THE JUILLIARD SCHOOL
LINCOLN CENTER
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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

34. 1989/1990

Dance Division

89 - 90

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ACADEMIC CALENDAR 1989–1990

August 14 (Mon)	First Semester tuition due
August 14 (Mon)	DMA Matriculation Fee due
August 28–29 (Mon–Tues)	Placement Examinations (new students)
August 30–September 1 (Wed–Fri)	Registration (new students)
September 4 (Mon)	Labor Day (holiday)
September 5–6 (Tues–Wed)	Orientation
September 6 (Wed)	Welcome Day events
September 7 (Thurs)	First Semester classes begin
October 9 (Mon)	Yom Kippur (no classes)
November 23–26 (Thurs–Sun)	Thanksgiving recess
November 27 (Mon)	Classes resume
December 1 (Fri)	Second Semester tuition due
December 1 (Fri)	Graduation Intent forms due
December 4 (Mon)	Registration for Second Semester begins (by appointment with the Registrar)
December 11 (Mon)	Financial Aid applications for 1990–1991 academic year available in the Financial Aid Office
December 11–15 (Mon–Fri)	First Semester final examinations
December 15 (Fri)	First Semester ends
December 16–January 7 (Sat-Sun)	Winter recess
January 2 (Tues)	Drama rehearsals resume (fourth- and third- year students only)
January 8 (Mon)	Second Semester classes begin
January 15 (Mon)	Martin Luther King, Jr. Birthday (no classes)
January 15 (Mon)	Admission applications for 1990–91 academic year due (for Drama and for Dance and Music February and March auditions, including those of current students applying for graduate programs)
February 16 (Fri)	Financial Aid applications for 1990–91 academic year due (current students)
March 5–9 (Mon–Fri)	Entrance Auditions (Music and Dance, including current students applying for graduate programs)
March 5–18 (Mon–Sun)	Mid-term recess
March 14 (Wed)	Admission applications for 1990–91 academic year due (for Dance & Music May auditions)
March 19 (Mon)	Classes resume
April 2 (Mon)	Reservation fee due (current students returning for 1990–91 academic year)
April 10 (Tues)	Passover (no classes)
April 13 (Fri)	Good Friday (no classes)
April 16–27 (Mon–Fri)	Pre-registration of current students for 1990–91 academic year begins (by appointment with the Registrar)
April 30–May 4 (Mon–Fri)	Music Jury Week (no classes or lessons except Dance and Drama classes)
May 7–11 (Mon–Fri)	Final examinations
May 10–11 (Thurs–Fri)	Dance Graduation Juries
May 11 (Fri)	Second Semester ends
May 15–17 (Tues–Thurs)	Dance Annual Juries
May 18 (Fri)	Commencement
May 21–23 (Mon–Wed)	Entrance Auditions (Music and Dance)
June 1 (Fri)	Last day to file reservation fee guaranteeing place for 1990–91 academic year (current students)

JUILLIARD

1989–1990

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revised 11/10/89

THE JUILLIARD SCHOOL - DANCE DIVISION
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1989 - 1990

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Dr. Cheryl Walters (ext. 282)
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Juilliard Hours: Tues. & Fri. 3:15-6:00pm

Joy Favuzza (ext. 282)
JUILLIARD SCHOOL NURSE
Mon.-Fri. 10:00-5:00pm (6:00 on Tues. & Fri.)
(No Nurse on Saturday) - Lunch Hour: 1:00-2:00

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Mary Velazko, Secretary

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JUILLIARD PSYCHOLOGICAL SERVICES
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Hours are BY APPOINTMENT ONLY. Student should call and leave a message including day, time and phone number, plus male or female preference.

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DR. GRAHAM KAVANAUGH, PH.D

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Dr. Glen Goldfinger (Physical Therapist)
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Secretary: Lisa

Dr. Alan Pressman (Nutritionist)
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Dr, David Weiss
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Secretary: Nilda Aviles

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Institute for the Performing Arts
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C.C.N.Y.: (212) 690-6635

Ms. Jill Beck (Mrs. Robert Beck)
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Hartford Ballet: (203) 525-9396
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Ms. Mary Jane Brown (Mary E. Hess)
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Mr. Colin A. Connor
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(718) 871-8676

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

Dance Circle: (212) 541-7986
Mon-Fri 11:30-8:15 Sat 11-2
763 8th Avenue(betw.46&47Str)

Mr. Mark Dendy
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Ms. Laura Glenn
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(914) 761-8142

S.U.N.Y. Purchase
(914) 251-6800
Tues.: 9-1:30
Wed.: 5-7
Thrs.&Fri: 9-12:15

Alvin Ailey Dance Theater
Mon,Fri: 3-4:30
211 W. 61st St.(Amsterdam Av.)
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Thursday 4:00-7:45

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11:45 - 1:25

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MUSIC (DANCE) FACULTY

+ = Juilliard Mailbox

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LINCOLN CENTER STUDENT PROGRAM
Laura Glenn, Co-ordinator of Dance Division Tour Programs
1989-1990

****

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11/7/89

THE JUILLIARD SCHOOL
DANCE DIVISION

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(212) 787-1130

WORLD, KRIS
YMCA -5 W. 63rd St.
New York, NY 10023
(212) 787-4400 (messages)

WRIGHT, RONALD
801 So. 12th St.
Newark, NJ 07108
(201) 242-7418

YANO, SHINICHIRO
210 Sullivan St. #1D
New York, NY 10012
(212) 533-9102

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REVISED: 8/23/89

THE JUILLIARD SCHOOL
DANCE DIVISION
SCHEDULE OF DAILY CLASSES

MONDAY

TIME	PLACE	CLASS	INSTR./ACCOMP.
8:00-8:40	St. 303	ALEXANDER TECHNIQUE	Kosminsky
	St. 321	PRE-TECHNIQUE WARM-UP (open to 2nd, 3rd, 4th year students)	Glenn
8:45-10:15	St. 320	BALLET 1	Corvino/Holland
	St. SAB	BALLET 2	Zaraspe/Liberman
	St. SAB	BALLET 3	Melikova/Freiberg
	St. 321/314	MODERN 3	Glenn/Steeber
	St. 314/321	MODERN 4	Hirabayashi/Hansen
9:45-10:45	Rm. 477	INJURY CONFERENCES	Kosminsky
10:15-10:45		BREAK	
10:45-12:15	St. 320	BALLET 4 & 5	Zaraspe/Holland
	St. 321/314	MODERN 1	Glenn/Hansen
	St. 314/321	MODERN 2	Hirabayshi/Steeber
12:15-1:00		BREAK	
1:00-1:45	Rm. 216	KEYBOARD sec.1	Ewazen
1:00-2:15	St. 320/314	PAS DE DEUX IV	Zaraspe-Maule/Holla:
	St. 321	DANCE HISTORY 1,sec.1	Szmyd
	St. 314/320	PAS DE DEUX III	Maule-Zaraspe/Freiberg
	Rm. 503	HUMANITIES 1,sec.2	Maione
	Rm. 527	HUMANITIES 2,sec.2	Hoechsmann
2:30-3:45	St. 320	BAROQUE/CHARACTER	Hilton/Freiberg
	St. 321/314	LABANOTATION 1,sec.1	Grandy-Jordan
	St. 314/321	LABANOTATION 3	Beck
	Rm. 503	HUMANITIES 1,sec.3	Hoechsmann
	Rm. 527	HUMANITIES 2,sec.3	Steele
	Rm. 217	20th C:THEATER&VISUAL ARTS	Berman-Oliver
	Rm. 521	L & M 1,sec.1	Ewazen
4:00-5:15	St. 320	LABANOTATION 4	Beck
	St. 314/321	MODERN REPERTORY II	Winter
4:00-5:35	St. 321/314	DANCE COMPOSITION 1,sec.1&2	Keen/Hansen
5:45-7:00	St. 321or314	MODERN REPERTORY I	Glenn

TUESDAY

TIME	PLACE	CLASS	INSTR./ACCOMP.
8:00-8:40	St. 303	ALEXANDER TECHNIQUE	Kosminsky
8:30-8:45	St. 320	WARM-UP	Melikova
8:45-10:00	St. 320	BALLET 1	Melikova/Freiberg
	St. SAB	BALLET 2	Corvino/Holland
	St. SAB	BALLET 3	Grandy/Gorelik
	St. 321/314	MODERN 3a	Adams/Steeber
	St. 314/321	MODERN 3b/4	Kent/Hansen
10:00-10:15	St. SAB	BALLET 1 & 2 & 3 - MEN	Corvino/Holland
10:00-10:30	St. 320	POINTE II-III	Grandy/Holland
	St. 314	POINTE I	Melikova/Freiberg
10:15-10:50		BREAK	
10:50-12:10	St. 320	BALLET 4 & 5	Grandy/Holland
	St. 321/314	MODERN 1	Winter/Steeber
	St. 314/321	MODERN 2	Adams/Hansen
12:10-12:30	St. 320	POINTE IV	Grandy/Holland
12:10-1:00		BREAK	
12:15-1:00	Rm. 514	KEYBOARD sec. 2	Ewazen
1:00-2:15	St. 320	LABANOTATION 1,sec. 2	Grandy-Jordan
	St. 321/314	ELEMENTS OF PERFORMING	Koner/Hansen
	St. 314/321	DANCE HISTORY 1,sec.2	Szmyd
	Rm. 503	HUMANITIES 1,sec. 4	Rojcewicz
	Rm. 527	HUMANITIES 2,sec. 4	Allen
	Rm. 510	AMER. LITERATURE & CULTURE	Stetner
	Rm. 216	VOICE	Le Boeff
2:30-3:45	St. 321	L & M 1,sec.1 & 2	Abramson
	Rm. 217	L & M 2	Bilous
	Rm. 538B	PRODUCTION	Glenn
	Rm. 216	STAGECRAFT	Martin
4:00-4:45	Rm. 216	KEYBOARD sec.3	Ewazen
4:00-5:30	St. 321or314	MODERN REPERTORY I	Glenn

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WEDNESDAY

TIME	PLACE		CLASS	INSTR./ACCOMP.
8:00-8:40	St.	303	ALEXANDER TECHNIQUE	Kosminsky
	St.	321	PRE-TECHNIQUE WARM-UP (open to 2nd, 3rd, 4th year students)	Glenn
8:45-10:00	St.	SAB	BALLET 3	Zaraspe/Liberman
	St.	320	BALLET 4	Corvino/Freiberg
	St.	SAB	BALLET 5	Maule/Holland
8:45-10:15	St.	321/305	MODERN 1	Glenn/Steeber
	St.	305/321	MODERN 2	Hirabayashi/Hansen
10:00-10:20	St.	SAB	BALLET 3 & 4 & 5 - MEN	Zaraspe/Liberman
10:00-10:25	St.	320	POINTE IV	Melikova/Holland
10:15-10:45			BREAK	
10:45-12:10	St.	320/314	BALLET 1	Melikova/Liberman
	St.	314/320	BALLET 2	Maule/Holland
	St.	305/321	MODERN 3	Winter/Hansen
	St.	321/305	MODERN 4	Hirabayashi/Steeber
12:15-12:55	St.	320	POINTE II-III	Melikova/Holland
	St.	321	MODERN MENS	Littleford/Hansen
			BREAK	
1:00-1:45	St.	320	POINTE I	Melikova/Holland
1:25-2:25	St.	321/314	DANCE COMPOSITION 1,sec.1	Keen/Hansen
2:25-3:25	St.	321/314	DANCE COMPOSITION 1,sec.2	Keen/Hansen
2:00-3:15	St.	314/321	DANCE COMPOSITION 2,sec.1&2	Rudko/Freiberg
	Rm.	217	L & M 3	Widdoes
2:00-3:45	Rm.	503	THE MODERNIST ERA (1 sem)	Allen-Sachs
	Rm.	527	AESTHETIC EXPLORATIONS OF MUSIC & DANCE (2 sem)	Gilbert
3:30-4:45	St.	321	LABANOTATION 1,sec.1 & 2	Grandy-Jordan
	Rm.	545	LABANOTATION 2	Beck
	Rm.	217	L & M 1,sec.1 & 2	Ewazen
4:00-5:15	Rm.	523	L & M 4	Dennis
5:00-6:15	St.	320/314	BEGINNING BALLET REPERTORY	Melikova/Maule
5:15-6:30	St.	314/320	BALLET REPERTORY II	Zaraspe-Melikova

THURSDAY

TIME	PLACE	CLASS	INSTR./ACCOMP.
8:00-8:40	St. 303	ALEXANDER TECHNIQUE	Kosminsky
8:45-10:15	St. SAB	BALLET 1 & 2 - MEN	Corvino/Holland
	St. SAB	MODERN 2,sec.1	Winter/Steeber
	St. 321	MODERN 3 & 4	Conner/Hansen
8:45-10:25	St. 320	BALLET 1 & 2 - WOMEN (PTE)	Melikova/Freiberg
10:15-10:45		BREAK	
10:45-12:15	St. 320	BALLET 3 & 4 & 5	Zaraspe/Holland
10:50-12:15	St. 321/314	MODERN 1	Winter/Hansen
	St. 314/321	MODERN 2,sec.2	Conner/Steeber
12:10-12:30	St. 320	POINTE III-IV	Zaraspe/Holland
12:15-1:00		BREAK	
1:00-1:15	St. 320	POINTE I	Melikova/Holland
1:15-2:15	St. 320	PAS DE DEUX I	Melikova/Holland
1:00-2:15	St. 321		
	St. 314	SPANISH I	Marina
	Rm. 545	L & M 3	Widdoes
	Rm. 523	L & M 4	Dennis
	Rm. 503	HUMANITIES 1,sec.2	Maione
	Rm. 527	HUMANITIES 2,sec.2	Hoechsmann
2:30-3:45	St. 320	SPANISH [redacted] 4	Marina
	St. 321	DANCE COMPOSITION 2,sec.1	Rudko/Freiberg
	St. 314	TAP (1 sem.)	Brown
	Rm. 514	ACTING	Feldman
	Rm. 503	HUMANITIES 1,sec.3	Hoechsmann
	Rm. 527	HUMANITIES 2,sec.3	Steele
	Rm. 217	20th C:THEATER&VISUAL ARTS	Bermann-Oliver
4:00-5:15	Rm. 526	DANCE HISTORY I, sec.1 & 2	Szmyd

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FRIDAY

TIME	PLACE	CLASS	INSTR./ACCOMP.
8:15-8:55	St. 303	ALEXANDER TECHNIQUE	Kosminsky
9:00-10:30	St. 320	BALLET 3 & 4 & 5- WOMEN (PTE)	Grandy/Liberman
9:15-10:30	St. 321/305	MODERN 1	Kosminsky/Steeber
	St. 305/321	MODERN 2,sec.2	Adams/Feinstein
	St. SAB	BALLET 3 & 4 & 5 - MEN	Maule/Holland
10:30-11:00		BREAK	
11:00-12:15	St. 320/314	BALLET 1	Corvino/Liberman
	St. 314/320	BALLET 2	Zaraspe/Holland
	St. 305	MODERN 2,sec.1 & 3a	Adams/Feinstein
	St. 321	MODERN 3b & 4	Kent/Steeber
12:15-1:00		BREAK	
12:15-1:00	Rm. 216	KEYBOARD sec.4	Ewazen
1:00-1:15	St. 320	POINTE II	Corvino/Holland
1:15-2:15	St. 320	PAS DE DEUX I & II	Corvino/Holland
1:00-2:15	St. 321	DANCE COMPOSITION 2,sec.2	Rudko/Freiberg
	St. 314	SPANISH I & II	Marina
	Rm. 503	HUMANITIES 1,sec.4	Rocjewicz
	Rm. 527	HUMANITIES 2,sec.4	Allen
	Rm. 510	AMER. LITERATURE & CULTURE	Stetner
2:30-3:45	St. 320		
	St. 321	LABANOTATION 2	Beck
	St. 314	INDIAN	Indrani
	Rm. 549	L & M 1,sec.2	Ewazen
	Rm. 217	L & M 2	Bilous
	Rm. 557	SEMINAR for SENIORS	Hill
4:00-5:15	St. 320/523	DANCE HISTORY 2	Beck
4:00-5:45	St. 321	IMPROVISATION	Shang
4:00-5:30	Rm. 217	ANATOMY	Solimene-Hecox
5:30-6:30	St. 314	ANATOMY LAB	Solimene-Hecox
5:45-7:00	St. 320	SPANISH 3	Marina

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SATURDAY

TIME	PLACE	CLASS	INSTR./ACCOMP.
9:00-9:45	St. 303	ALEXANDER TECHNIQUE	Kosminsky
10:00-11:30	St. 320	BALLET All levels	Zaraspe/Holland

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THE JUILLIARD SCHOOL
DANCE DIVISION

((((NEWSLETTER))))

VOL. 2, ISSUE # 1 AUGUST 29, 1989

WELCOME TO JUILLIARD!

Welcome to new students and hello to returning students. We do know what an adjustment moving to New York City, getting settled and working at the intensive level required by Juilliard, is. At first, you will probably think it is a snap - easy. But, as the muscles begin to ache, as fatigue settles in and as the term papers pile up, you may change your opinion.

The dance office is your home away from home. We are here to help you.

* * * MEET THE STAFF * * *

James Keepnews is departmental jack/Jim-of-all-trades. His hours are 9-5 and he is probably the first one in the office you will meet on any given day. He is in charge of workshops and the newsletter.

Mary Chudick is "house mother", in charge of student workers, financial transactions, the archives and many other things. She has been here many years and knows everything and everybody. Her hours are 10:00-4:00, more or less.

Diana Feingold is administrative assistant to Ms. Topaz. It is to her that you will report absences, make appointments with Ms. Topaz and obtain tickets for the dance concerts. She makes the weekly schedule. Her hours are 11:45-5:45 daily.

/ / / / CHECK IT OUT! / / / /

We urge you to come by the office at least once daily to check the bulletin boards for important notices, schedule changes, rehearsal schedules, costume fitting appointments, free or reduced-rate tickets to dance events throughout the city, and much more. It is absolutely essential for you to do this; as with the law, ignorance is no excuse for missing a rehearsal, class change, etc.

For your use and convenience, there is a refrigerator in Diana's office. Students are encouraged to use it as much as they like. We will appoint a student to open the office door before 8:45 class if you wish to store snacks or lunch in it before classes begin.

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/ / / / CHECKING IT FURTHER OUT (1) / / / /

Also stored in Diana's office is a slantboard for strectching achilles tendons. You may use it anytime - just ask.

Each student is assigned a locker annually. Be sure to come to the dance office the first day of school to obtain your locker assignment and combination lock. Lockers are scarce commodities and often two students share the same locker.

- - - - ADVISORS - - - -

Each class has a faculty advisor whose job it is to discuss any problems and offer advice and counselling to the student. Advisors are:

1st year: Ethel Winter and Genia Melikova
2nd year: Carolyn Adams
3rd year: Jill Beck
4th year: Muriel Topaz

Office hours for each advisor will be posted on the bulletin board outside the dance office (Rm. 477). In addition, all advisors are available by appointment.

All faculty members are available for consultation on an "as needed" basis. Make an appointment or see the teacher before or after class. Ms. Topaz is always available for consultation, discussion and problem solving. Although she maintains an open door policy, it is probably more practical to make an appointment. See Jim or Diana to set one up with Ms. Topaz.

In addition, sometime in late April or early May, each technique teacher is scheduled for a tutorial consultation session.

Towards the end of the first semester or the beginning of the second, each student will be scheduled for an individual conference with his/her entire family. This is an opportunity to have the student evaluated by the faculty as a group and for the student to pose questions or discuss problems with the faculty as a group.

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? ! ? ! MIND/BODY DUALISM & THE JUILLIARD DANCER ! ? ! ?

Students are also reminded that Juilliard offers medical and psychological counselling. For medical advice, see the nurse, Joy Favuzza, in Rm. 203 9-5 daily. Psychological counselling is by appointment, and is confidential. Call 769-3918 to make an appointment.

Jane Kosminsky, Alexander Technique and Modern Dance teacher, will offer a clinic for injuries every Monday, 9:45-10:45. Others who can help you with injury problems and/or remedial exercises are Bernadette Hecox and Alfonso Solimene, anatomy teachers (anatomy lab meets Friday afternoons). All faculty members can also be helpful - most, alas, from first-hand knowledge.

Laura Glenn, Modern Dance faculty, has done much advanced anatomical study and can be helpful if you are injured. Ms. Glenn offers a pre-technique warm-up on Monday and Wednesday mornings which is open to 2nd, 3rd and 4th-year students. Ms. Melikova, Ballet faculty, will offer a pre-class warm-up on Tuesday, 8:30-8:45.

The following is the policy for observing classes while a student is injured:

If you are injured, you are required to attend class, equipped with a pencil and paper. (Students are only excused from observing if they have a doctor's appointment, have been medically advised to be in bed or similar obligation. Please inform the teacher prior to the appointment.)

The student must note criticisms and corrections given, to whom these comments are made, who absorbs or disregards corrections, personal observations, good or bad examples of placement, execution of steps, etc.

The injured student can learn a great deal about his or her own technique as well as gain valuable insight into proper approach and working habits when he or she is once again able to dance.

If anyone is interested in discussing the benefits of this policy, they may speak with Maria Grandy, who had fine results with this procedure when she was director of Joffrey II Company.

% % % "Inevitably, the question turns to politics..." % % %

Each class at Juilliard elects two representatives to serve on the departmental student council. The eight representatives meet with Ms. Topaz more or less monthly and act as a continuing channel of communication between the administration and the student body. Student representatives meet with their classes in order to find out what issues need discussion and attention and

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to pass on information from the administration. Representatives take turns writing the departmental news bulletin. They are also responsible for supervising the annual student evaluation of faculty.

In addition to the departmental council, there is a school-wide Student Council. If you are interested in participating, speak to Student Affairs in Rm. 219.

)))) ABSENTEE POLICY FOR THE DANCE DIVISION ((((

Students are permitted 10% absence, whether excused or unexcused. Absence in excess of 10% leads to departmental warning. Continued absenses over 10% result in probation and eventual dismissal.

Excluded from the 10% figure are stage rehearsals, and professional leave not to exceed one week, or nine days for the Lincoln Center Student Program (LCSP). In case of serious illness, a doctor's note is needed and students will be evaluated on a case by case basis.

The faculty reports weekly on attendance. Absences in excess of 3 per class are immediately brought to the attention of the director and are discussed among the faculty at the monthly faculty meetings. If an habitual and persistant pattern of missed classes emerges for which the faculty, office and/or director do not know the reason, the student will be dismissed, after appropriate warning.

If you are having a problem, we highly recommend that you discuss it with your facutly advisor or with the director.

It is very important that you report to the Dance Divsion the reason and amount of time that you are absent from class.

If you are absent due to a dance-related injury, you should:

1.) Promptly see the nurse.
2.) See whatever doctor she refers you to, if such referral is necessary.
3.) See Diana so she can issue a note to the faculty.
4.) Observe class.
5.) Ms. Topaz will be happy to speak with you should you need advice or simply someone to talk with.
6.) Keep Diana and the faculty advised of your progress.

If you are absent for less than three days, please report your absence to all your teachers and inform them of the reason for being out of class.

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- I mean, you didn't come here to become a <u>biochemist</u>, for gosh's sake, did you? 'Cause, if you did, brother and/or sister, you are, as we say in the Midwest, "<u>really barking up the wrong tree, Floyd</u>", or, RE: PERFORMANCE -

Juilliard is a performing arts school, and all students are expected to perform every year. Part of your curriculum is a two-credit repertory requirement each semester. In order to encourage performance, but to recognize as well your health, stamina and technical progress, the faculty has drawn up the following guidelines:

1.) Each student is expected to perform at Juilliard at least once each semester. Performance opportunities are:

   a.) Spring and fall concerts.
   b.) Operas
   c.) Special projects
   d.) Interdepartmental projects
   e.) Dance events and workshops
   f.) Lincoln Center Student Program

2.) First year students do not perform in the spring and fall concert series, nor in the Lincoln Center Student Program, but are expected to perform in workshops and other projects two times a semester. Since our concern is the disruption of your classwork, due to rehearsals, multiple performances of the same work are counted as one. There may be occasional exceptions for students who enter with advanced standing.

3.) Second, third and fourth year students may perform in two pieces in each of the spring and fall concerts. In rare cases, a student may receive permission to perform in three works in a given semester. Three works are probably all that can be intelligently scheduled.

4.) Professional leaves of absence are restricted to a maximum of ONE week. NO EXCEPTIONS!

¢ ¢ ¢ ¢ WORKSHOPS ¢ ¢ ¢ ¢

Cynthia Baker is the Dance Division stage manager. As such, she is an important person in your life. It is her job to act as a liason between stage, costume and production personnel and the students. She stage manages our spring and fall concerts, oversees the stage managing of the workshops, arranges costume fittings, signs work orders for costumes and props, helps with sound recording and much more. She is both to be depended upon and cherished. You can find her in the faculty room off of Rm. 477 when she isn't onstage or running errands. Cynthia has provided the following workshop guidelines:

During these workshops, proper stage etiquette is requested and required for a successful performance. This includes the following:

1.) Be on time for scheduled rehearsals and performance call times.
2.) Treat your costumes as valuable property.
3.) No smoking, eating or drinking on stage. Federal smoking laws will be observed.
4.) Most importantly, have respect for the others who share the stage with you.

Dancers are responsible for their own sound tapes. They are to be cued-up and given to the sound operator at the beginning of each rehearsal/performance period and picked up afterwards.

The emphasis of these workshops is on the dancing and choreography, not the technical capabilities or special effects of the theater space. Although the stage lights will be available, only a limited amount of cues can be accomplished. Follow spots, specials or color changes are not possible.

After the workshops, dancers are responsible for returning any props or costumes as soon as possible.

If these simple guidelines are followed by everyone, the stage workshops will be very successful. If you have any other questions concerning the workshops, please feel free to contact Cynthia Baker in the faculty room.

+ + + + AND, IN CONCLUSION... + + + +

We ask that you please adhere to the following rules:

1.) Please do NOT walk around the halls in your ballet slippers. This is not good for your calves because it tightens them. Also, your slippers pick up wax and dirt from the hallways and it gets tracked into the studios, making the floors slippery.
2.) Please do NOT walk into the studios in your street shoes (sneakers, etc.). The aforestated dirt and wax that accumulates on the bottom of your street shoes gets brought into the studios and causes problems.

The Dance Division and your fellow students will appreciate your cooperation in this matter.

Finally, notes and messages are posted on the inside doors of the dressing rooms during the day. Any mail you receive will be in the mailbox in the Dance Division office. If you receive a package, Jim will post a note for you in the dressing room and you can pick up the package in the office. Please check the dressing rooms throughout the day for them. HOWEVER, James humbly begs your kind indulgence by not telling your friends and/or near/far relations that the Juilliard Dance Division office will be more than happy and willing to take messages for you all during its operating hours, as this assessment may very well prove to be wildly inaccurate.

)))) ONCE AGAIN, WELCOME TO JUILLIARD! ((((

- text by student representatives and Ms. Topaz
caffeine-induced bathos by Mr. Keepnews

10/10/89

DANCE DIVISION CALENDAR
AND
JUILLIARD ACADEMIC CALENDAR 1989-1990

L & M (Dance) Placement Exams - New Students; Rm. 523	Thur 8/31
Registration and Physical Evaluations - New Students Registration in Dance Div. Office - Rm.477 Physical Evaluations - St.303	Thur 8/31 & Fri 9/1
Labor Day - Holiday	Mon 9/4
Orientation - New Students Validation of Daily Schedules - Returning Students	Tue 9/5 & Wed 9/6
Opening Day Faculty Meeting 4:00 pm Opening Picnic 5:30 pm	Wed 9/6
Classes Begin Fall Semester	Thur 9/7
Placement Classes - Ballet & Modern Dance 8:45am - 12:30 (Regular Classes begin at 1:00pm)	Thur, Fri, Mon 9/7, 9/8, 9/11
Week #1	Thu 9/7 - Wed 9/13
Week #2	Thu 9/14 - Wed 9/20
Week #3	Thu 9/21 - Wed 9/27
Week #4	Thu 9/28 - Wed 10/4
Rosh Hashana - Holiday	Sat 9/30
Week #5	Thu 10/5 -Wed 10/11
Yom Kippur - Holiday - No Classes	Mon 10/9
Week #6	Thu 10/12-Wed 10/18
Dance Faculty Meeting - Room 503	Mon 10/16, 5:30pm
Week #7	Thu 10/19-Wed 10/25
Dance Event I - Studio 320 & 321	Tue 10/24, 5:15pm
Week #8	Thu 10/26 -Wed 11/1
Week #9	Thu 11/2 - Wed 11/8
LCSP Cross-Cultural Tour - Cast A	Tue 11/7 -Fri 11/10
Week #10	Thu 11/9 -Wed 11/15
Dance Faculty Meeting - Room 503	Mon 11/13, 5:30pm

LCSP Contemporary Dances Tour - Cast A	Tue 11/14-Fri 11/17
Week #11	Thu 11/16-Wed 11/22
Dance Event II - Studio 320 & 321	Tue 11/21, 5:15pm
Thanksgiving Recess	Thu 11/23-Sun 11/26
Week #12	Mon 11/27 -Sat 12/2
Stage Rehearsals for December Dance Concerts	Mon 11/27 -Fri 12/8
Week #13	Mon 12/4 - Sat 12/9
Registration - 2nd Semester	Mon 11/27 -Fri 12/8
December Dance Concerts - Juilliard Theater	Fri, Sat, Sun, Mon 12/8 - 12/11
Video Taping of December Dance Concerts - Juilliard Th.	Mon 12/11
Week #14	Mon 12/11-Sat 12/16
Graduation Conferences - Office of Muriel Topaz - Rm479	Tue 12/12&Wed 12/13
Mid-Year Exams	Mon 12/11-Fri 12/15 (Normally during last class)
Juilliard Faculty Meeting - 5:00 pm - Paul Recital Hall Holiday Party - 6:00 pm - Place TBA	Tue 12/12
Fall Semester Ends	Fri 12/15
Winter Recess	Sun 12/17 - Sun 1/7
Classes Begin - Spring 1990 Semester	Mon 1/8
Week #15	Mon 1/8 - Sat 1/13
Week #16	Mon 1/15 - Sat 1/20
Stage Workshops - Juilliard Theater	During Week of 1/15
Martin Luther King Jr., Day - Holiday, No Classes	Mon 1/15
Week #17	Mon 1/22 - Sat 1/27
Week #18	Mon 1/29 - Sat 2/3
Focus Festival	Fri 1/26 and Mon 1/29 - Fri 2/2
Juilliard Composers & Choreographers - Alice Tully Hall	Wed 1/31, 1:00pm

Week #19		Mon 2/5 - Sat 2/10
Week #20		Mon 2/12 - Sat 2/17
LCSP Contemporary Dances Tour - Cast A		Mon 2/12 -Fri 12/16
Week #21		Mon 2/19 - Sat 2/24
Entrance Audition		Mon 2/19, Interlochen, MI.
Week #22		Mon 2/26 - Sat 3/3
Senior Production Class Events - Studio 301		Week of 2/26
LCSP Cross Cultural - Cast A		Mon 2/26 - Fri 3/9 (3/5 - 3/9; Recess)
Mid-Term Recess		Mon 3/5 - Sun 3/18 (Classes resume Mon 3/19)
March Entrance Auditions:	San Francisco	Sat 3/3
	Houston	Mon 3/5
	Miami	Tue 3/6
	New York at Juilliard	Wed 3/7 - Fri 3/9
LCSP Contemporary Dances Tour - Cast B		Mon 3/5 - Fri 3/9 (During Recess)
Week #23		Mon 3/19 - Sat 3/24
Stage Rehearsals for March Dance Concerts		Mon 3/19 - Fri 3/30
Week #24		Mon 3/26 - Sat 3/31
March Dance Concerts - Juilliard Theater		Fri, Sat, Sun, Mon 3/30, 3/31, 4/1&4/2
Video Taping of March Dance Concerts -Juilliard Theater		Mon 4/2
Week #25		Mon 4/2 - Sat 4/7
Reservation Fee Due - Current students returning 1990-91		
Week #26		Mon 4/9 - Sat 4/14
Passover - Holiday, No Classes		Tue 4/10
Good Friday - Holiday, No Classes		Fri 4/13
Week #27		Mon 4/16 -Sat 4/21

Pre-Registration - Current students returning 1990-91	Mon 4/16 -Fri 4/27
Week #28	Mon 4/23 - Sat 4/28
LCSP Cross Cultural Tour - Cast B	Tue 4/24 - Fri 5/4
Jury Week (Music Division) - No afternoon classes	Mon 4/30 - Fri 5/4
LCSP Contemporary Dances Tour - Cast B	Mon 4/30 - Fri 5/4
Week # 29	Mon 5/7 - Sat 5/12
Juilliard Faculty Meeting, 5:00 pm End of Year Party, 6:00 pm	Wed 5/9
Final Examinations	Mon 5/7 - Fri 5/11
Graduation Juries (Dance)	Thu 5/10 & Fri 5/11
Dance Events - On Stage, Juilliard Theater	Sat 5/12 & Mon 5/14
Classes End	Fri 5/11
Annual Juries (Dance)	Tue 5/15 - Thu 5/17
Final Concert - Juilliard Orchestra	Thu 5/17
Commencement, 11:00 am	Thu 5/18
May Entrance Exams (Music & Dance)	Mon 5/21 - Wed 5/23
LCSP Cross Cultural Tour (if needed) - Mixed Cast	Mon 5/21 - Fri 5/25
Memorial Day - Observed Holiday	Mon 5/28
Last Day to File Reservation Fee -to guarantee place for 1990-91 school year	Fri 6/1

The JUILLIARD JOURNAL

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Fourth-Year Actors Open with *Twelfth Night*

First Group To Play in Regional Theater

by Mark Doerr

What follows is an interview between fourth-year actor Mark Doerr and Richard Hamburger, the Artistic Director of the Portland Stage Company, and also the director of Twelfth Night *by William Shakespeare.*

On October 25th the fourth-year drama students will open their first production, *Twelfth Night*. The show will run for four performances in the Drama Theater before being revived for the repertory in April. However, this particular production will have an added life. In February, the entire production packs its bags and heads up to Portland Maine for a two-week run at the Portland Stage. This "mid-life" was the brainchild of Portland's Artistic Director, Richard Hamburger, who is also directing *Twelfth Night*. He believes this transfer will be mutually beneficial. "The actors are at a journeyman position; they're about to break out into the world and it also seemed like the perfect way to bring up a company."

When Richard presented the idea to Michael Langham, the Director of the Drama Division, it was quickly accepted due to their long association. "I was a principal guest director here in that I did, I think, 12 or 13 projects. I did American Naturalism, Chekov, Shaw and new plays, but this is my first Shakespeare. This is a new world for me. But Michael has been willing to go along with me in terms of producing and doing unusual things."

This production of *Twelfth Night* focuses on Viola's journey of self-discovery. It takes place in a fairy tale world, examining people growing up. "A central action is that a group of people are trying to experience life to the fullest, feeding their appetites in their youth so they can move on to another stage," explains Richard.

"I love this play first of all. I love that in 1989 we're doing something that is about love ... variations on a theme of love. I love that we're doing a play about gender, exploring gender in depth. I think that is fascinating in this day and age. I feel that this is a great play for a young company because there are no parents in this world, no Lady Montagues. I don't want to work in that particular way, donning wigs and

(continued on page 7)

STEVE J. SHERMAN

Allison Eldredge (left) is an Avery Fisher Career Grant Winner and will be the cello soloist for the first concert in the fourth season of the Avery Fisher Hall concerts. The Director of Juilliard's Orchestral Studies, Otto-Werner Mueller (right), will conduct.

Otto-Werner Mueller Leads Orchestra Into New Season

Allison Eldredge Performs Cello Solo

The Juilliard Orchestra begins its fourth season of Avery Fisher Hall concerts on Wednesday, October 4 at 8 PM. These concerts are made possible through the generosity of Lawrence A. Wien. Juilliard's Director of Orchestral Studies, Otto-Werner Mueller, will conduct the ensemble in a program featuring 19-year-old Juilliard cellist Allison Eldredge as soloist in Elgar's *Concerto for Cello, Op. 85*, Beethoven's *Leonore Overture No. 3*, and Brahms' *Symphony No. 2 in D Major, Op. 73* will complete this first program.

Currently a sophomore at The Juilliard School, cellist Allison Eldredge received a 1989 Avery Fisher Career Grant, one of the most prestigious awards in classical music. She recently completed appearances in Japan with Yo-Yo Ma, the Metropolitan Symphony, and the Tokyo Philharmonic that marked her debut in the Far East. Ms. Eldredge has just recorded concertos by Lalo and Saint-Saens with the Royal Philharmonic of London.

In addition to continuing her studies at Juilliard, Ms. Eldredge has performed with orchestras coast to coast including the Cleveland Orchestra, the Buffalo Philharmonic, the Indianapolis Symphony and the New World Symphony in Miami. She has also given solo recitals at the Kennedy Center, Constitution Hall and the Phillips Collection in Washington D.C., Royce Hall in Los Angeles, and on the McGraw-Hill Young Artists Showcase program on WQXR in New York.

This season Ms. Eldredge will again tour the United States making orchestral and recital appearances, including performances with the Richmond Symphony, the Greensboro Symphony Orchestra, the Long Island Philharmonic, and the St. Paul Chamber Orchestra.

In 1983, she was invited to perform at The White House as a guest of former First Lady Nancy Reagan, and in 1985 was presented at the New York Philharmonic Concert for Youth, conducted by Zubin Mehta. In addition, as recipient of the Bronislaw Kaper Award, she appeared with the Los Angeles Philharmonic under Andre Previn. In Japan, she was featured in a documentary film starring Isaac Stern and Yo-Yo Ma. Ms. Eldredge studies with Harvey Shapiro.

Russian Drama Students Visit Juilliard

by Barbara DeGast

On July 30, 1989, nineteen students from the Moscow Art Theater School made history as they arrived at New York's JFK airport. The second half of an important student exchange was about to begin. Last April, Moscow hosted the twenty-one members of the third-year class from Juilliard's Drama Division for three weeks, as they attended classes and participated in an international student theater festival. In July, New York became the training ground as the students from Moscow took classes at Juilliard and presented six performances of *My Big Land* at the Public Theater.

The three week exchange allowed both the Soviet and American students to experience not only a different theater school with different training methods but a vastly different culture as well. American students attended intensive seminars in Chekov and Stanislavski. The Soviet students' special curriculum included: seminars on American playwright, Tennessee Williams, taught by the Guthrie Theater's Artistic Director, Garland Wright; American Musical Theater workshop with noted choreographer, Patricia Birch; and classes with Drama Division faculty Mary Jane Brown (Tap Dance), Stephanie Chase (Jazz Dance), and Elizabeth Smith (Voice).

To supplement their understanding of the American Theater, the Soviet students attended a variety of theater performances while they were in New York City. These included: Jerome Robbins' *Broadway*, *Largely New York*, *A Chorus Line*, *Black and Blue*, and *Anything Goes*.

Among the other special events arranged for the Soviets were sightseeing on the Circle Line Cruise, a weekend trip to Shakespeare and Co. in Lenox, MA and a two-day trip to Washington, D.C. The Sony Corporation of America presented each member of the group with a Sony Walkman as a memento of the United States before they left to return to Moscow.

The exchange was originally conceived by Michael Langham, Director of the Drama Division, and largely implemented by Margot Harley, Executive Producer of the Acting Company.

Barbara DeGast is Manager and Auditions Coordinator in the Drama Division.

Friends Honor William Masselos

by Alfred Ayres

Fifty years ago in New York City's Town Hall, a young American pianist made his debut. What distinguishes this particular debut from the scores of others that occurred that same year? That young American pianist was none other than William Masselos, outstanding performer, teacher and beloved friend to many. It is on the occasion of the fiftieth Anniversary of his Town Hall debut that a musical tribute is being given in his honor at Paul Recital Hall on October 18 at 7:30 PM.

William Masselos ALIX JEFFRY

This tribute has been organized by Mr. Masselos' friends and fellow artists, Anahid Ajemian, Sahan Arzruni, Joseph Bloch and William Mayer. The performers of the evening will be Steven Mayer, Robert Helps, Paul Shaw, Peter Simon, and the Juilliard String Quartet. The first half of the program will consist of pieces written specifically for William Masselos or dedicated to him. The tribute is free of charge and faculty, students and staff are invited to attend and help celebrate Mr. Masselos' inspirational career.

William Masselos was born in Niagara Falls, New York, but was raised from the age of six weeks in Colorado Springs. He studied piano with Carl Friedburg, a student of Clara Schumann, and Nelly Reuschel, a niece of a student of Clara Schumann. Additional studies with David Saperton and Dr. D. Dounis occurred later in his training.

His early training with Friedburg and Reuschel and his connection to the Schumann's, nurtured in Mr. Masselos a personal identification with Robert Schumann's music and won him critical acclaim as an interpreter of that repertory. But his reputation was not built entirely on his exquisite performances of Schumann and also of Brahms. William Masselos' artistry extended well into 20th-century compositions which are now classics. He premiered the Ives *First Sonata* at the 92nd Street "Y" in 1949 and the *Copland Fantasy* at The Juilliard School in 1957, as well as other works by Ben Weber and Alan Hovhaness.

As a teacher Mr. Masselos has inspired and trained many distinguished pianists such as Horacio Gutierrez and his wife Patricia Gutierrez. He has taught at Catholic University and has been a member of the faculty at The Juilliard School since 1976.

A summary of William Masselos' career seems to merit a tribute in itself, but Anahid Ajemian, violinist and Juilliard alumnus, claims that the evening of October 18 will go much deeper than that. For this is not only a tribute to a magnificent artist, but also to a remarkable human being.

Alfred Ayres is a second-year Master's student.

"A George Crumb Celebration"

Pulitzer Prize winning composer George Crumb's 60th birthday, October 24, 1989, will be marked by a concert of his music that evening at Symphony Space at 8 PM. The concert is produced by Lewis Kaplan of the Juilliard violin faculty, who has performed Mr. Crumb's music since 1966 and recorded much of it. Performers include the Aeolian Chamber Players, students from the Juilliard Dance Division, and Juilliard alumni mezzo-soprano Barbara Martin, cellist André Emelianoff, pianist Emma Tahmisian, flutist Laura Gilbert, and percussionists Daniel Druckman and Jeff Milarsky. Tickets are $10, students $5. (pictured above, l. to r., Lewis Kaplan and George Crumb)

Group 20 Stages Two Shaw One-Acts

by Susan Knott

Society today is in constant turmoil over public moral questions and personal moral dilemmas. Politicians grapple with scandals; governments wrestle with rebellions. China witnesses student protesters rolled over by dictatorial machines. American citizens watch a presidential candidate's career crumble after a night with a woman. The arms race escalates. Marriages see-saw. The values of Heads of State flip-flop as they fight to hold fast to their posts. Individuals cling to their beliefs as their passions wrench those values out of their grasp.

Within a world of such unrest, one can hear a politician reply, "As far as possible, I think I may say yes." Within a civilization where such conflicts occur, one can overhear a married man declaim, "... I felt my youth slipping away without ever having had a romance in my life." We understand this man's sentiments. We have heard politicians skirt a question. This is our world — the world we know and experience everyday.

Why then do we not immediately identify this world when it wears the trappings of the turn of the century — when the people speak with longer sentences and better diction, when the women wear longer skirts and the men wear suits? Why is it that when George Bernard Shaw wants to show us our world, we feel confused, lost, and thoroughly encumbered by too many words.

Now I'm not claiming myself exempt from these prejudices. As an actor I approached Shaw with much fear and angst. As an actor at The Juilliard School, I approached his script with the added fear that my voice and speech work of the last two years would disintegrate with my first line. Anxiously I sat down to our first read-through of two one-acts by Shaw. The reading proceeded, our minds clicked in. We discussed what we read, and I came to appreciate the similarities between these characters and my life. So many of today's major world crises and minor daily hassles appeared to me from the early twentieth-century world of Shaw.

Although women have the vote today, do they really have a say? Women are losing power in our battles over abortion and parental leave. Women on both sides of the issues protest and picket our nation's capital regularly. Stretching our imagination to see these women as armies and these offices as enemy military headquarters is easily within our means. Just change the names of right-to-lifers to women anti-suffragettes, of pro-choicers to suffragettes, and of Reagan or Bush to General Mitchner or Prime Minister Balsquith, and you have just met the leading players of *Press Cuttings*. *Press Cuttings* is Shaw's comic look at the battles fought by men and women during the woman's suffrage movement in England.

Keeping contemporary society in mind, can a married woman today speak to and have dinner with a man who is not her husband without inciting any number of snatches of gossip? Can she do so without feeling an underlying sexual attraction towards the man? Of course she can. But what if she doesn't? What if a whole new sexual and passionate appetite is uncovered, and she can't help but act on it? What if these urges completely go against all she's been taught and believed to be good? What then. Well, witness Shaw's *Overruled*. *Overruled* unashamedly and very wittily demonstrates the "what if" of two couples who each undergo this phenomenon of want and resist, resist and want.

So ditching our image of Shaw as a prehistoric author, discarding our ideas that his plays are all talk, and plunging into the emotional and socially pertinent lives of

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Juilliard Blood Drive

October 27 10:30 AM - 3:30 PM

The Juilliard Blood Drive is scheduled for October 27. It will be held outside Paul Hall from 10:30 AM to 3:30 PM. Blood supplies in New York City are extremely low, and your donation will be very much appreciated. You don't have to be a blood donor to participate in the drive. Anyone interested in acting as a Blood Drive Captain should please see Joy or Barbara in the Health Office. ***Fangs a***

My Accidental Debut

by Bruce Brubaker

Pianist Bruce Brubaker was recently named one of the "Young Musicians of the Year" by Musical America. *He currently attends Juilliard (DMA 1990) where he is a student of Jacob Lateiner.*

This article appeared is the July/August 1989 edition of Keyboard Classics Magazine *and was reprinted by permission.*

The telephone rang around ten o'clock on the morning after my birthday. The director of the American Music Scholarship Association was on the line from Cincinnati to ask: would I be willing to make my New York recital debut at Lincoln Center's Alice Tully Hall - in eleven days?

A solo recital in a major New York hall is generally planned far in advance. A hall might be booked two years before a concert takes place. The first time a young performer plays such a concert (a debut, as it's called), it is a special situation. The young musician might plan for years, carefully fashioning a program and arranging numerous other concerts to lead up to the great event. The many details and tasks involved - obtaining publicity photos, designing and manufacturing flyers and posters, and issuing invitations and announcements to managers, record companies and the press - might occupy many months.

Faced with the question of whether to accept this concert, my instinctive answer was: yes, definitely. It was a fabulous opportunity. Still, I asked my surprise caller that morning for an hour to consider the situation. I phoned my manager, my old teacher at Juilliard and several acquaintances in the music world. Everyone urged me to take the opportunity with the reservation from some that a debut given without enough publicity to generate reviews or an audience would be a frustrating experience.

I was reminded of legendary last-minute replacements who were catapulted to celebrity: Andre Watts replacing Glenn Gould, Leonard Bernstein taking over for Bruno Walter. Yet I was facing a different situation. I was not to replace a famous artist but another young pianist making his debut.

The American Music Scholarship Association was in a difficult position. The winner of the international piano competition was to have played this recital as part of his prize. However, a temporary injury required him to withdraw. The Association had booked the concert at Lincoln Center and engaged a New York recital management firm to arrange publicity and attend to the details of the event. By this point, flyers and programs had been printed and a poster announcing the concert stood in front of Tully Hall. The organizers now offered the concert to me; I was also a prize winner in their competition. I had received a large cash award but no New York concert.

Although I had performed several recitals in New York, most notably at The Museum of Modern Art, none of these concerts was recognized as my debut. The New York music establishment grants this status only to concerts given in certain halls; these include Alice Tully Hall in Lincoln Center, Merkin Hall at the Abraham Goodman House, Weill Hall (the small hall upstairs in the Carnegie Hall building), the 92nd Street Y, Town Hall, and of course Carnegie Hall or Avery Fisher Hall, though these giant places seldom host debuts. Debuts can not be held in churches or synagogues; they can not be free concerts, except in the case of a performance at The Frick Collection, which, somehow, can be a debut. All this may seem arbitrary, but it is the situation which prevails.

When I phoned back to say I would do the performance, we began to consider all those details which now had to be accomplished in a few days. Was there time to print new Lincoln Center program books? What about the large three-sheet poster already in front of the hall and the flyers in place in the lobby? It was quickly decided that the existing set of tickets would have to do; many had already been distributed. Those ticket-holders were expecting a different concert from the one which was now to take place, mine.

Facing the onslaught of all this, I was not too uncomfortable. I was already preparing for several recitals. In a few days I was to perform the first of two concerts on the east coast, to be followed by a recital in the Midwest and then by a short trip to Italy where I would play in Rome.

The program for these appearances consisted of Haydn's *C major Sonata, H. XVI:50*, Roger Sessions' *Second Sonata* written in 1946, Debussy's *D'un cahier d'esquisses*, his Etude, *pour les accords*, and, following intermission, Schumann's Fantasy Pieces, Opus 12. I was pleased to have Sessions' Sonata ready as I think it is an important work by an underplayed master. I did have two doubts about using this program at Tully Hall. The inclusion of the works by Debussy gave the program a profile that I did not feel represented me truly. A program must be cohesive; it shouldn't be merely a list of works. Also, I feared the Schumann might be too intimate for the hall.

Bruce Brubaker BONNIE GELLER

Earlier in the season I had played a similar program in Washington, D.C. at The Phillips Collection. There in place of the two works by Debussy I had played Schoenberg's two *Klavierstucke*, Opus 33a and 33b. I placed them before the Sessions, allowing it to end the first half of the recital. Though I had not touched these pieces by Schoenberg for several months I decided to use them instead of the Debussy. This change made the whole program more coherent. The Schumann was a good balance to this revised first half. About four hours after my telephone rang, my program was on its way to the printers.

That afternoon I met with the recital managers. A release was written for the press explaining the situation. We worried that the critics would think the concert had been cancelled altogether. My photo was sent to be included in the program book, if there was time. There wasn't time for a new large poster to stand in front of the hall, so a banner bearing my name was to be mounted across the old poster.

I phoned Steinway to arrange to select a piano should the instrument in the hall (number CD 323) prove inadequate. Later that evening, in Steinway's basement, I played through the revised program on one of the nine-foot concert pianos that are kept there.

* * *

A major goal of any New York debut is getting a review. This review is important for many reasons. It can help a young musician gain the attention of conductors and concert presenters, managers, and record companies. It becomes publicity material for future concerts. There are many concerts in New York and not many reviewers to cover them. Only *The New York Times* regularly sends its critics to debuts. Other critics seldom attend. Since my debut was being made under unusual conditions, I hoped it possessed some "news value" as well as musical interest. Along with a review, I wanted some newspaper to do a feature story before the concert.

The people at Tully Hall found a few minutes for me to test the house piano (it turned out to be excellent) and scheduled the three-hour rehearsal to which I was entitled. As luck had it, work was being done on the stage floor that week. The only time available for my rehearsal was four days before the concert. I felt this was too far in advance, but there was no alternative.

Alice Tully Hall seats around 1,100; it's a large hall to fill. I drafted one list of people who could still be notified by mail about the concert and another list of people to be phoned. My parents, as well as several old friends, decided to travel to New York for the event. I made a number of hotel reservations.

Five days after the telephone call and now six days before my debut, I played the first of the other recitals I had been preparing. The program, including the pieces by Schoenberg, went off well. I was pleased, if still somewhat skeptical. Later, after the concert, I was interviewed by a reporter for *New York Newsday*. The newspaper was planning a feature story. I agreed to give up forty minutes of the rehearsal time at Tully Hall so that a photograph to accompany the article could be taken of me there.

Non-musical details occupied all too much time: arrangements for out-of-town guests, late night trips to the 24-hour General Post Office for ever more mailings, a stop at Brooks Brothers for a new stiff wing collar, and special plans for a post-concert party at Juilliard to be held long after its usual closing time.

I gave trial performances for friends. the *Newsday* story appeared. *The New York Times* ran a small item announcing the concert. The new program books were complete. Hundreds of tickets had been distributed. I had distributed about two hundred of them myself.

* * *

When the large wooden door swung open and I walked out onto the stage I was greeted by the applause of a much larger audience than I expected. As I played I felt the audience was intent. By the end of the first half, after the excitement of the Sessions, there was cheering. I was encouraged but still apprehensive. During the intermission I returned to the solitude of the dressing room. At the end of the Schumann, as I played the final quiet chords, I was surprised by how quickly the concert seemed to have passed. There was much applause, cheering, some flowers brought to the edge of the stage by a student. I played two encores: a sonata by Scarlatti, and Debussy's *D'un cahier d'esquisses*, one of the pieces I had chosen to omit from the recital proper.

The green room was jammed. I was told the concert had been a great success. I received several gifts, many kisses, and signed a number of program books. Eventually I made my way out the stage door. At Juilliard, I walked through the darkened halls to the reception on the top floor. Much later, a few stalwarts walked four freezing blocks to Cafe Luxembourg for a late supper. Of course I was ravenous.

Much speculating was done by others about the critics. Who had actually been there? What would they say? Neither the recital manager nor my attentive friends had spotted any reviewers in the hall. The press seats assigned to various publications had all been empty during the concert. This was bad news.

I later discovered *The New York Times* had assigned a critic to my concert but an emergency had prevented him from attending. It seemed there had been no critics at my recital. As I left New York for my next engagement, I recalled those warnings about a debut arranged too quickly to generate attention.

When I returned, my manager had an interesting bit of news. Andrew Porter, the distinguished critic who writes for *The New Yorker*, had been at my concert. This was extraordinary. Porter doesn't frequently write about pianists, and rarely of debuts. Still, I didn't know what he would write or if he planned to write at all. Of New York's critics, Porter has the most freedom to determine the nature, scale and schedule of his reviewing. Sometime his opinions appear months after the events he attends, sometimes not at all. A review did appear in *The New Yorker* that was on the newsstands in the U.S. while I was in Italy performing. When I arrived back home it was waiting in my mail. I could not have imagined a better or more significant review.

(Editor's note: Porter cited Mr. Brubaker's playing for its "united energy of thought with an ample, effortless technical control." He mentioned the Schumann in particular as "romantic, emotionally conceived, formally coherent, and excellently sounded.")

Now I am preparing for my debut in London. It has been a different experience. I've planned the program, discussed it many time with people there and here. This time the tickets will bear my name. Now, if only the telephone would ring.

MASTER CLASS

Ralph Kirshbaum

'cello

Monday
October 23

4 PM - 7 PM

Room 561

JSQ Concert Opens 1989-90 Faculty Recital Series

The Juilliard String Quartet opens the 1989-90 Juilliard Faculty Recital Series on Tuesday, October 10 at 8 PM in the Juilliard Theater. The program features the New York premiere of George Perle's *Windows of Order* (String Quartet No. 8) and includes Haydn's *Quartet in C Major, Op. 50, No. 2* and Debussy's *Quartet in G Minor, Op. 10.*

Completed in 1988, George Perle's *Windows of Order* was commissioned for the Juilliard String Quartet by American Public Radio and the Elizabeth Sprague Coolidge Foundation in the Library of Congress. It was premiered in Washington, D.C. by the Juilliard Quartet on April 6-7, 1989, at the Coolidge Auditorium.

Pictured above are the Quartet members: (from l. to r.) Samuel Rhodes, viola; Joel Smirnoff, violin; Robert Mann, violin; Joel Krosnick, violoncello.

Tennis *Anyone?*

by Baird Hastings

Students, faculty, staff - actors, dancers, musicians - are invited to the co-educational Juilliard Tennis Team Tryouts on October 22, as the Team begins its 14th season. Traditionally, the returning players have only to telephone the co-founder and coach Baird Hastings (675-9127) to reserve their places. Others are invited to the Orientation Meeting, to be held at 5 PM in the Student Lounge on October 18. There you will also meet the two co-captains, Gilles Bernard and Paul Redman.

The Tennis team practices most Sunday evenings from 10 PM to 12 PM at Crosstown Tennis, 15 West 31st Street. Our season usually includes at least three matches - with the Crosstown Club, Cooper Union, and Fordham University. (We often have won the first two matches, but never yet the third.)

At least once a season we have an open evening for Alumni, friends, and others; new faculty are especially welcome.

Remember to call 675-9127 for information, or just show up at the Orientation Meeting on October 18. Again, the Tryout Evening is October 22. We will be glad to see you, and to test your game whether you have an appointment or not, just as soon as there is a court opening.

Baird Hastings is Juilliard's Tennis Coach.

Shaw

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his characters, we can genuinely share those characters' public and private struggles. The third-year drama students, Group 20, are presenting *Overruled* and *Press Cuttings* under the direction of Richard Feldman on October 18-21, so you can examine these ideas yourself.

Susan Knott is a third-year drama student.

"True Grit"

by Derek Mithaug

Recently, 19-year old Aleksei Sultanov won the Eighth Van Cliburn International Piano Competition. On the same day, 17-year old Michael Chang won the French Open Tennis Championship, the youngest ever to win the title. Earlier, Arantxa Sanchez, also 17 years old, won the women's title. These young people are in a class by themselves. Their achievements reflect their talent, discipline, and hard work.

Do you find yourself discouraged when faced with such awesome achievement? If so, you're not alone. I've always admired those brilliant individuals who possess such gifts. They seem to have that royal flush dealt to them from some higher force. How else could such talent and achievement be concentrated in one place? I envied their success and became discouraged. Then, my father introduced me to real heros.

Wilma was born prematurely and contracted double pneumonia, scarlet fever, and polio which left her leg crooked and her foot twisted inward. She wore leg braces until she convinced her doctor she didn't need them. At 12, she tried out for the school basketball team. She made the team as a chaperone for her older sister. But Wilma wanted to play. One day, she approached the coach. "Well, what do you want?," he asked. "If you'll give me ten minutes of your time, and only ten minutes everyday, I'll give you in return a world class athlete." He laughed, "I'll give you the ten minutes you want, but remember, I'm going to be busy with real world class athletes, people who are getting scholarships and going off to college."

That ten minutes was all Wilma needed. A track coach spotted her running up and down the court and asked her to join the team. He saw her potential. At 16, she qualified for the 1956 Olympic team and won a bronze medal in the 400 meter relay. But Wilma was still disappointed in herself and decided to go for the next Olympics.

In the 1960 summer games in Rome, Wilma walked to the field with 80,000 fans cheering wildly. She won gold medals in the 100 and 200 meter dashes, and the 400 meter relay. She was the first women to win three gold medals in record breaking times! From a little crippled girl nobody believed in, Wilma Rudolf became a three-time Olympic gold medalist.

Wilma is a real hero! But she is not alone. They turn up everywhere. In business and industry, super achievers come from nowhere and demonstrate the same 'true grit.'

Alfred J. Roach, founder of a $40-million American Stock Exchange Company, says, "There's a poem by Edgar Guest that I used to like when I was a boxer that exhorts you to 'keep going, keep going because the other fellow's getting tired too.' This is exactly how I fought; I was knocked down on occasion but never knocked out. I always got up, because I knew that if I kept going, the other guy would get tired and I would eventually win."

Another businessman, Marion W. Isbell (founder of the Ramada Inn chain), says, "When I was in school, I could see very clearly that so many of the kids were much smarter than I was. I don't know whether this was because of my poor nutrition or something else, but reading and remembering were extremely hard for me. I just didn't seem to catch on as quickly as the other youngsters. Then, when I moved to Chicago at 16, I figured that I might at least be smarter than these dumb Yankee's. But I soon learned that the folks in Chicago were not so dumb. It hit me that I would never be able to outsmart anyone, so I decided to outwork them. This, I soon realized, was not too difficult to do."

When I was 13, I saw a TV special on The Juilliard School. I dreamed of the day when I could go to New York and study there. I practiced and attended concerts in our small town. Like most high school students, I planned to audition in the spring of my senior year. My dreams were cut short at 17 when I was diagnosed with leukemia.

For the next three years, I gave up my Juilliard dream to concentrate on my battle with cancer. I spent months in the hospital undergoing intense chemotherapy. I lost my hair and weighed under 100 lbs., too weak to get out of bed. Somehow, with the help of my parents, I graduated from high school and enrolled at the state university, still undergoing treatment. I began practicing again and slowly regained my health. During the spring of my junior year, I flew to New York and auditioned. Now I'm here.

I don't consider myself exceptionally fortunate or gifted. But I am learning about the 'grit' it takes to make it. When my friends and teachers gave up on me, I kept working. I have not lost sight of my goal. Now, I'm not discouraged by those super achievers. You shouldn't be either. Like them, you have the power to succeed. A lot of it has to do with will. Everyday, each of us must face personal challenges, those opportunities to improve ourselves. On days I have difficulty facing mine, I think of my father's favorite saying, "It's a nine-inning ball game and some of us are only warming up."

So, hang in there!

Derek Mithaug is a third-year piano student.

A Memorial Tribute to

Paul Doktor

violist

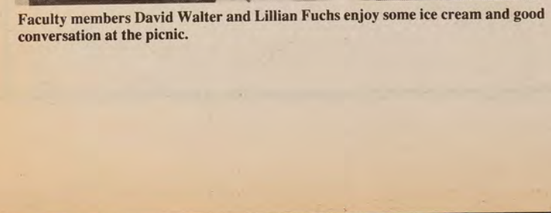
(1919 - 1989)

Monday, October 2, 1989
5:30 PM

Paul Recital Hall

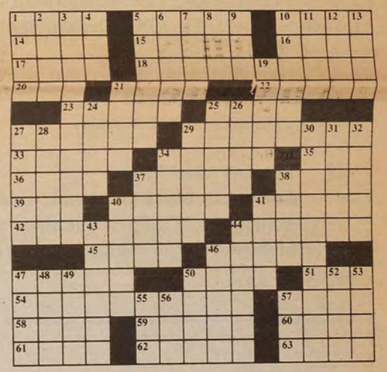
Orientation Picnic 1989

This year, due to major construction of Juilliard's interior and the 65th Street bridge, the orientation picnic was held with great success on the promenade level of Avery Fisher Hall. Photos by Gili Melamed.



Faculty members David Walter and Lillian Fuchs enjoy some ice cream and good conversation at the picnic.

"BRUSH UP ON YOUR SHAKESPEARE" By Gerry Frey



ACROSS

1 "_____ Ado About Nothing"
5 "_____ Labor Lost"
10 Seizures
14 Celebes ox
15 Silly
16 Bard's home
17 Upright wall support
18 "Taming of the Shrew" musical
20 Unit of weight
21 Ionian City
22 Ms. Taylor: Actress
23 To educate
25 New Zealand tree
27 Shakespeare product
29 Sir John _____: Shakespeare's clown
33 Perhaps
34 Cleanse
35 New (prefix)
36 Offerings to the poor
37 Cuban dance
38 Caesar's fateful day
39 Suffix
40 Juliet's beau
41 Shakespeare had a way with these
42 Shakespeare's troubled father
44 Without proboscis (2 wds)
45 Fewer
46 "He was the noblest _____ of them all"
47 South American weapons
50 Melville protagonist
51 Stevedore's union
54 "_ _____ Night's Dream"
57 Peruse
58 Depend on
59 Polite negative (2 wds)
60 Character in 54 across
61 Genetic acids
62 Bad temper
63 On the Pacific

DOWN

1 Sail support
2 "Golden Rule" word
3 "Friends, Romans, _____"
4 Possessed
5 "As you _____ _____"
6 Tearful vegetable at times
7 Precedes "AR": Woman's college
8 Naval Officer (abv)
9 Theological school (abv)
10 Make believe (2 wds)
11 _____ The Terrible
12 Lug
13 Dagger
19 Obliterate
21 Use the VCR
24 Barbecue specialties
25 Greta _____
26 _____ Korbut: Russian Gymnast
27 Wallop
28 Precedes "GRAPHY": Fancy penmanship
29 Defense de ___: "No smoking"
30 Shakespeare's Titus _____
31 Provides sustenance
32 Bob _____: Choreographer
34 Cougars
37 Kind of deer (plural)
38 Island in the Hebrides
40 Without "R's"
41 Uterus
43 ____ Knight and the Pips
44 Without weapons (2 wds)
46 Ostrich-like birds
47 William Shakespeare for one
48 Warning sign
49 Girl's name
50 Food for an M-1
52 Tatting product
53 Singer Paul
55 Mom's brother for short
56 Precedes "TIMER": One of Bergen's dummies
57 Saratoga for one

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Residence Hall Survey

With the Residence Hall opening its doors to Juilliard students in less than a year, the Student Affairs Office is busy making preparations and establishing policies. We'd like to hear from you concerning your ideas/preferences about room selection, practice rooms, mail, etc. Please complete the survey and drop it in the box outside Student Affairs (on top of the mail file). All responses should be returned no later than October 13.

Thank you for your input!

Place a check next to your selection(s):

I.Living Arrangements

a) Should floors be :

_____ co-ed
_____ single sex
_____ separated by division
_____ separate for first-time college students

b) Should practicing be permitted:

_____ on all floors
_____ on designated floors only

II. Practice Rooms

a) On most of the 11 residential floors, there will be two practice rooms. Should distribution of time be:

_____ on a first-come, first-serve basis (as at Juilliard)
_____ *On a sign-up basis for* _____ hour time slots (fill in a suggested amount of time)

III. Vending Machines

a) There are plans to install vending machines at convenient points in the new building. With what types of snack foods/beverages would you most like to seem them stocked?

_____

_____

IV. Room Distribution

a) Students currently living at the YMCA and the Narragansett, and new students will have priority for rooms in the new building. How would you like to see the remainder of rooms assigned:

_____ based on class year
_____ first-come, first-serve
_____ through a lottery system

b) How should preference for single rooms be determined?

_____ based on seniority in the school (class year)
_____ based on seniority in housing
_____ first-come, first-serve
_____ through a lottery

V. Mail

a) Juilliard will have to provide mail serivce to all residents of the new building. If you were to live in the new building, would you prefer:

_____ Mail service for residents to be provided in the new building
_____ Mail service for all students to be provided at school

VI. Housing Fee

a) How much are you now paying for monthly rent?

$_____

VII. Tell Us A Little About Yourself:

Division: _____ Dance _____ Drama _____ Music _____ JOC

In which degree or certificate program are you enrolled?

How many years have you been in attendance at Juilliard?

Do you or have you ever lived in Juilliard housing?

PLEASE REMEMBER: This survey is to gauge the opinions of the student body. We can not guarantee that all decisions will reflect the results of this survey.

HEALTH BEAT

The Common Cold

by Joy Favuzza, RN

As we come together and form the Juilliard community, we increase our chances of catching the common cold. The average person suffers three colds a year, predominantly in the fall and winter months. This is not because of the colder temperatures, but because of changes in our behavior patterns. For example, we are more likely to stay indoors, which increases our chances of catching a cold.

The common cold (acute coryza) is an inflammation of the upper respiratory tract caused by a viral infection. Rhinovirus is the family of viruses that most frequently causes the common cold. The term Rhinovirus is derived from the Greek word 'Rhino' (nose) and translated into the more familiar term, "cold in the nose." This virus can lower the body's immune system, thus allowing a secondary bacterial infection to occur at the same time as the cold virus. The resulting melange of symptoms often complicates the diagnosis.

Dr. Anderson in his book, *The Common Cold*, explains the confusion as follows: "...you think you know when you have a cold? But do you really? Your nose starts running one evening, but by the next morning it's all over. Was that a mild cold which aborted, or was it due to an allergy or to something else? Or perhaps you feel quite unwell, have a little fever and go to bed with a sore throat plus a streaming nose. Is that a very bad cold, or flu, or something else? Your doctor may compromise and call it an influenzal cold, I don't blame him: such a label keeps you satisfied, but in fact the term 'influenzal cold' means nothing, scientifically speaking..."

Viral cultures are difficult to obtain. However, throat and nose cultures might reveal "something" about the type of secondary bacterial infection, if present. However, a more practical and accurate method is by assessing the symptoms. We are all familiar with the symptoms of a cold which include: sneezing, runny nose, puffy eyes, drowsiness, raw throat, and a felling of ill-heath. A low-grade fever (up to 99 degrees F) can be present, but a higher fever is usually not a symptom of a cold. The cold may travel from the nose to the pharynx (back of the throat) then to the larynx (voice box).

Symptoms of a secondary infection include: mucus which is brown, green, or dark yellow in color, pustules (white spots) on the back of the throat or tonsils, and fever of about 100 degrees F. Severe symptoms can include wheezing and/or shortness of breath. If the latter symptoms are present, you should seek professional advice.

Most colds usually last from three to ten days. The wise student will spend a few days in bed, drink plenty of fluids, and gargle with warm salt water (one tablespoon of salt in 8 ounces of warm water, taken twice daily). Use of throat lozenges and running a humidifier are also recommended. Be sure to clean humidifiers frequently, as they can be a source of viral exposure or re-exposure.

Students with "the sniffles" might consider using a nasal decongestant such as Sudafed or Chlor-trimeton to help breathe easier. Robitussin may help control coughs, but avoid cough syrups which have both an expectorant (makes you cough) and a suppressant (stops coughing). The Health Office can assist you by supplying these and other medications for a nominal cost.

Prevention is still, and will always be, the best attack against the common cold. Studies have shown that cold transmission is due primarily to "hand-to-hand" contact, rather than airborne particles. Cold viruses can live for one hour in cloth handkerchiefs, two hours on the hands, and up to 72 hours on hard surfaces. Experiments have shown that cold sufferers transfer the virus to whatever surface they touch. Healthy people touch the same surface while the virus is still viable and unknowingly acquire the unwanted germ.

One of the contributing factors to catching a cold is stress. Research conducted in England at the Common Cold Research Unit measured the stress levels of healthy volunteers, then injected them with the cold virus. Those who tested as having high stress levels had increased cold symptoms.

The following are ways to help yourself stay healthy for the school year. First, keep an eye on your stress level. Monitor and regulate your work schedule to include time to relax. Second, you should have three balanced meals a day, placing particular emphasis on eating a good breakfast to help you through the day. Taking a supplemental multi-vitamin might be beneficial (supplied by the Health Office at cost). Third, wash your hands frequently with soap and water when in school. And fourth, don't smoke! Smoking is an irritant to the delicate lining of your respiratory tract, increasing your chances of contracting a respiratory disease. (It damages the cilia, or fine hairs, that carry inhaled particles which can carry germs out of your respiratory tract.

With a few healthy practices it is possible to build up your resistance to the common cold. In fact, an appreciable proportion of the population (6-10%) never have a cold!

I join with Dr. Cheryl Walters and all the health staff at Juilliard in wishing everyone a healthy and successful school year.

If you have any questions on this article, or any other health matter, please feel free to stop by the Health Office in room 203.

Joy Favuzza is Juilliard's full-time Nurse.

DRUG AND ALCOHOL AWARENESS GROUP

Starting this semester, The Juilliard School's Psychological Services will be offering students the opportunity to participate in a DRUG and ALCOHOL AWARENESS GROUP. The group will be open to those who see themselves as being *at risk for developing problems with drugs and/or alcohol.* It will be led by Dr. Graham Kavanagh, a staff member of Psychological Services.

Participants will have the chance to discuss their concerns about drugs and alcohol in a confidential setting where they may learn from the experiences of other group members, and gain information about various aspects of drug and alcohol abuse.

The group will begin on Friday, October 20, coinciding with national Collegiate Alcohol Awareness Week. Meetings will be held weekly at 2:30 PM in the Psychological Services office - B level, room #5. Each group will meet for 1 1/4 hours. Students will be free to join or leave the group at any point during the year.

Students interested in participating call Graham Kavanagh at (212) 769-3918.

Culture Watch

Memorabilia Sale

Collectors of performing arts memorabilia should reserve Sunday, October 15, to go to The New York Public Library at Lincoln Center for the 17th Annual Giant Bazaar to benefit the Performing Arts Research Center. The Bazaar will run from 10:30 AM and continue on until 4 PM.

Well into its second decade, this annual sale of bargains has become "the" performing arts collectible sale of the year. Spread out in an inviting array over dozens of tables are bargains in books, magazines, programs, scores and all kinds of special and unusual material. All of the items sold are duplicates from the collections or special donations to the Library.

This year, there will be more books than ever before -- published plays, biographies, histories and a wide selection of titles on dance, film and theatre subjects. Thousands of long-playing records will be sold at $1.00 to $15.00 per disc, and there will be hundreds of 78 rpm records at 50 cents each for those collectors who still have the means to listen to them.

Popular and classical music will abound, the tables overflowing with sheet music, scores, libretti, exercise and practice books, photographs and programs. Prices range from 25 cents to $10.00. There will be hundreds of dance books, US and foreign periodicals, and photographs, as well as many rare souvenir programs, all from 25 cents to $15.00.

This 17th Annual Bazaar will have exciting surprises for all collectors -- be sure to come early for the best selections and enjoy a great day of bargain hunting. *Admission: $3.00 donation.*

Twelfth Night

continued from page 1

age make-up, that's not what I'm interested in, in the theater. I'm interested in the actor transforming himself - in taking the skills learned here at Juilliard and then bringing in inner life and personal experiences and incorporating an imaginative world."

The Portland Stage mounts six productions annually with a wide range of theatrical styles. Although all of their shows are cast from the New York talent pool, importing an entire production is something entirely different. "It's hard to produce Shakespeare professionally *because of the large casts. It's also hard,* frankly, to find people who have the training for it. The kind of work we're doing is where we sit around the table and say 'this is prose; this is verse; what does this indicate? how does one line hook into the other?' It's hard to believe how resistant a lot of American actors are to proceeding technically from a script. And of course, I also needed to be able to afford it."

Richard finds working with students different from working with professionals. "The students are more open, they're an ensemble. They've worked together for three years now; they know each other; they are able to interact and move much more quickly; and their muscles are limbered to each other in a way that they can't be when you bring together a cast of people who don't know each other."

What will the reaction be to the play? "I have no idea. I think the fact that the actors have worked together can only serve to our advantage. I think they'll be bowled over by it, by the suspended world that comes and levitates a play. What we do and how we do it is pretty amazing to people on the outside. They think you look at the text, you memorize it, and a director tells you where to move. But the amount of research we do, what we talk about, in terms of relating it to our own lives is amazing. We're finding out about each other. Theater becomes a great vehicle for life, for communicating. It really does get into one examining oneself."

Though the idea of transferring productions is attractive, Richard is hesitant about committing to any future involvement with the school. "We have to see if it works out. It's difficult to move a large group of people like this. A school of this calibre has so much to offer professional theater, particularly in the fourth year, and we have a lot to offer schools. I think it's a pity for the art of acting that the students don't have a long time to live with a role, which will change with this, or that they don't get out and see different audiences and take a few tumbles in terms of live *audiences."*

In recent months there have been quite a few productions of *Twelfth Night*, including the one in Central Park this past summer. However, Richard is confident his is different, "I hope it's a unique interpretation that's going to be informed by this group. As I'm working on the whole play, everybody's going off and working individually. It will get to the point where the actors know the characters better than I do, which is fantastic, and I'm going to incorporate that, and then things will change, the concept will change in essence. I've tried to set up a very flexible world, and I've chosen designers who have that flexible sensibility of incorporating the work, the process, so that it's not a concept that's stuck on the play."

As for what we can expect from the play, Richard offers only what he feels about the play. "Defense of the comic spirit and the contradictory nature of people and some acceptance of that is certainly partially what makes me love the play so much. It's a fairy tale that has something to say about ideology and looking at the world as if it's answerable in some way. It ends in a very unresolved way, just like life. It just continues asking questions. I think the play should stimulate questions rather than answer anything. There's no particular message, just generally, in terms of life and authority, and subverting authority, which is always important to do.

Orientation '89

by Iffet D. Araniti

After the tears dried and this year's crop of new students got settled in their rooms and, if they were lucky, their apartments, they were introduced to The Juilliard School through newly developed orientation activities. These included a welcome speech by President Polisi, the Deans, and other members of the Administration, tours of the school by Peer Advisors, and a delightfully rompish Playfair. All of these activities proved fun and educational to the new students. But don't take my word for it. Here's what some students said about Orientation '89.

"[Orientation was] really productive in that it introduced us to the other students not only in our division but also in the other divisions. With the Peer Advisors we really felt like we knew someone, and they made us aware that there was someone always there for us." *Jennifer Nagel, first-year bassoon student.*

"The idea of Playfair was very good. The Peer Advisor idea was sensational! My Peer Advisor helped me out a lot. The Multicultural discussion was very helpful because I'm a foreign student. [I was] prepared for what to expect in my years here in New York." *Suzie Ebner, first-year violin student.*

"My first reaction to Playfair was 'Oh, my God! This is Juilliard!' It really changed my image of Juilliard as being a cold place. The Peer Advisors showed my the warmth that is here at Juilliard." *Ayako Tsuruta, first-year piano student.*

"The energy and life that Playfair initiated made me all the more excited to be a part of the Juilliard community." *Kara Miller, first-year dance student.*

"The school tours were a good idea because the school itself is really confusing! It gave me a good idea of where almost everything is." *Carla Norwood, first-year dance student.*

"I thought [orientation] was very well organized. The activities were conducive to helping the students get to know one another. What I like most was the picnic at the end! When I first went into Playfair, I thought it would be like 'Romper Room!' Much to my surprise, it was very uplifting and fun. No matter how silly I felt or looked, I had a great time, and it was a perfect icebreaker!" *Timothy Blevins, first-year graduate voice student.*

So, there you have it. Some of the people I spoke with wondered how Juilliard students in the past got along without some sort of orientation. Lucky for us and for future students, we will never have to experience going without it.

Iffet Araniti is a first-year french horn student.

Photos on this page were taken by Tony Powell.

News From Student Affairs

STUDENTS OF THE MONTH:

It's Not Just A Job -- It's An Adventure

by Michael Hayden

We left New York early in the morning. Within half an hour we were breathing real air and the highway was lined with trees. Surely there were similar questions running through our minds: What does jumping, lifting, climbing trees, walking on wires, and who knows what else have to do with training as a Resident Assistant or an Orientation Leader? Will I get hurt? Will I be afraid? (I'm already afraid).

Fear, anticipation, anxiety; these emotions and countless more accompanied us, the Juilliard Resident Assistants and Orientation Leaders (Michael Hayden, Jennifer Kloetzel, Tucker McCrady, Emma Moon and Karen Richards) and our two advisors (Lea Johnson and Joanne Sachs), to Stony Acres Ropes Course in East Stroudsburg, Pa. And though the seven of us were, for the most part, ready and willing, nothing could have prepared us for the wonderful experience that lay ahead.

Upon arriving and meeting our guides, Dennis and Craig, we began the day with simple games meant to warm us up and break down our inhibitions -- games such and "Samurai Soldier," "Hoola Hoop Toss," "Blinded Sculpture." These games were followed by "trust exercises." What became perfectly clear was that if we were to make it through the rigors of the day ahead, we would need to work as a group and have faith in each other.

We took turns leading a blindfolded partner through the woods. We climbed through a "deadly" spider web, hoisting each other and contorting our bodies to fit through the strangely shaped openings. The group scaled a giant (12 foot) wall without the help of a rope. There was a "sea of poison" Pepsi to swing over on a rope, the destination of safety being a small tire. We crossed a deep cavern with a "bomb," aided solely by tires suspended from ropes.

Sound crazy, exciting, fun and frustrating? It was. But we were not done yet. The final part of the day was spent tackling the "high altitude elements" of the course. For myself, I had secretly dreaded this part the entire day. I hate heights!! Climbing up a log on a 45 degree incline and then proceeding to climb a tree to a wire 50 feet above the ground is not an activity I search out for fun. Oh yes, the wire was to be walked across, with the aid of another wire to hold onto. Of course there was a safety rope so there could be no possibility of falling. But all the same...

I remember, when I was on the wire, thinking how there was no way I could do this. And then it hit me. I was doing it. We all were!

I remember laughing, yelling, being held up by Tucker so I would not fall. I see Karen laughing hysterically on the wire above my head. Joanne swings on a tire. Lea and Emma climb a tree. Jennifer leads me blindfolded through the woods. I see us talking together at the end of the day. We told of our pride in each other and in ourselves. With the help of the group we faced our personal "dragons" and overcame them, each in our own way. Together. Pride. Love.

If there was one thought or lesson to glean from this day, besides how amazing and courageous was the spirit of these people, for me it was a day that reflected the selfsame life process we face here at Juilliard or anywhere. In a school where personal achievement is so cherished, it was a lesson in how vital it is to look to others for support. In our personal triumphs, so too had we added to the whole. As we left for home back in New York City, there was a clear sense for all of us that we had opened ourselves to a new support system, one that would enrich both our lives and hopefully the lives of those we touch.

Michael Hayden is a second year drama student.

Dr. Martin Luther King, Jr. Celebration

Are you interested in participatin in a program to honor/commemorate Dr. Martin Luther King, Jr? A general meeting will be held MONDAY, OCTOBER 30 at 12:30 in Rm. 545. All interested are welcome!

* *

DANCE CLASS FOR NON-DANCE MAJORS

There will be a dance class for non-Dance majors held on **Wednesdays** from **12:30-1:45pm** in **Room 305**. The class begins on October 4th, and is open to everyone!

SIGN-UP OUTSIDE STUDENT AFFAIRS!!

* *

NATIONAL COLLEGIATE ALCOHOL AWARENESS WEEK

Monday, October 16 - Friday, October 20

Schedule of Events:

Monday, October 16, 1989
Movie: *Clean and Sober*
1pm Student Lounge

Tuesday, October 17, 1989
Juilliard Students Recovering From Alcohol
Talk About Their Recovery
12:15 pm Student Lounge

Wednesday, October 18, 1989
Speaker on Drugs and Alcohol Abuse
1pm Student Lounge

Friday, October 10, 1989
Drug and Alcohol Awareness Group
2:30pm Room B-5
Students interested in participating call Graham Kavanagh, Psychological Services 769-3918

Check bulletin boards for details or stop by Student Affairs for more information.

Are you interested in what other students are saying and doing at Juilliard?

Are you interested in making a difference at Juilliard?

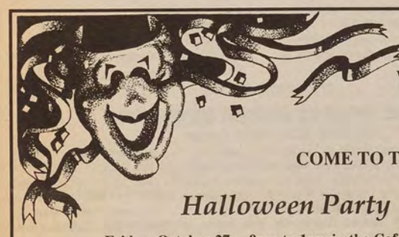
Would you like your opinions, ideas and concerns heard?

Become involved in the Juilliard Student Council/Government!

An organizational meeting will be held:

WEDNESDAY, OCTOBER 4 at 1:00 Room 514

DON'T MISS IT!!



DON'T SIT AROUND WAITING FOR THE GREAT PUMPKIN .....

COME TO THE

Halloween Party

Friday, October 27 -- 9pm to 1am in the Cafeteria

Come in COSTUME ----best costume wins a prize!

Proof of age required to drink. Bring school ID. Free Admission.

MOVIE OF THE WEEK

Each Wednesday night at 7 PM, a movie will be shown free of charge in the Student Lounge (please note that the October 17 movie takes place on a Tuesday). The features will vary from contemporary comedies to classic dramas. If you have any suggestions for the Movie of the Week, pleasebe sure to let us know.

October 4, 7 PM ***Chances Are***

Cybill Shepard and Robert Downey, Jr. star in this fantasy/romantic-comedy about a couple falling in love the second time around.

108 minutes, Color, Directed by Emile Ardolino

October 11, 7 PM ***My Beautiful Laundrette***

A daring social drama set in the slums of London. Daniel Day Lewis and Gordon Warnecke star as the young lovers struggling to overcome prejudice and poverty.

93 minutes, Color, Directed by Stephen Frears

October 17, 7 PM ***Brazil***

Starring Jonathan Price and Robert De Niro. A dark comedic look at the future of society in a bureaucratic world.

131 minutes, Color, Directed by Terry Gilliam

October 25, 7 PM ***Hellraiser***

Perfect horror film to set the tone for a terrifying Halloween.

94 minutes, Color, Directed by Clive Barker

COME ONE, COME ALL! EVERYONE WELCOME!

All movie schedules are subject to change

Announcements

STUDENTS

ALBERT AHLSTROM, a doctoral organ student with Dr. Jon Gillock, and a teaching fellow with Michael Czajkowski, was recently awarded a Fulbright Scholarship and a Kade Award to study composition, improvisation and organ with Xavier Parasse in Toulouse, France. During the year Ahlstrom will be performing with Donald Joyce original music for Organ and Synthesizer in Germany, France and Switzerland.

NANCY BANNON, a fourth year Dance student, was the recent recipient of a Princess Grace Foundation Award. The award is a cash grant to help young performers subsidize their training in the arts.

WENDY FANG CHEN, a sophomore studying piano with Herbert Stessin and composition with David Diamond, recently completed a tour of Japan, where she premiered Mr. Diamond's *Theme and Variations for Solo Piano*, performed Gershwin's *Rhapsody in Blue* with the Osaka City Symphonic Band, and Rachmaninoff's *Piano Concerto No. 2* under the baton of Maestro Thomas Sanderling

Three Juilliard students were award winners in the recent Five Towns Music and Art Foundation - Abraham and Phylis Katz Prize Competition. **EDITH CHEN**, a 1989 Bachauer Piano Competition winner, was awarded second prize in the Piano division, along with a $1000 cash prize. In the Strings division, **DANIEL FROSCHAUER** won Second Prize, which also carries a $1000 cash prize, and **MELISSA KLEINBART** won First Prize, which entitles her to a $2500 cash prize and a September 19 recital in Merkin Hall.

CHERYL LIN, pupil of Leonard Eisner in the Pre-College Division, appeared as soloist with the Edison Strings, under the baton of Alice Lindsay, in the Music Festivals 1989 in Washington, D.C. and received the award of "Outstanding Musician" for her performance of Mozart's *Piano Concerto No. 27, K. 595 in B-flat major*.

Violin student **DAVID PERRY**, as winner of the D'Angelo Competition in Erie, PA, performed the Brahms *Violin Concerto* with the Music School Festival Orchestra at Chautauqua, New York in July.

GUSTAVO ROMERO, a fourth-year student of Herbert Stessin, recently won first prize in the Thirteenth Annual Clara Haskil Piano Competition in Vevey, Switzerland. The prize carries with it an award of 12,000 Swiss Francs, and the opportunity to perform with the Lausanne Chamber Orchestra, as well as other European concert engagements.

GOH SAITO, pupil of Leonard Eisner in the Pre-College Division, won the Special Pre-College Prize in the Eleventh Gina Bachauer International Piano Scholarship Competition.

OWEN TAYLOR (dance division), a member of MOMIX, has just returned from Naples where he was involved in the filming of a television special for dance. The tour of Italy also included performances in Salerno, Pavia, and San Juliano.

FACULTY

On October 12 and 13 at 8 PM, the Group for Contemporary Music, America's oldest new-music ensemble, will launch its Works and Process season with a performance of contrasting works by two of America's most eminent composers, Charles Wuorinen and Juilliard Faculty member **MILTON BABBITT**. The program will include the New York premiere of Wuorinen's *Sonata for Violin and Piano*, and Babbitt's *Homily*, a new work for solo snare drum, and his classic *All Set* for jazz ensemble.

Juilliard Faculty member **DAVID DUBAL** recently announced the publication of his new book *The Art of the Piano*, a comprehensive guide to the piano, its performers, composers and recordings. It was published in September by Summit Books.

On July 26, Leonard Eisner appeared on a segment of the *Today* show featuring his pupil Ore Carmi. It was broadcast nationally over NBC TV. Mr. Eisner has joined the faculty of the Aaron Copland School of Music of Queens College, where he will teach piano performance major.

DAVID FEIN, Pre-College percussion faculty, conducted The New Jersey Symphony Orchestra in a performance July 22 in Englewood, New Jersey, as part of the Outdoor Summer Series. This past spring, Fein conducted four sets of children's concerts with the New Jersey Symphony as well.

On July 19th and 26th, **PIA GILBERT**,a member of the graduate faculty, gave two public lectures on the subject of "Aesthetics of Music" at the Aspen Music Festival. Two of her compositions, *Vociano* for mezzo-soprano and piano, and *Spirals and Interpolations* for oboe, saxophone, piano, percussion will be performed in Essen, Germany, the weekend of October 12-15, when she will also deliver a lecture entitled "Looking Back into the Present."

The annual conference of the National Association of Schools of Dance (NASD) was held in Tampa, Florida, September 15-17, 1989. Juilliard graduates in attendance were: **Elizabeth Bergman**, **Helene Brazeale**, **Diane Gray**, **Gerri Houlihan**, **Larry Berger**, **Daniel Lewis**, and **MURIEL TOPAZ**, director of the Juilliard Dance Division. The conference of dance directors focused on a thorough review of the standards for Professional Schools and degree granting institutions, dance education K-12, assessments and preparation for accreditation.

HECTOR ZARASPE, ballet teacher in the Dance Division, returns from a summer in Argentina with numerous accomplishments. He was a recipient of the very prestigious Konex Foundation Award for his years of teaching -- an award which is only presented every ten years. Mr. Zaraspe served on the internationally renown jury for the First Latin Amrican Competition of Classical and Contemporary Dance in Buenos Aires. He also choreographed *Eva* for "Argentina Pasional" -- a show which will tour America beginning in December of this year.

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The JUILLIARD JOURNAL

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Alumni News

ALUMNI NOTES

by Chris Howatt

Material for this column should be mailed to: Mr. Chris Howatt, Communications Office, The Juilliard School, 144 West 66th Street, New York, NY 10023.

DANCE

ILONA COPEN ('58), Director of the New York International Ballet Competition held the first annual dinner dance, *Shall We Dance* for that organization. The benefit attracted an impressive guest list from the dance community including Alvin Ailey, Suzanne Farell, Eric Hawkins, Carmen de Lavallade and **JENNIFER MULLER** (B.S. '67).

The Berkshire Ballet, artistic director **MADELINE CANTARELLA CULPO** ('51), performed **MARY GIANNONE**'s (BFA '70) *After Midnight - Before Dawn*, with music by Christopher Culpo (composition, graduate '89) in Pittsfield, MA in July. The work received an impressive review in *The New York Times*.

MARK DEGARMO BFA '82) has been commissioned by the Neuberger Museum to create a new dance piece based on Evan Stoller's 1981 environmental sculpture *Maya Station*, part of the Museum's collection. The piece was performed in September. In addition, Mark DeGarmo and Dancers will make its European debut in Paris this November.

KATHY HARTY GRAY (BS '71), Artistic Director of the Kathy Harty Gray Dance Theatre, presented jazz and modern dance by her company at the Terrace Theater as part of the Fifth Annual Kennedy Center Open House Arts Festival on September 17. This day of celebration showcased Metropolitan Washington Area artists.

OONA HAARANEN (BFA '87) presented three of her choreographic works in an original dance concert on August 24 and 26. She has also received a teaching fellowship from the MA studies program in dance at City College of New York where she will begin teaching Body Movement classes.

MARCIA JEAN KURTZ (BS '63) was featured in Donald Margulies' off-Broadway comedy *The Loman Family Picnic*, a nostalgic look at the Jewish expeence in Brooklyn of 1965.

ROBERT LuPONE (BFA '68), who portrayed Zach in the original cast of *A Chorus Line*, has returned to Broadway to re-enact the role which he originated.

MAGGIE PIHL (BFA '88) and **DUANE CYRUS** (BFA '88) have joined the Alvin Ailey American Dance Theater in New York.

TORBJORN STENBERG (Dip. '86) and **CHARLTON BOYD** (Dip. '86) are dancing in Brussles, Belgium with the Mark Morris Dance Company.

DRAMA

CASEY BIGGS (Group 6) made a guest appearance on the television series *Matlock*.

MARK BLANKFIELD (Group 3) costars in the television series *The Nutt House*.

FRANCES CONROY (Group 6) stars in the Public Theatre's production of The Secret Rapture, along with **STEPEHN VINOVICH** (Group 3).

CONSTANCE CRAWFORD (Group 15) was featured in the Broadway production of *Orpheus Descending*.

KEITH DAVID (Group 8) starred in the production of *Titus Andronicus* at the Delacorte Theatre.

KELSEY GRAMMER (Group 6) was a guest star on the television series *Top Of The Hill*.

CHRISTIANA HAAG (Group 15) made her Chicago stage debut in the Goodman Theatre's production of *The Misanthrope*.

GREGORY JBARA (Group 15) was featured in the Broadway production of *Pirates On Parade*.

PERRY KING (Group 3) stars in the made for television film *Roxanne: The Prize Pulitzer*.

LAURA FAY LEWIS (Group 12) has played over 225 performances in the role of Sandy, a role she created, in The Pyramid Group Theatre's production of *Bunnybear*.

MARI NELSON (Group 18) will be veatured in Joe Orton's *Up Against It* at the Public Theater, which begins previews October 17th.

PATTI LuPONE (Group 1) stars in the upcoming television film *L.B.J.: The Presidential Years*.

RENE RIVERA (Group 15) was featured in the final episode of *Miami Vice*, the film *The Old Man And The Sea* (starring Anthony Quinn), and in a staged reading of *The Miracle* at the Public Theatre. Worked on the film script *Adorable Lies* at the Sundance Institute in Utah. Co-wrote and performed in the original play *Homeboys* which was produced at the Carver Theater in Texas. Also co-starred in the film *Sufferin Bastards*.

NICHOLAS SUROVY (Group 3) co-stars in the CBS series *Wolf*.

JON TENNY (Group 19) makes a guest appearance on the television series *Murphy Brown*.

JANET ZARISH (Group 5) stars in the off-Broadway production of *Other People's Money* at the Minetta Lane Theatre.

MUSIC

HUGH AITKEN (Composition '49 BS, '50 MS), was Visiting Composer at the Aspen Music Festival for two weeks this summer. Four of his compositions were performed at the Festival: *Suite in Six* for Band, *Soledades*, which was sung by Irene Gubrud, and two premieres: *Aspen Concerto*, which was played and commissioned by Joseph Swensen, and the *Happy Birthday Overture*.

JAMES BEHR (Piano, '83 BM, '84 MM), was recently appointed to the faculties of Florida Atlantic University and Palm Beach Junior College

LAWRENCE DILLON (Composition '83 MM, '85 DMA), had his *Midnight. Mirth and Memory* premiered by the Charles Ives Chamber Orchestra in Danbury, Connecticut.

GEORGE FISCHOFF'S (Piano '60 BS) new music-drama *Promised Land* (a musical journey of Moses and the Exodus), was premiered last April at Indiana University - South Bend to critical acclaim. *Promised Land* is now being prepared for a 1990 tour of the Northeastern States.

KENNETH FRAZELLE (Composition, '78 BM) Frazelle's *Playing the Miraculous Game* was read by the Saint Paul Chamber Orchestra, John Adams conducting, in April. His *Appalachian Songbook* was first performed by Katherine Cieslinski in July, with pianist Jeffrey Kahane. This September, with Kahane, Yo-Yo Ma will give the premiere of Frazelle's *Sonata for Cello and Piano* at the Metropolitan Museum of Art in New York, with additional performances in Atlanta, Miami, Pittsburg, Detroit, Los Angeles, San Francisco and Winnepeg.

KENNETH FUCHS, (Composition, '83 MM, '88 DMA), was recently appointed Midwest Booking Representative for ICM Artists.

NATHAN GOTTSCHALK (Violin '40 Diploma), recently celebrated his fiftieth year with the Pioneer Valley Symphony Orchestra in Greenfield Massachusetts; his 32nd year as Music Director.

JOSEPH GRAFFEO (Organ, '78 MM), was named Director of Music and Principal Conductor of the Ocala Festival Orchestra, Ocala Florida. He will be developing the Orchestra and the program as well as adding special Youth and Pops Concerts. He will also be Guest Conducting throughout the United States in the upcoming year.

NINA KENNEDY (Piano, '84 MM), toured Germany, Austria, France, and Switzerland last Spring, in addition to appearing with the Nashville and Columbus symphonies. She will perform with the Lafayette (Indiana) Symphony October 7th.

BERNARD KIRSHBAUM (Piano '32 Diploma,'34 Diploma, '36 Diploma), is pleased to announce that his book, *The Challenging World of Piano Teaching* is now a pedagogy textbook in 39 colleges, and is in use in 56 public libraries. Kirshbaum is the program chairman to the Association of Piano Teachers of Long Island, and exhibits chairman to the Piano Teachers Congress of New York. His article, "Teaching Technique" appeared in three recent issues of Piano Guild Notes. He is a senior Guild Adjudicator, with a record of judging the work of over 3,000 pupils.

WILLIAM KOEHLER (Piano, '76 BM, '77 MM), won first prize in the 1989 New Orleans International Piano Competition. As a result, he will return to New Orleans next summer as artist-in-residence for the 1990 New Orleans Piano Institute and Festival.

In recent years, **ROBERT KOPELSON** ('73-'76 JOC), has performed widely in the United States, Europe and South America, with such artists as Paul Sperry and the late Paul Doktor. He has also served as assistant conductor with several opera companies and is Music Director of the Baroque Opera Company in New York. He has lectured and given master classes at the Yale School of Music, Susquehanna University, New York University, the Juilliard School and the Sweelinck Conservatorium Amsterdam, and was the architect and administrator of the first Masters program in piano accompaniment at the Syracuse University School of Music, where he also directed the campus concert series. He is currently a full-time collaborative pianist based in New York, where he is active as a vocal coach, recital accompanist and chamber musician.

DANIEL LEWIN (Violin, '81 BM, '82 MM), has been appointed Assistant Professor of Violin and Chamber Music at the University of Nevada, Las Vegas and Concertmaster of the Las Vegas Symphony Orchestra.

JEROME MANN (Voice '64 MS), performed this past Spring in a variety of venues: at "Arti Gras Festival 22", in honor of Mr. George Abbott; in performances of "Strike Up the Band" at the Grossman Center in Miami; and at the Kayman Islands Broadway Music Festival, where he will be returning next year. In addition, Mr. Mann is on the Faculty of New World School of the Arts in Miami, Florida.

BRUCE McLELLAN (French Horn, '68 BM), graduated this Spring from the William Mitchell College of Law in St. Paul, Minnesota, with a Juris Doctor degree, cum laude, and has joined the Minneapolis law firm of Popham, Haik, Schnobrich and Kaufman. McLellan's appearances out of the courtroom have included positions with the New Orleans Philharmonic, the Dallas Symphony, and the Rochester Philharmonic

PATRICIA SCHWARZ (Voice, '42 Diploma, '44 BS), made Concert Arrangements for the America-Israel Cultural Foundation's 18th Annual Gala Concert at Carnegie Hall on October 22. In celebration of the Foundation's Fiftieth Anniversary, the concert featured the Guarneri String Quartet and The Aurora Piano Quartet.

Alumni Representatives

The Office of Admissions is establishing a network of alumni volunteers in Dance, Drama, and Music who would like to help with Regional Auditions, College Fairs, and selected high school information sessions. If you are interested in assisting Admissions in this way, please call or write to: Carole Everett, Director of Admissions, The Juilliard School, Lincoln Center, New York, NY 10023.

Alumni Reunion at Fontainebleau Monday May 28, 1990

☞ Airfare NY-Paris: Round Trip $560 plus tax. Leave Kennedy Airport, May 24, return May 31. Only 100 Seats Available. We will reserve seats on a "first-come, first serve" basis for reunion attendees upon receipt of a $25 deposit per person. Although these seats are "non-refundable," Air France has offered to make adjustments where possible. Please make checks payable to: The Juilliard School and mail to the Alumni Office.

☞ Low-cost housing will be available, c. $35 per person per night in Fontainebleau.

☞ Paris Hilton
50 rooms available at group rate May 25-30 on "first-come, first-serve" basis.
Single: 1000FR (c. $150) per night (regular rate 1500-2075Fr).
Double: 1100FR (c. $165) per night (regular rate 1250-1850Fr).
To reserve rooms: CALL (from U.S.): 011-33-1-47.83.62.66 or WRITE: M. Nicolas Mallapert, Sales Office, Hilton Suffren, F-75015 Paris, FRANCE. Credit cards accepted.

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** Special Juilliard Tour of the Palace, Musicale in the Salle des Colonnes, cash bar, dinner c. $35 per person.

In Memoriam

Helen Wall Rich
pianist

student of James Friskin

Juilliard, 1938

October Sampler

Juilliard Events

MUSIC

10/4 **The Juilliard Orchestra**, Otto-Werner Mueller, conductor, Allison Eldredge, cellist. BEETHOVEN, ELGAR, BRAHMS. Avery Fisher Hall, 8 PM. Tickets are $8 and $5 at the Avery Fisher Box Office.

10/6 **Anthony Rapoport**, viola, Paul Hall, 8 PM.

10/10 **The Juilliard String Quartet**, HAYDN, PERLE, DEBUSSY, The Juilliard Theater, 8 PM. Tickets are free at the Concert Office.

10/12 **Finals of the Mozart Piano Competition**, Paul Hall, 5 PM.

10/13 **An Evening of Chamber Music**, Alice Tully Hall, 8 PM. Tickets are free at the Concert Office.

10/18 **Wednesdays At One**, The Juilliard Opera Center, Alice Tully Hall, 1 PM. No Tickets Required.

10/20 **Liederabend**, Paul Hall, 6 PM. No Tickets Required

The Juilliard Symphony, Paul Zukofsky, conductor. BARBER, HAYDN, STRAVINSKY, Alice Tully Hall, 8 PM. Tickets are free in the Concert Office.

10/21 **Lyndon Taylor**, violin, Paul Hall, 8:30 PM.

10/25 **Wednesdays At One**, Classical piano music, Alice Tully Hall, 1 PM.

DRAMA

10/18 The third-year actors present two Shaw one-acts, ***Overruled*** and ***Press Cuttings***, directed by Richard Feldman. Open dress rehearsal on Wednesday, other performances on October 19, 20, and 21. All performances are at 8 PM in Room 301. Tickets can be obtained from the Drama Office beginning October 9 from 11 - 12 PM and from 2 - 4 PM.

10/25 ***Twelfth Night*** by William Shakespeare will be presented by the fourth-year actors and directed by Richard Hamburger. Open dress rehearsal on Wednesday, other performances on October 26, 27, and 28. All performances are at 8 PM in the Drama Theater. Tickets can be obtained from the Concert Office beginning October 16.

Selected Events In & Around New York

thru

10/7 **American Theatre Wing: 50 Years of Education through Theatre**, an exhibition at The New York Public Library at Lincoln Center, Main Gallery, 111 Amsterdam Avenue.

10/10 From the Netherlands: **Paul Komen**, piano, BEETHOVEN, BRAHMS, CHOPIN. Tickets: $3.00 Hofstra University, 8 PM. Call 516/560-5669.

10/13 **The Hofstra Quartet** with guest **Steve Mayer**, piano, HAYDN, DEBUSSY, DVORAK. Tickets: $5.00. Hofstra University at 8 PM. Call 516/ 560-6644.

10/13 (through 10/16) at 8 PM. **Shomyo: Buddhist Ritual and Chant.** Ten Japanese Buddhist monks of the Tendai Sect will give the U.S. premiere of *shomyo*, a form of chant practiced in Japan for over 1100 years. Performed before an altar, the chanting of the sutras is accompanied by gongs, bells, cymbals, and the sound of iron tongs fueling a flaming charcoal brazier. Presented by The Asia Society, 725 Park Avenue. Call 212/517-ASIA for info.

10/15 MUSIC BEFORE 1800 presents **Paul Hillier**, baritone, with **Stephen Stubbs**, lute, and **Andrew Lawrence-King**, baroque harp (New York debut). Concert is a 4 PM at the Corpus Christi Church, 529 West 121st Street, Manhattan. For more info call212/666-0675.

10/15 The Society for Asian Music presents **Odissi Dance of Eastern India** with **Ritha Devi**. Ritha Devi has been honored in India for her pioneering efforts in the renaissance of the 2000-year old tradition of *Oudra Nritya*, the temple dances of Orissa (eastern India). Metropolitan Museum of Art, Uris Auditorium, 81st Street at 5th Avenue. For information, call 212/206-1050

10/15 **The Vienna Saxophone Quartet** Members include Alexander Hermann, Herbert Rainer, Thomas Schön, and Sabine Zwick. Works by BOZZA, URBANNER, WEISS, MUSSORGSKY/SCHÖN.Tickets available at Carnegie Hall Box Office, complimentary to Juilliard students with an ID the night of concert. Weill Recital Hall at Carnegie Hall, 5:30 PM.

10/18 (through 10/28) The Asia Society presents its **First International Festival of Asian Film**. Inaugurating an annual celebration of the motion picture arts of Asia, this 11-day festival features premieres of outstanding recent films, a tribute to Japanese director Nagisa Oshima, and a special presentation of Indian television films. With Keynote lectures, panel discussions, visiting filmmakers and special events. Call 212/517-ASIA for exact schedule.

10/18 From the Netherlands: **Theo Olof**, violin, and **Carol Honigberg**, piano, BACH, FRANCK, BEETHOVEN, BADINGS. Tickets: $3.00. Hofstra University. For info call 516/560-5669.

10/22 **Julie Simson**, mezzo-soprano with **Gary Arvin**, piano. Works by SCHUBERT, BRAHMS, R. STRAUSS, POULENC, SIBELIUS. Weill Recital Hall at Carnegie Hall at 5:30 PM. Tickets are available at the Carnegie Hall box Office. Complimentary tickets for Juilliard students with an ID on the night of the concert.

The New York Public Library at Lincoln Center, 111 Amsterdam Avenue. Free Guided, hour-long tours are conducted every Thursday at 11 AM at The New york Public Library at Lincoln Center, Library and Museum of the Performing Arts. Join the tour guide at the plaza entrance of the library.

Notes From The Placement Bureau

Following is a ***sampling*** *of the notices currently on file in the Placement Bureau. New notices arrive each day, so you should check frequently! (For those students who are looking for orchestra positions and would like to check the* International Musician, *it usually comes in on or about the 17th of each month).*

Orchestra:

San Francisco Symphony: Associate Principal Eb Clarinet. Auditions: January 28-29, 1990. Send résumé to Joshua Feldman, Orchestra Personnel Manager, San Francisco Symphony, Davies Symphony Hall, San Francisco, CA 94102-4575. Deadline: 11/3/89.

The Philadelphia Orchestra: Section Second Violin (ddl.: 11/1/89; auditions: 2/11/90); **Associate Principal Vcl.** (ddl.: 2/1/90; auditions: 3/26/90); **Section Vcl.** (ddl.: 11/1/89; audtions: 2/27/90). Send: 1 page résumé and $100 refundable audition deposit to: Suzanna Bernd, Personnel Coordinator, The Philadelphia Orchestra, 1420 Locust Street, Ste. 400, Philadelphia, PA 19102.

Minnesota Orchestra: Principal Flute. Starting date: Spetember 1990. Send complete personal/professional résumé to: Ronald Balazs, Personnel Manager, Minnesota Orchestra, 1111 Nicollet Mall, Minneapolis, MN 55403.

University:

University of Colorado College of Music: Assistant Professor of Voice (soprano or Mezzo). Effective Fall 1990. Salary: Dependent upon background and experience. Qualifications: Doctorate or prof. exuiv., proven ability as a performer and studio teacher. Three years of FT College teaching exp. Appl. deadline: 11/1/89. Send résumé and ref. mat.'s, incl. 3 current letters of recommendations and a hi-qual. cassette tape: Robert F. Fink, Dean, College of Music, Campus Box 301, University of Colorado at Boulder, Boulder, CO 80309.

Elizabeth City State University: Assistant/Associate Professor of Music Theory. Effective date: 1/90. Duties to include teaching music theory, applied music, music appreciation; recruitment. Doctorate & teaching/ perf. exp., exc. comm. & teaching skills required. 9-month contract. Submit letter of interest/ application, 3 letters of reference, official college transcripts to: Office of University Personnel, Elizabeth City State University, PO Box 944, Elizabeth City, NC 27909. Deadline: 11/1/89.

Special Notice to Composers:

Affiliate Artists Inc. is accepting applications for the 1990-91 Conductors Program. Deadline is 10/31/89. Applicants must: have an advanced degree, have proficiency in performance of a musical instrument and mastery of ear training skills, have at least 2 but not more than 10 yrs. exp. conducting professional or professional level musical organizations, have studied the standard orchestra rep. and conducted a significant part of it; have a commitment to living & working in the U.S. For info. and/or application, call: 212/580-2000.

Ticket Availability

LINCOLN CENTER

New York Philharmonic - Student rush tickets available Tuesdays and Thrusdays 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 THRUSDAY MORNINGS AT 9:45 AM.
Metropolitan Opera - No student rush tickets available. Standing room tickets available at $8 and $11. On sale each week starting on Saturday. 362-6000.
Alice Tully Hall - Check with the box office about student rush tickets because prices vary and sometimes they are not offered. 362-1900.
New York City Opera - Rush tickets are available for $8.00, but the student must call about availability at 6:30 PM the night before the performance. Students must show I.D. when picking up the ticket. Limit of one ticket/person. 877-4700.
Chamber Music Society - Juilliard students should contact the Alice Tully Hall box office for the distribution to tickets. 362-1900.

NEW YORK CITY

Carnegie Hall - Student rush tickets are available the day of performance at $5.00 per ticket. You must show valid student I.D.
Merkin Concert Hall - Student rush tickets available for some concerts only. Rush tickets are 1/2 price with a student I.D. Check with Box Office at 362-8719.
92nd Street Y - Concert tickets may be purchased in advance at the 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 - Student tickets are available for $5.00. There are no rush or standingroom only tickets. 570-3949.
TKTS - 1/2 price day of performance tickets for Broadway and Off-Broadway shows. After 3 PM 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 information.
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 PM and 3-7 PM; Wednesday and Saturday, 11 AM - 2 PM and 3-7 PM; Sundays, noon-6 PM, 42nd Street between 5th and 6th Avenues, just inside the park. Call 382-2323 for recorded information on ticket availability.

JUILLIARD

For Juilliard concerts and performances, please contact the Juilliard Concert Office for ticket information and prices. Call 799-5000. ext. 235 or 874-7515

The Aeolian Chamber Players

in association with BMI, C.F. Peters, and Symphony Space
Present:

"A George Crumb Celebration"

IN HONOR OF HIS 60TH BIRTHDAY!

Choreography by Martha Clarke

Zeitgeist — (Six Tableaux for two Amplified Pianos) (New York Premiere)

Voice of the Whale for Three Masked Players

Night of the Four Moons conducted by George Crumb

(flute)

William Mathews (banjo)

Daniel Druckman (percussion)

Jeff Milarsky (percussion)

Tickets: $10. $5. (stu. & srs.)
SYMPHONY SPACE: B'way at 95th St. (Tues.-Sun.) (212) 864-5400 Charge Card Calls (12 Noon-6PM)/Window Sales (3PM - 7 PM)
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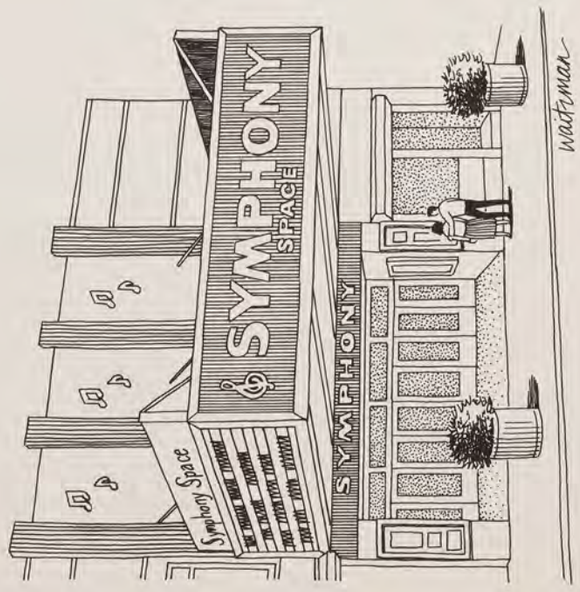
score calls a "Berceuse, in stilo Mah-
leriana." Pure magic. Pure poetry.

The newest piece on the program,
"Zeitgeist" for two amplified pianos,
left a more ambivalent impression in
its New York premiere. Clangorous

SYMPHONY SPACE



11

The Aeolian Chamber Players

in association with BMI, C.F. Peters, and Symphony Space
Present:

"A George Crumb Celebration"

IN HONOR OF HIS 60TH BIRTHDAY!

Dear George,

Through your music we have entered your magical world of images, poetry, shadows, sorcery. Your world of compassion for all living things, of innocence and children, of fear and nature, of a "haunted landscape."

For 23 years my life has been enriched by you, your art, your integrity. It has been a joy to play your music and to know others have been equally moved and awed by it.

We wish you many more years of happiness and satisfaction, and on this, your 60th birthday, we await the wonders of your music yet to be.

Juilliard Dance Ensemble in "Haiku"
Sungpoo Ahn Alan Eto
Rachael Durham

Lewis Kaplan

Tuesday, Oct. 24, 1989
8 PM
Symphony Space
Broadway at 95th St.

"Music of George Crumb"

Dream Sequence — "Haiku"
with The Juilliard Dance Ensemble
Choreography by Martha Clarke

Zeitgeist — (Six Tableaux
for two Amplified Pianos)
(New York Premiere)

Voice of the Whale
for Three Masked Players

Night of the Four Moons
conducted by George Crumb

Guest Artists:

Emma Tahmisian
(piano)

Barbara Martin
(alto)

Laura Gilbert
(flute)

William Mathews
(banjo)

Daniel Druckman
(percussion)

Jeff Milarsky
(percussion)

Tickets: $10. $5. (stu. & srs.)
SYMPHONY SPACE: B'way at 95th St. (Tues.-Sun.) (212) 864-5400 Charge Card Calls (12 Noon-6PM)/Window Sales (3PM - 7 PM)
General Information: STEORRA Public Relations (212) 799-5783

stage music fans performed what the score calls a "Berceuse, in stilo Mahleriana." Pure magic. Pure poetry.

The newest piece on the program, "Zeitgeist" for two amplified pianos, left a more ambivalent impression in its New York premiere. Clangorous

Review/**Music**

Helping George Crumb Celebrate His Birthday

By DONAL HENAHAN

No matter how insistently scholars and metaphysicians wave their dowsing wands, the sources of creative artistry remain largely undiscovered. Secret underground rivers of imagination can bubble up at unexpected times and places. If the geology of talent were a completely developed science, it might explain George Crumb to us.

Mr. Crumb, whose 60th birthday was celebrated by the Aeolian Chamber Players and guest musicians on Tuesday evening at Symphony Space, is a longtime academic who composes music of intellectual rigor and formal elegance. So do hundreds of his colleagues worldwide. But for more than a quarter-century, this shy and untheatrical man has been tapping into deep psychic reservoirs to produce extravagantly dramatic music whose sounds haunt the ear for hours after a performance. The listener is likely to leave any Crumb concert oddly disoriented, with a sense of having taken part in a disturbing, dreamlike ritual.

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That certainly was true of "Night of the Four Moons," which Mr. Crumb himself conducted. Barbara Ann Martin, the excellent mezzo-soprano who intoned the gnomic Lorca texts, may lack some of the hieratic aura that the late Jan DeGaetani radiated. Miss DeGaetani was a matchless singing actress, perhaps the ideal interpreter of Mr. Crumb's music. But Miss Martin and the four musicians under the composer's direction immersed themselves in the score's mysteries and gave a memorable performance.

The final episode, an allusion to Haydn's "Farewell" Symphony, might seem incongruous but in fact enhanced the work's feelings of solitude and sadness. As Mr. Crumb and then three of his musicians in turn played a single chiming note and walked off, the slowly darkening stage was abandoned to the cellist whose scraps of tone grew ever fainter. Meanwhile, singer and other offstage musicians performed what the score calls a "Berceuse, in stilo Mahleriana." Pure magic. Pure poetry.

The newest piece on the program, "Zeitgeist" for two amplified pianos, left a more ambivalent impression in its New York premiere. Clangorous and delicately ear-tickling by turns, its six tableaux employed devices familiar to Mr. Crumb's admirers: the piano played directly on the strings (overlaid this time with paper), eerie glissando microtones, finger-stopped harmonics and so forth. Dream states were induced, partly by sitar-like drones but partly, too, owing to the work's half-hour length.

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Mr. Crumb's ingenuity in exploiting unusual instruments has always figured largely in his music's success. "Night of the Four Moons" employs to poignant effect a banjo played in bottleneck style (Mr. Crumb's West Virginia origins making themselves felt); amplified alto flute and piccolo into which the player sometimes vocalizes; unearthly cello harmonics, and percussion devices that include Kabuki blocks, Tibetan prayer stones, Chinese temple gongs, and African thumb piano.

The three other pieces on the program, though less exotic in instrumentation, were unmistakably from the same inventive mind. The Aeolian Chamber Players, who have been championing Mr. Crumb's music for some 25 years, re-created their famous black-masked interpretation of "Vox Balaena" ("Voice of the Whale"). They also provided, with "Dream Sequence ("Images II"), a wispy background of quasi-Oriental textures against which the choreographer Martha Clarke and two male dancers projected a series of nightmarish images.

The Program

AEOLIAN CHAMBER PLAYERS, with Emma Tahmisian, pianist; Barbara Ann Martin, mezzo-soprano; Laura Gilbert, flutist; William Matthews, banjo player; Daniel Druckman and Jeffrey Milarsky, percussionists, the Juilliard Dance Ensemble. At Symphony Space, 2537 Broadway, at 95th Street.

Crumb
"Dream Sequence-Haiku"; "Zeitgeist-Six Tableaux for Two Amplified Pianos"; "Voice of the Whale"; "Night of the Four Moons."

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left: Lewis Kaplan — violin
middle: Charles Neidich — clarinet
top: Peter Basquin — piano
right: André Emelianoff — cello

Founded in 1961 by violinist Lewis Kaplan, the AEOLIAN CHAMBER PLAYERS was the first permanent ensemble of its particular instrumentation, namely, piano trio plus clarinet (or flute). This combination has enabled them to develop an extensive repertoire of both traditional works and a large selection of contemporary works, with over 100 pieces written expressly for the group by such composers as George Crumb, Ralph Shapey, Milton Babbitt, among others. The Aeolians tour extensively throughout the U.S. as well as Europe. Since 1964 they have been the resident ensemble at the Bowdoin Summer Music Festival where they teach, hold masterclasses and perform with many of the world's most prominent artists. For the past five years the Aeolians have performed a highly praised series at Lehman College in New York City. They have recorded for Columbia, Folkways and CRI records.

"The Aeolian Chamber Players gave the Crumb a hypersensitive performance that stressed the score's poignance and held the audience in enraptured silence."
— Donal Henahan, THE NEW YORK TIMES

"Led by Kaplan, this was a sheer joy-in-music reading . . . infectiously passionate and committed. A fine tradition continues."
— Susan Elliott, MUSICAL AMERICA

"I would like to express my deep appreciation to the Aeolian Chamber Players for so many fine performances. . . It is always a great pleasure when one's music is approached with such obvious devotion and insight. This makes the writing of it seem worthwhile."
— George Crumb

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ABOUT SYMPHONY SPACE

Since 1978, Symphony Space has offered its stage and facilities to thousands of performing artists. Subsidizing costs for young and minority artists as well as helping established groups find new audiences, Symphony Space has sponsored jazz, chamber music, drama, dance, films, poetry, children's productions and avant-garde events. High-quality programs that are offered at low ticket prices reflect all cultural traditions of the community. Equally important, Symphony Space has created many memorable hours of music and theatre, including the award-winning "Wall-to-Wall" free music marathons and the "Selected Shorts" and "Bloomsday" literary readings. World-renowned artists—many of whom live in the neighborhood—perform at Symphony Space and view it with special affection. Indeed, the unique nature of Symphony Space attracts audiences from the entire metropolitan area, and performers from around the country and the world. Public radio broadcasts of Symphony Space productions have given the theatre an even wider local and national audience.

HIGHLIGHTS OF THE FALL/WINTER SEASON

WORLD MUSIC INSTITUTE PRESENTATIONS	Oct 28, Nov 11, Dec 8, 1989, Jan 20, 1990
A WALL OF RZEWSKI: The Music of Frederic Rzewski	November 18, 1989
IF YOU CALL THAT LOVE (YOU CAN HAVE IT): From the Stories and Poems of Raymond Carver	November 20, 1989
CHRISTMAS REVELS	December 14-17, 1989
NEW YORK GILBERT & SULLIVAN PLAYERS in	
The Gondoliers	December 21, 1989 - January 7, 1990
The Pirates of Penzance	January 10-14, 1990
SELECTED SHORTS: 10-program series	begins January 24, 1990
PAPER BAG PLAYERS in Group Soup 2	begins January 27, 1990

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The Aeolian Chamber Players

in association with
BMI, C.F. Peters, and Symphony Space

presents

"A George Crumb Celebration"

IN HONOR OF HIS 60TH BIRTHDAY

Tuesday, October 24, 1989
8:00 p.m.

Symphony Space
Broadway at 95th Street, New York, New York

GEORGE CRUMB

George Crumb was born in Charleston, West Virginia October 24, 1929. He studied at Mason College of Music in Charleston, at the University of Illinois in Urbana, and at the University of Michigan, where he was a student in composition of Ross Lee Finney. Mr. Crumb has received grants from the Rockefeller, Guggenheim, and Coolidge Foundations, the National Institute of Arts and Letters Award in 1967, and the Pulitzer Prize in Music for his orchestral work *Echoes of Time and the River* (1968). Most recently Mr. Crumb was awarded the 1989 Prince Pierre of Monaco Gold Medal in Composition for his lifetime work in musical creativity. Mr. Crumb's works have been commissioned and performed by nearly every major contemporary chamber ensemble and many of the major symphonies in this country and in Europe, Asia, Australia, and South America. Among his most frequently performed works are *Ancient Voices of Children* (1970) for mezzo-soprano and chamber ensemble; *Vox Balaenae* (1971); *Apparition* (1979) for mezzo-soprano and amplified piano; and *An Idyll for the Misbegotten* (1985) for amplified flute and three drummers. Mr. Crumb is Annenberg Professor of Music at the University of Pennsylvania, where he has taught since 1965.

THE PROGRAM

Dream Sequence ("Images II")
("Haiku")

Choreography (1979) — Martha Clarke, Robert Barnett, Felix Blaska

The Juilliard Dance Ensemble, Muriel Topaz, Director
Rachel Durham
Sungsoo Ahn
Alan Eto

Lewis Kaplan, violin
André Emelianoff, cello
Peter Basquin, piano
Jeffrey Milarsky, percussion
Wolfgang Hasleder, Jaroslaw Powichrowski, crystal glasses

Zeitgeist (Six Tableaux for Two Amplified Pianos)
New York Premiere

I. Portent
II. Two Harlequins
III. Monochord
IV. Day of the Comet
V. Realm of Morpheus
VI. Reverberations

Peter Basquin, piano
Emma Tahmisian, piano

INTERMISSION

Vox Balaenae for Three Masked Players
("Voice of the Whale")

Vocalise (. . . for the beginning of time)
Variations on sea-time
- Sea-theme
- Archeozoic (Variation I)
- Proterozoic (Variation II)
- Paleozoic (Variation III)
- Mesozoic (Variation IV)
- Cenozoic (Variation V)

Sea-Nocturne (. . . for the end of time)

Laura Gilbert, flute
André Emelianoff, cello
Peter Basquin, piano

Night of the Four Moons

I. La luna está muerta, muerta . . .
(The moon is dead, dead . . .)
II. Cuando sale la luna . . .
(When the moon rises . . .)
III. Otro Adán oscuro está soñando . . .
(Another obscure Adam dreams . . .)
IV. ¡Huje luna, luna, luna! . . .)
(Run away moon, moon, moon! . . .)

George Crumb, conductor
Barbara Ann Martin, mezzo soprano

William Matthews, banjo
Laura Gilbert, alto flute and piccolo
André Emelianoff, cello
Daniel Druckman, percussion

Lighting designs by Stefan Jacobs

Sound by Collegium

Night of the Four Moons

The Lorca Texts

I
La luna está muerta, muerta;
pero resucita en la primavera.

II
Cuando sale la luna,
el mar cubre la tierra
y el corazón se siente
isla en el infinito.

III
Otro Adán oscuro está soñando
neutra luna de piedra sin semilla
donde el niño de luz se irá quemando.

IV
"¡Huje luna, luna, luna!
Si vinieran los gitanos,
harian con tu corazón
collares y anillos blancos."
"Niño, déjame que baile.
Cuando vengan los gitanos,
te encontrarán sobre el yunque
con los ojillos cerrados."
"¡Huje luna, luna, luna!
que ya siento sus caballos."
"Niño, déjame, no pises
mi blancor almidonado."

El jinete se acercaba
tocando el tambor del llano.
Dentro de la fragua el niño
tiene los ojos cerrados.

Por el olivar venian,
bronce y sueño, los gitanos.
Las cabezas levantadas
y los ojos entornados.

Cómo canta la zumaya,
¡Ay, cómo canta en el árbol!
Por el cielo va la luna
con un niño de la mano.

Translations

I
The moon is dead, dead;
but it is reborn in the springtime.
-- George Crumb

II
When the moon rises,
the sea covers the land,
and the heart feels
like an island in infinity.
-- Lysander Kemp

III
Another obscure Adam
dreams neuter seedless stone moon far away
where the child of light will be kindling.
-- J. L. Gili

IV
"Run away moon, moon, moon!
If the gypsies should come,
they will make of your heart
necklaces and white rings."
"Child, let me dance.
When the gypsies come,
they will find you on the anvil
with your little eyes closed."
"Run away moon, moon, moon!
for I hear now their horses."
"Child, leave me, do not step
on my starched whiteness."

Drumming the plain,
the horseman was coming near.
Inside the smithy
the child has closed his eyes.

Along the olive grove
the gypsies were coming, bronze and dream.
Heads high
and eyes half-closed.

How the owl hoots!
Ah, how it hoots in the tree!
Through the sky goes the moon
holding a child by the hand.
-- J. L. Gili

ABOUT THE WORKS

Dream Sequence (1976) is scored for violin, cello, piano, and percussion plus an offstage "glass harmonica" that requires two players. The percussion instruments consist of five Japanese temple bells, four crotales, sleighbells, one maraca, two suspended cymbals, and a Thai wodden buffalo bell. The pianist has three tuned crystal goblets and the offstage players have four.

The "glass harmonica" chord, while quiet ("quasi subliminal!"), is present, nevertheless, throughout the entire work. The makeup of this chord -- C-sharp, E, A, D -- is a first inversion major triad with an added fourth above.

The meditative nature of *Dream Sequence* is apparent in the first words of the score: "Poised, timeless, 'breathing', as an afternoon in late summer." To otherwise describe this score, *all of which is contained on two pages*, would be fruitless. Crumb's ingenious manuscript is beautiful to look at and fun to figure out....

Those listening without score in hand should be advised that the piano in most of its midrange has sheets of paper lying on the strings, causing what the composers describes as "delicate vibrations". Still experimenting inside the instrument, Crumb has borrowed a technique from composer C. Curtis-Smith which enables him to "bow" several clusters on the piano.

However, it is the violin and cello that eventually dominate this work, playing concertino to the ripieno of the piano, percussion and glass harmonica. Playing brief, antiphonal, ever-varied phrases, always closely responding to one another, they create the rich, colorful embroidery of the sound tapestry that constitutes *Dream Sequence*.

-- David Burge

Dream Sequence was commissioned by Mrs. George J. Feldman for the Aeolian Chamber Players in 1976, and was recorded by the Aeolians on CBS-Odyssey records in 1978.

Zeitgeist (1988) was commissioned for the Charles Ives Festival in Duisburg, Germany, where it received its premiere performance in January of 1988. The work was subsequently revised by the composer, and is his most substantial work for two pianos since *Music for a Summer Evening* (1974). The musical idiom draws somewhat on his earlier piano works in terms of compositional techniques and Mr. Crumb's use of extended piano techniques. *Zeitgeist* receives its New York premiere this evening.

Voice of the Whale (Vox Balaenae), composed in 1971 for the New York Camerata, is scored for flute, cello, and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask). The masks,by effacing the sense of human projection, are intended to represent, symbolically, the powerful impersonal forces of nature (i.e. nature dehumanized). I have also suggested that the work be performed under a deep-blue stage lighting.

The form of *Voice of the Whale* is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue.

The opening *Vocalise* (marked in the score: "wildly fantastic, grotesque") is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' *Also Sprach Zarathustra*.

The *Sea-Theme* ("solemn, with calm majesty") is presented by the cello (in harmonics), accompanied by dark, fateful chords of strummed piano strings. The following sequence of variations begins with the haunting sea-gull cries of the *Archeozoic* ("timeless, inchoate") and, gradually increasing in intensity, reaches a strident climax in the *Cenozoic* ("dramatic, with a feeling of destiny"). The emergence of man in the cenozoic era is symbolized by a restatement of the *Zarathustra* reference.

The concluding *Sea-Nocturne* ("serene, pure, transfigured") is an elaboration of the *Sea-Theme*. The piece is couched in the "luminous" tonality of B Major and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the *Sea-Nocturne* I wanted to suggest "a larger rhythm of nature" and a sense of suspension in time. The concluding gesture of the work is a gradually dying series of repetitions of a l0-note figure. In concert performance, the last figure is to be played "in pantomime" (to suggest a diminuendo beyond the threshold of hearing!). . . .

-- George Crumb

Voice of the Whale received its New York premiere in October 1973 by the Aeolian Chamber Players and was recorded by them for CBS Masterworks in 1974.

Night of the Four Moons, commissioned by the Philadelphia Chamber Players, was composed in 1969 during the Apollo 11 flight (July 16-24). The work is scored for alto (or mezzo-soprano), alto flute (doubling piccolo), banjo, electric cello, and percussion. The percussion includes Tibetan prayer stones, Japanese Kabuki blocks, alto

African thumb piano (mbira), and Chinese temple gong in addition to the more usual vibraphone, crotales, tambourine, bongo drums, suspended cymbal and tamtam. The singer is also required to play finger cymbals, castanets, glockenspiel and tamtam.

I suppose that *Night of the Four Moons* is really an "occasional" work, since its inception was an artistic response to an external event. The texts -- extracts drawn from the poems of Federico Garcia Lorca -- symbolize my own rather ambivalent feelings *vis-à-vis* Apollo 11. The texts of the third and fourth songs seemed strikingly prophetic!

The first three songs, with their very brief texts, are, in a sense, merely introductory to the dramatically sustained final song. *The moon is dead, dead* . . . is primarily an instrumental piece in a primitive rhythmical style, with the Spanish words stated almost parenthetically by the singer. The conclusion of the text is whispered by the flutist over the mouthpiece of his instrument. *When the moon rises* . . . (marked in the score: "languidly, with a sense of loneliness") contains delicate passages for the prayer stones and the banjo (played "in bottleneck style," i.e., with a glass rod). The vocal phrases are quoted literally from the earlier (1963) *Night Music I* (which contains a complete setting of this poem). *Another obscure Adam dreams* . . . ("hesitantly, with a sense of mystery") is a fabric of fragile instrumental timbre, with the text set like an incantation.

The concluding poem (inspired by an ancient Gypsy legend) -- *Run away moon, moon, moon!* . . . -- provides the climactic moment of the cycle. The opening stanza of the poem requires the singer to differentiate between the "shrill, metallic" voice of the Child and the "coquettish, sensual" voice of the Moon. At a point marked by a sustained cello harmonic and the clattering of Kabuki blocks (*Drumming the plain,/the horseman was coming near* . . .) the performers (excepting the cellist) slowly walk off stage while singing or playing their "farewell" phrases. As they exit, they strike an antique cymbal, which reverberates in unison with the cello harmonic. The epilogue of the song (*Through the sky goes the moon/holding a child by the hand*) was conceived as a simultaneity of two musics: "Musica Mundana" ("Music of the Spheres"), played by the onstage cellist; and "Musica Humana" ("Music of Mankind"), performed offstage by singer, alto flute, banjo, and vibraphone. The offstage music ("Berceuse, in stilo Mahleriana") is to emerge and fade like a distant radio signal. The F-sharp Major tonality of the "Musica Humana" and the theatrical gesture of the preceding processionals recall the concluding pages of Haydn's "Farewell" Symphony.

-- George Crumb

Night of the Four Moons was recorded by the Aeolian Chamber Players with mezzo-soprano Jan DeGaetani in 1974 for CBS Masterworks.

ABOUT THE ARTISTS

Founded in 1961 by violinist Lewis Kaplan, the AEOLIAN CHAMBER PLAYERS was the first permanent ensemble of mixed timbre. This instrumentation has enabled them to develop an extensive repertoire of both traditional works and a large selection of contemporary works, with over 100 pieces written expressly for the group by such composers as Milton Babbitt, Luciano Berio, George Crumb, Mario Davidovsky, George Rochberg, and Ralph Shapey, among others. The Aeolians tour extensively throughout the U.S. as well as Europe. Since 1964 they have been the resident ensemble at the Bowdoin Summer Music Festival (Brunswick, Maine) where they teach, hold masterclasses and perform with many of the world's most prominent artists. For the past six years the Aeolians have performed a highly praised series at Lehman College in New York City. They have recorded for Columbia, Odyssey, Folkways and CRI records.

The relationship between the Aeolian Chamber Players and George Crumb began in 1966 when Mr. Crumb composed "Eleven Echoes of Autumn, 1965" for the group. The Aeolians have gone on to premiere and record a number of Mr. Crumb's works over the years, all becoming permanent additions to the ensemble's repertoire. Mr. Crumb has joined the Aeolians at the Bowdoin Summer Music Festival for more than a dozen summers (beginning in 1966) as composer-in-residence, where the study and performance of his music and that of other living composers has been an integral part of the student curriculum. A George Crumb Birthday concert was presented this past July at Bowdoin, involving performances not only by the Aeolians and other faculty but also by several student ensembles.

PETER BASQUIN, pianist of the Aeolian Chamber Players, has received great critical acclaim for his recordings of virtuoso solo piano music from three centuries: contemporary piano sonatas on Grenadilla records, two J.C. Bach concerti on the Peters International label, and 19th century American works for New World Records. Mr. Basquin studied with William Nelson at Carleton College and Dora Zaslavsky at the Manhattan School of Music. A number of competition victories followed his graduation, most notably in the Montreal International Competition. His recital appearances include performances in Europe and the Far East, as well as in many American concert halls such as Lincoln Center, the Kennedy Center, and Carnegie Hall. Mr. Basquin has performed as soloist with the American Symphony Orchestra, the Minnesota Orchestra, the Montreal, Quebec and Boston Symphonies. Mr. Basquin is Professor of Music at Hunter College, C.U.N.Y.

ANDRÉ EMELIANOFF is cellist of the Aeolian Chamber Players and the Da Capo Chamber Players as well as solo cellist of the New York Chamber Symphony and a former member of the Cleveland Orchestra under George Szell. A winner of the 1985 National Endowment Solo Recitalist's Award, he has appeared throughout the U.S. and in London as recitalist and concerto soloist. He is Cellist and Music Director of the Music Today series at Merkin Concert Hall and has commissioned and premiered numerous solo works by such composers as Aaron Kernis, George Perle, Shulamit Ran, Joan Tower, Richard Wernick, and Nicholas Maw. His 1990 premieres will include solo works by Sofia Gubaidulina and Ernst Toch. He has for the last six years been Artist-in-Residence and a member of the faculty of the Waterloo Festival and School, and he serves as Associate Professor of Cello and Chamber Music at C.U.N.Y as well as Artist-in-Residence and Cello Faculty at Princeton University. Mr. Emelianoff has been guest artist with the Chamber Music Society of Lincoln Center, the New Jersey Chamber Music Society, and Chamber Music at the Y with Emanuel Ax.

Violinist LEWIS KAPLAN received his Bachelors and Masters degrees from The Juilliard School, where he studied violin with Ivan Galamian and conducting under Jean Morel. Founder and violinist of the Aeolian Chamber Players, Mr. Kaplan has commissioned and premiered more than 50 works both for chamber ensemble and for solo violin from many of the world's most eminent eminent composers. He is the Artistic Director and co-founder of the Bowdoin Summer Music Festival in Brunswick, Maine. Mr. Kaplan is a member of the violin and chamber music faculties of The Juilliard School, the Mannes College of Music, and the Summer Academy of the Mozarteum in Salzburg, Austria. His concert tours as a soloist and a chamber musician have taken him throughout the United States, Europe, and Asia. His recordings can be heard on the Columbia, Odyssey, Folkways, and CRI labels.

SUNGSOO AHN (dancer) is a native Korean. He studied dance at the University of Miami and the New World School of the Arts before coming to The Juilliard School, where he is currently studying. While in Miami, he was active both as a dancer and as a choreographer with several local companies. Sungsoo is married to Joy Look Ahn, also a dancer.

Percussionist DANIEL DRUCKMAN is active as a soloist, chamber and orchestral musician, and recording artist. He has concertized throughout the United States and Europe, having appeared as soloist with the Los Angeles Philharmonic and in recital at the San Francisco Museum of Modern Art. He has recorded for Columbia, Angel, DDG, CRI, Nonesuch, and New World records.

RACHEL DURHAM (dancer) is originally from Charleston, South Carolina. She is a graduate of the North Carolina School of the Arts, traveling to London and Italy with the School's dance company. Currently, she studies at The Juilliard School, where she will receive a BFA in the spring of 1990. Rachel has also studied at the Martha Graham School and the American Academy of Dramatic Arts in New York. She has performed in works ranging from Balanchine to Sokolow.

ALAN ETO (dancer) is in his second year of study at The Juilliard School. He aspires to a professional career in dance in the future.

Flutist LAURA GILBERT is a graduate of The Juilliard School, where she studied with Julius Baker, and attended the Bowdoin Summer Music Festival from 1975-1978. Ms. Gilbert has performed as as soloist and chamber musician throughout the United States and abroad.

STEFAN JACOBS (lighting design) is Lighting Director for the New York Gilbert & Sullivan Players, which completed their eastern U.S. tour last spring. He is currently the Assistant Technical Director at Symphony Space, often contributing his lighting efforts in such varied productions as "Selected Shorts", "Wall to Wall Music Festivals", and numerous benefit concerts. Mr. Jacobs recently co-founded "EOS", a lighting design and consultation firm, adding interior lighting to his already extensive theatrical lighting design career.

BARBARA ANN MARTIN, winner of the 1982 Concert Artists Guild Award, made her New York recital debut in April 1983 under the auspices of the Guild. She made her New York Philharmonic debut singing George Crumb's *Ancient Voices of Children* under the baton of Zubin Mehta, and has subsequently sung the work with the Berlin Philharmonic, the Montreal Symphony, and the Vienna Philharmonic (also with Mr. Mehta). In addition to her orchestral performances, Miss Martin has appeared with the Metropolitan Opera, Chicago Opera Center, Minnesota Opera, New Jersey State Opera, and the Bowdoin, Caramoor, Aspen, Ravinia, and CalArts festivals, among others. A winner of the Rockefeller Foundation American Music Vocal Competition, Barbara Ann Martin has received critical acclaim for her interpretation of the contemporary repertoire ranging from Stravinsky to the present. She has appeared as guest soloist with such ensembles as the Aeolian Chamber Players, Contemporary Chamber Ensemble, Speculum Musicae, the New York Woodwind Quintet, St. Luke's Chamber

Ensemble, the American Composers Orchestra, New Music Consort, Parnassus, the New York City Ballet, and P.D.Q. Bach. She recently participated in a recording of Jay Reise's *Rasputin* with the New York City Opera, and can be heard on CRI, Musical Heritage, Pantheon and Grenadilla Records. Miss Martin holds degrees from The Juilliard School; she is presently on the faculty of the Brooklyn College Conservatory of Music.

Guitarist WILLIAM MATTHEWS' annual international tours over the last eleven years have taken him to more than sixty countries in Europe, the Far East, India, Latin America, the Middle East, Eastern Europe, and Africa, including numerous concerts sponsored by the U.S. State Department. In the fall of 1982, Mr. Matthews produced the CARE Concert, in which some of America's finest classical musicians performed in New York to benefit CARE on the occasion of the United Nations' World Food Day. Mr. Matthews ' interest in early music has led him to devote part of his programs to performances on the Renaissance lute; his recording of Baroque suites by Weiss, Baron and Losy for Turnabout records has been widely praised. Also active in contemporary music, William Matthews has commissioned and premiered solo works by Lester Trimble and Frederic Hand and has performed such works as Pierre Boulez's *Le Marteau sans Maître.* He has appeared at the Marlboro Music Festival, with the Metropolitan Opera, and with Speculum Musicae. His writings about music have appeared in The New York Times and Virtuoso magazine. Mr. Matthews is a member of the faculties of Hunter and Queens Colleges.

JEFFREY MILARSKY, percussionist, has held the position of principal percussionist and timpanist with the Juilliard Orchestra, the Colorado Philharmonic, the Tanglewood Music Center Orchestra, and the Concordia Chamber Orchestra, and has appeared with the Goliard Ensemble, the Harry Partch Ensemble, and the Aeolian Chamber Players. Upon receiving his Bachelor of Music degree from The Juilliard School, Mr. Milarsky was awarded the Peter Mennin Prize for outstanding leadership and achievement in music. He is completing his Master of Music degree at Juilliard, where he has studied with Roland Kohloff, Elden Bailey, Walter Rosenberger, and Michael Bookspan.

A native of Bulgaria, pianist EMMA TAHMISIAN has won prizes in the most prestigious international competitions, including the Van Cliburn (1985), Leeds (1984), Tchaikowsky (1982), Montreal (1980), and holds the Grand Prize from the Robert Schumann Competition (1977). She has played extensively throughout the U.S.S.R., Czechoslovakia, Rumania, East Germany, Austria, Italy, France, and Canada. She has appeared as soloist with the Moscow Philharmonic, Leningrad Philharmonic, Halle Philharmonic, and East Berlin Radio Symphony. After graduating with honors from the Bulgarian State Conservatory in 1980, Miss Tahmisian held the post of Concertizing Artist with the Bulgarian State Department of Music and taught piano at the Conservatory. During the years 1985-1987, she studied at The Juilliard School and graduated with a Masters degree. Since 1985, she has toured throughout the United States under the auspices of the Van Cliburn Foundation. As a participant in the MIDEM Classique Festival in Cannes, France, Emma Tahmisian recorded Beethoven sonatas Op. 31 No. 3 and Op. 111 for Balkanton Records.

MURIEL TOPAZ has served as Director of the Dance Division of The Juilliard School since 1985. She was Executive Director of the Dance Notation Bureau from 1978 to 1985. Ms. Topaz was the principal organizer and co-chair of the First International Congress on Movement Notation held in Israel in 1984. Her distinguished career has included work as a dancer, teacher, reconstructor, author, Labanotator, dance panelist, adjudicator, and board member for dance companies and organizations throughout the world.

This event is made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts.

The Aeolian Chamber Players would also like to extend their thanks to the following sponsors of this event:

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SYMPHONY SPACE

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THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NEW YORK 10023

DANCE DIVISION

TELEPHONE 212·799·5000

JOIN THE DANCE DIVISION OF THE JUILLIARD SCHOOL FOR:

****

DANCE EVENT I

on

TUESDAY, OCTOBER 24, 1989
5:30 PM
STUDIOS 320 & 321

****

OUR FIRST EVENT FOR THE YEAR
AN EARLY EVENING OF WORKS
PERFORMED BY STUDENTS OF THE DANCE DIVISION

FACULTY, STUDENTS & FRIENDS INVITED

November 15, 1989

DANCE EVENT I
OCTOBER 25, 1989
5:15 PM

STUDIO 320
- - - - -

MINKUS & GLINKA TRIOS
FROM THE LABANOTATION II CLASS OF JILL BECK

Choreographer: George Balanchine
Composers: Excerpt from "Pequita" - Minkus
Excerpt from "Russian and Ludmilla" - Glinka

Minkus Trio: Suzanne Auzias de Turenne, Brian Hawthorne, Allison Ulan
Glinka Trio: Christine Kessler, Cathy Minn, Alexander Schlempp

- - - - -

TRADITIONAL CHINESE DANCE

Choreographer: Min Jun Guan
Composer: Traditional

Min Jun Guan

- - - - -

STUDIO 321
- - - - -

DANCE OF GOD GANESH
FROM CLASSICAL INDIAN DANCE CLASS OF INDRANI

Choreographer: Traditional
Composer: Traditional

Louisa Anderson, Rie Kano, Edward Lawrence, Helga Nowacki, Oscar Rodriguez, Kris World

DANCE COMPOSITION I CLASS OF ELIZABETH KEEN

1.) Opening - John Heginbothan's Theme

Louisa Anderson, Chris Bergman, Erica Burke, Lymartin Chattman, Pamela Cohen, Mie Coquempot, Ana Diaz, Wendi Epperson, Claudia Florian, John Heginbothan, Rebecca Hermos Lauri Hogan, Marcus Johnson, Rie Kano, Richard Kim, Kara Miller, Edward Lawrence, Dylan Newcomb, Rhea Roderick, Sarina Rosenthal, Jeanne Steele, Tina Thompson, Chen Yu Tseui, Melanie Vesey, Rachel Whiting

2.) Solos in Locomotion Movement

Mie Coquempot, Rebecca Hermos, Dylan Newcomb, Jeanne Steele, Rachel Whiting

3.) Independent Dance

Claudia Florian

4.) Locomotion to Bach gigues

Louisa Anderson, Chris Bergman, Lymartin Chattman, Pamela Cohen,

- - - - -

SONG FOR THE BEGINNING

Choreographer: Henning Ruebsam (1989)
Composer: Alonso Mundarra

Henning Ruebsam

- - - - -

WORK IN PROGRESS

Choreographer: Kristina Isabelle
No music

Eric Bradley, Kristina Isabelle

A CHOREOGRAPHIC OFFERING
FROM THE MODERN REPERTORY I CLASS OF LAURA GLENN

Choreographer: Jose Limon (1964)
Composer: J. S. Bach

Chris Bergman, Lymartin Chattman, Pamela Cohen, Mie Coquempot, Ana Diaz, Wendi Epperson, Claudia Florian, Ruben Graciani, John Heginbothan, Rebecca Hermos, Lauri Hogan, Marcus Johnson, Rie Kano, Edward Lawrence, Tijen Lawton, Kara Miller, Carla Norwood, Helga Nowacki, Oscar Rodriguez, Jeanne Steele, Chen Yu Tseui, Melanie Vesey

- - - - -

TO SLEEP

Choreographer: Wally Cardona (1989)
Composer: Traditional Bulgarian Folk Music

Rebecca Stenn

- - - - -

"CROSS-CULTURAL"

Choreographer: Peter London
Composer: Traditional African

Stacey Aswad, Torrin Cummings, Marisol Figueroa, Christina Morrisey, Luis Peral, Jose Rivera, Solange Sandy,

- - - - -

ABSCHIED (ASA - HENNING 53)

Choreographer: Henning Ruebsam
Composer: Unknown German Popular Song

Henning Ruebsam

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THE JUILLIARD SCHOOL
DANCE DIVISION

* * * * * * * NEWSLETTER * * * * * * *

VOL. II, NO. 2 OCTOBER 31, 1989

FROM THE EDITOR'S DESK

Actually, it's the long-suffering Diana's desk, where the computer is. In point of fact, the sultry Ms. F. sits behind me (sporting a kicky new "do", I might add..), longingly, for her desk; an increasingly familiar emotional response from the woman, mea culpa. So, I'll make it brief(ish):

HELLO! Welcome to issue deuce. I'll be your host for the next (fill-in the estimated length of your attention span) or so. Our editorial policy heretofore has been: tell Jim Ms. Topaz told you to write an article, watch as Jim mutters distractedly into his sleeve, "Yeah. Yeah. O.K. Good.", then ask you repeatedly what that was you said to him. Well, I'm pleased as punch (someone fill me in on what this means at their next-to-earliest convenience) to inform you that a policy change is imminent, if you decide it should be. There seems to be some ambivalence towards the Newsletter among the more jaded variety of Juilliard dancer, which might be easily alleviated if you would simply tell us what you want. This Newsletter, should you need reminding, is for you and it should reflect the interests of (just about) every student in the Division. Please, let Jim know what you like, don't like, want to see, don't want to see and your feelings in general or specifically about this journalistic enterprise. O.K.? Good. Diana?! You can have your desk back now! Diana? Why she's...she's...disappeared!!!!! (Heh heh, not to fear - she only went to Xerox something! But, I had you going there for a minute, didn't I? Huh? C'mon, admit it, you cad, c'mon...)

[[[MS. TOPAZ ON PERFORMANCES OUTSIDE JUILLIARD]]]

I have been asked to explain why we discourage outside performances while you are a student at Juilliard. I am well aware that it is a controversial position and, perhaps, in some cases, counterproductive. However, our experience has been that, in the vast majority of cases, it is a wise descision.

As all of you well know, the program here is extremely demanding. If it is truly pursued to the fullest, there will be little time and even less energy for outside committments. People who have disregarded the srticture have suffered in the following ways:

(Cont'd)

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1.) A higher percentage of injury, usually due either to overwork, exhaustion or lack of attention to the body.
2.) Classes missed, with a consequent lowering of achievement and slowed progres
3.) Conflicts with Juilliard rehearsals, which endanger the reputation of the student with the choreographer with whom he or she is working, as well as endangering financial aid.
4.) Sickness.
5.) Depression as a result of overload and divided allegiance.

Juilliard alumni have a very fine record of employment upon leaving the school. In many cases, the opportunity to meet potential future employers comes through the work done in the school: classes observed, choreographers worked with or company directors who come to view our concerts. Outside performance can interfere with these opportunities offered a

! ! ! ! ! THE NEW REHEARSAL POLICY ! ! ! ! !

Because the Juilliard schedule is so hectic, and because rehearsals are sometimes scheduled in such a way that you cannot get there in time, we are going to try a new policy. The object is to be realistic about your arrival at, your full attention during, and a rational way of working at rehearsals. The objective, also, is to be sure both the choreographers and the dancers understand and live up to their respective responsibilities concerning rehearsals. The policy is typical of, if more generous than, those that prevail in the professional community.

The first 10 minutes of a rehearsal call is for arrival, warm up, etc. This should give you a little time to breathe before starting. The choreographer or rehearsal director will begin the actual rehearsal, promptly, ten minutes after the call, at which point you are excepted to begin working full out.

Example: 6:00 PM rehearsal call - be ready to work at 6:10. Obviously, you are expected to be fully ready to work at 6:10; that is the reason for the delay. Thus, we do not expect you to arrive at 6:11, or start putting on shoes or start warming up. Be on time!

Additionally there will be a five minute rest break after one hour of rehearsal or ten minutes after one and a half hours. That is the time, the only time, to attend to your personal needs. Rehearsal will recommence promptly at the end of the break.

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+ - "REMEMBER WHEN" - THIS MONTH:THE OCTOBER WORKSHOP - +
with our commentator, Eryn Trudell

Before you start feeling like October's workshop disappeared into a huge vacuum, a mere tradition in which the freshman (or, for our readers who are not sexist, first-year students) are first seen in a performing environment, I'd like to mention a few afterthoughts. The Juilliard Dance Division is alive with creative individuality and inspiration, despite the grueling and exhausting overflow of technical and academic stress. The last studio workshop was a brilliant example of why we've all gotten ourselves into this absurd career, which often seems so ungratifying. It was a wonderful taste of eclectic personalities and unique movement qualities. A brief overview in case you missed it:

Two Balanchine trios were performed "unpretentiously" by Suzanne Auzias de Turenne, Allison Ulan and Brian Hawthorne and Cathy Minn, Christine Kessler and Alexander Schlempp from Jill Beck's Labanotation II class. Laura Glenn's Modern Rep class did a fine job with Limon's "Choreographic Offering". Kristina Isabelle courageously presented a dark and traumatic work-in-progress, supported by Eric Bradley's sensitive improvisational skills. Henning Ruebsam danced the diagonal with uncanny confidence and musicality. Rebecca Stenn was heartbraking in a poignant piece choreographed by Wally Cardona. Peter London's African dance for the Cross Cultural tour was a pulsating primal pivot point. Indrani's dancers were precise and tight salutation to light. Liz Keen's Dance Composition class was great, I mean great, greater than usual. Dylan Newcomb and Melanie Vesey performed a directionally and sexually intelligent duet, and Chris Bergman and Mie Coquempot did a quirky, witty, completely unaffected duet. The workshop ended with a sad but sweet show of generosity and sensitivity from Henning, from which we all took home a part of, whether in heart or in glass.

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@ @ @ DANCE, COPYRIGHT AND THE LIMON FOUNDATION @ @ @

According to law, as well as custom and courtesy, a work of art is the property of its creator. Legally, it remains the property of his or her estate for 50 years after the death of the originator.

What this means to all of us is that dances learned in repertory or for performances remain the property of the choreographer. We do not have the right to perform or teach them, in whole or in part, without a formal arrangement with the choreographer or the estate.

Specifically here at Juilliard, we have concluded a blanket agreement with the Limon Foundation, which represents the Limon Estate. They have generously agreed that our faculty and people whom they designate may teach excerpts from the Limon repertory here and that the usual royalty fees will be waived for informal student performances, such as workshops, juries and graduation examinations. However, every student who wishes to perform Limon material (except in repertory class) must sign an agreement. Please see Diana Feingold to obtain the form. Your cooperation is appreciated.

/ / / / CONCERT TICKET DISTRIBUTION / / / /

All students should be aware that there has been a new ticket distribution policy administered by the Concert Office. In previous years, distribution of reserved seating tickets to the Dance Division was handled by Mary Chudick, including those given to performers, faculty, dance students and other participants. This year, Diana Feingold has been given 38 reserved seating tickets which go to VIPs. <u>All other tickets are general seating</u>! 200 of these are given to the dance office to be distributed to the performing dancers (so Mom can't be front row center, even if you are the Faune, unless she gets there early!), each of whom are entitled to <u>4 tickets each</u>. Non-performing dancers are entitled to <u>2 tickets each</u>. The remainder of the 933 seats in the theater are open to the public for $10 or half price for senior citizens.

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¢ ¢ ¢ ¢ COMPOSER/CHOREOGRPAHER COLLABORATION ¢ ¢ ¢ ¢

Since our choreographer and composer collaboration was so successful last year, we are doing it again this year, but better. It seems that Ms. Topaz and Sam Zyman have arranged an evening date in the Juilliard Theater on January 15th and Wednesday at 1:00 on January 31 in Alice Tully Hall. Anyone who is still interested in collaborating with a composer is encouraged to do so now, because there is a definite excess of interested composers. Check out some tapes in Diana's office, or talk to Mr. Zyman in the Composer's Office to see who is available. Don't be shy; they're just as scared as you are!

- I <u>WAS</u> GOING TO ALLUDE TO <u>SEX, LIES AND VIDEOTAPE</u> HERE, BUT... -

If you want, for any reason (except pornographic(see above)), to videotape your work during offbeat hours, talk to Amy Kail, Eryn Trudell or Paul Dennis. They'll be able to help you out. You must, however, supply your own videotape.

% % % % RE: EARLY GRADUATION % % % %

Sophomores interested in Early Graduation must get the information needed from the Dance Division office. There is a special procedure that requires a written application. The deadline is December 1, 1988. Please see Diana for more information. Please note that Early Graduation is <u>discouraged</u> and only granted in special cases.

1 2 3 4 5 WAIT YOUR TURN! 6 7 8 9 0

The School of American Ballet (SAB) has given the Dance Division permission to use their studios at cetain times. We may only use their studios during the times we have signed up for them on those memorable Friday sign-ups on the 4th floor during the luch break. If you have not signed up for an SAB studio you <u>may not</u> use them, even if they are not occupied.

¶ ¶ ¶ ¶ ¶ NO MORE SLIP SLIDIN' AWAY...(GET IT?) $ $ $ $ $

Studios 314 and 321 treated with a chemical called "No-Slip" by the layperson. The Dance Division experimented with this product last year and there seemed to be an overall positive response. This is the same product used at Jacob's Pillow. The floors are treated every third Thursday at 8 PM. We must remember that it is important to take shoes and slippers off in 321, never enter with anything breakable such as glass, avoid any spills, shoot horn players in dance studios onsight and never use rosin in 321. If you have any comments, Ms. Topaz will be happy to hear them.

& & POINTE SHOES, BALLET SHOES & THE PERFORMING DANCER & &

A reminder to those women dancing in ballet works for the upcoming Fall Dance Concert - you are allotted three pairs of pointe shoes to be worn, at your discretion, any time from rehearsal through the final performance. Be sure that you save the shoes for the performance! Shoes should be picked up in the Costume Shop. If you need shoes for the classroom or other uses, you may purchase them from the Costume Dept. at reduced rates. The procedure is as follows:

Money should be brought to Tom Augustine and he will order the shoes for you (unless they are in stock). Students receive a 10% discount when buying shoes through the Costume Shop.

Important note: if you go to Taffy's to buy your shoes, do not expect the school to pay for them, even if they are "performance shoes". This service is provided in order to eliminate the need to go to Taffy's yourself.

Men cast in works requiring shoes are allotted one pair; the same guidelines apply.

Please be patient when working with the costume department. They have been doing a great deal of extra work due to an accident over the summer. While renovation began to take place on the Street Level, a pipe was hit and caused a flood in the costume shop and a great deal of damage occured. They are helping us as best they can and they are more than deserving of our gratitude.

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! - "REMEMBER WHEN" SUPPLEMENT - !
BACK BY POPULAR DEMAND: THE ABSENTEE POLICY!

(Ed. note - In the first issue of the Dance Division Newsletter for the academic year 1989-90, our readers (some of them - see below) may recall an item regarding the absentee policy for the Dance Division. In what neurophysicists and Dance Division faculty, in a rare showing of mutual support, term as a "dizzying collapse of the affective memory retention mechanism on the part of practically an entire generation of Juilliard dancers", recent behavior indicates that Dance Division students have, curiously, failed to retain this crucial information. As a public service, we at the Newsletter are reprinting this information in the hopes that the damage to your sympathetic nervous systems, individually as well as collectively, serious though it inarguably is, will not prove to be irreparable and that you may actually begin to attend classes, full in the knowledge of what may portend for you if you don't. -JK)

Students are permitted 10% absence, whether excused or unexcused. Absence in excess of 10% leads to departmental warning. Continued absences over 10% result in probation and ultimate dismissal.

Excluded from the 10% figure are stage rehearsals and professional leave, not to exceed one week, or nine days for the Lincoln Center Student Program (LCSP). In case of serious illness, a doctor's note is needed and students will be evaluated on a case by case basis.

The faculty reports weekly on attendance. Absences in excess of 3 per class are immediately brought to the attention of the director and are discussed among the faculty at the monthly faculty meetings. If an habitual and persistent pattern of missed classes emerges for which the faculty, office and/or director do not know the reason, the student will be dismissed, after apprpriate warning.

If you are having a problem, we highly recommend that you discuss it with your faculty advisor or with the director.

It is very important that you report to the Dance Division the reason and amount of time that you are absent from class.

If you are absent due to a dance-related injury, you should:

1.) Promptly see the nurse.
2.) See whatever doctor she refers you to, if such referral is necessary.
3.) See Diana so she can issue a note to the faculty.
4.) Observe class.
5.) Ms. Topaz will be happy to speak with you should you need advice or simply someone to talk with.
6.) Keep Diana and the faculty advised of your progress.

If you are absent for less than three days, please report your absence to all your teachers and inform them of the reason for being out of class.

= = YES, VIRGINIA, THERE IS A NOVEMBER WORKSHOP... = =

The next Dance Division workshop will be held in two sessions, first on Monday, November 20th, from 11-12 (AM & PM, respectively) and then on Tuesday, November 21st, beginning at 5:15 (PM). If you wish to show any work for this workshop, please fill out a workshop information form (found in the cardboard file on top of the long file cabinet in Rm. 477) and give it to Jim by Wednesday, November 15th. Works-in-progress do not need faculty approval, unless they are over four minutes. There will be a feedback session on Wednesday, November 22nd at 12 noon in Studio 305. For this feedback session, the Modern Men's class is cancelled. Students may be excused from Ms. Melikova's class for the session, but you must arrange it with Ms. Melikova beforehand.

' ' ' ' ' ' ' ' HAIKU ' ' ' ' ' ' ' '
by Eryn Trudell

On October 24, a celebration was held to honor the 60th birthday of George Crumb at Symphony Space. Rachael Durham, Alan Eto and Sung Soo Ahn made a brilliantly "moving" contribution to the evening's program of Crumb's compositions.

Haiku is a trio choreographed by Martha Clarke, Felix Blaska and Robert Barnett to Crumb's "Dream Sequence". It is a striking piece of continuous intuitive motion, its strength in images emitted from inside the self. Sung Soo Ahn, Alan Eto and Rachael Durham learned the piece first from video for basic positions and then from a Notation score, which clarified even the activity of their teeth. The piece is learned in silence and the time is measured by the dancers' breath and internal rhythm.

There are eight "haikus", each divided by darkness, with light coming up on each "haiku" already in motion, giving the impression of infinite time. The dancers had a month to prepare for Haiku, a week and a half of which to learn the sections. The "anchor" was Alan, who had learned the piece previously. In the third week, the mechanics were secure but we were having trouble interpreting each "haiku". Rachael searched the score "a hundred times" for dramatic notes and clues, to realize the piece's essence; as she put it, "we had the tree but no acorn."

It was now tired, temperamental, transitional, interpretation time. Despite all the personal and group efforts, it wasn't working. One week prior to the performance, Robert and Felix came in to offer us small and simple answers which came to the trio as awe-inspiring revelations. Again, from Rachael, "They enabled us to find the acorn deep inside ourselves and to be vulnerable."

(Cont'd)

"As for as learning a dance from a score," she continues, "at first I was optimistic, then, once I was involved, pessimistic. Then, Marie, Felix and Martha came and it worked. I realized why: with the technical things in front of us on paper, there were a few question and moments we couldn't decipher. The reason it worked was that we had worked so hard and searched so deep on our own for the right image that when Felix, Marie and Martha made the slightest suggestion, we dived into it completely. No one held back. We were all so curious for what really made the dance work. They'd say one word and we'd know immediately how it tied in because we were connected deeply but we didn't realize it. It took someone who knew the dance and had performed it to bring out the secrets of it."

"On the night of the performance, after being called to the stage, we stood in the wings of the stage. With our arms around each other, we formed a circle with a burning center. The heat was so strong that I had to move back. My hands were cold and I put them on my stomach to warm them. It was powerful. After a few minutes of private time, we went onstage. Performing that piece wasn't 'performing'. I was there inside it and I was the image and the experience was real. I was completely concentrated and completely elsewhere at the same time. It was balance and off-balance. It was one extreme that allowed the other to exist and to thrive. It was a strong experience and when we walked off the stage, we were all in another world. It took about 20 minutes for us to come out of it and out of each other. We were tired, hungry and quiet afterward."

"I really want to thank Alan and Sung Soo for being as far in Haiku as I was and I really thank Marie, Felix and Martha for their exquisite knowledge and their ability to communicate it so aptly."

And the Dance Division Newsletter thanks Rachael Durham for sharing her experiences with us so eloquently.

? ? ? NEW JUILLIARD DANCE DIVISION POLICY FROM A ? ? ?
? ? SUPERNATURAL POWER - IN EFFECT AS OF THE YEAR AFTER ? ?
? ? ? ? ? ? ? ? ? GRADUATE ? ? ? ? ? ? ? ? ?

- compiled by "The Mystery Dance Division Student" -
(Hint: this student says "oot" instead of "out" and doesn't wear a touque.)

1.) Fridays are now optional. It is encouraged that you sleep until 9 AM and then take class elsewhere.

2.) We will hold a bake sale every Wednesday between 12:15 and 2:00 to raise money for a personal body analysis from Dr. Pressman. Each student is required to donate and consume accordingly.

(Cont'd)

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3.) Joy will be administering a drug rehabilitation group for all "ibuprofin heads".

4.) Due to lack of studio space, cots will be suspended from the ceiling in Studio 321, for those who partake in student choreography or Peter London's African Dance, so you don't have to go home before 8 AM class.

5.) There will be an additional Night Shift space sign-up for those who "just can't get enough!"

6.) Juilliard dance students may put in their offer for a luxury condominium in the new tower and may apply for financial aid to Donald Trump.

7.) Anyone caught without undergarments on the third floor in front of 301 will be punished by being forced to perform a solo striptease for the theater majors.

8.) Everyone must fall in love.

9.) The spacious pit between the first and the second floor will be filled with water and synchronized swimming will be an additional elective.

10.) L & M will be replaced by a four-year requirement in Algebra

The JUILLIARD JOURNAL

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TONY POWELL

Karen Kroninger (left), Kristine Isabelle and other members of the Dance division rehearse, with scripts in hand, their respective roles in Nijinsky's "lost" ballet.

L'Après-Midi d'un Faune

by Rebecca Stenn

As always, the Juilliard Dance Division will present five works in it's annual Fall concert, coming up in early December. *(The* Journal *publishes the article this month to insure that readers have plenty of time to get tickets.)* However, one of these works merits special attention.

Approximately a hundred years ago, Stephen Mallarme wrote a poem called *L'Après-Midi d'un Faune*. Claude Debussy read this poem and was inspired to create a work of the same title. Vaslav Nijinsky heard this work and was, in turn, inspired to create a dance.

Nijinsky's piece was premiered in 1912, during Diaghilev's Ballets Russes' season. It caused quite a great stir, with its sensual theme and unconventional movements. But a few years later, the ballet was seemingly lost. Nijinsky's score of the dance could not be deciphered, and any attempts to reconstruct it were based solely on the dancer's memories. Can you imagine how accurate a pianist would be if he were asked to play from memory a concerto he had not done for forty years, and also to recall all the instrumental parts, not just his own? Even Nijinsky complained that the dance had been so distorted during his lifetime by other dancer's memories that he no longer wanted it to carry his name as choreographer!

Here actually, is where my story begins. Last year, our third-year dance notation class, under the direction of Jill Beck, had the opportunity to listen to a lecture by Ann Hutchinson Guest, a renowned dance notator. Her story was indeed fascinating, the whole remarkable account was unfolded to us piece by piece, and our excitement was clearly visible. This is what she recounted to us:

Five years ago, Ann's husband Ivor Guest, a dance historian, was rummaging around in the basement of the Bibliotheque Nationale in Paris when he came across some pages of dance notation and photographs. He wasn't sure what to make of them, so he telephoned Ann and asked if she would like to take a look. You can imagine her surprise when she later realized that these very papers were Nijinsky's lost key to his own dance notation system, making it possible, for the first time, to translate his score.

Ann decided at that point to decode the score, and with her colleague Claudia

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Marathon Concert

When the gun sounds on Sunday, November 5, sending over 20,000 runners racing along the 26 mile course of the New York Marathon, the Juilliard Orchestra will be assembled amidst television cameras in the Juilliard Theater to perform the world premiere of a Marathon Suite by alumnus Bill Conti, the eminent composer of much film music, including the famed score of *Rocky*. Commissioned by ABC television for this occasion, the piece will be broadcast live, with Mr. Conti conducting, during the approximately two-hour race, lending an unusual atmosphere of high culture to the most celebrated of mass recreations.

JOC Celebrates Mozart With *Così fan Tutte*

by Alfred Ayres

The Juilliard Opera Center will begin its season with Mozart's *Così fan Tutte* on Friday, November 17. Director Eve Shapiro, who directed last season's *The Crucible*, and conductor Andreas Delfs lead the members of the Juilliard Opera Center and the Juilliard Symphony in one of Mozart's most delightful comic operas.

Così fan Tutte (which is often translated into English as 'all women are like that') is the story of two pairs of lovers: Guglielmo, who is engaged to Fiordiligi, and Ferrando, who is engaged to Dorabella. Fiordiligi and Dorabella are sisters in 18th-century Naples and are both tricked by their fiancés into being unfaithful. The young men are military officers who are goaded into this deception by Don Alphonso, philosopher and man about town. Alphonso wished to illustrate his theory that women can never prove faithful. He is ably assisted by the two sisters' maid, Despina, who encourages the girls to have some fun. After all, she philosophizes, soldiers never prove faithful.

So, the men disguise themselves in exotic Muslim costumes and proceed to seduce their own fiancées who completely fail to recognize them. In fact, Fiordiligi and Dorabella are so fooled by these disguises that they end up falling in love again — this time with each other's lover. This adds a provocative twist which certainly must have inspired the original sub-title of the opera, "La Scuola degli Amanti" (The School for Lovers).

It has been argued that *Così* is not as great a work as its predecessors, *The Marriage of Figaro* and *Don Giovanni*. The libretto has been railed against for its artificial and amoral plot. But it is, nonetheless, filled with brilliant and often deeply moving music that characterizes human relationships sympathetically, even profoundly. The original libretto, by Mozart's long-time collaborator Lorenzo Da Ponte, is neither farce nor high drama, but rather a well-crafted representation of titillating romantic entanglements and deeply felt emotions.

The administrative director of the Juilliard Opera Center, Andrew Yarosh, states that *"Così fan Tutte was chosen for this year's season because it is especially suited to the voices in the Opera Center. Mozart wrote generously for the voice providing great solo arias for all the principles, in addition to ensembles, that are perfect examples of his mastery of operatic writing."* Soprano Veronica Villarroel, who will be singing Fiordiligi in

(continued on page 4)

The Russians Are Here Again

by Karen Foster

Murder, rape, child abuse: Act One of Maxim Gorky's *The Matriarch*, the fourth-year acting students' current production in the Drama Theater, has enough spice to whet the appetite of any network programmer. But hold on, ABC. Act Two may be too controversial for even Sunday night viewers.

Capitalist ambition collides with communist idealism in this second version of *The Matriarch*. Set in pre-revolutionary Russia and originally written under the czar in 1909, Gorky completely revised the plot in 1935 during the Stalin regime. Although Ronald Reagan's satanic visions of the "Evil Empire" have melted in the Glasnost era, even official Moscow tour guides refer to Stalin as a "gloomy guy."

"But it's not a propaganda play," asserts director Brigid Larmour, imported for this production from her position as Artistic Director of Manchester, England's Contact Theatre. *The Matriarch* is in some ways political theater. In some ways it is theater of ideas in that it is a family drama that looks outside the family to broader issues," says Larmour. Vassa Zheleznova, Volga shipping mogul and matriarch of the title, rules her business and her family with an iron will. Sparks fly when revolutionary terrorist/daughter-in-law Rachel Moyseyevna opens fire on Vassa's familial and moral authority.

"The play asks 'How do we live?'" says Larmour. "It is a conflict between someone whose view of life has very much to do with getting ahead, being successful and promoting the family; and another person whose view has to do with making the world better," Larmour continues. "Is it right that the rich are rich and the poor are poor? Should we preserve our family rather than provide a social structure where everyone can have? These are very real questions for all of us today," she says.

Larmour and designer Nancy Thun have avoided overly specific period detail in this production's costume and set design. "My feeling is the play transcends its historic moment and is an emotional debate we can all enter into," Larmour says.

"I was startled by the play's modernism, particularly the character of Vassa. She's like one of those women you read about in the magazines who have it all and yet, what do they really have?" Larmour asks. Part Leona Helmsley, part Margaret Thatcher,

(continued on page 6)

Pre-College Division Marks Its Twentieth Year

The Pre-College Division will open a season of special concerts with a gala performance in Alice Tully Hall on Tuesday, November 21. This concert is first in a series of events celebrating the 20th anniversary of the Pre-College.

When Juilliard moved to Lincoln Center in 1969, it marked the inception of a new program, which differed from the Preparatory Division in its standards and goals. Under the guidance and leadership of President Peter Mennin, Dean Gideon Waldrop, and Director Katherine McEllis, the Pre-College became a training center for the development of the finest young talents.

Twenty years later, the Pre-College faculty, numbering over 50, train more than 300 students each year, and prepare a graduating class for the professional music world. Each week, students from 10 states and 8 foreign countries, from 7 to 18, comprising three orchestras, three choruses, and over 25 chamber music ensembles, come to Juilliard to study.

Over 130 soloists have performed with the Pre-College Orchestras under such conductors as Isaiah Jackson, James Conlon, Christian Badea, Myung Whun Chung, and Roger Nierenberg. They include Yo-Yo Ma, Cho-Liang Lin, Gustavo Romero, Pamela Frank, and Allison Eldredge. A 1989 graduate of the Pre-College division, Gil Shaham has performed with major orchestras and conductors throughout the world, including the London Symphony Orchestra, Berlin Philharmonic, L'Orchestre de Paris, Philharmonic of London, Philadelphia Orchestra, Israel Philharmonic, and will appear with the New York Philharmonic in December of this year.

18-year old Gil was born in Champaign-Urbana, Illinois, and spent his early childhood in Israel after his parents returned there in 1973. After highly acclaimed debuts with the Jerusalem Symphony, at age 10, and subsequently with the Israel Philharmonic, he came to New York in 1982 to study with Dorothy DeLay at Juilliard. He records exclusively for Deutsche Grammophon, and is represented by ICM.

Maestro Alasdair Neale currently holds the position of Assistant Conductor of the San Francisco Symphony, where he is in his first season. A native of Great Britain, Mr. Neale served as Music Director of the Yale Symphony Orchestra and as professor at the Yale School of Music from 1986 to 1989, and has conducted the Pre-College Orchestra for the past two seasons. He will lead performances of Strauss' *Don Juan* and Stravinsky's *Firebird Suite*, and the Saint-Saens *Concerto for Violin in b minor*.

The Pre-College Orchestra has championed new music, and each year performs works by student and faculty composers. Anthony Aibel's *Anniversary Overture* will have its world premiere at this opening event. Mr. Aibel, a 1985 graduate of the Pre-College Division, is a composer, conductor, violist, and pianist. A recipient of ASCAP, BMI, and Rockefeller Foundation awards and a George Gershwin Prize, he has guest-conducted the Tulsa Philharmonic, the Iowa Chamber Orchestra, and the Fairfield Chamber Orchestra in Connecticut. He holds a faculty position at the School for strings, where he is Music Director of the orchestras. Mr. Aibel has been a BMI Affiliated Artist since 1985, and is currently earning his Master of Music Degree at Juilliard, where he studies with David Diamond.

Pre-College alumni, including students from 10 different college and conservatories, as well as from the professional world, will join in this event. Tickets are available free of charge from the Concert Office or the Pre-College Office. Any alumni who wish to participate in future events, or who wish to help plan concerts or reunions, may contact the Pre-College Division.

LAURY EGAN

A Tribute to Paul Doktor

LAURY EGAN

A moving event took place in Paul Hall on October 2, 1989 to commemorate the late Paul Doktor, a distinguished violist and member of the Juilliard faculty, who died on June 21, 1989.

Pictured above are (from l. to r.) Paul Neubauer, Samuel Rhodes, Walter Trampler, Meredith Snow, Emile Simonel, David Harding, Kristen Linfante (hidden), and Daniel Thomason as they perform Gordon Jacob's *Suite for Eight Violas*.

Pictured left are Paul Neubauer, violist, and Margo Garrett, pianist, as they play *Two French Dances* by Marin Marais as arranged by Paul Doktor.

Arms and the Man: A Shavian Comedy

by Tucker McCrady

In 1885, Bulgaria was invaded by Serbia, the country on its western border. Neither Serbia nor Bulgaria, however, were developed enough as countries to wage a full-scale 19th-century war, so each enlisted the aid of a larger and more powerful ally. Austria supplied Serbia with officers and supplies, and Russia similarly backed Bulgaria. Though it was generally thought that the Austro-Serbian forces were superior, the Russo-Bulgarian forces won the brief (6 month) conflict. The war was in most respects thoroughly unextraordinary, except that George Bernard Shaw pounced on it as the perfect setting for his send-up of military romanticism, *Arms and the Man*.

Shaw personally detested the romanticism made popular by Lord Byron's *Childe Harold*, and used the Bulgarian setting to thrash it wittily and mercilessly. At the time the play was written, European civilization was just dawning in Bulgaria, and the Bulgarian were the butt of constant jokes in England. The Bulgarian characters are filled with large, Byronic fantasies about the way the world is or ought to be, and Shaw suggests that the war was won through buffoonery, not romantic heroism. When a down-to-earth Swiss soldier drops into their world, their precious "ideals" are fist challenged, and then eventually torn to shreds.

But the play is not a deep drama, or even a scathing farce, but a light comedy, one of what Shaw called his "plays pleasant." Though Shaw considered it the most nearly naturalistic of his plays, the characters are every bit as outrageous as one would expect from a great Shavian comedy. On the first reading, it looked like it would be a lot of fun to work on, which it is, and fairly straightforward to rehearse, which it's not. For, as the third-year drama students have discovered this year, Shaw is a whole different ball game.

Each year, drama students find a new challenge thrown at them, and Shaw is indeed a challenge. Even though *Arms and the Man* is a light comedy, it has proved to be anything but a simple project. Third-year actor David Alford, who plays the Swiss captain, Bluntchli, notes that the rhythms of Shavian dialogue are completely different from familiar American conversation. "In American speech," says David, "we tend to have a very narrow vocal range, and to use a lot of downward inflections. That works fine when you speak in relatively short sentences or in fairly compact thoughts as we do. But in Shaw's dialogue, the thoughts are huge. A character will start in one direction and then go off on a lengthy tangent before returning to finish the initial though. In order to make that clear to an audience, the actor needs a much greater melodic range, not to mention a lot more breath, than what would be called for in, say, a Sam Shepard play."

Apart from the technical demands, there are also new acting demands. Actor Paul Valley, who plays Major Saranoff, points out that the characters are painted in broad strokes. "Each character has a specific voice, that is different from all of the other characters in the play. They are so specifically delineated, in fact, that it would be easy to fall into the trap of caricaturing them, which of course you have to fight against." Luisa Sermol, playing his wife Catherine, agrees. "Our whole rehearsal process is flipped inside-out. Normally we work first on the interior life of a character, and then discover how that character behaves outwardly. But the characters Shaw throws at you are so outrageous and specific that you have to understand the rhythm and style of the character first, and then somehow breathe life into it. Our last project was Chekov's *Uncle Vanya*, where you have to start from the inside; now we're doing the opposite. Ultimately, I guess, the faculty want us to be able to work

(continued on page 8)

A Glimpse into the World of a Gluck Fellow

by David J. Bursack

At the end of this past summer, I was fortunate enough to be one of the participants in the very first Gluck Fellowship performance. The Maxwell and Muriel Gluck Fellowships (established by a grant from the Maxwell H. Gluck Foundation), awarded to a number of music and dance students, allow patients in local hospitals and other health care facilities to enjoy in-house performances by Juilliard students. In return, each Gluck fellow receives a grant per performance.

When I discovered that I had been chosen to receive a Gluck Fellowship, the first thought that entered my mind was, "Now I'll be able to move into a much nicer apartment, and I'll be able to take a fair amount of financial burden off my parents' shoulders." It was only after taking part in several of these performances that I realized that the real rewards from participating in such a program had very little to do with money.

To date, I have given five performances, with several more scheduled. I have performed for elderly patients; I have performed for cancer patients with little or no chance of recovery; I have played for severe burn victims. Each one of these performances was important to me in the sense that I was able to bring music to those who might have had to go without were it not for such a program.

A brass quintet (all members of the Gluck Fellowship program) perform for patients at Metropolitan Hospital.

Each concert was also important because I was able to talk with many members of my audiences who were not only interested in the music, but in me and Juilliard as well. I found that it was impossible for me not to be genuinely interested in them and their lives.

One concert stands out in my mind as being the most important to me, personally. My particular experiences at this concert altered many of my previous opinions on music, audiences, and life in general.

On August 24th, my pianist, Allie Ayres, and I were assigned, along with a flute and piano and a trombone duo, to perform at Gay Men's Health Crisis. GMHC is a facility which provides many important services to members of the community who are afflicted with AIDS.

I arrived, alone, about 25 minutes before the performance and was greeted by Dan Brewer, one of the directors of the facility. I was soon led into a rather large room which contained a dining area, a weight-lifting area, and a large space for watching television. I noticed a rather shabby-looking piano in the corner, which I prayed would sound far better than it looked. Much to my dismay, it sounded even worse than it looked. I proceeded to sit and stew about the condition of the piano, until a rather uneasy thought entered my mind, "All of the men who were visiting the facility were so young!".

My previous performances were primarily for elderly patients, and I had always associated this type of an in-house concert program with playing for the aged. I began to get very upset about the fact that so many young people are being affected by this horrible disease. These thoughts continued to fill my head even as I warmed up to play

When the performance was about to begin, the television was turned off and all of the performers were introduced to the audience. Half the audience seemed very interested, while the other half seemed content to just sit and talk among themselves.

The flute/piano duo played first, followed by the trombone duo. As each of the ensembles played, I noticed that all conversation and extraneous noise gradually ceased, and all eyes and ears were focused on the musicians. Many of those who were seated in the back of the room came forward to listen, and several people stretched out on the couches directly in front of the musicians.

As my turn to play drew closer, I felt a gentle calmness come over me. I only hoped that through the music we would be able to bring these people a brief but very important respite from their fears and worries.

As I began to play, I looked at several members of the audience. One man, lying on the couch, slowly closed his eyes and smiled contentedly. Another lowered his newspaper and I noticed his head gently moving with the flow of the music. Others simply sat, hands folded, watching my hands move as I played. I had totally forgotten about the out-of-tune piano by this time. I had allowed the sounds of the outside world to slowly disappear. At that moment, my only concern was my very special audience.

After the performance, many members of the audience congratulated all of the performers and thanked us for our time. As I was putting my viola away, two men who I had noticed in the audience approached and asked us if we would like to see the roof garden. We agreed to spend a few minutes with them.

Allie, Jim Zellers (the flutist) and I went up the stairs and sat at a large round table with four of the audience members in the center of a beautiful, partially-covered roof garden. What began as an uncomfortable exchange of pleasantries eventually turned into an hour-long, no-holds-barred conversation about everything from music to theater to noise pollution.

These men gradually began to feel comfortable enough to open up to us about their health problems, and I felt comfortable enough to ask rather in-depth questions about their lives, their health, and their hopes and plans for the future. We also discussed the possibility of our performing at a weekend dinner in the garden, when GMHC members could bring family and friends to the facility. No definite plans were made, though I fully intended to perform for them again. I then realized that I had grown to really care about these people - these people who had just become my friends.

When the time came to leave, we all shook hands and said goodbye. Dan Brewer thanked us for our music and informed us that similar concerts had been given there in the past, yet none was nearly as well received as ours. I thanked Dan for all of his help and then headed for the elevator.

One of the men from the roof garden rode the elevator with Allie and me. After leaving the facility, we walked with him for a few blocks, then said goodbye and headed for the subway. After arriving at my apartment, I could not help but dwell on the events of the day. Though I am not a religious person, I said a very short prayer for these people who had, in such a short span of time, made such a strong impact on my life.

I could not possibly conclude this article without thanking Mrs. Muriel Gluck, whose enormous generosity allows many Juilliard students to bring music and dance to those who truly need it the most. I am sure that all the participants of the Fellowship program, in addition to the many patients for whom we have performed, join me in saying, "Thank you so very much, Mrs. Gluck."

David Bursack is a second-year Master's student.

After performing with the Juilliard Orchestra on October 4 (under the baton of Otto-Werner Mueller), Allison Eldredge exchanges a few words with Avery Fisher. Ms. Eldredge is a 1989 Avery Fisher Career Grant recipient.

What's A Kithara?

New Instruments for New Music

by Jeffrey Milarsky

On November 11 and 12 in Alice Tully Hall, the members of the Juilliard Percussion Department, members of the Brass Department, and members of the Juilliard Chorus, headed by Jeffrey Milarsky, Wayne DuMaine, and Judith Clurman, will participate in a concert version of Harry Partch's *Revelation in the Courthouse Park*.

Harry Partch was born in 1901 and died in 1976. He was one of the first American seekers after spirituality to look to the East and to other non-Western cultures for inspiration. From a strictly musicological standpoint, Partch is probably best known for theories about tuning and scales. In his book, *Genesis of a Music*, he proposed a 43-tone system from which many natural, in-tune scales could be derived.

To accommodate these new tuning systems, Partch had to invent his own musical instruments out of pieces of wood, metal and glass. Each, one of a kind. Like nothing else on earth in looks or sound. He began experimenting with the modification, re-design, design and construction of musical instruments until his death in 1976. Early instruments (adapted viola, adapted guitar) were modifications of our standard instruments. Later he used existing instruments for rebuilding or as models (Chromelodeon, Kithara, Diamond Marimba, Bass Marimba, Bamboo Marimba, Marimba "Eroica"). Some later instruments were essentially new types (Cloud Chamber Bowls, Blo-boy, Spoils of War). In *Revelation in the Courthouse Park*, he used most of the instruments he designed and built up until 1960.

Best suited to speak of *Revelation* is Harry himself:

"*Many years ago, I was struck by a strong and strange similarity between the basic situation in the Euripedes play and at least two phenomena of present-day America. Religious rituals with a strong sexual element are not unknown to our culture, nor are sex rituals with a strong religious element. (I assume that the mobbing of young male singers by semi-hysterical women is recognizable as a sex ritual for a godhead.) And these separate phenomena after years of observing them, have become as synthesized as a single kind of ritual, with religion and sex in equal parts, and with deep roots in an earlier period of human evolution - all of which sounds delightfully innocent*" (from *Genesis of a Music* by Harry Partch).

All of us involved feel privileged and excited about this remarkable project, and thanks to Danlee Mitchell and Randy Hoffman, Partch's disciples, we hope that his magnum opus will be a spiritual success.

Jeffrey Milarsky is a second-year Master's student.

Don't Throw Money Down The Drain!

Every year, the Financial Aid Office staff learns of students who have thrown money away by completing their financial aid applications carelessly. The errors often include items specifically mentioned at the annual *Fill-Out-Your-Financial-Aid-Application* session held in December.

On December 12, 1989, we will introduce you to the all-new FAF for '90-91. It will be even more difficult this year for Juilliard students to complete the FAF correctly because Congress has required major changes in the form. It is important to attend the meeting.

Mark Your Calendar

Increase your chances for Financial Aid

Step-by-step help with the new application forms

Students, spouses, and parents are welcome

Refreshments will be served

Tuesday, December 12, 1989
6:00 PM in Room 309

Così fan Tutte

continued from page 1

Juilliard's production, admits that while Fiordiligi's solos are highly rewarding musically and dramatically, it is the ensembles that provide many beautiful moments in the opera. The ensembles require as much effort and artistry as the arias. As the characters simultaneously express their personal feelings and observations, their differences motivate the contrasts of rhythm and tempo in the music.

Mr. Yarosh feels particularly fortunate to have a cast of young artists that are able to meet the demands of the score as well as to do justice to it. In addition to Miss Villarroel, the other principles include mezzo-soprano Jane Gilbert as Dorabella, tenor Gregory Cross as Fernando, baritone Armando Mora as Guglielmo, soprano Wonjung Kim as Despina, and baritone Scott Wilde as Don Alphonso.

Each role has its particular difficulties, vocally as well as dramatically. Don Alphonso and Despina must be sung with a great deal of wit which comes from a total understanding of the text. Despina, a typical soubrette, is called upon to provide a more visual type of comedy. In Act I at the end of the first scene, Despina appears disguised as a quack doctor come to revive Ferrando and Guglielmo who have pretended to take poison as a ploy to win the sisters' sympathy.

In the finale of Act II, Despina, dresses as a notary and marries the couples in a mock ceremony. Although Despina is sung by a lyric soprano, the role is placed in a low tessitura of the voice, and she must also utilize character voices for the Doctor and the Notary. The tenor role of Fernando is given some of the opera's most beautiful melodies, which are very high. Guglielmo encompasses practically the entire scale of the baritone voice and is called upon to sing some very high notes, with a great deal of personality. Dorabella is also required to sing in a high register where most mezzo-sopranos fear to tread. Mozart was not trying to be cruel to mezzos, but during his era, there was really only one voice type, soprano. Very few women vocalists of that period specialized in strictly mezzo-soprano roles.

This brings us to the character of Fiordiligi, for whom Mozart wrote some of his most difficult and virtuosic music. This role was originally sung by Adrianna Ferrarese del Bene a prima dona whom Mozart did not particularly care for but, who, unfortunately, was the mistress of Mozart's librettist, Lorenzo De Ponte. Still her talents must have been prodigious, for her Act I, scene II aria "Come Scoglio" goes from A below middle C to high C, a particular speciality of Madame Ferrarese. Mozart was more than happy to provide her with this great display aria to demonstrate her fabulous technique, for it gave him a great opportunity to poke fun at her as well as other prima donas of the times. It seems that Madame Ferrarese had a peculiar mannerism on stage. While singing very low notes she would bend forward, and lean backwards for very high notes. "Come Scoglio" contains sections where there is a sequence of very low notes followed by very high ones. Mozart must have been very amused to watch this silly prima dona frantically rocking back and forth. The opera also contains a private joke that is a play on words concerning Madame Ferrarese's name. Dorabella and Fiordiligi are introduced at one point as "two sisters from Ferrara."

Così fan Tutte is an enormously enjoyable work of art, filled with *Dangerous Liason*-like situations but in a thoroughly romantic and comic vein. The genius of Mozart's music shines through the absurdities of the situations.

He has made them seem very real, even to 20th-century audiences. For the music, all parodies and jokes put aside, has been infused with passion and at times shattering emotions.

Alfred Ayres is a second-year Master's student.

An Interview with Evelyn Lear

by Iffet D. Araniti

What follows is the result of a telephone interview with internationally renowned opera star, Evelyn Lear.

One never knows what to expect form celebrities, especially when conducting an interview with one. Yet, when Evelyn Lear picked up her telephone in Santa Fe and spoke to me, I was immediately put at ease. After chatting a bit to get acquainted, I began my interview with the following question, "What inspired you to pursue a singing career?"

Evelyn Lear, Soprano DAN REST

Miss Lear unhesitatingly told me that she know "from the womb" that she wanted to be a singer. Her mother was a singer, and there is a long line of singers in her family. Her parents felt that it was important for Miss Lear to get a broad musical education, so she studied piano, French horn, percussion, and composition.

It wasn't until after she was married and had children that she decided to pursue singing seriously. In order to do this, Miss Lear enrolled at Juilliard. There, she studied voice with Edith Piper and Sergius Kagen, as well as with current Juilliard faculty members Daniel Ferro and Beverly Johnson.

Throughout her musical career, Evelyn Lear has always had a special affinity for Richard Strauss. Upon reviewing her latest book, *Selections from Der Rosenkavalier*, I especially noticed her outstanding interpretative abilities. She explains her love of Strauss as an offshoot of her studies on the French horn (Strauss wrote lyrical lines for the horn in his tone poems, which she transferred to his vocal pieces). She considers her ability to play/understand the French horn one of her musical "tools" that she feels is extremely important for young musicians to have (i.e. composition, experience playing other instruments, etc.)

I asked Miss Lear how she approaches a new role and she answered me with a long and highly developed process for doing this.

First, Miss Lear sits and thinks. She asks herself, "Why did the composer write this?" "Why did the librettist say this" Second she reads an historical background, if it is appropriate to the story, which she comments is good for a "sense of visualizing." Third, after she is familiar with the libretto, She goes to the piano and plays through her part. Fourth, She will concentrate on memorizing the text, along with her character's relation to to her characters. If the piece is 12-tonal (contemporary), as is the role of "Lulu" by Alban Berg, Miss Lear places chords under her own lines of music and plays it over and over again. Fifth, when the melody is learned, she puts the accompaniment on tape and sings the role. Finally, Miss Lear will find a very good coach to help her refine the music. She notes interestingly that she never listens to a recording of the part until it is firmly in her own mind and heart.

Miss Lear prefers singing recitals to full opera performances because She feels that they are more challenging. Each aria that she sings in a recital is "like a monologue." She has to take each character out of its opera or poem and recreate it for the audience. She likes to tell the story behind the character to the audience before she sings the aria. Recitals give her an opportunity to do that and to really communicate with her audience.

On the topic of audiences, I questioned Evelyn Lear about European audiences versus those in America and which one she preferred. She strongly stated that American audiences have a kind of "humility" and "appreciativeness" that she much prefers.

"Americans," she said "don't have a 300 year aural tradition to compare everything [musical] to. They don't have preconceived notions. American audiences come to enjoy, not to criticize." She went so far as to compare European audiences to spectators at a football game. If their favorite diva isn't singing, they practically get violent.

Miss Lear does admit though that there are many opportunities to perform in Europe and it is a good place for a young musician to start out.

Being a young, aspiring musician myself, I was interested to find out what Evelyn Lear had to say to them. She thinks that young performers today are much better equipped technically. They have a better knowledge of languages than when she was starting out.

Miss Lear believes strongly in the talent of young professionals, but she wishes that they would be a little more individualistic. "Dare to be different," she said. "Have the courage to think your own ideas — experiment." She sees too many promising young singers fall into the trap of what is popular or what the audience likes to hear. But in order to truly be great, she feels that as aspiring artists we should break the mold.

Finally Miss Lear added her own comments about Juilliard. "Personally, I think that Juilliard is the finest school in the world. I am proud to have gone there."

(Evelyn Lear will be conducting a Master Class at Juilliard on December 6th.)

Iffet Araniti is a first-year French horn student.

remember to Vote!

Election Day is Tuesday, November 7!

L'Aprés-Midi

continued from page 1

Jeschke, spent the next five years doing so. She worked closely with photographs, but found that Nijinsky's notation was surprisingly complete and detailed, and captured the dance on its own. Finally, she re-notated the entire piece in Labanotation — the dance notation system most widely used today by the dance world.

And then it was finished. She was ready to find a company willing to embark on the difficult project of actually mounting the piece. At first, she taught it to the students of the Royal Ballet School in London, England, as a trial run. This was relatively successful, yet the dancers didn't read the score themselves, and the subtle body positions and movements of *Faune* really need to be understood by reading each part, rather than by watching one director try to demonstrate all the parts.

Ann then got in touch with our own Jill Beck who enthusiastically proposed that the project of testing the new score and uncovering the original dance would be perfect for the Juilliard dance ensemble. Arrangements were made and at the beginning of the school year, we found ourselves with scores in hand, ready to begin learning our respective parts. This actually is not as simple as it sounds, as we all soon found out.

At first, Jill assigned us a certain number of measures to learn. It was amusing to find dancers in various corners of the school, puzzling over the score in their hand, positioning themselves, returning to the score and repeating this process indefinitely.

Nijinsky's choreography is very, very subtle and calls for great attention to the most minor details, down to the last finger's position. This is where dancers who read notation have a huge advantage. We can figure out the movement on our own bodies without watching it being demonstrated to us, as is the case when learning anything by video or from other dancers. Nijinsky's movement is coming to us directly and personally, straight from the score to our bodies. Yet, I have to repeat this advantage to myself when I find myself in the cafeteria, helplessly pouring over the score, trying desperately to figure out what my left arm is doing in measure 38.

Rehearsals are now fully underway. Each day we come in with more of the dance prepared. It's exciting to see the dance unfold like this — we haven't seen it in its entirety, and each week a new segment is discovered. The music, in its beautiful, eery melodies, has also proved a challenge. But what a joy, in the end, to dance to Debussy's music.

At our most recent rehearsal, Tom Augustine from the costume shop, came up with some sketches and a trial costume for the nymphs. Other members of the costume shop, too, have done a great deal of research. This included a trip to Paris this summer to learn about Bakst's designs for the original set and costumes and deciding on ways to stay as close to those beautiful originals as possible. Tom even said to me the other day, "We thought about using velcro to attach the veils to the dress, but they didn't have velcro back then." I guess not.

As soon as the movement is learned, we have the next challenge laid out for us. The subtle nuances of the dance are many. The nymphs must assume a variety of innocent, playful, yet sensual qualities, and the faune himself has a great deal of dominating and evocative movement to master. Nijinsky called ninety rehearsals when the piece was in the making. We obviously don't have that luxury, and so much of the feeling of the piece must be worked out in our own minds on our own time.

This is a great and important opportunity for all of us. It is essentially the first time since 1913, that American audiences will be able to see *L'Après-Midi d'un Faune* performed in its true, absolutely original state. There's something pretty darn exciting about that. And now, I put my pen down, because, over there, I see my score on the floor, and I really have to go and decipher my latest assignment for rehearsal tomorrow ...

Rebecca Stenn is a fourth-year dance student.

(In addition to Nijinsky's L'Après-Midi d'un Faune, *the other dances to be performed in the December concert are: an untitled piece choreographed by Gerri Houlihan, music by Ottorino Respighi;* Delicate Revolution *choreographed by Monica Levy, music by Stravinsky;* Interludes *choreographed by Genia Melikova, music by Cesar Franck; an untitled piece choreographed by Douglas Varone, music by Christopher Humans-Hart.)*

Culture Watch

Books, etc

***On the Next Wave*, edited by Roger W. Oliver.**

Published in conjunction with the Brooklyn Academy of Music's *Next Wave Festival*, this substantial, boldly illustrated annual magazine edited by Juilliard's Roger W. Oliver features half a dozen articles on *Next Wave* productions, including an article by Juilliard's Peter M. Rojcewicz on the fairy tales behind Reinhild Hoffman's work *Machandel*. The *Next Wave Festival* rightly prides itself on its avant garde experimentations; but with *Machandel*, as Mr. Rojcewicz points out in "Retellings: The *Nursery and Household Tales* of the Brothers Grimm" it marries the innovative with the age-old and timeless. Thus does culture renew itself.

***Nineteenth-Century Music*, by Carl Dalhaus, translated by J. Bradford Robinson (University of California Press, 417 pp.)**

Written by one of the leading music historians of our time, this well-illustrated survey of the magnificent 19th-century (complete with handy glossary) exhibits all the virtues one has come to associate with its author: penetrating historical vision, vast erudition, bracing intelligence, and admirable lucidity. Music was at once the heart of 19th-century culture and its leading spirit. Dalhaus reveals this vital force while portraying the panorama of the cultural life. A liberal education in itself, this volume will be a standard work for years to come.

***Schoenberg and the New Music*, by Carl Dalhaus, translated by Derrick Puffett and Alfred Clayton (Cambridge University Press, 305 pp.)**

More detailed and technical than the book above, the interrelated essays here explore the inner workings of Schoenberg's works in relation to his theories and in the light of the buoyant modernist culture of his times. This culture produced the "New Music" that our century still labors to absorb. This is one book that students and lovers of Schoenberg and twentieth-century music should have on their shelves.

Richard F. French Librarianship established at Harvard

by Jane Gottlieb

Over 250 music librarians, musicologists, and performers attended a symposium on "Music Librarianship in America" on October 5 - 7, 1989, in honor of the establishment of the Richard F. French Librarianship at Harvard University. Thanks to the generous support of Professor French, Director of Juilliard's Doctor of Musical Arts degree program, the music librarianship chair at Harvard is the first of its kind to be endowed at an American university.

The symposium was designed as a forum in which the philosophical, rather than the technical aspects of music librarianship could be discussed. The speakers included some of the most prominent music librarians and musicologists of the 20th century.

The first session, titled "Music Librarians as Custodians of Cultural History," addressed the relatively recent broadening of the traditional musicological "canon" to incorporate the study of world music and popular music as well as the music of minority groups and uncelebrated women.

A session on "Music Librarians and Music Scholarship" included "the ethnomusicology challenge,"; and another on "Music Librarians and American Music"advocated the cause of American music. The final session, on "Music Librarians and Performance," was of special interest to conservatory librarians. Chaired by composer Gunther Schuller, the panelists included former Juilliard String Quartet member Raphael Hillyer, critic and author of the new *Metropolitan Opera Encyclopedia* David Hamilton, and Juilliard and Princeton faculty member Milton Babbitt. Mr. Hillyer discussed the role of libraries in his life as a performer, and made special mention of the fact that the Juilliard School library was an important resource for the development of the JSQ's repertory. Mr. Babbitt discussed the role of libraries in his career as a composer, including discoveries that he made while spending time in the music collection of the New York Public Library in its former home on East 58th Street.

The Harvard symposium and the event that it honored are most significant milestones in the library and scholarly communities. Professor French delivered an eloquent summary of the event in his closing remarks: "You have spent the last two days examining the identity of the music librarian. Not an identity located, as it often is, in the mosaic of self-imprisonment in which you all must work - cards, and computers, and catalogues. The scores on your shelves are not respectable, lifeless corpses, set up for prosperity. They are messy, often only moderately successful and maybe even unreadable attempts to invent new musical languages wherein composers and performers may find new ways to ask new questions about music, forever....The world rewards not the answerer but the questioner, not the imprisoner but the liberator. Great art, like great scholarship and great teaching and great performance, does not provide answers, but only shows us how to interrogate the world in a new way...We salute you, music librarians, provokers of our present, sustainers of our sense of wonder, custodians of our archives, of all those unanswered questions, that endless parade of imperfect and noisy interrogations that constitutes the substance, the story, and the glory of our culture.."

Thank you Richard French.

Jane Gottlieb is Juilliard's Head Librarian.

Music On The Water

by Tami Swartz

On a brisk evening in late September, a friend of mine and I took a trip to Brooklyn where a chamber music concert was to take place. This was no ordinary concert. It was being held inside a barge floating on the East River.

The wind blew our hair back as we followed other concert goers down winding steps to a small room in the barge. Sitting down, I felt a gentle rocking from the waves, and as I looked up, I was surprised to see the lights of New York City facing me. A picture window spanned the entire stage and was framed by wood panelling that covered the rest of the room. I felt relaxed. The faces around me spanned all age groups and everyone seemed excited about the chamber music that was to be performed.

The violinist and the pianist entered and the applause began. The violinist announced their piece and explained briefly a few interesting facts about it. Then they began to play and I found myself caught up in their playing. I looked over at my friend, and she was just as intently watching them. As the violin set Dvorak's passages soaring, I began to realize that we were in a special, intimate setting; not one for exclusive groups of people, but one where everyone could enjoy the music and each others' company. When the concert concluded I could not believe two hours had slipped by.

Barge music was created ten years ago by its president, Olga Bloom, a prominent New York violinist and violist (who has played with Stowkowski at Carnegie Hall and on Broadway). She bought the barge and had it restored so that she could embark on her dream — to provide a comfortable, relaxed concert hall where musicians and music lovers could enjoy themselves freely. five years ago she hired Ik-Hwan Bae as her artistic director.

At the time, Bargemusic had only enough money for two musicians to perform. Ik-Hwan Bae chose his friend Fred Sherry (cellist, Juilliard alumnus, and artistic director of the Chamber Music Society of Lincoln Center) to play his first concert. Since that evening the team of Bloom and Bae has elevated Bargemusic to its current state of excellence. Last year Bargemusic (funded by corporations, foundations and private donors) was host to 109 concerts. Since Bargemusic is non-profit, ticket prices are quite low, enabling everyone to enjoy fine music. An added plus to Bargemusic is that critics are not allowed to critique, although they can certainly attend any concert. The barge can also be rented for weddings and parties.

This particular evening, the concert performers were Margo Garrett, piano, Paul Neubauer, viola, and Ik-Hwan Bae, violin. Margo Garrett and Paul Neubauer are on the faculty at Juilliard, and Ik-Hwan Bae is the artistic director foı Bargemusic.

Ik-Hwan Bae attended Juilliard's Pre-College division and one year of the Bachelor's program. He studied with Ivan Galamian and Dorothy DeLay. At nineteen years of age he auditioned for the University of Connecticut and became the youngest person to ever teach there. Ik-Hwan Bae has also worked with Chick Corea, displaying his jazz violin talents, and, in 1981, joined Gary Burton's sextet and recorded with him. When he returned to New York City, he began practicing for international competition. When one of his friends who was to play for Bargemusic became ill, Bae filled in and met Olga Bloom. They became fast friends, and soon after he became artistic director.

Upon interviewing Ik-Hwan Bae, I discovered an unquestionable energy that was engaging. He truly loves what he is doing. Since he is still an active performer, he has frequent opportunities to find other musicians for concerts. He goes to many festivals all over the world and has formed a network of musicians. His strategy for talent searching is logical and discerning. First he hears the musician. Then if he likes the caliber of performance he will talk to the musician to determine if this particular person has a personality suited for performing at Bargemusic. Bae finds his job at Bargemusic most rewarding because all kinds of people come to Bargemusic. He feels the atmosphere created is like a "very comfortable livingroom" with "the greatest view of New York City." He also enjoys the fact that everyone is equal — performers and audience alike.

When asked about working with Olga Bloom he referred to their relationship as one of kindred spirits. Although they both have strong personalities and clash every now and then, they do share the same ideals. "Without Olga, there would be no Bargemusic," Ik-Hwan states firmly. By judging the great success of Bargemusic, I would say they are a perfect match.

Bargemusic is a strong addition to the classical music world. It gives much more than the cost of the ticket, and there is nothing else like it in New York. Tickets are fifteen dollars for adults and twelve dollars for students and senior citizens. For tickets call (718) 624-4061. You should call one to two weeks in advance, as the barge only seats one hundred and fifty people. Concerts are given Thursdays at 7:30 PM and Sundays at 4 PM. Bargemusic is located at Fulton Ferry Landing, Brooklyn, New York 11201.

When you attend a concert at Bargemusic, you may find an enraptured Juilliard student, with her eyes closed, soaking up the mood. Join her in doing the same and you will feel the actual spirit of music.

Tami Swartz is a first-year Master's student.

The Juilliard Faculty Recital Series continues on Tuesday, November 28 at 8 PM in the Drama Theater with The New York Woodwind Quintet. Seymour Lipkin, pianist, will appear as a guest artist. Pictured above is the Quintet (from l. to r.): William Purvis, horn; Samuel Baron, flute;Charles Neidich, clarinet; Donald MacCourt, bassoon; Ronald Roseman, oboe. On November 8 from 4:30 PM - 6:30 PM in Room 305, the Quintet will host a Master Class, with guest artist Gilbert Kalish, pianist. Don't miss it!

Russians

continued from page 1

Vassa Zheleznova is capable of anything, "If you're playing," says Vassa, "You might as well play."

The Matriarch plays November 16, 17 and 18 at 8 PM with an open dress rehearsal November 15 at 8 PM. This production of *The Matriarch* is the premiere of a new translation by Alexander Gelman.

Karen Foster is a fourth-year drama student.

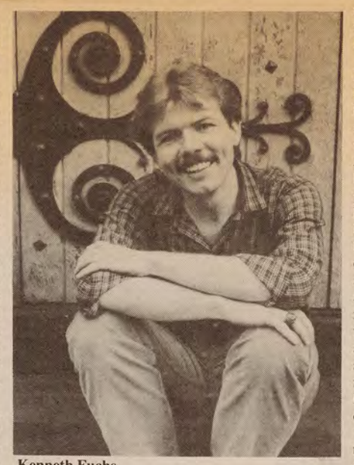
Book Signing

David Dubal will be in the Juilliard Bookstore on November 8, 1989 from 4:00 to 5:15 PM to sign copies of his new book, *Art of the Piano*, just published last month by Summit Books.

The book is for sale in the bookstore for $35 (the list price is $40). When Mr. Dubal is in the store, copies of his book will be reduced an additional 10%.

Symphony Premieres Juilliard Graduate's Work

Conductor Paul Zukofsky leads the Juilliard Symphony in its second concert of the Symphony's Friday Evening Series on November 10 at 8 PM at Alice Tully Hall. the program features the world premiere of Kenneth Fuchs' *Reconciliation Elegy*, Yannis Xenakis' *Pithoprakta*, and Igor Stravinsky's 1928 ballet suite, *Apollon Musagete*. Mr. Fuchs' composition, based on a Robert Motherwell painting, was named winner of Juilliard's Composers Forum 1988 student competition.



Kenneth Fuchs

Kenneth Fuchs Has received numerous awards and honors for his music, including the Charles E. Ives scholarship from the American Academy and Institute of Arts and Letters, grants from the ASCAP Foundation , and residencies at the MacDowell Colony, Yaddo and the Helene Wurlitzer Foundation of New Mexico.

Mr. Fuchs has written compositions for orchestra, band, chorus, jazz ensemble and various chamber groups. In addition, he created the chamber musical, *The Great Nebula In Orion*, with playwright Lanford Wilson, produced by Lucille Lortel's White Barn Theatre, and later featured as the kickoff to Circle Repertory Company's twentieth anniversary celebration last season.

Kenneth Fuchs began an association with Juilliard lasting nine years, beginning in 1979 — both as a composition student and as a member of the school's administrative staff. He received a Master's degree in 1983 under the tutelage of David Diamond and Vincent Persichetti, continuing his studies with Mr. Persichetti and later with Milton Babbitt in the school's Doctoral program, receiving the Doctor of Musical Arts degree in 1988.

Last season Mr. Fuchs served as assistant dean of the School of Music at the North Carolina School of the Arts. He currently is a member or the executive staff of ICM, Artists, Ltd.

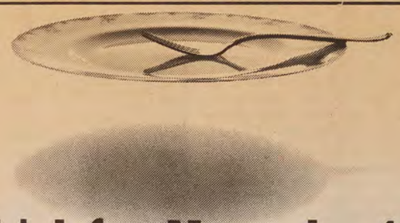
Registration for Spring 1990

takes place December 4 - 8, 1989.
Watch the bulletin boards for more information.

On October 10, 1989, *Audio Magazine* presented its first *Audio Magazine*-Juilliard Scholarship Award to Juilliard student Brian Dean Lewis. (from l. to r.) Steve Goldberg, publisher of *Audio Magazine*; Brian Dean Lewis, recipient of a one-year, full tuition scholarship and living stipend at The Juilliard School; and the renowned Avery Fisher. A violinist, Mr. Lewis is in his third-year and is a student of Dorothy DeLay.

Graduation Ticket Policy

Prospective graduates May 1990 are alerted to the fact that a ticket policy will be in effect for admission to the commencement ceremony, Friday, May 18, 1990. Because of limited seating in Alice Tully Hall and the anticipated number of graduates to be in attendance, it is necessary to restrict the admission of invited guests. Graduates will be limited to *two tickets each*. Further information will be available in the spring semester.



Think fast November 16.

Don't eat on the Thursday before Thanksgiving. Then join six million Americans who since 1973 have mailed the money they saved to our life-saving projects. You'll not only learn what it's like to go hungry. You'll know how good it feels to help those who are. Write: "Fast for a World Harvest," 115 Broadway, Dept. 4000, Boston, MA 02116. Or call for more information: (617) 482-1211.

Oxfam America

Health Beat

Measles Are Sweeping College Campuses

by Joy Favuzza, R.N.

You may have thought your Measles Vaccine would be good for life, but think again! The Center for Disease Control (CDC) is recommending a second vaccination for those born after 1957. (Those born before have been exposed to the highly contagious disease and are, therefore, immune.)

Measles, a viral disease that is one of the most contagious known, produces a rash, fever, red eyes, and a cough. Though not serious in most patients, it can lead to life-threatening complications, including pneumonia and brain damage. It is more serious in adults than in children.

College campuses across the country are reporting major outbreaks of the measles virus. Approximately 5% of those who become ill, although vaccinated as children, are not adequately protected. The vaccine failure may have been primary (the person never developed an adequate immune response to the vaccination) or secondary (the person initially developed an adequate response, but lost immunity over time).

We recommend that all Juilliard students born after 1957 receive a second Measles Vaccination, unless you actually had the disease. A parental report of immunization, by itself, is not considered to be adequate documentation. There is no report of enhanced risk from receiving live measles vaccine to persons who are already immune to measles. So if you're unsure about whether or not you had the actual disease, it would be better for you to receive the new vaccine.

Side Effects and Adverse Reactions

Experience with more than 160 million doses of measles vaccine distributed in the U.S. through 1986 indicates an excellent record of safety. 5% - 15% of those vaccinated may develop a fever beginning about the fifth day after vaccination and lasting 5 days with no other symptoms. A short-term rash has been reported in about 5% of those receiving the vaccine.

Who Should NOT Take the Measles Vaccine

1. If you are *pregnant* or *plan to become pregnant within 3 months, you should not take the measles vaccine.*

2. If you are *sick* and *have a fever, you should not take the measles vaccine.*

3. If you are *allergic to eggs*, since the vaccine is prepared inside an egg, *you should not take the measles vaccine.*

4. If you have an *immunocompromised illness* (AIDS, cancer) or *recently* had a *blood transfusion*, have *active tuberculosis, you should not have a measles vaccine.*

If none of the above applies to you, and you either never had the vaccine or you are not sure that you were vaccinated with an effective vaccine, stop by the Health Office, Room 203, between 10 AM and 5 PM, Monday through Friday. We can look up the information in your health chart and discuss the advisability of your receiving the new measles vaccine. Talking does not obligate you, so please don't hesitate to stop by!

Joy Favuzza is Juilliard's full-time Nurse.

Master Class
and the
Art of the Bow

Joseph Fuchs
violin

Thursday
November 30, 1989

4:30 PM - 6:30 PM
Paul Hall

BANFF

SUMMER MUSIC PROGRAMS

Chamber Music
Lorand Fenyves, *violin*
Zoltan Szekely, *violin*
Gerald Stanick, *viola*
Bonnie Hampton, *cello*
Laurence Lesser, *cello*
Gilbert Kalish, *piano*
Anton Kuerti, *piano*
Nathan Schwartz, *piano*
Menahem Pressler, *piano*

Master Classes
Piano · Gyorgy Sebok · Marek Jablonski
Violin · Lorand Fenyves · Camilla Wicks
Viola · Karen Tuttle · Rivka Golani
Cello · Aldo Parisot · Tsuyoshi Tsutsumi
Flute · Trevor Wye · Samuel Baron
Oboe · Richard Killmer · Peter Bowman
Clarinet · Alan Hacker · Wesley Foster
Bassoon · Stephen Maxym · Christopher Millard
Horn · David Hoyt · Frederick Rizner

Resource Artists for Summer Residency Program
Robert Aitken, *flute/composer*
David Hickman, *trumpet*
Barbara Pritchard, *piano*
Tim Rawlings, *percussion*
Jan Urke, *double bass*

Juilliard faculty member Stephen Maxym coaching Canadian bassoonists Diane Gaudin & Martin Mangrum in a recent summer music program.

Inquiries:
Office of the Registrar
Box 1020, Station 304
Banff, Alberta, Canada
TOL 0C0 - (403) 762-6180

The Banff Centre for the Arts

For dates of courses please send for the *Music* brochure. For information on programs of interest to singers, send for the brochures on the *Opera* program (Colin Graham, Program Head) and the *Academy of Singing* (Martin Isepp, Program Head)

Auditions in New York will take place in early February. Application deadline is January 15, 1990.

Viewpoint

Art and Politics: A Misalliance

by Willis Sparks

In the past year, the issue of federal funding for the arts has risen as a heated controversy once again. Aspiring professional artists in every field have a stake in a battle currently being fought in Congress over federal grants awarded to both individuals and groups by the National Endowment for the Arts (NEA). Should the federal Government subsidize the arts and, if so, what responsibilities do the artist-recipients bear to the public and/or the government? Who decides which artists and projects are worthy, and of how much? It is worth considering the political fall-out of the controversy surrounding the NEA funding of exhibitions of works by photographers Andres Serrano and Robert Mapplethorpe.

This past April, the Reverend Donald Wildmon's American Family Association began a protest campaign against the National Endowment for the Arts, the Rockefeller Foundation, and the Equitable Life Insurance Company for sponsoring a photography exhibit which included Mr. Serrano's "Piss Christ," a 40" x 60" cibachrome photographic print of a crucifix submerged in a translucent container of his urine.

On June 8, one hundred and seven congressmen led by Representative Dick Armey (R-Tex) signed an open letter to the media denouncing Serrano's NEA grant of $15,000, and calling attention to a forthcoming exhibit at Washington's Corcoran Gallery entitled "Robert Mapplethorpe: The Perfect Moment." Mr. Mapplethorpe's photography exhibit *(which included graphic depictions of homoeroticism)* was originally put together in Philadelphia with an NEA grant of $30,000. Four days after the congressional letter and considerable official pressure from various fundamentalist Christian groups, the Corcoran Gallery cancelled the Mapplethrope retrospective with a vague press release about not wanting to hurt the NEA's ability to receive congressional appropriations.

After rejecting several attempts by conservative congressmen to either cut the NEA budget drastically, or eliminate it altogether, the House passed a bill cutting the NEA's budget by $45,000, the total amount awarded to the Serrano and Mapplethorpe exhibits. The NEA budget for 1990 was set at $171.35 million, and on July 24, the Senate voted to match the House's budget, but also to create a five-year ban against the awarding of NEA grants to both the Southeastern Center for Contemporary Art of North Carolina (Serrano's original sponsor) and the Institute of Contemporary Art in Philadelphia (the original sponsor of the Mapplethorpe exhibit). In addition, the Senate voted to transfer $400,000 away from the Visual Arts Program of the NEA, and to spend $100,000 on an independent study of how and why the NEA awards grants.

These events are all the more disturbing because it is not readily apparent where the axe of censorship has fallen. The Corcoran Gallery claims to have cancelled the Mapplethorpe exhibit to protect the NEA, and in a statement to *The New York Times*, Gallery director Christina Orr-Cahall described her dilemma as "a no-win situation. We decided we wouldn't be anyone's political platform." But in this case, cancelling the exhibit that had become the focus of much media attention became more of an event than the exhibit ever could have hoped to be. On top of that, the NEA refused to accept blame for the Corcoran's actions. As National Council on the Arts committee-member Jacob Neusner asserted, "There was absolutely no pressure on the Corcoran from the Endowment, and to say they were defending us is ridiculous. It is our job to take the heat ... But they betrayed the process by acting as censors."

So when tax-payer's money goes into funding certain artists, who decides which works are worthy recipients? The tax-payers themselves? What method would be used to determine public consensus? All too often, only the loudest of our private citizens are heard. Should congress decide what is art and what is not? Of course not. That's why our Constitution has a First Amendment and why the bill which created The National Foundation for the Arts and Humanities over 25 years ago resolutely states: "No department, agency, officer of employee of the United States shall exercise any direction, supervision, or control over the policy determination, personnel or curriculum, or the administration or operation of any school or other non-federal agency, institution, organization or association."

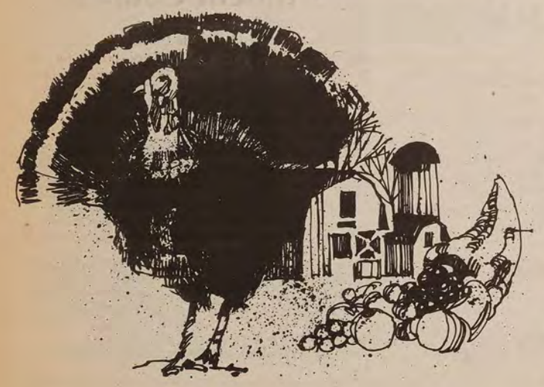
Should Jesse Helms or Alphonse D'Amato tell us what books we may or may not read? Of course not.

Should, as Ronald Reagan believed, the NEA be dissolved, removing federal sponsorship of the arts altogether in order to avoid this problem? I don't think so.

In 25 years, the NEA has awarded over 85,000 grants, and fewer than two dozen have been criticized as offensive or indecent. Moreover, it is not bureaucrats who make the difficult decisions at the NEA. As, a House Interior Appropriations sub-committee bill dated June 29 points out, "Citizen-art-experts make up the peer panels which make funding recommendations, not government employees. The panelists who approve the grants are among the most informed and highly respected in their artistic fields of endeavor. Their recommendations are submitted to the NEA chairman for consideration and to the National Council on the Arts before they can be approved."

That system is not flawless but it has successfully funded many worthwhile artistic projects over 25 years with a minimum of federal interference. I believe the current system should be maintained and reinforced.

Willis Sparks is a fourth-year drama student.



So Long, Marble Area

by Julian Rodescu

The first time I saw the Marble Area, I was picking up an application for The Juilliard School. I was immediately overwhelmed by the impressive dimensions, the grand staircase, and even the marble itself, which reminded me of other places of greatness I had seen - the great Chapel of San Lorenzo in Florence, the lobby of the Paris Opera and the entrance of the Metropolitan Museum in New York. It gave me the feeling that something great could happen at Juilliard, to me, to someone else or ... both.

As a cello student, I would sometimes sneak a chair through the first floor glass doors into the Marble Area and practise a few minutes until the guard kicked me out. That tremendous space gave me my first inkling of what it would be like to play in a grand place, to have a sound that I produce echo through a place of greatness.

Never to be forgotten, at our year end proms, Michael Dash (now an established counter-tenor) would appear at the top of the grand staircase in the Marble Area doing his incomparable imitation of Leontyne Price as Butterfly. It was high camp, but that Marble Area gave me the impression that it was "great" high camp especially when the audience included "greats" from the music, dance and drama worlds, as well as students who would soon step out of the Marble Area and on to record jackets and Lincoln Center billboards.

Later on, after I switched to voice, there were interminable opera dress rehearsals, blissfully interrupted by dinner in the Marble Area. We were served some lousy sandwiches, but the Marble Area gave us the feeling of being in an important place, taking part in important performances. When you're trying to make four strings and some horse's hair pour out the soul of Dvorak and Schumann, that feeling of importance comes into play. When you're trying to train two small vocal chords to fill the Metropolitan Opera House with the nobility of Sarastro's *In diesen heil' gen hallen* (Within These Hallowed Halls), that feeling for great space partly instilled in me by five years of that tremendous Marble Area doesn't seem totally useless.

Maybe the lobby of the Paris Opera doesn't serve any other purpose than to provide people with a meeting place that lifts them from the practicalities of everyday life into a world of beauty and splendor. And so it is — was — with the Marble Area at Juilliard. I'm glad it was part of my life. Too bad it doesn't seem to fit into Juilliard's new direction.

Julian Rodescu received a Master of Music degree in cello from Juilliard and stayed on to study voice as a member of the Juilliard Opera Center.

Poetry Corner

I know what I got from loving you
Alone
Unendurable time passages
Thoughts about you
Twisting my shape
Waiting
To run into you
Acting as if it was coincidence
Acting as if I wasn't waiting
Acting always
Everything
Remembered painfully painless
Your lips
You smell
The rhythms of your
Sounds
Stretches in your body's
Pulse
Comes to me in dreams
But I've stopped dreaming
In sleep
From the void it has created
Lost
Like the innocence before we met
Wet
Like the rain
We longed
Together always
In the rain
Lightening does death to me now
Makes me write
That's what I've got from loving you

Darin Ellsworth
first-year drama student

Arms and the Man

continued from page 2

from both directions, to find a synthesis of the two."

My own experience has been similar; exploring the size of Shavian characters can make you feel fake and foolish, only to find the director shouting "Yes! It needs to be that big! Now find out how to make it real for yourself." So I have to go back and try to figure out what exactly might drive a person to the levels that Shaw so ruthlessly demands. Frustrating? Very, at times. But in those moments when it all starts to come together, it's thrilling, and I find myself at a place that I never though I would be, a place where thoughts are grand and language is crackling with possibilities. Which, of course, is why Shaw's work continues to be exciting, and why he is vital to an actor's training at Juilliard.

Tucker McCrady is a third-year drama student.

News From Student Affairs

Student of the Month: Tina Curran

Traveling to the Far East for two months with six other girls performing an hour and a half musical review wherever we went could only mean one thing - wonderful adventures!

This past June I was asked to be the choreographer and principal dancer of a small group called "Queens" (the title being appropriate for the seven of us chosen who had all represented our states at the Miss America Pageant in 1988). We were to travel to Korea, Japan, Okinawa, and Kwagalein Island. Our tour was sponsored by the Department of Defense so we traveled to the U.S. Military bases overseas.

After a very brief 10 day rehearsal period in Princeton, N.J., Miss Arizona, Arkansas, Montana, Tennessee, Wisconsin, Indiana and myself (North Dakota) boarded an airplane for the 14 hr. flight to Seoul, Korea. We spent 21 days in Korea, using Seoul as our home base. Each day we took a bus with all our equipment to a new performance site. Our most memorable day was touring and performing in the Demilitarized Zone between North and South Korea. We were given diplomatic treatment the entire two months and this particular day was no exception. The seven of us were brought to the Joint Security Area and given a very comprehensive tour where negotiations took place on a daily basis. We were escorted into the buildings on Conference Row and were allowed to cross "the infamous line" into Communist North Korea. (It is a very visible line.) It sounds so simple, but the North Korean guards were not as excited about our visit as we were. This was a very eye-opening experience and made us all realize how lucky we are to be Americans living in a free country. Needless to say, our performance for the men stationed in this high-tension area was very much appreciated.

We traveled to military bases from one end of South Korea to the other and were given special tours and briefings on much of what the Department of Defense spends our tax money on. This was proving to be a very educational tour! However, we did manage to fit in a couple of days to experience Korean shopping (with seven women, what would you expect?). Korea is a shopper's paradise, to sum it up in a couple of words. After we had gotten our great bargains and sent them back to the States, we were no longer strangers to the market areas of Ittawon and Osan.

On to Japan, where we stayed for 14 days, based at Yokota Air Force Base outside of Tokyo. We flew Military Airlift Command (MAC) to most of the places we performed in Japan. There was one trip with MAC when we didn't think that we were going to return to the ground in one piece, due to engine failure on our way to Marcus Island. We did land safely with a fanfare of emergency vehicles racing along side the plane on the runway. The pictures turned out great!

We had only two days off in Japan so we made the most of them. Since our time was limited, but our desire to see Tokyo was great, we managed to arrange a 2 1/2 helicopter tour of Tokyo. What an amazing city! The most striking characteristic being the Emperor's Palace and lush grounds right in the middle of one of the largest cities in the world! On our second day off we became International Mouseketeers at Tokyo Disneyland.

Again we performed from one tip of Japan to the other, but the most memorable excursion will always be our day trip to Iwo Jima. We performed for only 20 Coast Guard men stationed there, but the tour of the island and the depth of its history had a tremendous impact on all of us. It's difficult to believe that such a beautiful island in the middle of the sea was the setting for one of the bloodiest battles during WWII!

Our final performance in Japan at Yakota Air Force Base was part of a summer festival where they open the gates and invite in the Japanese, as well as troops from other bases for air shows and summer festivities. We performed in a flight hanger for 125,000 people all dancing and singing along with the seven of us onstage. Talk about a rush! We even had an encore!

We continued on to Okinawa where our schedule lightened up considerably, because of less travel time between performance sites. We were billeted at Kadena Air Force Base and again traveled the entire length of Okinawa performing along the way. It was in Okinawa we spent our first day on the beach and all promptly got scorching sunburns for the evening performance! Our receptions got better and bigger as our tour progressed due to a following we built up as we went along and the reviews that preceded us. We all met people from our home states and sometimes our hometowns. On a couple occasions a few of us actually met people we had gone to high school with. Yes, we were all discovering the meaning of bringing "a bit of home to the boys overseas."

Our last stop was Kwagalein Island, via a day lay-over in Hawaii. It was time to catch up on a little summer vacation and time on the beach. We had six days left of our summer adventure and rolls of film documenting our travels. Kwajalein Island was the perfect place to conclude two months of living out of a suitcase. The island is part of the Kwajalein Atoll-Republic of the Marshall Islands (2,136 miles SW of Honolulu). As far as I'm concerned, it's paradise! The island itself is 2 1/2 miles long and 1/2 mile wide. Everyone rides a bicycle and knows the finer points of snorkeling! We gave five performances the six days we were there - and needless to say got to know most of the people on the island. Lying under palm trees on the beach and picking up coconuts on the "golf course" was the perfect send-off before returning to Juilliard. After 36 hours of travel and a few hours of sleep, I found myself in ballet class wondering if I had really spent my summer traveling all around the Pacific Ocean.

For the closing number of each show we would sing, "God Bless the USA" (by Lee Greenwood) and a couple of us would go into the audience to join hands with the troops and sing with them. It was a moving experience which brought tears to a few eyes and memories of family and friends back home. To conclude our visit, after each show we would sit on the edge of the stage and sign autographs and talk to the guys. I think that meant more than anything else.

My address book has about a dozen new entries, my scrapbook is slowly coming together, and the seven of us, who traveled, performed and lived together every day this summer, are already making plans for a one year reunion. If I had to do it all again...I'd bring more film for my camera! It was a great summer filled with new experiences, realizations and — most of all — friends!

Tina Curran is a fourth-year dance student.

Movie Of The Week

Each Wednesday night at 7 PM, a movie will be shown free of charge in the Student Lounge. The features will vary from contemporary comedies to classic dramas. We welcome any suggestions!

November 1, 7 PM ***And Now For Something Completely Different***

Starring Graham Chapman, John Cleese. A compilation of skits from the British television series *Monty Python's Flying Circus*.

89 minutes, Color, Directed by Ian McNaughton

November 8, 7 PM ***Fanny and Alexander***

Starring Pernilla Allwin, Bertil Guve and Erland Josephson. This is the "final" film effort of the part of Ingmar Bergman. It is the story of the turbulent life of two Swedish children. This film is colorful, eccentric and haunting.

190 minutes, Color, Directed by Ingmar Bergman

November 15, 7 PM ***Willie Wonka and the Chocolate Factory***

Starring Gene Wilder, Jack Albertson and Peter Ostrum. The mysterious owner of a chocolate factory offers a lifetime supply of chocolate to the winners of a contest.

98 minutes, Color, Directed by Mel Stuart

November 22, 7 PM ***Marnie***

Starring Sean Connery, Tippi Hedren. An amateur psychologist is fascinated with a beautiful, young kleptomaniac. She, in turn, is haunted by strange dreams and the color red. Set apart by other Hitchcock films by its sexual, emotional and romantic tones.

130 minutes, Color, Directed by Alfred Hitchcock

November 29, 7 PM ***Who's Afraid of Virginia Woolf***

Starring Elizabeth Taylor, Richard Burton, George Segal and Sandy Dennis. Nominated for 13 Academy Awards, winner of six. *The story of an embittered marriage.*

129 minutes, Black and White, Directed by Mike Nichols

COME ONE, COME ALL! EVERYONE WELCOME!

All movie schedules are subject to change

Sexual Awareness Week:

Monday, November 27 - Friday, December 1

Check bulletin boards or stop by Student Affairs for details about AIDS, rape prevention, and birth control workshops.

The "New" Student Council

The Juilliard Student Council in an effort to involve more students has made a number of changes in its structure. The Council serves as a liaison between the students and the administration. It assists with policy formation and revision and works to de-formalize the atmosphere of the school by fostering interaction between students. The structure of the Student Council has been revised to incorporate sub-committees that will have direct contact with the administration. The committees are as follows:

Residence Life Administration Committee - will serve as an advisory board for the establishment and revision of administrative policies, procedures, rules and regulations for the new building (i.e. room selection, room change, practice room, etc.)

Residence Life Judicial Committee - will serve as an advisory board for the establishment of Dining Service policies and procedures in addition to serving as a liaison between the student body and the administration in relation to Dining Service issues.

Activities Committee - will serve as a liaison to the Office of Student Affairs for the development of school-wide events.

President's Committee - will serve as the primary link between the students and the administration. They will hear student complaints and appropriately bring the issues to the attention of the President and other members of the School's senior staff in scheduled meetings.

If you are interested in learning more about the Student Council or any of the sub-committees please stop by the Office of Student Affairs for more information.

Announcements

STUDENTS

On October 24, current Juilliard dance students **SUNGSOO AHN**, **RACHEL DURHAM**, and **ALAN ETO** performed the Dream Sequence from **Martha Clarke** (BFA '65), Felix Blaska, and Robert Barnett's *Haiku*. Their performance was part of the program entitled *A George Crumb Celebration* held at Symphony Space in honor of the composer's 60th birthday.

Pre-College Division Student, **JUSTINE FANG CHEN**, studying Violin and Composition, won the First Annual Composition Competition of the Interlochen Arts Academy. Her winning composition, a string quartet entitled *A Day at the Circus* was performed on April 21 at Interlochen Art Center. Justine also won 2nd prize in the Westminster Choir College Competition for Young Composers.

KYU-YOUNG KIM (Violin, Pre-College), appeared as soloist in August with the JISA String Orchestra, Harry Wimmer conducting, in Vivaldi's *Storm at Sea Concerto in E Flat* at the Victoria, Canada, International Music Festival. He also performed the Tchaikovsky *Concerto* and the Prokofiev *Sonata for Two Violins* on the "Stars of Today and Tomorrow" series. Last April he was top winner of the New Haven Symphony competition.

Violinist **ALYSSA WEINSTEIN** of the Pre-College Division, appeared a soloist at the Vicotria, Canada International Music Festival performing the *Sinfonia Concertante in D* by Carl Stamitz at the University of Victoria with the JISA String Orchestra, conducted by Harry Wimmer.

FACULTY

Chamber Music America awarded the Mendelssohn String Quartet a grant to commission **BRUCE ADOLPHE**, funded by the Pew Charitable Trusts. The MSQ will premiere Mr. Adolphe's new work at Merkin Concert Hall on March 3, 1990. Mr. Adlphe has also received commissions from the Chamber Music Society of Lincoln Center (a quintet for clarinet and strings featuring faculty member *David Shifrin*) and and Music Library Association (a brass quintet in honor of MLA's 60th anniversary). The Dorian Wind Quintet is recording Mr. Adolphe's *Night Journey* this season on the Leonarda label with funds from the NEA.

Voice faculty member, **ROSE BAMPTON** , has been invited for a third visit as the U.S. adjudicator at the International Voice Competition -- Viña del Mar, Chile.

Pre-College Violin Faculty member **SHIRLEY GIVENS** was a featured soloist this past summer at the Victoria International Music Festival in Canada. She performed chamber music by Brahms, Beethoven and LeClair with violinist Daniel Heifetz, violist Eric Shumsky, 'cellist Harry Wimmer and Canadian pianist Ronald Turini.

ADELAIDE AND EDGAR ROBERTS of the Pre-College Faculty, performed concerts at Mohonk Mountain House, Lake Mohonk, New Paltz, NY in September. In October they gave a live broadcast on radio station WAMC, Robert Wallace, host, in Albany, NY; a full concert on "Wednesdays at Two" series at Education Auditorium, New York University; in Paul Hall, and in November they will be appearing on "Lunch and Listen" series in Poughkeepsie, NY.

Piano Faculty member **ABBEY SIMON**, performed an all Chopin Program at Carnegie Hall on October 17th, in honor of the 140th anniversary of Chopin's death. The program featured *Sonata No. 3 in B minor, Nocturne No. 2 in F-Sharp minor, Impromptu No.1 in A-Flat Major, Impromptu No. 2 in F-Sharp Major, Impromptu No. 3 in G-Flat Major, Ballade No.4 in F Minor* and *Twelve Etudes, Op. 10*.

In October, dance faculty member **ANNA SOKOLOW** staged her piece *Rooms* for the Berlin Opera Ballet in Germany. *Rooms* is set to the music of Kenyon Hopkins.

ADMINISTRATION

Dean **BRUCE MacCOMBIE**'s *The Leaden Echo and the Golden Echo* for Soprano and Orchestra received its premiere performances on October 21, 1989 in Washington, D.C., with the 20th Century Consort and on October 28 with the Seattle Symphony. Christopher Kendall was the conductor for both performances and Madeline Rivera was the soprano soloist.

Corrections, Retractions, Recriminations

In last month's announcements, it was incorrectly stated that **WENDY FANG CHEN** premiered *Theme and Vairations for Solo Piano* composed by David Diamond. The piece was actually composed by Miss Chen, and we regret the error.

Also, in last month's article on William Masselos, the misspelling of Carl Friedberg's name was an unfortunate oversight (Mr. Friedberg was one of Mr. Masselos' early piano teachers). Our apologies.

Sharon Isbin — Jill Krementz

Guitar faculty SHARON ISBIN will be the soloist in the world premiere of *American Landscapes* for guitar and chamber orchestra by Lukas Foss at the Absolut Vodka Gala Salute to American Composers on Wednesday, November 29, 1989 at 7:30 PM at Avery Fisher Hall. Ms. Isbin will be accompanied by the Orchestra of St. Luke's under the direction of the composer. The three-movement concerto is based on American folk themes ranging in style from white spirituals to bluegrass, and is written for Ms. Isbin. She previously worked with Mr. Foss in 1988 appearing as a guest soloist with the Brooklyn Philharmonic. The program will include other world premieres by John Adams, Joan Tower, Michael Torke and John Duffy. Tickets are $25, $15, $12 and can be purchased through the Avery Fisher Hall box office (212)874-2424 or Centercharge (212)874-6770.

classifieds

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CO-OP FOR SALE: 7 blocks No. of Lincoln Center - Prewar Jr. 1-Bedroom - Sunny, 24-hour security, elevator, 3 large closets, 1 block from subway, low maintenance, basement laundry - $145K - by owner - 769-0175.

FOR SALE: Two violins: ① Carlo Guadagnini Torino 1843 - Price $38,000, with Lammy and Sartory bows; ② Carla Ferdinando Landolf 1788 - Price $7,000. Call Mr. Anthony (201) 941-2220.

INSTRUMENTS FOR SALE: Looking to buy or sell an instrument? Stop in Student Affairs and browse through our *Instrument For Sale* book. Or place a listing if you wish to sell something. We have over 40 current listings for pianos, violins, flutes and more - come by and take a look!

Suzanne Faulkner Stevens

A panoramic view of the Juilliard buildings old and new. Taken from atop Avery Fisher Hall, this photo clearly indicates that progress has been and continues to be made on and aroung the new building.

The JUILLIARD JOURNAL

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Alumni News

ALUMNI NOTES

by Chris Howatt

Material for this column should be mailed to: Mr. Chris Howatt, Communications Office, The Juilliard School, 144 West 66th Street, New York, NY 10023.

DANCE

THEA BARNES (BFA '78), **JOYCE HERRING** (BFA '75) and **PETER LONDON** (Diploma '87) toured Italy, Spain and Austria this summer performing with the Martha Graham Dance Company. Within Martha Graham's fall season at City Center, **Thea Barnes** performed her own choreography *Portrait* , which included poetry reading by ***JOANNE KILGOUR*** (BFA '87 **Drama**). This summer **Joyce Herring** advanced to the position of principal dancer within the Martha Graham Dance Company. In the company's fall season she was partnered by Mikhail Baryshnikov in Graham's newest work *American Document*. In addition to being soloist in Martha Graham's *Night Chant*, **Peter London** danced the role of Charon, the Ferryman of the Dean, in *Cortege of Eagles*.

The New York Theatre Ballet, founded by 1968 Alumna **DIANA BYER**, specializes in ballets that have long been out of circulation. The company's latest discovery is *Annabel Lee*, choreographed by the late George Skibine in 1951 and not seen for several years. The ballet inspired by the Edgar Allan Poe poem of the same name was performed at a benefit for the New York Theatre Ballet.

The Louisville Ballet announced that its season would include the world premiere of *Madam Butterfly*, choreographed by **SAEKO ICHINOHE** ('71 Diploma). The ballet, with its combination of traditional Japanese and modern movements, is set to a blend of European and Japanese music. In addition, the Asia Society will present *Dances in Junihitoe: Old and New* performed by Ms. Ichinohe and her company. The piece will be performed in the Asia Society's Lila Acheson Wallace Auditorium, located at 725 Park Avenue on December 2.

CLARA GIBSON MAXWELL ('84 BFA), choreographed and danced the title role in a production of *Ophelie Song*, in collaboration with the French theater director, Antoine Campo. The piece debuted in Paris at Cafe de la Danse, played in New York at LaMama Annex, and toured to the Edinburgh Fringe Festival. On November 16-18, Ms. Maxwell will be dancing with Mark de Garmo and Dancers at Cafe de la Danse in Paris.

DIANNE McPHERSON (formerly Hulburt, BFA '75), is currently on the teaching staff of Sufi Foundation of America which entails conducting workshops at the Retreat Center near Santa Fe, New Mexico as well as in New York City, Texas, Colorado, Los Angeles and Washington. She was presented as a solo artist by the Improvisational Arts Ensemble/ Warren Street Performance Loft in both 1988 and 1989 and has continued a full schedule as a nightclub performer.

GREGORY MITCHELL (BFA '74) performed in *Dangerous Games* in October at the Nederlander Theatre. *Dangerous Games* consisted of two tango pieces which were conceived, directed and choreographed by Graciela Daniele to a score by Astor Piazzolla.

On June 9, 1989 **CARRIE NEDROW** ('88 BFA) married Peter Fiasca (who is working on a Ph.D combining aspects of Psychoanalysis and Dance) in Huntington, West Virginia.

The choreography of **NICHOLAS RODRIGUEZ** was presented by The Yard at Nikolais/Louis Choreospace in September. The performance was part of The Yard's showing of *5 New York Dance Previews*.

DRAMA

JANE ADAMS (Group 18) is featured in the movie *Vital Signs*.

DAVID ADKINS (Group 18) appeared in *The Middle Ages* at the Berkshire Theatre Festival this past summer.

CHRISTIAN BASKOUS (Group 12) was featured in the play, *Owl's Breath* at the St. Clement's Theater.

CASEY BIGGS (Group 6) was featured in an episode of the television series *Matlock*.

ROBERT BRECKENRIDGE (Group 18) was featured in *A Map of the World* and a new Jekyll and Hyde musical at the Hangar Theatre in Ithaca, NY.

JENNIFER BUCHANAN (Group 15) appeared in an episode of *Brand New Life: Above and Beyond Therapy*, a limited series which is a spin-off from a Disney television movie.

BILL CAMP (Group 18) was featured in Shakespeare's *Titus Andronicus* at The Public Theater.

MICHAEL CHIEFFO (Group 6) had a starring role in the feature film *Heroes Stand Alone*, and has a recurring role in the new CBS Sit-Com *The People Next Door*.

COURTENAY COLLINS (Group 18) was featured in the play *West Memphis Mojo* which was presented at the Perry Street Theater in October.

KELSEY GRAMMER (Group 6) was featured in an episode of the television series *Top of the Hill*.

LISA HAMILTON (Group 18), **BILL CAMP** (Group 18) and **CHRISTINE DUNFORD** (Group 16) are featured in *Reversal of Fortune*, the film about Claus Von Bulow.

HARRIET HARRIS (Group 6) is featured in John Tillinger's production of *A Flea in Her Ear* at the Long Wharf Theatre.

JOHN HICKEY (Group 18) and **DAVID ADKINS** (Group 18) are featured in a trilogy by Reynolds Price at the Cleveland Playhouse.

HOWARD KAYE (Group 18) starred in *The Rocky Horror Picture Show* at the Cincinnati Playhouse this past summer.

ERIK KNUTSEN (Group 18) appears in *The Tempest* at the Roundabout Theatre.

KELLY KORZAN (Group 18) was featured as Ophelia in *Hamlet* at the Three Rivers Shakespeare Festival in Pittsburgh.

BELLINA LOGAN (Group 17) starred with Nicolas Cage and Laura Dern in David Lynch's new movie *Wild At Heart*.

MICHAEL LOUDEN (Group 17) will star in *American Bagpipe* which will be presented at Soho Rep November 8th through December 3.

MARK NIEHBUR (Group 18) appears in Yvonne Rainer's new film *Privilege*.

PAMELA NYBERG (Group 9) is featured in Arena Stage's productions of *A Midsummer Night's Dream* and *The Man Who Came to Dinner*.

NICHOLAS SADLER (Group 18) toured the East coast in *All The Queen's Men*.

MUSIC

MARIN ALSOP (Violin, '77 BM, '78 MM), has been chosen the new Music Director of the Long Island Philharmonic.

JUDITH ALSTADTER (Piano, '64 BS), will be featured in three concerts this fall at Chelsea Mansion, in East Norwich NY. *On October 14, she performed Favorite* Chopin pieces; on November 18 she will perform Favorite works for Piano and Strings with members of the Minnewaska Chamber Music Society, and on December 16 she will perform well-known Piano Sonatas by Mozart and Beethoven.

VERA APPLETON (Piano, '38 Diploma) performed Gershwin's *Rhapsody in Blue* with the Empire State Pops Orchestra. She also appeared in a joint recital with daughter Lisa Bressler, Cellist, in St. Paul's Methodist Church Festival of the Arts Series.

Three Juilliard Alumnae will participate in a concert given by the New York Women Composers and the Music Review committee of the New Rochelle Public Library in memory of **JULIA SMITH**, (Composition '39 Diploma) on Sunday, November 12, at 2:30 in the concert hall of the New Rochelle Public Library. Music of **ELIZABETH BELL** (Composition '53 BS), **RUTH BERMAN HARRIS** (Harp '37), and **JANE HART** ('38 BS) and others will be heard.

OWEN CARMAN ('Cello, '77 MM), has been elected as the new Director of the Meadowmount School of Music. Professor Carman is the Chair of Strings at Michigan State University where he directed the Juilliard String Quartet Seminar and residency. He has taught 'Cello and chamber music at Meadowmount since 1981 and has served as Director of Chamber Music and Administrative Coordinator.

ALAN CHOW (Piano, '81 BM, MM), an Assistant Professor of Music at the University of Arkansas, recently won the University of California at Los Angeles International Piano Competition. The title carries a $10,000 grand prize and a recital tour, which will take him to venues in New York and California.

SANDRA CHURCH (Flute, '77 BM, '78 MM), joined the New York Philharmonic as Associate Principal Flute for the 1988-89 season.

ANDREW COOPERSTOCK (Piano, '83 MM), recently won the National Federation of Music Clubs biannual Young Artists' Competition in Fort Worth and will receive two years of concert management, which began last July with a performance with the Chautauqua Symphony. In addition, Mr. Cooperstock won 3rd Prize in the New Orleans International Piano Competition. Next April he will perform piano music of Robert Starer for the Music Teachers National Association National Convention, along with pianist Alan Chow.

JOHN DAVIS (Piano, '82 MM), musician-in-residence at Stevens Institute of Technology, performed *Jazzin' the Classics: Classical Piano Works Influenced by Music of Afro-American Culture*. The concert took place in October on the Stevens campus.

The Emerson String Quartet, consisting of **EUGENE DRUCKER**, (Violin '72 Diploma), **LAWRENCE DUTTON** (Viola, '77 BM, '78 MM), **PHILIP SETZER** (Violin, BM '73, '74 MM) and David Finckle 'Cellist, will be presented in a four-concert series by the Metropolitan Museum of Art in their only New York City performances of the 1989-90 concert season. The repertoire for this series consists of the late string quartets of Beethoven and Schubert. In addition to their many honors, the quartet recently won the recording industry's coveted "Record of the Year" award sponsored by *Gramophone*. This marks the first time in the award's history that an American string quartet has received this prestigious honor.

DANIEL EPSTEIN (Piano, '67 BM, '70 MM), and **SUSAN SALM** ('Cello, '65 BS, '67 MS) are pianist and cellist of the Raphael Trio, which was featured at the Beethoven Festival at Wigmore Hall in London on September 20. In late October, *the Trio returned for their second season in* residency at *Trinity College* in Burlington, Vermont where they hold the Faith P. Waters Endowed Chair of Humanities. On November 7, the Raphael Trio will be featured on a live broadcast on WFMT, Chicago performing the Mendelssohn Piano Trios.

CARRIE FEINER (Piano, '81 MM), was featured on the cover page of the June *Women's News Magazine* as one of forty women under forty "On the Way Up," for having founded a music/entertainment company, Carrie Feiner Enterprises, which presents over 500 events annually for individuals and corporations in the United States and Japan.

In August **LILLIAN FREUNDLICH** (Piano, '35 Diploma), was an invited participant in the Annual Keyboard Festival of the New Orleans Institute of the performing Arts. She gave a lecture on "The Physical Problems of Piano Playing," a Piano Master class and served as a judge on their new International Piano Competition.

MATTHEW HARRIS (Composition, '78 BM, '79 MM, '82 DMA) Harris' composition, *Ancient Greek Melodies* was played by the Florida Symphony Orchestra in June 1988. His *Cello Sonata*, which was commissioned by the Schubert Club, was premiered by Anthony Ross in St. Paul in April. Mr Harris conducted his *Hymn to the Sun* with the Haydn-Mozart Chamber Orchestra in Brooklyn this May. His *Starry Night* and *Music After Rimbaud* have been accepted for publication by C.F. Peters.

STEVEN HONIGBERG ('Cello, '83 BM, '84 MM), was the only American finalist in the 1989 Whitaker International String Competition in St. Louis. This season he will solo with the McLean Orchestra, Terre Haute Symphony and will appear in recital at the National Gallery of Art in Washington, D.C..

Alumni Reunion at Fontainebleau Monday, May 28, 1990

☞ **Airfare NY-Paris:** Round Trip $560 plus tax. Leave Kennedy Airport, May 24, return May 31. 100 Seats Available. We will reserve seats on a "first-come, first serve" basis for reunion attendees upon receipt of a $25 deposit per person. Although these seats are "non-refundable," Air France has offered to make adjustments where possible. Please make checks payable to: The Juilliard School and mail to the Alumni Office.

☞ **Low-cost housing** will be available, c. $35 per person per night in Fountainebleau.

☞ **Paris Hilton**
50 rooms available at group rate May 25-30 on "first-come, first-serve basis. *Single*: 1000FR (c. $150) per night (regular rate 1500-2075Fr). *Double*: 1100FR (c. $165) per night (regular rate 1250-1850Fr). To reserve rooms: FAX: 011-33-1-47.83.62.66. CALL (from U.S.): 011-33-1-42.73.92.00 TELEX: 200955 or WRITE: M. Nicolas Mallapert, Sales Office, Hilton Suffren, F-75015 Paris, FRANCE. Credit cards accepted.

BE SURE TO MENTION THE JUILLIARD ALUMNI GROUP.

** **Special Juilliard Tour of the Palace, Musicale in the Salle des Colonnes, cash bar, dinner c. $35 per person.**

November Sampler

Announcements

MUSIC

11/1 **Wednesday at One**, String Quartets, Alice Tully Hall, 1 PM.
Viviana Guzman, flute, Paul Hall, 8 PM.

11/3 **Ayako Yonetani**, violin, Paul Hall, 8 PM.
An Evening of Chamber Music, Alice Tully Hall, 8 PM. Free tickets available at the Concert Office.

11/4 **Maria Kitsopoulos**, cello, Paul Hall, 8:30 PM.

11/6 **Kevin Davidson**, viola, Paul Hall, 8 PM.

11/8 **Wednesday at One**, Chamber Music, Alice Tully Hall, 1 PM.
Juilliard Composers, Paul Hall, 8 PM.

11/10 **Alexander Miller & Andrew Adelson**, oboes, Paul Hall, 8 PM.
Juilliard Symphony, Paul Zukofsky, conductor, XENAKIS, FUCHS, STRAVINSKY, Alice Tully Hall, 8 PM. Free tickets will be distributed beginning November 3 at the Juilliard Concert Office.

11/11 **Jennifer Kloetzel**, cello, Paul Hall, 8:30 PM.

11/13 **Orfeo Mandozzi**, cello, Paul Hall, 6 PM.
Wayne J. DuMaine, trumpet, Paul Hall, 8 PM.

11/14 **Chamber Music**, Paul Hall, 8 PM.

11/15 **Wednesday at One**, Solo Performers, Alice Tully Hall, 1 PM.
Juilliard Orchestra, James DePreist, conductor, PERSICHETTI, MOZART, STRAUSS, Avery Fisher Hall, 8 PM. Tickets are $8 and $5 and are available at the Avery Fisher Box Office.

11/17 **Christopher S. Banks**, bass trombone, Paul Hall, 6 PM.
Gregory D. Evans, horn, Paul Hall, 8 PM.
The Juilliard Opera Center presents Mozart's ***Cosi Fan Tutte***, Andreas Delfs, conductor, Eve Shapiro, director, Juilliard Theater, 8 PM. Tickets are $10 and are available at the Juilliard Concert Office.

11/18 **Jennifer Haygne**, piano, Paul Hall, 8:30 PM.

11/19 **The Juilliard Opera Center** presents Mozart's ***Cosi Fan Tutte***, Andreas Delfs, conductor, Eve Shapiro, director, Juilliard Theater, 8 PM. Tickets are $10 and are available at the Juilliard Concert Office.

11/21 **Haydn Trumpet Concerto Finals**, Paul Hall, 5 PM.
Bruce Brubaker, piano, Paul Hall, 8 PM.
Pre-College Orchestra, Alasdair Neale, conductor, STRAUSS, STRAVINSKY, AIBEL, Alice Tully Hall, 8 PM. Tickets are free and are available November 14 at the Juilliard Concert Office.

11/19 **The Juilliard Opera Center** presents Mozart's ***Cosi Fan Tutte***, Andreas Delfs, conductor, Eve Shapiro, director, Juilliard Theater, 8 PM. Tickets are $10 and are available at the Juilliard Concert Office.

11/27 **Aaron Stolow**, violin, Paul Hall, 8 PM.

11/28 **New York Woodwind Quintet** with guest artist, Seymour Lipkin, piano, DANZI, HINDEMITH, VILLA-LOBOS, HARBISON, BEETHOVEN, Paul Hall 8 PM. Tickets are free and are available beginning November 7 at the Concert Office.

11/29 **Wednesday at One**, Juilliard Student Conductors, Alice Tully Hall, 1 PM.
Helen Sim, piano, Paul Hall, 8 PM.

DRAMA

11/1 Third-year drama students present **Arms and the Man**, by George Bernard Shaw, directed by Harold Stone. Open dress rehearsal at 8 PM in Room 301. Other performances 11/2, 11/3, 11/4 at 8 PM in Room 301.

11/15 Fourth-year actors present **The Matriarch (Vassa Zheleznova)** by Maxim Gorky, driected by Brigid Larmour. Open Dress Rehearsal at 8 PM in the Drama Theater. Other

Selected Events In & Around New York

11/4 **Anderson-McLellan Guitar Duo**, Merkin Concert Hall, 8 PM. The duo will be presenting an historic concert of American music for two guitars.

11/7 The Pan-Asian Repertory Theatre presents ***A Song for Shim***. A new adaptation of a Korean folk tale, conceived and directed by Du-Yee Chang. With original music and movement, *A Song for Shim* weaves a tale of love and loyalty transcending space and time. Thru December 2. Call (212)505-5655 for info.

11/14 Young Concert Artists Series presents **Olivier Charlier**, violinist, Akira Eguchi, pianist, SCHUMANN, PROKOFIEV, SARASATE, SAINT-SAENS. Tickets $10, $7, $5. Call (212)307-6655 for info.

11/16 The Cultural Center Concert Series presents **Joseph Porrello, tenor**, with music by FAURé, DUPARC, RAVEL. Tickets are $3, half for students and senior citizens. Call (516)560-6644 for more information.

11/17 The Asia Society presents **Japanese Classical Jiuta-Mai and Kabuki Dance.** In elegant costumes and highly stylized makeup and headdresses, Suzushi Hanayagi and Suzusetsu Hanayagi, leading exponents of classical dance in Japan, will present the refined solo *jiuta-mai*, and dramatic *kabuki* dance. Also 11/18 at 8 PM. $16 members; $20 nonmembers. Call (212)517-ASIA for more info.

11/18 **Judith Alstadter plays Favorite Works For Piano and Strings** -- trios Violin, Cello, and Piano by MOZART, BEETHOVEN, BRAHMS with members of the Minnewaska Chamber Music Society. 8 PM at Chelsea Mansion, East Norwich, NY. Call (516)735-7596 for more info.

11/19 **Folk Music of Bengal**, Ganga performs the spiritual, mystical and popular songs of the Bengali people -- songs which describe the passion, joy and pathos of a people, as well as the devotional intensity of the wandering minstrels, the Bauls, in their seeking of the inner man. Uris Auditorium, Metropolitan Museum of Art. Titckets $10, Students, $7. For more info call (212)206-1050.

Notes From The Placement Bureau

Here are a few job vacancy and competition notices from the files of the Placement Bureau. New information and application materials are received daily, so it is suggested that you "check in" frequently to find out what's new.

Theater:

Asst. Professor of Theater. *Duties*: Teach acting and directing; direct 2 theater productions. *Qualifications*: 3 years experience in college teaching & directing; MFA, DFA or PhD req. *Send*: Letter, CV, transcripts & ref.s to Daniel J. Goulding, Chair, Theater & Dance Program, Oberlin College, Warner Center, Oberlin, OH 44074. Deadline: 12/1/89.

Teacher of Acting. Beginning 9/90. *Duties*: Teach acting & performance; dept. productions, advising; academic course teaching. *Qualifications*: MFA or equiv. professional training. *Send*: CV, ref.s to: Michael Birtwistle, Chair, Dept. of Theatre & Dance, Amherst College, Amherst, MA 01002. Deadline: 12/1/89.

Dance:

Director of Dance. *Duties*: Teach all levels of ballet & modern, dance history; produce 2 major productions; workshops; coordinate dept. **FT Dance Position.** *Duties*: Teach all levels of ballet & modern, dance history; produce 2 major productions; workshops. **For Both Positions:** *Qualifications:* Bachelor degree; success as performer; exp. as choreographer. *Start:* Fall, '90. *Send:* Letter, résumé to: Sam Rotman, Chairman, Division of Performing Arts, Mercyhurst College, 501 E. 38th St., Erie, PA 16546. Deadline: 1/15/90.

Music:

Voice, Asst. Professor: *Qualifications*: Grad. degree of equiv. prof. exp. & training; skill in developing voices & teaching interpretation; active in performance & pedagogical activity at national level. *Duties:* 21 hrs. of studio & class teaching; voice instruction at all levels; class assignments as appropriate; involvement w/opera program or vocal ensemble; supervise grad. students; maintain prof. activity. *Send:* Letter, résumé, documentation of teaching exp., ref.s to: Dr. William E. Benjamin, Director, School of Music, University of British Columbia, 6361 Memorial Road, Vancouver, BC V6T 1W5, CANADA. Deadline: 1/5/90.

Piano Soloists - *Rhapsody in Blue*; Concert Roles for *Porgy & Bess*, for GERSHWIN GALA '90/'91. Performances in Australia, Singapore, Hong Kong, Japan, the Far East, Great Britain, Scotland, Denmark, Norway, Sweden ... *Send:* résumé, photo, performance tape (*Rhapsody in Blue* for pianists; incl. two or more solos and duets from *Porgy & Bess* for singers) to: Dr. Emmett Steele, Gershwin Auditions, Assoc. Director, Dr. Gosta Schwark International Concert Management, Flossmoor, IL 60422. Deadline: 12/31/89 (auditions are on-going).

Cellist. Ensemble Intercontemporain. Starting: 4/1/90 (72 hrs./mth). Musician may also be asked to play as a soloist. Prelim auditions: 1/19/90; finals: 1/20/90. Repertoire: Prelim - Bach, *6th Suite Sarabande*; Prokofiev, *Symphonie Concertante*, mvt. 2; Finals: same as prelim.'s + Bernd-Alois Zimmerman *Sonate, Rappresentazione, Fase, et Versetto* (pp. 1,2,3,6,7,8-edition modern) **or** Henri Dutilleux, *Trois Strophes sur le nom de Sacher*, Strophes 1&3 (Heugel); + sight-reading. Info: Ensemble Intercontemporain, 9, Rue de L'Echelle, 75001 Paris, France. Deadline: 12/20/89.

Ticket Availability

LINCOLN CENTER

New York Philharmonic - Student rush tickets available Tuesdays and Thrusdays 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 MAY RECEIVE DRESS REHEARSAL TICKETS BY COMING TO THE CONCERT OFFICE THE MONDAY PRIOR TO THE REHEARSAL DATE.
Metropolitan Opera - No student rush tickets available. Standing room tickets available at $8 and $11. On sale each week starting on Saturday. 362-6000.
Alice Tully Hall - Check with the box office about student rush tickets because prices vary and sometimes they are not offered. 362-1900.
New York City Opera - Rush tickets are available for $8.00, but the student must call about availability at 6:30 PM the night before the performance. Students must show I.D. when picking up the ticket. Limit of one ticket/person. 877-4700.
Chamber Music Society - Juilliard students should contact the Alice Tully Hall box office for the distribution to tickets. 362-1900.

NEW YORK CITY

Carnegie Hall - Student rush tickets are available the day of performance at $5.00 per ticket. You must show valid student I.D.
Merkin Concert Hall - Student rush tickets available for some concerts only. Rush tickets are 1/2 price with a student I.D. Check with Box Office at 362-8719.
92nd Street Y - Concert tickets may be purchased in advance at the 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. 415-5440.
Metropolitan Museum - Student tickets are available for $5.00. There are no rush or standingroom only tickets. 570-3949.
TKTS - 1/2 price day of performance tickets for Broadway and Off-Broadway shows. After 3 PM 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 information.
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 PM and 3-7 PM; Wednesday and Saturday, 11 AM - 2 PM and 3-7 PM; Sundays, noon-6 PM, 42nd Street between 5th and 6th Avenues, just inside the park. Call 382-2323 for recorded information on ticket availability.

JUILLIARD

For Juilliard concerts and performances, please contact the Juilliard Concert Office for ticket information and prices. Call 799-5000. ext. 235 or 874-7515

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THE JUILLIARD SCHOOL
LINCOLN CENTER
NEW YORK, NEW YORK 10023

DANCE DIVISION

TELEPHONE 212·799·5000

THE DANCE DIVISION DOES IT TWO MO' TIMES!

JOIN US FOR:

****

DANCE EVENT II
MONDAY, NOVEMBER 20
11:00 AM

&

DANCE EVENT III
TUESDAY, NOVEMBER 21
5:15 PM

****

BOTH EVENTS WILL BE PRESENTED IN STUDIOS 320 & 321

TWO PROGRAMS OF WORKS PERFORMED BY STUDENTS OF THE DANCE DIVISION
FACULTY, STUDENTS & FRIENDS ARE CORDIALLY INVITED

The JUILLIARD JOURNAL

Vol. V No. 1 | The Juilliard School | September 1989

Orientation 1989

September 5, 1989

12:30 PM - 1:15 PM	**ORIENTATION CHECK-IN** Lobby
1:15 PM - 2 PM	**MEETING IN PAUL HALL** All New Students
2 PM - 3:30 PM	**PLAYFAIR** Room 305
3:30 PM - 5 PM	**PEER ADVISOR GROUPS** Depart from Room 305 Tours of the School; Icebreakers
5 PM - 6 PM	**MULTICULTURALISM** Room 102 Introduction; Slide Show; Discussion
6 PM - 7 PM	**DINNER** Cafeteria
7 PM - 9:30 PM	**MOVIE: *The Big Chill*** Student Lounge
9:30 PM - 1 AM	**PARTY** Cafeteria

SEPTEMBER 6, 1989

9:30 AM - 10:30 AM	**COFFEE AND DONUTS** Room 304
10 AM - 11 AM	**QUESTIONS AND ANSWERS WITH PEER ADVISORS** Room 304
11 AM - Noon	**STUDENT SERVICES** Room 304
Noon - 1 PM	**LUNCH (on your own)**
1 PM - 2 PM	**TOURS OF LINCOLN CENTER**
2 PM - 3 PM	**WELCOME FOR NEW AND RETURNING STUDENTS** Paul Hall
3 PM - 5 PM	**GRADUATE STUDENT RECEPTION** Room 304 **MANDATORY FOREIGN STUDENT ORIENTATION** To be announced **MOVIE: *Big*** Student Lounge
4 PM - 5 PM	**JUILLIARD THIRD WORLD STUDENT COALITION RECEPTION** Faculty Lounge - 2nd Floor
5:00 PM	**ANNUAL PICNIC** Grand Promenade, Avery Fisher Hall

HENRY GROSSMAN

Here We Go Again

The new Juilliard performance season will open officially on Wednesday, September 13 at 9 PM in Juilliard's Paul Hall, with a program featuring Juilliard pianists Samuel Chang, Edith Chen and Dan-Wen Wei, winners of the 1989 Gina Bachauer International Piano Scholarship Competition at Juilliard (see article on page 2). The concert is live over radio station WQXR-AM/FM, marking a decade in which Juilliard Bachauer winners have been presented as the opening program in the McGraw-Hill Young Artists Showcase series of broadcasts.

The Juilliard Orchestra returns to Avery Fisher Hall for its fourth season of series concerts beginning Wednesday, October 4. Juilliard's director of orchestral studies, Otto-Werner Mueller, will lead the orchestra in the first of four Wednesday-night Fisher Hall concerts during the 1989-90 season. 19-year old cellist Allison Eldredge, current Juilliard student and recently announced winner of the Avery Fisher Career Grant, will join the orchestra as soloist. On November 15, James DePreist will conduct the Juilliard Orchestra, and Stanislaw Skrowaczewski will lead the Orchestra on February 28. The series will conclude on April 4 when Christopher Keene, newly appointed general director of the New York City Opera, will make his conducting debut.

Student soloists for the series are chosen through competitions held at Juilliard during the academic year. The Juilliard Orchestra's concerts at Avery Fisher Hall, are dedicated to the memory of Mr. Lawrence A. Wien whose generosity made them possible.

The Juilliard Opera Center will open its 1989-90 season with Mozart's *Cosi Fan Tutte* on November 17, 19, and 21. Juilliard alumnus Andreas Delfs, associate conductor of the Pittsburgh Symphony will lead the Juilliard Symphony and a young cast that features Metropolitan Opera Regional Auditons finalist soprano Veronica Villarroel as "Fiordiligi." Juilliard Drama Division faculty member Eve Shapiro will direct.

In February, the Opera Center will present a double bill that will include the American premiere of a Benjamin Fleischmann/Dmitri Shostakovich one-act opera entitled *Rothschild's Violin* and the Kurt Weill-Bertold Brecht morality tale, *The Seven Deadly Sins*. Bruno Ferrandis will lead the Juilliard Symphony in performances of both operas on February 23, 25, and 27. A choreographer will be named.

This spring, Juilliard will present Ralph Vaughan Williams' rarely produced opera, *Hugh the Drover* on April 25, 27, and 29. Richard Bradshaw will conduct the Juilliard Orchestra and Frank Corsaro will be stage director. *Hugh the Drover* was last produced in New York by the Bronx Opera at Lehman College in 1982.

FOCUS! 1990, Juilliard's sixth annual contemporary music festival will explore the "World of Arnold Schoenberg" in six concerts of orchestral, chamber and solo performances by more than 250 Juilliard students from the school's music, dance and drama divisions, beginning January 26 and continuing through February 2. The festival's repertoire will be chosen from compositions including Schoenberg's own music; compositions by his many pupils, Alban Berg and Anton Webern being the more well-known; as well as works by composers who formed his musical environment.

The Drama Division's graduating class of actors will present four full-length plays during its season. William Shakespeare's *Twelfth Night* will open the season and will feature original music by Thomas Cobaniss. Directed by Richard Hamburger, artistic director of the Portland (Maine) Stage Company, Mr. Hamburger and the Juilliard actors will present the production for three weeks in February at the Portland Stage Company. The February perform-

(continued on page 2)

CHEERS TO THE 1989 GRADS!

On Friday, May 19, Juilliard celebrated its 84th Commencement (left). Honorary degrees were conferred to five deserving individuals. Leontyne Price, one of Juilliard's first honorary degree recipients was the Commencement Speaker. (below, top row, l. to r.) President Polisi; Yo-Yo Ma, Doctor of Musical Arts; Mike Nichols, Doctor of Fine Arts; Leontyne Price; Avery Fisher, Doctor of Humane Letters; Zubin Mehta, Doctor of Musical Arts. (bottom row, l. to r.) June Larkin, Head of the Board of Trustees at Juilliard; Agnes de Mille, Doctor of Fine Arts.

HENRY GROSSMAN

PETER SCHAAF

Bachauer Winners

Three pianists - Samuel Chang, Edith Chen, and Dan-Wen Wei, all students of Martin Canin - have been awarded $32,000 in special prizes in the 1989 Gina Bachauer International Scholarship Competition at Juilliard. Each of the three winners receives an $8,500 full scholarship to Juilliard for the 1989-90 academic year and additional stipends for living expenses.

Samuel Chang, a native of Los Angeles, is 22 years old. He is entering his fourth year in the Bachelor of Music degree program at Juilliard. Edith Chen, 18, is a native of Taiwan, and has made her hone in Los Angeles since 1979. She is in the second year of the Bachelor's program. Dan-Wen Wei, 24, is from Beijing. A 1989 graduate of Juilliard with a Bachelor of Music degree, he begins his first year in the Master's program.

The three winners will open Juilliard's 1989-90 perofrmance season on Wednesday, September 13, at 9 PM with a joint recital broadcast live on radio station WQXR AM/FM. The broadcast is the first of the series of McGraw-Hill Young Artists Showcase programs heard each season on WQXR. Hosted by Robert Sherman, the concert is broadcast from Juilliard's Paul Recital Hall.

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

The *New* Evening Division

Although a lot of people don't know it, Juilliard has a night school, or a division of adult education, for people not enrolled in regular degree programs. Created some thirty years ago and headed until this year by Stanley Wolfe, a well-known teacher and composer in the Juilliard community, the Extension Division developed into a solid institution offering a variety of music courses for both serious musicians and the general public. Last year approximately 400 people attended these courses each semester. This past year, Stanley Wolfe decided he had had enough of administrative responsibilities and wanted to devote more time to composing. So he retired as Director of the Extension Division as of July 1. But he will continue to teach, he says, forever.

Mr. Wolfe has been succeeded as director by James Sloan Allen, who is Director of Academic Affairs at Juilliard. Dr. Allen says he would like to build upon the well-established tradition by expanding the range of offerings in what is now known as the Evening Division.

In addition to the regular courses in Literature and Materials of Music, Ear Training, Composition, Conducting and the like, courses to be offered for the first time this fall include: a series of lectures by the noted film critic Andrew Sarris on selected films from this year's New York Film Festival; several classes on New York's fall season in Dance, Drama, and Music; a class on World Music; a class by *New York Times* critic Allan Kozinn on the history of musical styles and recorded music; classes in voice, as well as in French, English, and Spanish diction and vocal repertoire; and Alexander technique.

"Our hope," Dr. Allen said, "is to make Juilliard even more important than it has been in attracting both the artistically talented and the artistically curious to the performing arts - all of the performing arts. As an integral part of Lincoln Center, Juilliard has unique opportunities to serve the public and the arts beyond the training of professional performing artists. The Evening Division will explore all of those opportunities that it can."

Classes for credit in the Evening Division begin September 7. The first Non-Credit courses begin September 25. Catalogues and other information are available by calling 212/799-5000, extension 273.

Playfair: A Healthy Start

by Joanne Sachs

It was a balmy afternoon in Orlando, Florida when I found myself in the ballroom of a hotel listening to the opening remarks of the seminar I was there to attend. One of the objectives of the seminar (as is always the case with these gatherings) was to "network" - meet as many new people as possible. O.K., I thought, this is what I am here for. Make a few contacts - maybe even make a few friends. But when the chairs were cleared and it became apparent that I was expected to participate in some groovy "getting to know you" exercise, my palms began to sweat and I looked anxiously for the nearest exit. Now, I am not generally the type of person who goes for this sort of thing. In fact, I detest it. But as there seemed to be no escape, I reluctantly kicked off my shoes and resigned myself to participate.

One hour later I found myself laughing and hugging people who just a short time ago had been utter strangers. Sixty mintues of playful interaction transformed a room of seminar attendees into a roomful of friends. That's PLAYFAIR! And this year during Orientation, first-time Juilliard students will experience a PLAYFAIR of their own. Just hours after their first awkward introductions these students will find themsleves hugging or tickling

(continued on page 8)

1989 Brings New Faculty/Staff

Juilliard is pleased to welcome many new faculty members and administrative staff this year.

FACULTY

piano
EMANUEL AX
voice
MARLENA MALAS
conducting
JUDITH CLURMAN
BRUNO FERRANDIS
viola
PAUL NEUBAUER
brass
WARREN DECK, tuba
JULIE LANDSMAN, horn
WILLIAM PURVIS, horn
woodwinds
DONALD MacCOURT, bassoon
CHARLES NEIDICH, clarinet
percussion
SCOTT STEVENS
guitar
SHARON ISBIN
accompanying
JONATHAN FELDMAN
music history
LINDA KOBLER
graduate faculty
WILL CRUTCHFIELD
JOC
MIRIAM CHARNEY
dance division
ELENA KUNIKOVA
LINDA SZMYD
drama division
DONNA W. BOST
WILLY HOLTZMAN
JAMIE PAUL SEGUIN

ADMINISTRATION

admissions
ANDREA R. TINSLEY
Admissions Assistant
assistant/associate dean
VALERIE BRODERICK
Office Assistant
communications
CHRISTOPHER HOWATT
Public Relations Assistant
facilities and engineering
EDWARD FISCHER
Director
finance and administration
MYRETTE DELL
P/T Assistant Bookkeeper
JOC
GEORGE TINSLEY
Administrative Assistant
personnel/payroll
MONICA MORGAN
Administrative Assistant
registrar
ELIZABETH BRUMMETT
Acting Registrar
CLAIRE HARBECK
Administrative Assistant
THERESA SNYDERS
Administrative Assistant
stage department
DAVID BEAN
Assistant Technical Director
STEPHEN NUNNS
Departmental Assistant

Here We Go Again

continued from page 1

ances in Maine will mark the first time ever that Juilliard drama students will perform as an ensemble at a professional theater prior to graduation.

A highlight of the drama season is the presentation of Russian playwright Maxim Gorky's rarely performed 1910 drama, *Vassa Zheleznova*, directed by Bridget Larmour. Members of the Drama Division recently spent three weeks in workshops centering around Anton Chekhov (Gorky's contemporary) at the Moscow Art Theatre School.

The other two featured plays are Richard Brinsley Sheridan's *The Rivals*, directed by faculty member Nancy Lane; and Caryl Churchill's feminist 1983 play *Top Girls*, directed by faculty member and former director of London's Royal Academy of Dramatic Arts, Eve Shapiro.

The Juilliard Dance Division will present four world premieres in its Winter Series beginning December 8 through December 11. Choreographers for two new modern dances are Monica Levy and Douglas Verone; Genia Melikova and Gerri Hoolihan will choreograph two new ballets for the Juilliard dancers. A highlight of the Winter Dance Series is the first U.S. reconstruction of Vaslav Nijinsky's *L'Apres-midi d'un Faune*, transcribed from his own notation by founder and former head of the Dance Notation Bureau, (as well as Juilliard faculty member, 1951-61) Ann Hutchinson Guest. the Juilliard reconstruction of Nijinsky's first ballet, dated 1912, will feature costumes and a set patterned after Leon Baskt's original designs.

The Dance Division's spring concert will feature a Juilliard-commissioned world premiere ballet by Saeko Ichinohe to music by Behzad Ranjbaran. The program includes David Parsons' *Three Courtesies* to Music by Bach, Anna Solokow's *Ballade* to music by Scriabin, Doris Humphrey's *Day on Earth* to music by Copland, and Brunilda Ruiz's *Ballet Espanol* to music by Moskowsky.

In addition to the events listed, Juilliard also presents the Faculty Recitals Series, which will kick off its year with a Juilliard String Quartet concert on October 10. The thematic Wednesday at One concerts will begin on October 18 and will continue to take place almost every Wednesday of the school year at 1 PM.

So, with all that under your belt, buckle up as we enter a school year full of activity. In the immortal words of former President Reagan, "Here we go again..."

Recontres Internationales de la Danse - La Baule, France

by Rebecca Stenn

Members of the Juilliard Dance Ensemble spent ten days on the west coast of France, from June 30th to July 9th, to participate in a dance festival at La Baule. The following are a series of journal entries written during the trip by fourth-year dance student Rebecca Stenn.

Juilliard steps. Friday June 30th. 6 PM.

A huge bus looms in front. Everyone milling about, talking softly to each other, to themselves. Last minute preparations - eating salads, drinking bottled water, loading camaras, dragging suitcases. Everyone looking beautiful. What an individual, unique bunch of people we are travelling with; each with his or her own persona, each filled with exuberance and life right now. I'm beginning to feel how lucky I am.

Airports are such anti-people places. In the chaos, it's amazing that people acutally get anywhere. By the time we've gotten twenty-six pieces of luggage into the line, three more lines have sprung up.

Waiting. Sitting next to Patty, who is reading and snapping gum. Paul listens to his walkman. Waiting.

How strange air travel is, losing track of time. The sky is incredible, layering upwards in lines of blues to blackness. Stars pierce through the darkness, a shining sliver of moon, the Big Dipper so huge and clear, right outside my window. We all feel the beauty of being parallel with the sky.

Saturday July 1st. 10:30 AM. 6 hours later

Paris. Same airport, different language. Finding luggage, brushing our teeth, changing dollars for francs, finding the bus driver who will take us on the six hour trip from Paris to La Baule, our final destination.

On the bus I am extremely hungry and remember a distinct "jet-lagged" feeling. It's raining softly outside. After we pass the cathedral at Chartes, the plains begin to flatten out. Fields of wheat, gold against the green of the grass and occasional patches of forest. Oddly enough it reminds me of southwestern Canada, where I grew up - the gentle rolling hills, random farm-houses, ponds and wooden fences. The difference though, is the age. I can feel the history, the years on the countryside. Cabled roofs, stucco barns; the country-side is beautiful, and made even more ageless and mysterious on this grey, foggy, heavy-feeling day.

Finally we arrive in La Baule, a little sea-side town, curving around a long, extensive beach. We pull up to Hotel Alcyon, and unload our stuff for the final time in two days. Each room of the quaint little hotel has a balcony overlooking the market place. After a quick shower we pile into the bus again and are driven to the Atlantia theater, an entire complex complete with cafeteria, three rehearsal studios, a beautiful stage and a huge auditorium, where we will spend the next ten days working.

I am thoroughly exhausted. After dinner we return to the hotel and literally fall into bed with fatigue. The sea air smells fresh and we all fall asleep to the wind.

Sunday. July 1st.

An incredible day. Class in the morning. This is rough considering the fact we've been sitting for over twenty hours, while travelling. Muscles are cramped and cold. A few groans are heard during plies, Maria Grandy (our ballet teacher) is patient with us. A few dancers from other companies straggle in and out - apparently we are quite a novelty. Who are these "American *modern* dancers" anyway? It turns out we are the only Americans and almost every other dancer at the festival is from ballet or classically oriented companies. Everyone watches, wondering.

Rehearsals on stage. Spacing. Makes me tired. Dinner, nerves are coming, the performance begins at 9 PM. Laura Glenn gives us a warm-up, which is excellent, because her presence alone simply makes us calm.

The performances are set-up so that each company does one piece on a given night. This means, you find out just before-hand after whom you perform. Actually this is wonderful because the feeling in the wings is very supportive. Just before we go on, we watch a group of ballet dancers from Anvers, Belgium. We smile at them onstage, they dance with a good energy. And then it is our turn and with our excitement (here we are in France, performing), we literally bound onto the stage.

JANE RADY

from top to bottom, l. to r.: Nancy Bannon, Rebecca Stenn, Michele dela Reza, Gerald Casel, Eric Bradley, Karen Richards, Yoav Kaddar, Paul Dennis, Marc Kenison, Jeffrey Schmidt.

I'll never forget this performance. The energy and intensity that can only come from working in a group of people who all know and love each other deeply is overwhelming. The wings are filled with dancers from Bulgaria, Finland, and Belgium, all absorbed completely with our energy and commitment on stage. *A Delicate Revolution*, the piece by Monica Levy that we are dancing has never gone so well. Each of us dances to our fullest. The piece is powerful and fast and loud - completely different from any of the pieces before it. When it is over our comrades in the wings mime their appreciation. I smile when I think of dance as a language. It didn't matter that we couldn't understand each others' words. We were all dancers, and that is universal and beyond words.

Next we dance David Parsons *Three Courtesies*. The audience is a bit confused and wonders if they should laugh at the humorous parts. The piece is danced beautifully once again, and closes the concert.

At the end, all the dancers who have performed in the show, come back on stage together and take a group bow. For me this was an incredible feeling. The winners of the Prix de Lausanne, Paris competitions, Varna competitions, companies from all over the world, and us - all walk forward together, holding hands, and bow. Sixty people on stage, united for one minute by the simple fact that we are all dancers. The audience goes crazy and begins rythmic clapping, yelling "bravo." We all smile and surge forward for another bow.

Monday. July 3rd.

Sunlight streams into our room, through the white chiffon curtains, reflects off the rustic roof across the street from our balcony. Michele is asleep beside me, breathing steadily, hair spread across the pillow. I can hear the sounds of the busy market across the street, people bargaining and filling baskets with fruit - french voices, childrens' giggles. I call room service and soon a maid appears with our breakfast, sets it on our bed on a tray. Cafe au lait, croissant, jam and butter. What could be better than breakfast in bed in a sunfilled room?

We take class with Laura. The feeling for all of us is still one of great excitement from last night's performance. And then we all walk ten minutes from the theater to the beach. The sand and water are beautiful. Nancy, Michele, Patricia, and I smile at each other as we lay our towels out. This is a topless beach. Hurray for Europe!

Later completely revitalized, we return to rehearse the pieces we have yet to perform. Dinner, with plenty of wine and later a show for all of us to watch.

Tuesday. July 4th.

Valentine is performed tonight. Patricia and Marc dance well, and the audience is surprised and amused by the unconventional choreography. After the show our bus driver meets us. Believe it or not, President Polisi just happens to be in La Baule with his wife Elizabeth. They have watched us perform and have decided tonight to take us to the neighboring town of Pauligan to try out some of the best of the region's crepes. We file into a small restaurant with an extremely long table laid out for all of us. What a feast! First we all have crepes with cheese, mushrooms, ham or tomatoes. Then for our second course, we all ordered desert crepes filled with whipped cream, chocolate, bananas, coconut, liquers and fruit. Meanwhile, the waitress keeps bringing more homemade wine and alcoholic apple-cider particular to the region. Needless to say it is a good time for absolutely everyone.

Later, we walk on the beach in the darkness. A night to remember.

Wednesday, July 5th

Today we have an open class, which means dancers form other companies can take Laura's class. A few courageous ballerinas tip-toe in, plus quite a few of the other modern dancers. It is a good experience for everyone.

Later we all walk down the main strip of town, doing some shopping and exploring. Gerald, Marc, Nancy, Michele and I stop at Chammy's, a pub, and drink beers in monumental glasses. Eric and Yoav walk slowly along the beach. It is hazy. Our French is slowly improving.

Thursday. July 6th.

Today we perfrom Paul Taylor's *Arden Court*. The only other dancers on the program are La Jeune Ballet de France, a group of young dancers who do classical and modern works, and the stars of the Paris Opera Ballet. There is a certain amount of pressure surrounding this performance because the Paris Opera divas really are divas. Wally, Jeff, Eric and I watch them rehearse. Technically they are brilliant.

The performance is good, but the feeling in the wings is not at all like the first night. At intermission the scene on stage is amusing and strange. Paris Opera stars rehearsing pirouettes en pointe, and Juilliard dancers rehearsing Taylor runs, skirting around between whirling ballerinas. Admittedly though, it is exciting, when, during the final bows, we find oursleves standing next to Les Etoiles de L'Opera de Paris.

Friday. July 7th.

I am anxious today, because we have to perform *Bonsai* and the lighting board has been having trouble. We do the dress rehearsal without lights, and have no idea what it will be like to perform in the proper lighting. But of course the show must go on. Those who are not performing rent scooters and take them all over the neighboring country-side, along the coast. Nancy and Gerald look great in their red motorcycle helmets.

Finally it comes time to perform *Bonsai*. Cynthia Baker ends up doing a fantastic job with the lights, through all of the problems, giving the piece the perfect side-lit effect, for the mysterious, eerie quality. The French audience has never seen anything quite like *Bonsai*, and they are mesmerized throughout. The lights dim for the final time and the audience explodes, giving us four curtain calls of generous applause and cheers. It is very exciting. Afterwards the kitchen crew (with whom we've made friends) has champagne all around for Juilliard. C'est bien!

Saturday. July 8th.

Our final day in La Baule. We rehearse, take class, and lie on the beach, as we have done all week. Marc and Patricia are ready to perfrom Balachine's *Tarantella*, a demanding and virtuostic piece. At the performance, *Tarantella* goes well; they dance with energy. After watching the first half of the show those of us in the audience from Juilliard decide to go upsatirs to begin the closing celebration early, and break out yet some more champagne. A little while later, Maria Grandy comes running upstairs and says happily: "Why weren't you in the audience? I can't believe you weren't in the audience!" Because she is so excited, we press her to explain. It turns out there were four cash prizes awarded to four different pieces, from the entire week-long festival. *Bonsai* has been awarded 8000 francs as the best performed, overall piece. But we were all upstairs drinking champagne. "A toast to *Bonsai*!" we cheer. And toasting goes on long into the night.

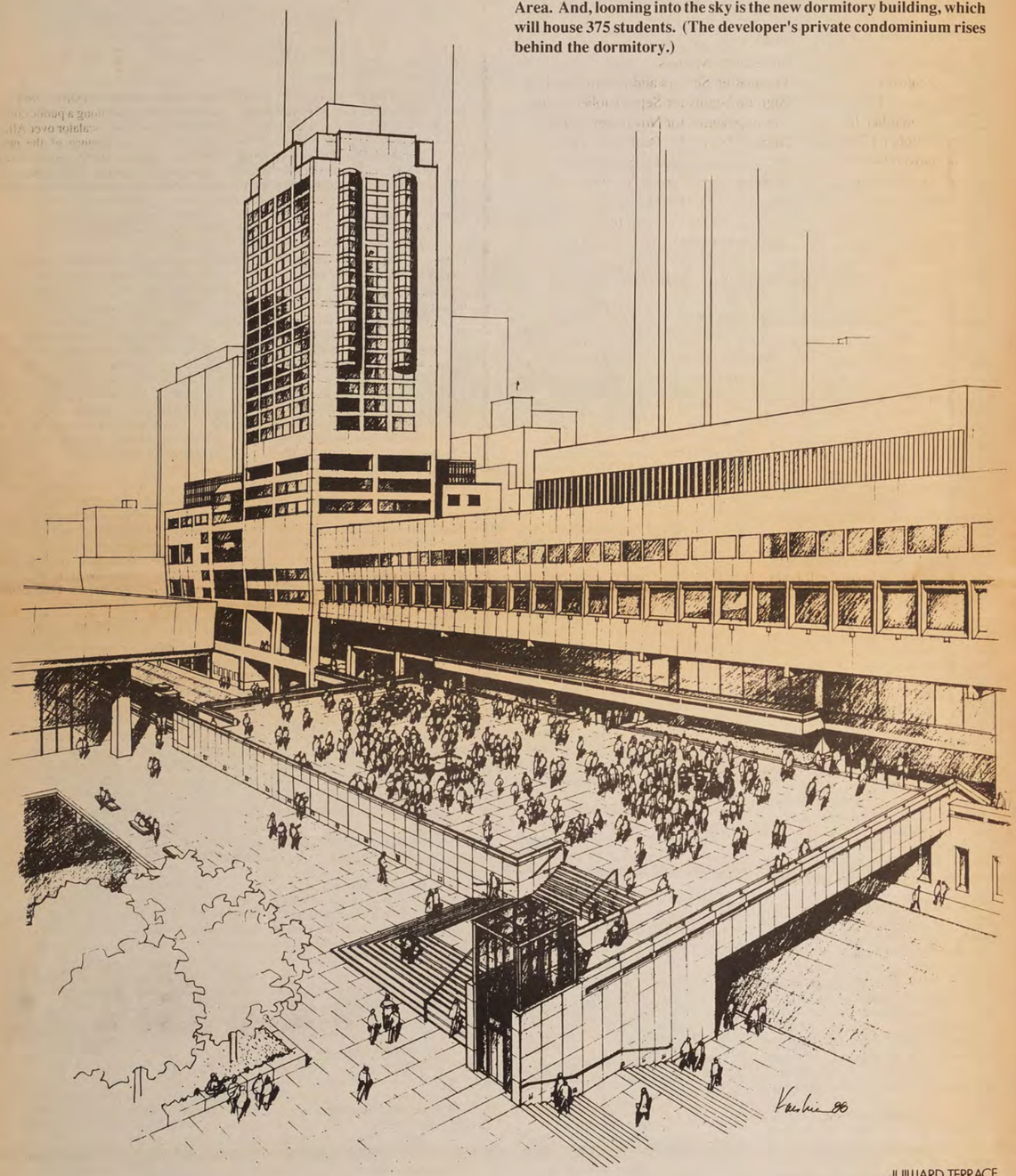
Sunday. July 9th.

Ugh. It's 5 AM as we gather in the hotel lobby with our suitcases. It is mostly a blur how we took our bus to Nantes and a plane to Paris, and then a bus through Paris. Actually we stopped at the Louvre, which was fascinating, and drove through some interesting areas, viewed architecture and history, stopped for lunch at a sidewalk cafe and did some shopping. But soon we drove back to Orly airport where we eventually (after much waiting in hot and sticky lounges) boarded a plane to New York City.

A few days later, we had a performance in the Juilliard Theater for the Lincoln Center Institute. Still jet-lagged and exhausted we arrived in the morning for a warm-up with Laura Glenn. We were all lying on the floor, slowly stretching tired musicles, when Laura came in and smiled at us. She walked to the front of the sutdio and sat down on the floor level with us. She said: "Wasn't it a wonderful thing to had *shared* such a lovely experience...?" Yes Laura, we all nodded in agreement and smiled into ourselves, it certainly was.

Juilliard in September 1990

This is a sketch of how Juilliard will look when all the construction dust has been swept away. The new entrance to the school will be from the 65th Street Bridge into what is now (or used to be) the Marble Area. And, looming into the sky is the new dormitory building, which will house 375 students. (The developer's private condominium rises behind the dormitory.)



JUILLIARD TERRACE
LINCOLN CENTER

PAUL HALL RECITAL

Application, Procedures and Requirements 1989-90

Sign-up dates are as follows:

June 5	DMA Students
July 10	Graduating Masters
August 1	Graduating Seniors and required recitals
August 14	Sign-up begins for Sept/October recitals
September 18	Sign-up begins for November recitals
October 17	Sign-up begins for December recitals
November 13	Sign-up begins for January recitals
December 4	Sign-up begins for February recitals
January 15	Sign-up begins for March recitals
February 12	Sign-up begins for April recitals
March 12	Sign-up begins for May recitals

Paul Hall Recital Sign-up Procedures

1. Find available times in the *Paul Hall Recital Book* located on the counter in the Concert Office. It is advisable to check the book one day prior to registration. Recital times are Monday-Friday at 4 PM, 6 PM, 8 PM, and Saturday evening at 8:30 (pianos are tuned Monday thru Friday only).

2. Fill out the Recital Request Form completely before getting on line to register.
*Include the date of your recital.
*Make sure the form is signed by your teacher. NO RECITALS WILL BE SCHEDULED WITHOUT YOUR TEACHER'S SIGNATURE ON THE APPLICATION.

3. Recitals will be assigned on a first-come, first-serve basis beginning at 11 AM on the sign-up day for your proposed month. Refer to the dates listed above.

** Joint recitals are possible with the approval of both students' major teachers.
** Only one recital per year for undergraduates unless additional time becomes available.
** Students who wish to give a non-required recital, should plan to schedule in the ''slow'' months (September, October, November, January).
** The school does not pay for musicians, music or instrument rentals for student recitals.

Paul Doktor, Violist & Teacher, dies at 70

Paul Doktor, a violist and long-time faculty member at Juilliard, died of a heart attack on Wednesday, June 21, 1989. He was 70 years old.

Mr. Doktor, an active chamber music player, was one of the few violists to establish a career as a soloist. He gave the premieres of several significant compositions for viola, including concertos by Quincy Porter, Walter Piston and Wilfred Josephs.

Mr. Doktor was born in Vienna and began his musical studies as a violinist with his father, Karl, the violinist of the Busch String Quartet. He completed his studies at the Vienna Academy of Music in 1938 and moved to Switzerland the next year.

He moved to New York in 1947 and became an American citizen in 1952. He was a founding member of several ensembles, including the New York String Sextet, the Rococo Ensemble and the Paul Doktor String Trio. In addition to being on Juilliard's faculty, he was also on the faculty of The Mannes College of Music, New York University, Fairleigh Dickinson University and the State University College at Purchase. He is survived by his wife Caryn Doktor, Juilliard's Director of Personnel, and daughter Alexis.

''The Board of Trustees, Administration and Faculty of The Juilliard School mourn the sudden loss of long-time faculty member Paul Doktor,'' said President Polisi. ''His artistry and musicianship as a dedicated teacher, scholarly editor and outstanding performer will be missed by his friends, colleagues and students.''

Juilliard will honor Paul Doktor with a Memorial Tribute, including performances by former students and professional colleagues, on October 2 at 5:30 PM in Paul Hall.

Gifts in Mr. Doktor's memory can be made to the **Paul Doktor Viola Scholarship** c/o The Development Office at Juilliard.

The New Dormitory Reaches Its Peak; The Marble Area Destruction Proceeds; and the Fifth Floor Reconstruction Lapses

In case you haven't noticed yet, ***take a look!*** The dormitory, or residence hall to the experts, is finished. Well, not finished in the sense of having rooms for people to live in, but finished in the sense of being ''topped-out,'' in construction parlance. The structure is complete, it is as tall as it is going to get, rising a total of 29 stories from the ground.

And it has all happened very much on schedule, thanks to the vigilant attentions of the Lincoln Center staff, under President Nathan Leventhal, who have overseen the entire project. Barring future misadventures, the residence hall and cafeteria will be ready for occupancy by midsummer 1990.

Meanwhile, as the residence hall was being topped out, the Marble Area was coming down. As no one in the Juilliard building can fail to be aware, the demolition of the Marble Area is underway - and will continue until at least early October, as jackhammers tear into the concrete and workers prepare to renovate the bridge and to construct the new Juilliard entrance. Then things should get interesting, as a new entrance lobby fills the gaping hole where the grand staircase used to be, and a new Bookstore, Admissions Office, and Concert Office are built adjacent to the lobby along a public corridor, running from an escalator over Alice Tully Hall to the entrance of the new dormitory building. By the school year's end, the work should be nearly complete, and the Juilliard building will be ready to shift its front doors from north to south, from the ground floor to the plaza level and to open them onto the Lincoln Center campus for the first time.

While all this work has been going forward, on another anticipated construction front, all has remained silent. The fifth-floor courtyard stands unchanged. The hopes and plans to construct student and faculty lounges in the West courtyard fell victim in the eleventh hour to unexpected soaring costs, especially for the removal of asbestos. It was a wonderful plan, but it would have cost too much to realize properly. So student and faculty lounge space will have to be located elsewhere - just where will be known only as the architects draw up new variations on the master plan for the Juilliard building.

In all, this will be a most interesting but rather difficult year at Juilliard. Brace yourselves for noise and inconvenience. And think about the magnificent future.

A unique view of the new Juilliard dormitory building "topped out" (see building article above for more details). The view is from the south-east. The building towers over the reflecting pool and the Vivian Beaumont Theater; the MET to the left; Avery Fisher Hall to the right; and Juilliard is peeking in, in the middle/lower right. SUZANNE FAULKNER STEVENS

The First Annual Juilliard *Rite Of Spring*

The day began by the reflecting pool with a reading of Stravinsky's *Rite of Spring*, accompanied by the Juilliard "orchestra", with maestro Otto-Werner Mueller to lead the way.

On May 15 (with a threat of rain in the air), Juilliard celebrated the first annual *Rite of Spring*, a whimsical celebration combining the performing arts and athletics. Activities included music, dance, and a *Run for Fun*. Despite the threat of rain, the moisture held off, and a good time was had by all!

President Polisi gives the runners of the *Run for Fun* some last minute pointers.

(right) Despite Dr. Allen's (Director of Academic Affairs) lack of experience flashing lap cards, the majority of runners finished with the correct number of laps under their belts.

(above) The race is over, but not forgotten.

Zubin Mehta was on hand to begin and end the foot race with the New York Philharmonic's gong.

(right) While the spectators were resting at lunch after a hard day at the races, Laurie Carter (Director of Student Affairs) and President Polisi handed out awards to the runners.

Students Perform For Teachers

For three weeks this summer, musicians and dancers performed for public school teachers during Lincoln Center Institute's Arts-in-Education program. This program allows the teachers to view a selection of arts programs and choose those that will enhance their curriculum. The chosen music and dance programs will be performed for public school students throughout the metropolitan area in 1989-90.

(left) A varied program of music for brass quintet is played by the Meridian Arts Ensemble. (from l. to r.: Jon Nelson, Kevin Osborne, Ray Steward, Peter Reit, Richard Kelley.

(below) Seven members of the Juilliard Dance Ensemble perform Monica Levy's *A Delicate Revolution*, a new work commissioned by Juilliard with assistance from the Lincoln Center Institute.

The Placement Bureau: *Check It Out!*

by Suzanne Schanzer

New and returning students are strongly urged to come to the Placement Bureau (room 208) early in the term to explore the resources available there. A few examples:

☛ Looking for freelance performance work? Sign up for the *Freelance Performer Registry*, which will hook you up with clients in need of musicians. And check the job board right outside our door.

☛ Need a part-time job to help pay your bills (or just to earn some pocket money)? Be sure to check out the boards outside the door, where babysitting, office, and other jobs are posted.

☛ Are you a private teacher in search of students? Pick up your application for the *1989-90 Private Teacher Directory* (deadline: October 5th). There is no fee for current students to be included on the list.

☛ Planning to enter competitions this year? The Placement Bureau is the place to see (and receive copies of) information and applications for national and international competitions - summer festivals, too.

☛ How about long-range career planning? Resources abound for students seeking University, Orchestra, Church and Arts Administration jobs. Come see what's available and start to get an idea of what you can do **now** to prepare for employment after graduation. A credentials file service is also available for collecting letters of recommendation to be sent to prospective employers.

☛ We are also pleased to announce that, in addition to our free career counselling and resume/bio-writing services, we are now able to offer word processing and printing of resumes (making use of the school's excellent laser printer). For a fee of five dollars, your resume will be word processed and stored in our computer's memory, and you will receive a laser-printed master copy. In addition, you will be able to update your resume (and receive a copy of the new version) as often as you like at a cost of only one dollar each time.

It is our hope that you will make full and frequent use of all that the Placement Bureau has to offer during your Juilliard career (and after graduation, when you can begin to receive *The Juilliard Alumni Jobletter*). For now, though, please stop by, say "hi" to Suzanne Schanzer and Jeanne Lewin, the Placement Staff, and check out **your** Placement Bureau!

Check on page 12 for some of the current job openings now on file in The Placement Bureau.

Suzanne Schanzer is the Director of the Placement Bureau.

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VISA AND MASTERCARD ACCEPTED

NEW YORK'S BEST KNOWN SPEECH TEACHERS

September News From The Library

by Jane Gottlieb

A major change in the library cataloging operation quietly took place last spring when the library joined the On-line Computer Library Center (OCLC) bibliographic database.

One important benefit of OCLC is that it standardizes the format of the information on the catalog card, and the name and subject headings under which items are filed. In this way each library does not have to "re-invent the wheel," so to speak, and decide, for example, whether to file a famous Russian composer as "Chaikovskii" or "Tchaikovsky." (The Library of Congress, whose cataloging records are used as the sources of highest authority by libraries in this country, changed his name from Chaikovskii to Tchaikovsky in 1981.)

As of May 1989, all of the Juilliard library's scores, books, recordings, and videos were cataloged on the OCLC database. OCLC supplies the actual catalog cards, which will save countless hours of card typing and proofreading by library staff members. The cards received from the database will be filed in separate card catalogs, so users searching for materials will have to look both in the old card catalog drawers, and the new OCLC catalog drawers.

The OCLC system also provides information on materials held by other libraries which can be borrowed through interlibrary loan, thus enhancing local resources.

The library will be conducting tours for all first year students during the month of September. Librarians are always available to offer assistance to all members of the Juilliard community (including "experienced" users), and we will be pleased to provide personalized instruction in the use of the card catalogs. The cardinal rule to remember when using the library is: if you don't find what you're looking for, never go away without asking for assistance. In addition to the 47,000 scores, 18,000 books, and 14,000 recordings accessible through the public card catalogs, the library also houses a substantial amount of material in "backstage" storage collections. And, if we don't have the item anywhere, we'll be glad to look into ordering it or requesting a copy through interlibrary loan.

The library will be open from 9:00 am to 5:00 pm Monday through Friday from August 23rd to September 6th. Regular library hours (8:30 am to 9:00 pm Monday - Thursday; 8:30 am to 5:00 pm Friday) begin on Thursday, September 7th. Saturday hours (9:00 am to 4:00 pm) begin on September 16th.

Jane Gottlieb is the Head Librarian at The Juilliard School.

Letters to the Editor

Parents' Day

To the editor:

Back in Denmark after our one week vacation in New York City, we want to thank the staff of the Juilliard School for the wonderful and educational Parents' Day event on April 15. Our expectations were entirely fulfilled in the most pleasant way beginning with the tours of the school, giving us the opportunity to see the beautiful concert halls, theaters and the surroundings in which our boy spends most of his life. Afterwards the panel presentation gave us the chance to meet and ask questions to the members of the staff and administration. After a magnificient lunch it was time to attend ballet classes and to listen to a chamber music concert.

It was a wonderful day, and again we thank the school for arranging this Parents' Day. We would certainly like to come back some other time.

Very truly yours,
Kirsten and Leif Bjornkjaer

On Racism

To the editor:

I'm responding to the May *Journal* article *On Racism* (by Michael Ishii and Emma Moon) that thoroughly appalled me because [its] theme or tone implied that Juilliard fosters ''racism.''

Two things are important here: 1) I never found racism [at Juilliard] and minority musicians of many backgrounds were just simply judged on [their] playing ability; and 2) The Juilliard School is not a ''center'' of Asian, Polynesian, African, Middle-Eastern, Indian, etc. musical tradition. I find it interesting to note the high enrollment of Asian students (especially those from Korea and Japan) who attended Juilliard because it was located in a rich cultural (Western) environment.

I am a specialist in the Suzuki-Method of violin teaching and I went all the way to Japan twice to receive a certificate in a teaching method which certainly was not developed in the United States, even though this method has a large American following and application. The point is that I went to the source to get what I needed -- Asian students are getting what they need when they, in turn, attend Juilliard, to study with teachers who offer the [Western] tradition and heritage of performing.

Enough said!

Thank you,
Ruth Ann Truncale
violin, '77

To the editor:

When in Rome do as the Romans do. Americans should know more about Asians, but Asians should know more about Americans.... People should be judged on ability not on color or nationality.... We are all people of color. To say there are people of color is to say that some are without color. Watch your own racism.

Anonymous

Culture Watch

***The Early Music Revival. A History*, by Harry Haskell. (Thames and Hudson, 232 pp., $29.95).**

The historical performance movement has become something of an industry, generating sizeable new audiences for forgotten composers and for historically authentic performances of many familiar composers. Where did this movement come from, and where is it going? These are the questions Harry Haskell, a music critic and lecturer, set himself to answer. And he does it with lucidity and graceful learning. Far from a fleeting fashion, the early music revival is shown to have origins as long ago as the 18th-century and to have breathed fresh life into the repertory, and widened the love of classical music, with lasting effect in the second half of our century. The story is a good one, which friends and foes of the historical performance movement should know.

***The Mozart Da Ponte Operas: The Cultural and Musical Background to ''Le Nozze de Figaro,'' ''Don Giovanni,'' and ''Cosi fan tutte.''* (Clarendon/ Oxford, 272 pp., $39.95).**

With the bicentennial of Mozart's death approaching in 1991 and the Juilliard Opera Center's production of *Cosi fan tutte* scheduled for this fall, this thorough, thoughtful volume (illustrated and including numerous musical examples) bears reading. Situating Mozart's collaborations with Da Ponte in the context of Viennese musical and social life and of Mozart's own development, the author shows how Mozart composed for his audiences and achieved, for example, some of his finest emotional effects in the music of *Cosi fan tutte*.

***Ned Rorem: A Bio-Bibliography*, by Arlys L. McDonald. (Greenwood Press, 272 pp. $39.95).**

Juilliard alumnus Ned Rorem has been composing and writing incessantly for over thirty years now. This catologue of his works, with a short biography, gives the record of his productivity to date.

***The ''Back Stage'' Handbook for Performing Artists: The How-to and who-to-contact reference for actors, singers, and dancers*, compiled and edited by Sherry Eaker (Back Stage Press, 239 pp., $14.95).**

A compilation of practical articles and listings from *Back Stage* magazine, this handy volume is directed mainly to actors, but other performers may find some uses for it. A kind of survival guide *cum* career handbook, it covers the waterfront of the theatrical profession from ''getting the right picture'' to ''producing your own show.'' It won't get you a job, but it might help you find one.

Playfair

continued from page 2

one another, dancing and laughing together. PLAYFAIR, an innovative program of group dynamics exercises and non-competitive ''ice-breaking'' adult games, is designed to ease the difficulty of first encounters and to create a sense of unity among participants. PLAYFAIR visits college campuses across the country - primarily at Orientation time - to assist campus administrators in creating a community environment by encouraging new students to feel good about themselves and each other. The PLAYFAIR facilitators, men and women who guide the participants through the program, have a repertory of about eight hours of games to draw from for any particular program. Gauging the crowd, they motivate, support, and encourage the students to lower their defenses, get involved and most importantly, have fun. The facilitator for our program, Louise Robinson, also a Gospel singer, will work closely with Peer Advisors to prepare them for the program. She in turn will look to them for assistance in keeping our new students motivated and having fun.

The philosophy behind PLAYFAIR and other programs like it is that playfulness is healthy, but that most adults come to view it as merely frivolous activity. Matt Weinstein, the creator of PLAYFAIR, maintains that there is a connection between playfulness and well-being. He has proven that through the right kind of play a group of nervous, new students can create an environment of support and trust.

The Juilliard Health Office - *How We Can Help You*

by Joy Favuzza

The Health Fee (paid along with tuition) enables you to take advantage of all medical programs at Juilliard, and also enrolls each student in the basic medical insurance policy taken through *The Equitable Company*. The basic policy covers the nine-month school year, and covers a number of medical procedures, as well as doctor and laboratory costs. In addition, a Supplemental Expense Benefits Policy can be taken out by the student for an additional fee. This policy not only extends the basic coverage, but also extends the entire policy through the summer months. The pamphlet which outlines the basic nine-month coverage, as well as the expanded/extended 12-month coverage can be picked up anytime in the Health Office, Room 203.

There is a wide range of free programs which each student can take advantage of through the Health Office. Our facility is equipped with a modern examining room and two day-bed rooms. We have a full-time Registered Nurse, Joy Favuzza, who is on duty from 10 AM until 6 PM Monday through Friday. She sees students and staff on a ''walk-in'' no-appointment basis. If a physician is needed, an appointment can be made with our staff MD, Cheryl Walters, who treats students in our office several times a week. Some ''over the counter'' and prescription drugs, as well as tetanus and current ''flu'' shots are administered free, or at a nominal cost. The office is also equipped to administer diagnostic tests (i.e. blood, urine, stool, throat cultures, etc.)

If a specialist physician is needed, the Health Office has a complete referral system by which students and staff can be put in touch with some of the best specialists in New York City. Some of these physicians have lowered their fees for Juilliard students. The insurance policy will reimburse a percentage of outside physician fees, testing, etc., however, the remaining costs are covered by the student.

There is also a Psychological/Counselling staff, coordinated by Elma Kanefield, who sees students on a free, but appointment basis. Further information on Juilliard's Psychological Services can be obtained in the Health Office or by contacting Ms. Kanefield at 769-3918. Juilliard's Psychological Services is located on Level B Room 5.

In addition to this wide variety of services, the Health Office sponsors many special events and programs throughout the shcool year. Highlights of the 1988-89 school year included Weight Watcher Programs, classes in Red Cross CPR, seminars on dance injury and injury prevention, and two annual blood drives sponsored in part by Juilliard and the American Red Cross.

Check the bulletin board outside the Health Office for announcements of upcoming events. Please stop in the Office if you have any suggestions for seminars or special events. We are here for you ... and open to any feedback to help serve you better!

Joy Favuzza is Juilliard' s full-time Nurse.

News From Student Affairs

Students Helping Students

The Office of Student Affairs would like to welcome the following Peer Advisors and Orientation Leaders to its staff.

Peer Advisors:

Javier Arias-Flores	3rd-year cello
Jill Balzer	2nd-year dance
Nancy Bannon	4th-year dance
Lisa Benevides	3rd-year drama
Trevor Carlson	2nd-year dance
Carolyn Corazo	2nd-year Master's viola
Paul Dennis	4th-year dance
Zach Ehrenfreund	2nd-year drama
Alan Eto	2nd-year dance
Abbie Furmansky	2nd-year Master's voice
Enid Graham	2nd-year drama
Michael Hayden	2nd-year drama
Michael Ishii	2nd-year Master's fr. horn
Mara Kurotschka	2nd-year dance
Rebecca Lazier	4th-year dance
Brian Lewis	3rd-year violin
Marcia Littley	2nd-year violin
Audra McDonald	2nd-year voice
Roger Riccomin	1st-year Master's trmbne
Alexander Schlempp	2nd-year dance
Trellis Stepter	2nd-year drama
Adria Sternstein	3rd-year flute
Carlo Vogel	2nd-year drama

The Peer Advisor program is going into its third year. Each year the involvement has deepened and the program has expanded. This year we have 27 Peer Advisors (including the 4 Orientation Leaders), as compared to last year's 13.

Peer Advisors play a major role in the adjustment of new students to Juilliard and to New York City. By linking students with a Peer Advisor in their major, newcomers are given an instant resource person. The advisors provide a built-in support system, encouraging their advisees to bring up any questions they may have, and, as the year progresses, to approach them with any problems they might encounter.

The Peer Advisors are selected for their open, friendly demeanor and their attitude toward the student experience at Juilliard. The training they undergo, which might at first seem awkward and uncomfortable, results in learning to work closely with their colleagues in an emotional and physical enviornment.

Another function of the Peer Advisors is to provide an indirect link between the students and the Office of Student Affairs. Through advisor/advisee contact, the Office of Student Affairs is made aware of individual concerns and difficulties, some of which might otherwise have been ''lost in the shuffle.''

In a high-tension field, such as the performing arts, much responsibility lies on each individual. Pressures faced alone may seem insurmountable, yet when shared, conquerable. In order to reap the rewards of performance, students need to commiserate about long hours of practice and rehearsals, physical and psychic stress. The Peer Advisors serve to provide that needed outlet and are examples of the successes they have experienced here at Juilliard.

The spirit of the Peer Advising program is this: in the process of guiding others through the obstacles of progress and growth, each advisor re-experiences the triumphs of making a place for oneself in a new environment.

Orientation Leaders:

Jennifer Kloetzel	3rd-year cello
Tucker McCrady	3rd-year drama
Emma Moon	4th-year flute
Karen Richards	4th-year dance

The Orientation Leaders have a dual function as members of the Student Affairs staff. They supervise the Peer Advisors in their division and assist them in their role; and, they also provide extensive help in Registration Week activities.

Orientation Leaders return to Juilliard two weeks before the fall semester begins in order to undergo training in facilitation and leadership skills. After this period of training, they are put to work during Registration to assist, guide, answer, direct, comfort and generally represent the rest of the student population. To a degree, they have the responsibility of making the week of Placement Exams and Registration a personal process. Then, during Orientation, they ensure a smooth transition of the students into the hands of the Peer Advisors.

Orientation Leaders are also required to participate in the training of the Peer Advisors. As experienced peer counselors, they help prepare the Advisors for the year to come. In the course of the year, Orientation Leaders will participate in and publicize workshops and special events. Also, they will meet monthly with the Peer Advisors in their division, and in turn, meet with the Office of Student Affairs to present suggestions and to help untangle probelms.

Together, the Orientation Leaders and the Peer Advisors enable the Office of Student Affairs to better meet the needs of the students. These staff members are an essential indicator of the social climate and expectations of the student body. We welcome them aboard and hold the greatest hopes for a productive and rewarding year.

Movie Of The Week

Each Wednesday night at 7 PM, a movie will be shown free of charge in the Student Lounge. The features will vary from contemporary comedies to classic dramas. If you have any suggestions for the Movie of the Week, please enter them on the sheet posted outside the Office of Student Affairs (rm 219). We welcome any suggestions!

September 13, 7 PM ***Stand By Me***

Starring Wil Wheaton, River Phoenix and Corey Feldman. A story of four boys in the summer of 1959, who together begin to experience the pitfalls of growing up.

87 minutes, Color, Directed by Rob Reiner

September 20, 7 PM ***Tootsie***

Starring Dustin Hoffman, Jessica Lange, Teri Garr, and Dabney Coleman. An out of work actor changes his luck when he changes into a dress to star in a soap opera.

116 minutes, Color, Directed by Sidney Pollack

September 27, 7 PM ***Bull Durham***

Starring Kevin Costner, Susan Saradndon, and Tim Robbins. A love story/ comedy about life in minor-league baseball. You don't have to like baseball to love this movie!

108 minutes, Color, Directed by Ron Shelton

COME ONE, COME ALL! EVERYONE WELCOME!

All movie schedules are subject to change

Welcome Back!

New "Challenge" For Resident Assistants

As the Office of Student Affairs looks toward the future and, more specifically, the opening of the new Residence Hall in the fall of 1990, it has begun to adapt a Resident Assistant selection and training program to meet its future staffing needs. This year, the R.A. training program will include a trip to Stony Acres, a recreational facility in East Stroudsburg, PA. The R.A.s will participate in an Adventure Programming *Ropes Course* that will include a variety of new games.

Adventure Programming has become a popular method of developing a ''team'' with people who must work closely together and often rely on one another in emergency situations by providing certain challenges.

Common to all the elements at a *Ropes Course* is the factor of challenge. Some elements focus the challenge on an individual, whereas other elements shift the challenge and responsibility to a small group.

The *Ropes Course* consists of different exercises designated as either group development elements or high or low elements. The group development elements consist of a problem situation which must be solved by the goroup working together. In both the low and high elements an individual must overcome the obstacle, with others involved as spotters and/or encouragers.

The R.A.s are excited about the challenges they will face on the *Ropes Course*. Because this course also provides the opportunity for significant personal achievement, the experience promises to benefit not only the group as a whole, but also the individual, as well.

DO YOU LIVE AT THE WESTSIDE YMCA???

If you live at the Westside YMCA, and you want to earn some extra money without leaving home, consider being a Student Security Guard. The Office of Student affairs would like a staff of several guards to ensure the safety of the YMCA residents. The hours are from 9 PM to 1 AM every night. Come to the Office of Student Affairs (rm. 219) as soon as possible to sign up for hours that are compatible with your schedule.

Registration For Student Organizations

This year, all student groups interested in using Juilliard facilities for meetings, programs, or other events, and any group requesting funding must officially register in the Office of Student Affairs no later than September 29, 1989.

The registration process includes a statement of compliance with Juilliard ''Guidelines for Student Organizations'' as well as the completion of a membership roster. This simple process is being used so that the Office of Student Affairs can assist the organizations in their development and monitor the scheduling of activities in order to avoid confilicts with other school-sponsored events.

Anyone interested in registering a group or starting a new organization should stop by the Office of Student Affairs.

Alumni News

Alumni Notes

by Chris Howatt

Material for this column should be mailed to: Mr. Chris Howatt, Communications Office, The Juilliard School, 144 West 66th Street, New York, NY 10023.

MUSIC

ALSTADTER, JUDITH (Piano, '64 BS), will perform a series of three programs with brief commentary featuring works from the Classical and Romantic repertoire for solo piano and piano and strings. The series will take place on Saturday evenings at the Chelsea Mansion, East Norwich, New York.

BARNES, EDWARD (Comp. '79 BM, '80 MM), new commissions for Mr. Barnes include an opera for the touring division of the Los Angeles Music Center Opera, to premiere in November, and a new music-theatre work for the Mark Taper Forum, also in Los Angeles. Barnes; opera *Zetabet* recently concluded a three year run with the Seattle Opera, and his children's opera *The Frog Who Became A Prince* finishes up a two year tour with the Michigan Opera Theatre in June.

BRIDE, KATHLEEN (Harp '69 MS), recently announced her appointment as Professor of Harp at the Eastman School of Music in Rochester, NY. She will be only the third Professor of Harp in the School's history, her predecessor having a tenure of 59 years.

BAUCH, ETHAN (Bassoon, '75 BM, '76 MM), was again awarded the coveted "Most Valuable Player" Award for the second time on April 13, 1989 at the tenth annual MVP awards ceremony held by the New York Chapter of the National Academy of Recording Arts and Sciences. The MVP awards are given to musicians in the recording industry who have demonstrated consistently outstanding performances on their instrument(s). Ethan's award was for outstanding performance as a recording bassoonist.

BAXTRESSER, JEANNE (Flute '69 BM), has recently released two new digital recordings on the Proarte/Fanfare label. "The Magic Flute," a collection of seven virtuoso flute pieces in the lyrical style, includes Debussy's *Prelude a L'apres - midi d'un Faune*, the Rachmininoff - Heifetz *Daisies*, transcribed by Ms. Baxtresser. The disc also includes Kuhlau's Trio Op. 119, featuring David Carroll, associate principal bassoonist of the New York Philharmonic, and Andrew Davis, critically acclaimed conductor and pianist. On the second disc, Baxtresser performs with the Toronto Chamber Orchestra conducted by Andrew Davis.

BIAVA, LUIS ('Cello '80 BM, '81 MM), Principal Cellist with the Columbus Symphony, recently completed a recital tour of Columbia, South America, and performed the Shostakovich concerto with the Columbia Symphony.

BIEGEL, JEFFREY (Piano, '83 BM, '84 MM), Mr. Biegel recently completed an engagement with the Knoxville Symphony Orchestra. As well as works by Tchaikovsky and Beethoven, Biegel's program featured the World Premiere of Rodriguez's *A Gathering of Angels - Bolero for Orchestra*, performed with handbell choir.

BULLEN, SARAH (Harp, '78 BM, '79 MM), has joined the faculty of the Manhattan School of Music in New York for the 1989-90 Academic year. Ms. Bullen is currently Principal Harp in the New York Philharmonic, a position she has held since 1987.

COOPERSTOCK, ANDREW (Piano, '83MM), made his New York debut at Weill recital hall in May. Mr. Cooperstock's program featured the premiere of Robert Starer's *Twilight Fantasies*, as well as works by Chopin, Ravel, C.P.E. Bach, and Ginastera.

COSTANZO, PAUL (Trumpet '74 BM, '75 MM), was the featured soloist with the Concord Symphonic Band, at the 'Fruitlands Museums, Harvard MA, performing the works of Hummel and Mendez. This coming spring he will appear as soloist with the band once again, when he will perform the Arutunian Concerto, and the Concerto for trumpet by Harry James.

COSTINESCU, GHEORGHE (Comp. '71 P.G. Diploma) Costinescu's stage work *Tatort Musik* (the German version of *The Musical Seminar*), was premiered by the State Opera of Stuttgart in March, 1989. There were eighteen performances in Stuttgart and two on tour at the Landeskunstwochen festival in Donaueschingen.

DEXTER, BENNING (Piano,'39 Dip., '49 MS), has an article in the April issue of the American Music Teacher titled "Remembering Siloti, a Russian Star." Dexter studied with Alexander Siloti on a Juilliard fellowship from 1934-39.

EHRENWERTH, GIZELLA (Violin, '33 Diploma, '35 Post-Grad. Dip.), performed Henryk Wieniawski's Violin Concerto with the Festival Orchestra of New Jersey, under the direction of **JAMES O'BRIEN** (Piano, '51, Diploma).

HAIMOWITZ, ELY (Piano, '51 MS), has been invited to teach in the Xian Concservatory of Music, Xian, China, giving Master Classes, lectures and recitals. After Xian, Mr. Haimowitz will travel to eight other cities giving Master Classes and recitals. In addition, Haimowitz is working on a music textbook for non-Music majors.

HARALDSDOTTIR, ASHILDUR (Flute, '88 MM), was a class winner in the Wind Section of the 1989 International Young Concert Artists' Competition of Tunbridge Wells, held in Kent, England.

HASEGAWA, SACHIKO (Piano '88 MM), was the first place winner in the Fourth Annual New York Chopin Competition, held in June. As first place winner, Sachiko will tour Poland in 1990.

HENRY, SYLVIA (nee REYNOLDS, Piano, '71 MS), was invited to teach a music course at the Norwegian State Ballet Academy in Oslo, Norway this past Spring. She also headed the teacher's institute at the Young Keyboard Artist Association Summer Institute in Florida this past July. Dr. Henry will perform the *Tchaikowsky Piano Concerto* this season with the Monmouth Symphony in New Jersey.

HSU, MADELEINE (Piano, '70 BM, '71 MS), performed in a series of Duo piano recitals in Idaho and Pennsylvania. She is presently studying Latin-American Music and Languages at Arizona State University, on sabbatical from Boise State University. Her research will take her to Mexico and Brazil.

JOWETT, JOHN (Trombone, '84 MM), conducted 17 world premieres and two Canadian premieres last season with three concerts broadcast nationally on CBC Radio's "Two New Hours." He was appointed conductor of HEMISPHERES, a cross-over avant garde jazz/new music orchestra in Toronto and conducted SOUND PRESSURE in the American premiere of David Lang's *Born to be Wild* at the Banon-a-Can Festival in New York.

KAISERMAN, DAVID (Piano, '59 BS, '60 MS), Professor and Chairman of the Piano Department at Northwestern University School of Music, Evanston, Illinois, performed recitals during the fall of 1988 at various Universities and Colleges throughout the midwest. He also presented master classes for the Ann Arbor Piano Teachers Guild and the Tulsa Accredited Music Teachers Association. During the Spring of 1989 he served as judge for the First Lady of Iowa Piano Competition in Des Moines and for the Scoiety of American Musicians Competition in Chicago, gave a lecture/demonstration on piano technique for the Milwaukee Area Piano Teachers Association, and performed as soloist in the Liszt *Piano Concerto No. 1* with the Lake Shore Symphony Orchestra of Chicago. In the Summer of 1989 he served as a judge for the Mu Phi Epsilon International Competition in Chicago.

KALICHSTEIN, JOSEPH (Piano, '67 BS, '69 MS), was the featured soloist with the Westchester Symphony Orchestra in an all-Mozart program. Kalichstein performed the *Piano Concerto No. 27 in B-Flat, K.595*. The Orchestra is conducted by **MARTIN CANELLAKIS** (Piano, '64 BS, '65 MS).

KATAHN, ENID MILLER (Piano '52), has just released a new recording, *Carl Nielsen - Music for Solo Piano*, on the Gasparo label. Katahn is a touring artist and Professor of Piano at Vanderbilt University's Blair School of Music.

KATZ, GEORGE (Piano, '54 BM '56 MM), presented *Schumann and E.T.A. Hoffmann: a Lecture-Recital Exploring the Writer's Influence on the Composer's Kreisleriana, Opus 16*, for the Senior Piano Division of the Music Teachers National Association National Convention in Wichita, Kansas on April 3.

KERNER, WENDY (Harp, '83 BM, '84 MM), and Donna Milanivch, flutist, of the Glorian Duo, have just won the 17th Annual Artists International Young Musician Award. They will be presented in a debut recital Sunday, December 10th at 5:30 in the Weill Recital Hall at Carnegie Hall. They are also the recipients of a 1989 Chamber Music America Consulting Grant. This year, in addition to extensive performances throughout the northeast, the Glorian Duo will be performing in Chicago for the National Conference of the American Harp Society, and in Southern California and Georgia.

KROLL, NATHAN (Violin, '28), was the subject of a retrospective of his work broadcasting the Arts, with a screening of his documentaries at the Museum of Broadcasting this past Spring. In addition, Kroll was a panelist at a seminar that included Agnes DeMille, Schuyler Chapin and Herbert Breslin.

LIBAEK, SVEN (Piano, '60), was recently featured on the first western style radio broadcast in China.. Several recorded tracks by the Sven Libaek Orchestra were heard as Radio Beijing's new station, East 91,5 FM, started broadcasting while Mr. Gorbachev was in town for a state visit.

LIFCHITZ, MAX (Comp. '70 BM '71 MS), conducted his *Night Voices No. 8* as part of the February 28 Monday Evening Concert. His *Yellow Ribbons, Nos. 11,12 and 15* were recently released on the New World Records label featuring the Bronx Arts Ensemble conducted by the composer.

LIGHTFOOT, PETER (Voice/Opera '79 Professional Study Plan), made his Mexico Opera debut as Rigoletto in *Rigoletto* this past July after very successful engagements with Miami Opera and the Wexford Festival in Ireland.

MACHOVER, WILMA SIMON (Piano, '52 BS), and **ROBERT SILVERMAN** (Composition '47) collaborated in the presentation of *Piano Perspectives '89*, a two-day conference on the art of teaching, that was held June 19 & 20 at State University of New York at Purchase. The conference is co-sponsored by SUNY Purchase, the Hoff-Barthelson Music School of Scarsdale, of which Ms. Machover is artistic director, and by *The Piano Quarterly*, of which Mr. Silverman is editor and publisher.

MERMAGEN, MICHAEL ('Cello '87 MM), a fellowship student at the Aspen Music Festival, was the winner of the Festival's Cello Competition. He performed the Saint-Saens' *Cello Concerto, No. 1*, with the Aspen Concert Orchestra, under the direction of Kenneth Kiesler.

MOURANT, WALTER (Composition '39), Mr.Mourant's *Air & Scherzo*, was played on May 21st by Frederic Balazs (Violin), and Eugenia German (piano) at the San Luis Bay Inn, Avila Beach, CA. Originally scored for oboe, strings and harp, it had been recorded on London and CRI Records. The concert on May 21st was sponsored by the California Arts Council of San Luis Obispo.

RIVERS, SANDRA (Piano, '70 BS, '72 MS), performed as a soloist with the Dayton Philharmonic, Isaiah Jackson, conductor, the Saint-Saens *Concerto No. 2 in G Minor*.

Ms. Rivers also appeared in recitals with violinist Anne Akiko Meyers in January, and will be touring throughout the U.S. with violinist Nadja Salerno Sonnenberg in the Winter of 1989.

RUDNYTSKY, ROMAN (Piano '64 BS, 65 MS), performed the Beethoven *Concerto No. 5 in E Flat* last December in two concerts with the Orquesta Sinfónica del Estado de México in the city of Toluca. In February, he played five recitals in Great Britain and performed the Tchaikovsky *Concert Fantasy, Op. 56* with the Worthing Symphony. In late March, he played several recitals on the Balearic islands of Mallorca and Menorca.

STARK, BRUCE (Composition '84 MM), In 1988, M.A.Recordings of Japan released *Dream Song*, a compact disc of solo piano improvisations and compositions by Mr. Stark. The Saturday Brass Quintet gave several performances of *Remembrance*, including the premiere at Merkin Concert Hall.

TILMAN, DAVID (Choral Cond. '75 MM), recently conducted a performance of Robert Starer's work *Areil: Visions of Isaiah* in a program of Jewish Pops at Temple Israel in Albany, New York, featuring Tilman's own Beth Sholom Youth Chorale, the Albany Pro-Musica, the University Chamber Singers of the State University of New York, and forty members of the Albany Symphony.

TUNICK, JONATHAN (Composition '60 MS), was recently awarded a Grammy as Arranger/Conductor of the RCA album *Cleo Sings Sondheim*.

VERMEL, PAUL (Orch. Cond. '51 Diploma), recently conducted the Champaign Urbana Symphony, in a multimedia orchestral work it commissioned entitled *Time Pinnacle*. The work was composed by Scott A. Wyatt, and involved sound and light effects, including electronic music, lasers, atmospherics. lumia, holography, and slides. The program also included works by Stravinsky and Beethoven.

ZEMOR, ANTOINE (Piano'80 MM, '85 DMA), presented a solo recital to benefit the Greenwich House Music School in New York last December. He was also recently named head of the Investment Banking Services Group at J.P. Morgan Securities.

ZLOTKIN, FREDERICK ('Cello '71 BM, '72 MS, '78 DMA), has had a hectic summer performing as both the artist-in-residence at the Aspen Music Festival, and at the Minnesota Sommerfest in Minneapolis. Among the works he performed were Villa-Lobos' *Bachianas Brasileiras #5*, the Saint-Saens *Concerto* and *The Swan*, and the Schumann *Piano Quintet*.

DANCE

AHUVA ANBARY (Dip. '62) is joining the dance faculty of Interlochen Arts Academy in Interlochen, Michigan.

SHELL M. BENJAMIN ('83 BFA) appeared in *Show Boat* at Paper Mill Playhouse in Millburn, NJ, which was taped for PBS' *Great Performances*, and will air in September. Ms. Benjamin also joined the Carte Blanche/Nordic Dance Theatre; National Dance Company of Bergen, Norway in July 1989.

GINA BONATI (BFA '85) performed at St. Mark's Church, under the auspices of the Danspace Project, in *The Man Who Washed His Hands: A Psychological Fairy Tale*, choreographed by Janet Pinetta.

DUANE CYRUS (BFA '88) will be dancing with alumna **JENNIFER MULLER** (BS '67) in her company, Jennifer Muller/The Works.

Both **SARI ECKLER** (BFA '83) and alumnus **KARL BAUMANN** performed in separate collaborations at St. Ann's Parish Hall in June.

Dance division graduate and faculty member **LAURA GLENN** (BS '67) and **GARY MASTERS** (BFA '70) performed in June as part of *Dancers Dancing* at the New York University Theatre.

BRUCE HARRIS ('86 BFA) recently completed a six-month contract in Aruba, Dutch West Indies. He performed as an impersonator, doing impressions of Joel Grey, Gene Kelly and John Travolta in *Masquerade*. He is currently working with the Westchester Ballet, and resides with his new wife Paula here in NYC.

JAMES JEON (BFA '85) is in Seoul, Korea as a soloist for the Universal Ballet Company.

HANNAH KAHN (BFA '72), Artistic Director of the Kahn Dance Company from 1977-88, was part of the faculty for the Summer Dance Institute in Seattle, which was held this past summer at the University of Washington.

FRANCINE LANDES (BFA '80) is joining the dance faculty of Barnard College in the fall of this year. She will teach Advanced Modern Technique and a repertoire class, as well as choreography for advanced students. She also is continuing her association with the Conservatory of Dance and Music in New Milford, Connecticut, where she teaches Dance Composition.

GREGORY MITCHELL ('74 BFA) recently appeared in the Broadway Production of *Phantom of the Opera* as the Slavemaster and the Marksman. Prior to that Mr. Mitchell played the role of Leonardo in Juilliard Drama Faculty Gerald Friedman, and Graciela Daniele's production of Garcia-Lorca's *Blood Wedding*, which opened in Cleveland, then played San Diego and Miami. Presently, Mitchell is playing the leading role of Gregorio/ Orfeo in Graciela Daniele's *Dangerous Games*, now at La Jolla Playhouse, heading for a Broadway run in the fall.

CARRIE NEDROW (BFA '88), as well as current dance students **Tina Curran**, **Alexis Eupierre**, and **Amy Kail**, performed with the 52-piece saxophone ensemble Urban Sax at the Cathedral of St. John the Divine in June. The performance launched the Fete de la Musique mini-festival produced by The New York International Festival of the Arts. Ms. Nedro also performed in the spring with Michael Mao's Dance Express company at The Theatre of the Riverside Church and at Stage 61.

MARGARET PIHL (BFA '88) has joined the first company of the Alvin Ailey American Dance Theater.

NETA PULVERMACHER (Dip. '85) and her company, Neta Pulvermacher and Dancers, performed her piece *The Window Project* at Eden's Expressway in May.

SCOTT SHARFF (BFA '88) has joined the Oakland Ballet of Oakland, California.

PETER SPARLING ('73 BFA), Associate Professor and Chairman of the Dance Department at the University of Michigan School of Music, has been honored with a 1989 Michigan Arts Award by the Arts Foundation of Michigan. Sparling accepted the $3,000 cash prize at awards ceremonies May 9 at the Detroit Institute of the Arts. In 1988, he was awarded a Michigan Choreographer's Festival Award from the Michigan Dance Association for his performance of Wings, to Joan Tower's clarinet solo work of the same title.

SALLY SULLIVAN (BFA '88) is a member of both the Anthony Morgan Dance Company, which toured in June, and Ernesta Corvino's Dance Circle Company, which performed on Long Island in July.

Alumna **KEI TAKEI** and her company, Kei Takei's Moving Earth, performed sections from her magnum opus *Light*, a work now in 27 parts with the world premiere of Ms. Takei's *A Death in the Rice Fields (Light, Part 27)* at the La MaMa, E.T.C. Annex in May.

GEORGE WAINWRIGHT (BFA '84) has joined the revue *Deutschland Lied*, featuring choreography by Michael Shaun, which is rehearsing in Cologne for a tour of Germany. Mr. Wainwright has just finished an engegement with *A Chorus Line*.

ANN WESTHOFF (BFA '80) was named Director of Dance at the Stoneleigh-Burnham School in Greenfield, Massachusettes.

DRAMA

TONY ABATEMARCO (Group 7) will guest star this fall on the *New Dragnet*. He is also featured in the upcoming television miniseries *Family of Spies* along with **BARRY HEINS** (Group 9).

ROGER ANDERSON (Group 16) was featured as "Hamlet" in the Delaware Theater Company's production of *Rosencrantz and Guildestern Are Dead*.

SPENCER BECKWITH (Group 15), **KEN SAWYER** (Group 17), and **MARTHA THOMPSON** (Group 17) were featured in Lincoln Center Institute's production of *The Phantom Tollbooth*.

JOYCE BOWDEN (Group 7) is collaborating on an album by Jerry Harrison of the Talking Heads. It is due for release in August.

ANDRE BRAUGHER (Group 17) is featured in the new *Kojak* series of television films which will be premiering this fall.

The Pacific Jewish Theater in Berkeley, California was awarded a grant by the Fund for New American Plays for **SHEM BITTERMAN**'s (Group 11) play, *Beijing Legends*.

RONDI CHARLSTON (Group 9) was featured in *The Fire and The Nightengale: L'Enfant et Les Sortillages* at the Aldeburgh Festival in England.

SUZANNE COSTALLOS (Group 6) starred as "Masha" in the Great Lakes Theater Festival production of *The Seagull*. She is also featured as "Fran" in the motion picture *True Love*.

SHEILA DABNEY (Group 8) was featured in The Living Theatre's production of *The Tablets*.

CHRISTINE DUNFORD (Group 16) starred in the New York Shakespeare Festival production of *Love's Labor's Lost*. She continues to star in the off-Broadway production of *Tamara*.

EDITH FRAMPTON (Group 14) was featured in the Performance Space's production of *Willing*.

Tony Awards were won by **BOYD GAINES** (Group 8) for Best Featured Actor - *The Heidi Chronicles* and **CHRISTINE BARANSKI** (Group 3) for Best Featured Actress - *Rumors*.

THOMAS GIBSON (Group 14) and **MICHAEL LOUDEN** (Group 17) are regulars on the daytime serial *As The World Turns*.

LYNNIE GREENE (Group 5) has a recurring role as "young Dorothy" on the television series *The Golden Girls*. She is also directing a documentary film for the 52nd Street Project in Manhattan.

EVAN HANDLER (Group 12) directed the one-act play *Freeze Tag* for the Working Theater. He was also an actor participant in the Sundance Institute during the summer.

JAMES HARPER (Group 3) continues as "Jim Watson" on the daytime serial *One Life to Live*. He has also been seen on the syndicated series *Freddie's Nightmares* and has featured roles in the motion pictures: *God's Payroll*, *Last Exit To Brooklyn*, and *Blaze*.

GREGORY JBARA (Group 15) will be featured in the musical *Jimmy Valentine*.

PENNY JOHNSON (Group 11) co-stars in the new television series titled *Homeroom*, which will debut in the fall. She is also featured in the upcoming motion picture *Going Home*.

VAN KAPLAN (Group 8) is the Administrative Director of the Casa Marana Theater in Fort Worth, Texas.

JACK KENNY (Group 11) is featured as "Motel" the tailor in the National Tour of *Fiddler On The Roof*.

ANNE KERRY (Group 8) was featured in *All My Sons* at the George Street Playhouse.

KEVIN KLINE (Group 1) stars in the upcoming motion picture *I Love You To Death*.

RICHARD LEVINE (Group 6) took over the role of "Ken Gorman" in Neil Simon's play *Rumors*.

STEVE LEVITT (Group 8) stars in *The Boys*, a new television series debuting in the fall on showtime. He also co-stars in the upcoming motion picture *The Experts*.

MITCH LITROFSKY (Group 8) is featured in the upcoming motion picture *The Music Box*.

GEOFFREY LOWER (Group 16) was a guest artist at the Colorado Shakespeare Festival during the summer.

PATTI LuPONE (Group 1) stars in the new ABC television series *Life Goes On*.

MARCOS MARTINEZ (Group 12) is currently the Artistic Director of La Compania de Tentro de Albuquerquie. In 1990, he will be directing at UNAM in Mexico City.

LEIGH McCLOSKEY (Group 6) is a regular on the daytime serial *Santa Barbara*.

KELLY McGILLIS (Group 12) stars along with **MARK PHILPOT** (Group 15) in Michael Kahn's production of *Twelfth Night* at the Folger Theatre which is scheduled to open on September 25.

ANNE McNAUGHTON (Group 1) directed *Twelfth Night* for the VITA Shakespeare Festival in Saratoga, California this past summer.

GREGORY MORTENSON (Group 10) is a regular on the daytime serial *General Hospital*. His Civil War drama *Holdouts* was recently filmed and his original play *The Scoundrel* will be produced by the Grove Shakespeare Festival. In addition, he was featured as "Christian" in the Gove Shakespeare Festival production of *Cyrano de Bergerac*.

MARK PHILPOT (Group 15) and **STEVEN FLYNN** (Group 12) were featured in the daytime serial *One Life to Live*.

WENDELL PIERCE (Group 14) was featured in the New York Shakespeare Festival's production of *Cymbeline*.

LONNY PRICE (Group 10) was awarded an Obie award for his performance in *The Immigrant*. **CHRISTOPHER REEVE** (Group 4) was also awarded an Obie for his work on behalf of Chilean refugees.

MATT SERVITTO (Group 18) plays "Trask Bodine" on the daytime serial *All My Children*.

DEREK SMITH (Group 13) was featured in the American Repertory Theater's productions of *The Miser* and *Life Is A Dream*.

NICOLAS SUROVY (Group 1) was featured in the television motion pictures *Laura Lansing Selpt Here* (NBC) and *Steal the Sky* (HBO). He will also be seen in the CBS movie of the week *Wolf*.

SAM TSOUTSOUVAS (Group 1) stars in *The Man Who Shot Lincoln*, which opens at the Astor Place Theatre on September 21.

MICHAEL WINCOTT (Group 15) will star in the new David Hare play *The Secret Rapture*, which begins previews at the Public Theater on September 8 and moves to the Barrymore Theater on Broadway, November 8.

GRAHAM WINTON (Group 17) and **ANDRE BRAUGHER** (Group 17) were featured in Joseph Papp's production of *Twelfth Night* at the New York Shakespeare Festival. Also in the production were: **BILL CAMP** (Group 18), **LISA GAY HAMILTON** (Group 18), **JOHN HICKEY** (Group 18), and **MARI NELSON** (Group 18).

Save the Date

May 28, 1990

Alumni Reunion at Fontainebleau
(near Paris, France)

Current air fare NY-Paris: $619

Low-cost housing will be available

Special Juilliard Tour of the Palace, Musicale in the Salle des Colonnes

cocktails dinner

In Memoriam

Julia Smith

Composer
student of Frederick Jacobi
Juilliard, 1939

* * * * *

Luther Carl Gloss

Accompanist
student of James Friskin
Juilliard, 1926

* * * * *

Joel T. Myers

Member of the
American Opera Center
1986

Alumni News ... continued

September Sampler

Announcements

STUDENTS

MARI KIMURA (DMA Candidate) played a concert in Ginza, Tokyo on July 27, 1989 entitled *Experimental Concert by Violin and Electroacoustical Technology* sponsored by International Research Institute on Human Environment and Tokyo Gas Ltd. She also served as a panelist in a symposium entitled *The Future of Performing Music and the Concert Hall Environment*. The concert was broadcast on Channel FM-Japan on August 18, 1989.

FACULTY

Dance Division faculty member **PAULINE KONER** has written her autobiography. Entitled *Solitary Song*, the work was officially presented at the Convocation ceremony of the American Dance Festival at Duke University on June 10 of this year. *Solitary Song* is published by Duke University Press.

ADELAIDE and **EDGAR ROBERTS**, duo-pianists, performed a full concert in Winchester, England on July 1, 1989. Mr. Roberts gave a Master Class on July 2, 1989. The duo-pianists have given concerts at Camphill Village, Copake, New York on August 13, 1989; at the Whitney Sculpture Court on August 22, 1989, and at Sullivan County Community College at Loch Sheldrake, New York on August 19, 1989.

Dance Division Director **MURIEL TOPAZ** was invited to participate in the first convocation of Dance Scholars in France. The U.S. was represented by Ms. Topaz, Selma Jeanne Cohen, Genevieve Oswald and David Vaughn. The colloquium, titled *La Memoire et L'Oublie*, was held under the aupsices of the Festival D'Arles. Also participating was alumna **Susan Buirge** who has been a leading force in dance in France for many years. Ms. Topaz also attended the International Council of Kinetography Laban in Toronto. She serves on the Executive Committee of the organization.

The Juilliard Student Council

welcomes your comments, suggestions, and complaints about Juilliard, as well as questions about membership. Contact Mary Nan Young through her mailbox folder on the 2nd floor.

Selected Events In & Around New York

9/8-9/9 American Museum of Natural History presents ***Masked Dances From The Diamond Realm: Tibetan Ritual Dances.*** Central Park West at 79th Street. For info call 212/769-5173.

9/10 Music From China presents ***Cantonese Opera Arias*** on Sunday at 2 PM at P.S. 124 Auditorium, 40 Division Street, NYC. Admission is free.

9/12 Hofstra University presents ***Raffaello Orlando***, clarinet, and ***Jhit-Moy Lee***, piano. Music by: Weiner, Schumann, Reineki, Rossini, Debussy, Poulenc. Tickets: $3.00. Tickets to all Hofstra concerts are 1/2 price for senior citizens and students. Call (516) 560-6644 for info.

9/22 ***Trop Belle Pour Toi*** will open the 27th New York Film Festival at Lincoln Center. "A smart comedy about the nature of sexual attraction, starring Gerard Depardieu and directed by Bertrand Blier.

9/23 Music From China presents ***Ancient Melodies*** at 8:30 PM. Weill Recital Hall at Carnegie Hall. Tickets: $10, $6 students/seniors.

9/24 Music Before 1800 begins its new season with ***The Classical Quartet and the Mozartean Players*** at 4 PM. The concert is at the Corpus Christi Church, 529 West 121st Street. For more information call(212) 666-0675.

The JUILLIARD JOURNAL

Managing Editor
Charissa Sgouros

Notes & Announcements
Chris Howatt

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Carole Convissor
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Room 221
212/799-5000 ext.340

The Juilliard Journal is published monthly, except January, June, July and August, at 144 West 66th Street, New York, NY 10023. Subscription rate: $10 per year. Postmaster: Send address changes to *The Juilliard Journal*, Office of Academic Affairs, The Juilliard School, 144 West 66th Street, New York, NY 10023. *The Juilliard Journal* is available on microfilm/fiche through: University Microfilms Inc., 300 North Zeeb Road, Ann Arbor, MI 48106.

Notes From The Placement Bureau

*The following are **some** of the job notices currently on file in the Placement Bureau. Students are urged to stop by periodically (new notices are received daily), and alumni can subscribe, free of charge, to the monthly* Juilliard Alumni Jobletter.

Orchestra:

Section 2nd Violin, Principle Flute; Philadelphia Orchestra ('90-91 season); 1 pg. resume w/ refundable $100 audition deposit to: Cathy Barbash, Personnel & Operations Manager, The Philadelphia Orchestra, 1420 Locust Street, #400, Philadelphia, PA 19102. Deadline: Sept. 15, 1989; auditions Fall/Winter, 1989.

Piccolo; Boston Symphony Orchestra/ Boston Pops (1990-91); resume by Sept. 29, 1989 to: Mr. Lynn Larsen, Boston Symphony Orchestra, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115. Prelim. auditions: 1/8/90; finals: 2/5/90.

Section Cello (2 positions); **Section Viola** (cello immediate, viola '90-91); Chicago Symphony Orchestra. For cassette requirements, send resume by Oct. 1, 1989 ('cello), Dec. 1, 1989 (viola) to: Julie A. Griffin, Auditions Coordinator, Chicago Symphony Orchestra, 220 South MIchigan Avenue, Chicago, IL 60604.

Composer:

Assistant to Composer at very busy music production co. specializing in original work for television and feature films. Composer/Pianist well-versed in current trends in pop music w/ knowledge of latest electronic technology. Must be able to transcribe from the keyboard & create finished themes in polished pop form(s) from rough sketches. Will work one-on-one w/ senior composer. Entry-level, per project fee. Submit resume, sample of original manuscript scoring, letters of recommendation [3 pref., one from teacher, one personal, one professional (optional)], optional demo tape (10 minutes max.) to: SCORE Productions, Composer Assistant, 254 East 49th St., NY, NY 10017.

Dance:

Artistic/Administrative Director for Modern dance company. Salary $15-22K. One year contract, possibly renewable. Letter, references, resume & video to: Leslie Wexler, 136 Lancaster Avenue, Buffalo, NY 14222. Phone (716) 668-2874.

Conducting:

Music Director/Conductor: Program selection, recruitment, auditions, rehearsing, conducting, educational programs, fundraising & promotion. Advanced degree & experience required. Salary: $15-20K. Send resume, references to: Beaumont Symphony Society Inc., Att.: Kathy Clark, PO Box 1047, Beaumont, TX 77704, tel. (409) 835-7100. Starts: 5/1/90.

Note: Student and Alumni musicians - particularly those who play guitar (any style), jazz, popular, dance, folk or ethnic music - are urged to sign up for the Placement Bureau Freelance Registry.

classifieds

MUSIKA RECORDS INC. - For All Your Professional Recording CD Production and Cassette Duplication Needs. Call Now! (212) 799-8330.

Ticket Availability

LINCOLN CENTER

New York Philharmonic - Student rush tickets available Tuesdays and Thrusdays 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 THRUSDAY MORNINGS AT 9:45 AM.
Metropolitan Opera - No student rush tickets available. Standing room tickets available at $8 and $11. On sale each week starting on Saturday. 362-6000.
Alice Tully Hall - Check with the box office about student rush tickets because prices vary and sometimes they are not offered. 362-1900.
New York City Opera - Rush tickets are available for $8.00, but the student must call about availability at 6:30 PM the night before the performance. Students must show I.D. when picking up the ticket. Limit of one ticket/person. 877-4700.
Chamber Music Society - Juilliard students should contact the Alice Tully Hall box office for the distribution to tickets. 362-1900.

NEW YORK CITY

Carnegie Hall - Student rush tickets are available the day of performance at $5.00 per ticket. You must show valid student I.D.
Merkin Concert Hall - Student rush tickets available for some concerts only. Rush tickets are 1/2 price with a student I.D. Check with Box Office at 362-8719.
92nd Street Y - Concert tickets may be purchased in advance at the 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 - Student tickets are available for $5.00. There are no rush or standingroom only tickets. 570-3949.
TKTS - 1/2 price day of performance tickets for Broadway and Off-Broadway shows. After 3 PM 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 information.
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 PM and 3-7 PM; Wednesday and Saturday, 11 AM - 2 PM and 3-7 PM; Sundays, noon-6 PM, 42nd Street between 5th and 6th Avenues, just inside the park. Call 382-2323 for recorded information on ticket availability.

JUILLIARD

For Juilliard concerts and performances, please contact the Juilliard Concert Office for ticket information and prices. Call 799-5000. ext. 235 or 874-7515

DANCE EVENT II
MONDAY, NOVEMBER 20, 1989
11:00 AM
STUDIOS 320 & 321

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dance, *n.* 1. rhythmic movement of the feet or body, ordinarily to music.
2. a particular kind of dance, as the waltz, tango, etc.
3. the art of dancing.
4. one round of a dance.
5. a party to which people come to dance.
6. a piece of music for dancing.
7. rapid, lively movement.
dance of death; in painting and sculpture, an allegorical illustration of the power of death, in which a skeleton leads a group of live persons or skeletons to the grave; danse macabre.
pyrrhic dance; in ancient Greece, a war dance symbolizing attack and defense.
St. Vitus's dance; chorea.

dan'cer, *n.* one who practices dancing, or is skillful in the performance; particularly, one whose profession is dancing.
merry dancers; the aurora borealis. [Scot. and Brit. Dial.]

dan'cer·ess, *n.* a woman dancer. [Obs.]

dance script, written directions and diagrams to show the movements in a ballet or other dance.

dan·cet·té' (-tā'), *a.* [Fr., from OFr. *dent*, L. *dens*, tooth.] in heraldry, having large indentations.

DANCETTÉ

dan·cette', *n.* in architecture, a chevron or zigzag molding.

dan'cing, *n.* the act or art of moving in measured step corresponding to the time of the music.

dan'cing dis·ease', same as *tarantism*.

dan'cing girl, 1. a professional female dancer; in India, a nautch girl.
2. in botany, an East Indian plant, *Mantisia saltatoria*, whose purple and yellow flowers bear a fancied resemblance to a dancing girl.

DANCETTÉ

dan'cing mas'ter, one who teaches the art of dancing.

dan'cing par'ty, a social gathering at which dancing is the principal form of entertainment.

dan'cing school, a school in which the art of dancing is taught.

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DANCE EVENT II
MONDAY, NOVEMBER 20
11:00 AM

STUDIO 320

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ALARIPPU
FROM THE CLASSICAL INDIAN DANCE CLASS OF INDRANI

Choreography: Indira Mabatoo
Music: Traditional Indian

Edward Lawrence

- - - - - - - -

MINUET
FROM THE BAROQUE DANCE CLASS OF WENDY HILTON

Choreography: Mr. Isaac (1771)
Music: Anon

GROUP 1: Kara Miller, Carla Norwood, Chen-Yu Tseui
Group 2: Chris Bergman, Rebecca Hermos

Cello - Angela Jeung (Director of the Collegium Musicum,
Columbia University)

- - - - - - - -

STUDIO 321

- - - - - - -

SNAIL

Choreography: Helga Nowacki
Music: Reed Hansen

Helga Nowacki

- - - - - - -

BARBARA CALLS ME

Choreography: Henning Ruebsam

Henning Ruebsam

- - - - - - -

WEB

Choreography: Tina Thompson
Music: Ladji Camara

Tina Thompson

- - - - - - -

REACTION STUDIES
FROM THE DANCE COMPOSTION I CLASS OF ELIZABETH KEEN

Choreography: The Entire Class
Music: Improvised by Reed Hansen

Ana Diaz, Kara Miller and Carla Norwood
Erica Burke and Rebecca Hermos
Pamela Cohen and Wendi Epperson
Edward Lawrence and Rachel Whiting
Marcus Johnson and Jeanne Steele
Heather DeLussa and Lauri Hogan
Chris Bergman and Mie Coquempot
John Heginbothan and Dylan Newcomb

- - - - - - -

INTERNAL ESCAPE

Choreography: Louisa Anderson
Music: Reed Hansen

- - - - - - -

SOLO

Choreography: Richard Kim
Music: Reed Hansen

Richard Kim

- - - - - - -

REMOVED I

Choreography: Henning Ruebsam
Music: Joseph Haydn

Henning Ruebsam

- - - - - - -

BLACK AND WHITE AND READ ALL OVER

Choreography: Kara Miller
Music: Gyorgy Ligetti

Kara Miller

- - - - - - -

**OUR NEXT DANCE EVENT WILL BE HELD TOMORROW,
TUESDAY, NOVEMBER 21 AT 5:15 PM,
ONCE AGAIN IN STUDIOS 320 & 321.**

THANK YOU FOR COMING THIS MORNING.

- - - - - - -

18

DANCE EVENT III
TUESDAY, NOVEMBER 21, 1989
5:15 PM
STUDIOS 320 & 321

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m the strings, pro- ılso *loud pedal.*
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DANCETTÉ

dăn'cing măs'tẽr, one who teaches the art of dancing.

dăn'cing pär'ty, a social gathering at which dancing is the principal form of entertainment.

dăn'cing school, a school in which the art of dancing is taught.

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dan'dy, *n*

dan'dy, *d* a rower.
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DANCE EVENT III
TUESDAY, NOVEMBER 21, 1989
STUDIOS 320 & 321

STUDIO 320

- - - - - - -

SPANISH DANCES
FROM THE CLASSICAL SPANISH DANCE CLASS OF GLORIA MARINA

Pianist - Kosta Popovic

1.) TIRANA

Choreography: Gloria Marina
Music: From the Zarzuela "El Barberillo de Lavapies"

Heather DeLussa, Ana Diaz, Alan Eto, Rhea Roderick,
Kikue Shiraishi, Chen Yu Tsuei, Melanie Vesey, Rachel Whiting

2.) Rhythms and Taconco (Works-in-Progress)
a.) Toros (Paso Doble)

Choreography: Gloria Marina
Music: F. Monreal

b.) Fandango de Huelva

Choreography: Gloria Marina
Music: Traditional

Erica Burke, Wendi Epperson, Claudia Florian, Lauri Hogan,
Yoav Kaddar, Kara Miller, Carla Norwood

c.) Verdiales

Choreography: Gloria Marina
Music: F. Monreal

Heather Egan, Christine Kessler, Beth McPherson

- - - - - - -

OVERTURE
FROM THE BEGINNING BALLET REPERTORY CLASS OF GENIA MELIKOVA

Choreography: Genia Melikova
Music: Joseph Louis Herold

Louisa Anderson, Lymartin Chattman, Heather DeLussa,
Ruben Graciani, John Heginbothan, Lauri Hogan,
Marcus Johnson, Sarina Rosenthal

- - - - - - -

BEING THERE

Choreography: Ronald Wright
Music: Pat Metheny

Ronald Wright

- - - - - - -

SOFT SHOE
FROM MARY JANE BROWN'S TAP CLASS

Choreography: Paul Draper
Music: Cole Porter

Lymartin Chattman, John Heginbothan

- - - - - - -

STUDIO 321

- - - - - - -

SEVEN STUDIES IN DUET FORM
FROM THE DANCE COMPOSITION II CLASS OF DORIS RUDKO

Pianist - Chaim Freiberg

1. Choreographed and Danced by Kikue Shiraishi and David Steiner
   Music: J. S. Bach - Prelude No. 8

2. Choreographed and Danced by Jill Balzer and Michelle St. Onge
   Music: Aaron Copland - Excerpt from The Red Pony

3. Choreographed and Danced by Mara Kurotschka and Shin Yano
   Music: Claude Debussy - Sarabande

4. Choreographed and Danced by Phyllis Grant and Stanley Wells
   Music: J. S. Bach - Goldberg Variation I

5. Choreographed by Tijen Lawton and Luis Peral
   Danced by Tijen Lawton and Jamie Norcini
   Music: Charles Ives - Bad Resolutions and Good

6. Choreographed and Danced by Sung Soo Ahn and Trevor Carlson
   Music: George Fredrich Handel - "The Cuckoo and the Nightingale" from Organ Concerto No. 1

7. Choreographed and Danced by Kris World and Jose Rivera
   Music: Sergei Rachmaninoff - Prelude No. 12, Opus 32

- - - - - - -

TRIO (Work-In-Progress)

Choreography: Eric Bradley

Gerald Casel, Kristina Isabelle, Marc Kenison

- - - - - - -

OPENING SECTION TO "DARK MEADOW"
FROM THE MODERN REPERTORY II CLASS OF ETHEL WINTER

Choreography: Martha Graham
Music: Carlos Chavez

Christina Morrisey, Solange Sandy, Kikue Shiraishi,
Allison Ulan, Kris World

- - - - - - -

SOLO (Work-In-Progress)

Choreography: Rebecca Lazier
Music: Richard Strauss

Rebecca Lazier

- - - - - - -

INTERMISSION

- - - - - - -

SOLO (Work-In-Progress)

Choreography: Stanley Wells
Music: Ellis Sonata (1969)

Stanley Wells

Ian Crawford - Double Bass

- - - - - - -

WORK-IN-PROGRESS

Choreography: Eryn Trudell
Music: Peter Schubert

Erica Burke, Ana Diaz, Wendi Epperson, Lauri Hogan,
Tijen Lawton, Carla Norwood

- - - - - - -

WHITE STAR (GOES BY) (Work-In-Progress)

Choreography: Henning Ruebsam

Henning Ruebsam

- - - - - - -

SECRET CLOWN

Choreography: Eryn Trudell
Music: David Snyder

Eryn Trudell

David Snyder - Acoustic Guitar

- - - - - - -

OPULA

Choreography: Ronald Wright
Music: Pat Metheny

Jill Balzer, Torrin Cummings, Brian Hawthorne, Edward Lawrence,
Solange Sandy, David Steiner, Allison Ulan, Tina Thompson

- - - - - - -

DAWN CHORUS FROM "THE WINGED"
FROM THE MODERN REPERTORY I CLASS OF LAURA GLENN

Choreography: Jose Limon
Music: Hank Johnson

Lymartin Chattman, Pamela Cohen, Mie Coquempot, Ana Diaz,
Wendi Epperson, Claudia Florian, Ruben Graciani,
John Heginbothan, Rebecca Hermos, Lauri Hogan, Marcus Johnson,
Rie Kano, Tijen Lawton, Kara Miller, Carla Norwood,
Helga Nowacki, Oscar Rodriguez, Chen Yu Tsuei

- - - - - - -

- THANK YOU FOR ATTENDING THIS EVENING. -

- - - - - - -

The JUILLIARD JOURNAL

Vol. V No. 4 | The Juilliard School | December 1989/January 1990

Dance Ensemble Prepares for Concert

by Rebecca Stenn

It's time again for the Juilliard Dance Ensemble to get themselves into full gear and present to the public the annual Fall Dance Concert, this year on December 8, 9, 10, and 11.

This concert, as usual, runs the gamut from classical ballet to contemporary works. To start with, we'll perform a work entitled *Delicate Revolution* choreographed by Monica Levy to the first movement of Stravinsky's *Symphony in Three Movements*. This work was commissioned by the Lincoln Center Institute and the Juilliard Dance Division, and was choreographed this past summer.

Working with Monica was an interesting experience for all of us. Her choreographic methods are varied and intense. But, as always, with a piece being created on the dancers, we all felt a deep personal involvement with the movement. The music is extremely powerful, and, once again, we have the wonderful opportunity of working with the Juilliard Orchestra, and, dancing to this particular piece live, promises to be fulfilling to both dancers and audience. As a side note, *Delicate Revolution* is one of the pieces we performed in France this summer and it received excellent reviews abroad.

The second piece on the program is by a

(continued on page 3)

FOCUS! 1990: The World of Arnold Schoenberg

by Joel Sachs

The artistic world of Arnold Schoenberg is the theme of Juilliard's sixth *FOCUS!* festival of twentieth-century music, which will take place January 26 - February 2, 1990. The six concerts will explore the music of this extraordinary man, as well as that of his pupils and other composers who loomed large in his life.

The *FOCUS!* festival is an annual highlight of the Juilliard year, in which hundreds of students are given an opportunity to experience music that is not part of their everyday work. With the exception of symphonic and choral conductors (this year JoAnn Falletta, Paul Zukofsky, and Judith Clurman), all performers are current students.

Arnold Schoenberg's life was one of immense creativity and bitter disappointments and tragedies. From his early days in Vienna he encountered the formidable opposition that met anyone who questioned blind obedience to tradition. Although he lived in great poverty, scoring operettas and struggling to find pupils in order to pay his bills, Schoenberg's extraordinarily fertile compositional mind and his phenomenal skills as a teacher soon began to clear a path through the obstacles, and gradually performances of his music began. Meanwhile, he was also an active painter, producing truly arresting paintings that drew the attention of the advanced art world. Some fruitful years in Berlin were followed by a return to Vienna, but the outbreak of war in 1914 forced him into military service, despite his severe asthma.

Following the First World War, he established a Society for Musical Private Performances in Vienna, which served as a forum for a wide range of composers, whose music now could be heard in carefully prepared concerts. His new Method of composing with twelve tones gave him both celebrity and notoriety, and the number and quality of performances of his music was steadily improving. In 1925, he was appointed director of the composition master class at the Prussian Academy of Arts in Berlin, attracting excellent students from throughout Europe and even from the United States. Schoenberg's life was finally stabilizing.

Unfortunately, when the Nazis took power in 1933, Schoenberg became a victim of racial hatred that fueled the new order: as a modernist and a Jew, he was no longer wanted in Germany — despite his "permanent" appointment. After an interim period in Paris, the Schoenbergs came to the United States. For a year he taught at the Malkin Conservatory in Boston; he had turned down an offer from Juilliard because he assumed that a "school" must be on a lower level than a "conservatory." A second inquiry from Juilliard was also rejected, however, because Schoenberg realized that his health and the climate of the Northeast were completely incompatible. He moved instead to Los Angeles, teaching at the University of Southern California and the University of California (UCLA) until mandatory retirement at the age of 70 left him with a monthly pension of $28.50 — he had only been at the University for eight years — to support a family of five. (He had lost his pension in Germany to the Nazis.)

Arnold Schoenberg: *Blue Self-Portrait. 1910.* Oil on Wood. Collection Lawrence and Ronald Schoenberg and Nuria Schoenberg-Nono: Courtesy Galerie St. Etienne, New York. Copyright © 1984 Belmont Music Publishers.

It was a very sad twilight of life. Schoenberg's two close friends and former pupils were dead, Alban Berg of blood poisoning in 1935, Anton Webern shot by an American soldier in 1945. His musical message was widely misunderstood. In America, the performances were very rare; in Europe, his music was banned wherever the Nazis were in control. Only in the decades after his death (1951) was Schoenberg's music listened to for what it is, rather than for what others accused it of

(continued on page 2)

Students Celebrate Oneness

by Stacey Robinson

It is with great pleasure that we announce the preparation of the Second Annual Juilliard Celebration commemorating the national holiday observance of the birthday of Dr. Martin Luther King, Jr. This year's program will be held at Juilliard on Tuesday, January 16th, 1990 at 6pm in Paul Hall. The theme for this year's program is *We Are One*. Our purpose is to express and emonstrate Dr. King's idea of oneness and unity among all races, regardless of ethnic background. Because there are so many rich cultural backgrounds that are represented at The Juilliard School, we felt this was an appropriate theme.

One of the essential factors of the M.L.K. program is the spirit and the sincerity which it exudes. This comes largely from the students who present, in the form of their chosen art, what they believe to be representative of Dr. King's movement. The program is not a talent showcase. It is not a performance outlet. It is a time for students, faculty, staff, and administration to come together and reflect on Dr. King's dream, and to examine not only the Juilliard Community but the individual self. It is a time for us to think about exactly what we are doing to make his dream a reality — or if we can even accept his philosophy of oneness among mankind. We would like for this program to send out a message that as young artists, we must both acknowledge our own heritage and background, and acquire a better understanding of the heritage and ethnicity of others.

Dr. King offered many ideas to this country, and he made us face the reality that we are all guilty of the ignorance which breeds racism. This ugly needle of ignorance and racism is still being threaded through our society today.

Dr. King left us a dream. Many facets of that dream have become a reality, but there is still much work to be done. As students who are part of a great institution like The Juilliard School, we have the opportunity to do our part. We can make an impact on this world through our talent that shows our desire to rid this society of the scars of racism.

We invite you to come and commemorate Dr. King. We want to share with you through dance, song and dramatic presentations our hopes for the future. Come share that oneness with us.

Stacey Robinson is a third-year Voice student.

Mark Your Calendar

Increase your chances for Financial Aid

Step-by-step help with the new application forms

Students, spouses, and parents are welcome

Refreshments will be served

Tuesday, December 12, 1989
6:00 PM in Room 309

FOCUS!

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being. Ironically, in the post-war period the European avant-garde decided that he had been old fashioned!

The *FOCUS!* festival will try to give a picture of this lively world through a sampling of Schoenberg's music and that of composers whose musical lives intersected with his own. Works by Schoenberg include many that are rarely performed: the epoch-making song cycle *The Book of the Hanging Gardens*, the ferociously difficult but sparklingly elegant Wind Quintet, the second Chamber Symphony in Schoenberg's version for two pianos; the String Rio; the *Ode to Napoleon* (for reciter and piano quintet), two choral works (Op. 50), the Violin Concerto, the tone poem *Pelléas et Melisande*, and his classic of late romanticism, *Verklärte Nacht*, in the version for string orchestra. On this occasion the Second Chamber Symphony will be performed with choreography by José Limòn. Schoenberg's lighter side will be in evidence in a group consisting of his cabaret songs and excerpts from contemporary operettas.

Foremost among those whom Schoenberg admired was Mahler, who will be represented by the song cycle *Kindertotenlieder*, for baritone and orchestra. Another man whose innovative thinking altered the conventions of our culture was the great pianist Ferruccio Busoni. Busoni, like many performers of that time, was an important composer; his *Berceuse élégiaque*, which Schoenberg admired, will open the Juilliard Orchestra's concert on February 2. There will also be a song cycle by Schoenberg's brother-in-law and his only composition teacher, Alexander Zemlinsky.

Of course, Schoenberg's most famous students were Alban Berg and Anton Webern, composers more than worthy of their own festivals. Berg's voice will be heard in the Adagio from his *Chamber Concerto for Violin, Piano and 13 winds*. (The adagio, for violin and winds, was provided with an alternative ending to permit its performance as an independent piece.) Webern's special challenges will be faced in the *Five Pieces for Orchestra*, Op. 10, and the Songs Op. 18 and Op. 23.

The list of Schoenberg's pupils is amazingly long, although only a few became important composers. At the time of this writing the selection from his European pupils is not complete. Of those who studied with him in America, *FOCUS!* audiences will hear Earl Kim's *The Seventh Dream* (soprano, baritone, and piano trio), in its New York premiere, Leon Kirchner's *Piano Trio*, and a work by John Cage.

The list of composers who were influenced by Schoenberg would require a festival years in length. We shall pay tribute to Schoenberg's impact on one of our faculty with a performance and recording of *Relata I* by Milton Babbitt, whose personal adaptation of Schoenberg's philosophy has made him one of the most influential composers of the later 20th century. The Europeans will be represented by Luigi Dallapiccola.

Several special events will make this festival much more than a concert series. Perhaps the most intriguing is a lecture by Schoenberg himself! On Thursday, February 1, Juilliard will have the first New York screening of *My Evolution*, a video created at UCLA from a wire recording of Schoenberg's 1949 lecture of that title. With enhanced sound, added musical examples (sound and scores), and the display of unusual artifacts from the Schoenberg Institute at USC, this video lecture will bring the composer's ideas to life with new vividness.

Librarian Jane Gottlieb is organizing an exhibition of rare materials, some from the collection of our own Jacob Lateiner. At concert times, we expect to display some reproductions of Schoenberg's paintings in the lobby of the Juilliard Theater. A forum with people whom Schoenberg especially influenced will round out the festival.

The Juilliard Evening Division will also offer a lecture-discussion on January 18, 6-8 PM focusing on Schoenberg's musical development and his place in the excitingly innovative artistic culture of the early 20th century. This lecture-discussion featuring music and slides, will be presented by Joel Sachs, Director of the *FOCUS!* festival, James Sloan Allen, a cultural historian and Juilliard's Director of Academic Affairs, and Greta Berman, a Juilliard faculty member and art historian. The event is free to college division students with Juilliard ID. The cost to Evening Division students is $10.

Performances will take place Fridays January 26 and February 2 in Alice Tully Hall, and Monday, January 29 - Thursday, February 1 in the Juilliard Theater. All events are free and open to the public. The library display is open to the Juilliard community but to the general public by appointment only.

(A complete *FOCUS!* program appears on page 3.)

Joel Sachs is Chairman of the Music History Department, Coordinator of Contemporary Music, and Director of the FOCUS! *festival.*

How *FOCUS!* Is Planned

by Joel Sachs

The construction of the *FOCUS!* festivals is a long and complex operation. Since a principal purpose of the festival is the training of Juilliard's students in novel repertoire, the process begins with the selection of a topic that can unify the concerts while providing a sufficient range of high quality music to challenge and satisfy the performers, as well as stimulate the audience.

Once the topic has been approved, planning of the programs necessitates long research to try to determine how best to present a central theme. The wealth of 20th-century music is such that this is no easy matter, and virtually any of the week-long festivals could have been extended to many times that length. In the case of Schoenberg, it seemed desirable to sample his many musical facets through works that are heard relatively infrequently. (For example, although *Pierrot Lunaire* is one of his most important compositions, it was preformed three times last year at Juilliard alone.) The greatest difficulty was narrowing the selection. For every work chosen to be performed, numerous alternatives were possible; another director would certainly make other choices. An overriding aim, however, is the participation of as many students as possible, including representatives of the Dance and Drama Divisions.

Organizing this year's festival has proven to be a particularly exciting experience. During a recent trip to California, I had the great pleasure of working intensively with Lawrence Schoenberg and Nuria Schoenberg-Nono, two of the composer's three "American" children (of his second marriage; his first wife died in the 1920s), and with Schoenberg's UCLA teaching assistant of the 1940s, the distinguished pianist and director of the Schoenberg Institute at USC, Leonard Stein. The Schoenbergs are a remarkable family. Larry, a high school mathematics and computer science teacher, and his brother Ronald (a judge in Los Angeles) administer Belmont Music, which publishes the works of Schoenberg that are not otherwise available; Nuria, the wife of Italian composer Luigi Nono, has undertaken to organize many aspects of the Schoenberg archives, and has designed international exhibitions relating to her father's work. Because she has such extensive knowledge of the Schoenberg archives, her advice (and that of Wayne Shoaf, archivist of the Schoenberg Institute at USC), was invaluable. For example, Nuria Schoenberg-Nono had compiled a list of all of Schoenberg's known pupils, which was very helpful in trying to determine which of his pupils should be considered for performances. She also treated me to a tour of her father's astonishing paintings, few of which have been seen, and of his library, which provided insights into writers which he admired. Best of all, I was able to get a sense of what Schoenberg was like as a loving father and family man.

Selection of the performers for these festivals is also a complex process. All students are offered a chance to volunteer at registration time, and insofar as possible, the volunteers are given preference. However, the number of volunteers — some 200 each year — far exceeds the number that can participate in the four chamber music concerts. (Orchestral seating is managed by Dean Brunelli's office.) In an effort to give as many students as possible some experience with twentieth-century music, preference goes to those who did not perform the previous year. A rule of thumb is that older students are given preference over younger, simply because the younger students will get other chances in the coming years.

Of course, it is not possible for one person to be familiar with the strengths of so many volunteers, nor to audition all of them. Therefore, the advice of colleagues is crucial. Advice about on-going ensembles from members of The Juilliard String Quartet, the New York Woodwind Quintet, the American Brass Quintet, etc., help locate groups that might be well suited to particular works. Because performers (especially singers) may be better suited to certain works than to others, it is important to get advice from faculty members and the accompanying staff about strengths and weaknesses. The Drama and Dance divisions make their own selections of performers, since they know the capacities and schedules of their students. Sometimes students request to initiate projects (such as the *Wind Quintet*, the *Book of the Hanging Gardens*, and the *String Trio*). These requests are honored as far as possible.

While the production of a festival this size is bound to result in controversy and some unintentional unfairness, it is hoped that over the course of their careers at Juilliard, those who want to take part will have had a rewarding experience.

The Juilliard Symphony Performs at Alice Tully Hall

Conductor Otto-Werner Mueller leads the Juilliard Symphony at Alice Tully Hall on Tuesday, December 12 at 8 PM. The program features performances of Gluck's Overture to *Iphigenie in Aulis*, Haydn's *Trumpet Concerto in E Flat Major* (a trumpet soloist will be chosen from the trumpet finals of the concerto competition) and *Symphony No. 8 in G Major* by Anton Dvorak.

Otto-Werner Mueller has been guest conductor of major orchestras in the United States and abroad including the Detroit, Atlanta, St. Louis, Houston, Scottish National Orchestra, Krakow Philharmonic, and Montreal Orchestra.

Born in Bensheim, Germany in 1926, he became director of the chamber music department for Radio Stuttgart in 1945 and at the age of 19, was founder-conductor of the celebrated Radio Stuttgart Chamber Choir. Emigrating in 1951 to Canada, Mr. Mueller worked for the Canadian Broadcasting Corporations as a conductor of opera, ballet and symphonic presentations. In 1958, he began teaching and conducting at the Montreal Conservatory, later serving as Director of the Victoria Symphony and Dean of the Victoria School of Music. Extensive conducting positions soon followed and in 1968 and 1970, Mr. Mueller was invited to tour the Soviet Union conducting the Moscow, Leningrad, and Riga Symphonies.

Otto-Werner Mueller has been Director of Orchestral Studies at The Juilliard School since 1987.

FOCUS! Festival

The World of Arnold Schoenberg

Music, Dance and Theater

directed by Joel Sachs

January 26 - February 2, 1990

Friday, January 26 in Alice Tully Hall, 8 PM
The Juilliard Symphony, JoAnn Falletta, conductor.
Schoenberg - *Verklärte Nacht* (for string orchestra)
Mahler - *Kindertotenlieder* / Schoenberg - *Violin Concerto*

Monday, January 29 in The Juilliard Theater, 8 PM
Schoenberg - *The Book of the Hanging Gardens*
Webern - *5 Pieces for Orchestra, Op. 10*
Zemlinsky - *Songs, Op. 13*/ Scriabin - *Piano Sonata No. 9*
Schoenberg - *Cabaret Songs*/ Zepler - *M. Napoleon* (excerpts)

Tuesday, January 30, the Juilliard Theater, 8 PM
Schoenberg - *Wind Quintet*/ Berg - *Adagio for Violin and 13 winds*
Webern - *Three Songs, Op. 18, with clarinet and guitar*
Works by Schoenberg's European pupils
Pre-concert roundtable, The Juilliard Theater, 7 PM

Wednesday, January 31, the Juilliard Theater, 8 PM
Schoenberg - *2nd Chamber Symphony, choreog. by Jose Limon*
Webern - *Two Songs, Op. 23*/ John Cage - *to be announced*
Leon Kirchner - *Piano Trio*/ Hanns Eisler - *Piano Sonata No. 3*

Thursday, February 1, the Juilliard Theater, 8 PM
Schoenberg - *String Trio/Ode to Napoleon*
Schoenberg - *Modern Psalm, De Profundis, for Chorus*
Earl Kim - *The 7th Dream (NY Premiere)*
Luigi Dallapiccola - *Piccola musica notturna*

Pre-concert event - Paul Recital Hall, 7 PM
***My Evolution* -- a lecture by Arnold Schoenberg**
(first screening in New York)

Friday, February 2, Alice Tully Hall, 8 PM
The Juilliard Orchestra, Paul Zukofsky, conductor
Busoni - *Berceuse Elegiaque*/ Milton Babbitt - *Relata I*
Schoenberg - *Pelléas et Melisande*

Thanks

To those of you who were able to, thanks for donating your blood on October 27th in The Greater New York Blood Program at Juilliard. We had terrific Blood Captains who were great in answering questions and encouraging participation. Giving blood is not always easy, or possible for those who may wish to, and there may still be some of you who have questions that haven't been answered, or medical concerns that you would like to discuss. Please stop by the Health Office, Room 203, to discuss any concerns that may have come to mind during the blood drive.

Congratulations to the winners of our Blood Drive Raffle! Kristin Wolfe and Fredrick Bokuniewitz have each won a cozy white terry robe for the long winter ahead. Thanks again to all of you, the raffle was just for us, but there are few gifts greater than the life preserving gift of a blood donation. Thanks again.

Schuman Honored at Kennedy Center

by Alfred Ayres

William Schuman, the award-winning composer, teacher, and former president of The Juilliard School, has been selected as one of five recipients of the 12th Annual Kennedy Center Honors for 1989. Mr. Schuman will be honored along with singer and actor Harry Belefonte, actress Claudette Colbert, actress Mary Martin, and dancer Alexandra Danilova at the traditional State Department dinner on December 2nd. The following evening, December 3rd, will include a gala performance at the Kennedy Center's Opera House saluting the 1989 Honorees. The gala will be televised by the CBS television network and the Juilliard Orchestra, conducted by Leonard Slatkin, will pay tribute to William Schuman with a performance of the first and third movements from Mr. Schuman's *New England Triptych*. Prior to the performance, Mrs. Bush will receive Mr. Schuman and the other distinguished Honorees at the White House (President Bush is scheduled to be participating in a Summit conference with Mikhail Gorbachev at that time).

William Schuman CHRISTIAN STEINER

The Honors recipients are selected by the John F. Kennedy Center for the Performing Arts Board of Trustees. It is a tribute in recognition of their contribution to the cultural life of the nation through the performing arts.

Many artists since 1978 have received this recognition from the Kennedy Center, and a list of the recipients from previous years is a monumental roster of some of the greatest talents in the performing arts: Leontyne Price, Helen Hayes, Arthur Rubenstein, Alexander Schneider, Leonard Bernstein, Isaac Stern, and Aaron Copland to name but a few.

While speaking with William Schuman about the Kennedy Center Honors, he expressed his delight at having been elected by his peers and added, "Everyone enjoys a pat on the back, no matter how old you get!" In the course of his illustrious career, Mr. Schuman has received many a prestigious "pat on the back." He won the Pulitzer Prize in 1943 for his choral work *A Free Song* and the New York Music Critics' Circle Award for the *Symphony No. 3*, a work which established him as a major American composer. As a composer he has an impressive catalogue of works, which are widely performed and have been received by the public and critics alike with great success.

William Schuman has had a profound influence as an educator and administrator in the performing arts. He was appointed president of The Juilliard School in 1945 and during his tenure at the school was responsible for the founding of The Juilliard String Quartet, the addition of the Dance Division and the appointment of a number of prominent American composers to the faculty, among them William Bergsma, Peter Mennin, Vincent Persichetti, and Hugo Weisgall. One of Mr. Schuman's greatest achievements as an educator was the fusion of the usual theory curriculum into a course on the "Literature and Materials of Music" at Juilliard. He felt that conventional theory teaching "does not address the real content of music except in an abstract way. It is better to start with the whole rather than its parts." He assumed the presidency of Lincoln Center for the Performing Arts in 1962, where he founded the Chamber Music Society of Lincoln Center, as well as encouraging the commission and performance of American works and the development of the Lincoln Center Student Program that provides concerts in the New York City schools.

For William Schuman, the applause and tributes on the evening of December 3rd will resound in the Kennedy Center's Opera House, reflecting a life and career in music that has touched and influenced many lives.

Alfred Ayres is a second-year Master's student.

Dance

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member of the Juilliard dance faculty, Genia Melikova. It is entitled *Interludes* and the music is Cesar Franc's *Quintet in F Minor for Piano and Strings*. In this piece the women dance en pointe, and the choreography is classically oriented. Ms. Melikova is currently in the process of choreographing the piece on the dancers, and so these performances will mark its world premiere.

Gerri Houlihan has choreographed the third piece of the concert. The music is *Ancient Airs and Dances: Suite #1* by Ottorino Respighi. This piece will be in the contemporary ballet idiom and will mark its world premiere presentation in this concert. Ms. Houlihan is a Juilliard Dance Division alumna coming to work with us from Florida, where she is on the faculty of The New World School of the Arts in Miami.

The fourth piece to be presented is *L'Après-Midi d'un Faune*, choreographed by Nijinsky to music by Debussy of the same name. This performance will be an historic event as it is the first United States reconstruction from Nijinsky's original notation.

The final piece in this year's Fall Concert is a new work by choreographer Douglas Varone. Mr. Varone is a graduate of SUNY Purchase and directs his own company. He has chosen Christopher Hyams-Hart's *Augury* for his music. There are seven dancers, five men and two women. This piece is, as well, being choreographed directly on the Juilliard dancers and will be a world premiere.

All told, this concert promises to be full of excitement, with three world premieres, a U.S. premiere and the reconstruction of *L'Après-Midi d'un Faune*. Until then, you can be sure there won't be a single quiet moment in the dance studios lining the third floor.

Rebecca Stenn is a fourth-year dance student.

After the Juilliard Orchestra concert in Avery Fisher Hall, soloist Samuel Chang (center) is pictured above with (from l. to r.): President Polisi, Martin Canin, James DePriest, and Mrs. Lawrence A. Wien (without whose generosity, these concerts would not have been possible). Below is the Juilliard Orchestra under the baton of James DePriest with Samuel Chang at the piano. Photos by Gili Melamed.

Third-Year Actors Present *Spring Awakening*

by Susan Knott

Once upon a time a boy meets a girl. They become friends. They fall in love. They get married. They have two point however many children and a dog. And everyone lives happily ever after.

When you're five years old, that's how all the stories go, so of course you grow up believing in fairy tales. But for some reason at the age of thirteen, maybe earlier, perhaps a little later, the world changes. It isn't fair; it isn't happy; it isn't anything like the stories. What it is, is mysterious, frightening, awkward, and full of pimples. Sex seems to be the most important issue in the entire universe.

So that's the atmosphere you live in as you approach your rite of passage into adulthood. You arrive at the passage threshold, but no one has told you the password that lets you pass through. There's no one to help you; no one to hold your hand. Okay, your friends are with you, but they're as lost as you are. Right, Mom and Dad are there too, but wouldn't they have offered help if they had it to give. And yes, teachers and ministers are hanging around, but will they give you straight answers and do they really want to be involved. Never in your life have you been so entirely alone. Never before have you been faced with problems so immense, so life and death, so utterly confusing.

Adolescence — the years that no one wants to revisit. The heartache of unrequited love. The panic of failed tests or grades not high enough because Mr. or Mrs. So-and-So hated your guts for no apparent reason. The humiliation of being left out as everyone else understood and laughed at what's his name's dirty jokes. The growing recognition of the obvious differences between men and women and grappling at being at ease with these distinctions. What does a teenager do with all these extremes in his life?

What do we as a society of caring people do to help these kids cope? Do we acknowledge that sexuality is at the base of all their quandaries? No, we tend to fight against sex education in our schools. We try to forbid the availability of birth control in the schools. And then we don't even openly discuss their questions about sexuality and growing up in our homes. Where are these kids supposed to turn? Why are we shocked at their suicide statistics? We perpetuate ignorance. We choose to protect them at all costs even when the cost isn't ours but theirs. And our present society isn't the first and unfortunately maybe not the last to perpetuate this neglect of its young people.

Spring Awakening, a play by Frank Wedekind, explores the German world of adolescence in 1892. The third-year drama students, with Bryna Wortman's direction, will be performing Wedekind's world of over-protective parents, misguided teens, and bone-breaking teachers on January 11, 12, and 13. On open dress rehearsal will be on January 10.

The play is an unsettling world of teenage sex, violence, despair, and suicide. These kids are frank while their parents are hung up and their teachers are paranoid. Of course, the children simply collide with the adults. No bridges exist between the two, and none are honestly being built. Sounds like a familiar situation. So the challenge is presented — do we ignore the pain or do we find a way to help? Do we watch a play about a German society and isolate it as a world apart, or do we dare to let their pain affect us? Well, actually, can we really ignore it when we remember that once upon a time each of us was an awakened and confused adolescent, and when we acknowledge that these adolescents will always be a part of us as we search for our own happily ever after.

Susan Knott is a third-year drama student.

The Walls Are Coming Down

by Benjamin Krevolin

Walls are coming down. Not only in Berlin, or on the first floor but now inside the Juilliard Theater on the fourth floor and we are asked to be a part of it.

The blueprints are being drawn up and the foundations are being laid for The Rivals, the next production to be presented by the fourth-year drama students. From these plans this production promises to be an exciting evening that challenges the audience as well as the performers.

The Rivals is a passionate, lusty comedy of manners written in 1774 by Richard Brinsley Sheridan (author of *School for Scandal* among other plays).

The setting for Sheridan's English comedy is the fashionable resort spa of Bath, where age-old conflicts between younger and older generations inspire the play's young lovers to all sorts of devious intrigues in order to escape the censures of age and authority. False identities, elopements, and duels all figure into the crazy plot, and yet nearly all of these improbable elements could have been lifted from Sheridan's own life.

Sheridan fought in two duels, eloped and ran away to France with a popular singer Elizabeth "the Nightingale of Bath" Linley all before the age of 24, which was when he wrote this play. Autobiographical? No, but it certainly got the gossip hungry public into the theater.

Sheridan loved his audiences. He wrote his plays to please them and had great faith in their opinions. He thought of his opening night audience "as a judicious friend attending on behalf of the public." In fact it was the audience's criticism that prompted Sheridan to rewrite *The Rivals*. It is this revised, and most successful version of the play, that we know today.

Sheridan's audience of 1775 loved the theater for all its rituals and traditions. Attending the theater was the fashionable thing to do. People flocked to the theater then as we flock to clubs now. They would go to the theater to see and be seen. Inside the theater the life of the audience and the life of the characters mirrored one another, lovers met, liaisons were arranged, invitations distributed even during the performance.

There was little separation between audience and actor. Seats were on the stage as well as in front of it. Student seats weren't up in the third balcony, they were right behind the scenery. The curtain never went down, the lights (candle chandeliers) never went out. Watching the sets change was half the excitement.

Accepting theatrical reality is considerably harder for today's audience because we are now comfortable with TV/movie and Broadway representationalism. For Sheridan's audience the theater was its own reality. As Nancy Lane, director and professor in the Drama Division, puts it, "There are many levels of pretend in this play but 'a play' is not one of them. The audience is a necessary element," she continues. It needed and embraced by the characters as their best friend, someone they don't have to put on a facade for, someone to tell the truth to."

This is strange to us as a twentieth-century audience. We don't expect to be actively involved in the theatrical reality. This is just as challenging and exciting for the actors as well. First they must submerge themselves in the characters. They take period movement classes to learn how to walk with canes, hats, wigs fans etc. Women must work on being alluring and sensual in tight, stiff-boned corsets and voluminous bulky skirts. Then they must tackle the language that is as passionate and vivacious as the characters' libidos. (One of the actors, Nicole Farmer, last seen as Viola in *Twelfth Night*, has been drowning herself in Jane Austen and other period novels.) With these tools securely under their belts, the actors pull us in and invite us to play with them in the 18th-century.

Direct contact with the audience is not a new challenge for this fourth-year group. Last year, while Phillip Lehl, last seen as Antonio in *Twelfth Night*, was working on *USA*, their third-year project with director Harold Stone, he discovered the power of connecting directly and specifically with the audience. Now he can't imagine working any other way.

For Willis Sparks, reaching out to the audience in *The Rivals* will be a liberating challenge after working on *The Matriarch*, where, as he says, "the fourth wall is so present at times you forget they (the audience) are there sometimes."

The theatrical event that Sheridan wrote and that Nancy Lane and the fourth-year actors are inviting us to participate in is one that can never be captured on TV or film. This event must be experienced live.

In the 1750's it was said about David Garrick, the most renowned actor of the 18th-century, and a friend of Sheridan's, "This heaven-born actor was then struggling to emancipate his audience from the slavery they were resigned to, and though at times he succeeded in throwing in some gleams of new born light upon them, yet in general they seemed to love darkness, better than light."

Well, here, at Juilliard, that challenge and desire are before the actors again. And it is our turn, as a new audience, to take down that "fourth wall" with the actors and embrace them in the light they present to us.

The Rivals will be presented January 18, 19, and 20 with an open dress rehearsal on the 17. Tickets will be available starting January 3, 1990 in the Concert Office.

Benjamin Krevolin is a first-year drama student.

What Are Our Composers Doing?

by Samuel Zyman

Just what is it they do? Well, the answer is simple: our Juilliard composers are probably writing music even as you read these lines. Their music is diverse; they are by no means a homogeneous group with uniform ideas, shared aesthetic goals or similar compositional styles. In fact, they are individuals, like all of us, and no general description would be fair to even a few of them. The best thing to do, of course, is to listen to the music, which is performed throughout the school season.

For years, Juilliard has had a series of recitals of music by Juilliard composers which often has provided some of the most meaningful and memorable highlights of the entire Juilliard season for those lucky enough to be present. No other event in the concert season can match the composers series in its power to offer a real sense of discovery, an awareness of the totality of the musical experience in all of its states, from conception, composition, notation, assimilation, rehearsal and performance to the reception by both the listener and the composer himself or herself. When people in the audience applaud at the end of a piece, they are acknowledging a young creator, sitting in their midst, along with the efforts of performers who are presenting a work that probably nobody has ever heard before. However, how much is the Juilliard community aware of the composers works? Why is it that we do not see many of our performer friends in attendance at those recitals? Moreover, why is it that often we do not even see, as should be expected, most of the composers themselves? All activities involving the music of our own composers ought to attract the utmost attention and interest on the part of the Juilliard community as a whole.

We at Juilliard get our generous dose of music by the great masters of the past. We occasionally also hear music by established masters of the present, or the very recent past. But who knows? Perhaps in these recitals, to use the tired old cliche, you may be encountering the creative talent of the future.

Our composers have an ongoing collaboration with the Dance Division, the results of which can be seen in new choreographies of new works to be performed in January. Composers also get to hear their orchestral works in the course of orchestral readings. And they hold Composers Forum meetings every other Wednesday to discuss compositions by students, faculty or outside composers who come in as guests.

Naturally everyone is welcome to our recitals, readings, and forums. Detailed information on them is posted on the composer's bulletin board, located next to room 502. Furthermore, composers are always looking for interested performers for their works; if you are interested, you may contact me (L&M office, room 525-1, telephone extensions 343 or 227) or the members of the Composition faculty, David Diamond, Milton Babbitt, and Stephen Albert, or any composition students that you may know.

Our next recital will take place on Wednesday December 6 at 8:00 PM in Michael Paul Hall. It will feature music by Alexandra Harwood, Jonathan Dawe, Steven Ledbetter and Behzad Ranjbaran. We hope to see many of you there.

Samuel Zyman is on the L&M faculty and is the Coordinator of the Composers Forum.

GUT REACTION OVER THE CENTURIES

by Baird Hastings

Tennis is a game of mental and physical skill which dates back to the reign of Henry VIII and his six wives. Juilliard has its own traditions of more than a dozen seasons — including being co-educational and welcoming all members of the Juilliard community.

This year we increased our membership over last — as there were a large number of players of potential — and we have three women and 11 men on the team competing eagerly for top positions and the honor of representing Juilliard in the three or four matches which can be scheduled in our relatively short season.

Our Co-Captains, Gilles Bernard and Paul Redman lead the players with exemplary sportsmanship as well as stellar playing on the court. Also we have two new performers, Bill Tomic and Nick Eanet, who bring fresh enthusiasm and expertise to both singles and doubles. Among the women the outstanding player is resourceful Jackie Schuller.

Our next match is with Cooper Union, on January 28, 1990.

Baird Hastings is Juilliard's Tennis Coach and is also the conductor of the Mozart Festival and author of the just published A Research Guide to Mozart.

MASTER CLASS

Joseph Curtin

and

Gregg T. Alf

violin, viola, and cello makers

"Evaluating Instruments: Guidelines for the Musician"

Tuesday
December 5, 1989

10:00 AM - 12:00 PM
Room 520

Gluck Fellowship

Gluck Fellowship applications for the 1990-91 school year are available in the Financial Aid Office and the Community Performing Arts Office (Room 206). Application due date is ***January 8, 1990***.

Au Revoir Mr. Bianchi

After twenty years of loyal and dedicated service to Juilliard, Sal Bianchi, Director, Facilities and Engineering, will retire as of December 31, 1989.

Seeing the Marble Area crumble and the dormitory rise, perhaps he decided to leave Juilliard before it was too late. We will miss Sal in more ways than anyone yet knows. But we all extend our warmest wishes for a happy retirement.

Sal Bianchi

Edward M. Fischer will succeed Mr. Bianchi on January 1, 1990. Mr. Fischer joined the staff on August 14 and has worked and will continue to work closely with Mr. Bianchi through December.

Mr. Fischer comes to Juilliard from Rego Industries, Inc. in Brooklyn, where he has been Engineering Director for the past four years. Prior to that he was Senior Mechanical Engineer at Fluid Metering, Inc. in Oyster Bay, New York. Mr. Fischer, originally from Antwerp, Belgium, was educated at the Brooklyn Polytechnic University, and has taken additional course work at Pratt Institute and New York University.

Success for Richard Hirschl

by Iffet D. Araniti

With so much virtuosity and success happening here at Juilliard, we tend to overlook some of the outstanding accomplishments of our colleagues. In an attempt to remedy this, I interviewed Richard Hirschl ('cello BM '87, MM '88), recent winner of a seat in the 'cello section of the Chicago Symphony Orchestra. This, along with one other position in the same section, has been vacant for several years because the orchestra committee couldn't find "Mr. Right." Richard is definitely that, and at age 24, he is also the youngest member of the Orchestra.

Richard, a native of a town outside St. Louis, Missouri, began playing 'cello when he was 10. His father was his first teacher, and at 16, after surpassing his father's level of playing, he played for Leonard Rose in St. Louis. Mr. Rose suggested that Richard attend the Juilliard Pre-College Division, and Richard's been at Juilliard ever since. He studied in a joint class with Mr. Rose and Channing Robbins, a man who Richard says had the greatest influence on his life. With Mr. Robbins, Richard went through all of the phases of 'cello playing, from simple etudes to solo literature and finally to symphonic excerpts.

Richard Hirschl

I was most interested in hearing about the audition process that Richard went through before getting the job. It all began with a preliminary audition that can either be played in person or a tape may be sent in to the committee. Richard decided to play the audition in person. He played a very small portion of the Saint-Saens 'cello concerto behind a screen, and then the real test began. He had to prepare nine symphonic works, and the audition committee could ask him to play any or all or them. He started with three excerpts, and then the committee added more as they wanted to hear them. The actual audition time was 20 minutes.

After every five people auditioned, the nine member committee took a vote to decide who would go on to the final audition. Richard received a unanimous vote. For the finals, there was no screen, and he was playing for the Orchestra's conductor, Sir George Solti as well as an advisory group of nine people. This time, he played the whole movement of the Dvorak concerto with piano, and the excerpts were heard once again. After the actual playing, Solti conducted a personal interview, which Richard found very "classy" and comfortable. Upon winning the audition, *Richard was asked to play in the Chicago* Symphony 'cello section for a week as a trial to see if he fit in. Finally he was told by Sir George himself that he had been officially accepted into the Orchestra.

Richard commented that he felt very comfortable throughout the whole process. People in the orchestra were very supportive of him, and he says that he felt no animosity against him because of his age. He found it important to comment that symphony orchestras are very willing to accept what young, talented individuals have to offer. He notes that we shouldn't worry about not having enough experience, because just attending Juilliard says a lot to an audition committee.

Richard advises that we develop an awareness and flexibility about orchestral playing; we must take the time to really learn symphonic works past the simply technical aspect. He suggests getting good private coaches (Richard's was Lorin Munroe) who will supply different artistic aspects especially on symphonic excerpts. Richard strongly values his Juilliard training, but feels that we shouldn't be afraid to go beyond what we get in the classroom, studio, or rehearsal hall.

We wish Richard much luck and happiness with his position with the Chicago Symphony.

Iffet Araniti is a first-year French horn student.

Celebrate Good Times!

by Carolyn Li Corazo

As the Fall Semester draws to a close, our thoughts turn from finals and final performances at Juilliard to Winter Vacation and holiday merry-making. Christmas is celebrated by the Christian religion on December 25. It has also become a secular holiday, as is the New Year's Day holiday on January 1. Hanukkah, the Jewish Festival of Lights, also occurs during this time of year while the Jewish New Year, Rosh Hashana is celebrated in mid- to late September. December 25 was also considered to be the birthday of the Iranian mystery god Mithra, the Sun of Righteousness. Whatever our reasons are for celebrating, December and January are a time for family, fun, and relaxation. In celebration of the international composition of Juilliard, students from different parts of the world have been asked to describe what the winter holidays mean to them and also to tell about other holiday celebrations in their homelands.

John Hegginbotham, 1st year dance major from Anchorage, Alaska: "I'm going home to Alaska and I'm going to eat food that I didn't have to buy myself and I'm going to wear those sweaters with Santa Clauses embroidered on them. It's wonderful—it's so white and so beautiful, you really wouldn't want to spend Christmas anywhere else. Everyone is so friendly in Alaska and at Christmas that friendliness is magnified."

Javier Arias-Flores, 3rd-year violoncello major from Mexico City, Mexico: "To celebrate Christmas I go to a little town where my grandmother used to live, in the town of Juchipila in the state of Zacatecas. It's a very traditional thing there to go to church to hear the *Missa de Gallo* (Christmas Mass) on Christmas Eve." Afterwards, people go home and have dinner, the *Cana de Noche Buena*. "For the children, if they behave correctly, *Nino Jesus* (the Christ Child) visits them and gives gifts. Also, in Mexico City, Santa Claus is popular."

Christmas is one of the most important holidays in Mexico because most of the population is Catholic. *Posadas* and *Pastorelas* are celebrated during the weeks before Christmas. The *Pastorelas* are religious plays about the birth of Christ, which are done with a comic flair, and the *Posadas* are big parties where people break *pinatas* full of candy and fruit and get together to sing songs.

Abbie Furmansky, second-year Master's student in voice, tells of the Jewish holiday traditions: "I always go home for Passover, Rosh Hashana and Yom Kippur. Passover is one of my favorite holidays. When we lived in Minnesota, my mother always had a rule to have guests for the *seder* (Passover dinner). We also drank wine and sang lots of songs. The warmth of these holidays is very important for me because it's spent with my family."

Hanukkah is a very happy, but minor holiday. It is celebrated for eight days and commemorates the victory of Judah Maccabee over the Syrians in 164 B.C.E. (Before the Common Era). The story tells of how there was enough oil in the lamps for only one night, but then a miracle occurred and the oil lasted for eight nights, thus allowing the Maccabee brothers their victory and permitting the rededication of the Temple Kislev. The Maccabees were the first Jews who fought to preserve their religious rights rather than their lives. Hanukkah is observed by lighting the *menorah*, or candelabra, which signifies the miracle of the light, and thus is called the Festival of Lights. Families celebrate by having dinner with traditional Eastern European foods, giving gifts, and playing games, such as spinning a top called a *dreidel*.

Steve Gosling, first-year piano major, from Sheffield, England: "New Year's is really Scottish. The Scots make more of it "than the English." The day after Christmas is called Boxing Day, and can be interpreted as either: the day when you put your presents back in their boxes, or the day when people give boxes full of food and clothes to the poor.

A very interesting holiday is "Guy Fawkes Night" or "Bon Fire Night," (November 5) in which for some bizarre reason we Brits like to celebrate the anniversary of a failed attempt at blowing up the Houses of Parliament. This usually involves burning an effigy of Guy Fawkes in a large bon fire." Guy Fawkes was the leader of the revolt against the Houses of Parliament.

Paul Dennis, fourth-year dance major from Trinidad: During the winter holidays "I hope to take an intensive dance program at the Martha Graham school, but other than that, I plan to work a lot on my dancing and to visit relatives." Trinidad is the southernmost island of the tropical Caribbean, and the major religions are Muslim, Hindu, and Christianity. Christmas and many other holidays are related to religious festivities. For Christmas, there are lots of foods and traditions that are particularly Trinidadian. People sing *parangs*, and old Spanish-type song that originated in Venezuela.

Carnival is a large celebration before Lent, and "officially begins one month before the Monday and Tuesday before Ash Wednesday, but pre-Carnival festivities can start as soon as Christmas is over. That is the season of the steel bands and *calypsos* (a type of dancing). There are big street festivals, parades, bands, and competitions for the King and Queen of the Bands as well as Band of the Year. Thousands of costumed revelers swarm the streets. Ash Wednesday is the first day of Lent, which is a penitential season lasting for forty days before Easter, during which Christians are supposed to repent for their sins.

Divili, the Hindu Festival of Light, is celebrated to welcome *Lactchmi*, the Goddess of Light. "The whole country is literally lit up. There are very small lamps called *deyas* which are filled with oil and a little wick. People take bamboo and cut them and bend them into these great shapes, figurines and sculptures, put the lamps in them, and light the houses and fields."

Hosay is a Muslim holy festival to commemorate the martyrdom of Imam Hosein in Mecca. Large decorated costumes called *tadjahs* are carried all through the streets accompanied by *tassas* drumming. The celebration lasts for three days and at the end there is a traditional kiss and all the sacred objects, including the *tadjahs*, are thrown into the sea.

Romulo Benavides, second-year violin major, from Caracas, Venezuela: "I'm going to go back to Caracas to see my family and friends." In Venezuela people decorate their houses for Christmas starting at the end of November. There are many parties with a lot of food and native folk music. "The ambiance is so great. At the grammar schools all the mothers get together and plan meals and handicrafts for Christmas. Families get together. Christmas is really nice because each region has its own special tradition." There are different expressions of the Nativity scene, and many people from the same town go to see the Nativity scene and one house and then have a huge dinner together. People also go from hone house to another to have Christmas dinner and everyone receives presents.

Parranda in Venezuela is similar to *posadas* and *pastorelas* in Mexico. The music sung during this time is based on folk songs, especially *aguinaldos*, which are Christmas carols. The New Year is a big celebration, when people carouse in the streets all night. Similar to Mexico, *Dia de Los Muertos* is also celebrated on November 2.

Manuel Sosa, third-year composition major, also from Venezuela: During the period form Palm Sunday to Easter there are no classes, and some companies close. There is a celebration during that entire week.

Some of the national holidays include: April 19, when the first rebellion of the people against the Spanish rule occurred in 1810; July 5, commemorating the Declaration of Independence in 1811; and June 24, the day of the Carabobo in 1821, when the Venezuelans won the final battle for freedom against the Spanish after eleven years of war.

Max Midroit, first-year piano major, from Lacadiere, France: "Christmas and New Years are the biggest end of the year holidays. Indeed, we don't have Thanksgiving because we can't remember which day the first crops appeared in France. In the French Riviera (where Lacadiere is located), we usually take a swim in the Mediterranean at midnight on January 1st to celebrate the New Year."

Bastille Day, July 14, commemorates when the Royal prison in Paris was destroyed during the French Revolution, in 1798. There are lots of fireworks and military parades. November 11 is Armistice Day, which honors war veterans. It is a major national holiday.

Orfeo Mandozzi, fourth-year violoncello major, from Switzerland: "We try always at Christmas, at least, to be together. We have Christmas dinner together with the family, cousins and relatives, and we always have New Year's dinner together at home. Christmas is very important. We always get together and sing a lot of popular music during holidays. That's a very particular Swiss tradition." The Swiss follow the Christian and Lutheran holiday traditions, so it is almost the same as in the United States.

Also similar to the Juilliard Spring Break is the White Holiday, in February, which is a skiing holiday. "The whole family goes skiing for a whole week." During the ski break people celebrate with *fondue* and hot wine. *Fondue* is a dish of melted cheese into which people dip pieces of bread which are on long forks. "Fondue is nice to get people together and is intimate."

National Fest occurs on August 1 and commemorates the day when Switzerland was created. There are many fireworks and it is a very summery atmosphere. Since Orfeo's family are musicians, the summer holidays are "crazy. The family splits up, going to masterclasses and traveling."

Marisol Figueroa, fourth-year dance major, from Puerto Rico: "I'm going to go home to see my family that I haven't seen for about seven years and I'm going to spend New Year's Eve and the Night of the Three Kings in San Juan. We don't have Christmas in Puerto Rico." The Night of the Three Kings is celebrated in the twelfth day after Christmas, commemorating the visit of the Magi to the Christ child.

Jian Wang, second-year violoncello major, from Shanghai, China: The major spring festival is Chinese New Year, which occurs between January 21 and February 19. The Chinese year, like the Jewish year, is based on the lunar calendar. During the last night of the old Chinese year, firecrackers are lit to supposedly kick out the devils. There are also parades with huge dragons which are carried by many people, called dragon dancers. The dragon is a symbol of prosperity and a symbol of China. The two-week New Year celebration ends with the Lantern Festival, when children march in parades with lighted lanterns.

The second largest festival in China is the mid-autumn Moon Festival. This occurs when the moon is at its fullest and brightest (this has been proven to be scientifically correct). The moon symbolizes the unification of the family.

National Day occurs on October 1 and celebrates the founding day of China. There are fireworks in the sky for five hours. March 8 is Woman's Festival, which commemorates the liberation and equality of women since the 1949 Revolution. There are exhibitions of women's achievements, talks on women's rights, and peaceful gatherings to celebrate women's achievements.

In Australia, people don't celebrate holidays as much as Americans. Australians basically only celebrate Christmas, New Year's and Easter. Christmas is in the middle of summer, so it marks the beginning of the summer holidays. Santa Claus is still in a big red suit, but he is very hot. His "elves," however, are girls in red one-piece bathing suits. Australians still give Christmas cards with snow on them and they still eat English pudding and roast turkey. An Australian Christmas is basically the same as in the United States.

As for myself, Carolyn, I was raised in Los Angeles, and my Christmas remembrances are of palm trees, beaches, and plenty of sunshine and warmth. Shopping at malls is a particularly thrilling task, especially when I have to find a parking space. I and my friend (also at Juilliard) have fond memories of marching in the Rose Bowl parades in 80-degree weather on January 1 (albeit we marched in different bands in different years.)

Yes, it has been a long semester, especially since we don't have any long breaks like in the Spring. The winter holidays are a welcome relief, a time for relaxation and celebration.

Carolyn Corazo is a second-year Master's student.

HAPPY HOLIDAYS

Solution to "Rock 'N Roll"

C	A	R	S		M	O	U	S	E		J	O	E	L
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Culture Watch

Books

***The Art of the Piano: Its Performers, Literature, and Recordings*, by David Dubal (Summit Books, 476 pp., $40).**

A member of the Juilliard faculty since 1983, David Dubal possesses a unique variety of talents. An accomplished pianist who has recorded an extensive repertoire, music director of the classical radio station WNCN, an exceptional classroom teacher, and an erudite, lucid author, Mr. Dubal brings those several talents together in his new book just off the press. Practically everything you ever wanted to know about the history of piano music and its performers is to be found in this compendium of witty, learned lapidary entries. The famous and the obscure are here -- and so are most of Juilliard's piano faculty — bodied forth in economical and judicious comments on their careers as composers or performers. Scanned through or dipped into for reference, it delivers many facts and more pleasures. If you love the piano, this book belongs at your bedside.

***Solitary Song: An Autobiography*, by Pauline Koner (Duke University Press, 305 pp., $26.95).**

A member of the Juilliard Dance faculty since 1986, Pauline Koner has enjoyed a long and remarkable career as a performer, choreographer and teacher — including historic collaborations with Doris Humphrey and Jose Limon and as a teacher. In her autobiography, she records the many adventures and accomplishments collaborations and innovations, that have made her among the most interesting figures of modern dance. Juilliard plays a recurrent role in the story as a matrix of creative dance energies and collaborations. Engagingly readable, and well-illustrated, this is an insider's view of modern dance history in America.

GILI MELAMED

Thousands Run to Juilliard's Beat

GILI MELAMED

On November 5, 1989, while over 25,000 runners assembled on the starting line of the New York Marathon, the Juilliard Orchestra assembled amidst television cameras in the Juilliard Theater. As the runners prepared to run, the Orchestra prepared to accompany them with Bill Conti's *Marathon Suite*. Mr. Conti, a Juilliard alumnus, was commissioned by ABC specifically for this occasion. The Orchestra, under the baton of Bill Conti, performed live for the three hour long television coverage of this year's marathon

Health Beat

Hepatitis B: *The Other Epidemic*

by Joy Favuzza, R.N.

The term hepatitis merely means "inflammation of the liver" it is used to describe six viral infections that inflame the liver. Hepatitis B (formerly called serum hepatitis), which this article focuses on, is the most serious and deadly form of the disease.

Symptoms of Hepatitis B

One-third of the people infected with Hepatitis B have no symptoms at all. One-third have only flu-like symptoms and upper right abdominal pain, mild-severe nausea, fatigue and loss of appetite. The remaining one-third become seriously ill and my develop jaundice (yellowing of eyes and skin).

A blood test will confirm if you have had hepatitis B in the past and if you are a chronic carrier.

Incidence

In New York City 10,000 cases in 1988 have been reported to the health department, but actual figures are estimated to be ten times 10,000. The total number of Americans that are infected are estimated at 300,000. 15,000 to 30,000 become chronic carriers of the disease. These healthy-appearing individuals often unknowingly spread the disease to others. One out of 200 people are said to be chronic carriers in New York City.

Transmission

Hepatitis B is most commonly spread through sexual activity. Hepatitis B is more easily spread than AIDS. It can spread by way of an object contaminated with hepatitis B. Look at the following case studies to gain a better understanding of hepatitis transmission.

Paul was walking through Central Park after dark (a very unwise situation), when suddenly a man with a knife placed at his throat drew a few drops of blood. Paul felt very lucky when the mugger left with just his wallet. However six months later he developed Hepatitis B, apparently from contamination of Hepatitis B on the knife point.

Lisa and Norma both got their nails done from the same nail salon. During the manicure they each had their cuticles pulled back. This caused the virus to enter the blood stream due to the improper cleaning of manicure instruments.

A security guard helped a severely bleeding victim into the hospital. Later the guard developed Hepatitis B. Most health care workers know the importance of receiving immunization for Hepatitis B. However those who might help in a first aid situation can also be at risk.

A student while traveling met a wonderful person on vacation and had a romantic episode. when the episode was becoming a faint memory the student developed hepatitis B due to sexual transmission of the virus.

Who is at Risk

Although everyone is at risk, people in the age group between 20-29 are at higher risk. One-third of those infected seem to have no appreciable risk factor. The other two-thirds are heterosexuals with three or more partners in four months, gay men, IV drug abusers, people who are or lived for extended periods in Alaska, Pacific Islands, Asia, or sub-saharan Africa, and those who have lived with or have sexual relations with known Hepatitis B carriers.

Prevention

Who should get the vaccine? Everyone! Why haven't you been told before this? The first and foremost reason probably is because prevention for adult diseases is not emphasized enough. Only as children do we receive immunizations which prevent disease as adults it is taking a long time to rethink our practices. Secondly, the injection was feared to have caused AIDS. Since a new synthetic injection has been created, this is no longer a valid fear. Thirdly, the cost of the vaccine is between $200 - $300. Yet cost need not prevent us from receiving the vaccine. *The vaccine is* offered for Free at the city Health Department (303 9th Avenue, 349-2664); the Community Health Project (208 West 13th Street, 675-3559); and The Chelsea Clinic for Sexually Transmitted Disease (303 Ninth Avenue, at 28th Street, 239-1700). Be wise and prevent Hepatitis B before you might have to worry about treatment. For further information regarding Hepatitis or other sexually transmitted disease contact Joy Favuzza in the Health Office, room 203.

Joy Favuzza is Juilliard's Full-time Nurse.

A 1987 showcase benefit for the Duke Ellington Memorial fund with Gregory Hines, Harold Nicholas, and Judith Jamison launched sixteen powerhouse tappers known as *Dancellington*. *Dancellington* has toured the Far East, Europe, and stopped in at Lincoln Center for an unprecedented four-night engagement. **MERCEDES ELLINGTON** (dance, BS '60), Artistic Director, explores the roots of tap, incorporating jazz techniques, ballet, and modern. *Dancellington* taps to music as diverse as the Top 40, Bach, Ellington, and African rhythms. This past spring, the company performed with the Duke Ellington Orchestra celebrating the Duke's ninetieth birthday with concerts in New York City and Washington, D.C.

We're Not Going To Take It Anymore!

by Iffet D. Araniti

On Thursday, November 9, Juilliard students living at the Westside YMCA met and expressed their grievances and possible solutions to the problems with the Y. These problems seem to be centered around the lack or rather the inconsistency of basic paid services, i.e. hot water, a towel every day, sheets changed once a week, cleanliness of bathrooms, better security, messages and mail delivery, etc.

The Resident Assistants (RA's) called this first meeting (and a follow-up on November 16) to find out specifically what is wrong with individual rooms and service to those rooms. The students told their stories of lax maid service, if any at all, and the numerous ice-cold showers that they'd taken. To some of us, as well as the RA's, some of these "horror stories" came as a surprise because many students have either been quietly dealing with the problem themselves, to no avail, or just let it slide hoping that it would fix itself. The RA's stressed that without them knowing what's wrong, no positive steps can be taken to remedy the situation. They suggested constantly badgering the YMCA's "higher-ups" to fix things, as well as writing letters to Marcos Santana, the housing supervisor of the YMCA, and again to report the situation directly the RA's and Student Affairs.

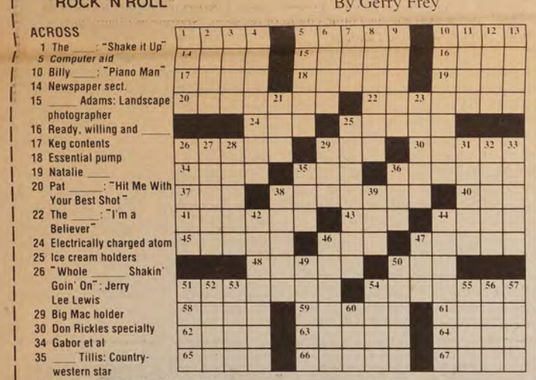
So, what is being done? Students living at the Y have had all of their complaints sent to Mr. Santana in a specific letter written by Laurie Carter, Director of Student Affairs. President Polisi has been made aware of the situation as well. The students themselves have been suggesting actions such as protests and other activities to put pressure on the YMCA to set things right.

Whatever becomes of all of this, the students at the Y should realize that if they work together, things will get done. They should not become complacent by the fact that they only have one more semester to live at the Y before the dorms are finished. We only need to look at a newspaper or at a recent history book to see what great leaps may be made when students rise up and say "We're not gonna take it!"

Iffet Araniti is a first-year French horn student.

This Month's Crossword Puzzle

"ROCK 'N ROLL" By Gerry Frey



ACROSS

1 The ___: "Shake it Up"
5 Computer aid
10 Billy ___: "Piano Man"
14 Newspaper sect.
15 ___ Adams: Landscape photographer
16 Ready, willing and ___
17 Keg contents
18 Essential pump
19 Natalie ___
20 Pat ___: "Hit Me With Your Best Shot"
22 The ___: "I'm a Believer"
24 Electrically charged atom
25 Ice cream holders
26 "Whole ___ Shakin' Goin' On": Jerry Lee Lewis
29 Big Mac holder
30 Don Rickles specialty
34 Gabor et al
35 ___ Tillis: Country-western star
36 Stevie ___: "You Are The Sunshine of My Life"
37 The Badger State for short
38 "Hey Jude" singers
40 Tokyo's original name
41 Let's really get ___ ___ ___
43 Employ
44 Lath
45 Cassandra et al
46 ___ Garfunkel
47 British guns
48 City in Idaho
50 "American ___": Don McLean
51 "___ all odds": Phil Collins
54 Dionne ___: "I'll Never Fall in Love Again"
58 Follows "WIN" and "COR"
59 "Clean and ___": Keaton movie
61 Adrift
62 Las Vegas game
63 Mountains in Soviet Union
64 Lease
65 "Unto us ___ ___ is given"
66 Ham it up
67 Tete a ___

DOWN

1 Ty ___: Hall of Famer
2 ___ in your bonnet
3 Nothing in Paris
4 Dire ___: "Brothers in Arms"
5 Larry ___: Rodeo cowboy
6 Precedes "OUS": Burdensome
7 "Born in the ___": Bruce Springsteen
8 Sunday speech
9 ___ John: "Sad Songs"
10 Michael ___: "Beat It"
11 Woodwind
12 Pronoun for Simone
13 General Robert E. and family
21 "Ode ___ Nightingale"
23 Peter et al
25 ___ Club: "Colour by Numbers"
26 Jerry Lee ___: "Great Balls Afire"
27 Sheepish
28 There is no accounting for this
29 Ms Arthur
31 Female name
32 Car type
33 Canters
35 Opera house
36 "___ Willie Winkie"
38 American Buffalo
39 Mil. ship
42 Roy ___: "Oh Pretty Woman"
44 Rod ___: "Maggie Mae"
46 Kick up ___
47 "To ___ With Love"
49 Current event
50 Analyze grammatically
51 Paul ___: "Lonely Boy"
52 The Bee ___: "Stayin' Alive"
53 Peter ___: Cartoonist
54 Raised red mark
55 Two word exclamation
56 Penny
57 ___ Capshaw: Actress
60 African board game

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11/89

A Letter To The Editor

To The Editor:

It has come to my attention that the majority of the faculty, administration, and students of The Juilliard School are not aware of the conditions and events that are happening at the YMCA, where I have lived for the last school year and a half.

The conditions at the YMCA are almost unlivable. If we were experiencing the usual New York difficulties and the YMCA solved them (which they don't) then it would almost be a decent place to live. But, it is the fact that those problems, and problems inherent to the Y, continue to be unsolved, that makes it very difficult to call the Y a place to "live."

For the shock factor: the typical "New York difficulties" I refer to are: not getting to sleep because of a person screaming out his window, waking up to the sound of someone's urine dripping from window sill to sill to your window sill because, for some reason, the person doesn't want to use the bathroom (and it's a door away), then walking down the 11 flights of stairs (because the elevators are too slow or just not working, or, worse yet, stuck with people in them) to find human feces on the stair by the fourth floor. Those problems get fixed, though the elevators will break again, and the area by the fourth floor was never scrubbed so you can still see the mark of human excrement to this day. Even the cockroaches, of which there are many, are simple to deal with: befriend them and keep them as pets or lay out a case of *Combat* and kill them on sight.

As I said, it's the constant non-solved problems that move the YMCA into the negative five star region of almost unlivableness. The elevators continue to break, and the water (one of the most frustrating problems) continues to be turned off with less than a day's notice in some cases. We pay a certain amount to live at the Y which, as I understand it, is supposed to include certain services: a clean towel every weekday and clean sheets every week (granted that's a nicety, but we did pay for it so it should happen), a clean bathroom (the 11th floor bathroom is pretty good, but some of the other floors are not). We have complained about this, and *nothing* has been done. We follow the procedure of asking for furniture to be removed, or for a desk to be put in, and when it doesn't happen after two weeks, the more patient of us ask again, only to find out that they've forgotten. They don't even use the excuse that they were unable to get to it yet. Finally, when it doesn't happen again, we remove it ourselves or go out and find a desk. I don't know of any Y room that couldn't use a decent coat of paint, not the white wash that a handful of rooms were given last year. If you were able to get the two brushes and one roller they allotted for the 150 of us to paint our rooms, and paint (of which usually there wasn't enough) you could do it yourself, once again doing yourself what should have been done already.

So, what can be done, besides move out? The problems that are not beyond our control can be partially solved by the students who live at the Y: we can STOP throwing trash out our windows, we can NOT try to wash our old spaghetti down the drain (which it will inevitably clog) and we can throw the left-overs in the trash and then wash the plate, we can throw trash IN the trash can and not on the floor around it; basically, we can use the common GOOD sense I assume is in all people, but, obviously, not displayed by a significant percentage of those living at the YMCA.

As for the problems that are out of our immediate control, which I believe stem from the YMCA's lack of intelligent management and their exceptional ability to hire mostly people who don't do what they were hired for, constant pressure upon the Y to get things done, is needed. I don't know that kind of direct pressure will be effective, the Office of Student Affairs is working on that. The residents need to express to Student Affairs, your teachers, your peer advisors, your RA's, President Polisi, and anyone who will listen, your polite complaints and, if you have them, solutions. And also, the residents can apply their own direct pressure to the Y, by letters, phone calls, skywriting, etc., about the dissatisfactions you have.

Next year we are supposed to have new dorms: I assume they will not have the problems we are having now. To ensure that, I suggest anyone who is planning to live there write their ideas down and submit them to Student Affairs. But, just because there is only another semester of Y living left, it does not alleviate the responsibility of everyone to demand that something be done about the current conditions at the YMCA.

Thank you, if you read this,

Carlo Vogel
second-year drama student

Poetry Corner

Mao Tse-Tung Lives In Harlem

Mao Tse-Tung lives in Harlem.
He is eating a donut and
sipping tea. From his pocket he
Fishes out a ketchup sample
from the McDonalds next to
his office.

At the same time in mid-town
Manhattan, a boy called Earl
awaits to be driven home from
preschool. Two o'clock and
no sign of the yellow volkswagon.

The rain starts to pour a
Noah's flood of showers and both
Mao and Earl put on their golashes.

Sonia Jun is a first-year student

News From Student Affairs

Student of the Month: Kris World

On Wednesday, August 2, 1989, I received one of the greatest blessings of my life. I went home. I went to Africa. This trip of mine was not taken for mere pleasure purposes. It was taken for pure necessity of my soul. Ever since I can remember, I have wanted to return to the homeland of my ancestors. This year I finally did.

I went with a tour group called The Chuck Davis Cultural Arts Safari. This group consisted of artists from all over the United States. Our purpose was to document by hands-on experience the life styles of the various tribes with whom we were living.

Our journey began in the West African country of Senegal and ended in The Gambia. Over the short time frame of two weeks, I discovered a knowledge of a life time. But, most importantly, I found me.

Dakar, located at the western-most tip of Africa, is considered "the Paris of Africa." The Senegalese men and women are masters of style and fashion. They are tall and graceful, with blue-black, flawless skin. They wear brightly colored robes called "grand bou-bous" and are perfectly coordinated from head to toe. These outfits were purposely integrated by tribes so that they could not communicate while waiting to go through the threshold and on to the slave ship.

I have been to Auschwitz and I have seen what Nazi death camps look like. I have seen the images of people frozen on the walls of buildings from the atomic bombing of Hiroshima. I have wept on both historical landmarks of human degradation. But nothing is comparable to the thoughts and feelings I had as I stood in the doorway facing the body of water my ancestors had to cross unwillingly with great fear and rage.

I trembled with a force that was not of myself, but of the spirits which had passed through that doorway, only two hundred years ago. I though about the strength and perseverance of my African-American ancestors who made it possible for me to stand there and reflect with understanding.

I thought about some broken-spirited African-Americans that occupy and roam this country aimlessly. But, I understand, now. America was not designed for us solely because of the nature of our arrival. We were the only people brought here.

Kris World sits amongst Jola children of The Gambia.

flow in the breeze as the Senegalese walk in their regal manner. I found similar beauty in The Gambia, which is also part of Senegal.

Senegal was split up when the British bought part of Senegal from the French. It is now called the "Sene-Gambia" area. Yet, these Africans say they are one people, undivided by European territories.

There is an island called Gorée, located fifteen minutes away from Senegal by ferry. It is surrounded by blue-green water and white sand. It is a lovely place to the eye. However, it was on this island that the devastation of a once united African people began. (Alex Haley filmed his story of *Roots* here.)

The holocaust of my people began here on this island and the lasting effects have not yet come to an end. Over twenty million Africans were raped of their pride, dignity, spirituality, and sanity in a slave house on Gorée Island. There is a threshold that faces the ocean called "The Passage of No Return." It is connected to the slave house, which is divided into rooms equivalent to the size of my room at the YMCA, which is about 8 by 12 feet. This is approximately a little larger than a parking space. Men, women, infants, and elders were kept chained in these compartments for months until their time of departure came. Here families were split up. They Everyone else migrated. The plantation masters of the South intended for us to cultivate American soil, but never reap its harvest.

African-Americans have never bounced back to their strength as a unified people. I know that we were seriously and intentionally stripped of our identity. We were a fierce and intelligent people that cherished family and unity, yet through a 200-year systematic brainwashing, my people were led to believe the opposite of themselves. I know, because I am a product of this system.

It is for this reason that I went to Africa. I am a Christian. But, my mission was not to convert but to be converted. I am a dancer. I was named *Jyalmanding*, which means the "best dancer" in Mandinka. I am of the Foula tribe. We are the brown people in West Africa. And I have been commissioned by my African brothers and sisters to teach the ancient dances of my people to African-Americans. But most importantly, I have been taught that the dance of Africa is Africa, herself. And, if the people of Africa are to be studied, they can be found in the many facets of African music and the dance.

Kris World is a first-year dancer.

Movie Of The Week

Each Wednesday night at 7 PM, a movie will be shown free of charge in the Student Lounge. The features will vary from contemporary comedies to classic dramas. We welcome any suggestions!

December 6th ***Heathers***

Dark comedy depicting the cruelty of teenagers. The story of how the desire to be popular can be fatal! Starring Winona Ryder and Christian Slater.

103 minutes, Color, directed by Michael Lehmann

December 13th ***Babette's Feast***

The story of a woman who goes to work in the puritanical household of two Danish women. She wins 10,000 francs and gives the two women and their friends the meal of a lifetime.

102 minutes, Color, directed by Gabriel Axel

SPECIAL SHOWING:
On Friday, December 8th, there will be seasonal videos shown all day long. Stop by and see How The Grinch Stole Christmas, *or one of many other favorites.*

January 10th SPECIAL DOUBLE FEATURE ***Jean de Florette*** ***Manon of the Springs***

These two delightful French films portray the life of a small-time farmer and his family, and the neighbors who are warring with him in a fight for water rights. Starring Gerard Depardieu, Elizabeth Depardieu and Yves Montand.

Color, directed by Claude Berri.
NOTE: This double feature will begin at 5pm instead of 7pm.

January 17th ***Broadcast News***

The story of an ambitious young producer caught between the good looks of an "ideal" anchorman and the comic charm of his rival. Starring William Hurt, Holly Hunter, and Albert Brooks.

132 minutes, Color, directed by James L. Brooks

January 24th ***Chances Are***

A story of a woman falling in love for the second time with the reincarnation of her late husband. Starring Cybill Shepherd and Robert Downey, Jr.

108 minutes, Color, directed by Emile Ardolino

January 31st ***Batman***

Need we say more.

126 minutes, Color, directed by Tim Burton.

NOTICES

If you have recently had an interesting experience in your life related to your personal interests and hobbies, consider dropping by the Office of Student Affairs to discuss writing an article for our *Student of the Month* column.

Student Council Meetings take place weekly on Wednesdays at 12:30 PM in Room 514. Please feel free to attend.

The Student Council will be distributing a Residence Hall information booklet this month. In concurrence with this publication, there will be a Residence Hall Question Sheet on the glass outside Student Affairs (room 219). Please do not hesitate to note any of your questions there.

Second Annual Dr. Martin Luther King, Jr. Celebration

Please join us in a commemoration of the birthday of the Reverend Dr. Martin Luther King, Jr. on January 16th, 1990 in Paul Hall at 6 PM. The program will include dramatic, musical and dance tributes to Dr. King.

Announcements

STUDENTS

Dance Division students **CHRISTINE BERGMAN**, **REBECCA HERMOS** and **LUIS PERAL** performed in Baroque Entertainments: Music and Dance in Italy and France at Barnard College. The dancers were under the direction of faculty member **WENDY HILTON**.

On November 2-5, **ALEXIS EUPIERRE**, a senior in the Dance Division, performed in the Spanish choreographer Margarita Guergue's work We Were Never There. The work was presented at The Kitchen. Also, in October, Mr. Eupierre had his own choreography performed at the Dia Art Foundation in Soho as part of the program "The Best of the Field." Dancing in his work, entitled Drown, were current Dance Division students **LAURA DOUGHTY**, **RACHAEL DURHAM**, **HIROKO ISHIMURA**, **AMY KAIL**, **ERYN TRUDELL** AND **ALLISON ULAN**. Part of the piece was set to music composed by **TONY POWELL**, also a current Juilliard Dance Division student.

SEAN KATZ, a student of Dorothy DeLay and Piotr Milewski, played Bach's Partita #3 in E Major on WFLN, a classical music station in Philadelphia. This was aired live a part of a program entitled "Bach Around the Clock."

Soprano **ANA MARTINEZ**, performed in an all Villa-Lobos evening in a memorial tribute at Weill Recital Hall in Carnegie Hall. The concert featured Villa-Lobos' most famous works, Bachianas Brasileiras #5, and The Little Train, as well as selections from his books Popular Melodies and Songs, and Samba-Classico.

CORINNE TATIANA NORDMANN, a piano/composition double major, received several prestigious awards both here and abroad. In the United States she received the BMI Award to Student Composers, an ASCAP Foundation Grant, and was a winner of the 1989 National Arts Recognition and Talent Search Competition, sponsored by the National Foundation for Advancement in the Arts. In West Germany Nordmann received the Jurgen Ponto Career Grant for Piano in Frankfurt, and gave a piano recital at the Schleswig-Holstein Music Festival, at which an orchestral work of hers was performed and recorded for broadcast throughout Northern Germany.

FACULTY

Dance faculty member **MARK DENDY** taught a workshop for professional dancers in November at the 92nd Street Y. Mr. Dendy is artistic director of "Dendy Dance".

WENDY HILTON of the Dance faculty gave a lecture on Court and Theater Dance during each academic year.

KENT TRITLE (Organ, and Choral Conducting '85 BM, '88 MM), has been appointed Director of Music at the Church of St. Ignatius Loyola on Park Avenue in New York City. Duties there include conducting a professional chorus and performing at the organ, as well as planning future concert events.

CHRISTINE VIVONA (Harp, '86 MM), received a Doctorate of Musical Arts from the University of Arizona in August, 1989 and is currently on the faculty of Arizona State University, heading the Harp Department.

EDYTH WAGNER (Piano, '41 Diploma '47 BS), has just been reelected to be included in the twelfth edition of International Who's Who in Music, published at Cambridge, England. That same month, she was also re-elected to be included in the fifth edition of Personalities of America, published at Raleigh, North Carolina by the American Biographical Institute.

Cellist **HARRY WIMMER** ('Cello, '50 Diploma), was a featured artist at the Victoria, Canada, International Music Festival in July and August. He performed the Bach Suite No.3 in C Major for solo 'Cello at historic Christ Church Cathedral, also the Brahms F Minor Piano Quintet and the Beethoven Piano Trio in E Flat at the University of Victoria. As conductor of the JISA String Orchestra, he presented two concerts highlighting such diverse works as the Bartok Divertimento for Strings and a reconstruction of the Bach Concerto for Three Violins in D Major.

EUGENIA ZUKERMAN (Flute, '67 BS) and Anthony Newman, keyboardist, return for their sixth season at the 42nd Street Main Branch of the New York Public Library with a series of three concerts entitled The Power of Music and the Music of Power. The series, presented as part of the Celeste Bartos Forum, will explore - through music, documents and letters - eighteenth and nineteenth century controversies and conflicts among composers and patrons.

Alumni Notes continued from page 11

at MIT, Temple University in Philadelphia, and on the Chamber Works Series broadcast on WGBH radio, Boston.

ROMAN RUDNYTSKY (Piano, '64 BS, '65 MS), fulfilled his sixth concert tour of Australia between mid-June and mid-September. The tour consisted of 44 concerts throughout the whole country, *many in remote Outback communities. In* addition to recitals, he also appeared as soloist with the Cairns Youth Orchestra, Kuring-Gai Philharmonic (Sydney area), and Zelman Memorial Orchestra (Melbourne area), performing the Saint-Saens Concerto No. 2 in G Minor, Rachmaninoff Concerto No. 2 in C Minor, Brahms' Concerto No. 2 in B Flat, and Gershwin's Rhapsody in Blue.

NADJA SALERNO-SONENBERG (Violin, '82), recently released recordings on compact disc of Bruch's Concerto No. 1 in G Minor, and the Brahms Concerto on Angel/EMI recordings.

VICTOR SAZER ('Cello, '51), announces the release of Musical Puzzlers of Note, Volume Two. This is a companion volume to the original, published two years ago. The book consists of crosswords, anagrams, word searches and more, all with a musical theme.

The Pro Musicis Foundation recently named mezzo-soprano **CAROLYN SEBRON** (Voice, '81 BM, '83 MM), as winner in their artist sponsorship program. Artists were chosen by competitive *screening of tapes* and live auditions in New York City earlier this year. Miss Sebron will present a recital in Weill Recital Hall in Carnegie Hall April 4, 1990 featuring the Altenberg Lieder by Alban Berg. She begins her tenure as a Pro Musicis Artist in the 1990-91 season with a debut concert at the Bing Theatre of the Los Angeles County Museum in Los Angeles, California, followed by concerts in Boston, Washington, D.C. and New York City.

CLARE SHORE (Composition, '84 DMA) signed an exclusive publishing contract with E.C. Schirmer Music Company of Boston. In July of this year she was composer-in-residence at the Colorado Recorder Festival, during which her Transcendence, commissioned by the Festival in celebration of the 50th anniversary of the American Recorder Society was premiered by Shelley Groskin. Ms. Shore is currently completing a commission from the Washington Music Ensemble to be premiered by pianist Alan Mandel in Kennedy Center's Terrace Theater in October of 1990.

PETER SMITH (Viola, '86 BM, MM), completed his Master of Arts and Master of Philosophy degrees in Music Theory at Yale University in 1988 and 1989, respectively. Mr Smith is currently a candidate for a Ph.D in Music Theory at Yale, and is completing his dissertation entitled Recapitulatory Process in Brahms' Instrumental Works. Smith is also the recipient of Yale Graduate Fellowships from 1988 to the present.

LISA SPECTOR (Piano, '83 BM) was awarded first prize in the Dewar's Young Artists Recognition Awards for California. The $2,000 prize was presented to her in a gala awards ceremony on October 12th at MGM in Los Angeles. Spector recently performed the Gershwin Rhapsody in Blue with the Santa Cruz Symphony, conducted by **JOANN FALLETTA** (Conducting, '89 DMA). In the Spring of '89, Spector completed a concert tour of Arkansas and Mississippi with conductor, Eric Knight. She performed the Tchaikowsky Piano Concerto No.1.

CURTIS STOTLAR (Piano, '69 MS), and clarinetist Eric Madat performed a recital at Southern Illinois University at Carbondale. The are currently under management of Southern Illinois Arts and the PerformArts Series, and will be touring in a program including works of Brahms, Reinecke and Francaix. Stotlar is on leave from the Conservatoire de Neuilly where he is Professor of Piano.

BETH SUSSMAN (Piano, '83 BM, '84 MM), has been named Coordinator of the Music Department at the University of Judaism in Los Angeles.

Pianist **ROBERT TAUB** (Piano, '78 MM, '81 DMA), has been appointed Blodgett Artist-in-Residence at Harvard University for two years from Fall 1990. The appointment entails a week of performances and master classes four times during each academic year.

Notice To Alumni

The Placement Bureau is planning to begin a Mentor Program in January, 1990. The idea of the program is to provide opportunities for one-to-one contact between alumni willing to share the knowledge and experience they ahve gained since graduating with students who could benefit from their advice. Contact could be face-to-face, by telephone, or even by correspondence, and could range from a single contact through an ongoing relationship, subject to your preference and the demands of your schedule.

Although students in all disciplines would benefit from contact with a mentor, the areas where the program would be particularly valuable are those such as conducting and composition, in which opportunities are not widely advertised. In addition, alumni who have found careers in fields other than traditional performance are welcome to participate, as their experiences might provide encouragement to students contemplating a change in their career plans.

Mentors would **not** be expected to serve as employment resources, but rather as sources of guidance and information about the transition from school to career. If you want to help, or if you would like more information about being a mentor, please mail the following form to: Suzanne E. Schanzer, Director, Placement, The Juilliard School, Lincoln Center, New York, NY 10023.

PLEASE SEND ME A SIGN-UP SHEET AND INFORMATION ABOUT THE MENTOR PROGRAM. I WANT TO HELP A STUDENT *LEARN THE ROPES.*

Name: _____

Address: _____

_____

_____

Major at Juilliard: _____

Juilliard Degree(s): _____

Year(s) of Graduation: _____

The JUILLIARD JOURNAL

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Alumni News

ALUMNI NOTES

by Chris Howatt

Material for this column should be mailed to: Mr. Chris Howatt, Communications Office, The Juilliard School, 144 West 66th Street, New York, NY 10023.

DANCE

HSEUH-TUNG CHEN ('76 Diploma), artistic director of Chen & Dancers, presented a program at the Mulberry Street Theatre in October.

LAURA COLBY ('84 BFA), **JONATHAN LEINBACH** ('83 BFA), **EMILE PLAUCHE** ('88 BFA), and Risa Steinberg, performed in November at Washington Square Church in an evening of works choreographed by dance faculty member **COLIN CONNOR**, entitled "Connor Dances."

LAURA COLBY ('84 BFA), performed with Mark Taylor and Friends at Wave Hill in August and has been performing with the Rachel Harms Dance Company in its Arts Connection and community outreach performances since April.

BRUCE HARRIS ('86 BFA) toured as a dance captain for "Phantom of the Opera" in Miami during November.

LINDA LEHOVEC ('82 BFA), was recently named to the Dance Department at Pomona College in Claremont, California.

LIBBY NYE ('64 BS) is head of the Dance Program, which is part of the Theater Department, at Pomona College in Claremont, California.

ELIZABETH SUNG ('77 BFA) recently had a dramatic role on the television series China Beach.

DRAMA

STEVEN FLYNN (Group 12) was featured in a made-for TV movie Trenchcoat in Paradise.

MEGAN GALLAGHER (Group 11) and **FRITZ SPERBERG** (Group 5), are both featured in Aaron Sorkin's play A Few Good Men at the Music Box Theater.

GERALD GUTIERREZ (Group 1) directs Peter Parnell's play Hyde in Hollywood which also features **DEREK SMITH** (Group 13).

LISA GAY HAMILTON (Group 18) is featured in August Wilson's play The Piano Lesson, which is currently previewing in New Haven, Boston , Chicago, San Diego and Washington D.C. prior to its scheduled opening on Broadway in April 1990.

WILLIAM HURT (Group 5) stars in Circle Repertory's production of Beside Herself.

ERIK KNUTSEN (Group 18) is featured in the Roundabout Theater's production of The Tempest.

KATHLEEN McNENNY (Group 17) was seen in several episodes of the daytime serial One Life to Live.

MARI NELSON (Group 18) appears in Up Against It at the Public Theater.

LONNY PRICE (Group 10) is currently touring in the Musical Comedy Durante, in which he plays the title role, Jimmy Durante.

STEPHANIE ROTH (Group 16) appears in the Tom Stoppard comedy Artist Descending a Staircase at the Helen Hayes Theater.

LORRAINE TOUSSAINT (Group 11) is featured in Richard Weley's play The Talented Tenth at the City Center Theater.

MUSIC

MICHAEL BORISKIN'S (Piano, '73 BS) second recording for New World Records, piano music by Perle, Del Tredici, and Nicholas Thorne, has recently been released. His album of Concerti by Poulenc. Janacek, and Hindemith is due out this season on Newport Classic, and Music & Arts Records is producing a disk of Brahms piano music this spring. Boriskin is this fall's Artist-in-Residence and Visiting Professor at the University of California at Davis.

JOSEPH LENIADO-CHIRA (Conducting, '56), conductor and composer, recently completed an engagement of piano concerts from 7 to 10 PM Fridays in the lounge of the Tara Hotel, Stamford.

FREDERIC CHIU (Piano, '87 MM), has been living in Paris since 1988, acting as assistant to professor Marian Rybicki at the Ecole Normale de Musique. He has played many times in Paris, at Salle Gaveau, Auditorium des Halles, Salle Cortot, and UNESCO. This year he will be featured twice in live performance on Radio France.

DIANE DEJEAN (nee PHOENIX) (Viola, '87 MM), has been engaged as solo violist with Le Sinfonietta de Picardie, a 25 member chamber orchestra situated just north of Paris, in the city of Amiens.

DAVID DEMSEY (Saxophone, '80 MM), spent two weeks in October performing and lecturing in Leningrad, USSR. He was a guest lecturer at the Leningrad Conservatory and at the Mussorgsky School; he was also a member of the first American jazz group to perform at the Leningrad Jazz Club, the first privately owned jazz club in the Soviet Union. Demsey is an Associate Professor of Music at the University of Maine at Augusta, and he recently earned a Doctor of Musical Arts at the Eastman School of Music.

DAVID EGGAR (Pre-College 'Cello '87) , has been awarded the 1989 TIME Magazine Achievement Award in the Performing Arts, which carries a $3000 prize. A student of Zara Nelsova, he will be presented in Weill Recital Hall in Carnegie Hall on Sunday, March 11, 1990 as an Alumni Winner of the Artists International Competition. He Will again perform one of his ASCAP grant compositions.

LYNN HABIAN (Piano '73 BM, '74 MM) recently accompanied several contestants during a Violin Competition presented by The Greater Palm Beach Symphony. She performed recitals at the Flagler Museum with Jean-Marc Phillips of France, who won first prize, Kun Hu of China who placed second and Sigrun Evaldsdottir, a member of the Miami String Quartet, who won third prize. Ms. Habian also appeared with Kazimierz Olechowski of Poland This season, Ms. Habian has been invited to present a solo recital in Lincoln Center.

WILLIAM HAGENAH (Clarinet, '89 BM), recently won the coveted first prize in the Collegiate Woodwind Competition which was sponsored by the New York State Music Teachers Association. This past summer Hagenah performed the Mozart Clarinet Trio, K. 498 with Boston Symphony Member, Roberto Diaz. This summer, he will perform with the 1986 Naumburg International Cello Competition winner, Andres Diaz, in Brahms' Trio in A Minor, Op. 114.

MARGARET R. HARRIS (Piano, '64 BS, '65 MS), has established Margaret R. Harris Enterprises, with headquarters in New York. The firm will provide consulting service in all areas of the Arts, Humanities and Education; from providing artistic and managerial guidance to planning presentations for individual musicians and artists as well as organizations and corporations.

The Chicago Symphony Chorus, under the direction of **MARGARET HILLIS**, (Choral Conducting, '49), recently performed Berlioz's The Damnation of Faust in a recent European tour. The tour, which marks music director Georg Solti's farewell to the Chicago Symphony, was well received by the public and press. Hillis' chorus received especially high praise for their work.

STEVEN HONIGBERG ('Cello '83 BM, '84 MM), was the only American finalist in the 1989 Whitaker International String Competition in St. Louis. This season he will solo with the McLean Orchestra, Terre Haute Symphony and will appear in recital at the National Gallery of Art in Washington, D.C..

MADELEINE HSU (Piano, '70 BM, '71 MS), Professor of Piano at Boise State University, will be performing in several venues throughout the fall season. Among the highlights of her many performances include concerts at Southern State College, and a performance with fellow Pianist and Professor Del Parkinson at Juilliard.

ISAIAH JACKSON (Conducting, '69 MS, '73 DMA), will lead the Berlin Symphony in several concerts in Berlin during the 1989-90 season. In addition, Jackson, the Music Director of the Royal Ballet, will tour in the United States with the Ballet in the summer of 1990. This will mark the first time he has conducted the company in the United States.

JEFFREY JACOB (Piano '72 MM), appeared as a piano soloist with the London Philharmonic Orchestra at the Royal Festival Hall in London, January 31. He performed the world premiere of Poem Fantastiques for piano and orchestra, composed by Francis Routh. The concert was taped for broadcast throughout England by the BBC. On March 23, Jacob gave two master classes for students at Groningen Festival
of Contemporary Music on March 27, and also presented a lecture on "Recent Developments in American Music." During a trip to Finland, he performed a recital at the Sibelius Academy of Music in Helsinki on March 29, and on March 30 gave a master class for piano students at the Academy. On March 31, Jacob lectured and presented a recital at the Vantaa Conservatory in Vantaa, Finland.

This past summer, **ANDREJS JANSONS** (Oboe, '60 BS) conducted various performances throughout the Soviet Union. Among the orchestras he conducted were the Lithuanian State Philharmonic Orchestra, The National Opera Orchestra of Riga, Lativaia, the Moscow Symphonietta, the Riga Youth Symphony and the Latavian State Symphony and Academic State Chorus. Works performed include the Verdi Requiem, Puccini's Messa di Gloria, and the premiere of Peter Aldin's Spring Songs.

Composer **CHARLES JONES** (Composition '45 Diploma), had two of his pieces performed at the Aspen Festival this past summer; his Symphony #4 was conducted by Kenneth Kiesler, and his Serenade for Flute, Violin, Cello and Harpsichord.

A world premiere of a commissioned piano composition by **MINUETTA KESSLER** (Piano, '34 Diploma, '36 Diploma), recently took place on WGBH-FM, Boston Educational Radio, on October 1. This composition, entitled Rondeau a la Nadeau, was commissioned by Roland Nadeau for his program, "A Note to You."

WILLIAM KOEHLER (Piano, '76 BM, '77 MM), an assistant professor in Northern Illinois University's School of Music, has won first prize in the New Orleans International Piano Competition. As part of winning the award, Koehler will return as artist-in-residence for the 1990 New Orleans Piano Festival.

The activities of **ROBERT KOPELSON** (AOC, '76) in October and November included a recital with soprano **CAROL CHICKERING** ('89 BM) at St. Paul's Chapel, performances with AOC Alumni **JOHN CIMINO** and **DIANNE LEGRO** at Bargemusic in Brooklyn and the A.G.A.T.E convention in Syracuse, a program of music for piano trio with **SANDRA SCHIPOR** (Violin, '76 BM, '77 MM) and 'cellist Jennifer Jahn, and *various collaborative recitals, master* classes and solo performances in Roslyn and Skaneateles (NY) and Cincinnati.

CATHERINE MARCHESE (Bassoon, '83 BM, '84 MM), a chamber music teacher at the Fontainebleau this year, also made solo appearances at the Festival of the Seven Chapels in Brittany, France,and the Vienna Summer Festival with the Prague Symphony. In addition, Ms. Marchese recently recorded the Mozart Bassoon Concerto with the Ensemble Orchestral de Paris live at the Sale Pleyel in Paris.

BRICE MARTIN (Flute '80 MM), played the flute, alto and bass flute, ocarinas, recorders, shakuhachi, and panflutes on the movie "Black Rain" and the TV series "Alien Nation, " and "Island Sun."

PAUL NEUBAUER (Viola, '82 BM, '83 MM), made his recital debut at Weill Recital Hall on October 13 with a program that included the premiere of George Walker's Sonata for Viola and Piano. Mr. Neubauer was assisted by Juilliard accompanying faculty member **MARGO GARRETT**.

CARMEN DELGADO (nee RODRIGUEZ) (Piano, '82 Post-Grad. Diploma), recently gave recitals in the Dame Myra Hess Concert Series in Chicago and Los Angeles. Both were broadcast live on radio stations WFMT and KUSC respectively. She also performed recitals

(continued on page 10)

Alumni Reunion at Fontainebleau Monday, May 28, 1990

☞ **For those who wish to stay in Fontainebleau:**

Hotel de la Chancellerie - rooms from 162 fr. to 263 fr. (c. $25 to $63). Make reservations by January 1 rue de la Chancellerie 77300 Fontainebleau, FRANCE tel. 64.22.21.70

Hotel Ibis - rooms 300 fr. to 325 fr. (c. $50). 18 rue de Ferrare 77300 Fontainebleau, FRANCE tel. 64.23.45.25

☞ **For those who wish a convenient inexpensive hotel in Paris:**

Hotel du Ranelagh - rooms from 80 fr. to 200 fr. (c. $13 to $35). Make reservations as soon as possible. 56 rue de L'Assomption 75016 Paris, FRANCE tel. 42.88.31.63

Juilliard Charter Bus from airport to Paris and return, from Paris to Fontainebleau and return ($15).

** **For additional information see the November *Juilliard Journal*.**

In Memoriam

Benjamin Swalin

violinist

student of
Franz Kneisel and Leopold Auer

Juilliard, 1931

Winter Sampler

Juilliard

12/4 **Piano Class of Gyorgy Sandor**, Paul Hall, 6 PM. No tickets required.
An Evening of Brass Chamber Music, Students of The American Brass Quintet, Paul Hall, 8 PM.

12/5 **Piano Class Recital**, students of Oxana Yablonskya, Paul Hall, 6 PM.

12/6 **Music by Juilliard Composers**, Paul Hall, 8 PM.

12/7 **Leiderabend**, Paul Hall, 6 PM.
An Evening of Chamber Music, Paul Hall, 6 PM.

12/8 **Kay Lyn Stern**, violin, Paul Hall, 8 PM.
An Evening of Chamber Music, Alice Tully Hall, 8 PM. Tickets are free and available beginning 12/1 at the Concert Office.
Juilliard Fall Dance Concert, (see article on page 1), the Juilliard Theater, 8 PM. All tickets $10 beginning December 3 from the Concert Office.

12/9 **Le-Yi Zhang**, violin, Paul Hall, 8:30 PM.
Juilliard Fall Dance Concert, The Juilliard Theater, 8 PM (see 12/8).

12/10 **Juilliard Fall Dance Consert**, The Juilliard Theater, 3 PM (see 12/8).

12/11 **Paul A. Redman**, trombone, Paul Hall, 4 PM.
Students of The Juilliard String Quartet, Paul Hall, 6 PM.
Maria Thompson, piano, Paul Hall, 8 PM.
Juilliard Fall Dance Concert, The Juilliard Theater, 8 PM (see 12/8).

12/12 **Karen Opgenorth**, viola, Paul Hall, 8 PM.
Juilliard Symphony, Otto-Werner Mueller, conductor, GLUCK, HAYDN, DVORAK, Alice Tully Hall, 8 PM. Tickets are free and available beginning December 5 at the Juilliard Concert Office

12/13 **An Evening of Electronic Music**, Paul Hall, 8 PM.
The American Brass Quintet and Friends *with Warren Deck*, Tuba, guest artist, BOHME, SNOW, REYNOLDS, GABRIELI, Juilliard Theater, 8 PM. Tickets are free and available beginning November 22 at the Concert Office.

12/14 **Deborah Strauss**, flute, Paul Hall, 6 PM.
Barrington Coleman, tenor, Paul Hall, 8 PM.

12/15 **Karen Meier**, cello, Paul Hall, 6 PM.
Yuri Funahashi, piano, Paul Hall, 8 PM.

12/16 **Pre-College Symphony**, Alan R. Kay, conductor, GLINKA, HINDEMITH, MONN, MENDELSSOHN, The Juilliard Theater, 8 PM. No tickets required.
Claire Chan, violin, Paul Hall, 8:30 PM.

1/10 **Mozart Basson Concerto Finals**, Paul Hall, 5 PM.
Mari Kimura, violin, Paul Hall, 8 PM.

1/12 **Ellen Bond Pendleton**, violin, Paul Hall, 8 PM.

1/13 **Paul Erhard**, double bass, Paul Hall, 8:30 PM.

1/17 **Tom Pandolfi**, piano, Paul Hall, 8 PM.

1/18 **Audrey Axinn**, accompaniment, Paul Hall, 6 PM.
Emily Gorlin, horn, Paul Hall, 8 PM.

1/19 **Amos Yang**, cello, Paul Hall, 6 PM.
Nathan Williams, clarinet, Paul Hall, 8 PM.

1/21 **Viviana Guzman**, flute, Paul Hall, 8:30 PM.

1/22 **Steven Graff**, piano, Paul Hall, 8 PM.
The Juilliard String Quartet, MENDELSSOHN, WERNICK, SIBELIUS, Juilliard Theater, 8 PM. Tickets are free and available beginning January 2.

1/23 **Robert Convery**, composition, Paul Hall, 6 PM.
Rachel Harrison, viola, Paul Hall, 8 PM.
An Evening of Chamber Music, Alice Tully Hall, 8 PM. Tickets are free and available beginning January 16.

1/24 **Wednesday at One**, Juilliard Opera Center, Alice Tully Hall, 1 PM.
Mark Steinberg, violin, Paul Hall, 8 PM.

1/25 **Liederabend**, Paul Hall, 6 PM.
Junko Kudo, paino, Paul Hall, 8 PM.

1/26 **Mioi Takeda**, violin, Paul Hall, 6 PM.
Julie Wong, piano, Paul Hall, 8 PM.
FOCUS! Festival, The Juilliard Symphony, Paul Zukofsky, conductor, Alice Tully Hall, 8 PM. Free tickets available beginning January 5 from the Juilliard Concert Office.

1/27 **Melody Bodor**, violin, Paul Hall, 8:30 PM.

1/28 **Pre-Dollege Orchestra**, The Juilliard Theater, 3 PM. Free tickets available beginning January 7 from the Concert Office.

1/29 **Michiko Singh**, French horn, and **Michael Hosford**, trombone, Paul Hall, 8 PM.
FOCUS! Festival, the Juilliard Theater, 8 PM. Free tickets available beginning January 5 from the Concert Office.

1/30 **David Bursack**, viola, Paul Hall, 6 PM.
Debra J. Shufelt, viola, Paul Hall, 8 PM.
FOCUS! Festival, the Juilliard Theater, 8 PM. **Pre-Concert Event**, 7 PM.

1/31 **Wednesday at One**, Juilliard Composers and Choreographers, Alice Tully Hall, 1 PM.
Aaron Berofsky, violin, Paul Hall, 4 PM.
Eufrosina Raileanu, viola, Paul Hall, 6 PM.
Nanna Koch, violin, Paul Hall, 8 PM.
FOCUS! Festival, the Juilliard Theater, 8 PM.

Alumni Representatives

The Office of Admissions is establishing a network of alumni volunteers in Dance, Drama, and Music who would like to help with Regional Auditions, College Fairs, and selected high school information sessions. If you are interested in assisting Admissions in this way, please call or write to: Carole Everett, Director of Admissions, The Juilliard School, Lincoln Center, New York, NY 10023; 212/ 799-5000, ext. 223.

Notes From The Placement Bureau

Important Notice: Applications will be accepted in January for additions to the *Current Student Private Teacher Directory*. Vocalists, Guitarists, Brass Players & Percussionists are particularly encouraged to sign up.

Conducting:

Music Director/Conductor: *Duties:* Primary musical responsibility for the orchestra; programming; recruitment; rehearsing & conducting. *Qualifications:* Conducting exp. required, willingness to make commitment to the orchestra & the community. *Audition*: 2/2/90 & 3/16/90. *Send:* Letter, resume to: Victoria Symphony Orchestra Search Committee, PO Box 4500, Victoria, TX 77903. *Ddl.*: 1/15/90.

Dance:

Assistant Professor: Tenure track appointment for a modern dance artist/ teacher. Effective hire date: 7/1/90. *Responsibilities:* Teach dance major students (all levels) in: modern dance technique, choreography and repertory of reconstruction. Position includes periodic assignment as Artistic Dir/Choreographer/ Administrative Coordinator of the prof. co. in residence, Repertory-West Dance Co., & regular assignments as a dir. of student concerts. Also serve on Dept. and University Committees; choreography for dance concerts. *Qualif's:* MFA (or equiv.) & professional performing & choreographic exp. at the national level. Evidence of teaching excellence, directorial exp., & outstanding research/creative activity potential req. *Sal.:* Commens. w/ qual's & exp. *Send:* letter of application (refer to modern dance position), curriculum vitae and reviews, and arrange to have 3 letters of recommendation to: Chair, Dance Search Committee, Division of Dance, University of California, Santa Barbara, Santa Barbara, CA 93106. *Ddl.*: 1/5/90.

Orchestra:

Principal Flute/Section First & Second Violins/Bass Trombone: Cincinnati Symphony/Cincinnati Pops Orchestra. *Auditions:* 1/22, 1/23, 1/29 & 1/30, 1990, respectively. Qualified candidates send one-pg. resume to: Jack H. Wellbaum, Personnel Manager, 1242 Elm Street, Cincinnati, OH 45210. *Ddl.:* 1/10/90.

Keyboard/Music Theatry/Church Music: *Start:* Fall, '90. *Duties:* Classroom & private instruction. *Qualifications:* Prefer doctorate; teaching exp. *Send:* resume, transcripts, ref's, no tapes to: Dr. Gerry Bouma, Westmont College, 955 La Paz Road, Santa Barbara, CA 93108 (tel. (805)969-5051, ext. 1444. *Ddl.:* 1/15/90.

Vocal/Opera Coach-Accompanist: *Duties:* Assist w/ opera & musical theatre productions, teach lyric theatre training classes; teach language diction & lit. classes. *Qual's:* Doctorate or professional equil., knowledge of major languages, 3 yrs. FT prof. exp. as vocal/opera coach. *Send:* resume, ref's, (incl. at least 3 current letters) & hi-quality cassette to: Robert R. Fink, Dean, College of Music, Campus Box 301,

REMINDER

The deadline for applications for the March auditions is January 8, 1990. All currently enrolled students wishing to enter a new degree program must audition during this time: March 5-9, 1990. Students must also be sure to request that a copy of the Juilliard transcript be sent to the Office of Admissions. Application forms are available in the Office of Admissions, Street Level.

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ADOPTION: Musical, loving Mommy, Daddy, and son would like to share our lives and happiness with your child. We can provide the best of everything. Legal - - confidential. Expenses paid. Call collect anytime to Susan and Marshall. (914) 232-9455.

FOR SALE: Two violins: ① Carlo Guadagnini Torino 1843 - Price $38,000, with Lammy and Sartory bows; ② Carla Ferdinando Landolf 1788 - Price $7,000. Call Mr. Anthony (201) 941-2220.

INSTRUMENTS FOR SALE: Looking to buy or sell an instrument? Stop in Student Affairs and browse through our *Instrument For Sale* book. Or place a listing if you wish to sell something. We have over 40 current listings for pianos, violins, flutes and more - come by and take a look

HELP WANTED: Documentary seeks to video tape unique philosophical and sociological reflections of articulate gifted creative volunteers. Innovation Institute 212-582-1000.

GERMAN TEACHER: Coaching in conversation, pronunciation, and translation available by native speaker. Experienced also as an accompanist in the vocal and operatic repertory. Please call (914) 698-9288.

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THE JUILLIARD SCHOOL

PRESENTS THE

JUILLIARD DANCE ENSEMBLE

A DELICATE REVOLUTION
Monica Levy/Igor Stravinsky

INTERLUDE
(World Premiere)
Genia Melikova/Cesar Franck

ANCIENT AIRS AND DANCES
(World Premiere)
Gerri Houlihan/Ottorino Respighi

L'APRES MIDI D'UN FAUN
Vaslav Nijinsky/Claude Debussy
*Notation Transcribed by Ann Hutchinson Guest

UNTITLED
(World Premiere)
Douglas Varone/Christopher Hyams-Hart

Friday, December 8, 1989 at 8:00 p.m.
Saturday, December 9, 1989 at 8:00 p.m.
Sunday, December 10, 1989 at ~~8:00 p.m.~~ 3:00 pm
Monday, December 11, 1989 at 8:00 p.m.

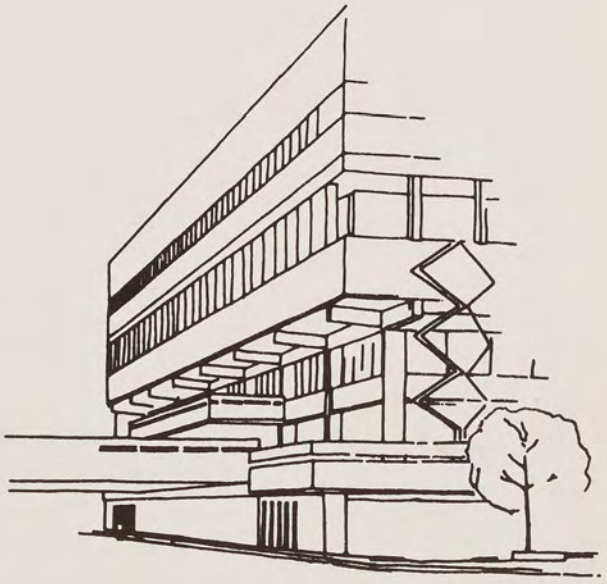
THE JUILLIARD THEATER
155 W. 65th STREET

THE JUILLIARD SCHOOL

JUILLIARD DANCE ENSEMBLE

1989-90 WINTER SEASON
The Juilliard Theater

THE JUILLIARD SCHOOL



JUILLIARD DANCE ENSEMBLE

1989-90 WINTER SEASON
The Juilliard Theater

THE JUILLIARD SCHOOL

PRESENTS THE

JUILLIARD DANCE ENSEMBLE
1989-90 WINTER SEASON

Friday, December 8, 1989 at 8:00 P.M.
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The Juilliard Theater
155 West 65th Street

INTERLUDE
(World Premiere)
GENIA MELIKOVA / CÉSAR FRANCK

DELICATE REVOLUTION
MONICA LEVY / IGOR STRAVINSKY

ANCIENT AIRS AND DANCES
(World Premiere)
GERRI HOULIHAN / OTTORINO RESPIGHI

INTERMISSION

L'APRÈS-MIDI D'UN FAUNE
VASLAV NIJINSKY / CLAUDE DEBUSSY

IN MIDDLE GROUND
(World Premiere)
DOUG VARONE / CHRISTOPHER HYAMS-HART

JUILLIARD ORCHESTRA
BRUNO FERRANDIS, *Conductor*

The Juilliard Dance Division gratefully recognizes the ongoing support of the Astral Foundation, Ballet Makers, Inc., the Dance Magazine Foundation, the Harkness Foundations for Dance, NAK Promotion and Marketing, the Ralph E. Ogden Foundation, the Princess Grace Foundation—U.S.A., Radio City Music Hall Productions, the Rockefeller Group, Inc., the Rockette Alumnae Association, and Mrs. William Zeckendorf, Jr.

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

INTERLUDE

(World Premiere)

Choreography	Genia Melikova
Quintet in F Minor for Piano and Strings, first movement	César Franck
Costume Design	Thomas Augustine
Lighting	Chenault Spence

Characters

Friday & Sunday		*Saturday & Monday*
Cathy Minn	Wife	Christine Kessler
Yoav Kaddar	Husband	George Callahan
Tina Curran	Woman	Michele de la Reza
Jeffrey Schmidt	Lover	Jeffrey Schmidt

People

(Reflections of the Characters)

Michelle St. Onge	Jill Balzer
Kikue Shiraishi	Rachael Durham
Allison Ulan	Michelle St. Onge
Rachel Whiting	Kikue Shiraishi
George Callahan	Jose Almonte
Alan Eto	Dylan Newcomb
Dylan Newcomb	Stanley Wells
Shin Yano	Shin Yano

Youngsters

(Reminder of Wife's Past)

Karen Kroninger	Karen Kroninger
Valarie Williams	Valarie Williams
Alexander Schlempp	Alexander Schlempp

Mark Steinberg, *Violin*
Serena Canin, *Violin*
Jennifer Douglass, *Viola*
Maria Kitsopoulos, *Cello*
Eric Zivion, *Piano*

INTERLUDE was commissioned by the Dance Division of The Juilliard School

DELICATE REVOLUTION

Choreography	Monica Levy
Symphony in Three Movements Movement 1	Igor Stravinsky
Rehearsal Director	Valerie Gutwirth
Costume Design	Thomas Augustine
Lighting	Chenault Spence

Characters

Friday & Sunday	*Saturday & Monday*
Nancy Bannon*	Stacey Aswad
Michele de la Reza	Laura Doughty
Karen Richards	Rachael Durham
Rebecca Stenn	Valarie Williams
Gerald Casel	George Callahan
Paul Dennis	Alan Eto
Yoav Kaddar	Ronald Wright

DELICATE REVOLUTION was commissioned by the Dance Division of The Juilliard School with assistance from the Lincoln Center Institute repertory development program. It was premiered on July 2, 1989 in La Baule, France.

Igor Stravinsky SYMPHONY IN THREE MOVEMENTS, Movement 1 used by arrangement with European American Music Distributors Corporation, sole U.S. agent for B. Schott's Soehne, publisher and copyright owner.

*Princess Grace Foundation—U.S.A. Dance Scholar

ANCIENT AIRS AND DANCES

(World Premiere)

Choreography	Gerri Houlihan
Ancient Airs and Dances/Suite No. 1	Ottorino Respighi
Rehearsal Director	Nancy Scattergood Jordan
Costumes	Thomas Augustine
Lighting	Chenault Spence

CAPRIOL — Well, here I am, holding a damsel by the hand; my reverence is made, my bonnet replaced, and my features composed. In what manner shall I begin?

Arbeau: Orchesographie 1588

Friday & Saturday

Elizabeth McPherson
David Steiner

Rebecca Stenn
Paul Dennis

Michele de la Reza
Alexander Schlempp

Sunday & Monday

Elizabeth McPherson
David Steiner

Solange Sandy
Paul Dennis

Amy Kail
Jeffrey Schmidt

ANCIENT AIRS AND DANCES was commissioned by the Dance Division of The Juilliard School.

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INTERMISSION

L'APRÈS-MIDI D'UN FAUNE (1912)

Choreography	Vaslav Nijinsky
Music	Claude Debussy
Staging	Jill Beck
Direction	Ann Hutchinson Guest
Costumes	Thomas Augustine, based on the original designs by Leon Bakst
Set Coordinator	John Brady, based on the original designs by Leon Bakst
Lighting	Chenault Spence

Friday & Saturday

Faune	Yoav Kaddar
Head Nymph	Rebecca Stenn
Nymphs (in order of appearance)	Mara Kurotschka, Elizabeth McPherson, Kristina Isabelle, Tina Curran, Laura Doughty, Rachael Durham

Sunday & Monday

Faune	Henning Ruebsam
Head Nymph	Rebecca Lazier
Nymphs (in order of appearance)	Eryn Trudell, Stacey Aswad, Karen Kroninger, Amy Kail, Nancy Bannon, Rachael Durham

L'Après-midi d'un Faune was originally choreographed for Les Ballets Russes, and premiered in Paris.

"Nijinsky's first ballet *L'Après-midi d'un Faune* is a landmark in the history of Diaghilev's Russian Ballet. It marked the close of its first period in which Fokine was predominant, and emergence of the dancer Nijinsky as a choreographer whose ideas, stimulated no doubt by Diaghilev, lay outside, and even ran counter, to the classical tradition of St. Petersburg. Prepared with an unprecedented number of rehearsals, the ballet puzzled the Paris public when first performed at Theatre du Chatelet on May 12th, 1912, but the role of the faun, with its hints of sensuality and languor, was to eclipse the more virtuosic parts on which Nijinsky's reputation in Western Europe originally rested."

Ivor Guest

This production of *L'Après-midi d'un Faune* is the first in the United States to be based on the 1915 choreographic score, written by Vaslav Nijinsky in his own system of dance notation. Since Nijinsky's system of dance notation was not understood, previous stagings of this ballet have relied exclusively on memory and photographic evidence with inevitable loss of detail and addition of personal preferences. As early as 1916, Nijinsky was urging withdrawal of his ballet due to distortions appearing in versions restaged from dancers' memories. The New York Times quoted Nijinsky as stating that "it was not fair to me to use my name as (the ballet's) author and continue to perform the work in a way that did not meet my ideas."

It was not until 1987 when dance researchers Dr. Ann Hutchinson Guest and Dr. Claudia Jeschke deciphered Nijinsky's system that a translation, into Labanotation, of the choreographer's painstaking notes on his ballet was at last possible. This staging of *L'Après-midi d'un Faune* adheres faithfully to Nijinsky's original. The dancers have read and rehearsed their parts from the Labanotated choreographic score, and the Music, Humanities and Dance faculty of The Juilliard School have contributed to an understanding of what Nijinsky's sister, Bronislava, called the "finely wrought filigree" of *L'Après-midi d'un Faune*.

The Juilliard School gratefully acknowledges the estate of V. Nijinsky which authorized this performance of Nijinsky's Choreography.

The deciphering of Nijinsky's notation system and production of the Labanotation score of *Faune* by Dr. Guest and Dr. Jeschke were made possible through grants from the National Endowment for the Humanities and the L.J. and Mary C. Skaggs Foundation.

IN MIDDLE GROUND

(World Premiere)

Choreography	Doug Varone
Augury	Christopher Hyams-Hart
Assistant to the Choreographer	Gabriel Masson
Rehearsal Director	Nancy Scattergood Jordan
Costume Design	Thomas Augustine
Lighting	Chenault Spence

Cast *(In order of appearance)*

Friday & Saturday	*Sunday & Monday*
Gerald Casel	Gerald Casel
Marisol Figueroa	Heather Egan
Alexis Eupierre	Alexis Eupierre
Nancy Bannon	Kristina Isabelle
Eric Bradley	Eric Bradley
Marc Kenison	Marc Kenison
Shin Yano	Shin Yano

IN MIDDLE GROUND was commissioned by the Dance Division of The Juilliard School.

AUGURY was originally commissioned by the American Dance Festival through a generous grant from the Lila Wallace—Reader's Digest Fund.

ABOUT THE CHOREOGRAPHERS

GERRI HOULIHAN received her professional training as a dancer and choreographer at The Juilliard School, studying with Antony Tudor, Alfredo Corvino, Margaret Craske, and members of the Martha Graham and José Limón Dance Companies. She has performed with the Metropolitan Opera Ballet Company and the Paul Sanasardo Dance Company. She was a soloist with the Lar Lubovitch Dance Company, touring extensively for five years throughout the United States and Europe. Since 1977, she has been a teacher and choreographer for various schools and dance companies, including Connecticut College, New York's High School of the Performing Arts, CoDance Company, American Dance Festival, Bates Dance Festival, Harvard Summer Dance Program, and Compania de Danca de Lisboa in Portugal.

From 1984 through 1987, Ms. Houlihan directed her own school and company, the Boston Dance Project. One of the five finalists in Boston Ballet's First International Choreographer Competition, her work is also in the repertory of Boston Ballet II. Since 1988, she has been on the faculty at the New World School of the Arts, where she is resident choreographer and teacher of ballet and modern dance.

Since 1979, **MONICA LEVY** has been a choreographer in New York, where her work has been performed at the Joyce Theater, the Dance Theater Workshop, St. Marks Church, La Mama and Performance Space 122. She has received three separate grants from the National Endowment for the Arts and was recently awarded the Bonnie Bird Award from the Laban Institute.

Monica Levy has received commissions for choreographic work by the Dance Company of Lisbon, the Yard in Martha's Vineyard, the Transitions Dance Company in London, Joffrey II, and the Boston Ballet. In 1988, she was awarded the Silver Medal in Boston Ballet's International Choreography Competition for *Sanctuary*. Her second piece for that company, *Ghosts*, was premiered at the 1988 Spoleto Festival. As a participant in the Meet the Composer Grant, she has recently completed choreographing a new work to be premiered in March of 1990.

This past summer Ms. Levy choreographed for the Repertory Dance Company of Utah and the dance departments at the State University of New York at Purchase and Brockport, and was Choreographer-in-Residence at the Sundance Institute. Future plans include a residency at the Carlisle Project, St. Paul's School, and a season at the Dance Theater Workshop with her own company in April of 1990.

GENIA MELIKOVA was born in Marseille, France. She studied dance in France and the United States with Sedova, Egorova, Gzovsky, Perretti, Vilzak, Scholler, Fedorova, Craske, and Schwetzoff. Ms. Melikova has performed with the Ballet de Monte Carlo and the American Ballet Theatre. From 1954 to 1962, she was engaged as a ballerina with the International Ballet de Marquis de Cuevas in Paris.

Genia Melikova has been partner to many distinguished dancers, including Andre Prokovsky, Henning Kronstam, and Rudolf Nureyev. She appeared as a ballerina with the London Festival Ballet in 1963 and 1964 and the Grand Ballet Classique de France from 1965 to 1968. She has also appeared frequently on television in France, England, Spain, Belgium, and Switzerland.

In 1969, she was Ballet Mistress with the Andre Eglevsky Company, and in the following years taught ballet with such schools and dance companies as Bennet College, Igor Youskevitch School of Ballet and the Alvin Ailey American Dance Center. In the summer of 1982 she was guest teacher at Reed College in Oregon and in 1983 at the University of Hawaii.

Ms. Melikova was Artistic Director and Choreographer with the Greater Bridgeport Ballet Company in 1974 and 1975 and the Bernhard Ballet in Connecticut from 1976 until 1980. She has been a member of The Juilliard School Dance Division for the past twenty years.

DOUG VARONE is a native of Syosset, New York. He began dance studies as a teenager at the New Dance Group Studios in New York City and he received additional training at S.U.N.Y., Purchase, where he received a Bachelor of Fine Arts degree. In 1978 he joined the José Limón Dance Company and from 1979 to 1986 was a principal dancer in the Lar Lubovitch Dance Company.

Mr. Varone has been recipient of choreographic fellowships from the New York Foundation of the Arts, the Harkness Foundation, and the National Endowment for the Arts. His work has been commissioned by many companies, including the American Dance Festival, Performance Space 122, Batsheva Dance Company of Israel, Pennsylvania Dance Theater, Toronto Dancemakers, Zenon Dance Company, CoDance Company, the Yard in Martha's Vineyard, and New York University's Tisch School of the Arts.

In 1986, he formed his own dance company, Doug Varone and Dancers, and tours extensively with them in the United States and abroad. In January of 1990, Mr. Varone's company will be featured in the Joyce Sampler Series.

Composer **CHRISTOPHER HYAMS-HART** has written numerous scores for film and dance. In film he has worked with Dino De Laurentis, Jon Glickenhaus, Stephen King and Andre De Toth. He has scored dances for the Batsheva Dance Company, Martha Bowers, the Zenon Dance Company, David Dorfman, Molissa Fenley, Ballet Hispanico, the Laban Institute, as well as the dance companies of Ralph Lemon, Bebe Miller, Peggy Peloquin and Doug Varone.

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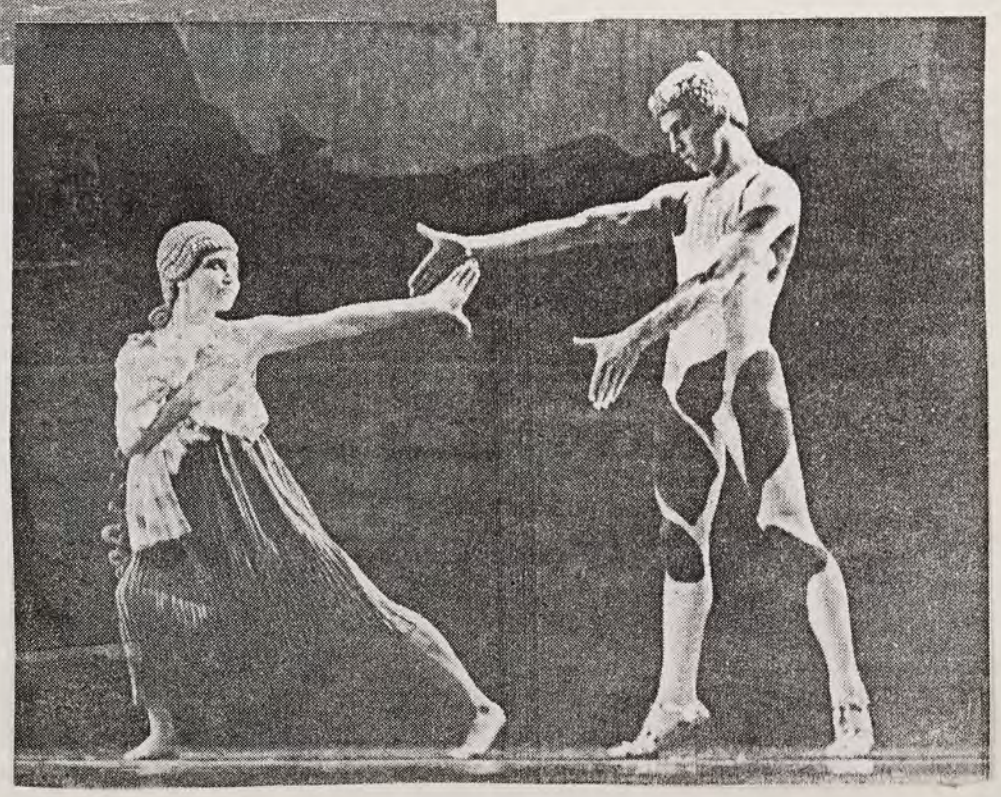

DANCE

VOICE JANUARY 9, 1990

BY DEBORAH JOWITT

JUILLIARD DANCE ENSEMBLE. Vaslav Nijinsky's *L'Après-midi d'un faune*, Monica Levy's *Delicate Revolution*, Doug Varone's *In Middle Ground*, Gerri Houlihan's *Ancient Airs and Dances*, and Genia Melikova's *Interlude*. At the Juilliard Theater, December 8 through 11.

For some years now, we've been watching the handsomely designed revival of Vaslav Nijinsky's 1912 *L'Après-midi d'un faune* performed by the Joffrey Ballet—a version put together from dancers' memories and notes. In its winter concert, members of the Juilliard Dance Ensemble performed a version reconstructed from Nijinsky's own notations—recently discovered in Paris, and transferred into Labanotation by Ann Hutchinson Guest. The Juilliard kids, trained in notation, figured out their own parts from Guest's score, and she put the finishing touches on the production.

The resulting ballet varies little—but significantly—from the two-dimensional frieze of sunlit posturings that we know. The steps are essentially the same, but the correspondences between movement and music are far more acute in this new/old version. The nymphs' entrances occur when the music seems to usher them in; the faun really does mime playing his flute every time the solo flute sings its lazy opening melody. The result is very satisfying.

These nymphs in their lovely painted tunics hold their bodies twisted acutely sideways as in photographs of the original production, but they're slightly lighter and less stiff than Joffrey's nymphs. They seem to have on their minds the implications of the drama, not simply the strain of the design. For the first time, I actually believed that they had come to bathe in the blue pool on Bakst's backdrop, and that the Head Nymph was dropping her veils with that in mind.

Thomas Augustine and John Brady reconstructed Bakst's costumes and set with care and skill. The nymphs, headed the night I saw the performance, by Rebecca Lazier, were lovely. As the Faune, Henning Ruebsam (who alternated the role with Yoav Kaddar) performed with fine concentration, although he had trouble maintaining the two-dimensional stance.

There are usually two treats at Juilliard concerts. One is the polish of the student dancers; the other is the fact that the music is live—played by the excellently rehearsed Juilliard Orchestra (conducted for these performances by Bruno Ferrandis). Any difficulties come as the inevitable result of programming a bunch of commissioned works whose qualities can't be predicted in advance, and who don't always set each other off in performance. For instance, both Monica Levy's *Delicate Revolution* and Doug Varone's *In Middle Ground* deal with societies in trouble. Both are performed by seven dancers. Of course, they are stylistically unalike, though both make use of freezes or interrupted rhythms. Levy set her dance to the first movement of Stravinsky's *Symphony in Three Movements*, Varone used *Augury*, a score by Christopher Hyams-Hart originally commissioned by the American Dance Festival. Levy's women work on pointe, inevitably with the elegance that that long skewer of a line and small point of contact with the floor give. Varone's people are more rough-and-tumble; gender distinctions are blurred. In Levy's swirl of duets and group passages, you see playfulness turn to solidarity, then to fighting. In Varone's dance, the changes from, say, the dancing of a vibrantly strong quartet to people crawling or dragging along, to images of death and despair, seem to come from outside the dance, as if a force were flinging these bodies at each other. Yet, for all the dissimilarities, when the evening's over, Varone's powerful piece blurs my memory of Levy's.

The dancers also performed well in Gerri Houlihan's *Ancient Airs and Dances* (Respighi), an attractive, but rather mild modern dance reference to Renaissance style and society. And they seemed to know what they were supposed to be doing in Genia Melikova's Tudoresque *Interlude*, in which—to a César Franck quintet—a Husband, Wife, Lover, and Woman agonized for the partner each couldn't have, watched over by People (Reflections of the Characters) and Youngsters (Reminders of Wife's Past). Some of the choreography is skillful and demanding, but the drama floats in a vacuum. ■

Juilliard Dance Ensemble
Juilliard Theater
December 8–11, 1989
Reviewed by Camille Hardy

Chief among the attractions on Juilliard Dance Ensemble's winter program was the staging by Ann Hutchinson Guest of Vaslav Nijinsky's *L'Après-midi d'un Faune*. Once considered inflammatory, the work was made originally for Diaghilev's Ballets Russes in 1912.

The Juilliard production incorporates notes made by Nijinsky in 1914 and 1915 during his internment in Budapest. These were discovered in the 1970s at the library of the Paris Opéra by Guest's husband, the eminent ballet historian Ivor Guest. Nijinsky wrote that an inspiration for his *Faune* was Luca della Robbia's balcony for singers in the cathedral in Florence. As a result of that revelation, a softened two-dimensionality (closer to Baron Adolf de Meyer's photographs of Nijinsky's cast taken after the premiere) is the most distinctive change for the Juilliard dancers. Other major variations are found in the minimal contact between the Faun and the Head Nymph, a more assertive role for her attendants, and a simplification of the controversial ending in which the Faun engages in an erotic fantasy with the beloved's scarf.

While the choreographic sequences were performed with a sense of correctness, the Juilliard ensemble—perhaps in their zealous attempt at historical accuracy—missed the sensuous tone of *L'Après-midi d'un Faune* and often slipped into a melodramatic delivery that made a parody of some sections. Rebecca Stenn, as Head Nymph, removed her veils with such vigor that one expected drum-shot accompaniment. Her attendants pranced so enthusiastically that they often looked more like comic- than bas-relief. Reserved and enigmatic, Yoav Kaddar brought dignity to the role of the Faun. Yet none of the cast projected the limpid, arousing atmosphere of the sun-dappled glade, gloriously on view in John Brady's set after the designs by Leon Bakst.

Four other dances showed the wide stylistic range of works commissioned by Juilliard's Dance Division. Genia Melikova's *Interlude* is a potboiler on pointe that adds psychological tones to a soap opera plot by using four couples as reflections of the central characters. *Ancient Airs and Dances*, by Gerri Houlihan, is an eclectic mix of period steps with contemporary lifts that is not enhanced by Thomas Augustine's consistently clumsy costumes. A pair of modern dance works—*Delicate Revolution* by Monica Levy and Doug Varone's *In Middle Ground*—demonstrate, particularly, the strength and presence of Nancy Bannon, Paul Dennis, and Gerald Casel.

An excellent experience for the dancers, and a great pleasure for the audience, was the performance by the Juilliard Orchestra under the baton of Bruno Ferrandis. □

DANCE VIEW/Jack Anderson

The Plot Thickens for Plotless Dances

DRAMA IS DANCING ITS WAY into choreographic abstractions. A remarkable number of modern dancers are offering works which, because they are plotless, could be termed abstract; at the same time, they appear to concern changing human relationships. Productions of this sort are not entirely new, and they are also devised by ballet choreographers. But they have become especially prevalent in modern dance. The best of them are visually striking, emotionally stirring and intellectually provocative.

The dramatic element in all these compositions is of a special kind. Unlike conventional narratives, these works do not tell straightforward stories. Performers in them rarely impersonate specific people; neither are they symbols or archetypes. Yet, abstractions manage to take on dramatic qualities because of the way the tensions and relaxations apparent in their dancers' bodies seem related to those of life itself.

A remarkable number of modern-dance choreographers are giving a dramatic twist to their abstract works, with striking results.

Tom Brazil

Members of the Juilliard Dance Ensemble recently performing Doug Varone's "In Middle Ground"— Were these people fugitives or refugees?

When dancers are at ease on stage, they may seem images of harmony. But when patterns are shattered and groupings are splintered, these disruptions may be likened to social or psychological disturbances.

One ingenious example of such a work was Reginald Wilson's "N/UM," presented last month as part of Dance Theater Workshop's Fresh Tracks program featuring new choreographers. In this solo, David Titchnell stamped his feet, clapped his hands and slapped his body in complex rhythms. But this was not simply a rhythmic exercise; the intensity of the slaps and claps made it possible to interpret the solo as a portrait of someone confronting adversity.

Doug Varone's "In Middle Ground," staged last month by the Juilliard Dance Ensemble, could also be viewed in both abstract and dramatic terms. The way its dancers hurtled on stage and then slogged along, toppling over and picking one another up, made the piece interesting for its changes in dynamics. However, the performers' grim determination made one wonder if these people were fugitives or refugees.

Gatherings and separations looked ominous in Bebe Miller's "This Room Has No Windows, and I Can't Find You Anywhere," which Zenon Dance, a troupe from Minneapolis, offered last month at the Joyce Theater. This was a work in which people struggled to get together, only to struggle to break apart.

■

Victoria Marks's "Dancing to Music," presented in November at Performance Space 122, did indeed have music — a melancholy score by Wim Mertens. But its cast of four women did little overt dancing. Instead, they simply stood in line, shifting uneasily from one position to another. Although this was minimal movement, the piece was not, in the usual sense of the term, Minimalist, for Ms. Marks obviously had more than formal spatial designs on her mind.

She raised questions about her women. They could have been doing nothing more than waiting for a bus. But their obvious apprehension made it possible to speculate that they were participants in a vigil of political protest or relatives hoping for news of workers trapped in a collapsed building or mine. Part of the work's fascination derived from the fact that the precise situation in which the women found themselves remained unexplained; watching "Dancing to Music" was like driving past people doing something that, though clearly important to them, is forever mysterious to anyone who can glimpse it only for a moment.

"To Have and to Hold," collaboratively choreographed by Danial Shapiro and Joanie Smith and shown earlier this season at the Nikolais/Louis Choreospace, was similarly open to multiple interpretations. In one sense, it exemplified the multitudinous ways in which props can be used. Its dancers sat on, climbed over, crouched under and slid across benches. However, the benches at various times resembled pews, sofas and beds and the implications of the movements changed along with those of the props.

■

Other choreographers who in the past few seasons have created dramatic abstractions include David Dorfman, Ralph Lemon, Susan Marshall and Stephen Petronio. Today's dramatic abstractions have historical precedents. At the turn of the century, Isadora Duncan offered solos depicting states of feeling. During the 1930's, Martha Graham's works were frequently nonliteral, yet dramatically intense. Thus, in "Steps in the Street," a dance of 1936 that her company revived this fall at the City Center, asymmetrical groupings and contrapuntal patterns evoked urban unrest.

The choreography of our younger dramatic abstractionists tends to be rougher than that of Duncan, less ritualistic than that of Miss Graham. Many recent pieces are decidedly blustery. Even when characters in them embrace, they do so with a minimum of sentimentality. Carried to excess, this fondness for brusqueness can be as cliché-ridden as any gushy outpouring. And the weakest dramatic abstractions are monotonous productions in which emotional calms alternate with emotional storms with almost mechanical regularity.

Nevertheless, the prevalence of the dramatic abstraction suggests that a new generation of choreographers wishes to explore ways in which the interplay of dancers can be emotionally, as well as physically, exciting. When asked why he seldom told stories in his ballets, George Balanchine once replied that two bodies on a stage could be a story in themselves. Many modern dancers surely agree. □

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Ms. de la Reza, Ms. Minn, Mr. Kaddar

Vignettes of Life and Death From the Juilliard Ensemble

By JACK ANDERSON

The Juilliard Dance Ensemble examined some of the joys and sorrows of life on Friday night at the Juilliard Theater.

The students from the dance division of the Juilliard School were at their most solemn in "An Act of Compassion," Saeko Ichinohe's new work about a mercy-killing. It was an ambitious piece on a controversial issue. But the choreography never managed to come to terms with it convincingly.

A scene showing children at a playground was coy rather than sweet. When a girl portrayed by Kristina Isabelle suffered a terrible accident and was rushed to a hospital, doctors and nurses merely fluttered like birds about her bed. David Steiner moved with quiet dignity as her father until the choreography required him to point a gun at hospital attendants and literally pull a plug. The work grew melodramatic, yet was saved from being hysterical by the austerity of Behzad Ranjbaran's score for two violins, played by Nicholas Eanet and Xiao-dong Wang.

•

The jolliest of the light-hearted compositions was Brunilda Ruiz's "Ballet Español," a tribute to the Spanish dances that were often included in 19th-century ballets. With its cascades of allegro steps and its exuberant kicks, backbends, swoops and dives, the choreography challenged a cast headed by Cathy Minn and Jeffrey Schmidt. But Ms. Ruiz made sure it never overtaxed them. The merriment took place to Moritz Moszkowski's bouncy Spanish Dances (Op. 12), as arranged for a chamber ensemble, conducted by Ming-Feng Hsin, by members of the Juilliard orchestration class.

In contrast to the unforced merriment of "Ballet Español," David Parsons's "Three Courtesies," staged for Juilliard by Elizabeth Cornish, was protracted facetiousness. Nancy Bannon, Michele de la Reza, Rebecca Stenn, Gerald Casel, Paul Dennis and Yoav Kaddar gathered with stiff decorum at a fancy party, only to break out into romping. One romp would have been enough. But this comedy was set to Bach's Cello Sonata No. 1, which was played by Wendy Sutter, cellist, and Eric Zivian, pianist. Because the score had three movements, Mr. Parsons had to keep repeating his point.

•

Two works were by distinguished modern-dance choreographers. Anna Sokolow was in an attractively lyrical mood in "Ballade," staged by Jill Beck. While Nadia Nehama Weintraub played piano music by Scriabin, Ms. de la Reza, Ms. Minn, Mr. Kaddar and Alexander Schlempp ran lightly across the stage, their arms outstretched with wonder.

A more troublesome offering was "Day on Earth," choreographed by Doris Humphrey in 1947. Essentially, it is a symbolical depiction of events in a man's life. The production, staged from Labanotation by Letitia Coburn and directed by Muriel Topaz, was notable for its gestural clarity. Mr. Dennis emphasized that his arm movements represented agricultural labors. Ms. Bannon was shy as his first love. Ms. Lazier initially looked smug as his wife, but she danced with maternal warmth with Una Aya Osato, who gave a charming performance as the couple's child.

Humphrey, who died in 1958 at the age of 63, was drawn to lofty themes. But every revival of "Day on Earth" that I have seen has looked peculiar. For one thing, its characters keep coming and going for no apparent reason, and when they depart it is never clear if they have died or if they have only moved to the next county. These ambiguities make "Day on Earth" a meditation on the total irrationality of life. But I have never attended a production that has made the choreographic uncertainties either awesome or poignant.

Aaron Copland's Sonata for Piano, which served as accompaniment, was played by Emily George.

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DANCE DIARY

By Jennie Schulman

Juilliard Dance Ensemble

Three world premieres and a Nijinsky reconstruction were offered by the Juilliard Dance Ensemble December 8-11 at the Juilliard Theatre. *Interlude* by **Genia Melikova**, *Ancient Airs and Dances* by **Gerri Houlihan** and *In Middle Ground* by **Doug Varone** were premiered. *L'Apres-midi d'un Faune*, which was reconstructed from Nijinsky's own dance notation, was the most eagerly awaited work on the program. Also featured was **Monica Levy**'s *Delicate Revolution*, which had received its world premiere in July, 1989, at La Baule, France.

The sold-out houses were, without a doubt, due mainly to the reconstruction of Vaslav Nijinsky's *L'Apres-midi d'un Faune*, which was supposed to have been transcribed from his own notation by famed dance notation specialist **Dr. Ann Hutchinson Guest** and **Dr. Claudia Jeschke**.

A book issued in 1983 by Dance Horizons contained 33 photographs taken by Baron Adolf de Meyer. Dr. Guest had contributed a chapter to that book on Nijinsky's own dance notation in which she told of her attempts to unravel his method. But after all the questions had been raised she concluded, "We hope we can stumble on the answer—alas, he left no key."

The Juilliard program notes state: "It was not until 1987, when dance researchers Dr. Ann Hutchinson Guest and Dr. Claudia Jeschke deciphered Nijinsky's system, that a translation into Labanotation of the choreographer's painstaking notes on his ballet was at last possible."

As to the differences between the productions seen previously and that under Dr. Guest's reconstruction and direction of what she claims to be the real Nijinsky version, there aren't that many variations discernible. Perhaps a hand movement here or there, but does it really matter whether the dancers move a couple of inches more to left or right? However, Dr. Guest's direction was brisk and compelling. We also feel the deepest admiration for **Thomas Augustine** and **John Brady**, who created costumes and sets respectively, based on the original designs by Leon Bakst.

The greatest triumph was achieved by **Yoav Kaddar** as the Faune. A comely dancer of sound presence with the ability to project strongly, this is a young man to watch in the future. In the end it is the interpretation of the Faune that insures whether a production of the ballet shines or falls flat. Among the most memorable performances of the role in the past were those of David Lichine, Leon Danielian and Jean Babilee.

Martha Swope Associates/Blanche Mackey

Youv Kaddor in the first US reconstruction of Nijinsky's "L'Apres-midi d'un Faune."

Shades of the **John Taras** ballet, *Designs With Strings*, and specks of George Balanchine's *Serenade* seemed to float before my eyes while viewing Genia Melikova's *Interlude*. Both of those ballets deal with those who love but are fated to lose out to an aggressor, who deprives them of their lovers. Melikova's ballet presented us with husband, wife, woman, and lover. The woman is the gal who goes about coveting other people's lovers and husbands. She is dressed in red (what else?) as she goes blithely along her plundering way. At the end she is left to herself, which sounds incredible. We know, don't we, kiddies, that in this world loyalty is spurned and the perfidious lauded. As to the eight dancers who were supposed to represent "reflections of the characters," they all appeared mighty uncomfortable, and who could blame them? The only compensations were the performances of **Christine Kessler** as the wife and **Michele de la Reza** as the woman: polished young performers, both of them. Costume designs **Thomas Augustine** for the two dancers were most flattering.

Monica Levy's *Delicate Revolution* displayed a rather reluctant rivalry between men and women and could be considered another view of the battle between the sexes theme so prevalent these days. Here was a short and snappy work performed with verve by the eight dancers involved— **Stacey Aswad**, **Laura Doughty**, **Rachael Durham**, **Valerie Williams**, **George Callahan**, **Alan Eto** and **Ronald Wright**.

With **Gerri Houlihan**'s *Ancient Airs and Dancers* we saw a work that was a delicate blend of baroque, ballet and contemporary dance. Actually inspired by Arbeau's *"Orchesographie"* (1588), it's a lovely creation, performed to Ottorino Respighi's *Ancient Airs and Dances/Suite No. 1*. The three lambent couples involved consisted of **Elizabeth McPherson**, **David Steiner**, **Rebecca Stenn**, **Paul Dennis**, **Michele de la Reza** and **Alexander Schlempp**.

They really left the best for the last with Doug Varone's *In Middle Ground*, just about the most original of the new creations on the program. Varone was formerly a member of the Jose Limon Company, and later, a principal with the Lar Lubovitch Dance Company, but has managed to go his own way. There wasn't a lag anywhere. His patterns constantly perked, boiled and startled.

There is one particular scene that remains mobile in this onlooker's memory; that of the trio where two dancers are manipulating the body of a lifeless woman. This is a seemingly macabre scene, yet it bears a compassionate strain, for at the conclusion, the two manipulators also fall lifeless, as if they had given up on the miseries that they had borne all along. **Gerald Casel**, **Marisol Figueroa**, **Alexis Eupierre**, **Nancy Bannon**, **Eric Bradley**, **Gabriel Masson** and **Shin Yano** were the perspicacious dancers.

Nijinsky, you can see, again, the de Meyer photographs, with the Faune and his Nymphs, eternally young, moving perpetually in their stillness.

DANCE

IN two years, Nijinsky's Faune is going to turn eighty—a hard-edged, ham-handed, lubricious eighty in the case of most productions of "L'Après-midi d'un Faune," according to Ann Hutchinson Guest. Mrs. Guest, a founder of the Dance Notation Bureau, was in town a little while ago to work with students at the Juilliard dance department who were preparing a new version of the Nijinsky-Debussy-Bakst masterwork. Unlike most stagings of "Faune," which are based on choreography that one generation of dancers has passed down to another through memory, this version—devised by Mrs. Guest and the dance historian Claudia Jeschke—purports to cut back to the source. In 1915, three years after the première of "Faune" with Diaghilev's Ballets Russes, Nijinsky notated the movement in his own system. For some time, Mrs. Guest and Miss Jeschke have labored to decipher Nijinsky's personal notation language; a couple of years ago they cracked the code, which permitted them to convert the instructions into the more widely known Labanotation, and then to realize their findings through the bodies of living dancers.

From what Mrs. Guest told us, and from what the Juilliard dancers presented, we concluded that Nijinsky's ballet was more subtle and more rhythmically intricate and exact than, say, the Joffrey version. This works especially to the advantage of the Nymphs, who, at Juilliard, had a playful relationship to the music and enjoyed more individuation than in other stagings. "The memory-based versions [of "Faune"] make the Nymphs much more angular and harsh," Mrs. Guest said. "We looked at the 1912 de Meyer photos: those Nymphs are women. They're feminine. The score calls for them to arrive on one beat. Why can't they, and still be feminine?" The subdued look worked against the dancer playing the Faune, though. Because he has less business to perform, what he does do must take on monumental significance as gesture. The message about the Faune's part seemed to be that you have to move mountains without moving a muscle. According to legend, this is what Nijinsky did. In the lavish new Vendome Press volume "Afternoon of a Faun: Mallarmé, Debussy, Nijinsky," you can see, again, the de Meyer photographs, with the Faune and his Nymphs, eternally young, moving perpetually in their stillness.

THE NEW YORKER
February 5, 1990

from "Goings On About Town" p.6

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THE JUILLIARD SCHOOL

LINCOLN CENTER
NEW YORK, NEW YORK 10023

DANCE DIVISION

TELEPHONE 212·799·5000

* JOIN US FOR DANCE EVENTS IN THE JUILLIARD THEATER *

DANCE EVENT IV
THURSDAY, JANUARY 18
5:30 PM

DANCE EVENT V
FRIDAY, JANUARY 19
12:00 NOON

DANCE EVENT VI
SATURDAY, JANUARY 20
2:00 PM

at:
THE JUILLIARD THEATER
155 WEST 65th STREET
NEW YORK, NY 10023

* ADMISSION IS FREE *
* FACULTY, STUDENTS & FRIENDS ARE CORDIALLY INVITED *

January 18, 1990

CORRECTIONS FOR DANCE WORKSHOP IV PROGRAM

ENGLISH & FRENCH BAROQUE DANCES:

1.) Boree: An Ecchoe (1711)

Choreography: Mr. Groscort
Music: Anonymous; arranged by Angela Yeung

2.) Gigue à Deux (1700)

Choreography: Raoul Auger Feuillet (c. 1650- c. 1709)
Music: Jean-Baptiste Lully (1632-1687)

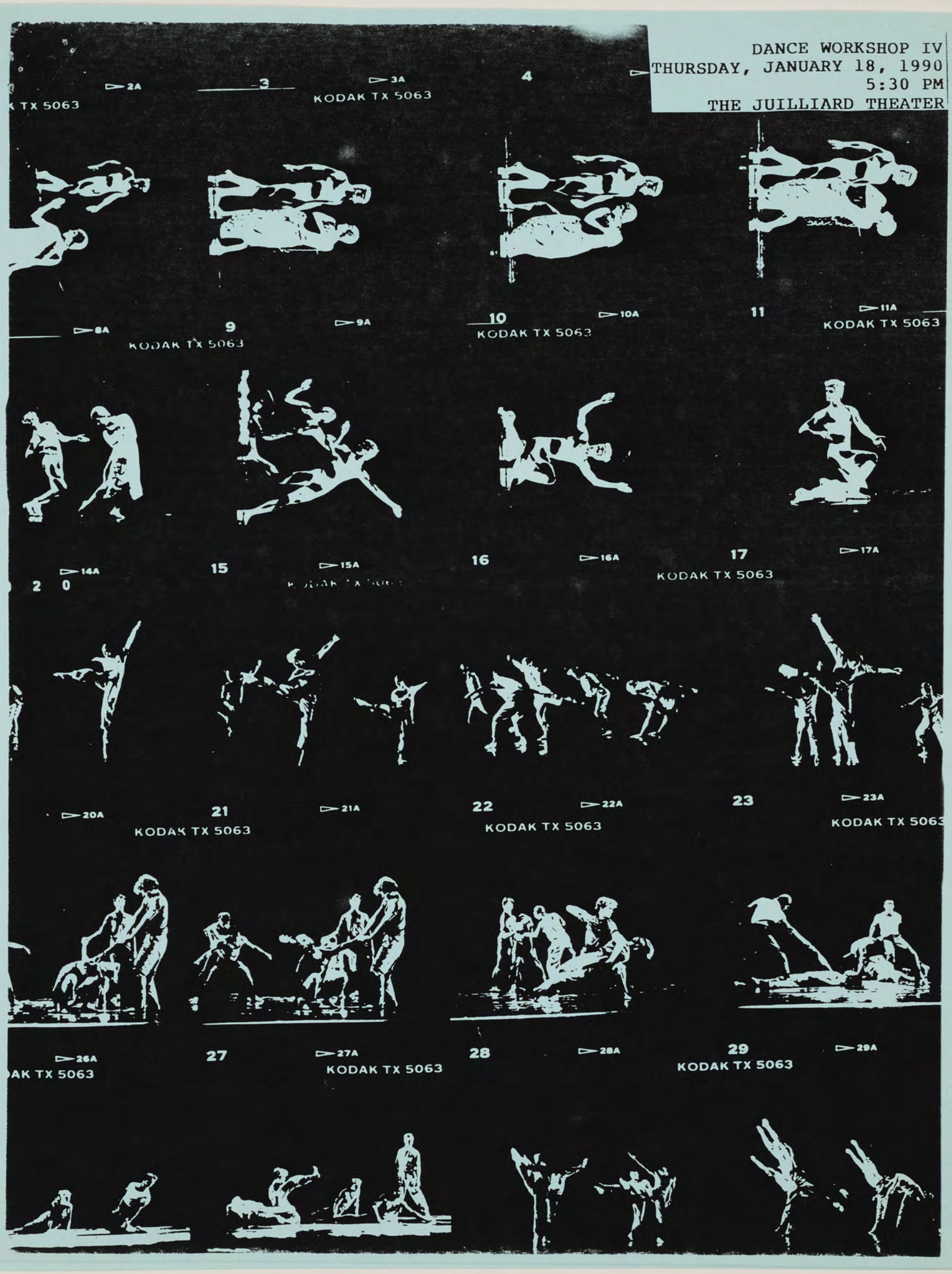
3. Minuet (1711)

Choreography: Mr. Isaac

4.) Entrée a Deux

Music: François Couperin

DANCE WORKSHOP IV
THURSDAY, JANUARY 18, 1990
5:30 PM
THE JUILLIARD THEATER



DANCE WORKSHOP IV
THURSDAY, JANUARY 18, 1990
5:30 PM

English and French Baroque Dances
From the Baroque Dance Class of Wendy Hilton

1.) Boree: An Ecchoe

Choreography: Mr. Groccort (1711)
Choreographic Arrangement: Angela Yeung
Music: Anonymous

Louisa Anderson, Christine Bergman, Rebecca Hermos,
Kara Miller, Carla Norwood, Kikue Shiraishi

A dance for three noble ladies, here adapted to be danced by two groups simultaneously.

2.) Gigue a Deux

Choreography: Raoul Auger Feuillet (1700)
Music: Jean-Baptiste Lilly

Christine Bergman, Rebecca Hermos

3.) Minuet

Choreography: Mr. Isaac (1711)
Music: Anonymous

Louisa Anderson, Kara Miller, Carla Norwood, Kikue Shiraishi

A solo dedicated to, and probably danced by, the Dutchess of Buckingham and Normandy - here performed by four ladies simultaneously.

(continued on next page)

4.) Entree a Deux

Choreography: Wendy Hilton
Music: Francois Couperin

Marcus Johnson, Chen-Yu Tsuei

The first three dances have been reconstructed from 18th century dance notation. The Entree a Deux contains material found in notated character dance.

Instrumentalists from the Columbia University Collegium Musicum:
(Angela Yeung - Director)

Wendy Powers - recorder
Angela Yeung and Anthony Barone - continuo

The court ladies' dresses were designed by Thomas Augustine.

* * * * *

Pas de Deux ~~and Variations~~ from "Diana and Acteon"
From the Advanced Ballet Repertory and Pas de Deux Classes of Hector Zaraspe

Choreography: Agrippina Vaganova (c. 1920)
Staging: Hector Zaraspe
Music: Cesar Pugni

Diana - Christine Kessler Acteon - Jose Almonte
~~Acteon Variation - Guan Min Jun~~

* * * * *

Aria

Choreography: Henning Ruebsam

Henning Ruebsam

Solo

Choreography: Stanley Wells
Music: Ellis Sonata (1969)

Stanley Wells

* * * * *

Overture
From the First-Year Ballet Repertory Class of Genia Melikova

Choreography: Genia Melikova
Music: "Zampa Overture" - Ferdinand Louis Joseph Herold

Louisa Anderson, Erica Burke, Lymartin Chattman, Heather DeLussa, Rebecca Hermos, Lauri Hogan, Ruben Graciani, Marcus Johnson, Carla Norwood, Sarina Rosenthal

* * * * *

Alarippu
From the Classical Spanish Dance Class of Indrani

Choreography: Indira Mabatoo
Music: Traditional Indian

Edward Lawrence

* * * * *

Glinka Trio
From the Labanotation II Class of Jill Beck

Choreography: George Balanchine
Music: Excerpt from "Russian and Ludmilla" - Glinka

Christine Kessler, Cathy Minn, Alexander Schlempp

Hardened Hearts and Poisoned Waters (Work-in Progress)

Choreography: Eryn Trudell
Music: Excerpt from "Birdy's Flight" - Peter Gabriel
Excerpt from original composition - Peter Schubart

Erica Burke, Ana Diaz, Wendi Epperson, Ruben Graciani,
Lauri Hogan, Tijen Lawton, Carla Norwood

* * * * *

Pas de Deux, Variations and Coda from "Diana and Acteon"

Choreography, Staging and music as credited on Page 2

Diana - Valarie Williams Acteon - Dylan Newcomb

* * * * *

Soft Shoe

Choreography: Mary Jane Brown
Music: Cole Porter

Lymartin Chattman, John Heginbothan

* * * * *

THERE WILL BE TWO OTHER DANCE WORKSHOPS AT
THE JUILLIARD THEATER THIS WEEKEND:

DANCE WORKSHOP V - Friday, January 19 - 12:00 Noon
DANCE WORKSHOP VI - Saturday, January 20 - 2:00 PM

* THANK YOU FOR COMING TODAY *

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THE JUILLIARD SCHOOL
DANCE DIVISION

* * * * * * * NEWSLETTER * * * * * * *

VOL. II, NO. 3 JANUARY 11, 1990

HAPPY NEW SEMESTER!

My beloved honeysuckle blossoms: Welcome home! In the mortal words of the late showman, Sammy Beckett, "Something is taking its course." He meant you, the student(s), taking your courses at the twilight of a millenium and the beginning of a new semester; may they be joyous, edifying and well-attended. To everything, another showman, Tommy Ecclesiastes, once noted, there is a season and performances in the Dance Division are no exception. The Spring Dance Concerts are well nigh (they will take place March 30th through April 2nd) and here's what the program looks like:

1.) A World Premiere Ballet by Saeko Ichinohe
(Working title: ~~"Euthanasia a Trois"~~ TBA)
Music by Behzad Ranjbaran
Cast: Unknown

2.) "Three Courtesies" by David Parsons
Music by Johann Sebastian Bach
Cast: 3 men, 3 women (Double cast)

3.) "Ballade" by Anna Sokolow
Music by Alexander Scriabin
Cast: 2 men, 2 women (Double cast)

4.) "Day on Earth" by Doris Humphrey
Music by Aaron Copland
Cast: 1 man, 2 women, 1 child

5.) "Ballet Espagnol" by Brunilda Ruiz
Music by Moritz Moskowsky
Cast: Solo couple, 8 women corps

Remember, like that ol' trouper and visionary, Billy Blake, asserted, "Better to murder an infant in its crib than to nurse unacted desires." Try out, you ~~hockey pucks~~ candy-apples, what're you waiting for? Never mind, forget I asked...

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: : : : : LET'S DO THAT CONFERRING THANG... : : : : :

A reminder - undergraduate conferences will be held for the following students on the following days:

3rd Year Students	-	January 22
2nd Year Students	-	January 23
1st Year Students	-	February 13, 15 & 16

Check the "Important Student Announcements" board outside the Dance Division office for your scheduled time.

! ! ! "WHAT IS THIS, A MOVIE THEATER?" - OR, RE: FOCUS! ! ! !

January 26 through February 2 marks the 6th annual FOCUS! festival. FOCUS! grew out of an earlier contemporary music festival held at Juilliard. The participating students in the festival learn music around a concept or major issue in 20th century music. Arnold Schoenberg is the theme of this year's FOCUS!

Dance and drama are integrated into this music festival whenever possible. This year, an excerpt from Jose Limon's "Exiles," choreographed to Schoenberg's 2nd Chamber Symphony will be presented January 31st at 8:00 PM in The Juilliard Theater.

Two couples are currently rehearsing this duet: viz. Nancy Bannon-Gerald Casel and Tina Curran-Jeff Schmidt. One couple will perform in FOCUS!, while the other couple will perform in the January workshops.

]]]]] THE AFTERNOON OF A FAUN IN CONNECTICUT [[[[[

The casts of "L'Apres Midi d'un Faune" will perform in Hartford, Connecticut on January 25th at 7PM. The dancers will perform in a large studio space belonging to the Hartford Symphony and the Hartford Opera Company. Two hundred invited dance professionals from colleges and professional dance studios in Connecticut and Massachusettes will make up the audience.

First on the program will be a performance of "L'Apres Midi d'un Faune". Following the performance, Jill Beck will give a talk on the importance of a written tradition in dance history. There will also be a performance given by students from the School of Hartford Ballet. These students will present six short dances showing their beginning studies in dance history. Finally, there will be a second performance of "L'Apres Midi d'un Faune" with a different cast. This will allow the audience a second chance to see the choreography, as well as a chance to see that a dance learned from a notated score can have two equally valid yet different artistic interpretations. A reception for the audience and dancers will follow the performance.

+ + + + DANCERS NEED THEIR SPACE, AND PLENTY OF IT... + + + +

Although there will never be enough studio space for the Dance Division, it appears that a little relief is in sight. If all goes well, the Dance Division will be a happier place come fall of 1990. The move into SAB's space may come in bits and pieces but the end result will be worth the wait.

First on the agenda is the completion of the new dormitory and SAB's new space. Once SAB moves, the Dance Division will have the use of two of their studios. We will continue to use 320, 321 and 314. Another SAB studio will be used by the media division. Audio and video equipment will be available for use there. The Dance Division will also have the use of this space for workshops. Eventually, this studio will be turned into a "black box" similar to Studio 301.

After the new space is in use, SAB's dressing rooms will be available. This will be much more convenient than traipsing back and forth between the current fourth floor locker rooms to the 3rd floor studios or, worse yet, changing clothes in the hallway near the Drama Division studios. Finally, after the new space and new dressing rooms are in use, the Dance Division offices will make the journey to the third floor, as well.

There still will be a need for more space but this move should make things easier. Plus, it will be really nice to have the entire Dance Division contained on the third floor.

- - - - - MATTERS DIETARY - - - - -

A nutritionist will be in the health office on Mondays during lunch. All dancers are encouraged to stop by. More information about this will be relayed about this soon...

/ / / / JANUARY STAGE WORKSHOPS! / / / /

DATES:
January 18th - 5:30 PM
January 19th - 12 noon
January 20th - Either 12 noon and 5:30 PM or 2:00 PM only

The purpose of the January Workshops is to show what has happened during the Fall Semester. The January Worshops are onstage; therefore, a piece may not be presented unless it has been shown in a studio workshop last smester and has been approved by the Workshop Committee. Last semester, a wide variety of works were represented in each studio workshop. Pieces were shown from the following classes: Modern Repertory, Ballet Repertory, Spanish Dance class, Indian Dance class, Tap class,

(continued on next page)

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Baroque class, Dance Composition class, Labanotation class, as well as several students' individual choreography.

The Workshop Committee's purpose is to make recommendations on the works that have been shown, as well as to approve works for the stage workshops. The committee consists of Ms. Topaz, Miss Hill, Doris Rudko, Liz Keen, Gloria Marina and Maria Grandy. Also, for the first time, the committee has invited the senior class to elect a representative to serve on the committee as well. This year, Alexis Eupierre will be the student body representative.

Maria Grandy is in charge of the workshops this semester. She is striving for a well-balanced program that is not too lengthy. She firmly believes in the old saying, "Always leave your audiences wanting more." Ms. Grandy feels that the stage is not the place to do something for the first time and that studio experiments are wonderful but they do not necessarily belong on stage. She believes the stage is a formal place and, therefore, works should be well rehearsed and a more finished entity.

If the Workshop Committee feels a piece is not quite ready for the January Workshops, there are still the May Workshops to consider. There will be two studio workshops this semester before the stage workshops in May. One will be February 15th and one will be April 26th.

Also scheduled for the first time is a Young Choreographer's Workshop. The tentative date for this is Monday, May 14th at 8:00 PM on the Juilliard stage. This workshop will be for group pieces only and only pieces selected by the Workshop Committee will be presented. The program will be of reasonable length, so only a few pieces will be accepted.

Here is the workshop schedule for the rest of the semester:

<u>Studio Workshops:</u>
February 15th
April 26th

<u>Young Choreographer's Stage Workshop</u>
May 14th at 8:00 PM

<u>May Stage Workshops</u>
May 12th at 12 noon and 5:30 PM
May 14th at 12 noon

All dates and times are subject to change.

((((FACULTY INTERVIEW))))
THIS MONTH - JANE KOSMINSKY
by Rachel Whiting

Those of you who have had to rise before the sun in order to get to an Alexander Technique class on time will know the pleasure of being greeted by a woman with a warm, soft voice and hands that students swear have incredible powers. If you haven't yet taken the Alexander Technique, you may have caught a glimpse of a woman carrying a small skeleton in one hand. The skeleton and her healing hands are the tools used to teach dancers in the Alexander Technique. The woman is Jane Kosminsky. Jane joined the Juilliard faculty in 1971, working with students in the Drama Division. In 1986, she switched over to the Dance Division where she instructs dancers in the Alexander Technique and, starting this year, teaches Modern class to first-year dance students.

Prior to Juilliard, Jane worked with the Paul Taylor Dance Company and formed her own repertory company that was in existence for twelve years.

Jane's acceptance into the Paul Taylor Dance Comapny came to her by surprise at the age of twenty three. At the time, she was dancing with the Norman Walker Company and taking classes around the city. Then came the phone call from Betty de Jong of the Taylor company, asking if she'd take a class down to the Taylor studio. Paul was in need of two female dancers because one dancer had broken her toe and the other was pregnant. He had seen Jane perform and was interested in seeing if they could work together. The class took place on a Thursday, the following Sunday Paul called Jane, asking her to join the company for a three-week performance schedule in Paris. Paul liked the quality with which he had seen Jane perform and was impressed with how quickly she picked up the movement. She had three weeks to learn seven pieces. In that same three-week period, Jane had to prepare for finals to graduate from college. She took all her finals in one day from 8 AM to 4 PM straight through, rushed home, packed, drove to the airport where champagne and a plane bound for Paris was waiting for her. At the end of the tour, Paul asked Jane to stay on with the company and Jane gladly accepted his offer.

Throughout Jane's six years with the company, she and the other dancers became concerned with the care of their bodies, surviving the hard tour schedule and doing well. Don Farnworth was one teacher she and many other modern dancers found to teach with concern for proper alignment and care for the body. Don understood the "how" of producing dance with concentration on technique by using thinking to make a change. Don's great skill was in teaching pure, safe technique to help dancers' bodies last longer. With this new way of approaching dance, Jane was able to survive and enjoy six very positive years with the Paul Taylor company.

(continued on next page)

One year after leaving the Taylor comapny, Jane, along with Bruce Becker, started their own repertory company. The company, 5x2, was one of the first repertory companies in this country. Jane felt then, and still does today, that maintaining repertory in dance companies is where it's at as far as the longevity of a comapny. She states that the works of the brilliant and emerging choreographers need to stay in the public eye. Her company did the works of such choreographers as Paul Taylor and Merce Cunningham. Original pieces were set for her company by Anna sokolow and "Bonsai" was first commisioned by the 5x2 company. The company, seven dancers strong, was very successful, touring all over the country.

It wasn't until Jane was asked to join the Drama faculty at Juilliard in 1971 that she was introduced to the Alexander Technique by Judy Leibowitz. Seeing the similarity in ideas of alignment in Alexander with the ballet classes she had taken with Don Farnsworth, Jane decided to investigate the Alexander principles. She discovered how profound Alexander was in terms of alignment and attended the American Center for the Alexander Technique, where she graduated in 1985.

Presently, Jane teaches Alexander Technique at the early hour of 8 AM, Monday through Saturday, as well as privately at her home. Adding, this year, Friday morning modern classes for first-year dance students, Jane keeps herself very busy. With the response I've seen so far this year, the dancers are fortunate to have her on the Juilliard faculty.

- features written by Nanci Holden, James Keepnews and Rachel Whiting
- edited by Mr. Keepnews

LIFE AT JUILLIARD

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revised 2/10/90
(corrected 3/19/90)

THE JUILLIARD SCHOOL
Dance Division
STUDENT LISTING, 1989-90 (88 Total)
(2nd Semester Listing)

G: 1990 Prospective Graduates (18)
*: New Students ~~(32)~~ 31
**: Re-Admits (3)
Returning Students ~~(53)~~ 54

* Ahn, Sungsoo
Almonte, Jose Manuel
* Anderson, Louisa
Apostol, Arnold
G Aswad, Stacey
Auzias de Turenne, Suzanne
Balzer, Jill
G Bannon, Nancy
* Bergman, Christine
Bradley, Eric
* Burke, Erica
** Callahan, George
Carlson, Trevor
Casel, Gerald
* Chattman, Lymartin
* Cohen, Pamela
Cummings, Torrin
G Curran, Tina
* DeLussa, Heather
G Dennis, Paul
* Diaz, Ana
Doughty, Laura
G Durham, Rachael
G Egan, Heather
* Epperson, Wendi
Eto, Alan
G Eupierre, Alexis
G Figueroa, Marisol
* Florian, Claudia
* Graciani, Rueben
Grant, Phyllis
* Guan, Min Jun
** Hawthorne, Brian
* Heginbothan, John
G Hemmans, Christopher
* Hermos, Rebecca
G Holden, Nanci
* Hogan, Lauri
Isabelle, Kristina
Ishimura, Hiroko
* Johnson, Marcus
Kaddar, Yoav
Kail, Amy
Kenison, Marc
Kessler, Christine
Kilfoil, Richard
* Kim, Richard
G Kroninger, Karen
Kurotschka, Maria-Gabrielle
* Lawton, Tijen Lawrence, Edward
G Lazier, Rebecca
G McPherson, Elizabeth
* Miller, Kara
Minn, Cathy
G Morrissey, Christine
** Moskow, Carla
* Newcomb, Dylan
Norcini, Jamie
* Norwood, Carla
* Nowacki, Helga
Peral, Luis
G Powell, Anthony
de la Reza, Michele
G Richards, Karen
Rivera, Jose
* Roderick, Rhea
Rodriguez, Oscar
* Rosenthal, Sarina
Ruebsam, Henning
* Rydell, Amy
Sandy, Solange
Schlempp, Alexander
Schmidt, Jeffrey
Shiraishi, Kikue
St. Onge, Michelle
Steiner, David
G Stenn, Rebecca
* Thompson, Tina
Trudell, Eryn
* Tsuei, Chen-Yu
Ulan, Allison
* Wesey, Melanie
Wells, Stanley
* Whiting, Rachel
Williams, Valarie
* World, Kris
G Wright, Ronald

MEN (35)

* Ahn
Almonte
Apostol
Bradley
** Callahan
Carlson
Casel
* Chattman
Cummings
G Dennis
Eto
G Eupierre
* Graciani
* Guan
** Hawthorne
* Heginbothan
Hemmans
* Johnson
Kaddar
Kenison
Kilfoil
* Kim
* Lawrence
* Newcomb
Norcini
Peral
G Powell
Rivera
Rodriguez
Ruebsam
Schlempp
Schmidt
Steiner
Wells
G Wright

Coqempot, Francine: Withdrew, 2nd sem.
D'Avanzo, Melissa: Withdrew, 10/11/89
Kano, Rie: Leave of Absence, 2nd sem.
Moskow, Carla: Leave of Absence, 1st sem.
Perrone, Jennifer: Leave of Absence, 1st&2nd sem.
Steele, Jeanne: Withdrew, 2nd sem.
Yano, Shinichiro: Leave of Absence, 2nd sem.

REVISED 3/15/90

THE JUILLIARD SCHOOL
DANCE DIVISION

STUDENT ADDRESS LISTING 1989-90 - 2nd Semester

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566 President St. 2nd Fl
Brooklyn, NY 11215
(718) 643-1346

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508 17th St.
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(201) 866-6594

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New York, NY 10023
(212) 787-9457

APOSTOL, ARNOLD
244 W. 61st #2A
New York, NY 10023
(212) 307-6495

ASWAD, STACEY
44 W. 62nd St. #2F
New York, NY 10023
(212) 247-2254

AUZIAS DE TURENNE, SUZANNE
342 W. 56th St. #7A
New York, NY 10019
(212) 307-5453

BALZER, JILL
115 W. 77th St. #5F
New York, NY 10024
(212) 496-9588

BANNON, NANCY
204 W. 108th St. #32
New York, NY 10025
(212) 678-5184

BERGMAN, CHRISTINE
35 W. 67th St.
New York, NY 10023
(no phone)

BRADLEY, ERIC
434 W. 52nd St. #10
New York, NY 10019
(212) 582-8551

BURKE, ERICA
Narragansett Hotel
2508 Broadway #5F
New York, NY 10025
(212) 794-5100

CALLAHAN, GEORGE
105 East 100th St., #5A
New York, NY 10029
(212) 860-8981

CARLSON, TREVOR
Narragansett Hotel
2508 Broadway #11A
New York, NY 10025
(212) 932-3511

CASEL, GERALD
244 W. 61st St. #2A
New York, NY 10023
(212) 307-6495

CHATTMAN, LYMARTIN
YMCA- 5 W. 63rd St.#1137
New York, NY 10023
(212) 787-4400 (messages)

COHEN, PAMELA
Narragansett Hotel
2508 Broadway #7F
New York, NY 10025
(212) 932-2414

CUMMINGS, TORRIN
169 Manhattan Ave., #6B
New York, NY 10025
(212) 662-4496

CURRAN, TINA
200 W. 70th St. #5B
New York, NY 10023
(212) 595-6947

DELUSSA, HEATHER
35 W. 67th St. #304
New York, NY 10023
(212) 787-1130

DENNIS, PAUL
1890 7th Av. #6A
New York, NY 10026
(212) 662-1761

DIAZ, ANA
Narragansett Hotel
2508 Broadway #5G
New York, NY 10025
(212) 222-1284

DOUGHTY, LAURA
140 W. 71st St. #4J
New York, NY 10023
(212) 580-6876

DURHAM, RACHAEL
c/o Bells Are Ringing Box 1502
New York, NY 10023
(212) 724-2800

EGAN, HEATHER
161 W. 106th St. #3W
New York, NY 10025
(212) 864-1789

EPPERSON, WENDI
YMCA -5 W. 63rd #1027
New York, NY 10023
(212) 787-4400 (messages)

ETO, ALAN
Narragansett Hotel
2508 Broadway #10G
New York, NY 10025
(212) 932-3263

EUPIERRE, ALEXIS
565 W. 139th St. #44
New York, NY 10031
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FIGUEROA, MARISOL
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RODERICK, RHEA
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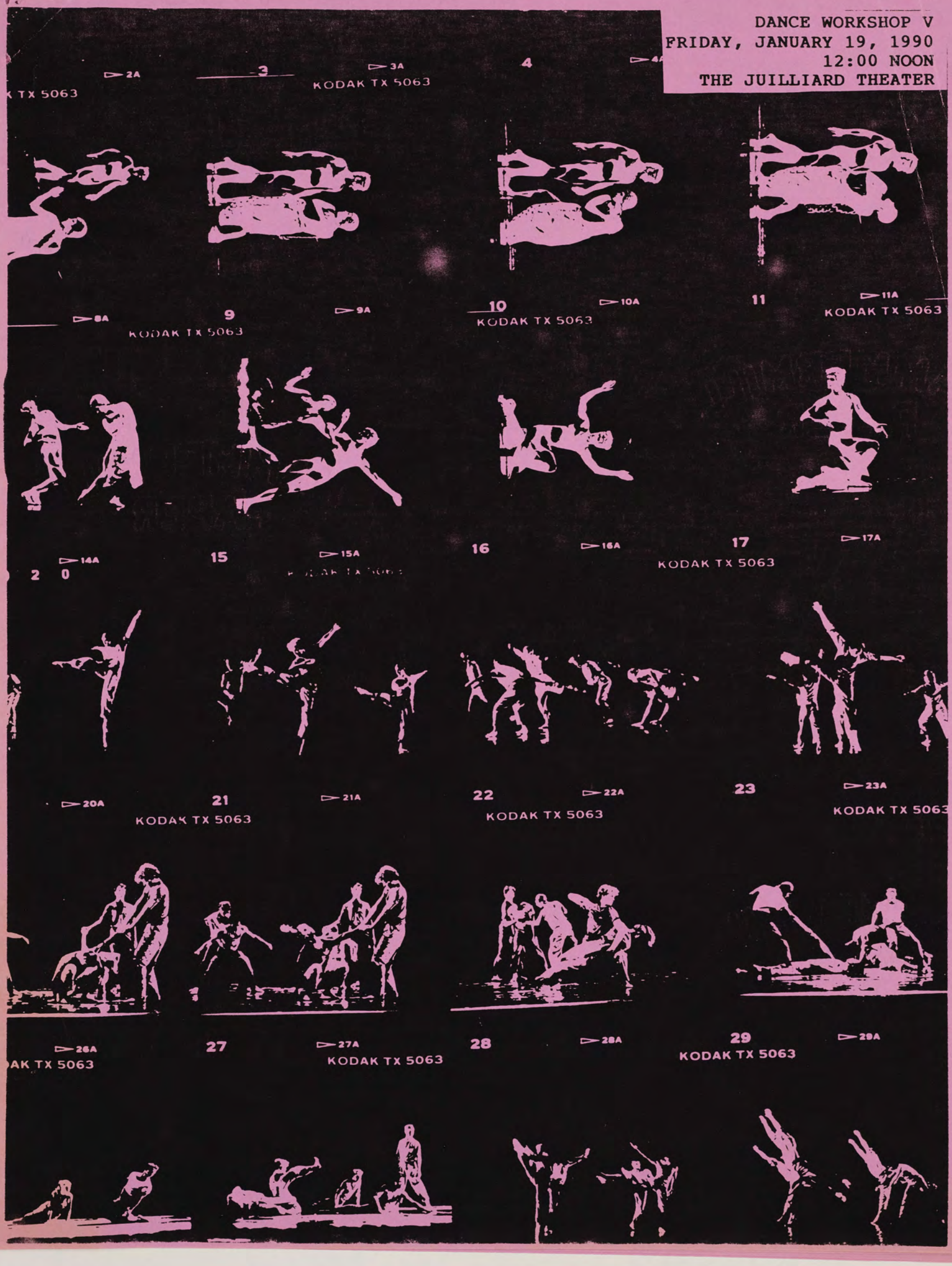
32

DANCE WORKSHOP V
FRIDAY, JANUARY 19, 1990
12:00 NOON
THE JUILLIARD THEATER



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DANCE WORKSHOP V
FRIDAY, JANUARY 19, 1990
12:00 NOON

Overture
From the First-Year Repertory Class of Genia Melikova

Choreography: Genia Melikova
Music: "Zampa Overture" - Ferdinand Louis Joseph Herold

Louisa Anderson, Erica Burke, Lymartin Chattman, Heather DeLussa,
John Heginbothan, Rebecca Hermos, Lauri Hogan, Marcus Johnson,
Carla Norwood, Sarina Rosenthal

* * * * *

Solo (Work-in-Progress)

Choreography: Stanley Wells
Music: Ellis Sonata (1969)

Stanley Wells

Ian Crawford - Double Bass

* * * * *

Being There

Choreography: Ronald Wright
Music: Pat Metheny

Ronald Wright

Milestones

Choreography/Direction: Dominique Weibel

Louisa Anderson, Eric Bradley, Amy Kail, Kara Miller

Masks created by Dominique Weibel

* * * * *

Diana Variation

~~Pas de Deux and Variations~~ from "Diana and Acteon"
From the Advanced Ballet Repertory and Pas de Deux Classes of Hector Zaraspe

Choreography: Aggrippina Vaganova
Music: Cesar Pugni
Staging: Hector Zaraspe

Pas de Deux:

~~Diana - Tina Curran Acteon - George Callahan~~

Variations:

Diana - Chen Yu Tsuei ~~Acteon - Min Jun Guan~~

* * * * *

Glinka Pas de Trois
From the Labanotation II Class of Jill Beck

Choreography: George Balanchine
Music: Excerpt from "Russian and Ludmilla" - Mikhail Glinka

Christine Kessler, Cathy Minn, Alexander Schlempp

Missa Brevis
From the Modern Repertory Class of Laura Glenn

Choreography: Jose Limon
Music: Zoltan Kodaly

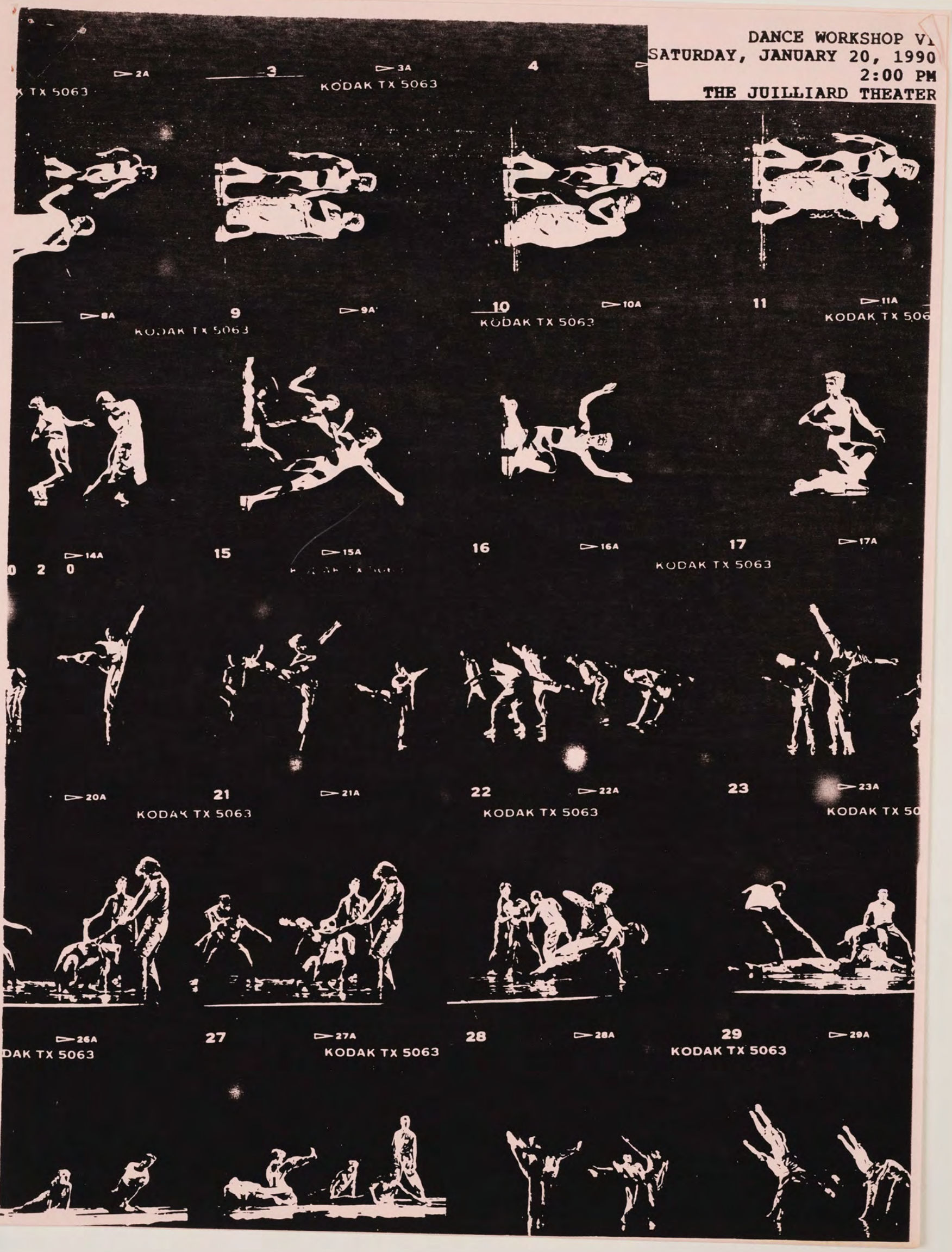
Louisa Anderson, Christine Bergman, Erica Burke,
Lymartin Chattman, Pamela Cohen, Ana Diaz, Wendi Epperson,
Claudia Florian, Ruben Graciani, John Heginbothan,
Rebecca Hermos, Lauri Hogan, Marcus Johnson, Edward Lawrence,
Tijen Lawton, Kara Miller, Carla Norwood, Helga Nowacki,
Rhea Roderick, Chen Yu Tsuei

* * * * *

**PLEASE JOIN US TOMORROW AFTERNOON FOR DANCE WORKSHOP VI -
SATURDAY, JANUARY 20 AT 2:00 PM IN THE JUILLIARD THEATER.**

*** THANK YOU FOR COMING TODAY ***

DANCE WORKSHOP V
SATURDAY, JANUARY 20, 1990
2:00 PM
THE JUILLIARD THEATER



DANCE WORKSHOP VI
SATURDAY, JANUARY 20, 1990
12:00 NOON

Spanish Dances
From the Spanish Dance Classes of Gloria Marina

1.) Fandango de Huelva

Choreography: Gloria Marina
Music: Traditional

Erica Burke, Wendi Epperson, Claudia Florian, Lauri Hogan,
Yoav Kaddar, Kara Miller, Carla Norwood

2.) Tirana

Choreography: Gloria Marina
Music: From the Zarzuela "El Barberillo de Lavapies" -
Larra-Barbieri

Heather DeLussa, Ana Diaz, Rhea Roderick,
Chen Yu Tsuei, Rachel Whiting

Kosta Popovic - Piano

* * * * *

Secret Clown

Choreography: Eryn Trudell
Music: ~~Peter Schubart~~ David Snyder
Eryn Trudell

~~Peter Schubart~~ - Guitar
David Snyder

Bonsai

Choreography: Moses Pendleton
Music: O. Kitajema and H. Tanabe

Yoav Kaddar, Michele de la Reza, Jeffrey Schmidt, Rebecca Stenn

* * * * *

Soft Shoe
From the Tap Dance Class of Mary Jane Brown

Choreography: Mary Jane Brown
Music: Cole Porter

Lymartin Chattman, John Heginbothan

* * * * *

The Exiles

"They, looking back, all the eastern side beheld of paradise,
so late their happy seat."
- Milton, Paradise Lost

Choreography: Jose Limon
Music: "Chamber Symphony No. 2, Op. 38" - Arnold Schoenberg
Reconstruction and Direction: Stuart Gold
Costumes: Pauline Lawrence

First Movement - The Flight
Second Movement - The Remembrance

Tina Curran, Jeffrey Schmidt

This performance of The Exiles, a Limon(sm) Dance, is presented by arrangement with The Jose Limon Dance Foundation Inc. and has been produced in accordance with the Limon(sm) Style and Limon Technique(sm) service standards established by The Jose Limon Dance Foundation Inc.

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* -INTERMISSION- *

"Lobby Pieces"
From the Dance Composition I Class of Elizabeth Keen
(To be presented in the lobby of The Juilliard Theater during intermission.)

Part I

Lymartin Chattman, Rebecca Hermos, Lauri Hogan, Sarina Rosenthal, Rachel Whiting - Choreography/Dancing

Part II

Ana Diaz, Edward Lawrence, Amy Rydell, Tina Thompson - Choreography/Dancing

Part III

Louisa Anderson, Pamela Cohen, Claudia Florian, Dylan Newcomb, Rhea Roderick, Chen Yu Tsuei, Melanie Vesey - Choreography/Dancing

Part IV

Christine Bergman, Erica Burke, Heather DeLussa, Wendi Epperson, John Heginbothan, Marcus Johnson, Richard Kim, Kara Miller, Carla Norwood, Helga Nowacki - Choreography/Dancing

* * * * *

Kaddish

Choreography: Anna Sokolow (1945)
Music: "Kaddicsh: Melodie Hebraiques" - Maurice Ravel

Eryn Trudell

Pas de Deux and Variations from "Diana and Acteon"
From the Advanced Ballet Repertory and Pas de Deux Classes of Hector Zaraspe

Choreography: Aggripina Vaganova (c. 1920)
Music: Cesar Pugni
Staging: Hector Zaraspe

Pas de Deux:

Diana - Tina Curran Acteon - ~~George Callhan~~ Yoar Kaddar

Variations:

Diana - Rhea Rodrick Acteon - Dylan Newcomb

* * * * *

To Sleep II

Choreography: Wally Cardona
Music: Traditional Bulgarian Folk Music

Rebecca Stenn

This performance is dedicated to Alan Eto.

* * * * *

Finale from "Missa Brevis"
From the Modern Repertory I Class of Laura Glenn

Choreography: Jose Limon
Music: Zoltan Kodaly

Louisa Anderson, Christine Bergman, Erica Burke,
Lymartin Chattman, Pamela Cohen, Ana Diaz, Wendi Epperson,
Claudia Florian, Ruben Graciani, John Heginbothan,
Rebecca Hermos, Lauri Hogan, Marcus Johnson, Edward Lawrence,
Tijen Lawton, Kara Miller, Carla Norwood, Helga Nowacki,
Rhea Roderick, Chen Yu Tsuei

* **THANK YOU FOR COMING TODAY** *

34

THE JUILLIARD SCHOOL

FOCUS!

THE WORLD OF ARNOLD SCHOENBERG

6 concerts, with dance and theater

January 26–February 2, 1990
Alice Tully Hall
The Juilliard Theater

for Three Voices (1934)
clarinet
us, trumpet
nig, cello

Op. 23 (1933-4)
ldegard Jone)
era, soprano
, piano

, Op. 8 (1925)

nergisch
Variations
n fuoco
cetto grazioso
geregt

piano

ces (1934)
lin, Cello, and Piano

ements
violin
ello
iano

-4)
)

Op. 48 (1933)
acob Haringer)
mezzo-soprano
ghe, piano

)

o

nd Piano

INTERMISSION

Arnold Schoenberg
(1873-1951)

Three Songs, Op. 48 (1933)
(poetry: Jacob Haringer)
Jaimee Ard, mezzo-soprano
Jennifer Hayghe, piano

Arnold Schoenberg, New York, 1933. (Courtesy Belmont Music Publishers. Copyright ©1988.)

FOCUS!

The World of Arnold Schoenberg

Program IV

The Juilliard Theater

Wednesday, January 31, 1990, 8 P.M.

John Cage
(b. 1912)

Composition for Three Voices (1934)
J.C. Barker, clarinet
Charles Lazarus, trumpet
Lawrence Zoernig, cello

Anton Webern
(1883-1945)

Three Songs, Op. 23 (1933-4)
(Poetry: Hildegard Jone)
Gabriela Herrera, soprano
Marco Rapetti, piano

Hanns Eisler
(1898-1962)

Piano Pieces, Op. 8 (1925)
Allegretto

FOCUS!

The World of Arnold Schoenberg

Program IV

The Juilliard Theater

Wednesday, January 31, 1990, 8 P.M.

John Cage
(b. 1912)

Composition for Three Voices (1934)
J.C. Barker, clarinet
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(1883-1945)

Three Songs, Op. 23 (1933-4)
(Poetry: Hildegard Jone)
Gabriela Herrera, soprano
Marco Rapetti, piano

Hanns Eisler
(1898-1962)

Piano Pieces, Op. 8 (1925)
Allegretto
Kräftig, energisch
Theme and Variations
Allegro con fuoco
Poco allegretto grazioso
Hastig, aufgeregt
Andante
Allegro
Michael Kim, piano

Leon Kirchner
(b. 1919)

Trio for Violin, Cello, and Piano
(1954)
In two movements
Angella Ahn, violin
Maria Ahn, cello
Lucia Ahn, piano

INTERMISSION

Arnold Schoenberg
(1873-1951)

Three Songs, Op. 48 (1933)
(poetry: Jacob Haringer)
Jaimee Ard, mezzo-soprano
Jennifer Hayghe, piano

INTERMISSION

Arnold Schoenberg
(1873-1951)

Three Songs, Op. 48 (1933)
(poetry: Jacob Haringer)
Jaimee Ard, mezzo-soprano
Jennifer Hayghe, piano

The Exiles
1. The Flight
2. The Remembrance

Choreography	**José Limón**
Music	**Arnold Schoenberg: Chamber Symphony No. 2, Op. 38** (1906-39)
Reconstruction and Direction	Stewart Gold
Costumes	Pauline Lawrence
Dancers	Nancy Bannon Gerald Casel
Pianists	Mia Chung Eric Zivian

"They, looking back, all the eastern side beheld of paradise, so late their happy seat."
Paradise Lost, John Milton

First performed August 11, 1950 at the Connecticut College American Dance Festival, by the Jose Limon Company

This performance of The Exiles, a Limón℠ Dance, is presented by arrangement with The Jose Limon Dance Foundation, Inc., and has been produced in accordance with the Limon Style℠ and Limon Technique℠ service standards established by The Jose Limon Dance Foundation, Inc.

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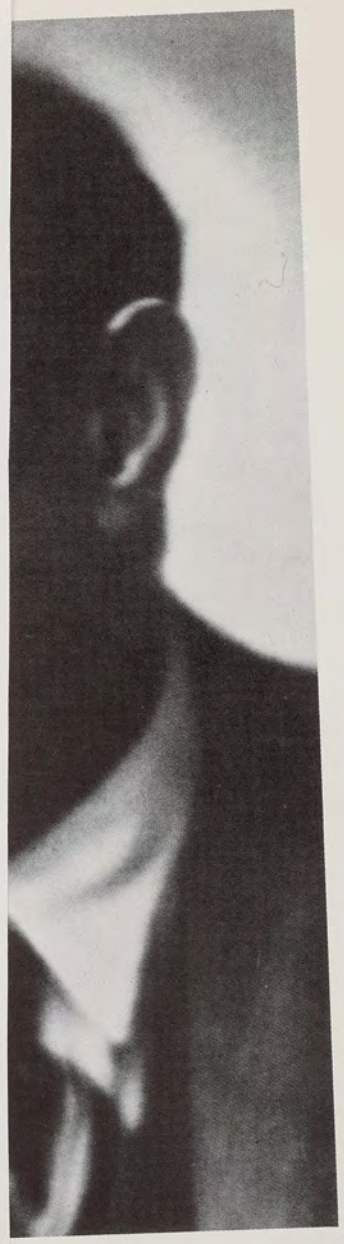
In consideration of the performing artists and members of the audience, those who must leave before the end of the concert are asked to do so between numbers, not during the performance.

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.



Arnold Schoenberg, New York, 1933. (Courtesy Belmont Music Publishers. Copyright ©1988.)

FOCUS!

The World of Arnold Schoenberg

Program IV

The Juilliard Theater

Wednesday, January 31, 1990, 8 P.M.

John Cage (b. 1912)	**Composition for Three Voices** (1934) J.C. Barker, clarinet Charles Lazarus, trumpet Lawrence Zoernig, cello
Anton Webern (1883-1945)	**Three Songs, Op. 23** (1933-4) (Poetry: Hildegard Jone) Gabriela Herrera, soprano Marco Rapetti, piano
Hanns Eisler (1898-1962)	**Piano Pieces, Op. 8** (1925) Allegretto Kräftig, energisch Theme and Variations Allegro con fuoco Poco allegretto grazioso Hastig, aufgeregt Andante Allegro Michael Kim, piano
Leon Kirchner (b. 1919)	**Trio for Violin, Cello, and Piano** (1954) In two movements Angella Ahn, violin Maria Ahn, cello Lucia Ahn, piano

INTERMISSION

Arnold Schoenberg (1873-1951)	**Three Songs, Op. 48** (1933) (poetry: Jacob Haringer) Jaimee Ard, mezzo-soprano Jennifer Hayghe, piano

Choreography Music	**José Limón** **Arnold Schoenberg:** **Chamber Symphony No. 2, Op. 38** (1906-39)
Reconstruction and Direction	Stewart Gold Pauline Lawrence
Costumes	**The Exiles** 1. The Flight 2. The Remembrance

THE JUILLIARD SCHOOL

1989-90 SEASON

WEDNESDAYS AT ONE

ALICE TULLY HALL

LINCOLN CENTER

1:00 PM

Wednesday, January 31 at 1:00 p.m.

You are cordially invited to attend an afternoon

of
A CONCERT OF COLLABORATIONS BETWEEN
JUILLIARD CHOREOGRAPHERS AND COMPOSERS

OLLY-OLLY-OX-IN-FREE
(Excerpt from a work-in-progress)

Choreography: Paul Dennis
Composer: Christopher Buchenholz

Dancers: Heather Delussa
Michelle St. Onge

Musicians: Bill Everett, Bass
Jennifer Nagel, Bassoon
Noah Hoffeld, Cello
Joe Tanega, Clarinet
John Palumbo, Flute
Roxan Jurkevich, Percussion
Steve Gosling, Celeste
Ralph Farris, Viola
Nick Eanet, Violin
Billie-Jo Perry, Oboe

Conductor: Christopher Campestrini
Set Design: Janel Twogood

HARDENED HEARTS AND POISONED WATERS

Choreography: Eryn Trudell
Music: ~~Peter Schubart~~ Eryn Trudell

Dancers: Erica Burke
Ana Diaz
Wendi Epperson
Ruben Graciani
Lauri Hogan
Tijen Lawton
Carla Norwood

Please be considerate to the performers and other members of the audience. If you must leave during the program, do so only at the end of a work.

The use of sound recording devices or the taking of photographs without written permission from the management is prohibited in this hall.

The Juilliard School welcomes your support to continue this series of free concerts. For information, call the Development Office at (212) 799-5000, ext. 278.

SOLACE

"A slumber did my spirit seal
I had no human fears
She seemed a thing that could not feel
The touch of earthly years
No motion has she now; no force
She neither hears nor sees
Rolled round in earth's diurnal course
With rocks and stones and trees..."

William Wordsworth, A Slumber Did My Spirit Seal

Choreography:	Rebecca Stenn
Composer:	Rami Haimoff
Costumes:	Arnold Apostol
Dancers:	Michele de la Reza
	Rebecca Stenn
Speaker:	Elizabeth Marvel

Electronic Music on Tape

The next concert in this series will be February 7: "Music For Organ".

The JUILLIARD JOURNAL

Vol. V No. 5 | The Juilliard School | February 1990

Competition of the Bassoon Kind

by Iffet D. Araniti

On Wednesday, January 10, The Juilliard School held the finals of the Mozart Bassoon Concerto Competition. After the preliminary competition on Tuesday, in which seven of Juilliard's finest bassoonists appeared, the group was narrowed down to three finalists. Though the competition was tough, the judges, Leonard Hindell of the New York Philharmonic, and Frank Morelli, a free-lance bassoonist, chose a winner: first-year graduate student Kristin Wolfe.

Miss Wolfe, age 22 and a graduate of the Oberlin Conservatory, is a native of Storrs, Connecticut. She has been studying the bassoon since 1982 with several major teachers. She is currently a student of Steven Maxym. While in high school, Miss Wolfe was a member of the Tanglewood Young Artists's Orchestra. Throughout her college years, she attended the Norfolk Chamber Music Festival and the Aspen, Sarasota, and Banff summer music festivals. Last year, Miss Wolfe soloed with the Oberlin Chamber Orchestra after winning the concerto competition there. At Juilliard, she is a member of the Symphony, and she plays in a woodwind quintet and octet in the New York Woodwind Quintet Seminar.

When I asked President Polisi, also an accomplished bassoonist, about the concerto competition, he said that although he is not fond of competitions themselves, he views these student competitions as having "valid educational and artistic purposes." Several competitions take place throughout the year, giving solo opportunities to all the winds, strings, and pianists.

The concerto, *K 186e (191) in B-flat major*, is a "standard" in solo bassoon literature. President Polisi noted that it was written for a more primitive bassoon, one with a smaller bore, fewer keys, and made of a different wood than the more modern instruments. Nevertheless, it is still a difficult piece to master. Both Miss Wolfe and President Polisi agree that the concerto is hard to play well. "No artists ever feel they have mastered it," Miss Wolfe added, "because there is always something new to discover."

Miss Wolfe will perform with the Juilliard Chamber Orchestra under the baton of Otto-Werner Muller on February 16 in Alice Tully Hall.

JOAN MARCUS

Schuman Receives Kennedy Center Award

William Schuman, Juilliard's President Emeritus, was one of five recipients of the 12th Annual Kennedy Center Honors for 1989. Mr. Schuman is shown here (right) with the other recipients (standing from l. to r.) Harry Belafonte, Mary Martin, William Schuman, and seated, Claudette Colbert (left) and Alexandra Danilova.

On December 3, the award recipients were honored with a gala performance at the Kennedy Center. There, the Juilliard Orchestra, conducted by Leonard Slatkin, paid tribute to Mr. Schuman with a performance of the first and third movements from Mr. Schuman's *New England Triptych*. On December 29, the entire performance was broadcast nationally on CBS for the general public.

(below) Leonard Slatkin applauds with the Juilliard Orchestra as William Schuman accepts the award.

The Opera Center Presents Two One-Acts

by Alfred Ayres

The Juilliard Opera Center begins the new decade with a production of two one-act operas that promises to be an exciting and intriguing evening in the theater. *Rothschild's Violin*, by the late Russian composer Benjamin Fleishman, will be given its U.S. premiere at the Juilliard Theater on February 23, 25, and 27, along with Kurt Weill's *The Seven Deadly Sins*. The production will be directed by Christopher Mattaliano and features the Young Artists of the Juilliard Opera Center. Making his debut as conductor of the Juilliard Symphony will be Bruno Ferrandis.

"I feel very happy and lucky as a young conductor to make my debut with these operas," Mr. Ferrandis stated in a recent interview. "I love both of them -- each has a specific identity and character, but there is also a common thread that unites them. They are both realistic depictions of their societies." *Rothschild's Violin* was adapted from a short story by Chekov (*Rothschild's Fiddle*) that paints a psychological portrait of Jacob Ivanov, an old coffin maker in an impoverished rural town in Russia.

Benjamin Fleishman devised his own libretto from Chekhov's story and completed setting this in a piano score. His work was interrupted by Adolf Hitler's invasion of Russia in 1941. Fleishman, then a 28-year-old student of Dimitri Shostakovich at the Leningrad Conservatory, enlisted in the People's Volunteer Guard. He was killed in action on September 14, 1941, leaving behind his unfinished opera for which he had scored about a third of the orchestration. Shostakovich retrieved the work from the Leningrad Composer's Union and completed the final orchestration of the opera in 1943. Fleishman's other compositions have, unfortunately, not survived, but this opera is the product of a mature artist and craftsman. There has been speculation as to how much of the score is Fleishman's work and how much is that of Shostakovich. Bruno Ferrandis feels that the work is Fleishman's. "It's the hand of Fleishman guided by Shostakovich. The story and themes are Fleishman's."

Despite Shostakovich's interest and labor on its behalf, *Rothschild's Violin* remained unheard until it received a reading in 1960 in Moscow. It was first staged by an experimental chamber opera group in Leningrad in 1968. In the past decade the work has been staged only three times in Europe. The current production at Juilliard is the opera's U.S. premiere, and it will be sung in Russian with supertitles prepared by Gina Levinson.

Andrew Yarosh, Administrative Director of the Juilliard Opera Center, said that finding a compatible one-act to pair with *Rothschild's Violin* was at first difficult. "We had been looking at *Rothschild's Violin* for one or two years now, and it's a wonderful story that we really liked. We needed something with the same Central European flavor and from the same period. Choosing Kurt Weill's *The Seven Deadly Sins* seemed to present a wonderful opportunity to expand the kinds of theater pieces that are performed here at Juilliard."

The Seven Deadly Sins is a unique work that contains a suite of seven songs with prologue and epilogue for soprano, male voice quartet, and small orchestra. Described as a *Ballet Chanté*, it concerns the story of two sisters, both named Anna, who in actuality represent two aspects of the same personality. Anna I is portrayed by a soprano and Anna II is portrayed by a dancer.

The circumstances surrounding the creation of *The Seven Deadly Sins* are as intriguing as the opera itself. Kurt Weill fled Nazi Germany in 1933 for Paris. Almost immediately upon his arrival, he received a commission for *Die Sieben Todsunden* (*The Seven Deadly Sins*) from the newly formed dance troupe "Les Ballet 1933," directed by Boris Kochno and the young George Balanchine.

Weill, then, persuaded Bertolt Brecht to fashion a fierce morality play of acid

(continued on page 7)

Remembering Alvin

by Chris Hayes Hemmans

JACK MITCHELL

Alvin Ailey

Alvin Ailey was born in Rogers, Texas, on January 5, 1931. His early dance training began with Lester Horton in California, and then continued with Martha Graham, Hanya Holm, and Charles Weidman in New York. His professional debut as a dancer was in 1950 with the Horton Dance Theater. After Mr. Horton's death in 1953, Mr. Ailey became the director. In 1954, he made his musical theater debut in *House of Flowers*, and he appeared in the film *Carmen Jones*.

In March 1958, Alvin Ailey formed the Alvin Ailey American Dance Theater. Mr. Ailey, along with six other dancers, presented three works at the 92nd Street Y in New York. After the positive reviews appeared, there was not a doubt that the company was on its way. Four years later, the State Department sent the company on tour to Southeast Asia and Australia, and one year later, the Dance Theater made history by traveling to the Soviet Union. This event marked the first visit of an American modern dance company to the Soviet Union since Isadora Duncan in the 1920s.

Mr. Ailey's works were so timelessly moving because he had an excellent eye for incorporating the many different styles of dance into his repertory. His famous early works include *Blues Suite* (1958), *Revelations* (1960), *Reflections in D* (1964), *Masekela Language* (1969), *Flowers* (1971), *Dry* (1971), *Mary Lou's Mass* (1971), *Lark Ascending* (1972), and *Hidden Rites* (1973). Mr. Ailey also choreographed for other companies. He created *Feast of Ashes* (1962) and *Ariadne* (1963) for the Robert Joffrey Ballet, and *The River* for the American Ballet Theater in 1970.

Mr. Ailey's dream was to have a company that would not only perform his works, but the works of choreographers both old and new. Artists such as Ulysses Dove, George Faison, Talley Beatty, Katherine Dunham, Judith Jamison, Donald McKayle, Elisa Monte, Bill T. Jones and Arnie Zane, Barry Martin, Louis Johnson, Donald Byrd, and Jennifer Muller all became part of Alvin Ailey's dream.

On Friday, December 1, 1989, Alvin Ailey died of terminal blood dyscrasia, a rare disorder that affects the bone marrow and red blood cells. Although his life began with poverty, it ended with a richness of love and happiness. His ideas, dreams, and revelations have inspired millions and his wonderful choreography will live on forever.

Chris Hemmans is a fourth-year dance student.

NORMAND MAXON

Alvin Ailey in 1959

Shirley Greitzer - A New Addition

Please welcome a new colleague to our staff: Shirley Greitzer.

Shirley Greitzer brings an extraordinary breadth and depth of experience to her new position as Juilliard's Placement Driector. A graduate of Juilliard, where she studied with Rosina Lhevinne, Shirely was with the Waterloo Festival and School of Music from 1978 to 1988 as Director of Student Programs, Coordinator of Chamber Music Programs, Director of Development and Executive Director.

In addition to the on-going activities of the Placement Office, Shirley will be expanding the School's efforts to provide career counseling for our students.

Shirley gives the phrase "Juilliard family" new meaning. Her late husband, Sol Greitzer (former principal violist of the New York Philharmonic), was a Juilliard alumnus, as are all of her three daughers -- Debbie (bassoon), Jody (flute) and Pamela (cello) -- and two of her three sons-in-law, trumpet player Jeff Silberschlag, conductor Gerard Schwarz and clarinetist Jon Manasse (whom Pamela met in the Pre-College).

Members of the Dance Division's senior class (from l. to r.): Rachael Durham, Beth McPherson, Nanci Holden, Christina Morrissey, Tony Powell, Rebecca Lazier, Tina Curran, Jeff Schmidt, Yoav Kaddar, Paul Dennis, Nancy Bannon, Chris Hemmans, Rebecca Stenn, Heather Egan, Alexis Eypierre, Stacey Aswad, Karen Kroninger, Ronald Wright, Karen Richards. ***(artwork by Rebecca Stenn)***

Watch The Closing Doors

Fourth-year Dance Class Produces Own Production

by Rebecca Stenn

So there we all were, sitting around Stacey Aswad's apartment, toasting each other with our wine glasses, and munching on Yoav Kaddar's famous Middle-Eastern delights. The conversation was loud and fast -- every now and then some audibly excited member of the group would have to be gently restrained when he or she would jump to their feet with an overzealous yelp of a new idea.

At this point you might begin to wonder to whom exactly this enigmatic "we" refers. What group of people indigenous to the Juilliard society would sit around discussing furiously over tabouli? None other than the group of fourth-year dancers.

But of course, it is not everyday that we (all 18 of us) gather round to celebrate life. There was a very special occasion that warranted this rare meeting. Traditionally, the class of senior dancers puts on an annual concert, sometime in February, in Studio 301. The concert always bears a different name, yet the premise remains the same throughout the years -- that the concert is completely organized and put on by the students. To make everything even clearer, the special occasion referred to earlier was the traditional get-together held sometime in December, with the very important purpose of choosing a title for the show.

Laura Glenn, a member of the dance faculty and director of her own company, teaches a class entitled "Senior Production." She warned our class prior to the aforementioned event that in past years the process of coming up with a title had not always been the prettiest of scenes. In fact, sometimes the arguments had been downright painful and had gone long into the night. We were prepared for this as we divvied out who brought what to the get-togethe. My contribution was to be wine ... so I brought plenty.

In the beginning we were all very polite, we went in a circle and gave our ideas one by one to Tina Curran, who acted as secretary. Who knows when it happened or who said it, but somehow we got onto the idea of subways and that was when everyone became very excited. Strange concoctions of ideas shot around the room until finally someone yelled, "How 'bout 'Watch the Closing Doors'." Sudden uncanny silence. We looked at each other with disbelief. That was it. In ten minutes we had come up with the perfect title. Of course, to be completely democratic about it (as worldly events have taught us lately), we took a vote, and silently, unanimously, the title stuck.

At that moment Laura burst in. She gravely walked up to the group and said, "We should probably start, this is going to take some time." We joyfully toasted Laura and began to go on to other things.

You might well imagine however, that choosing a title to a dance concert, though important, is really only the tip of the iceberg. The idea of a class devoted entirely to the Senior Production concert came about because enough graduates of the Dance Division seem to want to have their own companies and thus organize their own concerts, but need to learn the ins and outs of the process. So, in the beginning of the year, we researched printing costs for programs, how to write press releases and that oh-so-joyful process of "budgeting." The students do everything from mopping the theater floor to managing the house to choreographing the dances.

In November, the class has its first showing of the usually unfinished dances. This is the first time your classmates get see what you've been doing all that time you've been sequestered with your dancers in a studio somewhere on the third floor, almost always around 10 PM (because space for student projects is scarce... but that's all changing, of course, after we graduate).

The next step is program order (which we accomplished, too, with amazing alacrity in Stacey's apartment). One must then ponder the challenges of publicity, an image (photography or otherwise) for the program and posters, costumes and lights, the floor, audience capacity etc., etc. Many phone calls need to be made (one thing Laura made sure to include on the academic curriculum was how to stay on hold for an indefinite length of time without completely losing your mind). Finally, production week arrives and a whole slew of new problems present themselves. The dance pieces must be lit and this means the choreographers have to know exactly what they want. Choreographers also need to space their pieces, and deal with props, sets, and explanations to the tech crew (which, by the way, is made up of the third-year dance class).

This year's senior production *Watch the*

(continued on page 10)

New York Youth Symphony: Mark Peskanov, Livia Sohn, Anthony Aibel

by Carolyn Li Corazo

Juilliard faces seem to pop up almost everywhere in the musical world, and the New York Youth Symphony is no exception. Along with its regular roster of current Juilliard students, the New York Youth Symphony will also be presenting Mark Peskanov (a Juilliard alumnus), Livia Sohn (a Juilliard Pre-College student), and Anthony Aibel (currently in the Juilliard College Division) in its series of concerts in February.

Mark Peskanov, a former student of Dorothy DeLay, will be performing the Khatchaturian Violin Concerto with the Youth Symphony at Carnegie Hall at 3 PM on Sunday, February 25, while Livia Sohn, a student of Dorothy DeLay and Hyo Kang, will perform the same concerto with the orchestra on Sunday, February 11 at 2 PM at the Colden Center for the Performing Arts in Queens. Anthony Aibel, the Youth Symphony's assistant conductor, will open both programs with Copland's *Fanfare for the Common Man*. Samuel Wong, the Symphony's music director, will conduct the rest of the program, which includes the Mussorgsky/Ravel *Pictures at an Exhibition* and the world premiere of Todd Levin's *MASTERPIECE The instant gratification dance mix*. Both concerts will contain the same program, and both concerts are presented by the New York Youth Symphony free of charge.

Before emigrating to the United States from Odessa, USSR, Mark Peskanov attended the Stolyarsky School of Music (which has graduated many renowned musicians, including Nathan Milstein and David Oistrakh), studying with Boris Brant. Mr. Peskanov began studying with Dorothy DeLay in 1973, won the Juilliard Violin Competition in 1976, and graduated in 1979. In the January 1990 issue of *Strad* Magazine, Miss DeLay is quoted as saying "Mark is one of the most gifted people for the instrument that I have ever seen." Of Dorothy DeLay, Mark Peskanov says, "She knows how to bring out whatever is within the person. That's what make a great teacher -- to teach you how to teach yourself."

While still enrolled at Juilliard, Mr. Peskanov made his debut with the National Symphony, under Mstislav Rostropovich, during the 1977-78 season. Mr. Rostropovich also conducted Mark Peskanov in his London debut with the London Philharmonic, during the following year. Mr. Peskanov premiered John Williams' *Violin Concerto* with the St. Louis Symphony during the 1980-81 season, under the auspices of Leonard Slatkin. Both violinist and conductor later recorded the work with the London Philharmonic. Mr. Peskanov's New York Philharmonic debut in 1989 included the premiere of Stanley Wolfe's *Violin Concerto*, conducted by Leonard Slatkin.

In addition to his many orchestra and recital engagements, Mr. Peskanov performs chamber music with Isaac Stern, Yo-Yo Ma, and Yefim Bronfman, among others. He also writes pop songs and has an MGM film score to his credit.

Thirteen-year old Livia Sohn is currently in the Juilliard Pre-College Division, studying with Dorothy DeLay and Hyo Kang, where she is a recipient of the Starling Foundation Scholarship. She also holds the Itzhak Perlman Honorary scholarship at the Aspen Music School. In 1989, Miss Sohn won first prize in the Folkstone Yehudi Menuhin International Violin Competition, and appeared with the City of London Symphonia conducted by Yehudi Menuhin. She has appeared as soloist with the Hartford Chamber Orchestra, the Denver Young Artists Orchestra, the Pittsburgh Symphony, and with the Little Orchestra Society in Alice Tully Hall. Her recital appearances include a performance in the Winter-Spring Concert Series at the Berkshire Museum.

To round out the New York Youth Symphony's roster of Juilliard students, Anthony Aibel will be making his appearance as the Symphony's assistant conductor in Aaron Copland's *Fanfare for the Common Man*, which will mark the first appearance of the New York Youth Symphony Brass Choir, during its February concert series. Mr. Aibel is currently a composition student in the Juilliard College Division and plays viola in the Juilliard Orchestra. He is the recipient of the first David Alan Miller Conducting Fellowship awarded by the New York Youth Symphony. (David Alan Miller, a Juilliard alumnus and former Juilliard conducting fellow, was the music director of the New York Youth Symphony for six seasons, and is now the Assistant Conductor of the Los Angeles Philharmonic.)

Carolyn Corazo is a second-year viola Master's student.

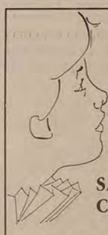
Students Celebrate Dr. King

We Are One **was an appropriate title, as students from all the divisions at Juilliard came together to share their thoughts and talents in remembrance of Dr. Martin Luther King, Jr. On Tuesday evening, January 16, Juilliard students produced and participated in the second annual celebration of the life and work of Dr. King. Paul Hall remained filled to capacity throughout the extended three-hour program. (photos below were taken by Tony Powell)**

(from l. to r.): Sandra Quaterman, David McDonald, Audra McDonald, and Alexander Schlempp join together with the rest of the performers to sing ***We Shall Overcome*****, as the finale for the celebration.**

The Children's Choir of Harlem also made an appearance on the Juilliard stage. Here they sing with Juilliard students in a candellight tribute to Dr. Martin Luther King, Jr.

Solange Sandy (right) dances to soloist Tricia Angus. The piece, arranged by Edwin Hawkins was entitled ***Be Grateful.***



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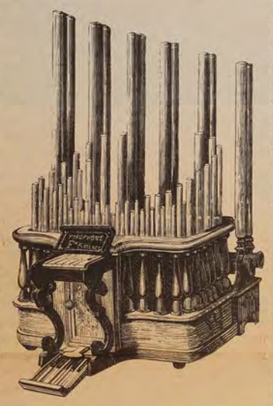
Yes, Virginia, There Is An Organ Department

by Carol Rodland

While many of us may know little about it, Juilliard does have an organ department. It is alive and well, and we will have an opportunity to hear 12 of Juilliard's 13 organ students in a series of concerts in Alice Tully Hall in February.

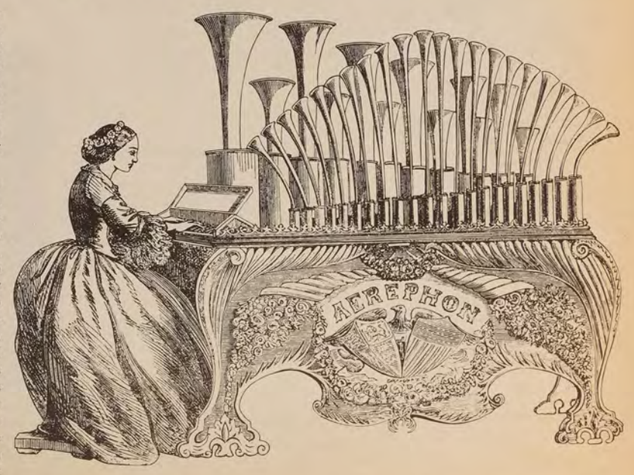
On Wednesday, February 7, 1990 at 1 PM, organists Andrew Moore, Matthew Lewis, John Bush, Mark Bani, and Min Soo Lee will perform works of Buxtehude, Duruflé, Bach, and Widor. Two days later, Friday, February 9 at 8 PM, Deborah Kim, Kirsten Seadale, Mark Miller, Hee Kyung Choi, Monte Maxwell, Elizabeth Melcher, and Terence Flanagan will perform works of Widor, Titelouze, Bach, Franck, and Messiaen. Admission is free, although tickets are required for the February 9 performance.



Juilliard's organ department is small when compared to the School's other departments. However, chairperson John Weaver says, "I think it's a *comfortable size* -- I don't think large numbers necessarily determine quality."

Lessons are given on the Holtkamp organ in Paul Hall, where students are also assigned one hour of practice time per week. Students also have access to three organs on the fifth floor, one of which is a Flentrop tracker- action organ, housed in a small recital hall which seats 30-40 people. Mr. Weaver says, "This organ is primarily useful for early music; it is not a flexible instrument that can be appropriated for music of the 19th and 20th centuries with any satisfaction at all, but it is a good little organ and I'm glad that we have a tracker so that the students have access to it and that particular kind of action."

It is often assumed that all organists are church musicians, since most of the world's greatest organs are found in churches. Mr. Weaver says, "It's interesting to me that two or three of our students do not have church positions. I would guess that 20 years ago that would not have been the case. Organ students just automatically had a church job and most of them were thinking in terms of the church as a vocation." Many of today's students are striving for careers as teachers and recitalists. The latter, says Mr. Weaver, is "difficult to do. Only three or four people in my lifetime have been able to have the luxury of being strictly concert organists without having a church position or a teaching position from which to operate." While Juilliard, being a secular conservatory, does not offer training in church music, it is, according to Mr. Weaver, a good place for aspiring church musicians to study. "At the age at which these students find themselves, the most important thing for them to do is to learn to play the organ well. Post high school or graduate school is just the time of life to do it."



Juilliard's present organ faculty consists of John Weaver, Jon Gillock, and Albert Fuller. "I'm very grateful for the fact that the three teachers who teach in this department are very different sorts. We learn a great deal from each other," says Mr. Weaver. Their areas of special interest are diverse indeed. Jon Gillock is one of the world's leading performers and scholars of the works of Olivier Messiaen. Albert Fuller is an early music specialist. John Weaver considers himself the "generalist" of the group.

As the policy of the department is to allow each student to choose his or her own teacher, each teacher's load fluctuates from year to year. Mr. Weaver considers this to be "very democratic." He adds, "We are here to serve the students. They're not here to give us employment. I think the whole school should have that attitude, too. We're here to help the students get the best possible start in what they've chosen to do. It's a rough road. Our job is to encourage them, open doors for them, and create possibilities for them."

Each week the entire organ department convenes in Paul Hall for an Organ Performance Class. According to Mr. Weaver, this class was created so that students could experience the "various joys, ecstasies, and agonies of public performance" on a weekly basis. As one's peers are often one's harshest critics, it would seem that one could develop nerves of steel when performing in class regularly!

Mr. Weaver suggests that "one should go to that class feeling like a sponge" in order to absorb approaches to the repertoire of each individual student and teacher. He also feels that by brining all of the organists together, mutual support, rather than competitiveness, is encouraged. He says, "I like to think of students in the organ department as brothers and sisters, some of them older and more experienced, some younger and less experienced, but all helping each other." Students are asked not to dress casually for Organ Performance Class in order to better simulate a true performance situation.

If you are interested in observing the organists in action, please feel free to attend the class on Thursday mornings at 10 AM in Paul Hall. Visitors are always welcome, but Mr. Weaver would appreciate knowing in advance if you are planning to attend.

And of course you are encouraged to support your fellow students as they perform in Alice Tully Hall on February 7 and February 9.

Carol Rodland is a third-year viola student.

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JESSICA KATZ

Tatiana and Sergei Nikitins, Russian folk singers, visit the Drama Division.

True Entertainers Perform for Students

by Carlo Vogel

Every year the Drama Division tries to persuade guests who are involved in the performing arts, and who have some significance to the students, to come and talk or perform for the Division's students. This year's roster so far has been especially interesting because, although maintaining the level skilled and artistic performance with which Juilliard is associated, the guests have lacked "mainstream" theater involvement.

The first guests the drama students saw were native Russians Tatiana and Sergei Nikitins, a husband and wife team, who are folk music singers. Although they are not "mainstream" theater performers, their ability to keep us entertained for 90 minutes was certainly enough reason to have them perform. It was also very exciting to experience a piece of Russian culture. It became apparent that the Soviet Union has an extremely rich heritage of folklore, which is very important in their society, judging by the millions of records this team has sold. They sang several native Russian songs and a few English songs to a very receptive audience, requiring two encores.

The next group of people to pay a visit to the Drama Division was a group of actors who call themselves "The San Francisco Mime Troupe." As you might have guessed they are from San Francisco, California. They took a brief break from the tour of their current show, *Seeing Double*, to do a scene from the show, and share a little bit of what they are all about.

They bill themselves as "America's Finest Political Theater Company," and if time makes all things better, then they probably are the finest because 1990 marks their 29th year of tackling current world politics in the form of theater. Their theater is not the type of theater Juilliard teaches.

It is essential to note that the troupe does not do mime in what most people think is mime (e.g. -- being trapped inside an invisible box, no words, white face), they do mime in the most classical sense: making things bigger than they are, and talking is a large part of that. It is also theater rooted in the *commedia dell'arte* style of broad, caricatured action and characters, a distinct good and bad side in a story, and the ability to pack it all up and take it to another town. The Mime Troupe then mixes in a few musical numbers and some informed, pointed, political satire. During the summer, they perform in front of as many as two thousand people (that's at every show) in San Francisco's Golden Gate Park. The current result of their efforts is a show that explains certain problems in the Middle East.

What made their visit valuable to the drama students was the reminder that there are other types of theater in the world besides Broadway and Shakespeare in the Park. It is very hard to keep in touch with the outside world of theater, especially anything outside of Manhattan and/or East Coast. And to see a company doing theater not resembling anything that is usually seen in New York, and doing it so well, is always refreshing.

The San Francisco Mime Troupe do it so well that they won a Tony award in 1987 for excellence in regional theater. The troupe tries to stay away from the commercial side of theater, so they were not exactly jumping for joy when they won the Tony award. But, the accompanying $15,000 prize made it easier to accept. The troup did manage to maintain their reputation of fighting political injustices, however. They thanked American Express (the corporation who donated the award) "for taking some of its money out of South Africa and giving it to us."

The third and most recent of the guests, Brian Bedford, performed a one-man show titled *The Lunatic, The Lover and the Poet*. The two hours contained selections from Shakespeare's sonnets, poems, and plays, interspersed with some well-written factual information about the playwright, giving a guided tour through Shakespeare's life. Of course, it was also meant to entertain us, which it did, with some exceptional interpretations and acting of Shakespeare's words and feelings.

Mr. Bedford is an actor who is not well-known, even by many of the acting students. He was born in Yorkshire, England, and trained at the Royal Academy of Dramatic Art. If you think you haven't heard of him, let me refresh your memory: His most well-known film (at least to me) is Walt Disney's *Robin Hood*, where the lead is played by a cartoon fox, who is given vocal life by Brian Bedford. Remember him, now? In addition to that, he has done numerous things at Canada's Stratford Festival, performed many shows around the United States, and won a Tony award for Best Actor in Moliere's *School for Wives*.

Brian Bedford is a type of performer that is very rare. He is one of the few performers who is not devoted to being well-known, but being involved in producing theater -- the best he can. And the best he can is quite good, to say the least. The San Francisco Mime Troupe is another group of such people. They are just now enjoying fame, (but not much fortune) and produce exceptional political theater. Also not finding great fortune are the Russian folk

(continued on page 8)

Thoughts of Time, Music, and the River

by Scott Wilkinson

On a recent weekday afternoon, I went paddling with some friends on the Potomac River in Mather Gorge, a spectacular limestone rift cut by the Potomac as it tumbles from the Appalachian plateau to the coastal plain northwest of Washington.

The sun was below the canyon walls, and the sky was streaked with wisps of cloud-like fish scales. As I paddled around a point of rock, a Great Blue Heron flapped into the air, croaking hoarsely. The scene was primeval, and as I glided upstream, I couldn't help thinking how different my current existence was from my days in New York City at Juilliard.

Since I first fell in love with a recording of Mahler's *Seventh Symphony* when I was only eleven, I wanted to be a timpanist in an orchestra. I had other interests, but music was the only career I considered. I dreamed of playing in the world's greatest concert halls.

I followed this obsession to Juilliard, and during my four years there, I did everything right. I performed all I could, practiced hard, went with the orchestra to Europe, and did several big summer festivals. I also played in many of the world's greatest concert halls.

After graduating from Juilliard, I went to Venezuela and played professionally for a year. It was a great experience. I learned to speak Spanish and gained a valuable understanding of the Latin-American way of life.

Maybe it was the disorientation caused by adjusting from one society to another, but when I came home to Charlottesville, Virginia, things seemed different. A career *in music wasn't important to me any more.* But it took me a year to realize it. During that year, I waited tables full-time and taught at the local university. I told myself and my parents that I was saving money towards graduate school, but over the months, it became clear to me that school wasn't what I wanted.

In fact, I had no idea what I wanted, but I figured that if I coasted long enough something would strike me. This might have bothered some people, but I was happy. I had always loved the outdoors, and in that same post-Venezuelan year I discovered the sport of whitewater canoeing.

Eventually, my passion for whitewater displaced my love for performing music. I roamed throughout Virginia and West Virginia on weekends, running new and more difficult rivers. I also became good friends with many paddlers from the Washington, D.C. area.

Summer came and I returned to my job as orchestra manager and percussionist for the Spoleto Festival. For two months I was immersed in music again, and I loved it. But when the festival ended, I came home, packed up, and moved to Washington. I got a job managing an outdoor outfitter's store and started training for the sport of whitewater slalom racing.

The next two years were some of the happiest in my life. I paddled on the Potomac everyday, and went to races up and down the east coast. About a year ago I fell in love with a woman I met while teaching a paddling class. We moved into a nice condominium together and we will be married next fall.

I eventually grew tired of my retail job, so I scoured the classifieds for a while and, with a little smooth talking and a good knowledge of English, landed a great job as a copywriter for an advertising firm. My salary increased considerably, and the job is so much fun that I actually look forward to working every day.

So here I am now, a Juilliard graduate who is working in advertising and racing down whitewater rivers in his spare time. I have been away from the musical world for three years, and I really don't miss it that much.

I am not saying that my Juilliard education was worthless, but rather saying that there is a whole world of opportunity waiting for you beyond the carpeted halls of the fourth floor. Sure, we all want to be able to earn money plying our trade, but it doesn't always work out that way. I have seen many former Juilliardians languish for years in a field that might never offer them what they are seeking, be it financial stability, fun, or the ability to think about a life beyond what jobs the next day will bring.

Over the years, I realized that the most important thing for me was to be happy with my life, which I am. Though I graduated from a very specialized school, I refused to fall into a rut by considering myself only a musician, and nothing more. The same emotion and discipline you put into your art will carry you far in any career you choose. As a good friend of mine, who earned a degree from Juilliard and is now *studying medicine, once said, "Studying* for classes isn't nearly as hard as practicing for an audition or learning a new concerto!"

Though I am now a copywriter by trade, I still consider myself first and foremost a musician, and I value my Juilliard education immensely. I recently bought a personal computer, a synthesizer, and MIDI software, and these things have opened up a new world of musical fun for me. I also play the piano regularly, and I am beginning to do some freelancing.

Back on the Potomac River, I raced upstream in my slender decked canoe much as a spawning salmon would leap up a rapid. Reaching a narrow stretch of the gorge, the river funnelled down into a thundering chain of seven-foot standing waves. Resting momentarily in an eddy, I leapt out into the current, pointing upstream onto the face of the biggest wave. Gravity kept me from being washed downstream, and I surfed back and forth on the wave, the hull of my boat slapping against the water.

For a second, the surging river, blue sky, and canyon walls were juxtaposed with my musical life and my current existence, and I thought, this is perfect. I wouldn't want it any other way.

Scott Wilkinson (B.M., percussion) graduated from Juilliard with the class of 1985.

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TONY POWELL

On Wednesday, December 6, 1989, Evelyn Lear, world renowned soprano, gave a voice master class in Paul Hall. Pictured above, Ms. Lear gives student Alison England (right) a few pointers as Ms. England sings Marschallin's monologue from *Der Rosenkavalier*. Howard Lubin is at the piano.

The World of Arnold Schoenberg

by Jane Gottleib

On view in the library from January 26 though February 15, 1990 is a special exhibit in honor of the Focus!90 Festival: "The World of Arnold Schoenberg." The exhibit explores the festival theme with materials which document the lives and relationships between Schoenberg and his two most famous pupils, Berg and Webern; Zemlinsky, his first teacher, brother-in-law, and advocate of his works; Egon Wellesz, his first biographer, and other important figures from the Schoenberg circle. All of the materials exhibited are *from the private collection of faculty member* Jacob Lateiner, who studied with Schoenberg in 1950.

The relationships between the musicians is evident in their exchange of scores and dedications: the first edition score of Schoenberg's Pierrot Lunaire, op. 21 (1912) bears a lengthy dedication to Zemlinsky, and the first edition of his Klavierstuck, op. 33b (his first work published in America) bears a dedication to Webern. The first edition of Berg's Drei Stucke Aus der Lyrischen Suite, arranged for string orchestra, was the composer's birthday gift to Webern on his 45th birthday, Dec. 3, 1928. The first edition copy of Egon Wellesz' book Arnold Schoenberg (the earliest biography of the composer, published in Leipzig in 1921) bears a dedication from Wellesz to Webern. The story behind the genesis of this book is also revealing: In 1920 the Leipzig publisher E.P. Tal asked Schoenberg to recommend an author for a book about him (his reputation was significant enough by that time to warrant one), and Schoenberg suggested Berg. Berg at that time was living in his family's home in Berghof, and declined the offer reluctantly: "It has always been my greatest wish...to write something biographical about you, to take extra time, make every effort, and be advised on it my you. I would like nothing better - apart from composing - than writing guides, analyses, and articles about you, and making piano scores of your compositions. And now that the opportunity has come, I cannot take it." (quoted in Karen Monson. Alban Berg. Houghton Mifflin, 1979, p. 197 from January 15, 1920 letter in the Library of Congress). The work of writing the biography was taken up by Egon Wellesz (1885-1974), another Schoenberg student who had an extensive career as a composer, musicologist, and teacher.

Several of the scores exhibited are examples of "Selbstverlag": the composer's own publication printed before a commercially published edition. Among these earliest editions are Webern's Sechs Stucke fur grosses Orchester, op. 4 (later published as his Op. 6) which bears the printed dedication: "Arnold Schoenberg, meinem Lehrer und Freunde," Schoenberg's Second String Quartet in F sharp minor, op. 10 (1907-08), and the piano-vocal score of Berg's Wozzeck, with a dedication to Zemlinsky. The latter, which was printed in a limited edition in January 1923, preceded the publication by Universal by several months. Universal was at first reluctant to publish the work without prospective performances, and Berg knew that opera companies would not consider performing it without a readable score. Thus he decided to take responsibility for the printing and distribution of this limited edition, which was prepared with the help of his students Fritz Klein and Franz Mahler (Gustav Mahler's nephew). Financial backing for the venture was provided by Alma Mahler and other friends. Berg found it difficult to sell the score at his original asking price of 150,000 Austrian kronen, so he gave most of the copies to friends and relatives. (It was Alma Mahler who eventually convinced Universal to publish Wozzeck in March of 1923).

The exhibit also includes 10 telegrams from Schoenberg to Joseph Malkin which chronicle Schoenberg's move to this country in 1933. Malkin had offered him a teaching position at the Malkin Conservatory in Boston for the 1933-34 school year, and was thus instrumental in bringing the composer and his family to the U.S. His teaching contract and a photograph with the inscription "To Joseph Malkin, with whose help I discovered America..." are also displayed.

Another interesting item is a 1919 letter from Schoenberg to his friend, architect Adolf Loos. In this letter Schoenberg asks Loos to join him and Karl Kraus, publisher of the radical journal Die Fackel (The Torch) to publicly respond to an article by the French journalist Henri Barbusse. Schoenberg was a strong advocate of Kraus' ideas, and this unpublished letter shows his involvement in the political and artistic events of the time.

The exhibit includes several photographs and concert programs. A browsing shelf with books and articles about the musicians and their times is displayed near the card catalogs. The library is grateful to Mr. Lateiner for his generosity in loaning these materials.

Jane Gottlieb is Juilliard's Head Librarian.

Neal Zaslaw: Mozart Symphonies and Beyond

by Tami Swartz

In 1991 the music world will be celebrating the bicentennial of Mozart's death. The constituents of Lincoln Center will be sharing in the festivities with a celebration that will begin in January 1991 and continue into 1992. All of Mozart's music will be performed during this period.

Neal Zaslaw, a Juilliard faculty member who is a specialist in seventeenth-century and eighteenth-century music, and a renowned authority on Mozart, is preparing much of the programming as well as a conference featuring the world's foremost Mozart scholars. He holds the title of musicological advisor and scholar-in-residence at Lincoln Center for the bicentennial. He is also a professor in Cornell's Department of Music. His important new book, *Mozart's Symphonies: Context, Performance Practice, Reception* has just been published by Oxford University Press.

Neal Zaslaw has experienced the music world from two angles -- that of a performer and that of a musicologist and teacher. He grew up in Great Neck, New York, and began flute lessons in the third grade. At fourteen years of age he won a contest which allowed him to study with Juilliard's Julius Baker, who was one of the competition's judges. On Saturday mornings Zaslaw would study the flute, theory and play in orchestras and chamber music ensembles. But Zaslaw's father wished a practical career for him, so Zaslaw majored in psychology and graduated from Harvard in 1961. He soon returned, however, to the performance world, and from 1962-1965, he was a member of the American Symphony Orchestra under Leopold Stokowski. Even while supporting himself as a musician, he continued to explore the intellectual side of music. Eventually, he enrolled at Columbia University to study musicology and then began teaching at Cornell.

In writing *Mozart's Symphonies* (a book meant to be a third of its size and take two years to finish instead of the ten it took), Mr. Zaslaw fulfilled an ambition born early in his career. When he went to Cornell University in 1970 as an assistant professor, he asked to teach a seminar in Mozart's Symphonies. In one session of the seminar, the matter of performance came up and, as it turned out, there was very little information on orchestral performance practice -- i.e. the size of the orchestra, the type of instruments involved, the size of the concert hall, the kind of concert that was typical, and the programming. It was at this point that Mr. Zaslaw began to sift through old musical studies, original documents (many in German) and correspondence in order to gather as much information as possible. Then, in 1976, he took a sabbatical to go to London where he could finish his research and put his findings into writing. The Royal Musical Association of London invited him to present a paper on the performance of orchestral works in the time of Mozart. It was from this presentation that he was given a contract with Decca Records in London to serve as musicological advisor and write the program notes for a recording of the complete Mozart symphonies. The talents of Jaap Schroeder, Christopher Hogwood and the Academy of Ancient Music were also employed for the monumental project.

Mozart's music was recorded for this project as performed on original instruments, or replicas of instruments from Mozart's time, and in the performance style of that day. This entailed some striking differences from twentieth-century performance practices, including the physical arrangement of the orchestra players in patterns entirely unlike those known today. Groups that are nowadays expected to sit together, for example, were seated apart: the horns and trumpets were seated on opposite sides; the first and second oboes were separated, as were the first and second violas.

In the beginning there was some protest on the orchestra's part, for they were used to sitting in blocks of their instruments, but eventually they tried the new formation. The engineers also protested about the formation; however, when they heard the sound that was created with the new seating arrangements, they agreed that it was the best ever. For instance, with the violins in this new formation, the interaction between the first and second violins, which is characteristic of Mozart's style, was enhanced stereophonically.

This project gave Mr. Zaslaw a great deal of information about Mozart and his symphonies so the most logical thing to do was write a book about them. The book divides the interpretation into three points of view. The first is historical. Zaslaw makes the point that most of Mozart's symphonies were intended for daily life. They were played in churches, at people's homes and between acts of plays to name a few uses. The second point of view concerns performance practice. It shows how the instruments of the eighteenth-century differed from those we know today and how they were used to perform Mozart's music with a distinctively eighteenth-century sense of balance, length, tempi, and phrasing. The third point of view bears on the reception of Mozart's symphonies. Zaslaw discusses how Mozart's contemporaries thought his symphony to be less interesting than his other works -- especially his operas. Zaslaw intends this book to be for musicians, students, scholars, program note writers or anyone who has an avid interest in Mozart.

His plans for the future will continue to keep him busy. He has been asked to give lectures about Mozart all over the world during 1991. This will take him from Lincoln Center on January 27, 1991 (Mozart's birthday) to Salzburg, Austria, then to Boston, New York, across the Atlantic to London, Australia, New Zealand, and on the day of Mozart's death, December 5, he will be back at Lincoln Center for a gala event.

In addition to preparing lectures, he is writing another book entitled *The Birth of the Orchestra*. It will range from the end of the seventeenth-century through the beginning of the eighteenth-century. He has been collecting information on the subject, including some five hundred pictures from concerts, church services, etc., for the past five years. Tracing the birth of the orchestra is something that has not been done before. It is quite an undertaking, and its completion will be eagerly awaited by all in the music world.

Neal Zaslaw is a remarkable individual. His work will leave a lasting mark, as have the subjects of his researches. We are fortunate to have him at Juilliard.

Tami Swartz is a first-year Master's student.

Familiar Juilliard Haunts Must Close

by Ed Fleischman

John's Coffee Shop has served many a hungry Juilliard student since the School moved to Lincoln Center in 1969, but it soon may be serving its last.

ABC owns the block on which John's resides -- from Broadway to Columbus between 66th and 67th streets-- and is in the process of selling it, according to company spokesperson Julie Hoover. As a result, all commercial and residential tenants on the block have to move, including two other familiar Juilliard haunts: McGlades and the Cinema Studio 1 & 2 movie theater.

"The block is definitely for sale," Ms. Hoover said, "but it has not been sold yet so I cannot say what will be developed there or when." A spokesperson for Rikers Management Company, the firm which manages the building that John's occupies, confirmed that the coffee shop's lease will expire on March 31.

Meanwhile, John's co-owner Jack Liristis is hopeful that they will get a lease extension and remain open as long as possible. "I don't think demolition will start until 1991, so we'll try to stay open at least through the summer and hopefully into the fall," he said.

Herman "Hy" Halperen, owner of McGlades, will be moving out when his lease expires at the end of March. Halperen has owned ten different saloons on the West Side since 1950 and counts McGlades as his favorite. "But trying to hang on would only delay the inevitable," he said.

Eileen Burke has waitressed at John's for 24 years and is popular among the customers for her quick wit and jovial manner. As for her future she replied, "Who the hell knows. Diners are boring. Young waitresses nowadays don't have the right attitude, they're only interested in the tips. Sure I like money, but I care about people too."

Manny Kambouris, who, along with Mr. Liristis, has owned John's for the last ten years, came to America, after serving in the army in Greece, when he was 22 years old. Currently he has a 19-year old daughter who is an NYU Scholarship student. "I feel like the big businesses are destroying the small ones. Soon there will be no inexpensive places left for the working person and the students," he said. At the moment, he is looking for a new location but has not yet found one. John's Coffee Shop has been at its present location, under several different owners, for more than forty years.

Mr. Halperen was quick to point out that it is not only big businesses fault, but they (the small business owners) are merely playing by the rules that the city sets down. "There is no commercial rent control in the City of New York," Mr. Halperen complained. Under rent control, families are protected from eviction if a landlord simply wants to sell an existing property to new investors. Commercial businesses are afforded no such protections.

Mr. Halperen also addressed other problems that restaurant owners face. "Every year the state raises the tax on beer, liquor or wine," he explained. Also, restaurants, such as McGlades, that have a sidewalk cafe pay rent to the city's Dept. of Consumer Affairs for the use of the sidewalk. "The rent went from $5,000 in 1988 to $23,750 in 1989 for six tables," he groaned.

According to Mr. Halperen there are 32 families living in the four brownstones on the block. Most will probably move, but not until agreeing to some kind of settlement first. Halperen pointed out that block's proximity to Lincoln Center makes it "one of the most valuable pieces of real estate in New York City."

Even though that fact has contributed to the hastening his departure he is grateful for the positive improvements to the West Side since the establishment of Lincoln Center. "Prior to that time it was a crummy, rough, dirty neighborhood. At night you needed a baseball bat to walk around the streets." But he conceded that it's a shame that younger generations won't know what it's like to be in a Saloon as old as McGlades.

The bar was founded in 1887 as Reilly's Saloon. A photograph on the wall taken of Mr. Reilly at the bar shows the original stained glass ceiling which is still up today. Also still in place are the original gas pipe fixtures used for lighting. The bar and the clock above it date back to 1934. "There are no original bars left, they were all cut up for firewood during prohibition," Halperen explained.

Many celebrities and near celebrities have frequented McGlades over the years. "Elizabeth Taylor came in once when she was doing a show for ABC," he replied. "Meryl Streep would come. She loved our burgers."

Ed Fleischman is the Director of Juilliard's Concert Office.

Opera One-Acts

continued from page 1

criticism of unrestrained capitalism based on the classical seven deadly sins. Brecht had previously toyed with the dramatic possibilities of personality as a product of socio-economic processes. The story is set in America and Brecht's lyrics turn conventional moral concepts inside out. Anna has been torn into two "sisters" by the inhuman demands of a capitalistic system. Anna I, the singer is the plain, practical manager who curbs every natural, healthy impulse of the beautiful, idealistic Anna II, the dancer. In a stroke of genius, Weill voiced the family as a male quartet -- a father, two brothers and a monstrous, bewigged, mustachioed mother, sung by a barrel-chested bass.

The work received its premiere in June of 1933 at the Theatre des Champs Elysees with the legendary Lotte Lenya as Anna I and Tilly Losch as Anna II with the choreography by George Balanchine. The *Seven Deadly Sins* has been performed as both a concert piece as well as a ballet. The current Juilliard Opera Center production presents the work as an opera sung in its original key.

Outwardly, the score parallels the theme, dividing it into seven movements for each sin with a prologue and epilogue. The music Wiell created is a seamless entwining of popular song idioms (waltz, fox-trot, shimmy, march, tarantella) within a cantata-like symphonic conception, producing, as Bruno Ferrandis has commented, an "orchestral force within a cabaret atmosphere."

Both *Rothschild's Violin* and *The Seven Deadly Sins* are united by their similar theme, the destructive force of the love of money, yet they retain the distinct musical style of their different composers.

Alfred Ayres is a second-year Master's student.

SUZANNE FAULKNER STEVENS

As of December 14, 1989, the exterior of the new dormitory has been completed, work has resumed on the 65th Street Bridge, and even a bit of drilling can be heard now and again under the feet of the Juilliard students. According to the plans, everything is on schedule, so a September 1990 unveiling is still in the works.

This Month's Master Classes

The Juilliard String Quartet Open Rehearsal
Tuesday, February 20
4:00 PM - 5:30 PM in Room 582

Dennis Smylie Presents a Bass Clarinet Master Class
Friday, March 2
4:30 PM - 6:30 PM in Room 309

The New York Woodwind Quintet Coaching Seminar
Friday, March 2
2:00 PM - 4:00 PM in Room 309

Arleen Auger Presents Art, Song and Leider
Monday, February 26
4:00 PM - 6:00 PM
in Paul Hall

(left) Arleen Auger, soprano

PHOTO BY: CHRISTIAN STEINER

A Humid Recital Stirs Bangkok

(This review, by Kenneth Langbell, appeared in the English language Bangkok Post. *It was made available by Martin Canin, piano faculty.)*

The recital last evening in the chamber music room of the Erawan Hotel by U.S. pianist Myron Kropp, the first appearance of Mr. Kropp in Bangkok, can only be described by this reviewer and those who witnessed Mr. Kropp's performance as one of the most interesting experiences in a very long time.

A hush fell over the room as Mr. Kropp appeared from the right of the stage, attired in black formal evening-wear with a small while poppy in his lapel. With sparse, sandy hair, a sallow complexion and a deceptively frail looking frame, the man who has re-popularized Johann Sebestian Bach approached the Baldwin Concert Grand, bowed to the audience, and placed himself upon the stool.

It might be appropriate to insert at this juncture that many pianists, including Mr. Kropp, prefer a bench, maintaining that on a screw-type stool they sometimes find themselves turning sideways during a particularly expressive strain. There was a slight delay, in fact, as Mr. Kropp left the stage briefly, apparently in search of a bench, but returned when informed that there was none.

As I have mentioned on several other occasions, the Baldwin Concert Grand, while basically a fine instrument, needs constant attention, particularly in a climate such as Bangkok. This is even more true when the instrument is as old as the piano provided in the chamber music room of the Erawan Hotel. In this humidity the felts which separate the white keys from the black tend to swell, causing an occasional key t stick, which apparently was the case last evening with the D in the second octave.

During the ''raging storm'' section of the *D-minor Toccata and Fugue*, Mr. Kropp must be complimented for putting up with the awkward D. However, by the time the ''storm'' was past and he had gotten into the *Prelude and Fugue in D Major*, in which the second octave D plays a major role, Mr. Kropp's patience was wearing thin.

Some who attended the performance later questioned whether the awkward key justified some of the language which was heard coming from the stage during softer passages of the fugue. However, one member of the audience, who had sent his children out of the room by the mid-way point of the fugue, had a valid point when he commented over the music and extemporaneous remarks of Mr. Kropp that the workman who greased the stool might have done better to use some of the grease on the second octave D. Indeed, Mr. Kropp's stool had more than enough grease, and during one passage in which the music and lyrics both were particularly violent, Mr. Kropp was turned completely around. Whereas before his remarks had been aimed largely at the piano and were therefore somewhat muted, to his surprise and that of those in the chamber music room he found himself addressing himself directly to the audience.

But such things do happen, and the person who began to laugh deserves to be severely reprimanded for this undignified behavior. Unfortunately, laughter is contagious, and by the time it had subsided and the audience had regained its composure, Mr. Kropp appeared to be somewhat shaken. Nevertheless he swiveled himself back into position facing the piano and, leaving the *D-Major Fugue* unfinished, commenced on the *Fantasia and Fugue in G-minor*.

Why the concert grand piano's G key in the third octave chose that particular time to begin sticking, I hesitate to guess. However, it is certainly safe to say that Mr. Kropp himself did nothing to help matters when he began using his feet to kick the lower portion of the piano instead of operating the pedals as is generally done.

Possibly it was this jarring, or the un-Bach-like hammering to which the sticking keyboard was being subjected. Something caused the right front leg of the piano to buckle slightly inward, leaving the entire instrument listing at approximately a 35-degree angle from that which is normal. A gasp went up from the audience, for if the piano had actually fallen several of Mr. Kropp's toes, if not both his feet, would surely have been broken.

It was with a sigh of relief, therefore, that the audience saw Mr. Kropp slowly rise from his stool and leave the stage. A few men in the back of the room began clapping, and, when Mr. Kropp reappeared a moment later, it seemed he was responding to the ovation. Apparently, however, he had left to get the re-handled fire axe which was hung back stage in case of fire, for that was what he had in his hand.

My first reaction at seeing Mr. Kropp begin to chop at the left leg of the grand piano was that he was attempting to make it tilt at the same angle as the right leg and thereby correct the list. However, when the weakened legs finally collapsed altogether with a great crash and Mr. Kropp continued to chop, it became obvious to all that he had no intention of going on with the concert.

The ushers, who had heard the snapping of piano wires and splintering of sounding board from the dining room, came rushing in and with the help of the hotel manager, two Indian watchmen and a passing police corporal, finally succeeded in disarming Mr. Kropp and dragging him off the stage.

Brian Bedford

JESSICA KATZ

Entertainers

continued from page 5

singers, who, despite the million plus records they have sold, taught biology on the side in order to make a living. Just last year they were able to quit and devote themselves to making good music.

As we all know, but occasionally forget, being a good artist is not always accompained by money and fame. And it's nice to know that there are still some good artists are content with just being good artists.

Carlo Vogel is a second-year drama student.

Renter's Insurance Minimizes Risk

by Esther Peterson

If you're renting an apartment or house and assume that your personal belongings are insured against loss or damage by your landlord's insurance policy, you are making a costly mistake.

To protect your property, consider purchasing a renter's policy, because your landlord's insurance covers only the apartment building, not your personal belongings.

Renter's insurance provides insurance for your personal belongings, protecting your household contents from loss or damage from theft, fire or other risk. Most people are unaware that apartments are robbed more often than houses.

A renter's insurance policy is similar to a homeowner's policy and typically covers furniture, clothing, and other personal items for their actual cash value or replacement value at the time of loss.

Furs, jewelry, silver, and other specific valuables have only limited coverage, so you may want to consider purchasing additional coverage under separate policy.

The following tips will help you determine the value of your property and your insurance needs.

-- List your possessions room-by-room, the date of purchase and price, and serial numbers, if available. You'll be amazed how the total adds up.

-- Photograph your valuables for a back-up to your written inventory. A video tape also is a a good record. Include a newspaper or magazine in the picture to establish the date the tape was made.

-- Keep your written inventory and photos or video in a safe place away from your home.

-- Revise and update your inventory as you make any major purchases.

It's important to know the value of your property because you may not get the full value of your claim if you underinsure.

After you've estimated your insurance needs, shop around for the best insurance value, but don't purchase a policy based on price alone. Make certain that coverage is adequate, and check out the agent and company for service.

To get the best value for your insurance dollar:

-- Read your policy so that you will know exactly what coverage it provides and what you should do if you have a loss.

-- If there is anything you don't understand in you insurance policy, ask your agent.

-- Check the difference in the premium between the medium and higher deductibles. The difference may not justify taking on the higher risk of the higher deductible.

-- Check if your policy provides coverage for replacement cost or the depreciated value of your personal belongings.

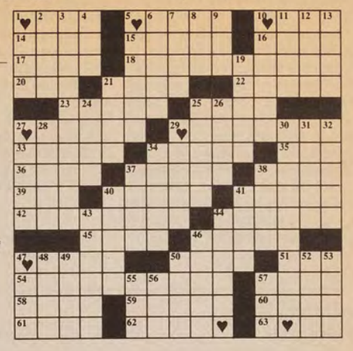
-- Notify your agent immediately if you experience a loss or damage to your personal belongings.

Take a little time to be a smart insurance shopper and select the right insurance agent and coverage. It could save you money in the long run.

If you have an insurance question, send it to Esther Peterson, 400 N. Washington Street, Alexandria, VA 22314.

Ester Peterson, a former White House Special Assistant on Consumer Affairs, serves as a consumer advisor to the National

"AN AFFAIR OF THE ♥" By Gerry Frey



ACROSS

1 _____ soul
5 Pulse
10 "...the pure in __ ____ they shall see God"
14 Contraction
15 Former "Big Apple" mayor
16 Identical
17 Comes before space
18 Tin lizzy
20 Music degree
21 Belongs to the lady
22 Blessings
23 In front of
25 Halt a train
27 Arrhythmia
29 Causing intense grief
33 Do a shake down
34 Jubilate
35 Comes before "COTICS": Drugs
36 Demolish
37 Craze
38 "Brave New World" drug
39 Summer in Nice
40 A gaggle
41 Flax product
42 Perfumes
44 The best
45 Apostle
46 Ann and Cod
47 Valentine
50 Forest in France
51 Factory worker: Abv.
54 Thought
57 Over the hill
58 Landed
59 Happening
60 Noun suffix
61 New York nine
62 "The way to a __ ___..."
63 ___ ___ ___ gold

DOWN

1 "My _____ in my mouth"
2 Attention getter
3 Resumes a normal state
4 Brit. mil. honor
5 Elvis' Hotel
6 Van Dyke, eg
7 Wears away
8 Sum: Abv.
9 Wire: Abv.
10 "...and then my ___ ____ still"
11 Las Vegas game
12 Country in Asia
13 Membs. of the House
19 Black wood
21 "What the ____ do we care"
24 Nylons
25 Old hag
26 Pack
27 Not in love
28 Holy terrors
29 Unfeeling
30 Where the truth is found
31 Jim, Jack, Bill eg
32 Scholarship
34 Kermit & money
37 Engineering Sch.
38 Trig. term
40 Little old man
41 "Loose ___ sink ships"
43 Boots out
44 "___ _____ never won fair lady"
46 Masked mammals
47 Mechanical part
48 Mast
49 "Step __ ____!: Hurry up
50 Tres ___ : Very well
52 ____ Chanel
53 Musical term
55 Precedes "BROKE": City in Mass.
56 U.S. Gov't. Board
57 Drivers' org.

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2/90

News From Student Affairs

Student of the Month: Estella Berg

I'm walking alone when suddenly I'm grabbed from behind. I scream ''No!'' and plant my feet firmly on the ground but am taken down anyway. As soon as I hit, I spring into action. Bight! Elbow! Eye! Knee! Kick! Kick! Kick! A force I never knew I possessed drives me. My mind and body react instinctively and I don't stop until my attacker is not moving.

As many as one in three women in this country will be sexually assaulted in her life. Model Mugging, a unique women's rape self defense class in which a 200 pound man dresses up in 50 pounds of protective gear and actually attacks students, teaches an internalized self-defense system that doesn't rely on men, weapons or external help. It was created by martial arts expert Matt Thomas after one of his prize black belt students was raped.

Thomas began years of study to provide specific tools for the safety of women. Based on data from over 3000 rape cases, he designed the course around factors not usually addressed in traditional martial arts, such as fighting from the ground in rape specific pins, and verbal abuse.

Thomas spent fifteen years designing the suit for the instructing mugger during which time he suffered 40 serious injuries. Of the 32 women who have reported attacks after completing the course, 22 knocked out their assailants and eight more disabled their attackers.

I took Model Mugging in May of 1989. During the course I was attacked over 30 times. The techniques are ingrained into my muscle memory. I was taught that once an attack is imminent, I am the aggressor. Always move forward and offensively until the attacker is unconscious.

But Model Mugging is much more than self-defense. The full title is Women's Self Defense and Empowerment. Walking into the first class was one of the hardest things I'd ever done. Although I spent months on the waiting list, when the time came, I was scared. Scared of failing. Scared of taking control, scared of the feelings I knew would be dredged up by the experience.

Many women view Model Mugging as therapy as well as self defense. The first and last thing we did every class was to sit in a circle and discuss our reasons for being there and the feelings that were coming up. One woman was going through a painful divorce. One had been attacked as an adult. One was a graduate chemistry major at MIT from Ireland who was taught as a child that nice women didn't defend themselves. One was preparing to leave for college. Four had been raped or molested as children. We were all trying to set our personal boundaries and take more control of our lives. I love and respect them all.

People react in a number of strange and sometimes negative ways to Model Mugging. The most common reaction I've gotten is, ''Now you'll be over confident and get into even more trouble.'' In reality the opposite is true. Model Mugging brought up a lot of fear that I'm still fighting to control. In spite of my fear, I spent a few weeks after graduation <u>almost</u> hoping to get attacked so I could find out if it really worked. While walking alone one night I finally decided that was silly and that I didn't really want to be attacked. Half a block later I was. From nowhere a man ran up behind me and grabbed my shoulders. I automatically went into action. I screamed ''NO!'' and planted my feet. I was thrown to the ground. Unfortunately, the only thing Model Mugging can't teach you is what it's like to be punched repeatedly in the face. In spite of the blows, I was able to think quickly and clearly. I was not scared. I was angry. I could hear the women from the class cheering me on. I located the man's groin and knew I could kick it. I <u>decided</u> not to because he only seemed interested in my purse. Something told me that was not what Model Mugging was about. Right after making that choice, the mugger said, ''If you fight, I'll shoot you.'' I commended myself for good thinking. He grabbed my purse and ran away.

Even though a mugging is not the proper time to enter into a possible life and death fight, I still feel the course helped me survive that experience. Model Mugging taught me to trust my instincts which in that instance told me not to fight. I was not shocked by being thrown to the ground. I had experienced the same thing countless times in class. Instead of being scared, I was able to be determined and to think and make choices. I was also able to walk alone to the police station. I am proud of my response and I see the incident as a learning experience. I learned that I am a truly powerful woman with choices.

Anyone interested in finding out more about Model Mugging should send a self-addressed stamped envelope to: Personal Empowerment Center, Box 921, Monterey, CA 93942-0921. I also recommend *Her Wits Abut Her: Self-Defense Success Stories By Women* edited by Denise Caignon. I also have a video tape of my graduation, in which I and my classmates show our new-found prowess, that I love showing to interested individuals.

Estella Berg is a first-year oboe Master's student.

SPRING BREAK *** SPRING BREAK

Have you already thought about Spring Break??? Don't you want to lie on the beach and not have to think about the cold and civilized New York City??? Well, here's what you do: Go to Student Affairs (room 219) on any Tuesday afternoon from 1 to 4 and talk to Alexander because he's got the deal for you!

--7 nights on the island of Barbados (accommodations in apartment units)
--round trip air fare
-- transfers to and from airport
-- air and hotel taxes

All of the above for the incredibly fabulous price of only $499!!

Don't wait 'cause you might be sitting alone in New York while everyone else is having the time of their lives!!! You can get a couple of friends to fill one of the 3 bedroom suites (sleeps 6) or just come by yourself. **Act now, time is limited!!!**
P.S. As of now, travel dates are Saturday March 3 til the following Saturday, March 10. If there is enough demand the dates can be changed to the following week (departing the 10th and teturning the 17th). So please let me know as soon as possible.

MOVIE OF THE WEEK

Each Wednesday night at 7 PM, a movie will be shown free of charge in the Student Lounge. The features will vary from contemporary comedies to classic dramas. We welcome any suggestions!

February 6th ***Heathers***

Dark comedy depicting the cruelty of teenagers. The story of how the desire to be popular can be fatal! Starring Winona Ryder and Christian Slater.

103 minutes, Color, directed by Michael Lehmann

February 13th ***Babette's Feast***

The story of a woman who goes to work in the puritanical household of two Danish women. She wins 10,000 francs and gives the two women and their friends the meal of a lifetime.

102 minutes, Color, directed by Gabriel Axel

February 20th SPECIAL DOUBLE FEATURE ***Jean de Florette*** ***Manon of the Springs***

These two delightful French films portray the life of a small-time farmer and his family, and the neighbors who are warring with him in a fight for water rights. Starring Gerard Depardieu, Elizabeth Depardieu and Yves Montand.

Color, directed by Claude Berri.
NOTE: This double feature will begin at 5pm instead of 7pm.

February 17th ***Broadcast News***

The story of an ambitious young producer caught between the good looks of an ''ideal'' anchorman and the comic charm of his rival. Starring William Hurt, Holly Hunter, and Albert Brooks.

132 minutes, Color, directed by James L. Brooks

Resident Assistant Team Selection

Information Sessions: Monday, February 19 at 12:30pm or Tuesday, February 20 at 2:00pm in the Faculty/Staff Lounge

The information session is a <u>required</u> part of the interview process. You must attend one of these sessions. At this time you can get an application or have any of your questions answered by the staff of the Office of Student Affairs.

Applications available: February 19-March 2

Applications <u>DUE</u>: Friday, March 2

Group Interviews: Monday, March 19 at 5:30pm or Tuesday, March 20 at 5:30pm in the Faculty/Staff Lounge

Please note that this is the first Monday and Tuesday after Spring Break. You **must be back for one of these interview times.**

Eligibility:
--Good academic standing
--Must have been at Juilliard at least one year
--Good leadership skills
--Interest in assisting peers
--****MUST BE ABLE TO ATTEND LATE AUGUST TRAINING SESSION!!****

Compensation:
--Single Room
--Minimum Meal Plan in Dining Hall

Head RA positions also available. Inquire in the Office of Student Affairs for more information about these positions or about R.A.T.S in general.

Announcements

STUDENT NOTES

A student of Margo Garret and Samuel Sanders, **AUDREY AXINN'S** activities last month included a pre-concert recital to an American Symphony Orchestra concert at Carnegie Hall with violinist Jay Zhang. Audrey also played a chamber music concert at Merkin Hall and recitals with oboist Christophe de Voise at St. Paul's Chapel at Trinity Church, Theodore Roosevelt's birthplace, Federal Hall and La Maison Francaise.

SUENG-UN HA has won the San Jose Symphony/Young Chang Pianist Competition, and will receive $2,000 and will perform at the first concert of the orchestra's 1990-91 season.

On Thursday, February 8, violinist **BENNY KIM** will present a program of Paganini, Brahms, Ravel and Corelli as part of the Cloumbia University/ Washington Heights Free Concert Series.

LIBI LEBEL, a Pre-College piano student of Richard Fabre, was presented in a special television broadcast called "Great Kids" on December 26 on Channel 9. Libi was chosen as one of ten outstanding young people in all fields from numerous high schools in the New York and New Jersey area. She was the only pianist in the group selected and was interviewed and recorded playing in Mr. Fabre's studio at Juilliard.

ARIELLE LEVIOFF, a Pre-College student of Richard Fabre, performed Debussy's Feux d'artifice at the winner's concert of the Upper Darby, PA Performing Arts competition in October. She won 2nd prize in the Artist's Division. On October 27, Arielle played over Philadelphia's classical music station WFLN as first prizxe winner in the Bach Festival of Philadelphia's Annual Young Artist Competition. She performed Bach's Toccata in E Minor.

TARA ANN McKEE, a teaching fellow studying with Josef Raieff and recipient of the Thyra Sundberg Memorial Award, performed a program of music by Bach, Haydn, Chopin and Liszt at the Winter Party of the Westchester Musician's Guild.

ANNE AKIKO MEYERS, a third year BA student, released another dic of French Sonatas which are on sale in Europe and Japan. In January, Meyers will go on a tour with Leonard Slatkin and the St, Louis Symphony throughout Japan.

Three students of Oxana Yablonskaya recently won serveral prestigious awards; **WEN YI LO** won third prize in th Marsala competition in Italy; **HAE YUNG KIM** won second prize in the Semigallia competition in Italy, and **EUN SOO SON** won second prize in the D'ANgelo competition in Erie, Pennsylvania.

FACULTY NOTES

ALFREDO CORVINO Ballet faculty member, choreographed and directed Tchaikovsky's The Nutcracker for the Purchase Dance Corps and the SUNY Youth Ballet, with the Purchase Symphony Orchestra. Guest artists Marianno Tcherkassky and Johan Renvall, courtesy of American Ballet Theatre, danced the principal roles.

Violin faculty member **JOSEPH FUCHS**, who is celebrating his 90th birthday this season, will be an honored guest on the Beethoven Society's **Violin Festival** on Sunday February 4 at 3 PM. This concert will take place at Merkin Concert Hall at Abraham Goodman House as part of the Beethoven Society's 14th Anniversary Season. Accompanied by Rei Matsumoto, he will play the *Violin Sonata, Op. 23* on this all-Beethoven program.

Pre-College faculty member **BRADLEY ALAN GARNER** will present a recital on Saturday, February 17 at 6:00 PM. Works by C.P.E. Bach, Debussy, Jolivet, Ewazen, Tuur, Doppler.

ANNA SOKOLOW Dance faculty, presented three of her choreographic works "Opus 65", "Steps of Silence" and "Rooms", at the National theatre of Taiwan in December. These works were performed by her company Players Project.

THANKS!

We'd like to extend a hearfelt thank you to all those who participated in the MLK program. You did a wonderful job!

-- Student Affairs

The JUILLIARD JOURNAL

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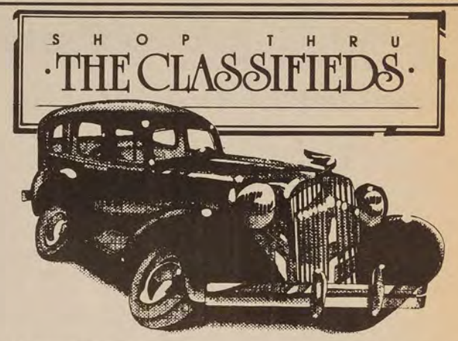

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ADOPTION: Juilliard graduate in piano and husband are eager to adopt. We are a happily married white professional couple who will provide a loving home for your newborn. Let us help you. Expenses paid. Call collect (212) 988-0152.

APARTMENT FOR SALE: West 67th St. 1 bedroom designer apt. 1 block from Juilliard. High floor, great views, luxury doorman building. Asking $126,000. Maintaince $496 including rebate. Night 595-6601; day 645-0001, ask for Chuck.

1 BDRM LUXURY CONDO on high floor in 4-year-old doorman bldg just three blocks north of Juilliard. Large south-facing windows in both living room and bedroom, 5 closets, all modern appliances and fixtures, hardwood floors, floor-to-ceiling mirrors and marble trims throughout. $285,000. Call Stephanie, DCH Management (212) 868-0750.

FOR SALE: Steinway, Model L, 10.5 feet. Ebony, 1927. Excellent condition, seldom played. $9000. (201) 744-0893 or (802) 228-8609.

BASSOONISTS TAKE NOTE! For sale: the champagne of bassoon cane. Former bassoonist, Juilliard grad selling prize hoard of 80+ pieces of prime 15-year old aged French cane. $200 or best offer. (919) 967-6009 evenings.

WIN A HAWAIIAN VACATION OR BIG SCREEN TV PLUS RAISE UP TO $1,400 IN JUST 10 DAYS!! Objective: Fundraiser; Commitment: Minimal; Money: Raise $1,400; Cost: Zero Investment -- Campus organizations, clubs, frats, sororities call OCMC: 1-800-932-0528/1-800-950-8472, ext. 10.

Closing Doors

continued from page 2

third-year dance class).

This year's senior production *Watch the Closing Doors* will take place on March 1, 2, and 3 in Studio 301. Since 13 members of the senior class are choreographing, there is, needless to say, a plethora of pieces, meaning that we had to divide up the program so it wouldn't turn into an epic marathon. We've accomplished this by making two separate programs, A and B. Both will be shown each night, but they will alternate in terms of which goes at 6 PM and which at 8:30 PM. When making reservations for tickets (which, anyone interested in seeing the performance should do), specify which program (or both) you want to see. And, just so you know, this concert is in a way symbolic of our farewell to Juilliard; four years mixed with extremes of joy, accomplishment, pain and failure. The pieces are choreographed accordingly.

Tickets can be reserved by calling the Dance Office at 799-5000, ext. 255

Rebecca Stenn is a fourth-year dance student.

PRESIDENT'S DAY

Alumni News

ALUMNI NOTES

by Chris Howatt

Material for this column should be mailed to: Mr. Chris Howatt, Communications Office, The Juilliard School, 144 West 66th Street, New York, NY 10023.

Dance

GINA BONATI ('85 BFA), **SUSAN GAYDOS** ('84, BFA), **ERROL GRIMES** ('84), **CHRISTOPHER BATENHORST** ('84 BFA), and **STEPHANI TOOMAN** ('85 BFA) all took part in a concert at Washington Square Church on November 27 called "Oversights". The proceeds were used in part to aid with the restoration of Washington Square Church.

WALLY CARDONA ('89 BFA) of Ralph Lemon and Company and **DUANE CYRUS** ('88, BFA) of Alvin Ailey American Dance Theater and Gallman's Newark Dance Theater took part in a series presented at the Joyce Theater entitled, "Man-Made at the Joyce."

MARTHA CLARKE ('65 BFA) is currently working on her new project, "Endangered Species." The work is being co-produced by the Music Theater Group and the Brookly Academy of Music, and will open in October at BAM

DUANE CYRUS '88 BFA), **NEISHA FOLKES** ('80 BFA), **MARILYN BANKS** ('59) **DUDLEY WILLIAMS** ('76 BFA), and **MARGARET PIHL** ('88, BFA) took part in a tribute to the world famous jazz choreographer Talley Beatty on December 19 at the Coty Center season of the Alvin Ailey American Dance Theater. This marked the first season since the death of Alvin Ailey.

NEISHA FOLKES ('80 BFA), has just returned from a European tour with Alvin Ailey American Dance Theater, which had a four week season at City Center in December. Neisha was part of the NBC Special, "Cosby Celebrates Ailey".

BETSY FISHER ('77, BFA) was a leading member of the Murray Louis Dance Company from 1980-88, and now teaches Dance at the University of California Santa Cruz and Stanford University. She lives in Santa Cruz with bassist husband Ernie Provencher aand their nine-month old son, Joseph. Betsy recently presented a concert of her choreography in Santa Cruz.

SAEKO ICHINOHE ('71 Diploma) and Company took part in a perfomance at the Asia Society in honor of the visiting representative from the Cultural Foundation on Promoting the National Costume of Japan and the Hakubi Kyoto Kimono School on December 1.

LAR LUBOVITCH ('64) is working on a new large scale piece called, "from Paris to Jupiter." The work will be premiered at City Center in February.

BARBARA MINTZ has just given a weekend-long workshop in Balinese dance in San Francisco and taught ongiong classes in January. She will be returning to Bali in February for her third year of studies, and then on to India to study Indian dance.

OHAD NAHARIN ('77 Diploma) presented a concert at Dance Theater WOrkshop in late January.

NETA PULVERMACHER ('85 Diploma), was invited to set her Window Project for the Tamar Dance Company in Jerusalem; the premiere took place at the Jerusalem Theater on November 28. Her company, Neta Pulvermacher & Dancers, will be performing at the DIA Arts Foundation in New York City on February 8 and 9. The company was awarded a space grant from the 92nd Street Y, a Dance Magazine Foundation Seed Money Grant, and a New York State Council on the Arts Decentralization Program Grant to support the DIA performances. Neta Pulvermacher & Dancers is invited for a second summer residency in Juneau, Alaska in June, 1990.

Drama

TONY ABATEMARCO (Group 7) is featured in the Public Theater's production of Kingfish.

LISA BANES (Group 8) appeared in episodes of "Life Goes On" and "China Beach."

MICHAEL BEACH (Group 15) is featured in the motion picture Internal Affairs.

CASEY BIGGS (Group 6) recently Guest Starred on the television series "Alien Nation."

ANDRE BRAUGHER (Group 17) was featured in the motion picutre Glory.

MICHAEL BUBRICK (Group 16) was featured in "Jordens Ansikt", a film produced by the Svensk Filmindustri and co-directed by Billie August ("Pelle the Conquerer"). He also recently returned from a European tour with the American Drama Foundation to work on "Silence of the Lambs", the film based upon Thomas Harris' bestseller.

LYNN CHAUSOW (Group 9) was featured in American Repertory Company's production o Ionesco's The Bald Soprano and The Chairs. Ms. Chausow and **KARIO SALEM** (Group 7), and **CHRISTOPHER COLT** (Group 15) were featured in Andre Serban's production of Twelfth Night at the American Repertory Company.

KEVIN CONROY (Group 6) recently put in a guest appearance on the television series Cheers.

JAMES ECKHOUSE (Group 9) was featured on the television series Matlock.

EDWARD EDWARDS (Group 4) will be guest starring on episodes of Quantum Leap and ALF.

RICHARD FRANK (Group 7) starred as "Molina" in Kiss of the Spider Woman at Yale Rep, "Salieri" in Amadeus at The Alliance Theatre in Atlanta, and is currently co-starring as "Jules Bennett" on Anything But Love on ABC-TV with Jamie Lee Curtis and Richard Lewis.

DAVID HUNT (Group 15) was featured in several episodes of the TV series Falcon Crest.

PATTI LUPONE (Group 1) has a featured role in the film Driving Miss Daisy.

ANNE McNAUGHTON MATTHEWS (Group 1), is currently Artistic Director of the VITA Shakespeare Festival of Saratoga, CA and a Graduate Teaching Fellow at Stanford University, where she is pursuing a Doctorate in Drama. She has recently directed Twelfth Night and U.S.A. for VITA and Playing the Palace for Stanford, as well as playing "Arkadina" in The Seagull.

MELINDA MULLINS (Group 15), is currently starring in Mastergate on Broadway, and will next be starring opposite Raoul Julia in Macbeth at the Public Theatre with other alumni **THOMAS GIBSON** (Group 14) and **HARRIET HARRIS** (Group 6).

CAITLIN O'HEANEY (Group 3) appeared on the television series Alien Nation.

KARIO SALEM (Group 7) appeared in several episodes of Kojak.

MATT SERVITTO (Group 18) played several characters in the play Quiet On the Set, at the Westbeth Theatre.

JACK STEHLIN (Group 11) directs and stars in the play Danton's Death at the Rapp Center. The cast features Drama Division alumni **ANTHONY FUSCO** (Group 12), **RICHARD ZIMAN** (Group 10), **STEVEN IRISH** (Group 14), and **MARK TANKERSLEY** (Group 13).

Music

FRANK ALMOND (Violin, '87 BM, '89 MM) made his Washington, D.C. debut in January At the Phillips Gallery with pianist William Wolfram. He program featured the works of Brahms, Ravel, Satoh and Szymanowski. His 1989-90 season includes debuts with the American Youth Symphony in Los Angeles, the Jupiter Symphony at Lincoln Center, and recitals in Manila and other major Philippine cities.

JUDITH ALSTADTER, (Piano, '64 BS) will appear as soloist with the Greenwich Village Symphony, performing Mozart's Piano Concerto in C Major, K. 467 on Sunday, February 4 at 3 PM at Washington Irving High School in New York. On March 2, Ms. Alstadter will appear at the Massapequa Library on Long Island in a program of classics to jazz with the Minnewaska Chamber Music Society. on March 4 she will present a program of Romantic Piano Music at Long Beach Library, and on April 22 will appear at Adelphi University in Long Island, performing a program of works ranging from classical to jazz.

BRUCE BIRNEL (Piano, '61 BS), conducted the Adrian Block Intermediate School 25 Senior Chorus in this year's New York Daily News ""Festival of Voices." This annual holiday season event, jointly sponsored by the New York Daily News and the New York City Board of Education office of Cultural Development, features choral groups selected from New York City Schools.

CAMILLE BUDARZ (Piano, '57 BS) appeared in a program of Romantic Polish Piano Music at Frick Fine Arts Auditorium in Pittsburgh, PA. On February 4, Ms Budarz will be performing an all-Chopin recital at the Everson Museum Auditorium in Syracuse, New York.

ROBERT CHUMBLEY (Piano, '78 MM), has been named Director of the Lied Center for Performing Arts at the University of Nebraska - Lincoln.

A long-lost work by Carl Maria von Weber, which musicians and scholars have been seeking for over a century, has been located by musicologist **JAMES COHN** (Composition, '49 BS, '50 MS) and recorded for commercial release. The new album Weber: the Complete Clarinet Music, Vol.2 features **JON MANASSE** (Clarinet, '86 BM, '87 MM) and Lukas Foss conducting the Brooklyn Philharmonic. The album also includes Weber's two Clarinet Concertos and the Concertino. The album was released by XLNT Music.

PETER CORAGGIO (Piano, '63 MS), Professor at the University of Hawaii and recently appointed Artist-in-Residence at KHPR Hawaii Public Radio, presented six recitals with commentary on the keyboard music of Bach, Chopin, Debussy during November at the new KHPR Atherton Performing Arts Studio. During this past June, Coraggio was a guest performer at the Festival of Classics Celebration of the Piano, presented by the Honolulu Academy of Arts.

GIZELLA EHRENWERTH (Violin, '33 Diploma; '35 Post-Grad. Diploma) recently presented a series of three concerts, the highlight of which was an appearance at Weill Recital Hall in Carnegie Hall presenting the works or Bach, Beethoven, Brahms and Fritz Kriesler.

SELMA EPSTEIN (Piano, '49 Diploma) has been the recipient of many honors and awards, chief of which is that her biography is to be included in the new book, Women Composers, Conductors and Musicians; she is the only solo pianist to be included. On January 11 she performed a special program dedicated to women composers at Lincoln Center, and performed the world premiere of Clara Schumann's arrangement of Robert Schumann's Piano Quintet, Op.55. She has been invited to direct the first Percy Grainger Festival in Washington, D.C. to be held this year.

In Memoriam

Patricia Curtis

student of Katherine Bacon

Juilliard, 1955

Alumni Reunion at Fontainebleau
Monday, May 28, 1990

Airfare NY-Paris: Air France round-trip $560 plus tax. Leave Kennedy Airport, May 24, return May 31. Seats will be reserved on a "first-come, first-serve" basis for reunion attendees upon receipt of a $25 deposit per person. Please make checks payable to: The Juilliard School and mail to the Alumni Office. Full payment will be due in April. Credit cards accepted.

Juilliard Charter Bus from airport to Paris and return, from Paris to Fontainebleau and return ($15). Those who respond to the reunion invitation will be given the opportunity to reserve seats on the charter bus.

For those who wish to stay in Paris:

Hôtel du Ranelagh - rooms from 80 fr. to 200 fr. (c. $13 to $35). Make reservations as soon as possible. 56 rue de L'Assomption 75016 Paris, FRANCE tel. 42.88.31.63.

Hôtel Ribera - 66 rue La Fontaine 75016 Paris, FRANCE tel 42.88.29.50, 120-240 fr. for double (c. $20-40 per person). Make reservations by March.

Paris Hilton - 50 rooms available at group rate May 25-30 on "first-come, first-serve" basis. Single: 1000 fr. (c. $150) per night (regular rate 1500-2075 fr.). Double: 1100 fr. (c. $165) per night (regular rate 1250-1850 fr.). To reserve rooms: FAX: 011-33-1-47.83.62.66. Call (from U.S.): 011-33-1-42.73.92.00 TELEX: 200955 or WRITE: M. Nicolas Mallapert, Sales Office, Hilton Suffren, F-75015 Paris, FRANCE. Credit cards accepted. *Be sure to mention The Juilliard Alumni Group!*

For those who wish to stay in Fontainebleau:

Hôtel de la Chancellerie - rooms from 162 fr. to 263 fr. (c. $25 to $63). Make reservations as soon as possible: 1 rue de la Chancellerie 77300 Fontainebleau, FRANCE tel. 64.22.21.70.

Hôtel Ibis - rooms 300 fr. to 325 fr. (c. $50). 18 rue de Ferrare 77300 Fontainebleau, FRANCE tel. 64.23.45.25.

Invitations to the Reunion will be mailed in February: Twenty dollars per person for tour of the Palace, musicale, champagne reception and dinner.

February Sampler

Juilliard

2/1 **Susan Heineman**, basoon, 8:30 PM, Paul Hall.
FOCUS! Festival, The Juilliard Theater, 8 PM. SCHOENBERG, KIM DALLAPICCOLA -- **PRE-CONCERT EVENT**, 7 PM in Paul Hall: Film *My Evolution* lecture by Schoenberg (1949) First New York Screening. Free tickets available at the Juilliard Concert Office.

2/2 **Susan Honey Heerema**, violin, 4 PM, Paul Hall.
Tara Noval, violin, 6 PM, Paul Hall
Anje Kim, piano, 8 PM, Paul Hall.
FOCUS! Festival, Alice Tully Hall, 8 PM. The Juilliard Orchestra with Paul Zukofsky, conductor and Leonard Raver on the organ. SCHOENBERG, BABBITT. Free tickets available at the Juilliard Concert Office.

2/3 **Jasmine Alexandra**, cello, 8:30 PM, Paul Hall.

2/5 **Takuya Horiuchi**, violin, 4 PM, Paul Hall.
Martin Lohr, cello, 6 PM, Paul Hall

2/6 **Carl Mazzio**, trombone, 4 PM, Paul Hall.
Josef Verba, piano, 8 PM, Paul Hall

2/7 **Wednesday At One**, Organ Music, 1 PM, Alice Tully Hall. No Tickets Required.

2/8 **Bartok Violin Concerto Finals**, 5 PM, Paul Hall.
Marco Rapetti, piano, 8 PM, Paul Hall.

2/9 **Audrey Axinn**, accompanist, 4 PM, Paul Hall.
Sonatenabend II, 6 PM, Paul Hall.
Serena Canin, violin, 8 PM, Paul Hall.
An Evening of Organ Music, 8 PM, Alice Tully Hall. Free tickets available beginning February 2 at the Juilliard Concert Office.

2/10 **Steven Wangler**, bassoon, 8:30 PM, Paul Hall.

2/12 **Greta Wynee Jordon**, mezzo soprano, 4 PM, Paul Hall.
Aaron Berofsky, violin, 6 PM, Paul Hall.
Rana Park, harp, 8 PM, Paul Hall.

2/13 **Michael Ishii**, horn, 4 PM, Paul Hall.
Elizabeth Gex, viola, 6 PM, Paul Hall.
An Evening of Chamber Music, 8 PM, Paul Hall.

2/14 **Wednesday at One**, Percussion Music, 1 PM, Alice Tully Hall.
Beatriz Castro, flute, 4 PM, Paul Hall.
Sachiko Kato, piano, 6 PM, Paul Hall.
Music by Juilliard Composers, 8 PM, Paul Hall.

2/15 **Aika Nishi**, piano, 8 PM, Paul Hall.

2/16 **Jung Won Shin**, violin, 4 PM, Paul Hall.
Melissa Kleinbart, violin, 6 PM, Paul Hall.
Chitose Okashiro, piano, 8 PM, Paul Hall.
The Juilliard Symphony, Otto-Werner Mueller, conductor, MOZART, BEETHOVEN, 8 PM, Alice Tully Hall. Free tickets are available beginning February 9 at the Juilliard Concert Office.

2/17 **Mia Chung**, piano, 8:30 PM, Paul Hall.

2/19 **Melinda Daetsch**, viola, 8 PM, Paul Hall.

2/21 **Wednesday at One**, French Masterworks, 1 PM, Alice Tully Hall.
Finals of the Dvorak Cello Competition, 5 PM, Paul Hall.
Ju Eun Cho, violin, 8 PM, Paul Hall.

2/22 **Liederabend**, 6 PM, Paul Hall.
Liana Lam, piano, 8 PM, Paul Hall.

2/23 **Oboe students of Elaine Douvas and John Ferrillo**, 3:30 PM, Paul Hall.
Akira Eguchi, piano, 6 PM, Paul Hall.
Hae-Jung Kim, piano, 8 PM, Paul Hall.

2/24 **Iffet Araniti**, French horn, and **Hillary Lynch**, flute, 8:30 PM, Paul Hall.

2/26 **Audrey Andrist**, piano, 8 PM, Paul Hall.
The Juilliard Orchestra, Stanislaw Skrowaczewski, conductor. WEBER,BARTOK, BRUCKNER. 8 PM, Avery Fisher Hall. Tickets are $8 and $5 at the Avery Fisher Box Office.

2/27 **Trygve Peterson**, flute, 4 PM, Paul Hall.
Mi Jung Im, piano, 6 PM, Paul Hall.
Scott Kluksdahl, cello, 8 PM, Paul Hall.

2/28 **Wednesday at One**, music for woodwinds, 1 PM, Alice Tully Hall.
Natalie Chabot, violin, 4 PM, Paul Hall.
Stephen Foreman, tuba, 6 PM, Paul Hall.
Motoko Kakizaki, piano, 8 PM, Paul Hall.

OPERA

2/23 The Juilliard Opera Center presents ***Rothschild's Violin*** (U.S. Premiere), by Benjamin Fleischmann and Shostakovich, and ***The Seven Deadly Sins***, by Kurt Weill, two-one-acts in the Juilliard Theater at 8 PM. Other performances on 2/25 at 3:00 PM and 2/27 at 8:oo PM. Tickets are $10 and are available from the Juilliard Concert Office or by calling CenterCharge at (212) 874-6770.

DRAMA

2/21 The Third-Year Drama Class presents ***Station to Station*** at 8 PM in Room301. Other performances on 2/22, 2/23, and 2/24, all at 8 PM in Room 301. Tickets are available on February 2 at 11 AM in Room 402. **Due to the size of the theater, there will be a *very* limited number of tickets available.**

Attention All Faculty And Students

The Placement Office has many available jobs which come into The Juilliard School. Especially, many single engagement jobs come in throughout the year. If you can use extra money during the school year, please come into our office, sign up, and let us know who your are!

Remember, we don't know who or where you are until you come in and tell us!

Room 208!!!

Notices of competitions, summer festivals, and permanent jobs are also available at the Placement Office.

IMPORTANT ROOM SELECTION NOTICE:

Room Selection for the Residence Hall (and a limited number of rooms at the Narragansett) will take place *March 26-30*. Watch the newspaper and bulletin boards for further details.

Alumni Representatives

The Office of Admissions is establishing a network of alumni volunteers in Dance, Drama, and Music who would like to help with Regional Auditions, College Fairs, and selected high school information sessions. If you are interested in assisting Admissions in this way, please call or write to: Carole Everett, Director of Admissions, The Juilliard School, Lincoln Center, New York, NY 10023; 212/ 799-5000, ext. 223.

A St. Valentine's Party

Friday, February 9

9:00 PM - 1:00 Am in the cafeteria

Music, dancing, and refreshments ... and perhaps a little romance

Proof of age required to drink -- bring Juilliard I.D. for admission.

Solution to "An Affair of the ♥"

♥	A	N	D	■	♥	B	E	A	T	■	♥	F	O	R
W	H	O	S	■	B	E	A	M	E	■	S	A	M	E
A	E	R	O	■	R	A	T	T	L	E	T	R	A	P
S	M	M	■	H	E	R	S	■	■	B	O	O	N	S
■	■	A	H	E	A	D	■	C	H	O	O	■	■	■
♥	B	L	O	C	K	■	♥	R	E	N	D	I	N	G
F	R	I	S	K	■	G	L	O	R	Y	■	H	A	R
R	A	Z	E	■	T	R	E	N	D	■	S	O	M	A
E	T	E	■	G	E	E	S	E	■	L	I	N	E	N
E	S	S	E	N	C	E	S	■	F	I	N	E	S	T
■	■	■	J	O	H	N	■	C	A	P	E	S	■	■
♥	P	O	E	M	■	■	B	O	I	S	■	O	C	C
C	O	N	C	E	P	T	I	O	N	■	A	W	O	L
A	L	I	T	■	E	V	E	N	T	■	A	N	C	E
M	E	T	S	■	M	A	N	S	♥	■	A	♥	O	F

THE JUILLIARD SCHOOL

Lincoln Center
for the Performing Arts,
New York

AUDITION SCHEDULE:

INTERLOCHEN, MI
FEB 19
1990

SAN FRANCISCO
MAR 3
1990

HOUSTON
MAR 5
1990

MIAMI
MAR 6
1990

NEW YORK
MAR 8, 9
1990
&
MAY 21, 22
1990

Applications for admission auditions will be welcomed through Jan 8, 1990 (Mar 15, for May Auditions)

For further information write or call:

Office of Admissions
The Juilliard School
Lincoln Center
New York, New York 10023
Telephone (212) 799-5000,
extension 223

The Juilliard School

Regional Auditions For Admission To Dance Division

THE JUILLIARD SCHOOL
DANCE DIVISION

* * * * NEWSLETTER * * * *

VOL. II, NO. 4 FEBRUARY 12, 1990

FROM THE EDITOR'S DESK

Indecipherable scribblings on the scattered remains of While-You-Were-Out pads and Plain White Paper (as we like to call it in the trade), a variety of food soils from the nourishments (or lack thereof) of a generation of students and Administrative Assistants, Alexis Eupierre - these, and so much more, are likely to be viewed at your leisure/risk from the editor's desk. I mean, like, hip me to this scam of so many off-the-cuff platitudes like springing naked-came-I-into-this-world from this bonding of low-density steel alloy and slabs of tree corpse, carefully, lovingly ensconsed in a snug cocoon, limned in that flowing symphony of burnished hues, to the edification of any home or office, not least of all to that non-biodegradeable polymer womb nurturing the long since sawed, planed, shaved, aforementioned Dead Tree (womb? Death? Sorry, sport: you're the only oxymoron 'round here! Paging Mikhail Bahktin...); like, Natural Wood Finish, already. Am I like muling and puking in my mother's arms, having just, like, been released from Post-Natal Care moments ago? Cut me, shouldn't you, a white-frosted break, shantih and my friend thanks you, too. Cazart! Huh? How's that? Pointless, the distant horde opines? Padding an especially slim edition of the Newsletter with this folderol about editor's desks and the creative process? Haven't I, you ask, paid my existential debt time and again to the Cosmic Exchequer, only to have further liens and taxes burden my insolvent, overleveraged psyche with this Beatnik prattle? Allora, I'm (i.e. you're) damned, "Hold!! Enough!!!!!!!"...Oof! Settle down there, sailor, you're getting upset. Would you like a bite of my sandwich? No? Hello?

]]] ALEXIS EUPIERRE ON WORKSHOPPING [[[

This year I was elected to be part of the committee formed to give feedback for, and to make sure that works are ready to be shown in, the Stage Workshop.

Being part of this committee helped me realize one more time that we, the students, are the ones who are primarily stopping ourselves. People seem afraid to create and to put themselves in a place where they become vulnerable and can be criticized. I get the feeling that most people are waiting at home to create that "amazing piece"; until then, there isn't much going on.

As a member of the panel, I didn't feel that people were taking risks or simply exploring a concrete area; the works, in general, seemed vague, not because of a lack of talent but because of a lack of real work behind them. As a viewer, I saw ideas, but they never quite materialized physically in the room. Also, it called my attention to the lack of ballet-based work, knowing that there is a whole sector of the Division interested in that area. My general feelings is that people are waiting for other people to do the work for them and they are missing alot in the experience of trying, which, if nothing else, would help them appreciate other people's work. Choreographers become and grow, something to keep in mind. One of Diaghliev's phrases keeps stumbling into my mind: "Etonne moi," or, "Astound me."

¢ ¢ ¢ ¢ AMY KAIL ON WORSHOPPING ¢ ¢ ¢ ¢

The next studio workshop held in 320 and 321 will be on Thursday, April, 26 at 5:15 PM. Remember, anything goes in these workshops (at least as far as I know). If your piece is over 5 minutes, you have to have a faculty advisor.

! ! ! ! ATTENTION CONCERTED DANCERS ! ! ! !

For all those involved in the Spring Concert: you will have to be back from Spring Break in order to rehearse on the 15th of March. The following week stage rehearsals begin, so enjoy your time off.

+ + + + DANCE STUDENT BEAUTIFUL BODY MEETING + + + +

It often seems as though February is a month of reflection. Maybe that is why the issue brought up by Ms. Topaz about workshop attendance in the student representative meeting has set many of us on the course of questioning how we spend our time at Juilliard and how we would like to spend it.

In the student body meeting, this issue came up in many forms. Eryn Trudell gave an impassioned speech on the value of seeing fellow students' work. She told us how Rebecca Stenn's solo in the fall had inspired her when she was feeling low. She also talked about the sense of community that can be developed through the workshop forum. The workshops are essentially our stuff and we are also the primary audience. Alexis Eupierre, who is on the selection committee for the workshops, voiced his disappointment in the amount of work shown to the committee. He talked about how important it is for dancers to choreograph, even if they don't plan on becoming choreographers, in order to understand more quickly what a choreographer wants.

This brought the discussion to the issue of time. The limited time, space and support for movement exploration and choreography led us to question the program. Kristina Isabelle and Rachael Durham brought up the idea of choosing an emphasis of study in the third and fourth year. The first two years would provide us a wide range from which we could choose a direction. A discussion followed this suggestion, with students on both sides of the issue. Yoav Kaddar and Beth McPherson reminded us that Juilliard's philosophy is based on training the dancer equally in ballet and modern. Brian Hawthorne thought that a singular emphasis should be optional, but that by fourth year, each individual student's needs and desires should be considered in making up the student's schedule. Rebecca Stenn said she found the class load unnecessarily heavy, especially in the last two years when there is so much rehearsing. Marc Kenison said an emphasis would allow him a more indepth study into areas he was interested in, such as modern partnering, improvisation and composition. Gerald Casel added to this the need for more modern dance techmique classes taught by current dance makers working in New York.

The idea of having a forum led by a composition teacher in which we could discuss each other's choreography was brought up in the guise of the Senior Production. Many students feel that the Senior Production should include an emphasis on the creative process, not just the practical issues of putting on a concert. Here, too, the time limitation seems to be the culprit. In the

(Continued on next page)

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third and fourth years without a composition class, students are left to fend for themselves. This makes the creative process a very difficult one and probably contributes to the low level of student work.

Although the changes we wish for may not materialize in the near future, it is clear that we do define what this Division can be. The choices that we make and the questions we ask ourselves, and this place we have chosen to begin our path as creative artists, can only help to clarify that which we love: dance.

/ / / / SENIOR PRODUCTION / / / /

Senior Production is just around the corner and for those of you who don't know what it's about, here's some information:

Senior Production is a class run by Laura Glenn for all graduating students, in which they create a dance concert. Although Laura guides the students through this complex process, it is up to the students to make it happen. Some of them choreograph, but all seniors work through the technical difficulties and must come to agreements on how things are done. This year, they spent the first weeks working out a schedule and finding a system in which they could collaborate. There were three showings of pieces: one in the Fall, one in January and one this past Tuesday.

The Senior Production class is supported by the third-year Stagecraft class and all technical stuff will be run by us. That includes stage managers, lighting-board operators, sound operators, gel changers, prop hands, house manager, ushers and the extremely important job of wardrobe mistress (you guessed it, that's me (you guessed it, that's Amy Kail. -Ed.)). We also have some long sessions of preparing the space and hanging lights and focusing.

All of this is happening the week of February 26. The schedule is as follows:

Monday, February 26 is Program A Day for spacing and teching
Tuesday, February 27 is the same for Program B
Wednesday, February 28 has runs for both programs and an invited dress at 6:00 for Program B and 8:00 for Program A

(Continued on next page)

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Thursday, March 1 is opening night with Program A at 6:30
& Program B at 8:30
Friday, March 2: Program B at 6:00
Program A at 8:30
Saturday, March 3 : Program A at 6:00
Program B at 8:30

Then, we get to strike and what a hoot that will be in an exhausted state. The name of the concert is "Watch the Closing Doors" and if you're not in it, come watch it...that is, if you are on the Waiting List, as all seats for all performances are reserved. The Waiting List will be drawn up each night for each performance one hour previous to each program (i.e. 5:00 PM for the first performance, 7:30 for the second).

& & & & PARTING WORDS FROM THAT KAIL WOMAN & & & &

Another newsletter is upon us and as I write it well into Thursday night, I certainly hope you guys read it with grinning smiles on your faces. I mean, this is insanity and tomorrow morning, bright and early, I must put on my pointe shoes for Maria Grandy's class. Pointe shoes at 9:00 AM?!!!!

Anyway, I would like to remind you that this newsletter is our newsletter and you should feel free to put any nonsense or sense you would like into it. All you have to do is hand the written thing in to your nearest student rep (I am getting tired, really, I am an intelligent person, I promise, Scout's honor). So, do it, would you? It's a great way for us to communicate. We all talk to our close friends but here's an opportunity to speak to the Division and say what's on your mind. The Juilliard School is not the easiest place to be, and I think we can possibly make it a bit easier with some more communication, of whatever sort.

So, onward I plunge ('Bye, Amy! 'Bye, everybody - Ed.)...

- Features written by Alexis Eupierre, Amy Kail and James Keepnews

- Edited by Mr. Keepnews

DANCE WORKSHOP VII
THURSDAY, FEBRUARY 15, 1990
:15 PM - STUDIOS 320 & 321

DANCE WORKSHOP VII
THURSDAY, FEBRUARY 15, 1990
5:15 PM - STUDIOS 320 & 321

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* STUDIO 321 *

STUDIES IN SUSTAINED AND PERCUSSIVE MOVEMENT
From the Dance Composition I Class of Elizabeth Keen

Choreographed and Danced by:

Pamela Cohen
Heather DeLussa
Ann Diaz
Wendi Epperson
John Heginbothan
Marcus Johnson
Kara Miller
Dylan Newcomb
Carla Norwood
Helga Nowacki
Tina Thompson
Melanie Vesey
Rachel Whiting

Improvised Music by:

Reed Hansen

* * *

TERMINAL GLASS (Work-in-Progress)

Choreography: Ruben Graciani
Music: Excerpt from "Music for Airports" - Brian Eno

Ruben Graciani

SWEET COMMUNION

Choreography: Kris World
Music: Sweet Honey in the Rock

Kris World

* * *

"WELL-TEMPERED DANCIER", VOLUME III
From the L & M I Class of Eric Ewazen

Fugue Description
Louisa Anderson
Lymartin Chattman
John Heginbothan
Claudia Florian
Kara Miller
Carla Norwood

Fugue #2
Heather DeLussa
Ruben Graciani
Lauri Hogan
Rachel Whiting

Fugue #3
Erica Burke
Ana Diaz
Wendi Epperson
Marcus Johnson

Fugue #4
Sarina Rosenthal
Amy Rydell
Tina Thompson
Melanie Vesey

Fugue #5
Pamela Cohen
Edward Lawrence
Oscar Rodriguez
Kris World

* * *

MANDELA TRIBUTE

Choreography: Tina Najille Thompson (1990)
Music: Robert O'garo (1990)

Tina Najille Thompson

PLANAR AND PRIMITIVE STUDIES
From the Dance Composition II Class of Doris Rudko

One of the central concerns of the modern movement in the arts is the Planar Dimension. This is evident in our present day architecture, in the painting and sculpture, music and dance of our time. Modern artists were also greatly influenced by the art objects of the Primitive Cultures (American Indian, African, Oceanic).
These two stylistic movements are explored freely and creatively in the following studies.

- Doris Rudko

PLANAR STUDIES

1.) Choreographed and Danced by Sung Soo Ahn and Arnie Apostle
Music: Lothar Windfperger

2.) Choreographed and Danced by Mara Kurotschka
Music: Lothar Windfperger

3.) Choreographed and Danced by Torrin Cummings and Phyllis Grant
Music: Improvised Accompaniment by Chaim Freiberg

4.) Choreographed and Danced by Stanley Wells
Music: Fast Eddie

PRIMITIVE STUDIES

1.) "The Old Old..." - Choreographed and Danced by Kris World
Music: Improvised Accompaniment by Class

2.) Choreographed and Danced by Arnie Apostol
Music: Improvised Accompaniment by Chaim Freiberg

3.) Choreographed and Danced by Phyllis Grant and Stanley Wells
Music: Merideth Monk

4.) Choreographed and Danced by Jeffrey Schmidt
Music: Prehistoric Sounds of Scandanavia

5.) Choreographed and Danced by Solange Sandy
Music: Meredith Monk

6.) Choreographed and Danced by Kikue Shiraishi
(Based on the paintings of Paul Gauguin)
Music: Frederico Mompou

THERE IS A TIME
From the Modern Repertory I Class of Laura Glenn

Choreography: Jose Limon
Music: "Meditations on Ecclesiastes" - Norman Della Joio

Pamela Cohen, Ana Diaz, John Heginbotham, Rebecca Hermos, Lauri Hogan, Marcus Johnson, Kara Miller, Carla Norwood, Helga Nowacki

* * *

THE SENSUAL WORLD (Work-in-Progress)

Choreography: Henning Ruebsam (1990)
Music: "The Sensual World" - Kate Bush (1989)

Arnie Apostol, Marcus Johnson, Christina Morrissey, Carla Norwood, Sarina Rosenthal

* * *

GONE BEFORE THE WIND

Idea: Henning Ruebsam (1990)
Music: Anthony Powell (1990)

Henning Ruebsam

---

* **STUDIO 320** *

TOBOGGAN

Choreography: Torrin T. Cummings
Music: "Blue In Green" - Miles Davis and Bill Evans (1959)

Lauri Hogan, Solange Sandy, Melanie Vesey, Rachel Whiting

40

JUILLARD SCHOOL OF MUSIC AND DRAMA, NEW YORK
Presents

THE SANISH DANCE THEATRE ofTHE SPANISH DANCE SOCIETY

Marina Keet, *Artistic Director*

A Lecture/Demonstration of Spanish Dance
with Guest Artist
Joan Fosas
from the Ballet Folkloric Esbart Dansaire de Rubi
February 21, 1990

Guitarist: William Christie *Bagpiper:* Eric Rice-Johnston *Singer:* Jorge Porta

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PROGRAM

SEGUIDILLAS DEL CANDIL
This Castillian seguidillas from Madrid was already performed at the time of the artist Goya at the turn of the 18th and 19th centuries. *Dancers*: Ziva Cohen, Jaime Coronado, Lourdes Elias, Nancy Heller, Antonio Saldana, Nancy Sedgwick, Nelson Sitton, Robert Teri

PETENERAS BOLERAS
A dance from the "Escuela Bolera" or classical school of Spanish dance. *Dancer:* Paula Durbin

Demonstration of some steps from Escuela Bolera, or classsical school, of Spanish dance

LA CHARRADA
A theatrical version of the Salamancan dance, showing the Moorish influence in the costumes. *Dancers:* Lourdes Elias, Mary Ann Shelton, Nelson Sitton, Robert Teri

JOTA ARAGONESA
The best-known jota from Spain. *Dancers:* Nancy Heller and Nancy Sedgwick. Demonstration: Nancy Heller of the different style of another Aragonese jota -- that of Anso

MOTITXOL
A mourner's dance from Valencia. *Dancers:* Guest Artist Joan Fosas with Ziva Cohen, Jaime Coronado, Paul Durbin Lourdes Elias, Mary Ann Shelton, Nelson Sitton, Robert Teri

JOTA ASTURIANA
Here we see the Celtic influence in the north of Spain.
Dancers: Nancy Heller and Antonio Saldana

BOLERO DE L' ALCUDIA DE CARLET
A folk dance from Valencia that has become something more for the specialist, as in this version. *Dancers:* Guest Artist Joan Fosas with Nancy Sedgwick

Demonstration of variants of a single seguidillas step: Nancy Sedgwick

CARACOLES
This dance takes its name from the word for snails -- the word being used as an exclamation. The dance has always been associated with Madrid. *Dancers:* Ziva Cohen, Jaime Coronado, Lourdes Elias, Mary Ann Shelton, Nelson Sitton

FARRUCA (with a rhythmic phrasing or "compas" of four counts). A flamenco dance that originated from an Asturian song which found its way to Andalusia. Strangely, it is the one flamenco dance which is never sung. *Dancer:* Jaime Coronado

ALEGRIAS (with a "compas" of twelve counts).
Meaning "joy", this is the most structured form of flamenco dance, with several changes of mood and pace. *Dancers:* Ziva Cohen and Jaime Coronado

BULERIAS
Name could be derived from the word "burlar" – to play the fool or joke and make fun of. *Dancers:* Ziva Cohen, Jaime Coronado, Nancy Heller, Nancy Sedgwick

SEGUIDILLAS SEVILLANAS
A regional dance from Seville, with a marked flamenco style.
Dancers: The Company

Credits
Costumes: Elaine Aucamp, Susan Chiang, Rosa Fosas, William Pucilowsky, Carolina de Weinberg
Technical Manager: Marco Caceres

The Spanish Dance Society is an international organization dedicated to promoting interest in the art of Spanish dance, pursuing excellence in presentation, execution and instruction. This goal is pursued by the training and certification of dancers and teachers through a graded syllabus method. The Syllabus is taught at George Washington University, and the Theater Arts Department offers bachelors and masters degree programs with specialization in Spanish dance. The Spanish Dance Theatre is the nucleus of a professional company, affiliated with the Spanish Dance Society, USA. These dancers are currently performing for VA Young Audiences and are appearing in this performance with other members of the Society.

(OVER)

HISTORICAL BACKGROUND

From about 3000 B.C., Hamitic or Berber stock infiltrated Spain from North Africa. From these early days, we have rock paintings of men and women; the latter, in long flounced petticoats and remotely resembling the elegant ladies of Minoan Crete, often appear to be dancing. In later Iberian bronzes, the women are sometimes represented as wearing a piece of material over their heads like a mantilla. In about 1100 B.C., the Phoenicians from present-day Lebanon and Syria settled in the south and southeast; they were later succeeded by their kin, the Carthaginians from present-day Tunisia, who made Cadiz their capital. The influence of these peoples was not nearly so strong as that of the Celts and the Greeks, however. In the seventh and sixth centuries B.C., the first of several Celtic invasions occurred, and to this day the Celtic heritage is clearly evident, particularly in the music and dancing of Galicia in the northwest. Only in the western Pyrenees did the pre-Celtic population preserve its individuality, and this was apparently the origin of the Basque people. Greek civilization had influenced the east and southeast of Spain from an early time, and from the sixth and fifth centuries, Greeks settled there, in rivalry with the Carthaginians. In dancing, the Greek influence is most evident today in Catalonia, Valencia, and Murcia. During the two centuries preceding the birth of Christ, Spain was conquered by the Romans in drawn out and bloody warfare. At the fall of the West Roman Empire, Spain was overrun by the Vandals, the Suebi, the Visigoths, and other Germanic tribes. When Visigoth rule had reached an advanced stage of disintegration, the whole of Spain except Asturieas in the north was conquered by the Arabs, who had a profound influence on Spanish music and dance, especially in Andalusia. Only the mountainous region of Asturias escaped the Arab occupation, and from there the reconquest of the Iberian peninsula began. It took nearly 800 years to complete. As we see, Spain has been invaded by many different peoples, and perhaps this explains the amazing richness and variety of her dances and her music.
--Marina Keet

ABOUT THE ARTISTIC DIRECTOR

Marina Keet, one of the original architects of the Syllabus in 1965, founded the USA chapter of the Spanish Dance Society in Washington, DC in 1982. Ms. Keet is university trained in dance and performed with a professional ballet company before specializing in Spanish dance. She has an enormous range of regional and flamenco dances, as well as particular knowledge of classical and historical dances. rtistic Director and founder of the Spanish Dance Theatre, Marina was honored in 1989 by King Juan Carlos I of Spain, investing her as Dame of the Order of Queen Isabel of Spain -- the highest honor bestowed on non-Spaniards, for her presentation and preservation of Spanish dance; an award shared by dancers such as Carmen Amaya and Antonio. In 1987 she was given the Special Achievement Award by the Hispanic Institute for the Performing Arts. Among many credits, Ms. Keet has directed two productions with Jose Antonio Ruiz, principal dancer and Director of the Baile Nacional de Espana. She has published two books -- one on Spanish dance, and written numerous articles for magazines and international encyclopaedias. Ms. Keet is currently Lecturer at George Washington University.

ABOUT THE GUEST ARTIST

Joan Fosas is the Principal Dancer and Co-Director, together with Artistic Director and Choreographer Albert Sans I Aris, of a very unique company – Ballet Folkloric Esbart Dansaire de Rubi. This company presents, with artistry and sensitivity, dances from the east coast of Spain, from Catalonia, including the Balearic Isles, through Valencia and down to Murcia. Fosas was seen internationally, performing the "Bolero de L" Alcudia de Carlet" for Dame Margot Fonteyn's television series "The Magic of Dance". He and his company have been acclaimed in Paris, Mexico and at the Welsh Eisteddfod, as well as throughout Spain. He has his degree in engineering from the University of Barcelona.

***

This program has been funded in part by the DC Commission on the Arts, the National Endowment for the Arts and the Cultural Office of the Embassy of Spain. The Spanish Dance Theatre is affiliated to the Spanish Dance Society, which is sponsored by the Cultural Office of the Embassy of Spain, Professors Nancy Johnson and Maida Withers and the GWU Department of Theatre and Dance, US Air (through Cultural Alliance of Greater Washington), C&P Telephone Company and Ronald S. Perlman.

THE JUILLIARD SCHOOL

JUILLIARD OPERA CENTER

ROTHSCHILD'S VIOLIN
by BENJAMIN FLEISCHMANN
Orchestrated by DMITRI SHOSTAKOVICH

THE SEVEN DEADLY SINS
by KURT WEILL
Text by BERTOLT BRECHT

February 23, 25, 27, 1990 at The Juilliard Theater

The Juilliard Opera Center gratefully acknowledges the ongoing scholarship support made possible by The Birsh Foundation, Mrs. Janet Chamock, The Grande Foundation, Jean and Louis Dreyfus Foundation, Mrs. Theodore Jacoff, Herman Lowin, National Music Publishers Association, Inc., New York Community Trust, Leontyne Price, Kathryn S. Wagner, and the Olia and Michael Zetkin Fund.

Friends and supporters of the The Juilliard School can make a lasting contribution by naming a seat in the Juilliard Theater for themselves or as a tribute to some special person. We also welcome your support of the Juilliard Association, which provides scholarships for our young artists. For further information about the naming opportunity or the benefits of Association membership, please call the Office of Development and Public Affairs at (212) 799-5000, extension 278.

THE JUILLIARD SCHOOL

PRESENTS THE

JUILLIARD OPERA CENTER

Friday, February 23, 1990 at 8:00 PM
Sunday, February 25, 1990 at 3:00 PM
Tuesday, February 27, 1990 at 8:00 PM

The Juilliard Theater
155 West 65th Street

ROTHSCHILD'S VIOLIN

American Premiere

By BENJAMIN FLEISCHMANN

Completed and orchestrated by Dmitri Shostakovich
Based on the tale "Rothschild's Fiddle" by Chekov

Conducted by BRUNO FERRANDIS
Directed by CHRISTOPHER MATTALIANO
Scenery and Costumes designed by ALLEN MOYER
Lighting designed by JOHN GLEASON

JUILLIARD SYMPHONY

Translation, musical preparation, and diction by GINA LEVINSON
Supertitles by CHRISTOPHER MATTALIANO

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Supertitle projection equipment courtesy of New York City Opera.

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

Cast in order of appearance:

Moisey Ilyitch Shahkes *tinker and conductor of the local Jewish band*	MATTHEW LORD
Yakov Matveyitch Ivanov *(nicknamed "Bronze")* *coffin maker and fiddle player*	VALENTIN PEYTCHINOV
Rothschild *flutist; later: fiddle player*	CHARLES WORKMAN
Marfa *wife of Ivanov*	SUSAN TOTH SHAFER
Band Members	Patrick Blackwell, Martin Bruns, Ian de Nolfo, Jorge Garza, Derrick Lawrence, Jim Russell

Villagers

Adults: Sandra Arabian, Elizabeth Bishop, Bob Diamond, Carmen Yegu Greiss, James B. Manning

Children: Celeste Goch, Chris Green, Diane Townsend-Butterworth, Stefan Hogan, Joseph Silverman

Dancers: Jill Balzer, Dylan Newcomb

Associate Conductor DAVID M. SENAK

Rehearsal Pianist SUE ANSCHUTZ

The opera takes place in a rural town in Russia, during the late 19th-century.

There will be a fifteen minute intermission between operas.

NOTES ON ROTHSCHILD'S VIOLIN

In June 1941, Adolf Hitler set into motion "Plan Barbarossa," the invasion of Russia, hurling some two hundred army divisions against the Soviet Union. As the German forces advanced on Leningrad, the residents of that city quickly organized into volunteer units to aid in its defense. Among those who enlisted in the People's Volunteer Guard was Benjamin Fleischmann (Veniamin Fleishman, in certain Russian transliterations), a twenty-eight-year-old student of composition at the Leningrad Conservatory, where his teacher was Dmitri Shostakovich.

Barely trained or equipped, the People's Volunteer Guard was no match for the experienced enemy it faced, and it incurred terrible losses during the seige of Leningrad. Fleischmann perished early in the fighting. His only legacy was the unfinished score to an opera he had been writing for two years prior to the war's outbreak, a manuscript that he entrusted to the Leningrad Composer's Union before leaving for the front.

This opera was an adaptation of a short story by Chekov entitled *Rothschild's Fiddle*. (In Russian, the same word is used for "fiddle" or "violin." The former, more appropriate in view of the story's rustic setting, is used in both available translations of Chekov's tale, but Fleischmann's opera is always referred to in English as *Rothschild's Violin*.) Gennadi Rozhdestvensky, the Soviet conductor, speculates that Shostakovich, who openly admired the great Russian writer, may have suggested this material to his student. In any event, Fleischmann devised his own libretto from Chekov's story and completed setting this in a piano score. He also finished perhaps a third of the orchestration prior to his death.

In September 1941, the same month Fleischmann was killed, Shostakovich and his family were evacuated from Leningrad and flown to Kuibyshev, east of Moscow, where he completed his "Leningrad" Symphony, a programmatic paean to the defenders of his native city. From there, in May 1942, he wrote to another of his pupils, who remained in Leningrad:

> I am sorry not to have taken *Rothschild's Violin* with me. I could have completed its orchestration. Dear friend, if the opera is still at the Leningrad Composer's Union, please take care of it, and still better, make a copy of it and if possible send it to me in Kuibyshev when the occasion arises. I like the opera very much and am worried that it may get lost.

Eventually, Fleischmann's work was indeed sent to Shostakovich, reaching him, the composer later wrote, toward the end of 1943. Shostakovich then proceeded to complete the opera, a task that he said involved only finishing the orchestration.

Despite Shostakovich's labor on its behalf, *Rothschild's Violin* lay unheard for some fifteen years following the end of World War II. But in the 1960s it at last began to make its way in the Soviet Union. In June 1960 there was a reading of it in Moscow, the success of which led to a broadcast performance two years later. In 1965 the vocal score was published, and in 1968, in Leningrad, the first staged production took place under the artistic direction of Solomon Volkov, who later emigrated to this country and brought forth the controversial Shostakovich memoir *Testimony*.

[Ed. note: According to Mr. Volkov, the 1968 production was closed down by officials who called the opera "Zionist" owing largely to the portrait of the main character, Bronze, whose occasionally anti-semitic invective provides some of the story's conflict. It was many years before *Rothschild's Violin* would again receive a public performance in the Soviet Union.]

During the past decade, *Rothschild's Violin* has been making its way westward. In 1983 Melodya, the Soviet record label, issued a recording of the opera under the direction of Rozhdestvensky. In December of the following year, a production was mounted as part of a Shostakovich Festival in Duisberg, West Germany. 1986 saw a performance in Lucerne, Switzerland, and in 1988 it was staged

by the Finnish National Opera in Helsinki. The present production is the opera's first in the United States.

The Chekov story on which Fleischmann based his opera is essentially a psychological study of its principal character. Yakov Ivanov is an old coffin-maker in a rural town "more wretched than a village," as Chekov describes it. He is known by the nickname "Bronze," and he augments his meager income by playing violin in the town's Jewish band, which is led by one Moisey Shahkes, a tinsmith. Among the other musicians is an enervated flute player known as Rothschild, a fellow who, as Chekov writes, "contrived to play even the merriest tune in lachrymose style." This Rothschild has become Yakov's nemesis, an object of his contempt and irrational hatred and, lately, the target of his verbal and even physical abuse.

But Rothschild is not Yakov's only affliction. The coffin-maker is forever lamenting the state of his finances, calculating his "losses" from what his income might have been under ideal circumstances. Nor does his wife of fifty-two years, Marfa, bring him any joy. Indeed, he barely takes note of her until one day she announces that she is dying. Even then, his concern for her gives way to worry about the financial implications of her passing: the fact that he will not be paid for her coffin, and that she will no longer be able to help with the chores.

On her sickbed, Marfa asks him to remember the little blonde daughter born to them half a century earlier, and how they used to sit happily beneath a big willow tree. But Yakov can recall none of this. Only when his wife has died and been laid in her grave does Yakov feel the full weight of remorse. He realizes that it has been years since he said a kind word or gave any comfort to Marfa, and he now remembers the fair-haired baby he had fathered fifty years before, a child who had died in infancy.

In the midst of these meditations, Rothschild appears to tell Yakov that Moisey Shahkes and the other musicians have need of him. Yakov, in no mood for music, angrily chases him away. For the first time in years, the coffin-maker walks to the river and finds the old willow tree of which Marfa spoke. Contemplating the scene, he thinks of what his life might have been, and what the world might be like, without the suspicion and malice that have ruled him and which seem to govern all human affairs. He even regrets his harsh treatment of Rothschild.

Shortly afterwards, Yakov awakens ill and knows that he soon will follow Marfa from this life. He has little trouble accepting this fate—death will put an end to his ever-mounting "losses" —but he worries about what will become of his one fine possession: his violin. When a priest arrives to hear his final confession, Yakov makes a sudden decision: "Give my fiddle to Rothschild," he instructs. Chekov closes his story with the intelligence that Rothschild now plays Yakov's old tune, but in a mournful style that makes his listeners weep. This new version of the melody has proved enormously popular with the villagers.

Fleischmann's libretto adheres closely to the outlines of Chekov's story, the few alterations serving to compress the time and locale of the action, and to limit the number of characters. The opera takes place entirely in and around Yakov's house: the Jewish band is playing at a wedding being held, conveniently, just next door; the willow tree stands outside his door, with the river just beyond it. Yakov's confrontation with an indifferent doctor over his wife's condition, an incidental episode in Chekov's text, is deleted. Finally, Yakov gives his violin to Rothschild directly, rather than through the priest, this act providing the opera with a poignant conclusion.

The restrained scope of Fleisch-mann's libretto dictated that his musical treatment be that of a chamber opera, and one of the virtues of *Rothschild's Violin* is precisely its intimacy and lack of grand operatic pretensions. There are no chorus or ensemble numbers after the brief opening scene, and the three supporting roles—Rothschild, Moisey Shahkes and Marfa—are rather minor ones. It is Yakov Ivanov who carries the work, and the heart of the opera is the long soliloquy in which he considers his wasted life. Fleischmann sets this to quiet, expressive music that builds at length to an agitated climax, then subsides in a lyrical epilogue.

Aside from Yakov's part, the only vocal highlight is the brief aria in which Marfa recalls her lost baby and early love. There are, however, several important orchestral episodes that both establish the mood of the opera and support the action. The prelude that opens the work doubles as stage music Moisey Shahkes' band is playing for a village wedding, the melancholy sound of Rothschild's flute provoking Yakov's anger to such an extent that he storms away. Later the musicians play a spirited dance number. The ensuing interlude features Rothschild's flute, which continues as an obbligato accompaniment to Marfa's aria. And Yakov's attack on Rothschild is graphically suggested by the orchestra. But the most telling instrumental passage comes near the end of the opera, in which Yakov confers his violin on his erstwhile enemy, the transfer portrayed through music featuring a beautiful violin solo, music that then swells to a final peroration.

A similarity can be heard between the musical idiom of *Rothschild's Violin* and Shostakovich's style, particularly with regard to certain pungent dissonances and a reliance on quasimartial melodic figures. Volkov, in his preface to *Testimony*, takes this and the apparent disappearance of Fleischmann's manuscript as a sign that Shostakovich's contribution to *Rothschild's Violin* may have involved more than just completing the orchestration. Such suspicion, however, flies in the face of Shostakovich's assertion, in a note attached to his manuscript of the work and dated February 5, 1944, that "All I had to do was to complete the orchestration and copy the author's pencil score." Moreover, some affinity between Fleischmann's music and his teacher's would be only natural, and the less strident moments of *Rothschild's Violin* reveal a lyricism rather different from that of Shostakovich.

It would be not only dubious but unseemly to deny Fleischmann credit for this opera. Shostakovich already is firmly established as the great Soviet composer of the century; his student is represented posthumously by *Rothschild's Violin* alone. (Fleischmann's other compositions, which included songs and piano pieces, seem not to have survived.) The music suggests how much more he might have done had fate been kinder to him.

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THE JUILLIARD SCHOOL

PRESENTS THE

JUILLIARD OPERA CENTER

Friday, February 23, 1990 at 8:00 PM
Sunday, February 25, 1990 at 3:00 PM
Tuesday, February 27, 1990 at 8:00 PM

The Juilliard Theater
155 West 65th Street

THE SEVEN DEADLY SINS

Ballet Chanté

By KURT WEILL
Text by BERTOLT BRECHT

Translation by MICHAEL FEINGOLD

Conducted by BRUNO FERRANDIS
Directed by CHRISTOPHER MATTALIANO
Choreographed by JENNIFER MULLER
Scenery and Costumes designed by ALLEN MOYER
Lighting designed by JOHN GLEASON

JUILLIARD SYMPHONY

Musical preparation by MIRIAM CHARNEY
English Diction by KATHRYN LA BOUFF

This production is funded in part by the Kurt Weill Foundation for Music, Inc., 7 East 20th Street, New York, New York 10003.

DIE SIEBEN TODSUENDEN, ballet with song in eight parts. Music by Kurt Weill, Text by Bertolt Brecht.
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Cast in order of appearance:

Anna I	SUSAN ROSENBAUM
Anna II	SUZANNE AUZIAS DE TURENNE
Members of the family:	
Tenor	GREGORY CROSS
Tenor	CHARLES WORKMAN
Baritone	WEI-LONG TAO
Bass	SCOTT WILDE
Dancers	JOSÉ ALMONTÉ, JILL BALZER, HIROKO ISHIMURA, DYLAN NEWCOMB

The Seven Deadly Sins:

Prologue
No. 1 Sloth
No. 2 Pride
No. 3 Anger
No. 4 Gluttony
No. 5 Lust
No. 6 Greed
No. 7 Envy
Epilogue

Associate Conductor DAVID M. SENAK
Rehearsal Pianist SUE ANSCHUTZ
Assistant to the Choreographer KAREN RICHARDS

NOTES ON THE SEVEN DEADLY SINS

In March 1933, Weill fled Germany and moved to Paris, a city in which he had already gained considerable success. Almost immediately he received a commission for *Die sieben Todsünden (The Seven Deadly Sins)*, from the newly formed dance troupe, "Les Ballets 1933," directed by Boris Kochno and the young George Balanchine. Weill invited Brecht to write the scenario for the ballet, and during April and May 1933, Brecht and Weill fashioned a modern-day morality play of acid criticism on the evils of unrestrained capitalism, based on the classical seven deadly sins. A *ballet chanté*, *The Seven Deadly Sins* was scored for soprano, a quartet of male voices, and orchestra. The work received its premiere on 7 June 1933 at the Théâtre des Champs Elysées, with Lotte Lenya as Anna I and Tilly Losch as Anna II. (Lenya premiered the role of Anna I in the original soprano scoring.) George Balanchine set the choreography and Maurice Abravanel led the Orchestre Symphonique de Paris. The Englishman Edward James funded the commission and moved the production to the Savoy Theatre in London for performances on 1–15 July, the *Sins* billed as *Anna–Anna*. *The Seven Deadly Sins* has entered the repertory both as a concert piece as well as a ballet; notable productions have included those by the New York City Ballet (1958), the Frankfurt Ballet (1960), and among recent stagings are those by ballet companies in Wuppertal, Kassel, Dresden, Lyon and the Next Wave Festival at BAM, choreographed by Pina Bausch (1985).

SCENARIO

Set in the surreal American landscape reminiscent of Weill's opera *Aufstieg und Fall der Stadt Mahagonny*, libretto by Bertolt Brecht, *The Seven Deadly Sins* follows the seven-year, seven-city journey of two sisters—both named Anna, who in actuality represent two aspects of the same personality—as they set forth from their home in Louisiana to earn sufficient money to build a house for their family. Anna I embodies extreme self-denial and compromise seen as required for success in the modern world, while Anna II personifies those natural instincts which are in conflict with such unnatural repression of human and humane will; paradoxically, the idealistic Anna II represents the tendency to give way to inclinations which are triggered by moral considerations and consequence, while Anna I forcefully curbs such leanings or "sins," ruthlessly encouraging instead prostitution, theft, blackmail, personal compromise of ideals, etc., in order to obtain money which is essential and all important: "we have one heart and one savings account."

Traveling from Louisiana to Memphis, the sisters confront Sloth. Though Anna II would wish to sleep, Anna I instructs her that a blackmailer can not afford to be lazy. In Memphis, Anna II obtains a job as a cabaret dancer, but Anna I impatiently exhorts her to forget her artistic Pride and to give the paying customers what they expect. In Los Angeles, Anna II demonstrates Anger at injustice but her sister duly informs her that such opinion will make her unpopular with producers and result in the loss of jobs and opportunities. Anna II's healthy appetite is seen as an indulgence of Gluttony by her family; such excess could ruin her figure and cost them finances during the sojourn in Philadelphia. Anna II learns in Boston that a love which is not motivated by selfish designs represents Lust. As a result, Anna II is compelled to give up her lover and to continue her relationship with a wealthy man who pays handsomely for her attentions. Anna II achieves a fame and notoriety in Baltimore which her family believes might prompt an ill-considered indulgence of Greed. Finally, the two sisters arrive in the last of the seven cities, San Francisco. Anna II is tired from the travels and expresses Envy at those who can sustain being slothful, who are too proud to prostitute themselves or their art or standards, who are free to express anger over social injustices, and, finally, who are free to share their bed only with those they love. Anna I firmly reprimands her sister for such opinion; those so free or inclined never become rich. In the epilogue, the sisters return home to the family, ensconced in the new house built from the compensations of sins which had been conquered.

COURTESY OF THE KURT WEILL FOUNDATION

ABOUT THE ARTISTS

BRUNO FERRANDIS *(Conductor)* is conductor of the Juilliard Pre-College Orchestra. He received his Baccalaureate Diploma from the Lycee Musical de Nice, and attended the Conservatoire National Superieur de Musique de Lyon, where he studied double bass and piano. He earned a Postgraduate Diploma in Conducting in 1983 from the Guildhall School in London, where he worked with Vilem Tausky.

In 1984, Mr. Ferrandis entered Juilliard, where he studied conducting with Sixten Ehrling and Jorge Mester. After receiving his Master of Music degree, he served as Assistant Conductor with the Juilliard Opera Center. He also worked with Gustav Meier, Leonard Bernstein, Seiji Ozawa and Jean Sebastian Beraut at the Tanglewood Institute and the Fountainebleau School.

Mr. Ferrandis has conducted in France, England, and throughout the United States, leading the Orchestre Philharmonique de Metz-Lorraine, the Orchestre de l'Ile de France, the B.B.C. Manchester Orchestra, the Spoleto Festival Orchestra and the Aspen Philharmonic. He will make his debut with the Jerusalem Symphony Orchestra in March.

CHRISTOPHER MATTALIANO *(Director)* is well known for his direction of opera productions throughout North America and Europe. Following *Rothschild's Violin* and *The Seven Deadly Sins* with the Juilliard Opera Center, he will direct *Un Ballo in Maschera* for L'Opera de Montreal, *Die Zauberflöte* for Florentine Opera of Milwaukee, *Manon* for Portland Opera, and a new production of *Norma* for the Minnesota Opera. He returns to the Metropolitan Opera to stage their revival of *Salome* during the 1990-91 season.

Last season he directed *L'Amico Fritz* for Juilliard, *Der Fliegende Hollaender* for Opera Grand Rapids, and new productions of *La Cenerentola* for the Wolf Trap Opera and *La Bohème* for the Canadian Opera Company, which was televised throughout Canada.

During the 1987-88 season he directed *Carmen* for L'Opera de Nice, *La Traviata* for Edmonton Opera, *Il Trovatore* for Manitoba Opera, *The 3-Penny Opera* for Illinois Opera Theater and the American premiere of Hans Krasa's children's opera, *Brundinbar*, for New Jersey State Opera.

Mr. Mattaliano's directing credits also include *Don Carlos* for Dallas Opera, *Die Zauberflöte* for L'Opera de Montreal, *Carmen* for the Norwegian National Opera, *Il Segreto de Susanna* for Opera Theater of St. Louis, and *Le Nozze de Figaro, Die Zauberflöte*, and *L'Amour des Trois Oranges* for Wolf Trap. For Hawaii Opera Theater he directed *La Traviata* and a special new production of *Die Zauberflöte*, celebrating Hawaii's twenty-fifth year of statehood.

Now in his fourth year on the Metropolitan Opera's directing staff, he has collaborated with such noted producers as Franco Zeffirelli and August Everding. Mr. Mattaliano is a graduate of the Trent Park School of Performing Arts in London.

JENNIFER MULLER *(Choreographer)* has been Artistic Director of Jennifer Muller/The Works since 1974 and has created twenty-five pieces for the company including two full-evening works, *Beach* and *Darkness and Light*. She produced nine New York City seasons at the Roundabout, City Center and Joyce Theaters and toured thirty-one countries/four continents. Ms. Muller began her dancing career with the Pearl Lang Company, immediately followed by nine years as principal dancer with the Jose Limon Dance Company. She spent seven years as Associate Artistic Director of the Louis Falco Dance Company. Her commissions include pieces for the Nederlands Dans Theater, the Alvin Ailey American Dance Theater, the Lyon Opera Ballet and Aterballetto among others. Ms. Muller's choreography for the theater includes *Fame, the Musical* for which she won a Carbonell Award. She has choreographed two projects at the Public Theater: *The Death of Von Richthofen . . .* in 1982 and *Up Against It* in 1989. Ms. Muller is a graduate of The Juilliard School.

ALLEN MOYER *(Scenic and Costume design)* has designed *Dido and Aeneas* and *La Cenerentola* (directed by Christopher Mattaliano) for the Wolf Trap Opera, *Il Barbiere de Siviglia* and *The Fairy Queen* for the Pennsylvania Opera Theatre, *The Accomplish'd Maid (La Buona Figlivola)* for The Vineyard Opera of New York City, and both the 1988 Young Playwrights Festival (*Women and Wallace, Seniority*, and *The Air Didn't Answer . . .*) and 1989 Young Playwrights Festival (*Painted Rain, Twice Shy, Finnegan's Funeral Parlor*, and *Peter Breaks Through*) at Playwrights Horizons.

Future projects include *L'Italiana in Algeri* and *Il Viaggio a Reims* with the Wolf Trap Opera.

Mr. Moyer is a graduate of New York University Tisch School of the Arts.

JOHN GLEASON *(Lighting Designer)* has designed the New York premiere of Wolfgang Rihm's *Jakob Lenz, Cosi fan tutte, The Crucible, Opera Gala*, Mascagni's *L'Amico Fritz*, Berlioz' *Beatrice and Benedict*, Britten's A *Midsummer Night's Dream* and *Albert Herring*, Menotti's *Amelia Al Ballo* and *Tamu Tamu*, Puccini's *Il Trittico*, Mozart's *Le Nozze di Figaro* and *Don Giovanni* for the Juilliard Opera Center. He designed *Werther, The Mikado* and *Die Zauberflöte* for the New York City Opera, the last two in revivals this past summer. He is designer of over 90 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 the 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* with Jon Vickers, *Manon Lescaut, Macbeth, The Ballad of Baby Doe*, and *Der Rosenkavalier*. Other opera credits include *Boris Godunov* and *Adrianna Lecouvreur* with Placido Domingo for Miami Opera, *Albert Herring, I Quattro Rusteghi*, and *Le Nozze Di Figaro*. His most recent design was for *The Aunts* at the 47th Street Theatre in October. Mr. Gleason is Master Teacher of Design at New York University's Tisch School of The Arts Design Department.

JOSE ALMONTE *(Dancer/The Seven Deadly Sins)* is enrolled in his third year at Juilliard. He began his dance studies in his native country of Santo Domingo, Dominican Republic.

SUZANNE AUZIAS DE TURENNE *(Anna II/The Seven Deadly Sins)* is in her third year of the Bachelor of Arts program in The Juilliard School's Dance Division, where she has held the William Randolph Hearst Scholarship. She is a native of Honolulu, Hawaii, where she received most of her fifteen years of dance training in classical ballet, modern and jazz.

JILL BALZER *(Dancer/The Seven Deadly Sins)* is a native of Vancouver, Canada and has been studying dance for twelve years. She is in her second year at Juilliard.

GREGORY CROSS *(Tenor/The Seven Deadly Sins)* was born in Colorado and studied at the University of Colorado at Boulder and Union College in Nebraska. Mr. Cross is a second year Juilliard Opera Center Young Artist, having appeared as Ferrando in *Cosi fan tutte* and as the Reverend Parris in *The Crucible*. At the University of Colorado, Mr. Cross performed the role of Fenton in *Falstaff*. He has performed the roles of Don Ottavio in *Don Giovanni* and Tom Rakewell in

The Rake's Progress at the Aspen Opera Theatre Center. The recipient of many awards, Mr. Cross was a finalist in the 1988 Metropolitan Opera National Council Auditions and in 1989 was an apprentice at the Santa Fe Opera.

HIROKO ISHIMURA *(Dancer/The Seven Deadly Sins)* from Tokyo, is a third year student in the Dance Division at Juilliard. She has performed with the Makino Dance Company and for the Modern Dance Society.

MATTHEW LORD *(Shahkes/Rothschild's Violin)* was born in California where he attended California State University and Pacific Conservatory of Music at Santa Maria. Mr. Lord is a second year Juilliard Opera Center Young Artist and appeared last season as Judge Danforth in *The Crucible*. Other roles include Eisenstein in *Die Fledermaus* for the Yosemite Music Festival, Don Jose in *Carmen* at San Francisco State and MacHeath in *The Beggar's Opera* at California State University at Hayward.

DYLAN NEWCOMB *(Dancer/The Seven Deadly Sins)* in his first year of the Dance program at Juilliard, where this year he holds the William Randolph Hearst Scholarship. He attended the Walnut Hill School of Performing Arts in Massachusetts, where he began his dance training. He has also studied with the Central Pennsylvania Youth Ballet and The San Francisco Ballet School.

VALENTIN PEYTCHINOV *("Bronze"/ Rothschild's Violin)* was born in Bulgaria, where he studied at the Bulgarian National Conservatory as a recipient of the Misha Popov Scholarship. In 1989, Mr. Peytchinov received the Forrai Foundation Grant and is currently appearing in his third season as a Juilliard Opera Center Young Artist. He has performed the role of Snug in *A Midsummer Night's Dream* with Juilliard and appeared as the Commendatore with Opera Columbus in their production of *Don Giovanni*. Mr. Peytchinov has performed numerous roles in his native Bulgaria, some of which include Mephisto in *Faust*, Don Basilio in *Il Barbiere di Siviglia*, Ramfis and Il Re in *Aida*, and Colline in *La Bohème*.

SUSAN ROSENBAUM *(Anna I/The Seven Deadly Sins)* Born in Illinois, Ms. Rosenbaum studied at Swarthmore College and at The Juilliard School. She is currently a first year Juilliard Opera Center Young Artist. Recipient of numerous awards and honors, Ms. Rosenbaum was most recently named Outstanding Apprentice at Central City Opera where she appeared in youth performances as Pamina in *The Magic Flute* and as Valencienne in *The Merry Widow*. In the Juilliard production of Britten's *A Midsummer Night's Dream*, she performed the role of Helena, and she has appeared at the Aldeburgh Festival in England as Brigitta in Tchaikovsky's *Yolanta*.

SUSAN TOTH SHAFER *(Marfa/ Rothschild's Violin)* was born in Pennsylvania and educated at Westminister College and Kent State University. She is a winner of the Luciano Pavarotti Vocal Competition and placed first in the Metropolitan and San Francisco Opera Regional Auditions. Ms. Shafer has been a Young Artist for three years in the Juilliard Opera Center, where she performed the role of Elizabeth Proctor in *The Crucible* last season. Her other performances in the U.S. and abroad include the roles of Ulrica in *Un Ballo in Maschera* for the Teatro Comunale di Bologna, Frugola in *Il Tabarro* and Mercedes in *Carmen* at the Sarasota Opera. In the Cleveland Opera's production of *The Barber of Seville*, Ms. Shafer was heard in the role of Berta, and she performed the roles of the Witch and Mother in *Hansel and Gretel* for the Houston Grand Opera.

WEI-LONG TAO *(Baritone/The Seven Deadly Sins)* was born in China and educated there at Anhui University and the Shanghai Conservatory of Music. Thereafter he attended the University of Southern California School of Music, where he performed several roles including Figaro in *Le Nozze de Figaro*, Guglielmo in *Cosi fan tutte*, and John Sorel in *The Consul*. He was a winner of the Metropolitan Opera Western Regional Auditions and is a first year Juilliard Opera Center Young Artist.

SCOTT WILDE *(Bass/The Seven Deadly Sins)* is a native of Illinois and a graduate of the Manhattan School of Music. In 1989, Mr. Wilde was Resident Artist at Glimmerglass Opera and winner of the Leiderkranz Foundation Competition. He was an apprentice at the Sarasota and Chautauqua Opera Companies. Mr. Wilde is currently in his second season as a participating Juilliard Opera Center Young Artist where he has performed the roles of Don Alfonso in *Cosi fan tutte*, Hanezo in *L'Amico Fritz*, Reverend Hale in *The Crucible*, and Theseus in *A Midsummer Night's Dream*. At the Glimmerglass Opera, Mr. Wilde appeared as Superintendent Budd in *Albert Herring*, and for the Aspen Opera Theatre Center, he sang the roles of Leporello in *Don Giovanni*, and Don Magnifico in *La Cenerentola*.

CHARLES WORKMAN *(Rothschild/ Rothschild's Violin; Tenor/The Seven Deadly Sins)* was born in Arkansas and studied at Drew University in Madison, New Jersey and The Juilliard School, where he performed in Luciano Pavarotti's Master Class in 1987. A third year Juilliard Opera Center Young Artist, Mr. Workman has performed the roles of Benedict in *Beatrice and Benedict*, Kaufmann in *Jakob Lenz* and Frederico in *L'Amico Fritz*. He appeared in the role of Count Almaviva in Westchester Opera's production of *Il Barbiere di Siviglia* and Florville in *Il Signor Bruschino* at the Brooklyn College Opera Theater. For the Aspen Opera Theatre Center, Mr. Workman assumed the roles of Osiride in *Mose In Egitto* and Sellem in *The Rake's Progress*. At the Houston Grand Opera/Texas Opera Theater he created the role of Stainless Tarnish for the world premiere of Stewart Wallace's and Michael Korie's *Where's Dick?*

JUILLIARD SYMPHONY

Daniel Froschauer, *Concertmaster*
Susan Ebner, *Principal Second Violin*
Margret Hjaltested, *Principal Viola*
Yung Jung Hu, *Principal Violoncello*
James Karrer, *Principal Contrabass*

VIOLINS
Romulo Benavides, Richard Brodwin, Rubin Camacho, Wai Chan, Josephine Cheng, Stephen Huber, Kunihiko Ishii, Sonia Jun, Izumi Kamata, Kyoko Kashiwagi, Min-Young Kim, Susan Kim, Yoo-Mee Kim, Marcia Littley, Stephen Maloney, Martin Riseley, Tera Shimizu, Emma Shook, Maia Silberstein, William Slatterly, Joung Hoon Song

VIOLAS
Sheila Browne, Ralph Farris, Donna Fogle, Edward Malave, Sang Woo Park, Li-Wen Wang

VIOLONCELLOS
Javier Arias, Robert Ekselman, Stephanie Kim, Sunny Lee, Jason McComb, Pei-Yu Wang

CONTRABASSES
William Everett, Ariel Roland, Stephen Sas

FLUTES/PICCOLO
Sun Yun Kim, Hilary Lynch, Zachary Valenzuela

OBOES/ENGLISH HORN
Derek Floyd (E. Hn.), Billie Jo Perry, Allison Rubin

CLARINETS/BASS CLARINET
Jose Herring-Colon, Bohdan Hilash (+B. Cl.), Joselito Tanega

BASSOONS/CONTRABASSOON
Susan Barber, Lynne Feller, Sally Ann Merriman (C.Bn.), Jennifer Nagel

HORNS
Tracy Clark, Derek Delaney, Ilana Domb, Justine Flynn, Michiko Singh

TRUMPETS
Brian Benson, Michael Klein, David Krauss, Richard Schaadt

TROMBONE
Jon Etterbeek, Michael Hosford

BASS TROMBONE
Edward Myers

TUBA
Bruce Burkhart

PERCUSSION
Victor Avdienko, Roxan Jurkevich, Mark Marquez, Glenn Paulson

HARP
Nicholas Tulliez

PIANO
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Financial Times of London
March 1, 1990

Opera at the Juilliard and Manhattan

Benjamin Fleischmann's opera *Rothschild's Violin*, which three years ago Max Loppert hailed in these pages as "a fully fledged small masterpiece," has just had its American première: given by the Juilliard School in a double bill with *The Seven Deadly Sins*. Fleischmann was a student of Shostakovich at the Leningrad Conservatory. He was killed in 1941, aged 28, in the defence of Leningrad. Before joining the People's Volunteer Guard, he had completed the piano score of *Rothschild's Violin*, his only surviving work, and had scored, we are told, perhaps a third of it. Shostakovich completed the orchestration. There was a radio performance in 1962, a Leningrad production in 1968, and a Melodya recording in 1983.

The source is the Chekhov tale. The protagonist is Jakob Ivanov, village coffin-maker and occasional guest fiddler in a klezmer band. He is 70 years old, avaricious, harsh, joyless. Rothschild is the band's flutist, "a red-haired, emaciated Jew;" there is a pungent scene in which Jakob drives the "greasy, garlic-stinking Yid" from his house and jeering urchins and village dogs take up the chase.

Martha, Jakob's worn-out wife, dies babbling o' a day beside the river when they were young and of their baby girl who died – and whom he has quite forgotten. He makes a coffin for Martha, resenting work that will bring him no rewards; revisits the river and that night, playing his fiddle from time to time, falls to thinking: why has he "spent all his life cursing, bellowing, threatening people with his fists, ill-treating his wife? And what, oh what, was the point of scaring and insulting that Jew just now?" What a waste! How unprofitable! He faces his own death calmly, and bequeaths his fiddle to Rothschild, who makes music on it that moves all hearts. A small tragic tale, touched at the last by grace.

Fleischmann reduced the text to a short libretto and then poured music into it: the band's performances, Martha's brief, poignant aria, the chase, and expansiveness only at the close, as Jakob's lyrical monologue passes into a long, swelling violin solo. The score is Chekhovian in its control, its economy, its calmly ruthless "objectivity" that does not conceal compassion, its poetry without sentimentality. The music, harmonically, melodically (and, of course, instrumentally), is Shostakovich-like but with a flavour of its own without the exaggerated quality of the master's dramatic works. A pungent and poignant work.

The Juilliard performance was essayed in Russian: a useful exercise for the students, no doubt, but diminishing to dramatic effectiveness. The orchestral playing, under Bruno Ferrandis, was very good, but otherwise the merits of the opera had to be deduced rather than observed. Valentin Peytchinov, a Juilliard Opera Center Young Artist who has sung such roles as Mephistopheles and Don Basilio in his native Bulgaria, seemed to regard Jakob as a juvenile romantic lead: he sang confidently but unimaginatively, in a loud, imprecise bass. Susan Toth Shafer's Martha was better; Charles Workman's Rothschild was excellent.

Christopher Mattaliano's production lacked definition. Allen Moyer's set seemed too open and too elaborate, but its basic structure then housed an exceptionally elegant yet potent performance of *The Seven Deadly Sins*, crisply and intelligently produced by Mattaliano, vividly conducted by Ferrandis and neatly choreographed by Jennifer Muller. Susan Rosenbaum, a Pamina, was the singing Anna, Suzanne Auzias de Turenne the dancing Anna, gleamingly partnered by Dylan Newcomb and José Almonte as the various men in her odyssey. Only complaint: the choice of the Feingold rather than of the Auden-Kallman translation.

The Juilliard's next production will be of *Hugh the Drover*. The Manhattan School's latest production was of *The Rake's Progress* – missing from the Met for 36 seasons and from the City Opera for two. Staged by Louis Galterio, designed by Miguel Romero, lit by Jackie Manasee and conducted by Louis Salemno, it was among the best of the many *Rakes* I have seen. Eighteenth-century London, 1951 Stravinsky and Auden and contemporary New York were held in witty equilibrium. The only cliché touch of modishness was a black-suited chorus's donning of dark glasses; at least there were no wheelchairs, television screens, rows of beds onstage. All was fresh, imaginative , attractive and thoroughly musical. The swirling smoke of the brothel scene lingered on to become country mists wraithing Ann's aria, and the clockface became a moon. The moon became a magic clock again in the cemetery scene when, stroke by stroke, Tom's fate is decided.

A *Rake* with singers scarce older than the characters they play has special charm if the singers are good. Leigh Adoff and Christian Fletcher, the Anne and the Tom, were good, and so indeed were nearly all the singers. I saw the show twice, for after the loud, empty pomp of so many Met manifestations, performances like this can renew one's belief in opera.

Andrew Porter

The JUILLIARD JOURNAL

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Juilliard Students Are Invited to Perform in Graz

Juilliard is the first non-European convervatory to participate in the Woche der Begegnung

by Carolyn Li Corazo

Five Juilliard students have been invited to perform in the 15th annual Woche der Begegnung, loosely translated as the "week of encounters," at the Graz Academy of Music and Fine Arts in Austria. As the first non-European conservatory to participate in this event, Juilliard will join students from conservatories in Cologne (Germany), Weimar (East German), Ankara (Turkey) and the Graz Academy in a week of chamber music and orchestral performances during March.

Each participating conservatory group will present one evening of chamber music and have one soloist perform with the Graz orchestra. 'Cellist Maria Kitsopoulos, violinist Mark Steinberg, pianist Emily George, clarinetist John Craig Barker, and flutist Keri-Lynn Wilson will present an evening of chamber music on Thursday, March 22. Miss Kitsopoulos will also play the Dvorak *'Cello Concerto* with the Graz Academy Orchestra on Friday, March 23. Dean Bruce MacCombie will accompany the students on this trip and will be attending several meetings with administrators from the other participating conservatories.

In accordance with the Austrian sponsors' request for American music, the Juilliard program will include *Petroushskates* (for flute, clarinet, violin, 'cello, piano) by Joan Tower and *Greeting* (for the same instrumentation) by Bruce MacCombie. *Greeting* was written by Dean MacCombie for the Da Capo Chamber Ensemble in honor of Joan Tower's fiftieth birthday. The rest of the program will consist of *Madrigal Sonata* (for flute, violin, piano) by Bohuslav Martinu, *Passacaglia* (for violin, 'cello) by Handel/Halvorsen, *Contrasts* (for clarinet, violin, piano) by Bela Bartok, *Trio, Op. 11* (for clarinet, 'cello, piano) by Beethoven, *Assobio A Jato* (for flute, 'cello) by Heitor Villa-Lobos, and *Kammersymphonie, Op. 9* (for flute, clarinet, violin, 'cello, piano) by Arnold Schoenberg, arranged by Anton Webern.

The five students were selected in the fall, and they performed together in December in a chamber music concert in Greenwich Village. The group will present the entire Graz program on March 7 at 8 PM in Paul Recital Hall.

A native of Summit, New Jersey, Maria Kitsopoulos began both 'cello and piano lessons at age seven. She grew up in a musical family, with her mother being an opera singer. Maria has had much experience coaching opera singers, and teaching theory, harmony, and piano to her mother's students.

Maria entered the Juilliard Pre-College program at age twelve (studying with Ardyth Alton) and spent her summers at Aspen and Tanglewood. She is currently in Juilliard's DMA program, studying with Aldo Parisot, having also received her BM and MM degrees from Juilliard.

(continued on page 4)

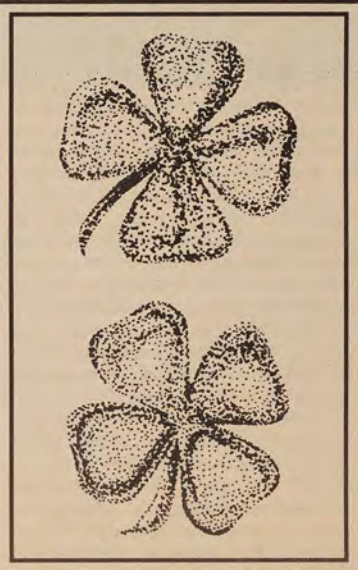
Smokers Unite!

Would you like to stop smoking?

Come to the Student Affairs Office at 12:45 PM beginning March 19th to view a 5 minute segment each day of "Fresh Start," a video which may help you stop smoking. Spend a few extra minutes talking to other future ex-smokers, compare problems, goals, frustrations and successes.

Brochures and flyers will be distributed which beautifully illustrate some of the obstacles in quitting smoking and some of the ways of beating the odds. This program normally costs $40, but there is no charge for Juilliard students and staff.

All are welcome!



Top Girls: Beyond Cinderella

by Benjamin Krevolin

Story telling goes beyond reciting typical fairy tales (e.g. *Cinderella* and *Little Red Riding Hood*). Stories are an integral part of what we have become as individuals and as members of a community. They allow us to define ourselves and our place in the world. The ability to tell stories and to pass them on builds a heritage and a sense of community. It is this kind of story telling that is an important element in Caryl Churchill's *Top Girls*, the next production to be presented by the fourth-year drama students.

Though all theater is the telling of stories, what makes *Top Girls* unique and powerful is that it is a women's story told by women. Since written records began, men have been telling women's stories. Euripides wrote Medea's tragic story, Shrewish Kate was created by Shakespeare, and Nora left *A Doll's House* through Ibsen's pen. (It should be added that Medea and Kate were not originally played by women but by boys.)

In *Top Girls*, Caryl Churchill weaves together the stories of women past and present. The play revolves around Marlene, a British business executive, and her struggles at the top of the corporate ladder. In a theatrically fascinating first act, Marlene invites historically legendary women (both fictional and real) to a dinner party in order to celebrate their courage and their achievements. Pope Joan, Lady Nijo, Isabella Bird, Dull Gret, and Patient Griselda all sit around sharing their stories and wisdom with Marlene and debating with one another. Churchill weaves thses past legends with the present by having the same actresses play various women in the realistic, emotionally intense second act, which reveals the struggles and sacrifices of women in contemporary society.

The stories we hear are not glorious and rarely seem to have happy endings. They

(continued on page 3)

Spring Dance Concert

by Rebecca Stenn

Winter is gently receding as spring approaches and the creative juices are in full swing. So it is at least in the Dance Division where preparations are busily underway for our annual Spring Concert. In keeping with tradition, this concert showcases work by Juilliard alumni, up-and-coming choreographers and historical masterworks.

Saeko Ichinohe, a Juilliard graduate, has been commissioned to choreograph a work. Ms. Ichinohe has been noted for creating works in which the tradition and art-forms of Japan are combined with Western dance movements. She has received several grants from the National Endowment for the Arts. The piece that is currently being choreographed on the Juilliard dancers is entitled "An Act of Compassion." It is a dramatic ballet that follows closely the story of one family's descent from happiness to anguish when they must decide whether or not to terminate their chronically ill and dysfunctional daughter's life. The dancers report that it has been a challenging and moving experience to develop this work. Ms. Ichinohe has chosen music by Behzad Ranjbaran, who is currently a composition student at Juilliard.

Once again, the Dance Division will present a work by David Parsons. It has been a continual pleasure for the dancers to have the opportunity to perform his works. He combines humor and drama in a witty and entertaining way. The piece we are performing this time is called "Three Courtesies" to J.S. Bach's Cello Sonata no. 1. Three couples explore the rigidity of social etiquette while secretly exposing their human and not so "polite" sides. The piece looks at the underlying behavior of society in a humorous way -- the moral being that one neither really means what one says, nor acts how one feels. "Three Courtesies" was performed in France this summer by six members of the Juilliard Dance Ensemble to rave reviews.

The dancers also have the opportunity to work with Anna Sokolow once again. It is a tradition in the Dance Division to include one Sokolow work each year in the concert series. This year the piece is entitled "Balladè" to music by Alexander Scriabin. The dance, for two couples, was first choreographed in 1965. Since then it has gone through changes, and it is exciting for the dancers to work with Ms. Sokolow herself, as the process of refining and learning continues to unfold. The movement is free and flowing, and the dancers, when asked, reply that the music is a wonderful motivation in this particular piece.

For those who love the beauty, excitement and flash of Spanish dance, and the refined and precise line of classical ballet, you're in luck because the dancers will perform "Ballet Espanol." This piece, choreographed by Brunilda Ruiz, combines a Spanish flavor with the classical ballet

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London's Royal Academy "Borrows" Juilliard's Registrar

by Karen Wagner

Last spring, Sir David Lumsden, Principal of the Royal Academy of Music in London wrote to President Polisi to ask if the Academy might "borrow" Karen Wagner, then the Registrar and now the Assistant Dean at Juilliard, for two to three weeks in early 1990 to assist with the development of a new credit system. This request was reviewed and approved, but, to all concerned, it seemed to be a distant reality out there on the calendar.

I am happy to report that I have been duly borrowed, enriched and returned, which will explain the conspicuous absence of the Assistant Dean for the period January 20 to February 10. It was my privilege to be able to accept this invitation and to travel to London for an intensive series of meetings, discussions and drafting sessions at the Academy with the objective of establishing a new Bachelor of Music degree program in conjunction with Kings College London. This degree will be jointly administered by the two schools through a newly created Centre for Advanced Musical Studies and is projected to be in place for the 1991-92 academic year.

The educational climate in Great Britain is full of electricity at this time in anticipation of the European Community which will come into being in 1992. All international educational institutions stand to be challenged by the benefits afforded EC students in increased choice and availability of college training. By expanding its programs of study and re-casting them in terms that will internationalize and enhance their transferability, the Royal Academy of Music takes a bold initiative.

As I had expected, my first business trip was thoroughly enlightening. My purpose was to provide instruction and clarification about the credit system, including curriculum structure and grading, and to assist in adapting it to the new degree program. The three-week period was long enough 1) to gather the introductory details and necessary insights about the Academy's current programs, 2) to draft and refine a complete set of undergraduate curricula (14 in all) in the new format, and 3) to meet in various settings with representatives of the faculty and administration in order to discuss and explain the project. Many days I worked in a lovely wood-panelled room, the Board Room, in which hung the pictures of two women -- The Princess of Wales, President of The Royal Academy of Music since 1985, and an unidentified former student or faculty member (ca. 1850). The sense of history and tradition was inspirational in itself.

Being in London and being at a music school plunged me into an almost surreal cultural dimension, where everything was curiously the same but somehow different. In the course of my stay, my spelling ("practise" rather than practice, "theatre" rather than theater, "honour" rather than honor), my sense of direction (on which side of the street to wait for the bus, and which way to look when doing so), and my terminology (warden is dean, deputy is assistant, principal subject is major, and full stop is the article of punctuation I know as period) went through bizarre reminders that I was there and not here. Four familiar faces from Juilliard appeared at different times in the Academy lobby to argue further that, in reality, we were here and there -- Emily White (MM, piano, 1985) who continued her studies at the Academy and returns to teach and concertize, current students Mary Watanabe (DMA, piano) and Timothy McKee (DMA, organ) who are studying in London and working on the completion of their final documents, and Norman Ayrton (Drama Division faculty 1974-1981, Juilliard Opera Center 1980-1986) who is currently Director of the Opera Department at the Royal Academy.

International exchange is even more vital for educational institutions in today's rapidly changing world. For me, the experience was enriching not only administratively, but also personally. The Royal Academy was a warm and gracious host, and I am indebted to those people who made my stay extraordinarily pleasant amidst the concentrated work and fierce weather. Juilliard and the Royal Academy of Music share in a common mission -- the full and proper training of young performing artists. It was exciting to be a part of new developments in this great task.

Karen Wagner is the Assistant Dean of The Juilliard School.

CRAIG BLANKENHORN

WBA Welterweight Champion Mark Breland tunes up for his fight against top-ranked Lloyd Honeyghan by conducting the Cardinal Brass Quintet at Juilliard. The upcoming bout from London, England, will be seen on *ABC's Wide World of Sports*, Saturday, March 3. Breland's performance at Juilliard will be included in the opening of the telecast. The Cardinal Quintet members (from l. to r.): Wayne J. du Maine, trumpet; Thomas Hutchinson, trombones; Stephen Foreman (center, hidden), tuba; Peter Schoettler, French horn; John D. Dent, trumpet.

Dance

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idiom, creating an exciting work, filled with challenging and virtuostic sequences. There is a lead couple, complimented by a corps of women, all en pointe. This piece promises to offer a great deal of excitement as the dances experiment with style and flare. The music is by Moritz Moszkowski.

The final piece in the concert will be "Day on Earth," choreographed in 1947 by Doris Humphrey to Aaron Copland's music. This piece is considered an historic masterwork and is a true privilege for the Juilliard dancers to learn and perform. Our own Muriel Topaz, Director of the Dance Division, is directing the piece from notation. The cast is small, including a man, his wife, a young girl, and a child. The title is appropriate as the piece is a narrative about a day on earth in the lives of these people. Since the action follows a story-line closely, the dancers must pay special attention to the dramatic implications. Anytime we are presented with a dramatic ballet, this is an added concern, albeit an important and challenging one.

The concerts are March 30, 31 and April 2 at 8 PM and April 1 at 3 PM in The Juilliard Theater. Tickets, as always, will be available at the Juilliard Concert Office.

Rebecca Stenn is a fourth-year dance student.

Pianist Abbey Simon Performs

Pianist Abbey Simon performs Beethoven's *Sonata No. 31 in A-flat Major, Op. 110*; Schumann's *Fantasia in C Major, Op. 17*; and the Liszt *Grandes etudes de Paganini* at The Juilliard School on Tuesday, March 20 at 8 PM in The Juilliard Theater. The Free concert is part of the 1989-90 Juilliard Faculty Recital Series.

Abbey Simon has appeared with virtually every symphony orchestra and on most major recital series throughout the world. Among his recordings are the complete music for piano and orchestra by Rachmaninoff, the complete solo piano music of Ravel, solo works by Schumann and the complete Chopin repertoire. A graduate of the Curtis Institute of Music, Mr. Simon made his debut as winner of the Walter W. Naumburg Foundation Award. He is recipient of awards from the National Federation of Music Clubs, the National Orchestral Association, the Ford Foundation, and the Elizabeth Sprague Coolidge Foundation. Mr. Simon has been a distinguished member of the Juilliard faculty since 1977.

Information about these free concerts may be obtained from the Juilliard Concert Office, Monday through Friday, 11 AM - 6 PM.

Abbey Simon

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William Petschek Debut Award: Robert Benz, pianist

by Alfred Ayres

The road to success for a concert pianist is a difficult one to travel. Mastering the complexities of the keyboard and the mammoth repertoire available requires a combination of talent, discipline, perseverance and just plain guts -- as any pianist will tell you. But every so often something extraordinary can happen -- the right door can swing open, allowing you passage. Pianist Robert Benz, the ninth recipient of the coveted Juilliard William Petschek Piano Debut Award, is currently looking forward to just that.

Robert Benz

Established in 1982, through the generosity of the William Petschek Charitable Trust, the award assists in launching the career of a Juilliard pianist who has demonstrated exceptional potential as a performing artist. As a result of this prestigious award, Mr. Benz will be making his New York recital debut in Alice Tully Hall on Thursday, April 5th at 8 PM with a program that includes the Beethoven Sonatas *No. 19 in G minor, op. 49, no. 1* and *No. 29 in B-flat Major, op. 106 (Hammerklavier)* and the Liszt *Sonata in B minor*. Tickets are $10 and are available at the Alice Tully Hall box office.

Robert Benz was born in Yugoslavia in 1954 and began studying the piano with his father at age four. Later, he studied with Naoyuki Taneda at the Academy of Music in Karlsruhe, Germany, and then came to The Juilliard School in 1973 to study with Rosina Lhevinne and Martin Canin.

In a recent interview, Mr. Benz spoke about his years at Juilliard, "In the life of a pianist you play and study for years and years before you get to Juilliard, the teaching is perfect and it is very important to study there. Even in the cafeteria you can meet famous artists and, of course, that was very helpful."

Mr. Benz obviously spent more time in the practice rooms than in the cafeteria for, in the ensuing years, he has become one of Germany's leading pianists. After he taking first prize in two of Europe's most prestigious competitions -- the Busoni International Competition in Bolanzo, Italy, and the Liszt-Bartok International Piano Competition in Budapest, Hungary, he has enjoyed an extensive career throughout Europe and the far East.

Asked whether the Petschek award will do the same for his status as a pianist here in the United States, Mr. Benz answered, "A concert like this can open up a lot of opportunities. I'm expecting to play a lot now in the United States."

In addition to frequent concertizing (he has appeared as a soloist with numerous orchestras in Berlin, Amsterdam, and Rome, as well as Korea and Tokyo), Mr. Benz is currently recording the complete Beethoven Sonatas for Thorofon in Germany, and he has recorded the *Opus 57* (Appassionata) and the *Opus 111* Beethoven Sonatas for the RCA Label. "As a German I feel very close to German music -- Beethoven, to me, is at the center of this culture. I would say a third of my repertoire is Beethoven," Mr. Benz replied when asked if he specialized in Beethoven's music.

It may seem that Robert Benz has already been enjoying a busy and rewarding career, but for most performers, New York is the one city in which they look forward to performing. "It's a great thing to be presented in New York with this debut award. I haven't been back in years and I'm sure there have been many changes. For me, it's a kind of 'coming back to close friends'."

Alfred Ayres is a second-year Master's student.

Drama

continued from page 1

are desperate and often brutal, and seem to leave Marlene with more questions than answers. Yet, through their sacrifices and pain, these women did not allow circumstances to stop them. The dinner party in the first act celebrates the strength of women that is rarely recognized, while the second act raises questions as to the future of this strength.

Acting in this play and telling the story is not easy. Julie Fishell, who will be playing Marlene, explains how Churchill "is not easy on women at all." Churchill's community of women is isolating and unsupportive. Fishell explains how that "can be difficult to face at times. You just don't want to see it." But the actresses trust Churchill's writing because she writes from the women's perspective with truth and compassion. Both Julie Fishell and Eve Shapiro, the director, speak of the intense positive atmosphere of rehearsals due to the deep connection the women have with the work.

Yet for all of their insights into women, the stories told in *Top Girls* and the questions they raise are just as pertinent to men as they are to women. Men and women are inseparable and, like yin and yang, neither can be defined without the other. The stories told here belong to all of us; they bind us together in shame and awe. Now it's time for us to take responsibility for those stories and allow new interpretations in order to create new stories.

Top Girls will be presented in the Drama Theater March 21-24 at 8 PM. On March 24, there will be a 2 PM matinee. Tickets will be available in the Juilliard Concert Office beginning March 7.

Benjamin Krevolin is a first-year drama student.

The New York Cornet and Sacbut Ensemble

Sacbut?! Cornet?!

by Iffet D. Aranti

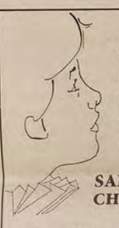
Have you ever wondered what it would be like to play an ancestor of your instrument? About fifteen years ago, a group of modern brass players got together to learn how to play two outdated instruments, the cornet and the sacbut. At the onset, the group learned just for fun, but soon, as the interest in ancient music and instruments grew, the New York Cornet and Sacbut Ensemble was formed. Since that time, the ensemble has toured both in the United States and Europe, and have made a name for themselves as a unique and superlative early brass music group.

I spoke with Raymond Mase, a member of the Juilliard trumpet faculty and a cornet player in the Ensemble. Mr. Mase explained that the sacbut is a close ancestor of the modern trombone, and, like a trombone, is made in alto, tenor, and bass keys. Due to the similarities, he told me that it is relatively easy for a trombonist to pick up a sacbut and play it. The cornet, however, is a different story. It is a hybrid instrument, made out of wood with seven finger holes and its sound is created with a brass mouthpiece. Although a woodwind player would have the proper finger coordination to play it, he might lack the ability to "buzz" the mouthpiece, something more common to a brass player. The difficulty in playing a cornet may account for the select few people who have mastered the instrument in modern times.

The majority of music played by the Ensemble is from the 17th century. Those pieces were, for the most part, written with no specific combination of instruments (i.e. brass quintet or string quartet) in mind. The music was mainly for dances and church services, and mixed music for voice and instruments was also written along with canzonas and sonatas. The size of the ensemble groups varied, and most musicians doubled on other instruments.

The New York Cornet and Sacbut Ensemble appears on three highly acclaimed recordings, *German Brass Music, 1500-1700* [Titanic TI-97], *Venetian Music for Brass* [FSM (Panthenon) Pan 68-905], and *Alleluia: Chorale Settings by Michael Praetorius* [Newport Classic NC 60021]. The members of the ensemble -- Allan Dean, cornet, shawm; Raymond Mase, cornet; Ben Pick (director), alto sacbut, slide trumpet; Ronald Borror, tenor sacbut, slide trumpet; Terry Pierce, tenor sacbut, bass sacbut; David Titcomb, bass sacbut -- will appear as guest lecturers/performers of the American Brass Quintet Seminar, Monday, March 19, 1990, at 5:15 PM in room 309. Surely anyone interested in the growing field of ancient music performance and study would not want to miss this fine group of highly talented and accomplished musicians.

Iffet Araniti is a first-year French horn student.



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Blood, Sweat, and Tears

by Baird Hastings

All of us recall times in our lives when our expectations are high, and unfortunately results are disappointingly low -- yet, on the tennis court, some of us must be doing something right!

In the 16th century, Albrecht Durer etched his famous Angels of Death, and in the 1920s Knute Rockne trained Notre Dame's famous Four Horsemen of the Apocalypse. Now, the 1990s (at least on January 28) Juilliard had a famous foursome: virtuoso trombonist co-captians Paul Redman and Gilles Bernard were joined by Bill Tomic and Matthew Reichart in what was the first whitewash victory for the Juilliard Tennis Team in the 14 seasons we have been competing. All four players won in singles and doubles, as Juilliard defeated Cooper Union, 6-0. Thus, our record for the season so far is 8 matches won and 4 lost.

However, tennis is a contact sport, and its not over until its all over. Our next opponent is Fordham University, with few instrumentalists but one of the best Tennis Teams in the East. Well, we will oppose them on the courts (and in the concert halls), and, maybe, one day earn the phrase, THEIR FINEST HOUR.

Baird Hastings is Juilliard's Tennis Coach and is also the conductor of the Mozart Festival and author of A Research Guide to Mozart.

Master Classes for the Month of March

REGINE CRESPIN (left), soprano, will give a master in *French Repertoire* on March 21 from 4:30 PM - 6:30 PM in Paul Hall.

JOAQUIN SORIANO (below), pianist, will present a master class on March 23 from 4 PM - 6 PM in room 309.

THE NEW YORK WOODWIND QUINTET will give a seminar on March 30 in room 309 from 4:30 PM - 6:30 PM.

BILLY TAYLOR (left), pianist, presents "Jazz, America's Classical Music" from 4 PM - 5:30 PM in Paul Hall on March 28.

ZARA NELSOVA (above) will present a class in *Stage Deportment* on March 29 from 3 PM - 5 PM in room 305. Photo: Christian Steiner.

RALPH KIRSHBAUM (left), cellist, will give a master class in room 561 from 4 PM - 7 PM on March 26. Photo: Christian Steiner.

Austria

continued from page 1

Miss Kitsopoulos was a finalist in the Feuermann 'Cello Competition in Texas, *and more recently, was a finalist in the* auditions for Pierre Boulez's Contemporary Ensemble in Paris. She has played with orchestras in New Jersey and has given recitals in both New York and New Jersey, as well as performing in recitals and on tours in Italy, Switzerland, and Greece, where she was broadcast on television and radio. Maria has given many world and New York premieres of contemporary music written for solo 'cello, and states ''that's what I love to do the most -- modern music. Either with a chamber ensemble or solo.''

Violinist Mark Steinberg is in Juilliard's Master of Music program, studying with Robert Mann. Mr. Steinberg's interest in chamber music is evidenced by his appointment as Mr. Mann's assistant and also to the Chamber Music faculty of Juilliard's Pre-College Division. Mark is a member of the Gesualdo Quartet and has participated in the Taos Chamber Music Festival, the Marlborough Festival, and festivals in Holland and Germany. He is also slated to perform on tour with the Musicians from Marlborough.

Mr. Steinberg grew up in New York and began violin lessons at 5 1/2 years of age. He studied with Louise Behrend in Juilliard's Pre-College Division, and with Josef Gingold at Indiana University, where he received his Bachelor's Degree. He has given recitals at Juilliard, the Emelin Theater in Mamaroneck, NY, and at the Gardner Museum in Boston. Mr. Steinberg *has been broadcast on New York radio stations WQXR and WNCN in solo recitals* and with the Gesualdo Quartet. Mark also plays viola (the Bartok *Contrasts* requires the violinist to play both violin and viola).

Emily George began piano lessons at age three. Originally from San Francisco, she studied at the San Francisco Conservatory of Music, received her BFA from the California Institute of the Arts, and her MM from Juilliard. Currently a DMA student at Juilliard, her teachers have included Herbert Stessin, John Browning, Mack McCray, and Leonid Hambro. Emily has an interest in contemporary music as well as composition.

Ms. George has served as a guest faculty *member of the Apple Hill Center for* Chamber Music in New Hampshire and has taught piano at Mills College in California. She performed Elliott Carter's *Double Concerto for Harpsichord and Piano* under the direction of Dennis Russell Davies at the Cabrillo Music Festival in California. Her radio appearances include a performance of John Adams' *Grand Pianola Music* on the BBC network. Ms. George has recorded an album, ''Uplifting Classics,'' on the GEM Productions label. She won two First Prizes in the Joanna Hodges International Piano Competition and currently holds the Isabel Mason Scholarship at Juilliard.

Clarinetist John Craig Barker's December 1989 debut in Weill Hall at Carnegie Hall was met with much critical acclaim. He was awarded the Carnegie recital as a winner of the Artists International Competition in New York. Mr. Barker made his solo debut with the New Orleans Philharmonic in 1982, under the direction of Phillip Entremont, performing Debussy's *Premiere Rapsodie*. During the summer of 1989, he performed as soloist with the Nova Filharmonia Portuguesa in Portugal, and a recital in Paris is scheduled for March 14, immediately prior to his participation in the festival in Graz. John Craig has been featured on the McGraw-Hill Young Artist Showcase, broadcast on WQXR and WNCN.

A native of Hattiesburg, Mississippi, Mr. Barker began clarinet lessons at age twelve with Wilbur Moreland at the University of Southern Mississippi. Currently in the Certificate program at Juilliard studying with Stanley Drucker, he is the recipient of the Lincoln Center Scholarship. His teachers have included Leon Russianoff and Joaquin Valdepenas at the Aspen Music Festival.

In 1980, Mr. Barker won the International Clarinet Society's High School Clarinet Competition in Denver, Colorado. In 1981 and 1982 he was named Mississippi Music Teacher's Association Collegiate Artist. Mr. Barker won the 1982 Mobile Young Artists Competition in Mobile, Alabama and the 1983 International Clarinet Competition in Baltimore, Maryland. In 1985 he competed in the Naumburg Clarinet Competition in New York, and represented the United States in the 1987 Jeunesses Musicales Belgrade International competition in Yugoslavia.

Flutist Keri-Lynn Wilson, in addition to her studies with Julius Baker in the Master's degree program at Juilliard, also plays piano, violin, and professes an interest in conducting. Miss Wilson grew up in a musical family in Winnipeg, Canada. She began piano lessons at age five with her grandmother, and violin lessons at age six with her father, who is also a conductor. Flute lessons began when she was eight, and she presented her orchestral debut at sixteen with the Winnipeg Symphony. Miss Wilson was presented in her Carnegie debut at Weill Hall last year, as a winner of the Artist International Competition.

In 1987, Miss Wilson was accorded the honor of performing a private flute and harp recital at Juilliard for the crown Prince and Princess of Japan (now the Emperor and Empress) and was the winner of the Juilliard Flute Concerto Competition in 1988. She has performed as soloist with the Calgary Philharmonic and the Manitoba Chamber Orchestra, with whom she is scheduled to perform again next season. Also she has performed many recitals, been broadcast on CBC (Canadian Broadcasting Corporation) television and radio, and performed as soloist with the International House Chamber Orchestra in New York. Keri-Lynn has participated in the Festival d'Avignon in France with Pierre Boulez and his contemporary ensemble, IRCAM, in the Schneider Seminar, and at the Banff Festival. This multi-faceted young artist also speaks fluent French and has held an Ear Training Fellowship at Juilliard for the past two years.

Not only is Bruce MacCombie Dean and Provost of Juilliard, he is also a critically acclaimed composer. Of his work, *The Leaden Echo and the Golden Echo* for soprano and orchestra premiered last October in Washington, D.C., and Seattle, Joseph McLellan of the Washington Post writes ''The music is intense, thoughtful, subtly expressive and vividly colored. It is commonplace for composers to speak of putting their music at the service of works, but one seldom sees that ideal implemented so completely.''

As one of the first recipients of a Goddard Lieberson Fellowship by the American Academy-Institute of Arts and Letters, Dean MacCombie was described as composing ''...polished gems of musical understatement. Characterized by a fresh and penetrating wit, they sparkle and yet are clothed in mystery.'' *The New York Times* has described Dean MacCombie as ''a deft and evocative craftsman.'' It is with such praise that Dean MacCombie represents Juilliard at the Woche der Begegnung in Graz not only as a school administrator, but also as a composer.

Dean MacCombie holds a BA and MM from the University of Massachusetts and a Ph.D. in music from the University of Iowa. He was also awarded an Honorary Doctor of Fine Arts degree by the University of Massachusetts. He served on the Theory faculty at Yale University and on the Composition faculty at the Yale School of Music. From 1980 to 1985, Dean MacCombie served as Vice President and Director of Publications for G. Schirmer Music Publishers, Inc., and in 1986, he was appointed Dean of The Juilliard School.

Dean MacCombie has received many awards and grants including the Sutherland Dows Fellowship, a DAAD grant to the Freiburg Conservatory, a travel grant from the Martha Baird Rockefeller Fund for a performance at the Festival of Contemporary Music in Warsaw, Poland, and commissions from the Jerome Foundation, the Atlanta Chamber Players, and the Brooklyn Philharmonic. In addition, Dean MacCombie is fluent in German, which should come in handy in Graz.

Carolyn Corazo is a second-year Master's student.

Once again Milton Glaser has created a unique design to adorn the cover of the 1990-1991 Juilliard School Catalog. This is the fourth cover Mr. Glaser has done for Juilliard. Although the catalog won't appear until the first week of April, posters of the catalog cover are already available in the Juilliard Bookstore.

Health Beat

Free Cholesterol Testing at the Health Office

by Joy Favuzza, R.N.

WHAT IS CHOLESTEROL?

Cholesterol is a type of fat found in the blood which greatly increases the risk of heart attaches and strokes. Studies have demonstrated that heart disease is directly linked to the level of cholesterol in the blood, and that lowering cholesterol levels reduces the incidence of hear attacks.

Cholesterol is transported through the body in two types of packages called lipoproteins. Low-density lipoproteins (LDL) takes cholesterol from the intestinal tract and distributes it by way of the bloodstream throughout the body. An excess of LDL plays an important role in forming fatty deposits that clog arteries. High-density lipoproteins (HDL) helps remove cholesterol from your circulatory system and reduces those deposits and is therefore considered "good cholesterol."

All the cholesterol you body needs is produced in the liver. Cholesterol is used to manufacture a number of hormones, bile (a substance important in digestion), and cell membranes. It is unnecessary to consume additional cholesterol directly from food.

HOW CAN YOU REDUCE YOUR RISK WITHOUT SACRIFICING GOOD NUTRITION?

Take control! Most experts suggest you restrict your consumption of high cholesterol foods such as ice cream, cheese, butter, whole milk, red meat and eggs. However when restricting dairy products, red meat and eggs, you could be sacrificing adequate supplies of calcium and iron in your diet.

The Recommended Daily Allowance (RDA) of calcium for the average adult is 800 milligrams, and of iron, 10-18 milligrams. Some low cholesterol and high iron sources are apricots, fish, wheat germ, shredded what, turkey and unsulphered blackstrap molasses. In order to keep calcium up and cholesterol down, use low fat milk and cheeses, increase consumption of salmon, sardines, collard greens, broccoli, kale, turkey, and almonds in your diet to name but a few. (See the chart in the upper right corner of this page for more examples and quantities.)

WHAT OTHER BEHAVIOR CHANGES CAN IMPROVE YOUR HEALTH?

1) Aerobic exercise three to five times per week for 15-30 minutes *is recommended by the American College of sports medicine.*

2) Stop smoking. Join the group in Student Affairs for a 21-day video program starting March 19 at 12:45 PM only ten minutes a day.

3) Reduce your weight or maintain your ideal weight.

4) Learn how to manage daily stress.

5) Take prescribed medication for blood pressure control and cholesterol as advised by your doctor.

Just reading this list will not reduce your chances.

The Juilliard Health Office is offering free cholesterol testing for students.** Please sign up at the Health Office.

DATE: Wednesday, April 18, 1990
TIME: 11 AM - 3 PM
LOCATION: Health Office, Room 203

Testing with nutrition counseling will be provided by representatives from the American Red Cross.

***There will be a charge of $12.00 for staff and faculty.*

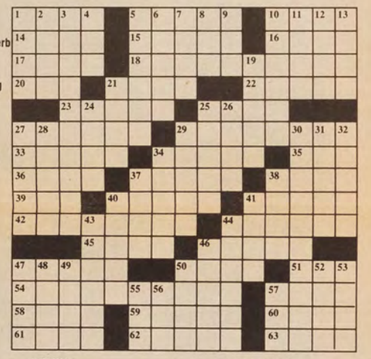
Some Nutritive Values of Certain Common Foods[1,*]

		Calcium (milligrams)	Calories	Cholesterol (milligrams)	Fat (grams)
Milk Products	Milk, whole (3.3%), 1 cup	291	150	33	8
	Milk, low-fat (1%), 1 cup	300	100	10	3
	Milk, skim, 1 cup	302	85	4	Trace
	Buttermilk, 1 cup	285	100	9	2
Cheeses	American, pasteurized process, 1 oz	174	105	27	9
	Cheddar, 1 oz	204	115	30	9
	Cottage, large curd, creamed (4%), 1 cup	135	235	34	10
	Cottage, low-fat (2%), 1 cup	155	205	19	4
	Mozzarella, part skim, low moisture, 1 oz	207	80	15	5
	Swiss, 1 oz	272	105	26	8
Yogurt	Plain, low-fat, 8 oz container	415	145	14	4
	Plain, nonfat, 8 oz container	452	125	4	Trace
	Fruit, low-fat, 8 oz container	345	230	10	2
Desserts	Ice milk, vanilla, hardened (about 4% fat), 1 cup	176	185	18	6
	Ice cream, vanilla, hardened (about 11% fat), 1 cup	176	270	59	14
	Sherbet (about 2% fat), 1 cup	103	270	14	4
Poultry	Chicken breast, roasted, without skin, 3½ oz	15	165	85	4
	Chicken breast, roasted, with skin, 3½ oz	14	197	84	8
	Turkey, light meat, roasted, without skin, 3½ oz	19	157	69	3
	Turkey, light meat, roasted, with skin, 3½ oz	21	197	76	8
Eggs	One egg, large	28	80	274	6
Meat	Roast beef, eye round, lean and fat, 3 oz	5	205	62	12
	Roast beef, eye round, lean only, 2.6 oz	3	135	52	5
	Ground beef, lean, broiled, 3 oz	9	230	74	16
	Ground beef, regular, broiled, 3 oz	9	245	76	18
	Pork chop, loin, broiled, lean and fat, 3.1 oz	3	275	84	19
	Pork chop, loin, broiled, lean only, 2.5 oz	4	165	71	8
	Lamb, leg, lean and fat, 3 oz	8	205	78	13
	Lamb, leg, lean only, 2.6 oz	6	140	65	6
Fish and Shellfish	Flounder, baked, no added fat, 3 oz	13	80	59	1
	Salmon, red, baked, 3 oz	26	140	60	5
	Trout, rainbow, broiled, 3 oz	73	129	62	4
	Salmon, pink, canned, with liquid and bones, 3 oz	167	120	34	5
	Sardines, canned in oil, with bones, 3 oz	371	175	85	9
	Tuna, canned in oil, chunk light, 3 oz	7	165	55	7
	Tuna, canned in water, solid white, 3 oz	17	135	48	1
	Lobster, steamed or boiled, 3 oz	52	83	61	Trace
	Shrimp, steamed or boiled, 3 oz	33	84	166	1

Some Other Good Food Sources of Calcium[1]

Almonds, whole, 1 oz	75	165	0	15
Broccoli, frozen, chopped, cooked, no fat added, ½ cup	47	25	0	Trace
Collard greens, frozen, chopped, cooked, no fat added, ½ cup	179	30	0	1
Kale, frozen, chopped, cooked, no fat added, ½ cup	90	20	0	1
Snap beans, frozen, cut, cooked, no fat added, ½ cup	31	18	0	Trace

"FIND AESOP'S PROVERB" By Gerry Frey



ACROSS
1 Bugle song
5 Start of Aesop's proverb from "The Milkmaid and Her Pail"
10 Word with hand or rag
14 New Orlean's Al
15 Cancel
16 Luxury German car
17 Greek god of love
18 Shortstop, catcher eg
20 Okay
21 Trail
22 Aesop's proverb continued
23 Wooden box
25 Aesop's proverb continued
27 Per
29 Student traveler
33 Set tos
34 Fry
35 Vane initials
36 Tractor marks
37 Steeple
38 Heathrow inits
39 Play part
40 Imprimaturs
41 "The sun has a right ___ ___ where it wants to..."
42 Aesop's proverb continued
44 Aesop's proverb continued
45 Mr. Aaron
46 Swartzenegger eg
47 Trick's partner
50 File
51 NFL player
54 Squashes
57 Adorned
58 "Blind as __ _____"
59 Therefore
60 Window part
61 Depend
62 Pledges
63 Farm inhabitants?

DOWN
1 Aesop's proverb continued
2 Precedes "DALE": Terrier
3 Italian hams
4 Patrick, George and Joan: Abbreviation
5 Argument
6 Emulate Patrick Henry
7 Ogden _____
8 Sweet suffix
9 Renata _ _ aldi: Opera singer
10 Pussy _____: Bond character
11 Little _____
12 Yemen seaport
13 Neighborhood gossip
19 Sharp
21 D.C. orgs
24 Soaks hemp
25 Not mine!
26 Bone: Combining form
27 Bric-_-_____
28 Joey's home
29 Greets
30 Teacher's map: 2 wds
31 Come in
32 Stay in Paris
34 Child's punishment
37 Spotted
38 Divan
40 Word with roller or ice
41 Weather wd.
43 _____ Kathy: 60's doll
44 Truman and Meyerson
46 End of Aesop's proverb
47 Ski word
48 Hick
49 And others
50 Weakest of the litter
52 Rave's partner
53 Short poems
55 Greek letter
56 Education org.
57 Debit and credit adjuster

AESOP'S PROVERB CRYPTOGRAM:

" _ _ _

Room Selection for the New Residence Hall

Views of the New York City skyline and the river, bay windows, 24-hour security, in-house laundry facilities, practice rooms, a swimming pool, a typing/computer room and television rooms...a Juilliard student's dream apartment right? Wrong -- the new Juilliard Residence Hall will supply students with these things and as well as a residence life program that will provide them with parties, movies and educational programs. Students are encouraged to sign up for a room as early in the selection process as possible. A $200 non-refundable deposit is required from any student signing up for a room.

The **ROOM SELECTION** process for the new Juilliard Residence Hall will be held March 26-April 3 in the Office of Student Affairs. Double rooms will be available for $375 a month and single rooms at $475 a month, both for a nine month contract. All resident students will be required to purchase a minimum meal plan. (Although meal plan prices will not be fixed until May, students will be given a reasonable estimate prior to the room selection process.)

Students will be housed in suite arrangements. Each suite consists of three double rooms, two single rooms, 2 1/2 baths and a large living room with a bay window. The building will be staffed by 2 residence life professionals, 12 resident assistants, 3 head residents and a 24 hour security staff. A Student Activities Center, two lounges, a laundry room, a typing computer room and practice rooms as well as the cafeteria are in the building.

The room assignment process will begin with rooms being blocked off for staff and new students. The remainder of the rooms will be available to currently enrolled students with students presently living in the Y.M.C.A. and the Narragansett getting first preference. The following schedule applies to currently enrolled students on a first-come, first-serve basis.

Applies Only To Those Students Currently Living At The Y.M.C.A. And The Narragansett:

March 26 -- Single Room Selection: Those students requesting a single room.

March 27 -- Suite Selection: Those students that have six people (this excludes single rooms) who want to share the same suite.

March 28 -- Double Room/Roommate Selection: Those requesting a double room with a particular roommate (who must also be a current Y.M.C.A./ Narragansett resident).

March 29 -- Double Room/No Roommate Selection: Those students requesting a double room who do not have a particular roommate in mind or whose roommate request is not a current "Y" or Narragansett resident.

Applies To All Students:

March 30 -- Single Room Selection
Suite Selection

April 2 -- Double Room/Roommate Selection

April 3 -- Double Room/No Roommate

The Narragansett Hotel may be an option for married students and single students depending on new building occupancy. **STOP BY THE OFFICE OF STUDENT AFFAIRS FOR MORE INFORMATION.** **Please Note:** *The room selection process will take place every day from 9 AM to 12 PM. Anyone wanting to select a room after 12 PM on a given day must wait until the next morning to sign up.*

News From Student Affairs

Juilliard Hires a Director of Residence Life to Head the New Dormitory

The new Residence Hall has posed many challenges to the administration of the Juilliard School. Not the least of these challenges was finding a Director of Residence Life who could confront the many-faceted problems of a new facility. Inherent in a residence life professional are the characteristics of a counselor and an educator, but the monumental task of readying a brand new facility would also call for a person with unflagging energy and organizational genius!

Such a person has at last been found. He is William C. McPherson. Billy, as he likes to be known, impresses one first with his enthusiasm and love for this field of work. This is evident in the many video tapes he proudly shows of his Resident Assistant Training process and its montage of memories, and the thick photo album he has maintained throughout his ten years in residence life. Bill's experience spreads far and wide over a range of fields. He possesses a BA in Marketing, an MA in Student Personnel and one in Administration and Supervision, and is in the process of getting his PhD in Marketing at New York University. Mr. McPherson also has many years of experience "living in".

Counseling, educational programming, staffing and maintenance supervision are all within the wide scope of the duties of a live-in director. The new challenges for Bill will be meeting the needs of young artists in a residential setting where no precedents have been set. After the weeks of meetings and decision-making, no one doubts that William McPherson will fulfill every expection in making the residence hall all that it should be at Juilliard. Please join us in giving him a warm welcome.

Movie Of The Week

Each Wednesday night at 7 PM, a movie will be shown free of charge in the Student Lounge. The features will vary from contemporary comedies to classic dramas. We welcome any suggestions!

Due to Spring Break, only two movies will be shown this month.

March 21st ***Blade Runner***

A stark version of the future is depicted in this thriller about genetically engineered killers. Harrison Ford stars as Blade Runner, who the police entice out of retirement. With Rutger Hauer and Sean Young.

124 minutes, Color, directed by Ridley Scott

March 28th ***Ruthless People***

A complicated plot of mixed-up kidnappers and mismade murder plans. Starring Danny DeVito, Bette Midler and Judge Reinhold.

Color, 93 minutes, directed by Jim Abrahams and David and Jerry Zucker

The Peer Advisor Experience.

Don't Leave Juilliard Without It.

Tony Powell

For more information about the Peer Advisor program, attend an informational meeting on Monday, April 9, or Wednesday, April 11. Consult bulletin boards for further details.

ATTENTION ALL RESIDENT ASSISTANT CANDIDATES!!

Please note all of the future dates for the remainder of the selection process!

APPLICATIONS DUE:

Friday, March 2, at 4pm

Group Interviews: **(Please note the date and time changes)**

Monday, March 19, 1990 at 12 Noon in Room 102 or Tuesday, March 20, 1990 at 5:30pm in Room 304

Personal Interviews:

March 21-23, 1990

Have a Wonderful and Relaxing Spring Break!!

Alumni Notes continued ...

Burana in his debut with the National Symphony Orchestra, and a tour of Europe in Bach's St. Matthew Passion with the Internationale Bachakademie of Stuttgart. After a return appearance at the annual Schubertiade in New York, he will return to the 92nd Street Y's Kaufman Concert hall for a solo recital.

Violist **PAUL NEUBAUER** ('82 BM, '83 MM), made his Carnegie Hall debut performing the world premiere of Joel Phillip Friedman's Concerto for Viola and Orchestra with the National Orchestral Association, Jorge Meister conducting, as part of their New Music Orchestral Project. The concert took place on January 19.

JOSEPH NIELI (Piano, Diploma '49) recently completed a successful seven week engagement with Chandris Cruise Lines sailing around South America and performing concerts.

Highlights of pianist **JULIANA OSINCHUK'S** season included performances with the Las Vegas and Bucks County Symphony Orchestras, solo performances in Toronto at Roy Thomson Hall, Lehman College New York City, and College of New Rochelle; also many chamber music performances with such noted artists as Beverly Somach, Nathaniel Rosen, Norma-Jean Bowers and Yuval Waldman. In January, she will be a featured soloist and chamber pianist on Cunard Cruise Lines "Festival at Sea," and then will prepare for a concert tour in the Soviet Union in May.

Pianist **WARREN RICH** (Piano, '49 BS, '50 MS) has been performing at Devereaux's On The Park, the Essex House for the past three years.

PAULA ROBISON'S (Flute '63 BS) recital program of American music with Timothy Hester, pianist, will feature Aaron Copland's Duo (1971), the first New York performance of Roy Harris' Lyric Study (c.1950), Robert Beaser's Variations (1982), Samuel Barber's Canzone and Melodies Passageres, and the first New York performance of Lowell Libermann's Sonata (1987). The concert at the 92nd Street "Y" on December 9th followed the October release of a disc on the Musicmasters label with Ms. Robison performing the same material.

PETER SAIANO (Saxophone, BM, '84 MM, '84), will be making his European recital debut in Geneva on June 21 as part[art of the European International Festival.

Cellist **RONALD SHAWGER** (BM, '83, MM '84) was appointed Principal Cellist of the Milwaukee Symphony in September of 1988. This Spring he will be playing the Dvorak Concerto with the Symphony. His wife, **LAURIE SHAWGER** (Violin, '82 BM, '84 MM) joined the Milwaukee Symphony in December of 1989.

DENNIS SMYLIE (Bass Clarinet '75 BS, '76 MM), assisted by clarinetist Lawrence McDonald and pianist Marcia Eckert, presented a recital in Gartner Auditorium at The Cleveland Museum of Art in December. The Program included works by J.S. Bach, Mendelssohn, Tcherepnin, Reiner and Martino.

Music Amici, a chamber ensemble of strings, winds and vibraphone, with artistic director **MARTI SWEET** (Violin, '74 BM, '75 MM) performed a concert at the Madison Avenue Presbyterian Church in February. The program consisted of pieces by Brahms, Janacek, Devienne and David Carey.

MARKAND THAKAR (Composition, '75 BM), has been named Music Director of the Great Lakes Festival of Musical Arts in South Bend, Indiana, and Conductor of the professional Great Lakes National Festival Orchestra. The festival will present its inaugural season of concerts in the summer of 1990 on the campus of the University of Notre Dame.

MARSHA WAXMAN (JOC,'88), mezzo-soprano, will be featured in the upcoming London/Decca recording as Flora in operatic excerpts from La Traviata under the baton of Sir Georg Solti and the Chicago Symphony Orchestra and chorus.

ROZANNA WEINBERGER (Viola, '82 MM) recently made her New York debut at Weill Recital Hall in Carnegie Hall. Her program included pieces by Hummel. Carter, Brahms, Bach and Enesco.

Pianist **EMILY WHITE** ('85 MM), completed a successful London debut in May, 1989, followed by a tour including concerts in York, Exmouth and Seaton. She is currently a Meaker Fellow at the Royal Academy of Music and also won the Concerts Atlantique Touring Artists Competition in New York, which will lead to a debut in Geneva.

Composer Joan Tower has written a flute concerto for **CAROL WINCENC** (Flute, '72 MM) which was given its premiere in January with the American Composers Orchestra , Hugh Wolf conducting, in a concert at Carnegie Hall.

DARYNN ZIMMER (Voice, '87 MM), who won the annual competition of "Joy In Singing" last Spring, performed her New York debut recital at Merkin Hall in December. She was accompanied by pianist Mikael Eliasen. Her program, comprised entirely of art songs, included works by Faure, Debussy, Mendelssohn, Wolf, Richard Hundley and Ricky Ian Gordon, as well as a selection of cabaret songs by Arnold Schoenberg.

The JUILLIARD JOURNAL

Managing Editor
Charissa Sgouros

Notes & Announcements
Chris Howatt

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A n n o u n c e m e n t s

Student Notes:

Second year voice student **MICHAEL GALANTER** recently won the National Young Artist Competition, which carries a cash award and two performances with the Midland/Odessa Symphony Orchestra in Texas on March 6 and 8. In addition, Michael was a regional finalist in The Macallister Awards, and will compete on a world-wide level in August of this year in Indianapolis.

Masters candidate **TAKUYA HORIUCHI** will give a recital under the auspices of Rotary Clubs International at the Church of St. Paul the Apostle on Columbus Avenue on March 4. Assisted by pianist Pamela Pyle, his program will include works by Brahms, Toshi Ichiyanagi, Schubert, Michio Miyagi, Rimsky - Korsakoff, Tschaikowsky and Wieniawski.

THE JUILLIARD BRASS ENSEMBLE under the direction of faculty member **PER BREVIG**, performed in a concert at St. Patrick's Cathedral in January. The program included works by Richard Strauss, Gabrieli, Nystedt, Palestrina, Starer and Fisher Tull.

Faculty Notes:

MARTHA HILL Artistic Director Emeritus of the Dance Division, was honored by Mayor David Dinkins at Davis Hall in the City College of New York for her contributions to the world of Dance in December.

INDRANI, current member of Juilliard's dance faculty for Classical dance of India, has been awarded a Choreographer's Fellowship Grant by the National Endowment of the Arts, Washington D.C. of $45,000. The award is only given to three people a year, and Indrani is the first Asian to receive it.

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PHOTOGRAPHY: Portraits for publicity; performance shots; receptions. Discount to Juilliard students. Bonnie Geller - (212) 864-5922.

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HELP WANTED: Concertmaster required for 1990-91 season of the Cape Cod Symphony Orchestra. Approximately 45 services. Payment on per-service basis. Choose auditions on May 17 in Boston or May 21-25 on Cape Cod, MA. Send one-page resume by May 1 to: Christine Wells, Operations Manager, 1080 Main Street, Osterville, MA 02655. (508) 428-3577.

Alumni News

ALUMNI NOTES

by Chris Howatt

Material for this column should be mailed to: Mr. Chris Howatt, Communications Office, The Juilliard School, 144 West 66th Street, New York, NY 10023.

Dance

STEVE GROSS presented works from February 9 - 11 at PS 122.

NANCY SCATTERGOOD JORDAN ('75 BFA) will be choreographing Mephistopholes for the Pittsburg Opera in March.

LINDA KENT ('68 BS) will be visiting the University of Illinois at Urbana Champaign as Assistant Professor of Dance

YAEKO SASAKI ('75 Diploma) choreographed a new work, entitled Spring Song for a dance festival at Marymount Manhattan Theatre, "Young Ballet Dancers from Japan and New York", which was presented in January.

PETER SPARLING ('73 BFA) and **LINDA SPRIGGS** ('77 BFA) took part in the fifth anniversary season of Ann Arbor Dance Works at the University of Michigan in December. Ms. Spriggs danced a new work choreographed by Pearl Primus.

SCOTT WARREN ('88 BFA) will be performing in the Oakland Ballet's production of "Giselle" at Queens College on March 11 as part of the company's six week East Coast Tour.

LANCE WESTERGARD ('67 Diploma) will be on faculty at the Dance Center/ Harvard University's Summer School from June 25 to August 3, 1990. This marks the 18th season of the School.

Drama

ANDRE BRAUGHER (Group 17) was featured in the NBC Television movie, Murder in Mississippi.

FRANCES CONROY (Group 6) stars in Some Americans Abroad at the Mitzi Newhouse Theatre in Lincoln Center.

KEVIN CONROY(Group 6) is featured in the CBS television movie So Proudly We Hail.

SHEILA DABNEY (Group 8) stars in 'Till the Eagle Hollers, two short plays by James Purdy at Theater for the New City.

CHARLES E. GERBER (Group 1) is performing in Fellow Travellers as part of Manhattan Punchline's sixth annual One-Act Festival at the Judith Anderson Theater, January 26- March 4.

NATE HARVEY (Group 11) is featured in The Weather Outside which was presented by The Barrow Group.

BELLINA LOGAN (Group 17) starred in The Illusion at Hartford Stage Company, and is also featured in the upcoming film Jacob's Ladder, directed by Adrian Lyne.

KATHLEEN McNENNY (Group 17) is featured in the Public Theater's production of One of the Guys.

MARY-JOAN NEGRO (Group 1) is featured in the NBC television movie Blind Faith.

CAITLIN O'HEANEY (Group 3) is featured in an episode of the television series Matlock.

NICHOLAS SADLER (Group 18) and **HOWARD SAMUELSOHN** (Group 14) are featured in Manhattan Punch Line's "Evening of One-Act Comedies."

MARTHA THOMPSON (Group 17) is featured in the Fulton Opera House production of A Shayna Maidel.

GRAHAM WINTON (Group 17) is featured in The Doctor's Dilemma at the Roundabout Theater.

Alumni Reunion at Fontainebleau
Monday, May 28, 1990

Airfare NY-Paris: Air France round-trip $560 plus tax. Leave Kennedy Airport, May 24, return May 31. Deposit: $25. Please make checks payable to: The Juilliard School and mail to the Alumni Office. Full payment will be due by April 24th. Credit cards accepted.

Juilliard Charter Bus from airport to Paris and return, from Paris to Fontainebleau and return ($15). Those who respond to the reunion invitation will be given the opportunity to reserve seats on the charter bus.

For those who wish to stay in Paris:

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For those who wish to stay in Fontainebleau:

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Hôtel Ibis - rooms 300 fr. to 325 fr. (c. $50). 18 rue de Ferrare 77300 Fontainebleau, FRANCE tel. 64.23.45.25.

Questions? Call the Alumni Office (212) 496-6698.

Music

LEONARDO BALADA'S (Composition, '60 Diploma) two-act Opera Christopher Columbus was premiered in September by the Teatro del Liceu in Barcelona. The part of Columbus was sang by Jose Carreras and the part of Queen Isabella was by Montserrat Caballe. The work is to be released on CBS Masterworks shortly. Mr. Balada's work, Zapata: Images for Orchestra was given the American premiere by the Pittsburgh Symphony Orchestra on January 18, conducted by Jesus Lopez-Cobos.

Composer **ELIZABETH BELL** (Violin, '44) has had many of her works premiered recently. Her piece Millennium was given its premiere by the Inoue Chamber Ensemble in Weill Recital Hall this past October. Ms. Bell's new work for ten performers Spectra, which was written for the North/South Consonance Ensemble's tenth anniversary season, was given its premiere in Merkin Concert Hall on January 22.

Pianist **JEFFREY BIEGEL** ('84 MM,) has appeared with the Singapore Symphony, the Orchestre de Radio France, performed a 16 recital tour of Norway, and captured first prize in the 1989 Marguerite Long- Jacques Thibaud International Piano Competition in Paris on December 9, 1989. Future engagements include debut recitals in Santory Hall, Tokyo, Bangok and Singapore, a recital at the Kennedy Center in October an appearance with the Ulster Symphony in Ireland, and an appearance at the International Festivals of Schleswig-Holstein.

BRUCE BRUBAKER (Piano, '83 MM) will perform a solo recital at the Wigmore Hall in London on March 21. Highlights of the program include the London premiere of Entranced by Mark-Anthony Turnage, and a performance of the rarely heard Second Sonata by Roger Sessions, as well as works by Haydn and Schumann.

Lewis University in Romeoville, Illinois has appointed pianist **MYUNG-HEE CHUNG** ('81, BM; '82 MM) to the post of adjunct professor of piano.

BRUCE DUKOFF (Violin, '73 BM, '74 MM) has composed a work entitled Tema con Variazioni sulla Buon Compleanno (Variation on "Happy Birthday") which he has recorded on Bundydunks Records.

Juilliard Opera Center alumna **RENEE FLEMING** ('86) recently appeared at Alice Tully Hall in a benefit for the Spoleto Festival as part of a program to raise money to replace Festival buildings damaged or destroyed by Hurricane Hugo, and at a Benefit Musicale for the Opera Orchestra of New York.

MERAL GUNEYMAN (Piano, '76 Diploma, '78 Post-Grad. Diploma) has been recognized as a nationally certified master teacher of piano by Music Teachers National Association. Ms. Guneyman is the director and founder of the New Jersey Piano Studio and Kindermusik of South Jersey.

JANE SMITH HART ('38 BS), had two original works performed in the Bruno Walter Auditorium of Lincoln Center at a concert of the Music Division of the American Pen Women's Association.

DAVID HEISS, ('Cello '79 MM) along with pianist Warren Jones performed the world premiere of Sonata for Cello and Piano by Irving Robbin at the Sugar Loaf (New York) Music Festival.

JULIE HOLTZMAN (Piano , Post-Grad. Diploma) presented three concerts at Gurney's Inn in Montauk, Long Island in December featuring the music of Gershwin, Arlen, Chopin and Liszt. She also participated in a performance/lecture at Hunter College entitled "The Son of *Amadeus:* The Music of Franz Xaver Mozart."

Violinist **HEIDI CARNEY IDEN** (BM, '79, MM '80) has become a member of the New York City Opera Orchestra.

STEPHEN KATES (Cello , '68 Diploma) has received an invitation, through the auspices of US Exchanges, from the Moscow Music Society, to lead a group of cellists to the 1990 Tchaikovsky competition and to meet with Soviet cellists in Moscow and Leningrad this coming June. Mr. Kates was silver medalist in the 1966 Tchaikovsky competition, and served as a juror in 1986.

ANI KAVAFIAN (Violin, '70 BM, '71 MS) appeared with the New York Chamber Orchestra in February in a benefit performance for the orchestra. Ms. Kavafian was featured in the "Spring" section of Vivaldi's The Seasons.

NINA KENNEDY (Piano, '84 MM) was presented in recital and as a guest lecturer at Southeast Missouri State University, Cape Girardeau, Missouri in February. She also appeared in recital at Union University of Jackson, Tennesee and as piano soloist with the Jackson Symphony Orchestra.

The Glorian Duo, consisting of Donna Milanovich, flute, and **WENDY KERNER** (Harp, '83 BM, '84 MM) made their New York debut at Weill Recital Hall in December.

WAYNE KIRBY (Double Bass, '70 BM), Professor and Chair of the Music Department at the University of North Carolina at Asheville, recently received six performances of Aliquando Fidelis, a new composition for string quartet. The piece was commissioned and performed and broadcast by WCQS Public Radio. On October 29 Kirby premiered three new works at the North Carolina Museum of Art in Raleigh. These pieces variously featured dancers, singer, and jazz quintet. All works were generated by the computer program "Serious Composer," a commercially available composition algorithm, written and programed by Kirby.

JOYCE LINDORFF (Harpsichord, '82 DMA, '80 MM) will perform and record a recital in May for Radio France in Paris. She will also perform at the Villa Medicis in Rome. Both programs are sponsored by the Pro Musicis Foundation. She will conduct classes in performance, instrument maintenance, tuning and figured bass accompaniment as Director of the Cornell University Summer Harpsichord Workshop.

ANDREW LITTON (Piano, '80 BM, '82 MM), Principal Conductor of the Bournemouth Symphony, has an active schedule of guest conducting appearances in 1990. Litton's schedule ranges from the St. Paul Chamber Orchestra in Minnesota to the Royal Philharmonic in London. In addition, Litton has just released a recording on Virgin Classics featuring Tchaikovsky's Symphony No. 3 ("Polish").

The Miami City Ballet Orchestra has just engaged **JOSEPH LOVINSKY** (French Horn, '87 Diploma) as Principal French Horn for the 1989-90 season.

CHRISTINE MACDONNELL (Clarinet, '86, MM), after touring in both Brazil and Portugal, is now a member of the U.S. Marine "President's Own" Band in Washington, D.C.

Pianist **SAMUEL MAMMEL** (Piano, '76 BM, '77 MM, '83 DMA), has been appointed Artist-in-Residence at Monmouth College in West Long Branch, NJ for the 1989-90 academic year. As a part of the appointment, Mammel will serve as adjunct faculty, and will give two concerts on campus.

Canadian Baritone **KEVIN McMILLAN's** (Voice, '85 MM) past season included debuts with the Philadelphia Orchestra and the New York Chamber Symphony. His 1989-90 season will include performances of the Carmina

(continued on page 10)

Is there anyone who would be interested in reading the Beethoven *Septet*, Mendelssohn *Octet* or the Spohr *Nonet*? If so, please contact Rozanna Weinberger (212) 769-4732.

March Sampler

Juilliard

3/2 **Finals for the Walton Viola Concerto**, Paul Hall, 5 PM.
Andrew Moore, organ, Paul Hall, 8 PM
An Evening of Chamber Music, Alice Tully Hall, 8 PM. Free tickets available at the Juilliard Concert Office.

3/3 **Pre-College Symphony**, The Juilliard Theater, 8 PM. No tickets required.
Margarita Porfiris, viola, Paul Hall, 8:30 PM.

3/4 **Pre-College Orchestra**, The Juilliard Theater, 3 PM. Free tickets available at the Juilliard Concert Office.

3/13 **Cameron Littlefield**, voice, Paul Hall, 8 PM.

3/15 **Janet Houston**, flute, Paul Hall, 6 PM.
Tina Namhee Kim, soprano, Paul Hall, 8 PM.

3/16 **Joel McGee**, double bass, Paul Hall, 6 PM.
Mine Dogatan, piano, Paul Hall, 8 PM.

3/17 **Jamie Parker**, piano, Paul Hall, 8:30 PM.

3/19 **Lise H. Beauchamp**, oboe, Paul Hall, 4 PM.
Charles Workman, tenor, Paul Hall, 6 PM.
David Perry, violin, Paul Hall, 8 PM.

3/20 **Sherri Adams**, piano, Paul Hall, 4 PM.
Abbey Furmansky, voice, Paul Hall, 6 PM.
An Evening of Chamber Music, Paul Hall, 8 PM.
Abbey Simon, piano,BEETHOVEN, SCHUMANN, LIST, The Juilliard Theater, 8 PM. Free tickets are available at the Juilliard Concert Office. (see article on Mr. Simon on page ?)

3/21 **Wednesday At One**, The Juilliard Opera Center, Alice Tully Hall, 1 PM.
Kay Lyn Stern, violin, Paul Hall, 8 PM.
Fourth-Year Drama Production (dress rehearsal), *Top Girls* by Caryl Churchill and directed by Eve Shapiro. The Juilliard Drama Theater, 8 PM. Beginning Wednesday, March 7, a limited number of complimentary ticekts (limit two per person) may be reserved by phone at 874-7515 or picked up in person at the Concert Office.

3/22 **Fourth-Year Drama Production**, *Top Girls*, The Juilliard Drama Theater, 8 PM. For more information, refer to March 21.
Julie Kang, piano, Paul Hall, 8:30 PM.

3/23 **Josee Marchand**, oboe, Paul Hall, 4 PM.
Emma Moon, flute, Paul Hall, 6 PM.
Anastasia Yi, piano, Paul Hall, 8 PM.
Fourth-Year Drama Production, *Top Girls*, The Juilliard Drama Theater, 8 PM. For more information, refer to March 21.
Juilliard Composers, Alice Tully Hall, 8 PM. Free tickets are available beginning March 16 at the Juilliard Concert Office

3/24 **Fourth-Year Drama Production (matinee)**, *Top Girls*, The Juilliard Drama Theater, 2PM. For more information, refer to March 21.
Fourth-Year Drama Production, *Top Girls*, The Juilliard Drama Theater, 8 PM. For more information, refer to March 21.
Taewon Yi, mezzo soprano, Paul Hall, 8:30 PM.

3/26 **Darcy Van Valkenburgh**, violin, Paul Hall, 4 PM.
Naomi Sugino, piano, Paul Hall, 6 PM.
Krisztina Wajsza, piano, Paul Hall, 8 PM.

3/27 **Paul Erhard**, double bass, Paul Hall, 4 PM.
John Dent, trumpet, Paul Hall, 6 PM.
Joohee O. Kim, harpsichord, Paul Hall, 8 PM.
An Evening of Chamber Music, Alice Tully Hall, 8 PM. Free tickets are available beginning March 20 at the Juilliard Concert Office.

3/28 **Wednesday At One**, MOZART, Alice Tully Hall, 1 PM.
Lorenz Ehrsam, piano, Paul Hall, 8 PM.

3/29 **Liederabend**, Paul Hall, 6 PM.
Emily Wong George, piano, Paul Hall, 8 PM.

3/30 **Gilles Bernard**, trombone, Paul Hall, 4 PM.
Stacey Robinson, baritone, Paul Hall, 6 PM.
Yoonjung Choi, violin, Paul Hall, 8 PM.
The Juilliard Spring Dance Concert: *Ballade*, Anna Sokolow; A World Premiere, Saeko Ichinohe; *Three Courtesies*, David Parsons; *Ballet Espanol*, Brunilda Ruiz; *Day on Earth*, Doris Humphrey. The Juilliard Theater, 8 PM. Ticets are $10 and are available at the Juilliard Concert Office, or by calling Centercharge at 212/874-6770

3/31 **The Juilliard Spring Dance Concert**, The Juilliard Theater, 8 PM. For ticket information see March 30. Also April 1 and April 2 at 8 PM in The Juilliard Theater.
Hong-Ying Ho, violin, Paul Hall, 8:30 PM.

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AESOP'S PROVERB:
"Do not count your chickens before they hatch"

Juilliard Dance Division Presents:

Chor

The

Thursday, March 1

Program A 6:00 PM
Program B 8:30 PM

Juilliard Dance Division Presents:

Choreographed and Produced by

The Graduating Class of 1990

Room 301

Thursday, March 1

Program A 6:00 PM
Program B 8:30 PM

Friday, March 2

Program B 6:00 PM
Program A 8:30 PM

Saturday, March

Program A 6:00 P
Program B 8:30 P

Juilliard Dance Division Presents:

Choreographed and Produced by

The Graduating Class of 1990

Room 301

Thursday, March 1

Program A 6:00 PM
Program B 8:30 PM

Friday, March 2

Program B 6:00 PM
Program A 8:30 PM

Saturday, March

Program A 6:00 P
Program B 8:30 P

WATCH THE CLOSING DOORS

PROGRAM A

VESSELS

Choreography: Nancy Bannon
Music: Christopher Rouse
Dancers: Gerald Casel, Michele de la Reza, Rachael Durham, and Dylan Newcomb

BETWEEN TWO ROSES

Choreography: Stacey Aswad and Karen Richards
Music: Lucio Dalla, Massenet, and Puccini
Dancers: Stacey Aswad and Karen Richards

SCHISM

Choreography: Heather Egan
Music: Carlos Sergipe
Dancers: Hiroko Ishimura, Amy Kail, Elizabeth McPherson, Eryn Trudell, and Allison Ulan

*** INTERMISSION ***

SOLACE

Choreography: Rebecca Stenn
Music: Rami Haimoff
Speaker: Alec Phoenix (Wed. and Sat.)
Elizabeth Marvel (Thurs. and Fri.)
Dancers: Michele de la Reza and Marc Kenison

WAITING ROOM

Choreography: Christopher Hayes Hemmans
Music: Philip Glass
Dancers: Pamela Cohen, Rebecca Hermos, Solange Sandy, and Tina Thompson

IN THE PURSUIT OF LOVE

Choreography: Ronald Wright
Music: W. Bullock, H. Smith, S. Maxwell, and R. A. Whiting
Dancers: Nancy Bannon, Rachael Durham, Edward Lawrence, Yoav Kaddar, Christina Morrisey, Jose Rivera and Jeff Schmidt

PRODUCTION CREDITS

PROGRAM A

Production Consultant:	Laura Glenn
Stagecraft Consultant:	D. Alix Martin
Production Manager:	Cynthia Baker
Lighting Designer:	Daniel J. Kelley
Master Electrician:	Abby Barrow
Recording Engineer:	Robert Taibbi
House Managers:	Nancy Bannon
	Yoav Kaddar
	Henning Ruebsam
Stage Manager:	Arnie Apostol
Asst. Stage Managers:	Christine Kessler
	Valarie Williams
Light Board Operator:	Alan Eto
Sound Board Operator:	Kristina Isabelle
Wardrobe:	Paul Dennis
	Cathy Minn
Program:	Rachael Durham
Graphic Design:	Rebecca Stenn
Publicity:	Alexis Eupierre
	Karen Richards
	Rebecca Stenn

WATCH THE CLOSING DOORS is a production organized from beginning to end by the graduating students of the Dance Division. Under the guidance of Laura Glenn, the students learn practical tools of production; i.e. budgeting, grant proposals, administration, scheduling and publicity. The third year stagecraft class provides technical assistance.

SPECIAL THANKS TO: Martha Hill, Muriel Topaz, Mary Chudick, Diana Feingold, James Keepnews, Doris Rudko, Faculty Advisors, Richard Feldman, and the Juilliard Stage Department.

The Choreographers would also like to thank the dancers for their commitment and their imagination. Thanks also to David Zembrano, Margarita Guergue, Olga Mesa, Phil, Sally, Charles, Joanne, and the other four sheep in the corral.

Juilliard Dance Division Presents:

Choreographed and Produced by

The Graduating Class of 1990

Room 301

Thursday, March 1

Program A 6:00 PM
Program B 8:30 PM

Friday, March 2

Program B 6:00 PM
Program A 8:30 PM

Saturday, March 3

Program A 6:00 PM
Program B 8:30 PM

WATCH THE CLOSING DOORS

PROGRAM B

LA FILLE AUX CHEVEUX DE LIN

Choreography: Elizabeth McPherson
Music: Claude Debussy
Dancer: Nanci Holden

MY FRIEND DIED AND I COULDN'T CRY

Dedicated to the memory of Rafael Baez.

Choreography: Alexis Eupierre
Music: Spanish Traditional, Indonesian Traditional, and Joau Bosco
Dancers: Eric Bradley, Kristina Isabelle, Amy Kail, and Eryn Trudell

*** INTERMISSION ***

THREADING ENDS

Choreography: Rebecca Lazier
Music: Arrangement by Anna Gravina
Costume: Rebecca Lazier
Dancers: Trevor Carlson, John Heginbotham, Kristina Isabelle, Stanley Wells

SANCTUARY

Choreography: Anthony Powell
Music, Film, and Video: Anthony Powell
Film and Video Performers: Eric Bradley, Kristina Isabelle, and Carla Moskow
Dancers: Heather DeLussa, Laurie Hogan, and Carla Moskow

LOOKING UPWARD

Choreography: Karen Kroniger
Music: L. Delibes
Dancers: Suzanne Auzias de Turrene, Tina Curran, Christine Kessler, and Valarie Williams

PRODUCTION CREDITS

PROGRAM B

Production Consultant:	Laura Glenn
Stagecraft Consultant:	D. Alix Martin
Production Manager:	Cynthia Baker
Lighting Designer:	Daniel J. Kelley
Master Electrician:	Abby Barrow
Recording Engineer:	Robert Taibbi
House Managers:	Nancy Bannon
	Yoav Kaddar
	Henning Ruebsam
Stage Manager:	Laura Doughty
Asst. Stage Managers:	Gerald Casel
	Brian Hawthorne
Light Board Operator:	Marc Kenison
Sound Board Operator:	Michele de la Reza
Wardrobe:	Paul Dennis
	Cathy Minn
Program:	Rachael Durham
Graphic Design:	Rebecca Stenn
Publicity:	Alexis Eupierre
	Karen Richards
	Rebecca Stenn

WATCH THE CLOSING DOORS is a production organized from beginning to end by the graduating students of the Dance Division. Under the guidance of Laura Glenn, the students learn practical tools of production; i.e. budgeting, grant propposals, administration, scheduling, and publicity. The third year stagecraft class provides technical assistance.

SPECIAL THANKS TO: Martha Hill, Muriel Topaz, Mary Chudick, Diana Feingold, James Keepnews, Doris Rudko, Faculty Advisors, Richard Feldman, and the Juilliard Stage Department.

The Choreographers would also like to thank the dancers for their commitment and their imagination. Thanks also to David Zembrano, Margarita Guergue, Olga Mesa, Phil, Sally, Charles, Joanne, and the other four sheep in the corral.

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THE JUILLIARD SCHOOL

PRESENTS THE

JUILLIARD DANCE ENSEMBLE

BALLADE
Anna Sokolow/Alexander Scriabin

UNTITLED
(World Premiere)
Saeko Ichinohe/Behzad Ranjbaran

THREE COURTESIES
David Parsons/Johann Sebastian Bach

BALLET ESPANOL
Brunilda Ruiz/Moritz Moszkowski

DAY ON EARTH
Doris Humphrey/Aaron Copland

Friday, March 30, 1990 at 8:00 p.m.
Saturday, March 31, 1990 at 8:00 p.m.
Sunday, April 1, 1990 at 3:00 p.m.
Monday, April 2, 1990 at 8:00 p.m.

THE JUILLIARD THEATER
155 W. 65th STREET

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Weekend

The New York Times

FRIDAY, MARCH 30, 1990

Spinning Stories Metaphorically: Dances From Life

By JENNIFER DUNNING

DANCE is an inherently metaphoric art. Two very different worlds are suggested by the mere presence of a single person or of two on an empty stage space. As much can be suggested about a human emotion in a moment's turn of a body or lifting of an arm as in long pages of philosophy.

But dance can tell stories or deal deliberately with subject matter just as metaphorically, as several pieces to be seen in New York City this weekend prove. In one of the most compelling "story dances" ever created, Doris Humphrey takes on the human condition and life cycle in "Day on Earth," which will be performed by the Juilliard Dance Ensemble tonight through Sunday afternoon at the Juilliard Theater. The story of a man, his first young love, the woman he marries and their little girl, "Day on Earth" is a lyrical yet heroic dance, set to music by Aaron Copland. It gives one a vivid sense of an entire generation — of commonplace work, and love and loss — in the space of 21 minutes.

In the 43 years since it was choreographed, "Day on Earth" has become a classic of American modern dance and probably Miss Humphrey's best-known work today. "It is almost as if she had looked from some other planet and seen things telescoped into a simple, arduous pattern of dignity and beauty," the dance critic John Martin wrote in The New York Times. It was a piece, he continued, that convinces "us that we are possessed of an intrinsic virtue, and that futility is not of us."

"Day on Earth" will be performed on a program that includes dances by David Parsons, Brunilda Ruiz and Anna Sokolow, a renowned prober of the human psyche, as well as a new piece by Saeko Ichinohe that is drawn from recent newspaper headlines. Miss Ichinohe often deals with cultural tensions and tales of fantasy and fiction in her dances. The new work, "An Act of Compassion," tells of a father who shuts down the mechanical systems keeping his son alive after an accident that has left the child without hope of recovery.

Miss Ichinohe was asked by Juilliard to do a dramatic work that did not make use of the Japanese stories or movements that have frequently inspired her. Mindful of the age of the dancers, advanced and professional-level students at Juilliard, she searched at first for an American or futuristic tale. Then she read of the mercy killing, and found herself greatly moved.

She created the dance for a cast of 11, who play the parents, the child and his friends, and hospital employees. The piece, set to music by Behzad Ranjbaran, demanded a juxtaposition and balancing of stylized movement and naturalistic gestures, as well as careful condensation and structuring.

"It is a process I enjoy," Miss Ichinohe said. "But this was the first time I picked a real, true story. Also, it was controversial. Some people think the father is a criminal. Our families in Japan care very much for the children. All countries do, of course. But we haven't had much child abuse. But I am very happy that he was only charged for illegal gun possession."

(The Juilliard Dance Ensemble performs tonight and tomorrow at 8 and Sunday at 3 P.M. at the Juilliard Theater, 144 West 66th Street. Tickets are $10; Theater Development Fund vouchers accepted. Proceeds benefit the Juilliard Dance Scholarship Fund. Information: 874-7515.)

THE NEW YORK TIMES, TUESDAY, APRIL 3, 1990

Vignet

By JACK A

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Theater.

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When a girl po

Vignettes of Life and Death From the Juilliard Ensemble

By JACK ANDERSON

The Juilliard Dance Ensemble examined some of the joys and sorrows of life on Friday night at the Juilliard Theater.

The students from the dance division of the Juilliard School were at their most solemn in "An Act of Compassion," Saeko Ichinohe's new work about a mercy-killing. It was an ambitious piece on a controversial issue. But the choreography never managed to come to terms with it convincingly.

A scene showing children at a playground was coy rather than sweet. When a girl portrayed by Kristina Isabelle suffered a terrible accident and was rushed to a hospital, doctors and nurses merely fluttered like birds about her bed. David Steiner moved with quiet dignity as her father until the choreography required him to point a gun at hospital attendants and literally pull a plug. The work grew melodramatic, yet was saved from being hysterical by the austerity of Behzad Ranjbaran's score for two violins, played by Nicholas Eanet and Xiao-dong Wang.

•

The jolliest of the light-hearted compositions was Brunilda Ruiz's "Ballet Español," a tribute to the Spanish dances that were often included in 19th-century ballets. With its cascades of allegro steps and its exuberant kicks, backbends, swoops and dives, the choreography challenged a cast headed by Cathy Minn and Jeffrey Schmidt. But Ms. Ruiz made sure it never overtaxed them. The merriment took place to Moritz Moszkowski's bouncy Spanish Dances (Op. 12), as arranged for a chamber ensemble, conducted by Ming-Feng Hsin, by members of the Juilliard orchestration class.

In contrast to the unforced merriment of "Ballet Español," David Parsons's "Three Courtesies," staged for Juilliard by Elizabeth Cornish, was protracted facetiousness. Nancy Bannon, Michele de la Reza, Rebecca Stenn, Gerald Casel, Paul Dennis and Yoav Kaddar gathered with stiff decorum at a fancy party, only to break out into romping. One romp would have been enough. But this comedy was set to Bach's Cello Sonata No. 1, which was played by Wendy Sutter, cellist, and Eric Zivian, pianist. Because the score had three movements, Mr. Parsons had to keep repeating his point.

•

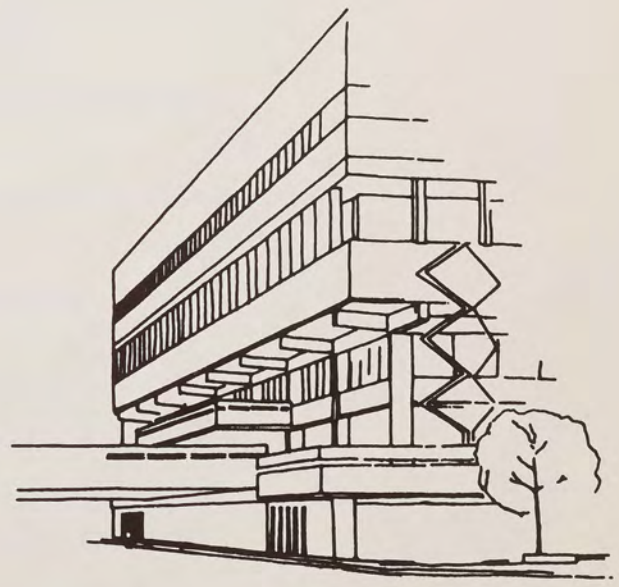
Two works were by distinguished modern-dance choreographers. Anna Sokolow was in an attractively lyrical mood in "Ballade," staged by Jill Beck. While Nadia Nehama Weintraub played piano music by Scriabin, Ms. de la Reza, Ms. Minn, Mr. Kaddar and Alexander Schlempp ran lightly across the stage, their arms outstretched with wonder.

A more troublesome offering was "Day on Earth," choreographed by Doris Humphrey in 1947. Essentially, it is a symbolical depiction of events in a man's life. The production, staged from Labanotation by Letitia Coburn and directed by Muriel Topaz, was notable for its gestural clarity. Mr. Dennis emphasized that his arm movements represented agricultural labors. Ms. Bannon was shy as his first love. Ms. Lazier initially looked smug as his wife, but she danced with maternal warmth with Una Aya Osato, who gave a charming performance as the couple's child.

Humphrey, who died in 1958 at the age of 63, was drawn to lofty themes. But every revival of "Day on Earth" that I have seen has looked peculiar. For one thing, its characters keep coming and going for no apparent reason, and when they depart it is never clear if they have died or if they have only moved to the next county. These ambiguities make "Day on Earth" a meditation on the total irrationality of life. But I have never attended a production that has made the choreographic uncertainties either awesome or poignant.

Aaron Copland's Sonata for Piano, which served as accompaniment, was played by Emily George.

THE JUILLIARD SCHOOL



JUILLIARD DANCE ENSEMBLE

1989-90 SPRING SEASON

The Juilliard Theater

The Juilliard Dance Division gratefully recognizes the ongoing support of the Astral Foundation, Ballet Makers, Inc., the Dance Magazine Foundation, the Harkness Foundations for Dance, NAK Promotion and Marketing, the Ralph E. Ogden Foundation, the Princess Grace Foundation—U.S.A., Radio City Music Hall Productions, the Rockefeller Group, Inc., the Rockette Alumnae Association, and Mrs. William Zeckendorf, Jr.

THE JUILLIARD SCHOOL

PRESENTS THE

JUILLIARD DANCE ENSEMBLE
1989-90 SPRING SEASON

Friday, March 30, 1990 at 8:00 P.M.
Saturday, March 31, 1990 at 8:00 P.M.
Sunday, April 1, 1990 at 3:00 P.M.
Monday, April 2, 1990 at 8:00 P.M.

The Juilliard Theater
155 West 65th Street

BALLADE
ANNA SOKOLOW / ALEXANDER SCRIABIN

AN ACT OF COMPASSION
(World Premiere)
SAEKO ICHINOHE / BEHZAD RANJBARAN

THREE COURTESIES
DAVID PARSONS / JOHANN SEBASTIAN BACH

INTERMISSION

BALLET ESPAÑOL
BRUNILDA RUIZ / MORITZ MOSZKOWSKI

DAY ON EARTH
DORIS HUMPHREY / AARON COPLAND

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

BALLADE

Choreography (1965)	Anna Sokolow
Directed by	Anna Sokolow
Staged by	Jill Beck
Preludes	Alexander Scriabin
C Major, Op. 11, No. 1	
F-sharp Minor, Op. 15, No. 2	
B Major, Op. 11, No. 11	
C-sharp Minor, Op. 11, No. 10	
D-flat Major, Op. 48, No. 3	
Poem in F-sharp Major, Op. 32, No. 1	
Etude in D-flat Major, Op. 42, No. 1	
Costumes	Thomas Augustine
Lighting	Chenault Spence

(Friday & Saturday)

Michele de la Reza	Yoav Kaddar
Cathy Minn	Alexander Schlempp

(Sunday & Monday)

Elizabeth McPherson	Stanley Wells
Mara Kurotschka	Henning Ruebsam

Opening:	Ensemble
Quartet:	Ensemble
Woman's Solo:	Michele de la Reza *(Friday)* Cathy Minn *(Saturday)* Mara Kurotschka *(Sunday)* Elizabeth McPherson *(Monday)*
Poem:	Ensemble
Man's Solo:	Yoav Kaddar *(Friday)* Alexander Schlempp *(Saturday)* Henning Ruebsam *(Sunday)* Stanley Wells *(Monday)*

Nadia Nehama Weintraub, *piano*

BALLADE was first performed by the Juilliard Dance Ensemble, February 1965.

AN ACT OF COMPASSION

(World Premiere)

Choreography	Saeko Ichinohe
Caprices for Violin Duo	Behzad Ranjbaran
Costumes	Thomas Augustine
Lighting	Chenault Spence

An accident brings anguish to a happy family. When the father realizes that his daughter will never be able to function as a human being, but will have to survive solely on a life support system, he decides to terminate her life.

Scene I:	Playground
Scene II:	Hospital
Scene III:	Father's Vision
Scene IV:	Hospital

Father	David Steiner	
Mother	Rebecca Lazier	*(Friday & Saturday)*
	Rachael Durham	*(Sunday & Monday)*
Daughter	Kristina Isabelle	
Children	Solange Sandy	
	Carla Moskow	
	Nanci Holden	
	Alexander Schlempp	
Doctor	Alan Eto	
Assistant	Trevor Carlson	
Nurse I	Kikue Shiraishi	
Nurse II	Rachael Durham	*(Friday & Saturday)*
	Tijen Lawton	*(Sunday & Monday)*

Nicholas Eanet, *violin*
Xiao-dong Wang, *violin*

AN ACT OF COMPASSION was commissioned by The Dance Division of The Juilliard School.

The music for **AN ACT OF COMPASSION** was prepared with assistance from the Mitchell Epstein Fund.

Saeko Ichinohe wishes to express her appreciation to Sentara Norfolk General Hospital for assistance in her research.

THREE COURTESIES

Choreography (1987)	David Parsons
Cello Sonata No. 1	Johann Sebastian Bach
Staged by	Elizabeth Cornish
Rehearsal assistant	Gail Gilbert
Costumes	Ginger Blake
Costumes recreated by	Thomas Augustine
Lighting	Howell Binkley

Friday & Sunday

Nancy Bannon*	Michele de la Reza	Rebecca Stenn
Gerald Casel	Paul Dennis	Yoav Kaddar

Saturday & Monday

Laura Doughty	Tina Curran	Christine Kessler
Oscar Rodriguez	Ronald Wright	Marc Kenison

Wendy Sutter, *cello*
Eric Zivian, *piano*

THREE COURTESIES was commissioned by the Dance Theater Workshop in New York City with a "First Light" grant from the Jerome Foundation. It was first performed by the David Parsons Dance Company in 1987.

* Princess Grace Foundation — U.S.A. Dance Scholar

INTERMISSION

BALLET ESPAÑOL

Choreography (1989) — Brunilda Ruiz
Spanish Dances, Op. 12 — Moritz Moszkowski
Costumes — Thomas Augustine
Lighting — Chenault Spence

Friday & Saturday
Cathy Minn Jeffrey Schmidt

Sunday & Monday
Valarie Williams George Callahan

Stacey Aswad Karen Kroninger

Tina Curran, Laura Doughty (*Friday, Saturday, Sunday*), Rachael Durham, Christine Kessler, Michelle St. Onge, Elizabeth McPherson, Kikue Shiraishi *(Monday)*

Spanish Dances was arranged for chamber ensemble by the Juilliard Orchestration class: Andrew Adelson, Jonathan Dawe, Richard Hervig, Alexander Miller, Kelly Offer, Manuel Sosa.

Ming-Feng Hsin, *conductor*
Gloria Marina, *castanets*
Deborah Strauss, *flute/piccolo*
Sharon Kam, *clarinet/bass clarinet*
David Krauss, *trumpet*
Ashley Horne, *violin*
Wayne Graham, *viola*
Shigaru Ishikawa, *contrabass*
Glenn Paulson, *percussion*

BALLET ESPAÑOL was commissioned by the Grand Rapids Ballet.

DAY ON EARTH

Choreography (1947) — Doris Humphrey
Directed by — Muriel Topaz
**Staged by — Letitia Coburn
Sonata for Piano (1941) — Aaron Copland
Costumes — Thomas Augustine
After the original costume design by — Pauline Lawrence
Lighting — Chenault Spence

Man	Paul Dennis	*(Friday & Monday)*
	Yoav Kaddar	*(Saturday)*
	Eric Bradley	*(Sunday)*
Woman	Rebecca Lazier	*(Friday & Monday)*
	Karen Richards	*(Saturday)*
	Eryn Trudell	*(Sunday)*
Young Girl	Nancy Bannon	*(Friday & Sunday)*
	Valarie Williams	*(Saturday & Monday)*
Child	†Una Aya Osato	*(Friday & Sunday)*
	†Gabriella Agranat-Getz	*(Saturday & Monday)*

Emily George, *piano*

Sonata for Piano by Aaron Copland is used by arrangement with Aaron Copland, copyright owner; and Boosey & Hawkes, Inc., sole publisher and licensee.

† Guest artist.
** Reconstructed from Labanotation by arrangement with the Dance Notation Bureau.

ABOUT THE CHOREOGRAPHERS

DORIS HUMPHREY was one of the most important personalities of the American modern dance movement, equally influential as a dancer, choreographer and teacher. Known as one of the most musical of choreographers, she devised intricate but always expressive devices for working with and against the rhythms of musical scores. Unable to afford scenery, she made miracles with a set of rectangular boxes that could be assembled in an infinite number of ways to represent a scene or set a mood. One of her greatest contributions came from her thought of dance as existing in an arc between two deaths — the body lying prone or standing firmly balanced — both secure, both lacking in theatrical excitement. According to Ms. Humphrey, kinetic interest is stirred when the body, venturing from its position of stability, encounters the pull of gravity, defies it, and triumphantly reclaims its equilibrium. The theory of fall and recovery was at once a pure movement idea and a dramatic concept. Ms. Humphrey's works include *Water Study (1928), Life of the Bee (1929), Drama of Motion (1931), The Shakers (1932), The Trilogy of 1935-36 New Dance, Theatre Piece and With My Red Fires, Passacaglia (1938), Lament for Ignacio Sanchez Mejias (1946), Day on Earth (1947), Ruins and Visions (1953) and Theatre Piece No. 2 (1953).* She founded the Humphrey-Weidman Dance Company in 1928 and in 1946 became artistic director of the Jose Limon Company, a position she held until her death in 1958. She was a member of the faculty of the Dance Division at Juilliard from 1951 to 1958.

SAEKO ICHINOHE, a native of Japan, graduated from The Juilliard School in 1971. She is a winner of the Vestris Prize (Boston 1968), the Second Prize at the Young Choreographers' Competition (Cologne, Germany 1971), and the St. Denis Award (New York 1982). Ms. Ichinohe has created works for Atlanta Ballet, Boston Ballet, Hartford Ballet, Joffrey II Dancers, and many other companies. In recent years she has been choreographing dramatic works—*The Picture of Dorian Gray* and *Madam Butterfly* for Louisville Ballet, and *Ninja* for Eglevsky Ballet. Through activities of her own company, "Saeko Ichinohe and Company," she presents works in which tradition and art forms of Japan are combined with Western dance movements. She was the Japanese delegate at the First International Choreographer's Conference organized by the Conseil de la Danse (UNESCO), and was the Director of Choreography at the 27th National Association for Regional Ballet's Craft of Choreography Conference. In 1989 she served as Adjudicator for the Northeast Regional Ballet Association. Her television appearances include PBS's "Live by Satellite: Japanese Performing Arts in America." A consultant for the Metropolitan Opera and choreographer for the Greater Miami Opera Company, she also directed the opera, *Sumida-Gawa*, at the O'Neill Composer/Librettist Conference, which was revived later for the Opera Company of Philadelphia. Ms. Ichinohe is a recipient of several choreographic grants from the National Endowment for the Arts.

DAVID PARSONS, born in Illinois and raised in Kansas City, Missouri, was a lead dancer with the Paul Taylor Dance Company from 1978 to 1987. Among the roles Paul Taylor created for him are *Last Look, Roses* and *Arden Court.* Companies with which he has made guest appearances include the New York City Ballet and the Berlin Opera.

Mr. Parsons has created works for the Paul Taylor Dance Company, American Ballet Theater, Ballet Metropolitan, The National Ballet of Canada and The BatSheva Dance Company of Israel. His works are performed by the Paris Opera Ballet, the Feld Ballet, Den Norske Opera, Compania de Danca de Lisboa, The National Ballet of Canada, and the Hubbard Street Dance Company, among others. In 1987 he created *Monday Morning* for the Juilliard Dance Ensemble.

As co-founder of RPM productions, he created the video *Caught* with music by Robert Fripp. It was subsequently televised nationally on "Alive from Off Center" in 1988. In 1987 and 1988, Mr. Parsons received Choreography Fellowship Grants from the National Endowment for the Arts.

BRUNILDA RUIZ, born in Puerto Rico and raised in New York City, graduated with honors from the High School of Performing Arts. It was there that she began studying with Robert Joffrey, who was forming a company. As one of the original six dancers of the Joffrey Ballet she travelled extensively in the United States, the Middle East, India, and the Soviet Union, performing many classical and dramatic principal roles. She was also a principal dancer with the Harkness Ballet, touring throughout Europe as well. In addition to Robert Joffrey, she has worked with such choreographers as Gerald Arpino, John Butler, Jerome Robbins, Alvin Ailey, Jack Cole and Brian Macdonald. As a co-founder of the Baron Ballet Company in New Jersey and associate director from 1976 to 1983, she choreographed a number of ballets and was awarded the National Association of Regional Ballet Choreographic Award for both 1982 and 1983. Additionally, in 1983 and 1989 she was awarded a choreographic fellowship grant from the New Jersey State Council on the Arts. During this time she also taught at the New Ballet School founded by Eliot Feld. From 1983 to 1986 Miss Ruiz was ballet mistress with the Milwaukee Ballet and choreographed ballets for both the company and the school. Returning to New York in 1986, she choreographed *Variations on a Theme of Chopin* for the Juilliard Dance Ensemble and subsequently set it for the New Jersey Ballet. In 1987 she was invited to participate in two Carlisle Project choreographic workshops. Recipient of the Fiorello LaGuardia High School for the Performing Arts Alumni Award for 1988 and currently a member of its dance faculty, Miss Ruiz also serves as artistic advisor, resident choreographer, and teacher for the Baron Ballet Company in New Jersey.

ANNA SOKOLOW, a native of New York's 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 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 of 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 of the Evolution of Ragtime" was performed in January 1988 as part of The Juilliard School's FOCUS! festival. In October 1988 she received an award from the Department of Fine Arts of Mexico for her contribution to the art of dance and for introducing modern dance to that country. In 1989 she staged *Rooms* for the Berlin Opera. That season her company was invited to Taiwan to perform three of her works. This past February she staged *The Seven Deadly Sins* for the Boston Conservatory of Music. She has taught at Juilliard since 1957.

Composer **BEHZAD RANJBARAN** studied at Indiana University and is currently a doctoral candidate at The Juilliard School, where he studies with David Diamond. Mr. Ranjbaran has won a number of awards for his music including "Award of Excellence" from the Composers Guild of Utah, Delius and ASCAP awards, several grants from Meet The Composer, composer residencies at Yaddo and the McDowell Colony and the Charles Ives Scholarship from the American Academy and Institute of Arts and Letters.

His music has been performed in South America, Asia, Europe, and in major cities in the United States. Among his recent commissions are a string trio for "Trio International de Paris" and a chamber symphony for the Denver Chamber Orchestra.

Caprices for Violin Duo were completed in 1986-89, and are part of a larger planned collection in this genre. *Caprices No. 4* and *No. 6* are heard in these performances in their world premiere.

JUILLIARD DANCE DIVISION

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Martha Hill

PROGRAM COORDINATOR
Diana Feingold

PRODUCTION MANAGER
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ASSISTANTS
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James Keepnews

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D. Alix Martin

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Robert Lindsay*

*Stage Department Production Intern

CORRECTED COPY
May 15, 1990

DANCE WORKSHOP VIII
THURSDAY, APRIL 26, 1990
5:15 PM

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*

STUDIO 321

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UNTITLED

Choreography: Sungsoo Ahn and Phyllis Grant
Music: Concerto for 2 Trumpets and Strings - Vivaldi
"Nowhere to Stand" - k.d. lang and the Reclines

Sungsoo Ahn, Phyllis Grant

*

TWENTIETH CENTURY STYLES - BASED ON THE TEACHINGS OF LOUIS HORST
from the Second-Year Dance Composition class of Doris Rudko

THREE ABSTRACT DANCES

Lounge Chair - Choreographed and Danced by Michelle St. Onge and Jamie Norcini

Silent Trio - Choreographed and Danced by Tijen Lawton

Untitled - Choreographed and Danced by Stanley Wells
Music: Canon in D - Pachelbel

THREE DRAMATIC DANCES

Lilac Tree - Choreographed and Danced by Sungsoo Ahn
Music: Prelude, Op. 11, No. 2 - Scriabin

Bound and Dried - Choreographed and Danced by Trevor Carlson
Music: Op. 57, No. 1 - Scriabin

Anomaly - Choreographed and Danced by Stanley Wells
Music: Fortuna Imperatrix Mundi from "Carmina Burana" - Orff

Chaim Freiberg - Pianist

48

EXCERPTS FROM "SCENCES FROM THE MUSIC OF CHARLES IVES"

Choreography: Anna Sokolow
Staging: Cathy Ellich
Music: Charles Ives

THE POND, THE CAGE

Alexander Schlempp

THE UNANSWERED QUESTION

Erica Burke, Pamela Cohen, Wendi Epperson, Claudia Florian,
Rebecca Hermos, Marcus Johnson, Tijen Lawton, Kara Miller,
Rachel Whiting

*

SPEED AND STUDIES IN CONTRAST
from the First-Year Dance Composition class of Elizabeth Keen

SPEED #1

Lymartin Chattman, John Heginbotham, Marcus Johnson,
Edward Lawrence, Rhea Roderick, Chen-Yu Tsuei,
Melanie Vesey, Rachel Whiting

STUDIES IN CONTRAST #1
(one or more of the following pairs: fast/slow, high/low,
heavy/light, sharp/smooth, big/little)

Erica Burke
Wendi Epperson
Edward Lawrence (music: Philip Glass)
Rebecca Hermos

SPEED #2 - STUDIES IN CONTRAST

Ana Diaz and Claudia Florian
John Heginbotham
Kara Miller
Lymartin Chattman
Kara Miller and Helga Nowacki
Rachel Whiting

Reed Hansen - Pianist

48

WILL YOU COME?

Choreography: Dylan Newcomb
Music: "Will You Come" - Dylan Newcomb

Dylan Newcomb

*

UNTITLED

Choreography: Gerald Casel
Music: Traditional Gregorian Chant

Gerald Casel

*

ASH TUESDAY

Choreography: Alan Eto
Music: "Nightscape" - Noah Creshevsky

Alan Eto

*

STUDIO 320

*

COAT RACK

Choreography: Torrin Cummings

1. FORECASTED BLUES

Music: "Blue in Green" - Miles Davis and Bill Evans

Lauri Hogan, Torin Cummings, Rachel Whiting

2. AUGIE'S TEMPERMENTS

Torrin Cummings, Edward Lawrence

3. LUV YA, RICKY T.

Music: "Love Me or Leave Me" - Nina Simone

Torin Cummings, Rachel Whiting

*

HORSE DRIVING
Three combinations of a piece, extended from the choreography of The Chinese Opera

Music: Traditional Chinese

Chen-Yu Tsuei

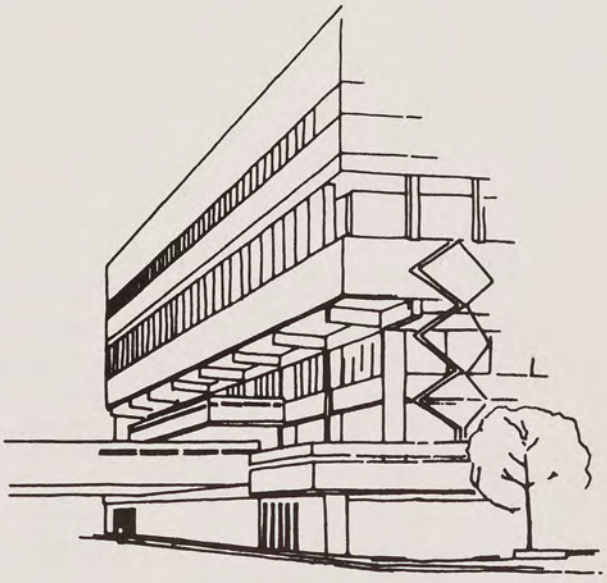
*

EASY SHOES
from the Tap class of Mary Jane Brown

Choreography: Mary Jane Brown
Music: "Easy Shoes" - Unknown

Pamela Cohen, John Heginbotham, Rebecca Hermos, Lymartin Chattman

THE JUILLIARD SCHOOL



JUILLIARD OPERA CENTER

HUGH THE DROVER

by RALPH VAUGHAN WILLIAMS

Libretto by HAROLD CHILD

April 25, 27, 29, 1990

The Juilliard Theater

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THE JUILLIARD SCHOOL

PRESENTS THE

JUILLIARD OPERA CENTER

Wednesday, April 25, 1990 at 8:00 PM
Friday, April 27, 1990 at 8:00 PM
Sunday, April 29, 1990 at 3:00 PM

The Juilliard Theater
155 West 65th Street

HUGH THE DROVER

A Romantic Ballad Opera in Two Acts

By RALPH VAUGHAN WILLIAMS

Libretto by HAROLD CHILD

Conducted by RICHARD BRADSHAW
Directed by FRANK CORSARO
Scenic design by PETER HARRISON
Lighting design by JOHN GLEASON
Costume design by THOMAS L. KELLER
Choreography by ELIZABETH KEEN
Fight Choreography by JAKE TURNER

JUILLIARD ORCHESTRA

Musical preparation by SUSAN ALMASI
Diction preparation by KATHRYN LA BOUFF

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

Cast in order of appearance:

A Cheap Jack	JORGE JAVIER GARZA
A Shell-fish Seller	CARLOS CONDE
A Primrose Seller	JANE GILBERT
A Showman	JOHN HANCOCK
A Ballad Seller	MICHAEL L. GALANTER
Susan	WONJUNG KIMM
Nancy	NAN HUGHES
William	WILLIAM JOYNER
Robert	WEI-LONG TAO
Mary	ALISON ENGLAND
Aunt Jane	SUSAN TOTH SHAFER
The Turnkey	JAMES C. RUSSELL
The Constable	SCOTT WILDE
John the Butcher	FRANCO POMPONI
Hugh the Drover	MATTHEW LORD
An Innkeeper	DERRICK LAWRENCE
A Sergeant	JOHN HANCOCK

The action is centered on a small town in the Cotswolds, early in the nineteenth century (about 1812).

ACT I: A fair in an open field on the outskirts of the town, about 11 a.m. on Monday, April 30th.
ACT II: The market place in the town, 4 a.m. on Tuesday, May 1st.

Chorus:

Sopranos
Sharon Rachelle Azrieli
Katherine Bean
Anaïk Bernèche
Linda Bukhosini
Catherine Cangiano
Abbie Furmansky
Gabriela Herrera
Shan-Chen Ho
Seojin Kil
Elizabeth Ann Koch
Audra A. McDonald
Ana Maria Martinez
Susan M. Mello
Regina Orozco
Sofie Ottosen
Risa Polishook
Susan Rosenbaum
Theresa Santiago
Carolyn Scimone
Tami Swartz
Lori Zeglarski

Mezzo-Sopranos
Tricia Angus
Elizabeth Bishop
Nancy Fabiola Herrera
Beth MacLeod
Taewon Yi Kim
Helen Yu

Tenors
Donald Braswell, II
Ian de Nolfo
Jimmy Fan
Alphie Guess
Gary A. Hall
Chan Harris
Bongani Tembe

Basses
Patrick Blackwell
Timothy Robert Blevins
Martin Bruns
Eduardo Del Campo
Dong-Soon Kim
Michael Moses
Stacey Robinson
Oscar Samano

Dancers Chris Bergman, Ruben G. Graciani, John Heginbotham, Marcus D. Johnson, Carla Moskow, Jamie A. Norcini

Musicians Brian Benson, *Bugle;* Mark Marquez, *Drum*

Supernumeraries
Adults: Bob Diamond, Federico Edwards, Ian Klapper, Bill Leonard, Kevin MacCallum, James B. Manning, George Tinsley, Joshua Dare Torres, Juan Ulloa
Children: David Cole, Peter Niles, Joey Silverman, Miriam Silverman, Diana Townsend-Butterworth

Assistant Director RICHARD HARRELL

Associate Conductor BRUNO FERRANDIS

Rehearsal Pianists SUE ANSCHUTZ, KAREN BECKER, SHIOU-DER WANN

There will be one 15-minute intermission.

NOTES ON HUGH THE DROVER

The late Romantic era saw, among much else, the rise of a particular kind of musical nationalism in most Western countries other than France, Italy and the German-speaking lands, where longstanding cosmopolitan traditions prevailed. This development entailed more than just a deepening of the stylistic variances that had always distinguished composition in different geographical regions. Rather, it involved composers in a self-conscious search for national identity, a search invariably linked to an examination of folk music. Taking root first in what is now Czechoslovakia and in Russia, this nationalist trend soon spread to Scandinavia. It continued into the twentieth century, taking hold in Hungary, Spain, the United States, Mexico and South America, and it had a profound impact on the work of such composers as Smetana, Janáček, Sibelius, Bartók, Kodály, Falla, Copland, Chavez and Villa-Lobos.

In England, the nationalist cause was championed by Ralph Vaughan Williams, active not only as a composer but also as a student of the folk music of the British Isles. Like Bartók and Kodály in Hungary, he was an avid collector of traditional melodies, and these exerted a decisive influence on his own compositions. Vaughan Williams often incorporated folk tunes into his works, and even when he did not, his music usually took on some of their characteristics: the modal shape of their melodies and their typical harmonies, their rhythmic lilt, all thoroughly absorbed into his own late-Romantic style.

Vaughan Williams' nationalism informs a number of his most familiar instrumental works, particularly his well-known Fantasias on traditional English melodies. But it received perhaps its most deliberate and thorough expression in his first opera, *Hugh the Drover*. Here, the composer not only appropriated the melodic contours and inflections of his country's folk music in order to imbue the score with an unmistakably English quality but used all the elements of the work—its characters, dialogue and setting as well as music—to extol the English commoners of whom he was so fond, and to whom he owed so much.

Vaughan Williams had no inducement to attempt this score other than his own desire to do so; no opera house had commissioned or even expressed any interest in it, and the composer approached the task believing—or at least professing to believe—that an English opera stood almost no chance of being produced in his lifetime. It is clear that Vaughan Williams had a general notion of the shape and character of the piece well before any work on it began. Ursula Wood Vaughan Williams, his second wife and eventual biographer, relates that in 1910 the composer told Bruce Richmond, an editor at the London *Times*, that he wanted "to set a prize fight to music," and asked if Richmond could recommend a librettist. Richmond put him in touch with a *Times* writer named Harold Child, who agreed to fashion a text around the composer's ideas.

Vaughan Williams' letters to Child, published as an appendix to his wife's biography, show that the folkloric element was the composer's principal concern from the start. In his very first communication to Child, Vaughan Williams stated that he hoped to produce "what the Germans call *'Bauer Comedie'*—only applied to English country life (real as far as possible—not sham)—something on the lines of Smetana's *Verkaufte Braut [The Bartered Bride]* . . . I think the whole thing might be folk song-y in character, with a certain amount of real ballad stuff thrown in."

Having already made numerous trips through rural areas to collect folk songs, Vaughan Williams had a clearer idea than Child about what "real" English country life was actually like, and he took pains to instruct his librettist in this regard. "Now what I want in the opera," Vaughan Williams wrote to Child at an early point in their collaboration, "is that the English peasant shall not be looked down on as a mere clown but [be appreciated as] a person capable of such beautiful songs (and all that is implied by them) as we now know of. . . ." This, however, was by no means all. As *Hugh the Drover* began to take shape, Vaughan Williams took an increasingly active role in determining not only the musical but the literary aspects of the opera. He made numerous requests and suggestions regarding the general plot and the rhythms of specific verses; he changed the names of the principal characters, deleted a sub-plot concerning two maids and their lovers, and added the character of the Turnkey. At one point, Child apparently took offence, and Vaughan Williams had to adopt a conciliatory tone to retain his participation.

Hugh the Drover occupied Vaughan Williams on and off for some four years, during which he also wrote *A London Symphony* and other works, but was substantially finished by the middle of 1914. It was not for another decade, however, that the composer was able to see and hear what he had wrought. In 1924 the Royal College of Music in London gave the opera a reading. Shortly thereafter, the recently formed British National Opera Company mounted a full-scale production. Over the years, Vaughan Williams periodically revised the work, changing both its words and music. A score incorporating these various amendments was published in 1959, a year after Vaughan Williams' death.

Hugh the Drover has enjoyed regular if not frequent performances in England, but it has rarely been produced elsewhere. Certainly, its distinctly English ethos would appeal most readily to a native audience. Vaughan Williams used a number of authentic folk tunes in the opera, mostly in Act I. These include several of the vendors' calls in the opening scene, the air "Married on a Tuesday Morning," and the Morris Dance tune. But even in its most original passages, the work retains the flavor of traditional English music. Michael Kennedy, another Vaughan Williams biographer and editor of the most recent edition of the opera, notes that "Vaughan Williams rarely excelled this lyrical score as an example of the melodic fertility released in him by his discovery of English folksong."

Still, other operas with strong folkloric characters have travelled well, above all *The Bartered Bride*. And it is to that work that *Hugh the Drover* invites comparison, on musical as well as dramatic grounds (both operas tell the old stand-by tale of true love triumphing over a disagreeable arranged marriage). Vaughan Williams, as already noted, had Smetana's masterpiece in mind from the start, and he would not have objected to their being mentioned in the same breath. Indeed, Ursula Vaughan Williams relates that when a Czech music critic somewhat hesitatingly noted the resemblance between the two works, her husband exclaimed: "But that's splendid, that's exactly what I intended." *Hugh the Drover* may yet find the international audience *The Bartered Bride* has long enjoyed.

SYNOPSIS

ACT I

The action takes place in a small town in rural Cotswold during the second decade of the nineteenth century, the time of the Napoleonic Wars. It is the day of the village fair, and as the curtain rises, the townsfolk are milling about while vendors hawk their wares. A Showman, who has organized the event, stirs up the crowd by producing an effigy of Napoleon "Bonyparty" and raising the specter of French spies. He marches off just as a more gentle figure arrives on the scene. It is Mike the Ballad Seller, and in response to the villagers' entreaties, he begins a love song, one that tells of a girl's quiet joy at the prospect of being married on a Tuesday morning. After the first line, however, his tune is taken over by a female voice.

This belongs to Mary, daughter of the town's Constable, and her singing is as lovely as she herself is. Upon concluding the ballad, she suddenly bursts into tears. Her maiden Aunt Jane tries to comfort her, but her father is displeased. He rebukes the girl

for failing to appreciate that he has found her an excellent husband: John, the town's butcher, whom she is to wed the next day. That worthy now boasts of being the richest and strongest swain in the region, but when he roughly tries to take Mary's arm, she pulls away. A confrontation is avoided by the arrival of a troop of Morris Men. The assembly follows them off, leaving Mary and her aunt alone on stage.

Mary confesses that she detests John, and she doubts Aunt Jane's assertion that bearing children will compensate for a loveless marriage. Nevertheless, she is bound to obey her father's wish. Her last words are echoed by an unknown voice. Looking up, the women beholds a young stranger. He pretends to have addressed not them but only a bird, a linnet, sitting nearby. But the song he sings speaks to the heart of Mary's dilemma: "the cage is a safe and respectable place, nay think not of roaming, the cage is your choice." Mary, struck by his words, asks his name. He replies that he is called Hugh the Drover, and though Aunt Jane warns her away, Mary listens entranced as he sings of his life as a free-roaming horse catcher. By the time Hugh has finished his song, he and Mary know they were born for each other and fall into one another's arms.

A horrified Aunt Jane has run off to fetch her brother, who now hurries onto the scene. Scarcely has he arrived, though, when the Showman approaches, gathering the crowd for a prize fight. He has named John the butcher as his champion and put up a stake of twenty pounds against any challenger. Hugh sees this as a golden opportunity. He offers to fight John, but with Mary's hand in marriage as the prize. The crowd chooses sides; it seems that the butcher is widely resented as a cheat and bully. Although John resorts to foul blows, Hugh emerges from the ring victorious. The Constable and his prospective son-in-law have found a way to circumvent their defeat, however. They now accuse Hugh of spying for the French, and the fact that the stranger is carrying a sum of gold arouses the crowd's suspicions. The drover's protestations are to no avail, and he is marched off to the stocks as the act ends.

ACT II

Shortly before dawn, Hugh sits forlorn in the stocks while John and his friends drink in a nearby tavern. Presently, they stumble out and taunt the prisoner. Gloating that a company of soldiers will soon arrive to dispose of the drover, John strikes Hugh, then joins his comrades as they go off to gather budding branches, a traditional ritual marking the first day of May. When they are gone, Mary steals from her father's house and comes to Hugh. She has brought a key to free her lover, but just as she succeeds in releasing him, horn calls announce the return of the May gatherers. Mary urges Hugh to fly while there is still time, but he refuses to leave her behind. With the townsfolk approaching, Mary devises a plan. She and Hugh climb together into the stocks and wrap themselves in the drover's cloak.

John now arrives, singing a Maying song and followed by other villagers. Stopping beneath Mary's window, he calls to her, but succeeds only in waking Aunt Jane and the Constable, who now discover the girl's disappearance. It doesn't take long for the crowd to find her with Hugh in the stocks. Mary declares her devotion to Hugh and, despite her father's fulminations and her aunt's concern, refuses to leave him. When the Constable disowns his daughter and withdraws her dowry, John declares that he will not marry her but take her only as his mistress for a while.

This is too much for some of the townsfolk, and a melee almost breaks out. It is prevented only by the arrival of the soldiers who have been summoned to execute the "French spy." But when their commander is shown the captive, he turns his ire on the captors instead. Hugh is an old friend who once saved his life, he declares, and the drover has loyally supplied the King's army with the best horses in England. Determined not to have marched so far for naught, he decided to return with a new recruit. His men forcibly conscript John the butcher.

Hugh and Mary are free to join their lives, but she now questions whether she can abandon her home for the life of a rover. In a final song, Hugh convinces her that true love requires freedom, and as the villagers bid them farewell, the pair make for the open road.

NOTES BY PAUL SCHIAVO, ©1990

ABOUT THE ARTISTS

RICHARD BRADSHAW *(Conductor)* was born in England in 1944. He received an Honours Degree in English at London University in 1965 and studied piano with John Streets, Professor of Piano at the Royal Academy of Music in London, and organ with Dr. Harold Darke and Peter Hurford. He studied conducting privately with Sir Adrian Boult, and subsequently received a Calouste Gulbenkian Foundation Conducting Fellowship to work with the Royal Liverpool Philharmonic Orchestra under the supervision of Sir Charles Groves. He also worked as Assistant to Sir John Pritchard.

After a varied career as an orchestral conductor and keyboard player, he joined the staff of Glyndebourne Festival Opera. Formerly director of the New London Ensemble, he has appeared with major British orchestras, including the London Philharmonic, BBC Philharmonic, Royal Philharmonic, Royal Liverpool Philharmonic, City of Birmingham Symphony, City of London Sinfonia and London Mozart Players.

As Resident Conductor of the San Francisco Opera (1977-1987), he conducted a wide repertoire including Handel, Mozart, Donizetti, Gounod, Verdi, Puccini, Tchaikovsky and Britten, as well as new works by John Eaton, John Harbison and Vivian Fine. In 1985, for the Santa Fe Opera, he conducted the world premiere of John Eaton's *The Tempest* and the same year, in New York, he opened a new Lincoln Center Opera-in-Concert Series with *Giovanna D'Arco*, in which Margaret Price sang the title role. Other recent engagements have included productions of *Don Giovanni*, *L'incoronazione di Poppea*, and *Porgy and Bess* for the Glyndebourne Festival Opera; *Eugene Onegin* with Mirella Freni in San Francisco; and *La forza del destino*, *Otello*, *Madama Butterfly*, *Il Trovatore*, and the American premiere of Handel's *Tamerlano* for Seattle Opera; together with a wide variety of orchestral concerts, including annual visits to the Rotterdam Philharmonic and the Hong Kong Philharmonic Orchestras. He has conducted further performances of *Giovanna D'Arco* at the Alten Oper, Frankfurt, and the Royal Festival Hall in London. He conducted *Cosi fan tutte* in Santa Fe, San Francisco and Washington, *Romeo et Juliette* in Edmonton, and *Tosca* for the Canadian Opera Company. Recent orchestral concerts have included the music of Schönberg and Brahms at the Concertgebouw and a debut recording with the Rotterdam Philharmonic Orchestra. In May 1989, Richard Bradshaw was appointed Chief Conductor and Head of Music at the Canadian Opera Company. His first performances with them since his appointment include the 1990-91 season productions of *Eugene Onegin*, *Die Fledermaus* and the world premiere of a new opera by John Oliver. Other performances in Canada in that season include *The Tales of Hoffmann* in both Montreal and Winnipeg, and conducting and recording with the Rotterdam Philharmonic.

Mr. Bradshaw makes his Juilliard Opera Center debut with these performances of *Hugh the Drover*. Other engagements this season include *Manon* in Montpellier, France, and the American premiere of Siegfried Matthus's *Judith* for Santa Fe Opera.

FRANK CORSARO *(Director)* has served on the Juilliard faculty since 1987 and is currently the Artistic Advisor and Director-in-Residence with the Juilliard Opera Center. He has been associated with the New York City Opera since 1958, where his productions include Janacek's *Makropoulos Case* and *Cunning Little Vixen*, and Purcell's *Dido and Aeneas* (in collaboration with George Balanchine and Peter Martins). Elsewhere in the United States recent engagements have included Delius's *Fennimore and Gerda*, Montemezzi's *L'amore del tre re*, his own version of Stravinsky's *A Soldier's Tale*, and numerous standard repertory works. For the Deutsche Oper Berlin he has mounted Puccini's *La Faniciulla del West*, for Glyndebourne Prokofiev's *Love of Three Oranges* and a double bill of operas by Oliver Knussen (designed by Maurice Sendak), and for the Metropolitan Opera Handel's *Rinaldo*. Mr. Corsaro directed Ravel's *L'Enfant et les sortileges* at Glyndebourne and *Tosca* at the New York City Opera during the 1988-89 season.

PETER HARRISON *(Set Designer)* has designed for off-Broadway, concerts, dance, and regional theatre. He has designed extensively for opera companies in New York, including Opera Ensemble of New York, New York Lyric Opera, and the Bronx Opera. Regionally, he has worked for the Cleveland Opera and served as resident designer for the Cleveland Orchestra Blossom Opera and the Academy of Vocal Arts in Philadelphia. Recently, he has completed *Die Fledermaus* for Opera Theatre of Rochester and *The Rape of Lucretia* for the Long Beach Opera. Regional theatre credits include the McCarter Theatre, Repertory Theatre of St. Louis, the George Street Playhouse, and productions for the American Music Theatre Festival, directed by Rhoda Levine and Geoffrey Holder.

JOHN GLEASON *(Lighting Director)* has designed *Cosi fan tutte*, *Rothschild's Violin* and *Seven Deadly Sins*, *The Crucible*, *A Celebration of Grand Opera*, Mascagni's *L'Amico Fritz*, Berlioz' *Beatrice and Benedict*, Britten's *A Midsummer Night's Dream* and *Albert Herring*, Menotti's *Amelia Al Ballo* and *Tamu Tamu*, Puccini's *Il Trittico*, Mozart's *Le Nozze di Figaro*, *Don Giovanni* and the New York premiere of Wolfgang Rihm's *Jakob Lenz* for the Juilliard Opera Center. He designed *Werther*, *The Mikado* and *Die Zauberflöte* for the New York City Opera, the last two in revivals this past summer. He is designer of over 90 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 the 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* with Jon Vickers, *Manon Lescaut*, *Macbeth*, *The Ballad of Baby Doe*, and *Der Rosenkavalier*. Other opera credits include *Boris Godunov* and *Adrianna Lecouvreur* with Placido Domingo for Miami Opera, *Albert Herring*, *I Quattro Rusteghi*, and *Le Nozze Di Figaro*. His most recent design was for *The Aunts* at the 47th Street Theatre in October. Mr. Gleason is Master Teacher of Design at New York University's Tisch School of The Arts Design Department.

THOMAS L. KELLER *(Costume Designer)* is currently working as the Assistant Costume Designer for *The Days and Nights of Molly Dodd*. Other design credits include *Cosi fan tutte*, *L'Amico Fritz*, *A Celebration of Grand Opera*, *The Crucible*, *Beatrice and Benedict*, *A Midsummer Nights Dream* and *Jakob Lenz* for the Juilliard Opera Center; *On The Town* and *Love Life* for University Productions/University of Michigan; and *Taming of the Shrew* and *Deathtrap* at the Pennsylvania Stage Company. Mr. Keller was the Assistant Costume Designer for *Three Penny Opera* on Broadway, and has also designed productions for Equity Library Theatre, Dartmouth Repertory, Eastman School of Music, Musical Theatre Works, Writer's Theatre and Maryland Public Broadcasting. Film credits include Assistant Costume Designer for *Goodfella's*, *Lean On Me*, *Mystic Pizza*, *Concealed Enemies* (PBS), *Hotel New Hampshire*, *Follow That Bird* and *Muppets Take Manhattan* (Henson Associates).

ELIZABETH KEEN *(Choreographer)* choreographs primarily for opera and theater. Credits include *Salome* for Maria Ewing (L.A. Opera, Covent Garden and Chicago Lyric), *Carmen*, *La Traviata* and *Falstaff* (Glyndebourne), *Carmen* (the Met), *Winter's Tale*, *Tempest*, *Yonadab* and *Animal Farm* (National Theatre, London), all directed by Peter Hall; and productions of the *Fiery Angel* (L.A. Opera and Grand Theatre de Geneve), *Romeo and Juliet* (Washington Opera and Seattle Opera), *Candide* (Central City), *Porgy and Bess* (North Carolina Opera), *Jonny Spielt Auf* (Long Beach Opera),

The Gondoliers (Chautauqua Opera), *A Comedy of Errors* (New York Shakespeare Festival), *Guys and Dolls*, (Goodman Theater), *Kiss Me Kate* (ArtPark), *The Merry Widow* (Central City) *The Beggar's Opera* and *Polly* (Chelsea Theatre), *Peg* (American Stage Festival). Artistic Director of her own company from 1966 to 1981, Ms. Keen has been an Affiliate Artist and the recipient of several NEA choreographic fellowships. She is on the faculty of The Juilliard School and Princeton University.

JAKE TURNER *(Fight Choreographer)*, a native of Pittsburgh, has choreographed the fights in *Romeo and Juliet*, *Carmen* and *Falstaff* for the Washington Opera, as well as the Houston Grand Opera's production of *Falstaff*. On Broadway, he performed in Jerome Robbins' revival of *West Side Story* and staged the battle scenes in *Richard III* with Al Pacino. He has directed fights for Manhattan Theatre Club, Long Wharf Theatre, Arena Stage, and was co-creator of *Night at the Fights* in New York. Most recently he staged the fights in *Bovver Boys* Off-Broadway at Primary Stages. He is currently a Fight Director and Stunt Coordinator for NBC's *Another World*, ABC's *All My Children*, and CBS's *A Guiding Light*. He is a member of The British Society of Fight Directors.

CARLOS CONDE *(Shell-fish Seller)* is a native of Puerto Rico and a candidate for the Bachelor of Music degree at Juilliard. He has performed with all three of his country's major opera companies: Culturarte de Puerto Rico, Teatro de la Opera, and Opera de Puerto Rico. Mr. Conde has sung in the Casals Festival, the Bayreuth Youth Festival, L'Institute per L'Arti Vocale in Belgium, and the Musicians' Club of America, and was the First Prize Winner of the Palm Beach Opera Company Competition. This June, Mr. Conde will return to the Casals Festival to sing the Bach *St. Matthew Passion*.

ALISON ENGLAND *(Mary)* is in her first year as a Young Artist with the Juilliard Opera Center, where she recently sang the role of the Marschallin in a masterclass presented by Evelyn Lear. Born in California, she received her Bachelor of Arts degree from The California Institute of the Arts, and made her debut at the Dorothy Chandler Pavillion in Los Angeles in Handel's *Messiah* under the baton of Roger Wagner. Her operatic performances include the title role in *Mariana Pineda* and the lead in *Lorca: Child of the Moon* with the Bilingual Foundation of the Arts, Teolinda in *Gli Amori di Teolinda* with the West Coast Opera, Tebaldo in *Don Carlos* with the Long Beach Grand Opera, and the Countess in *Le Nozze di Figaro* with the Inland Empire Opera. Ms. England has also made professional appearances with the Los Angeles Philharmonic, Honolulu Symphony, Los Angeles Chamber Orchestra, Orange County Philharmonic, Pacific Symphony, USC Symphony, and the Los Angeles Sinfonia.

MICHAEL L. GALANTER *(Ballad Seller)* was born in New Jersey and is a second year student at Juilliard where he holds the Susan W. Rose Scholarship. He is the winner of several competitions, including the New Jersey State Opera Festival, the Macallister Awards Eastern Division, and The New Jersey Governor's Award for Excellence in Opera. As a winner of the National Young Artist Competition, Mr. Galanter recently performed two concerts with the Midland/Odessa Symphony of Texas. Mr. Galanter has made appearances in productions of *Carmen*, *La Traviata*, *Rigoletto*, and *The Barber of Seville*, and has performed leading roles in *The Pirates of Penzance*, *Iolanthe*, *Trial by Jury*, *The Merry Widow*, and *Joseph and the Amazing Technicolor Dreamcoat*.

JORGE JAVIER GARZA *(A Cheap Jack)* is from Monterrey, Mexico. He grew up in Houston, Texas, where he received his classical training in music at the Performing Arts High School. Many of his performing experiences have been in music theater, including roles as Nanki-Poo in *Mikado*, Ralph Rackstraw in *H.M.S. Pinafore*, Caliph in *Kismet*, and Marco in *The Gondoliers*. Mr. Garza has studied at Tanglewood and appeared in summer stock with the College Light Opera Company on Cape Cod. He is currently a junior at The Juilliard School.

JANE GILBERT *(A Primrose Seller)* is from Pennsylvania. She has performed in numerous productions at Juilliard including Dorabella in *Cosi fan tutte*, Hippolyta in *A Midsummer Night's Dream*, Ursula in *Beatrice and Benedict*, and L'Amica in *Amelia al Ballo*, as well as Rebecca Nurse in *The Crucible* and Beppe in *L'Amico Fritz*. She has also performed at the Aspen Opera Theatre Centre as Mistress Quickly in *Falstaff* and was a winner of the Aspen Concerto Competition. She was a recent participant in the Merola Program at the San Francisco Opera and is a recipient of the Donald S. Gray Memorial Award given by the Eastern Region of the Metropolitan Opera National Council Auditions. Ms. Gilbert is a candidate for the Bachelor of Music degree at The Juilliard School and is in her third year as a Young Artist with the Juilliard Opera Center. In May she will sing in a series of noontime concerts at the Théatre Châtelet in Paris.

JOHN HANCOCK *(A Showman/ Sergeant)* is a Young Artist with the Juilliard Opera Center, where he last appeared as the Rabbi David in Mascagni's *L'Amico Fritz*. Also at Juilliard, he has appeared in productions of *A Midsummer Night's Dream* as Demetrius, *The Crucible* as Putnam, and *Beatrice and Benedict* as Don Pedro. This season, Mr. Hancock performed Mahler's *Kindertotenlieder* in Cleveland with the Ohio Ballet and again at Alice Tully Hall with the Juilliard Symphony. He has also made his mainstage debut this season with Pittsburgh Opera in productions of *Madama Butterfly* and *La Traviata*. Mr. Hancock has on three occasions been a Fellow of the Aspen Music Festival where he has performed the role of Junius in *The Rape of Lucretia* and the title role in *Falstaff*. He has also appeared as Falstaff at the Flanders Festival in Belgium. Mr. Hancock is a prizewinner of the Zachary Society Auditions, winner of the Aspen Festival Concerto Competition and Eastern Region finalist of the Metropolitan Opera National Council Auditions. This May he will sing at the Théatre Châtelet in Paris.

NAN HUGHES *(Nancy)* is a New Jersey native and is currently in her second year as a Young Artist with the Juilliard Opera Center. She holds a Master of Music degree from Boston University and a Bachelor of Arts in English Literature from Harvard. Her many orchestral engagements have included performances with the Vancouver Symphony Orchestra London (Canada), the Sussex Symphony, and the Plainfield Symphony (New Jersey). Ms. Hughes has also worked with some of the country's leading contemporary ensembles, including Continuum in New York, Alea III and Underground Composers in Boston, and with the FOCUS! Festival at Juilliard. Her operatic roles include Cherubino in *Marriage of Figaro* with the Bronx Opera, Bianca in Britten's *Rape of Lucretia* at the Aspen Opera, Prince Charming in Massenet's *Cendrillion*, Dido in Purcell's *Dido and Aeneas* and Popova in Walton's *The Bear* with the Boston University Opera Theater.

WILLIAM JOYNER *(William)* will receive the Master of Music degree from Juilliard this spring. A graduate of Catholic University in Washington, D.C., Mr. Joyner has performed with the Glimmerglass Opera, the Summer Opera Theater Company, and the Aspen Opera Theater Center. This summer, he will be singing leading roles in the Ohio Light Opera's productions of *H.M.S. Pinafore*, *The Opera Ball*, *Ciboulette*, and *Street Scene*. Mr. Joyner is a native of Raleigh, North Carolina.

WONJUNG KIMM *(Susan)* is from Seoul, South Korea. She has studied at the California Institute of the Arts and The Juilliard School. This season marks her second year as a Juilliard

Opera Center Young Artist, where she has performed the roles of Despina in *Cosi fan tutte*, Mary Warren in *The Crucible*, and Tytania in *A Midsummer Night's Dream*. Her other roles include Susanna in *The Marriage of Figaro* at the University of Southern California, the Dew Fairy in *Hansel and Gretel* with the Los Angeles Guild Opera Company, and Galatea in *Acis and Galatea* at the California Institute of the Arts. In addition to her appearances on the opera stage, Ms. Kimm has performed in concert with the Los Angeles Philharmonic and the Korean Philharmonic. As winner of the Lehigh Valley Chamber Orchestra 1991 Young Artist Competition, Miss Kimm will sing Canteloube's *Chants D'Auvergne* in February of that year.

DERRICK LAWRENCE *(an Innkeeper)* is a recipient of the Irving Berlin Fellowship, the Aaron Diamond Scholarship, and the Jacob Lansdon Scholarship at The Juilliard School, where he is a candidate for the Advanced Certificate. A native of North Carolina, Mr. Lawrence was awarded the North Carolina National Bank Scholarship and attended the North Carolina School of the Arts where he sang the role of Guglielmo in *Cosi fan tutte*. He has also sung the Duke in *Romeo and Juliet* with the Piedmont Opera Theater. Mr. Lawrence is the 1990 first prize winner of the M.C. Lawton Civic and Cultural Club Award of Albany, New York, and in 1989 he received the George London Fellowship to study at the American Institute of Musical Studies in Graz, Austria.

MATTHEW LORD *(Hugh the Drover)* was born in California and is a second year Young Artist with the Juilliard Opera Center, where he has sung the roles of Moisey Ilyitch Shahkes in *Rothschild's Violin* and Judge Danforth in *The Crucible*. With the Texas Opera Theater, Mr. Lord was heard in the world premiere of Stewart Wallace's *Where's Dick?* His other roles include Eisenstein in *Die Fledermaus* for the Yosemite Music Festival, Don Jose in *Carmen* at San Francisco State and MacHeath in *The Beggar's Opera* at California State University at Hayward. Mr. Lord recently sang in the Santa Fe Symphony's performance of Beethoven's Ninth Symphony, and his upcoming operatic engagements include Bob Boles in Britten's *Peter Grimes* with the Opera Theatre of Saint Louis, and Mr. Owen in Argento's *Postcard from Morocco* with the Chicago Opera Theater in 1991.

FRANCO POMPONI (*John the Butcher*) is from Chicago. He holds a degree in Music and Theatre from the University of Wisconsin-La Crosse and is currently in his first year as a Juilliard Opera Center Young Artist. He has won the American Opera Society Competition and the Mozart Award, and has received the American Institute of Musical Studies Scholarship to study in Graz, Austria, where he was an award winner in the Meistersinger Competition. Mr. Pomponi's performances include leading roles in *I Pagliacci, Carmen, La Boheme*, and *Die Fledermaus*.

JAMES C. RUSSELL *(Turnkey)* is a second year Master's degree candidate at The Juilliard School. He has sung the Evangelist in Bach's *St. John Passion* at the National Cathedral in Washington, D.C., and was also heard over New England Public Radio in a performance of Bach's *Cantata 45*. Mr. Russell was the tenor soloist in a recent performance of Mozart's *Requiem* at the Juilliard Theater, and he has also sung the work under the baton of Sir David Willcocks. Mr. Russell is from Pearl River, New York.

SUSAN TOTH SHAFER *(Aunt Jane)* has been a Juilliard Opera Center Young Artist for three years, and has performed the roles of Marfa in *Rothschild's Violin* and Elizabeth Proctor in *The Crucible*. Originally from Pittsburgh, Pennsylvania, Miss Shafer holds a degree from Westminster College, and has appeared with numerous American opera companies, including the Opera Company of Philadelphia, the Houston Grand Opera, the Cleveland Opera, Opera Omaha, Sarasota Opera, and the Texas Opera Theater. She recently made her European debut singing Ulrica in *Un Ballo in Mascera* with Luciano Pavarotti at the Teatro Comunale di Bologna, where she was re-engaged to sing in a new production of *Boris Gudonov*. A winner in the Pavarotti International Vocal Competition, she has also been a winner in the Metropolitan and San Francisco Opera Regional Auditions.

WEI-LONG TAO *(Robert)* was born in China and educated there at Anhui University and the Shanghai Conservatory of Music. As a student at the University of Southern California School of Music, Mr. Tao performed several roles, including Figaro in *Le Nozze di Figaro*, Guglielmo in *Cosi fan tutte*, and John Sorel in *The Consul*. He was a winner of the Metropolitan Opera Western Regional Auditions and is a first year Juilliard Opera Center Young Artist, where he was recently heard in *The Seven Deadly Sins*.

SCOTT WILDE *(The Constable)* is from Wisconsin and is a graduate of the Manhattan School of Music. In 1989, Mr. Wilde was Resident Artist at Glimmerglass Opera and winner of the Leiderkranz Foundation Competition. He was also an apprentice at the Sarasota and Chautauqua Opera Companies. Mr. Wilde is currently performing in his second season as a Juilliard Opera Center Young Artist, where he has sung the roles of the Mother in *The Seven Deadly Sins*, Don Alfonso in *Cosi fan tutte*, Hanezo in *L'Amico Fritz*, Reverend Hale in *The Crucible*, and Theseus in *A Midsummer Night's Dream*. At the Glimmerglass Opera, Mr. Wilde appeared as Superintendent Budd in *Albert Herring*, and for the Aspen Opera Theatre Center he sang the roles of Leporello in *Don Giovanni*, and Don Magnifico in *La Cenerentola*.

Standbys
for Miss England, Elizabeth Koch
for Miss Shafer, Elizabeth Bishop
for Mr. Pomponi, Richard Lissemore

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William Zimbelman, Hyun Ju Jo

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Stephen Wangler, Christer Bergby

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Michael Ishii, Justine Flynn, Charlotte Lambert, Ilana Domb

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Susan Alexander, Joseph Della Ratta

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Carl Mazzio, Paul Redman

BASS TROMBONE
Tom Hutchinson

TUBA
Roderick Mathews

TIMPANI
Hiroyshi Kita

PERCUSSION
Thomas Fox, Glenn Paulson

HARP
Yuko Taguchi

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Iffet Aranita, Andrew Chandler, George Tinsley, *French Horns*
Carl Mazzio, *Trombone*

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CORRECTED COPY
May 15, 1990

DANCE WORKSHOP IX
FRIDAY, APRIL 27, 1990
11:00 AM

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*

STUDIO 321

*

NOT SEEING OUT, NOT SEEING IN

Choreography: Eric Bradley
Music: Tape collage

Gerald Casel, Kristina Isabelle, Marc Kenison

*

STUDIES IN CONTRAST AND SPEED
From the First-Year Dance Composition class of Elizabeth Keen

STUDIES IN CONTRAST
(One or more of the following: sharp/smooth, fast/slow, heavy/light, high/low)

Marcus Johnson & Carla Norwood (music: Bulgarian folk music)
Lauri Hogan
Chen Yu Tsuei
Heather DeLussa
Marcus Johnson

SPEED #3

Pamela Cohen
Tina Thompson
Claudia Florian & John Heginbotham
Erica Burke & Wendi Epperson
Helga Nowacki (Bach - Passacaglia)

Eric Davis - Guitar Dylan Newcomb - Piano
Anthony Powell - Percussion

*

SEASONED TO YOUR TASTE

Choreography: Ronald Wright
Music: The Four Seasons, Second Movement - Vivaldi

Jill Balzer, Pamela Cohen

*

TWENTIETH CENTURY STYLES - BASED ON THE TEACHINGS OF LOUIS HORST
From the Second-Year Dance Composition class of Doris Rudko

THREE DRAMATIC DANCES

Trapped
Choreographed and Danced by Jill Balzer
Music: Enya

The Desultory Heart
Choreographed and Danced by Jeffrey Schmidt
Music: Michael Hedges

Journey
Choreographed and Danced by Jose Rivera
Music: Excerpt from Passacaglia and Fugue in C minor - J.S. Bach

*

LIFE IS ELSEWHERE

Choreography: Kristina Isabelle
Music: Rami Haimoff

Eric Bradley, Pamela Cohen, Rebecca Lazier

*

KAIKYO - "THE STRAITS"

Choreography: Miki Wakamatsu
Music: Bela Bartok

Kikue Shiraishi

THE SENSUAL WORLD

...When I could wear a sunset, mmh, yes,
And how we'd wished to live in the sensual world.
You don't need words - just one kiss, then another...
- Kate Bush

Choreography: Henning Ruebsam
Music: "The Sensual World" (instrumental) - Kate Bush

Arnie Apostol, Phyllis Grant, Marcus Johnson,
Christina Morrissey, Carla Norwood

*

STUDIO 320

*

SPECTRE DE LA ROSE
from the Labanotation III class of Jill Beck

Choreography: Michael Fokine
Music: "Invitation to the Dance" - Weber

Paul Dennis, Karen Kroninger

Kosta Popovic - Pianist

*

SACROMONTE

Choreography: Gloria Marina
Music: Joaquin Turina

Marc Kenison

*

OLE DE LA CURRA
From the Spanish Dance class of Gloria Marina

Choreography: Hector Zaraspe
Staging: Gloria Marina
Music: Arranged by Navas

Laura Doughty

*

VOGUE

Choreography: Arnie S. Apostol
Music: "Vogue" - Madonna

Arnie S. Apostol, Suzanne Auzias de Turenne, Gerald Casel,
Trevor Carlson, Michele de la Reza, Ruben Graciani,
Phyllis Grant, Kristina Isabelle, Lauri Hogan, Yoav Kaddar,
Marc Kenison, Cristine Kessler, Richard Kim, Tijen Lawton,
Henning Ruebsam, Solange Sandy, Tina Thompson, Stanley Wells

*

- THANK YOU FOR ATTENDING TODAY -

50

CORRECTED COPY
May 15, 1990

THE JUILLIARD SCHOOL
Dance Division

1990 GRADUATION EXAMINATIONS

Thursday, May 10, 1990
The Juilliard Theater
2:30 - 6:30 P.M.

* * * * * *

Stacey Aswad	Alexis Eupierre	Elizabeth McPherson
Nancy Bannon	Marisol Figueroa	Christina Morrissey
Tina Curran	Sarah Hedrick	Anthony Powell
Paul Dennis	Christopher Hemmans	Karen Richards
Rachael Durham	Nanci Holden	Rebecca Stenn
Heather Egan	Karen Kroninger	Ronald Wright
	Rebecca Lazier	

* * * * * *

Note: THOSE UNDERLINED TO BE GRADED **TOTAL MINUTES: 138:55**

1.

Demi-Character Variation from Raymonda.....Petipa
Music:.....Glazounov
Coached by:.....Maria Grandy
Timing:.....1:10

Nanci Holden

2.

Serenata.....Marina
Music:.....Malats
Coached by:.....Gloria Marina
Timing:.....4:00

Sarah Hedrick

3.

Excerpt from Dark Elegies.....Tudor
Music:.....Mahler
Coached by:.....Maria Grandy, Airi Hynninen
Timing:.....6:00

Heather Egan, Jeffrey Schmidt

4.

"Sphinx" from The Winged.....Limon
Music:.....Johnson
Coached by:.....Colin Conner, Carla Maxwell
Timing:.....3:00

Karen Richards

5.

Excerpt from Aureole.....Taylor
Music:.....Handel
Coached by:.....Carolyn Adams
Timing:.....3:00

Nanci Holden, Ronald Wright, Hiroko Ishimura, Alan Eto

6.

Pas de Deux from Kermesse in Burges.....Bournonville
Music:.....H. Paulli
Coached by:.....Maria Grandy
Timing:.....8:00

Karen Kroninger, Dylan Newcomb

7.

Haiku.....Clarke, Blaska, Barnett
Music:.....Crumb
Coached by:Martha Clarke, Felix Blaska, Marie Fourcaut
Timing:.....20:00

Rachael Durham, Alan Eto, Sungsoo Ahn

8.

Thais.....Corvino
Music:.....Massenet
Coached by:.....Ernesta Corvino
Timing:.....4:00

Rebecca Lazier

9.

"Time to Laugh" from There is a Time.....Limon
Music:.....Dello Joio
Coached by:.....Nina Watt
Timing:.....3:00

Heather Egan

10.

Kasper.....Guergue
Music:.....Schumman
Coached by:.....Margarita Guergue
Timing:.....10:00

Alexis Euiperre

11.

Tango.....Kilfoil
Music:.....The Ballroom Orchestra
Coached by:.....Hector Zaraspe, Richard Kilfoil
Timing:.....2:00

Marisol Figeroa, Richard Kilfoil

12.

Belong.....Vesak
Music:.....Syrinx
Coached by:Elen Rirman, Marcul Bugler, Maria Grandy
Timing:.....9:00

Rebecca Stenn, Paul Dennis

13.

Woman's solo from Runes.....Taylor
Music:.....Busby
Coached by:.....Carolyn Adams
Timing:.....2:30

Sarah Hedrick

14.

Ah, These Foolish Things.....Dunn
Music:.....Holiday
Coached by:.....Ann Dunn
Timing:.....3:00

Nanci Holden

15.

"Martyr" from Seraphic Dialogue.....Graham
Music:.....Dello Joio
Coached by:.....Jeanne Ruddy
Timing:.....5:00

Christina Morrissey, Solange Sandy, Pamela Cohen

16.

Where to Go.....Mesa
Music:.....Part
Coached by:.....Maria Grandy
Timing:.....2:00

Alexis Eupierre

17.

"Lament" from Day on Earth.....Humphrey
Music:.....Copland
Coached by:.....Colin Conner
Timing:.....5:00

Karen Richards

18.

Untitled.....D. Hedrick
Music:.....Satie
Accompanist:.....Sherwin Mackintosh
Coached by:Jill Beck with David Hedrick, Nancy Needham
Timing:.....5:15

Sarah Hedrick

19.

The Desperate Heart.....Bettis
Music:.....Segall
Poem by:.....John Malcolm Brinnin
Coached by:.....Michelle Mose, Colin Conner
Timing:.....7:00

Rebecca Lazier

20.

Paso Quatro.....Zaraspe
Music:.....Padre Jose Galles
Coached by:.....Hector Zaraspe
Timing:.....4:00

Marisol Figeroa

21.

"Escape" from Rooms.....Sokolow
Music:.....Hopkins
Coached by:.....Anna Sokolow
Timing:.....5:00

Karen Kroninger

50

22.

Exiles, 1st movement.....Limon
Music:.....Schoenberg
Coached by:.....Stuart Gold
Timing:.....8:00

Tina Curran, Jeffrey Schmidt

23.

Untitled.....Figeroa
Music:.....Tom Tom Club
Timing:.....7:00

Marisol Figeroa, Elmer Taylor

24.

Four Temperments.....Balanchine
Music:.....Hindemith
Coached by:.....Suki Schorer, Maria Grandy
Timing:.....5:00

Christina Morrissey, Christopher Hemmans

25.

Signals from the Red Room.....Glenn
Music:.....Velez
Coached by:.....Laura Glenn
Timing:.....7:00

Rebecca Lazier, Stephen O'Connell

Program Copy:
Responsibility of Individual Prospective Graduates

Organization Committee:
Rachael Durham
Rebecca Lazier
Rebecca Stenn

Program Design:
Tina Curran

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NEW YORK, NEW YORK 10023

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SATURDAY, MAY 12, 1990
12:00 NOON
THE JUILLIARD THEATER

DANCE WORKSHOP X
SATURDAY, MAY 12, 1990
12:00 NOON
THE JUILLIARD THEATER

INDIAN DANCE
From the Indian Dance class of Indrani

Traditional Indian Choreography and Music

1.) Dance of Ganesh - Orissi Style

Edward Lawrence, Helga Nowacki, Kris World

Dance of Shiva

Edward Lawrence

* * *

TWENTIETH CENTURY STYLES (based on teachings of Louis Horst)
from the Second-Year Dance Composition class of Doris Rudko

A retrospective of various "isms" which, in their cross-weaving, make up the fabric of the modern movement in the arts.

Chaim Freiberg - Piano
Arnie Apostol - Staging

1.) Study in Planes
Choreographed and Danced by Mara Kurotschka
Music: Lothar Windsperger

2.) Homage to Paul Gaugin (Primitivism)
Choreographed and Danced by Kikue Shiraishi
Music: Federico Mompou

3.) The Desultory Heart (Expressionism)
Choreographed and Danced by Jeffrey Schmidt
Music: Michael Hedges

(Continued on next page)

4.) Dear Greta (Abstract Expressionism)
Choreographed and Danced by Stanley Wells
Music: Johann Pachelbel

5.) Silent Trio (Abstract)
Choreographed and Danced by Tijen Lawton
Music: Gavin Bryars

* * *

BALLET PIECES IN REPERTORY
from the Ballet Repertory II class of Genia Melikova

1.) "LA CIGARETTE" (from SUITE EN BLANC)

Choreography: Serge Lifar
Restaging: Genia Melikova
Music: "Namouna" - Edward Lalo

Christine Kessler

2.) "FINGER VARIATION" (from SLEEPING BEAUTY)

Choreography: Genia Melikova after Petipa
Music: Tchaikovsky

Valarie Williams

* * *

"PAS DE TROIS" (from SLEEPING BEAUTY)
from the First-Year Ballet Repertory class of Genia Melikova

Choreography: Genia Melikova after Petipa
Music: Tchaikovsky

Heather DeLussa, John Heginbotham, Sarina Rosenthal

52

THE SENSUAL WORLD

"...when I could wear a sunset, mmh, yes,
And how we'd wished to live in the sensual world.
You don't need words - just one kiss, then another..."
- Kate Bush

Choreography: Henning Ruebsam
Music: "The Sensual World" (instrumental) - Kate Bush

Arnie Apostol, Phyllis Grant, Marcus Johnson,
Christina Morrissey, Carla Norwood

* * *
* **INTERMISSION** *
* * *

VOICES OF SILENCE - FIVE LOOKS AT A.I.D.S. IN OUR CULTURE

Choreography: Jonathan Kane
Dialogue: Sections 1, 3 and 4 written by Seth Glassman,
Sections 2 and 5 written by Robin Goldfin

Heather DeLussa, Ruben Graciani, Rebecca Hermos, Marcus Johnson,
Carla Norwood

* * *

OLA DE LA CURRA

Choreography: Hector Zaraspe
Music: Arranged by Navas

Laura Doughty

Kosta Popovic - Piano

ALLEGRO CON GARBO (from "PASO A CUATRO")

Choreography: Hector Zaraspe
Music: Allegro Con Garbo from "Sonata in D" - Mateo Albeniz

Elizabeth McPherson

* * *

COAT RACK

Choreography: Torrin Cummings

1. Forecasted Blues

Music: "Blue in Green" - Miles Davis and Bill Evans

Lauri Hogan, Solange Sandy, Rachel Whiting

2. Augie's Temperments

Torrin Cummings, Edward Lawrence

3.) Luv Ya, Ricky T.

Music: "Love Me or Leave Me" - Nina Simone

Suzanne Auzias de Turenne, Rachel Whiting

* * *

*** THANK YOU FOR COMING THIS AFTERNOON. ***

CORRECTED COPY
May 16, 1990

DANCE WORKSHOP XI - PERFORMANCES BY THE GRADUATING CLASS
SATURDAY, MAY 12, 1990
5:30 PM
THE JUILLIARD THEATER

MALAGUENAS

Choreography: Gloria Marina
Music: Lecuona
Coaching: Gloria Marina

Heather Egan*

* * *

MAGPIES

Choreography: Karen Richards
Music: Seamarks

Karen Richards*

Vance Selover - Double Bass Tina Kim - Voice

* * *

DON QUIXOTE

Choreography: Marius Petipa
Music: Minkus
Coaching: Hector Zaraspe

Stacey Aswad*

* * *

(* = Member of the graduating class)

SHIZEN

Choreography: Moses Pendleton
Music: Traditional Japanese flute
Coaching: Moses Pendleton, Cynthia Quinn

Rebecca Stenn*, Yoav Kaddar

* * *

"A TIME TO LAUGH" (from THERE IS A TIME)

Choreography: Jose Limon
Music: Norman Dello Joio
Coaching: Colin Conner

Stacey Aswad*

(Copyright 1990 - Jose Limon Dance Foundation)

* * *

THE DESPERATE HEART

Choreography: Bettis
Music: Seagall
Poem by: John Malcolm Brinnin
Coaching: Mishelle Mose, Colin Conner

Rebecca Lazier*

* * *
* **INTERMISSION** *
* * *

"PEASANT PAS DE DEUX" from GISELLE

Choreography: Perrot, Coralli
Music: Adam
Coaching: Ernesta Corvino

Elizabeth McPherson*, Christopher Hemmans*

AH, THESE FOOLISH THINGS

Choreography: Ann Dunn
Music: Billie Holiday
Coaching: Ann Dunn

Nanci Holden*

* * *

PAS DE DEUX from KERMESSE IN BURGES

Choreography: Bournonville
Music: H. Paulli
Coaching: Maria Grandy

Karen Kroninger*, Dylan Newcomb

* * *

GYPSIES

Choreography: Zaraspe
Music: Sarasate
Coaching: Hector Zaraspe

Stacey Aswad*, Oscar Rodriquez

* * *

BELONG

Choreography: Vesak
Music: Syrinx
Coaching: Ellen Rivman, Marcus Bugler, Maria Grandy

Rebecca Stenn*, Paul Dennis*

* * *

SIGNALS FROM THE RED ROOM

Choreography: Glenn
Music: Velez
Coaching: Laura Glenn

Rebecca Lazier*, Stephen O'Connell

* * *

* **THANK YOU FOR COMING THIS EVENING.** *

54

CORRECTED COPY
May 16, 1990

DANCE WORKSHOP XII
MONDAY, MAY 14, 1990
12:00 NOON
THE JUILLIARD THEATER

PAS DE DEUX DEMONSTRATION
from the First-Year Pas de Deux class of Genia Melikova

Music: Selected and Arranged by John Gavalchin

Erica Burke, Lauri Hogan, Tijen Lawton, Kara Miller,
Helga Nowacki, Sarina Rosenthal

Sung Soo Ahn, Lymartin Chattman, Ruben Graciani,
John Heginbotham, Marcus Johnson, Edward Lawrence

* * *

"THE POND, THE CAGE" (from SCENES FROM THE MUSIC OF CHARLES IVES)

Choreography: Anna Sokolow
Music: Charles Ives
Staging: Cathy Ellich

Alexander Schlempp

* * *

UNTITLED

Choreography: Sung Soo Ahn and Phyllis Grant
Music: Concerto for Two Trumpets and Strings - Vivaldi
"Nowhere to Stand" - k.d. lang and the Reclines

Sung Soo Ahn, Phyllis Grant

54

VERDIALES FLAMENCAS

Choreography: Gloria Marina
Music: Traditional; Arranged by Monreal

Laura Doughty, Heather Egan, Christine Kessler,
Elizabeth McPherson

Kosta Popovic - Piano

* * *

"THE UNANSWERED QUESTION" (from "SCENES FROM THE MUSIC OF CHARLES IVES")

Choreography: Anna Sokolow
Music: Charles Ives
Staging: Cathy Ellich

Erica Burke, Pamela Cohen, Wendi Epperson, Claudia Florian,
Rebecca Hermos, Marcus Johnson, Tijen Lawton, Kara Miller,
Melanie Vesey, Rachel Whiting

* * *

BLISSFUL ENCOUNTER

Choreography: Hector Zaraspe
Music: Vladimir Cosma

Richard Kilfoil, Rachel Whiting

54

GONE BEFORE THE WIND

Choreographer: Henning Ruebsam
Music: Tony Powell

Louisa Anderson, Henning Ruebsam

* * *

PAS DE TROIS (from SPEEPING BEAUTY)

Choreography: Genia Melikova, after Petipa
Music: Tchaikovsky

Rebecca Hermos, Lauri Hogan, Marcus Johnson

* * *
* **INTERMISSION** *
* * *

EASY SHOES
from the Tap class of Mary Jane Brown

Choreography: Mary Jane Brown
Music: "Easy Shoes" - unknown

Pamela Cohen, John Heginbotham, Rebecca Hermos, Lymartin Chattman

* * *

OVER FAMILIAR STEPPING STONES

Choreography: Hiroko Ishimura
Music: Johann Sebastian Bach

Amy Kail

54

GLINKA TRIO
from the Labanotation II class of Jill Beck

Choreography: Andre Eglevsky (after Balanchine)
Music: Trio - Glinka

Christine Kessler, Cathy Minn, Alexander Schlempp

* * *

UNTITLED

Choreography: Gerald Casel
Music: Traditional Georgian Chant

Gerald Casel

* * *

TANGO

Choreography: Hector Zaraspe
Music: "Love Tango" - The Roder Orchestre

Marisol Figueroa, Richard Kilfoil

* * *

A CHOREOGRAPHIC OFFERING
from the Modern Repertory class of Laura Glenn

Choreography: Jose Limon
Music: "A Musical Offering" - Bach

Tina Thompson, Rebecca Hermos, Wendi Epperson, Lauri Hogan,
Tijen Lawton, Pamela Cohen, Helga Nowacki, Claudia Florian,
Chris Bergman, Louisa Anderson, Ana Diaz, Edward Lawrence,
Lymartin Chattman, John Heginbotham, Marcus Johnson,
Kara Miller, Erica Burke, Ruben Graciani

* * *

* **THANK YOU FOR COMING THIS AFTERNOON** *

The Dance Division of The Juilliard School

is pleased to present its first

Young Choreographers' Concert,

a juried showing of the best student works

of the 1989-90 season.

The concert celebrates the high quality

of the students' choreographic efforts.

MONDAY, MAY 14th - 8:00 p.m.

THE JUILLIARD THEATER

144 WEST 66th STREET

ADMISSION IS FREE

We hope you will join us.

Reservations: (212) 799-5000, x255

56

YOUNG CHOREOGRAPHERS' CONCERT
MONDAY, MAY 14, 1990
8:00 PM
THE JUILLIARD THEATER

SHADOWS OF SUBSTANCE

Choreography: Kristina Isabelle
Music: Rami Haimoff

Eric Bradley, Pamela Cohen, Allison Ulan

* * *

SECRET CLOWN

Choreography: Eryn Trudell
Music: David Pollard Snyder

Eryn Trudell

David Pollard Snyder - Acoustic Guitar

* * *

ARIA

Choreography: Henning Ruebsam

Henning Ruebsam

VOICE

Choreography: Eric Bradley
Music: Tape Collage

Gerald Casel, Kristina Isabelle, Marc Kenison

* * *
* INTERMISSION *
* * *

MY FRIEND DIED AND I COULDN'T CRY

Dedicated to the memory of Rafael Baez

Choreography: Alexis Eupierre
Music: Traditional Spanish and Indonesian Music, Juan Bosco

Eric Bradley, Kristina Isabelle, Amy Kail, Eryn Trudell

* * *

ANAMOLY

Choreography: Stanley Wells
Music: Excerpt from "Carmina Burana" - Carl Orff

Stanley Wells

* * *

NIGHT

Choreographer: Rebecca Stenn
Music: Improvised by Nico Abondolo and Maria Kitsopolous

David Steiner, Rebecca Stenn

Elizabeth Marvel, Alec Phoenix - performing from the scene "Night" by Harold Pinter

56

IN THE PURSUIT OF LOVE

Choreography: Ronald Wright
Music: W. Bullock, H. Smith, S. Maxwell and R. A. Whiting -
sung by Nancy Wilson

Nancy Bannon, Rachael Durham, Yoav Kaddar, Edward Lawrence,
Christina Morrissey, ~~Jose Rivera~~, Jeffrey Schmidt
RONALD WRIGHT

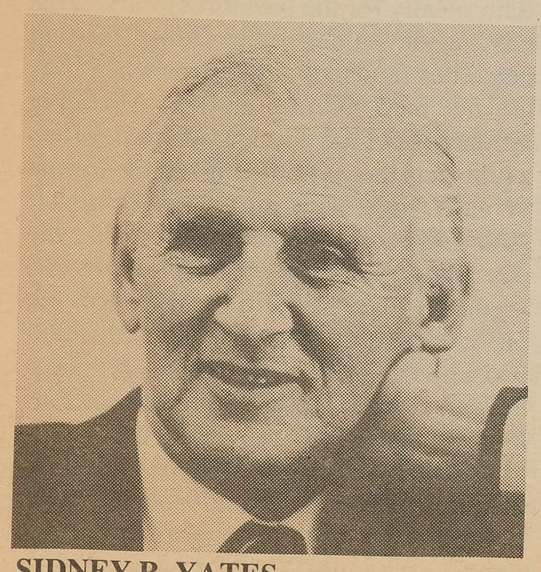
* * *

THANK YOU FOR COMING THIS EVENING

The JUILLIARD JOURNAL

Vol. V No. 8 The Juilliard School May 1990

Juilliard Awards Four Honorary Doctorates; Congressman Sidney R. Yates Is Commencement Speaker



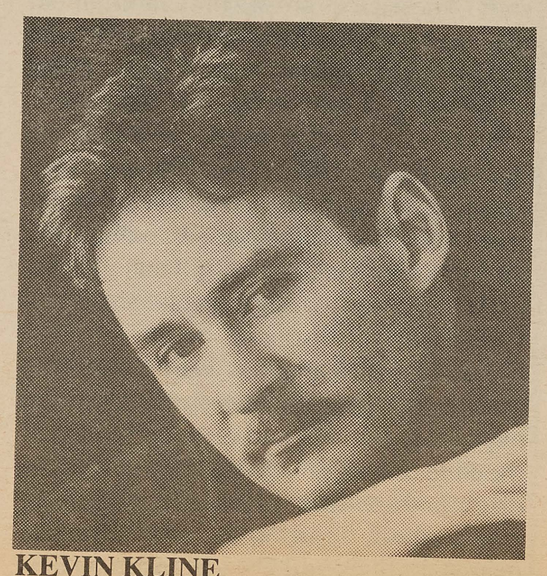
SIDNEY R. YATES

Sidney R. Yates, a Member of Congress from the Ninth Congressional District of Illinois, is currently serving his nineteenth term in the Congress.

Yates, a member of the House Appropriations Committee, is Chairman of the Subcommittee for the Department of Interior and Related Agencies, which provides regular annual appropriations for the Smithsonian Institution and the National Foundation on the Arts and the Humanities, as well as for the Department of the Interior, the U.S. Forest Service and the Department of Energy. He is also a member of the Foreign Operations Subcommittee, the Commission on Security and Cooperation in Europe, also known as the Helsinki Commission, and he is one of ten congressional representatives on the United States Holocaust Memorial Council.

He was first elected to the House of Representatives in 1948 and served successive terms through the 87th Congress. In 1963, Yates was appointed by the late President John F. Kennedy as Ambassador to the United Nations on the Trusteeship Council where he remained until September 1964, when he resigned, again to become the Democratic candidate for the Congress for the Ninth District. He was reelected Congressman in November of 1964, and has been reelected every two years since that time. Yates is one of the most prominent advocates of the arts in Congress.

Sidney R. Yates will be Juilliard's Commencement Speaker and he will receive Juilliard's honorary Doctor of Humane Letters degree.



KEVIN KLINE

After graduating from the Indiana University School of Music where he studied piano, composition and conducting, Kevin Kline was off to New York. He spent the summer as a spear carrier at the New York Shakespeare Festival in Central Park.

In the fall of that year, Kline began his studies in the then newly formed Drama Division of The Juilliard School. His class evolved into the founding ensemble of John Houseman's The Acting Company. For the next four years, he toured by bus to 110 cities in 34 states.

Soon after Kline left The Acting Company, Hal Prince cast him in the role of Bruce Granit, an outrageously vain movie star, in the 1979 Broadway musical, *On the Twentieth Century*. During rehearsals and the tryout in Boston, this minor character evolved from a sixth-billed featured role into a starring part. The bravura comic performance earned Kline a Drama Desk Award and the first of two Tony Awards.

In the summer of 1980, Kline starred as the Pirate King in the New York Shakespeare Festival production of *The Pirates of Penzance*. Kline's inventive performance won an Obie Award. The revival was transferred to Broadway, where Kline received his second Tony, and a Drama Desk Award. In 1989 Kline was awarded an Academy Award for his role in *A Fish Called Wanda*.

Currently, he is directing and has the title role in *Hamlet* at the Public Theater.

Kevin Kline will receive Juilliard's honorary Doctor of Fine Arts degree.

JESSYE NORMAN CHRISTIAN STEINER

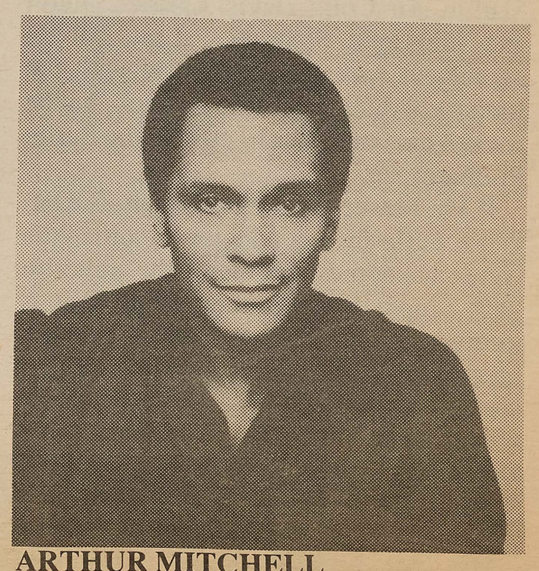
Born in Augusta, Georgia, Jessye Norman began her professional life as a member of the Deutsche Oper Berlin, making her debut in December 1969, as Elisabeth in *Tannhauser*. The music world was quick to recognize her extraordinary talent, and showered her with countless invitations for concert, recital and television appearances.

Since that time, she has become one of the most acclaimed artists of our time, regularly performing with the world's most prestigious orchestras, opera companies, and in recital in the major music centers across the globe.

Renowned especially for her operatic performing, Ms. Norman has sung a widely varied opera repertory at La Scala, Milan; Teatro Comunale, Florence; the Royal Opera House, Covent Garden; the Vienna State Opera, the Hamburg State Opera, the Stuttgart Opera, the Festival at Aix-en-Provence, and the Phildelphia Opera. Her Metropolitan Opera debut in Berlioz' *Les Troyens* (in which she sang the roles of both Dido and Cassandra) opened the Met's 100th anniversary season in 1983. At the Met her roles have included Jocasta in Stravinsky's *Oedipus Rex*, Madame Lidoine in Poulenc's *Dialogues of the Carmelites*, and Elisabeth in Wagner's *Tannhauser*.

In addition to her ''Live from the Met'' and ''Live from Lincoln Center'' appearances, the soprano is known to television audiences worldwide for her 1987 special, *Christmastide*, a Thames Television and PBS joint production.

Jessye Norman will receive Juilliard's honorary Doctor of Music degree.



ARTHUR MITCHELL

Arthur Mitchell is known around the world as an accomplished teacher, choreographer and dancer. He has been a pivotal figure in the dance world for over three decades. Mitchell began formal ballet training in his late teens and went on to win the coveted annual dance award upon graduation from the High School of Performing Arts in New York City, resulting in offers of scholarships to Bennington College and the School of American Ballet. He accepted the latter and went on to join the New York City Ballet in 1955 where he quickly rose to the position of premier danseur.

Mitchell left the New York City Ballet in 1966 to appear in several Broadway shows and to serve as the artistic director of a dance company which appeared for two years in succession at the Spoleto Festival.

Upon learning of the death of Dr. Martin Luther King, Jr., Mitchell returned from Brazil, where he had established the National Ballet Company, determined to do something to provide children in Harlem with the kinds of opportunities he had been given.

It was in 1969, with financial assistance from the Ford Foundation, that Mitchell along with Karel Shook founded Dance Theatre of Harlem as a school of allied arts and a professional dance company. Having long since expanded its boundaries, the School and the Company now recruit students and dancers from around the world.

Arthur Mitchell will receive Juilliard's Honorary Doctor of Fine Arts degree.

Important Commencement Day Information

by Carol Rodland

Juilliard's 1990 commencement ceremony will take place in Alice Tully Hall on Friday, May 18, at 11 PM. Karen Wagner, Assistant Dean, has decreed: ''It is absolutely imperative that graduating students attend the graduation rehearsal on Thursday, May 17, at 2:00!''

Due to the construction which has been taking place at the school this past year, certain ''traditions'' have had to be altered. As the marble area no longer exists, students will be lining up in the red carpet area of the Juilliard Theater, before processing through the adjacent corridor (also under construction!) into the back of Alice Tully Hall.

The reception, for which no tickets are required, will follow the ceremony and will be held in the lobby of the Vivian Beaumont Theater, located in the North Plaza of Lincoln Center.

Graduating students may pick up their caps and gowns for the commencement ceremony between 3:30 and 6:00 PM on Thursday, May 17, in Room 102. Master's degree candidates will wear their hoods and Doctoral degree candidates will receive theirs as part of the ceremony. All caps, gowns, and hoods must be returned to Room 102 on Friday, May 18, no later than 2:30 PM.

Diploma covers will be presented to students during the commencement ceremony. After returning their caps and gowns to Room 102, graduates may claim their diplomas in the Registrar's Office between 1:00 and 3:00 PM. *Clearances*

(continued on page 3)

Kurt Masur is Appointed Music Director of the New York Philharmonic

by Allan Kozinn

The following article has been reprinted from The New York Times.

* * * * * *

The East German conductor Kurt Masur has been appointed to succeed Zubin Mehta as music director of the New York Philharmonic, starting with the 1992-93 season. The appointment, which surprised many in the music world, was announced yesterday by Stephen Stamas, the chairman of the Philharmonic's board. The decision ends a search that has lasted almost two years.

Mr. Masur, who is 62 years old, was not widely considered a leading contender for the post, although he has led the orchestra regularly since 1981. Names more frequently heard as prospects were Leonard Slatkin, Sir Colin Davis, Charles Dutoit and Giuseppe Sinopoli. Last fall an agreement was almost reached with the Italian conductor Claudio Abbado, but he backed out when he was offered the Berlin Philharmonic.

If Mr. Masur (pronounced mah-ZOOR) is not as flashy a conductor as some who were considered, he comes to the orchestra with a reputation as a thoughtful, serious interpreter of mainstream Romantic literature. And he arrives with recording contracts with the Philips and Teldec labels, which should help restore some of the momentum the Philharmonic lost as a recording orchestra during Mr. Mehta's tenure.

Mr. Masur's contract with the Philharmonic runs through 1997, and requires that he spend 18 weeks each season conducting the orchestra: 14 weeks of subscription concerts and 4 weeks of tours or other activities. He plans to retain his current post as director of Gewandhaus Orchestra of Leipzig at least through the 1993-94 season, when the orchestra will celebrate its 250th anniversary.

Between Mr. Mehta's departure in May 1991 and Mr. Masur's assumption of full directorial responsibilities in the fall of 1991, Mr. Masur will hold the title of music director designate, and will conduct two weeks of concerts. He will not be conducting the Philharmonic at all in the 1990-91 season.

''This was a very surprising offer,'' Mr. Masur, who speaks English fluently, said in a telephone interview yesterday from Paris.

''It was not until 10 days ago, in Salzburg, that representatives of the orchestra offered me the post,'' he said. ''I had to think about how it could be done. But I thought that if together we had the same goals -- that if the orchestra and the board agree with what I imagine -- then it would work. And in speaking with some of the members of the orchestra, I found that our goals were nearly the same.''

''My connection with the New York Philharmonic has grown more and more into a friendship since I first conducted it,'' Mr. Masur said. ''I was always attracted by the orchestra's ability. But I had always spoken very freely with them about the fact that the orchestra's full capacity is not always used. So I was surprised when they decided that together we might discover some ways to improve the quality of this wonderful orchestra, and to provide a steadier musical life for its audience.''

The Feeling of a Family

''When I have listened to the New York Philharmonic,'' Mr. Masur said, ''I have thought, here are wonderful players who can play fantastically, but not every day. And one reason, I think, is that the chamber music activity is so much less than what we have at the Gewandhaus. In Leipzig, the collaboration between the musicians, even outside their duties to the orchestra, is enormous. And I believe that if we establish activity of this sort with the New York Philharmonic, they will have the feeling of being a family. They would know what it means to make not only thrilling and exciting music, but also a warm, human sound.''

In his visits to New York with the Gewandhaus and as a guest conductor of the New York Philharmonic, Mr. Masur has made the greatest impression in German Romantic works -- the Beethoven symphonies and piano concertos, and works by Wagner and Strauss, for instance. He has also conducted late 19th- and early 20th-century Russian music persuasively, both in the concert hall and on disk.

He is, however, considered by many to be a Kapellmeister -- a term used these days to describe a conductor who is solid and workmanlike rather than thrilling or incisive. And he is known to be a strict disciplinarian who can get the tone colors and expressive power he needs from an orchestra. He said the Philharmonic's reputation for being hard on conductors did not frighten him.

''I believe I have enough experience to build up a good relationship to an orchestra. Of course, the artistic goal must be the main point. I believe that most musicians who know me know that in rehearsal I am quite tough. But I am still a friend.''

He said it was too soon to discuss the specifics of his programming plans, but he professed an interest in American music, and said he would bring some East German works that had not been heard here.

Albert K. Webster, the orchestra's managing director, said that Leonard Bernstein, was increasing his 1992 season commitment to six weeks of concerts, and that Sir Colin Davis, the music director of the Bavarian Radio Symphony Orchestra, had also agreed to conduct an increased but so far unspecified number of weeks.

Mr. Webster said the Philharmonic began discussions with Mr. Masur in February 1989. ''At the time,'' he said, ''we were speaking about strengthening his relationship with the orchestra. The conversations became more intense in recent weeks.''

Mr. Webster and delegation from the orchestra -- including Frederick Krimendahl 2nd, the president of the board, and three of the six orchestra players who were on the search committee -- met again with Mr. Masur in Paris on Monday. On Tuesday afternoon, he accepted the post.

Political Commitment

One obstacle the Philharmonic had to face in getting Mr. Masur to consider its offer was the conductor's involvement in the democracy movement in East Germany. During the demonstrations in Leipzig late last year, he was a leader of the New Forum, an opposition group that helped spark the protests against the East German government, while counseling against violence. He briefly considered running for the presidency of his country.

''I came into politics unwillingly,'' he said. ''But I had to, because I have some influence in the city, and I thought it very important that we avoid bloodshed. It was our feeling that the Government should know what the ordinary people wanted for the future. And we wanted to protest against the closed borders.''

Mr. Masur represents a time-honored but quickly vanishing approach to building a conducting career -- one that involves years of work as a rehearsal coach in small theaters and then a gradual ascent on the ladder of regional, national and international orchestras.

The New York Philharmonic has not had a German-born music director from that tradition since Walter Damrosch, who held the post from 1902 to 1903. Wilhelm Furtwangler, who conducted regularly in the 1920's never held the post officially, and Bruno Walter, who conducted the Philharmonic from 1947 to 1949, was music adviser, not director.

First Post Was in 1948

Mr. Masur was born on July 18, 1927, in Brieg, Silesia. He began his advanced musical studies as a cellist and pianist at the National Music School in Breslau in 1942, and in 1946, he entered the Leipzig Conservatory to study piano, composition and conducting. He found his first professional post in 1948, when he became a rehearsal coach at the Halle National Theater. In the early 1950's, he served as music director of regional opera companies in Erfurt and Leipzig, and although he began an association with the Dresden Philharmonic in 1955, he returned to opera in 1958 as the general director of the Mecklenburg State Theater of Schwerin.

The first post to draw international attention to Mr. Masur's work was the music directorship of the Komische Oper, Berlin, an appointment he took in 1960. But when he left the company, in 1964, he resolved to devote his energies to symphonic conducting. He returned to the Dresden Philharmonic as chief conductor in 1967, and remained until 1972, meanwhile becoming director of the Gewandhaus Orchestra in 1970.

Mr. Masur is married to the Japanese soprano Tomoko Sakurai, and they have a 12-year-old son. He has four other children from two previous marriages.

* * * * * *

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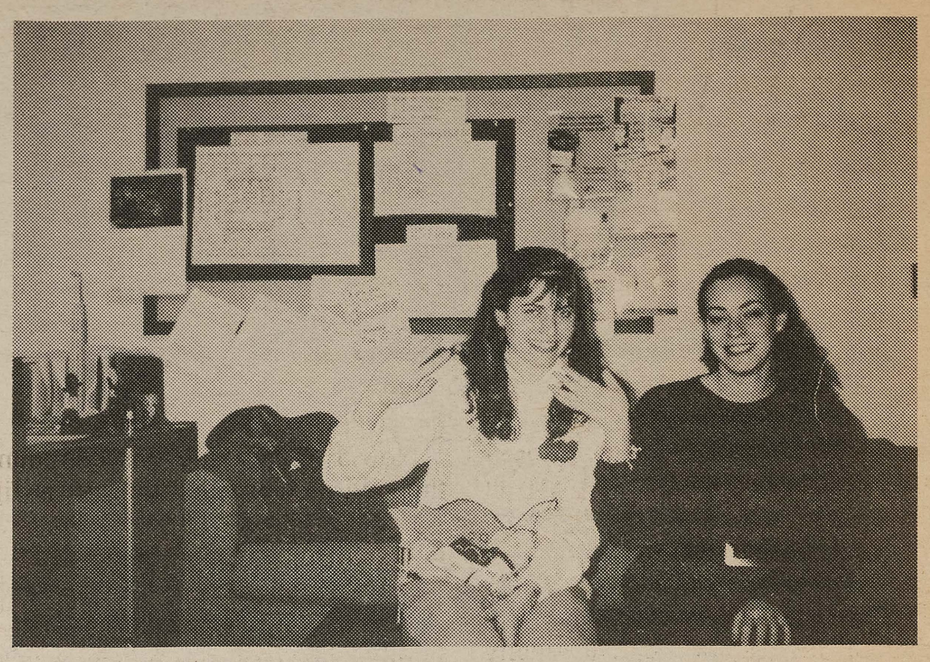


Charissa Sgouros (left) and Joanne Sachs

A Fond Farewell

This month brings the departure of two of the more familiar faces on the Juilliard staff. These faces are not only familiar but they have been pleasant to behold, and their presence will be missed. They belong to Joanne Sachs and Charissa Sgouros.

Joanne Sachs has been a pillar of the Student Affairs Office since January 1986. During that time, her congenial spirit has lent that office a familial air making it a kind of home for hosts of students. This in itself has given Joanne a special and much valued place at Juilliard.

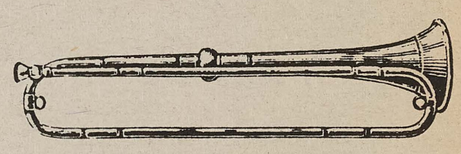
But Joanne Sachs has been more than congenial. She has been instrumental in expanding the role and responsibilities of the Student Affairs Office from almost its origins. Now that this role is pretty well established, and that the housing responsibilities will soon be taken on by a staff concerned almost exclusively with them, Joanne has decided her work at Juilliard is done and new horizons are beckoning.

Take the time to tell her thanks, and bid her farewell. Her successor as Assistant Director of Student Affairs will be Lea Johnson.

Charissa Sgouros is known to the Juilliard community as the person responsible for getting out *The Juilliard Journal* each month -- no easy task. And she has done it heroically for the past three years. This has meant, among other things, setting deadlines (and clawing the air when they are not met), editing and proof-reading written work (and wincing with pain when a typo gets through), laying out the format of each page with an erratic computer (and alternately praising and cursing the day computers were born), pleading and arguing with printers to get the paper out on time (and at once sighing with relief and bracing for a storm when the paper appears). This is all as taxing and perilous a job as any at Juilliard. But it is also one of the most satisfying. Charissa deserves congratulations for doing it so well -- and for coordinating the annual revision and publication of the School catalogues, also a labor that can challenge sanity. But, she has kept her sanity quite well intact, while growing ever more artistic at the computer -- a good combination in an editor.

For those who do not already know, Charissa is leaving Juilliard to marry Matt Servitto, the actor, who graduated from Juilliard last year.

Charissa's successor is Jean Dumlao, who is already on the job.



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On Graduating

by Rebecca Stenn

When Charissa (the editor of *The Juilliard Journal*) asked me to write a ''reflective'' article of my Juilliard years, as a sort of ''good-bye type thing,'' I must admit I was a bit stumped. Enough so that I promised Charissa nothing and said the best I could do was try. This, of course, meant going over the memories I had acquired during my four-year stay at Juilliard -- and to be honest, some were wonderful and some just weren't

Why is it that I feel like I suddenly need another year? That in the last two months of my senior year, I finally understand what my teacher in ballet level-one was saying four years ago? That I spent three and one-half years waiting to get out and now I wonder what life will be like without Juilliard. That I hate this place and love it at exactly the same time.

When I came to New York I was 18 years old. At first it wasn't Juilliard that was so crazy, it was simply New York City. Ironic how I can't imagine living anywhere else now.

I remember well my first day, my first look at my new home -- the Narrangansett Hotel. Laden down with books and suitcases, I bravely walked from my parents car to the entrance. I quickly became confused as to exactly how to enter the building, though, because sprawled lazily across the front steps was a bum, complete with a brown paper bag and deep-throated laugh. I gingerly stepped over him, and resolutely made my way to the elevator. I later became his friend.

Somehow the years mesh together in my mind. Discovering Central Park in the fall, running through Sheep's Meadow with my newly met classmates. Feeling the strange inadequacy of watching the *seniors* perform. Being in awe of the performances I went to, both at Lincoln Center, or in studio 301. Sometimes now I wish I could have retained some of that open-eye status that I slowly shed as the years passed.

Barbecues, marble-area dances, juries, many failures and many successes. In retrospect, I follow the progression of my relationships with my teachers. Many of them have become friends -- learning to trust their advice and look deeply into their words.

Now I am leaving this community, this environment filled with artists, filled with support and anxiety. I am leaving the halls that continuously echo creativity. I am on my own, but in the way that one is on their own when they leave their family -- the base is still there watching me, watching my progression with knowing, caring, yet removed eyes.

One of my favorite memories of my whole Juilliard experience is of the Martin Luther King Celebration. It is the one time all year that the entire school, with all of its varied departments, gets together to celebrate life, and freedom, by doing what we're all about -- sharing our art. I remember the intense pride I felt as I watched my peers on stage -- musicians, actors, dancers, and singers standing side-by-side, holding candles and singing together. The auditorium was alive with energy and I thought, ''these people surrounding me will be a part of what shapes the art world in the next half century. All of these people and me -- we hold the power in our hands, in our souls.''

And so I'm leaving, with some sadness and some joy. I'm realizing that this is the last article I will write for *The Juilliard Journal*, the last time I will perform on the Juilliard stage, or rehearse in these studios. And while I'm wondering exactly what I'm going to do with my life, and becoming scared and excited with the prospects, I'm also realizing that right now, this minute, I'm in the middle of something big and full. That every ending is also a beginning and that all of this will be inside of me the next time the curtain rises, wherever it may be...

Rebecca Stenn is a fourth-year dance student.

Commencement Day

continued from page 1

from Room 102 must be shown in the Registrar's Office in order for graduates to receive their diplomas.

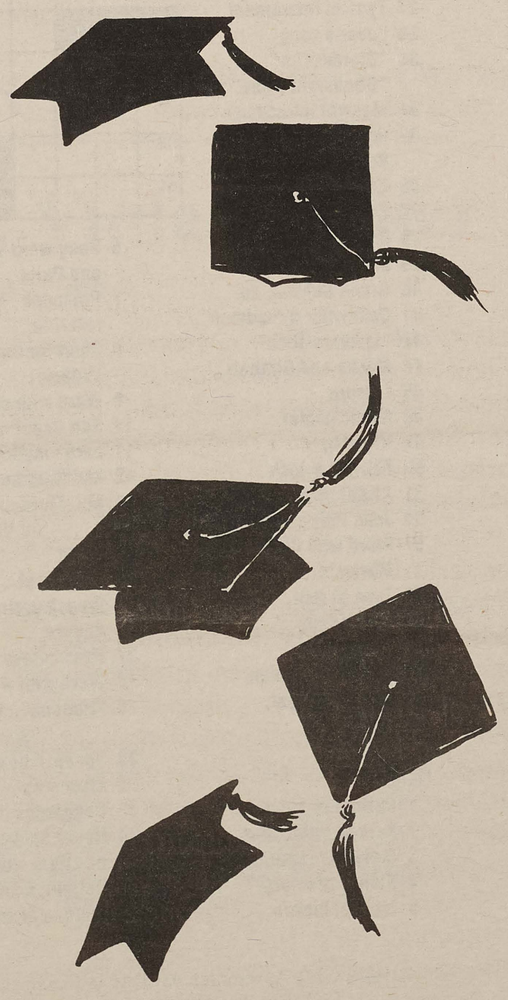
The Class of 1990 photograph will be taken at 9:45 AM on Friday, May 18, on the steps in front of Alice Tully Hall. Caps, gowns, and hoods must be worn for the photograph. Orders for the photograph will be taken both following the photo session and at the reception. Payment must be presented at this time. The cost will be $12.00 plus postage fees.

Those students who owe books, scores, or fines to the Juilliard Library or who have open accounts with the Controller's Office must settle their accounts before the commencement ceremony in order to participate.

If you are too swamped with final exams, juries, and parties to retain this information, don't worry. Simply show up at **Alice Tully Hall on Thursday, May 17 at 2:00 PM**. There you will be given all of the information you need, including when to stand, when to sit, and how to line up. All of this will be announced and even detailed in writing.

Best wishes to all 1990 graduates!

Carol Rodland is a third-year viola student.



Juilliard Produces Student's Work

Tim Nelson Talks About His New Play

by Carlo Vogel

Although in the past, the Juilliard Drama Division has allowed students to perform their own or separate works as extra-curricular projects, Tim Nelson's play, *Cyrus*, will be the first student-written play to gain the full support of the Drama Division in the Division's 22-year history.

Tim Nelson is currently a fourth-year drama student and appears in *The Rivals*, *Twelfth Night*, and *The Matriarch*. He will also appear in his own play, *Cyrus*, directed by John Stix. The play takes place in Oklahoma during the depression and revolves around the central character, Cyrus (played by Christopher Taylor, also fourth-year), and his determination to hold on to his home and his land.

Tim answered some questions about *Cyrus* and also about other things in his life:

What made you write about this particular time and place?

Well, there are a lot of reasons. First of all, Oklahoma is my home state and to me there are certain periods which are extremely interesting in Oklahoma history, some for very positive and admirable reasons and others for negative and disreputable reasons. There's the land rush of 1889, for example, and in 1929, Oklahoma had one of the worst race riots in American history. Another period is the depression. Characteristically, people who write about the dust bowl write about the ''Okies'' (generally defined by most people in America as those who left Oklahoma during the dust bowl era), but I wanted to write a play about someone who stayed. Or even about a family who stayed within the state.

JESSICA KATZ

Tim Nelson (left) as Fabian is pictured here with Sir Toby Belch (Joe Lucas) in *Twelfth Night*.

Is there a specific message you want people to get out of this play?

Well, certainly the play is political, though I have no specific political interest. For instance, I'm not trying to get people to pay more attention to the environment, although the play addresses that concern. I'm not trying to idealize the life of a farmer. It's just, simply, a human story. My only mission is to expose the different political perspectives of the period, and I think the play does that.

What other things have you written during your time at Juilliard?

In the second year, my first project was a fairly unsophisticated parody of the Iran-Contra hearings and I cast members of my class in it. Every man in the class played a different congressman or senator on the Iran-Contra committee and some of the women played their Aides.

Had you written before, or was that your first play?

No, I'd written before, in college, at Brown University.

Did you work on your projects at Juilliard alone, or did you have help?

Without Harold Stone, none of it would have happened. He's always encouraged me, and he's always helped me to get my projects done. Richard Feldman has also encouraged me, and so has John Stix, who has, this year, taught me more about what a play needs and what a play can do than any other person in the theater with whom I've come into contact. I mean he's been ... fantastic. And it was Michael Langham who offered us the opportunity to produce *Cyrus* this spring.

What other stuff have you written?

After the Iran-Contra piece, I wrote *He Speaks*, which was performed brilliantly by Christopher Taylor. It was about an apocalyptic presidential candidate who wanted to become elected president and then destroy the world in order to end human suffering. The play was a bombastic, purposely overwritten, blustering monologue. I performed the piece myself in clubs around the City but I've never, ever done it the justice that Christopher Taylor did. After that I did a 45-minute program with three short pieces in it, one called *Tom Getting Purple*, which Julie Fishell and Ben Bode (both fourth-year) did in the Actor Presentations at the beginning of April.

I guess my favorite side project was a show written through improvisation called *An Intelligent Voter's Guide to Politics in America*, a title echoing a Shaw pamphlet which Harold Stone came up with. About 10 actors from the different drama classes were chosen and each student was assigned a city, usually their home town, or near their home town. They were to read the newspaper of that city and learn the local concerns of voters in their region. And, through improvisation and their reading of the local issues, and some of the more national issues as well, they would come up with a reason, a viable and very personal, impelling, ''local,'' reason (that could mean local in the politics of their city, local in their lives, or in the lives of their families) for voting for a candidate. It was performed as a series of interviews. The point of it was to explore the myriad reasons American voters vote the way they do.

In my third-year, our class went to Russia, and I met an actor named Raviel, who was in his third year of the Moscow Art's Training Program. He seemed similar to me in his desire to put on extracurricular programming. So we wrote a play together -- half in Russian and half in English. We cast people from our classes. It starred Joe Lucas and Jeff Weatherford (current fourth-year students), and it was called *Don and Henry's Adventures in Moscow*. It was about two drifters from Texas who were down on their luck and came up with a

(continued on page 12)

First-Year Students Grade Juilliard

by Iffet D. Araniti

Juilliard has worked hard in the past few years to help first-year students adjust to the Juilliard experience. Programs like Orientation, Playfair, Peer Advisors, and Humanities courses, have been instituted to minister to our feelings as newcomers to New York City. As this school year comes to a rapid close, it is interesting to see what several first-year students feel about these programs, as well as their initial and present impressions of Juilliard, their living situations, and their overall views on the year.

Jennifer Nagel, 19, bassoon, Racine, Wisconsin.

Juilliard was exactly what Jennifer expected, although she didn't expect to play as much as she did. The people that she came in contact with when playing were much more open-minded than she had thought they would be. When asked to describe Juilliard in one word, she chose ''invigorating.'' Jennifer was happy to note that she only had to live at the YMCA for a year, because she felt that problems (i.e. lack of hot water, security, service) were not handled well by the facility's management. Jennifer energetically attended the extracurricular activities sponsored by the Student Affairs Office, and was pleased by the amount of school spirit mustered up by the dances, mixers, and the annual hockey game against NEC.

Jennifer says that she is very happy here, an emotion that has lasted throughout the year. She entered school with many impressions given to her by the press about Juilliard, but now that she's ''on the inside and knows how everything works,'' she finds that the school agrees with her quite nicely.

Jennifer feels that the best things about this year were the friends she made and the people with whom she performed, ''not just because they are good musicians,'' she states, ''but because they are good people who genuinely want to do what they are doing.''

Wendi Epperson, 19, dance, Little Rock, Arkansas.

Wendi found the Dance Division to be as she had expected. ''You're a professional,'' she said, ''it's not like a 'normal' college.'' Although she likes that aspect because it is keeping her focused, she would like to meet more ''academically inclined'' or ''normal'' people. As a result, she has taken it upon herself to go out and meet people outside of Juilliard.

Although Wendi did not use the resource of a Peer Advisor, she believes that the program is very good, and she finds a lot of comfort in the fact that someone is there for her if she needs to talk or to work out a problem. She liked the idea of Playfair for making initial acquaintances, and has found that the dances put on by Student Affairs have given students a chance to make new acquaintances throughout the year. She comments that, ''There aren't that many dances, so when they do happen everybody goes to them.''

Wendi was prepared for the worst when she found out she was going to live at the YMCA, but since moving in, she has ''really fixed it up so I feel comfortable. It's [now] very cozy and neat.'' She is glad that she got to live on her own in her first year away from home. She especially enjoys the fact that people from all walks of life live and stay at the Y.

Wendi found her classes difficult, but very challenging. She noted that it was hard to get ''real world'' things done like phone calls, etc. because dance rehearsals go on so late. But, despite the difficulties she has enjoyed doing it.

Along the lines of the Humanities requirement, Wendi said that she is really glad that she takes the class, but sometimes, ''they expect a little too much from us.'' She is satisfied with the fact that she is continuing to stimulate her intellect, because, she, like many of us, took academic classes in high school, and it would seem a shame to put all that to waste. Wendi does not, however, think that they should require such classes, because as she said, ''We should be focused in our field, and Humanities should be offered for those who want to be stimulated in that way.''

Performing on the stage was the best thing about the year for this dancer. ''During the year, there were workshops in which we were able to perform compositions for a real audience, which was neat.''

Richard Schaadt, 18, trumpet, Allentown, Pennsylvania.

Richard's initial impression of Juilliard was that it was ''cut-throat and highly competitive.'' But after spending some time here, he saw through the competitiveness of the students, and realized that the people are really nice - ''not hostile at all,'' he stated.

Richard was critical of the Peer Advisor program, although he praised the School's well thought-out and planned orientation programs. He admitted that each Peer Advisor is different, but he felt they could have been more active, possibly even have been chosen more selectively. He said that the Resident Advisors did a pretty good job considering all of the problems posed to them by the YMCA.

Richard found that this year was not academically as difficult as he expected it would be. ''It didn't seem as difficult because I liked what I was doing.'' On the topic of the Humanities requirements, he thought that it was truly commendable for Juilliard to be breaking out of the ''mold'' of churning out machines instead of real human beings. He thinks that Juilliard could use more of such classes.

Richard confidently stated that the best thing about this year was learning about himself by being on his own and developing his talents through practice. He summed up his experiences this year with the word ''challenging.''

Bill Everett, 19, double bass, North Plainfield, New Jersey.

Bill lived at the Narragansett Hotel this year. He said that it took a little adjusting to get used to the living situation. He thought the accommodations were good, although they had some problems with the building at the beginning of the year. They worked things out with the building manager and ''a lot of improvements were made as the year went along.''

Bill attended the dances hosted by Student Affairs and enjoyed them. But he could think of a few improvements, like a better mix of music to touch on the huge variety of tastes and cultures represented at Juilliard. He also commented that the dances in his opinion got a little monotonous; ''you'd go to the cafeteria, free food, free drinks, and you'd have the same D.J. playing the same music. I just think we could come up with some new ideas for forms of entertainment.'' ''Busy'' was the single word Bill chose to describe this year.

Sandy Gaberman, 19, drama, South Salem, New York.

Sandy expected to see more people at Juilliard right out of high school, instead, he says he sometimes feels as though he needs to ''give some people a cane.'' The age range is most apparent in the cafeteria and from the ''different types of energy'' that emanate from the people of different ages and backgrounds. Such a diversity directly contributes to the intensity and focus that Sandy expected to find here and still strongly sees and feels.

Sandy described life at the YMCA as ''the Vietnam experience.'' ''I even thought of searching my past lives to see what I did to deserve living there.''

Academically, Sandy said that things could be difficult if you don't do the work. He remembers weaseling his way out of doing work in high school and getting by, but here, that doesn't wash. ''I think you make it easier on yourself by taking the work home and preparing,'' he advised.

Sandy came to Juilliard with an attitude of ''show me what you can do for me'' and now, he is ''looking forward to coming back in the fall. ''I have more confidence now than I did at the beginning of the year.''

Iffet Araniti is a first-year French horn student.

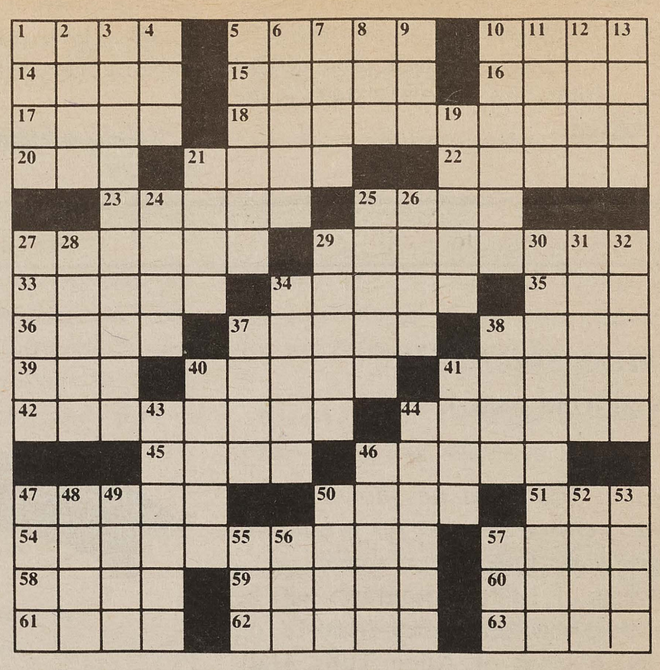
Charles Jones Is Honored On His 80th Birthday

The Present Eye Chamber Ensemble, a group of current and former students of Charles Jones, will give a concert in honor of his 80th birthday, Wednesday, May 2nd, 8:00 PM at the Paul Recital Hall. Admission is free and everyone is welcome.

The concert will be a survey of his works. The program will include his Sonata for Violin and Piano; *The Fond Observer* for voice and piano; *Noel* for Organ, the New York Premiere of *Serena* for violin and chamber orchestra and the World Premiere of his Ninth String Quartet. The pieces will be performed by students of the Juilliard School and members of the Present Eye Chamber Ensemble. Nanette Levi will be the featured violinist in *Serena.*

Charles Jones has had a long and distinguished career as both composer and teacher. He is a graduate of the Institute of Musical Art, in violin, and the Juilliard Graduate School in composition, where he studied with Bernard Wagenaar. He has taught at Mills College, where he was a colleague of Darius Milhaud, Aspen Music School and Mannes College of Music, where he is chairman of the composition department. He has been on the Juilliard faculty since 1954. His works include four symphonies; a large body of chamber music centering around nine string quartets, numerous orchestral works; a concerto for four violins as well as three large settings for voice and various groupings of instruments based on William Langland's medieval text *Piers Plowman.*

"BACH TO MUSIC" By Gerry Frey



ACROSS

1 Music with a beat
5 Will Roger's forte
10 Past tense: Abv. (archaic)
14 Yes yes
15 Word with case or cut
16 Play part
17 Chain part
18 Krupa and Rich tools
20 Precedes "TERN": Podium
21 "Hot Lips" Loretta
22 Mules
23 Computer letter
25 Your fodder's house
27 Type of instrument
29 Lover's song
33 "Stardust" or "Goodnight Irene" eg
34 Musical inflections
35 Precedes "SATION": Bring to a halt
36 Garfield's buddy
37 Laugh track sounds
38 Frosts the cake
39 Mr. Fleming
40 Grand Central, eg
41 Conductor's roadmap
42 "Licorice stick"
44 Macys and Gimbels
45 Leisure
46 Music holder
47 Highway
50 Mend the sock
51 XXXVI minus XXXIII
54 John Philip's invention
57 Word with Calypso or Mariachi
58 Type of root
59 Roof edges
60 Story starter
61 Capital of Yemen
62 Word with teen
63 Tennis pro

DOWN

1 Partner of 1 across
2 Person from Tulsa
3 Musical instrument
4 Klandestine org.?
5 Mr. Beethovan
6 Song word with Showers and Paris
7 Precedes "NIK": Russian sattelite
8 Short for theological college
9 Word with eithers
10 San Quentin
11 Large mythical birds
12 Ms. Sommer
13 Ms. Trueheart
19 "_____ of Viena Woods"
21 Lucid
24 5,280 feet
25 French parliament
26 Angers
27 Passionless person
28 Word with wave or basin
29 "Heat not a furnace ___ _____": Shakespeare
30 Squeeze boxes
31 Plow man
32 Dangerous curves
34 Honor Society inductee
37 Roosters wives
38 Religious image
40 Woman of song
41 Mr. Kenton
43 Rationale
44 Tension
46 Even more lucid
47 Thin man's dog
48 Burden
49 Remedy
50 Peace bird
52 Ruler part
53 Idea in Nice
55 Legume
56 Crone
57 Feathery necklace

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Walking Tall

by Joan Arnold

The following article has been reprinted from New York Woman Magazine.

* * * * * *

Judy Leibowitz, a master teacher of the Alexander Technique, has been honing her skills for forty years. Leader of the small innovative group that founded the American Center for the Alexander Technique (ACAT) at 67th Street and Broadway, she helped develop the program that, since 1968, has trained 133 teachers. The Technique is a way to improve posture and change habits that get in the way of efficient movement. Releasing downward pressure of the head on the spine, say Alexander adherents, allows for lighter, easier movement, fuller breathing and clearer thinking. The Technique's best-known successes are in the relief of chronic back pain.

Leibowitz's struggle with polio motivated her to study the Alexander Technique, and her need for frequent lessons motivated her to teach it. '' I need my daily fix, just as a diabetic needs an insulin shot,'' says the five-foot tall sixty-year-old. Paralyzed from the waist down at the age of fifteen, Leibowitz spent a year in a nursing home trying to recapture, through physical therapy, the use of her legs. Doctors predicted that she would never walk--''Nobody told me that, luckily,'' she says. Graduating from bed to braces to crutches, she emerged with a severe limp and a body tensed and armored from the effort.

Her mother, who had heard of the Technique's success with polio victims, encouraged Leibowitz to try it several years later. She was working as a chemist when she heard the work described, and, she says, ''It went against my scientific background. [To me] the mind and the body were separate entities. I started to study just to keep my mother from nagging me.''

The Technique gradually enabled her to disentangle her muscular distortion and move with much more ease. ''If I was walking in the street and dropped my glove, I couldn't pick it up because I had nothing to lean on, and with the Alexander Technique I am able to bend without needing any extra support.'' Though Judy greets me at her apartment door with a cane and makes her way around her spacious apartment with a limp, everywhere around us the sculptures she has made of animals and people leap, lean and extend from tabletops and windowsills. Her view is of Lincoln Center, where she teaches acting studentsat Juilliard the technique originally developed in the 1890s by Australian actor F. Matthias Alexander to regain the use of his voice. ''Actors have to be available to all different kinds of movement,'' says Leibowitz, ''and they have to be able to deal with a character distortion without hurting themselves.'' William Hurt, Kevin Kline, Kelly McGillis and Robin Williams have all passed under her magic touch.

She gently uses her hands to encourage students to free neck tension and while they stand, sit, walk or speak, prompts them to attain freer movement by picturing it. A masseuse will use her hands to move tension through tight muscles; a chiropractor will realign bones displaced by trauma or muscular imbalance; the Alexander Technique alters movement patterns by retraining how people think when they move. ''When I put my hands on somebody, I feel where the tensions are,'' she says, ''but I also suggest with my hands how the person can release that tension...Having a physical disability, I'm constantly working against my own organic muscular imbalance.'' By teaching this originally private work in groups, and by developing a set of procedures that apply to the full range of human movement, she has elaborated on Alexander's basic precepts.

Though the Technique's principles are simple and clear, application to individuals is complex and varied. One client tells a story familiar to victims of acute back pain. ''I had gone to an orthopedist who X-rayed this and that and gave me a diagnosis of low-back syndrome. I started reducing my actives and thought, 'I'm too young for this.' '' After hearing an Alexander success story, she went to Leibowitz with skepticism that turned to confidence: ''She put her hand right where my back problem was.'' After regular lessons, she is now free of back pain.

Leibowitz survived a bout with cancer last summer and continues chemotherapy treatments with a full weekly schedule: sixteen hours at Juilliard, six hours at ACAT and twelve private sessions. She has coauthored, with Bill Connington, *The Alexander Technique*, to be published this August, that describes the Technique's basic theories and her own inventive teaching procedures.

Leibowitz cautions all who ask that the Alexander method does not directly cure disease. ''The healing aspects grow out of changing conditions that are negative and destructive in the way the body is being used,'' she says. ''We're not healers. We're teachers.''

* * * * * *

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Juilliard Plans a Benefit Featuring *The Actor's Life*

by Barbara McMahon

On Monday, May 7, The Juilliard School will host a benefit performance and dinner to help fund housing for drama students in the School's first residence hall. Actresses Mary Tyler Moore and Susan Kohner Weitz, both members of Juilliard's Board of Associates, are co-chairing the event, which is expected to attract some two hundred guests and realize a substantial contribution toward the building fund.

''Juilliard's new residence hall will mean so much to all the students, and particularly the drama students,'' said Ms. Weitz. ''With my professional background, I know well how hard it is getting started in the theater. Just knowing you have a place to stay, one that's safe, and affordable, and close by, can make all the difference.'' She continued, ''I feel strongly that young actors deserve our support and encouragement. A society without the spoken word would be a very drab place.''

The evening will begin at 6:30 PM with a reception in the lobby of the Drama Theater, to be followed by *The Actor's Life* an up-close look at actor training at Juilliard, introduced by Mary Tyler Moore. The presentation, directed by Drama Division faculty member Eve Shapiro, will include demonstrations of such diverse skills as stage fighting, tap dancing, and singing, as well as scenes from recent productions. Speaking of the benefit, Ms. Moore said, ''One of the joys of my association with Juilliard is the opportunity to watch the magical process that takes place as a student matures into an artist. All of us at *The Actor's Life* are going to share a glimpse of that magic.''

After the hour-long performance, the guests will move to the stage of the Juilliard Theater for dinner. Designer John Brady will emphasize the ''behind-the-scenes'' theme of the evening with a background of props, backdrops, banners, pipes and stage lights, providing a setting for the dinner tables. As a special coda to the evening, Marvin Hamlisch, a Juilliard alumnus and a distinguished composer of Broadway musicals, will offer a musical interlude of his work.

A number of outstanding alumni of the Drama Division have lent their names to the Honorary Benefit Committee. They are: Andre Braugher, Frances Conroy, Gerald Gutierrez, Patti LuPone, Kelly McGillis, Elizabeth McGovern, Mandy Patinkin, David Ogden Stiers, and Robin Williams. To date, Mr. Braugher and Ms. McGovern are planning to attend the event.

Tickets for the event are priced at $500 each and may be obtained from the Juilliard Office of Development and Public Affairs (212) 799-5000, extension 278.

Barbara McMahon is the Director of Annual Giving at Juilliard.

William Lincer, Viola Teacher

by Carolyn Li Corazo

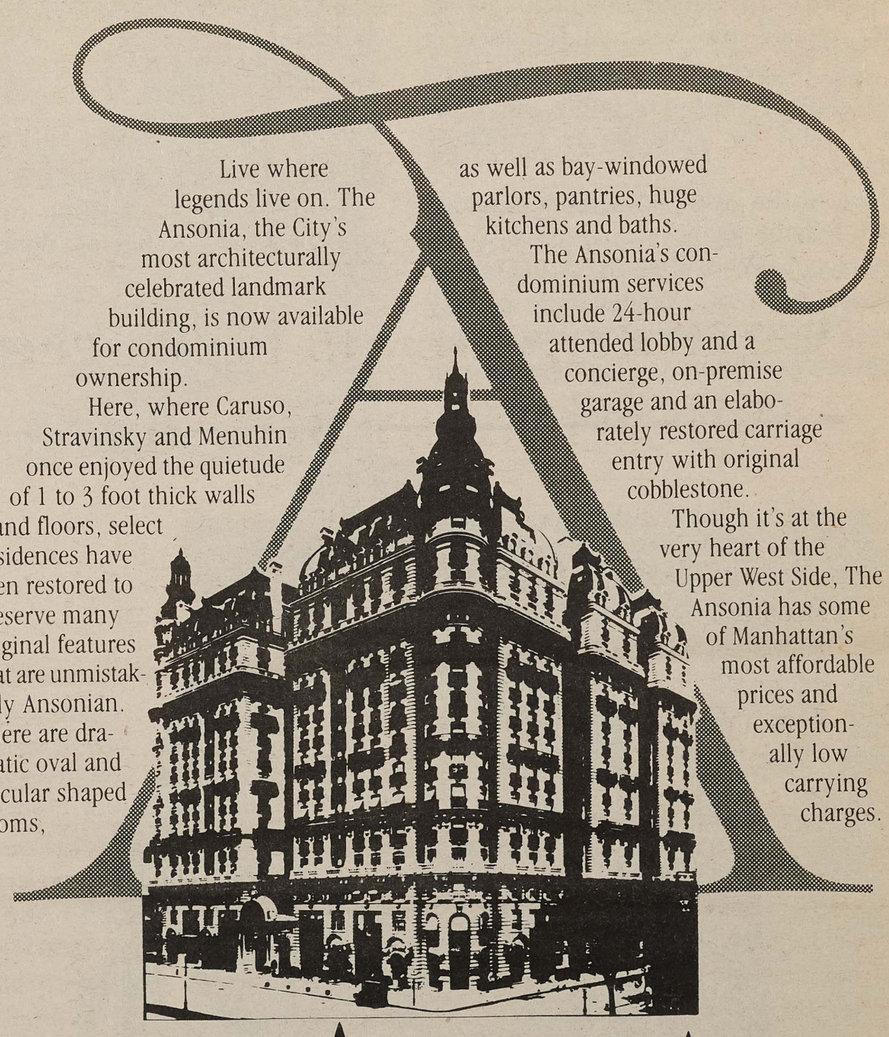
Juilliard abounds with students and teachers who possess many different talents. One of these individuals is viola professor William Lincer. Not only does he have students in orchestras all over the world, but he is also a music editor, adapting music in order to widen the viola repertoire. His current edition of the Wienawski *Etude Caprices for Two Violas* (originally for two violins) was transcribed by Eleanor Horvath and is being published by International Music Company. Mr. Lincer has also edited many works which are published by Viola World Publications, such as the Paganini *Sonatas for Violin and Guitar* transcribed for viola and piano (the work was transcribed by Alan H. Arnold).

'' We need melodic pieces that aren't in the viola repertoire'' states Mr. Lincer. ''We [violists] have a very limited popular classical and contemporary repertoire. [These editions] try to fill a gap that exists, [music] that violinists have that we don't possess.'' Mr. Lincer points to the lack of viola music written by such composers as Beethoven, Mozart, Tchaikovsky, Kreisler, and Heifetz, compared to what is available in the violin repertoire.

Mr. Lincer began editing 10-12 years ago, and has many works in progress pending publication. He is a graduate of the Institute of Musical Art and of The Juilliard School. Among his many accomplishments, he has performed with the Gordon String Quartet, at the Casals Festival, and was solo violist of the New York Philharmonic from 1943-1972. Mr. Lincer has been on the The Juilliard School faculty since 1969.

Carolyn Li Corazo is a second-year Master's student in Viola, studying with Paul Neubauer.

Bravo!



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An Editorial

The Juilliard Faculty Council and the Crisis of Artistic Freedom

The Faculty Council is calling upon the entire Juilliard family to pay close attention to the growing crisis of artistic freedom in the United States. The very existence of federal funding for the arts is seriously threatened, and the voice of the public will be decisive in determining the outcome.

Public support of the arts is easily taken for granted. After some twenty years of action, the National Endowment of the Arts, and state and local arts councils disbursing their own money as well as federal funds, have become a fixture in American cultural life. Moreover, most Americans have little direct contact with these public-funding agencies: their awareness is frequently limited to articles on the current controversy surrounding the Robert Mapplethorpe photo exhibition.

In fact, it is sad to say that support by the National Endowment for the Arts is both urgently needed by most arts organizations and is extraordinarily puny in its actual dollar value. The federal taxpayer provides about 50 cents per capita to assist the arts -- some $160 million out of a federal budget well over a trillion dollars. This is but a small fraction of what European countries spend to preserve and advance their artistic heritages.

Public support for the arts is not charity: it is the factor that helps keep the arts available to all, and provides the seeds out of which civilization grows. Therefore, even at its relatively poor level of funding, the National Endowment for the Arts is a critical factor in American culture, symbolizing a national commitment to an artistic life.

Now, ultra-conservatives are trying to force the National Endowment either to censor artistic production or terminate its work. This pressure is coming to a head as Congress considers the re-authorization legislation that every five years determines the future of the Arts Endowment (and its sister agency, the National Endowment for the Humanities). This legislation determines the future of public aid to the arts -- and the situation is extremely precarious.

Because the Arts Endowment is such a small federal agency, it is easy to be complacent. Who, after all, would bother to harm it? And complacency is easy since President Bush recommended that Congress re-authorize the Endowment with no restrictions -- that is, that the arts should be supported and without political interference.

But President Bush can only offer a recommendation; Congress legislates. And the forces that do not trust the American public's ability to discriminate between art and trash, are mobilizing for a showdown. Advertisements in conservative media, television preachers, mailing lists generated by nationwide computer networks, are summoning up the voices of those who would have the government interfere in Americans' thought processes. Despite the President's recommendation, letters and telephone calls to legislators opposing the Arts Endowment are said to outnumber those of supporters by four to one.

Believers in artistic freedom must stand up now. We must inform legislators that those who speak for freedom will be supported. Senators and representatives must be protected against those who claim that a vote for the Endowment is a vote for pornography. Our elected representatives must know that in art, too, there is a strong pro-choice movement.

It is absolutely urgent that all students, all parents, all alumni, all friends and friends of friends write, cable, fax, or telephone their Senators and Representatives to declare their position. Call your local legislative offices and make the power of enlightenment felt. It is easy to do: get the names of your legislators, and write them. Address letters to the U.S. Senate and U.S. House of Representatives, Washington, DC 20515. The letter can be short and to the point, for example:

Dear Senator -- or Congressman:

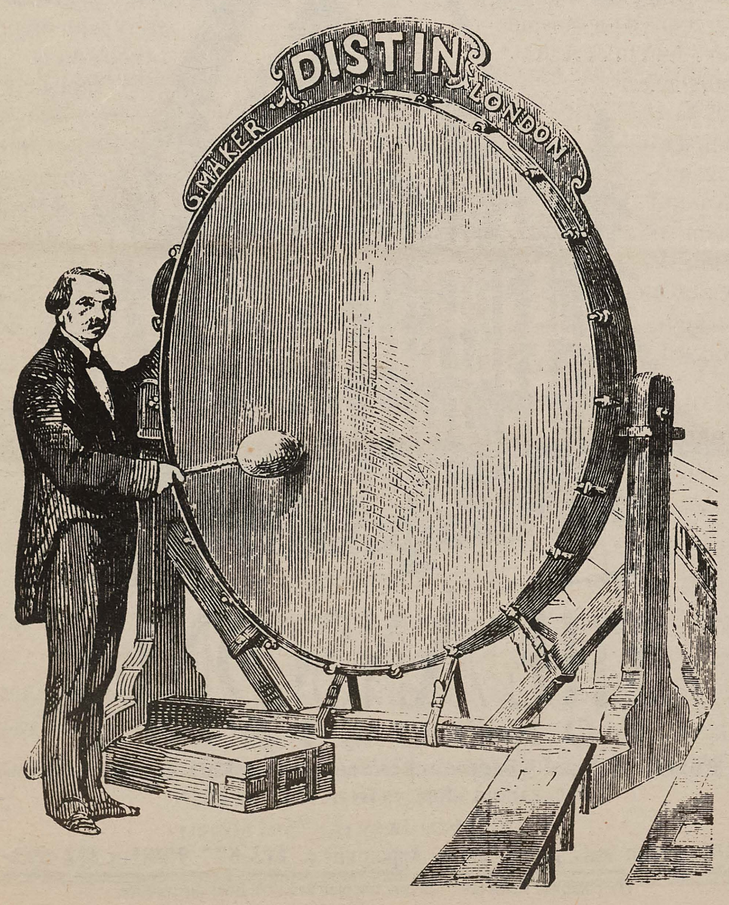
I urge you to support President Bush's recommendation that the National Endowment for the Arts be re-authorized and without restrictions. Freedom of thought in the United States depends upon your leadership.

Sincerely yours,

There is no time to lose: the legislation will be voted upon in the next few months.

Don't be in the position of blaming yourself later for having done nothing now.

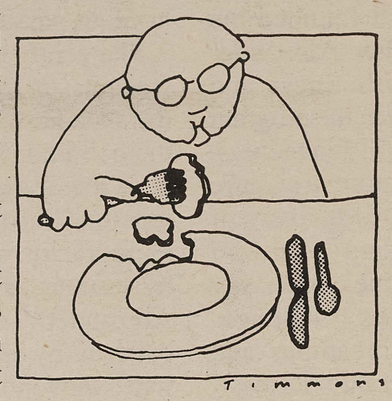
For the Juilliard Faculty Council
Joel Sachs



A Letter to the Editor

Dear Editor:

I understand that the decision on the food service company for next year's cafeteria will be made soon. I also understand that Forte Foods (the current food service) is among the three top contenders for that job.



I am appalled at the fact that Forte Foods is considered one of the best three, because Forte Foods is expensive, in proportion to what you get, and it continually serves a disproportionate amount of junk food. It would seem to me that Forte is concerned only with what items it can sell for profit over those items that might benefit the students at Juilliard (I refer to the addition of newly baked cookies and an ice cream freezer with no comparable addition of healthy items).

Anyone who eats in the cafeteria can surely commiserate with me in some capacity or another. Which leads me to believe that those on the food committee do not frequent the cafeteria as often as perhaps the students do (or whether those making the final decision have ever visited the facility at all).

If this is true, I ask that they do eat there and compare the food to that in the neighborhood with regards to quantity, quality, and price. I am convinced that it will influence their decision.

I would also like to get together a collection of accurate and specific suggestions and/or complaints about the current food service and how to make it better to present to whomever on the committee will listen, but I need the input from both students and faculty. Please write your opinions/comments down (be specific!), and give them to me, Yoav Kaddar, Rebbecca Hurmas, Carla Norwood, or drop them off in Student Affairs. If you don't have time, feel free to talk to us in person. There is also a Student Food Committee that meets on Wednesdays at 12:15 PM in room 514.

Keep watch for the Food Committee Table which will be outside the Student Affairs Office the first week of May!

THE FOOD SERVICE AFFECTS EVERYONE BECAUSE THERE WILL BE ONE CAFETERIA NEXT YEAR!

- Carlo Vogel
second-year drama student

Arnold Arnstein 1898-1989

by Alfred Ayres

In December 1989, the music world suffered a great loss with the death of Arnold Arnstein. He was not a virtuoso pianist nor an iron-lunged opera singer, but his work surely influenced what was and will be heard on the concert stage.

Arnold Arnstein was a music copyist and one of the acknowledged greats in that field. Because of his high standards and phenomenal skill with a composer's manuscript, he has insured the success of many contemporary compositions that in less capable hands would have produced a disaster.

Mr. Arnstein's work as a copyist and editor is an art form that may seem alien to most performers today, as much of the music manuscript preparation is now done on computers. In fact, due to the popularity of doing such work on computers, it is likely that the requirements at Juilliard will change in the near future.

Performers spend years perfecting their technique and approach to learning and interpreting a score, but most are not aware of the painstaking process of the music copyist. The copyist must prepare the manuscript for engraving so that there are no mistakes or questions about accidentals or so that a whole section in an orchestra will not get lost during a rehearsal because it isn't clear how many bars or rests there are. This was Arnold Arnstein's life work, to take a manuscript and perfect it so that the performers would never feel unclear about the composer's intentions.

For the past fifty years, Mr. Arnstein was a master music calligraphist who had copied and prepared scores of some of the most preeminent composers, such as Virgil Thompson, Leonard Bernstein, and Aaron Copland. He was a member of the Juilliard faculty beginning in 1966 as part of the Extension Division (recently renamed the Evening Division), and he joined the College Division in 1984, teaching a course in music manuscript preparation. The works he copied include chamber, orchestral pieces and over 100 full opera scores.

Ted Petrosky, a Juilliard alumnus and currently an engraver and copyist here in New York, studied with Mr. Arnstein in 1980 and recently shared his memories of the artist: ''A composer, although he creates the music, is oftentimes not qualified to extract a part -- 95% of the time it's a disaster. Arnold could look at a score and point to a note and say this is wrong, very easily and naturally. He was very conscientious about spotting places where there could be problems in rehearsals. He felt that the score must be clear, and, for orchestral parts, he strongly recommended putting in more cues so there could be no doubt and therefore avoid imminent disruption in rehearsals. He felt it was best to err on the side of giving too much.''

The value of a good copyist was clearly recognized even in the 19th-century; it was either Chopin or Wagner who said, ''find the most expensive copyist for the best performance.'' Arnold would often say, ''You may have to pay me more, but I will fix it!''

Alfred Ayres is a second-year Master's student in accompanying.

I would like to extend a special thanks to the following people for always being there when a story needed to be written: *Iffet D. Araniti, Alfred Ayres, Carolyn Li Corazo, Carol Rodland, Rebecca Stenn, Carlo Vogel.* Thanks for making my year!
- Charissa Sgouros, *editor*

A Quick Glimpse of the Year Just Past

(left) A scene from the halls of Avery Fisher, this year's location of the Orientation Day Picnic, September 1989. Normally on the 65th Street Bridge, the "picnic" was moved indoors due to heavy construction on the bridge. Photo by Gili Melamed.

(below) Jazz pianist Billy Taylor presented *Jazz, America's Classical Music* on Wednesday, March 28, 1990. Photo by Mary Ford Wickham.

(left) The fourth-year drama class presented Richard Brinsley Sheridan's *The Rivals*. Here, Mrs. Malaprop (Linda Pennington) engages Sir Anthony Absolute (David Baker) in a one-sided conversation. Photo by Jessica Katz.

(left) Alison England and Matthew Lord sing the leading roles of Mary and Hugh the Drover, the smitten lovers, in the Juilliard Opera Center's production of Ralph Vaughan Williams' rarely-produced opera, *Hugh The Drover*, April 1990. Photo by Henry Grossman.

(below) Michele de la Reza and George Callahan perform in *Interlude*, a world premiere written by Genia Melikova and performed in the Dance Ensemble's winter performance. Photo by Martha Swope Associates/Blanche Mackey.

(left) On December 3, 1989, William Schuman, Juilliard's President Emeritus, was one of five recipients to receive a Kennedy Center Honor. Pictured here (from l. to r.), Isaac Stern, Jaime Laredo, Yo-Yo Ma, Emanuel Ax, and Leonard Slatkin perform a piece in tribute to Mr. Schuman.

(right) Fourth-year drama students perform Caryl Churchill's *Top Girls*, a drama which weaves together stories of women past and present, fictional and non-fictional. (from l. to r.) Jeanne Tripplehorn, Laura Linney, Julie Fishell, Karen Foster, Laura Tietjen, Marla Schaffel, Saundra Quarterman. Photo by Jessica Katz.

(below) The Juilliard Dance Ensemble presents Doris Humphrey's *Day on Earth*, one of five dances in the Spring 1990 performance series. Photo by Martha Swope Associates/Rebecca Lesher.

(above) Robert Benz (far right), winner of this year's Juilliard William Petschek Debut Award, receives congratulations from Mr. Petschek's son, Charles. Also pictured, Martin Canin, Mr. Benz's teacher, and Rosemarie Benz, Mr. Benz's wife. Photo by Peter Schaaf.

(above) Christopher Keene conducts The Juilliard Orchestra in Avery Fisher Hall in the fourth Wien concert of the 1989-90 school year (made possible through the generous donations of Mr. and Mrs. Lawrence A. Wien). Cellist Erkki Lahesmaa, a fourth-year student of Harvey Shapiro is the soloist. Photo by Gili Melamed.

(right) Pianist Joaquin Soriano helps piano student Jozef Kapustka during a Masterclass, March 23, 1990. Photo by Gili Melamed.

(below) (from l. to r.) Sir Toby Belch (Joe Lucas), Sir Andrew Aguecheek (Christopher Taylor) and Fabian (Tim Nelson) in a scene from Shakespeare's *Twelfth Night*. Photo by Jessica Katz.

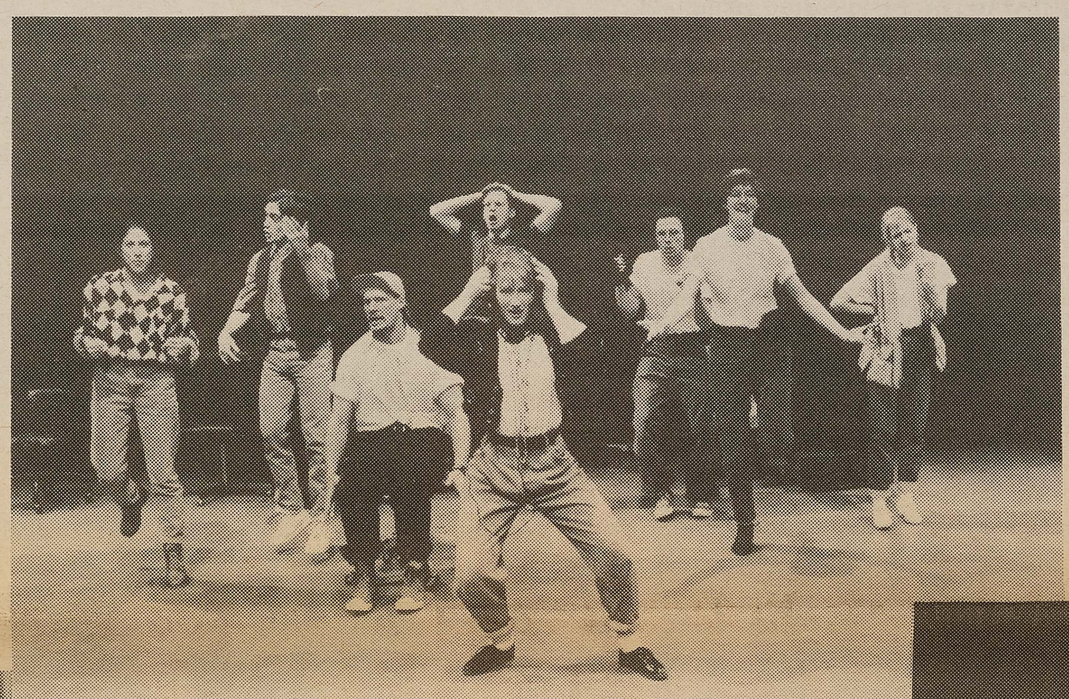
(right) Two Juilliard violinists, pictured here with Avery Fisher, were the recipients of the prestigious Avery Fisher Career Grant. Chee-Yun and Gil Shaham will both receive $10,000 to be used to further their careers. Photo by Susanne Faulkner Stevens.

(below) The Juilliard Dance Ensemble performs the world premiere of *Ancient Airs and Dances*, a piece commissioned by The Juilliard Dance Division and written by Gerri Houlihan. December 1989. Photo byMartha Swope Associates/Rebecca Lesher.

On November 5, 1989, over 25,000 runners began the New York Marathon to The Juilliard Orchestra's live performance of *The Marathon Suite*, written and conducted by alumnus Bill Conti. Mr. Conti was commissioned by ABC specifically for the three-hour long television coverage of the marathon.

(above) Rebecca Stenn as the Head Nymph and Yoav Kaddar as the Faune, in the first U.S. reconstruction of Nijinsky's *L'Après-Midi d'un Faune*, transcribed from his own notation by Ann Hutchinson Guest. This was presented as part of the Dance Ensemble Winter Performance, December 1989. Photo by Martha Swope Associates/ Blanche Mackey.

(below) The Cardinal Brass Quintet performs during the American Brass Quintet Seminar in March 1990. (from l. to r.) Stephen Forman, Peter Schoettler, John Dent, Tom Hutchinson, Wayne du Maine. *Photo by Peter Schaaf.*

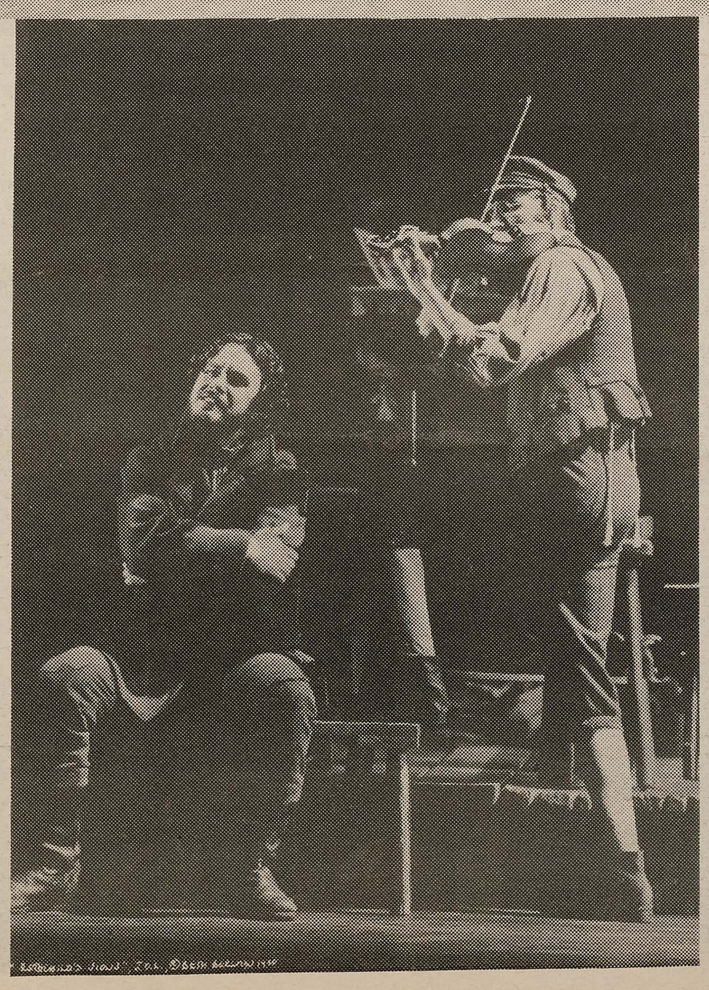


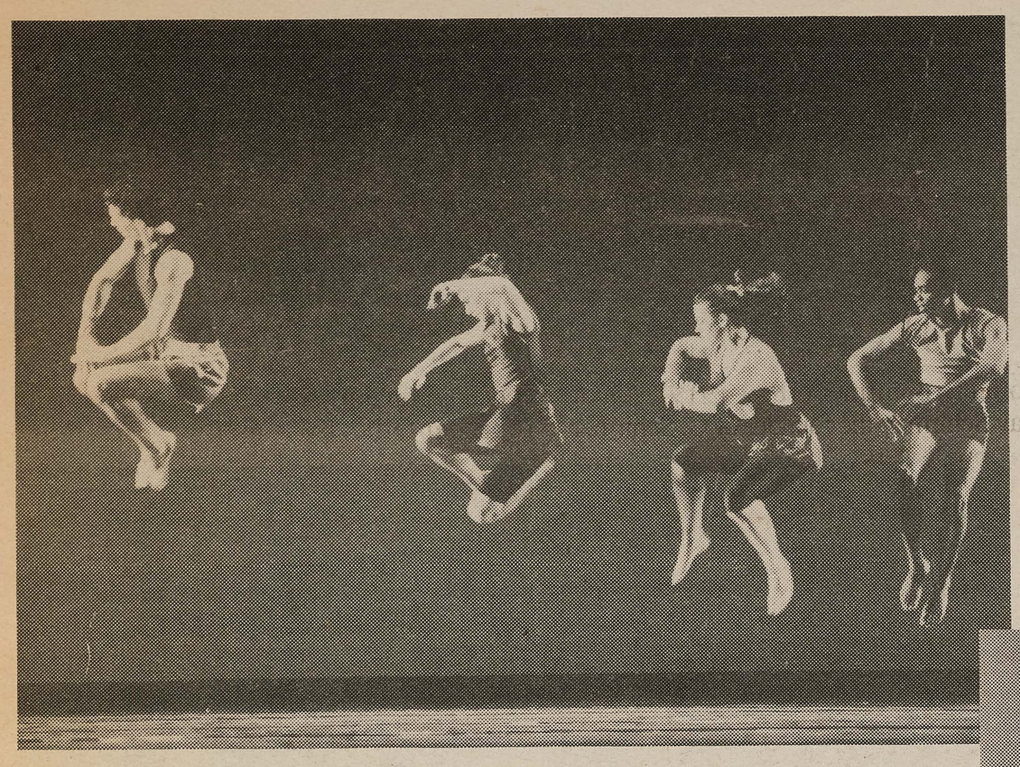
(left) The third-year actors present *Station to Station*, a performance piece written jointly by playwright Willy Holtzman and the third-year drama class, February 1990. Photo by Jessica Katz.

(below) The Juilliard Opera Center presents Kurt Weill/Bertolt Brecht's morality tale *The Seven Deadly Sins*, February 1990. Pictured are Susan Rosenbaum as Anna I (left) and Suzanne De Tureene as Anna II. Photo by Beth Bergman.

(bottom left) The Juilliard Opera Center presents the Fleischmann/ Shostakovich one-act chamber opera *Rothschild's Violin*, February 1990. Pictured are Valentin Peytchinov as Bronze (left) and Charles Workman as Rothschild. Photo by Beth Bergman.

(below) Drama Division's Group 19 presents Maxim Gorky's *The Matriarch (Vassa Zheleznova)*, directed by Brigid Larmour. Pictured around the table (from l. to r.) are Saundra Quarterman as Vassa Borisovna Zheleznova, Jeanne Tripplehorn as Lyudmila Zheleznova, Laura Linney as Rachel Moyseyevna Zheleznova, and Marla Schaffel as Natalya. Photo by Jessica Katz.



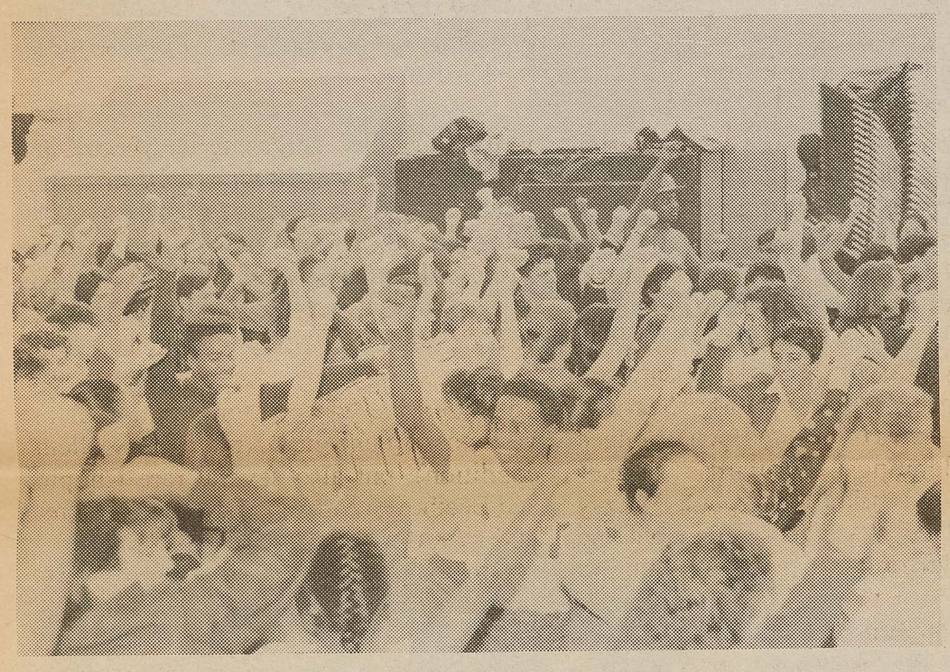


(right) Arleen Auger, soprano, aids Juilliard student Nan Hughs in Ms. Auger's voice Masterclass, *Art Song and Leider*, February 26, 1990. Photo by Henry Grossman.

(left) (from l. to r.) Wonjung Kimm as Despina, Veronica Villarroel as Fiordiligi and Jane Gilbert as Dorabella in the Juilliard Opera Center's production of Mozart's *Cosi Fan Tutte*., November 1989. Photo by Beth Bergman.

(above) Members of the Juilliard Dance Ensemble perform Monica Levy's *Delicate Revolution* in their Winter Dance Performance, December 1989. Photo by Martha Swope Associates/Carol Rosegg.

(below) A scene from Juilliard's first Playfair, an orientation program for new students. September 1989. Photo by Tony Powell.



(above) Juilliard students from all divisions come together to celebrate Martin Luther King, Jr.'s birthday, January 1990. Pictured are (from l. to r.) Saundra Quarterman (drama), David MacDonald (drama), Audra McDonald (voice), and Alexander Schlempp (dance). Photo by Tony Powell.

These last three pictures are views from Juilliard's new residence hall, due to open in September 1990. (left) Juilliard student Jennifer Kloetzal stands in what will be part of the School of American Ballet. Bottom left is the scene from a student's dorm room facing north. The spectacular view of Lincoln Center, below, is also from a student's room facing east. Exterior building photos by Henry Grossman.

Health Beat

Important Vaccinations

by Joy Favuzza, R.N.

The Health Office is proud to announce a new federal program for immunizations at Juilliard. Beginning this month, students, staff and faculty can obtain immunization for Hepatitis B. Normally this vaccine costs $200 but The Juilliard School Health Office is offering it free of cost.

Hepatitis B is a viral infection which can lead to liver damage and sometimes death. The virus can also have a life-long affect on those who contract the disease. Those infected, in turn, can become chronic carriers and spread the virus to those in close contact with them. The Hepatitis B vaccine is recommended for those between the ages of 20 and 29 who are sexually active, and for people who have lived for extended periods of time in Alaska, the Pacific Islands, Asia or sub-sahara Africa, although it is not known why people in these areas are more susceptible to Hepatitis B.

OTHER VACCINES THE HEALTH OFFICE PROVIDES:

Measles Vaccine

Students who have not received their measles booster are advised to come to the Health Office. The New York State Department requires the vaccine for all students by September 1990. There have been serious outbreaks recently in the New York area that have closed entire colleges. Please help to protect yourself and your community by getting your immunization. Additionally, staff and faculty under 30 years of age are encouraged to visit the Health Office and get their injection.

Flu Vaccine

The flu season is over! We have had our share of the flu this year. For those of you who will be returning to Juilliard in the fall, the Federal Government has given us free flu vaccines. The best months to receive your injection are October, November and December.

Pneumococcal Infections

This vaccine is only for our faculty over 65 years of age. It is a one time injection which will protect you against twenty-three different strains of pneumonia. Why hasn't your doctor recommended it before? The first and foremost reason is that prevention of adult diseases is not emphasized enough. However, we are learning that prevention is really the best medicine.

Tetanus and Diphtheria

Now (before the summer) is a good time to receive your tetanus shot. You are likely to receive a tetanus shot if you have ever been cut deeply enough to require a visit to the hospital. Even though the medical community is great about giving the immunization, there have been 10 deaths from tetanus this year already.

AIDS

Unfortunately, as of yet, there is no known prevention through injection; so remember, if you are sexually active, practice safe sex.

Have a wonderful and healthy summer. Congratulations to the graduating class of 1990! And I look forward to seeing everyone else next year.

Joy Favuzza is Juilliard's full-time Nurse.

Culture Watch

***The Audition Process: Anxiety Management and Coping Strategies*, by Stuart Edward Dunkel. Juilliard Performance Guides No. 3 (Pendragon Press, 156 pp., $22).**

An oboist and Juilliard alumnus, Mr. Dunkel has performed widely and auditioned extensively. It is the psychology of the audition not the performance that he proposes to illuminate and ameliorate. ''When I began my doctoral studies [at Juilliard], I had taken some 36 orchestral auditions,'' and these experiences taught him that ''there was more to the ritual of auditioning than merely performing well; there was also a psychological factor to be understood.'' Exploring this psychology led him to examine the causes and consequences of emotional stress and to seek remedies for it in both practical experience and psychological theory and research. He presents his findings within the context of the ''realities of the music business.'' There are many apt observations and some useful advice that might well help auditioners brace for the test, and live happily ever after.

***Trackings: Composers Speak with Richard Dufallo* (Oxford, 418 pp., $35).**

The noted conductor Richard Dufallo interviewed twenty-six composers, both American and European, whose music he has performed and with whom he has ''shared a special professional intimacy.'' Most are familiar names, such as Aaron Copland, William Schuman, John Cage, Elliot Carter, George Crumb, and David Del Tredici, Pierre Boulez, Bernard Rands, Karlheinz Stockhausen, and Jacob Druckman. Besides his professional association with each composer, the group is united by their relations to ''the crisis of tonality'' that swept through Western music after World War II on the wave of Arnold Schoenberg's influence. Their responses to this crisis, disparate though these were, sets the theme of the interviews. Yet much else gets discussed, too, as the conversations weave their way through professional observations and autobiographical recollections, following the ''tracks'' of these major musical figures of the mid to late twentieth century. And unlike many interview books, which read like inane TV talk-show scripts, *Trackings* knows its subject and does it justice. There is substance here of permanent value to students of Western musical culture.

***Composers on Composers*, by John L. Holmes (Greenwood Press, 198 pp., $39.95).**

Seventy-eight composers are described, praised and criticized by other composers in this unusual collection. Some comments are caustic (e.g. Brahms on Bruckner, Tchaikovsky on Liszt and Schumann), but most are admiring (e.g., Schoenberg on Ives: ''He has solved the problem how to preserve one's self and to learn. He responds to negligence with contempt''). Although the book is small and many of the entries slight, it affords pleasant browsing, and few surprises.

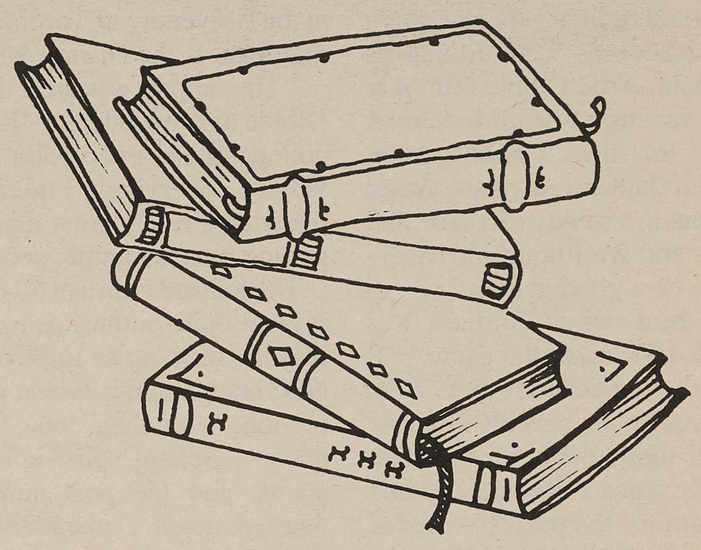
***Theodore Thomas: America's Conductor and Builder of Orchestras*, by Ezra Schabas (University of Illinois Press, 308 pp., $24.95).**

Another alumnus of Juilliard, Ezra Schabas, who is professor of music emeritus at the University of Toronto, has written a history of early orchestral life in this country in the form of a biography of the founder of the Chicago Symphony Orchestra. Like most promoters of the arts, Thomas was part artist, part missionary, part manager, part huckster. Tirelessly conducting the New York Philharmonic for thirteen years, he gave more than 2000 concerts across the United States. In doing this, he professionalized the American orchestral organization and created an American audience for the great European symphonic repertoire. His story should be read alongside those of such other promotional zealots of the cultural life as P.T. Barnum and Arturo Toscanini. Like them, Thomas helped make us what we are.

Gifts To The Library

by Jane Gottlieb

Gifts of scores, books, and recordings have always been important sources of enrichment for the library collection. The School's original library in the Institute of Musical Art (founded in 1905), was created with a large donation of material from Rudolph E. Schirmer (1859-1919), son of Gustav Schirmer, the founder of G. Schirmer music publishers. The type of material received through gifts today ranges from worn and marked scores to valuable items which become significant additions to the library collection. Items which cannot be added to the collection, either because of their condition or redundancy with existing items, are passed along to Juilliard School students and faculty at greatly reduced prices at library sales (the next of which is coming up the week of May 7th). Materials in usable condition are either cataloged into the collection or kept in storage areas to be used for replacement purposes.



The Library has received several noteworthy gifts during the last year. Bill Dance, Manager of Juilliard's Mail Services, donated 15 boxes of music which belonged to Don Jennings, Juilliard's former Orchestral Librarian who passed away last Fall. Don was a knowledgeable and careful collector of music, and his library contained many unusual items which will be important additions to the Juilliard collection. The gift includes many full orchestral scores, a complete set of the older Schubert Collected Works edition (Dover reprint), selected volumes of the Shostakovich and Szymanowski collected works editions, a good number of songs, and piano and chamber music. Don's music will serve to enrich the library collection for many years to come, and we are grateful to Mr. Dance for his generosity in making this donation.

The recording collection has recently been enriched by a generous gift from Mrs. Arthur Schlesinger, who donated her late husband's collection of 344 opera broadcast tapes to the library. Mr. Schlesinger was a regular listener to the Saturday afternoon MET opera broadcasts, and his carefully documented collection covers a 50-year period of historic broadcast performances. The reel-to-reel tapes will be transferred to cassette format during the next year.

On Sunday, April 1, the same day that the New York Times published an article on the ''death of the lp,'' Head Librarian Jane Gottlieb and student library assistants Jennifer Nagel and Max Midroit travelled out to Bay Ridge, Brooklyn to pack a gift of 3,600 lp recordings. The recordings belonged to Mr. Bahan Bozian, a mechanical engineer who was an avid listener and record collector. Mr. Bozian had amassed a significant collection of lp recordings over the years, and kept them in excellent condition. The collection contains primarily standard repertoire works represented by many different performances, with a large amount of vocal music by artists from the earlier part of the century. After Mr. Bozian's death, his children, Dr. Robert Bozian, and Diane Bozian offered the recordings to Juilliard. This gift represents an important opportunity for the library to enhance its existing collection of 14,000 lp recordings at a time when it has become increasingly difficult to purchase lps. Many of these performances have not be re-issued in CD format.

Last summer the library received a substantial gift from the family of Alexander Lipsky. Mr. Lipsky, who passed away several years ago, had a long career as composer, pianist, and teacher. His collection included not only hundreds of volumes of piano music (many in excellent condition), but also several rare Chopin and Beethoven early and first edition scores and manuscript facsimiles.

Other significant gifts received recently include a complete 20-volume set of The New Grove Dictionary of Music and Musicians (the library's 4th copy of this essential source) from Ms. Axie Whitney and a rare manuscript facsimile score of Wagner's Parsifal from the family of Oscar Wagner, Assistant Dean at Juilliard during the 1930s.

The library graciously thanks all the other donors (including several current Juilliard faculty members) whose gifts are not specifically mentioned here, but who have provided important contributions of material for the collection.

As the School year comes to a close, we remind you that all library materials are due by May 12, and all overdue fines and other library transgressions must be settled before you can receive final semester grades or diplomas. The library will be open regular hours (8:30 am - 9:00 pm Monday - Thursday; 8:30 am - 5:00 pm Friday; 9:00 am - 4:00 pm Saturday) until Saturday, May 12, and from 9:00 am to 5:00 pm Monday -Friday from May 14 - June 30. We're closed for the summer until the week of August 20th.

Jane Gottlieb is Juilliard's Head Librarian.

Maestro Match: *Juilliard vs. NEC*

by Artie Dibble and Carolyn Li Corazo

The ''Maestro Match'' between The Juilliard School and the New England Conservatory of Music is described in the NEC catalogue as ''the longest-running sports rivalry between music schools.''

This year, the fourth annual Maestro Match hockey game was hosted by Juilliard and played at Skyrink, sixteen stories above the streets of New York. NEC, led by Captain Brendan Davis (2nd-year graduate on jazz bass), won for the first time in tournament history, 6-3. ''The first point, they [NEC] scored right off the face-off -- we were all shocked, said Juilliard's Assistant Captain, Artie Dibble (4th-year viola). ''This feeling of death rode over our heads, but less than a minute later, George Bingham (Juilliard Alumnus) skated down the ice, put in a beauty of a shot, and tied the game, and we [thought] 'Hey -- this is going to be a good game'.''

During the third period Juilliard was ahead 3-2 with 4:37 left in the game. ''It got hairy after that,'' declared Artie. NEC scored their final four goals all in a row and claimed the tournament trophy which had been proudly sitting in President Polisi's office at Juilliard for the past three years.

How did this all start? ''It started in the our cafeteria,'' says Juilliard Captain Joe Szurly. In 1986, he and Dave Harding, a violist, had heard rumors of a hockey team at NEC. They contacted George Minor at NEC, and the rest is history. The first year, Juilliard won 15-2 and the game had to be stopped after the second period. The scores for the second and third years, respectively, were 7-5 and 9-6, Juilliard winning. Outside of the Maestro Match, the only other hockey team to ever beat Juilliard was from the Manhattan School of Music.

''We're really happy,'' states NEC's Brendan Davis. ''We like to come out and do this, and it's fun. There's a lot of interest on our team in maybe getting some kind of league together. We hear that Curtis is interested in playing, and [also] a couple of other schools.'' Says Joe Szurly, ''Probably the best music school hockey team in the world that I know of is at the University of Toronto. The name of that team is the *Gustav Mahlers*.''

''The support was great this year,'' Artie Dibble acknowledges. ''It was like a real college game, everybody screaming and yelling. Everybody I talked to since told me what a really great time they had just getting into the game, and everything.''

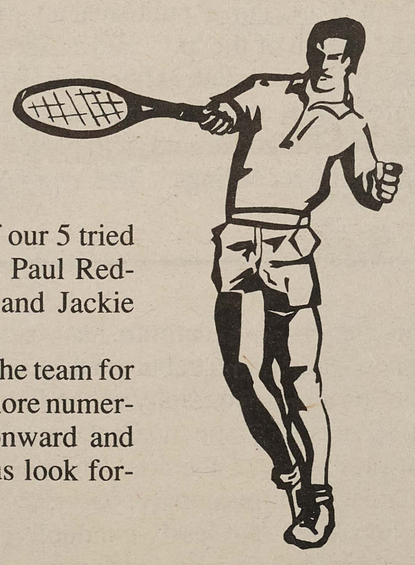
The Juilliard crowd of 50-60 fans included several quite enthusiastic and loud brass players, forming an impromptu pep band. NEC brought along its own visiting cheering section, with their lone, brave trumpet player. School spirit ran high for both teams, and the post-game get-together boasted much camaraderie between the rivals.

For next year, Lee Burkhart (1st-year Master's on tuba) will be helping to organize the hockey team. Any current students or alumni are invited to help him in planning to win back the trophy.

Artie Dibble is a fourth-year viola student. Carolyn Li Corazo is a second-year Master's student on viola.

The Juilliard Hockey Team: Back Row (l-r) Rich Ford, goalie (alum), Jim Baker (alum), Frank Sadocha (Juilliard's Food Service Director), Joe Szurly (alum), Artie Dibble (4th-year viola), George Bingham (alum), Kevin James (alum). Front Row (l-r) Lee Burkhart (1st-year tuba), Ian De Nolfo (3rd-year voice), Franco Pomponi (1st-year JOC), Bill Joyner (2nd-year graduate in voice).

Teamwork



by Baird Hastings

''All your strength is in your union'' is a statement by Longfellow which applies to the Juilliard Tennis Team for 1990, because 4 of our 5 tried and true are returning next season: co-captains Paul Redmond and Matthew Reichart, and Bill Tomic and Jackie Schuller.

This past season saw vigorous competition on the team for the top ratings, and a general turnout which was more numerous, and very enthusiastic. The traditional ''onward and upward'' as applied to Juilliard Tennis makes us look forward to next year, and its challenges.

Baird Hastings is Juilliard's Tennis Coach.

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Tim Nelson

continued from page 3

scheme to embalm Mikhail Gorbachev when he died. The idea came from the fact that Lenin is embalmed and people line up early in the morning and wait on these lines in Red Square for hours to see the embalmed body of Lenin. It was a completely silly, probably immature send-up of cold war stereotypes. The response at the moment was very positive, but I don't think it will be panegerized in any history books, although it could have been one of the first times such a performance has ever occurred with two schools from the ''Superpowers.''

Have you done anything in the ''outside world''?

I worked this spring writing and performing for a show on the new comedy channel HA TV. The show is called *The Unnaturals*. It's mission, as described by the producer, is to be ''Monty Python meets Ernie Kovacs on acid.'' We came up with some pretty twisted dark comedy, only to find, half way into the filming of it that the channel was trying to orient itself toward a family market. They were trying to make a 'G' rated network. And I'll tell you, the stuff we were writing wasn't fitting into that program. A great schism occurred in the middle of our shooting the show. We ended up having to pull back in places and then we went inexplicably further in some other cases. I don't know what the show looks like, I haven't seen it. I've heard all sorts of reports coming from the writers and the producers of the show, some saying that it's pure genius and will change the world of comedy as we know it and others warning that if people see it they'll start jumping off bridges and immolating themselves in protest. So, I'm really not sure what's going to come of it.

Are you going to pursue acting or look for opportunities in writing?

I'm not particularly interested right now in pursuing an ''opportunity'' to write because what that entails is going out and being hired to write or rewrite someone else's project. I will continue to write on my own.

Is there anything else you enjoy besides acting and writing? Do you have any hobbies?

Watching sports.

Is there a connection between that and acting and writing?

(pause) Let me think about that. (pause) I'll tell you, there are two passions that get me going like nothing else in my life. One is writing and agonizing over the writing of a play and then finally, more than anything, the production process of a play.

The other passion isn't acting, it's Oklahoma Sooner sports -- particularly football and basketball. It's the only other part of my life in which I go near crazy. Now I'm not saying that I'm not passionate about other aspects of my life, but it's just a specific all consuming obsession with writing and Oklahoma Sooner sports. The wishbone offense and an exchange of dialogue, if they aren't' running right, I go crazy.

Where do you want to be in your life later on?

I would say that I'll be happy if I can just continue to write. I'll do the work, I'll put in the time alone at the computer. I'm not frightened that I won't be able to endure, or that I won't have the stamina. I am constantly fearful, however, that the ideas will stop coming. I'm not after stardom. I'm not after being the greatest writer that ever lived. I'm after something very simple, which is just to continue to work in a successful way. And by successful I mean that people will want to see what I've written. And I'll act as well, I hope.

Tim Nelson's play, Cyrus, *will be performed May 12, 13, and 14 at 8 PM with an additional 2 PM performance on May 13 in room 301. The play features Christopher Taylor, Jeanne Tripplehorn, Julie Fishell, Jeff Weatherford, and Tim Nelson. Tickets are available through the Drama Office.*

Carlo Vogel is a second-year drama student.

News From Student Affairs

Movie Of The Week

Each Wednesday night at 7 PM, a movie will be shown free of charge in the Student Lounge. The features will vary from contemporary comedies to classic dramas. We welcome any suggestions!

May 2nd **Dead Poets Society**

The story of coming of age in a New England boarding school. Robin Williams stars as a renegade teacher who encourages his students to ''seize the day''.

107 minutes, Color, directed by Peter Weir

May 9th **The Graduate**

Dustin Hoffman as an inexperienced college graduate who returns home to his affluent, insensitive parents, has an affair with his parents' neurotic neighbor and ends up falling in love with their daughter.

115 minutes, Color, directed by Mike Nichols

Toga!

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Join us for Juilliard's First-Ever TOGA Party!

Friday, May 4th
9pm - 1am
in the Cafeteria

Wear your favorite sheet, we'll provide the atmosphere, music and refreshments.

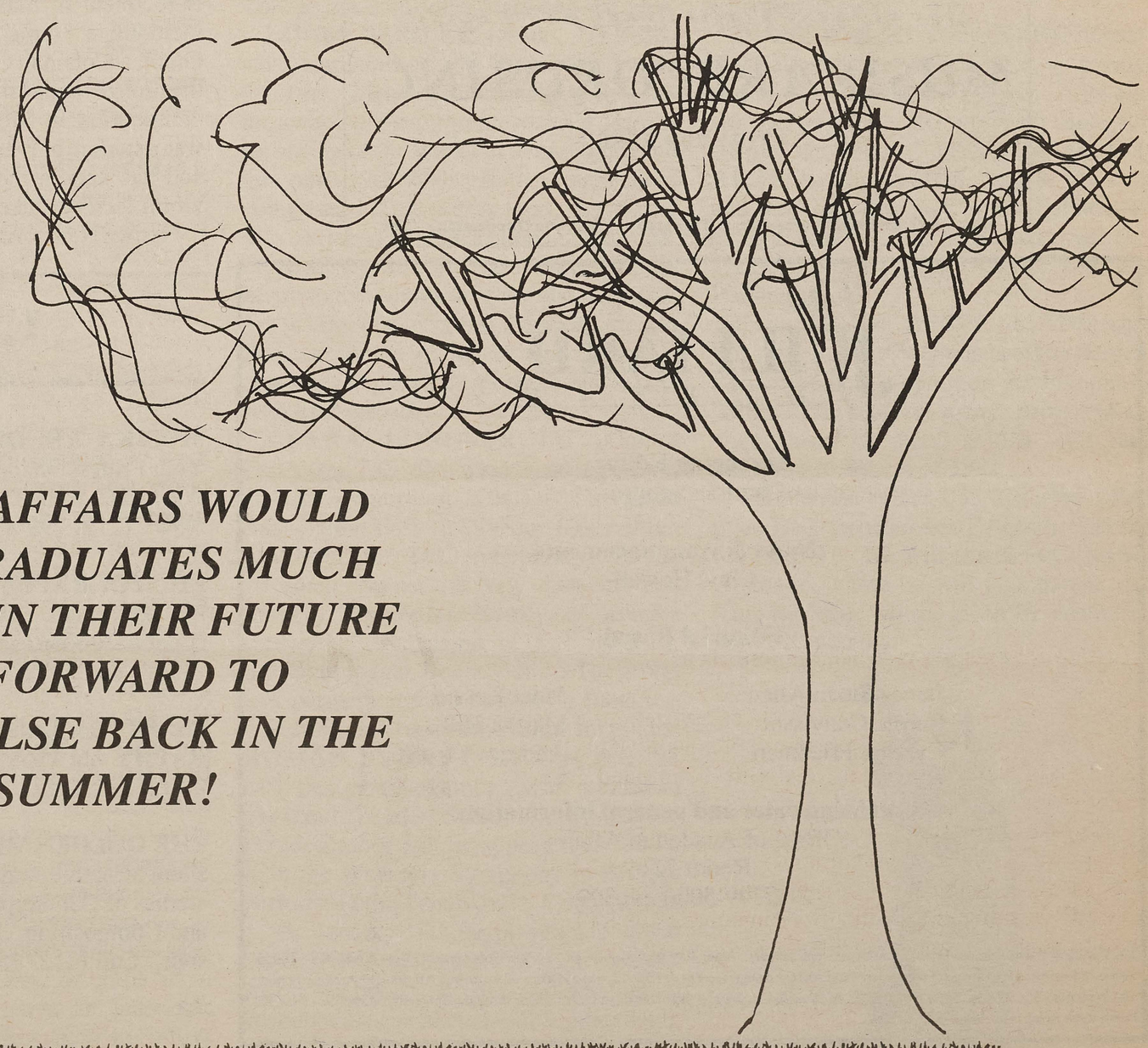
Juilliard ID required. Proof of age must be provided in order to drink.

The staff of the Office of Student Affairs would like to thank the following students for their outstanding contribution to student life during the 1989/1990 year!

Andy Adelson
Louisa Anderson
Javier Arias-Flores
Jill Balzer
Nancy Bannon
Lisa Benevides
Stella Berg
Gilles Bernard
Alicia Cordoba
Trevor Carlson
Carolyn Corazo
Paul Dennis
Artie Dibble
Zach Ehrenfreund
Alan Eto
Ralph Farris
Abbie Furmansky
Enid Graham
Michael Hayden
Rebecca Hermos
Jose Herring-Colon
David Hodge
Michael Ishii
Aaron Janse
Jennifer Kloetzel
Mara Kurotschka
Rebecca Lazier
Brian Lewis
Marcia Littley
Tucker McCrady
Audra McDonald
Beata Moon
Emma Moon
John Palumbo
Paul Redman
Roger Riccomini
Karen Richards
Stacey Robinson
Wayne Rowe
Alexander Schlempp
Jackie Shiller
Trellis Stepter
Adria Sternstein
Carlo Vogel
Ronald Wright

T-SHIRT DAY!!!

On Friday, May 4th, all the particpants of Orientation 1989 and Playfair should wear their Orientation T-shirts. If you stop by Student Affairs with your T-shirt on, you will receive a surprise gift!



THE STAFF OF STUDENT AFFAIRS WOULD LIKE TO WISH ALL THE GRADUATES MUCH HAPPINESS AND SUCCESS IN THEIR FUTURE PURSUITS. WE LOOK FORWARD TO WELCOMING EVERYONE ELSE BACK IN THE FALL. ENJOY THE SUMMER!

Announcements

STUDENT

Sophomore **WENDY FANG CHEN,** pursuing a double major in piano and composition, recently appeared in two concerts on two continents. She performed Beethoven's Piano Concerto No. 1 with the Ming Shen Chamber Orchestra in Taipei, Taiwan and Beethoven's Piano Concerto No. 4 with the Brooklyn Neighborhood Chamber Orchestra.

CORINNE TATIANA NORDMANN, a double major in piano and composition in her second year of her Bachelor's program, received the Charles E. Ives Scholarship Award in the amount of $5,000 from the American Academy of Arts and Letters.

Two Juilliard violinists were the recipients of the prestigious Avery Fisher Career Grants this year. **GIL SHAHAM** and **CHEE-YUN** received the award, which is designed to give recognition to talented instrumentalists on the threshold of major careers. Both recipients will receive $10,000, to be used for specific needs in the furtherance of their careers.

Pre-college Cello student **GRACE ANN WU** from the studio of Jerome Carrington, has been selected as a winner for the seventh annual Young Musicians Concert of the Chamber Music Society of Lincoln Center. The concert will feature the eight best chamber ensembles chosen from the New York City Public High Schools. Grace performed Beethoven's String Quartet, Op. 18, No. 4 on April 24 in Alice Tully Hall.

FACULTY

Faculty member and pianist **MARY ANTHONY COX** is a member of the Craftsbury Chamber Players, which will be presenting its 25th anniversary season this summer. Participating with Ms. Cox will be alumni **JEANANNE ALBEE** (Piano, '66 BM, '67 MS), Flutist **AMY PORTER** ('86 BM, '87 MM), Cellist **FRANCES ROWELL** ('81 BM, '82 MM), Violinist **MARY ROWELL** ('80 BM, '81 MM) and on Violin and Viola, **MIA WU** ('87 DMA). Their season runs from July 18 through August 8.

PIA GILBERT will receive the Schoenberg Institute Award in Los Angeles on June 16th. Her recent composition, Gestures, for large orchestra, was premiered by the Cincinnati Philharmonic under Gerhard Samuel, March 3rd. While there, she gave two seminars in composition and a public lecture as part of the "Visiting Composers Series" at the University of Cincinnati College-Conservatory of Music.

On March 4th, The Mozart Festival Orchestra under **BAIRD HASTINGS** presented Rachel Rosales, soprano, singing French arias from operas by Cherubini and Spontini, and Andrew Schwartz performing the Mozart Bassoon concerto.

Dance Division faculty member **ELIZABETH KEEN** will be crossing over to the Juilliard Opera Center as she choreographs their production of Hugh the Drover.

Alumna and Dance Division faculty **LINDA KENT** appeared in ''A Dance Benefit for Castillo'' at the Castillo Cultural Center.

ANNA SOKOLOW'S choreographic work Stations of the Cross was performed by her company at the Church of the Savior in New York on April 13 (Good Friday).

ADMINISTRATION

KEITH HARDIN, Juilliard's Bookstore Manager, will have a showing of his paintings and sculptures at the Viridian Gallery, 52 West 57th Street from May 29 through June 17.

These five students (left, from top to bottom), Maria Kitsopoulos, Emily George, Mark Steinberg, Keri-Lynn Wilson, and John Craig Barker, were invited, to perform in the *Woche der Begegnung* (the Week of Encounter) in Graz, Austria (see *The Juilliard Journal* March 1990). The event was highly successful. A review from the *Kleine Zeitung* (March 24, 1990) states, "[the students], who performed together with the highest attention to detail and with a highly impressive quality of sound, were very well received... With the atmospheric sounds of "Greeting" by [Dean] Bruce MacCombie, who was present at the concert, they succeeded in having an imposing beginning to the program."

Faculty Recital Series Concludes with Glenn Dicterow

Violinist Glenn Dicterow and pianist Gerald Robbins perform the concluding concert in Juilliard's 1989-90 Faculty Recital Series on Sunday, May 6 at 3:00 PM in the Juilliard Theater. The program features Stravinsky's *Suite Italienne*; Brahms' *Violin Sonata No. 1 in G major, Op. 78*; Debussy's *Sonata for Violin and Piano*; and John Corigliano's *Sonata for Violin and Piano*. Harpist Nancy Allen joins Mr. Dicterow in a performance of the Saint-Saens' *Fantaisie for Harp and Violin, Op. 124*.

Concertmaster of the New York Philharmonic Orchestra since 1980, Glenn Dicterow appears regularly as soloist with the Philharmonic both in New York City and on tour. He has performed as soloist with orchestras including the Baltimore, Indianapolis, New Jersey, San Francisco, Seattle and Montreal symphonies. Mr. Dicterow has recorded both chamber music and orchestral works for the Decca/ London, Verese Sarabande and Genesis labels. He is recipient of many awards and prizes, including a Young Musicians Foundation Grant, a Coleman Competition award and the bronze medal at the 1970 Tchaikovsky competition in Moscow. Mr. Dicterow was a student of Ivan Galamian at Juilliard, and has been a member of the School's violin faculty since 1987.

Harpist Nancy Allen has been a member of the Juilliard faculty since 1985. She performs regularly as soloist, in duo-recitals and with chamber orchestras throughout the world. Ms. Allen was a student of Marcel Granjanay at Juilliard.

Gerald Robbins performs regularly in both the United States and abroad as soloist with orchestra, in recital, and in performances of chamber music. Musicians with whom he has collaborated in recital include Nathan Milstein, Pinchas Zukerman, Kyung-Wha Chung and Ruggiero Ricci.

Tickets are free. Call the Juilliard Concert Office for more information.

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Robert Harris 1915 - 1990

The Juilliard School deeply mourns the recent death of Robert Harris. Mr. Harris has been a dedicated member of the Piano Faculty of the Pre-College Division since 1966.

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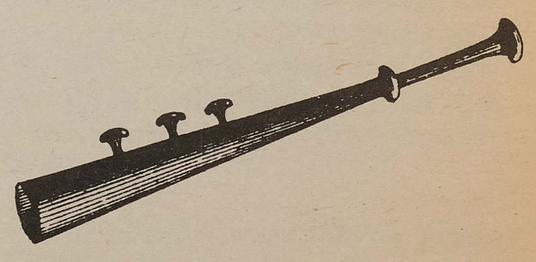

Alumni News

Alumni Notes

by Chris Howatt

Material for this column should be mailed to: Mr. Chris Howatt, Communications Office, The Juilliard School, 144 West 66th Street, New York, NY 10023.

DANCE

BETSY FISHER ('77 BFA) has recently accepted a Fulbright Award to teach dance and choreograph at the Theater Academy of Helsinki, Finland.

JONATHAN KANE ('87 BFA) is currently setting a new work. The piece deals with the reality of how our society views the AIDS crisis. The work will be premiered in the May workshop in the Juilliard Theater.

GREGORY MITCHELL ('74 BFA) is now appearing in Andrew Lloyd Weber's new musical, Aspects of Love at the Broadhurst Theater. He recently returned from Amsterdam where he choreographed a commercial for Grolsch Beer for European theaters.

The Broadway Dance Center of New York recently appointed **LISA A. MURRAY** '87 Diploma) director.

FRANCIS PATRELLE ('70 BFA) presented his company Patrelle Dances at Florence Gould Hall. The cast included the talents of Judith Fugate, Peter Boal, Lar Lubovitch, Donald Williams, Cynthia Gregory and Juilliard alumnus **OWEN TAYLOR** '(89 BFA).

Alvin Ailey Dancers and Juilliard graduates **MARGARET PIHL** ('88 BFA), **NEISHA FOLKES** ('80 BFA) and **MARILYN BANKS** ('76 BFA) will appear in the November issue of Essence magazine. They will be seen in a featured article entitled, ''The Women of Alvin Ailey.''

NICHOLAS RODRIGUEZ ('84 BFA) and his company ''Dance Compass'' had a six-week residency in Equador, South America The event was sponsored by the United States Information Agency Arts America Program. Included in the repertory presented was a new work by Mr. Rodriquez entitled, ''Insides Out,'' and the American modern dance classic, Paul Taylor's ''Aureole.'' Included in the company was alumna **KELLEY WARD** ('89 BFA).

Pittsburgh will be home to alumnus **GEORGE WAINWRIGHT** ('84 BFA) this summer when he performs with the Civic Light Opera there. Their season includes performances of Cinderella, The Student Prince, Sweeney Todd and 42nd Street. George also taught a dance master class in Jazz in April.

DRAMA

CHRISTINE BARANSKI (Group 3) returns to the Goodman Theatre in their production of Elliot Loves, directed by Mike Nichols, as part of their Goodman Studio Series.

ROBBIE BRECKENRIDGE (Group 18) is presently touring New York schools with the Lincoln Center Institute's production of The Phantom Tollbooth.

MELODY COMBS (Group 13) is featured in the ABC daytime serial One Life to Live.

MARCIA CROSS (Group 13) was featured in an episode of the television series Quantum Leap.

GAYLA FINER (Group 17) starred as Eden in The Conservatory theater's production of Ellison and Eden which also featured **EVE ANNENBERG** (Group 14).

ANTHONY FUSCO (Group 12) stars in CSC Repertory's production of The Heart of a Dog, which was written by Drama Division faculty member Deloss Brown.

BOYD GAINES (Group 8) was featured in the ABC television movie, A Son's Promise.

JOHN HICKEY (Group 18) was featured in Ric Johnston's play Cahoots at the South Street Theater.

KEVIN KLINE (Group 1) directs and stars in the New York Shakespeare Festival's production of Hamlet which also features **DIANE VENORA** (Group 6) as Ophelia. In addition, Mr. Kline and **WILLIAM HURT** (Group 5) star in the motion picture Love You to Death.

ERIQ La SALLE (Group 13) has just been cast opposite Michelle Pfeiffer in the major motion picture Love Fields.

ELIZABETH McGOVERN (Group 12) is featured in the motion picture The Handmaid's Tale.

MARY GORDON MURRAY (Group 6) stars in Arena Stage's production of Stephen Sondheim's Merrily We Roll Along.

MARK NIEBUHR (Group 18) is featured in Shakespeare's All's Well That Ends Well at the Center Stage in Baltimore.

PAMELA NYBERG (Group 9) stars as Nora in Arena Stage's production of A Doll's House.

DAVID RAINEY (Group 16) and **LARRY GREEN** (Group 17) star in Black Eagles at the Crossroad Theater Company.

VING RHAMES (Group 12) is featured in the upcoming motion pictures: Flight of the Intruder, The Long Walk Home, and Jacob's Ladder. He is also currently filming the television film Rising Son.

RENE RIVERA (Group 15) was featured in Intar Stage 2's produciton of Ana Maria Soimo's Going to New England.

MICHAEL RUDKO (Group 16) was featured in the cast of ''Four One-Acters'' at the Pelican Theater.

MUSIC

AMY BARLOWE (Violin, '75 BM, '76 MM) and her husband, Alan Bodman have formed the duo AB². Performances this year have included appearances at Stan Hymet Hall, Ashland College, University of Akron, and the Cleveland Institute of Music. Their recording of six duos for violin and viola by Franz Anton Hoffmeister is soon to be released under the Medici Recording Label. On March 28 they premiered a duo for violin and viola by Marshall Griffith at the Cleveland Institute of Music. Ms. Barlowe is currently assistant concert master of the Akron Symphony Orchestra and is on the faculty of the Meadowmount School of Music. She and her husband are proud to announce the birth of their daughter, Alanna Louise, on February 5, 1990.

On June 9, Pianist **JEFFREY BIEGEL** ('83 BM, '84 MM) will appear with the Saint Louis Symphony under the baton of Raymond Leppard, the Philadelphia Orchestra at Saratoga on August 16, and the festivals of Bergen, Norway; Colmar, France and Harstad, Norway.

KENNETH BOOKSTEIN ('86 MM), performed at the Seventh Annual Conference on Computer-Human Interaction in Seattle, Washington, on April 3. He performed a work for piano accompanied by computer-controlled electronic instruments. In July, he will be premiering a new work for piano and electronic instruments by doctoral student Ronn Yedidia in San Diego, California, and Amherst, Massachussetts.

The Philharmonia Baroque Orchestra in San Francisco announced that **DAVID BOWLES** (Cello, '81 BM, '82 MM) has received the appointment of Co-Principal Cellist. Mr. Bowles is also Continuo Cellist for the Capella Savaria in Szombathely, Hungary. Recordings of the two groups are, respectively, on Harmonia Mundi and Hungaroton.

Oboist **VIRGINIA BREWER** ('67 MS) appeared with the Vinland Duo in a performance of the music of Blomdhl, Stenhammar, Rimsky-Korsakoff and others at the Plymouth Church of the Pilgrims in Brooklyn Heights in March.

The National Endowment for the Arts has awarded a $15,000 solo recitalist project grant to pianist **SETH CARLIN** ('70 MS), Professor of Music at Washington University. Carlin will use the money to perform the complete cycle of Schubert sonatas in Merkin Concert Hall during the 1991-92 concert season.

MARK DODSON (Trumpet, '50 Diploma), recently participated in a concert with Collegium Musicum at East Texas State University, playing recorders, Cornetto, and Trumpet, and the works of Michael East, Goudimel, Gombert and Purcell.

Weill Recital Hall in Carnegie Hall was the site of a solo recital presented by pianist **MARGA FRIEDLANDER** ('64 BS) in April. The works of Haydn, Schubert, Bach and Brahms were featured on her program.

ALBERT GLINSKY (Composition, '76 BM, '78 MM) received a commission for a piece to celebrate the 75th anniversary of the Erie Philharmonic. His work, Throne of the Third Heaven, was premiered on November 11, 1989, Walter Hendl conducting. Recently the Pittsburgh New Music Ensemble performed his Masquerade on their season concert series. Mr. Glinslky recently com[pleted a song, High Flight, commissioned by the D'Angelo School of Music for their Young Artists international Competition A special prize will be given at the competition for the best performance of Mr. Glinsky's work.

One of New York's most well-known street musicians, Violinist **JAMES GRASECK** ('71 BM, '72 MM) performed at Alice Tully Hall on March 29th. His program featured the works of Bach, Paganini, Schubert Thraves and Ysaye with pianist Doris Stevenson.

The Hampton String Quartet, whose members are violinists **RICHARD HENRICKSON** ('72 BS, '73 MM), **REGIS IANDIORIO** ('68 BM), violist **RICHARD MAXIMOFF** ('73 MM) and cellist John Reed, appeared with the Maryland Youth Symphony Orchestra at Baltimore's Lyric Theatre March 31 in a benefit concert for Students Against Drunk Driving. The Quartet performed the Spohr Concerto for Quartet and Orchestra with the MYPO at Catonsville Community College in Catonsville, Maryland last June.

LINDA KOBLER (Piano, '77 MM) was awarded the 1990 Greenberg Award from the American Musicological Society. the award will support the making of a CD recording of the works of Frescobaldi and four other 17th century Italian Harpsichord composers. This past season, she played solo recitals at the Indianapolis Early Music Festival, the Smithsonian Institution, the Metropolitan Museum of Art and in Austin, Texas. Her first recording (Musical Heritage Society; works of Royer and Moyreau) continues to garner excellent reviews, both here and abroad.

CLARA LONGSTRETH (Choral Conducting '82 MM) was invited to perform at the American Choral Directors Association Eastern Division Convention in Washington, D.C. in February with her 70 voice chorus, the New Amersterdam Singers. The chorus recently performed a centennial celebration of the music of Swiss composer, Frank Martin. The group will perform at Merkin Hall on June 5.

Southeast Asia was the venue for pianist **ROMAN RUDNYTSKY** ('64 BS, '65 MS) this past November, with recitals in Thailand, Brunei, Sabah and Singapore. On December 3rd, he appeared as soloist with the Worthing Symphony in Britain, performing the Tchaikovsky Concerto No. 1. On January 14th, he played a recital at the University of Central Florida in Orlando. In mid-February, he did another tour in Britain with recitals in Hull, Scarborough, Bradford and Frome (Somerset).

JUDITH SHATIN ('74 MM, composition), currently spending a sabbatical year from the University of Virginia as a guest composer at Stanford's Center for Research in Music and Acoustics, has created a computer-generated tape piece, Tenebrae Super Faciem Abyssi, which was recently premiered at Stanford. Other recent performances include the Golden Fleece Opera Co. New York premiere of Carreno, a one-woman musical theatre piece for a Mezzo/Actress/Pianist and the Strathmore Hall performance of both Hearing Things for Amplified Violin, Midi Keyboard, Computer, and Live Electronics, and Three Summers Heat, for Mezzo and Tape. The latter was commissioned by the Barlow Foundation.

CLARE SHORE (Composition, '84 DMA) recently received a commission from the Classical Mandolin Society of America to write a work for solo mandolin and piano to be premiered during American Music Week, 1991. The work will be premiered by mandolinist Neil Gladd in Kennedy Center's Terrace Theater, and subsequently performed in Philadelphia, New York, and Boston, in conjunction with Mr. Gladd's 1991 tour of the Northeast.

Juilliard Doctoral recipient **SCOTT STEIDL** (Composition, '85 DMA) had the final scene from his one-act opera The Monkey's Paw performed at The Aspen Music Festival. On March 1 it was performed again in New York at Merkin Concert Hall in ''An Evening of Premieres,'' a concert of Mr. Steidl's chamber works. This past November Morning Song, a musical theater work, was performed by the Willow Cabin Theatre Company of New York.

Clarinetist **RICHARD SUMMERS** ('78 BM, '79 MM) was guest artist with the Caldwell String Quartet on March 18, performing Brahms' Quintet for Clarinet and Strings in Wheeling, West Virginia. In Ridgewood, New Jersey on March 25, he was a featured artist with The Ridgewood Concert band, performing Concertino for Clarinet by Gordon Jacobs.

NANCY TSUNG (Violin, '84 BM, '85 MM) appeared as soloist with the Amadeus Chamber Orchestra of Poland, in March. She is currently lecturer at the National Institute of the Arts at Fu-Jen University and a founding member of the Taipei Chamber Players.

DIANE WALSH (Piano, '71 BM) toured the Soviet Union this February, giving recitals in Leningrad, Tblilisi, Tashkent and Arkangelsk. Her program included ''Rosa de Fuego'' (1988) by **HUGH AITKEN** (Composition, '49 BS, '50 MS) and works by Haydn, Chopin, Schumann and Prokofiev. She also performed the Chopin E Minor Concerto with the Tashkent Philharmonic.

Pianist **EMILY WHITE** ('85 MM) won first prize in the 1990 Friends of the Bergen Philharmonic Competition for Piano and Violin. She receives a cash prize and an engagement as piano soloist with that orchestra in March of 1991.

THOMAS WISE ('85 BM, '86 MM, piano) has been named a Fulbright Scholar for 1990-91. He will travel to Cologne, Germany, where he will take part in the Kurs für Neue Musik given by Professor Aloys Kontarsky.

May Sampler

Juilliard

5/1 **Lorenz Ehrsam**, piano, Paul Hall, 8 PM.

5/2 **Wednesday At One**, *Romantic Piano*, Alice Tully Hall, 1 PM. No tickets required.

5/3 **Yunjoo Kang**, piano, Paul Hall, 4 PM.
Charlton Wilson, bassoon, Paul Hall, 6 PM.
Hiejae Rho, piano, Paul Hall, 8 PM.
Fourth-Year Drama Production, Richard Brinsley Sheridan's ***The Rivals***, directed by Nancy Lane, The Juilliard Drama Theater, 8 PM. Tickets are $10 and are available at the Concert Office.

5/4 **Yutaka Morizuwa**, cello, Paul Hall, 4 PM.
Sang Woo Park, viola, Paul Hall, 6 PM.
Michael Moses, baritone, Paul Hall, 8 PM.
Fourth-Year Drama Production, Richard Brinsley Sheridan's ***The Rivals***, directed by Nancy Lane, The Juilliard Drama Theater 8 PM.
An Evening of Percussion Music, Alice Tully Hall, 8 PM. Free tickets are available at the Juilliard Concert Office.

5/5 **Fourth-Year Drama Production (matine)**, Richard Brinsley Sheridan's ***The Rivals***, directed by Nancy Lane, The Juilliard Drama Theater, 2 PM.
Pre-College Chamber Orchestra, *Eugene Becker*, conductor, BACH, SCHUBERT, BEETHOVEN, The Juilliard Theater, 6 PM. No tickets required.
Pre-College Symphony, *Allan Kay*, conductor, GRIEG, VIVALDI, MEYERS, BORODIN, The Juilliard Theater, 8 PM. No tickets required.
Clementa Cazan, piano, Paul Hall, 8:30 PM.
Fourth-Year Drama Production, Richard Brinsley Sheridan's ***The Rivals***, directed by Nancy Lane, The Juilliard Drama Theater, 8 PM.

5/6 **Faculty Recital Series, *Glenn Dicterow, violin***, Gerald Robbins, piano with Nancy Allen, harp, guest artist. STRAVINSKY, BRAHMS, DEBUSSY, SAINT-SAENS, CORIGLIANO. The Juilliard Theater, 3 PM. Free tickets are available at the Juilliard Concert Office.

5/7 **Mark Neumann**, viola, Paul Hall, 4 PM.
Jeffrey Peyton, percussion, Paul Hall, 6 PM.
Ehichung Chung, piano, Paul Hall, 8 PM.

5/8 **English Diction Class Recital of Kathryn LaBouff**, Paul Hall, 11 AM. No tickets required.
An Evening of Chamber Music, Paul Hall, 4 PM. No tickets required.
An Evening of Chamber Music, Paul Hall, 8 PM. No tickets required.

5/9 **Wednesday at One**, *Chamber Music*, Alice Tully Hall, 1 PM. No tickets required.
David Goldblatt, viola, Paul Hall, 8 PM.

5/10 **Mark Bani**, organ, Paul Hall, 4 PM.
French Vocal Music, *Thomas Grubb Vocal Class*, Paul Hall 7 7 PM. No tickets required.

5/11 **An Evening of Electronic Music**, Paul Hall, 8 PM. No tickets required.

5/12 **Juilliard Dance Division Workshop IX**, The Juilliard Theater, 12 PM. No tickets required.
Juilliard Dance Division Workshop X, *Performances by graduating seniors*, The Juilliard Theater, 5:30 PM. No tickets required.
Bing L. Liu, piano, Paul Hall, 8:30 PM.

5/14 **Juilliard Dance Division Workshop XI**, The Juilliard Theater, 12 PM.
Juilliard Dance Division Workshop XII, *Young Choreographers Workshop*, The Juilliard Theater. No tickets required.
Fiona Grant, piano, Paul Hall, 4 PM.
Soo Kyong Kim, viola, Paul Hall, 6 PM.
Maia Naomi Silberstein, violin, Paul Hall, 8 PM.

5/15 **Laura Koehl**, cello, Paul Hall, 8 PM.

5/16 **Eun Soo Son**, piano, Paul Hall, 6 PM.
Carolyn Li Corazo, viola, Paul Hall 8PM.

5/17 **Simone Dinnerstein**, Paul Hall 4PM.
Yen Yu, violin, Paul Hall 6PM.
Juilliard Orchestra, *Otto Werner Mueller*, conductor, MUSSORGSKY, BRAHMS, DVORAK, Alice Tully Hall, 6PM. Free tickets available at the Juilliard Concert Office.

5/25 **Student Quartets**, *Participating in the Juilliard String Quartet Seminar*, Paul Hall, 4PM.
Student Quartets, *Participating in the Juilliard String Quartet Seminar*, Paul Hall, 8PM.

5/26 **Pre-College Chorus**, *Rebecca Scott*, conductor, BYRD, BRAHMS, DEBUSSY, The Juilliard Theatre, 6PM. Free tickets available at the Juilliard Concert Office.

5/27 **Pre-College Orchestra**, *Bruno Ferrandis*, conductor, PROKOFIEV, OSHIMA, IBERT,The Juilliard Theater, 8PM. Free tickets available at the Juilliard Concert Office.

New York City

Red Silk Dancers in Dances of China. Sunday, May 6, Kaufmann Theater, 2 & 4 PM, American Museum of Natural History. The Red Silk Dancers present "Dances of China," a colorful program with music and costumes from different regions. Margaret Yuen, founder and director, performs with dancers from New York along with artists from China. Founded in 1979 to preserve, develop, and perform suthentic Chinese dance, the Red Silk Dancers group has been recignized for outstanding and dedicated community service.

The Handel and Haydn Society Chamber Ensemble present music of Johann Sebastian Bach at the Corpus Christi Church, 529 West 121st St., 4 PM May 6.

The Pan Asian Repertory Theatre presents ***FOB***, written and directed by David Henry Hwang. The Toby award-winning playwright of *M. Butterfly* takes a new look at his first play. *FOB*, a 1981 Obie winner, is set in California and weaves legendary Chinese characters with contemporary concerns. Begins May 8 at Playhouse 46, 423 West 46th Street. Call 212/245-2660 for more information.

An Evening of Music by David Leisner with Mary Ann Hart - mezzo-soprano, The Bowdoin Trio, and Benjamin Verdery - guitar. This program features the NY premiere of a 10-song cycle, *Confiding* for voice and piano, as well as *Dances in the Madhouse* (violin & guitar), *Trittico* (violin, cello & guitar) and *Candles in Mecca* (violin, cello & piano). Merkin Concert Hall, May 19 at 9 PM. Call 212/362-8719 for information.

The Riverside Choir under the direction of John Walker will present *The Creation*, an oratorio by Franz Joseph Haydn on May 6 at 3 PM at the Riverside Church, Riverside Drive at 120th St. Soloists will be Gail Blache-Gill, soprano; John Morrison, tenor; and Andre Solomon-Glover, baritone; and the accompanist will be Arlan Sunnarborg, organist. Call 212/222-5900 for information.

Parnassus to give Free Concert at Snug Harbor Cultural Center, Staten Island, Saturday, May 19 at 2 PM. The featured work will be Igor Stravinsky's *L'Histoire du Soldat - Suite*. Parnassus will also present Stefan Wolpe's Solo Piece for Trumpet, Beth Wiemann's *Urban Contemporary* for violin and marimba and Francis Poulenc's Sonata for Clarinet and Bassoon. Call 212/643-0793 for more information.

Are You Interested in Private Teaching?

All alumni, teaching fellows, students of the 1990 graduating class, returning students who have paid their reservation fee to the Controller, and faculty are invited to apply to be on the 1990-1991 Private Teacher Directory.

The Placement Office receives calls daily from people wishing to obtain private music lessons in Manhattan, Staten Island, the Bronx, Long Island, Westchester, and New Jersey. If you live or are willing to travel to these areas, you may find it profitable to join our roster of teachers.

Basic registration is $15, add an extra $5 for any additional areas you wish to be listed in, the first area is free. Deadline for the first printing is June 1, 1990. You may register at anytime, however, the fee is always $15 and you will be billed again for June 1 of the following year.

Complimentary for all current Faculty and currently registered students.

The Juilliard Placement Office

Room 208!!!

Regarding the Student/Alumni Jobletter: ***All graduating students should stop by the Alumni Office to inform them if you wish to continue receiving the Jobletter.***

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The Juilliard School

Commencement

Friday, May 18, 1990, at 11:00 a.m.

Alice Tully Hall

Lincoln Center

Commencement

Friday, May 18, 1990 at 11:00 a.m.
Alice Tully Hall

Prelude

Venetian Canzoni — Giovanni Gabrieli
Two Contrapuncti — Johann Sebastian Bach

Cardinal Brass Quintet
Wayne J. du Maine, *Trumpet*
John Dent, *Trumpet*
Peter Schoettler, *French Horn*
Thomas Hutchinson, *Trombone*
Stephen Foreman, *Tuba*

Processional

Ceremonial Music — Henry Purcell
compiled and edited by John Weaver after E. Power Biggs

Fanfare
Voluntary for Two Trumpets in C
Bell Symphony
Trumpet Tune called "Cebell"
Trumpet Tune in C

John Weaver, *Organ*
Wayne J. du Maine, *Trumpet*
John Dent, *Trumpet*
Jeffrey Milarsky, *Timpani*
Dean Thomas, *Cymbals*

Greeting

Mrs. Frank Y. Larkin, Chairman of the Board

Presentation of Honorary Degrees

Joseph W. Polisi, President

Arthur Mitchell, Doctor of Fine Arts
Kevin Kline, Doctor of Fine Arts
Sidney R. Yates, Doctor of Humane Letters
Jessye Norman, Doctor of Music

Commencement Speaker

The Hon. Sidney R. Yates
Congressman, 9th District Illinois

Interlude

Quintet in B-flat Major, Op. 34 — Carl Maria von Weber
Rondo: Allegro giocoso

John Craig Barker, *Clarinet*
Mark Steinberg, *Violin*
Serena Canin, *Violin*
Elizabeth Gex, *Viola*
Maria Kitsopoulos, *Violoncello*

Message to the Graduates

Joseph W. Polisi, President

Conferring of Degrees and
Presentation of Diplomas and Certificates

Joseph W. Polisi, President
Bruce MacCombie, Provost and Dean
Louis Jean Brunelli, Associate Dean
and Director of Performance Activities
James Sloan Allen, Vice President for Academic Affairs

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 Dean Bruce MacCombie

William Schuman Prize
for outstanding achievement and leadership in Music
presented to a graduate student by Dean Bruce MacCombie

Recessional

Toccata (Symphonie V) — Charles-Marie Widor

A reception in honor of the graduating class will be held
in the Vivian Beaumont Theater Lobby, Lincoln Center North Plaza,
immediately following Commencement

Diploma

DAVID AARON BAKER, *Drama*
BENJAMIN L. BODÉ, *Drama*
ALEXIS J. EUPIERRE, *Drama*
JULIE FISHELL, *Drama*
KAREN ANNETTE FOSTER, *Drama*
PHILIP ERIC LEHL, *Drama*
LAURA LEGGETT LINNEY, *Drama*
JOE LUCAS, *Drama*
KURT ALAN NAEBIG, *Drama*
TIMOTHY BLAKE NELSON, *Drama*
LINDA LEE PENNINGTON, *Drama*
WILLIS SPARKS, *Drama*
CHRISTOPHER DOUGLAS TAYLOR, *Drama*
LAURA TIETJEN, *Drama*
JEANNE TRIPPLEHORN, *Drama*
JEFFREY THANE WEATHERFORD, *Drama*
JAKE TALEISIN WEBER, *Drama*

Certificate

LARS BJORNKJAER, *Violin*
SERENA CANIN, *Violin*
THOMAS HOWELL HUTCHINSON IV, *Trombone*
ANNE AKIKO MEYERS, *Violin*
KAREN SOFIE OTTOSEN, *Voice*
ODIN RATHNAM, *Violin*
STACEY LAMAR ROBINSON, *Voice*

Bachelor of Fine Arts

LISA C. ARRINDELL, *Drama*
STACEY JOANNE ASWAD, *Dance*
NANCY ELIZABETH BANNON, *Dance*
TINA MARIE CURRAN, *Dance*
PAUL ANTHONY DENNIS, *Dance*
MARK EDWIN DOERR, *Drama*
RACHAEL MARIE DURHAM, *Dance*
HEATHER ANN EGAN, *Dance*
NICOLE FARMER, *Drama*
MAGALY MARISOL FIGUEROA, *Dance*
SARAH CALDWELL HEDRICK, *Dance*
CHRISTOPHER HAYES HEMMANS, *Dance*
NANCI JOAN HOLDEN, *Dance*
KAREN DIANE KRONINGER, *Dance*
REBECCA JULIET LAZIER, *Dance*
ELIZABETH MARIE McPHERSON, *Dance*
CHRISTINA MARY MORRISSEY, *Dance*
SAUNDRA RENA QUARTERMAN, *Drama*
KAREN LEE RICHARDS, *Dance*
MARLA SCHAFFEL, *Drama*
REBECCA SARA STENN, *Dance*
RONALD ANTINIO WRIGHT, *Dance*

Bachelor of Music

ELENA ALEXANDRA ABEND JAIMES, *Piano*
ANDREW DAVID ADELSON, *Oboe*
EUN-MEE AHN, *Violin*
BETH ANN ALBERT, *Percussion*
JASMINE ALEXANDRA, *Violoncello*
JEFFREY D. ALLEN, *Double Bass*
DAVID PHILIP AMADO, *Piano*
ANAÏK BERNÈCHE, *Voice*
AARON C. BEROFSKY, *Violin*
DONALD BRASWELL II, *Voice*
CHRISTOPH CAMPESTRINI, *Composition*
SEAN MORGAN CARNEY, *Violin*
AURELIA MIKA CHANG, *Piano*
SAMUEL CHANG, *Piano*
JU EUN CHO, *Violin*
YEONG-JIN CHO, *Violin*
JEE YOUNG CHOI, *Piano*
DAVID ROY CHRISTENSEN, *Violoncello*
EHICHUNG CHUNG, *Piano*
R. CHRISTOPHER CORLEY, *Voice*
ARTHUR R. DIBBLE, *Viola*

Bachelor of Music (Continued)

ROBERT DANIEL EKSELMAN, *Violoncello*
HECTOR O. FALCON-VILLAFANE, *Violin*
ALEXANDER CRISTIAN GAGIU, *Piano*
JANE DRAKE GILBERT, *Voice/Opera*
AMI HAKUNO, *Piano*
YUN JUNG HAN, *Violin*
CHAN PRESSON HARRIS, *Voice*
JOSÉ J. HERRING-COLÓN, *Clarinet*
BOHDAN PETER HILASH, *Bass Clarinet*
DAVID CAMERON HODGE, *French Horn*
HYUN JU JO, *Clarinet*
ANJE KIM, *Piano*
JAE-HEE KIM, *Piano*
KYOUNG-AH KIM, *Violin*
SUSAN CHUNG KIM, *Piano*
TAEWON YI KIM, *Voice*
STEPHEN MARKUS KING, *Piano*
MICHAEL CRAIG KLEIN, *Trumpet*
MELISSA ANN KLEINBART, *Violin*
JENNIFER MAAK KLOETZEL, *Violoncello*
LAURA ELIZABETH KOEHL, *Violoncello*
KYUNG SHIN KOO, *Piano*
JUNKO KUDO, *Piano*
ERKKI RISTO LAHESMAA, *Violoncello*
VICTOR GERARD LAWRENCE, *Violoncello*
HAEYOUNG LEE, *Piano*
CHIN-WEN LIN, *Piano*
ORFEO MANDOZZI, *Violoncello*
LISA MARIE MARGOSIAN, *Double Bass*
ROWENA BLAS MARIANO, *Piano*
MIHO MATSUNO, *Violin*
JOSEFINA G. MELGAR, *Piano*
ALEXANDER LAMONT MILLER, *Oboe*
BEATA ANN MOON, *Piano*
EMMA MOON, *Flute*
AIKA NISHI, *Piano*
TARA LYNN NOVAL, *Violin*
JOHN PALUMBO, *Flute*
RISA BETH POLISHOOK, *Voice*
MARGARITA PORFIRIS, *Viola*
TATIANA EUNICE E. ROH, *Violin*
IGNATIUS WALTON RUSSO, *Clarinet*
WALTER L. SCHICK, *Double Bass*
AVIVA MIRIAM SELLING, *Violin*
MAIA NAOMI SILBERSTEIN, *Violin*
EUN HA SIM, *Piano*
VICTORIA SUZANNE SOKOLOVE, *Double Bass*
DEAN ANTHONY THOMAS, *Percussion*
YASUKO TOBA, *Piano*
DINA C. TSE, *Piano*
ASAKO URUSHIHARA, *Violin*
MONA CHR-YUN WANG, *Piano*
REIKO WATANABE, *Violin*
KRZYSZTOF ADAM WITEK, *Violin*
JULIE CHIH-LI WONG, *Piano*
BERNARD ZINCK, *Violin*

Advanced Certificate

CORNELIA R. ANGERHOFER, *Violin*
LESLIE CULVER CASSON, *Voice*
HELEN DERWINGER, *Flute*
EMILY BETH GORLIN, *French Horn*
MANUEL GUILLEN-NAVARRO, *Violin*
MING-FENG HSIN, *Orchestral Conducting*
ALAN R. KAY, *Orchestral Conducting*
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NANNA RICHARDA KOCH, *Violin*
EMMANUEL A. LOPEZ, *Violoncello*
ARMANDO MORA JUÁREZ, *Voice*
ANDRE' RAPHEL SMITH, *Orchestral Conducting*
DAVID P. SYWAK, *Viola*
CATHERINE LOUISE THORPE, *Voice*
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Master of Music

SHERRI LYNN ADAMS, *Piano*
AUDREY BETH AXINN, *Accompanying*
JANE ALEXANDRA BABAKHANIAN, *Piano*
SUSAN NITA BARBER, *Bassoon*
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JANINE R. BRADBURY, *Viola*
KENDALL DURELLE BRIGGS, *Composition*
DAVID JOSEPH BURSACK, *Viola*
JOHN EMORY BUSH, *Organ*
CLEMENTA CAZAN, *Piano*

Master of Music (Continued)

KARA JOYCE CHANG, *Violin*
YOONJUNG MICHELLE CHOI, *Violin*
RICHARD MARK CIONCO, *Piano*
KELLEY JOYCE COPPAGE, *Accompanying*
CAROLYN LI CORAZO, *Viola*
JOHN DAVID DENT, *Trumpet*
MINE DOĞANTAN, Piano
AKIRA EGUCHI, *Piano*
LORENZ EHRSAM, *Piano*
TIMOTHY DWIGHT EMERSON, *Bassoon*
ROBERTO ESTELLANO, *Piano*
LELA ESTELLE FIELDS, *Piano*
STEPHEN PAUL FOREMAN, *Tuba*
ELIZABETH LYNN GEX, *Viola*
ANNAMAE E. GOLDSTEIN, *Violin*
STEVEN GRAFF, *Piano*
FIONA KATHERINE GRANT, *Piano*
VIVIANA ESTER GUZMAN, *Flute*
RACHEL HEBDEN HARRISON, *Viola*
SUSAN PATRICIA HEINEMAN, *Bassoon*
BROC ANDREW HITE, *Accompanying*
HONG-YING HO, *Violin*
MI-JUNG IM, *Piano*
MICHAEL DENIS ISHII, *French Horn*
GRETA WYNEÉ JORDAN, *Voice*
WILLIAM HENRY JOYNER, *Voice*
MOTOKO KAKIZAKI, *Piano*
YUNJOO KANG, *Piano*
SACHIKO KATO, *Piano*
CAROL JANSON KECHULIUS, *Piano*
HAE JUNG KIM, *Piano*
JOOHEE O. KIM, *Harpsichord*
TINA NAMHEE KIM, *Voice*
WHUN KIM, *Violin*
WOON KYUNG, *Piano*
LIANA LAM, *Piano*
MATTHEW THOMAS LEWIS, *Organ*
BING LIU, *Piano*
MONTE WAYNE MAXWELL, *Organ*
JOEL CURTIS MCGEE, *Double Bass*
ELIZABETH JANE MELCHER, *Organ*
JEFFREY FREDRIC MILARSKY, *Percussion*
MICHAEL LEE MOSES, *Voice*
KAGEKI NAGAO, *Double Bass*
CHITOSE OKASHIRO, *Piano*
KAREN GRACE OPGENORTH, *Viola*
THOMAS PEYTON PANDOLFI, *Piano*
SANG-WOO PARK, *Viola*
ELLEN BOND PENDLETON, *Violin*
DAVID KENT PERRY, *Violin*
JEFFREY CHARLES PEYTON, *Percussion*
HIEJAE RHO, *Piano*
ELLEN RUTH ROSE, *Viola*
PETER JOSEPH SCHUBART, *Composition*
JOHN MICHAEL SCIULLO, *Piano*
KIRSTEN SEADALE, *Organ*
VANCE GERARD SELOVER, *Double Bass*
JUNG-WON SHIN, *Violin*
DEBRA J. SHUFELT, *Viola*
HELEN SIM, *Piano*
MARK STEINBERG *Violin*
CHRISTINE HISAKO SUEHISA, *Piano*
NAOMI SUGINO, *Piano*
YUKO TAGUCHI, *Harp*
MIOI TAKEDA, *Violin*
LIUH-WEN TING, *Viola*
LISA ELAINE TREGER, *Voice/Opera*
DARCY GALE VAN VALKENBURGH, *Violin*
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SHIOU-DER WANN, *Accompanying*
KERI-LYNN WILSON, *Flute*
CHARLES MARK WORKMAN, *Voice/Opera*
ANASTASIA S. YI, *Piano*
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WILLIAM B. ZIMBELMAN, *Clarinet*

Doctor of Musical Arts

ROBERT STEVEN ALBRECHT, *Violoncello*
PEIWEN CHAO, *Voice*
ALICIA ROSE CÓRDOBA, *English Horn*
KEVIN J. DAVIDSON, *Viola*
PAUL MARTIN ERHARD, *Double Bass*
PETER REGINALD GILLIS, *Voice*
JOHN JAMES KRECKLER, *Composition*
DOROTHY MARGARET ELDER LAWSON, *Violoncello*
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EUFROSINA RAILEANU, *Viola*
CHRISTOPHER GRAHAM ROBERTS, *Composition/Double Bass*
LYNDON DANIEL JOHNSTON TAYLOR, *Violin*
SARAH KAIEOLANI VOYNOW, *Harp*
DAMING ZHU, *Piano*

The Commencement exercises of The Juilliard School constitute a public convocation and do not signify that the students participating have officially completed all requirements for graduation in their respective programs of study.

Scholarships and Prizes

The following is a selected list of recipients of major scholarships and prizes:

Rosalind Carter Scholarship, *Nari Matsuura*
Chopin Award, *Simone Dinnerstein*
Aaron Diamond Foundation Scholarship, *Jorge Garza*
Helen Fay Prize in Piano, *Richard Mark Cionco*
Joseph Fuchs Scholarship, *Reiko Watanabe*
Gold Woodwind Award, *Clarissa Nolde*
Florence Gould Scholarship, *Stephane Tran Ngoc*
Jerome L. Greene Scholarship in Music, *Iffet Araniti*
Jerome L. Greene Scholarship in Dance, *Alan Eto*
Jerome L. Greene Scholarship in Drama, *Catherine Enid Graham*
William Randolph Hearst Foundation Scholarship, *Sang Mee Lee*
Vladimir Horowitz Scholarship, *Tara McKee*
Maria Guerra Judelson Scholarship in Piano, *Mikyong Yi*
Jean Doyle Loomis Scholarship in Violin, *Chul-In Park*
Leona Gordon Lowin Memorial Scholarship in Voice, *Linda Bukhosini*
Isabel Mason Scholarship in Piano, *Derek Mithaug*
Felicia Montealegre Scholarship in Drama, *David Alford*
Charles Petschek Scholarship in Violin, *Ion Tanase*
William Petschek Undergraduate Scholarship in Piano, *Shannon Roberts*
Carl M. Roeder Memorial Prize in Piano, *Tamir Ben-Zvi*
Susan W. Rose Scholarship, *Michael Galanter*
Arthur Ross Foundation Scholarship, *Eduardo del Campo*
Rena Robbins Shapiro Memorial Scholarship in Cello, *Su-A Lee*
Harold and Mimi Steinberg Scholarship, *Nancy Billmann*
John H. Steinway Scholarship in Piano, *Eunmi Chang*

THE JUILLIARD SCHOOL

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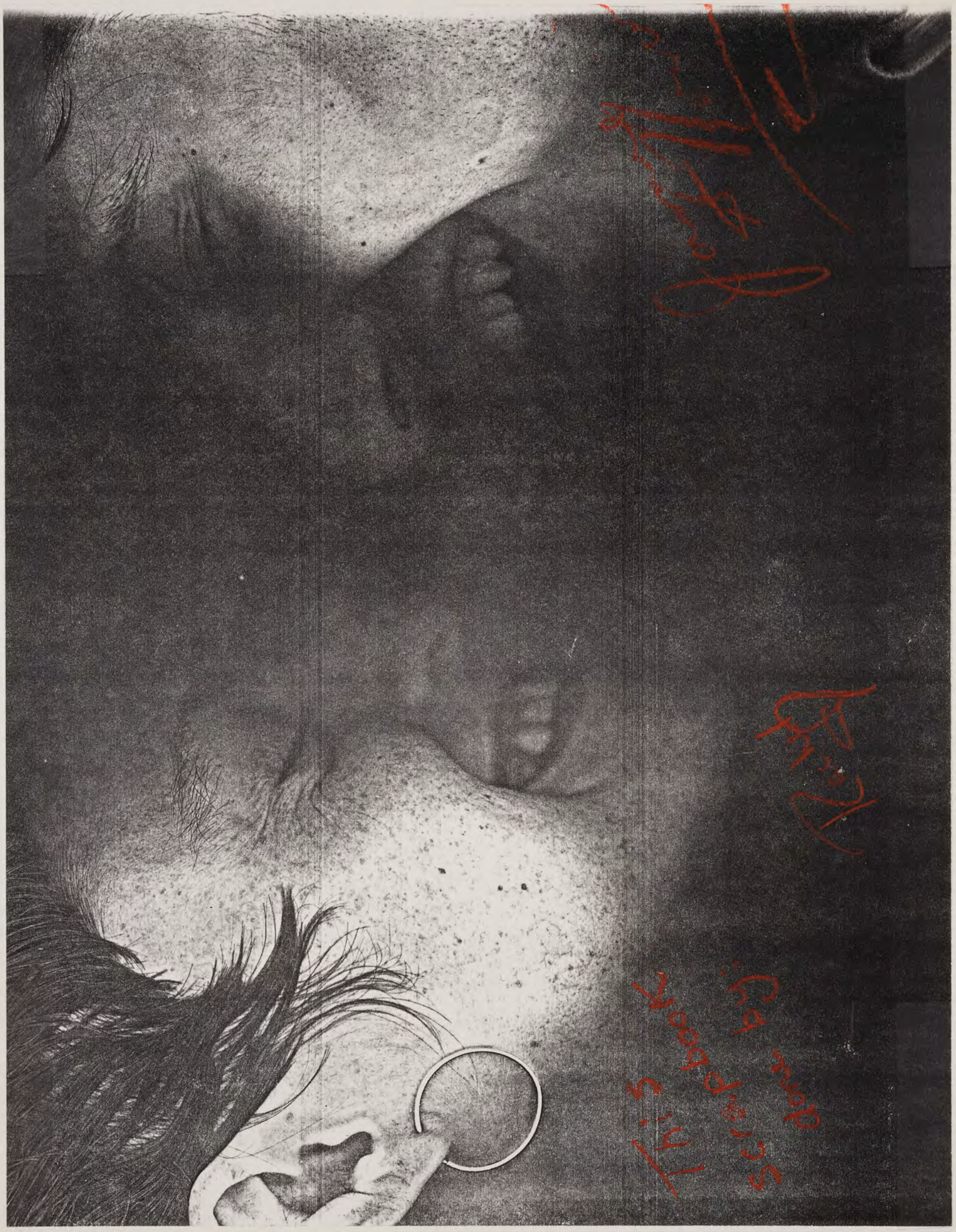
ADMINISTRATORS

Karen Wagner, *Assistant Dean*
Elizabeth Brummett, *Registrar*
Randy Hunt, *Controller*
Mary Castria, *Director, Budgets*
Rhoda Payne, *Director, Financial Aid and Alumni Affairs*
Carolyn Haas, *Director, Stage Department*
Jane Gottlieb, *Librarian*
Carole J. Everett, *Director, Admissions*
Laurie Carter, *Director, Student Affairs*
Janet Kessin, *Director, Communications*
Edward Fleischman, *Director, Concert Operations*
Andrew Yarosh, *Administrative Director, Juilliard Opera Center*
Carole Convissor, *Coordinator, Special Projects*
Shirley Greitzer, *Director, Placement Office*