

# The JUILLIARD

J O U R N A L

Volume III No. 1

The Juilliard School

September 1987

## WELCOME!

Welcome to Juilliard's new students and welcome back to those returning! As the new academic year is about to begin, with ankles turning, voices clearing and players tuning, President Polisi has already announced more than 300 public performances for the 1987-88 Juilliard season.

The Juilliard season officially begins on Wednesday, September 16, at 9 PM in Juilliard's Paul Recital Hall, with a program featuring Juilliard pianists Gustavo Romero, Dan-Wen Wei and Jeannie Yu, winners of the 1987 Gina Bachauer International Piano Scholarship Competition at Juilliard. This is the eighth consecutive year that Juilliard's Bachauer winners have opened the McGraw-Hill Young Artists Showcase season. (see article on page 7)

The Juilliard Orchestra is not far behind, as they return to Avery Fisher Hall to begin their second series of evening concerts made possible by a gift from Mr. and Mrs. Lawrence A. Wien. The first of four opens on October 7 under the direction of Juilliard's newly appointed director of orchestral studies, Otto-Werner Mueller. Following on November 18, will be conductor James DePreist, who returns to lead the orchestra for the second consecutive year. Next, on March 23, the Juilliard Orchestra will be under the baton of Stanislaw Skrowaczewski, who led the orchestra on its successful summer tour of Japan, China and Hong Kong. And, finally, the fourth and final concert in the series will be held on April 27—conductor and program to be announced at a later date.

The Juilliard Dance Division begins its fall ensemble series on Friday, November 13, in The Juilliard Theater, performing three world premieres. Two of the premieres are by Juilliard alumni—Kei Takei and Frances Patrelli. The Dance Division's spring concert season takes place Friday to Sunday, March 25-27, and features works by Juilliard's resident choreographer Anna Sokolow and Juilliard alumnus Dennis Nahat.

Celebrating its 20th Anniversary this year, the Juilliard Drama Division will pre-

sent four full-length productions in repertory by fourth-year students. They are: Shakespeare's *Othello*, Christopher Durang's *The History of the American Film*, Sam Shepard's *Suicide in B-Flat*, Ivan Turgenev's *A Month in the Country*. In addition to its regular Repertory productions, the Drama Division is planning a celebratory gala to commemorate the founding of their division by John Houseman and Michel St. Denis in 1968.

The Juilliard American Opera Center opens its season with the New York premiere of Wolfgang Rihm's *Jakob Lenz* in The Juilliard Theater December 11, 13 and 15. Following in February and April are two Shakespearean plays, set to music by Hector Berlioz and Benjamin Britten. February 19, 21 and 23, Juilliard presents Berlioz' two-act opera *Beatrice and Benedict*. Based on Shakespeare's *Much Ado About Nothing*, the opera will be performed in English. Britten's *A Midsummer Night's Dream* will be presented on April 22, 24 and 26.

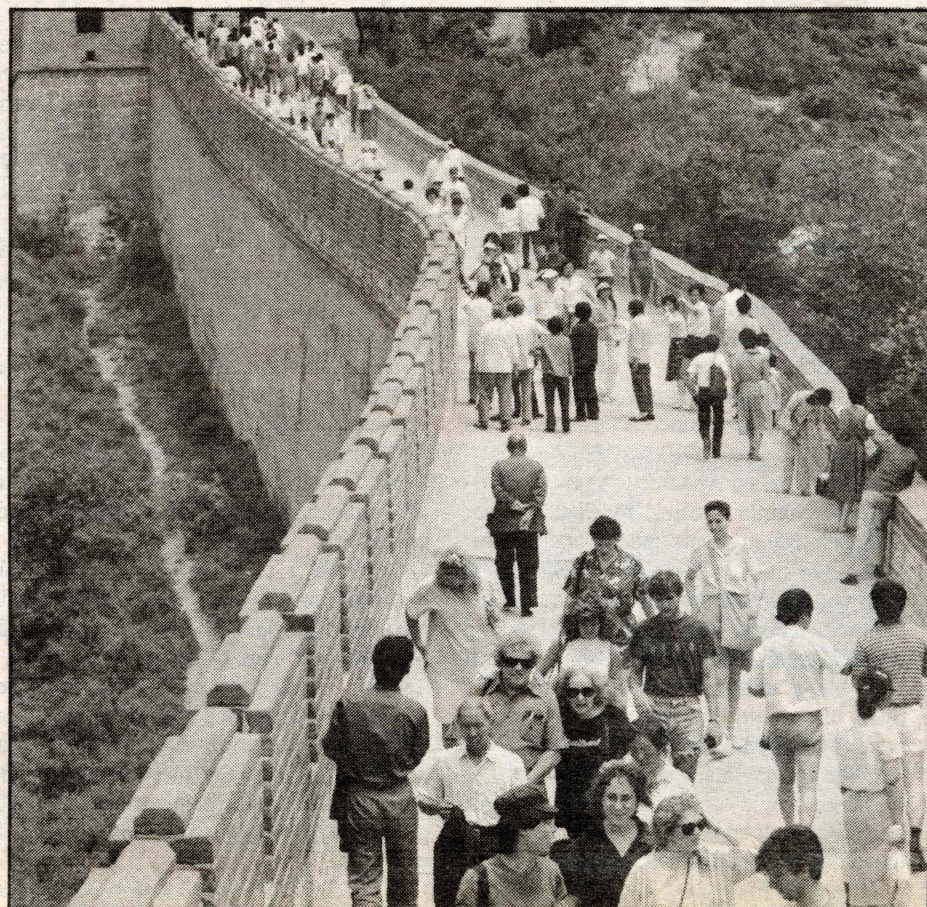
Juilliard's fourth annual week-long contemporary music festival, *FOCUS!*, begins on Friday January 22 and continues through January 29 with five concerts combining orchestral, ensemble and solo performances by Juilliard students. This year's *FOCUS!* festival is entitled "Cross Currents: Interactions between 20th Century Music and Popular and Folk Music." One highlight of the festival will be the performance of new music by Juilliard student composers.

The Juilliard String Quartet, which was founded at the Juilliard School 41 years ago, will give two concerts—the first on October 27, when the quartet opens the school's five-part Faculty Recital Series, and the second on March 29.

On Thursday, February 25, another new addition to Juilliard's faculty, the American Brass Quintet, will perform, featuring Raymond Mase, trumpet; Michael Powell, tenor trombone; Chris Gekker, trumpet; Robert Biddlecome, bass trombone; and David Wakefield, horn.

In addition to the performances already

*continued on page 6*



Henry Grossman

The Juilliard travellers and other visitors at the Great Wall of China.

## Asian Accolades for Orchestra

Congratulations are due the Juilliard Troupe for their highly successful venture through Asia.

On June 2, 112 student musicians together with several members of the administration and faculty departed their "safe haven" of New York to brave a grueling 16 day, 9 concert, 6 city tour through the Far East.

The reports are now in, and they are favorable. Amidst the confusion (lost passports, misplaced luggage), the stress (so much in so little time) and the tension (bound to arise with administration, faculty

and students consistently together), the musicians won reviews for their performances throughout Japan and China.

### From The Japan Times of Tokyo:

"The Juilliard Orchestra, conducted by Stanislaw Skrowaczewski, gave every evidence that it is a great deal more than an ensemble of student players and young graduates. In an exacting program that began with Richard Strauss, continued with Bartok, and ended with Stravinsky, the orchestra fully justified its reputation for brilliant accomplishment.

Strauss' *Don Juan* was performed with sweeping vitality, precision and beauty of tone, eloquent alike of the players' technical mastery and first-rate musicianship. The famous oboe melody was beautifully shaped and played, and pointfully accompanied.

The combination of superlative technical and musical qualities with splendid discipline served both conductor and players in a magnificently incisive performance of Stravinsky's *Rite of Spring*.

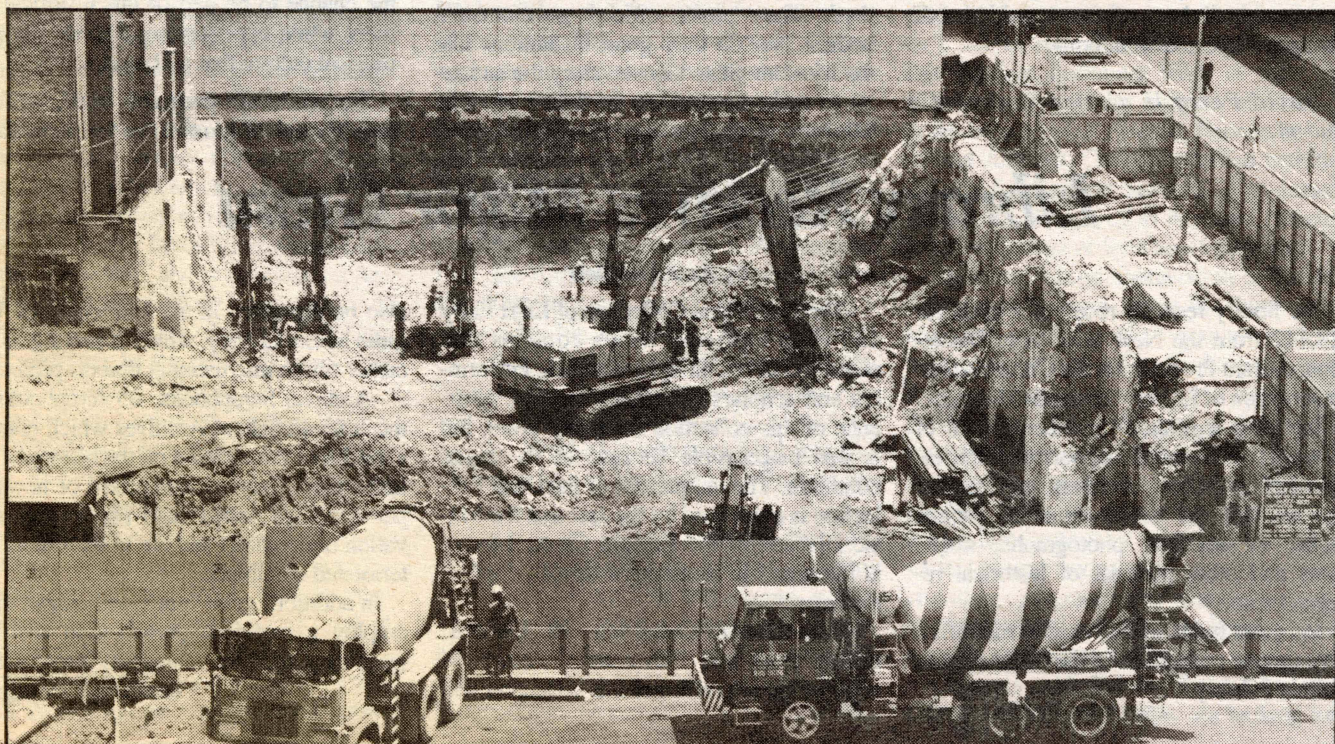
The stupendous precision and clarity of the playing was uncanny: one had the impression that everyone in the orchestra really knew and understood the rhythms of his/her part—the results were enormous. Every strand of detail was clearly attended to, and throughout I could hardly detect a single case of ragged chording.

The brassy interjections were splendid; so, too, were the many solo woodwind contributions. All in all, this was a wonderfully vivid presentation of the *Rite*—strong, zesty, and assured, riveting attention on the power and range of the music."

### From The China Daily of Beijing:

"To most music lovers in China, New York's famous Juilliard School of Music is just a name. Few, if any, had ever had a chance to enjoy a Juilliard performance.

*continued on page 5*



Suzanne Faulkner Stevens

The hole deepens where the Juilliard dormitory will soon start rising. The view is from the west toward the school.



# Plato and Aristotle at the Diner

by David Perry

*This essay was written to complete the following hypothetical scenario: Plato and Aristotle, both deeply interested in the nature and influence of art, start talking about some works of literature that deal with this subject. These works are Shakespeare's "A Mid-Summer Night's Dream," Cervantes's Don Quixote, and Diderot's Rameau's Nephew. What do these two friendly but very different philosophers say to each other? (Completing this scenario fulfilled a requirement last spring in the Humanities II class, "Art, Emotion, Imagination.")*

Artistotle was drinking a milkshake at a favorite diner. He was looking forward to a quiet evening at home and was therefore very much alarmed to observe his friend, Plato, casing the joint. He ducked, but not quickly enough. Plato was making a beeline for his table.

"You look like you just came from the theatre," Plato demanded accusingly. "Am I right?"

"Yes," replied Aristotle, "I saw 'A Mid-Summer Night's Dream,' by Shakespeare. As much as you despise poetry and theatre, you might have gotten a few kicks out of this one. Shakespeare sometimes led the audience to believe that lunatics, lovers and poets were all in the same business, and a very blind and frivolous one at that. At times one would think the only function of poetry was to kill time."

"You can say that again."

"But I would have loved to see your reaction to the 'play within the play' towards the end. It was performed by amateurs, and it left almost everything to the imagination. Humans played the parts of walls and lions, for example. Ridiculously funny. You would have hated it."

"Indeed I would have, from the sound of it. Poetry, and all art of representation is twice removed from reality, you know. One starts with the God-given nature of an object. Then there is the manufacture of that particular object. By the time an artist or poet gets his hands on it, one is at the total mercy of that person's viewpoint, his concept of shading and artistic colouring, or his complete ignorance of the subject matter. One is left with only a vague reflection of what started out as the truth. The artist may know about the object in *appearance*, but not in substance. Tell me, Aristotle, why does a distinguished philosopher like you insist on partaking in all of this childish vulgarity at the theatre? Don't you see that today's poetry is detrimental to reason, deliberation and rational thought, which are man's greatest assets? PEOPLE playing the roles of WALLS? What will our next generation be like?"

"I knew you would react violently," said Aristotle, wiping up the spilled milkshake that had resulted from Plato's emphatic pounding on the table, "but can't you consider the idea that a convincing impossibility is greater than an unconvincing possibility? In the case of poetry, we have to judge these impossibilities on the basis of their poetic effect. They can enhance other parts of the play and lead to a truer artistic end if you will let them."

"HOGWASH! Viewing people who behave absurdly on stage can cause the spectators to allow their instinctive and base desires to take over their rationality."

"On the contrary!" Aristotle countered. "Bringing out these 'base emotions' in the theatre actually cleanses people of such internal conflicts."

"No, Aristotle. The theatre, especially today's theatre, is complete garbage. Take the canon's argument in Chapter XLVIII of *Don Quixote*. Today's poetry and drama portray absurdity instead of mirroring life. Managers and actors judge their productions by audience response, rather than by the in-

trinsic value of the play. Their box office sales mean more to them than their reputation amongst learned and judicious men. Plainly, poetry is in such a bad state that it should be banned from any respectable society. No art of representation has any serious value."

"Banned completely?"

"The only poetry that should be allowed in a state is hymns to the gods and paeans in praise of good men; once you go beyond that and admit the sweet lyric or epic muse, pleasure and pain become your rulers instead of law and the rational principles commonly accepted as best."

"Well, I can see it will be no use pursuing this conversation any further with you. Where is that hideous music coming from, anyway?"

"The hired musicians over in the corner of the dining room appear to be playing a Rameau gavotte."

"Well, it certainly is out-dated. Do you suppose Rameau knew during his lifetime how quickly his music would fade out of existence?"

"Probably. That might account for his grouchiness and cold-heartedness, which in turn could account for his nephew's pessimism towards men of genius."

"Yes. In his despair at being mediocre, the nephew abandoned all virtue and convinced himself that the world had no use for geniuses. He seemed to think they were only good for one thing and didn't make good citizens. He was somewhat deranged, wasn't he?"

"Yes. Diderot seemed to think that it was the men of genius who made civilization advance and that an era without them would have been very dull."

"Do you think Don Quixote was deranged, Plato?"

"Not really. Certainly not in the same sense as Rameau's nephew. Don Quixote was very much of an idealist to pursue the life of knight-errantry with such zeal. He probably overlooked the inevitable failures of his quests because he possessed a different sense of reality than most people. Reality for him was the spiritual reality that one sees with his mind's eye. However, Cervantes's main point, besides to poke fun at out-dated chivalry, was to show what a powerful and corrupting influence literature can have. Don Quixote was a reasonable and intelligent man prior to poisoning his mind with all those books of chivalry. He was a victim of trashy literature, 'coloured' in such a way as to entice his imagination. This touches on my point earlier that all such nonsense should be banned from the state."

"Oh no, back to this subject again!" Aristotle looked up at the ceiling. Plato was better in small doses. Aristotle paid his bill, said good-bye and went home.

David Perry is a third-year violin student.



The Moscow State Conservatory founded in 1866 and named for Tchaikovsky.

## Glasnost Reaches Juilliard

Everyone now knows about *glasnost*, the Russian word for "openness" that is the shibboleth of Mikhail Gorbachev's regime in the Soviet Union. Every Soviet citizen also knows about *perestroika*, which means reconstruction or restructuring and signifies the peaceful revolution Gorbachev has initiated.

Two members of the Juilliard community experienced *glasnost* and *perestroika* at first hand this past summer as part of efforts to advance musical exchanges between the US and the USSR.

The two were Milton Babbitt, member of the Composition faculty, and James Sloan Allen, Director of Liberal Arts and Academic Administration. They travelled to the Soviet Union on separate but complementary missions. Mr. Babbitt was co-chairman of a commission that held a symposium on the music of young composers and that worked out an agreement for future exchanges between American and Soviet composers and musicologists.

As part of this agreement, several American composers, musicologists, and critics will be making a series of visits to explore the musical life of the Soviet Union. Similar groups of Soviets will visit the United States. These exchanges will make the music of the two countries much more familiar to each other—Soviet musicians now have hardly any access to American music: the library of the Moscow State Conservatory, for example, contains only a handful of scores by American composers.

Mr. Allen travelled to the Soviet Union with the assignment of opening negotiations for an exchange program between Juilliard and the Moscow State Conservatory. This assignment proved not to be so simple as it sounded. For the Soviets do not deal comfortably with private institutions like Juilliard. They prefer official governmental bodies. Nor do they grant institutions like the Moscow State Conservatory the authority to make agreements on their own. The Ministry of Culture has all authority over

such things. So, Mr. Allen first met with a high official at the Ministry of Culture, who, surprisingly, welcomed the idea of an exchange program. It seems *glasnost* has already reached the traditionally conservative Ministry of Culture. The next step, Mr. Allen was told, would be for President Polisi to send a written proposal to the Minister of Culture. If the Minister approves, then the Conservatory can act.

Following this meeting, Mr. Allen visited the Moscow State Conservatory where he spoke at length with the Rector, Boris I. Kulikov. "A wonderfully warm and unpretentious gentleman," Mr. Allen said, "who could not have been more gracious or enthusiastic about an exchange program. As a prelude to such a program, we exchanged gifts—I gave him a Juilliard catalog and some Juilliard T-shirts, much to his delight; he gave me some of their publications and a splendid Tchaikovsky facsimile score. As we parted he remarked, 'This may be a historic day.'"

If the Ministry of Culture accepts the proposal submitted by President Polisi (under the auspices of the American Council of Learned Societies, which manages all such exchange programs), Juilliard students and faculty will have the opportunity to study and perform at the Moscow State Conservatory (where Tchaikovsky and Rachmaninoff were students, who now number about 1100) and elsewhere in the Soviet Union. Juilliard will also host Soviet music students and teachers.

"The atmosphere in the Soviet Union seems right for this kind of agreement to be made now," Mr. Allen said. "People there are talking about everything these days. It is really a very invigorating place to be. It would be wonderful for our students to have the chance to be part of this historical moment while experiencing directly the great musical culture that is Russia's."

The exchange program, itself, will also be a triumph of *glasnost* and *perestroika*.

## Library Receives Major Grant

by Jane Gottlieb

The Ruth Dana Collection of Liszt Early and First Editions, which contains 405 piano works bound in 13 volumes. Performers and scholars have known of the existence of this collection for many years, but it was inaccessible because of its fragile condition. The uniqueness of the Dana Collection is evidenced by the fact that the Music Division of the Lincoln Center Library is interested in receiving a deposit copy of the microfilm.

Rare Libretto Collection. 350 librettos, mostly from mid-19th century France. A copy of the microfilm of this collection will

also be deposited in the University of Virginia Music Library, which is serving as the center for an international libretto project.

Archival Scrapbooks. 65 scrapbooks in the Juilliard School Archives which contain a wealth of information on the history of the institution. They are comprised of newspaper clippings pasted onto paper (a preservation nightmare!) and are in extremely deteriorated condition.

In addition, grant funds will enable us to employ a part-time preservation assistant from the Columbia University Preservation

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# Meet the New Faculty . . . and say a sad farewell

The Juilliard School is pleased to welcome the following new artists/teachers to its faculty for the 1987-88 academic year:

**EUGENE BECKER** has been a member of Juilliard's Pre-College Division faculty since 1975. A violist with the New York Philharmonic, Mr. Becker was appointed assistant principal violist of the Philharmonic's viola section in 1981. Quartets that he has been a member of include the Krasner and Gramercy String Quartets. He performs frequently in solo and chamber music concerts in the United States and Europe. Mr. Becker is an associate professor of music at Herbert H. Lehmann College of CUNY.

From Somerville, New Jersey and a graduate of Juilliard, **ROBERT BIDDLE-COME** has performed as bass trombonist with the American Brass Quintet since 1963. An experienced orchestral performer, he currently is a member of the New York City Ballet Orchestra, American Symphony Orchestra, and American Composers Orchestra. He is assistant dean of the Aspen Music School, a member of the board of Chamber Music America, and serves as the executive director for the American Brass Chamber Music Association, Inc.

**GLEN DICTEROW**, a graduate of Juilliard where he studied with Ivan Galamian, is in his seventh year as concertmaster of the New York Philharmonic. A native of Los Angeles, Mr. Dictorow performed as violin soloist with the Los Angeles Philharmonic at age 11. In 1967, he made his New York Philharmonic debut and has appeared since as soloist with the Baltimore, Indianapolis, New Jersey, San Francisco, Seattle, Kansas City and Montreal Orchestras.

Currently principal oboist with the Metropolitan Opera Orchestra, **JOHN FERILLO** was a member of The Philadelphia Orchestra in 1986. He is a graduate of the Curtis Institute, and a former faculty member at Illinois State University and West Virginia University.

**CHRIS GEKKER**, a member of the American Brass Quintet's trumpet section since 1981, is a native of Washington, D.C. and a graduate of the Eastman School of Music where he received a Performer's Certificate awarded for solo performance. From 1976-79 he performed as associate principal trumpet of the Kansas City Philharmonic and currently performs as principal trumpet with the St. Luke's Chamber Ensemble.

**HYO KANG**, who has been a violin assistant to Dorothy DeLay since 1978, is a graduate of The Juilliard School. Mr. Kang performs regularly as a member of the Theater Chamber Players of Kennedy Center in Washington, D.C., and is on the faculties at the New England Conservatory and Aspen Music School.

A violin assistant to Dorothy DeLay since 1981, **MASAO KAWASAKI** is a graduate of Juilliard. He is heard on both violin and viola regularly in Washington, D.C. with the Theater Chamber Players of Kennedy Center, as well as violist with the Washington String Quartet. In New York City, musical organizations that he performs with include the New Jersey Chamber Music Society and Musica Camerit at Merkin Hall. Mr. Kawasaki serves as Head of the string department at the Brooklyn College Conservatory of Music, and is associate professor of viola at the College-Conservatory of Music at the University of Cincinnati. During the summer he teaches violin and viola at the Aspen Music School.

A native of Leningrad, Russia, **GINA LEVINSON** will be teaching slavic diction at The Juilliard School. She has made numerous appearances in the United States and abroad, as well as collaborating on recordings (Franck Sonata on the Pro-Arte label) with her husband, New York Philharmonic principal double bassist and Juilliard faculty member Eugene Levinson.

From Meridan, Connecticut and a graduate of New England Conservatory, trum-

peter **RAYMOND MASE** has been a member of the American Brass Quintet since 1973. In addition, he performs with the American Symphony Orchestra, American Composers Orchestra, Jupiter Symphony, Bach Festival of Bethlehem, New York Cornet and Sacbut Ensemble and Parnassus Contemporary Music Ensemble. During the 1983-84 season he was heard in over 35 solo recitals nationwide with the Columbia Artists attraction "Toccatas and Flourishes" with organist Richard Morris.

Juilliard's Director of Orchestral Studies, **OTTO-WERNER MUELLER**, has conducted symphonic music, opera, and ballet throughout North America and Europe. He was Director of the Victoria Symphony and founder and dean of the Victoria School of Music in Canada and has been on the faculty of Yale University, the University of Wisconsin (Madison), and the Montreal Conservatory. He has also been a guest professor at the Moscow State Conservatory and is currently on the faculty of the Curtis Institute of Music.

**MICHAEL POWELL**, tenor trombonist with the American Brass Quintet since 1983, is from Wichita, Kansas and received his Bachelor of Music degree from Wichita State University. From 1978-82 he served as principal trombonist with the Kansas City Philharmonic, and currently performs as a free-lance musician in New York City with such ensembles as the Jupiter Symphony, St. Luke's Chamber Ensemble, White Plains Symphony, Musical Elements, and on Broadway.

Violist **KAREN TUTTLE** studied with William Primrose at the Curtis Institute, and with Pablo Casals at seven Casals Festivals. She participated in six seasons at the Marlboro Music Festival under the direction of Rudolf Serkin. She has been affiliated with the Schneider, Galamir and Gotham String Quartets, and has recorded for Columbia, M.G.M. and Haydn records. Ms. Tuttle is also on the faculty of the Curtis Institute in Philadelphia.

Joining Juilliard's piano faculty, internationally prominent pianist **PETER SERKIN**, has performed as recitalist, chamber music performer, and with many major orchestras in North America, Europe and the Far East. In August, 1983, Mr. Serkin was honored as the first pianist to be awarded a major new international prize—the Premio Accademia Musicale Chigiana Siena—in recognition of outstanding artistic achievement. An esteemed recording artist, his recordings of the six Mozart concertos composed in 1784 received Europe's most prestigious award—the Deutsche Schallplatten Prize—and was nominated for a Grammy in 1976. This album was selected as Best Recording of the Year and as one of the best recordings of the past 20 years by *Stereo Review*.

This past May, clarinetist **DAVID SHIFRIN** was honored as one of five recipients of the Avery Fisher Career Grants. He has appeared in recital, with chamber ensembles and with such orchestras as The Philadelphia, Pittsburgh, Los Angeles Chamber and Mostly Mozart Festival. Solo recitals he has performed include at Alice Tully Hall and the 92nd Street Y in New York City; and the Library of Congress in Washington, D.C. He is music director of Chamber Music Northwest and on the faculty at Yale University. Mr. Shifrin is a recent recipient of a Solo Recitalists Fellowship from the National Endowment for the Arts. He records for the Nonesuch, Angel, Delos, Vanguard, CRI, the University of Michigan and Chamber Music Northwest Collectors Series labels.

A graduate of The Juilliard School, **DAVID WAKEFIELD**, hornist, is from Durant, Oklahoma. He performs as a New York free-lance musician with such ensembles as the Orpheus Chamber Ensemble, St. Luke's Chamber Ensemble, P.D.Q. Bach, Metropolitan Opera Orchestra, Parnassus

Contemporary Ensemble, and on Broadway. Mr. Wakefield has been a member of the American Brass Quintet since 1976.

**JOHN WEAVER**, Chairman of the Organ department, has been Director of Music and Director of the St. Andrew Chorale and Orchestra at the Madison Avenue Presbyter-

ian Church since 1970. He has given organ recitals throughout North America and Europe and has been head of the organ department at the Curtis Institute of Music, where he previously studied, since 1971. Mr. Weaver has also published numerous compositions for organ, chorus/organ, and flute/organ.

## Vincent Persichetti: 1915-1987



Peter Schaaf

One of the most distinguished American composers of his generation, Vincent Persichetti joined the Juilliard faculty in 1947. In the succeeding forty years, ending with his death on August 14, Mr. Persichetti was among the most creative, admired, and beloved members of the faculty. Teaching in both the Composition and Literature and Materials of Music departments, he helped make the Juilliard curriculum a model imitated across the country, and he helped shape the musical lives of two generations of Juilliard students. As composer, theorist, teacher, Vincent Persichetti will be sadly missed. He will never be replaced. He will never be forgotten.

## New Faces at Student Affairs . . .

The Office of Student Affairs is pleased to welcome its new director, Christine Bouse. Christine, who completed her Master's degree in Higher Education and College Student Personnel Work at Syracuse University, joined the Juilliard community at the beginning of August. Prior to her arrival at Juilliard, Christine worked with the Office of Residence Services at Syracuse. Before that she served as Assistant Director at Utica College of Syracuse University.

Christine, whose appreciation of the arts drew her to Juilliard, hopes the Student Affairs Office will be able to provide students with services that will help them adjust to their hectic and demanding lives at Juilliard. She is interested in all areas of student life and would like to address as many student concerns in the Student Affairs Office as possible. "We are interested in supporting the students with their academic as well as social/cultural endeavors" she said. "By providing programming, counseling, and housing referral services, we hope to meet a variety of student needs."

Christine and Joanne Sachs, Assistant Director of Student Affairs, are looking for-

ward to meeting as many new and returning students as possible and hearing their ideas for enhancing the quality of student life at Juilliard. If you have any suggestions, questions or just want to stop by and chat, the Student Affairs Office is located in Room 219.

## . . . and Health Office

Juilliard's nurse of the past three years, Elizabeth McCallister, is no longer with us, having gone off to minister to the sick in the Third World before settling comfortably in the American Mid-West.

Betsy's departure is a loss. Fortunately the loss has been made up with the appointment of Joy Favuzza. Joy comes to Juilliard from service as a nurse at the Metropolitan Opera Association and the Public Health Service. She received her nursing degree from Boston University. But best of all, she lives up to her name.

We welcome her to Juilliard.



## For Those Who Missed It – Commencement 1987

The commencement ceremonies held May 22, 1987 marked the first presentation of Honorary Degrees at Juilliard. The recipients were six outstanding persons (Martha Hill in absentia) who have made important contributions to the School. The citations read by President Polisi are printed below.



Honorary Degree recipients together with the Chairman of the Board and the President of Juilliard: from l-r, Leontyne Price, June Larkin (Chairman of the Board), Joseph W. Polisi (President), Mrs. John D. Rockefeller 3rd, William Schuman, John Houseman and Itzhak Perlman.

### MARTHA HILL

Wherever the history of dance education is told, you are there as a presence who helped to determine the dance world as we know it today. Founder of the Juilliard Dance Division and its Director for its first thirty-four years, co-founder of the Bennington Summer School and Festival before that, you have left your mark on almost three generations of performers, choreographers, and dance educators. Your innovative educational principles, which stressed both modern dance and classical ballet and asked students to explore the wide terrain of artistic and intellectual experience, grew from the beliefs that there are only two kinds of dance—the good and the bad—and that a life in dance need not be a narrowly limited one, but one full of possibilities. For all of the *good* dance engendered through your energies, and for your enduring legacy to this School, Juilliard takes great pleasure in conferring upon you the degree of Doctor of Fine Arts.

### JOHN HOUSEMAN

Known to all film and television viewers for your Award-winning performances, you have brought a teacher's commitment and an actor's panache to your every pursuit in the theatrical profession. In this time of diminishing support for the traditional theater, you have continued tirelessly to serve that tradition as one of America's most dedicated and respected artistic leaders. With Michel St. Denis, you created the Juilliard Drama Division to train actors to continue that tradition and thereby to become the most versatile of performers. And as its first director you led that division for nearly a

decade, helping to shape the generation of actors who are now enjoying international acclaim. In recognition of your distinguished service to the American theater and to Juilliard, Juilliard takes great pleasure in conferring upon you the degree of Doctor of Fine Arts—of no one could it be more appropriately said: you *earned* it.

### ITZHAK PERLMAN

Superlative and renowned artist of the violin, you have brought a unique energy and humanity to the world of music. Your singular career and your buoyant affirmations of art and life are an inspiration to musicians everywhere. Your work to improve handicapped access has helped to change how buildings are conceived and constructed throughout this country. Juilliard students have especially gained from your inspiration by virtue of your teaching among them and of their identification with you as a Juilliard alumnus. No one better exemplifies the joy that artistic excellence can give to performer and audience alike. For your many contributions to our musical culture, and for your loyal service to Juilliard, your alma mater takes great pride in conferring upon you the degree of Doctor of Music.

### LEONTYNE PRICE

Your extraordinary vocal gifts and magnificent artistry have provided some of the most thrilling musical experiences of the twentieth century. During your unforgettable years at the Metropolitan Opera and other leading opera houses throughout the world, you set the standard by which performers of your repertoire were measured—a standard unlikely ever to be surpassed. In addition to

your supreme musical talents, you have exhibited a dignity and decency of character that should be emulated by all those blessed with unique abilities. Your many acts of loyalty to Juilliard in words and deeds have been an expression of that character. In recognition of your high artistic achievements and your continuing devotion to Juilliard, your alma mater takes great pleasure in conferring upon you the degree of Doctor of Music.

### MRS. JOHN D. ROCKEFELLER, 3RD

A long-time friend of The Juilliard School and a member of its Board of Trustees since

and then as the first president of Lincoln Center, you brought to life not only the Juilliard String Quartet and the Juilliard Dance Division, but also Lincoln Center itself as an artistic community comprised of both established institutions like the Metropolitan Opera and the New York Philharmonic and new ones of your own devising, including the Chamber Music Society and the Film Society. All devotees of the performing arts owe you a great debt; and Juilliard owes you the greatest debt of all. In grateful acknowledgement, Juilliard takes pride and pleasure in conferring upon its President Emeritus the degree of Doctor of Humane Letters.



A happy graduate celebrates!

1973, you are one of the makers of Juilliard and Lincoln Center as we know them today. And as patron of the arts and education, civic leader, and benefactor of many causes you have without fanfare made your influence felt not only at Juilliard and Lincoln Center but throughout the cultural life of this nation. Through your gracious modesty and clarity of purpose, your benefactions have touched millions of people in all walks of life. In recognition of those works, and in gratitude for your generous friendship to Juilliard, Juilliard takes great pleasure in conferring upon you the degree of Doctor of Humane Letters.

### WILLIAM SCHUMAN

Most people are content to have one celebrated career. You are that rare person who has had several. A composer of great distinction whose music will continue to enrich listeners for generations to come, you were not satisfied with the composer's career alone. You added to it those of educator, administrator and deft raconteur (who else would have thought to define acoustics as 'mere hearsay?'). As President of Juilliard



## Leontyne Price

### Master Class

September 30

4:30 PM–6:30 PM

Paul Hall



A moment of rapt attention as the 1987 Juilliard graduates and parents listen to commencement remarks given by President Polisi.



1987 Commencement



# Asian Tour

(continued from page 1)

But the name has become a reality. Young musicians from the Juilliard School have given two performances in Beijing Concert Hall which not only delighted the Chinese audience but also made the name true.

Stanislaw Skrowaczewski, the conductor, was called back to the rostrum five times to acknowledge the lengthy ovation, and had to add two encores before the audience reluctantly left the hall.

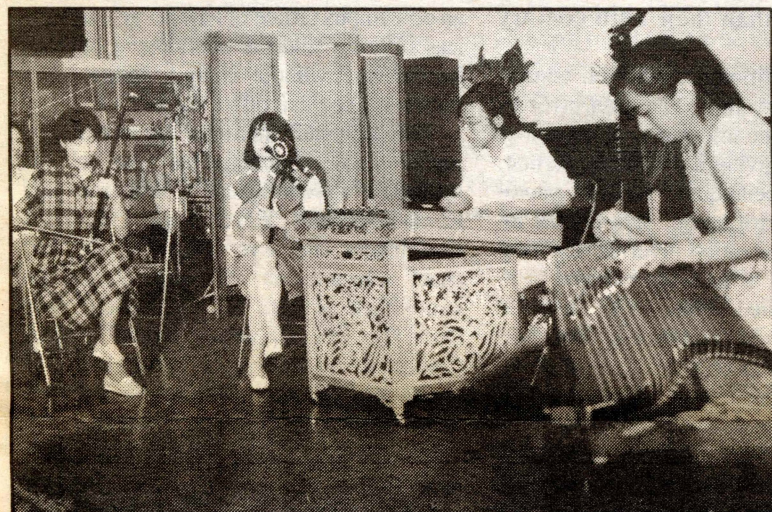
The orchestra displayed superb technique and their *Don Juan* was a complete and emotional version. There were always sharp contrasts among the three movements. The Juilliard musicians brought a freshness to the work.

Though the orchestra was made up of students at the Juilliard School whose age ranges from 17 to 29, their performance was as accomplished as that of any good professional orchestra. They were warm, energetic and lively in their performance although they were less experienced than the professionals. The superb technique and fine musical sense of each individual member was particularly impressive . . . ."



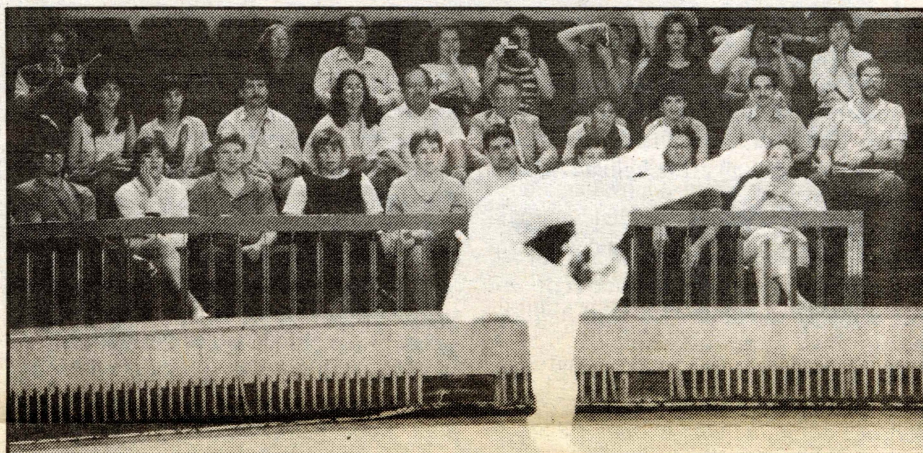
The Juilliard Troupe poses at The Forbidden City in Beijing, China.

Henry Grossman



Students from the Shanghai Conservatory perform on traditional Chinese instruments.

Henry Grossman



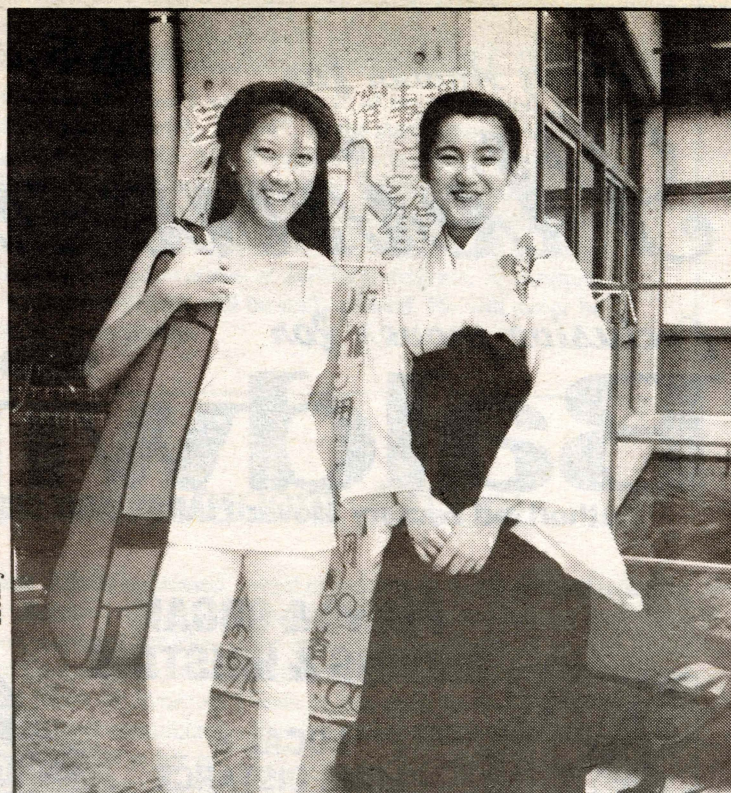
A group of Chinese Acrobats puts on a private show for the Juilliard Orchestra.

Henry Grossman



Bobby Mann, with limitless energy, teaches a Master Class to Japanese students at Geddai University in Tokyo.

Henry Grossman



Traditional New York meets traditional Japan.

Henry Grossman



Outside the Beijing Concert Hall, a young Chinese boy hams it up for a few Juilliard Orchestra members.

Henry Grossman



From professional musicians to professional tourists, the orchestra visits the Sho-Gun Palace in Kyoto, Japan.

Henry Grossman



# ORIENTATION & REGISTRATION REMINDER

<b>September 2</b> (Wed)	<b>Opening Day Activities &amp; Picnic Schedule of Events to be Announced Classes Begin</b>
<b>September 3</b> (Thu)	

Be certain to check the class schedule posted on the Registrar's bulletin board on the 2nd floor for correct room numbers, etc. Dance, Drama & American Opera Center students check with their respective offices for final details.

<b>September 7</b> (Mon)	<b>Labor Day (Holiday)</b>
<b>September 8-9</b> (Tue - Fri)	<b>Add/Drop Period Changes to class schedule may, for good reason, be re- quested during this time at the Regis- trar's Office (2nd Floor). Hours to be posted.</b>
<b>September 11</b> (Fri)	<b>New Foreign Student Meeting Paul Hall, 5 p.m.</b>

## Welcome

(continued from page 1)

noted, The Juilliard School presents more than 200 other concerts and recitals during the season, performed by Juilliard students at Alice Tully Hall, the Juilliard Theater and Paul Recital Hall—all in the Juilliard School building.

So, warm up those toes, clear those throats, polish those instruments and get set for a schedule of virtually non-stop performance activities during the 1987-88 Juilliard season.

For updates on all performances and ticket information, keep an eye on the Sampler page of the *Juilliard Journal* and enjoy the new year!

# Letters to the Editor

With the beginning of the 1987-88 academic year, *The Juilliard Journal* is pleased to announce a new "Letters to the Editor" section. This monthly feature will be devoted to readers' opinions. We welcome personal viewpoints, insights, complements, complaints, ideas and/or observations on (almost) all subjects. Discretion will be exercised, however, in choosing those letters to be printed. So, if you have a yen to speak out, take pen in hand or fingers to typewriter and let us hear from you. Please send all correspondence to: The Juilliard Journal, Office of Academic Administration, The Juilliard School, Lincoln Center, New York, NY 10023.

*The following letters refer to the article, "Creating an Image on Stage" (May 1987).*

Dear Juilliard Journal:

In your recent article on stage appearance by Tatiana Roh, I found myself mystified as to how someone could re-

commend Barney's, Henri Bendel, Bloomingdale's and Brooks Brothers as places to go to get cheap formal wear. Well, I can't speak for women, but I happen to know that this is in essence a list of what I would consider to be the most expensive, high-class stores in the city. Either Ms. Roh is not from New York, or she comes from a radically different background than I. The last time I went into Brooks Brothers to price a tux (just for fun), I turned around and left the store before the price tag had stopped swinging. I shudder to think about what the more expensive stores in Ms. Roh's description charge. Actually, I always thought that Henri Bendel didn't even let college students in the store, without first submitting two major credit cards for identification.

Seriously, here are some suggestions for the formal man's sartorial search: Sym's, on Park Place in lower Manhattan; Moe Ginsburg, upstairs on Fifth Avenue and about 20th Street (There are

guys on the sidewalk in front of Ginsburg's handing out advertisements); Mern's; and for the bargain basement shoppers, many older styles of tuxedos can be had for far less than anywhere else at the many antique clothing stores that abound in the city.

I do enjoy reading the *Journal*, and I hope that the school continues to send it to alumni. Thank you.

Ron Wasserman  
MM double bass '85

Dear Juilliard Journal:

What on earth or in heaven are tuxedo tails? ("... The cost of a tuxedo rental for one night can range anywhere from \$45-\$200, tuxedo tails from \$70-\$250..." Am I just not with it?!

Virginia Burton  
piano '29

## Psych Services Finds a Home

The Juilliard School was the first independent performing arts institution to have an on-campus Office of Psychological Services offering students confidential psychological care without charge. Juilliard has further refined that office for 1987-88.

Two new staff members are joining Dr. Arthur Rudy, beginning his 15th year as Juilliard's Psychological Consultant, and Elma Kanefield, Psychological Services Coordinator and psychotherapist. Dr. Michael Schwartzman will share clinical responsibilities with Ms. Kanefield, and Doris Bertocci will become Health Services Consultant on matters of policy and programming. The staff will function as a team with members of the Medical Services, Dr. Cheryl Walters, and Joy Favuzza, Juilliard's new nurse.

With prevention and treatment as its goals, the office provides psychological assessment, individual counseling and psychotherapy, group psychotherapy, topic-focused groups, and referral. (When it is necessary to refer students to services outside of Juilliard, great care is taken to select the most qualified practitioners and the best community resources.) The office will also be working with the Student Affairs Office and the Medical Services to present lectures, workshops, and programs of concern to students as well as providing students with training in areas of special needs.

The Office of Psychological Services is located on the first floor in room #100 and can be reached by taking stairway A, which is to the right of the center hall on the second floor. For more information, call Elma Kanefield or Michael Schwartzman weekdays between 8 AM and 6 PM at 212/769-3918 or The Juilliard School, 212/799-5000.

## Library Grant

(continued from page 2)

Administration Program. This person will work with the library staff on re-housing all of the rare and archival collections in proper acid-free containers.

Librarians and archivists have become increasingly aware of the emergency need to stop the deterioration of our collections. Signs of deterioration are everywhere: broken spines, brittle paper, torn pages, damaged bindings. While some of these injuries are inflicted by human beings, others are inherent to the production of the book itself. Most late 19th and 20th century publications are printed on highly acidic paper (created from wood pulp), which will eventually turn yellow and brittle. Paper produced

prior to about 1860 was created from cotton or linen rag stock, and is much less acidic. Ironically, 16th century books are usually more durable than their 20th century descendants.

What is the difference between conservation and preservation? The latter involves efforts to retain the informational content of a document by giving it a different format. Re-formatting techniques, such as photocopying and microfilming, preserve the information. Conservation involves treatment of the document as an artifact in and of itself. Books printed before 1850, first editions, manuscripts, composers' sketches, etc. are valuable as objects. In these cases, the information needs to be retained, and the object needs to be properly cared for.

The Juilliard School Library exhibits all sorts of preservation problems. Most of the materials in the collection are designed to be used by performers. Scores will be taken off shelves, propped onto music stands, and played from. Pages will be turned by human hands. We realistically care for these materials by binding them properly, carefully repairing damages (not with scotch tape, an enemy of paper), and educating users about the proper treatment of a book. We hope that the circulating scores and books will live long and healthy shelf-lives.

The rare and archival collections require special consideration. Each item must be assessed in terms of its informational and bibliographical value. Conservation and preservation treatments are expensive, and decisions must be made carefully. The New York State grant project represents just the beginning of preservation activities in the Juilliard School Library.

Jane Gottlieb is the Head Librarian at the Juilliard School.

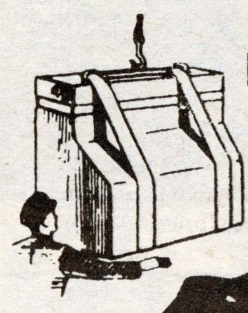
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The *Juilliard Journal* is published monthly, except January, June, July and August, at 144 West 66th Street, New York, NY 10023. Subscription rate: \$10 per year. Application to mail at second-class postage rates is pending at New York, NY. Postmaster: Send address changes to The Juilliard Journal, Office of Academic Administration, The Juilliard School, 144 West 66th Street, New York, NY 10023.



## Notes

### MUSIC

Juilliard faculty members **Jan De-Gaetani**, **Ellen Faull** and **Paul Sperry** will serve on the panel of judges for the finals of the Carnegie Hall International American Music Competition for Vocalists. The finals of the competition will be held at Carnegie Hall on September 26th and 27th. Juilliard students who will be singing in the competition's semi-final round, held at Weill Recital Hall on September 21st and 22nd, are tenor **Carl M. Halvorson** and soprano **Carolyn James**.

**Milton Babitt** has been commissioned by the New Music Consort, in New York City, to write a new work for mixed ensemble. The New Music Consort was awarded by Chamber Music America, a grant for commissioning a new chamber music work by an American composer of their choice.

Piano faculty member **John Browning** performed a piano recital in College Park, Maryland on July 15th, as part of The University of Maryland International Piano Festival and William Kapell Competition.

Violinist **Szymon Goldberg** opened the 23rd season of the Bowdoin Music Festival in June with an all-Bach concert in Brunswick, Maine. **Lewis Kaplan**, Juilliard violin faculty member, is music director of the festival.

Juilliard President Emeritus **William Schuman** has been commissioned to compose an original work for the Eighth Van Cliburn International Piano Competition to be held in May and June 1989.

Faculty member **Thomas Stacy** presented his 9th annual International English Horn Seminar at California State University, Northridge. The seminar featured six days of recitals, master classes and lectures covering a wide variety of subjects of special interest to professional players and students of the English Horn and oboe d'amore.

Doctoral candidate, violinist **Joyce Hammann-Feibel** recorded in March Samuel Zyman's *Sonata Concertante* and Bashe Trio with Mirian Conti, pianist and **Rajan Krishnaswami**, 'cellist, on the Island Record label. The recording was released in May.

Juilliard voice student **Kimberly Justus** was first place winner in the National Society of Arts and Letters' 1987 National Voice Competition, held in May at Indiana University's Bloomington campus.

'Cellist **Victor Lawrence** was the 1987 recipient of the Bronx Arts Ensemble Jonathan Bingham Young Bronx Artist Contest in April. As first prize winner, Mr. Lawrence will receive a solo appearance with the Bronx Arts Ensemble at this January 31, 1988 subscription concert at the Riverdale YM-YWHA.

**Lowell Liebermann**, a composition student of the late Vincent Persichetti, was one of sixteen recipients of a BMI Student Composers Award in May. The award recognized superior creative talent, and winners receive scholarship grants to further develop their potential.

Baritone **Kevin McMillan**, was winner of the 1987 National Vocal Competition at the Guelph Spring Festival in Canada in May.

Violinist **Midori** was featured in the "Keep You Eye On" page of the August 1987 issue of *Ovation*.

Former teaching fellow and student of Adele Marcus, **Alexander Shinn**, received a Swiss Government Grant sponsored by Fulbright and the Institute of International Education. He will spend one year in Basel, Switzerland to study and work with pianist, Rudolf Bachbinder.

## Announcements

Write one, write all! *The Juilliard Journal* is looking to expand its staff. This year, there are several paid positions open to students through College Work Study and Juilliard Student Payroll programs.

Newspaper enthusiasts and non-enthusiasts alike are urged to come and try their hands at being reporters, editorial board members, and/or members of the production staff.

Serve on one or more of the paper's three staffs; it's a great opportunity to become involved with what's happening at the School and in the City. If you're interested, please attend the Informational Meeting on Wednesday, September 9 at 4:00 PM, Room 218.

If you can't make the meeting but are still interested, please stop by the Student Affairs Office, Room 219.

### To All Students:

We would like to caution you against moving any practice room pianos, as this has led to accidents. The reason is that even though the pianos are on wheels, the leg joints may not support the strain. Also, we'd like to explain about the black boxes you may be noticing in the rooms. They are basically work tables for the piano technician but can also be used as a piano seat. The box has three heights of 16½, 17½, and 18½ inches. Simply flip the box over until you have your desired height. Thank you.

**The Piano Tuning Department**

### Attention Foreign Students:

There will be a meeting for all new foreign students on Friday, September 11 at 5:00 PM in Paul Hall. This meeting will address all questions pertaining to foreign student status and needs at Juilliard. The meeting will be followed by refreshments and informal socializing in the Marble Area.

All returning foreign students should address questions about their visa status, travel approvals, etc. to the Student Affairs Office. The Student Affairs staff will either take care of your needs themselves or direct you to the office that can do so.



Peter Schaaf

Scholarship winners in the 1987 Gina Bachauer International Piano Scholarship Competition at Juilliard: from l-r, Alvina Chiu, Gustavo Romero, Jeannie Yu, Dan-Wen Wei, Christina Kiss.

## Bachauer Winners in Concert

The Juilliard School opens its 1987-88 performance season on Wednesday, September 16, at 9 PM with a program featuring the winners of the 1987 Gina Bachauer International Piano Scholarship Competition at Juilliard, pianists Gustavo Romero (student of Herbert Stessin), Dan-Wen Wei and Jeannie Yu (students of Martin Canin). The concert is broadcast live from Paul Hall over radio station WQXR as part of the McGraw-Hill Young Artists Showcase and is hosted by Robert Sherman. It is free to the public.

A recipient of a 1983 Avery Fisher Young Artist Career Grant, Gustavo Romero made his New York recital debut last February at Alice Tully Hall. He has appeared in recital and with orchestras throughout the United States, including performances with the Los Angeles Philharmonic, the New York Philharmonic Young People's Concert Series under Zubin Mehta, and the Boston Pops, conducted by John Williams. Most recently, Mr. Romero was featured as a Pre-Concert Recital soloist in Lincoln Center's Mostly Mozart series.

Dan-Wen Wei has performed in his native China, and in Portugal, Paris, Czechoslovakia, Bulgaria, and the Soviet Union. His awards include China's National Piano Competition and the Marguerite Long and Jacques Thibaud and the Robert Casadesu International Piano Competitions.

A native of Korea, Jeannie Yu has appeared with the Cal Arts Youth Orchestra, the Westchester-Marina del Rey Orchestra, and most recently in Master Class with Menahem Pressler at New York's Metropolitan Museum of Art. She is a recent prize winner in the Young Musicians Foundation Competition held in Los Angeles.

Bachauer scholarships for distinguished performance in the competition were also awarded to Alvina Chiu, a student of Josef Raieff, and Christina Kiss, a student of Gyorgy Sandor. A special prize was awarded to Pre-College student Derek Wieland, a student of Richard Fabre.

The Gina Bachauer Scholarship Fund at Juilliard for gifted young pianists was established in 1979 through a bequest from Mrs. Lillian Rogers, a lifelong friend of Mme. Bachauer.



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# September Sampler

## Juilliard

### MUSIC

- 9/16 **Gustavo Romero**, piano, **Dan-Wen Wei**, piano, **Jeannie Yu**, piano, Paul Hall, 9 PM.  
 9/22 **Juilliard Symphony**, Sixten Ehrling, conductor, The Juilliard Theater, 8 PM.  
 9/30 Master Class with **Leontyne Price**, Paul Hall, 4:30-6:30 PM.

### ACADEMIC CALENDAR

- 9/2 Orientation Barbeque, 65th Street Bridge, 5:30 PM.  
 9/3 Classes Begin  
 9/7 Labor Day (no classes)  
 9/24 Rosh Hashanah (no classes)  
 10/3 Yom Kippur (no classes)  
 11/26 Thanksgiving Recess begins  
 11/30 Classes Resume  
 12/18 First Semester ends

## Lincoln Center

### NY Public Library at Lincoln Center

thru **Dagmar Schaubeger: Costumes and Designs from Holland.** Amsterdam Gallery. On display are costumes and designs created by Dagmar Schaubeger for *A Midsummer Night's Dream*, *Hansel and Gretel* and other productions staged in Austria, West Germany and the Netherlands.

thru **Jerome Robbins: A Gathering of Dances.** Dance Collection. Photographs, posters, stage and costume designs survey Robbins' career as a ballet master and choreographer, ranging from his Broadway musical *Fiddler on the Roof* to his ballet "Antique Epigraphs."

thru **Max Waldman: Photographer.** 9/25 Vincent Astor Gallery. Photographs by the renowned photographer capture such dancers and actors as Makarova, Baryshnikov, Judith Jameson and Monis Carnovsky (as King Lear) in performance at the American Ballet Theatre, the Royal Shakespeare Company, and the Netherland Dance Theatre, among others.

## New York City

### Music

- 9/13 **Edith Hirshtal**, piano, New York debut, Weill Recital Hall at Carnegie Hall, 2 PM.  
 9/15 **Richard Fields**, piano, debut appearance, Merkin Concert Hall, 8 PM.

## Pithy Thoughts

"Time is still the best critic, and patience the best teacher."

—Chopin

"Nothing succeeds like excess."

—Oscar Wilde



September means a new academic year, the beginning of fall, and, of course, the annual Juilliard barbeque. All students, faculty and staff are invited on September 2 at 5:30 PM on the 65th Street bridge. The admission is free, so don't miss it!

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PRESENTS

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Juilliard Faculty, student and staff ticket information at the Juilliard Concert Office

If you or anyone you know would be interested in receiving a copy of *The Juilliard Journal* at home, simply fill out the form below, and, with a check or money order for \$10, send it to: Subscriptions, Office of Academic Administration, The Juilliard School, Lincoln Center, New York, NY 10023.

The *Journal* will be published eight times, September 1987-May 1988 (with a double issue for December/January), by the Office of Academic Administration.

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## Ticket Availability

### JUILLIARD

**Friday Concerts**—Performers receive a pair of tickets TWO Fridays prior to performance. Other students receive one ticket ONE Friday prior to performance.

**Tuesday Concerts**—Performers receive a pair of tickets TWO Tuesdays prior to performance. Other students receive one ticket ONE Tuesday prior to performance.

FOR FURTHER INFORMATION ON CONCERTS AND PAID PERFORMANCES, CHECK WITH THE CONCERT OFFICE.

### LINCOLN CENTER

**New York Philharmonic**—Student rush tickets available Tuesdays and Thursdays on the Even-Odd Series. Present I.D. at Avery Fisher Hall Box Office (Window #6) 1/2 hour prior to performance and ticket price will be \$5. Line starts about 1 hour before performance.

JUILLIARD STUDENTS AND STAFF CAN ATTEND OPEN DRESS REHEARSALS FREE. PRESENT JUILLIARD I.D. AT AVERY FISHER HALL ON THURSDAY MORNINGS AT 9:45 A.M.

**Metropolitan Opera**—No student rush tickets available. Standing room tickets available at \$8 and \$5.50. On sale each week starting on Saturday. 362-6000.

**Alice Tully Hall**—Student rush tickets available for some concerts. Check with the Box Office.

**New York City Opera**—Rush tickets available every morning at 10 A.M. at State Theater Box Office for that evening's performance (11:30 A.M. on Sunday) subject to availability. Must show proper I.D. Limit of 1 ticket/person. Ticket price \$5. 877-4700

**Chamber Music Society**—Juilliard students should contact the concert office for the distribution of tickets.

### NEW YORK CITY

**Carnegie Hall**—Some tickets discounted to students with I.D. on day of performance. Check with Box Office at 247-7800.

**Merkin Concert Hall**—Student rush tickets available for some concerts only. Must present I.D. Rush tickets are 1/2 price. Check with Box Office at 362-8719.

**92nd Street Y**—Concert tickets may be purchased in advance at Box Office for 1/2 price with student I.D. No tickets sold for less than \$5.00 and the discount applies only to concerts, lectures and poetry readings, not the theater. 427-4410.

**Metropolitan Museum**—Standing room only tickets available on day of concert for \$1. 570-3949.

**TKTS**—1/2 price day of performance tickets for Broadway and Off-Broadway shows. After 3 P.M. for evening performances and after noon for matinees. Located at Duffy Square, Broadway at 47th, and at Two World Trade Center. 354-5800 for more info.

**Bryant Park Ticket Booth**—1/2 price day of performance tickets for music and dance performances throughout New York City. Open Tuesday, Thursday and Friday, noon-2 P.M. and 3-7 P.M.; Wednesday and Saturday, 11 A.M.-2 P.M. and 3-7 P.M.; Sundays, noon-6 P.M. 42nd Street between 5th & 6th Avenues, just inside the park. Call 382-2323 for recorded information on ticket availability.