

The JUILLIARD

J O U R N A L

Vol. VI No. IV

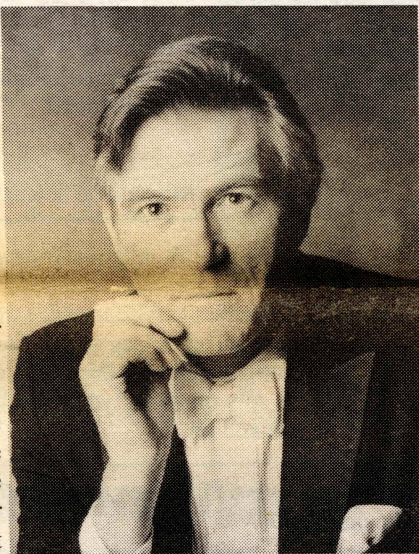
The Juilliard School

November 1991

Juilliard Orchestra Performs 2nd Wien Concert

The Lawrence A. Wien Concerts continue with a performance by the Juilliard Orchestra in Avery Fisher Hall on November 13, conducted by the Chief Conductor of the Canadian Opera Company, Richard Bradshaw, and featuring Juilliard cellist Eric Gaenslen. Mr. Bradshaw leads the orchestra in a program of the United States premiere of Siegfried Matthus's *"Night Scenes in the Park"*, Bloch's *Schelomo: Hebrew Rhapsody for Cello and Orchestra (1915)*, and Elgar's *Symphony No. One in A-Flat Major, Op. 55*.

Conductor Richard Bradshaw's international career encompasses both the operatic and symphonic repertoire. In addition to being Chief Conductor of the Canadian Opera Company, a position he has held since 1989, Mr. Bradshaw has major British orchestras including the Royal and Philharmonic Orchestras and the Glyndebourne Orchestra. He has also been Conductor of the San Francisco Opera for ten years, from 1977 to 1987, and also has worked with the Seattle, Sante Fe, and Montpellier Operas as well as the Frankfurt Opera Center, where he returns in December to conduct the season's first production, Samuel Barber's *Vanessa*. Mr. Bradshaw also appears regularly with the Hong Kong Philharmonic and recently completed a recording with the Rotterdam Philharmonic Orchestra.



Cellist Eric Gaenslen, a student of Joel Krosnick, is in the Masters program at Juilliard and a native of San Francisco, California. A winner of the William Waite Concerto Competition and the Irish-Brown Performing Arts Prize at Yale, Mr. Gaenslen also has been a scholarship recipient from the Banff Centre for the Performing Arts' Winter Cycle Program. He was also the winner of the 1990 Cara and Hiram Lewine Scholarship at The Juilliard School.

Innovative Residence Council Created

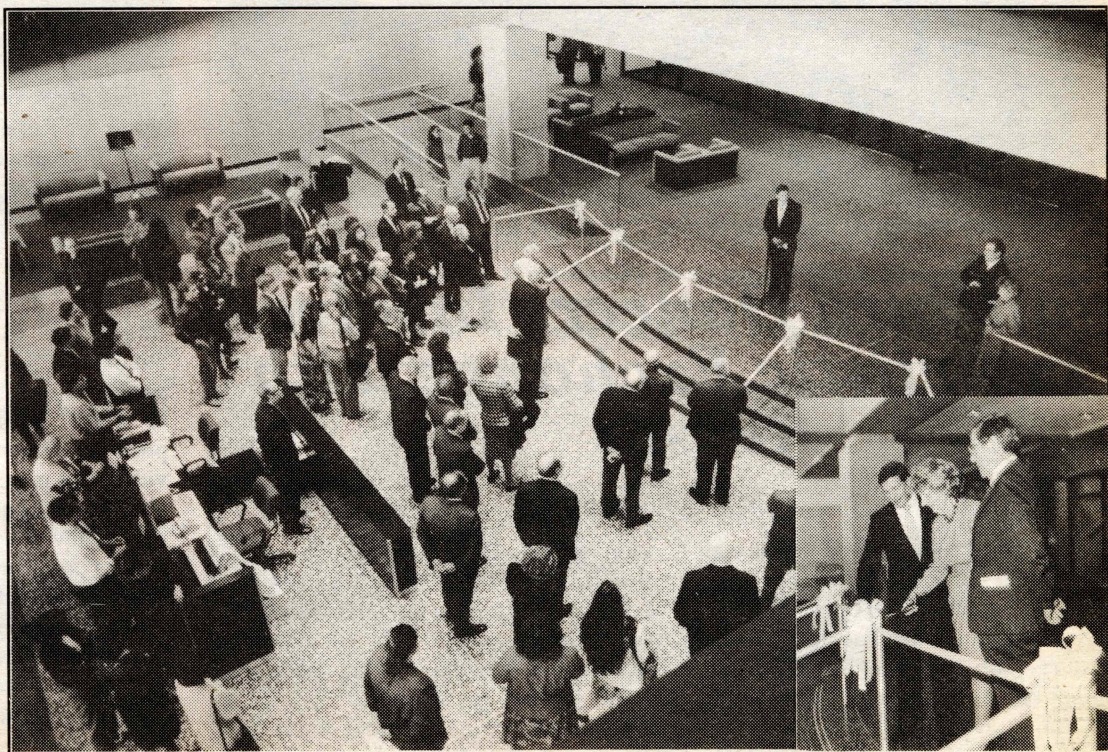
by Orla McDonagh

Now in its second year of existence, the Juilliard Residence Hall has created a Residence Hall Community Council (RHCC), which is run by the students themselves. This innovative group meets fortnightly to discuss problems that crop up in day-to-day life at the hall. Its major concerns at present are recycling (a collection program for aluminum cans and glass bottles is being organized), energy conservation, and advocacy within the hall. Just recently, the advocacy committee distributed a "practice poll" to gather the residents' ideas about one of the main bones of contention at present in the hall—practice room policy.

A newsletter is distributed every month to all the residents, and there is a very active social programming group, which had a "coffee house" as its first evening's entertainment on Sunday October 6th. The aim of the whole enterprise is to create an opportunity for the students to become involved with the organization of their "home" and to develop the hall into the "community" its name suggests.

The idea of an RHCC was conceived last year, but due to time constraints on both administrators and students in their first year at 70 Lincoln Center Plaza, it wasn't possible to set it in motion until this

continued on page 7



On October 8, President Polisi welcomed members of the Juilliard community to the official opening of the new Edward John Noble Entrance Court, which overlooks Lincoln Center Plaza.

Inset: Juilliard's Chairman of the Board, Mrs. Frank Y. Larkin, with President Polisi and Lincoln Center Chairman George Weissman, cuts the ribbon. The new entrance court was made possible by the Edward John Noble Foundation, named for Mrs. Larkin's father, a generous advocate for the arts and education.

Dance Division Presents All Mozart Concert

World premieres by Bruning and Wimmer

by Alexander Schlempp

Everyone who comes to Lincoln Center on a daily basis has been breathing and living Mozart since January. Some people are quite Mozarted-out now; others are looking forward to the rest of this year. As dancers, of course, we have not been involved in that, since our daily routine is dedicated more to shapes, lines, and energy levels (or lack thereof), than to sounds. So it was a big surprise when the Dance Division announced that the November Concert Series of 1991 would be danced entirely to music by Mozart as a part of Lincoln Center's Bicentennial Tribute. Mozart's music will provide the framework for choreographers, both in classical and in modern dance. There will be two world premieres of dances, repertory works and even reconstructions from the 18th and 19th centuries.

The two world premieres are by Diane Coburn Bruning and Lynne Wimmer. Ms. Bruning is not new to Juilliard, having created a work for the Juilliard Dance Ensemble three years ago entitled *Interior* to a score written expressly for her by Daren Hagen. She returns to choreograph a dance set to a suite of the Ballet Music from *Idomeneo* (K. 367). Ms. Bruning has created works for the Boston Ballet, Joffrey II, and recently received the Bronze Medal in the Boston Ballet International Choreography Competition and an award for Choreography from the Dewar's Young Artists Recognition Award Competition.

Lynn Wimmer's work, entitled *Tundra* is set to the *Twelve Horn Duos*, transcribed for Violin and Viola (K. 487). Ms. Wimmer explores the various possibilities of duets and quartets with men and women, both in tandem and in classical and modern dance vocabulary. Ms. Wimmer is an alumna of the Dance Division. She founded her own company, Wimmer, Wimmer & Dancers with fiber artist

Gayle Wimmer. She has received several grants and awards for her choreography.

An unusual choreographic project is planned by Garth Fagan to be performed both at the Brooklyn Academy of Music and at Juilliard. Mr. Fagan is creating one dance to two remarkably different musical accompaniments: at Juilliard the work will be danced to *Mozart's Horn Concertos 3* (K. 447) and *4* (K. 495) and later on, in December, his own company will perform the dance at BAM to an original score by Winston Marsalis. The dance was choreographed this summer to the Marsalis music. In the dance, Mr. Fagan has chosen to examine the physical and psychological aspects of exile, journey and discovery. It brings the collaborators' experiences, impressions and relationships between past and present to the stage. Mr. Fagan's company celebrated its twentieth anniversary last year. He has received many prestigious awards, including the Dance Magazine Award for Significant Contribution to Dance. It will be very interesting to see how the piece works to Mozart's music since it is so different from the original Marsalis score. It will be challenging as well for the Juilliard Dance Ensemble to perform a dance that will shortly thereafter be performed by the choreographer's own company. There is no sense of competition, rather it is a matter of bringing to the dance our different personalities.

Lisa Nowak's *Night Dances* is a work inspired by Mozart's *Divertimento in D* for String Quartet (K. 136), as well as a poem by Sylvia Plath in which the poet compares the Night Sky to dance. The work was a signature piece for Ms. Nowak's company, the Harbinger Dance Company, which

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Maria Grandy (on right) and members of The Ballet Repertory Project. Photo by Jessica Wickhamm.

Juilliard Dancers Involved in Artistic Exchange with Russia

by K. Jill Balzer

The Juilliard Dance Division was well represented in Russia this summer. Carolyn Adams (Modern Dance Faculty), Maria Grandy (Ballet Faculty), Dylan Newcomb (4th year student) and Christine Kessler (BFA '91) were all involved in The Ballet Repertory Project, which brought Americans and Russians together through dance. The project was originally conceived by producer David Eden who approached Sam Miller, the Executive Director of Jacob's Pillow, two years ago with the desire to take to Russia a production of the work of Leonide Massine, a Russian born choreographer whose work had never been seen in his homeland. The two of them then expanded this project into a full collaboration of Russian and American dancers. Twenty of the best young dancers in both Russia and United States were selected to perform three pieces that surveyed a range of choreographic styles within the ballet idiom.

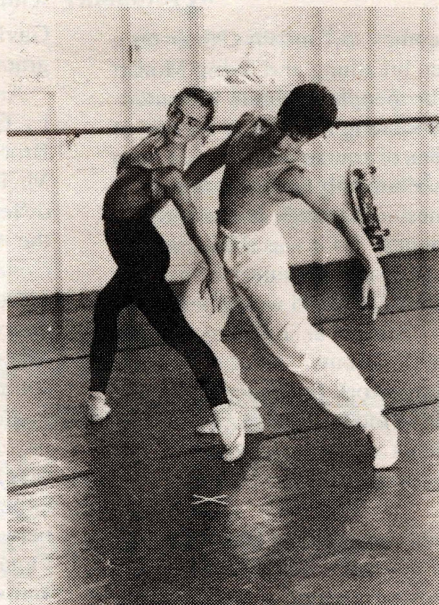
The project began at the Jacob's Pillow in Massachusetts where Carolyn Adams is the Director of Education. Every day the dancers took an advanced level ballet class and rehearsed the ballets; to be performed both at Jacob's Pillow and in Russia: Antony Tudor's "Continuo", Leonide Massine's "Les Presages" and "Choreartium", and Amanda Miller's "No Wild Ones". The ballet classes, taught by Russian teachers, were separated by gender. In the women's class, stress was placed on delicacy, speed, extension, and virtuosic turns. The men concentrated on strength, stamina, male virtuosity, jumps and beats. The classes were extremely difficult, and more material was covered than in American dance classes. After class, combined casts of Russian and American dancers rehearsed works choreographed by British, Russian, and American choreographers.

Born in Great Britain, Antony Tudor choreographed "Continuo" (set to Pachelbels' Canon in D) for Juilliard students in 1971 while he was on the faculty at Juilliard. The ballet is technically very difficult, yet it appears quite simple. Mr. Tudor was influenced greatly by Modern Dance, which is shown in the ballet's use of the floor, shifts of weight, and spiraling turns. It was recorded in Labanotation by then faculty member Muriel Topaz. Maria Grandy, a current faculty member, then used the Topaz score to learn the dance, and it was she who taught it to the students at Jacob's Pillow.

Leonide Massine's works "Les Presages" and "Choreartium" were never

seen in Russia although Massine was Russian. In 1933, very few ballets were being choreographed to symphonic works, and "Les Presages" and "Choreartium" represent two of the earliest symphonic ballets, being choreographed to Tchaikovsky's 5th Symphony and Brahms 4th Symphony. Massine choreographed these works using classical ballet steps but his use of the port de bras (arm movements) was completely revolutionary: angular, sharp, and dynamic. He was trying to break away from the old, classical values, as represented by Petipa, and to forge a new way of working.

The American Amanda Miller and her work were chosen to participate in The Ballet Repertory Project because the dancers would get exposure both to the choreography and to the artist who created it. Her work, "No Wild Ones," with a score composed and conducted by Peter Scherer and Arto Lindsay, is an absolutely contemporary ballet, although it is danced in ballet slippers. There is no recognizable



classical port de bras in the entire piece, and the choreography stresses freedom in the joints. It is essential that the dancers take shapes as far into space as they can.

All of the dancers grew from their exposure to this repertory. The differences between the American and Russian dancers came out in their ways of working through the diverse and unfamiliar choreography. Although the whole group was eager to learn and willing to explore unknown territory, the American students were better able to integrate themselves into different styles and keep those styles in their bodies, whereas the Russian students would grasp the movement and

then revert back to their classical way of moving. The Russians had only been taught to dance one way so they only saw movement in one way. They had learned that the classical method is the only way to do a step—but through this process the Russians learned there are also many other ways.

The Russians were stronger technically than the American students, having ideal bodies and pushing them to be even more than ideal. But the more versatile Americans, held their own technically, making the American faculty proud. All of the students performed wonderfully, and in the end, even the audiences could not tell who was American and who was Russian.

One week before the dancers were to leave for Russia, the attempted political coup took place. It was frightening and devastating for the young Russians not to know what was going to happen to their government or their families. The staff at Jacob's Pillow pulled together with the American dancers and did everything imaginable to help. They kept the atmosphere positive and kept the Russians as busy as possible, so there was little time to worry. They kept the atmosphere positive. They rented Michael Jackson videos, ate popcorn, and went bowling. It all went well, and in the end, everyone was very relieved when the Ballet Repertory Project could proceed as planned.

In Russia, the group performed in Moscow, Voronezh, and Perm. After the last performance in Perm, the Americans said that they had learned how difficult Russian ballet is, and what an advantage it is to start training early so that bodies can be formed into the ideal. It was good for the American students to go back to the roots of ballet to get a fresh look at it all.

Carolyn Adams taught the very first modern dance class ever given at the Bolshoi Academy, and she left material with the Bolshoi dancers on the elements of modern dance that they will hopefully see in the near future. The Bolshoi has invited Juilliard faculty member and former Paul Taylor dancer Linda Kent, to teach modern dance for a month this winter.

The experience was equally valuable for the Americans and Russians. Whereas the Americans went back to the roots, the

For dance students in particular...

Dear Juilliard,

Greetings from Pittsburgh. I'm dancing for Mark Taylor in a company called Dance Alley. I was originally hired for a two month trial period. They were very wary of hiring such a "young" dancer. I'm pleased to say that I have proven myself in the past three weeks, and I will be here for the full season. (Through the end of May.) It is a repertory modern dance company that Mark recently was hired to direct. He brought in two dancers from his New York company and the rest from the New York audition last May. I am very excited about the projects and the touring we have this year. It is such a different life in a professional company—40 week contract, no more waitressing, most weekends off, weird company politics, fierce competition, starting at the bottom again... I feel like I will learn a lot, and am thankful that someone is giving me an opportunity. I miss being in New York, and all my friends, but I think I will be even more prepared when I return.

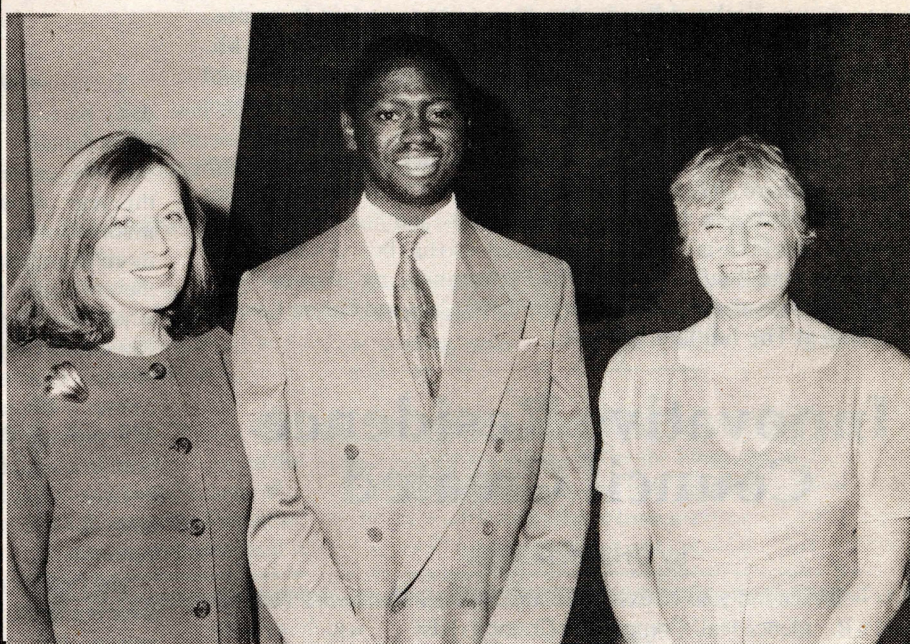
It sounds like the dance division is making some great changes. I wish I could see your Fall Concert. Juilliard is a special place, I can't credit it enough for the dancer I am today. I wish there was some way to convince each first year class to trust. The program is a process that leads to a product I could never have predicted four years ago. Now I'm entering another process, and who knows what will happen next!

Love,

Michele de la Reza, BFA '91

Russians found a new frontier, expanding their approach to choreography and movement. As one of the students said—and all could agree—"There is such a satisfaction when you get a movement. It is so wonderful, you want to keep going on and on."

K. Jill Balzer is a fourth-year dance student.



Gail Spiegel, Leajato Robinson and Muriel Topaz. Photo by C. Zumwalt.

Mrs. Spiegel is the donor of the first ever National Arts Club (N.Y.) scholarship in dance; Leajato Robinson, 2nd year Juilliard dancer, is the recipient. Ms. Topaz, the Director of the Dance Division, is obviously pleased. The award was presented at a luncheon at the National Arts Club on September 20th.

I would like to thank everyone for a wonderful birthday!

-- Nora

Happy Birthday Juilliard String Quartet!



President Polisi looks on as members of the Juilliard String Quartet and guests blow out candles at a reception celebrating the Quartet's 45th anniversary following their remarkable concert of Elliott Carter music on October 11 at the Juilliard Theater. (l. to r.) Joel Krosnick; Robert Mann; Mrs. Claus Adam, whose husband was the Quartet's cellist from 1955 until 1974; Earl Carlyss, who held the second violin chair from 1966 until 1986; Samuel Rhodes; and Joel Smirnoff. Photo by Peter Schaaf.

... And Apologies

As everyone associated with Juilliard and every devotee of chamber music knows, the caption that appeared with the adjacent picture of Elliott Carter and the Juilliard String Quartet in the October issue of the Journal listed previous members of the Quartet rather than those pictured (with the exception of Robert Mann). The causes of this miscue remain murky, but the consequence was clear: Journal readers recognize and revere--as well they should--the members of the Juilliard String Quartet; who are listed above. Photo by Peter Schaaf.



Above: Piano soloist Elena Abend acknowledging the audience at Avery Fisher Hall during the first Lawrence A. Wien Juilliard Orchestra concert of the 1991-92 season, conducted by James DePreist. Photo by Peter Schaaf.

Below: Members of the Wien Family greet pianist Elena Abend in the Green Room at Avery Fisher Hall after the Lawrence A. Wien Juilliard Orchestra concert. (l. to r.) Mr. & Mrs. Lester Morse, Mrs. Ruth Wien, President Polisi, and Elena Abend. Photo by Peter Schaaf.



New Orchestral Committee Formed Between Students and Administration

An orchestral committee has been formed to enhance communication between the two orchestras and the administration. This group met for the first time on Wednesday, October 16th, with President Polisi, Dean Clapp and Lynne Rutkin, director of Public Affairs. Members of the committee were chosen from each orchestra, from every section on the basis of leadership, a commitment to the orchestra, and their rapport with fellow ensemble members. Students are encouraged to share their thoughts and ideas with these student representatives who will relay them to the administration. The orchestral committee consists of:

Symphony

Iffet Araniti
Peter Donovan
Aaron Flagg
Aaron Janse
Craig Lukowicz
Billie Jo Perry

(French horn)
(double bass)
(trumpet)
(violin)
(percussion)
(oboe)

Orchestra

John Craig Barker (clarinet)
Russell Campbell (trumpet)
Ralph Farris (viola)
Paul Festa (violin)
Michael Hosford (trombone)
Roxan Jurkevich (percussion)
Brian Lewis (violin)
Jennifer Nagel (bassoon)
Dean Thomas (percussion)

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The Banff Centre for the Arts

Summer 1992 Music Programs

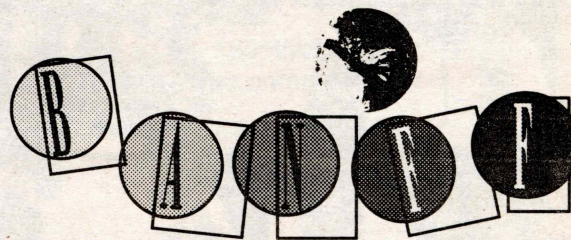
Master Classes

Piano: Gyorgy Sebok • Marek Jablonski
Violin: Lorand Fenyves
Viola: Karen Tuttle
Cello: Aldo Parisot
Flute: Carol Wincenc
Oboe: Richard Killmer
Clarinet: Alan Hacker
Bassoon: Stephen Maxym
Horn: Froydis Ree Wekre

Chamber Music

Violin: Lorand Fenyves • Zoltan Szekely
Viola: Gerald Stanick • Martha Strongin-Katz
Cello: Bonnie Hampton • Laurence Lesser
Piano: Gilbert Kalish • Anton Kuerti • Menahem Pressler

Application Deadline: January 15, 1992
Audition Tour: February, 1992



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for the Arts

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Minority Students Introduced to Classical Music Through Summer Grant Program

by Alanna Wheatley

The Juilliard School created the Summer Grant Program earlier this year to encourage Juilliard students to expand their professional versatility and strengthen their awareness of their social responsibilities as artists. I am a second year violist at The Juilliard School, studying with Karen Tuttle, and I was one of six students chosen to receive a grant. The proposal for which I received the grant was to introduce Black and Hispanic school-age students to classical music.

After meeting with principals, music teachers, and parents from over twenty schools in the Oakland area, I selected twenty-three students between the ages of 5 and 14 to participate in a five-week Classical Music Enrichment Course. The program began with an orientation meeting on Saturday, June 15. Each student was given a name tag with his/her school, grade and age; and all of the students and their parents were given the opportunity to meet me and other students and parents. We discussed the purpose of the program and my expectations of the students and their parents. Punctuality and regular attendance were stressed, as were a daily minimum of thirty minutes of practice and completion of all homework assignments. Since it was desirable for parents to work with their children at home, parents were encouraged to attend all private lessons and group classes.

At the orientation meeting, students were fitted for instruments, the majority of which were on loan from the Oakland Unified School District. To encourage everyone's full participation in the program and to heighten the participants' interest in classical music, a slide production of the Juilliard community was shown and pictures of the Black and Hispanic students who attend The Juilliard School were on display. There was also a photo album from the Harlem School of the Arts with pictures of dance and music classes.

Because of difficulties encountered in locating a site for the program, all lessons

and events, except field trips, were conducted at my parent's home in Piedmont, California, twelve miles north of San Francisco. Students received private lessons twice each week. Lessons lasted for one hour and were held on Mondays and Thursdays or Tuesdays and Fridays. The first half of the program was devoted to the study of basic violin technique, which included bow hold and posture with the instrument. Students also were introduced to basic music theory and elementary concepts of rhythm, and were required to give oral recitations of basic rhythm exercises three times each week.

On Wednesdays, students attended a three hour group class, which routinely began with a 30 minute test. In addition to questions pertaining to rhythm, students were asked to identify some of the famous classical artists whom they had studied, such as Marian Anderson, Placido Domingo, Simon Estes, Yo-Yo Ma, Jessye Norman, Itzhak Perlman and Leontyne Price. Students were also required to demonstrate their newly acquired musical abilities in front of their peers, receiving both constructive criticism from me and suggestions from their classmates for improvement. Although no letter grades were issued, students were given the opportunity to earn stars on a "progress chart" for significant improvement in violin studies and for exceptional classroom performances, such as good attendance and good test scores. And mindful of the youth of the participants, and as an inducement to concentration, I provided milk or juice for students before lessons and cookies and fruit afterwards.

For the purpose of enhancing cross-cultural awareness, holidays—especially those celebrated by African-Americans and Hispanics—were studied every other Wednesday. These holidays included: "Juneteenth Day" (a



Winners of the Gina Bachauer Competition at Juilliard after the WQXR broadcast of the McGraw-Hill Young Artists Showcase. (l. to r.) Donald S. Rubin (vice president of Public Affairs for McGraw-Hill), President Polisi, Adrian Oetiker (a competition winner), Robert Sherman (executive producer of WQXR and host of the program), and Avner Arad and Myra Choi (competition winners.) Photo by Michael Pavia.

celebration of freedom for African-Americans, commemorating the abolition of slavery of June 19, 1865, more than two years after the Emancipation Proclamation was issued); "Kwanzaa" (a week long African celebration of harvest time when communities gathered to celebrate the fruits of their labor and commemorate the seven principles of Kwanzaa, one honored each day—unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith "Cinco de Mayo" celebrated by Mexican-Americans on May 5 in recognition of the victory of the badly armed Mexican army over the French army in the great battle of 1862. We also studied and celebrated that all-American holiday, the Fourth of July. We celebrated the signing of the Declaration of Independence with a barbecue; Kwanzaa and Juneteenth with a "soul food" lunch; and Cinco de Mayo with tostados and refried frijoles.

Students also went on a variety of educational and recreational field trips. On June 16, students attended a concert at Davies Symphony Hall, conducted by Roger Norrington. In collaboration with fifty of San Francisco's arts organizations, this concert was part of the historic festival of "Mozart and His Time," commemorating the bicentennial of Mozart's death. Participants also attended a concert given by members of the Young Musicians Program at the University of California at Berkeley. Cellist Joe Hebert performed a variety of pieces, from jazz to classical, and discussed career possibilities with students. Recreational activities included trips to Marriot's Great America and Marine World Africa USA (amusement parks), an Oakland A's baseball game and tailgate party, and a trip to Rowell

Ranch for the Bill Pickett Black Cowboy's Rodeo.

The course ended with a recital by the students and a reception for their parents and guests. The Classical Music Enrichment Course was tremendously successful, due in large part to the encouragement, assistance and support from my family, the enthusiastic support from the parents of the participants, and the contributions of time, effort, and finances from countless other people. I would also like to extend a special thanks to The Juilliard School, particularly President Joseph W. Polisi, and (in alphabetical order) Dr. James Allen, Yvonne Cannon, Simon Estes, Janet Kessin, Dean Bruce MacCombie and Lynne Rutkin for all their wholehearted support and for recognizing the obvious need for programs such as this.

I hope The Juilliard School will continue to fund programs such as the Summer Classical Music Enrichment Course. I hope that my twenty-three violin students have come to realize that although African-Americans and Hispanics currently are severely underrepresented in classical music, careers as classical musicians are as realistic an aspiration for them as for others. I hope that they have been encouraged to conquer obstacles, and work to overcome whatever might cause them to lose sight of their ideals. Above all, I hope that each of my twenty-three students will continue to dream, to aspire, and to achieve.

Alanna Wheatley is a second-year viola student.

Next month we will feature more Summer Grant Projects.



Members of the Classical Enrichment Course.



Alejandro and Victor Ramirez (11 and 8 years old.)

The Great American Smoke-Out

by Joy Favuzza

In conjunction with Student Affairs and The Great American Smoke-Out, the Health Office is offering self-help materials on how to quit smoking. As a community Juilliard is joining this national event to help our fellow smokers quit by adopting a smoker. Here is how it works: The week of November 18-22 the Student Affairs Office and Health Office will have adoption papers. The non-smoker agrees to help the smoker stop smoking for 24 hours on November 21, hopefully encouraging the smoker to attempt quitting on a permanent basis. If you have questions about the Great American Smoke-Out, please do not hesitate to stop by and ask. In the meantime, read the remaining information in this article which is devoted to the affects of smoking on the body and reasons and ways to quit.

General Facts

Everyone knows that smoking is harmful to their health. In fact, it is deadly.

Lung cancer is the number one cause of cancer deaths among both men and women.

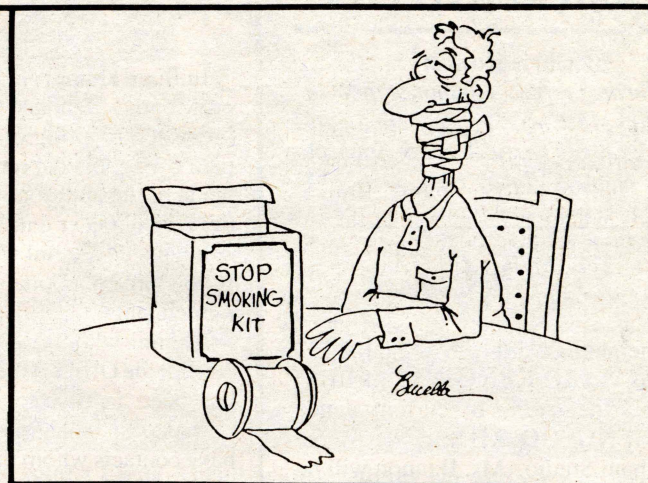
An estimated 93,000 men and 46,000 women will die of lung cancer in 1991.

More than 320,000 Americans will die prematurely this year of diseases linked to smoking. That is as many Americans as have been killed in all of the wars fought in this century. Worldwide, even the most conservative estimates place the number of avoidable deaths caused by smoking at well over a million each year.

Smoking may also place young women at risk for cervical cancer, a disease that can strike women in their twenties and thirties. Though this form of cancer is among the most curable if detected early, it can

WAYS TO STOP SMOKING

- * List all the reasons why you want to quit.
- * Decide positively that you want to quit.
- * Develop strong personal reasons in addition to your health.
- * Set target dates for quitting - November 21.
- * Ask a friend to adopt you. Get a friend involved for encouragement and support. If you both smoke, support each other.
- * Switch brands.
- * If you cannot stop completely, cut down on the number of cigarettes.
- * Figure out how much money you can save over a month (or six months) be not smoking. Plan to buy something with that money.
- * Fight withdrawal symptoms by planning ahead -- buy low or no calorie snacks such as cinnamon sticks. If all else fails nicotine gum is available by prescription. Nicotine gum is



not a cure-all; its function is to reduce side effects associated with nicotine withdrawal such as anxiety, drowsiness, difficulty in concentrating, and craving tobacco.

threaten a woman's ability to bear children, as well as her life.

The Indonesian tobacco in clove cigarettes can have nearly twice the tar and nicotine of moderate tar-containing American cigarettes.

Other people's tobacco smoke may take years off your life. Experts now rank it as the third leading cause of preventable deaths in this country, exceeded only by active smoking and alcohol.

What Smoking Does To Your Body

Cigarette smoking promotes facial skin wrinkles. You can often tell a cigarette smoker by looking at them. In addition, tobacco can affect the cardiovascular system, including the circulation within the skin itself. Nicotine constricts small blood vessels.

A pack-a-day smoker pours a cup of tar into his/her lungs each year. While the tobacco smoke is fouling up the cleaning mechanism

of his/her lungs, it paralyzes the cilia (tiny hairs in the bronchial tubes which sweep out dirt, bacteria and other matter keeping these substances from the lungs.)

Nicotine, found only in tobacco, acts on the heart and nervous system. It is also used as a weed killer.

What Happens When You Stop Smoking

Immediate results occur within 12 hours after you have your last cigarette—your body will begin to heal itself. The levels of carbon monoxide and nicotine in your system will decline rapidly, and your lungs will begin to repair the damage caused by cigarette smoke. If you quit and remain that way, in most cases, your body can repair itself and be as if you never smoked.

Within a few days, you will begin to notice some remarkable changes in your body. Your senses of smell and taste will return. Your smoker's hack will disappear. Your digestive system will return to normal.

If you quit smoking, your risk level for life threatening diseases, many mentioned above, is much lower. The trend toward nonsmokers' discounts on life insurance (more than 325 companies today offer reduced rates on annual premiums) has extended to other forms of insurance. Nonsmokers often can expect to pay less for disability insurance, automobile accident policies, and homeowners' policies.

Only one-third of smokers gain weight when they give up cigarettes. One-third actually lose weight as a result of combining a general fitness program with their effort to quit.

The Great American Smoke-Out

The Great American Smoke-Out is a perfect opportunity to quit smoking. It involves a lot of people and a lot of support. If you are interested in this program contact the Health Office or the Office of Student Affairs.

Joy Favuzza is Juilliard's registered nurse.

Help A Smoker Quit!

The Office of Student Affairs invites you to celebrate "The Great American Smoke-Out" by adopting a smoker for the day.

On November 21 from 9-5 you can show your support for a smoker's efforts to quit by signing up outside of room 219 and filling out the papers.

There are 40 million ex-smokers in the US today, and you can help others in the Juilliard community that would like to lead a healthier life!

**Don't Forget. . .
Smoking is
Prohibited
in All Areas of
the Building**

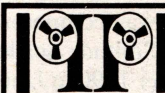
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Flu Shots Available

Once again the Flu season approaches us. To prevent everyone from catching the Flu, the Health Office staff is encouraging everyone to come into the office and receive the vaccine. The vaccine will be available until December 31, 1991. Please feel free to stop by and get your flu vaccine as soon as you can.

Alumni News

ALUMNI NOTES

by Chris Howatt

Material for this column should be mailed to: Mr. Chris Howatt, Communications Office, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588.

DANCE

In September, **NANCY BANNON** ('90 BFA) and **MARC KENISON** ('91 BFA) performed the works of current dance student **SUNGSOO AHN** at the Merce Cunningham Studio. Ms. Bannon will be performing with Doug Varone and Dancers in December, and teaches modern dance at The Lola Louis School of Creative and Performing Arts in the Bronx.

The **OSHRA ELKAYAM** ('63 Dip) Movement Theatre appeared at the Tampere International Theatre Festival in Finland during August. In October, the group took part in the International Meeting of Moving Theatre Festival in Budapest.

Just returning from an engagement at the Jupiter Theater in Florida, performing in their production of "A Chorus Line," **BRUCE HARRIS** ('86 BFA), is currently performing in "Cats" in Zurich, Switzerland.

At the Brooklyn Academy of Music, **KRAIG PATTERSON** ('86 BFA) appeared in John Adams' opera, The Death of Klinghoffer in September. Kraig is currently performing in the White Oaks Project, a group of extraordinary dancers, handpicked by Mikhail Baryshnikov and choreographer/dancer Mark Morris, to tour both nationally and internationally.

DRAMA

Opening in November, the National Actors Theater production of The Crucible, features the talents of **JANE ADAMS** (Group 18).

The Circle Repertory Company in New York, as part of their 1991-92 season, will present the world premiere of Timothy Mason's Babylon Gardens. The play, which stars Timothy Hutton and Mary-Louise Parker, will also feature **STEVE BASSETT** (Group 8).

MICHAEL BEACH (Group 15) is featured in the motion picture Late for Dinner.

The Acting Company has added **LISA BENAVIDES** (Group 20) to its roster.

The television series Good and Evil features alumni **MARK BLANKFIELD** (Group 3) and Drama Division faculty member **MARIAN SELDES**.

Riverside Shakespeare Festival's production of Macbeth featured an appearance by **KATHY CHRISTAL** (Group 20) as Lady Macduff.

REED DIAMOND (Group 20) stars in Roundabout Theater's production of The Homecoming.

The television movies Guilty Until Proven Innocent and ...And Then She Was Gone both featured performances by **CHRISTINE DUNFORD** (Group 16).

On NBC, **MEGAN GALLAGER** (Group 11) co-stars in Pacific Station, and has also starred in the television movie, ...And Then She Was Gone.

CHRISTINA HAAG (Group 15) starred in the motion picture, A Matter of Degrees.

At the Provincetown Playhouse here in New York, **LISA GAY HAMILTON** (Group 18) is featured in the play Servy-N-Beatrice 4 Ever, under the direction of Terry Kinney.

In the recent presentation of Peer Gynt by the New York Philharmonic, **BELLINA LOGAN** (Group 17) narrated the part of Anitra.

ALUMNI AUDITIONS

Juilliard alumni are invited to participate in the first Alumni Auditions to be held on Monday, January 6, 1992 in Paul Hall. Contractors, conductors, and others interested in hiring orchestra musicians are being invited to hear alumni perform their own choice of orchestral excerpts and/or solo repertoire. A video tape will be made of the auditions and will be available in the Juilliard Library for contractors to view at a later date.

Interested alumni who wish to audition are asked to submit a one-page resume. If you have not done so, but would like to participate, contact the Alumni Office immediately.

Alumni who are contractors interested in attending the auditions should also contact the Office if they have not received an invitation. The notice of the auditions has been publicized to contractors through the Local 802 Musician's Union newspaper, "Allegro" and through letters and telephone calls. Any alumni who have contacts whom they would like to encourage to attend are welcome to call the Alumni Office in order to insure that an invitation is sent.

It is under consideration that other groups of alumni will be scheduled for similar auditions in the future. If you have any ideas, suggestions or requests, please contact the Alumni Office at (212) 496-6698.

Late of Return to the Blue Lagoon, **LISA PELIKAN** (Group 5) has a featured role in the film, Lionheart, as well as the television movie, Into the Badlands. Lisa was a guest star on the television series In the Heat of the Night, and has been featured in Twelfth Night at La Jolla Playhouse and Love Letters at the Cannon Theater in Los Angeles.

At the Lucille Lortel Theater in New York, **STEPHANIE ZIMBALIST** (Group 7) stars in the new play The Baby Dance.

MUSIC

Cellist **ROBERT ALBRECHT**'s ('90 DMA) summer season included residencies at the Scotia Festival of Music in Halifax and the University of Alaska at Fairbanks, as well as The Festival at Sandpoint, Idaho. In addition, Mr. Albrecht taught a master class at Ithaca College, and appeared in recital on the Cornell University Summer Concert Series.

With the opening of the 1991-92 season, Southwest Virginia Opera, under the artistic direction of conductor **VICTORIA BOND** (Orchestral Conducting, '75 MM, '77 DMA), is changing its name to Opera Roanoke, and announcing a new production of Rossini's The Barber of Seville.

MICHAEL BORISKIN (Piano, '73 BS) has three new recordings released this fall. During the past season, he has performed widely in Eastern and Western Europe, the Far East and the U.S. The Koussevitzky Music Foundation has also recently commissioned George Perle to write his second Piano Concerto for Mr. Boriskin, to be premiered by a consortium including the Orchestra of St. Luke's, Utah Symphony and three other leading American Orchestras.

Composer **GHEORGHE COSTINESCU** ('71) was composer-in-residence at the Schloss Solitude Academy in Stuttgart from October 1990 to January 1991. The Academy sponsored the world premiere of his music theater piece Ping-Pong Sextet, as well as the European premieres of his Voices Within for solo violin and Jubilus for tenor, trombone and percussion. The Munich premiere of his stage work Tatort Musik took place in June, 1991 during the "Marstall Festival eins" sponsored by the Bavarian State Opera.

Two quartets consisting of Juilliard alumni will be presented in concert as part of the Metropolitan Museum of Art Concert Series. The Emerson String Quartet - consisting of violinists **EUGENE DRUCKER** ('72 Diploma) and **PHILIP SETZER** ('74 MM); violist **LAWRENCE DUTTON** ('77 BM, '78 MM) and cellist David Finckel began a two-concert series in October. The Tokyo String Quartet,

comprised of violinists **KIKUEI IKEDA** ('72) and **PETER OUNDJIAN** ('81 BM, '81 MM); violist **KAZUhide ISOMURA** ('72) and cellist **SADAO HARADA** ('69) also began their three-concert series in October.

Nebraska Wesleyan University Forum presented From Bondage to Freedom, a program of dramatic literature and songs depicting the African-American spirit, in September. The production featured the talents of **FREEMAN DAVIS** (Voice, '77 BM) and his wife **OLGA DAVIS** (Drama, 9).

The American Composers Orchestra announced plans for its 1991-92 subscription season at Carnegie Hall under the direction of co-founder and Principal Conductor **DENNIS RUSSELL DAVIES** (Piano, '66 BM, Orchestral Conducting, '68 MS, '72 DMA). Each of the sixteen works on the four-concert season is a premiere: five world premieres, two US premieres and nine New York premieres. Among artists appearing on the programs is piano faculty member **EMANUEL AX** ('72 Dip).

The University of the Virgin Islands on St. Thomas has appointed pianist **DANIEL GLOVER** ('83 MM) Visiting Professor. This past summer, Mr. Glover performed recitals in France and Holland, and will give his Washington, D.C. debut in March, and his Carnegie Hall debut in May of 1992.

The Glorian Duo, consisting of harpist **WENDY KERNER** ('83 BM, '84 MM) and Donna Milanovich, flute, performed for The National Flute Association's Annual

Convention in Washington, D.C. in August. The Duo presented Washington premieres of two works written for them: faculty member **DAVID DIAMOND**'s Concert Piece and Yoon Hee Kim-Hwang's dharm - Dharm.

Pianist **HAE-JUNG KIM** ('88 BM, '90 MM) performed Mozart's Triple Piano Concerto in F Major, K.242 with the Australian Chamber Orchestra in Sydney and Rachmaninoff's Second Piano Concerto with the KBS Philharmonic Orchestra in October. In November, she will be performing Rachmaninoff's Piano Concerto No. 4 with the Lugano TV/Radio Orchestra in Switzerland.

Having served as Principal Horn of the Israel Philharmonic for the past seven years, **JEFFREY LANG** ('82 BM) has recently moved back to New York.

Principal conductor of the Bournemouth Symphony Orchestra, **ANDREW LITTON** (Piano '80 BM, '82 MM) performed with them in London's Festival Hall in October. Throughout November, Litton will be touring with the Bournemouth Symphony throughout the United Kingdom. The Orchestra also just released a recording of Bernstein works with Mr. Litton conducting.

The American Trombone Quartet, of which **MITCHELL ROSS** ('83 BM, MM) is the leader, performed at the New York Brass Conference for Scholarships in March of 1989 and 1990. The program was entitled "The American Trombone Quartet and Friends," and consisted of a 25-member trombone choir with special guests **MELVYN BROILES** of the trumpet faculty at Juilliard, Wayne Andre and Toots Mondello, who was Benny Goodman's original Alto Sax player. Mr. Ross has also been on the faculty of the Bloomingdale House of Music since 1990.

Composer **DAVID SCHIFF** ('79 DMA), Associate Professor of Music at Reed College, has won a national cash award for music composition given annually to a select number of recipients by the American Society of Composers, Authors and Publishers (ASCAP).

Voice major **JANE SEAMAN** ('77 Dip) recently appeared in The Secret Garden which she left to perform the role of Kate in Kiss Me, Kate, at the San Diego Starlight. In February of 1991 a Juilliard reunion concert was performed in Redding, Pennsylvania by Ms. Seaman, **JONATHAN REINHOLD** ('76 BM) and **JOHN BAYLESS** (Piano '75).

Song of Hope, a debut recording by **BRUCE STARK** (Composition, '84 MM), was recently released.

.....

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Fall Dance Concert

Continued from page 1

she directed for sixteen years. Ms. Nowak, also an alumna of the Dance Division, is excited about coming back to Juilliard to set one of her pieces.

Joan Woodbury's dance, *Infectionate Infirmities*, danced to two movements of the *Eine Kleine Nachtmusik* (K. 525). It is "a tribute to anyone who suffered the inconvenience of transportation by crutch." The idea for this dance was born when Ms. Woodbury herself was on crutches as a result of a knee injury. In *Infectionate Infirmities* she explores the various possibilities of the crutch extending the ways of motion of the human body. "If there is a slight parody. . . as the title suggests, it is done affectionately."

In addition to the program on the main stage, the Juilliard Dance Ensemble offers an intermission event. Faculty member Wendy Hilton will present two reconstructed dances from Mozart's time, a minuet (K. 599) and a contredanse (K.

587). Ms. Hilton, is known internationally for her publications, research and period reconstructions of court and theater dances of the 17th and 18th centuries. In addition, Elizabeth Aldrich, a specialist in 19th century court dance, has reconstructed a waltz (K. 606) from a manuscript dated 1826. Ms. Aldrich has provided reconstructions and choreography for many dance companies and feature films such as *Mr. and Mrs. Bridge* and *Quartet*, both directed by James Ivory.

As you can see, there are seven choreographers represented at the Fall Concert, all of whom have different styles of choreography. Yet the music was written by only one man, Mozart. Maybe this is one of those things that is only possible at Juilliard. Whatever the outcome may be, I think that it is a very interesting experiment and definitely worth seeing. *Alexander Schlempp is a fourth-year dance student.*

Community Council

Continued from page 1

September. Craig Morris, Assistant Director of Resident Life and one of the moderators of the group, believes that the RHCC will make a great difference to Residence Hall life. "It will create a vital link between the residents and the administration, giving the administration a better idea of the students' wants and needs, as well as helping the students to appreciate some of the constraints inherent in building a community amongst such a diverse student population."

The RHCC is still very much in its early days at present. New members are always welcome as are your ideas and suggestions. The more the merrier!



Training for the 1991 New York City Marathon, Pianist, Dr. Julie Jordan (Evening Division Faculty), is shown in photo crossing the Finish line at her first marathon, last November. Two of her students, Roger Bradley and Pam Mobih, are joining this year's marathon, November 3rd. They agree that long distance running really can be an exhilarating balance to "long distance practicing, rehearsing, and performing." Interested Juilliard joggers can inquire at the Student Affairs office about forming a team for short runs and maybe even the 1992 N.Y.C. Marathon.

The JUILLIARD JOURNAL

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The Juilliard Journal is published monthly, except January, June, July and August, at 144 West 66th Street, New York, NY 10023. Subscription rate: \$10 per year. Postmaster: Send address changes to The Juilliard Journal, Office of Academic Affairs, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588. The Juilliard Journal is available on microfilm/fiche through: University Microfilms Inc., 300 North Zeeb Road, Ann Arbor, MI 48106.

Announcements

STUDENT

Clarinetist **JOHN CRAIG BARBER** will perform in a solo recital presented by Artists International on January 26th at the Weill Recital Hall at Carnegie Hall.

LUIS QUINTERO has been invited to perform a full recital at the "Guitar Festival of the Americas 1991" presented by the Guitar Foundation of America (GFA) and the Miami Classical Guitar Society. This event is will occur from November 7th to 11th.

Winner of the Gina Bachauer Competition at Juilliard, pianist **MIKHAIL YANOVITSKY** is also the winner of the 1991 Young Concert Artists International Auditions, and as such will open their 1991-92 concert series with a performance at the 92nd Street "Y" on November 12. His program will include works by Bach, Beethoven, Ravel and Scriabin.

Pianist **JOHN BROWNING** of the

FACULTY

Juilliard faculty, appeared with the Bamberg Symphony Orchestra at Avery Fisher Hall. He performed Beethoven's Third Piano Concerto as part of the "Great Performers" series at Lincoln Center.

ALFREDO CORVINO of the Dance Division faculty, was invited to Taiwan to teach at the Cultural Center of Kaohsiung at the end of June. During his stay, he

auditioned a group of young artists in Taiwan for a youth dance company. He also delivered a lecture to the teachers and cultural leaders on "The Potential of the Child as an Artist." In July, Mr. Corvino went to Purchase, NY to teach ballet for the Limon Dance Company's Workshop.

Head Librarian **JANE GOTTLIEB** is Associate Editor of the book series *The Musical Women: An International Perspective*, published by Greenwood Press. Volume III of this series, which covers the years from 1986-1990, was published in September 1991. Ms. Gottlieb is editor of the "Gazette" section of the book: a chronicle of women composers' performances, publications, recordings, and festivals worldwide. This past June Ms. Gottlieb presented a paper on "Preservation Approaches in the Conservatory Library" at the American Library Association meeting in Atlanta, Georgia.

In May, **BENJAMIN HARKARVY** worked in Czechoslovakia as a consultant to the Ministry of Culture and the Kylian Foundation. He observed the dance training system and the performances of the major institutions, concluding his stay with a lecture on dance in the West, as well as delivering a written report. Mr. Harkarvy then travelled to Holland to teach the Netherlands Dance Theatre, then on to Spain, teaching the Ballet Lirico Nacional.

Professor **JOSEPH MACHLIS** of the Graduate Division, published his novel *Stefan in Love* in late September. This is his fifth novel. Earlier this year, the sixth edition of his well-known text, *The Enjoyment of Music* appeared.

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Juilliard is grateful to receive a gift to the Alumni Scholarship Fund in memory of Serge Kardalian.

Tennis at Juilliard is both a tradition and a wonderful experiment as we play singles and doubles and have a jolly and competitive time. At our first meeting this year our troika, Jessica Downs, Eric Gaensler, and Matthew Reichart, sparked a large turnout and a high level of proficiency.

Successful neophytes on the co-educational team include Europeans, Orientals and Americans; several actors brought their passions to play along with instrumentalists and vocalists.

Our first match of the 1991-92 season will be on November 17 when our intrepid group will take on a traditional rival, The Crosstown Club. Later matches will be with Cooper Union and Fordham.

November Sampler

Juilliard

11/1

Jose J. Herring-Colon, Clarinet, Paul Hall 6 PM.
Motomi Igarashi, Double Bass, Paul Hall 8:00 PM.

11/2

Gillian Benet, Harp, Paul Hall 8:30 PM.

11/4

Jonathan Dubay, Violin, Paul Hall 6 PM.
J. Craig Davis, Trumpet, Paul Hall 8 PM.

11/6

Wednesdays At One, Bruno Ferrandis, conductor, MOZART/JOC Young Artists, Alice Tully Hall 12:30 PM.
Debussy Harp Finals, Paul Hall 5 PM.
Ian Pace, Piano, Paul Hall 8 PM.

11/7

Yacov Schondorf, Bass Trombone, Paul Hall 4 PM.
Yoram Ish-Hurwitz, Piano, Paul Hall 8 PM.

11/8

Yeon-Kyeong Kim, Piano, Paul Hall 8 PM.
An Evening Of Chamber Music, Alice Tully Hall 8 PM. Free tickets available at the Juilliard Box Office.

11/8-11

Juilliard Dance Ensemble Fall Concert, Juilliard Theater 8 PM, except for Sunday at 3PM. Tickets are \$10 at the Juilliard Box Office or CenterCharge at 721-6500.

11/9

Tara Noval, Violin, Paul Hall 8:30 PM.

11/11

McGill Chamber Winds, Dr. Robert Gibson, conductor, All MOZART program - including Serenade in B-flat for Winds, K.361, Paul Hall 4 PM.
Eun Young Yeo, Piano, Paul Hall 6 PM.
Tomohiro Okumura, Violin, Paul Hall 8 PM.

11/12

An Evening Of Chamber Music, Alice Tully Hall 8 PM.
Works by Bresnick, T. O. Lee, and Thow, Followed by a discussion with the composers, Paul Hall 8 PM.

11/13

Wednesdays At One, Music for Piano, Alice Tully Hall 1 PM.
Juilliard Orchestra, Richard Bradshaw, conductor, BLOCH/SCHELOMO/Hebrew Rhapsody for Cello & Orchestra, SIEGFRIED MATTHUS/"Night Scenes in the Park", ELGAR/

Symphony No.1 in A-flat Major, Op.55, Avery Fisher Hall 8 PM. Tickets are \$10 and \$5, at the Avery Fisher Box Office or CenterCharge at 721-6500.

11/14

Liederabend, Paul Hall 6 PM.
Latin Jazz Ensemble, Paul Hall 8 PM.

11/15

Alecia Lawyer, Oboe, Paul Hall 6 PM.
Edith Chen, Piano, Paul Hall 8 PM.
An Evening Of Chamber Music, Alice Tully Hall 8 PM.

11/16

Pre-College Faculty Recital, Works by Eric Ewazen, Paul Hall 6 PM.
Matthew Herskowitz, Piano, Paul Hall 8:30 PM.

11/18

Elke Funk, Violoncello, Paul Hall 6 PM.
Robert Markham, Piano, Paul Hall 8 PM.

11/19

Jens Lindemann, Trumpet, with String, Brass, and jazz Ensembles, Paul Hall 6 PM.
Massimiliano Trombini, Piano, Paul Hall 8 PM.

11/20

Wednesdays At One, Opera Arias and Scenes, Alice Tully Hall 1 PM.

11/21

University of Minnesota School of Music Students, MOZART/Chamber Music, Paul Hall 4 PM.
Katherine Ostrander Ireland, Piano, Paul Hall 6 PM.
Christo Tanev, Cello, Paul Hall 8 PM.

11/22

James Miller, Trombone, Paul Hall 6 PM.
Micah Yui, Piano, Paul Hall 8 PM.
An Evening Of Chamber Music, Alice Tully Hall 8 PM.

11/23

Robin Sharp, Violin, Paul Hall 8:30 PM.

11/25

David Gresham, Clarinet, Paul Hall 6 PM.
Students of the American Brass Quintet, Paul Hall 8 PM.

11/26

Immanuel Davis, Flute, Paul Hall 4 PM.
Janis M. Potter, Marimba, Paul Hall 6 PM.
Works by Beeson, Biscardi, Silver, "G Whiz", and Kennan, followed by a discussion with the composers, Paul Hall 8 PM.

11/27

Nancy H.H. Tsung, Violin, Paul Hall 8 PM.

JUILLIARD FINANCIAL AID

Meeting on December 5th at 7PM.

PLAN TO ATTEND THE MEETING ON THURSDAY, DECEMBER 5 AT 7:00 PM IN ROOM 309. AT THAT TIME YOU WILL RECEIVE IMPORTANT INFORMATION AND STEP-BY-STEP ASSISTANCE WITH COMPLETING THE '92-'93 FINANCIAL AID FORMS. Here are some frequently asked questions about financial aid:

WHO MAKES THE DECISIONS ABOUT FINANCIAL AID?
A Financial Aid Committee makes the decisions about each student's aid package. The members of the Committee vary, depending upon which students are being discussed. At different times the Financial Aid Committee has included: the Dean, the Assistant Dean, the Vice-President for Academic Affairs, the Associate Dean and Director of Performance Activities, the Director of Admissions, the Director of Student Affairs, the International Student Advisor, the Director of the Dance Division, the Director of the Juilliard Opera Center, the Associate Director of the Drama Division, and the Director of Financial Aid.

WHAT FACTORS DOES THE COMMITTEE CONSIDER?
The committee considers both merit and need:

Merit

1. Entrance auditions for new students.
2. Teacher or departmental recommendations. In Music, every major teacher is given a complete list of his/her students and is asked to recommend each on the basis of merit only.
3. Transcripts.
4. Other factors, such as orchestral participation.

Need

1. Juilliard Financial Aid Application.
2. Financial Aid Form.
3. Supporting Documentation.
4. Other information, such as letters and personal conversations, total educational debt, major change in financial circumstances, potential earnings, outside funds and the student's housing plans.

HOW CAN I INCREASE MY CHANCES FOR RECEIVING MORE FINANCIAL AID?
In addition to the obvious factor of doing your best in your major study, ensembles and classes, it is important that you fill out the completed financial aid forms correctly and submit them on time. In order to give yourself every chance to increase your financial aid, you should therefore attend the meeting on December 5.

WHAT WILL HAPPEN IF I DO NOT SUBMIT MY FINANCIAL AID APPLICATION ON TIME?
Late applications may result in:
1. Your tuition bill not being credited with your financial aid in time for payment.
2. Late fees of \$50-\$500 against your tuition bill.
3. Delay in registration which may result in loss of semester's credit.
4. A lower amount of scholarship aid than might otherwise be awarded.

IF I AM NOT SATISFIED WITH MY FINANCIAL AID PACKAGE WHAT CAN I DO?
Speak to the Financial Aid Director. If you have experienced a major financial change since the time of filing your forms (such as major devaluation of currency, long-term unemployment of a supporting parent, catastrophic illness, etc.) you may have grounds for an appeal.

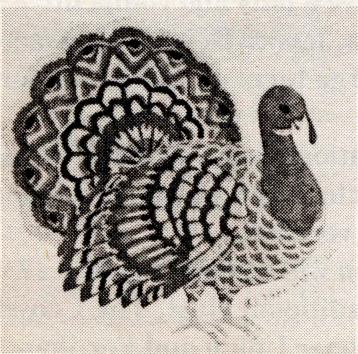
IF I CAN'T ATTEND THE DECEMBER 5 MEETING WHAT SHOULD I DO?
Put your name on the "Financial Aid Meeting List" at the Financial Aid window near the old cafeteria. If there is sufficient demand, we will schedule another meeting. Although the Financial Aid Office staff does not have time to complete your forms with you on an individual basis, they will be happy to answer specific questions.

ATTENTION!

1992-93 Gluck Fellowship Applications

ARE AVAILABLE IN THE
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ROOM 477 and THE FINANCIAL AID OFFICE
ROOM 223

Application deadline: Thursday, December 19, 1991



Broadway Show Tickets

The Office of Student Affairs is attempting to set up a discount theater ticket program for students, faculty and staff. If you are interested in obtaining discount tickets to Broadway plays, Off-Broadway plays or other performances, please stop by the Office of Student Affairs and leave your suggestions with Tina Kenney.

Juilliard Pre-College Faculty Recital

Saturday, November 16 at 6 PM
Paul Recital Hall

Featuring Music by
Eric Ewazen
with

Chris Gekker, trumpet
Anna Cholakian, cello
Maria Rojas, harpsichord
Richard Shilla, clarinet

Rebecca Scott, soprano
Brian Matthews, bass
William Everett, double bass
St. Luke's Chamber Ensemble