/21 **Carolyn Stuart**, violin, Paul Hall, 8 PM.
- 1/22 **1988 FOCUS!** Alice Tully Hall, 8 PM.
Mary Watanabe, piano, Paul Hall, 8 PM.
- 1/25 **1988 FOCUS!** Juilliard Theater, 8 PM.
- 1/26 **Paul Redman**, trombone, Paul Hall, 6 PM.
Meridan Quintet, Paul Hall, 6 PM.
1988 FOCUS! Alice Tully Hall, 8 PM.
- 1/27 **Wednesdays at One**, Alice Tully Hall, 1 PM.

- 1/27 **Lee Sung Ju**, violin, Paul Hall, 8 PM.
1988 FOCUS! Juilliard Theater, 8 PM.
- 1/28 **1988 FOCUS!** Juilliard Theater, 8 PM.
Aviva Aranovich, piano, Paul Hall, 8 PM.
- 1/29 **1988 FOCUS!** Alice Tully Hall, 8 PM.
Marc Sabat, violin, Paul Hall, 8 PM.
- 1/30 **An Evening of Chamber Music**, Paul Hall, 8:30 PM.

1988 FOCUS!

Cross currents: Classical Music and the American Popular Tradition

Featuring works of: **COPLAND**, **MILHAUD**, **IVES**, **STEFAN VOLPE**, **JOHN ALDEN CARPENTER**, **DAVID BAKER**, **STRAVINSKY**, **NANCARROW**, **JOPLIN** and **GERSHWIN**

Last year's Festival featured more than 250 student performers from Juilliard's Music and Dance Divisions, performing in five concerts combining orchestral, ensemble and solo performances.

DRAMA

- 12/16 **A History of the American Film** by Christopher Durang, directed by Peter Maloney. Open Dress Rehearsal: Wednesday, December 16. Performances: Thursday 12/17, 12/18, and 12/19. Open Dress and performances are at 8 PM in the Drama Theater.
- 1/13 **World Premiere of a New Play (untitled)** by Juilliard playwright-in-residence, Ellen McLaughlin, directed by Richard Feldman. Open Dress Rehearsal Wednesday, January 13. Performances: 1/14, 1/15, and 1/16. Open Dress and performances will be at 8 PM in Studio 301.

Lincoln Center

MUSIC

- 12/6 **Itzhak Perlman**, violin with Samuel Sanders, piano, Avery Fisher Hall, 7:30 PM.
- 12/13 **Luciano Pavarotti** in solo recital with John Wustman at the piano, Avery Fisher Hall, 7:30 PM.
- 12/27 **Cleveland Orchestra**, Christoph von Dohnanyi, conductor, **BRAHMS**, **HAYDN**, **LUTOSLAWSKI**, Avery Fisher Hall, 8 PM.

DRAMA

- 1/5 **Ushers Onstage**, featuring Lincoln Center ushers and staff in music, theater, dance, and multi-media performance. Tickets are required and are available at the Alice Tully Hall box office free of charge.

New York City

MUSIC

- 1/17 **The Boston Viol Consort**, a concert of 17th century viol music, including **PURCELL**, **GIBBONS**, **GABRIELI**, Corpus Christi Church, 121st St. east of B'way. Gen'l. admission \$9; \$6 students w/ID and senior citizens. For info. (212)666-0675.

DANCE

- 12/2 **The Alvin Ailey American Dance Theater** opens its 4-week season at City Center (through Dec. 27).
- 12/15 **The Nikolais Dance Theatre** and Murray Louis Dance Company begin a joint season (through Jan. 17) at The Joyce Theater.

DRAMA

- NEXT WAVE FESTIVAL 1987**
Brooklyn Academy of Music. Call 212/947-5850 for further details on performances and times.
- 12/1-6 **Squat Theatre "L" Train to Eldorado**, Carey Playhouse.
- 12/11 **Henry Threadgill and Orchestra**, -12 Carey Playhouse.
- 12/4-17 **Nixon in China**, Opera House.
thru 1/3 **The Mahabharata**, The Majestic Theater.

Ticket Availability

JUILLIARD

Evening Concerts—Free tickets for students, staff and faculty are available 2 weeks prior to performance, 1 week prior for general public.
FOR FURTHER INFORMATION ON CONCERTS AND PAID PERFORMANCES, CHECK WITH THE CONCERT OFFICE, 212/874-7515.

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.

Alice Tully Hall—Students 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) subject to availability. Must Show proper I.D. Limit of 1 ticket/person. Ticket price \$8. 877-4700.

NEW YORK CITY

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.

Dear Blood Donors,

I would like to thank you for your participation in the Juilliard Blood Drive sponsored by the American Red Cross on November 9th. I am pleased to say that the attendance was far above our projected goal.

Thank you for your generosity.

Yours truly,
Dean McCombie

Pithy Thoughts

Public opinion is a weak tyrant compared with our own private opinion. What a man thinks of himself, that it is which determines, or rather indicates, his fate.

—Henry David Thoreau

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The JUILLIARD

Vol. III No. 5

The Juilliard School

February 1988



The American Brass Quintet (Raymond Mase, trumpet; Michael Powell, tenor trombone; Chris Gekker, trumpet; Robert Biddlecome, bass trombone; David Wakefield, horn) will appear in the faculty recital series, February 25 at 8 PM in The Juilliard Theater. The concert will feature premieres of works by faculty members Milton Babbitt and Eric Ewazen and will include works by Bach, Bertoli, and alumnus Robert Starer.

Berlioz' Shakespeare: *Beatrice and Benedict*

by Carol Rodland

Juilliard's American Opera Center is engaged in preparations for its second major production of the season, Hector Berlioz's *Beatrice and Benedict*. It will be the first time this work has appeared in N.Y. since 1965.

Berlioz's two-act operatic masterpiece is based on William Shakespeare's *Much Ado About Nothing*. In his program notes to *Beatrice and Benedict*, the AOC's stage director, Jack Eddleman, writes: "Berlioz... realized that Shakespeare had lavished such creative genius on *Beatrice and Benedict*, that, when these two remarkable people were offstage, the play could seem colorless and inane. So, he dropped the 'villainous' characters; completely excised the serious Hero-Claudio-Don John subplot; replaced the comic characters of Dogberry and The Watch with Somarone and his musical madcaps; and purged the play of all its 'darker' elements.

"What is left, then, is a gloriously melodic paean to Romance; where both sunlight and moonlight look down on the various faces of love with a tenderness and beauty that eventually surrounds all of the characters."

The AOC's production of *Beatrice and Benedict* will be in English, rather than in the original French. This opera contains a rather substantial amount of dialogue which lost much of its effectiveness in English translation. "For aid" writes Eddleman,

"we turned to The Bard (Shakespeare) himself, and have restored many of the *Much Ado About Nothing* dialogues, especially those for *Beatrice and Benedict*, as well as 'fleshing out' some of the other characters." Carolyn James, who is sharing the role of *Beatrice*, says: "The Shakespearean dialogue moves very quickly—I think it will be one of the most challenging aspects of the opera."

Beatrice and Benedict is set in Messina, Sicily. Both title characters are intelligent and charming, but, as the AOC's *Benedict*, Charles Workman, comments, at the outset they are "scorners of love." Initially, *Beatrice and Benedict* feign disdain and indifference toward one another, but as the opera progresses, their true love surfaces and they end up marrying each other.

Charles Workman says: "Both *Beatrice and Benedict* are very bright. They are in love with themselves and life and they get laughs at the expense of others and themselves." Carolyn James views *Beatrice* as "very spunky; she knows what she wants. I think she and *Benedict* have a sort of love-hate relationship."

Conductor, Jorge Mester, describes *Beatrice and Benedict* as "a witty opera. Everyone seems to love it," he added. Charles Workman, who played the role of Kaufmann in December's production of *Jakob Lenz* agrees: "Halfway through *Jakob Lenz*, I was looking forward to *Beatrice and Benedict*; there isn't a light moment in *Jakob Lenz* at all. *Beatrice and Benedict* is so witty—so much fun!"

Not only is it "fun," but as David Lloyd, director of the American Opera Center, says: "The music is gorgeous!" The same opinion has been voiced by many others as well.

Jorge Mester believes the AOC's production has the potential to be "really incredible. There are some spectacular voices." Carolyn James concurs: "It's a great cast, so many talented people!" The AOC cast includes Carolyn James and Ning Liang as *Beatrice*; Charles Workman and Hong-Shen Li as *Benedict*; Margery Hellmold and Kim-

continued on page 6

Suicide in B-flat: Troubles from Sam Shepard

by Tom Dunlop

The plays of Sam Shepard begin in dark corners. They are the stories of survivors who have lived through cataclysms but cannot bear the aftershocks. Shepard's characters—families, friends, partners of every kind—obey the rules of an uneasy unspoken understanding, agreeing to keep silent about the travesties that have befallen them, even as they lose the effort and face hell on earth for their failure.

If that sounds rather unappealing, Mr. Shepard also stands as one of America's funniest contemporary playwrights. Certainly he is among the most inventive, creating hostile, other-worldly scenes and bizarre, fierce characters to inhabit them. So it is with *Suicide in B-flat*, an early and relatively brief Shepard play about a small band of musicians trying to create a brilliant but lethal new kind of "visual music."

Suicide is the next production to be staged by a part of the Drama Division's fourth-year class. After a somewhat quick seven-week rehearsal period, under the direction of William Foeller, the work will play in the Drama Theater, Feb. 24-27.

In Shepard's early plays, Mr. Foeller said, "there is a rawness and an energy in the language; it is loaded with a disarming power that can creep up on you and take you over. Some of the speeches are practically pieces of music themselves. I think there's a visual and verbal music to the play. And I don't find anything else quite like it in Shepard."

The story launches itself from the outlined form of a body—the body of a musician named Niles (David Wheeler) who may have been murdered, or may have committed suicide, or may even still be alive. The mystery challenges two police detectives, Pablo (Andre Braugher), who believes in order and the power of law enforcement to unravel every mystery, and Louis (Graham Winton), who fears that the duo has stepped into a devastating plot to drive the sane world mad with inexplicable new forms of music and communication.

"That's what we're after," says Lureen, the group bassist (Jessica Weglein). "A new dimension. What's the point in messing around in the same old dimension all the time?"

Pablo and Louis have plenty of theories about what happened to Niles, all of them acknowledging that the victim was at the vanguard of music so New Wave that it can't even be heard. They get no help from Peterone (Anthony Brown), the group saxophonist, who seems to have the answer about the fate of Niles, but, like his fellow musicians, refuses to say.

The imagination of Mr. Shepard is such that he permits the grasp of his characters on reality to be assaulted in every way, even by bullets and arrows that seem to come from nowhere. These actually come from Paulette (Martha Thompson) who improvises a defense for Niles, or at least his musical genius, by shooting him and thus

thwarting those who seek to find and control him.

Confusing? Rehearsals of *Suicide* have driven toward making sense of it and finding the meaning at its heart.

"I think we're using a kind of jazz model for what we're going after; the approach is becoming more and more as if one were learning an instrument, rehearsing to attain a certain kind of dexterity with the instrument itself, and then with what you attempt to perform. We're not taking it apart psychologically, as you might expect, but diving in head first to digest it whole."

Mr. Foeller has worked at Juilliard once before, as director of a fourth-year production in early 1987, the original staging of Dare Clubb's *Passed Out in Wisdom*. He is a 1980 graduate of Yale's directing program and has worked as an actor and director in recent years at La Mama, the American Repertory Theater in Cambridge, and as a guest artist at theaters across the country.

Of Juilliard, he says: "The things I think I enjoy are the fairly relaxed rehearsal schedules, and I certainly enjoy the level of students I'm working with. I find them very skillful and intelligent. Juilliard has a good atmosphere for creating."

The sets and costumes are built and designed under the direction of Nancy Thun. The lights are designed by Betsy Adams. The stage management team is headed by

continued on page 5

FINANCIAL AID APPLICATIONS

As you may have already discovered, the new FAF (Financial Aid Form), is very different from last year's, and presents new problems for Juilliard students. On Thursday, February 11 at 7:00 P.M. there will be a session in Room 309 to assist students and parents with their financial aid applications for '88-'89.

In order to increase your chances for aid, it is suggested that you attend this session.

Remember: the Juilliard Application is due February 17th.

Refreshments will be served.

Liebermann and Caltabiano Are Featured at Juilliard This Month

In 1987, Lowell Liebermann won the 1987-88 Orchestral Competition sponsored by the Juilliard Composer's Forum. In 1986, Ronald Caltabiano was the winner of the same award.

This month both are featured at Juilliard. Mr. Lieberman's composition, *Symphony No. 1*, will have its world premiere with the Juilliard Symphony, and Mr. Caltabiano's *Concerto for Alto Saxophone and Orchestra* will be performed by the Juilliard Chamber Orchestra.

Lowell Liebermann was born on February 22, 1961 in New York City. He received his Bachelor, Master and Doctor of Musical Arts Degrees from The Juilliard School, studying composition with David Diamond and Vincent Persichetti and piano with Jacob Lateiner. He studied conducting with Laszlo Halasz and served as Principal Assistant Conductor of the Nassau Lyric Opera Company.

What follows are a few of his words about his world-premiering composition, *Symphony No. 1, Op. 9*:

"The four movements (in the piece) share thematic and motivic material; the formal development of the work is to be seen as progressing through the entire Symphony

"The Symphony is dedicated with much affection and gratitude to David Diamond."

Ronald Caltabiano is a young man who has amassed a list of compositional credits that belies his youth. "By the age of twenty-six," he had "achieved a remarkable synthesis of modernism and Romanticism, of violence and lyricism, of integrity and accessibility." (Music and Musicians, London, May 1985)

Born in New York in 1959, he is a graduate of The Juilliard School (B.M., M.M., and a D.M.A. candidate, May), where he studied with Vincent Persichetti and Elliott Carter. His early studies were with Elie Siegmeister and Andrew Thomas. Abroad, he has studied composition with Peter Maxwell Davies, and conducting with Gennady Roshdstvensky.

Concerto for Alto Saxophone and Orchestra was completed in 1983. It is in one movement, and has a duration of about twenty-two minutes.

In addition to the confrontational relationship of the soloist and orchestra inherent in all concerti, here the two have another relationship: one of partnership. The orchestra introduces a large number of seemingly



Lowell Liebermann

rather than being contained within the individual movements.

"The first movement (Andante) presents most of the thematic material used in the Symphony. The second movement (Allegro con duoco) functions as a scherzo. The third movement is a set of Passacaglia-variations on a 24-note theme. Each variation is transposed to the pitch-level of each successive note of the theme; therefore, the entire movement itself becomes in effect one large variation. This movement ends with a grotesquely huge tutti climax; after which the fourth movement (largo e mesto) serves as a wistful epilogue, recalling thematic material from the previous movements.



Ronald Caltabiano

unrelated, certainly unconnected motives (nine in all), and the saxophone forms relationships between them and, over the course of the work, combines them into a single melody.

The Concerto was premiered last season by the San Francisco Symphony, with Paul Cohen, soloist, and conducted by Lief Bjaland.

Lowell Lieberman's composition will be premiered on February 19 at 8 PM in Alice Tully Hall, and Ronald Caltabiano's composition will be performed on February 26 at 8 PM in Alice Tully Hall. Tickets for both performances can be obtained at the Concert Office.



Suria Saint-Denis and Michael Langham, Director of the Drama Division

SURIA SAINT-DENIS 1902-1987

Suria Saint-Denis, Consultant Director of The Drama Division of The Juilliard School for 19 years, died in New York on December 29 after a long illness. She was 85 years old.

Mme. Saint-Denis was the widow of Michel Saint-Denis, noted director and drama teacher, who established the actor-training program at Juilliard that will celebrate its 20th anniversary this spring. He also developed other programs in Europe, England and Canada. A collaborator with her husband in a life dedicated to actor-training, Mme. Saint-Denis had been affiliated with Juilliard's Drama Division since its formal opening in 1968. As Consultant Director, she was active in maintaining the training standards established by her husband and was in daily contact with students and faculty until her illness a year ago.

Born in Russia, Mme. Saint-Denis studied theater arts, music, drama, and dance in Paris, Berlin, Milan and London. She worked with her late husband on a number of productions and assisted him in his London Theater Studio, Old Vic Theater Center, and Old Vic Theater School. During the 1950's, she was Director of the Ecole Supérieure D'Art Dramatique in Strasbourg, France. Mme. Saint-Denis also assisted Sir John Gielgud, David Lean, G. Pascal and John Dexter in various theater, film and opera productions throughout the years.

Mme. Saint-Denis is survived by a step-daughter, Christine De La Potterie of Paris, France. A memorial tribute took place in the Drama Theater on Wednesday, January 20.

Understanding Toscanini

On February 3, Joseph Horowitz will come to Juilliard to talk about his book, *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music.* (from his book) . . .

"To study how Americans perceived Toscanini is to study how they perceived themselves. As a personality, even as a musician, Toscanini embodied 'self-made' virtues distinguishing the New World from the parent culture of Europe. In political terms, he symbolized the good fight against Hitler and Mussolini. As the dominant figurehead for Great Music, he furnished proof of New World high-cultural achievement and traced Great Music's dissemination with the United States. Directed and embroidered by Sarnoff, Gilman, and other music appreciation apostles, the Toscanini cult charted a course linking Great Music to a great public—a new, democratized arts constituency, transcending Toscanini and his times. My topic, broadly put, is the growth of this constituency, its pressing need for a Toscanini, and the consequences for both."



Arturo Toscanini

His book was recently named one of the 25 most distinguished books of 1987 by the National Books Critic Circle. Slides and an audiotape will augment Mr. Horowitz's discussion.

Jessica Katz

NBC, Inc.

Ellen McLaughlin—An Interview with the Author of *Infinity's House*



3rd-year drama students perform *Infinity's House*. (from l. to r.) Mark Niebuhr, Gregory Porretta, Matt Servitto, Howard Kaye

by Matt Servitto

Ellen McLaughlin began her tenure here at Juilliard a year ago as part of the Playwrights Fellowship program, a program she describes as "incredible, I don't know of another fellowship in the country that's like it!" She was granted the position based on her previous writings, which include such works as *Days and Nights Within* and *A Narrow Bed*, both of which have been produced in America and in Europe.

A graduate of Yale University, Ms. McLaughlin is a veteran in all aspects of the theater—acting, scene painting, and of course, playwriting. Collaborating with friend/director Richard Feldman and the third-year drama students, she has been actively involved since late October in putting up her new piece, *Infinity's House*.

On the morning of the play's first complete run-through in the Drama Studio (the play was performed January 13, 14, 15, 16), she met me for breakfast at the Lincoln Square Coffee shop. As eloquent with her speech as with her writing, she proceeded to fervently tell me her opinions and her experiences of such things as playwriting, staged readings, theater vs. film, and her "baby," *Infinity's House*. Here are some of the things she had to say:

On Theater

"I fell in love with the theater because of writers like Samuel Beckett—because Samuel Beckett wouldn't write a movie—there's something about the medium of

theater that captured him.

"I remember seeing *Fool for Love* (Sam Shepard) and thinking, 'Oh well, this could never be made into a movie—how satisfying'—and then of course it was made into a movie. I was so disappointed—the beauty of the thing was that it was a true theater piece: the confinement of the motel room, the vision of the father living in that space, etc., etc. I didn't like the movie at all.

"One of the beautiful things about a play like *Nicholas Nickleby* is the respect that the play has for an actor's ability to move in and out of the varied characters within the context of a whole piece—you never see that in film. That's what I like about *Infinity House*. It's an appreciation of the form."

On Playwriting

"Ironically, after this I'm going to work on a screen play and I'm not looking forward to it. But, I have to live—nobody makes any money writing for the stage. I mean John Guare doesn't live off playwriting. He lives off of what he made on the movie *Atlantic City*. The only reason I'm writing the movie is so I can get back and write for the stage (It's a catch-22).

"It's amazing how little you make playwriting—when you consider the fact that most of my plays have taken about 3 years to write. I'd say the one I made the most money from, *A Narrow Bed*—which had 7 or 8 runs in America and in Germany, Yugoslavia, and Canada—made me all of about \$8000."

On Readings

"I hate readings because generally actors don't have ample time to spend with the material, thus they usually don't have anything particular to bring to the work. I can read it to myself playing all the characters if it comes to that.

"American theater has fallen in love with readings because they don't have to spend money on them, they don't have to hire actors for a rehearsal process, and yet they get their hands on somebody's work and put their signature on it, and 9 times out of 10, they've done nothing but confuse you. The comments that I've sat through during readings from people who walk in off the street and see half the play and then tell you what's wrong with it! It's just terrible for a playwright to be put in such a position to defend his/her work. Many times you're treated like a criminal for having written a play. Whether it's bad or not, you shouldn't be punished because you had an artistic impulse."

On *Infinity's House*

"My other plays were very small—chamber pieces—very controlled. I spent years honing and finishing them, and I thought it would be nice to kind of explode my preciousness about my work and write something with lots of characters and of substantial length—no play of mine has ever been over 2 hours long. So this was a huge experiment for me. I never would have done it otherwise. I mean, no theater company in the country would produce it—it's too big. It's nice to try something so luxurious.

continued on page 5



(from l. to r.) Robert Breckenridge, Mark Niebuhr, Matt Servitto, David Bishins, Nicholas Sadler

Jessica Katz

The Office of Student Affairs Presents . . .

Barefoot in the Park

a Neil Simon comedy starring Jane Fonda and Robert Redford

Thursday, February 11
8 PM Paul Hall

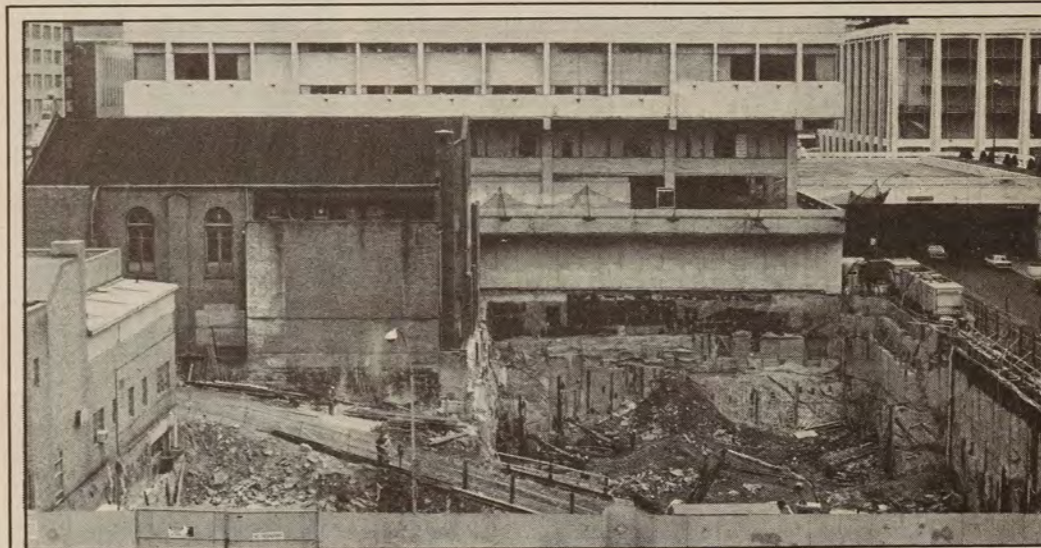
Admission is free to Juilliard Students with school I.D.

Guests will be charged \$2 admission

AND COMING MARCH 17 . . .

The Producers, a hilarious early Mel Brooks film

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Dormitory Update: A picture is worth a thousand words.

Suzanne Faulkner Stevens

Sal Gallina
Designer and inventor of the WX-7 Wind Controller made by Yamaha, performs on and discusses the instrument—An opportunity for Juilliard students, faculty and staff to learn about the Yamaha equipment in the School.

Wednesday, February 10, 1988

2:30-4 PM

Paul Hall

Master Class/Workshop
ELECTRIC PHOENIX

Room 305

Thursday

February 18, 1988

6:30-8:30 PM

A Recital with a Difference

by Charissa Sgouros

As a right of passage that most, if not all, music students go (suffer) through, each student gives a recital. The usual place: Paul Hall. The usual time: 4 PM. Each student, at the appointed time, plays for the allotted hour to a typically small gathering of teacher, family, and friends.

I had been "cordially invited to attend a recital by LAWRENCE GILLARD, JR., a student of David Weber on December 18, 1987." The time was to be 4 PM, the place, Paul Hall. Everything was set for a "typical" performance. But this Friday afternoon would be different.

As I walked into Paul Hall at 3:55 PM, I heard the whispers and murmurs of not just the typical "few" patrons, but what amounted to a small crowd. Either Larry was part of a huge, diverse and most interesting family, or he had a great many friends and acquaintances. Familiar faces belonging to many of the Juilliard administration were not hard to find, as Larry is a distinguished member of the mail staff.

No sooner had I found a place to sit, when the lights dimmed and the murmurs turned to hushed whispers and finally to quiet. But certainly this dapper cleanly shaven (from pate to chin), tuxedo-ed, slightly stiff Lawrence Gillard, who appeared on stage before us couldn't possibly be the same "hanging-loose," always chicapeau-ed, smiling dude, Larry? It was.

The applause subsided as Lawrence began his piece by Saint-Saens. As his fingers deftly played on the neck of his clarinet, his audience was held in rapt pleasure. Family proud, teacher observant, and friends smiling (would it be that all mailmen could produce such sound!). The piece was done and the applause thundered as Lawrence exited stage right.

Then it started. The "intermission" between pieces began to seem a bit too long. The conversations around me lulled as people looked about in puzzled expectation for Lawrence to return. Suddenly from off-stage came hearty guffaws and peals of laughter. The unmistakable voice of Don Rolle boomed above the rest, telling of his seemingly never-ending bus ride to Juilliard.

Meanwhile, the audience was about as confused as an audience can get. Was it impolite to listen to a private, albeit loud, con-

versation? Should someone tell Don to shut up? Couldn't he tell Larry was in middle of a recital? While half of us were trying to catch every word, the rest of us were cringing at Don's boorish and unthinking behavior.

What came next was even more of a surprise. Out came Larry. Lawrence in his tux was gone. In his place, stood a young, cool, city-kid, named Spooner—complete with his one-way shades and his hat visor bent up—be-bopping along to his own rap song rendition.

Evidently Spooner had a penchant for clambering onto roof tops, as we learned from his off-stage mother (played by Lisa Hamilton), who screamed that if he didn't get off the "roof" before his Dad came home . . . that would be it.

Being the obedient child (I'm sure his mother had a chuckle at this one), Spooner heeded his Mom's advice by letting her voice float into the wind. Instead of "climbing down," he found a neat "toy" to play with. And play he did, Stravinsky's 3 pieces for solo clarinet.

He played beautifully even though the tux had been replaced by jeans. And during the short breaks between each section, we heard more of his mother's continually ignored warnings.

The third part in the musical triumvirate ended on a soft slow note. As the audience was transported to that magically silent moment between where the music ends and before the applause begins, who should appear on the scene, but the FATHER (Patrick Blackwell), whose bellow brought the mother's warnings to reality and a screech to Spooner's lips (and clarinet) as he sped off stage.

A few minutes later, the tuxedo-ed Lawrence returned to continued applause and laughter, in order to finish his required hour. He played two more pieces, one by Busoni and another by Mozart before he took his final bows amidst thundering applause, hoots and hollers. And though hoots and hollers may not have been typical concert protocol, this had been no typical concert.

Derek Jacobi: An Actor's Actor Off-Stage

by Willis Sparks

On Friday, December 18, British actor Derek Jacobi (currently appearing in Hugh Whitmore's critically acclaimed Broadway play *Breaking The Code*) spoke in the Juilliard Drama Theater. Jacobi spoke informally and answered questions for well over an hour.

When asked if he had ever considered doing something with his life other than acting, his simple reply was: "No." The theater had been with him since he was very young, and there had never been any other idea of how his life would be. Through the course of the afternoon, it became clear that over the years Jacobi's appetite for the stage was undiminished. He spoke about his history as a repertory actor, and how strange it is for him to play Whitmore's Alan Turing every evening without interruption by another role.

When asked how he sustained the enormous physical energy needed to perform *Breaking The Code* for the last two and a half years, he observed that he has found fear a very powerful catalyst. It is his basic fear of what he does which often fuels the first few moments of a performance, before giving himself over to the crush of the play's events.

He described later how he has learned over the course of his life to keep the fear



Members of the Paragon Ragtime Orchestra

Ragtime Rebounds

by Dan Toomey

The year is about 1900 and the place is Asbury Park, New Jersey. Imagine yourself strolling down the boardwalk on the Jersey shore during a hot summer day. The beach is covered with people wearing striped bathing suits and straw boaters. Children are scampering about, flourishing billows of cotton candy. Echoing from a nearby gazebo are the intoxicating strains of an original form of American music called "ragtime," and everyone is smiling.

The straw boaters and striped bathing suits have long since disappeared, but the music has survived and is currently being brought to life by the Paragon Ragtime Orchestra, made up of Juilliard students and alumni. The 14 piece ensemble can be heard through a digital recording on the Newport Classic label entitled *On the Boardwalk* (NC 60039) available in both compact disc and cassette. The recording was produced by Thomas Frost, Grammy Award winner and member of the Juilliard faculty.

In the summer of 1985, former Juilliard student Rick Benjamin unearthed a pile of orchestrations in an abandoned warehouse on the Jersey coast. His find contained thousands of manuscripts and stock arrangements of such artists as Scott Joplin, W.C. Handy, and Joseph Lamb. This collection of decaying music was the library of the fa-

mous Arthur Pryor Orchestra, which had performed in that warehouse regularly from 1903 to 1920. Rick, a noted ragtime enthusiast, eagerly carted the scores away, rescuing them from inevitable destruction.

This remarkable discovery inspired Rick to gather together some of his colleagues from the Juilliard School in an attempt to perform some of those vintage works. His enthusiasm quickly diffused throughout the group, and, with an inaugural concert on April 7th, 1986 at Michael Paul Hall, the Paragon Ragtime Orchestra was born!

Since that fateful performance, the Orchestra has performed to standing ovations at the Mid-Atlantic Center for the Arts, the Castle Hill Music Festival, the Jacob's Pillow Jazz Festival, the IBM Atrium, the New York Historical Society, and the National Arts Club. They are currently working on their second recording for the Newport Classic label (to be engineered at RCA Studios in early March) and are preparing for their Alice Tully Hall debut on March 20th, 1988.

Anyone interested in learning more about this exciting project can contact Rick Benjamin at 3415 West Hurley Pond Rd., Wall Township, NJ 07719 Telephone: (201) 681-6544.

Dan Toomey is a second-year Master's student.



Derek Jacobi

Willis Sparks is a second-year drama student.

Encore! Patti LuPone Returns

by Reed Diamond

On Friday, January 15, Ms. LuPone came to Juilliard and spoke with students in the Drama Theater.

It was about time the Drama Division got a kick in the pants, and the Drama students were reminded why they are all here. There was no one better than Patti LuPone to sock it to us. Ms. LuPone, a member of the Drama Division Group 1 (which entered twenty years ago), reminded everyone present in the Drama Theater that "Acting is fun." There was no brow beating thesis in acting. Instead, for an hour and a half she amusingly recalled the early years of Juilliard, told it like it was in the real world, and didn't let anyone forget for a minute how much she loved the theater and Juilliard.

Ms. LuPone began by praising her Juilliard training. Juilliard, she said, "was and remains the most important part of my theatrical career and experience." And her career has certainly been a full one. After graduating from Juilliard, she spent four years in John Houseman's Acting Company, she earned numerous Broadway credits and the Tony Award for her performance in *Evita* and the Laurence Olivier Award for *The Cradle Will Rock* and *Les Misérables*.

(with The Royal Shakespeare Company in London). She is currently starring in *Anything Goes* at the Vivian Beaumont Theater.

Since leaving Juilliard, she has not studied acting formally, but has kept her craft honed by working. The technique she employs today is the one she developed at Juilliard, and she says it has armed her "to understand every director from every possible conceptual angle." To this day she carries with her a notebook with words of wisdom from her Juilliard teachers that reminds her how to act.

The stories most vigorously sought from Ms. LuPone concerned the early years at Juilliard. Ms. LuPone said, "John Houseman had an acting company of the 36 craziest people he could find. We had two attempted suicides, a couple of lock ups, and a D stood for drugs. The group was so intense and wild that in their third year, Houseman threatened to cancel Group 1 and begin with Group 2! She recounted quite fondly and vividly stories about a classmate who had his I.D. picture taken in drag with glitter make-up, about naked runners for God, and about a classmate, who disappeared and was presumed dead, only to be discovered five years later in a Holiday Inn parking lot when Ms. LuPone was on tour with the acting company.

Sadly, she observed that many of the most talented actors never finished Juilliard and aren't acting. The real success of Group 1 is, in Ms. LuPone's opinion, not that its members all achieved personal success but that it developed an acting group and ultimately the program at Juilliard today. A self confessed "sloth" Ms. LuPone said, "One of the great things about being in the theater (is) you can sleep all day without guilt." Ms. LuPone's attitude is that a great deal of talent is wasted because actors are filled with a fear of their limitations. "Acting," she stated, "has to be pleasurable, joyful, loving and inspiring."

Ms. LuPone has no regrets about remaining almost exclusively on the stage, instead of making the big money in film and T.V. Her decision to remain on the stage has led to "theatrical dreams come true." However, her advice to current students was "Go to Hollywood, get the money, get the fame, and then, if you really are an actor, you will always be an actor."

Patti LuPone provided a living example of someone who loves her chosen profession. She is acting for all the right reasons. So when you are cursing your voice teacher or the long hours, or whatever, it is good to remember why it is all worth the work.



Patti LuPone

Suicide

continued from page 1

Ginny Addison.

And for the second time this season, the Drama Division welcomes the participation of the Music Division. Just before Christmas, musicians, under the direction of John Falcone, played for the satiric spectacular *A History of the American Film*. Onstage, *Suicide in B-flat* features the piano playing of Christopher Culp, a graduate student in composition.

Suicide in B-flat by Sam Shepard, directed by William Foeller. Open Dress Rehearsal: Wednesday, February 24. Performances: 2/25-2/27. Open Dress Rehearsal and Performances will be at 8 PM in the Drama Theater. See Concert Office for tickets.

Tom Dunlop is a fourth-year drama student.

Reed Diamond is a first-year drama student.

This Leap Year in History

On the 29th of February 1976, *Bilby's Doll*, an opera composed for the United States bicentennial by the 49-year-old American composer Carlisle Floyd, wherein Doll, a young French girl brought to America by a sea captain named Bilby, is accused of witchcraft by Bilby's wife (who contends that Doll had caused to wither the fetus in her womb), eventually becomes herself convinced that she is a witch and prays for Satan to come to her rescue, is produced in Houston.

—from Supplement to *Music Since 1900* by Nicolas Slonimsky (Scribners, 1986)

Do You Care? Art and Social Conscience

by Jeremy Berkman

As soon as the bread hits the table, a flurry of hands snatch it up—along with slices of meat, cheese and a drollup of mayo. Like worker bees, busy students from the Trinity School and St. Thomas' Boy's Choir efficiently prepare more than 300 bag lunches—with a sandwich, a cup of soup, and a cookie. The students, then, personally deliver the lunches with a scarf and a smile to several hundred very appreciative homeless residents of Manhattan.

This ritual is repeated every Saturday and underscores the significant contributions even the youngest of us can make. The students of Trinity and St. Thomas are not the only ones sacrificing a little time for the good of their neighbors. Food shelters and homeless shelters have expanded dramatically to meet the needs of the more than 10,000 homeless and far more hungry people in New York.

Throughout our lives, we are often told to look to our elders for examples to follow, but in this case, we have a lot to learn from our younger folk. As Juilliard students, we may gripe constantly about the city life, but we are the beneficiaries of its many abun-

dances. We enjoy being in the city that is a magnet to the greatest of artists, where going out for Chinese food may require a lengthy debate, and where we pick movies by whatever movie we want to see.

Yet, do we, as skilled artists, contribute to making New York City better for even the least fortunate of us? Juilliard presents free concerts and The Lincoln Center program actively reaches out to local schools, but can we do more? Practicing for 1/3 of a day in a box smaller than a bathroom molds our perspective, and, it should be we, if anyone, who reach beyond those walls.

As musicians, we could brighten many homeless shelters with the sounds that inspire us. As people, we can search out opportunities for community service. As one who has frequently been voice of criticism about the lack of humanity in this city, I can say that the Saturday morning in December that I spent with the students of Trinity and St. Thomas was one of my most rewarding experiences in New York.

Jeremy Berkman is a second-year Master's student.

Love and Other Journeys

The Dance Division's graduating class of 1988 will present a program of new works choreographed by the fourth-year students and performed by those in the Dance Division.

"Love and Other Journeys" is a collective opportunity for the fourth-year choreographers to display their diversity and versatility in one program. It will be performed Wednesday, Thursday, and Friday, 24, 25, and 26 of February at 6 PM in Studio 301.

This program is the culmination of the study and practice of the varying elements of production concerning planning, budgeting, and final presentation. The choreographers have been supervised by Laura Glenn and Gary Lund, who, as co-directors of the Glenn-Lund Dance Company and members of the Juilliard Dance Faculty, have brought both professional experience and insight into the course.

Admission is free, but the seating is limited. Telephone the Dance Division Office at (212) 799-5000, extension 255, or stop by the Dance Office, room 477, for further information, tickets, and/or reservations.

Infinity's House

continued from page 3

masculine—it's inhuman. America's lands are so rich and beautiful and I think there is a possible alternative in our natural elements. The American Indian's religious relationship with the landscape is so powerful and is as fascinating as if we could see it.

"The desert in this play provides a place for the collision of these two forces—Op-

penheimer and his A-Bomb and the Indian and his land."

Matt Servitto is a third-year drama student.

Editor's Note: As the Journal went to press, the great success of *Infinity's House*, which so powerfully affected audiences that people were moved to tears and to prolonged reflection, had prompted the Drama Division to schedule future performances either later this spring or next year.

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To all writers of poetry and short fiction, and to all photographers, illustrators, and graphic artists

This spring, *The Juilliard Journal* will publish its second annual Literary Supplement of selected creative writing and visual art by Juilliard Students. We invite you to submit your best work, according to the guidelines available in the Office of Student Affairs (room 219), as soon as possible and no later than **March 1** for consideration. Pieces selected will be published in the April issue of the *Journal*.



A panoramic view of Salzburg

Reminiscences of Salzburg 1987

by Lewis Kaplan

For much of the year, Salzburg is a sleepy town situated at the foot of the Austrian Alps. Named after the salt mines which date back to the ancient Romans, Salzburg is divided by the Salzach River which is crossed by a series of bridges. One side, known as the "old city", contains the birthplace (now a museum) of Salzburg's most famous son, Wolfgang Amadeus Mozart. On the other side, the "new city", one is drawn to the formal gardens of the Mirabell Palace. Near the Palace is the famed Mozarteum with its beautiful baroque concert hall.

In late July each summer, this sleepy town is suddenly brought to life. For several weeks Salzburg is transformed into one of the great music focal points of the world. Each night (and morning and afternoon), performances by the greatest orchestras, ensembles and soloists are heard, invariably playing to sold-out audiences that are a performer's dream. In a one week period, for example, there were recitals by Maurizio Pollini, Gideon Kremer, Pinchas Zukerman and the Beaux Arts Trio as well as numer-



The beginning of Mozart's Symphony #31 in D major "Paris Symphony" K. 297 (from the Mozart Museum in Salzburg)

Opera

continued from page 1

berly Justus as Hero; John Hancock and Jeff Morrissey as Don Pedro; Ted Rulfs as Leonardo; Robert Edwards and Jeff Morrissey as Claudio; Jane Gilbert and Susan Weinman as Ursula; and Kevin Short as Somarone.

Performances will be in the Juilliard Theater on Friday, February 19 at 8 PM; Sunday, February 21 at 3 PM; and Tuesday,

ous operas, dance performances, etc. One of the resident orchestras last summer was the Vienna Philharmonic, conducted alternately by Leonard Bernstein, Herbert Von Karajan and James Levine. The Orchestra functions, as it does in Vienna, both as a symphony orchestra and an opera orchestra. Its performances are held in the Large Festival Hall, with unrivaled acoustics, which was built several years ago into the side of a mountain and seats approximately 2500.

I arrived in Salzburg in the summer of 1987 on August 9th. I had been invited to teach at the Mozarteum and looked forward to returning to Salzburg where I had performed twice before. The classes were held in the Hochschule für Musik, a contemporary building that had been woven into the fabric of an old arcade.

Teachers were free to teach, as they wished, individual or class lessons. I chose a mixture, seeing the students privately almost daily and in class every day. The session lasted three weeks. Each of the students and I discussed at the opening what their goals would be—performance, repertoire, technical corrections. My plan was to maximize what could be accomplished in this short a time. I was very proud of what these students did. One learned and performed the first movement of the Tchaikovsky Concerto in 2-1/2 weeks, another a Brahms Sonata, and a third improved her sound to the degree that it was virtually a transformation. The conditions for studying were nearly ideal: total focus and concentration on study and performance, a minimum of distractions and outside interference, a milieu that inspired all of us, and clear-cut goals.

Frequently the students and I lunched together or celebrated after a concert with supper and beer. Each of us felt not only great satisfaction at what was achieved, but a deep camaraderie that continues to thrive here in New York and in Austria. There was a joy in our work and the music we made. I count the months until next August when we will return to continue our work on the banks of the Salzach.

Lewis Kaplan is a member of the Juilliard School violin faculty.

February 23 at 8 PM. Tickets are currently available in the Concert Office. The dress rehearsal, open to all Juilliard students free of charge, is on Thursday, February 18 at 7 PM.

Carol Rodland is a second-year viola student.

Live Abroad at Home

by Jeremy Berkman

A short walk south will bring you to Riverside Church and a short walk north will take you to the historic Cotton Club. Next door is the old Juilliard School at Broadway and 122nd street, now The Manhattan School of Music, and just to the west is Riverside Park. With all of these historic and exciting landmarks, it might be easy to overlook where you are standing! You are at the International House, New York City.

This past year, nearly fifteen Juilliard students have made the International House, or more affectionately called "The House," their home. In a city where new communities are difficult to establish and old relationships hard to maintain, the International House provides a vibrant center of living and friendships for 530 graduate students, interns, and trainees from more than eighty countries.

With resident ensembles like the All-nations Dance Company and the International House Chamber Orchestra, the performing arts is an integral part of the International House atmosphere. However, the individual specialties of the residents cover the spectrum of business and academics, in addition to the arts. If global art is indeed a function of global struggle, then the International House is quite a community in which to thrive.

Thriving for most of the Juilliard residents may include Wednesday night ballroom dancing, Thursday night soccer, a weekend in upstate New York, tutoring local youngsters, and, of course, debating politics over inexpensive International gourmet cuisine. Thriving also includes per-

forming at special events, presenting a recital, and participating in the International House Chamber Orchestra, under the baton of Juilliard alumnus Ronald Braunstein.

The International House Chamber Orchestra is an ensemble of 35 students from The Manhattan School of Music, Mannes School of Music, and The Juilliard School. This year has been dubbed "The Year of Mozart" and each concert includes a significant Mozart work.

On the February 28th concert, two Juilliard students and two International House residents, Sheila McDonald (violin) and Kerri-Lynn Wilson (flute), will be guest soloists. Both were winners of a concerto competition held in December.

This past year there was a dramatic increase in the number of Juilliard students who took the Number 1 train to the International House, and it is hoped to be the beginning of a trend. Applications for resident membership are always available, and coming up are the spring auditions for the 1988-89 season of the International House Chamber Orchestra.

New York City offers quite a challenge to Juilliard students in search of housing, and it is not too soon to start looking for next fall. If you would like to live in a community where graduate students of diverse backgrounds and experience provide a supportive backdrop for Juilliard, then maybe the International House is a place worth investigating.

Jeremy Berkman is a second-year Master's student.

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FOCUS! '88: Library Exhibit

by Jane Gottlieb

An exhibit of published and unpublished scores, photographs, and other pictorial material relating to the theme of the 1988 Focus! Festival, "Cross Currents: Classical Music and the American Popular Tradition," is on display in the library until February 19th. Composers represented in this exhibit include Debussy, Ives, Stravinsky, Hindemith, John Alden Carpenter, Krenek, Gershwin, and Wolpe.

Several of the items exhibited not only embellish the theme of popular forms and their expression in classical music, but are also important examples of the relationship between composers and visual artists, and the artistic expression of the composers themselves. One of the more famous examples of a composer and artist collaboration in a published music edition is found in Stravinsky's piano transcription of his *Ragtime*, with cover by Pablo Picasso. *Ragtime*, for 11 instruments, was composed in 1918, the same year in which he composed *The Soldier's Tale*, with its ragtime scene, and one year before his *Piano-rag Music*.

Stravinsky, who had first met Picasso in Rome in 1917, specifically requested that the artist design the cover illustration for this piano transcription. Picasso produced 6 sketches for the edition (all single line drawings), and then selected the one which was eventually used for the published score. (see illustration)

The cover illustration on the Schott edition of Hindemith's 1922: *Suite for Piano* is by the composer himself, who produced illustrations for his music, drawings, and paintings throughout his lifetime. Other examples of his interest in visual expression (including some of his charming Christmas cards) can be seen in the books *Paul Hindemith: Testimony in Pictures* (Schott, 1961), and *Paul Hindemith: Die letzten Jahre* (Schott, 1965).

Other examples of illustrated music editions displayed in the exhibit include the piano score of John Alden Carpenter's *Krazy Kat: A Jazz Pantomime*, with the cartoon illustrations by George Herriman, which inspired the work, and *George Gershwin's Song Book* (1932), with illustrations by Constantin Alajalov.

The publisher's introduction to the latter volume explains that Alajalov, who was a *New Yorker* cartoonist, was specifically selected as illustrator for this collection because his works best reflected the spirit of Gershwin's music. "No attempt was made to be faithful to the music or lyrics, but rather to savor their source and inspiration . . . There is a goodnatured warmth in these illustrations, an amusing chiding of our best city traditions—particularly in that slightly archaic concept of the dominance of the male. . . ." (introduction by Samuel M. Kootz).

The exhibit includes several original manuscripts in addition to the illustrated published editions. There are manuscript pages of the earlier and later versions of Stefan Wolpe's *Quartet for trumpet, tenor saxophone, percussion and piano* (1950, 1954), and correspondence between Wolpe and his publisher, Josef Marx (lent courtesy of Mrs. Marx); the manuscript piano-vocal score of Louis Gruenberg's *Jack and the Beanstalk*, which was premiered at Juilliard on November 19, 1931; the manuscript of Muriel Topaz' noted dance score of the Anna Sokolow/Jelly Roll Morton *Evolution of Jazz*, and a photocopy of the manuscript of Milton Babbitt's *Three Theatrical Songs*.

Published facsimiles of original manuscripts include Debussy's *Golliwogg's Cake Walk*, and Gershwin's *An American in Paris*. There are also photographs from the Metropolitan Opera 1929 production of Krenek's *Jonny Spielt Auf*, and a copy of



Picasso's cover illustration for Stravinsky's piano transcription, *Ragtime*

Enrico Caruso's expressive caricature of Louis Gruenberg.

The exhibit represents a wonderful opportunity to view original documents of many of the works performed in the 1988 Focus! Festival. Books and articles relating to the works on display are available on the browsing shelf between the card catalogs.

Jane Gottlieb is the Head Librarian of the Juilliard School.



"Yes, Virginia, there was a Holiday Party. On December 5th, Juilliard students congregated in the Marble Area to celebrate the onset of the holiday season.

Corrections, Retractions, Recriminations

Sophocles states, "To err from the right path is common to mankind." "There is glory in a great mistake," says Nathalia Crane. Even Alexander Pope jumps in to add, "To err is human, to forgive divine."

Words to assuage the feelings of the guilty. Unfortunately, they did little to alleviate those feelings of the Journal staff when it came to our December/January issue.

Breaking our record of a fairly error-free newspaper, we counted not one, not two, but a multitude of mistakes throughout—the most glaring of which was the misspelling of Licia Albanese's (correct spelling) name in the headline of the story on her own Master Class. Unfortunately for all involved, the blunders did not end there. Below that disastrous headline was a cropped photograph conveniently omitting the person named in the corresponding caption.

Oh, would it be that that were the end . . . but, sadly, no. Smaller (but no less evident) spelling and typographical errors continued to rear their ugly heads throughout the issue.

For all the errors, the Editorial staff wishes to extend our apologies to those whose literary senses were offended, but mostly to Licia Albanese, who seems to have taken the brunt of this madness in good humor.

(and while we're at it) Theodor Feibel is the unnamed photographer of the Prometheus Trio (November 1987, page 6).

Gili Melamed
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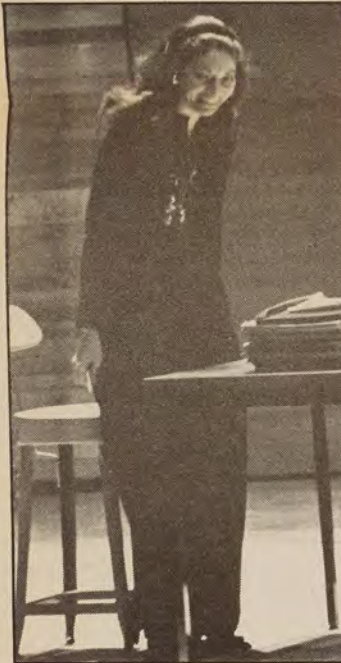
Reasonable Rates

Student Government at Juilliard?

January's Student Forum, in which students questioned President Polisi, Dean MacCombie, and Dr. Allen, brought to light a variety of issues concerning the quality of life at Juilliard. Some of the issues have already been acted upon—for example, beginning next year, Martin Luther King, Jr.'s birthday will be observed as a School holiday.

A Student Advisory Board is now being formed to continue what the forum started. This group will discuss issues and work with the Administration to further improve conditions. If you are interested in being a part of this Student Advisory group, please contact the Student Affairs Office as soon as possible. The first meeting will be Wednesday, February 3 at 12:30 PM.

Culture Watch



Maria Callas, during one of her special master classes in The Juilliard Theater

BOOKS

Callas at Juilliard: The Master Classes, by John Adoin (Alfred A. Knopf, 300 pp., \$24.95).

In this beautifully produced volume, a noted music critic and Callas authority has distilled twenty-three master classes given by the great diva at Juilliard in 1971 into capsule studies of more than forty arias. Weaving together explication, demonstration, instruction, and musical examples, Ms. Callas explores the greatest roles—both male and female—in the operatic repertoire. Singers and opera lovers will find much here to savor (compact disks and audio cassettes of the entire series will be available commercially soon).

Conversations with Roger Sessions, edited with and introduction by Andrea Olmstead (Northeastern University Press, 274 pp., \$21.95).

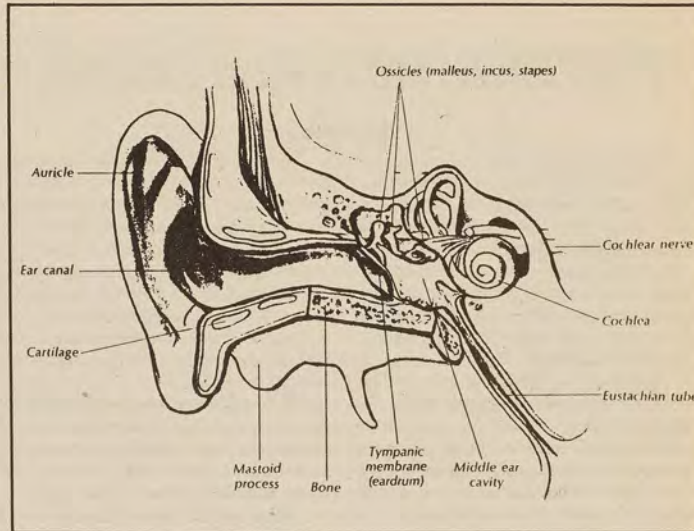
Roger Sessions taught at Juilliard from 1966-1983. During some seven of those years, a young faculty member, Andrea Olmstead, conducted regular interviews with the renowned composer covering all kinds of musical, professional and personal matters past and present. Ms. Olmstead, who published a biography of Mr. Sessions in 1985, has now pulled together the many strands of those conversations into a book that will interest not only Sessions's devotees but anyone curious about the serious musical life in America.

Schoenberg and the New Music, by Carl Dahlhaus (Cambridge University Press, 305 pp.)

In twenty-eight essays, the leading German musicologist of our day looks at Arnold Schoenberg and his musical contemporaries in the context of the "New Music," the historical and cultural movement of the first two decades of this century. At once broad and specific in contents, Mr. Dahlhaus' essays address the sociology of music and the principles of music theory as well as examine individual composers and analyze specific works. A rich and rewarding collection for musicians and students of music.

Theory and Practice: The Great Composers as Teachers and Students, by Alfred Mann (W.W. Norton, 167 pp., \$29.95).

Handsomely produced with abundant musical examples, this book by a noted musicologist at the Eastman School of Music ingeniously scrutinizes the relation of musical theory and practice as exemplified by Bach, Handel, Haydn, Mozart, Beethoven, and Schubert. Drawing on the composers' annotations, conversations, letters, exercises, and lessons, Mr. Mann illustrates the thesis that theory and practice have conflicted more than they have corresponded over the years—at least until Arnold Schoenberg resolved the conflicts. Veterans of Juilliard's L&M classes should find much to enjoy—and argue with here.



Health Beat

Listen Up! (while you can)

by Joy Favuzza, R.N.

The precisely timed impact of intricate, complex sounds from the orchestra evoke a spectrum of powerful emotions, bringing both physiological and psychological benefits. However, to some susceptible orchestra musicians, the intensity of sound can be surprisingly harmful.

The International Conference of Symphony Orchestra Musicians elected a sound committee in 1984 to address the problem of noise-induced hearing loss among classical musicians. The findings of the 1,014 musicians who answered a questionnaire reported excessive sound levels to be a problem. Seventy-one percent stated it interfered with their performances and made them feel irritable, disgusted, angered, nervous, and/or tense. These are common complaints from sufferers of noise-induced hearing loss.

James Meyer, a bass clarinetist with the St. Louis Symphony Orchestra, measured the sound pressure levels (the degree with which sound is measured) from his chair, located 27 feet from the snare and timpani drum and 11 feet from the bass drum. The sound pressure levels were recorded at 140 dBa's, which is about the sound of a jet plane.

In 1981, a study done by doctors Westmore and Eversden included sound pressure levels from a variety of orchestral pieces. The sound pressure levels during Bruckner's Symphony No. 8 fell within the damage risk criteria of the US Department of Labor for two hours and fifty minutes—as compared to a day of Mozart's Symphony No. 35 where no hazard was entailed.

Depending on the instrument played, hearing loss varies. The violinist, for example, shows greater hearing loss in the left ear, whereas the flutist may show a hearing loss in the right ear (depending on how they hold their instruments). Those at greater risk are the french horn, trumpet, trombone and bassoon players. Other variables include the age of the musician, the time exposure and the medical history of the individual.

The ear has great sensing capabilities which detect the softest to the loudest sound. These capabilities work in three ways. The most important is by the sound waves causing vibrations to the eardrum and the ossicles. Next, the stapes (stirrup) acts like a plunger which causes the fluid to move in the cochlea. Inside the cochlea lie 24,000 fibers, specialized sense cells that are attached to nerves. These nerves send messages through the auditory nerve to the temporal lobe for interpretation. The cochlea is also responsible for resonance which is the detection of the difference between pitches. Noise-induced hearing loss is the

paralysis of microscopic hair cells in the cochlea.

Hearing loss is gradual. Around the age of 50-60, the individual might begin to notice the effects of hearing loss characterized as: tinnitus (ringing in the ears), diplacusis (disturbed pitch discrimination), an upward shift in pitch (a given pitch sounds like a higher pitch) and speech discrimination difficulties (consonant sounds are difficult to distinguish).

At the present there is no cure, but a hearing aid can help.

That hearing loss has become a problem for musicians today is due in part to the increased use of brass and percussion instruments by 20th-century composers. In addition, electronic instruments are sometimes incorporated with the symphony orchestra at pop concerts. All that in conjunction with the amplification of noise in our environment, especially the urban areas, are all contributing factors.

In response to this problem, musicians are reacting. Plexiglass shields are now attached to the backs of chairs in many orchestras, acoustical paneling is used around the percussion section, and the percussion and brass sections are sometimes raised to a higher level to lessen the sound pressure on those seated directly in front.

Since it is not always possible to decrease the sound pressure by attaching shields or rearranging certain sections of the orchestra, many musicians are wearing personal protection, such as earplugs. Most orchestras are now contractually obligated to provide earplugs. Yet, earplugs are clearly not the answer, just a temporary solution until further research can be done.

In order to discourage any kind of hearing loss, the young musician should have a baseline audiogram taken and then have one taken approximately every five years (or more if particularly susceptible) after that.

On February 9, 10, 16, 17, and 19, free audiograms will be offered to orchestra students as part of a study conducted by Susan Managhan, R.N., graduate student at Hunter College. The study includes an audiometric test, otologic examination (looks in your ears with an otoscope) and a brief questionnaire. All information is confidential and will only be shared in summary form. The audiogram must be taken before exposure to loud sounds (before practicing). All orchestra performers at Juilliard who would like to participate should see Joy Favuzza, Resident Nurse, in the Health Office, room 203.

Joy Favuzza, R.N. is the Resident Nurse at The Juilliard School.

Humor

Mordanyu in Peru the travels continue

by Alexander L. Miller

Greetings from Peru! Once again, I am sending in a report of my most recent adventures with the world renowned music historian, Ino Mordanyu. I've spent the past month living on the estate of Ino's cousin, Idunno Mordanyu, on the outskirts of Lima. Idunno is famous as a maker of student-quality violins, and recently gained fame as a composer. He even talks about someday establishing a school of contrapuntal monophony centered in Lima.

Certainly what I remember most about Ino's unusual cousin is a conversation we had when he was showing me the studio where he tests his instruments. "You see," he told me, "I play the violin into this microphone here, which is connected to all of that complex recording equipment over there. I just love it. Do you see all the flashing lights?" "Yes," I responded. "And then," he continued, "I play back what I've recorded. If I don't like the sound of the instrument, I don't have to take it to the shop and fix it up anymore. All I have to do is change the setting on this equalizer! It's just so simple now. If the sound is too bright, I just boost up the bass side until it's rich enough. Clever, huh?"

"But what happens when you give that violin to someone else, and they play it somewhere without your neat equipment, say, a concert hall? The tone will still be bright, no?" I asked.

"Hmmm . . . Good point; I never thought of that before." I began to see some common traits in the Mordanyu family.

Perhaps more of a striking character is Indunno's wife, Ieat Mordanyu, who is a well-respected cook in the Lima area and is also known for her manatee impressions (although she is not aware of it). She had suffered a bad childhood, being raised by poisonous tree-frogs, but luckily was introduced to society at age eighteen, when

discovered by a colony of wild gerbils. One of these furry rodents was captured by a family in need of a pet, and the captured gerbil (her best friend) made a point of bringing her along. I wish I could have spent more time asking about her incredible life, but she refused to talk to me after I jokingly asked if she could prepare "a good fried-rodent dish" for dinner.

Without her to talk to, I reluctantly went into the living room to talk with both Ino and Idunno, who were arguing over whether it was Mozart or Shostakovich who had written the *Eroica* Symphony. "I'm telling you, Ino," Idunno said, "it was Shostakovich. J.S., that is. Don't confuse him with any of his sons, like the famous C.P.E. Shostakovich, who wrote *Tristan*, the first great Italian opera." "No, no," Ino said, "you've got it all wrong. The *Eroica* was written by Mozart, and the first great Italian opera was *Moses and Aaron*, by Samuel Barber. The original performance starred Charlton Heston." "You're thinking of the movie *The Ten Commandments*," I said. "What's the difference?" Ino replied. "They both have Moses in there somewhere." "Come on, Ino," his cousin added, "you need to get your facts straight. After all, truth is beauty, isn't it? I'm quoting Robert Frost." "Robert Keats," I said, correcting him. "Whatever," Idunno replied.

Ino suggested that we next go to visit some more of his cousins around the world. I told him we should try to avoid his relatives, and to go to a real musical center to do some serious research. "Rome," I suggested. "Sounds good," he replied. "Just leave it to me to get the plane reservations all sorted out."

Alexander Miller is a second-year oboe student.



"The Ear Slide" cartoon by Gary Larson is reprinted by permission of Chronicle Features.

Announcements

STUDENTS

Third year graduating student STEVEN BECKON recently performed with ANNA SOLOLOW'S Player's Project at the 92nd Street Y, in her new piece entitled "Kurt Weill".

BEATRIZ CASTRO, DMA candidate and flute student of JULIUS BAKER, was prize winner at last November's Premio Valentino Bucchi, the International Flute Competition of Rome, Italy, receiving the special prize from the jury for her flute and piccolo performances. At the same competition, *Fuerza de Inercia*, a flute concerto dedicated to Ms. Castro by Ecuadorian composer Diego Luzuriaga, was prize winner in the composition department.

ROBERT CONVERY, DMA candidate, recently had the world premiere of his "I Have A Dream" for baritone, choir and string orchestra performed at a concert in honor of Dr. Martin Luther King Jr. at The Riverside Church in New York City.

FACULTY

BRUCE ADOLPHE'S *Trio for Violin, Cello, and Piano* will be premiered at the University of Maryland this season by Mark Kaplan, Colin Carr, and David Golub. Mr. Adolphe's *Rikudim* for flute and harp and his *Ballade for Piano and Chamber Ensemble* will be performed in New York in Feb-

ruary and March by The Chelsea Chamber ensemble. Also to be premiered this season is Mr. Adolphe's *Three Lyric Pieces* for cello and piano, which will be played by cellist Marcy Rosen and pianist Barbara Weintraub at the Ordway Theater in St. Paul. Mr. Adolphe's Shakespeare settings can be heard February 11-14 in the Willow Cabin Theater Co.'s production of *Twelfth Night* at the Westbeth Theater, directed by Juilliard faculty member EDWARD BERKELY.

Pre-college faculty member DAVID FEIN conducted six performances of *The Nutcracker* in November with the Hartford Ballet and the New Haven Symphony Orchestra. In December, he conducted 15 performances of the same work with the New Jersey Ballet and the New Jersey Symphony—he has been appointed principal ballet conductor of the New Jersey Symphony Orchestra for the 1987-88 season.

PETER M. ROJCEWICZ, member of Juilliard's Liberal Arts department, has recently had scholarly articles on folk and popular beliefs published in *Journal of American Folklore* and *Folklore Forum*. In December he addressed psychology classes at the John Jay College, CUNY and lectured at the C.G. Jung Foundation of New York on the prevalence of supernatural beliefs in contemporary life. He is the newly elected Vice-President of the New York Fortean Society.

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Announcements

GRADUATING STUDENTS . . .

President Joseph Polisi will host a series of small informal receptions in your honor, beginning later this month. Your personal invitation to one of these gatherings will soon arrive by mail. So plan to join President Polisi, members of the administration and faculty, and fellow graduating students at the reception arranged for you.

The sponsors of the Albert Spalding Centennial, planned for the 1988-89 season, are searching for former students who might have memorabilia or reminiscences. Please contact: Mrs. Winston PO Box 7 Lime, New Hampshire 03768.

The time for filing Fulbright Fellowship and other program applications is approaching. If a physical exam is required, please schedule an appointment in the Health Office at least 10 days before the application deadline.

INTERNATIONAL STUDENTS! Don't miss this semester's informational meeting on topics that affect your future! Issues to be discussed include: practical training, off-campus employment, filling out MANDATORY certification of finance forms and student visa status. The meeting will be held Wednesday, February 17th at 4:30 p.m. in Paul Hall.

March 15 is the deadline for currently enrolled music students to submit their application for the Accelerated BM/MM program. Stop by the Office of Admissions for details and an application.

Classifieds

AMERICAN PAINTER STEVE CARPENTER wishes to exchange furnished house in South of France or furnished apartment in Monaco for good-sized apartment or loft in New York City, September-December 1988. Send replies to: "Le Ruscinco," 14, quai Antoine 1er, MC 98000, Monaco.

KEYBOARD SPECIALIST with Ph.D. seeks a Community Music School to purchase in North Carolina Mts. area. Call 904/562-4024 or write: Price, 2635 Lucerne Dr., Tallahassee, FL 32303.

FOR SALE: Steinway Console and chair. Mahogany—Hepplewhite. 8 years new. \$6500. 914/276-2208.

FOR SALE: Mirafone "F" Tuba, 5 Valve Bass Trombones, Slide/Valve Trombone, F-Attachment Trombones, Clavichord. Call Sid Glickman—914/591-5371.

VIOLIN for sale: Luthier Rosenthal 1941—#99—Perfect condition, excellent tone and response. Appraised \$5,000, price negotiable, call John Boyajny at 201/939-9107.

FOR SALE: Good sounding violin. Nice tone and good state of repair. Call eves 9-10:30. 212/568-1343.

The JUILLIARD JOURNAL

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Alumni News

Notes

MUSIC

Fourteen graduates of The Juilliard School have been selected to study and perform with the Miami-based New World Symphony, a new national career-entry orchestra under the artistic direction of conductor Michael Tilson Thomas. Juilliard alumni performing in the orchestra's world premiere concert on February 4 at Miami's Gusman Center for the Performing Arts are:

CHRIS BOSCO (BM '87; MM '87, clarinet)

LAURA BUSTAMANTE (BM '87, cello)

DAVID CARONARA (BM '86; MM '87, double bass)

JOHN DIECKMANN (MM '84, bassoon)

TIMOTHY GOPLERUD (MM '84, double bass)

ERIK HARRIS (BM '86; MM '87, double bass)

JOHN KEHAYAS (BM '87, bassoon)

NANCY LOCHNER (MM '86, viola)

DAVID LOW (BM '86; MM '87, cello)

NAVROJ MEHTA (MM '85, violin)

PATRICIA NIEMI (BM '85, percussion)

SUSAN PARDUE (MM '87, viola)

ANDREW SIMON (BM '87, clarinet)

KEVIN WAULDRON (MM, trumpet)

DAVID ABELL (MM '85, choral conducting) makes his operatic conducting debut with the Milwaukee Skylight Opera Theater in May, conducting Britten's *Albert Herring*. Last month he conducted the Alberta Opera (Edmonton) in performances of *The Pirates of Penzance*.

HUGH AITKEN (BS '49; MS '50, composition) had his composition *Partita I* for solo violin recently recorded by ROBERT DAVIDOVICI (PG Dip. '70, violin) for New World Records. He currently is working on a violin concerto for Joseph Swensen.

RONDI CHARLSTON (BM '82; MM '83, voice) has performed the following roles during the 1987 concert season: Amore in Gluck's *Orfeo* with the Chicago Opera Theater and Susanna in Mozart's *Marriage of Figaro* with the Fargo-Moorhead Civic Opera. In addition, she performed the soprano solos in Mozart's *Requiem* with the Baltimore Choral Arts Society, Bach's Cantata #51 "Juchzet Gott" with the New York Chamber Orchestra and Handel's *Messiah* with Robert Bass and the Rhode Island Civic Chorale.

SELMA EPSTEIN (Dip. '49, piano) recently returned from London where she played a Benefit Recital for the newly formed "Women in Music."

CARRIE FEINER (MM '81, piano) managed over 300 music events this year. Upcoming concerts for Carrie Feiner Enterprises include December performances in Nagasaki, Japan with violinist Richard Carr and the Gypsy String Ensemble.

LILLIAN FREUNDLICH (Dip. '35, piano) presented master classes at the Pacific Lutheran University in Tacoma, Washington this past summer. In the fall she gave master classes for The Professional Music Teachers Guild of New Jersey and The Turtle Bay Music School in New York City. She recently served as a judge for the Frinna Averbuch International Piano Competition of the Piano Teachers Guild.

PAULINA GRANVILLE-PRINCE (BS '49, piano) delivered a paper at the 1988 FMEA Annual Clinic-Conference held in Tampa, Florida, January 6-10. Her

research was titled "An Approach for a Keyboard History/Literature Mini-Course for Performing Adolescent Students in Summer Keyboard Music Programs." It was the subject of her recently earned Ph. D. in music education at Florida State University, Tallahassee.

MARIAN HAHN (MM '72, piano) is a newly appointed member of the piano faculty at Peabody Conservatory in Baltimore.

MATTHEW HARRIS (DMA '82, composition) had staged performances of his chamber opera *As You Choose* performed in Minneapolis in January.

MARY F. HASTINGS (MM '86) has been named a 1988-89 recipient of a Nadia and Lili Boulanger International Foundation Grant. She is presently working with Pierre Thaibaud of the Paris Opera and next season will tour France, Italy and Germany under the auspices of *Genesee Musicales*.

DAVID HEISS (MM '79, cello) performed the world premiere performance of Irving Robbin's *Concerto for Cello and Orchestra* with the Greenville (PA.) Symphony Orchestra.

The Hampton String Quartet, whose members are: REGIS IANDIORIO (BM '68, violin) and RICHARD HENDRICKSON (BSC '72; MM '73, violin) RICHARD MAXI MAXIMOFF (MM '73, viola) and JOHN REED, cello, just completed their second in a series of four albums for RCA Red Seal Digital, due for release this spring.

Choral Conductor MARGARET HILLIS conducted the Chicago Symphony Orchestra and Chorus in her annual concert in October, in which a significant work receives its first performance—October 16th Martin David Levy's oratorio *Masada* received such a performance under Ms. Hillis' baton at Orchestra Hall in Chicago.

DENNIS HOLLY (BM '81; MM '82, composition) performed leading roles last summer in *Amadeus*, *Fiddler on the Roof* and *Anything Goes* at the Weatherlane Theater in Whitefield, N.H. Currently he is appearing in a production of *Forbidden Broadway* in Key West, Florida.

STEVEN HONIGBERG (BM '84; MM '84, cello) performs later this month as part of a world premiere double cello concerto by David Ott, commissioned by the National Symphony Orchestra with music director Mstislav Rostropovich conducting. Later this season he performs as soloist with the Lynchburg and Virginia Chamber Orchestras.

PETER HOWARD (BS '50, piano) recently completed dance and vocal music arrangements for Royal Shakespeare Company's production of the *Wizard of Oz* in London. He is now appearing in his one-man show in Florida, which he will perform later in Sydney, Australia.

GARY KUO (BM '87, violin) will appear in a new Coca Cola commercial produced by the Steve Horn Co. which will air during the Winter and Summer Olympics.

ROSE MARIE JOHNSON (AD '60, violin) was appointed instructor of violin and chamber music at the Interlochen Arts Academy. In addition, she performs as first violinist of the Interlochen String Quartet.

CHARLES JONES (Dip. '32, composition) had the world premiere performance of his work titled *Serena* performed in August at the Aspen Music Festival.

BERNARD KIRSHBAUM (Dip. '38, piano) auditioned and graded 350 pupils last spring. He will be the Guild Judge in Bogota, N.J. and Stony Brook, N.Y. for their 1988 auditions. His book, *The Challenging World of Piano Teaching* has sold 4,000 copies and is used as a text book at several colleges and universities. He is the program chairman to the Association of Piano Teachers of Long Island and a board member to The Leschetizky Association.

Pianist ROY KOGAN makes his New York recital debut at Alice Tully Hall on Saturday evening, February 13. Mr. Kogan

performs the recital as the Grand Prize winner of the 1986 American Music Scholarship Association International Piano Competition held in Cincinnati.

MARGRET KOMMEL (PG Dip. '46, voice) Associate Professor Emeritus, Wittenberg University in Springfield, Ohio, spent the academic years of 1985-'86 and 1986-'87 as visiting professor of music and Chairman of the Voice Department at The College of Wooster in Ohio. Ms. Kommel presently serves as Secretary-Treasurer of the NATS Foundation.

PAULINE LEDERER (BS '51; MS '52, piano) performed as piano soloist in Beethoven's *Piano Concerto No. 1* with the Westchester Conservatory Symphony Orchestra under the baton of Elliot Magaziner in December.

EDDY MANSON (Dip. '42, composition) was named at the top of the list in a listing of the "Top Ten Harmonica Soloists in the World" by the publication *Harmonica Happenings* in its Summer 1987 issue.

CATHERINE T. MARCHESI (BM '83; MM '84, bassoon) recently performed in the Harmoncourt Concert Series in Salzburg, Austria. Additional performances in Europe include at the Nadia Boulanger 100th Anniversary Concert Series in Paris, Lockenhaus and Strassburg Festivals.

SOLOMON MIKOWSKY (BS '60; MS '61, piano) travelled to the Far East twice last summer for a series of masterclasses in Mainland China (Shanghai, Xian, and Beijing), as well as in Hong Kong, Seoul, Manila, Tokyo, Singapore, Tai-chung, Tainan and Taipei. In addition, he presented his regular Piano Seminar at the Musicisti Americani Summer Festival in Sulmona, Italy.

DONALD L. OEHLEL (BM '68, clarinet) currently professor of clarinet at the University of North Carolina, Chapel Hill, performed a recital for the Belgian Radio and Television Corp. in Brussels this past fall. In June he premiered Peter Maxwell Davies' *Sonata for Clarinet and Piano* at the Clar-Fest International festival in Tallahassee, Florida. Also on the program were works by Jeanne Singer and Roger Hannay.

Violinist DENE OLDING performed the Australian premiere performance of Lutosawski's concerto *Chain 2* with the composer conducting. He was recently named concertmaster of the Sydney Symphony Orchestra.

ALISON PETERS (MM '85, violin) has been appointed by Maestro Lorin Maazel to the first violin section of the Pittsburgh Symphony Orchestra. She was previously a member of the first violin section of the Seattle Symphony.

WILLIAM PHEMISTER (BM '64, piano) performed Gershwin's *Concerto in F* with the Central Wisconsin Symphony Orchestra in Stevens Point. Also on the October program was a performance of *Symphony No. 3 in G Major* by JAMES COHN (BS '49; MS '50, composition).

PATRICIA SCHWARZ (Dip. '43, voice) serves as the Arts Coordinator for the America-Israel Cultural Foundation, Inc. Concert arrangements for the Foundation's November 22 Gala Concert at Carnegie Hall were made by her. The concert honored Leonard Bernstein, and the New Jersey Symphony conducted by Hugh Wolff performed an all-Bernstein program.

JOHN STANSELL (BMS '68; MS '69; DMA '83, organ) performed an organ recital in January at the Riverside Church in New York City. The program included the music of Bach, Scheidt, Boellmann, Persicheetti and Franck.

Conductor EMMETT STEELE has been named Associate Director of the Dr. Gosta Schwarck International Concert Management in Copenhagen, Denmark.

Cellist MIHAI TETEL performed his New York Recital Debut at Weill Recital Hall at Carnegie Hall in December, as being named Artists International's 1987 Young Musicians Auditions Cello Award winner.

Instrumentalist DAVE TOFANI has been honored for the second year in a row by the

New York Chapter of the National Academy of Recording Arts and Sciences with a Most Valuable Player award. He received two awards for consistently outstanding performance—for both soprano and tenor saxophones.

DIMITRI TOUFEXIS (BM '75; MM '76, piano) will make his second Alice Tully Hall appearance on Thursday, February 18. His program includes works by Scarlatti, Chopin, Debussy, Liszt and Gershwin.

GEORGE TSONTAKIS (MM '76; DMA '86, composition) has been awarded a commission for a new work by the Serge Koussevitsky Music Foundation in the Library of Congress.

RANSOM WILSON (BM '73, flute) began a 2-year appointment this season as principal guest conductor of the Flint (Mich.) Symphony Orchestra. In December, he was invited to participate in a series of flute recitals in Munich and Cologne with flutists Jean-Pierre Rampal, Aurele Nicolet, Michel Debost, Andras Adorjan and William Bennett.

VICTOR WOLFRAM (BS '40; MS '41; Dip. '46, piano) performed a harpsichord recital in December in San Francisco presented by the San Francisco Early Music Society.

DRAMA ALUMNI

RONDI CHARLESTON (Group 9) performed in productions of: *A Little Night Music* (Augusta Opera), *The Beggars Opera* (Dallas Opera) and *The Marriage of Figaro* (Fargo-Moorhead Civic Opera).

FRANCES CONROY (Group 6), HARRIET HARRIS (Group 6) and ANTHONY FUSCO (Group 12) are featured in the Roundabout Theater's production of *Man and Superman*.

CHRISTINE DUNFORD (Group 16), GREGORY JBARA (Group 15) and MICHAEL RUDKO (Group 16) appeared in the Public Theater's production of *Serious Money*.

GABRIELLA FARRAR (Group 15) appeared in the movie *Anna*.

STEVEN FLYNN (Group 12) appears in Playwright Horizon's production of *Another Antigone*.

THOMAS GIBSON (Group 14) is featured in *The Milk Train Doesn't Stop Here Anymore*.

ELIZABETH McGOVERN (Group 12) and LORRAINE TOUSSAINT (Group 11) are in the Public Theater's production of *A Midsummer Night's Dream*.

TONY PECK (Group 12) appeared in the miniseries *Poor Little Rich Girl*.

LISA PELIKAN (Group 5) is currently performing in Richard Dresser's *The Downside* directed by Ken Frankel at the Long Wharf Theater. Later this season she will be co-starring in the CBS Movie of the Week, *Windmills of the Gods* starring Jaclyn Smith.

DEVON RAYMOND (Group 16) and JOSEPH BRUTSMAN (Group 12) appear regularly on the television series *The Slap Maxwell Story*.

WENDY ROBBINS (Group 15) started a video production company, the first show "Hollywood: A Town Remembered" aired on PBS, BBC in Italy, Ireland, and Denmark, and was one of the twelve items placed in the Hollywood Centennial Time Capsule.

DIANA VENORA (Group 6) appeared in the motion picture *Ironweed*.

DANCE ALUMNI

Alumna BONNIE FIELDS recently became a full company member of the Joffrey Ballet II.

MARK HAIM ('83), CAROLINE BILLINGS ('80) and MICHAEL SCHUMACHER ('83) presented works in an evening of new works in repertory at the 92nd Street Y.

SAEKO ICHINOHE choreographed a new work for the Louisville Ballet's 35th anniversary season.

CLARA GIBSON MAXWELL ('84) has just won "Le Prix Marcelle Bourgat" choreographer prize for her Ellington ballet, "Sweet, Hot and Stompin". She currently dances with the company "Orchidee" which is based in Toulouse.

GREGORY MITCHELL ('74) recently performed with the Westbeth Theater Center's production of *Tango apasionado*.

SHIRLEY ROBY ('64) presented her new multi-media work *Milieux* in November for Phi Beta Kappa Hall in Williamsburg, Virginia.

DOUGLAS VLASKAMP ('84) is currently a member of the Atlanta Ballet which performs at Brooklyn College this month. His article on the June conference of the American Dance Guild was published in September's *Dance Pages*.

LANCE WESTERGARD ('67) is teaching at the Adlephi University's dance department.

Alumni Directory Correction

• Dorothy Johnson Taylor was incorrectly listed as Dorothy Taylor in the Directory.

• Please note that page numbers 390-399 appear twice.

Alumni Benefits Program

Many alumni have already begun to take advantage of the new Alumni Benefits Program which makes available discounts and reduced rates for insurance, services, and merchandise. If you did not receive the mailing or have not yet made arrangements for your photo I.D. read on.

Those who wish to come in for their photo I.D.'s may do so during the following hours: Tuesdays and Thursdays 10:00-11:00 a.m. and 2:30-3:30 p.m. in room 214.

If you do not live in New York and are not planning a trip here in the near future, you can obtain a photo I.D. by sending us two color photo head shots of yourself, measuring 1-1/4 inches by 1-1/4 inches. Mail the photos to the Alumni Office and we will return the photo I.D. to you. We will retain the extra photo in the school files.

If you did not receive the mailing about the Alumni Benefits Program, please contact Marilyn Barclay in the Alumni Office.

New Benefits

Additional benefits include tax services offered by two Juilliard alumni and information on low-cost health insurance:

Income Tax Service

Donald J. Aibel, Esq. P.C. 250 West 57th Street, Suite 2001, New York, NY 10019 (212) 765-7532 25% discount on income tax returns and contract representation. Low cost financial and tax planning services available. Call for appointment.

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umni in addition to reasonable fees and quick processing of all tax returns. Year-round service is provided. *Special expertise in performing artists' tax concerns.*

It is now possible to get information directly from the Alumni Office on the Health Insurance Plan (HIP) medical program which may be the best choice for young New York area alumni. HIP offers extensive coverage at a reasonable rate and may well prove to be the best choice for those on limited incomes.

If you would like to receive details on the HIP program, please contact Marilyn Barclay in the Alumni Office.

The Class of 1938

by Jane S. Hart

The Class of 1938, the fifty-year class, will be honored at the Alumni Reunions in Los Angeles (February 15), Chicago (February 17) and New York (April 4). Following is an account of a reunion held in September, 1987, written by a member of that Class.

At the charming French restaurant Le Bistro in Bronxville, NY, on a sunny September afternoon, the 1938 graduates of the Institute of Musical Art of the Juilliard School of Music held their first real reunion.

Over the almost fifty years since graduation, many of the class members have kept in correspondence with each other; in spite of World War II, Korea, Vietnam, marriages, children, personal losses and gains of life experiences, they have been in touch.

They have all had varied musical careers; teaching in public and private schools, colleges and universities; playing different instruments in bands and orchestras, conducting choral groups, and church choirs, popular and jazz groups, editing and publishing music; name it, the class of 1938 has done it all, one way or another.

No one achieved great individual fame

and glory, but many contributions have been made in laying the great musical and cultural foundation of present day American music.

The year 1988 is a world apart from the days of 1937-38; what is remembered most from their years at the Juilliard School is the austere dignity of 120 Claremont Avenue, with its solid, sober foundation in Music Theory, History, Orchestral Instruments, Choral Literature, Classroom Practice Teaching, and fine background in Music Supervision and Administration.

This was the only class to ever have a year book. Called "TEMPO" it is even now an impressive collection of pictures of many of the Juilliard faculty of the 1930's. It contains some pleasant memories, remembrances of concerts, and even humorous comments. It is in memoriam to Frank Damosch, who died in 1937.

The music profession is seldom a high income area, as most musicians have always known. Members of this class, along with others, have contributed individually as often as possible to the Alumni Association of the Juilliard School of Music.

Always optimistic, the class of 1938 is planning its next year's reunion!

February Sampler

Juilliard

- MUSIC**
- 2/1 **SOFIA NYBLOM**, mezzo-soprano, **SUSAN ROSENBAUM**, soprano, Paul Hall, 6 PM.
MARC SABAT, violin, Paul Hall, 8 PM.
- 2/2 **LIEDERABEND**, program of American Song, performed by AOC's foreign singers in English, Paul Hall, 6 PM.
MARGARITA PORFIRIS, viola, Paul Hall, 8 PM.
- 2/3 **WEDNESDAYS AT ONE**, Alice Tully Hall, 1 PM.
RENEE JOLLES, violin, Paul Hall, 8 PM.
- 2/4 **OBOE STUDENTS OF ELAINE DOUVAS**, Paul Hall, 3:30 PM.
ASAKO URUSHIHARA, violin, Paul Hall, 6 PM.
LISA APLIKOWSKI, horn, Paul Hall, 8 PM.
- 2/5 **JOSEF VERBA**, piano, Paul Hall, 6 PM.
DANIEL LESSNER, piano, Paul Hall, 8 PM.
- 2/6 **JEAN-GUIHEN QUEYRAS**, cello, Paul Hall, 8:30 PM.
- 2/8 **AN EVENING OF CHAMBER MUSIC**, Paul Hall, 8 PM.
- 2/9 **VIVIANA GUZMAN**, flute, Paul Hall, 6 PM.
AN EVENING OF CHAMBER MUSIC, Alice Tully Hall, 8 PM.
MUSIC BY JUILLIARD COMPOSERS, Paul Hall, 8 PM.
- 2/10 **WEDNESDAYS AT ONE**, Alice Tully Hall, 1 PM.
JENNIFER SCRIGGINS, horn, Paul Hall, 6 PM.
NADIA WEINTRAUB, piano, Paul Hall, 8 PM.
- 2/12 **JENNIFER STEELE**, flute, Paul Hall, 4 PM.

- SHU-FEN HUANG**, piano, Paul Hall, 8 PM.
AN EVENING OF CHAMBER MUSIC, Alice Tully Hall, 8 PM.
GRACE WHANG, cello, Paul Hall, 6 PM.
AVIVA ARANOVICH, piano, Paul Hall, 8 PM.
- 2/17 **WEDNESDAYS AT ONE**, Alice Tully Hall, 1 PM.
DANIEL TOOMEY, trombone, Paul Hall, 6 PM.
EUGENE TOY, piano, Paul Hall, 8 PM.
- 2/18 **ICK-CHOO MOON**, piano, Paul Hall, 6 PM.
MARIA KITSOPOULOS, cello, Paul Hall, 8 PM.
- 2/19 **ANNA KIM**, violin, Paul Hall, 4 PM.
LISA METZ, viola, Paul Hall, 6 PM.
JUILLIARD SYMPHONY, Paul Zukofsky, conductor, Lowell LIEBERMANN/Symphony No. 1 (world premiere), STRAVINSKY/Symphony in C Major, Alice Tully Hall, 8 PM.
BERLIOZ' BEATRICE AND BENEDICT, Juilliard American Opera Center, Jorge Mester, conductor, Frank Corsaro, Stage Director, Juilliard Theater, 8 PM.
- 2/20 **THOMAS TIRINO**, piano, Paul Hall, 8:30 PM.
- 2/21 **BERLIOZ' BEATRICE AND BENEDICT**, Juilliard American Opera center, Jorge Mester, conductor, Frank Corsaro, stage director, Juilliard Theater, 3 PM.
- 2/22 **REIKO WATANABE**, violin, Paul Hall, 6 PM.
SHEILA MCDONALD, violin, Paul Hall, 8 PM.
- 2/23 **STUDENTS OF OXANA YABLONSKAYA**, performing piano fantasies, Paul Hall, 6 PM.
BERLIOZ' BEATRICE AND

- BENEDICT**, Juilliard American Opera Center, Jorge Mester, conductor, Frank Corsaro, stage director, Juilliard Theater, 8 PM.
- 2/24 **WEDNESDAYS AT ONE**, Paul Hall, 1 PM.
- 2/25 **BARBER CELLO CONCERTO COMPETITION**, Paul Hall, 5 PM.
AMERICAN BRASS QUINTET & FRIENDS, BERTALI, SIMPSON, BACH, EWAZEN, BABBITT, STARER, BARTOLINI, Juilliard Theater, 8 PM.
NATHAN WILLIAMS, clarinet, Paul Hall, 8 PM.
- 2/26 **MEE YOUNG PAIK**, violin, Paul Hall, 4 PM.
WOON KYONG, piano, Paul Hall, 6 PM.
HONG-YING HO, violin, Paul Hall, 8 PM.
JUILLIARD CHAMBER ORCHESTRA, Otto-Werner Mueller, conductor, Mark Stringer, conductor, MOZART, Ronald CALTABIANO, MENDELSSOHN, Paul Cohen, alto saxophone, Alice Tully Hall, 8 PM.
- 2/27 **PRE-COLLEGE SYMPHONY**, Peter Rubardt, conductor, program to be announced, Juilliard Theater, 8 PM.
VASSA SHEVEL, piano, Paul Hall, 8:30 PM.
- 2/28 **PRE-COLLEGE ORCHESTRA**, Alisdair Neale, conductor, program to be announced, Juilliard Theater.

DRAMA

- 2/17 **WORKING IN AMERICA** (based on the book "Working" by Studs Terkel), directed by Harold Stone. Open Dress Rehearsal: Wednesday, February 17. Performances: 2/18, 2/19, 2/20. Open Dress Rehearsal and Performances will be at 8 PM in Studio 301.
- 2/24 **SUICIDE IN B-FLAT** by Sam Shepard, directed by William Foeller. Open Dress Rehearsal: Wednesday, February 24. Performances: 2/25, 2/26, 2/27. Open Dress Rehearsal and Performances will be at 8 PM in the Drama Theater.

DANCE

- 2/24 **LOVE AND OTHER JOURNEYS**, choreographed by Fourth-year dance students. Admission is free, but seating is limited. Tickets are available in the Dance Office, or call for a reservation. Also 2/25 and 2/26

Ticket Availability

JUILLIARD

Evening Concerts—Free tickets for students, staff and faculty are available 2 weeks prior to performance, 1 week prior for general public. FOR FURTHER INFORMATION ON CONCERTS AND PAID PERFORMANCES, CHECK WITH THE CONCERT OFFICE. 212/874-7515.

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 A VALID JUILLIARD I.D. AT WINDOW #6 IN AVERY FISHER HALL FOR A TICKET ON THURSDAY MORNINGS AT 9:30 AM.

Metropolitan Opera—No student rush tickets available. Standing room tickets available at \$8 and \$5.50. On sale each week starting on Saturday. 362-6000.

Alice Tully Hall—Students 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) subject to availability. Must show proper I.D. Limit of 1 ticket/person. Ticket price \$8. 877-4700

Chamber Music Society—Juilliard students should contact the concert office for the distribution of tickets.

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.

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.

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8 PM

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FEB SUN
21 AT
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New York City

MUSIC

- 2/3 Cleveland Orchestra, Vladimir Ashkenazy, conductor, Franklin Cohen, Clarinet, SIBELIUS, MOZART, RAVEL, Carnegie Hall, 8 PM.
- 2/13 A tribute to Woody Herman, Richard Stoltzman, clarinet, Woody Herman's Thundering Herd, program to be announced, 8 PM.
- 2/7 *Sequentia*, world-renowned ensemble for medieval music, Benjamin Bagby, Barbara Thornton, vocal-

Pithy Thoughts

"It's a funny thing about life, if you refuse to accept anything but the best, you very often get it."

—W. Somerset Maugham

"Nothing is more tiresome than a superannuated pedagogue."

—Henry Brook Adams

ists, Laura Jeppesen, Patricia Neely, fiddle players, will perform *La Vita Nuova: Dante and the Troubadours*, 4 PM. Corpus Christi Church, 121st St. east of B'way. Gen'l admission, \$9; students and senior citizens, \$6. (a lecture on the language of Dante's poetry will be given by Margaret Switten, 3 PM)

The JUILLIARD

J O U R N A L

Vol. III No. 6

The Juilliard School

March 1988

Classical-Modern Spring Dance Concert

by Wally Cardona

The Juilliard Dance Ensemble is now preparing for their Spring Dance Concert, which will be presented on March 25, 26, 27, and 28, in the Juilliard Theater. The concert will show that the ensemble's strengths lie not only in modern dance, but also in classical ballet. Five works will be presented, *Concerto, First Movement, Dreams, Serenade, First Movement, Over the Pavement, and In Concert*, all of which have been restaged for Juilliard (in contrast to last November's concert which premiered four new works). This concert gives the students an opportunity to perform some already established works created by prominent choreographers.

Concerto, First Movement was choreographed by Sir Kenneth MacMillan, who is currently the Associate Artistic Director of the American Ballet Theater. Sir Kenneth completed his dance training at the Sadler's Wells School in England and in 1946 became a founding member of the Sadler's Wells Theater Ballet. He gained his first experience there and then moved to Covent Garden. In 1952, he returned to the Wells and there found his true vocation as a choreographer.

At Sadler's Wells, a gifted group of young dancers were in the process of forming a choreographic group to give performances of new works. The first performance by the Group was on February 1, 1953, and the hit of the evening was MacMillan's first ballet, *Somnambulism*, set to music by Stan Kenton. He has choreographed a number of successful ballets since 1953 and made his debut as a director of plays when he staged Ionesco's *The Chairs and The Lesson* at the New Inn, in Ealing (London).

Juilliard will present the first movement from MacMillan's ballet *Concerto* set to music by Dimitri Shostakovich. The piece will be performed by a corps de ballet made up of six women, three soloist couples and

one principal couple. It is an upbeat ballet with style and excitement.

Anna Sokolow's choreography will be represented by the next work on the program, *Dreams*. A native of the lower East Side, Ms. Sokolow studied dance and theater at the Neighborhood Playhouse School of Theater and was a member of the Martha Graham Dance Company. In the 1930's, she began presenting her own works with her own company, and subsequently founded companies in Israel and Mexico. Ms. Sokolow is a recipient of the Brandeis Award of Brandeis University, the Tarbut Medal of the America-Israel Cultural Foundation, and the Dance Magazine Award.

Recently, she was honored in a gala performance in the opening event of a three-day international conference and festival called "Jews and Judaism in Dance" sponsored by the National Foundation for Jewish Culture. She has taught at the Juilliard School since 1957 and currently teaches movement for actors.

Dreams is Sokolow's homage to all of the people who were subjected to the horrors of the holocaust. The piece consists of several solos, duets, and trios, ending with the full ensemble. Ms. Sokolow has rehearsed the dancers herself and insists on "the movement emanating not from the muscles, but from the innermost core of the dancers." This presents a contrasting viewpoint or theory of dance from the other works on the program.

Next, the women of the Dance Division will have the opportunity to work together in George Balanchine's famous neoclassic ballet, *Serenade*, set to music by Tchaikovsky. *Serenade's* corps performs as an ensemble of individual soloists, rushing and leaping across the stage with a fierce, athletic abandon, shaping and reshaping a stream of familiar images. The work has a

continued on page 3



Jessica Katz

Fourth-year drama students rehearsing for Ivan Turgenev's *A Month in the Country* under the watchful gaze of the director Eve Shapiro.

A Russian Classic Hits the Stage

Ivan Turgenev (1818-1883), the Russian writer, is remembered chiefly as a novelist (most notably for *Fathers and Sons*). But during the years 1847 through 1850 when he was living in Paris with the famous French opera singer Pauline Viardot, he dabbled as a playwright producing a few slight comedies and a handful of dramatic sketches that did not amount to anything. However, he also began writing one play that would become a classic of Russian drama, *A Month in the Country*.

In writing his plays, Turgenev drew heavily upon his own experiences, creating almost autobiographical scenes. In *A Month in the Country*, he depicts a young man, 'Rakitin,' staying at the French country home of the woman with whom he has

fallen deeply in love, Natalia Petrovna, and her husband. The story begins as Rakitin returns from a trip to find both Natalia and her 17-year-old charge, Vera, smitten with the tutor of Natalia's small son. The rivalry builds between the older and younger woman for the affections of the tutor. It is this conflict that becomes the central theme of the play.

Turgenev sets the audience up cleverly. He lulls us in the beginning by projecting a tranquil scene of a country estate, disturbed only by the ramblings associated with Rakitin's unrequited love for Natalia. We are thrown headlong into the confusions of desperate passions—Natalia's and Vera's love for the tutor and hate for each other, the tutor's discomfiture over the attention, the husband's suspicions of Rakitin and his wife, and the embarrassment of Rakitin as his guilty feelings for Natalia come out with the false accusations of the husband. The peacefulness of the situation has been suddenly shattered, and although each character has escaped the destructive scene, each one has been destroyed.

Originally called *The Student*, *A Month in the Country* was finished in 1850 and was subsequently banned by the censors who deemed it unrespectable. Undaunted, Turgenev resubmitted it under the title *Two Women*, but to no avail. Finally in 1855, the censors allowed its production (with its current title), but only after Natalia was transformed into a widow (destroying the point of the play), and many of the off-color remarks about the gentry and love were omitted.

The actual production of *A Month in the Country* in 1872 aroused little interest and much criticism. Most critics disliked the play for its emphasis on psychology, and for the overly long and elaborate conversations between characters. They complained that Turgenev had written more of a novel than a drama.

It was not until much later that *A Month in the Country* was rediscovered and finally established itself as a play with a claim to

continued on page 4



Henry Grossman

Stanislaw Skrowaczewski during a light moment while preparing the Juilliard Orchestra for its Asian tour last summer. Maestro Skrowaczewski will conduct the Orchestra in the third concert of the year (made possible by Lawrence A. Wien) on March 23 at 8 PM in Avery Fisher Hall. The program will feature Rossini's *Il viaggio a Reims* overture, Barber's *Cello Concerto*, and Berlioz' *Symphonie fantastique*. A student soloist will be announced later.



Leonard Raver (seated) with composer David Diamond going over the score of Mr. Diamond's *Organ Symphony* which will receive its World Premiere in Mr. Raver's recital.

Fourth Faculty Recital

Leonard Raver will perform two World Premieres—David Diamond's *Symphony for Organ* and Gardner Read's *Phantasmagoria for organ and English horn* in the season's fourth Faculty Recital on Tuesday, March 15 at 8 PM in Alice Tully Hall. Thomas Stacy, of Juilliard's English horn department and a member of the New York Philharmonic, joins Mr. Raver as guest artist for the Read Premiere. The program also includes Marchand's *Dialogue sur les Grand Jeux*, Bach's *Fanatsia and Fugue in G Minor, S. 542*, the Liszt *Prelude and Fugue on B-A-C-H* and Persichetti's *Prelude and Toccata, Op. 144*.

Leonard Raver is internationally recognized for his performances as organ soloist with orchestra, as well as in solo concerts throughout the United States and Europe. He has been a member of the Juilliard organ faculty since 1975 and organist for the New

York Philharmonic since 1977.

A proponent of contemporary organ music, Mr. Raver commissioned the David Diamond work especially for the March 15 concert. The *Symphony* is the first organ piece by Mr. Diamond, who has been a member of Juilliard's composition faculty since 1973. Throughout his performing career, Mr. Raver has also premiered many works by Richard Felciano, Barbara Kolb, Vincent Persichetti, Daniel Pinkham, Gardner Read, Ned Rorem and Charles Wuorinen.

Phantasmagoria for organ and English horn was written for Leonard Raver and Thomas Stacy by Gardner Read, a retired professor of composition and theory at Boston University. Mr. Stacy has been a member of the Juilliard faculty since 1973 and English horn soloist with the New York Philharmonic since 1972.

Bizzare New Play Premieres

by Tom Dunlop

Caryl Churchill is among the most intriguing playwrights of the 1980s, her works as divergent as *Fen* and *Top Girls*, her voice as fresh as *Serious Money*, (the Olivier award-winning play which enjoyed great success at the Public Theatre and has now reopened on Broadway with a cast chock-full of recent Juilliard graduates).

But for the next phase of Ms. Churchill's writing, one must look to a premier production opening this month at a small theatre off Seventh Avenue. There, under the direction of drama teacher and director John Stix, and with performances by alumni of the Drama Division, Ms. Churchill's newest play, *Traps*, is to run in a brief showcase prior to a possible Off-Broadway production.

Traps is without question the most experimental and rule-bending piece to come from a playwright well-known for her love of crackling language and free-for-all plotting. It first played last year at London's Royal Court Theatre and then came across the seas to a workshop in New York.

"The play is unique; read that as bizarre," says Dan Houlihan, a producer and performer in the new showcase. "The play can be compared to an Escher painting, where everything is as real as everything else: reality in one corner exists as relative to that corner. Theatrically, she's blasting with dynamite."

Without a firm narrative line, *Traps* is about five people in a commune threatened

with total disarray, perhaps even extinction. The story is of the commune's rehabilitation. But that is only the story in the simplest of terms, for Ms. Churchill uses every tool at her disposal to fashion the results. What happens in one scene is obliterated from the story by what happens in the next, time moves backward and forward capriciously, the dead return to life unquestioned and unquestioning. Magic comes literally into the play, building a larger and larger picture of what the story really is.

"The effect on an audience," Mr. Houlihan says, "is like a jigsaw puzzle. It's highly experimental, and the task is in putting things together for actors and audience alike."

The play, though once set in Britain by a British writer, has now been thoroughly Americanized in reference, character, and setting. In important roles are two students from the Drama Division's Group 13, who graduated in 1984—Derek Smith and Mary Stein.

Traps plays at the Theatre Upstairs, part of Theatre Off Park, at St. John's-in-the-Village, 224 Waverly Place, about a half block west of Seventh Avenue. It runs Tuesdays through Sundays, March 22 through April 3, and reservations can be made by calling 627-8481.

Tom Dunlop is a fourth-year drama student.

Gregory Slag Receives William Petschek Award for 1988

The Juilliard School presents pianist Gregory Slag in his New York recital debut at Alice Tully Hall on Monday, March 21 at 8 P.M. The concert is awarded to Mr. Slag as recipient of the seventh William Petschek Piano Debut prize, given to the Juilliard pianist who has demonstrated exceptional potential as a performing artist.

The March 21 program includes the Haydn *Variations in F Minor, Hob. XVII: 6*; Brahms *Intermezzo, Op. 118, No. 1, Intermezzo, Op. 116, No. 2* and *Capriccio, Op. 116, No. 7*; Ravel's *Gaspard de la Nuit*; and the Barber *Ballade, Op. 46, Nocturne, Op. 33* and *Sonata for Piano, Op. 26*.

A native of Bismarck, North Dakota, Mr. Slag is a graduate of Whitworth College in Spokane, Washington, with a Bachelor of Arts degree in music and a Bachelor of Arts degree in accounting, summa cum laude. As a student of Josef Raieff, he received his Master of Music degree in 1985 and is currently completing work in the doctoral program.

Mr. Slag has appeared throughout the United States as recitalist and orchestra soloist, including appearances with the St. Paul Chamber Orchestra under Dennis Russell Davies, the Spokane Symphony Orchestra, Washington/Idaho Symphony, Bismarck/Mandan Symphony and the St. Paul Civic Symphony.

Recipient of a number of distinguished

awards and winner of several prestigious competitions, he has been elected to Who's Who in American Colleges and Universities and Outstanding Young Men of America.

The Juilliard William Petschek Piano Debut prize was established in 1982 through the generosity of the William Petschek Charitable Trust to assist in launching the career of a young pianist.



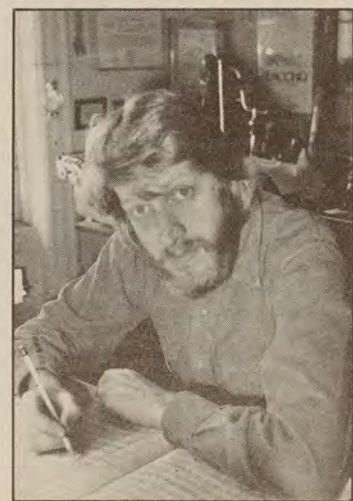
Gregory Slag

Composer Thomas Barker Honored in a Memorial Tribute

Over sixty musicians and colleagues joined together in a memorial tribute to the music of alumnus Thomas E. Barker. The concert was held Monday, February 15th at Symphony Space, in Manhattan. Thomas Barker died January 12th at the age of thirty-three after a five month battle with bone cancer.

At Juilliard, Barker had studied with composer Milton Babbitt, receiving a B.M. in 1979 and an M.M. in 1980. Barker went on to earn a Doctor of Musical Arts at Columbia University, where he studied under Vladimir Ussachevsky and Chou Wen-Chung.

The concert featured representative works from the wide range of Barker's music, which included works for solo instruments, chorus and chamber orchestra. Four chorales that he completed shortly before his illness received their world premiere performance, conducted by Harvey Sollberger. In addition, *Three Sets for Orchestra*, commissioned in 1986 by the Woodstock



Thomas Barker

Chamber Orchestra, also had its New York Premiere.

Barker was a prolific composer who completed more than fifty published works. Perhaps more than anyone of recent decades, he reaffirmed the vitality of twelve-tone composition. According to Milton Babbitt, "he was a truly singular representative of truly American music. His music could only have been composed here, yet it was in no way self-consciously American."

Thomas Barker's musical legacy alone is substantial, but it is better understood within the context of his method of composing. In a recent interview he alluded to this: "I've written one symphony, but I've written six in my head. I've completed works two years ago that I still haven't written yet. It's just the way I do it. . . . See, I don't write revisions, I write final products. When it hits the page, it's there forever. In an orchestra piece that might have 20,000 notes, if I change two or three, that's rare for me."

The American Academy and Institute of Arts and Letters, in naming Thomas Barker the recipient of their annual Award in Music in May of 1987 wrote: "His mature technical style is evident in his many compositions for chamber ensembles, some daringly conceived in terms of unusual instrumental combinations with frequently brilliant outbursts of virtuoso solo writing. Free of current fads, his music is coherent and unmistakably contemporary in its ingenious handling of timbral and rhythmic complexities."

While a Juilliard student in 1979, Thomas Barker served as the United States cultural representative in Music at the Belgian Millennium Festivities. His numerous awards include the 1987 award in Music and the Charles E. Ives Award from the American Academy and Institute of Arts and Letters; several Meet the Composer grants; an American Music Center Grant; Guest Composer, Atlanta Symphony Orchestra and an American Symphony Orchestra League grant.

New Space and Equipment for Electronic Music Studio

by John Palumbo

The Electronic Music department at Juilliard has expanded its horizons this year with added studio space and new equipment from Yamaha. Space has been made on the fifth floor by adding a new practice room for more workspace. The newly acquired equipment includes Yamaha keyboards, mixers, and synthesizers. These additions reflect a serious attitude toward electronics in music dedicated to artistic achievement.

Worldwide, electronic music is being recognized not only as a part of popular culture and rock music but also as a part of serious art. The most recent example of recognition is the first Prix Arts Electronica, a competition held in Linz, Austria, for composers of electronic music. The competition's panel attempted to set a standard for judging electronic compositions, by commending the work of such artists as Peter Gabriel and Jean-Claude Risset.

On the other side of the globe, in Canada, the BANFF Center of Fine Arts is keeping up with this new wave by installing a Computer Media Laboratory, which includes a full recording studio as well as video animation equipment. Many music institutions are taking seriously the challenge of keeping students aware of the possibilities open to them.

The electronic music class at Juilliard, taught by Dr. Hubert Howe, is designed to familiarize students with the equipment involved in electronic music. It is open to graduate music students and meets once a week for two hours. Students are involved with programming, computer music, and sound processing. They are required to manufacture their own demo tape using the equipment from the class. A major aim of the class is to eventually be able to use these techniques in live performances.

The equipment offers a large variety of sounds with which to work. Last month, Sal Gallina, developer of the Yamaha Wind

Controller, demonstrated the instrument along with synthesizers, mixers, and a tone generator in a workshop in Paul Hall.

As demonstrated in the workshop, the Wind Controller and a tone generator together can produce an extreme range of voices, from heavy metal electric guitar and drum beats to violin sounds, or even an entire eight-voice string section. All of this can be operated by a single man. To add to this, a mixer can be used, which equalizes the voices and helps to achieve a good balance. The Yamaha SPX 90, an effects machine, is compatible with acoustic instruments and can transform an instrument's sound into a spectrum of special effects, from warm tone with a lot of reverberation, to echo effects and multiphonics. Dave Fedele, a flutist at Juilliard who has worked with the Wind Controller, stresses that it does take time to get used to the electronic instruments and equipment.

Around the world, electronic sounds are bringing new meaning to the word music. In addition to the acoustic instruments which we spend a life-time mastering, music companies are continuing to add increasingly newer technology, allowing us more voices with which we can express ourselves. As artists, we should never hesitate to communicate our ideas, and with the additions to the electronic music studio, the opportunity is at hand.

John Palumbo is a second-year flute student.



Sal Gallina demonstrates the new Yamaha WX7 Wind Controller which he helped create.



Mr. Kulikov and President Polisi exchange words during Mr. Kulikov's tour of Juilliard.

East Meets West

"Beauty will save the world." Quoting this memorable statement of the great Russian writer Fyodor Dostoevsky, the Rector of the Moscow State Conservatory, Boris Ivanovich Kulikov, pronounced his dedication to creating a program of exchanges between his institution and Juilliard. "We must do it!," he added with emphasis.

These words came in conversations Mr. Kulikov held with President Polisi and other members of the administration during visits to the School on February 11 and 12. The rector was concluding a three-week tour which had taken him to music institutions across the U.S. The visits to Juilliard were, he said, an appropriate culmination to his journey of discovery (Mr. Kulikov's first to this country) and cultural diplomacy.

An affable, gregarious, erudite man with a deep love of his country and a profound belief in art, Mr. Kulikov brought energy, conviviality, and earnestness to every conversation. And, as an openly appreciative recipient of *The Juilliard Journal*, he also brought to those conversations a friendly fa-

miliarity with the School.

In his discussions with President Polisi, Mr. Kulikov enthusiastically embraced the idea of an exchange of student orchestras between the Moscow Conservatory and Juilliard (proposed by President Polisi last year) and supported taking whatever political steps are necessary to make it happen.

He also welcomed the formation of a permanent exchange arrangement to facilitate and insure long-term collaborations between students and faculty of the two institutions.

Although the conversations only touched on the topics in passing, it was clear that *glasnost* was very much in the air and that Mr. Kulikov was clearly a beneficiary of it. So are American musicians.

While at Juilliard, Mr. Kulikov also attended rehearsals of *The Juilliard Symphony* and the opera *Beatrice and Benedict*, and he met with a few faculty members. By the time of his departure, he was quite at home here, and Juilliard was at home with Mr. Kulikov.

Spring Dance Concert

continued from page 1

cast of seventeen women, three of which are featured. Only the first movement of this work will be presented.

Over the *Pavement*, choreographed by Eliot Feld, presents seven men, four of which are soloists. The piece was choreographed in 1982 to music by Charles Ives. Since then it has been performed by many ballet companies, including the one for which Mr. Feld serves as Artistic Director and founder—the Feld Ballet. The work involves pounding, driving movement meant to portray youths of the street, possibly similar to those he grew up with in Brooklyn.

Mr. Feld has performed with the American Ballet Theater, Mary Anthony, Perl Lang, Sophie Maslow, and Donald McKayle, and on Broadway in *Fiddler on the Roof* and *West Side Story* (playing the role of Baby John in the film version). He has created ballets for the American Ballet Theater, the

Royal Danish Ballet, the Joffrey Ballet, the National Ballet of Canada, and the Royal Winnipeg Ballet, to name a few.

Finally, the program is completed by the virtuosic ballet *In Concert*, choreographed by Juilliard alumnus Dennis Nahat, currently the Artistic Director of the Cleveland Ballet. The music is comprised of selections from the operas of Gounod and Verdi. The work consists of six sections danced by five dancers—three women and two men. It involves pure, classical ballet vocabulary that provides an exciting challenge for the dancers and a spectacle for the audience.

The Spring Concert will present many contrasts—not only from the Fall Dance Concert but also within the variety of the works. This will be the first program to present so many pieces in the classical idiom without denying the Dance Division's modern dance heritage.

Wally Cardona is a second-year dance student.

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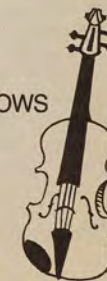
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Stinging Statements on the State of the Stage

By Tim Nelson

"I'm here to teach, not to direct," says Gerald Gutierrez, a graduate of the Drama Division's Group I, who has returned twenty years later to direct Group 19's second-year comedy project.

Gutierrez, Associate Director of The Acting Company, hopes that by returning to Juilliard, he can help revitalize a dwindling interest among students in repertory and legitimate theater. "I find it terribly sad that the graduates of Juilliard will tend to opt for a tiny part in a pilot or in a 'Movie of the Week' rather than for substantial roles in a repertory company."

Rather than directing the second-year students in a period farce, as is usually done, Gutierrez brings in a selection of American revue sketches, which he and Alfred Uhry (*Driving Miss Daisy*, *The Robber Bridegroom*) compiled recently for Nancy Walker. The material, which spans approximately sixty years, forces the students to explore a myriad of comic styles. As Gutierrez points out, "it provides them with some historical perspective on American Comedy."

"Historical perspective is of too little importance to current American actors," according to Gutierrez, and before he leaves, he would like to instill in his students a sense of their place in the evolution of the craft. "Actors in America have no respect for the art's past. Everyone wants to make a quick buck, and that's part of what's wrong with American theater right now."

Perceiving the current apotheosis of showy glitz on Broadway as well as in travelling repertory companies as a dark age in American theater, Gutierrez would like to count on trained actors to keep the art alive until matters improve. "We're like the monks or torchbearers. We have to keep theater going during this rough period. When some guy goes out and gets a series and then calls himself an actor, something's wrong. We need to choose sides."

But while Gutierrez, a vociferous advocate of stage training and repertory theater, asserts his alliance clearly, he harbors certain doubts about where Juilliard's current students stand. "Just walking in here and knowing that some of these second-year students already have agents saddens and appalls me. That's not the way it used to be."

Certainly the Drama Division has undergone changes since its inception twenty-two years ago when Gutierrez studied here. Many students now sign with agents before they complete their four years, and some (often for money to live on) find time to do an occasional commercial.

A Russian Classic Hits the Stage

continued from page 1

dramatic distinction. As Turgenev's biographer, Leonard Schapiro observes; "A Month in the Country is of absorbing psychological subtlety, and rivets the attention, even if its action is limited. It stands out as a drama of emotions."

Cast List for *A Month in the Country*, Eve Shapiro (director):

LARRY GREEN (Islyayev), BELLINA LOGAN (Natalia), MICHAEL LOUDEN (The Doctor), TOD RANDOLPH (Anna), DAVID WHEELER (Bolschintsov), TONY BROWN (Matvei), TOM DUNLOP (Rakitin), GAYLA FINER (Vera), LAURENCE FOLLOWS (Schaff), KATHY McENENNY (Lisaveta), KEN SAWYER (Beliaev), JESSICA WEGLEIN (Katya).



Gerald Gutierrez demonstrates his technique on Joe Lucas, a second-year drama student.

But perhaps the most concrete change in the drama community manifests itself in the evolution of the "League Auditions," says Gutierrez. This program, suspended indefinitely last year for financial reasons, was once a conference at which member schools, such as Yale, NYU, SMU, and Carnegie-Mellon, shared training techniques by presenting one another with a series of class demonstrations. Eventually the yearly gathering expanded into a program at which directors and artistic directors could find actors for regional and local theaters.

"But now," asserts Gutierrez, "it's a meat market. It's all about agents and commercials and movies. You've got agents in American theater. Gutierrez would like to count on trained actors to keep the art alive until matters improve. 'We're like the monks or torchbearers. We have to keep theater going during this rough period. When some guy goes out and gets a series and then calls himself an actor, something's wrong. We need to choose sides.'"

In his self-proclaimed role as a teacher rather than director, Gutierrez strives to get a larger message across—stressing doing, needing, and being, as opposed to "SHOWING." "I'm not trying to get you guys to stop trying to be funny. It's not about that. It's not about impressing people. You're not here trying to be hired," he explained at a recent rehearsal.

Gutierrez feels that passing on such a message, with its obvious larger implications, encapsulates his reason for returning. "I'm not here to put on a show," he explains. "By being here, I'm rebutting what's become a problem. I'm doing something, rather than sitting at home complaining about it."

Gutierrez also points out that his students lack interest in political and social problems outside of Juilliard. "That has to change. People should be reading the paper, following the issues," he remarked, responding to the popular excuse of "there's not enough time." "Find the time. If you don't know what's going on in your world, what right do you have to call yourself an artist?"

Tim Nelson is a second-year drama student.

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A Fear of Apathy

by Lisa Gay Hamilton

I fear that as artists at The Juilliard School, we tend to shelter ourselves from the outside world. Our days are filled with what is happening in and around the school and not with much beyond. Consequently, many of us are unaware of the human tragedies that occur daily in our city. Our ignorance, then, becomes an excuse for apathy.

If many of you have never heard of the Howard Beach case, for example, and if you are unfamiliar with Michael Griffith (an Afro-American male killed on the Belt Parkway while trying to escape attack from a gang of white youths), or Yvonne Smallwood (Afro-American mother of four who sustained injuries and died while in police custody), or Michael Stewart (Afro-American male who sustained injuries while in police custody and died a few days later), and so many more, then my fear has been realized.

I cite these specific examples because they most directly affect me as a young Afro-American woman in this society. Violent racial acts against minorities is, however, only one of the occurring tragedies in this city.

There is a view that our first priorities at Juilliard are study and practice. I challenge that opinion by questioning the richness of one's artistry without the knowledge of the history of one's society. A good example is from my second year of training in the Drama Division.

During the first day of acting class, it was decided that we would work on a variety of scenes from Chekhov's *Three Sisters*. We read the play and to prepare, we researched the social, political, economical, and cultural aspects of Russia in 1904. This research gave us, as actors, a deeper understanding of the character's actions. Thus, the discovery process for the actor became richer, and because his discoveries were

based on fact, the actor's actions were more truthful to the play.

No matter the medium, the more we know, the richer our work. The richer our work, the more we become catalysts for change through our craft.

It is not necessary to stage a boycott or join a political organization, nor must your creative work be didactic in order for change to occur. Two of my classmates (Bill Camp and Ethan Strimling), for example, dared to enter war-torn El Salvador to teach theater and learn from its people. In this way, they have combined both their political and creative interests (*The Juilliard Journal*, November 1987).

As artists, we are inherently provoking change through our work. In an editorial in the January 1988 issue of *American Theater Magazine*, Peter Zeisler (director, Theater Communications Group) states, "If change is really to take place, our artists must find ways to confront and reveal the dark corners of fear and the unyielding bigotry that will always stand in the way of change. In other societies—and in other ages—actors and writers were feared because they spoke truths others could not utter. We need to find ways to restore the role that artists play in our lives."

Maybe my expectations are too high, but at the very least, it seems to be our responsibility to be aware of the political, social, and economical forces affecting our lives. Once we are cognizant we become obligated to utilize our talents to promote change. As Peter Zeisler concurs, "The arts world can't sit on the sidelines inertly in this time of change and then decry those manifestations of change months and years later. The French have that marvelous word 'engagé.' If the theater is to be central to society, it must become engaged."

Lisa Hamilton is a third-year drama student.

This Month in History . . .

On the 21st of March 1970, *Love and Conception* by the totally emancipated radical American composer Daniel Lentz, scored for a heterogeneous assortment of incongruous events, bodily exertions and physiological sound emissions, and reaching an aleatory climax when the male piano soloist and his female page turner cuddle up under the open lid of a grand piano and proceed to simulate a concrete copulation while a coordinated radio program continues to blare away the solo piano part, is performed for the first time under the composer's direction at the assembly hall of the University of California in Santa Barbara. (The composer, a faculty member, was peremptorily discharged from his post after the event.)

—taken from *Supplement to Music Since 1900* by Nicolas Slonimsky

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Tennis Anyone?!

The evening of January 24th was a busy one for members of the Juilliard Tennis Team. The match was with Cooper Union—and although the four singles were split evenly, in the doubles, our team players showed power, versatility, strategy, and good preparation, as well as good sportsmanship. In short, Juilliard won. There were a few footfaults on both sides—but generally Ladies and Gentlemen all.

Doubles in tennis is a fine art in itself, quite a different game from singles—some what analogous to the difference between solo recitals and chamber music. Some players may be like Kreisler or Szeryng, or perhaps Tilden or Lendl. Other players may resemble the Quartetto Italiano or I Musici, or Rosewall and Laver. Both the Juilliard captains (Paul Redman, trombone and David Nina, violin) won!

In any event, our next match was with Fordham on February 21—a formidable opponent. We expected fireworks and possible surprises. Update next month.

THE FAR SIDE By GARY LARSON



Baryshnikov's ultimate nightmare

"The Far Side" cartoon by Gary Larson is reprinted with permission.

Culture Watch

BOOKS

The Musical Woman: An International Perspective, 1984-85, Judith Lang Zaimont, Editor-in-chief. Catherine Overhauser and Jane Gottlieb, Associate Editors. (Greenwood Press, 557 p., \$65).

The participation by women in every activity of the music world—performance, conducting, composition, criticism, management, patronage, etc.—is documented in this hefty encyclopedia edited in part by Juilliard's librarian, Jane Gottlieb. Noting the roles women have played both historically and today in musical culture, the editors have endeavored to neglect nothing of importance to their taste. A valuable resource and substantive contributor to our understanding of the musical life.

Milton Babbitt: Words About Music, edited by Stephen Dembski and Joseph N. Strauss. (The University of Wisconsin Press, 205 pp).

Milton Babbitt delivered a series of lectures at the University of Wisconsin on the theory and practice of musical composition—his own and others—in the twentieth century. These are collected in six chapters. Analytical, erudite, and always cogent, Mr. Babbitt talks with equal lucidity on such subjects as the twelve tone tradition, counterpoint, harmonic organization, the influence of theory, and "the unlikely survival of serious music." The book contributes much to our understanding of both Mr. Babbitt's work and the serious music of our century.



Stephen Dembski, Milton Babbitt, Joseph N. Strauss

RECORDINGS

The Colorado Quartet: Julie Rosenfeld (violin); Deborah Redding (violin), BM '80, MM '81; Francesca Martin (viola); Sharon Prater (cello), MM '84 (Fidelio label).

Comprised of former teaching assistants at Juilliard who worked closely with Bobby Mann of the Juilliard String Quartet, the Colorado String Quartet first attracted international attention in 1983 when it won both the Naumburg Chamber Music Award and First Prize in the BANFF International String Quartet Competition. Since then, the quartet has enjoyed a heavy performance schedule and has now produced its first record. The record features Mozart's *String Quartet in C major "Dissonance"* (K465) and the *Quartet in A major* (K465).



The Colorado Quartet

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Humor

On to Roma with Ino

by Alexander L. Miller

Bonjour! Viva Roma! Pass-a the vino, Guido! Pasta, pasta, pasta! This place is incredible—wine, pasta, big churches, old ruins, beautiful women (not necessarily in that order). I don't even know where to begin. So much has happened since the last writing. As it turns out, Ino has a distant cousin living in the heart of Rome who recently became the effective Head of State—Yupay Memoney. Ino was certainly thrilled to find out one of his relatives was thriving, so we headed to Mr. Memoney's office right away to see him.

"Ino Mordanyu! Of all the people to drop in unexpectedly!" Yupay said. "I haven't seen you since you were writing that book, *The Sense of Humor in Crabs*. I keep looking for it. Has it come out yet?" "No," Ino said. "I never finished it. I've come to think that the experiment didn't work because crabs don't have funny bones. That's beside the point, though. How did you make the transition from starving bassoonist to Italian Head of State?" "Shhhhhh" Yupay said. "On the ballot application, I put that I had always lived in Rome and was Leonardo da Vinci's personal assistant. I also forged a letter of recommendation from him. I think that's what got me into this office." I couldn't help but say, "I think that da Vinci, well, sort of died before you were born. . . ." "He did?" Yupay responded. "Oh, no . . . the public is sure to find out. I'm finished!" "Come on," I said. "It'll take them a long time to figure out what's going on. You can think of something by then."

Suddenly, there was a loud pounding on the door, and husky voices from behind it were shouting the Italian equivalent of, "Memoney is a fraud! Death to Memoney!" "They might find out sooner, too," I said.

"What can I do?" Yupay sobbed. "I'm finished. The people of France will never forgive me." "Italy," I corrected him. "You're the reigning leader of Italy, not France." Yupay looked shocked. "I am? I thought I was the King of France." "Forget it," I said. "We've got to think of something to get you out of here alive." Suddenly, an idea popped into my head. "I've got it. Mr. Memoney, I've got an idea! Hide in the closet for a second. Ino, keep your mouth shut. I'm going to try something that just might work." I opened the door and revealed hundreds of Italian peasants carrying lighted torches, pitchforks, and 'Death to Memoney' banners. "Quick!" I said. "Me-

money has escaped! If we run very fast, we can head him off at the pass!" The angry peasants simultaneously turned around and ran for the exit.

"That was brilliant, simply brilliant!" Yupay shouted, coming out of the closet. "Well," I said, "they didn't accept me at Juilliard for nothing."

"Hey," Ino said, looking at Yupay's collection of books, "you've still got the first book I published, *How to Pass Music Theory without Really Trying*." "That's right," Yupay said, "it got me through four years of collegiate theory." "Let me see that," I said. "Maybe I could use it." I opened the book, only to find a printed page with one sentence on it, and ninety-nine other blank pages. The one sentence read: When in doubt, it's an augmented sixth chord. "This is crazy! You can't pass music theory just based on this!" "Look," Ino said, "If you're ever in theory class and the professor asks you about a chord, it's not going to be a V or a I chord, is it? It's probably something complicated like an augmented sixth chord, or else the professor wouldn't bother asking." "Wait a minute," I said, "are you saying that if I put augmented sixth for all the answers on a harmonic analysis test, that chances are I'll pass?" "Oh, of course not," Ino said, "but the important part is that my publisher thought so."

Suddenly, the pounding returned to the door. Yupay Memoney jumped back in the closet and Ino Mordanyu tried not to look suspicious. I opened the door and revealed the same group of peasants, this time with inquiring looks on their faces. "Yes?" I asked. "Well," their leader said, "we're sorry to bother you again, but exactly which pass are we going to head him off at?" "Uh, which pass? Uh, uh, the uh . . . the bypass? Yeah, that's it! The bypass. Quick! He's going to interfere with doctors performing a bypass!" "Where?" they asked, alarmed. "At Mt. Sinai Hospital!" I replied. "Go get the next plane to New York City!"

Yupay came out of the closet looking a little shaken up. "That was good quick thinking." "Sure was," Ino said, "it's the same tactic used by Susanna in *The Marriage of Figaro* to get the Count to leave his castle for Seattle, where he eventually marries Fricka, the Queen of the gods in Puccini's operas." "No, no," I said, "Fricka is . . . well, forget it."

Alexander Miller is a second-year oboe student.

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Announcements

Uh, oh . . .

It's that time of year again: time to learn of the tuition increase for next year. The tuition will be \$8000. The matriculation fee for non-resident DMA students will be \$400. According to several members of the administration, it was a very difficult decision to make, but the financial realities required it. Among those realities are the consequences of reducing the enrollment to improve educational quality. The financial aid budget will be increased to help offset the tuition increase.

A Message from The Juilliard Intersvarsity Christian Fellowship . . .

As Juilliard students, we share a sense of preoccupation, sometimes consuming, with the pursuit of excellence in our chosen field. This can so often alienate students from one another and lead to isolation. How many times have you felt totally alone and with no one to talk to? During the month of March, the Intersvarsity Christian Fellowship will be meeting on the 16th and 30th (Room 510, 8 PM) when we will have a panel of speakers from the New York Philharmonic.

On March 18th, we will be holding a dance in the cafeteria from 9 PM-12 midnight.

There are prayer meetings on Wednesdays at 12:15 PM and Thursdays at 4 PM, both outside Paul Hall. Bible studies are held on Monday, Tuesday, and Thursday evenings and Friday afternoon. You can contact the Intersvarsity Christian Fellowship via the Student Affairs Office (Room 219).

News from the Juilliard Bookstore:

You can now order your copy of the new Juilliard Calendar. It will be available in August 1988. This will be a limited printing so you may want to place your order now to ensure that you receive one. The calendar will run from September 1988 to August 1989 with photos and dates pertinent to Juilliard. To reserve your copy at the pre-publication price of \$8.25 + 1.25 postage—Write to:

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New York, NY 10023
Payment—check, money order, Visa, Mastercard, American Express. Calendars will be shipped approximately August 1.

March 15 is the deadline for currently enrolled music students to submit their application for the Accelerated BM/MM program. Stop by the Office of Admissions for details and an application.

The time for filing Fulbright Fellowship and other program applications is approaching. If a physical exam is required, please schedule an appointment in the Health Office at least 10 days before the application deadline.

The Health Office and the Office of Student Affairs are co-sponsoring an AIDS Awareness Workshop featuring a film and speaker Randy Sheiner from the Department of Health. The workshop will be given on Tuesday, March 15, 5:30-7:30 PM in the Student Lounge, and again on Wednesday, March 16, 7-9 PM in Room 309 (orchestra rehearsal room). All students and faculty are welcome.

Notes

STUDENTS

The Ahn Trio presented a recital on December 11 at Lehman Center for the Performing Arts, performing Brahms' *Piano Trio in C Minor, Op. 101* and a group of holiday songs. The Ahn Trio is coached by Eugene Becker and its members are LUCIA AHN, Pianist; MARIA AHN, cellist and ANGELLA AHN, violinist.

Violinist FRANK ALMOND, a student of Dorothy DeLay, will be guest artist with the La Jolla Civic Symphony on Saturday, March 5 and Sunday, March 6, performing Prokofiev's *Violin Concerto No. 1 in D Major, Op. 19*.

DAVID FEDELE, a student of Julius Baker, EDUARDUS HALIM, a student of Rudolf Firkusny, and ASAKO URUSHIHARA, a student of Dorothy DeLay, have been selected as winners in the Young Concert Artists 1988 Auditions. They will be presented in the Young Concert Artists Series at the 92nd Street Y in New York City next season and join the YCA management roster.

BEHZAD RANJBARAN, a composition student of David Diamond, won the "Award of Excellence" for best entry out of all categories for his *Elegy for Strings*, in the 18th annual contest of Composers Guild in Utah. Mr. Ranjbaran recently received a grant from "Meet the Composer" and an award from ASCAP. In February, three of his compositions were broadcast on WNYC radio in New York City.

FACULTY

Concertium Concerts, an annual series of six chamber music recitals brings together the Aeolian Chamber Players with Juilliard faculty members violist, EUGENE BECKER and violinist, LEWIS KA-

PLAN. Now in its tenth season, Concertium presented a program of Mozart and Beethoven on February 21 at Lehman Center for the Performing Arts.

THOMAS FROST, who teaches a graduate class on "The Art and Business of Recording," has received three nominations for Grammy Awards this year. Two of them are for the album "Horowitz in Moscow," for which he served as producer and engineer. The third is for "Producer of the Year". Last year, Mr. Frost received three Grammys, including "Producer of the Year". The Grammy Awards will be presented March 2nd at a grand ceremony at Radio City Music Hall.

This month, dance faculty member MICHAEL MAULE will be in Boston staging his "Pas de Deux—The Snow Maiden" to the music of Tchaikovsky (*Elegie* from his *Suite No. 3 in G Major*) for the Walnut Hill School.

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Alumni News

The Juilliard School is pleased to announce that an annual full scholarship has been endowed by the family of LEONORE ROMAN MALINO (Dip. '17, Violin) in honor of her birthday. Beginning with the 1988-89 academic year, and continuing in perpetuity, this scholarship will provide critical assistance to our orchestral and piano students. Mrs. Malino, who also taught violin and piano for many years, was a violinist for the National Orchestral Society from 1941 to 1946. Her late husband was the attorney Jerome E. Malino to whom she was married 55 years.

MUSIC

HARRY ARONSON (BS '48; MS '49, Piano) performed a piano recital last month at the Great Neck House. The Great Neck House is making a contribution to the "Frieda and Harry Aronson Trumpet Scholarship Fund" at Juilliard.

Cellist DAVID EGGAR performs the works of Frescobaldi, Debussy, Eggar, Brahms and Crumb in recital on March 27 at Weill Recital Hall at Carnegie Hall as recipient of The Young Musicians Winners Series of Artists International.

SERGE GALPERIN (MM '86, Violin) presents his Weill Recital Hall at Carnegie Hall debut on March 19 under the auspices of Artists International. In October, he appeared on the CBS television special covering the New York tribute to Armand Hammer by the National Arts Club.

The Hollow, an opera in one-act by KEITH GATES (BM '72; MM '73, Composition) received its world premiere last month at McNeese State University in Lake Charles, LA. The opera is dedicated to Mr. Gates' late teacher Vincent Persichetti.

ELY HAIMOVITZ (MS '51, Piano) performed an all Beethoven Benefit Concert for Mr. Spiros Vrontinos at the Nightingale Concert Hall in November.

Pianist MICHAEL LEWIN (BM '77; MM '79) performed the Liszt *Piano Concerto No. 1* with the Las Vegas Symphony, as well as performing recitals in Vancouver at the University of British Columbia, Florida at St. Leo College, Pennsylvania at Glasboro State College and in Washington at Pacific Lutheran University and Whitman College this past winter.

SONYA MONOSOFF (Dip. '48, Violin) has been awarded a Fulbright lectureship; and will be giving recitals/lectures during this coming May-August in New Zealand.

Pianist ALEXSANDRA ROMANIC performed her New York debut recital at Alice Tully Hall in December. This past fall she toured Yugoslavia performing Tchaikovsky and Grieg piano concertos. She currently is a piano faculty member at the Music Academy at the University of Sarajevo in Yugoslavia.

DRAMA

The Street, a new television series which airs this month, features MICHAEL BEACH (Group 15).

BOYD GAINES (Group 8) was recently featured in an episode of the television series *Spenser for Hire*.

KEVIN KLINE (Group 1) begins filming John Patrick Stanley's *The January Man* Featured in an episode of the television series, *The Equalizer*, was MARY JOAN NEGRO (Group 1).

NORMAN SNOW (Group 1) was featured in an episode of the television series *Crime Story*.

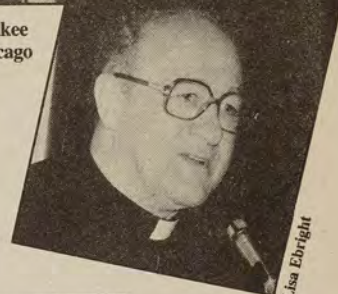
KEVIN SPACEY (Group 13) appeared in the made-for-television movie, *The Murder of Mary Phagan*.

Reunions in L.A. and Chicago - February 1988

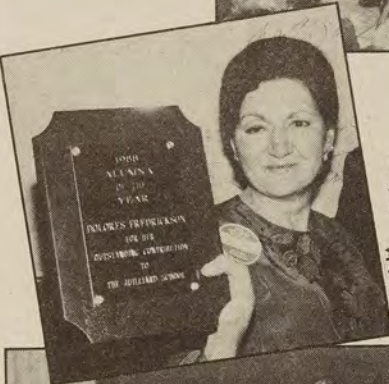
(right) Daniel Pollack performing for L.A. alumni.



(right) The Archbishop of Milwaukee (M.S., piano '54) speaking to Chicago alumni.



(left) Delores Fredrickson receiving the Alumna of the Year award for outstanding voluntary service.



50-Year-Plus Class. L-R front—Louis Kievman ('31), Jane Courtland Walton ('30), Luisa P. Sheldon ('38), Lucille Snyder ('34), Virginia Coy Gill ('33), Natalie Limonick ('38). L-R back—Ben Berzinsky ('25), Alfred Lustgarten ('33), Boies Whitcomb ('34), Robert Stevenson ('38).

(left) Herschel Gilbert, President of the L.A. Chapter, and Trudy Gilbert.



(right) Ray Coniff and Dean Bruce MacCombie



President and Mrs. Joseph Polisi greeting alumni Dennis Trembly and Haim Shtrum.

New York Reunion April 4, 1988

It may still be possible for you to register to attend the New York Reunion to be held at Juilliard on Monday, April 4, at 6:30 p.m. For information call Marilyn Barclay in the Alumni Office (212) 496-6698.

The JUILLIARD JOURNAL

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March Sampler

Juilliard

MUSIC

- 3/8 Albert Ahlstrom, organ, Paul Hall, 8 PM.
 3/9 Wednesdays at One, Alice Tully Hall, 1 PM.
 Nadia Weintraub, piano, Paul Hall, 8 PM.
 3/10 Emily George, piano, Paul Hall, 6 PM.
 Carol Janson, piano, Paul Hall, 8 PM.
 3/11 Keith Albright, piano, Paul Hall, 4 PM.
 Madelaine Kristofferson, soprano, Paul Hall, 6 PM.
 Shiou-Der Wann, piano duo, Paul Hall, 8 PM.
 3/12 Eric Grossman, violin, Paul Hall, 8:30 PM.
 3/14 Beatriz Castro, flute, Paul Hall, 8 PM.
 3/15 Leonard Raver, Faculty Organ Recital, Thomas Stacy, English Horn, MARCHAND, BACH, READ, LISZT, PERSICETTI, DIAMOND, Alice Tully Hall, 8 PM.
 3/16 Wednesdays at One, Alice Tully Hall, 1 PM.
 Allison French, viola, Paul Hall, 8 PM.
 3/17 Ashrat Abdelaziz, composer, Paul Hall, 4 PM.
 3/18 In Hye Kim, soprano, Paul Hall, 4 PM.
 Kimmy Wang, accompanist, Paul Hall, 8 PM.
 An Evening of Organ Music, Alice Tully Hall, 8 PM.
 3/19 Hedi Salanki, harpsichord, Paul Hall, 8:30 PM.
 3/21 Mikyong Lee, cello, Paul Hall, 4 PM.
 Frank Foerster, viola, Paul Hall, 6 PM.
 Ernst Nolting-Hauff, piano, Paul Hall, 8 PM.
 The Juilliard William Petschek Piano Debut: Gregory Slag, HAYDN, BRAHMS, RAVEL, BARBER, Alice Tully Hall, 8 PM.
 3/22 Liederabend, Paul Hall, 6 PM.
 James Tsao, violin, Paul Hall, 8 PM.
 3/23 Wednesdays at One, Alice Tully Hall, 1 PM.
 Ning-Wu Du, piano, Paul Hall, 4 PM.
 Eun-Soo Son, piano, Paul Hall, 6 PM.
 Eytan Pessen, piano, Paul Hall, 8 PM.
 The Juilliard Orchestra, Stanislaw Skrowaczewski, conductor, ROSSINI, BARBER, BERLIOZ, Avery Fisher Hall, 8 PM.
 3/24 Caroline Park, piano, Paul Hall, 4 PM.
 Earl Hough, violin, Paul Hall, 6 PM.
 Nathan Williams, clarinet, Paul Hall, 8 PM.
 3/25 Rudolf Meister, piano, Paul Hall, 4 PM.
 Don Krishnaswami, viola, Paul Hall, 6 PM.

- Meg Knapp, flute, Paul Hall, 8 PM.
 An Evening of Chamber Music, Alice Tully Hall, 8 PM.
 3/26 Keri-Lynn Wilson, flute, Paul Hall, 8:30 PM.
 3/28 Elizabeth Buck, flute, Paul Hall, 4 PM.
 Chunson Park, piano, Paul Hall, 6 PM.
 New Music Night I, Paul Hall, 8 PM.
 3/29 Eun-Mee Ahn, violin, Paul Hall, 8 PM.
 Minako Yoshihara, soprano, Paul Hall, 6 PM.
 Music by Juilliard Composers, Paul Hall, 8 PM.
 The Juilliard String Quartet, BEETHOVEN, SCHULLER, FRANCK, The Juilliard Theater, 8 PM.
 3/30 Kathryn Votapek, violin, Paul Hall, 4 PM.
 Paul Erhard, double bass, Paul Hall, 6 PM.
 Jeff Weber, tenor, Paul Hall, 8 PM.
 New Music Night II, The Juilliard Theater, 8 PM.
 3/31 Jay Lesowski, bassoon, Paul Hall, 8 PM.

DANCE

- 3/25 The Juilliard Dance Ensemble, pieces by MACMILLAN, SOKOLOV, BALANCHINE, FELD, NAHAT, The Juilliard Theater. All seats \$10 beginning March 3. Tickets may be purchased at the Juilliard Concert Office. Also March 26, 27, 28.

DRAMA

- 3/23 The Fourth-Year production of A MONTH IN THE COUNTRY will have its Open Dress Rehearsal on Wednesday March 23 and performances on Thursday 3/24, Friday 3/25, and Saturday 3/26. The Open Dress Rehearsal as well as the performances will be held in the Drama Theater at 8 PM. See the Concert Office for tickets.

Lincoln Center

MUSIC

- 3/4 *Musica Sacra Chorus and Orchestra*, Richard Westenburg, conductor, Rebecca Copley, soprano, Jon Humphrey, tenor, Catherine Robbin, mezzo-soprano, Keven McMillan, Baritone, VERDI, MOZART, R. STRAUSS, Avery Fisher Hall, 7:30 PM.
 3/8 *Music From Japan*, Orchestral Encounters with the Pro Musica Nippona and the New American Chamber Orchestra, Alice Tully Hall. \$5 student tickets available 1/2 hour before performance.

New York City

MUSIC

- 3/3 *Sylvan Serenades*, KROMMER, BEETHOVEN, D'INDY, BRAHMS, Weill Recital Hall at Carnegie Hall, 8 PM.
 3/6 *A Marathon, Japanese Style*, includes a free reception with traditional Japanese food, 11 AM-5 PM. The Asia Society, 725 Park Avenue at 70th Street. All seats \$5. A six hour marathon will be presented featuring the artists of Japan's extraordinary 14-member ensemble Pro Musica Nipponia, who perform on traditional Japanese instruments.

DANCE

- 3/6 DuPre's *Stations of the Cross* will be performed as part of a Sunday series at Saint Bartholomew's (50th and Park Ave.) by 20 dance majors from the Juilliard Dance Ensemble, Anna Sokolow, Choreographer, Joseph Schenk, organ (expected Master's from Juilliard).

Pithy Thoughts

I have always lived with good musicians and bad people. Hence my ear has become very sharp and my heart very deaf.

One swallows the lie that flatters, but sips the bitter truth drop by drop.

—Diderot, *Rameau's Nephew*

Ticket Availability

JUILLIARD

Evening Concerts—Free tickets for students, staff and faculty are available 2 weeks prior to performance, 1 week prior for general public.
FOR FURTHER INFORMATION ON CONCERTS AND PAID PERFORMANCES, CHECK WITH THE CONCERT OFFICE, 212/874-7515.

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 A VALID JUILLIARD I.D. AT WINDOW #6 IN AVERY FISHER HALL FOR A TICKET ON THURSDAY MORNINGS AT 9:30 AM.

Metropolitan Opera—No student rush tickets available. Standing room tickets available at \$8 and \$5.50. On sale each week starting on Saturday. 362-6000.

Alice Tully Hall—Students 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) subject to availability. Must show proper I.D. Limit of 1 ticket/person. Ticket price \$8. 877-4700

Chamber Music Society—Juilliard students should contact the concert office for the distribution of tickets.

NEW YORK CITY

Carnegie Hall—Some tickets discounted to students with I.D. on day of performance. Check with Box Office at 247-7800.

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 \$5.00 and the discount applies only to concerts, lectures and poetry readings, not the theater. 427-4410.

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.

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.

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.

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The JUILLIARD

J O U R N A L

Vol. III No. 7

The Juilliard School

April 1988

A Midsummer Night's Dream

Opera Finale for the '87-'88 Season

by Carol Rodland

Towards the end of this month, Juilliard's American Opera Center will be presenting its final production of the season, Britten's *A Midsummer Night's Dream*.

Composed in 1960 and premiered in the U.S. a year later, *A Midsummer Night's Dream* has recently become very popular, according to the AOC's stage manager, Paul King. "A lot of the regional companies have done it within the last year," says Mr. King. "Wolftrap, Chataqua, and Glimmerglass all did it last summer."

The libretto for Britten's opera is taken directly from the Shakespeare play. However, instead of opening in the palace of Duke Theseus, as in the play, the opera begins in the forest. Britten also deletes two characters from the Shakespeare: Egeus, Hermia's father, and Philostrate, the master of the revels.

A Midsummer Night's Dream calls for a very large cast. The nineteen characters are divided into three groups: the lovers/nobles, the rustics, and the fairies. "What's delightful about it," says Paul King, "is that they're all individual roles, except for the chorus of fairies and wood nymphs." One of the more unique roles is that of Oberon, the King of the Fairies, who is to be played by a countertenor. The role of Robin Goodfellow, better known as Puck, is also unique in that it is completely spoken. "It's very physical," according to Paul King. "It requires a lot of gymnastics." Owen Taylor, a Juilliard dance student, and Don Johanson, who is joining the AOC for this production, will share the role of Puck.

Jeffrey Morrissey, who will share the role of Demetrius, refers to *A Midsummer*

Night's Dream as "... a real ensemble piece. There are some great melodies. There's one place with four of the lovers that's sort of like a canon—it builds up to something really beautiful." He adds, "When you're first learning it, the piece seems sort of disjunct. You wonder if it'll ever come together, but of course it always does." Adam Harris, who shares the role of Starveling, says that "human characteristics really come out in Britten's music. People say this is Britten's best work."

For this production, the AOC will be using what Adam Harris refers to as "mid-atlantic English", which consists of American vowels with British "R's". Adam, who is assisting Katherine Labouf with the diction coachings, says that to be truly authentic, the rustics would have to speak in Cockney. "But the reason we're not doing it in British English is because we want to be understood as much as possible. Britten is very rhythmic so we have to be very clear with the diction."

The set, designed by Franco Colavecchia, is what Paul King refers to as an "abstraction of a forest—a dream interpretation of what a forest is." It spills down on the apron of the stage, covering part of the orchestra pit, and includes giant leaves for people to sit on and trap doors for them to climb in and out of. "The costumes [designed by John Keller] are kind of a variation on a Napoleonic period," says Paul King. "They... have a fairy tale look of that period—very Romantic." Dorothy Danner adds: "John Gleason is working his special magic with the lights."

Ms. Danner, who normally teaches stage



Sergiu Comissiona as he conducts the New York City Opera Orchestra last year. This month, Maestro Comissiona will conduct the Juilliard Orchestra in its fourth concert of the year made possible through the generosity of Lawrence A. Wien on April 27 at 8 PM in Avery Fisher Hall. A student soloist will be announced later.

Jim Caldwell

movement here at Juilliard, is directing this production. "In the outside world, I'm a freelance director," says Ms. Danner. "I've directed for David Lloyd before in other companies. . . . Actually, he gave me my first job as a director. He asked me to do this last May, and I'm delighted to do it. *A Midsummer Night's Dream* is a very challenging and exciting project for all of us." Jeffrey Morrissey says, "We're really excited to work with her as a director, to apply what we do in class to the stage. She's really fun to work with."

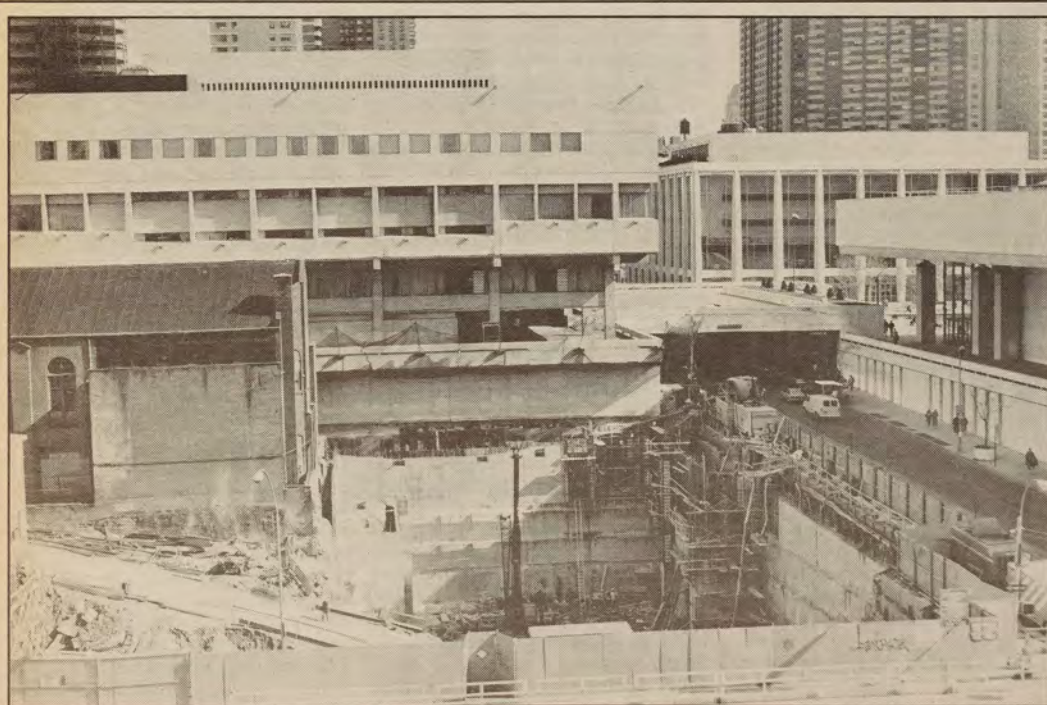
Raymond Harvey is conducting, and

members of the Juilliard Orchestra will be participating. Members of Juilliard's Pre-College Chorus, prepared by Rebecca Scott, will join the AOC cast as fairies and wood-nymphs.

Performances of Britten's *A Midsummer Night's Dream* are in the Juilliard Theater on Friday, April 22 at 8 PM, Sunday, April 24 at 3 PM, and Tuesday, April 26 at 8 PM. Tickets are now available in Juilliard's Concert Office. There will be a dress rehearsal, open to Juilliard students, faculty, and staff, on Thursday, April 21 at 7 PM.

Dorothy Danner comments: "We've got Britten, we've got Shakespeare, we've got wonderful designers, we have a very enthusiastic young cast, the conductor is terrific. . . ." In short, it sounds as though this production shouldn't be missed!

Carol Rodland is a second-year viola student.



Dormitory Update: Although the hole continues to look as if the work has stagnated, one need only to ask the inhabitants along the west side of the school building about the frequent blastings. . .

Suzanne Faulkner Stevens

2 Cello
Master Classes
with
**Ralph
Kirshbaum**
4:30 pm – 6:30 pm
April 6
Studio 580
and
Yo-Yo Ma
1:00 pm – 3:00 pm
April 11
Room 309

Fourth-year Drama Students begin 1987-88 Repertory Season

The Juilliard School Drama Division presents its 20th anniversary spring repertory season of four full-length plays Tuesday, April 12 through Sunday, May 1 in the Juilliard School Drama Theater. The season

opens on April 12 with Shakespeare's *Othello*, directed by the head of the Juilliard Drama Division, Michael Langham, with Kevin Kelley as associate director.



(above) From the fourth-year production of *Othello*



(left) *Suicide in B-Flat* as performed in February

The season continues with Ivan Turgenev's *A Month in the Country*, directed by Eve Shapiro (an English adaptation of the Turgenev classic); Sam Shepard's *Suicide in B-Flat*, directed by William Foeller (Juilliard's version of Shepard's disjointed comedy); and Christopher Durang's *A History of the American Film* (a collage of film idioms and stereotypes from the silent era to modern-day Hollywood). Tickets are \$5 each and are on sale at the Concert Office.

The Student Association Attacks a Financial Issue

by Daniel Gelfand

It all started with an open forum. Students and administrators got together to ask questions and discuss issues.

That was in January. Since that time, a dedicated group of students who attended the forum have been meeting weekly to talk about unresolved concerns, generate ideas and try to find solutions to problems affecting the student body.

This new group, known officially as The Student Association, met recently with Rhoda Payne, the Director of Financial Aid, and James Sloan Allen, Director of Liberal Arts and Academic Administration. The group requested the meeting to find out more about the financial aid process, specifically, how aid is allocated and how the Juilliard endowment is utilized in distributing financial aid.

The group had a number of questions for Drs. Payne and Allen, including: Are scholarships based on need, merit or a combination of the two? How is merit determined? What is the average amount of scholarship for each student?

In discussing the process for awarding aid, Dr. Payne explained that each award was considered individually by the Financial Aid Committee. That committee consists of: Dr. Payne; Dr. Allen; Karen Wag-

ner, Registrar; Carole Everett, Director of Admissions; Deans MacCombie and Brunelli; Christine Bouse, Director of Student Affairs, and the heads of each division, who will sit in on a committee meeting when one of their respective students is up for review.

All financial aid allocations are based on a combination of need and merit. And how is merit determined? According to Drs. Payne and Allen, the committee reviews not only the grades from the major teacher, but a student's audition or jury performance, orchestra performance, other class grades and teacher recommendations. The group then determines the award for each student based on those criteria combined with the calculated financial need.

Both administrators agreed that there is no completely objective system for allocating aid. "Evaluating merit is always somewhat subjective," Dr. Allen said. "But by considering the major teacher grade, juries, and orchestra performance (for musicians), we try to make the process as consistent and fair as possible." If a student feels that (s)he has a legitimate reason for requesting more than the committee has allocated, (s)he can discuss this with Dr. Payne. If the financial aid package a student receives contains an

continued on page 3



A scene from *A History of the American Film*

Edition Shopping in the Library

by Jane Gottlieb

Browsing through the scores of Beethoven piano sonatas on the library shelves, one finds a whole row of similarly-sized volumes with different colored covers. Upon looking a little more closely, one finds a whole array of library call numbers on the outsides of these volumes, such as 2 B393s 1935, 2 B393s 1977, 2 B393s 1934A, 2 B393s Henle, 2 B393s UE, etc. These unique call numbers are used to distinguish between each of the 16 different editions of Beethoven's *Piano Sonatas* which the library owns, ranging from the familiar Schnabel (published by Simon & Schuster), Schenker (originally published by Universal; reprinted by Dover), Hans von Bulow (published by Schirmer), Arrau (published by Peters) and Tovey (published by the Associated Board) to now out-of-print editions by Agnes Zimmermann (published by Novello) and Moritz Moszkowski (published by Heugel).

These different editions can be used to prepare very different performances of the music, because the editors have added phrasings, articulations, fingering, and in some cases, even made decisions on the notes themselves.

Many teachers and performers will advocate their "favorite" edition. Others send their students to look for the "Urtext," (or original text), a term which in itself is misleading. As Walter Emery says in his succinct commentary on editors and editing titled *Editions and Musicians* (Novello, 1957), "there is no such thing as an original text of old music, unless there is only one source, or all the sources give identical readings..." (pg. 9).

The process of transcribing any text from manuscript form to printed page means that it will be edited in some way. This process is made more difficult by the fact that there are often multiple and contradictory sources which can be consulted. These sources include the composer's manuscript (if it survived), the first printed editions supervised

by the composer, parts from first performances with corrections by the composer, etc.

For example, few of Bach's works were printed in his lifetime, and there are often several extant manuscript copies (sometimes in different hands). The choice of which manuscript copy best reflects the composer's intention requires careful research. Brahms was closely involved with the preparation of his editions, and carefully supervised the work of his publishers. In his case, the first edition is often thought to be a more reliable source than the manuscript. Although Beethoven also worked closely with his publishers, it has been found that in some cases he was unhappy with the first printed editions.

Finally, the problem of locating authoritative sources is even more complicated when dealing with operatic works in which composers made revisions and changes for different singers and performances.

The use of the term "Urtext" in music editions usually connotated a text free from interpretive phrasings and articulation markings. However, the performer was not always told which sources were used to compile this "Urtext," or which markings were added by the "editor."

Modern performers are more knowledgeable about the possibilities of variant sources and discrepancies in editions and can question and research that which is put in front of them on the music stand. They have been aided by the development of scholarly, critical editions of composers' collected works during the last 50 years and the increasing availability of facsimile editions of composers' manuscripts. However, it is not always feasible to read a complex critical commentary in German on the differing sources used to compile editions of Bach's *Easter Oratorio*, and anyone who has looked at a Beethoven manuscript knows that it is not so easy to play from it. Performers need good quality, reasonably

continued on page 4

An Interview with Lorraine Toussaint

by Lisa Gay Hamilton

A spiritual sisterhood exists between the women, present and past, of The Juilliard Drama Division. No one ever talks about it. Meetings aren't held, and most members don't even know each other. We know we belong, however, because we've been through a terrifying initiation: the audition. We've paid our dues, not with money, but with our sweat and tears through four long years. We continually pledge our dedication to the sisterhood by our progressive and creative achievements in the theater world.

Each time I meet a new sister from the Drama Division, my desire to be an actress reaffirms itself to, "I must be an actress." Most recently I had the inspiring opportunity to talk with alumna Lorraine Toussaint. Her strength, dignity, and inner beauty proudly represents the artistic quality of women that graduate from Juilliard.

The following is an excerpt from that interview:

Originally from Trinidad, Ms. Toussaint left her home in 1970 to attend the High School of Performing Arts in New York. Upon graduation, she entered The Juilliard School and completed the program as a member of Group 11.

Q: No accent?

A: There is. There is one, but Juilliard has drummed it out of me. That is one of the good things about Juilliard. It offers you choices, vocally.

I received a good review in the *Village Voice* for my present work at The Public Theater as Titania in *Midsummer Night's Dream*. The last words in the review were something like, "when Ms. Toussaint loses her Juilliard archness, she will be a major actress." At first I was angry, but now I laugh. I'd much rather someone say that... I mean, that's why you go to Juilliard, for the technique.

Ultimately the technique is there to help you to explore what's inside you. You can have all the feelings, all the passion in the world, but if you're lisping along a soliloquy, somehow the passion doesn't come through. The technique is there to help you, and ultimately to incorporate it and truly make it your own. There is no division between you, the technique, and the feeling. It's all one, and the channel is clear. It's funny now, because I'll catch myself—I'll be in the middle of, lets say, one of Titania's monologues and ever so often an 'ask list' (a list or words phonetically arranged) of words will come out so perfectly that it actually draws attention to itself. Being a lover of language, my tendency is to indulge in the language—which is deadly. People go to see real life on stage, real people, not the 'ask list.'

I'm a real stickler for technique. I'm grateful to that though. I really feel that as an actor, especially a black actor in America, we must be equipped and ready to handle the job. I attribute my success to the technical training I got at Juilliard.

In the past, black actors have been kept out of many roles, particularly those in the classics, because they've not been able to 'handle' the language. To a great extent that's still believed. That's why I'm excited about Mr. Papp's (the artistic director of The Public Theater) embarking on the entire Shakespearean canon. I think it will be a testing ground on many levels (especially to see if he lives up to his word of supporting minority actors in the classics in major roles).

The Public Theater has done a lot for the advancement of minority actors in the classics, but a lot more has to be done, not only by The Public, but also by other major theaters in this city.

Q: Do you see that to be your role—to advocate the black cause through your craft?



Lorraine Toussaint

A: As fate would have it, I am an actress who is black. I have been given that additional challenge, for which I am very grateful, because it makes me a better actress. Any young black creator has got to have a consciousness, a responsibility, whether he/she likes it or not. It is a given fact that there are too few of us out there in the public eye, and those of us who have get a responsibility.

We, as minority actors, do not have the luxury of being mediocre. We do not have the luxury of failure to the extent that non-minority actors have in the eyes of the press or public. Why? Because we just don't. The parts available are too few and too precious to really not be exquisite.

Q: Did you ever think that you would be doing as much classical work as you are now?

A: No. In fact a large part of my living has been made from classical theater. I never expected that. I've been in *Macbeth*, *Love's Labour's Lost*, *Henry IV part I*, *The Doll's House*, and the list continues. I love it though. It is the language of the classics that attracts me to them. Juilliard helped to

develop my love for language. Michael Langham's class, especially, taught me so much. I've put maybe half of what I learned from him into this production now. That's five years later.

Q: Didn't you work on Toni Morrison's piece *Dreaming Emmett*?

A: Talk about language! Talk about poetry! Talk about hard! It was extraordinary to be working with Toni on her first real theatrical adventure. *Dreaming Emmett* was about Emmett Till, a young black boy, who was lynched in 1955 for looking at a shopkeeper's wife, who was white. Toni has such a gift for language. If you've read any of her books you know. She has such an affinity for dialogue.

... what Juilliard teaches you is invaluable. I've learned how to have control of my instrument and having options at the same time (like learning from Pierre Lefevre the multiple meanings of simple gestures). Juilliard is the beginning of your education, of your life education.

When I left Juilliard, I felt prepared to take my first steps into the acting business. I didn't realize how prepared I was until I went up for jobs. I'll go to an audition or a rehearsal and say to myself, "I know how to do that. I did this in John Stix's class first-year or with Pierre." It's all there, all the tools, inside of me for the rest of my life.

So the sisterhood is alive and strong. I, too, am a fan of Toni Morrison. In a eulogy for James Baldwin (an afro-american novelist and playwright), she says of him, "I never heard a single command from you, yet the demands you made on me, the challenges you issued to me, were nevertheless unmistakable, even if unenforced: that I work and think at the top of my form that I stand on moral ground but know that ground must be shored up by mercy, that 'the world is before [me] and [I] need not take it or leave it as it was when [I] came in.'" Perhaps this is our unspoken creed.

Lisa Hamilton is a third-year drama student.

Student Association

continued from page 2

error based on misinformation, or if there is a change in the student's financial situation, the financial aid award will be reviewed by the committee.

The Student Association members also had questions about the availability of scholarships. They were told that although there are many scholarships available, some carry restrictions imposed by the benefactors. Even though Juilliard encourages benefactors to make the criteria for distributing their money less specific, there are still those who ask that their scholarship be given, say, to a blond Nebraskan flute player who graduated from their old high school.

During the 1987-88 school year, \$2,430,000 of Juilliard money is being spent on student aid. Scholarship money accounts for \$2,200,000 of this. The average aid allocation per student for this school year (including scholarship and government grants and loans) was \$6,650.

The Student Association plans to meet again with members of the administration as questions come up. The group will also be involved in other projects, including contributing their input on plans for the new dormitory, improving the quality of social life for the students, and organizing a proposed end of the year soft ball game involv-

Taking Music Out From Under the Glass

by Jody Gatwood

What wonderful questions Jeremy Berkman has raised in his article "Do You Care? Art and Social Conscience" (*The Juilliard Journal*, February 1988). He voiced a widespread concern among musicians about making a contribution to society, a concern to which I've also awakened since I graduated from Juilliard in 1970.

We live in a world of 5 billion people who grow enough food to feed 6 billion, yet 1/2 to 1 billion of us are chronically hungry, and 26,000 of our children die each day as a consequence. UNICEF, the Brandt Commission, and the National Academy of Sciences have all concluded that ending hunger on this planet is feasible if the public will can be mobilized.

In the early 1980's, I struggled with the question "What can I do that will impact hunger?" while at the same time confronting a kind of emptiness in my public performances, a sense that I wasn't really making much of a difference to people. In 1984 I gave a benefit concert for *Save the Children* and spoke to my listeners about the experiences of hunger in the lives of Mozart, Schubert, and Messiaen. Music has never been the same for me since that night. In the intimacy and power of that experience, I glimpsed a whole new dimension in which music can contribute to people.

Being profoundly moved by great music is an experience treasured in the life of probably every musician. And it is only natural for us to assign the cause of those treasured moments to the genius of the composer. In this experience, however, I was struck by the power of committed listening. The music was no longer a piece of art on display under glass, but an intriguing and disturbing inquiry for people into their own relationship to hunger in the world, and their own spiritual hunger.

Soon after that concert, I committed myself to give 60 concerts over a five-year period to forward the eradication of hunger. I also co-founded the Washington, DC chapter of *Artists to End Hunger*. In the last four years, over 200 musicians here have joined us in concerts raising \$100,000 for two dozen hunger organizations. Even though we live amidst an apparent resignation to the persistence of hunger, I have witnessed in so many musicians and listeners an inspiring determination to fight against hunger. These concerts are the most exciting and fulfilling thing I have ever done in music.

Jody Gatwood studied at Juilliard with Ivan Galamian and Paul Makanowitzky from 1965 to 1970. He is currently on the faculty of Catholic University in Washington, DC, and is concertmaster of the newly formed National Chamber Orchestra.

ing students, faculty, and staff. With the group actively involved in planning social events, it will enable the school to offer a greater number of parties and other events.

If you are interested in becoming a member of The Student Association, drop in on one of their weekly meetings. They are held every Wednesday, from 12:45 PM to 1:45 PM in the Student Affairs Office. The more committed members of the group has, the better the chance that it can become an organized voice of the student body.

Daniel Gelfand is a third-year trumpet student.

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Health Beat What Everyone Should Know...

by Joy Favuzza

The U.S. Center for Disease Control (CDC) reports a current total of 53,382 AIDS cases, with more than 13,000 in New York City alone.

WHAT IS AIDS, HIV POSITIVE, AND ARC?

Acquired Immune Deficiency Syndrome, AIDS, is a sexually transmitted disease believed to be caused by the virus HIV (Human T-Lymphotropic Virus type III). The fragile AIDS virus enters the blood stream chiefly through intimate sexual contact or shared needles and invades the white blood cells. This invasion renders the white blood cells helpless in performing their normal function of fighting infections and disease. AIDS, therefore, lowers the individual's resistance and renders them susceptible to serious infections and "opportunistic" diseases (diseases that use the opportunity of the patient's lowered resistance to strike).

HIV positive individuals are those individuals who have been exposed to AIDS and, as a result, whose bodies have produced antibodies in their blood to combat possible infections. (An antibody is a protein substance developed by the body to fight disease organisms.) After exposure to the AIDS virus, it can take from two weeks to six months for the body to produce enough antibodies to show a positive antibody test.

People who are HIV positive do not necessarily have or will ever have AIDS. The CDC estimates that of the 1-2 million people who are HIV positive, 20-50% will develop the fatal form of the AIDS syndrome in five to seven years or longer. The remaining 50-80% will be free from symptoms and lead normal lives.

Lastly, individuals with AIDS Related Complex, ARC, are those who have tested HIV positive with a lowered white blood cell count but have no signs of serious opportunistic diseases or malignancies. Twenty-five percent of the patients with ARC will develop AIDS over the next 2-3 years.

The chief difference between AIDS, HIV positive, and ARC is evident by the degree of symptoms and the effectiveness of the immune system. It is important to note that every infected person, ranging from HIV positive to ARC to AIDS, is equally infectious to others by means of sexual contact or intravenous drug use.

No one understands why some people develop AIDS and others remain free from

symptoms, but the presence of a co-factor, such as speed drugs or "poppers" and/or continued exposure to the AIDS virus from high-risk activities may render the individual susceptible.

WHO GETS AIDS?

In 1981, less than 10 years ago, AIDS was first recognized and diagnosed in a handful of young, homosexual men, who, although previously healthy, were dying from opportunistic diseases. Since that time, AIDS has affected every segment of the society (the performing arts community having an even higher than average incidence of AIDS).

There are certain groups of people, however, whose behavior places them directly at risk. They are as follows: of every 100 individuals diagnosed as having AIDS, approximately 75% are homosexual or bisexual men who have acquired the disease sexually; 15-17% are intravenous drug users who have contracted it through infected needles and syringes; 4% have contracted AIDS heterosexually; and, 2% have acquired it through contaminated blood or blood products (including hemophiliacs). The remaining few percent includes a growing number of children who contracted the disease through their infected mothers.

The transmission among heterosexuals has not spread as quickly as anticipated, but it is still worrisome. The CDC estimates the number of HIV positive heterosexuals at approximately 30,000. Chiefly comprised of intravenous drug users and prostitutes, these people are potential sources of new infections to the heterosexual community.

HOW AIDS IS AND IS NOT TRANSMITTED

AIDS is contracted through unprotected sexual transmission of semen introduced rectally, vaginally, or orally by an infected person; by injection of infected blood products directly into another person's bloodstream; or, by an infected mother to an unborn child in utero.

AIDS is not only a disease of homosexuals, but also of individuals who participate in high-risk behaviors, such as sharing needles for intravenous drug use or failing to use a condom during sex.

AIDS is not transmitted by any form of casual interpersonal contact. AIDS cannot be transmitted through swimming pools, toilet seats, handshakes, sneezing, coughing, or tearing. The AIDS virus grows only

continues on page 6

Working in America: On the Road with the Third-year Drama Students

(from l. to r.) David Adkins, Bill Camp, and Mark Niebuhr entertain questions from their audience at a local high school.



Nicholas Sadler



The long and varied hours on the road take their toll.



(below) Third-year drama students engage high school students in a discussion after their performance at the Julia Richman High School.

Jessica Katz

Humor

Still in Rome with Mordanyu

by Alexander L. Miller

Greetings from the city of pasta and vino again! After the exciting first day here in the office of Ino's cousin, Yupay Memoney, things have settled down. For a few days, actually, Ino Mordanyu was in a library doing research. He often would look up from one of his books and say something like, "Did you know that the Classical came after the Baroque? This is amazing." I was certainly very happy to see him learning facts for once, but he unfortunately discovered an old text published by none other than his famous ancestor, Ikanplay Beterdanbock. Maestro Beterdanbock was a celebrated organist in his day, which was during the late Baroque. The following is an excerpt from his journal:

"I have been growing more and more distracted at the attitude shared by many people that I know absolutely nothing about music. This is certainly not the case. For example, I was accused today by a celebrated colleague of mine that I was not at all familiar with Froberger. What an absurd accusation! I have tried the Froberger on a number of occasions, and I would say it is very good, but I prefer it without pickles. Also, many people often accuse me of not knowing what a bass line is. I cannot help but to chuckle, because simply everyone knows that it is the chalked line on the infield along which the batter runs after he hits the ball. Simply put, the surrounding musical community is jealous of my talent and fame, and will say anything to make themselves seem less mediocre.

"What is most distressing to me is the popular attitude toward my most recent composition, *Suite and Sour in G Major*, written for two trumpets, two oboes, two flamenco guitars, and a pencil sharpener. It has been completely ignored by the musical

public as one of the great new compositions. True, it has not yet been performed nor have I told anyone about it, but I cannot understand why music such as the recent collection of canzonas by the popular composer Lindano Ronstadtino, *Canzonas de mi Padre*, has received much more success.

Equally ignored is my world-record-holding composition, *Schlaconne*, for solo violin. It holds the world record for the longest musical phrase. If someone were to perform it tonight (November 15, 1719), the main theme would end on November 20. At the end of the theme is a quick, two hour trill that takes us to the twelve variations, about a week each. Starting on March 24, the first written rests appear before the final presentation of the theme, which is augmented this time, and would take until about July. There are currently two performances going on—one is nearly finished and in the final theme presentation, and the other should be moving on to the fourth variation any day now. The last time I checked, both performances had limited audiences, but this is probably due to my forgetting to distribute flyers. Also, the fact that they are taking place in my kitchen and attic might add to the problem as well."

After reading this, I immediately closed the book and hid it from Ino, fearing that if he continued to read it, he might never correct his mixing up of facts. I may have been too late, because he was soon on the phone to restaurants all over Rome seeing if anyone delivers Frobergers late at night. Luckily, we are soon leaving for London, where we can get a fresh start. Next month: My Last Days with Ino.

Alexander Miller is a second-year oboe student.



Electric Phoenix, a British vocal ensemble which specializes in extended vocal techniques, new repertoire, and electronic enhancement, during a workshop performance at Juilliard on February 18.

Culture Watch

BOOKS

Have Fun With Music: A New Method of Teaching Piano by Alicia Jonas (Warner Brothers Publications)

Alicia Jonas's new piano method is a delightfully put together elementary method for children, emphasizing creativity, imagination while teaching basic skills of technic, harmony, basic form and structure. In an easy, playful way, it inspires the student to take part in composition by finishing many of the little pieces, suggesting (but not actually writing out) the style, harmony, melody, teaching them to think out musical ideas by themselves. The 73 page little book is for levels I-III.

—Eva L. Kovalik
Extension Division Faculty



Alicia Jonas

EXHIBITIONS

Stars of a Summer Night: Berkshire Theatre Festival, 1928-1988. March 10-May 7. Amsterdam Gallery, New York Public Library at Lincoln Center, 111 Amsterdam Avenue at 65th Street.

The evolution of the nation's second oldest summer theatre, from a single stage to a performing arts complex, is traced through production stills, set design sketches, models, original scripts, and costumes.

Epics & Icons of the Silent Film Era. Through May 28. Vincent Astor Gallery, New York Public Library at Lincoln Center, 111 Amsterdam Avenue at 65th Street.

The influence of popular culture on such silent film creators as Cecil B. DeMille and D.W. Griffith is illustrated through photographs, ads, programs, recordings, and film clips.

Sports

The Penguins Defeat the Nads 9-2

by Artie Dibble

West Point, NY—Juilliard's amazing ice hockey team has done it again. After accepting the challenge from its uptown neighbor, the Manhattan School of Music, the Juilliard "Penguins" defeated the Manhattan School of Music "Nads" by a resounding and impressive score of 9-2. The contest took place at the "Red" Blaik Arena in West Point, New York on Saturday, March 12th.

The match was even during the early stages of the first period. In fact the "Nads" got on the scoreboard first, but Juilliard came roaring back when Johannes Latvala (violin), who was voted the game MVP, tapped in a loose puck. The period ended with Juilliard up 3-2.

The floodgates opened as the "Penguins" shored up its defense and became an offensive juggernaut. They bombarded the

Manhattan goalie with shot after shot. The little goalie tried as hard as he could to stop the onslaught but finally had to give in to the relentless pressure.

Leading the way were Johannes Latvala, Chris Reneeno, and aging captain Joe Szurly (tuba '86), registering two goals apiece. Petri Aarnio (violin), defenseman Steve Gleason (piano), and the incomparable Si-Jing Hwang (violin) scored one goal each.

The team also included the skills of the much improved and very psyched Artie Dibble (viola), Randy "Mad" Max, Jeremy McCoy, the Flying Finn—Erkki Lahesmaa (cello). In goal, Rich Ford (bass trombone, '84), who after surrendering two early first period goals, shut out Manhattan the rest of the way. Probably the nearest goal of the day

continued on page 6

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Library

continued from page 2

priced, readable performing editions to play from.

During the last few years, the music community has benefited from a new generation of performing editions which offer all of the above qualities, plus short critical notes which describe the sources used to compile the editions. Editors' markings are footnoted or indicated in parentheses, in order to clearly distinguish them from the composers' text. Sometimes facsimile pages are also included. Publishers producing editions of this type include Wiener-Urtext, Henle, Associated Board of the Royal Schools of Music, and the Barenreiter performing editions which are based on the critical editions.

The library has recently acquired and cataloged many of these publications, in a

large-scale attempt to upgrade the quality of editions available to the Juilliard community. We have also made a small but significant change in the way we indicate call numbers and now use the initials of the publisher as part of this unique identification number. In this way, users are aided in their search for a particular edition.

It is not our goal to endorse specific editions or editors; we leave that task to teachers and scholars. We do, however, encourage users to be aware of the variety of editions which are available, and to "shop carefully!" (Those who are interested in more information on the processes of editing are referred to Mr. Emery's little book (ML 685 Em 36c), and the excellent article on "Editing" by Howard Mayer Brown in *The New Grove Dictionary of Music and Musicians*, vol. 5).

Jane Gottlieb is the Head Librarian at The Juilliard School.

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Due to the lack of submissions, this year's Literary Supplement has been cancelled. If you did submit a piece of artwork, a poem, or story and you would like it returned, please come by room 221 to pick it up.

Thank-you

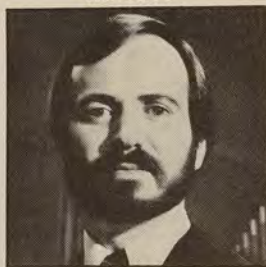
Notes

STUDENTS

Pianist **John M. Scullo**, a student of Adele Marcus, recently won the 31st annual National Arts Club competition. The Marguerite W. Sinaly Award consists of \$1,000 and a recital appearance at the National Arts Club in September 1988.

Derek Wieland, a 16-year old Pre-College piano student of Richard Fabre, played a five city recital tour of Florida in February. On March 18, Derek was soloist with the Cleveland Orchestra, playing the *Rhapsody on a theme of Paganini* by Rachmaninoff.

FACULTY



Jon Gillock

Organist **Jon Gillock** will perform Olivier Messiaen's newest work for organ, *Livre du Sacrement* (Book of the Holy Sacrament) on Monday evening, April 11, 8 PM, at the Cathedral of Saint John the Divine, Amsterdam Avenue at 112th Street, in the presence of the composer. The concert is part of the three-event series being sponsored by The French Institute/Alliance Française honoring the 80th year of the famous French composer during the week of April 11-16.

Announcements

A lecture on

Berg's Lulu
by

Jenny Kallick

April 11
Room 305
4:30 pm-5:30 pm

George Nicholson

Special Notice:

Attention All students of Beveridge Webster:
There will be a celebration in honor of Mr. Webster's 80th Birthday on Sunday, May 1, 1988
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then the spread of AIDS could be arrested. One researcher from the CDC stated, "AIDS is a voluntarily preventable disease."

Healthy concern helps motivate a person to become educated about AIDS and to take precautions in a positive, rational manner. However, without such education, concerns can be magnified into irrational fears.

The following is a list of ways to reduce your risk of contracting the AIDS virus:

*First and foremost: Get Educated!
*Reduce the number of sexual partners. Although it is inaccurate to equate AIDS with promiscuity, having multiple partners increases the risk of contracting AIDS.

*Don't have sex with people who could be infected with the AIDS virus. Know your sexual partner.

*When having sex, use a condom and a 4% (or stronger) non-oxynol 9 cream contraceptive

*Naturally, it would be best to say stop using intravenous drugs, but if that is not possible, stop sharing needles and syringes.

*If you are having elective surgery, you may want to consider donating your own blood for the procedure ahead of time. Patients can donate 1-6 units of blood beginning 10 weeks in advance.

We encourage students, staff, and faculty with any questions or concerns to speak with Joy Favuzza, R.N. or Cheryl Walter, M.D. in the Health Office. Individual confidentiality is strongly protected.

Joy Favuzza is the Resident Nurse at The Juilliard School.

Hockey

continued from page 5

was scored on a two-on-one by Joe Szurly and Randy Max. They worked the give-and-go beautifully as Szurly put in the classic top shelf back-hander. Rich Ford described the play as "... very pretty." As a team, the Juilliard "Penguins" played well—as the score attests.

After the final buzzer, both teams retired to the Park Restaurant in Highland Falls, NY, for post game ceremonies and some well deserved food and beverage. Both teams agreed to set up a rematch in the near future.

The Juilliard team would like to extend its thanks to a friend, Mr. Anton Cinelli, who helped organize the game and encourage all the players. The Juilliard ice hockey club anxiously awaits its next opponent.

Artie Dibble is a member of The Juilliard Journal sports desk.

AIDS

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in blood and cannot survive outside the body.

There is no risk in contracting AIDS by donating blood because fresh sterile needles, tubing, and bags are used for each donation.

The risk of receiving AIDS through blood transfusion is very low due to screening procedures instituted in March 1985. The blood banks and the American Red Cross began testing all donated blood for antibodies to the AIDS virus. In addition, all donors are questioned for high-risk behaviors. Margot Kruskall, M.D., Director of Beth Israel Hospital's blood bank, stated, "the likelihood of getting AIDS from contaminated blood is probably between 1 in 250,000 to 1 in 1,000,000."

You cannot get AIDS from mosquito bites. This myth surfaced from an incomplete study. Upon further evaluation scientists concluded mosquitoes do not transmit the virus.

Many brass and woodwind players have asked if AIDS is transmissible through saliva. The virus has been found only in the saliva of 5% of AIDS individuals, and it would take gallons of the saliva to transmit the disease. There is no risk of developing AIDS from sharing mouthpieces of instruments. (However, to prevent other diseases, such as mono, hepatitis A and B, etc. which are transmitted by saliva, mouthpieces should not be shared.)

The fear among dancers is that the exchange of bodily sweat can transmit the virus. The AIDS virus will not pass through intact skin. The truth is, intact skin is the best barrier you have against the virus.

HOW TO REDUCE THE RISK OF AIDS

Presently, there is no cure or vaccine for AIDS. But, if all individuals took precautions to protect themselves either by preventing transmission or by removing themselves from potentially harmful contact,



Peter Schauf

(from l. to r.) President Polisi, Charles Petschek, Gregory Slag, and Josef Raieff at a reception following Gregory Slag's New York recital debut as recipient of the 1988 Juilliard William Petschek Piano Debut Award.

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Alumni News

Music Division Alumni Activities
ROBERT CHUMBLEY (MM '78, piano) has been appointed the first composer-in-residence of the North Carolina Symphony. He will serve a 3-year tenure, acting as a spokesman for contemporary music on behalf of the symphony.

Pianists **ALAN CHOW** and **ANDREW COOPERSTOCK** (MM '83, piano) performed recitals of four-hand music in southern Arkansas March 27 & 28. Both were recently appointed to the faculties of Arkansas universities—Mr. Cooperstock at Southern Arkansas University and Mr. Chow at University of Arkansas, Fayetteville.

NINA KENNEDY (MM '84, piano) performed recitals at Hampton University, Norfolk State University and the Brooklyn Museum this past February. February 27 she appeared as piano soloist with the Mansfield (Ohio) Symphony performing Rachmaninoff's *Concerto No. 2*, which culminated a 3-day residency.

HOWARD KILIK (BS '84, composition; MS '85) currently is Music Director and Keyboardist for the new "Blue Operetta" *Anchorman* being presented at Theatre Four in New York City.

DARON ARIC HAGEN was recently selected winner of the eighth annual ASCAP Rudolf Nissim Award. His winning entry is called *Fresh Aire* for orchestra.

In March 1988, **JULIANA OSINCHUK** (BM, MM '75, DMA '81, piano) will perform the Liszt Piano Concerto no. 1 with the Sacramento Symphony in California. And later, will play two faculty concerts at the State University of N.Y. at Purchase where she is Assistant Professor of Music.

STEFAN REUSS (MM '80, cello) recently accepted the position of principal cellist with the Rochester Philharmonic Orchestra. His recording, featuring sonatas for cello and piano by R. Strauss and B. Martinu, with pianist Kanae Mizumura, was released on the Finnader label of the Atlantic Recording Corporation.

Soprano **TOKIKO RICHARDSEN** performed arias from Mozart's *Marriage of Figaro* with the New York Symphony on Thursday, March 24 at Alice Tully Hall.

JAMES RIVERS (Dip. '65, piano) toured Arkansas, Kansas, Missouri, Oklahoma and Texas under the auspices of the Mid-America Arts Alliance and the National Endowment for the Arts. He will appear this summer as one of the featured soloists at the Sunflower Music Festival and the Missouri River Valley Festival. Mr. Rivers is pianist-in-residence at Washburn University at Topeka, Kansas.

ROMAN RUDNYTSKY (BS '64, MS '65, piano) performed a recital in Nassau, The Bahamas in November; and then fulfilled a short tour of Britain with recitals in Yeovil, Wellington, Scarborough and Bolton. In February his tours included the Dominican Republic and Ecuador under USIS auspices. Last month he performed Gersh-

win's *Concerto in F* with the Singapore Symphony.

Violinist **NADJA SALERNO-SONENBERG'S** first album, for Angel, features Mendelssohn's *E Minor Violin Concerto*, in which she is accompanied by the New York Chamber Symphony under the baton of **GERARD SCHWARZ**.

CAROLYN SEBRON (MM '83) made her Carnegie Hall debut as Lucilla in Respighi's *La Fiamma* in December with the Collegiate Chorale. In March she performed a recital on the Marsh Series at the Cincinnati Art Museum in Cincinnati, Ohio.

BRUCE STARK (MM '84, composition) was second prize recipient in the 1987 Barlow International Competition for Chamber Music with his *Rituals* for 2 pianos and mallet percussion. During the past year his works have been performed at Weill Recital Hall at Carnegie Hall, Dance Theatre Workshop and the Eastman School of Music. Later this year he will be releasing an album of piano improvisations recorded in December 1987.

ANTOINE M. ZEMOR (DMA '85, piano) will be appearing this spring in solo recitals at the Carversville Mill Concert Series in Bucks County, PA. He was recently appointed a vice president at J.P. Morgan & Co. in New York.

Drama Division Alumni Activities
SHEILA DABNEY (Group 8) and **SAM TSOUTSOUVAS** (Group 1) star in *Taming of the Shrew* being presented by the Theater for a New Audience.

NANCY OPEL (Group 9) was featured in Manhattan Punch Line's Festival of One-Act Comedies.

DEREK SMITH (Group 13) and **MARY STEIN** (Group 13) star in Caryl Churchill's play *Traps* which is being directed by Drama Division faculty member **JOHN STIX**. Performances are at the Theater upstairs at St. John's in the Village.

KELLY MCGILLIS (Group 12), **MARCIA CROSS** (Group 13) **MICHELLE FARR**, (Group 9), **GEOFFREY LOWER** (Group 16) **TIM McDONALD** (Group 13) are in the Folger Theater's production of *The Merchant of Venice* which begins previews on April 26th with performances running from May 2 to June 19. The production is being directed by the Drama Division's Director **MICHAEL LANGHAM**.

Dance Division Alumni Activities
BETSY FISHER ('77) is the dance captain of the Murray Louis Dance Company. With her husband, Ernie Provencher, they presented a concert of their own works in San Diego February 5 and 6.

JOAN KARLEN ('80) is acting head of the Dance Department at University of Wisconsin-Stevens Point. She replaced James Moore who is in New York assisting Jerome Robbins with his upcoming Broadway project.

PETER LONDON ('87) recently auditioned, and was accepted into the Martha Graham Dance Company.

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Regional Activities

JAPAN

At the second annual meeting of the Tokyo Chapter of the Juilliard Alumni Association last summer, Akeo Watanabe, conductor and member of the Japan Art Academy was elected President of the group.

At this meeting, it was resolved that money should be raised for a scholarship and a check was sent in support of the Alumni Fund.

A report from Hidemitsu Hayashi indicates that there was great excitement last May when the Juilliard Orchestra visited Japan.

KOREA

Korean alum, Lee-Suk Cheh, recently visited the Alumni Office and reported that a group of Juilliard Alumni gathered in Seoul recently and raised funds to be donated for scholarships.

These enthusiastic efforts of our Far Eastern alumni are greatly appreciated. Any alumni who wish to arrange their own regional activities—musicals, parties, picnics, chapter organizations—are encouraged to contact the Alumni Office for assistance.

IN MEMORIAM

**Joseph Wittman
1919-1987**

Mr. Wittman was an accompanist in the Dance Division from 1954-1959. There will be a memorial concert for Mr. Wittman at Bennington College (on April 2, 1988), where he was a member of the faculty from 1959 until his retirement in 1986. His music will be played, including a new work, *Nightshift*, a collection of pieces for violin and piano completed just before his death.

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April Sampler

Juilliard

MUSIC

- 4/4 Stephen Werczynski, viola, Paul Hall, 4 PM.
Mark Morton, double bass, Paul Hall, 6 PM.
Beethoven String Quartet Series, quartets to be announced, the first concert in a three-part series, Paul Hall, 8 PM.
- 4/5 Thomas Dewey, piano, Paul Hall, 6 PM.
Kenneth Fuchs, composer, Paul Hall, 8 PM.
- 4/7 Dvorak Violin Competition Finals, Paul Hall, 5 PM.
- 4/8 Vassa Shevel, piano, Paul Hall, 4 PM.
Joan Harkness, piano, Paul Hall, 6 PM.
Liuh-Wen Ting, viola, Paul Hall, 8 PM.
- 4/9 An Evening of Chamber Music, Paul Hall, 8:30 PM.
- 4/11 Janet Morgan, bassoon, Paul Hall, 6 PM.
Beethoven String Quartet Series, quartets to be announced, the second concert in a three-part series, Paul Hall, 8 PM.
- 4/12 Mary Costanza, cello, Paul Hall, 4 PM.
Ruth Cunningham, soprano, Paul Hall, 6 PM.
Wolfram Lohschuetz, violin, Paul Hall, 8 PM.
Juilliard Orchestra, Paul Zukofsky, conductor, RIEGGER, MONN, KROSNICK, HINDEMITH, Alice Tully Hall, 8 PM.
- 4/14 Piotr Milewski, violin, Paul Hall, 4 PM.
Sarah Voynow, harp, Paul Hall, 6 PM.
Elena Bai, piano, Paul Hall, 8 PM.
- 4/15 Scott Stevens, percussion, Paul Hall, 4 PM.
Jeung Hyun Sook, piano, Paul Hall, 6 PM.
Barrington Coleman, baritone, Paul Hall, 8 PM.
- 4/16 Liana Laura Mount, viola, Paul Hall, 8:30 PM.
- 4/18 Eduardus and Judy Halim, duo piano, Paul Hall, 4 PM.
Ruth Kahn, viola, Paul Hall, 6 PM.
Beethoven String Quartet Series, quartets to be announced, the final concert in this three-part series, Paul Hall, 8 PM.
- 4/19 Keiko Choi, piano, Paul Hall, 4 PM.
Carolyn James, soprano, Paul Hall, 6 PM.
Music by Juilliard Composers, Paul Hall, 8 PM.
- 4/20 Candice Bawcombe, piano, Paul Hall, 4 PM.
Aviva Aranovich, piano, Paul Hall, 6 PM.
Daming Zhu, piano, Paul Hall, 8 PM.
- 4/21 Kim Luther, tuba, Paul Hall, 4 PM.
Josef Klement, trumpet, Paul Hall, 8 PM.
- 4/22 Mary Beth Serpa, English Horn, Paul Hall, 4 PM.
Margarita Ramirez de Rellano, soprano, Paul Hall, 6 PM.

Kara Christianson, piano, Paul Hall, 8 PM.

Juilliard Symphony, Otto-Werner Mueller, conductor, BARBAR, BLOCH, BRAHMS, Alice Tully Hall, 8 PM.

4/17 Britten's *A Midsummer Night's Dream*, The Juilliard American Opera Center, Raymond Harvey, conductor, Dorothy Danner, stage director and choreographer, The Juilliard Theater, 8 PM.

4/23 An Evening of Chamber Music, Paul Hall, 8:30 PM.

4/24 Britten's *A Midsummer Night's Dream*, The Juilliard American Opera Center, Raymond Harvey, conductor, Dorothy Danner, stage director and choreographer, The Juilliard Theater, 3 PM.

4/25 Eufrosina Raileanu, viola, Paul Hall, 4 PM.

Lise Beauchamp, oboe, Paul Hall, 6 PM.

Sang Min Park, cello, Paul Hall, 8 PM.

4/26 Britten's *A Midsummer Night's Dream*, The Juilliard American Opera Center, Raymond Harvey, conductor, Dorothy Danner, stage director and choreographer, The Juilliard Theater, 8 PM.

4/27 Rachmaninoff Piano Competition, Paul Hall, 5 PM.

Lisa Schacht, violin, Paul Hall, 8 PM.

Juilliard Orchestra, Sergiu Commissiona, conductor, BRAHMS, DVORAK, ELGAR, Avery Fisher Hall, 8 PM.

4/28 A Program of Piano Duos, Paul Hall, 4 PM.

Bryndis Palsdottir, violin, Paul Hall, 6 PM.

Carla Trynchuk, violin, Paul Hall, 8 PM.

4/29 Rudolf Meister, piano, Paul Hall, 4 PM.

Felix Rivera, piano, Paul Hall, 6 PM.

Elena Klonsky, piano, Paul Hall, 8 PM.

Juilliard Symphony and Chorus, Richard Westenburg, conductor, VIVALDI, MOZART, Alice Tully Hall, 8 PM.

4/30 An Evening of Chamber Music, Paul Hall, 8:30 PM.

DRAMA

4/12 *Othello* by William Shakespeare, fourth-year production directed by Michael Langham. All seats \$5 through the Juilliard Concert Office. Box Office opens March 21. Also April 13, 23, and 24 at 8 PM in the Drama Theater.

4/15 *A Month in the Country* by Ivan Turgenev, fourth-year production

directed by Eve Shapiro. All seats \$5 through the Juilliard Concert Office. Box Office opens March 21. Also April 16, 19, and 20 at 8 PM in the Drama Theater.

4/17 *Suicide in B Flat* by Sam Shepard, fourth-year production directed by William Foeller. All seats \$5 through the Juilliard Concert Office. Box Office opens March 21. Also April 18, 21, and 22 at 8 PM in the Drama Theater.

4/28 *A History of the American Film* by Christopher Durang, fourth-year production directed by Peter Maloney. All seats \$5 through the Juilliard Concert Office. Box Office opens March 21. Also April 29 and 30 at 8 PM and May 1 at 3 PM in the Drama Theater.

Lincoln Center

4/20 Musica Sacra Chorus & Orchestra, Richard Westenburg, conductor, BEETHOVEN, RICHARD DANIELPOUR, SCHONBERG, Costanza Cuccaro, soprano, Howard Bender, tenor, Mary Ann Hart, mezzo-soprano, Jan Opalach, bass. 7:30 PM at Avery Fisher Hall. Call 212/874-3104 for more information.

4/28 Ewa Podles, mezzo-soprano, in her New York Recital Debut. Included on the program will be Schumann's *Frauenliebe und leben*, five songs from Chopin's Op. 74, five songs by Tchaikovsky, and arias by Vivaldi and Rossini.

New York City

4/5 The Juilliard String Quartet, Walter Trampler, viola, Ralph Kirshbaum, cello, All Brahms program, Carnegie Hall, 8 PM. Call 212/903-9750 for more information.

4/8 Barry Douglas, piano, 1986 Tchaikovsky Competition Gold Medal Winner, BRAHMS, LISZT, BEETHOVEN, Carnegie Hall, 8 PM. Call 212/903-9750 for more information.

4/10 The Tallis Scholars, (director, Peter Phillips) England's foremost early vocal ensemble. Recently honored as recipient of Gramophone's "1987 Record of the Year." The Tallis Scholars is the first early music ensemble ever to receive the top award. Named after the English organist and composer, Thomas Tallis (1505-1585), the ten-voice chamber choir specializes in music of the Renaissance. The program will feature music written for the Sistine Chapel, with works by ALLEGRI, ANERIO, and PALESTRINA. Corpus Christi Church is located on 121st Street just east of Broadway. For information call 212/666-0675.

4/14 *Winds and Piano*, Edmund Battersby, guest artist, SCHUBERT, BEETHOVEN, POULENC, Weill Recital Hall at Carnegie Hall, 8 PM. Call 212/247-7800 for more information.

4/19 Washington Square Contemporary Music Series presents Concert IV.

Ticket Availability

JULLIARD

Evening Concerts—Free tickets for students, staff and faculty are available 2 weeks prior to performance, 1 week prior for general public. FOR FURTHER INFORMATION ON CONCERTS AND PAID PERFORMANCES, CHECK WITH THE CONCERT OFFICE, 212/874-7515.

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. JULLIARD STUDENTS AND STAFF CAN ATTEND OPEN DRESS REHEARSALS FREE. PRESENT A VALID JULLIARD I.D. AT WINDOW #6 IN AVERY FISHER HALL FOR A TICKET ON THURSDAY MORNINGS AT 9:30 AM.

Metropolitan Opera—No student rush tickets available. Standing room tickets available at \$8 and \$5.50. On sale each week starting on Saturday. 362-6000.

Alice Tully Hall—Students 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) subject to availability. Must show proper I.D. Limit of 1 ticket/person. Ticket price \$8. 877-4700

Chamber Music Society—Juilliard students should contact the concert office for the distribution of tickets.

NEW YORK CITY

92nd Street Y—Concert tickets may be purchased in advance at Box Office for 1/2 price with student LD. No tickets sold for less than \$5.00 and the discount applies only to concerts, lectures and poetry readings, not the theater. 427-4410.

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.

Piano Plus . . . Anand Devendra, clarinet, Eliza Garth, piano, John Kamitsuka, piano, Cyrus Stevens, violin, Jeanne LeBlanc, cello. 8 PM at the NYU University Theatre, 35 West 4th Street. General Admission: \$5 or TDF; students/senior citizens: \$3. Call 212/473-5660 for more information.

4/19 Krosnick & Kalish in Concert, *The Last 100 Years: The Growing Traditions*, DEBUSSY, WALDEN, GOEHR, SHAPEY, guest percussionist, Gordon Gottlieb, 8 PM at Symphony Space, 95th and B'way. Tickets are \$6, students and senior citizens are \$5. Call 212/864-5400 for more information

4/22 Emanuel Ax, piano, only New York recital, program to be announced, Carnegie Hall, 8 PM. Call 212/903-9750 for more information.

Pithy Thoughts

Hold fast the time! Guard it, watch over it, every hour, every minute! Unregarded it slips away, like a lizard, smooth, slippery, faithless. . . . Hold every moment sacred. Give each clarity and meaning, each the weight of thine awareness, each its true and due fulfillment.

—Thomas Mann, *The Beloved Returns*

The JUILLIARD

J O U R N A L

Vol. III No. 8

The Juilliard School

May 1988

Third-year Actors Wrap Up Season with Restoration Classic

by Matt Servitto



Greg Porretta, 3rd-year drama student.

One of the overriding themes throughout much of Restoration drama is, plainly put, sex. After many years of Puritanical rule in England, the restoration of Charles II to the throne brought about a burgeoning of promiscuity which spilled over onto the stage.

These sexual themes were only possible because in 1660 the king granted permission for females, till then banned from the English theatre, to appear on stage. Previously, during the Elizabethan era, only young boys had been permitted to play woman's roles. And so, with the casting of women, the next hundred years on the English stage were spent exploring unrequited love, erot-

icism, and of course, the unappreciated female form.

A night at the theatre evolved into an evening of amorous festivities. First, the theatre patrons would arrive early to mingle, carouse, and "flaunt their feathers," many times in search of a spouse, or perhaps a suitable partner for the better part of the evening. This promiscuous behavior would carry over to the stage, where much of the text and situations were risqué, to say the least. And after the bawdy show, the licentious behavior displayed on stage would be mirrored by the clientele in the green room

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Juilliard To Honor Four at 1988 Commencement

Two Alumni, an Acclaimed Actor, and a Familiar Philanthropist

This year's recipients of honorary degrees at Commencement on May 20 will be Leonard Slatkin, Paul Taylor, James Earl Jones, and Lawrence A. Wien.

Conductor Leonard Slatkin is a '67 graduate of Juilliard having studied with Jean Morel. As Music Director of the Saint Louis

Symphony since 1979, he has been an effective champion of New American Music, commissioning at least two new works for the Saint Louis Symphony annually.

Choreographer and dance company founder Paul Taylor is an alumnus of the Dance Division at Juilliard. He was a soloist with the Martha Graham Dance Company for seven years, while also presenting his own works in concert throughout the U.S. and Europe. In 1974, he turned exclusively to choreography. The Paul Taylor Dance Company, now in its 32nd year, is among the most popular American dance companies today, its hallmark being the lyricism and wit of Mr. Taylor's choreography.

James Earl Jones is a distinguished actor of film, television, and the Broadway stage whose commitment to his profession and the careers of young actors and playwrights has earned him high respect throughout the acting world. Readily recognizable to movie goers as the voice of the arch villain Darth Vader in the Star Wars epics, he played Othello on Broadway in 1982, and in 1986, he received Broadway's Tony Award for Best Actor for his performance as "Troy Maxon" in August Wilson's *Fences*.

Lawrence A. Wien is a lawyer and real estate developer whose philanthropic generosity has supported numerous cultural and educational endeavors in the city. It is through a continuing gift from Mr. Wien that the Juilliard Orchestra is able to perform a series of four concerts each season at Avery Fisher Hall.



Jack Mitchell

Paul Taylor in rehearsal with dance student David Parsons.

Commencement Schedule of Events

Thursday, May 19

8 AM-9 AM
10:30 AM-1 PM
2 PM-4 PM
Room 102
Caps and Gowns will be available for pick-up.

9:15 AM
Alice Tully Hall
A required commencement rehearsal

Friday, May 20

9:45 AM
Alice Tully Hall
Outside Steps
Class of 1988 Photograph (please wear caps, gowns, hoods)

11 AM
Alice Tully Hall
Commencement Ceremony

12 PM
65th St. Bridge
Post-commencement Reception

until 3 PM
Room 102
Return all caps, gowns, hoods

1 PM-3 PM
Registrar's Office
Pick-up diplomas



Leonard Slatkin conducting the St. Louis Symphony.

Steve J. Sherman

Attention

Those of you who will not be returning to Juilliard in the Fall will be joining the ranks of the Juilliard Alumni. This entitles you to several benefits which you may wish to take advantage of before you leave school.

Come to the Alumni Office, Room 233, to get your list of Alumni Benefits (which includes discounts at the Juilliard Bookstore and Tower Records), and to arrange to receive the Alumni Job Newsletter.

As new Alumni you are entitled to receive the 1988-89 Alumni Directory free of charge. Please notify Marilyn Barclay in the Alumni Office of the address to which you wish it sent. The Alumni Office will also assist you in locating other alumni in the city, institution or country to which you are going. At that time you can also arrange to get your Alumni ID Card so that you can begin to take immediate advantage of the status of a Juilliard Alumni. All these services—and more—are available at no charge.

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A Hirschfeld depiction of Irving Berlin at the piano.

A Happy 100th to Irving Berlin

He was born in Russia on May 11, 1888. His name was Israel Baline. While still a child, he moved to America with his family, joining the throng of Jewish immigrants to settle on New York's lower east side. There as a young man, he got work waiting tables and singing in a saloon. It wasn't long before he decided he could write better songs than those given him to sing, so he put his hand to it.

He also changed his name. The singing waiter Israel Baline became the composer Irving Berlin.

It was the heyday of ragtime, and Irving Berlin cashed in on the craze with his first hit song, *Alexander's Ragtime Band*, published in 1911. It wasn't a true "rag," but it showed signs of a vibrant and versatile melodic talent, and, as one observer wrote, "set the shoulders of America swinging with synopacted jubilation."

During the next 50 years, Irving Berlin was to publish nearly 1000 songs, most of them for Broadway musicals or movies and many among the most familiar in the standard repertoire of the American popular music. Consider this sampling:

A Pretty Girl is like a Melody
Cheek to Cheek
God Bless America
How Deep is the Ocean
Let's Face the Music and Dance
Puttin' on the Ritz
Top Hat, White Tie and Tails
There's No Business Like Show Business
Blue Skies
Easter Parade
Heat Wave
I've Got My Love to Keep Me Warm
Play a Simple Melody
The Girl That I Marry
White Christmas

It has been said that Irving Berlin had no identifiable style (unlike the four other members of the pantheon of classic American popular song writers, George Gershwin, Jerome Kern, Cole Porter, and Richard Rogers), but that he could write in any style. Berlin's success in writing for singers as dif-

ferent as Fred Astaire and Ethel Merman (whose singing careers would have been stunted without the many Irving Berlin musicals they performed in) proves the claim. Nor was he simply an imitator. He composed some of the finest theatrical and popular songs ever written. You will have to search long and far to find a lovelier and more effective song than, for example, *Cheek to Cheek* or *White Christmas*.

Not only did he write wonderful and varied melodies, Irving Berlin also wrote his own lyrics, unlike most composers of Broadway musicals and popular songs. Celebrating such familiar pop themes as romance, patriotism, home, holidays, and social class, his words are as unpretentious, topical, and to the point as are his tunes—is there a better song title than *There's No Business Like Show Business*?

Another great song-writer, George M. Cohan, characterized Irving Berlin's accomplishments this way: "He writes a song with a good lyric, a lyric that rhymes, good music you don't have to dress up to listen to, but it is good music." Irving Berlin would like that.

Another notable song-writer, Alec Wilder, concludes his thoughtful study of Irving Berlin in his splendid book *American Popular Song: The Great Innovators 1900-1950* (which should be in every music lover's library), by saying simply: "He is the best all-around, over-all song writer America has ever had."

On May 11, 1988, Irving Berlin will be 100 years old. He still lives in New York City. The occasion will be marked at Carnegie Hall with a Great Event featuring dozens of the artists who have drawn upon and benefitted from his genius. Irving Berlin will not be there in person. He never attends such events. They are too pretentious.

But he is devoted to his friends and likes to honor them. And although few people know about it—this is the way Irving Berlin likes to do things—he has taken Juilliard as a means of honoring those friends. At the same time, he has made Juilliard students

A Goodbye

by Tom Dunlop

He stands in a dusky and familiar corridor on a quiet weekend evening, listening. His pack is on his shoulder, most of the lights are out, the classroom doors are closed and locked. He stands still, listening at slack tide, and there is no sound, none at all. The forces that coaxed and urged him through these hallways a thousand, thousand times are spent. Nothing pulls him this way, nothing pushes him that. He has no classes, no business, no messages, no calls, no appointments, no motive but to listen. He wants to see if the silence has anything to add.

He hears the tiny whistle in his ear heralding soundlessness as he knows it. He waits for great thoughts to come. He stands without moving, urging his head and heart and soul to tie something up significantly, to Settle This and Move on to That. Failing, he asks himself permission to say goodbye. He cannot quite manage it.

It is still too early for goodbyes, and he feels a small burst in his chest, a galloping reminder that he should try to enjoy these last weeks, they'll be gone before he knows it, he'll wonder how they slipped by with him so preoccupied. He really must remember to enjoy it. He's been through enough goodbyes to know that he always forgets to read the last page with care. Perhaps he isn't sure what he's supposed to enjoy.

He looks down the hallway toward the office stairway, the one that always seemed to lead up. Oh yes, he thinks, he must also remember one other important thing, to say a thank you or two. People leave school without saying thanks—understandable, in a way, because how do you say thank you to those who helped you to become you? But his father was a teacher, and he knows that teachers exult in a success as much as the student, and feel the sadness of parting sometimes much more. So this time—this last time—he'll remember to say thank you as well as goodbye.

What will he say thank you for? He knows. He knows with his entire body, he knows it deep inside, the knowledge he got here goes to his very core, unlike any knowledge he's ever gotten before—but of course he cannot describe it. It was in that room down there—whole years ago, can it be?—the room at the end of the hall (proctored by the beaky gentleman in grey, and the olive one with the collar and the shorter lady) where he first told them why he wanted to come here and what he wanted to learn. They surprised him. They gave him whole answers to partial questions. He remembers a year of beginning again. Another laced with frustration and deadlock. A third of discovery and movement. A fourth of utter surprise and—what? He is at the end of it all now, he cannot rightly say, but he

the direct beneficiaries of his largesse.

In the 1960's (as the musical tradition he embodied was coming to an end, to be supplanted—alas—by that of rock 'n roll), Irving Berlin began establishing scholarships at Juilliard in the names of deceased artists whom he admired. Since that time, there have been more than thirty Irving Berlin Fellowships in the Memory of... Among those memorialized have been: George M. Cohan, George Gershwin, Jerome Kern, Richard Rogers, Bing Crosby, Ethel Merman, Duke Ellington, Arthur Fiedler, and most recently Fred Astaire. Some fifty students have shared in those scholarships (amounting to about \$700,000), including some familiar alumni such as James Conlon, John Nelson, Christopher James, and Ronald Caltabiano.

In gratitude to Irving Berlin for his generosity to Juilliard, and to honor the 100th birthday of this most prolific and gifted composer to whom we all owe so many pleasures, President Polisi will read a special citation celebrating Mr. Berlin's name at this year's commencement ceremonies.

feels that if he can manage a thank you for everything, somehow they'll understand what he means.

In the quiet, the future whispers a greeting. It is as enigmatic as the silence, hardly louder. It offers no promises. He hears tomorrow say that it knows it has no business intruding just now, but give it a thought just the same. It will soon demand more and more of his time. Then tomorrow disappears into a wisp, and he reminds himself again: With every step forward, give more than you get, make something better by having been a part of it, do not look to be served, but to be of service. The whistle in his ear resumes ("To make a thing better by having been a part of it"—he wonders when and how he'll ever get the chance).

He waits. He feels the pack on his shoulder and he thinks it might be time to go. He looks down the long corridor and expects a friend to come marching through the gloom to his corner and, recognizing this slender figure standing so strangely silent in the dark, call out something teasing or joyful in the way of greeting, something in a word and a tone that means a certain length of friendship, a certain depth of love. But the time has been prefigured, there are to be no friends just now. A pulse of fear rocks him gently, he takes a small step to regain his balance. It seems to him suddenly that he has always been part of a group, and this one is about to break into twos and threes. Those he sees frequently will have new things to talk about, they'll raise families, call and write if work takes them to another town, and remain friends forever. They will be as delighted with one another's company in old age as they were in youth. But lest they never assemble again as an entirety—well, perhaps that's what he meant a few moments before when he reminded himself to enjoy these last few weeks. Perhaps he meant, enjoy the group, enjoy your friends, enjoy the people.

He must get something down on paper, a love letter if it can be called such a thing—if such a thing can be written to a school (he has already settled on "people" as a better word). Better perhaps to call it a card of thanks, better to be simple, brief and tidy.

The silence intervenes, nudging him back to a lesson he learned behind the locked classroom door—and he says, No: If this place (if these people) have taught him anything, finally, it is that the world is not a tidy place, and it is not to be understood and reflected tidily. If his work is neat and clean, then there is more work to be done. If his feelings come out briefly and simply, then they have not come out at all. Better to call it a love letter after all.

Tom Dunlop is a fourth-year drama student.

Third-year

continued from page 1

and in the wings. Many suitors sought the evening's starlettes, and common whores flirted about like butterflies plying their trade.

Was this sort of outlandish behavior permitted simply behind the curtain of the theatre world? Not quite. As Hugh Hunt reveals to us in *Restoration Acting*, "What happened behind the scenes, on the stage, and in the auditorium was no different from what happened in the Mall, in the parks, in the coffee-houses and in the court itself. After twenty years of sexual repression, during which the natural instincts of men and women had been hypocritically cloaked under the swarthy garb of Puritanism, human instincts had broken out in a riot of sensuality, which has known no parallel in our social history."

It is bogus, however, to look at a Restoration drama as a reflection of the English

continued on next page



The New York Youth Symphony's 25th season. (from l. to r.): Peter Rubardt, assistant conductor; Scott Eyerly, First Music 4 composer of *Exultation Overture*; David Alan Miller, principal conductor; Karen Beluso, pianist and winner of the 1988 Concerto Competition.

The NY Youth Symphony Celebrates 25 Years

by Carol Rodland

During its 25-year history, the New York Youth Symphony has offered a high-caliber orchestral experience to the area's most talented young musicians. The program has consistently involved Juilliard students and alumni.

The final concert of the orchestra's 25th gala season will take place in Carnegie Hall on May 29 and will feature Juilliard composer Scott Eyerly and Juilliard pianist Karen Beluso. The orchestra's Music Director, David Alan Miller, is a Juilliard graduate, and the orchestra's Assistant Conductor, Peter Rubardt, is presently a doctoral candidate in conducting at Juilliard. In addition, eleven Juilliard students are currently members of the orchestra.

The multi-faceted New York Youth Symphony program includes three concerts per

year in Carnegie Hall, as well as a Community Concert series, chamber music coachings and masterclasses, coachings with members of the New York Philharmonic, an annual concerto competition for orchestra members, and a program entitled *First Music*. All orchestra members participate on full-tuition scholarships and are between the ages of twelve and twenty-two.

The *First Music* series was created to promote the careers of American composers under the age of thirty. Each season, an advisory committee awards commissions to three composers enabling them to write new works for the orchestra to premiere in Carnegie Hall the following season. Scott Eyerly, who holds a Master's Degree in Composition from Juilliard and who is on the Pre-College Division Faculty, is one of

Third-year continued from page 2

after the moralist Jeremy Collier (the Jerry Falwell of his day), out of disgust for the lewd themes of the English theatre, issued a fiery essay on the "Immortality and Profane-ness of the English Stage".

Thus *The Beaux'* became a transitional play; Farquhar retained many of the libertine ideas and suggestive language that had become trademarks of Restoration drama and embodied them in the character of "Archer." But, he also included a character by the name of "Aimwell," whose rake-like ways are dissolved by the pure and innocent beauty of a young girl, "Dorinda." And, it is he who is rewarded in the end with the title, money, and girl. Thus we see the beginnings of a new form of drama unfolding—the Sentimental Comedy, where virtue and platonic love are the mode of a man.

Why are Restoration dramas still so popular? Could it possibly be because the stories are so rich and vivid that they guarantee a night's escape into a very entertaining, fantastical, and almost Alice-in-Wonderland-like world? Or could it be that people still have a penchant for a giddy snicker or two at the playful "sexcapades" and anatomical one-liners that are an integral part of any Restoration drama? Or is it simply because these outlandish characters are still visible in our own society today, in some form or another. And maybe, just maybe, we're not so far removed from that immoralistic world? After all, debauchery never seems to go out of fashion.

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Matt Servitto is a third-year drama student.

the three winners of *First Music 4*.

Scott Eyerly's piece, entitled *Exultation Overture*, is seven minutes in duration. "The length is determined by contract. It could only be a maximum of eight minutes," says Eyerly. "I think that's smart because if the piece is going to have any life after the premiere, you're only digging your own grave if you write a thirty minute piece for large orchestra."

Eyerly describes *Exultation Overture* as a "fast, very exciting piece." He adds, "I knew that I wanted the word 'overture' in the title because I wanted it to have the feeling of being an opener...it's for what I call a very restrained orchestra. By 'restrained,' I mean that I didn't go overboard in instrumentation." The piece is scored for winds in pairs, four horns, two trumpets, three trombones, strings, and tympani. "Tympani is the only percussion, which may make it the only 20th-century piece not to have 780 percussion instruments!"

Having recently completed a *Sarabande* for solo viola (which he just happened to bring to the interview!), Eyerly is now searching for a subject for a new musical theater piece. "I've had this parallel interest in music for the stage as long as I've been writing music...I go through some phases where I'll write concert music like *Exultation Overture* and then other phases where I'm concentrating on music for the stage like *On Blue Mountain*."

On Blue Mountain, a work commissioned by the Phillip Morris Corporation for its employee chorale, premiered early last season in Town Hall under the leadership of Juilliard Faculty member Rebecca Scott.

Scott Eyerly believes the New York Youth Symphony is a "wonderful group...I consider myself very fortunate." He adds, "I think David Miller is marvelous. He combines terrific musical skill and good dynamics with the players...I think the audience likes him, too. An interesting coincidence is that David was the very first conductor to conduct my previous big orchestra piece, *Variations on a Theme by Haydn*."

Karen Beluso, winner of the New York Youth Symphony's concerto competition, is greatly enjoying her first season as a member of the orchestra. "I think it's a wonderful opportunity. I've only played one concert with them so far...that was in November. We did a contemporary piece by William Doerflinger. That was a lot of fun. It was my first experience ever in orchestra... This year was really lucky for me because I

was able to enter the competition and things worked out!"

Both Beluso and Eyerly began rehearsals with the orchestra in mid-April and will be working with the ensemble weekly until the concert. Beluso comments, "This will be the first time I'll perform the piece (Chopin's *2nd Piano Concerto*) with orchestra, so I'm really excited about it."

Originally from Southern California, Karen Beluso has been soloist with the Los Angeles Philharmonic and with the Westwood Symphony. Having begun piano studies at age 6, she came to New York in 1982 and entered Juilliard's Pre-College Division as a student of Herbert Stessin. She is currently completing her third year of the Bachelor's program. "I'm really psyched about this concert," she says. "Friends from L.A. will be flying in—my mother, my cousin...I hope if everybody's free, they'll come...I can hardly wait!"

David Alan Miller, who is also Assistant Conductor of the Los Angeles Philharmonic under Andre Previn, is completing his sixth and final season as Music Director of the New York Youth Symphony. Because of his engagements next season in L.A., which include conducting a pair of subscription concerts in the Dorothy Chandler Pavilion and conducting several programs of the Los Angeles Philharmonic's Institute Orchestra, Mr. Miller will have to relinquish his position as Music Director of the New York Youth Symphony.

Since his appointment as Music Director six years ago, Mr. Miller has initiated the *First Music* series, the annual concerto competition, and the chamber music program. The organization has truly blossomed under his leadership—he will be greatly missed. Samuel Wong, a graduate of the Royal Conservatory of Music in Toronto and an M.D. candidate at Harvard Medical School, has been appointed Music Director for the 1988-89 season.

In the May 29 concert, Mr. Miller will conduct Scott Eyerly's *Exultation Overture* and Shostakovich's *Fifth Symphony*, and Assistant Conductor, Peter Rubardt, who is also Assistant Conductor of Opera Delaware and Juilliard's American Opera Center, will conduct Chopin's *Piano Concerto* #2.

The concert is at 3 PM on Sunday, May 29 at Carnegie Hall. Tickets are free and may be obtained by calling the New York Youth Symphony Office at 212/581-5933.

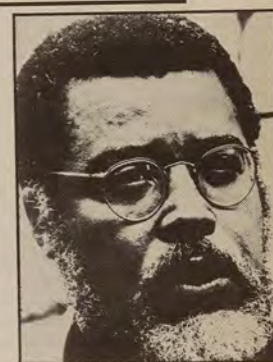
Carol Rodland is a second-year viola student.

Commencement

continued from page 1

William Schuman, the noted composer, who was President of Juilliard from 1945-1962 and first President of Lincoln Center, will be the Commencement speaker.

A graduation concert will be performed on Thursday, May 19 in Alice Tully Hall by the Juilliard Orchestra under the baton of the school's director of orchestral studies, Otto-Werner Mueller. The program will include William Schuman's *In Praise of Shahn*, Sergei Rachmaninoff's *Piano Concerto No. 1, F-Sharp Minor* (student soloist to be announced) and Rimsky-Korsakov's *Scherherazade*.



James Earl Jones



Lawrence Wien (right) poses with Juilliard alumnus David Bar-Ilan, the piano soloist in the first (October 1986) of the Juilliard Concert series in Avery Fisher Hall, made possible by Mr. Wien.

Steve J. Sherman

Acting Conservatories— Are They Offering Adequate Training?

by David Rainey

1968 marked the opening of a newly created theatre department at The Juilliard School—a source of interest and curiosity to much of the American theatre world. The Juilliard Drama Division, developed largely by the late Michel Saint-Denis and administered by John Houseman, introduced a new comprehensive training program that has served as a role model for many of the most successful acting programs today.

It is interesting to look back on those twenty years to find out what impact the initial efforts of the Drama Division have had on the theatre world and to ask some important questions about the acting conservatories in America. How important are conservatories to the American theatre? What are the responsibilities, if any, of conservatories to the American theatre? Is the current level of training adequate? What is the future of the American training schools?

To get some professional perspective on such questions, three important leaders of The New York Shakespeare Festival (the largest theatrical institution in the country) were asked to share their opinions of American conservatory training centers. They were: Joseph Papp, who is one of America's most well-known Producer/Directors and founder of The New York Shakespeare Festival; Stuart Vaughan, who was the first Artistic Director of The New York Shake-

other basic skills."

The most evident effect of conservatories on the theatre seems to be to give the actor more tools to use for the diversity of plays he might encounter. Stuart Vaughan recalls that, "when Juilliard started and when Yale spiffed up their conservatory program, we began to have some really excellent training. It shows up enormously in the level of acting we find at auditions now. There's been a tremendous improvement, since I've been directing, in the quality of young actors and their skills. I put it squarely at the door of the kind of training Juilliard is able to offer. It is an example to everybody else."

The impact of that training is felt most strongly in classical theatre. As Ms. Tishler points out, conservatory training is not necessary for most jobs an actor will encounter. "If you want to be an actor and just want to work in television or do naturalistic plays," she says, "you probably do not need conservatory training. You could go study with a good acting teacher for a year or more and be able to deal with naturalistic plays, with anything on television, certainly, and with most movies. But, I think if you want to be able to do a repertoire of English theatre, let alone world theatre, you need to have conservatory training."

Beyond the initial importance of these types of acting schools, what are the re-



Stuart Vaughan (left) directs Al Pacino in Shakespeare's *Julius Caesar*.

connection to what is being done in the outside professional world. "Unfortunately in this country, since there are few institutions that can afford to have an academy, you have academies that are not directly connected with performing theatres. So there is a separation, which is always a problem. If you're in New York or you're in London, you're closer to places where at least you can see performances on some kind of level."

So then, is the current level of training adequate?

Ms. Tishler is satisfied with the overall training the conservatories across the country are offering. Mr. Vaughan, however, thinks that standards could be raised. "All of this enthusiastic praise of what has happened doesn't mean that I think the actors are well trained enough. I'm glad that they have some control over their bodies and their voices and the words of the play, and have some sense of what it all is. But I don't think people know when to move well enough; they don't know enough about comedy; they don't know enough about the structure of speeches in the text; they don't know enough about period style. In other words, I really do feel that a four-year immersion in the theatre as an advanced craft study should be producing even better trained actors, who have a more sound grounding than they do."

"It's teaching the talented person how to work and what to work at that a conservatory should do. I'm not sure the job is being done nearly as well as it might be done. I'm awfully glad it's being done at all, and I know that Juilliard's doing it, to my mind, very well, and I think Yale is doing a good job these days, as is NYU, and certainly Southern Methodist. But I would love our actor training to be equal to our musical training. I don't think our actors are as well trained as our musicians are. I don't think our actors know as much about their instrument as our dancers do. I would be grateful for a far more rigorous approach than any existing school has yet achieved. And I think if we created such an approach, we would have a new burst of energy comparable to that burst of energy we had when

Juilliard was beginning. There seems to me to be a great deal further to go."

In contrast to the others, Mr. Papp feels that although schools are important, their importance lies more in the performance opportunities they provide a young actor than in the level of training. Mr. Papp is an advocate of learning by doing and feels that, "nobody makes you into anything. You are that. And you just have to put it to use. You have to test yourself—put your body and mind to work and get as many experiences as you can. That's how you learn. You also learn by being around people who are much more experienced than you are—those whom you respect."

So what is the future of American actor training schools?

Training in this country has changed over the decades and continues to change as each new age of modern drama is uncovered. At best, training centers today must keep an eye on what demands leading writers and directors are making on their actors, as that forecasts the needs of the American theatre. "I think that's why, in the '50s and the '60s," Ms. Tishler explains, "when there was a lot of naturalistic theatre, there were a lot of naturalistic actors. And that started changing in the '60s through ensemble companies where the expectations of actors were different. The playwrights needed different things and the directors needed different skills. I think that was one of the beginnings of the way training has changed."

Not keeping abreast of the changes in the American scene has kept more than a few schools from maintaining lasting success at providing talented actors with the tools they need for an active American theatre. If the conservatory system is to survive the inevitable changes that the next 20 years will offer, they must be willing to meet the demands of a new age head on, as The Juilliard Drama Division was willing to do when it opened.

David Rainey is a member of The Drama Division Group 16. Last month, he appeared in Joseph Papp's production of Shakespeare's *Julius Caesar*, starring Al Pacino and Martin Sheen.

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(l. to r.): Dylan Baker, Tom Gibson, Elizabeth McGovern (Juilliard alumna), and Stuart Vaughan on the set of *Two Gentlemen of Verona*.

spare Festival and has rejoined the Festival this year as Resident Director and Head of its Education Department; and, Rosemary Tishler, who joined the Festival in 1975 as Head of Casting and today is considered by many to be one of the most powerful casting directors in the American theatre.

How important are acting conservatories to the American theatre?

Stuart Vaughan recalls his university training with some regret. "I don't think I learned much about theatre at my midwestern university. I learned something from one particularly devoted teacher, but it was not the university's doing. And that's the way theatre training was really, until Juilliard started."

According to Mr. Vaughan, before Juilliard opened, there was little choice of a conservatory type program. So, for the actor who wanted quality conservatory training, the only option was to go to England—especially if he wanted to learn the classics.

Rosemary Tishler explained that because of this imbalance, there were two distinct movements in Shakespeare going on in this country. "There was the traditional English kind, and a rowdy, energetic American kind—with not particularly good speech or other technical skills. I think that's turned around," she adds, "and that's directly due to conservatories. There is a coming together of a kind of American energy and an American style of acting, along with all

responsibilities of conservatories in the American theatre?"

Mr. Vaughan thinks the conservatory has a responsibility to train actors to meet the demands of the drama world. "The actor who is going to have to work in classics, contemporary plays, musicals, television, and film should be a complete instrument when he comes out of school. Not just trained in one narrow way. I think they should be trained to work with all kinds of different styles. And it shouldn't be the task of a school to turn out perfectly trained Stanislavski devotees."

Ms. Tishler was careful, but very direct about addressing what she thinks is the biggest responsibility conservatories have. "I think that schools should be circumspect about who they accept into their programs. It seems there are more people coming out of these schools than can ever find work in this country. I think it's the schools responsibility not to encourage people who they really don't think are talented or are growing. They should be ruthless about that because they will save a lot of people from a lot of pain. I think to ask students to pay \$10-15,000 a year, then to get out and not be able to work or sustain themselves over the long haul, is immoral." She finds this to be primarily the case with schools that take in an excessive number of students.

Mr. Papp thinks that the conservatories should provide the student with a strong

Culture Watch

BOOKS

Days on Earth: The Dance of Doris Humphrey by Marcia B. Siegel (Yale University Press, 333 pp., \$30)

This critical biography of one of the pioneers of modern dance—and one-time Juilliard faculty member—tells the story of Doris Humphrey's fascinating life in the light of the work that made her mark on the history of dance. Of particular interest to Juilliard readers will be the pages dealing with Ms. Humphrey's Juilliard years—which extended from the founding of the Dance Division in 1951 until Ms. Humphrey's death in 1958. For those were heady years when American modern dance was claiming its now-prominent place in America's artistic life, and when many of the leading lights of modern dance associated themselves with the innovative new dance program at Juilliard—these included, besides Ms. Humphrey (and, of course, Martha Hill and Anna Sokolow), Martha Graham, José Limón and Anthony Tudor. It all makes for good reading while revealing much about the history and theory of modern dance.



Doris Humphrey in *Credo*, 1924

EXHIBITIONS

"Come On and Hear!" The Songs of Irving Berlin. The Amsterdam Gallery, The New York Public Library at Lincoln Center. June 9-September 17, 1988.

America's foremost songwriter of such classics as *Alexander's Ragtime Band*, *There's No Business Like Show Business*, and *Easter Parade* is celebrated on his 100th birthday in an exhibition of original sheet music, music manuscripts, set and costume designs, portrait photos, and caricatures. Hours: Monday, Tuesday and Thursday 10-7:45; Wednesday and Friday 12-5:45. Saturday 10-5:45.

The Playwrights Producing Company: Experiment on Broadway. The Astor Gallery, The New York Public Library at Lincoln Center June 21-August 24, 1988.

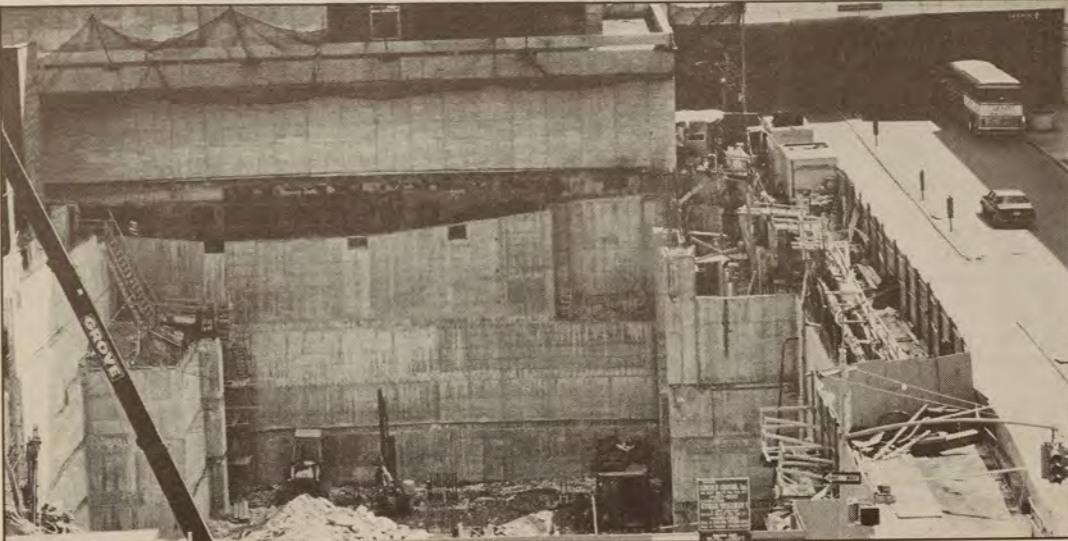
This exhibition celebrates the accomplishments of The Playwrights Producing Company on the 50th anniversary of its formation by such noted playwrights as Maxwell Anderson, S.N. Behrman, and Robert E. Sherwood. During its illustrative 22-year history, the Company garnered many awards and a reputation for quality theatrical and film productions, featuring such stars as Laurence Olivier, Alfred Lunt, and Lynn Fontanne. Scripts, prompt books, posters, original set and costume designs, caricatures, and other memorabilia from the Company's shows are displayed. Hours: Monday, Tuesday, Thursday 10-8; Wednesday, Friday 12-6; Saturday 10-6.



TIMOTHY ANDRE MOORE
March 1, 1963-April 7, 1988

In Memoriam

Originally from Little Rock, Arkansas, Tim graduated from Dartmouth College in 1984. A violinist, Tim was to graduate from Juilliard with a B.M. in 1989. He studied with professors Margaret Pardee and Paul Doktor. He leaves behind his parents, three brothers, a sister, and the Juilliard community, who will always miss him.



Dormitory Update: And here we have it—our first before and after shot of the construction site. Last year at this time (above), we were still waiting (impatiently) for the digging to begin. Now that the digging has commenced (left), we await (impatiently) for the blasting to end.

Corrections Retractions Recriminations

Due to a careless printer error, the photo credit for the picture of *Electric Phoenix* (The Juilliard Journal, April 1988, p. 5) was omitted. Gili Melamed is the photographer. Our apologies.

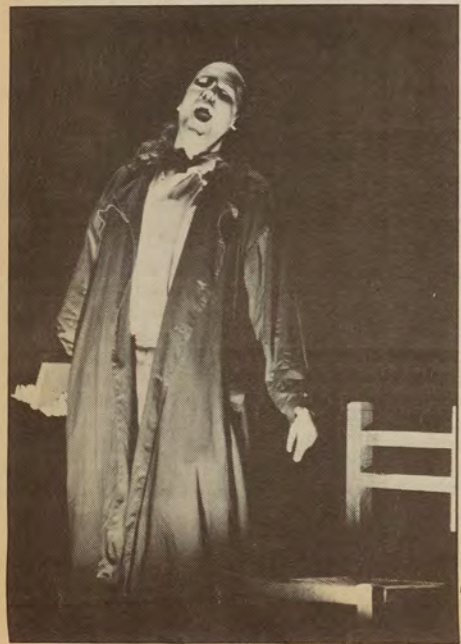
The Year in Pictures

Michelle Dela Reza and other members of the Juilliard Dance Ensemble perform Dennis Nahat's *In Concert*, to the music of Charles Gounod and Giuseppe Verdi, at their 1988 spring dance concert.



Leontyne Price gives a few operatic pointers to mezzo-soprano Peiwen Chao during a Master Class, September.

The Juilliard American Opera Center and Wolf-Andre Sturm, as Jakob Lenz, present the New York premiere of Wolfgang Rihm's *Jakob Lenz*, December.



(from l. to r.) Robert Edwards, Charles Workman, and Jeffrey Morrissey, American Opera Center students, in Hector Berlioz's rarely performed opera *Beatrice and Benedict*. The Opera Center's production was only the second fully-staged version ever presented in New York City, February.



Stanislaw Skrowaczewski conducts the Juilliard Orchestra in the third concert of the year (made possible by Lawrence A. Wien) in Avery Fisher Hall, March.



Fourth-year drama students, Belina Logan and Tom Dunlop, as they appeared in Ivan Turgenev's *A Month in the Country*, March.

As the 1987-88 school year comes to a close, it is time to look back and review the year that was. It is also time to wish all the graduating students bon chance as they leave the "hallowed halls" of Juilliard to embark on their future endeavors. As for those returning to Juilliard in the fall, have a wonderful summer!



Fourth-year drama students (from l. to r.) Tod Randolph, André Braugher, and Michael Loudon, give an exceptional performance of Shakespeare's *Othello* during this year's Repertory season, April.



Jean-Guihen Queyras (right) listens intently to Yo-Yo Ma's instructions during a cello Master Class, April.



Third-year drama students, (from l. to r.) Jane Adams, Nicholas Sadler, and John Hickey, in their performance of *Too True to Be Good* by George Bernard Shaw, October.

(from l. to r.) Francis Porretta, Roger Keiper, and Brian Matthews of the American Opera Center as they perform in Britten's *A Midsummer Night's Dream*, April.



Members of the Juilliard Dance Ensemble in George Balanchine's *Serenade* (music by Tchaikovsky) as they danced in the 1988 spring dance concert, celebrating "Five Great Composers."

Juilliard Defeats NEC for Second Straight Championship

by Arthur Dibble

The Juilliard hockey team, in its toughest game of the year, scored two goals in the last two minutes of the third period to defeat the New England Conservatory 7-5 and win its second consecutive "Maestro Match" Cup Championship. The match took place on Wednesday night, March 16, at the Curtiss Hockey Arena in Boston, Massachusetts.

This game, a rematch of the first championship, was Juilliard's wildest and most exciting game of the year. The Penguins needed the two late third period goals by Johannes Latvala (violin) and Petri Aarnio (violin) to fend off the NEC team, who had fought back from a 4-1 deficit to tie the match at 5 all. NEC was definitely better prepared than they were last year, after being trounced by Juilliard 15-2.

The teams took to the ice at approximately 10:00 PM. Feeling the effects of the long, arduous drive from New York, Juilliard quickly fell behind 1-0. This first goal not only shocked, but woke up the Penguins as they slowly, yet methodically chipped away at the NEC defenses and built a commanding lead of 4-1, on goals by Johannes Latvala, Petri Aarnio, Artie Dibble (viola), Karri Sundstrom (trombone), and David "the Rocket" Harding (viola). It was Artie Dibble's first goal as a Penguin.

The game became more physical after that, as NEC, feeling that all was lost, started to play with more determination. The referee, much to NEC's advantage, did not see everything—most importantly, an ugly slash on Captain Joe Szurly's ankle and constant physical abuse to the rest of the Penguin team. This plan did have its merits for NEC, however, as they soon tied up the score at 5 all. It seemed that NEC had Juilliard on the ropes and would soon drive the final nail in the Penguin's coffin. The Cup was within NEC's reach.

With two minutes left in the game, Juilliard, feeling they had a more talented and

experienced team (albeit few in numbers) went to work. They pooled their resources and with the emphasis on team work, moved the puck into NEC's zone. Joe Szurly (tuba, '86) and Steve Gleason (piano) played brilliant defense, while the "Finn" line, made up of Johannes Latvala, Petri Aarnio, and Karri Sundstrom, levied volley after volley at the NEC goaltender. Finally, it all paid off as Latvala, the "Magic Man," tapped in a loose rebound. Petri Aarnio soon followed that up with yet another goal to seal the victory for the Penguins.

After the game, the Juilliard team was presented with the "Maestro Match" Cup by the heads of the New England Conservatory Student Government Department. The MVP of the Game went not to one person but three, collectively. They were Johannes Latvala, Petri Aarnio, and Karri Sundstrom, dubbed the "Finn Line." As a unit, they scored 5 of Juilliard's 7 goals. The other forwards were David Harding, Si-Jing Hwang (violin) and Artie Dibble. The defense was led by the very underrated Steve Gleason, and last year's MVP, Joe Szurly. The goal was ably manned by that crusty veteran between the pipes, Rich Ford (trombone), who came up with the big saves when he had to. Bravo, Rich!

The Maestro Match was set up through the combined efforts of the Juilliard Hockey Club and the New England Conservatory Hockey Team to help increase the relationship between the two schools, off the ice as well as on. Next year, the Penguins hope to host the event, at which time the NEC Fighting Pens will try to wrest the trophy from its worthy owners, the Juilliard Penguins Ice Hockey Club. Champions over all they survey!

Arthur Dibble is a member of The Juilliard Journal sports desk.



Students and ICF members enjoying an evening of dancing and fun.

An Update on ICF Activities

by Sián Lynn Evans

March was an active month for the Intersvarsity Christian Fellowship, which organized a number of special events, as well as its regular Bible studies and prayer meetings. We started off just after mid-semester break by inviting Sidney Johnson, Director of Target Groups at Calvary Baptist Church to talk to us on the importance of Christian relationships.

Two days later on March 18, we held our dance. This was definitely a first for the fellowship, and it was a real success. The committee enjoyed organizing the event, and everyone who came seemed to enjoy themselves. The evening was led by George Flores, our disc jockey, who came from WWDJ, the leading Christian radio station in the New York, New Jersey area. George played a wide variety of music, including contemporary Christian songs, and he also showed us videos when he thought we needed a rest from dancing! We hope to host another dance next semester, being so encouraged by the friendly atmosphere at this one.

At the end of the month, we invited four members of the New York Philharmonic to come and speak to us. They were: Charles Rex, associate concertmaster; Peter Kenote, viola; Christopher Lamb, principal percussion; and, Phil Smith, co-principal trumpet. They shared their thoughts and experiences with us on being Christian musicians within the profession. Interestingly, each had a different thought to share. We were all very encouraged by them and their sympathetic understanding of the situation that all music students find themselves when embarking on a musical career.

No formal events are planned for May, but the Intersvarsity Christian Fellowship will be active again next semester. We look forward to welcoming both new and returning students to any of our meetings. Watch out for our notices!

Sián Lynn Evans is a first-year Master's student.

Paul Hall Recitals 1988-1989

Sign-up dates are as follows:

June 6	.....	DMA Students
July 11	.....	Graduating Masters
August 1	.....	Graduating Seniors and required recitals
August 15	.....	Sign-up begins for September/October recitals
September 19	.....	Sign-up begins for November recitals
October 17	.....	Sign-up begins for December recitals
November 14	.....	Sign-up begins for January recitals
December 5	.....	Sign-up begins for February recitals
January 17	.....	Sign-up begins for March recitals
February 13	.....	Sign-up begins for April recitals
March 13	.....	Sign-up begins for May recitals

- Students wishing to give a recital not required by the School should do so in September, October, November, January, or February. These months tend to be easier to find recital dates and rehearsal times.
- Elective joint recitals are possible. Audience size is usually doubled and the program could include a sonata by each performer and a duo.
- Faculty members wishing to organize class performances should contact the Concert Office for details.

Applications for recitals are available in the Concert Office.

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Humor

My Last Days with Ino

by Alexander L. Miller

What can I possibly say to sum up a whole year with an eccentric music historian who thinks that a plagal cadence is a chord progression that infects and wipes out civilizations?—certainly that I am changed and influenced at least a little bit by all this craziness. We spent our last month together in London, and I finally figured out that Ino Mordanyu was going to stay the same, no matter where he was or how much I thought I was teaching him. I originally accepted his invitation to spend a year travelling to exotic places because I thought I could show him what the real musical world was about. I thought he would find real musical facts to incorporate into his wildly unsupported yet creative lectures—"Beethoven—Innovator or Copycat?" "Mahler as the Antichrist," "Musical Knock Knock Jokes in Mozart Symphonies," and "Brahms vs. Wagner—Who Would Win in Kick Boxing?"

We were backstage after a London Symphony concert, while he was pouring sneezing powder in the mouthpiece of an unsuspecting tubist, I asked him, "What did you get out of this whole year with me?" "Plenty—think of all the things we did," he said back. "But how did any of this improve you? Have you changed? Are you any closer to understanding the meaning of life? Of anything?" I asked. There was no response—he was busy now setting up a fire-cracker inside one of the trombone cases.

I began to think a little about whether our travels had changed him at all. He still kept the same carefree attitude about everything he did, and, to my amazement, he is still very successful in what he does. That evening, for example, he was invited to speak at Oxford on the symbolism and significance of sneezing powder in music for low brass.

After many of the orchestra members had left the backstage area, Ino was telling me about how Bartok had a direct influence on the music of Palestrina. I was about to tell him they were alive in different centuries when he spotted a stray violin sitting on a chair. "Well, look at this," he said, "I haven't touched one of these in years!" Indeed, it had been almost twenty years since Ino Mordanyu left the concert stage as a

child prodigy. He picked up the instrument, and, after I reminded him about which hand holds the bow, he began to play. What struck me most was the very first phrase he played. It was rather simple and tonal—beginning and ending on the same note with a graceful elevation to it in the middle—and, to me, it seemed rather beautiful.

It made me think about him in a different light. I had just spent one of the wackiest years of my life following around this zany and slapstick music historian, and I all of a sudden saw him as capable of producing something as great as a single phrase, and capturing all of its elegance, beauty, and repose. That single moment of seeing him center in on a musical phrase made the whole seemingly random and meaningless trip worth it.

I began to see in all his craziness and eccentricity a person who enjoys life and realizes his ideals in his own quirky way. Not once on our journeys had he ever been very depressed or upset. He is the master of his own world and is able to live within its boundaries and attain his goals. There is no question that in my world he carries creativity to a dysfunctional extreme, but seeing him constantly do this was enough for me to realize that there are times when facts—or reality—become of secondary importance to the imagination, that occasionally you need to divorce yourself from the facts in order to set your mind and emotions free to explore uncharted areas and to give a little push to life's extremes.

Ino and I parted a few nights later, after he reminded me of all the homework I was going to have to make up once I got back to New York. I asked if I would ever see him again. "Of course," he said, "I'll be campaigning in New York. I think I'll run for governor—no, wait—President...yeah. When are the next elections, anyway?" I smiled and said "I'll see you around." As I headed back to Juilliard to make up all of that homework, I can only say that when I get back I hope to see a little bit of Ino Mordanyu in everybody.

Alexander Miller is a second-year oboe student.



"Your room is right in here, Maestro."

A Letter to the Editor

This section is reserved for personal opinions, comments, or just plain thoughts. Although this column has not had as much success over the year as was hoped, we are still encouraging those with a yen to speak out to submit. Please send all correspondence to: The Juilliard Journal, Office of Academic Administration, The Juilliard School, Lincoln Center, New York, NY 10023.

I received my Juilliard Journal (March) which I always look forward to, but was saddened (not surprised) to learn that an "Electronic Music" department had been established at the School. I am a 1953 graduate with a major in flute and am now, more than ever, a Baroque "junkie." But I see (thanks in part to Yamaha) it won't be long before Juilliard will be turning out electronic addicts.

I know it is futile to rail against the onslaught of what we laughingly refer to as "progress." Evolution, development, growth, change, etc. are inexorable and synonymous with life, and in my opinion, the only meaning of existence. Still it pains me to think of an "Electronic Music" department officially installed within the walls of a most venerable institution devoted, since its inception, to the Arts of Human-kind. The least we should do is stop calling it electronic music and correctly label it electronic sounds.

I still play, I still practice, I still love music with an undying passion and I can't imagine existence without it. I teach, and I'll do what I can to keep "old-fashioned" music and musicians alive until the relentless electronic monster consumes us all.

In truth, the death of music and musicians, as we know them, is fait accompli.

Kenneth J. Schmidt
flute '53

WEDNESDAYS AT ONE
Alice Tully Hall
1988-1989 Season

Proposed repertoire scheduled for next season's Wednesdays at One series will include:

October 19	.....	Juilliard American Opera Center
October 26	.....	The Classical Piano
November 2	.....	Music for String Quartet
November 16	.....	An Afternoon of Chamber Music
November 30	.....	Music for Brass
December 7	.....	Juilliard Composers and Choreographers
January 18	.....	Music for Solo Performer
January 25	.....	Music for Organ
February 1	.....	Juilliard Percussion Ensemble
February 8	.....	Impressionistic Masters
February 15	.....	Juilliard American Opera Center
February 22	.....	Bach
March 15	.....	The Romantic Piano
March 22	.....	Music for Woodwinds
March 29	.....	An Afternoon of Mozart
April 5	.....	Music for Harp
April 12	.....	Music for String Quartet
April 19	.....	Music by Juilliard Composers
May 3	.....	An Afternoon of Chamber Music
May 10	Juilliard American Opera Center

Further information will be available in September.

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Announcements

STUDENTS

ANTHONY AIBEL, composition student of David Diamond, recently had his first string quartet performed by the Guinness String Quartet at Alice Tully Hall and the Bruno Walter Auditorium. April 8 and 9, in Greenwich and Westport, Connecticut, he conducted the Fairfield Chamber Orchestra in the world premiere performance of his *Introduction and Allegro for String Orchestra*.

Violinist **FRANK ALMOND**, a student of Dorothy DeLay; and pianist **GUSTAVO ROMERO**, a student of Herbert Stessin, performed in recital at the Civil Theater in San Diego on April 17. The concert is a benefit for the San Diego Master Chorale and includes music by Beethoven, Ravel, Chopin and Franck.

Graduating dance student **STEVEN BEKON** and current dance students **KARL BAUMANN** and **OWEN TAYLOR**, along with graduates **CHARLTON BOYD**, **SOLVEIG OLSEN**, **BETH STAROSTA** and **TORBJORN STENBERG**, recently performed in *Les Maires de la Tour Eiffel*, a work with text by Jean Cocteau. The production was choreographed by Moses Pendleton.

JEFFREY BIEGEL, doctoral piano student of Adele Marcus, served as a judge for the Senior Piano Division New York State Federation of Music Clubs competition at S.U.N.Y. Purchase in April. Recent performances with orchestra include Chopin's *Concerto No. 1 in E Minor* and Prokofiev's *Third Concerto* with the New World Symphony in Miami and the Saint-Saens *Concerto No. 2 in G Minor* with the Denver Chamber Orchestra under the baton of **JO ANN FALLETTA**.

Graduating dance student **KIMBERLY CHAPMAN** and first year dance student **SCOTT RINK** have been selected as members of the *Feld Ballet*.

Double Bass students **CHARLES CHANDLER** and **NICO ABONDOLO**, with pianist **ROHAN DE SILVA**, performed a concert entitled "The American Bass Concertante" in Toms River, New Jersey at the Ocean County Library. The program featured the music of Handel, Villa Lobos, Dean Farrell, R. Giliere, G. Bottesini and Abondolo and Chandler.

LORENZ EHRSAM, piano student of Adele Marcus, is winner of the Ernst Goehner competition in Zurich, Switzerland. He was invited to perform Beethoven's *Third Piano Concerto* with the Tonhalle Philharmonic in Zurich.

VADIM GHIN a 15-year old piano student of Richard Fabre will be soloist with the Independent School Orchestra on May 23. He will perform the Saint-Saens' 2nd concerto in G minor. Jonathan Strasser will conduct.

LING NIANG has won First Prize of \$10,000 at the Emergency Musician's Fund Competition. Last Year, **KEIWEI WANG** won the identical award. Both are students of Daniel Ferro.

Juilliard American Opera Center students **CAROLYN JAMES**, **JEFFREY MORRISSEY** and **VANESSA AYERS** were named winners in the Oratorio Society of New York's recent competition held at Weill Recital Hall on April 9. Ms. James was first place winner, Mr. Morrissey second place winner and Ms. Ayers third place winner. The competition is designed to encourage the art of oratorio singing and give young singers an opportunity to advance their careers.

Seven former students of Dorothy DeLay have been recently named concertmasters for orchestras in the U.S. and abroad. The new concertmasters and their orchestras are:

JEAN-CLAUDE VELIN-Rochester Symphony

ORA SHIRAN-Israel Philharmonic

EDUARDO SANCHEZ-Grenoble Symphony, France

JAAP VAN ZWEDEN-Amsterdam Concertgebouw Orchestra

NANCY TSUNG-Tai Pei Symphony, Taiwan

INGOLF TURBAN-Munich Philharmonic

PAUL KANTOR-Lausanne Chamber Orchestra, Switzerland

In addition, four of Ms. DeLay's students (current and former) will appear with the New York Philharmonic as soloists during the 1988-89 season. They are: **KYOKO TAKEZAWA**, **MARK PESKANOV**, **ITZHAK PERLMAN**, and **MIDORI**.

Flutist **VIVIANA GUZMAN**, a student of Julius Baker, recently won First Place in the New York Flute Club competition. This award was presented at the conclusion of the recital scheduled on Sunday, April 24 at 5:30 PM in CAMI Hall.

CAROLYN JAMES and **RENEE FLEMING** performed at the Metropolitan Opera House on April 10, accompanied by the Metropolitan Opera Orchestra led by Richard Witach, as winners in the 1988 Metropolitan Opera National Council Winners Concert.

Pianist **AVIVA ARANOVICH**, a student of Peter Serkin and violinist **HONG-YING HO**, a student of Dorothy DeLay, were recent winners in the Artists International Awards competition. They will be presented next season in debut recitals at Weill Recital Hall at Carnegie Hall under the auspices of Artists International.

FACULTY

Music from Angel Fire, the New Mexican festival of chamber music and jazz, celebrates its fifth anniversary this summer by inviting **BRUCE ADOLPHE** (Pre-College faculty) to be the festival's first composer-in-residence. Artistic Director **Ida Kavafian** (B.M. '75) and General Director John W. Giovando plan twelve concerts featuring four works by Mr. Adolphe from mid-August to September 4th. *Music from Angel Fire* will try another first this summer by presenting the McLain Family Band. The concerts, featuring such renowned performers as clarinetist **DAVID SHIFRIN** (Juilliard faculty), cellist **Fred Sherry** (B.M. '69), pianist **David Golub** (B.M. '77), and hornist **David Jolley** (B.M. '71), will be held in Angel Fire, Taos, Red River and Raton.

PETER M. ROJCEWICZ of the Juilliard Liberal Arts Faculty will attend the Annual Meeting of the Society for Scientific Exploration (SSE) to be convened June 2-4 at Cornell University. Dr. Rojcewicz will present a paper entitled "Signals of Transcendence: the UFO-Human Equation" wherein he argues that we must know more about the mind's contributions to reality before we can more fully understand enigmatic phenomena like UFOs. The SSE is a national organization of laboratory and university based scientists who study scientific anomalies.

HOMER MENSCH, double bass faculty member, appeared as guest artist at Banff Music Center in Alberta, Canada, the first week in March, as well as conducting master classes and coaching chamber music groups.

On May 7, Adelaide and **EDGAR ROBERTS**, perform a full concert for 4 hands, one piano, as a closing event for Vladimir Feltsman's master classes at SUNY, New Paltz. On June 19 they return to New Paltz for another concert at Mohonk Mountain House.

In the fall **EVE SHAPIRO** directed some Juilliard actors in two video cassettes of English Literature for Educational Audio Visual. These videos have just won the prestigious Silver Apple Award. The actors involved were **Bellina Logan** (Group 17), **Mari Nelson** (Group 18), **Eric Swanson** (Group 14), and **Mark Vietor** (Group 16). **TOR** (Group 16).

The Ministry of Culture of France has announced the award of "Officier" dans L'Ordre des Arts et des Lettres to **DANIEL FERRO**. Daniel Ferro has taught in Paris, France, for the past five years at the Paris Opera, with colleagues Christa Ludwig and Hans Hotter as visiting Professors.

Classifieds

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As we put the last 1987-88 issue of *The Juilliard Journal* to bed, we would ask our readers to take a moment and ponder the *Journal* issues of the academic year past. Are there articles or sections which you would like to see in future editions? Are there articles or sections which you would like *not* to see in future editions? We will welcome all suggestions, comments, ideas, and/or criticisms. Feel free to pontificate. Please send all responses to: The Juilliard Journal, Office of Academic Administration, The Juilliard School, Lincoln Center, New York, NY 10023.

Notes from the Bookstore...

Textbook buyback dates:
 Wednesday, May 4—10 AM-1 PM
 Friday, May 6—2 PM-5 PM
 Saturday, May 7—12 PM-3 PM
 Wednesday, May 11—10 AM-1 PM
 Friday, May 12—2 PM-5 PM

Students must show a valid Juilliard ID to sell books back. We will buy books in fair to good condition and **only** those books that will be used again.

Also: There will be an Inventory Reduction Sale May 2-7. Most items in the store will be sold at 10-50% off the regular price.

Bored in New York City? Impossible! But if you happen to find yourself with some spare time call the new **WQHT—HOT 103 College Town Hotline** for something new to do.

The Hotline is a pre-recorded listing of events, including entertainment, sports, cultural, etc., in and around New York City. The listings change every Friday, and you can call anytime, day or night. The number is (212) 391-7833. So call now and have some fun!

To Jack Romann's Friends

On Monday evening, May 9 at 8:30 PM, Young Concert Artists will hold its annual Gala Benefit Evening at The Equitable Center. The evening will be dedicated to Baldwin Piano Artists Manager, Jack Romann, who died on May 7, 1987. Mr. Romann graduated from Juilliard in 1953, where he studied with Beveridge Webster. Among his friends who will be performing at the Gala Concert will be Leonard Bernstein, Michael Tilson Thomas, Horacio Gutierrez, Ruth Laredo, Paula Robison, Misha and Cipa Dichter, Sergei Edelmann, Anne-Marie McDermott, and Gustavo Romero in an evening hosted by Charles Wadsworth. A special fund will be established in Jack's name. For more information, please contact Susan Wadsworth, (212) 307-6655.

Alumni News

Alumni Notes

by Debra Kinzler

Material for this column should be mailed to: Ms. Debra Kinzler, Communications Office, The Juilliard School, Lincoln Center, New York, NY 10023.

MUSIC

Pianist **JUDITH ALSTADTER** (BS '64) presented a concert at Weill Recital Hall at Carnegie Hall on March 6. The program was entitled "Music la Francaise" and featured the music of Fauré, Chaminade, Ravel, Poulenc and Claude Bolling. Ms. Alstadter serves as director and pianist of the Minniewaska Chamber Music Society.

ERIC BARTLETT (BM '78; MM '79, violoncello) performed two New York premieres at his 92nd Street Y recital on April 28. Both works—*The Black Cat* by Larry Bell and *Duo for viola and cello* by Wayne Peterson, were commissioned by Mr. Bartlett.

Composer-Conductor **GERMAN CACERS** (Dip. '77; PG Dip. '78) guest conducted the Neuchatel Chamber Orchestra in Switzerland last February. The concert featured his composition *Concerto for Strings*.

OWEN CARMAN (MM '77, violoncello) recently performed Beethoven's *Triple Concerto* with pianist Deborah Moriarty and violinist I-Fu Wang with the Lansing Symphony Orchestra, Gustav Meier conducting. Professor Carman is chair of the string division at Michigan State University and on the faculty of the Meadowmount School of Music. He was formerly a member of the Beaumont String Quartet and has performed with the Moriarty-Wang-Carman Trio since 1981.

RUDELPH DUNBAR (Dip. '25, clarinet) was recognized by the Lord Pitt Foundation for his distinguished contribution to music as musician, composer, teacher and conductor. His autobiography entitled *Triumph and Tragedy, The Story of a Black Symphony Conductor* is scheduled for publication by Macmillan Press in late 1988.

SELMA EPSTEIN (Dip. '49, piano) performs a special Black Women Composer's recital at the National Women's Festival in Bloomington, Indiana in June.

The Houston Grand Opera will present the world premiere of **PHILIP GLASS**'s *The Making of the Representative for Planet 8* on July 8.

Cellist **WILLIAM GRUBB** (BM '74; MM '75 and DMA '81) has been named director of the 1988 Aspen Music Festival's chamber music program. In addition, he is a member of Aspen's violoncello faculty.

DAME MARGARET HARRIS (BS '64; MS '65, piano) was guest conductor and pianist with the Winston-Salem, N.C. Symphony in April, at the invitation of the orchestra and Winston-Salem State University. Speaking on the topic of "Being the First", she served as a guest lecturer at the university.

RICHARD HENRICKSON (BS '72; MM '73, violin) is currently serving as associate concertmaster in the orchestra for the Broadway show *Me and My Girl*.

Chicago Symphony Orchestra Chorus director **MARGARET HILLIS** prepared that orchestra's chorus for their performance of Johannes Brahms' *German Requiem*, conducted by Maestro Georg Solti in February 1988. The concert opened the Maestro's winter residency.

JULIE HOLTZMAN (Dip., piano) recently performed the music of Gershwin and Mozart as piano soloist with the Southwest Florida Symphony. Ms. Holtzman took part in a documentary entitled "Gershwin and the American Dream" along with Michael Feinstein and Gershwin author Ed Jablonski, seen nationwide throughout Canada on CBC-TV on "Le Point" from Montreal.

DR. MADELEINE HSU (BM '70; MS '71, piano) piano professor at Boise State University, is recipient of a grant from the Canadian government to study and perform Canadian music during this coming summer.

A faculty member at Smith College since 1969, **MONICA JAKUC** (BS '64; MS '66, piano) was recently promoted to full professor.

NINA KENNEDY (MM '84, piano) was presented in recital at Glasgow's SNO Centre, the University of Edinburgh, l'Atelier de Brussels, and Amsterdam's Concertgebouw last March. On April 30th she appeared as piano soloist with the Memphis Symphony in performances of Gershwin's *Rhapsody in Blue* and "I Got Rhythm" Variations. She will also perform at Atlanta's Morehouse College on May 4th.

LAURA KOBAYASHI (BM '85, violin) will begin her position as a member of the second violin section of the San Francisco Opera orchestra in August.

WILLIAM KOEHLER (BM '76, MM '77, piano) was recently named an Affiliate Artists Xerox Pianist for the 1988-90 concert seasons following auditions in New York. His residencies for the coming year include performances with the Florida Orchestra (Tampa) and the Columbus (Ga.) Symphony. Koehler is on the piano faculty at Northern Illinois University.

LYON LEIFER (BS '64, flute) is recipient of an American Institute of Indian Studies grant to do further research in Hindustani classical music. He is principal flutist with Music of the Baroque in Chicago, and he was recently heard on 150 radio stations around the US and in Europe in a performance of Bach's *Suite No. 2 in B Minor*.

MAX LIFCHITZ (BM '70; MS '71, composition) conducts the concluding program in his organization North/South Consanance on June 7 at Christ and St. Stephens Church in New York City, North/South Consanance is a non-profit organization devoted to the promotion and performance of music from the Americas. Founded in 1980 by Max Lifchitz, it is responsible for over 500 premieres of works by several hundred composers from the US, Canada and Latin America.

JAHJA LING (BM '74; MM '75, conducting) resident conductor of the Cleveland Orchestra, has been named the new

music director of the Florida Orchestra, which serves the tri-city area of Tampa, St. Petersburg and Clearwater. He makes his debut in that position on September 14, 1988.

SOLOMON MIKOWSKY (BS '60; MS '61, piano) has been invited to be a member of the jury of international competitions in Spain (Jaen, Infanta Cristina) and Venezuela (Teresa Carreno).

FRANCESCA PANNELL ('60, voice) performs **JULIA SMITH'S** (Dip. '30; Dip. '37, composition) *Prarie Kaleidoscope* on May 5 for the National Association of PEN Women's New York State Chapter meeting at the Donnell Library in New York. The composition is a cycle of five songs for voice and piano.

AMY K. PORTER (MM '87, flute) recently won first prize in the second annual competition sponsored by Flute Talk Magazine held in Bloomington, Indiana. She will be featured in the May issue.

Soprano **ANNAMARIA SARITELLI-DI PANNI** is featured in a Gala Evening of Concert Songs and Operatic Arias on May 14 at Veterans Memorial Auditorium in Providence, Rhode Island.

CLARE SHORE recently served as composer-in-residence with the Hanover County School System in Ashland, Virginia.

CONRAD SUSA ('61, composition) has been commissioned by the American Recorder Society to compose a work for recorder and string quartet as part of the Society's 50th anniversary celebration in 1989.

BENJAMIN SWALIN ('30, violin) is author of the book, *Hard-Circus Road, The Odyssey of the North Carolina Symphony*, and recounts the history of the orchestra from its origins as a work relief project during the Depression years to the present day. He served as musical director and conductor of the orchestra from 1939 until his retirement in 1972.

TOMMY YIG (Dip. '58, percussion) will perform with Lajos Dudas and the State Radio Orchestra, in the premiere performance of his *Concerto for Clarinet, Vibraphone and Orchestra* in Cologne, West Germany on June 10. On July 10 his *Olympian Timpani Concerto* receives its world premiere performance in Hagen, West Germany.

DR. EDYTH WAGNER (Dip. '41; BS '47, piano) recently performed compositions by American composers at the National Federation of Music Clubs in California.

EMILY WHITE (MM '85, piano) performed at Wigmore Hall in October as winner of the piano prize in the International Young Concert Artist's Competition of Royal Tunbridge Wells. She received the Recital Diploma and Chappell Gold Medal Prize in Piano, as well as four other competitive piano prizes at the Royal Academy of Music in London, and she performed last September at a private reception for British Prime Minister Margaret Thatcher. Her latest prize was fourth place winner at the International Mozart Competition in Salzburg.

DAVID YING (MM '86; BM '85, violoncello) was awarded second prize in the 1988 Washington International Competition for Strings.

Company, recently choreographed a production of Oscar Wilde's *The Picture of Dorian Gray* for the Louisville Ballet. Her company currently conducts workshops in city schools to teach Japanese dance to young children.

LINDA KENT, **FRANCIE HUBER** and **MANUEL RODRIGUEZ** performed with the Paul Taylor Dance Company at City Center in April.

LAR LUBOVITCH and his company completed their 20th anniversary season at City Center in March.

GREGORY MITCHELL is presently dancing in *Phantom of the Opera*.

MARTIAL ROUMAIN has been appointed assistant to **JOAN MILLER**, director of Lehman College's Dance Department.

GEORGE WAINWRIGHT will be performing the role of Mark in *A Chorus Line* beginning this Fall.

DRAMA

CHRISTINE BARANSKI (Group 3) stars in Studio Arena's production of *Hedda Gabler*.

JOYCE BOWDEN (Group 7) toured throughout the United States and Europe as featured vocalist with the group Casual Gods.

THOMAS GIBSON (Group 14) was featured in the miniseries, *Gore Vidal's Lincoln*.

MICHAEL GILL (Group 14) was featured as Arkady Kirsanov in the Long Wharf Theater's production of *Fathers and Sons* under the direction of Brian Friel.

GERALD GUTIERREZ (Group 1) directed Manhattan Theater Club's production of *Emily* with **LISA BANES** (Group 8), **JAMES ECKHOUSE** (Group 9) and **JACK KENNY** (Group 11).

HARRIET HARRIS (Group 6), **DAVID RAINEY** (Group 16), **JACK STELIN** (Group 11), and **RICHARD ZIMAN** (Group 10) recently were in the New York Shakespeare Festival's production of *Julius Caesar* at the Public Theater.

TOM HENSCHEL (Group 2) starred in an episode of *Simon and Simon*.

PATRICIA MAUCERI (Group 2) starred in the Philadelphia Theater Company's production of *Hospitality*.

JULIET PRINTER (Group 14) is featured in Studio Arena's production of *Hedda Gabler*.

DAVID SCHRAMM (Group 1) starred in an episode of the television series *The Equalizer*.

JACK STELIN (Group 11) is appearing in the Public Theater's production of *Romeo and Juliet*.

PAMELA TUCKER-WHITE (Group 10) starred in Studio Arena's production of *Twelfth Night* and Long Wharf Theater's production of *Rebel Armies Deep Into Chad*.

MICHAEL WINCOTT (Group 15) is filming *Talk Radio*.

30th Anniversary of the 1958 Orchestra Tour
 Were you a member of the Juilliard Orchestra tour of 1958? Would you like to join a celebration this Fall for members of that group and their guests?
 Please call or write Marilyn Barclay in the Alumni Office (212) 496-6698 if you are interested.

In Memoriam
Ruth Gordon Ellis, student of Olga Saarooff, graduate school 1929-31.

Mary Elizabeth Compton Jenkins, B.S. in Public School Music, May 29, 1940.

Judith Somogi, student of Lonny Epstein and Edward Steuermann, B.S. April, 1959; M.S. April, 1961.

Alumni Directory

New this year is a handsome binder for the Alumni Directory. It is gold embossed with "Juilliard Alumni Directory" on the front cover and the spine, and is designed to accommodate the loose-leaf pages of the Directory.

To receive your 1988-89 Directory and/or binder please fill out the attached slip.

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DANCE

Beginning in August, **GREGG BURGE** dances in a new Broadway Musical *Down to Earth*, choreographed by Donald McKayle at the Mark Hellinger Theater.

ERIC HAMPTON is presently teaching and choreographing at the Maryland Youth Ballet and will be presenting his pas de deux *Slow Movement* Kennedy Center in Washington, D.C. on May 18 as part of "City Dance '88."

SAEKO ICHINOHE, artistic director and choreographer of Saeko Ichinohe and

The JUILLIARD JOURNAL

Managing Editor
 Charissa Sgouros

Dance
 Martha Hill

Drama
 Cynthia Friedman

Opera
 Edward Alley

Notes & Announcements
 Debra Kinzler

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May Sampler

Juilliard

MUSIC

- 5/3 **Liederabend**, Paul Hall, 6 PM.
An Evening of Chamber Music, Alice Tully Hall, 8 PM.
Katherine Canfield/Peter Schoettler, joint horn recital, Paul Hall, 8 PM.
- 5/4 **Wednesdays At One**, Alice Tully Hall, 1 PM.
Thomas Dewey, piano, Paul Hall, 6 PM.
Ick-Choo Moon, piano, Paul Hall, 8 PM.
Peter Kates, percussion, Paul Hall, 8 PM.
- 5/6 **Works from the Yamaha Electronic Music Studio**, Paul Hall, 8 PM.
- 5/7 **Dorinda Gay**, trumpet, Paul Hall, 8:30 PM.
- 5/9 **Michael D'Avanzo**, cello, Paul Hall, 4 PM.
Kageki Nagao, double bass, Paul Hall, 6 PM.
Chungsun Kim, cello, Paul Hall, 8 PM.
- 5/10 **Timothy McKee**, organ, Paul Hall, 4 PM.
Cello Students of Joel Krosnick, Paul Hall, 6 PM.
Anthony Rapoport, viola, Paul Hall, 8 PM.
- 5/11 **Wednesdays At One**, Alice Tully Hall, 1 PM.
Kevin Davidson, viola, Paul Hall, 4 PM.
Paul Erhard, double bass, Paul Hall, 8 PM.
- 5/12 **Students of Thomas Grubb**, french vocal music, Paul Hall, 8 PM.
- 5/13 **Sung Hee Kim**, piano, Paul Hall, 6 PM.
Yuki Funahashi, piano, Paul Hall, 8 PM.
Music by Juilliard Composers, MATALON, CONVERY, TAN, FUCHS, KRECKLER, ABDELALIZ, Alice Tully Hall, 8 PM.
- 5/14 **Jung Mee Lee**, soprano, Paul Hall, 8:30 PM.
- 5/16 **Soon Hee Chung**, soprano, Paul Hall, 4 PM.
Marilyn J. Barclay, soprano, Paul Hall, 6 PM.
Claire Chan, violin, Paul Hall, 8 PM.
- 5/17 **Lan Song**, soprano, Paul Hall, 4 PM.
Paul Erhard, double bass, Paul Hall, 6 PM.
Rana Park, harp, Paul Hall, 8 PM.
- 5/18 **Steven Sigurdson**, cello, Paul Hall, 4 PM.
Clementa Cazan, piano, Paul Hall, 6 PM.
Marc Sabat, violin, Paul Hall, 8 PM.
- 5/19 **Heryung Shin**, soprano, Paul Hall, 4 PM.
Cynthia Wuco, soprano, Paul Hall, 6 PM.
Mary Watanabe, piano, Paul Hall, 8 PM.
Juilliard Orchestra, Otto-Werner Mueller, conductor, SCHUMAN, RACHMANINOFF, SHOSTAKOVICH, Alice Tully Hall, 8 PM.
- 5/20 **The Juilliard String Quartet Seminar**, performances by participating quartets, Paul Hall, 4 PM.
The Juilliard String Quartet Seminar, performances by participating quartets, Paul Hall, 8 PM.
- 5/21 **Tsui-Yui Fan**, piano, Paul Hall, 8:30 PM.
- 5/29 **Pre-College Orchestra**, Alisdair Neale, conductor, SIBELIUS, BARBER, MUSSORGSKY, an additional student composition to be announced, Juilliard Theater, 8 PM.

DRAMA

- 5/1 **A History of the American Film** by Christopher Durang, fourth-year production directed by Peter Maloney, 3 PM in the Drama Theater. All seats \$5 through the Juilliard Concert Office.
- 5/11 The third-year production of **The Beaux' Stratagem** by George Farquhar, directed by Geoffrey Reeves, will have its Open Dress Rehearsal on Wednesday May 11 with other performances on 5/12, 5/13, and 5/14. All performances will be at 8 PM in the Drama Theater.

DANCE

- 5/14 **Dance Event VIII**, The Juilliard Dance Ensemble, 5 PM in the Juilliard Theater.
- 5/16 **Dance Event IX**, The Juilliard Dance Ensemble, 12 PM in the Juilliard Theater.
Dance Event X, The Juilliard Dance Ensemble, 5 PM in the Juilliard Theater.
- 5/17 **Dance Event XI**, The Juilliard Dance Ensemble, 12 PM in the Juilliard Theater.

No tickets are necessary. Theater opens 1/2 hour prior to performance and admission is limited to the capacity of the hall.

New York City

NEW YORK

- June **World Famous J.S. Bach Music Festival**. A festival featuring the works of Johann Sebastian Bach, his family, and his contemporaries, takes place each spring on Long Island. The dates are June 13 through 27. This year's festival will offer a number of concerts, recitals, lectures, master classes and other activities performed by the members of the Bach Aria Group and by Artist-Fellows of the Institute. Information about the Bach Aria Festival and Institute as well as about other concerts of the Bach Aria Groups available through the Bach Aria Group offices, PO Box 997, Stony Brook, 11790—516/632-7239.
- 5/5 **Pittsburgh Symphony Orchestra**, Michael Tilson Thomas, conductor; Soloists: Linda Kelm, Myrna Paris, Jon Frederic West, John Ostendorf; David Hart, organ, DVORAK, JANACEK, Carnegie Hall, 8 PM. Call 903-9710 for more information.
- 5/6 **10th Anniversary Gala**, Faith Escham, soprano, Gerard Schwarz, guest conductor, SCHAFER, STRAUSS, MOZART, ROSSINI, Town Hall, 123 West 43rd Street, 8 PM.
- 5/11 **ASCAP and Carnegie Hall Celebrate Irving Berlin's 100th Birthday**—Gala Benefit for ASCAP Foundation and Carnegie Hall—

featuring Leonard Bernstein, Willie Nelson, Frank Sinatra and Isaac Stern, among many performers to appear live onstage, Carnegie Hall, 8 PM.

- 5/12 **Paul Gregory**, classical guitar, Weill Recital Hall at Carnegie Hall, 8 PM. Call 212/691-8620 for more information.

- 5/14 **David Dworkin**, clarinet; Elizabeth Wright, piano, Elizabeth Dworkin, violin, Joseph Polisi, bassoon, Weill Recital Hall at Carnegie Hall, 8:30 PM.

- 5/15 The **Virtuosi Quintet** will perform at the NY Historical Society (170 Central Park West) at 2 PM. Featured wind works will include RAVEL, AMBROSIO, and HINDEMITH. Free to the public with Museum admission. For more information, contact (212) 873-3400.

- 5/17 **Detroit Symphony Orchestra**, Gunther Herbig, conductor, Emmanuel Ax, piano, SCHOENBERG, MOZART, BEETHOVEN, Carnegie Hall, 8 PM.

- 5/21 **1988 Humbert Lucarelli International Competition for Solo Oboe Players: Finals**, Weill Recital Hall at Carnegie Hall, 1:30 PM. Call 580-9767 for more information.

- 5/24 **New York Pops Fifth Gala Birthday Concert**, Skitch Henderson, founder and music director, Liz Smith, hostess—featuring ROBERT MERRILL, Roberta Peters, Frank and Kathie Lee Gifford, Jackie Mason, and other artists to be announced, Carnegie Hall, 8 PM.

- 5/29 **New York Youth Symphony**—25th Anniversary Season, David Alan Miller and Peter Rubardt, conductors; Karen Beluso, piano (winner of 1988 NY Youth Symphony Concerto Competition), CHOPIN, SHOSTAKOVICH, EYERLY'S *Exultation Overture* (world premiere). Carnegie Hall, 3 PM. Call 903-9710 for more information.

Ticket Availability

JUILLIARD

Evening Concerts—Free tickets for students, staff and faculty are available 2 weeks prior to performance, 1 week prior for general public.

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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 A VALID JUILLIARD I.D. AT WINDOW #6 IN AVERY FISHER HALL FOR A TICKET ON THURSDAY MORNINGS AT 9:30 AM.

Metropolitan Opera—No student rush tickets available. Standing room tickets available at \$8 and \$5.50. On sale each week starting on Saturday. 362-6000.

Alice Tully Hall—Students 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) subject to availability. Must show proper I.D. Limit of 1 ticket/person. Ticket price \$8. 877-4700

Pithy Thoughts

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines.

—Ralph Waldo Emerson



The Juilliard String Quartet: Robert Mann, violin; Joel Smirnoff, violin; Samuel Rhodes, viola; Joel Krosnick, violincello. The Juilliard String Quartet Seminar Week: Monday, May 16—Friday, May 20, 1988. Public performances by participating quartets on May 20, 1988.