

The JUILLIARD

J O U R N A L

Vol. V No. 7

The Juilliard School

April 1990

Hugh the Drover: Opera Center Finale

by Alfred Ayres

The Juilliard Opera Center concludes its season with the brilliant English opera entitled *Hugh The Drover* by Ralph Vaughan Williams. The production will be directed by Frank Corsaro and conducted by Richard Bradshaw, with performances on April 25, 27 and 29 in the Juilliard Theater.

Hugh The Drover has enjoyed frequent performances in England, owing to the work's nationalistic flavor. This work is by no means "Grand Opera" in the Italian sense. Rather, it is a romantic ballad incorporating real English folk song melodies into the fabric of the score. In writing this opera, Vaughan Williams wished to represent the people of the rural countryside in a positive and attractive setting, as well as to pay tribute to their beautiful folk melodies. Anyone who is familiar with Vaughan Williams's compositions can hear the influence of the folk music of the British Isles.

Hugh The Drover was Vaughan Williams's first opera, and he composed it without a commission from an opera house. At the time, interest in English opera was slight and the chances for Vaughan Williams to hear his opera performed in his lifetime were slim. In fact, he had to wait ten years after its completion in 1914 to hear a reading at the Royal College of Music in London. *Hugh The Drover* was given a full-scale production by the British National Opera Company shortly after that.

The composition of the opera spanned four years, and Vaughan Williams enlisted the aid of Harold Child to write a libretto from Vaughan Williams's own ideas. He

intended to construct *Hugh The Drover* along the lines of Smetana's *The Bartered Bride*, another opera utilizing folk music and characters from the rural countryside. Vaughan Williams worked closely with Child, constantly requesting changes regarding the plot and making numerous suggestions about the verses, much to Child's consternation. But, these conflicts between librettist and composer are part of the life of the opera world, and, fortunately, they are not reflected in the opera itself.

The story takes place in a small village in the early 19th-century. Mary, who is engaged to John the butcher by arrangement with her father, is really in love with Hugh the drover (someone who catches horses). Like *The Bartered Bride*, the plot concerns itself with the power of true love conquering all adversities.

In addition to the principle role of Mary, John the butcher, and Hugh the drover, there are substantial choral ensembles representing the people of the village, utilizing a large portion of the Juilliard Voice Department.

Hugh the Drover will provide an enjoyable evening in the theater, with its lyrical score and colorful representation of the beautiful English countryside. With this production, the last of the season here at Juilliard, the Opera Center continues to champion neglected theater pieces that enrich and expand our music horizons.

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

Students Offer Talent for Benefit

by Alicia Cordoba

Since I have been at The Juilliard School, I have met extremely talented musicians and have seen some of the most incredible performances in music, theater and dance. Being at the conservatory has given me a greater idea of how performers think and what affects them and their performances. But besides their performances, what has astounded me the most about the Juilliard students are the responses from those involved with the Gluck Fellowship Program.

I have read articles in *The Juilliard Journal* and spoken to many of the Gluck Fellowship students, and though their reactions to their separate performances were varied, their feelings toward the audiences -- patients at medical institutions around the City of New York -- were the same: sincere gratification.

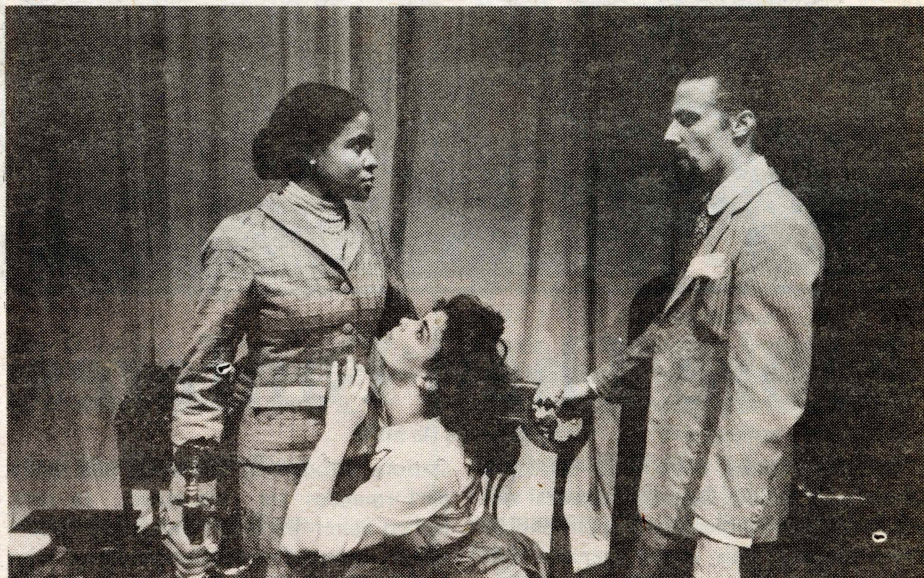
How wonderful it was to hear Juilliard students talking about the pride they felt being able to share with people who would probably not otherwise be able to hear or see such a live performance. I, too, wanted to be involved in this unique experience.

Tired of just sitting in a practice room or playing concerts and recitals for my own benefit, I decided to organize a performance which would benefit the needs of others.

With the help of President Polisi and other Juilliard administration and staff members, teachers, students and alumni, a performance project is being realized. A concert to benefit the Pediatrics Department of the Memorial Sloan-Kettering Cancer Center will be performed Saturday, April 7, 1990 at 8 PM in St. Paul the Apostle Church, 415 West 59th Street in New York City. So far, the program will run as follows: Bach *Orchestral Suite No. 3 in D Major*, Bach *Cantata No. 140 (Wachet Auf)*, Beethoven *Symphony No. 8*.

Even though many members of the Juilliard community are already involved, we still need your help to accomplish this project. If you would like to sing, play, stage manage, usher, distribute fliers, put up posters, sell tickets, or do anything to be involved with this production, you are more than welcome to join us. Come

(continued on page 4)



JESSICA KATZ

Saundra Quarterman (left) plays Vassa Borisovna Zheleznova in *The Matriarch*. Jeanne Tripplehorn plays Lyudmila Zheleznova (center) and Willis Sparks is Prokhor Borisovich Khrapov.

Drama Repertory Season Begins

The Juilliard Drama Division's ensemble of graduating actors presents its 1990 spring repertory season of four full-length plays Monday, April 16 through Saturday, May 5. This class of graduating actors has experienced one of Juilliard's most innovative four-year programs -- including participating in drama study in Russia, hosting Russian students in New York and touring in a production in regional theater for the first time in the Drama Division's history.

The season opens on Monday, April 16 with Shakespeare's *Twelfth Night*, directed by Richard Hamburger. This production of *Twelfth Night* was presented as the first Shakespearean play ever to appear at the Portland Stage Company for a three-week run in February. It marks the first time that a Juilliard repertory play has traveled to a regional theater. Richard Hamburger is artistic director of the Portland Stage.

The season continues with Maxim Gorky's rarely performed 1910 drama *The Matriarch* (Vassa Zheleznova), where capitalistic ambition collides with Communist idealism. Brigid Larmour directs the actors in a new translation of *The Matriarch* by Alexander Gelman. Maxim Gorky originally wrote the play under the Czar in 1909 and later revised it

in 1935 under the Stalin regime. Group 19 spent three weeks last season at the Moscow Art Theatre School studying plays by Russian playwrights. The Moscow Art Theatre School is the Russian institution with which Gorky was long associated.

Beginning Tuesday, April 24, the season continues with four performances of Caryl Churchill's 1983 play, *Top Girls*. Juilliard faculty member Eve Shapiro directs *Top Girls*, whose plot uniquely weaves together the stories of women in the past and present, both fictional and real. It is a women's story told by women.

Juilliard's repertory season closes with the performances of Richard Brinsley Sheridan's *The Rivals*. *The Rivals* was Sheridan's first play produced at the Theatre Royal, Covent Garden, January 17, 1775. It is a passionate, lusty comedy of manners set in the fashionable resort spa of Bath, England, where age-old conflicts between younger and older generations inspire the play's young lovers to all sorts of devious intrigues in order to escape the censures of age and authority. Nancy Lane, a Juilliard faculty member, is the production's director.

All proceeds from the sale of tickets benefit the Juilliard Drama Scholarship Fund.

A scene from Shakespeare's *Twelfth Night*. Nicole Farmer as Viola attempts to reason with Feste (Kurt Naebig).

JESSICA KATZ



Robilliard Solos In Third Wien Concert

Virginia Robilliard plays a violin solo with The Juilliard Orchestra under the baton of Stanislaw Skrowaczewski in the third Wien concert on February 26, 1990 (below). Virginia is pictured at right with Wien family members, Mr. and Mrs. Peter Malkin (l.) and Mr. and Mrs. Lester Morse. PHOTOS BY GILI MELAMED



More Than Fanfares

by Iffet D. Araniti

Imagine yourself back in the sixteenth century. You enter a grand cathedral and are enveloped by the sound of antiphonal brass music. This is the scenario that conductor/trombonist Per Brevig (DMA, Juilliard '70) tried to recreate when he began the Juilliard Brass Ensemble about twenty years ago. Consisting of 22 of Juilliard's finest brass and percussion players, the group has toured, premiered new works by Juilliard composers, as well as performed in public concerts at Alice Tully Hall, St. Patrick's Cathedral, and the renowned New York Brass Conference.

Mr. Brevig said that the Ensemble had originally existed as a class for the past twenty years, but that last year he had an especially talented group of players. This group was invited to perform at the Bergen International Festival in Norway. This excursion was made possible with funding by the Bergen International Festival, the National Endowment for the Arts and from the concerts and masterclasses that the Ensemble presented in the environs of Bergen.

The tour was from May 24 through June 1, 1989, during which time the ensemble maintained a grueling schedule, consisting of five concerts and four rehearsals. The Ensemble went to the mountains and the fjords of the breathtakingly beautiful Norwegian countryside. Michael Ishii, French hornist, commented that the train ride from Oslo to Bergen was so remarkable that even though everyone was exhausted from the plane trip from New York to Oslo, they stayed awake to view the snow-topped mountains and the green valleys, speckled by farm houses and grazing sheep. Michael also noted the outstanding hospitality of their host families, who "think of themselves as farmers, no matter if they live in the city or the country."

The Ensemble's repertoire, on the tour as well as here at home, consists of the "traditional" brass choir music of Gabrielli and his sixteenth century counterparts. They also perform what Mr. Brevig calls "symphonic" brass music as opposed to "brass band" music made popular by British brass groups. They have done such standard works for this medium like Gunther Schuller's *Symphony (for Brass)*, Mussorgsky's *Pictures at an Exhibition*, and *Liturgical Fanfares* by Tomasi just to name a few. Their premieres in Norway included *Angelvoices* for organ and brass ensemble by Robert Starer, and Walter Ross's *Canzona No. 4 The Masque of the Red Death*.

The Bergen International Festival concerts are broadcast over some 36 radio

stations throughout the world and many performances are videotaped. In fact, Robert Starer first heard about the premiere of his concerto from a friend in Israel, who had just listened to the work on the Israeli Radio. Also, while in Bergen, Peter Kates, one of the percussion players, was made aware of an opening for a principal percussion in the Bergen Philharmonic Orchestra. He auditioned, and tied for first place. Peter has fallen for the quality of life, the people, and the beauty of the country, and is now prepared to become a Norwegian if given the opportunity.

The quality of the Ensemble's playing is reflected in the outstanding reviews they received in many newspapers: from *Dagen*, May 29, 1989, "...The Juilliard Brass Ensemble is a superior ensemble with an exceptional conductor who treated us to an advanced program."; from *Aftenposten*, May 29, 1989, "The Juilliard Brass Ensemble came with Per Brevig, professor at the prestigious School from New York City, and the ensemble played with all possible brilliance."; from *Bergens Tidende*, May 29, 1989, "...This student ensemble, from one of the world's greatest institutions of music, has acquired an extremely high professional standard. It is nearly incomprehensible that one can present such ensemble-playing considering the yearly change in personnel....Most impressive was the timber, tone quality and substance of interpretation inherent in the music. Never exaggerated; all the time disciplined; one instrument never projecting at the expense of the ensemble playing."

All the members of the Ensemble were auditioned for entrance into the group. Since all the players know each other, there is an extremely friendly atmosphere within the group. This in turn not only makes for fun rehearsals once a week, but it creates a homogeneous sound necessary for this type of ensemble playing.

Mr. Brevig admits that initially there is a problem of coordination of sound because so many teachers' different schools of thought about playing are represented in the Ensemble. But, this is turned around into being a benefit because each individual has different ideas to input into the group to create a whole sound. It would be impossible to mention this unity of sound without also mentioning the high level of maturity that is possessed by each one of the performers. It was this maturity that represented Juilliard so capably overseas.

Iffet Araniti is a first-year French horn student.

Erkki Lahesmaa Performs with Juilliard Orchestra

Cellist Erkki Lahesmaa, a fourth-year student of Harvey Shapiro in Juilliard's Bachelor of Music degree program, has been selected as soloist for a performance of Dvorak's *Violoncello Concerto in B Minor, Op. 104* with the Juilliard Orchestra, led by Christopher Keene, Wednesday, April 4 at 8 PM at Avery Fisher Hall. This final concert of this season's Lawrence A. Wien Concert Series at Avery Fisher Hall, also features performances of Rimsky-Korsakov's *Scheherazade, Op. 35* and David Diamond's *Symphony No. 5*.

A native of Turku, Finland, Erkki Lahesmaa has already established himself at age 22 as a distinguished musician in his homeland. Most recently, this past summer he appeared as featured soloist performing Haydn's *C Major Cello Concerto* at the opening gala concert of Finland's Dimitry Sitkovetsky Korsholm Festival. In 1986 he was named second prize winner in Finland's National Cello competition, and in 1983 his piano trio, was named grand prize winner in the

National Piano Trio competition. At age 15, Mr. Lahesmaa performed the Saint-Saens *Concerto* with the Turku Philharmonic Orchestra, and the following season with the Finnish Radio Symphony Orchestra in Helsinki. He has appeared numerous times over Finnish Radio and television broadcasts. Mr. Lahesmaa's cello, a Giovanni Granchino dated from 1698, is owned by the OKO Bank of Finland.

Erkki Lahesmaa has been a student at Juilliard since 1986 and holds the Lincoln Center scholarship. Prior to his studies with Mr. Shapiro, he was a student of Zara Nelsova. He graduates this May.

The Lawrence A. Wien Concert Series at Avery Fisher Hall continues for four concerts next season beginning on Monday, October 22. The other three dates are scheduled for three Wednesdays -- November 14, 1990; January 1 and April 4, 1991. Currently in its fourth season, the series was established in 1985 through the generosity of Mr. and Mrs. Lawrence A. Wien.

Hong Kong Philharmonic

David Atherton
Music Director

Announces the following positions starting September 1990:

VIOLIN
VIOLAS
CELLO

ASSISTANT PRINCIPAL-3RD TRUMPET
FOURTH HORN
PRINCIPAL TRUMPET
DOUBLE BASSES
2ND TROMBONE
PICCOLO / 2ND FLUTE

The 4th Horn position will cover a one-year sabbatical only.

Annual pay range from HK \$162,900 for tutti players to HK \$225,275 for principal or 3rd chair violin position. Exchange rate presently \$1 US=HK \$7.8 approximately.

Auditions will be held May 8, 9, 10 in Chicago, and May 10, 11, 12 in New York City.

Repertoire for the auditions and more information on the Hong Kong Philharmonic Orchestra will be forwarded to you upon the receipt of your qualifying resume, at the below address by April 28, 1990 stating your desired city for auditions.

Only qualifying musicians need apply, to:

John A. Duffy
3027 Norwood Avenue
Pittsburgh, PA 15214
(412) 322-5036
FAX: (412) 322-5196

Earth Day 1990: Save the Planet!

by Carolyn Li Corazo

April marks the 20th anniversary of the first Earth Day. In 1970, formed from an idea by Senator Gaylord Nelson, the first Earth Day raised 20 million American voices to the plight of our environment, which helped lead to the passage of the Clean Air Act and the formation of the U.S. Environmental Protection Agency. The current goal for Earth Day 1990 is to create "an environment that is much brighter, a far more diversified movement, and, hopefully, a working agenda for the next ten years," says Dennis Hayes, the Chairman of Earth Day 1990 and a San Francisco lawyer.

There will be parades, protests, and special activities occurring all over the planet on April 22. In Seattle, a demonstration is planned against pollution in Puget Sound. On the island of Mauritius, school children will plant trees. On Mt. Everest, a team of climbers from the U.S., the U.S.S.R., and China will pick up trash left from former mountaineers. Over 100 countries have formed committees to plan activities for Earth Day, which will, it is hoped, bring about the largest worldwide demonstration in history.

The United States is "the most wasteful country on the face of this Earth," proclaims Michael Deland, the Chairman of the White House Council on Environmental Quality. Americans throw out 160 million tons of trash each year -- that translates to 3.5 pounds per person per day.

Currently, the U.S. recycles only 11%

of its solid waste, compared to Japan, which recycles 50% of its waste. Each year, 220 million trees are cut down to manufacture U.S. newspapers. There are enough aluminum cans thrown out each year by the American public to rebuild the entire U.S. commercial airline fleet four times. We have become a "disposable" society, throwing everything away from plastic food cartons and diapers to motor oil and disposable cameras.

The U.S. is reaching the garbage crisis which was first predicted by environmentalists in the 1970s. Since the late 1970s, two-thirds of the nation's landfills have been closed, and within the next five years, one-third of the remaining landfills will be full. Says Dennis Hays, "the answer to the solid waste problem is not figuring out some way to compact it or incinerate it; the answer is to reduce it." That is where the public can help: by recycling, or simply by not using non-biodegradable, toxic, or environmentally unsound items.

Paper, aluminum, tin, glass, motor oil, and car batteries can all be recycled. In certain communities, trash separation is mandatory. Bottles and plastic containers can be reused in the home. Canvas bags can replace grocery bags. On the lawn and garden, one can cut back on the use of pesticides and chemical fertilizers, which seep into the ground and affect the water supply. The use of phosphate-free detergents can help cut back on the

destruction of our rivers and lakes. Conserve energy: "Turn off a light and hear a river sigh," as Hugh Downes says on ABC's 20/20. Conserve water -- of the earth's

Earth Day Resource Guide

Publications:

50 Simple Things You Can Do To Save The Earth, compiled by the Earth Works Group and published by the Earth Works Press. Contains explanations of different environmental problems, actions you can take to help solve them, and addresses and phone numbers of groups to contact.

Our Earth, Ourselves, written by Ruth Caplan and the staff of Environmental Action, published by Bantam.

Save Our Planet -- 750 Everyday Ways You Can Clean Up The Earth, by Diane MacEachern, published by Dell.

The Green Consumer Guide.

Shopping for a Better World.

For Information from the Environmental Defense Fund, call (800) CALL EDF.

Environmental Protection Agency Hotline (800) 424-9346.

You can contact your local chapter of: Greenpeace, The Cousteau Society, The World Wildlife Fund, The Nature Conservancy, The Sierra Club.

Natural Resources Defense Council (40 W. 20th St., NY 10011)
Worldwatch Institute (1776 Mass. Ave., NW, Washington, DC 20036)
The Rainforest Action Network (301 Broadway, Suite A, San Francisco, CA 94133. 415/398-4404)

supply, 3% of the water is fresh, and of that, 75% is locked up in glaciers and polar ice capes. Stop using Styrofoam products -- Styrofoam produces CFC gasses which destroy the Earth's ozone layer.

(Let the buyer beware, however, because some items marked "environmentally safe" may not be so. One example is that of "photodegradable" plastic garbage bags. Yes, these plastics degrade in sunlight, but trash is buried in landfills, defeating the purpose of the product.)

In addition to the garbage problem, other environmental concerns abound: tropical rainforest deforestation, toxic waste, the destruction of Antarctica's fragile ecosystem and global warming, among others. While George Bush has declared himself to be the "environmental President" and is trying to create a Cabinet position for the Head of the Environmental Protection Agency, there is still much controversy about what, if anything, is being done to save the earth.

The public can help in the environmental effort by becoming politically active by writing their representatives to urge the support of conservation legislation; but, most importantly, by altering their lifestyles in order to become more environmentally responsible. Information regarding recycling and consumer awareness can be obtained from publications and environmental groups, listed in the box to the left.

Earth Day 1990 will help bring environmental concerns into the forefront of public awareness, but it is the ordinary action, every day, of the citizens of this planet that will help bring the Earth back to a clean bill of health.

Carolyn Corazo is a first-year Master's student.

Calvin and Hobbes © 1988 Universal Press Syndicate. Reprinted with permission. All rights reserved.



Paul Sperry and Margo Garrett Give Duo-Recital

Tenor Paul Sperry and Pianist Margo Garrett give a duo-recital at the Juilliard School on Tuesday, April 17, at 8 PM in the School's Paul Recital Hall, as part of the 1989-90 Juilliard Faculty Recital Series. The program features performances of Robert Beaser's 1979 work, *The Seven Deadly Sins*, and Christopher Berg's *Five Songs on Poems of Frank O'Hara*; and includes Ravel's *Histoires naturelles*; and six songs by Schubert.

Long committed to the performance of American Music, lyric tenor Paul Sperry has had many works written for him by the leading composers of today including Hans Werner Henze, William Bolcom, Jacob Druckman and Bernard Rands. He serves as president of the American Music Center and director of "Joy in Singing," an organization devoted to assisting young singers. Mr. Sperry teaches 19th- and 20th-century song performance at Juilliard.

In 1982 Paul Sperry performed the world premiere of *The Seven Deadly Sins* in the tenor version. Robert Beaser uses as text the writing of distinguished poet Arthur Hecht, formerly poet-in-residence at the

Library of Congress. Mr. Beaser is composer-in-residence at the American Composers Orchestra and co-director of Musical Elements. He has received numerous commissions from ensembles such as the Saint Louis and Chicago Symphonies, and the American Composers Orchestra, among others. Christopher Berg's *Five Songs on Poems of Frank O'Hara* draws on various styles of American music that capture the humor and longing of O'Hara's poems. The work was also given its world premiere by Mr. Sperry in New York in 1988.

Recognized as one of America's leading collaborative pianists, Margo Garrett is performance partner to Paul Sperry, sopranos Lucy Shelton and Dawn Upshaw, violinist Jaime Laredo, violist Paul Neubauer and cellist Sharon Robinson. Also active in chamber, vocal and instrumental recitals, she is co-director with Samuel Sanders of the Cape and Islands Chamber Music Festival in Massachusetts. Ms. Garrett joined the faculty at Juilliard in 1985, where she is chairman of the Accompanying Department.

OTARI SONY DAT NAKAMICHI DOLBY NUEMANN AKG's JBL's

For all your professional music needs

MUSIKA RECORDS INC.

(212) 799 8330

Multi-track Recording Music Laser Typography Cassette Duplication CD's

Health Beat

Hazards In The Arts

by Joy Favuzza, R.N.

Occupational safety is not a new concept. Yet, safety in the arts has only become a topic of discussion and regulation within the last 15 years. Physicians are now theorizing that Van Gogh's insanity might have been caused by lead poisoning (prolonged exposure to paint solvents and oils) and that the blurring of stars and the halo around lights in his later paintings might have been due to the swelling of the optic nerve also caused by lead poisoning. Similarly, Goya's mysterious illness in his middle age might have been lead poisoning and not schizophrenia or syphilis which is commonly thought.

Chemicals and dyes not only affect those who work directly with them but also those who work surrounded by them -- i.e. the performer. This article will focus on two hazards in the arts: Special effects, specifically fog and smoke, and theatrical makeup.

There are several different types of fog and smoke. In general, the smokey effect can be created by mixtures of water and organic chemicals, dry ice, heating inorganic chemicals, or burning organic materials such as paper. Chemical fog and smoke used during performances, however, have been known to cause throat problems in the performers. In the current Broadway musical *Grand Hotel*, for example, the musicians are suspended over the stage on a platform. The chemical fog in one scene diffuses upward and causes difficulties for the musicians. It is of particular danger for the performer who has a lung condition such as asthma.

Theatrical makeup, not often thought of as having chemical ingredients, can also be hazardous. Chemicals applied by aerosol sprays, can enter the body through inhalation, and applied cosmetics can enter through the skin or by ingestion. Although cosmetics are required by law to undergo testing for acute toxicity, the long term effects are less obvious. For example, it only became evident after epidemiologists studied beauticians and cosmetologists that the group was shown to have a higher incidence of lung, skin, liver and kidney disease. To date, there has been no similar studies on performers wearing theatrical cosmetics, but it is logical to consider the possibility.

Another health problem associated with theatrical makeup is contamination through commonly shared cosmetics. This can cause bacterial infections, such as staphylococcus, impetigo and streptococcus that can be passed from one individual to another.

WHAT CAN BE DONE

The first important step is to become aware of the potential hazards. (Keep in

mind there are many other chemical and environmental hazards which are not addressed here.) The Center for Safety in the Arts [located at 5 Beekman Street, New York, 10038 (212/227-6220)] is one of the best resources for further information. The following are a few suggestions taken from *Stage Fright* by Monona Rossol (one of the founding members of The Center for Safety in the Arts) on what steps can be taken to decrease the risk of side effects from fog and smoke and/or stage makeup.

FOG AND SMOKE

Know the chemicals that make up the smoke and fog. Manufacturers should provide a material safety data sheet (MSD) which will list the chemicals included and safety precautions recommended.

Consider the ventilation system in the theater before using smoke or fog.

Select materials wisely, for example, use dry ice -- the safest material -- over organic chemicals.

Use fog or smoke in low, safe concentrations.

MAKEUP

Purchase only ingredient-labeled cosmetics.

The most effective method to prevent contamination is to use your own makeup. However, in the cases when this is not possible, follow these guidelines:

Cream sticks: Slice these out with dental spatulas on individual papers, label and reuse them individually for touch-ups.

Lipsticks: These, too, can be sliced and labeled.

Pancake and powders: Powders are less likely to carry infection. But if possible try to individualize usage.

Brushes: Use disposable brushes.

Sponges: Use disposable sponges whenever possible. Reusable ones can be disinfected.

Eye makeup: Use individual eye makeup whenever possible.

General hygiene: Frequent handwashing is essential. Moisten brushes or pencils with clean tap water not with the tongue. When makeup is applied by a makeup artist cleaned containers with fresh water should be used for each performer. Replace old cosmetics. Avoid smoking, eating and drinking in areas where makeup is being applied.

If you require further information please stop in the Health Office.

Joy Favuzza is the Resident Nurse at Juilliard.

Benefit

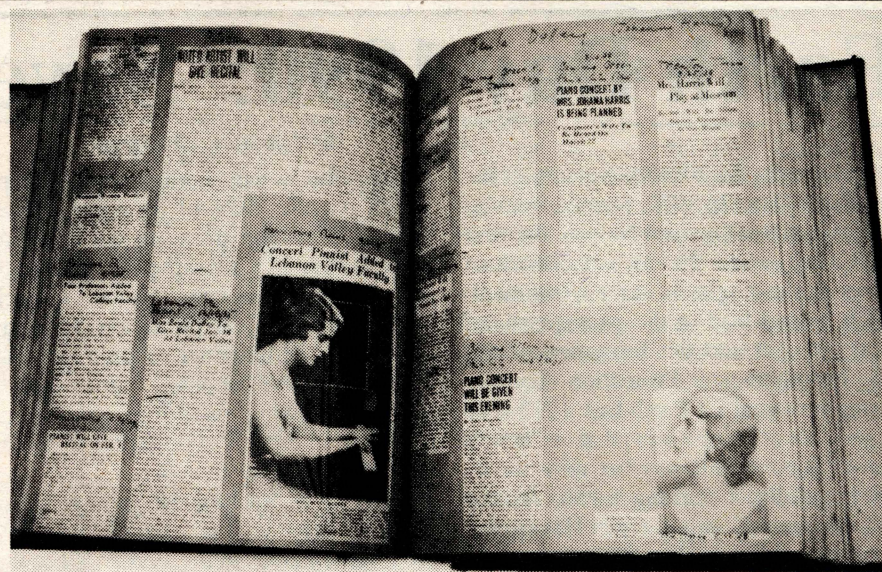
continued from page 1

share your talents and abilities with those in need.

If you are interested in getting involved with this project, please contact the Student Affairs Office (room 219). If you cannot

be involved in the production directly, please join us at the performance. The more the merrier. Thank you for your concern and involvement.

Alicia Cordoba is a second-year D.M.A. student.



Selected pages from the scrapbook of pianist Johana Harris.

STEPHANIE CIMINO

Juilliard Receives Grant for Archives Program

by Jane Gottlieb

Juilliard has received an \$88,689 grant from the National Historical Publications and Records Program (NHPRC), a federal agency under the auspices of the National Archives and Records Administration. Grant funds will be used to establish an archives and records management program at the School.

The 2-year grant-funded project will begin on July 1, 1990. A full time archivist will be hired to survey and accession the archival documents which are held by every department in the School. In addition, the archivist will work with members of the administrative staff to establish a records management program. "Records management" (or "documentation management") involves setting up retention schedules for the institution's records according to administrative, financial, and legal requirements. The implementation of this type of program results in more efficient use of records storage space, and better access to the materials.

Juilliard's Archives contain a wealth of materials which document the history of the School since its founding in 1905 as the Institute of Musical Art. The Library presently houses over 70 scrapbooks, a complete set of School catalogs, concert and recital programs, biographical files on former students, faculty, and administrators, production books, and over 5,000 photographs. In addition, each of the School's administrative departments keeps potential archival material on students, faculty members, and their own departmental operations. The archivist will work to identify and describe all of these mate-

rials so they will be most accessible, both for internal use and for outside researchers.

The School receives numerous requests from scholars and researchers for access to archival documents. The recent Kennedy Center Honors ceremony included a film segment on William Schuman which was compiled from archival photographs. Dance researcher Ray Cook utilized archival sources for his reconstruction of Doris Humphrey's work *Dawn in New York*. Writer Louise Spizzizen has spent many hours in the Library working with archival scrapbooks for a forthcoming book about pianist Johana Harris. Harris (né Beula Duffey), wife of composer Roy Harris, was a graduate of the Juilliard Graduate School and a member of the piano faculty during the 1930s and early 1940s. The Library has also provided copies of archival documents to researcher Geoffrey McGillen, who is working on a book about pianist Olga Samaroff-Stokowski, who taught at Juilliard from 1924 until her death in 1948.

In addition to the inquiries which will aid in research and publications, the Library and the Alumni Office regularly receive questions from former Juilliard students who want to track down a fellow classmate or locate a class picture. All of these inquiries will be aided by the establishment of an archives program, and we look forward to working on this important project.

Jane Gottlieb is Juilliard's Head Librarian.

AN AFTERNOON IN THE PARK!

The harsh, scary winter months are gone. Sitting in the stuffy practice rooms and stifling rehearsal studios, one's mind wanders to the balmy breezes and glittering sunshine of Central Park. Remember green grass? Fresh air? Fun, with no thought to movements, monologues or modern class?



The Peer Advisors have organized a day in the Park. All first-year students should be on the lookout for their Advisor, who will be busy spreading the good word. The day to be in the sun is **Sunday, April 8th, from 12 Noon to 5 pm.** (Just in case, we have a rain date for Sunday, April 22nd.)

JOIN US IN THE PARK. IT'S YOUR LAST CHANCE BEFORE FINALS! Refreshments provided! Toys provided! All we need is you!

INCOME TAX RETURNS
Prepared by Specialist For
MUSICIANS/ENTERTAINERS
Counseling • Reasonable Rates
Don Aibel, Tax Attorney • Juilliard Alumnus
250 W. 57th St., NY, NY 10019 (212) 765-7532

The Juilliard Journal

Literary Supplement*

MOTHER

She came to me in a dream --
dark hallway. I follow her bony frame
shorn-hair-head resting on a neck
barely able to hold it upright.

Through her nightgown I trace the bones of her shoulders
with my fingers,
softly, so as not to crack them (I feel I could).

She leads me into a blackened room
and we sit in the corner against the wall.
She touches her finger to her lips and motions me
to speak softly.
She tells me that I am the only one who can see her
and people will think me crazy
talking to no one.

It is so good to see her that I nearly cry
yet I wonder what made her return.
I begin to tell her about her funeral
enthusiastically
and she listens smiling her mother-smile.

She says
"I forgot to tell you something"
and pauses while I swallow my whole life
and look into her unchanged eyes.
She opens her mouth to speak
yet the words
are already deeply in my mind.
I read them again and again to be sure,
then I open my eyes to a foreign world
where I hear my voice
calling her name over and over.

Rebecca Stenn
dance student

UNDER THE HORN OF THE MOON

for Amy Victoria

I.
He woke, and stroked his chest
aching beneath thin wrappings of slumber
spun from a dream he could not recall.
He felt his bones soften. His arms hung

heavy as a bear's winter blood. He feet
stood with difficulty above wisps of bedroom dust.
He came through sleep as over a picket fence,
moaning through his shoulder.

II.
A copper hand emerged from his chest flashing
silver and turquoise rings. A naked arm
followed like an arrow from a leather pouch. He faced
a woman whose dark flesh felt like a watery spray.

Her hair played freely about her waist
like the reaching hands of children. Her cheeks
had the October flush of macintosh and
eyes the blue grayness of an arrowhead. She wore

deerskin and the teeth of turtles
circled her neck. Behind her he saw hills once
plentiful with plains' buffalo. Prairies
stretched for miles where ponies ran freely.

A grizzly waded through stream waters
hopeful of a morning's catch. Tents
clustered like toadstools. Campfires burned. Drums
beat. Dogs rolled upon pine needles in their sleep.

III.
She pulled a quill from her headband and
pricked each of her fingers. Blood swelled
from his fingertips and in the distance
drums beat louder. From a bag

she pulled a blanket woven with colorful scenes
of birth and the struggle with death
Coyote brought, and tiger-bass slipping through
reeded shallows of a glacial lake. With a heron's grace

she spread out her woven art's design and
as she faded into blue clouds she stepped forward
back into his chest
like a breath.

Peter Rojcewicz

WITH EACH NEW SOUND THERE COMES A LIGHT

for Jane Stacey

What we say becomes
blood that sustains us.

Our words soften
the tone of the spirit's pain

when being alone is being
too much. We read

each other's secrets by the light
of who we are. I can

still hear you fanning
embers in the fire.

Peter Rojcewicz

PRISM

This woman,
lies on clean white sheets
pressing on the small ocean
inside her belly.
She is thinking of the floating heartbeat
she would have felt growing there.

When you come by this woman
do not cry for her, she does not want it.
Do not apologize, she does not need it.

She is hollow,
given up her power to create life
and although she may sit in silence,
she is howling.

Elizabeth Marvel
drama student

*The poems in the Literary Supplement
have been selected by Peter Rojcewicz, a
Juilliard Liberal Arts faculty member.

HUMAN NATURE?

Around in a circle, everybody goes.
Where we stop, nobody knows.

A little concern, a lot of fat
Politicians spluttering in a huge, boiling vat.

A cigarette butt, a nuclear dump,
All lead inexorably to a smoldering lump.

Greed, filth, and hatred, screamed at for more.
Combine to destroy this place ravaged by war.

Apathy, too, lays haveily on us.
Why should we care? Leave it to trust.

Meanwhile the earth rolls, limping along.
We understand, let's sing her a song!

Around in a circle, everybody goes.
Where we stop.

Artie Dibble
viola student

PEACE OF MIND

When can peace of mind be attained?
By aligning oneself with the sprit.
Huh?
The total union of mind and body.
What?
Sunbathing on the sand, with the waves caressing your ears.
Aahh.

Artie Dibble
viola student

JESUS WITH SIX-GUNS

The hour alone can account partly for the fluttering that occurred one Friday afternoon, 1955, among children in first grade at the nuns' school. It became two o'clock. Time to paint.

Sister, whose holy orders involved continence in all earthly matters, remained calm through the few preparations, the filling of water jars, limbering of stiff bristles, distribution of papers. She thought the children so lovely it caused her a special harm even to fancy their pure, hopeful faces growing old. Outside, rain was falling cold, yet soft, freeing birds to bathe away some of winter's dust. Occasionally birds burst into flight with a clatter like runaway window shades.

When at last they seemed settled Sister asked the children to paint their impressions of Jesus, and all but one girl with small bland eyes slid brisk to the task. The one girl, though, felt painting her calling, and thought her peers not painters at all, so clean their hands stayed. She appeared not to budge, but mused naively, upon how she might affect uniquely, just what she knew of Christ. She couldn't sense Sister watching her with a kind regret.

Sister didn't regard the girl as particularly astute, witnessing the inattentiveness she showed towards this discipline, and more than once had wondered about the conditions of the girl's life at home. But she almost smiled when their eyes met, paints pungent as peeled oranges, and was sincere in her intent to instruct them all with gentleness.

Too, the girl had reached a conviction of sorts, by the time her classmates were completing theirs, and this she pencilled in nimbly, as one thinking circumspectly of good things to come. She then chose colors to add.

Sister stood at a window waiting. At week's end she was quite tired but content. She stared into the schoolyard where a short wall separated convent from playground, tiny cracks in the wall like living vines. Turning around, she found most of the children still bowed over their paintings, so she returned to her desk, behind which was another wall, with closets, wherein hung rainwear still wet with noon's recess. Two more walls were solemn in blackboard, whereas fixed to the windows were white, paper stars.

When the one girl finished her painting she delivered it along with a feeling somewhat more stoic than delight to Sister at the front of the class. It was a stick figure, its halo iridescent, funny fingers and feet. But as if strapped to the single line torso, clearly free to gravity, were a gunbelt, two holsters and six-guns.

Imagine her alarm seeing Sister's eyes tighten with mistrust. Imagine Sister's concern should any child associate the inimical with Jesus Christ. In a linen swirl Sister brushed the girl from the class, depositing her feet-dangling into the chair opposite Mother Superior's office.

"Please be seated," heard the girl's mother when she arrived a littler later.

"What happened?"

"Please," said Mother Superior, "won't you sit down."

"It may be wise," said Sister, showing the painting, "to seek some counseling for your child."

"What?" said the girl's mother. "But cowboys are heroes to her." Mother Superior nodded, feigning to smile, while beyond the office doors sat the child, accused of having sung one unholy canticle, already willing to undergo any recriminations for having done so. She felt odd, though, like once she caught a moth and her fingers got powdered with thoughtlessness.

Soon mother and daughter were situated in the family car. The mother considered the painting innocent enough and, charitably, withheld her laugh. She could explain to her daughter what had happened thus far, she thought, were her daughter to ask, and thought it best not to risk having to deliberate on a laugh.

Her daughter did not ask.

Sister watched from a window. She thought the traffic on the thoroughfare moved unusually slow. "Do you think I did the right thing?" she asked.

"Oh Sister," Mother Superior said, "please don't ask. You know we could be wrong. How much of what everyone does seems in the end wrong? When she comes to understand humility she isn't likely to be unforgiving..."

"I say we leave her her own task of confusion and return to ours."

"You're right," said Sister, thinking, not unlike the girl's mother, herself capable of explanation, should the girl require.

The girl would not inquire.

- by Ron MacKay
professor of writing
Northeastern University
guest lecturer at Juilliard

TWO WAYS TO BURN

Standing over a boiling pan
makes her think in odd ways.
Random thoughts get
thrown together
like the mixed vegetables
she is about to steam.

"A wombat eating sushi?
A kangaroo with a Caramello stuck to his tail?
Gladiator fish?
Eavesdropping mice!"

Maybe those tiny ears
can hear something she can't.

Maybe they can hear
her husband's voice
shouting something,
anything,
to her as
his car flipped over.

She arranges the vegetables
in the steamer, then
raises her hand
and looks at the reddened flesh.

It is, after all,
possible
to graze your hand over water
boiling
without feeling.

Alexander Miller
oboe student

THE DISHWASHER

Unloading the dishwasher
makes me remember
some of the meals I have eaten recently:

This spoon, oatmeal
this fork, tuna salad
this plate, chicken piccata
this bread knife, a fresh loaf of rye

but this spatula?
I can't remember.

Probably apple pancakes

Although I usually don't like to recall images of
scooping up things
the same way one would remove
a week-old squirrel from the middle
of the road.

Alexander Miller
oboe student

RETURNING HOME

It is a strange feeling,
being a visitor in your own home.

It has been several years since my father died
and I moved away.
I sit on the back porch,
smoke a cigarette and stare through the smoke
as if in a temporary unreality.
Looking around, I notice the tree line is higher
and all the familiar names have moved away.
I step inside the house,
hear dead moths rattle in the screen door
as it slaps into its frame.
I go to my parent's bedroom,
find an old photo of my father
standing next to a Marlin he caught
wearing the same proud expression he had
when I was born
I sit on the bed where I was conceived
and where I will probably do the same.
I am wearing my father's boots
feeling my footsteps planted firmly on his,
feeling my father's grip on my shoulder
and wondering if it will ever let go.

Elizabeth Marvel
drama student

POEM

Before I tasted my own iron
I understood the woman on the radio
singing about a man who could make her do anything.

My fingers explored myself
like the inside of a shell
smooth, pink, fragile and clean
Movements and whispers
as light and ancient
as my mother's whispers
held in the far corners of the pantry shelves.

You did not know me
when death came screaming into my life
like a child on fire.
When night after night
I set the table by heart
feeling the homesickness of the dead.

I feel sorry for you now
when my father's voice speaks through me
and tells you of men's tongues
swishing in my dress.
When, in the middle of lovemaking
he turns away in disgust
and I hold on tighter.

Elizabeth Marvel
drama student

ON A WALL

I read something
on a wall

it said that you can't shit
in this stall
if you voted for the president
because your asshole's already
in Washington

so I asked myself if he meant
that George Bush was an asshole
or if he meant
that people who voted for him
through modern science
could actually keep their assholes
in Washington
away from their bodies

but then I thought
I shouldn't ask myself that

because not everything is art
and not everything is worth questioning
even though it is more likely to be art
if it's near a toilet

Alexander L. Miller
oboe student

**WHEN A COCKATIEL
IS SUDDENLY STARTLED**

A sound,
a single sudden sound
disrupts her quiet meditation.

Wings open wide.
Feathers fan out like a Japanese Empress.
A palette of yellow, orange and gray
bursts,
wildly spins, energizes
the room's air,
transforming it to fire,
burning up the golden bars,
burning up the walls
and propelling her
outside
into the sky
to circle the stars
and unite with something
great and feathered

while claws survey a perch to
land the body and rest the soul.

Alexander L. Miller
oboe student

ANATOMY LESSON

for Sue

Sometimes a man lies
down in the weeds of desire
and without knowing how
but with help from the bent
sweetness of pine needles,
and ants, and what stalks,
and snap dragons drooping
beside a raspberry bush
where three deer have stood
eating green leaves,
a woman stands up
holding his heart in her hands
and she listens to it as if
it were a thing separate
from the man, as if listening
to a blue jay, or a crow,
or a gull flown inland,
birds whose wingbeats mirror
the heart's one song
More! More! More!
The woman listens and is silent.
What more she knows she knows
without saying why
her love is like water
falling through her hands,
like the heart she can hold
but cannot contain.

Ron Price
guest lecturer at Juilliard

SUNDAY

As the door opened, we all got a blast of the thin outside air. Some smoke had a chance to escape before the door clicked almost silently shut again. As if by reflex, all eyes in the cafe darted momentarily toward the newcomer as she shook the dampness from her clothes and acclimated herself to her new surroundings.

She sat next to me and waved the waitress over to take her order. The waitress appeared. Her upper lip was sprinkled with perspiration, betraying a busy shift. She casually wiped her forehead with the back of her hand and asked the newcomer what she wanted.

The air in the cafe became more oppressive as the minutes seemed to drag. The rain, beginning as a light spray, was now beating against the large cafe windows in a torrential downpour. Sitting in this muggy room you could almost imagine standing in the street and letting the cold rain soak into your hair and clothes, cleansing ...

The waitress interrupted and my fleeting ecstasy vanished. No, no more cake, but I will have some more coffee, extra milk, I answer. The background jazz has now turned to rock and the hum of conversation increases in a struggle to be heard. Could the air be smokier, or is that my imagination? The shower has stopped and I pay my bill. The newcomer has blended in well with the others. I imagine her eyes, too, drawn involuntarily to the opening of the door as I leave.

Charissa Sgouros
editor of The Juilliard Journal

FLYING HOME

Coffee-insides, jittery fingers, quickened heart:
I borrow a line from someone I used to know;
adapt it slightly and write
three hours up and out of Charles de Gaulle,
in still air I belong to no one.

Strange to feel the firmness under my feet when
I think of the irony involved
under the firmness is nothing and
it makes me wonder what
nothing is made of.

The Japanese man beside me falls asleep,
drooping his head touching my shoulder
I nudge him slightly and hold my left hand
over the words I write with my right.

Strange to feel unexpected
lightness of the contradiction going
on below my feet --
feeling the unexpected freedom of belonging to exactly no one.

Rebecca Stenn
dance student

THE WHEATFIELD

Having once been trampled
by a heard of horses desperate
to get where they were going;
I am cautious about stepping again
into this same golden wheatfield
where the wind plays tricks on even my hair.

I wonder, as I walk along the wooden fence
surrounding the field
if I am now strong enough to out-run those horses
so strangely determined to knock me down
or if perhaps, I could smile and stroke them,
convince them of my sincerity.

And so I decide to climb the fence
and fall into the wind-blown wheat.
It scratches my cheeks gently, tickles
my shoulders
and I begin to understand, as I lie warmly covered
by sky
that I had to come in here again
that horses will only trample me
if with my eyes
I allow them.

Rebecca Stenn
dance student

ARTISAN

for Ron MacKay

"These things seem small and undistinguishable,
Like far-off mountains turned into clouds..."
Demetrius

High on the mountain
above the timberline
a man is sculpting
clouds. How delicate
his hands! They feel
beneath the horizon
for tomorrow's sky.
His handicraft gives an edge
to our day. Often the dark
moisture of the nimbus
gathers beneath his nails.
Cumuli cushion his head.
At dusk, look closely to the West.
He can be seen
with his stratum rags
and moon wax
washing the wind,
polishing the stars.

Peter Rojcewicz

THE MOMENT GETTING SO

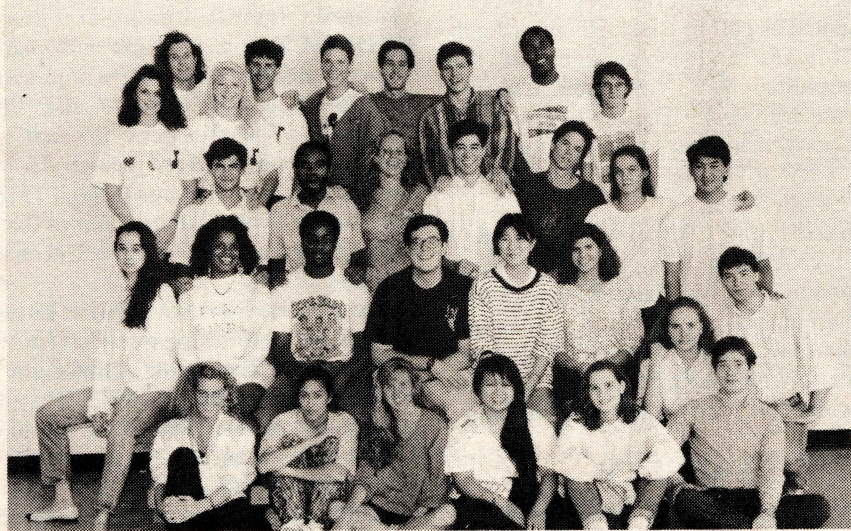
October, and the wind getting so
things cover themselves from it or else
become it, become bare and blue,
then a wide bodiless trembling. I'm
watching the backyard squirrels find food,
truck their catch to hide in holes.
I pick the last tomatoes mid-fall,
their stalks turned yellow-tinged and dry.
Stakes time their stems to hold them up.
The red outlines of the fruit shrivel
and shrink. Growing inward from the wind
they become the zero promise of air,
leaning toward the shape of silence.
In August they weighed in my hands like fire.
Today it grows so cool by evening
I forget what I've come outside for,
I grow nostalgic for sweating.
The sun goes behind the house next door
by six; when I stretch on tiptoe
it shines on the front part of my neck;
high on my toes I shift and swallow,
wishing my body could be a husk,
could hold the sun's ripe flower forever.
As for what these plants are doing, this
exact moment in the cold, they stand for
the urge to be inside or else
their thoughts, dark and amazingly flush
with the bottomless landscape.

Christopher Gilbert
from *Across the Mutual Landscape*
winner of the 1983 Walt Whitman Award
guest speaker at Juilliard

News From Student Affairs

The Peer Advisor Experience

Don't Leave Juilliard Without It



PEER ADVISOR SELECTION SCHEDULE

Below are the important dates for the Peer Advisor Team Selection process. You must attend all phases of the process in order to be considered. **NO EXCEPTIONS!** So plan ahead now.

APPLICATIONS AVAILABLE: Monday, April 9
Wednesday, April 11

INFORMATION SESSIONS: Monday, April 9
12-noon, Rm. 523
Wednesday, April 11
2pm, Rm. 218

APPLICATIONS DUE: Wednesday, April 18
4pm, Rm. 219

GROUP INTERVIEWS: Thursday, April 19
at 12:15 pm
or
Friday, April 20
at 5:30pm

Please sign up for a group interview date when you turn in your application.

PERSONAL INTERVIEWS: April 23 - April 27
Rm. 219

Finalists will be selected based on answers to questions in the application packet as well as evaluations from the group interview.

NOTE: Interviews are also being held for the positions of Orientation Leader. If you are interested in this position, please check the appropriate box on the application.

GOOD LUCK!

Aids Walk New York

Interested in participating in AIDS Walk NY -- the world's largest event to fund the fight against AIDS? Why not join your friends and colleagues at Juilliard and walk as a team!

For more information about the Juilliard AIDS Walk Team, come to an organizational meeting on Wednesday, April 4 at 3 pm in Rm. 218, or stop by Student Affairs.

COME TOGETHER IN THE FIGHT AGAINST AIDS!

MOVIE OF THE WEEK

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

April 4th *Annie Hall*

A semi-autobiographical depiction of Woody Allen's relationship with Diane Keaton. This one has become a classic.

93 minutes, Color, directed by Woody Allen

April 11th *Beetlejuice*

The story of two ghosts that hire Michael Keaton, who plays a freelance "bio-exorcist" to rid their home of a pesky family that bought the house shortly after their demise. Also starring Geena Davis and Alec Baldwin.

92 minutes, Color, directed by Tim Burton

April 18th *Citizen Kane*

Considered one of the greatest movies of all time. The story of Charles Foster Kane, magnate of the publishing world. Filled with imaginative camera angles and dynamic editing. Starring Orson Welles and Joseph Cotten.

119 minutes, Black and White, directed by Orson Welles

April 25th *Rain Man*

The story of an autistic savant who has just inherited a family fortune. His brother is a master manipulator who sees this as an opportunity to strike it rich. Starring Dustin Hoffman and Tom Cruise.

133 minutes, Color, directed by Barry Levinson

WE'RE LOOKING FOR A FEW GOOD ARTISTS!!

We would like to see your ideas for an **ORIENTATION LOGO** to be used on the T-Shirts distributed at the beginning of the year (and worn all year long).

**A \$50.00 PRIZE WILL BE AWARDED
TO THE SELECTED DESIGN!!**

There are a few regulations. The T-Shirt design must include the name of Juilliard and Orientation 1991. Aside from that, you're on your own.

Please submit your entry to the Office of Student Affairs no later than 5pm on Friday, May 4th, 1990.

The Juilliard Yearbook

An idea whose time has come. If you want to be a part of the creation of a tradition, come to the first organizational meeting for the Yearbook Committee.

**Wednesday, April 18th
12pm-1pm
Room 218**

-- Announcing --

Internships in Student Academic Advisement 1990/91 Academic Year

Graduate students interested in working as student advisors during the next school year are invited to pick up further information and applications in Room 222, Office of the Assistant Dean. Students completing their studies next year are eligible to apply. **Deadline: April 15, 1990.**

-- 1990 Commencement Reminders --

Attention: All Prospective Graduates, May 1990

A mailing was sent to all May 1990 graduates during the mid-term recess highlighting important details about commencement. If you have not received this informative mailing, copies are available in the Student Affairs Office and the Registrar's Office.

Please Note:

**Report to Student Affairs Office (rm. 219)
March 16th-April 5th
for the following:**

- ① **Tickets** -- Tickets are **required** for admission to the commencement ceremony and are limited to **two per graduate**.
- ② **Caps & Gowns** - Graduates who wish to participate in the ceremony **must be measured no later than April 5th**.
- ③ **Announcements** - Engraved announcements with envelopes will be available are are limited to **ten per graduate**.

Pre-registration for Fall 1990

April 16 through 27

All returning students **must** pre-register.

Reservation fee due April 2, 1990

Check the bulletin board for details!

MASTER CLASSES FOR APRIL:

April 2 -- Open Rehearsal with the **American Brass Quintet** who will present the **Gabrieli Brass Quintet**. Room 309, 5:15 pm - 7:15 pm.
April 3 - Masterclass with **Als Hörberg**, clarinet. Room 520, 6:30 pm - 8:30 pm.
April 6 - Masterclass with trombonist **Scott Hartman**. Room 309, 11 am - 1 pm.
April 27 - **The New York Woodwind Quintet** Seminar. Room 309, 4:30 pm - 6:30 pm.

The JUILLIARD JOURNAL

Managing Editor
Charissa Sgouros

Notes & Announcements
Chris Howatt

Editorial Board

James Sloan Allen
Carole Convissor
Cynthia Friedman

Janet Kessin
Martha Hill
Andrew Yarosh

Advertising rates and general information:
Office of Academic Affairs
Room 221
212/799-5000 ext.309

The Juilliard Journal is published monthly, except January, June, July and August, at 144 West 66th Street, New York, NY 10023. Subscription rate: \$10 per year. Postmaster: Send address changes to The Juilliard Journal, Office of Academic Affairs, The Juilliard School, 144 West 66th Street, New York, NY 10023. The Juilliard Journal is available on microfilm/fiche through: University Microfilms Inc., 300 North Zeeb Road, Ann Arbor, MI 48106.

A n n o u n c e m e n t s

STUDENTS

CHRISTOPHER HAYES HEMMANS of the Dance Division is performing with the Avodah Dance Ensemble's production of "Let My People Go." The work is a choreographic collaboration between Avodah's artistic director Joanne Tucker and renowned choreographer Louis Johnson. The performances have been presented as part of Black History Month at colleges and synagogues in the Metropolitan New York area, Chicago and the Midwest. The next New York City performance is scheduled for April 18 at 8 PM at The Hebrew Union College, 1 West 4th Street.

Fourth-year Violinist **REIKO WATANABE** will be making her debut in London's Festival Hall with the London Philharmonia under the baton of Sinopoli. Watanabe will be performing the Paganinni Concerto with the Philharmonia on April 26, which just happens to be her birthday.

FACULTY

Faculty Violinist **GLENN DICTEROW** will be performing Saint-Saens' *Violin Concerto No. 3 in B Minor* with the

Westchester Symphony Orchestra, conducted by Martin Canellakis, on April 7. Mr. Dictorow will also be featured in a faculty recital here at Juilliard on May 6.

LEONARD EISNER presented a faculty recital at Queens College on March 5. Featured on the program was a performance of the complete Book I of Debussy Preludes.

Cellist, Juilliard String Quartet and Juilliard faculty member **JOEL KROSNICK** in association with pianist Gilbert Kalish are presenting a mini-series entitled "Crosscurrents of the 20th Century." The mini-series, which will consist of two concerts (March 15 and April 17) and two lectures (March 15 and April 18), take place at the Kathryn Bache Miller Theatre on the Columbia University Campus.

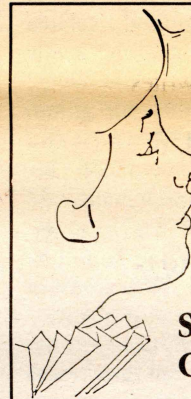
Adelaide and **EDGAR ROBERTS** duopianists, are performing a concert for two pianos at the Education Auditorium at New York University on April 2. They are performing on one piano, four hands, at La Maison Francaise at New York University on May 20 on the "Third Sunday" series, and an hour-long live broadcast on radio station WAMC on April 18.

Corrections, Retractions, Recriminations

There appeared an error of information in an article of March issue last. Maria Kitsopoulos (one of the Juilliard students who travelled to Austria to participate in the *Woche der Begegnung*) entered the Juilliard Pre-College program at age twelve and studied with Jerome Carrington. It was not until her graduation into Juilliard's College Division that she began studying with Ardyth Alton. Ms. Kitsopoulos is currently in Juilliard's DMA program, studying with Aldo Parisot.

IF YOU'RE A SMOKER ...

and you want or have tried to quit, don't forget about the *Fresh Start* video. View the 5-minute segment and learn how easy it is to say good-bye to cigarettes forever! Inquire in the Office of Student Affairs.



Because
the chance
comes along
only once
in his life...

SAINT THOMAS CHOIR SCHOOL

a boarding school offering boys grades 5 through 8 an outstanding education and extraordinary musical opportunities.

For information contact
Gordon H. Clem, Headmaster
202 West 58th St., NY, NY 10019
(212) 247-3311

Apply for the piano minor
teaching fellowship by
April 16, 1990.
Applications are
available in the Assistant
Dean's Office, room 222.

C l a s s i f i e d s

MUSIKA RECORDS INC. - For All Your Professional Recording CD Production and Cassette Duplication Needs. Call Now! (212) 799-8330.

PHOTOGRAPHY: Portraits for publicity; performance shots; receptions. Discount to Juilliard students. Bonnie Geller - (212) 864-5922.

For All Your **LASER MUSIC TYPOGRAPHY** and **TRANSCRIPTION** Needs. Call Now! (212) 799-8330.

ADOPTION: Musical, loving Mommy, Daddy, and son would like to share our lives and happiness with your child. We can provide the best of everything. Legal -- confidential. Expenses paid. Call collect anytime to Susan and Marshall. (914) 232-9455.

WIN A HAWAIIAN VACATION OR BIG SCREEN TV PLUS RAISE UP TO \$1,400 IN JUST 10 DAYS!! Objective: Fundraiser; Commitment: Minimal; Money: Raise \$1,400; Cost: Zero Investment -- Campus organizations, clubs, frats, sororities call OCMC: 1-800-932-0528/1-800-950-8472, ext. 10.

PIANISTS WANTED: Are you available part-time to perform magical melodies for our customers at the baby grand in our specialty store in Midtown Manhattan? If your repertoire includes Gershwin, Porter, jazz and the like, please contact Carmen Fasano at (212) 629-2766/2767 for more information.

Alumni News

ALUMNI NOTES

by Chris Howatt

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

DANCE

AMY ALT ('89 BFA) recently created and choreographed "Road in the Attic - A Dance Journey Through the Imagination" at the Trinity Conservatory Blackbox in Providence, Rhode Island.

Dance alumni **FUENSANTA GUTIERREZ** ('88 BFA), **LAURA STATON** ('88 BFA), **SARAH SUATONI** ('88 BFA) and **SUZANNE HARRIS** ('87 BFA) presented "Skeletons, Chatter and Psalms" at the Merce Cunningham Studio in March.

JONATHAN KANE ('87 BFA) recently worked with the Choreo Dance Company at the Joy of Movement Studio Theater in Cambridge, Massachusetts.

The Midwest will be the venue for choreographer **JENNIFER MULLER** ('67 BS) and her company, The Works. They will be touring through there at the end of March. Ms. Muller's hectic schedule also including choreographing The Seven Deadly Sins for The Juilliard Opera Center.

The ABC-TV daytime series "All My Children" recently featured the talents of dancer **GEORGE WAINWRIGHT** ('84 BFA).

DRAMA

Group 12 alumni **JOSEPH BRUTSMAN** and **TONY PECK** have recently sold their screenplay entitled "Black Sheep" to 20th Century Fox, and are in the arduous process of rewrites.

BILL CAMP (Group 18) had a successful run as Troilus in Shakespeare's Troilus and Cressida at the Yale Repertory Theater. Later this month, he can be seen in The Public's version of Hamlet, along with **ERIK KNUTSEN** (Group 18), **RENÉ RIVERA** (Group 15), and starring **KEVIN KLINE** (Group 1).

JOHN HICKEY (Group 18) is appearing in Cahoots at the South Street Theater.

Houston, Texas will be home for **MARI NELSON** (Group 18) for the months of February and March as she assumes the role of Sibyl in Private Lives at the Alley Theater there.

GREG PORETTA (Group 18) is featured in The Actor's Theater of Louisville's production of Infinity's House (premiered at Juilliard by the entire Group 18 class during the 1987-88 academic year).

ANA VALDES (Group 13) now known professionally as **Ana Yen** was on a new series called "Help" as a featured guest in March on WABC-TV Channel 7. Ana also regularly appears on the WCBS-TV Daytime series "As the World Turns" in a recurring role that she has played since last year.

MUSIC

Composer **ELIZABETH BELL** (Composition '53 BS) has had many of her works premiered recently. Her piece Millennium was given its premiere by the Inoue Chamber Ensemble in Weill Recital Hall in October '88 and debuted in Japan in September '89. Ms. Bell's new work for ten performers Spectra, which was written for the North/South Conso-

ALUMNI REUNION AT FONTAINEBLEAU

Monday, May 28, 1990

MUSICALE PROGRAM

Lorin Hollander, piano
Juilliard Alumni Players, Paris
Beveridge Webster, piano
John Hancock & Jane Gilbert
Young Artists of The Juilliard Opera Center with Thomas Grubb, piano

For information about making reservations after the April 9th deadline, please contact the Alumni Affairs Office, (212) 496-6698.

nance Ensemble's tenth anniversary season, was given its premiere in Markin Concert Hall on January 22.

The National Association of Teachers of Singing announced that Soprano **RONDI CHARLESTON** ('82 BM, '83 MM) has won First Prize in the 1990 American Music Competition. The award carries with it a recital at Weill Recital Hall on April 30. Ms. Charleston can also be heard on WQXR's "The Listening Room" on April 25.

DONALD CONFLENTI (Piano, '59 BS, '60 MS) Professor and Coordinator of keyboard studies at East Tennessee State University was a featured soloist with the Johnson City Symphony in February. He performed Liszt's Piano Concerto No. 1 in E flat Major.

Pianists **ANDREW COOPERSTOCK** ('83 MM) and **ALAN CHOW** ('81 BM, '81 MM) will perform music of Robert Starer at the Music Teachers National Association convention in Little Rock, Arkansas on April 4 and 5.

LESLIE CULLEN (Flute, '87 MM) spent December and February working as an Artist-in-Residence for the State Arts Council of Oklahoma. During March she will be touring the South with the Royale Trio; a tour last November took them through the Midwest. Also upcoming are concerts with the Paragon Ragtime Orchestra.

The Emerson String Quartet was the first chamber ensemble to win a Grammy for Best Classical Album. This past February the Quartet won the coveted award for their recordings of the Bartok String Quartets on Deutsche Grammophone. The Emerson String Quartet consists of **EUGENE DRUCKER** ('72 Diploma) and **PHILIP SETZER** ('73 BM, '74 MM) Violins; **LAWRENCE DUTTON** ('77 BM, '78 MM) Viola; and David Finckel, Cello.

They are celebrating their thirteenth season together, and will be releasing a disc of Ravel and Debussy Quartets in April.

Flutist **LAURA GILBERT** ('83 MM) played a recital in March at Weill Recital Hall in Carnegie Hall. The program included a new work by Oliver Knussen Masks, as well as works by Bach, Milhaud, Schumann, Marais and Boehm.

LYNN HABIAN (Piano '73 BM, '74 MM) was judges winner of Artists International's 1990 Distinguished Artists Award in the Eighteenth Annual Distinguished Artists Award Auditions held at the International House, New York in February. As a result of the award, Ms. Habian will be presenting a solo recital at Merkin Concert Hall during the 1990-91 season.

ANDREJS JANSONS (Oboe, '60 BS) conducted the first performance in the Soviet Union of Gian Carlo Menotti's opera Amahl and the Night Visitors on December 26, 1989 at the National Opera Theater, Riga, Latvia.

Tympanist **ELAYNE JONES** ('49 Post Grad. Diploma), and pianist **WILLIAM DUNCAN ALLEN** ('31 Diploma) performed a duo as the final event of Black History Month at the San Francisco African-American historical Society in February. Jones is the tympanist of the San Francisco Opera. Also in February, Allen had accompanied two of the singers in the "World of Song" concert at the San Francisco Masonic Auditorium, soprano Lorie Stevens and baritone Abraham Lind-Oquendo.

Metropolitan Opera Principal Flutist **TRUDY KANE** ('72 BM, '74 MM) will be performing in recital at Weill Recital Hall on April 16. With pianist Todd Crow, she will be performing works of Bach, Gaubert, Copland, Doppler and Prokofiev.

RODERICK KETTLEWELL (Accompanying, '86 MM) has been Director of Music at Wayzata Community Church since the summer of 1989 and has been Artist-in-Residence for the Schubert Club Historical Keyboards Museum in St. Paul since the Fall of 1988. Kettlewell made his Schubert club debut in November of 1989 on its Historical Instruments Series.

ANDREAS KLEIN (Piano, '74 Post-Grad. Diploma), Artist-in-residence at Houston Baptist University in Texas, recently became Visiting Professor at Shenandoah College and Conservatory in Winchester, Virginia, under the Harrison Endowed Chair program. He performed Mussorgsky's Pictures at an Exhibition at the Kennedy Center in February and was soloist for Beethoven's Chorale Fantasy in a concert with the Houston Baptist University Choir in Houston.

Violinist **CHO-LIANG LIN** ('81 DiP) was featured in a concert with the Alabama Symphony Orchestra in March. Featured on the program were works by Schubert, Chausson, Ravel and Stravinsky.

BRICE MARTIN (Flute, '80 MM) received a film credit for playing the giant pipe, Bass recorder, jet pipe, Chinese flute and ocarina in the movie Internal Affairs. He played the Bass panpipes and shakuhachi on the movie Night Greed. He played the flute in Hunt for Red October, and the Grammy-winning album by Linda Ronstadt, "Cry Like a Rainstorm, Howl Like the Wind."

A concert series sponsored by the American Guild of Organists, Cape Cod Chapter, features **DENNIS MICHNO** (Organ, '71 Diploma) in a program of works commemorating the 100th anniversary of the death of Cesar Franck. The series consists of three concerts taking place on three dates in February, August and November and will present the organ works of Franck.

The Greenville Symphony Orchestra

in South Carolina announces the retirement of its Conductor and Music Director, **PETER RICKETT** (Bass, '47 Diploma), at the end of the 1989-90 season. Rickett has held the position for the past thirty-three years, during which time the orchestra grew from a series of three concerts and a budget of \$5,000 to a subscription series of twelve concerts and a budget of \$500,000. There is also a separate Chamber Orchestra series, ballet performances, and pops concerts.

The University of North Carolina at Greensboro announces a unique symposium entitled "Focus on Piano Literature: Schubert". Organized by **JOHN SALMON** (Piano, '83 MM), the symposium will feature various seminars and lectures designed to give the participant a greater understanding of Schubert's musical roots. The symposium will take place on June 28-30.

EZRA SCHABAS (CL '43 Dip, Music Education '48 BS) has recently published a book, Theodore Thomas - America's Conductor and Builder of Orchestras, 1835-1905 available from the University of Illinois Press.

A harpist with the Albuquerque Civic Light Opera Association since 1987, **JACQUELINE SCHMEMANN** ('52 Diploma) will be performing in the Association's first musical gala at Popejoy Hall on the University of New Mexico campus. The gala will include works of many contemporary composers and will feature singing and dances by Association members. Mrs. Schmemann's next engagement will be in September in "Annie Get Your Gun" and "The Wizard of Oz" in December 1990.

Pianist **HAIGANUSH SHAHINIAN** ('82 BM, '84 MM) will be making her New York recital debut on April 16 at Alice Tully Hall. She will be performing works by Bach, Schumann, Rachmaninoff and Prokofiev.

The Cleveland Museum of Art was the site of a concert given by Bass-Clarinetist **DENNIS SMYLYE** ('75 BM, '76 MM), as part of their Musart series. With clarinetist Lawrence McDonald and pianist Marcia Eckert, they performed works of Saint-Saens, Tcherpnin, Donald Martino, Bach, Wolman, Reiner and Mendelssohn.

WILLIAM WOLFRAM (Piano, '78 BM) will return to the San Francisco Symphony to perform Gershwin's Rhapsody in Blue under the baton of Andrew Massey. The program will also include An American in Paris and a performance by Ella Fitzgerald.

The New York Society for Ethical Culture hosted a duo cello recital by **FREDERICK ZLOTKIN** ('71 BM, '72 MS, '78 DMA) and Richard Locker. The program included works by Boccherini, Popper, Romberg and Bartok.

Flutist **EUGENIA ZUKERMAN** ('67 BS) and keyboardist Anthony Newman will perform in recital at the Metropolitan Museum of Art on Friday, April 6 at 8 PM. The program will include works by J.S. Bach, C.P.E. Bach, Haydn, Hummel, Beethoven and Czerny.

PINCHAS ZUKERMAN (Violin, '69 last year of study, no degree) and pianist Marc Neikrug will perform in recital at Lincoln Center on April 1. The afternoon concert will feature works of Schubert and Zukerman will perform as both a violinist and violist.

In Memoriam

William Sherwood

Student of Elliot Carter

Juilliard, 1972

In Memoriam

William Riska

Student of Vernon de Tar

Juilliard, 1968

April Sampler

Juilliard

- 4/1 **The Spring Dance Concert**, The Juilliard Theater, 8 PM. Tickets are \$10 and are available at the Juilliard Concert Office or by calling Centercharge at (212) 874-6770.
- 4/2 **Eun Soo Son**, piano, Paul Hall, 8 PM.
The Spring Dance Concert, The Juilliard Theater, 8 PM. For ticket information, see 4/1.
- 4/3 **In Hye Kim**, voice, Paul Hall, 4 PM.
Risa Polishook, soprano, Paul Hall, 6 PM.
An Evening of Chamber Music, Paul Hall, 8 PM. No tickets required.
- 4/4 **Wednesday at One**, *Music for Harp*, Alice Tully Hall. No tickets required.
Broc Hite, piano, Paul Hall, 6 PM.
Annamae Goldstein, violin, Paul Hall, 8 PM.
The Juilliard Orchestra, Christopher Keene, conductor, DVORAK, RIMSKY-KORSAKOFF, DIAMOND. Avery Fisher Hall, 8 PM. Tickets are \$8 and \$5 and are available at the Avery Fisher Box Office.
- 4/5 **Kageki Nagao**, double bass, Paul Hall, 4 PM.
Aviva Selling, violin, Paul Hall, 6 PM.
Shiou-Der Wann, piano, Paul Hall, 8 PM.
The Juilliard William Petscek Piano Debut, *Robert Benz*, pianist, Alice Tully Hall, 8 PM. Tickets are \$10 and are available at the Alice Tully Box Office or by calling Center Charge at (212) 874-6770.
- 4/6 **Eun Mee Ahn**, violin, Paul Hall, 4 PM.
Sonatenabend IV, Paul Hall, 6 PM.
Chris Bosco, clarinet, Paul Hall, 8 PM.
An Evening of Brass Music, Alice Tully Hall, 8 PM. Free tickets are available from the Juilliard Concert Office.
- 4/7 **Richard Cionco**, piano, Paul Hall, 8:30 PM.
- 4/9 **William B. Zimbelman**, clarinet, Paul Hall, 4 PM.
John Sciallo, piano, Paul Hall, 6 PM.
Lela Fields, Paul Hall, 6 PM.
- 4/10 **Tim Emerson**, bassoon, Paul Hall, 4 PM.
Ellen Rose, viola, Paul Hall, 6 PM.
Yuko Taguchi, harp, Paul Hall, 8 PM.
- 4/11 **Wednesday at One**, *Music for Brass*, Alice Tully Hall, 1 PM. No tickets required.
- 4/12 **Brahms Piano Concerto Final**, Paul Hall, 5 PM. No tickets required.
Jennie Lee, piano, Paul Hall, 8 PM.
- 4/16 **Etienne Betz**, violin, Paul Hall, 6 PM.
An Evening of String Quartets, Paul Hall, 8 PM. No tickets required.
Fourth-Year Drama Production, William Shakespeare's *Twelfth Night*, directed by Richard Hamburger. The Juilliard Drama Theater, 8 PM. Tickets are \$10 and are available at the Juilliard Concert Office.
- 4/17 **Fourth-Year Drama Production**, William Shakespeare's *Twelfth Night*, directed by Richard Hamburger. The Juilliard Drama Theater, 8 PM. (see 4/16).
The Juilliard Faculty Recital, *Paul Sperry*, tenor, and *Margo Garrett*, piano, RAVEL, SCUBERT, BEASER, BERG, Paul Hall, 8 PM. Free tickets are available at the Juilliard Concert Office.
- 4/18 **Wednesday at One**, *Juilliard Student Conductors with Orchestra*, Alice Tully Hall, 1 PM. No tickets required.
Woon Kyung, piano, Paul Hall, 6 PM.
An Evening of String Quartets, Paul Hall, 8 PM. No tickets required.
Fourth-Year Drama Production, William Shakespeare's *Twelfth Night*, directed by Richard Hamburger. The Juilliard Drama Theater, 8 PM. (see 4/16).
- 4/19 **Beatriz Castro**, flute, Paul Hall, 4 PM.
Hector O'Falcon, violin, Paul Hall, 6 PM.
An Evening of String Quartets, Paul Hall, 8 PM. No tickets required.
Fourth-Year Drama Production, William Shakespeare's *Twelfth Night*, directed by Richard Hamburger. The Juilliard Drama Theater, 8 PM. (see 4/16).
- 4/20 **Jee Young Choi**, piano, Paul Hall, 4 PM.
Dina Tse, piano, Paul Hall, 6 PM.
Keri Lynn Wilson, flute, Paul Hall, 8 PM.
The Juilliard Symphony, *Paul Zukofsky*, conductor, Alice Tully Hall, 8 PM. Free tickets available beginning April 13 at the Juilliard Concert Office.
- 4/21 **Fourth-Year Drama Production**, Maxim Gorky's *The Matriarch*, directed by Brigid Larmour. The Juilliard Drama Theater, 8 PM. Tickets are \$10 and are available at the Juilliard Concert Office.
- 4/22 **Fourth-Year Drama Production**, Maxim Gorky's *The Matriarch*, directed by Brigid Larmour. The Juilliard Drama Theater, 8 PM. (see 4/21).
- 4/23 **Susan Barber**, bassoon, Paul Hall, 4 PM.
Kirsten Seadale, organ, Paul Hall, 6 PM.
Gilliam Benet, harp, Paul Hall, 8 PM.
- 4/24 **Monte Maxwell**, organ, Paul Hall, 4 PM.
Maria Thompson, piano, Paul Hall, 6 PM.
Tatiana Roh, violin, Paul Hall, 8 PM.
Fourth-Year Drama Production, Caryl Churchill's *Top Girls*, directed by Eve Shapiro. The Juilliard Drama Theater, 8 PM. Tickets are \$10 and are available at the Juilliard Concert Office.
- 4/25 **Wednesday at One**, *Chamber Music*, Alice Tully Hall, 1 PM. No tickets required.
Vance Selover, double bass, Paul Hall, 4 PM.
Christine H. Suehisa, piano, Paul Hall, 6 PM.
Juilliard Composers, Paul Hall, 8 PM.
The Juilliard Opera Center presents Ralph Vaughan Williams' *Hugh the Drover*, Richard Bradshaw, conductor, and Frank Corsaro, director. The Juilliard Theater, 8 PM. Tickets are \$10 and are available at the Juilliard Concert Office or by calling Centercharge at (212) 874-6770.
- Fourth-Year Drama Production**, Caryl Churchill's *Top Girls*, directed by Eve Shapiro. The Juilliard Drama Theater, 8 PM. (see 4/24).



Summer Jobs

Current students, alumni, faculty, and staff of The Juilliard School are welcome to stop by at the Placement Bureau, room 208. We collect and distribute information regarding local, national, and international positions in all aspects of the arts. Good resources for this information are International Musician (Local 802, Musicians Union), Westaf's National Arts Jobbank, and American Symphony Orchestra League Bulletin, all of which are available here during regular business hours.

The Juilliard Placement Office Room 208!!!

Notices of competitions, summer festivals, and permanent jobs are also available at the Placement Office.

- 4/26 **Carol Janson Kechulius**, piano, Paul Hall, 8:30 PM.
Fourth-Year Drama Production, Maxim Gorky's *The Matriarch*, directed by Brigid Larmour. The Juilliard Drama Theater, 8 PM. (see 4/21).
- 4/27 **Janine Bradbury**, viola, Paul Hall, 4 PM.
Kara Chang, violin, Paul Hall, 6 PM.
Ayako Yonetani, violin, Paul Hall, 8 PM.
Fourth-Year Drama Production, Maxim Gorky's *The Matriarch*, The Juilliard Drama Theater, 8 PM. (see 4/21).
The Juilliard Opera Center: Hugh The Drover. The Juilliard Theater, 8 PM. (see 4/25).
- 4/28 **Fourth-Year Drama Production**, Caryl Churchill's *Top Girls*, directed by Eve Shapiro. The Juilliard Drama Theater, 8 PM. (see 4/24).
Liana Mount, viola, Paul Hall, 8:30 PM.
- 4/29 **Fourth-Year Drama Production**, Caryl Churchill's *Top Girls*, directed by Eve Shapiro. The Juilliard Drama

Theater, 8 PM. (see 4/24).
The Juilliard Opera Center: Hugh The Drover. The Juilliard Theater, 8 PM. (see 4/25).

5/3 **Fourth-Year Drama Production**, Richard Brinsley Sheridan's *The Rivals*, directed by Nancy Lane, The Juilliard Drama Theater, 8 PM. Tickets are \$10 and are available at the Concert Office. Also May 4 and 5 at 8 PM and May 5 at 2 PM.

Blood Drive!

April 27, 1990
10:00 am - 3:00 PM

Sign up in the Health Office

If you missed giving blood last time, now's your chance!

