

# The JUILLIARD

J O U R N A L

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The Juilliard School

May 1989

## Juilliard Awards Honorary Doctorates to Zubin Mehta, Yo-Yo Ma, Agnes De Mille, Mike Nichols, and Avery Fisher At Commencement Ceremonies



Mike Nichols, one of the most distinguished American directors working today, began his performing career when he helped form the acting company that later gained fame as The Second City. In 1957, he broke new ground in comedy performance with the launching of the team of Nichols and May. He has won nearly every prize that can be given including an Oscar, an Emmy, seven Tonys, a Directors Guild Award and the New York Film Critics Award. His career is notable for both the enormous number and incredible variety of artistic and commercial Broadway and film successes, including *Barefoot in the Park*, *Catch 22*, *The Odd Couple*, *Working Girl*, *Who's Afraid of Virginia Woolf?*, *The Graduate*. Mr. Nichols will receive Juilliard's honorary Doctor of Fine Arts degree.

Cellist Yo-Yo Ma studied at Juilliard with the late Leonard Rose. He returns annually to the School to work with cello students in both master classes and informal discussions. Mr. Ma devotes a great deal of his time to working with music students and giving master classes at local schools and universities in the many cities he tours. He also teaches and coaches at the Tanglewood Festival school. A permanent member of the National Advisory Committee of Young Audiences, in 1987 he was named its "Honorary Artist Chairman." Highly acclaimed for his ensemble playing, he has been honored with Grammys for many of his recordings. Mr. Ma will receive Juilliard's honorary Doctor of Musical Arts degree.

DOROTHEA V. HAEFTEN



The Juilliard School will award honorary doctorates to five distinguished members of the performing arts community at the School's 84th Commencement exercises Friday, May 19 at 11 AM in Alice Tully Hall.

Receiving degrees will be conductor Zubin Mehta, cellist Yo-Yo Ma, choreographer Agnes de Mille, director Mike Nichols and philanthropist Avery Fisher. In addition, Juilliard alumna Leontyne Price, who received one of the School's first honorary Doctor of Musical Arts degrees in 1987, will deliver the Commencement address.

"The Juilliard School is honored to recognize these outstanding men and women of the arts community," President Joseph W. Polisi said in announcing the Commencement program. "These individuals have brought new dimensions of artistic excellence to their professions and a high degree of responsibility to the community



Leontyne Price

JACK MITCHELL

they serve," Mr. Polisi stated in congratulating the degree recipients.

Juilliard's graduation concert will be performed on Thursday, May 18 at 8 PM in Alice Tully Hall.

The Juilliard Orchestra, led by Sixten Ehrling, will perform Bernstein's *Overture to Candide*, Tchaikovsky's *Piano Concerto No. 1 in B-flat minor*, Op. 23, and Mussorgsky's *Pictures at an Exhibition*. Juilliard pianist Jamie Parker will be soloist. A native of Vancouver, British Columbia, Mr. Parker

regularly tours Canada as recitalist and soloist, and last summer performed with the Utah Symphony as a finalist in the 1988 Gina Bachauer International Piano Competition. He is a candidate for the Doctor of Musical Arts degree at Juilliard, as a student of Adele Marcus. Ticket information for the free concert is available from the Juilliard Concert Office.

Agnes de Mille was the first United States choreographer to establish international recognition for American dance style through her groundbreaking work on Broadway and in films beginning in the 1930s. In 1940 she became a charter member of Ballet Theater (later to become American Ballet Theater). Her world famous *Rodeo*, created in 1942 for the Ballet Russe de Monte Carlo, led to her being selected for the musical *Okla-homa!* The success

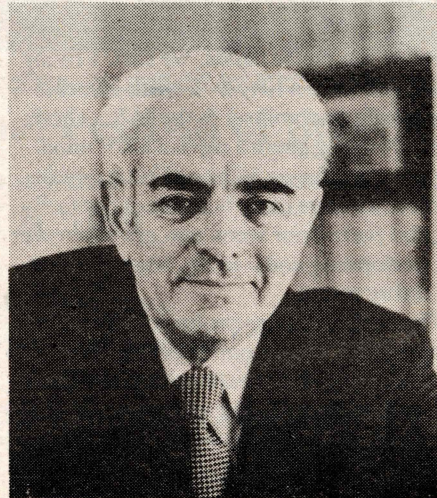


of these two works made American dance history and led to her creating dances for such acclaimed productions as *Brigadoon*, *Allegro*, *Gentlemen Prefer Blonds*, and *Paint Your Wagon*. Long a proponent of government support for the arts, Miss de Mille was appointed by President John F. Kennedy to the National Endowment for the Arts. Miss de Mille will receive Juilliard's Honorary Doctor of Fine Arts degree.



Conductor Zubin Mehta began a unique relationship with The Juilliard School in 1986 when he conducted a joint performance of the New York Philharmonic and the Juilliard Orchestra at Avery Fisher Hall. He returned the following year to conduct the Juilliard Orchestra during its first season of regular Fisher Hall performances. Mr. Mehta's interest in young instrumentalists has led him to conduct youth orchestras in Latin America and the USSR. He also conducted the European-American Community Youth Orchestra in Europe and India, and led last year's tour of the Soviet-American Youth Orchestra throughout the United States. In his role as Music Director for Life of the Israel Philharmonic, he frequently counsels young musicians in his travels throughout that country. Mr. Mehta is now in his eleventh season as Music Director of the New York Philharmonic. He will receive Juilliard's honorary Doctor of Musical Arts degree.

Philanthropist Avery Fisher established an endowment in 1973 that supports the Avery Fisher Artist Program: the Avery Fisher Prize, which gives special recognition for artistic excellence to instrumentalists; and the Avery Fisher Career Grant, which helps launch talented young musicians who are ready for a major career. The endowment has also made possible the total reconstruction of Lincoln Center's Philharmonic Hall, now named Avery Fisher Hall. A native New Yorker, Mr. Fisher is known for his leadership in the manufacture of high quality stereo components. He will receive Juilliard's honorary Doctor of Humane Letters degree.



*A Rite of Spring*  
is coming!  
See Details  
on Page Two!



## A Spring Celebration

Did you know that *The Art of the Fugue* was conceived while Bach was jogging in Leipzig?

Did you know that Schoenberg created his twelve-tone system after jumping from puddle to puddle during his daily jog?

Learn of these and other apocryphal tales during Juilliard's *A Rite of Spring*, a whimsical celebration combining the performing arts and athletics. The day of frivolity will begin with a reading of Stravinsky's *The Rite of Spring* on Lincoln Center Plaza near The New York Public Library, which will be followed immediately by a reading of selected choruses from Mozart's *Requiem*. The Stravinsky reading will be conducted by Sixten Ehrling, and the orchestra will include illustrious faculty members, such as Julius Baker, Carol Wincenc, Zara Nelsova, Karen Tuttle, Lewis Kaplan, David Walter, and Joseph Fuchs as concert master, as well as other members of the Lincoln Center Community. Louis Jean Brunelli, Associate Dean and Director of Performance Activities will be doing orchestra placements.

The frolicking continues with a *Run For Fun* and *The Juilliard Challenge*, two races run on Lincoln Center Plaza. They will begin and end in front of the Metropolitan Opera House and circle around Lincoln Center Plaza. The challenge will include teams from Financial Aid, Admissions, Lincoln Center, Inc., The New York Philharmonic, the Dance Division and a variety of other true competitors.

The day winds down with a salad luncheon/awards ceremony (lunch will be free for all students participating in the races or assisting with events) hosted by Joseph Polisi, President, who will present awards

in many zany categories and read praises of running by such artists as Beethoven, Bach, David Mamet and Nijinsky. The outdoor events will be completed by a relaxing walk through flowering Central Park, led by Lynne Rutkin, Director of Public Affairs and Development. Additional events of the day include two different dance programs at 10 AM and 3 PM held in the Juilliard Theater.

The entire Lincoln Center Community is invited to participate as performers, runners, or spectators. *A Rite of Spring* promises to be a festive, enjoyable event for all.

### A Rite of Spring Schedule:

- 10:00 AM Dance Event - The Juilliard Theater
- 10:45 AM All those participating in the reading of Stravinsky's *The Rite of Spring* report to the orchestra site near The New York Public Library.
- 11:00 AM Reading of Stravinsky's *The Rite of Spring* followed immediately by a reading of selected choruses from Mozart's *Requiem*
- 12:30 PM Runners report to the front of the Metropolitan Opera House
- 12:40 PM Run for Fun begins followed immediately by the Juilliard Challenge
- 1:30 PM Lunch/Awards Ceremony - The 65th St. Bridge
- 2:45 PM Walk through flowering Central Park - meet at the Juilliard Lobby Desk
- 3:00 PM Dance Event - The Juilliard Theater

## From New York to Europe

by Kirk Ryder

Following student life in New York City, the transformation to professional dancer, musician, or actor, can be difficult - and moving to a previously unfamiliar continent and culture naturally increases the difficulty. Despite many struggles and pressures, one can become quite accustomed to New York City life during his or her stay at Juilliard. But this can make it even harder to leave when the time comes.

I spent three years in the Juilliard Dance Division, after which I was offered a contract to join the Netherlands Dance Theater II (NDT) in The Hague, Holland. NDT is a company I had always admired and on which I set my sights, but I had never considered the culture shock I would experience if given the chance to live in a European country.

There are many differences between the life of the student and of the professional. So far, I have found the professional dancer's life in this company easier than my life at Juilliard, at least economically and emotionally, if not physically. Because dance and the arts are state-subsidized in the Netherlands, we earn a living wage and have a fifty-two week contract - something uncommon in the U.S. Therefore, worrying about a second job is unnecessary. As far as personal time is concerned, we have more because of our fairly regular forty-hour week (except when we are performing and touring, when it is considerably more).

Physically, dancing professionally is very demanding. Unlike our days in school, we rehearse almost the entire time, and there are no academic classes to break up the day

(my brain continues to be exercised weekly, though, as I try to master the Dutch language). Although it sounds like a grueling schedule, it is easier to manage than the 8:45 AM to 9 or 10 PM days we spent between the lounge, the dance studios, and the library at Juilliard.

The most difficult adjustment to make was cultural. Where New York is an action-packed city full of every experience imaginable, The Hague is a quiet, civil-servant city with virtually no nightlife and few cultural attractions. Except for NDT (which is not appreciated as much in its own city as it is internationally) and a few state museums and art galleries, the only cultural activities are provided by the visiting orchestras, theater companies, and operas. For the size of the interested audience this cultural life may be adequate, but for me, coming from a place where there is something to see every day of the week, it has been quite a cut back.

Despite these changes and many others (all of them learning and growing experiences), the rewards that come from living and working with such an internationally and culturally diverse group of people are enormous. And slowly but surely I am enjoying the uniqueness of Holland and of European life. In all areas of the arts, there are sacrifices and adjustments to be made in order to be artistically fulfilled. That is what makes it exciting and worth every minute!

*Kirk Ryder is a graduating dance student who spent his last year dancing abroad.*

## Dancers Travel to France

by Rebecca Stenn

You should have seen the looks on our faces when we heard the news - a crazy mixture of disbelief, surprise, excitement, and, well, just pure happiness. We (12 dancers from the Juilliard Dance Ensemble) stared back at our director and realized that this was for real. We really have been invited to participate in a ten-day International Festival of Dance in La Baule, France, a small town on the Atlantic coast, and we really are going on June 30th. Almost too good to be true.

When the initial shock wore off, we had to get down to business. Passports had to be obtained, visas and other travel arrangements needed to be made. And, of course, a long preparation and rehearsal period needed to be launched.

Most of the dance companies performing at the festival will be classically oriented, and Juilliard will represent most of the modern dance end of things. Our choice of pieces, therefore, is of prime importance, as we represent a look at American modern dance.

*Arden Court* by Paul Taylor, the joyful, lively piece we performed at our recent Spring Concert, is at the top of our roster. With music by William Boyce, the piece is a virtuoso display of movement and offers interesting relationships between the dancers. Next is a piece by David Parsons, music by Bach, entitled *Three Courtesies*.

It is a piece about three couples, making fun of polite male-female behavior. *Bonsai*, by Moses Pendleton, a piece which shimmers with mystery, will also be performed. This is a beautiful piece, involving four dancers, who mold their bodies to form various kinetic sculptures. It is extremely difficult, yet very rewarding to perform.

Monica Levy has been commissioned by the Lincoln Center Institute to choreograph a new piece to music by Stravinsky, with its complicated rhythms. It will be premiered on the trip, and, as always, it will be a great learning experience for the dancers to work hand-in-hand with the choreographer during the creative process. Finally, the dancers will perform *Valentine*, with choreography by Gerald Arpino and music by Jacob Druckman. *Valentine* is a great audience pleaser, full of humor. It was well-received when performed at the FOCUS! festival this past year at Juilliard.

Accompanying the dancers will be faculty members Ethel Winter, a modern dance teacher; Maria Grandy, a ballet teacher; and, Muriel Topaz, the director of the Dance Division.

So what else can I say, except that June 30th can't seem to come fast enough. Au revoir, souhaitez nous bonne chance.

*Rebecca Stenn is a third-year dance student.*

### Sports

## Leopold Auer and Chris Evert

by Baird Hastings

It's amazing how many things can be related in this world. It only takes a little ingenuity to find out about them! In somewhat the same manner that Leopold Auer left his imprint on several generations of violinists, leading tennis teachers of the past have left their imprints on performers of today. And, it just so happens that this year's captain of the Juilliard Tennis Team, violinist David Niwa, has a pedigree related to Chris Evert - for the tennis star's father was taught by the same outstanding professional who taught our own David Niwa (whose sterling match record at Juilliard is 11 wins, 3 losses). The name of the coach in Chicago is George O'Connell.

On April 16, Juilliard played its fourth rewarding match - compiling a statistic of one win, two ties, and one loss - an excellent record, particularly considering the fact that Juilliard plays teams which practice two to five times as much as our players.

In Juilliard tennis, a tradition is not like the one noted by Gustav Mahler as stemming from "The last poor performance," but rather the breadth of fields represented by our co-educational players and their nationalities. This year we have welcomed dancers, actors, and musicians from France and Korea, as well as the states, and every one of our players has improved, both in playing and in sporting attitude.

Occasional Sunday evening practices have also seen members of the faculty and alumni join current students, and there is always at least one evening when all tennis players of any proficiency are invited. For further information contact either of our captains: David Niwa (928-7713) or Gilles Bernard (724-4042).

*Baird Hastings is the former Juilliard Orchestra Librarian and the current Juilliard Tennis Coach.*

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## New In The Library

by Jane Gottlieb

"New in the library" refers both to those items which have been in existence for some time but are new to the Juilliard Library, and brand new publications, or those which are "hot off the press." This year-end article will focus on some recent publications acquired by the library which are of particular interest to the Juilliard community.

How, in fact, does one keep up with new publications of books, scores, recordings, videos, and even software programs in the age of the "information explosion?" Librarians rely on publishers and distributors to send announcements of new publications, and journals and magazines to offer timely and informative reviews. It is often difficult to assess the quality (or even content) of a new book from a publisher's announcement, even those that come with endorsements of famous scholars or other notables. The selection of materials is an especially tricky task in this time of increasing prices and a fallen (or fluctuating) dollar. It is also not a leisurely task. Along with the vast increase in the quantity of published materials comes the fact that these materials are printed in limited runs, and not always kept in print. If one does not act quickly to acquire what seems to be a potentially important source, it might not be available even by the time a review appears. The problems are even more pronounced in the music publishing industry. As a result of a number of factors, (not the least of which are a limited market for music scores and the industry's loss of substantial profits due to illegal photocopying), music is printed in limited quantities, and not always reprinted on demand. Many of the largest serious music publishing houses have been bought by commercial firms: Schirmer/Associated is now owned by Music Sales Corporation; Belwin-Mills is now owned by Columbia Pictures Publications (which is owned by Coca-Cola), and the availability of music editions is directly related to their profitability. The market for serious contemporary works is even more limited, and many large-scale works are only available on rental from publishers. This means that scores and parts can be rented for a definite performance, but libraries and individuals cannot purchase scores for study. As a result of all of these factors, libraries must work especially hard to protect their existing collections from disappearing or disintegrating, and to keep up with new publications. Some of those recently acquired are highlighted below:

Works of contemporary American composers include newly published scores of John Adams' *Harmonium*, which was first performed by the San Francisco Symphony in 1981, John Harbison's *The Flight Into Egypt*, (winner of the 1987 Pulitzer Prize), William Bolcom's *Twelve New Études for Piano*, (winner of the 1988 Pulitzer), and

David Diamond's *Prelude, Fantasy and Fugue*, for piano (1983).

Newly published facsimile scores include 2 significant additions to the library's collection of Mozart facsimiles: his *Concerto for piano and orchestra*, K. 459 (1784), from the autograph manuscript in the Preussischer Staatsbibliothek in Berlin, and his aria for tenor and orchestra "Miserere! O sogno," K. 431 from the autograph score in the Pierpont Morgan Library. A beautiful 4-color facsimile of the *Klavirbüchlein für Anna Magdalena Bach* 1725, has also just become available. This collection includes short pieces by various members of the Bach family and others. An important source for study of Chopin's compositional process is the recently published Garland Press facsimile of his *Work Sheets to the Sonata for Violoncello and Piano*, op. 65, edited and introduced by Juilliard alumni Ferdinand Gajewski. The volume reproduces the only known collection of Chopin sketches.

The library has just received the first volume of the new *Carl Philipp Emanuel Bach Edition*, published by Oxford University Press. This important new critical edition, which is planned for 99 volumes (projected for completion in about 50 years!) will make much of the composer's music available for the first time.

Important news in other subject areas include a new dance journal titled *Choreography and Dance*, the first issue ("The Notation Issue") of which is edited by Muriel Topaz, Head of the Dance Division, and the *Cambridge Guide to World Theatre*, a 1-volume reference work which includes entries on various aspects of theatre in Europe, the Americas, Africa, and Asia. The first 2 volumes of *Pipers Enzyklopädie des Musiktheaters*, edited by Carl Dahlhaus, can be found in REF ML65.1 P661. This lavishly-illustrated German-language publication, which will be complete in 8 volumes, includes extensive entries for individual operas, operettas, musicals, and ballets. It is a good example of a reference work whose usefulness extends beyond any language barriers.

**A reminder that all library materials are due by Saturday, May 13th, and all overdue fines and any other library transgressions must be cleared before students can receive final semester grades or diplomas. The library will be open regular hours through Saturday, May 13. From May 15 through June 29, hours will be 9:00 AM - 5:00 PM, Monday through Friday; closed on Saturdays. The library is closed during July and August, and will reopen on Monday, August 28.**

Jane Gottlieb is the Head Librarian at The Juilliard School.

## New Members Join Residence Staff

Student Affairs welcomes three new members to its Residence Staff. Karen Richards, Michael Hayden and Trellis Stepter will join the RA staff at the YMCA next year.

Karen, a third-year dance student, has been a Peer Advisor for the past year. She will be joining Jennifer Kloetzel, a veteran RA at the Y. Michael and Trellis, both first-year drama students, come to the staff with a range of residence life and counseling experiences. Tucker McCrady will be moving from the Y and taking up residence at the Narragansett where he will be RA for the coming year.

Good luck to our departing staff members - Carolyn Stuart, Paul Hostetter and Ellen Payne!

## Juilliard Names Two New Members To Its Board

Two new members have been elected to The Juilliard School's Board of Trustees. They share a life-long dedication to the performing arts, and each bring to the Board rich experience and energy.

Susan Rose is a pianist who made her Carnegie Hall recital debut in 1984. An active civic leader, she also serves on the boards of Carnegie Hall and the Paul Taylor Dance Company. She holds a bachelor's degree from Smith College and a master's degree from Columbia University. Mrs. Rose and her husband, real estate

executive Elihu Rose, have three daughters.

Mary Ellin Barrett is the author of three published novels - the latest, *American Beauty*, about a singer - and is currently completing her fourth novel. She has also written extensively for magazines, her work having included profiles for *Cosmopolitan* on Margaret Mead, Jane Fonda, and Luciano Pavarotti. She earned a B.A. in music from Barnard College. The daughter of Ellin and Irving Berlin, Mrs. Barrett is married to writer-educator Marvin Barrett;

## Dance Events in The Juilliard Theater

The Juilliard Dance Division will be presenting its final Dance Events for the 1988-89 school year. These events will feature students of the Division performing pieces which have emerged from work done in their repertory and composition classes, their year-end graduation and undergraduate juries, and from independent projects.

This is a rare opportunity to see a broad spectrum of celebrated works from the

ballet and modern dance repertoires, as well as from the creative work of the students themselves.

Dance Event XI takes place on Saturday, May 13, at 1:00 PM (NOT at 5:00 as was previously announced), Dance Event XII on Monday, May 15, at 10:00 AM and Dance Event XIII on Monday, May 15, at 3:00 PM. They will all be held in the Juilliard Theater and are open to the public.

**The staff of Student Affairs would like to extend their congratulations and best wishes to all 1989 graduates!**

**Pictured below with President Polisi and Charles Petschek are 6 of the last 8 William Petschek Piano Recital Debut Award recipients. (from l. to r.) President Polisi, Gregory Slag, Hai-Kyung Suh, Charles Petschek, Jeffrey Biegel, Ick Choo Moon (this year's recipient), Eduardus Halim, James Barbagallo.**

PETER SCHAFF



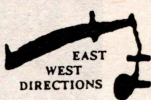
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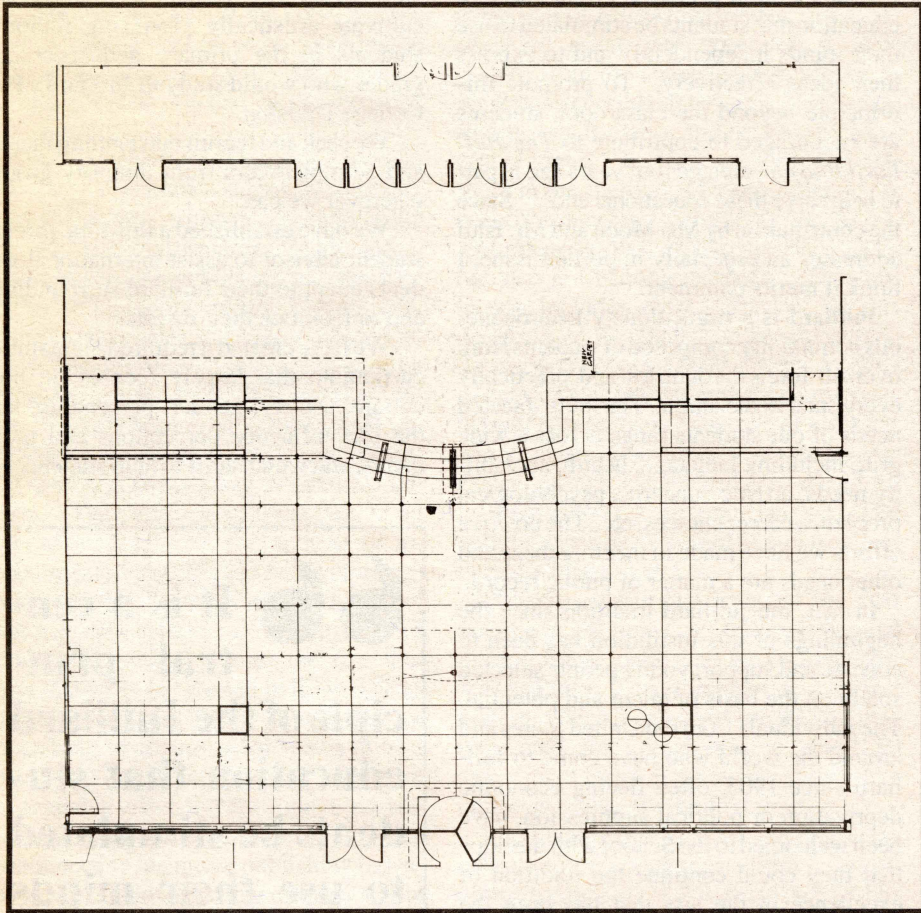
# Looking Back ... '88-'89



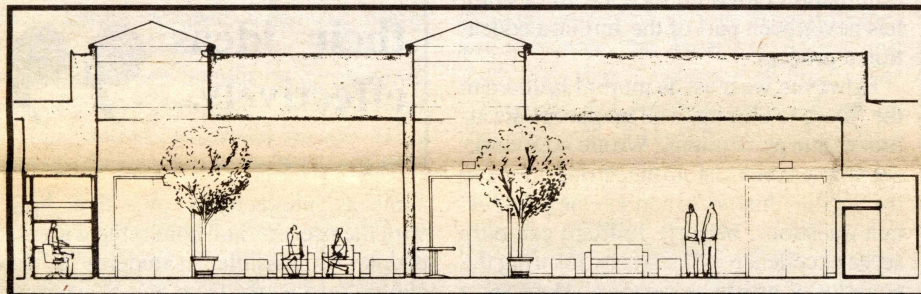
(from left to right) *L'Amico Fritz* by Mascagni is performed by members of The Juilliard Opera Center. Photo by Beth Bergman; A moment from the first Dance Concert in the fall. Photo by Rebecca Leshor/Martha Swope Associates; Drama Division's Group 18 performs Len Jenkin's *Dark Ride*. Photo by Jessica Katz; A moment from the Martin Luther King Day Celebration; Otto-Werner Mueller conducts The Juilliard Orchestra in Avery Fisher Hall in the final Wien Concert of the year; World-renowned violinist Itzhak Perlman gives a student instructions during a Master Class. Photos by Gili Melamed; William Hurt talks about acting to interested drama students; Shakespeare's *King Lear* as performed by Group 18 from the Drama Division. Photos by Jessica Katz; Juilliard dancers dance to Paul Taylor's *Arden Court* in the Spring Dance Concert. Photo by Rebecca Leshor/Martha Swope Associates; Juilliard's bi-annual Fight Competition with members of the third- and fourth-year actors. Photo by Jessica Katz; The Russian pianist Lev Vlasenko gives a Master Class as part of the US/USSR Exchange Program. Photo by Gili Melamed; Leontyne Price takes time to coach a Juilliard Opera Center member; A Master Class with cellist and former alumnus Yo-Yo Ma. Photos by Peter Schaaf; *Kristallnacht Remembered*. Photo by Gili Melamed; A grisly scene from The Juilliard Opera Center's rendition of Robert Ward's *The Crucible*. Photo by Henry Grossman; Robin Williams entertains many of the Juilliard community, as he discusses his career and years at Juilliard. Photo by Jessica Katz.



# Farewell to the Marble Area and to the Fifth Floor



(above) A drawing of Juilliard's new front entrance and lobby on 65th St. off the bridge. Bottom, center are the entryway doors, which lead into the lobby. Continuing back is the entrance to the Paul Hall lobby area and to Paul Hall.



(right) This view looks down on what the new student/faculty lounge area on the 5th floor might look like. Above is a cross section of the same drawing with a view looking toward elevators (faculty lounge to the left, student's to the right.)

The hammers are about to fall, the concrete to crumble. And by the time school opens in September, Juilliard will be a different place.

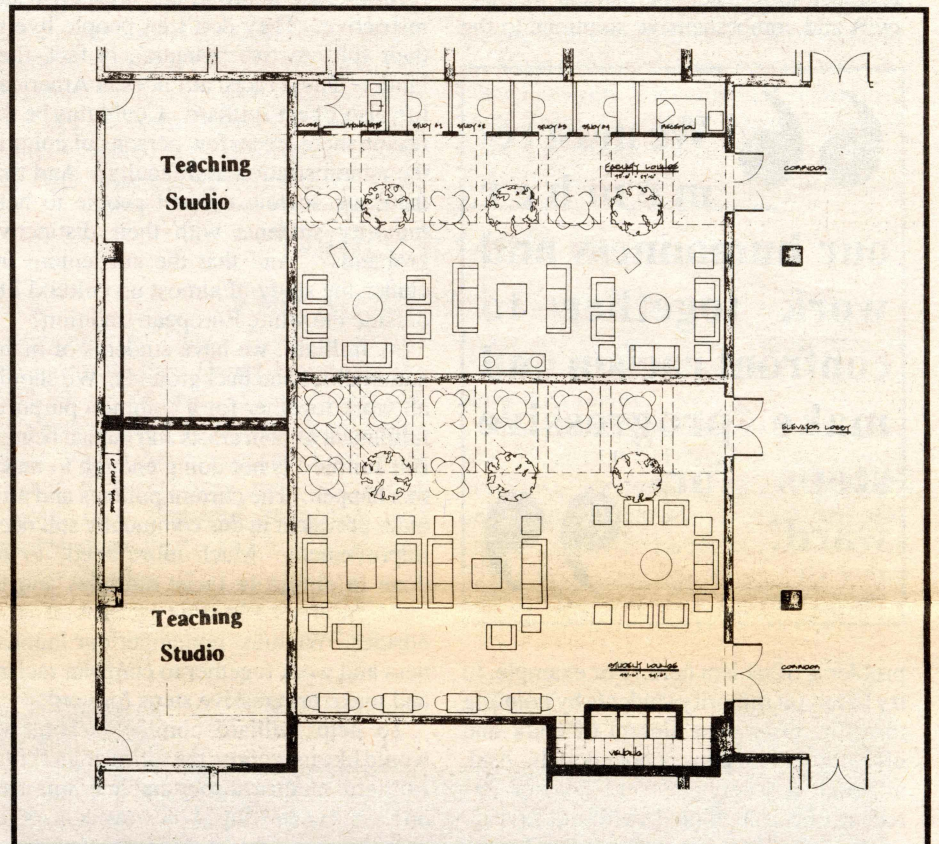
The Marble Area, home to school parties for twenty years will be a shambles, as workers rip out the grand staircase and scatter the darkness below wryly referred to as Aida's tomb. This construction will go on all of next year.

By the autumn of 1990, the old Marble Area will reopen as the capacious entrance lobby to the School. The bookstore, the Admissions and Extension Division offices, and the Concert Office will also take up residence nearby east and west of the new entrance along an open walk-way running from the stairs over Alice Tully Hall to the new building housing the Juilliard

cafe and dormitory.

Meanwhile, the fifth-floor courtyard that you now see as you get off the elevator may undergo an equally dramatic but more hurried transformation. As the spring semester ends, construction may start to transform the now tantalizingly useless outdoor court into two lounges - one for students, one for faculty - and a couple of teaching spaces. This work would not be completed for the opening of school in September, but it would be finished before the fall semester ends. When the work is done - if it is done - skylights, soft furniture, vending machines, all that a lounge should have will be there.

So prepare yourselves for a new Juilliard. And brace yourselves for a little inconvenience before we get it.



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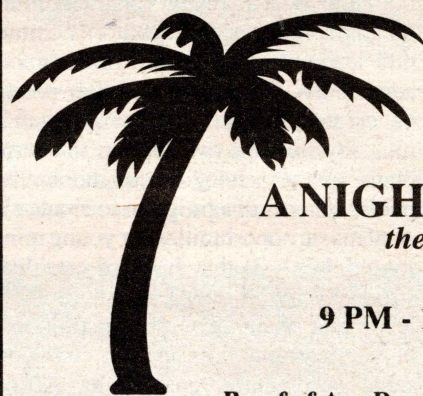
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## Viewpoint

## On Racism

by Michael Ishii and Emma Moon

The racism issue. You may read about it, but you usually don't hear other people talk about it, unless you bring it up. Most people feel discomfort when racism is discussed, but it must be addressed and understood. Many times people aren't aware they are being racist, since much of their behavior is unintentional. White people in this country may well not see how, regardless of their intentions, they are implicated in racism because they benefit most from a predominantly white society and its institutions. But as Asian-Americans at Juilliard, we personally find ourselves constantly seeking to transcend many negative stereotypes of Asians and to highlight the neglect of minority artists' concerns.

Although within the last several years, some gains have been made in this area at Juilliard, we are not convinced the current administration has done enough to enact swift and comprehensive solutions to the

matter of perceptions and treatment. For instance, many people think that Asians are fashioned to fit the stereotype of the prodigious musician, "conscientious and diligent." Some think that our Asian face is a guarantee entitling us to some special treatment they are not receiving themselves. Often, white Americans view Asians as exotic people who all look alike and can't speak English correctly. If you see Asians speaking their own language, don't accuse them of being exclusive, foreign, inaccessible; don't say they came to America to overtake it culturally and economically; and don't say they don't belong, because they do belong. Racism like this occurs so frequently that it may not seem like racism. But it is.

White society is still defining roles for Asians and other minorities. The roles identified as "appropriate" are narrow and restrictive. They don't let people live to their full creative potential, in fact, they hinder. These racist attitudes in American life also infect Juilliard. Could this be the reason there are so few persons of color in the administration and faculty? And that there are so few support people to help minority students with their distinctive problems? And that the curriculum includes the study of almost no cultural life outside the white European tradition?

At Juilliard, we have students of many nationalities and backgrounds. We should all work together for a common purpose: fulfillment as both artists and human beings. But Juilliard is not doing enough to make this happen. The current policies and attitudes prevalent in this community still need improvement. Much more needs to be done to eliminate racist attitudes and to make the arts world more accessible to minorities. We must remember our humanness and work together to confront racism and make progressive steps forward.

To help Juilliard combat racism, we would like to propose the following: 1) that Juilliard sponsor a roundtable committee on racism consisting of the President, other administrators, faculty, representatives of the Third World Student Coalition, minority alumni and concerned minority community leaders; 2) that a full-time minority admissions coordinator/recruiter position be created to recruit properly qualified minority students (we support the current plans of the school to collaborate with public schools in a program to create classical music opportunities for young minority children); 3) that Juilliard establish a stronger support base for minorities, following the example of other institutions of higher learning (i.e. appoint four counselor/coordinators representing African-Americans, Native American Indians, Latinos, and Asian-Americans to help foster a supportive environment for minority students); 4) that Juilliard subscribe to affirmative action guidelines in the hiring of faculty, staff and administrators; 5) that the undergraduate humanities course curriculum be expanded to include a diverse multicultural collection of literature and ideas; 6) that multi-cultural awareness, discrimination reduction workshops be held annually for students, staff, faculty, and administrators.

Social change can only take place through commitment to change in society and through education. Juilliard should and can take a leading role in bringing an end to racism in artistic education and in the artistic community.

*Michael Ishii is a first-year Master's student and Emma Moon is a third-year flute student.*

**“ We must remember our humanness and work together to confront racism and make progressive steps forward. ”**

problems of racism here. For example, to try to recruit minority students by pointing to a few prominent alumni of color and offering scholarships is not enough. And, although a foreign student advisor has recently been appointed, there still exist no adequate support services to help minority students meet the unique difficulties they will face in the college and city environment.

Racism persists at Juilliard despite people's efforts to free themselves from racist attitudes and behaviors. Thus some minority students feel isolated, intimidated, unsupported and not able to be truly themselves, but rather they feel pressure to assimilate into the mainstream.

To function in America a racial minority group must often adopt the same basic attitudes as whites in order not to be misunderstood and to compete successfully by American standards in American society. But no matter to what degree we assimilate into white society, we can't lose sight of the fact that we'll always be viewed by some white Americans in an ambivalent way: they both admire and resent our advancing status and role within school and in society in general. Sometimes when people hear the word "prejudice," the first thing that pops into their minds is "black and white." But this narrow mind set obscures the injustice done to all non-white minorities. People of color are hurt by white supremacist graffiti in stairwells, comments concerning their lack of command of English, and inane racial jokes, such as those referring to "yellow fever."

At Juilliard, some students feel that Asians are over represented in the school, and so they do not consider Asians or especially Asian-Americans to be a minority group. But to belong to a racial minority is not just a matter of numbers. It is a

## A Comment

by Joseph W. Polisi, President

It is a central principle of the Juilliard education that students be stimulated to use their minds independently and to express their ideas effectively. To promote this principle beyond the classroom, students are encouraged to contribute to *The Juilliard Journal*, created four years ago in part to help serve these educational ends. Since the contribution by Ms. Moon and Mr. Ishii addresses an especially important issue, I think it merits comment.

Juilliard is a miraculously heterogeneous community composed of students from over 40 foreign countries and practically every state in the union. The multi-faceted needs of our students range across a wide grid, including language, health, sociability needs, artistic concerns, psychological problems, career choices, etc. The positive efforts we have made in meeting these and other needs are a matter of public record.

In fact, the Juilliard tradition since the beginnings of this institution has been to educate and support young people selected solely on the basis of talent and potential. The individuals from the United States and around the world who have come to Juilliard since 1905, often fleeing economic deprivation or political suppression, have been welcomed to the School with the hope that they could continue the tradition of excellence in the arts that has been the hallmark of a Juilliard education. One need only make a cursory examination of the School's alumni to understand that discrimination based on race, creed or color has never been part of the Juilliard educational process.

However, we must do more at Juilliard in the future to eliminate all inappropriate attitudes and perceptions. We are now working with perhaps the strongest dedication in the School's history to address these important questions, because Juilliard can only serve excellence in the arts by insuring the equality of artists as persons. Here are a few of the things we have done and are doing toward these ends:

- We have aggressively sought scholarship funds for all minority students, including those of Asian heritage, and have been most successful in securing such funds for African-American, Hispanic, and native American students, most notably through the Aaron Diamond Scholarships. We continue to seek such scholarship assistance.

- Through a yet-to-be-announced program, we have proposed to work with the

New York City schools to identify and cultivate artistically promising minority students in the primary and secondary grades who would study in Juilliard's Pre-College Division.

- We seek and recruit outstanding faculty and administrators from minority groups wherever we can.

- We have established a full-time foreign student advisor to assist international students adapt to their Juilliard surroundings and to facilitate their travels.

- We have created a required Humanities curriculum that largely focuses on how culture, society, gender, personality, and the like influence perceptions and judgments, and which aims to help students be-

**“ It is a central principle of the Juilliard education that students be stimulated to use their minds independently and to express their ideas effectively. ”**

come as intellectually objective, honest with themselves, and honorable with other people, as possible. (Students in these classes read works from non-Western cultures as well as works reflecting the experiences of minorities in this country.)

There is much more to be done at Juilliard and in America at large to eliminate the prejudices that can so insidiously shape people's perceptions of each other. We will continue this important work. Meanwhile, we all have an obligation, not just to search out the signs of prejudice in others, but to look honestly into ourselves and make sure we have uprooted the seeds of prejudice there.

## The JUILLIARD JOURNAL

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# Alumni News

## ALUMNI NOTES

by Debra Kinzler

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

### Music

**TED ALEVIZOS** ('51 voice) is featured in a Veritas release entitled *Folksingers 'Round Harvard Square*. Besides a career in music, Mr. Alevizos teaches Entertainment Law at Suffolk University Law School in Boston.

**DAVID AURELIUS** (BS '63, MS '64) has received a commission from the Strindberg Museum to produce and conduct Hugo Weisgall's opera *The Stronger* (*Den Starkare*), in a Swedish version he arranged according to August Strindberg's original text this coming summer in Stockholm, Sweden -- both English and Swedish performances are planned.

**LISA BERGMAN** (MM '82 piano) recently joined the faculty at the University of Washington in the fields of accompanying and opera coaching. Her first recording with violinist Linda Rosenthal has just been released on compact disc, cassette and LP.

Juilliard trained pianists who will be competing in the eighth Van Cliburn International Piano Competition, May 27 through June 11 in Fort Worth, Texas include: **DAVID BUECHNER** (BM '80, MM '81), **ANGELA CHENG** (BM '82).

**ANDREW COOPERSTOCK** (MM '83 piano) makes his New York debut at Weill Recital Hall on Thursday, May 25. Featured on the program is the first New York performance of **ROBERT STARER's** (PGD '49 composition) *Twilight Fantasies*.

**DAVID DEVEAU** (MM '77 piano) was appointed Lecturer in Music at the Massachusetts Institute of Technology this past fall. His recent concerts include a performance of Beethoven's *Concerto No. 4* with the San Francisco Symphony under the baton of Herbert Blomstedt, solo recitals throughout the Eastern U.S. and chamber concerts with the Muir and Vermeer String Quartets. This September he will be a participant at the Music Festival at Prussia Cove in Cornwall, England.

A recently released album on the Priceless label of Pantheon Records features Haydn's *London Trios*, *Hob. IV-1-4* performed by flutists **BERNARD GOLDBERG** (Dip '43) and **JEFFREY KHANER** (BM '80) and cellist Lorin Scott Mallony.

**MARGARET HARRIS** (BS '64, MS '65 piano) was invited to the University of West Florida in Pensacola to give a series of Lecture/Demonstrations in February. As a result of this visit, she has been asked by the University to become a Distinguished Visiting Professional with a multi-year contract beginning in September. Her musical, written in collaboration with the famed actress Ruby Dee, is being mounted by the Frank Silvera Workshop this spring; and she has also been asked to appear as Guest Conductor for the Bronx Arts Sym-

phony in a concert commemorating the musical genius of Duke Ellington on May 28th.

Pianist **JULIE HOLTZMAN** (PGD '61) presents four events at New York City's Sutton Place Synagogue this month: May 9 and 16, lecture/discussion and rare footage on *Greatly Gershwin and Harold Arlen*; Wednesday, May 24 is rare treasures, Franz Xavier Mozart and Schubert; Wednesday, May 31 is the *Joy of Music*, the *Musician as Performing Artist*.

**LAURIE HUNTER** (MM '87 accompanying) has joined the faculty of the Banff School of Fine Arts beginning last September. She has been appointed Head of Music for the Music Theater program at Banff, beginning September 1989. In addition, she joins the music staff of Opera Theatre of St. Louis for their spring 1989 season, and following, returns to Franklin, North Carolina for her third season with the Musicians Club of America's Summer Vocal Institute.

The Hampton String Quartet -- whose members are violinists **REGIS IANDIORIO** (BM '68) and **RICHARD HENRICKSON** (BS '72), violist **RICHARD MAXIMOFF** (BM '74, MM '5) and cellist **JOHN REED** -- was nominated for a Grammy in the Best Concept Music Video category of the 31st Annual Grammy Awards February 22nd. As a result of their Grammy nomination, the quartet has performed on WCBS-TV News, ABC-TV's national program *Day's End*, and NBC-TV's *Today Show*. They have just completed three albums for RCA Victor Red Seal/BMG Classics.

**RAYMOND JACKSON** (DMA '73, MS '59, BS '58 piano) performs a program including Beethoven's *Waldstein Sonata*, Debussy's *Images, Book I*, Chopin's *Barcarolle in F-sharp, op. 60*, Schumann's *Kinderszenen, op. 15*, and George Walker's *Sonata No. 1* at Weill Recital Hall on Thursday, May 11.

**MICHAEL LEWIN** (MM '78, BM '77 piano) performed recitals this spring in Hickory, Morganton and Lumberton, North Carolina; the Boston Conservatory; Wilmington, Delaware's Grand Opera House; and the University of Texas at San Antonio. In New York City he played for the Bohemians, WNCN-Live and at Gracie Mansion at the invitation of Mayor Koch.

**ADELA PENA** (MM '85, BM '84 violin) recently returned from Venezuela where she appeared as soloist with both the Simon Bolivar Orquesta and the Orquesta Municipals de Caracas.

Pianist **CHRISTINA PETROWSKA** (BM '68) performs a recital of 20th-Century music on Thursday, May 4 at Merkin Concert Hall.

**MARGA RICHTER** (BS '49, MS '51 composition) had her work *Dusseldorf Concerto*, scored for chamber orchestra, premiered at C.W. Post College of Long Island University on March 12. Her *Out of Shadows and Solitude* received its world premiere on December 9 at Chicago's Orchestra Hall performed by the Chicago Civic Orchestra under the baton of Kenneth Jean.

Clarinetist **ANDREW SIMON** (BM '87) makes his New York Recital Debut at Weill Recital Hall on Saturday, May 6, as winner of Artists International's Sixteenth Annual Young Musicians Auditions Clarinet Award.

**PAUL TOBIAS** (BM '67 cello) appears as soloist with the New York Philharmonic on May 18 and 20, performing Samuel Barber's *Cello Concerto* under the baton of

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**JOEN VASQUEZ** has been promoted to Assistant Principal Violist in the Pittsburgh Symphony Orchestra. Mr. Vasquez has played solo with the Andes Symphony in Colombia, S.A., and with the Caracas Philharmonic. He recently played a recital in the Frick Fine Arts Auditorium in Pittsburgh.

Violinist **DOMINIC M. VAZ**, who serves as associate concert master of the New York City Ballet Orchestra, recently received an award in the Art Horizons Interna-

tional Art Competition. His paintings were featured in the February and March issues of *Artspeak Magazine*, and he has exhibited at the Cork Gallery and Broadway Hall Gallery.

**ADELAIDE and EDGAR ROBERTS** (BS '49; special studies, MS '49), duopianists performed a concert at Mohonk Mountain House, Lake Mohonk, New Paltz, New York on April 16 and will perform there again on May 18.

Students **ROSA PARK**, a Master of Music degree candidate studying with Josef Raieff, was first prize winner in the Kingsville International Young Performers' competition piano solo division.

Pianist **THOMAS PANDOLFI**, Master of Music degree candidate studying with Herbert Stessin, was first prize winner in the 1989 National Piano Competition sponsored by the Virginia Beach Orchestral Association. Part of his prize included five performances of Gershwin's *Concerto in F* with the Virginia Beach Pops under the baton of its music director Walter Noona.

### Dance

**HIKARI BABA** (BFA '83) appeared at The Mulberry Street Theater in an encore presentation of her program *Images, being then and now* on March 17-20.

**SARA BRAGDON** (BFA '87) performed with Pooh Kaye/Eccentric Motions on April 20-23 at the La Mama Annex in New York City.

**KEVIN CARLISLE** (Dip. '56 dance) is director/producer for "Barry Manilow at the Gershwin" currently running on Broadway.

**NINA RIES** (BFA '81) taught a dance workshop for teachers of special education as part of an Educational Quality Improve-

ment Plan in Glen Clove, New York the end of April. With **RACHELLE PALNICK** (BFA '85), she performed at Randolph-Macon Women's College with Ernesta Corvino's Dance Circle Company.

**PETER SPARLING** (BFA '73) will be one of four recipients of the 1989 Michigan Arts Award on May 9th at the Detroit Institute of the Arts. Mr. Sparling is currently a member of the dance faculty at the University of Michigan. Mr. Sparling is internationally known as a dancer in the Martha Graham Company.

**LANCE WESTERGARD** (BFA '67) and **LISA ROBBINS** (BFA '87) performed three premiere pieces with Kathryn Posin Dance Company April 5-9 at St. Marks Church in New York City.

### Drama

**SPENCER BECKWITH** (Group 15), **TONY CUMMINGS** (Group 9), **GAYLA FINER** (Group 17), **LARRY GREEN** (Group 17), **DAVID RAINEY** (Group 16), **KEN SAWYER** (Group 17), and **MARTHA THOMPSON** (Group 17) will appear in the Acting Company productions of *Love's Labors Lost*, *Boy Meets Girl*, and *The Phantom Tollbooth* at Marymount College in Manhattan, beginning April 22.

**WILLIAM DEACUTIS** (Group 8) appeared in an episode of the television series *Beauty and the Beast*.

**TOM HENSCHER** (Group 2) appeared in an episode of the NBC television series *Matlock*.

**STEVE IRISH** (Group 14) has been a member of PCPA Theaterfest this past season, and currently is being featured in *Romeo and Juliet* and *Betrayal*.

**GREGORY JBARA** (Group 15, Drama) is currently playing the role of Eddie Brock in Garson Kanin's *Born Yesterday* at the 46th Street Theatre.

**BELLINA LOGAN** (Group 17) appeared in the ABC television series *A Man Called Hawk*.

**MARY GORDON MURRAY** (Group 6) is featured in the CBS made for television movie *Love and Betrayal*.

**MARY-JOAN NEGRO** (Group 1) appeared in an episode of the CBS television series *The Equalizer*.

**WENDELL PIERCE** (Group 14) appeared in an episode of the ABC television series *A Man Called Hawk*.

**VING RHAMES** (Group 12) starred in the ABC television series *Men*.

**MICHAEL WINCOTT** (Group 15) appeared in an episode of the ABC television series *A Man Called Hawk*.

### IN MEMORIAM

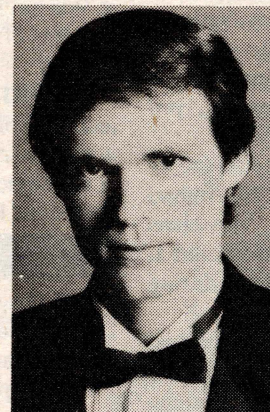
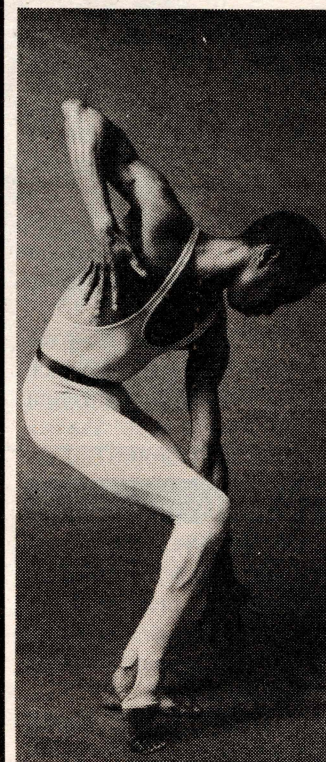
WENDELL KEENEY

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# Student Affairs Page

## Students

**SHERILL ADAMS**, a student of Josef Raieff, won first prize in the Venetia Hall Piano Concerto Competition in Columbus, Ohio.

**BARABARA BURGDORF** won first prize in the German Sud-Ouest Frank Young Artist competition which carries with it radio recordings, a concert tour and a record. She studies with Dorothy DeLay and Masao Kawasaki.

**ROBERT CHEN** won the top prize at the Tai-Wan International competition. He recently appeared in Alice Tully Hall as soloist with the New York City Symphony. He is a student of Masao Kawasaki and Dorothy DeLay.

**MANUEL GUILLEN** was first prize winner in two national competitions in Spain: the Banco d'Espagne competition and the Gyenes competition. He will appear as soloist with the Spanish Chamber Orchestra.

**KEVIN HUANG**, Pre-college student of Margaret Pardee, won first prize for strings in the Friday Music Clubs competition in April, 1989. He will play in the winner's concert in Garden City, NY, as well as in the Young Artist Showcase on WQXR.

**SONJA JIN** won the YMHA audition and appeared as soloist with the New York Chamber Orchestra under Gerard Schwarz. She is a Pre-College student of Masao Kawasaki and Dorothy DeLay.

**ANNE KIM** won the Chicago Symphony Young Artists competition and was soloist with that orchestra. She also won the Pre-College Bruch Concerto competition. Ms. Kim is a Pre-College student of Hyo Kang and Dorothy DeLay.

**CHEE-YUN KIM** was top prize winner of the 1989 Young Concert Artists auditions and has joined the roster of that management. She will make her New York recital debut at the 92nd Street Y and her Washington, DC recital at the Kennedy Center. As winner of the Juilliard Prokofiev Concerto competition, she appeared with the Juilliard Orchestra at Avery Fisher Hall last month. She is a student of Hyo Kang and Dorothy DeLay.

**ELIZABETH KIM** won first prize in the Julius Stuhlberg competition in Michigan. She also won the Barber Concerto competition and played that work with the Juilliard Pre-College Orchestra. She is a Pre-College student of Hyo Kang and Dorothy DeLay.

**TOMOKO KITAGO**, a student of Jane Carlson, won second prize in the New Jersey Competition.

**MELISSA KLEINBART** won the Philadelphia Orchestra competition and will play the *Bruch Concerto* with them next season. She is a student of Hyo Kang and Dorothy DeLay.

**JUDY LIN**, Pre-college student of Margaret Pardee, won first prize for strings in the National High School competition in Kansas, for the Music Teachers National Association. Besides the \$2000 award, she played solo with the Wichita Symphony at the MTNA national convention in April 1989.

**WEN-YI LO**, a master's student of Oxana Yablonskaya, won the 17th Annual Artists International Young Musicians Audition. The prize is a Debut Recital at Weill Recital Hall at Carnegie Hall during the 1989-90 season.

**LAUREN MCDONOUGH**, dance, had her choreographic work performed by The Kennedy Dancers, Inc. in Jersey City at the Third Annual *Spring Dancers: A Choreographer's Showcase* on April 1, 2, 7 and 8.

**PETER OH** won first prize, **ALICE YOO** won second prize, and **VIRGINIA**

**MOON** won honorable mention in the Suffolk Guild Competition. All are students of Jane Carlson in the Pre-College Division.

Pianist **THOMAS PANDOLFI**, Master of Music degree candidate studying with Herbert Stessin, was first prize winner in the 1989 National Piano Competition sponsored by the Virginia Beach Orchestral Association. Part of his prize included five performances of Gershwin's *Concerto in F* with the Virginia Beach Pops under the baton of its music director Walter Noona.

**CHUL-IN PARK** won the audition of Artists International, which will sponsor her New York Recital Debut in Carnegie's Weill Recital Hall. She is a student of Hyo Kang and Dorothy DeLay.

Student **ROSA PARK**, a Master of Music degree candidate studying with Josef Raieff, was first prize winner in the Kingsville International Young Performers' competition piano solo division.

**DAVID PERRY** was first prize winner in the D'Angelo competition, which carried with it a cash award of \$10,000, as well as several concert appearances, including one at this summer's Chautauqua Festival. He was also winner of Juilliard's Saint-Saens Concerto competition, and appeared with the Juilliard Symphony at Alice Tully Hall this past November. He is a student of Masao Kawasaki and Dorothy DeLay.

**MICHAEL SHIH**, Pre-college student of Margaret Pardee, received the First Level Award in the Art Recognition and Talent Search and has been nominated for Presidential Scholar awards to be announced in May. The prize for the Talent Search was \$3000.

**PITNARRY SHIN**, Pre-College student of Jerome Carrington, won an appearance on a concert of the Young Musicians Program of the Chamber Music Society of Lincoln Center. The program, presenting the finest of New York City's student chamber music players, is scheduled May 11 at Alice Tully Hall.

**CHRISTINE SOHN** was first place winner of the Canadian Music competition. She is a Pre-College student of Masao Kawasaki and Dorothy DeLay.

**LEVIA SOHN** won first prize in the Folkestone-Yehudi Menuhin competition; and the Audience Prize as well, which includes an award of \$5,000 and an appearance with the London Symphony Orchestra under the direction of Yehudi Menuhin. She recently appeared as soloist with the Pittsburgh Symphony, and this month, she performs at Alice Tully Hall with the Little Orchestra Society. She is a Pre-College student of Hyo Kang and Dorothy DeLay.

**SCOTT YAO** won the first prize of \$15,000 at the Joseph Gingold competition in Brazil. The prize also included concerts in Brazil and North America, as well as a recording. He also won the Young Concert Artists audition and joins that organization's roster, and under their auspices has debut recital appearances in New York and at Washington's Kennedy Center. He is a student of Dorothy DeLay and Naoko Tanaka.

**CORINNE STILLWELL** won the auditions of the Artists International, which will sponsor her New York Recital Debut at Carnegie's Weill Recital Hall. She is a student of Hyo Kang and Dorothy DeLay.

## Faculty

**LINDA KENT** (BS '68) of the Dance Division faculty and member of the Paul Taylor Dance Company, premiered her choreographic work *In Transit* April 13th in Paul Taylor Dance Company's season April 11-May 7 at City Center.

Dr. **PETER M. ROJCWICZ**, liberal arts, has recently concluded a series of six

lectures on the Grimm's fairy tales at the C.G. Jung Foundation for Analytical Psychology. Topics covered included the Grimm's sources, collecting methods, and textual restorations, as well as the sociopolitical impact of the Grimm's narrative collections on German culture. In addition, Dr. Rojcwicz has concluded a series of three lectures on cultural belief systems and anomalous phenomena at the John Jay College, New York City.

**MURIEL TOPAZ**, director of the Dance Division, and **MARIA GRANDY**, ballet faculty, have been invited to serve on the Advisory Committee of the International Ballet Competition in Jackson, Mississippi, June 1990. **Bruce Marks**, alumnus, is chairman of the jury.

## JUILLIARD EVENTS

- 5/1 **Susan Rosenbaum**, soprano, Paul Hall, 8 PM.
- 5/2 **Sandra Lao**, piano, Paul Hall, 8 PM.  
**Music by Juilliard Composers**, Alice Tully Hall, 8 PM. Free tickets available beginning April 25 at the Concert Office.
- 5/3 **Wednesday at One, chamber music**, Alice Tully Hall, 1 PM.  
**Hua Li**, piano, Paul Hall, 8 PM.
- 5/4 **Paul Lindsay**, trumpet, Paul Hall, 4 PM.  
**Miriam Santucci**, cello, Paul Hall, 6 PM.  
**Lawrence Gilliard**, clarinet, Paul Hall 8 PM.
- 5/5 **Judy Wang**, piano, Paul Hall, 4 PM.  
**Alvina Chiu**, piano, Paul Hall, 6 PM.  
**Kirsten Linfante**, viola, Paul Hall, 8 PM.
- 5/6 **Aviva Aranovich**, piano, Paul Hall, 8:30 PM.
- 5/8 **Miyo Kono**, violin, Paul Hall, 4 PM.  
**Dana Hanchard**, soprano, Paul Hall, 6 PM.  
**Lisa Nakamichi**, piano, Paul Hall 8 PM.
- 5/9 **Sofia Nyblom**, mezzo-soprano, Paul Hall, 4 PM.  
**Richard Sosinsky**, double bass, Paul Hall, 6 PM.  
**An Evening of Chamber Music**, Paul Hall, 8 PM.
- 5/10 **Wednesday at One, excerpts from Italian Opera**, Alice Tully Hall, 1 PM.  
**English Vocal Class Recital**, Paul Hall, 8 PM.
- 5/11 **Martin Valdeschack**, violin, Paul Hall, 4 PM.  
**French Vocal Music, Thomas Grubb Vocal Class**, Paul Hall, 7 PM.
- 5/12 **Fiona Grant**, piano, Paul Hall, 4 PM.  
**Jee Hyun-Lim**, soprano, Paul Hall, 6 PM.  
**June Choi**, piano, Paul Hall, 8 PM.  
**An Evening of Chamber Music**, Alice Tully Hall, 8 PM. Free tickets available beginning May 5 at the Concert Office.
- 5/13 **Juilliard Dance Division Event XI**, The Juilliard Theater, 1 PM.  
**Claire Chan**, violin, Paul Hall, 8:30 PM.
- 5/15 **Juilliard Dance Division Event XII**, The Juilliard Theater, 10 AM.  
**Eric Hall**, Bassoon, Paul Hall, 4 PM.  
**Juilliard Dance Division Event**

**XIII**, The Juilliard Theater, 3 PM.  
**Soo Jung Park**, soprano, Paul Hall, 6 PM.

**Miae Choi**, piano, Paul Hall, 8 PM.

5/16 **Sarah Voynow**, harp, Paul Hall, 4 PM.

**Julie Kang**, piano, Paul Hall, 6 PM.

**David Goldblatt**, viola, Paul Hall, 8 PM.

5/17 **Robert Dilutis**, clarinet, Paul Hall, 4 PM.

**Tim Nolte**, piano, Paul Hall, 6 PM.

**Jong-Jin Lee**, violin, Paul Hall, 8 PM.

5/18 **Kelly Offer**, horn, Paul Hall, 4 PM.

**Leda Kim**, piano, Paul Hall, 6 PM.

**The Juilliard Orchestra**, Sixten Ehrling, conductor, BERNSTEIN, TCHAIKOVSKY, MUS-SORGSKY, Alice Tully Hall, 8 PM. Free tickets available beginning May 11 at the Concert Office.

5/26 **Student Quartets, Participating in the Juilliard String Quartet Seminar**, Paul Hall, 4 PM.

**Student Quartets, Participating in the Juilliard String Quartet Seminar**, Paul Hall, 8 PM.

5/27 **Pre-College Symphony**, The Juilliard Theater, 8 PM.

5/28 **Pre-College Orchestra**, The Juilliard Theater, 8 PM. Free tickets available beginning May 15 at the Concert Office.

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