

The JUILLIARD

J O U R N A L

Vol. VI No. V

The Juilliard School

February 1992

Historic Gifts for Juilliard

Residence Hall to be Named for Meredith Willson

Meredith Willson is known and revered for his buoyant musicals "The Music Man," and "The Unsinkable Molly Brown." Not so widely known is the fact that long before these Broadway triumphs, he studied music at Juilliard when its undergraduate division was known as the Institute of Musical Art.

It is to honor Mr. Willson's early musical studies at Juilliard that Mrs. Rosemary Willson has made a major gift to Juilliard in her late husband's name. In gratitude for this gift, President Polisi has announced that Juilliard's residence hall tower on top of the Samuel B. and David Rose Building will be officially named for Mr. Willson in formal dedication ceremonies on May 18. This date marks the 90th anniversary of Mr. Willson's birth.

"The musical legacy that Meredith Willson has left us through the joy of his vibrant music," President Polisi said, "will now be enlarged through the generosity of this special grant," which "will allow future

Juilliard students to live and work in high-quality, affordable housing" next door to the school. Lettering designating the "Meredith Willson Residence Hall" will be unveiled on the Broadway side of the residence hall tower on May 18. Mrs. Willson observed that this reunion between her late husband and Juilliard is especially appropriate and gratifying "since he got his first professional training at Juilliard" and "New York was always very important to him," and because now Meredith Willson's name will be seen on Broadway permanently.

Mr. Willson began his career playing flute with the John Philip Sousa Band, the New York Philharmonic and the New York

Chamber Music Society throughout the 1920s, before moving to the West Coast to work in radio and to conduct such orchestras as the Los Angeles Philharmonic, San Francisco Symphony, Hollywood Bowl and the Seattle Symphony. He composed the film scores for *The Great Dictator* and *The Little Foxes*, as well as symphonic and



Meredith and Rosemary Willson vocal works throughout this period. During the early 1950's, all the nation hummed Mr. Willson's closing theme song "May the Good Lord Bless and Keep You" from *The Big Show*, one of radio's most popular programs of the day. In 1958, he created the book, music and lyrics for *The Music Man*, for which he won the Antoinette Perry award, the New York Drama Critics Circle Award and the Outer Circle Award, among others. In 1960, he wrote the music and lyrics for *The Unsinkable Molly Brown*, and in 1963, his third and last Broadway play, *Here's Love*, (based on the film *Miracle on 34th Street*), became a commercial success. Mr. Willson died in 1984.

Orchestra Performs with Kurt Masur

by Michael Hosford

The Juilliard Orchestra continues its spring series on February 21 with a performance in Alice Tully Hall led by Maestro Kurt Masur, recently appointed conductor of the New York Philharmonic. The program will be Shostakovich's *Piano Concerto No. 2*, Beethoven's *Symphony No. 1*, and Janacek's *Taras Bulba*. The soloist for the piano concerto will be selected by competitive audition in early February.

This will be Maestro Masur's first performance with the Juilliard Orchestras, although he led a reading of Beethoven's *Ninth Symphony* in October 1990 shortly after his appointment to the directorship of the Philharmonic. Since then, Mr. Masur

has continued to be generous to Juilliard with his time, inviting conducting students to open rehearsals and conducting informal masterclasses. Masur hopes to foster a mentorship between Juilliard and the Philharmonic, and promises continuing interaction with the School. President Polisi said Juilliard is "looking forward to making [a concert with Masur] an annual event."

The program was selected by Maestro Masur and President Polisi, taking into consideration which pieces would be most beneficial for young musicians to learn, as well as the size of the hall, which, compared to Avery Fisher, is rather small. However,

continued on page 2

Irene Diamond Fund Created with Largest Donation in Juilliard's History



Celebrating Mrs. Irene Diamond's personal gift to Juilliard (l. to r.) Peter Jay Sharp (Vice-Chairman of Juilliard's Board of Trustees), Vincent McGee (Executive Director of The Aaron Diamond Foundation), Mrs. Irene Diamond (President of The Aaron Diamond Foundation), Mrs. Frank Y. Larkin (Chairman of Juilliard's Board of Trustees), and President Joseph W. Polisi. Photo by Peter Schaaf.

The Juilliard School announced the creation of the Irene Diamond Fund, with a \$10 million gift, the largest single donation in the school's history. The donation, which is a personal gift from Mrs. Irene Diamond, establishes the Fund at Juilliard for student scholarships, faculty salaries and special projects. Mrs. Diamond, who, as President of The Aaron Diamond Foundation, has supported hundreds of projects throughout New York City and the nation in medical research, minority education and culture, including support at Juilliard for regional auditions for minority student recruitment, minority student scholarships and minority faculty salaries, the Juilliard American Music Recording Institute, and the Music Advancement Program for talented, minority public school children.

Mrs. Diamond commented on her wishes for the Fund by saying, "My hope is that these funds will assist the expansion of efforts to bring more minorities into the Juilliard community to reflect the aspirations of talented young people and faculty artists who might otherwise not be

able to afford Juilliard's wonderful experience and education." Accepting a check for the first half of the gift (\$5 million) presented to President Polisi and to Chairman of the Board, Mrs. Frank Y. Larkin. President Polisi said "Through Irene Diamond's vision, determination and courage, our world is a better and more caring place. Her commitment to the positive role of the arts in our society stands as an extraordinary example of individual support for the quality of our cultural environment. Her leadership and generosity of spirit exist as examples for all of us who wish to see the arts flourish in the future."

According to Mrs. Larkin, "Irene Diamond is extraordinary among philanthropists, for her ability to recognize worthwhile projects and provide the most effective and generous assistance. The impact of The Aaron Diamond Foundation in medicine, education and the arts is felt throughout this country, and we are honored that she has chosen to make such a remarkable personal gift to Juilliard as well."

Born in Pittsburgh, Pennsylvania, Irene Diamond had an early love of acting. This prompted her to come to New York City, where she worked in the theater with Eva Le Gallienne. She then went to Hollywood where in the late '30's she developed a career as a senior story and talent editor in the film industry, working with

continued on page 2

The Fourth-Year Drama Class Presents:

And a Nightingale Sang. . .

by Cecil B. Taylor
Directed by Eve Shapiro

Wednesday, Thursday, Friday, Saturday -- February 26-29. All shows at 8 PM except Saturday which will have an additional show at 2 PM.

Celebrating Firkušný's 80th

The distinguished Czech-born pianist and Juilliard Faculty member Rudolf Firkušný will celebrate his 80th birthday on February 11. Mr. Firkušný begins that day by teaching at Juilliard, where he has taught for over thirty years. He recently received some "early" birthday gifts: a Grammy Award nomination and a Japanese Prize for his RCA Victor recording of piano music by Janacek, and the Czech government's highest honor, the T.G. Masaryk Award, First Class.

Now in his 7th decade as an active performer, Mr. Firkušný continues to concertize around the world. Highlights of his 80th birthday year include performances of his "signature piece," the Dvorak Piano Concerto, with the New York Chamber Symphony, the Baltimore Symphony, and Amsterdam's royal Concertgebouw Orchestra. A new RCA

recording of this concerto and music by Janacek with the Czech Philharmonic is scheduled for April release, following his disc of Dvorak Piano Quintets earlier in the year.

Mr. Firkušný returns to the Prague Spring Festival for the Dvorak concerto with the Czech Philharmonic and a recital with violinist Josef Suk. In addition to championing the works of his Czech countrymen throughout his career, he has been associated with the music of Mozart, which he will perform this summer at the Mostly Mozart festival and at San Francisco's Mid-Summer Mozart festival.

Other 1992 highlights include recitals in Berlin, Italy, and at the Hollywood Bowl and performances of Brahms' First Piano Concerto with the Czech Philharmonic and the City of Birmingham Symphony Orchestra.

Orchestra

continued from page 1

because of the availability of an organ in Alice Tully Hall, it was decided that the Orchestra should play Leos Janacek's *Taras Bulba*.

Perhaps the most curious piece on the program, *Taras Bulba* is a programmatic cornerstone of Czechoslovakian and Russian nationalism. Inspired by Gogol's novel of the same title, the piece depicts three tragic events in the life of Taras Bulba, chieftain of the Cossacks, who were raiders inhabiting the borderlands between the Slavic and Turkish peoples. Janacek, along with many of his contemporaries, felt that a strong Russia was an essential ingredient in the development of a Slavic culture; for this reason, he was inspired by

the story of Taras Bulba, who held the same belief. The piece, completed in March of 1918, was first performed in Brno, Czechoslovakia on October 9, 1921 under the direction of Frantisek Neumann. Bruno Walter conducted the New York Philharmonic in the U.S. premiere of the piece on March 10, 1933.

The program will also feature Beethoven's *Symphony No. 1*, written in the symphonic design of Haydn and Mozart and Dmitri Shostakovich's *2nd Piano Concerto*, written for his son Maxim who is now a conductor living in the United States.

Michael Hosford is a first-year Master's student of the trombone.

Diamond

continued from page 1

Warner Brothers, Samuel Goldwyn, and the independent producer Hal Wallis at Paramount Pictures. Among her many credits is the purchase and development of the script for *Casablanca*.

After returning to New York she joined with her husband Aaron Diamond, a prominent real estate investor, to create the philanthropic Aaron Diamond Foundation in 1955. Since Mr. Diamond's sudden death in April 1984, Irene Diamond has guided The Aaron Diamond Foundation as its President and, with the collaboration of staff and Board, has developed significant

grantmaking programs in medical research, minority education and culture.

The Foundation has become the country's largest private supporter of AIDS research and is a major contributor to the life of New York City with its support of innovative programs designed to develop gifted young people, especially members of minorities and the economically disadvantaged.

Irene Diamond and the Aaron Diamond Foundation are a credit to New York, and to receive such magnificent support from Mrs. Diamond personally is not only a great benefit to Juilliard, is an honor.



Members of "Buck Naked!"

Senior Dancers in 'Buck Naked!'

"Buck Naked!" A concert of works created by the Juilliard Dance Division's class of 1992 will be performed February 26th, 27th, 28th and 29th. Admission is free. This spectacular annual event is a tour de force from the senior class showing what's to come from the choreographers and dancers of tomorrow. We encourage you to see your friends and peers from all departments.

Due to the abundance of creativity flowing from the class of 1992 we are forced to present 2 concerts: "Buck Naked! Program A" and "Buck Naked! Program B." Refer to The Juilliard Journal's Sampler and "Buck Naked!" flyers for the dates and times of each

program. These performances will take place in the Performance Studio 301 on the 3rd floor of The Juilliard School. Lighting and all technical work will be graciously supplied by the 3rd year stagecraft class of the Dance Division.

Reservations are necessary due to very limited seating. Please make reservations as soon as possible for this popular event. For reservations call the Juilliard Dance Division at (212) 799-5000 ext.255 Monday through Friday from 9am to 5pm. Be sure to leave your name, telephone number, preferred performance date and program, and number of tickets. We will call back to confirm.



Craftsbury Chamber Players Children's Mini-Concert, (l. tor.) Mary Rowell, Jeananne Albee, Mary Anthony Cox, Frances Rowell, and J.C. Barker. All players are part of the Juilliard community.

Mary Anthony Cox's Other Life

Mary Anthony Cox is among the most effective and beloved teachers at Juilliard. Virtually every undergraduate music student who has attended Juilliard since the mid-sixties has studies ear training with her or with one of her proteges. She has trained unnumbered students to hear music and to understand what they hear, and she has trained a generation of teachers in the musical and pedagogical techniques that can make this happen.

But how many people at Juilliard know Ms. Cox's other life? That is, the life she lives in the countryside of Vermont from where she commutes weekly and where she has for 25 years led the Craftsbury Chamber Players. The members of the Chamber Players are both seasoned performers and young musicians—many of them Juilliard students and alumni—who spend six weeks of the summer (often living in the capacious farmhouse Ms. Cox shares with her husband) performing 18 concerts in Burlington and elsewhere in Northern Vermont. Ms. Cox has in recent years also expanded the Players' season and geographical range with occasional year-round concerts, including a New Years Eve First Night celebration. The members of the Craftsbury Chamber Players for the coming summer are:

Violins: Marshall Coid, Mary Rowell, Andrew Schaw, Catherine Tait, Stephen Tiezan; Viola: Lisa Whitfield; Cello: Emmanuel Lopez, Frances Rowell; Clarinet: J.C. Barker; Piano: Jeananne Albee, Mary Anthony Cox.

The opportunity for young musicians to perform as part of an organization like the Craftsbury Chamber Players can be invaluable to building a chamber music career. It is also lots of fun.

And the opportunities to enjoy chamber music that these kinds of performances extend to audiences like those who attend the Craftsbury Chamber Players, are invaluable for the musical enrichment of our country.

In honor of Mary Anthony Cox's service to music and to Vermont through the Craftsbury Chamber Players, the Vermont Council on the Arts recently awarded Ms. Cox a 1991 Arts Merit Award.

This award casts a well-deserved light on her other life — that of performer and impresario.

As the Vermont *Arts Letter* remarked announcing the award: "An Alabamian with the best Yankee qualities of grit, warmth, and art, she has built and inspired audiences of young and old." That's our Mary Anthony Cox. Congratulations.

The JUILLIARD JOURNAL

Managing Editor
Tania Kendrick

Notes & Announcements
Chris Howatt

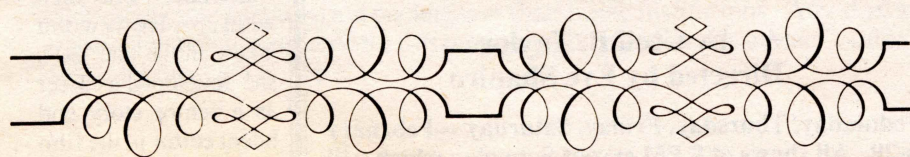
Editorial Board

James Sloan Allen
Carole Convisser
Andrew Yarosh

Janet Kessin
Cynthia Friedman
Muriel Topaz

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, 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.



Robert Mann: The Performer as Composer

by Nicholas Mann

In my first public performance, I participated in the world premiere of a Robert Mann Duo for two violins. It wasn't exactly a major concert. In fact it was the annual class concert of Margaret Pardee. Other students played Saint Saens, Bruch and Paganini. Mark Ginsberg (now principle second in the New York Philharmonic) and I performed my father's work. It was written so that I, nearly a beginner, played a very simple melody as Mark, quite a few years my senior, played a line that intricately wove around my part. That moment marked only the beginning of my involvement with my father as composer. In fact my whole family has always been closely connected by his compositions. From children's concerts that we performed together on a regular

father found himself in the president's office expecting the worst. After a required "You shouldn't have" from President Wedge, a smile ensued and an agreement that he should continue to study composition on his own and just take the final test.

At Juilliard he studied composition with Wagenaar, who opened his eyes to Schoenberg and Berg. He also met Stephen Wolpe who took an interest in his compositions and who proceeded to greatly influence his compositional development. He also benefited from his role as arranger, transcribing everything from Rhapsody in Blue to Sheherazade, to even the Brahms Double for piano trio.

Very early on my father became interested in setting words to music. When he met my mother he had an added inspiration—she

was an actress. He began to put the fairy tales of Hans Christian Anderson and *Just So Stories* by Kipling to music for violin, piano, and narrator. One year my parents made a tape of them to send to friends for a Christmas present. They were so well received that the Lyric Trio was born, and my father began composing for narrator in earnest. There are probably more than thirty works he has written in this genre. Several of them are recorded by the Lyric Trio on Bartok Records and the Baca Ensemble on Musical Heritage. My sister Lisa and I began to join in giving children's concerts that centered around these works (we became the Lyric Trio + Two). Recently my father has set both Native American and Chinese poetry to music.

One of my father's first major successes as a composer came as a result of the conductor Dimitri Mitropoulos, who was an early supporter of the Juilliard String

Quartet. Mitropoulos saw a narration work of my father's entitled "The Terrible Tempered Conductor." He was very impressed with the work but was bothered by the humorously negative image of a conductor. He asked my father to write another piece for him to perform. This was the origin of "Fantasy for Orchestra." On finishing the work he brought it to Mitropoulos during the intermission of a New York Philharmonic concert. Mitropoulos noticed that the work ended softly. "Couldn't you bring back a climactic moment to end the work? Soft endings are so problematic." Unhappy, but not wishing to lose a unique opportunity to have his piece performed, my father agreed to the suggestion. Elliott Carter, Pierre Boulez and Peter Mennin came to hear the New York Philharmonic at the dress rehearsal. Carter turned to my father—"very good but it sounds like you tacked on the ending." My father's respect for Carter as a composer immediately grew greater. But maybe Mitropoulos was correct. The work was a success and Mitropoulos took it on tour to Vienna and Salzburg with the Vienna Philharmonic.

Those people who are unaware of my father's life as a composer are always surprised by the large output of his compositions. Over the years he has been commissioned to write many works for varying groups and individuals. The La Salle and Concord String Quartets performed his "Five Movements for Sting Quartet." Itzhak Perlman commissioned and premiered with Sam Sanders a duo in Carnegie Hall. My father has also written a duo for cello and piano for Joel Krosnick

Focus! Library Exhibit: A Tribute to John Cage on His 80th Birthday

by Jane Gottlieb

The library is pleased to present a special exhibit of the works of John Cage in honor of his 80th birthday year, and in conjunction with the Focus! 92 Festival "The American 80s." It is indeed fitting that this year's exhibit highlight the works of the composer whose entry in *The New Grove dictionary of American Music* (1986) begins: "[Cage] has had a greater impact on world music than any other American composer of the 20th century."

How does one begin to compile an exhibit in tribute to a man whose interests and influences are so wide-ranging? At last count his musical work list included at least 240 titles. He is also a prolific writer: many of his textual works make use of mesostics, in which the texts are written horizontally, but follow vertical relationships between the middle parts of the words (similar to acrostics). Cage has produced graphic works, music for the dance, and multi-media works: his oeuvre intentionally embodies an interdisciplinary approach to the arts. In 1982 the Whitney Museum of American Art presented an exhibit titled "John Cage: Scores and Prints" in honor of his 70th birthday. How could we do justice to Cage's output in an exhibit case measuring 3' by 17'? The inspiration to attempt to solve this dilemma was provided by cage himself. As he writes: "Act in accord with obstacles, using them to find or define the process you're about to be involved in, the questions you'll ask. If you don't have enough time to accomplish what you have in mind, consider the work finished once it is begun. It then resembles the Venus de Milo, which manages so well without an arm." (Cage. *I-VI*. Harvard University Press, 1990, pp. 439-440.)

We worked with what we had at hand: his scores, books recordings, and videos found in the library collection. Chronology provided a useful construct. Cage's early compositions (represented in the exhibit by *Composition for Three Voices* (1934)) are based on relationships between the 12 pitches of the chromatic scale, often assumed to reflect his studies with Schoenberg in Los Angeles from 1934 to 1936. (William Duckworth: "Is there any influence of Schoenberg on your work?" Cage: "I would say not, in that sense. I

would say in a radical sense there is. Because of his insistence upon the importance of structure and harmony and tonality as a structural means in music, I devised the macro-micro-cosmic rhythmic structure for a music which wouldn't have its basis in pitches and frequencies, but rather in time." from "Anything I say Will be Misunderstood: An Interview with John Cage" by William Duckworth, in *John Cage at Seventy-Five*, Bucknell University Press, 1989.)

Cage's works from 1938 until the early 1950s included music for dance, percussion works, and music for prepared piano. The scores of the works for prepared piano include instructions to the performer on the preparation of the piano, which usually involved placing various objects between the strings. Cage's interest in Eastern thought also becomes evident during this period. From the score of *Amores*: 2 solos for prepared piano, with the addition of 2 trios for percussion (1943): "Nine screws, eight bolts, two nuts and three strips of rubber, acting as mutes, were placed between the strings pertaining to eighteen keys. Upon this instrument an attempt was made to express in combination the erotic and the tranquil, two of the permanent emotions of Indian tradition..."

In the early 1950s Cage began to incorporate *I Ching* principles into his work, a practice that he still uses today. *Music of Changes*, for piano (1951), was composed using chance operations derived from the *I Ching*. The first performance of Cage's legendary 4'33" (tacit, for any instrument or combination of instruments) was by pianist David Tudor in August of 1952. (Cage on 4'33": "I knew that it would be taken as a joke and a renunciation of work, whereas I also knew that if it was done it would be the highest form of work. Or this form of work: an art without work. I doubt whether may people understand it yet.") (Duckworth: "Interview with cage.")

Cage's theory of indeterminacy is embodied in works such as the *Concert for Piano and Orchestra* (1957-58), for which there is no "master score:" each instrumental part was written using chance methods. The work may be performed for any

continued on page 4

Photo by Peter Schaaf



Robert Mann conducting the Juilliard Symphony in his piece "Concerto for Orchestra" in Alice Tully Hall.

basis to my sister's wedding (where my father and I played an invocation he had written for the occasion), his music has been a part of our life. So I am very happy to have this opportunity to offer a different musical view of my father for those who only know him as violinist and teacher.

I always loved to hear stories my father told of his youth and early years in music. How he came to New York and mistakenly applied to the wrong school (Juilliard and The Institute for Musical Art shared the same building). How during his first year in New York he enjoyed the freedom and new surroundings so much that he never practised, and his first year jury stated that "Never have we ever seen a talent so deteriorate in one year." When he did enter the Institute for Musical Art he had already been composing since he was thirteen. Although he was quite proficient in harmony, he had no formal training, and he didn't know the names of anything. Consequently he failed his theory entrance test. However by the end of the second month he had moved himself to the graduating theory class on Bach chorals. Every week the assignment was the same: a melody from a Bach choral to harmonize. Class consisted of the professor opening his book of Bach chorals on the piano, placing the student renditions next to it, and then with a red pen, marking a large x on every harmony that was not the same as the master's. Fed up, my father took one of his assignments down to the New York Library and dug up an obscure and different harmonization by Bach himself. After letting the choral be thoroughly x'ed in class, he produced the Bach original. My

A Celebration of 20th Century Opera

Frank Corsaro, director and Hal France, conductor with the Juilliard Opera Orchestra
February 26 and 28 at 8 PM, and March 1 at 2 PM, the Juilliard Theater.

The Daniel Saidenberg Faculty Recital Series Continues With...

The Juilliard String Quartet

Playing J.S. Bach's *The Art of the Fugue*
Juilliard Theater, February 3rd, 8 PM.

and Gil Kalish. This past December the Juilliard Symphony premiered his "Concerto for Orchestra" in Alice Tully Hall, with the composer also serving as conductor—another of his little-known but often performed roles.

Those who have worked with my father as teacher are aware of how strongly he feels that to truly understand the creative process the performer, or recreator, should

experience the world of creation. For my father though, composing is not just a hobby but a real passion and an important part of his musical life. He has never pursued the political necessities of furthering his career as composer. He simply loves to compose and has something special to offer the musical world.

Nicholas Mann is an alumnus and a violinist in the Mendelssohn String Quartet

Phantoms in the Opera

The Ghosts of Versailles

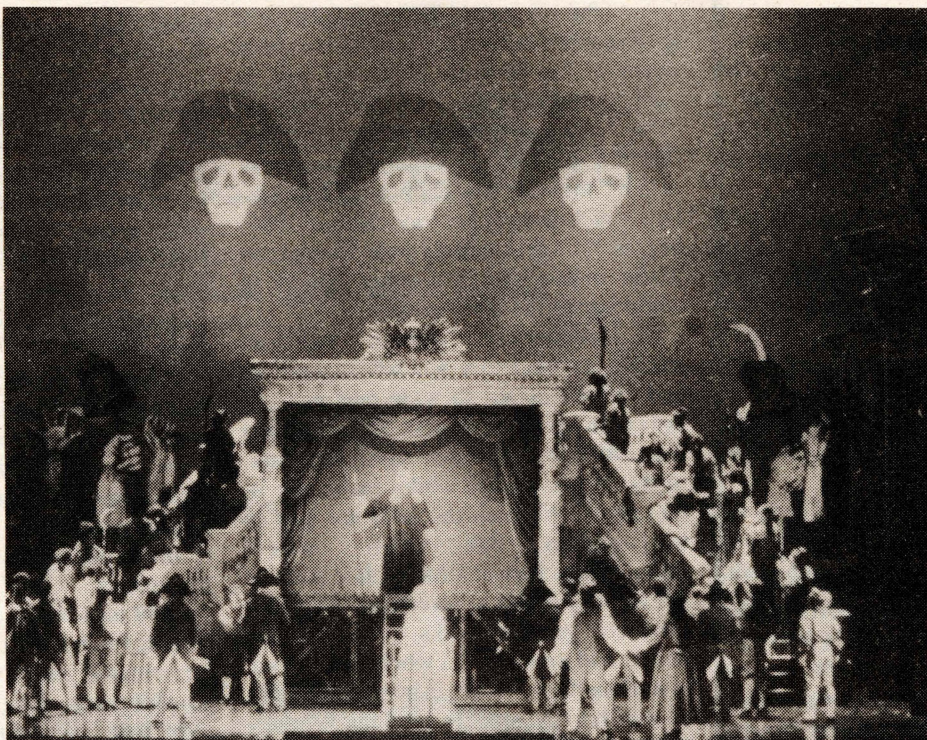
by Alfred Ayres

On October 16, 1793, Marie Antoinette rode for the last time through the streets of Paris. Seated in the tumbril, hair shorn and hands bound, she rides once again to the scaffold across the ghostly stage of the Metropolitan Opera in John Corigliano's opera, "The Ghosts of Versailles", which received its world premiere to popular and critical acclaim on December 19, 1991.

Commissioned by James Levine for the Metropolitan Opera's Centennial in 1983, composer Corigliano (now a composition faculty member) and librettist William M. Hoffman (an Evening Division faculty member) worked for 12 years to bring "Ghosts of Versailles" to the stage. It is the first premiere of a new opera at the Metropolitan since "Mourning Becomes Electra" by Marvin David Levy in 1967 and the first opera written by Corigliano and Hoffman.

The opera's story concerns members of the French aristocracy executed during the revolution who now inhabit a spectral world beyond time. The ghost of Marie Antoinette laments her tragic death at the hands of the unjust Revolutionary tribunal. Her refusal to accept her destiny has kept the ghosts of her husband, King Louis XVI and their courtiers trapped in a ghostly no-man's land. The ghost of the playwright Beaumarchais, author of the Figaro plays, who is deeply in love with Marie Antoinette, proposes to alter history through his art. The queen will not die on the scaffold, but will escape her fate through his latest play, "A Figaro for Antonia" featuring the familiar characters from "The Barber of Seville" and "The Marriage of Figaro." His plans to save the queen are thwarted when Figaro refuses to cooperate and Beaumarchais must enter his own play. The ghost world and the play world merge as Marie Antoinette orders Beaumarchais to restage her trial. Upon witnessing the unfair treatment of the queen by the Tribunal, Figaro agrees to help. By entering the play, Beaumarchais has sacrificed his powers and perhaps his own soul. Touched by this unselfish gesture, the queen decides to accept her original destiny and go to the guillotine. Now she is free to return Beaumarchais' love and the two spirits find themselves in paradise together.

When Corigliano and Hoffman were approached by James Levine in 1979 to write an opera, they considered as a possible subject Beaumarchais' "La Mere Coupable" (The Guilty Mother), his final play about Figaro and the Alavivas. Corigliano wanted to write an opera buffa, one that would continue the legacy established by Mozart and Rossini, but would allow him to write music that wasn't a reflection of that earlier period. When he discussed these requirements with playwright William Hoffman, the idea emerged to use elements of "La Mere Coupable" as a sub-plot contained in a periodless, fantasy world. The opera within an opera enabled Corigliano to bridge the gap between music's past and present.



Scene from Ghosts of Versailles. Photo by Winnie Klotz.

Two orchestras would be employed. Corigliano drew a diagram of how they would be used. The pit orchestra would invoke the smoky world of the ghostly aristocrats, utilizing contemporary techniques, while simultaneously on stage, a period orchestra would accompany the characters in Beaumarchais' 18th century play. The two orchestras would dovetail with one another as well as merge completely together, as the ghost and the play world exist separately and yet as one. The opera uses various musical techniques, both past and present. Marie Antoinette's Act I aria about her death is written in free verse, very modern and contemporary in musical form. In contrast, Figaro's entrance within Beaumarchais' play is a Rossinian "Catalogue" aria, where he relates in rapid patter his (and Beaumarchais') fantastic life history.

The opera is formally sectioned off with definitive arias, duets and ensembles, by contrast so Mr. Hoffman told his Evening Division class, to the through-composed operas of Wagner. But motivic and thematic material for the characters nevertheless, runs through the opera. At the same time, the opera buffa format forces a true melodic content to emerge, as big shapes become organized into smaller ones.

Another of Corigliano's requirement was "An opera with plot" in the buffa tradition. One of the composer first jobs was to write the Sunday plot synopsis for WQXR radio. Years later, Mr. Corigliano is pleased to discover that "The Ghost's of Versailles" was "as confusing as all the others!" Tremendous plot complexity and intrigue, hallmarks of the buffa style, make the Hoffman/Corigliano opera as convoluted as anything in Mozart's "The Marriage of Figaro."

The opera that has something for everyone had to have one more thing near and dear to the composer's heart. Corigliano asked Hoffman to incorporate a "Turkish" scene alla Rossini's "L'Italiana in Algeri" where "madness erupts and all joy breaks loose." This element of "Turco Mania" is another unification of opera's past and present confirming Corigliano's belief that the "Met is a house of history, the centennial past should be part of the future." Part of that future involves a 40 piece kazoo

orchestra that marches across the stage in the Turkish scene of the opera, a first at the Metropolitan.

While researching the background of "La Mere Coupable," William Hoffman found himself becoming fascinated with Beaumarchais' and Marie Antoinette. As the librettist, Hoffman wanted to do more than just solve musical problems. He wanted to create a drama about these two infamous historical figures. Pierre-Augustin Caron Beaumarchais had led a remarkable life. He had been a

magistrate and prisoner, courtier and rebel, diplomat and spy, businessman and bankrupt, insider and outsider. It is not surprising that his greatest creation, the extraordinary Figaro (which comes from fils-Caron, meaning 'son of Caron') was practically Beaumarchais himself, immortalized theatrically. Hoffman also began to see Marie Antoinette as not just, "A French Imelda Marcos" but as a very real and tragic woman, misunderstood by history. Her powerful image has not dimmed in the near 200 years since her death. Much has been written about her thoughtless extravagance and childish frivolity, but a different woman emerges from the transcripts of her trial. Hoffman was inspired to use actual portions of her trial verbatim. Art cannot re-write history, but it can shed light upon it. A powerful moment in the opera comes in the re-enacting of her trial, when Marie Antoinette replies to the tribunal's accusations of her committing incestuous acts with her 8-year-old son, "If I did not reply it was simply because human nature cannot answer such a charge against a mother. I appeal to all the mothers in this room!"

Beaumarchais' and Marie Antoinette's love affair within the opera is fictional, but William Hoffman has created a powerful image by joining the woman of the past with the man of the future. The opera with everything has its love story, but it is one with a deep meaning. We must all pay a price for our choices in life for it is impossible to change the past.

"The Ghosts of Versailles" throws Marie Antoinette's private house open to the public.

Cage

continued from page 3

duration and by any number of performers, "as a solo, chamber ensemble, symphony, concert for piano and orchestra, aria, etc."

In addition to scores of all of the above-mentioned works, the exhibit includes scores of *Fontana Mix* for tape (1958), *Water Walk* for solo television performance (1959), *Etudes Australes*, for piano (1974-75), and other works displaying unusual notation.

Also on display is some personal correspondence between Cage and Juilliard School faculty member Pia Gilbert, lent courtesy of Ms. Gilbert. Gilbert and Cage first met in 1961, when she interviewed him for a series of lectures on new music. They have remained close friends ever since. Cage has done several mesostics on her name. The text for her work *Food*, which was performed on January 29th as part of Focus! 92, is from Cage's "Where are We Eating? and What Are We Eating?"

The library has a comprehensive collection of recordings of Cage's music (including the 3-record set, *The 25-year Retrospective Concert of the Music of John Cage*, performed by John Cage and assisting artists at Town Hall in May 1958). Videos of Cage and Cunningham dances are also available. Finally, at indeterminate times during the day for the duration of the exhibit cage's spoken word recording of *Indeterminacy* (Folkways FT-3704) is being played for listeners in the library seminar room. On this unusual recording cage narrates 90 stories with a musical accompaniment (noise elements from *Fontana Mix*) provided by David Tudor.

In conjunction with the exhibit, books by and about Cage are displayed on the "browsing shelf" between the card catalogs. These books include Cage's writings, lectures, and interviews; they contain many thought-provoking phrases and sentences to inspire all sorts of tasks and further our knowledge of one of our century's most innovative artists.

"People often ask what music I prefer to hear. I enjoy the absence of music more than any other, or you could say silence. I enjoy whatever ambient sounds there are to hear. What I like is that they aren't saying anything. They just do what it is they are. I listen, no matter in what else I happen to be engaged. Experience. Not knowing what will happen next." (I-VI, pg. 444.)

The exhibit will be on view in the library from January 24 to February 14, 1992.

Jane Gottlieb is Juilliard's Head Librarian.

Within its walls and gardens, the tragic Queen spent the happiest moments of her life. Several visitors swear that they have seen her spirit wandering through its lavish interiors.

Alfred Ayres is a an alumnus of Juilliard where he was a Master's student in Accompanying

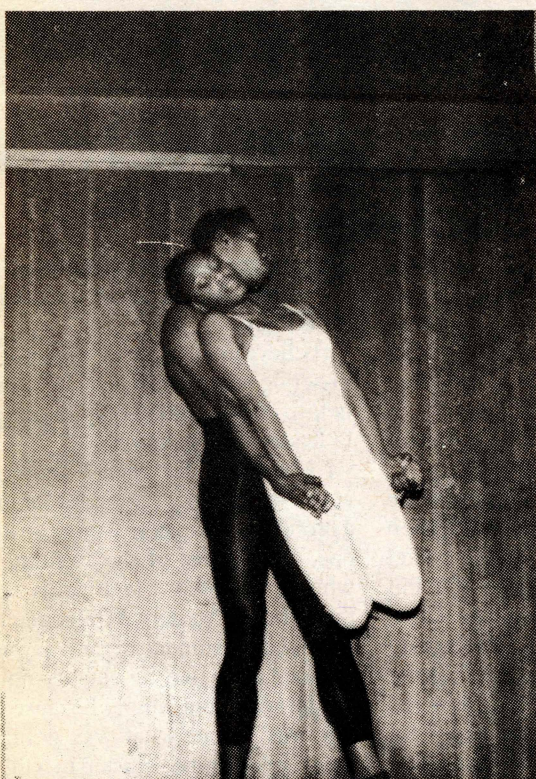
The Third-Year Drama Class Presents:

The Escape of Henry "Box" Brown

by Tony Kushner

Tony Kushner is a resident-playwright at Juilliard under the Lila Acheson Wallace playwrights' program. He wrote "The Escape of Henry 'Box' Brown" expressly for the third-year group, who will take it on tour through Juilliard's Performing Arts Programs for Schools. Based on a true story, this musical theatre piece traces the path of Henry Brown as he escapes from slavery on a southern plantation to freedom in the North. Once free, Henry Brown recounts his tale in the North of America and then in Britain where he became a symbol of freedom for the abolitionists and their supporters in England. A cast of 16 will perform in this fully-staged production. Another new play by Mr. Kushner, "Millennium Approaches," will be performed in March by the fourth-year class.

Photo by Tina Kenney



Lemartin Chattman and Lisa Watson dancing "I've Been Buked"

Photo by Samuel García



Keyonitia Hawkins and the MLK Gospel Choir singing "Goin Up Yonder."

Getting \$ to Get You Through Juilliard

by Elizabeth Knight

Attention all students! **Financial Aid applications are due in the Financial Aid Office February 17th.** And if you are suffering from the financial burden of a Juilliard education, read further. There is a financial aid resource in addition to the scholarships and loans commonly associated with educational aid: the foundation grant.

A foundation is a privately endowed institution, and while foundation grants often go to institutions, like national health care associations or botanical gardens, there are a number of foundations that give grants to individuals for educational purposes. One such grant to a student could yield per semester a few hundred dollars for books and fees or a few thousand dollars for tuition or rent.

How does one contact these private and thus seemingly inaccessible institutions? Juilliard students who are interested in pursuing this financial aid resource must be willing to do research in reference books created for the purpose. Two notable references are *Foundation Grants to Individuals*, in the Reference room of the Juilliard Library and the *Annual Register of Grant Support* located at the Arts Administration Shelf in the Performing Arts Library at Lincoln Center. Such publications are useful because they give a brief outline of the providing organizations as well as mailing addresses for interested applicants.

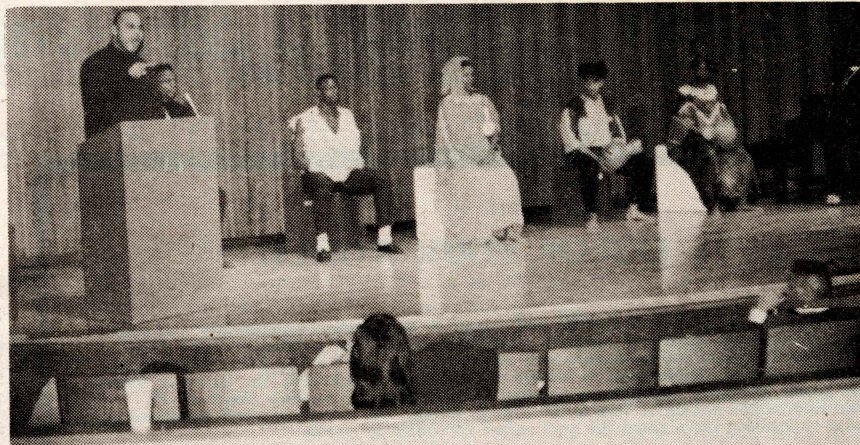
Yet before reference materials are consulted, you can facilitate the research process by focusing on those strengths that might make you eligible to receive a foundation grant. For example, reach back into your personal history and examine those qualities that make you unique. Think

about your ancestry: is there anything about your forebears that is especially novel? There are foundations that exist solely to honor ancestral ties, such as *The Huguenot Society of America*, which offers a scholarship program to benefit descendants of Huguenots who left France before 1787. Many foundations give grants on the basis of national origins or ethnicity. *The National Italian American Foundation*, for example, has awarded nearly one million dollars in academic scholarships. Or, eligible Hispanic residents of California can be recipients of the generosity of *Ramona's Mexican Food Products Scholarship Foundation*, which provides aid to needy Hispanic residents of California for tuition, books, and fees.

Another factor to consider is the state where you have official residency. While most state grants to individuals are given to high school seniors for college study, there are some designed for students already matriculated. *The Mary E. Hodges Fund*, for instance, aids those who have a Masonic affiliation or who have been residents of Rhode Island for five years or more. And residents of Erie County, New York majoring in piano are eligible for a grant from *The Buffalo Foundation*.

Other aspects of your past should also be explored in your search for a foundation grant. If you have ever been involved in an organized group activity/club such as a Rotary Club, you may have another resource to draw upon. Private organizations occasionally have a treasury. For example, the *Marjorie Sells Carter Boy Scout Scholarship Fund* gives grants to former boy scouts who are residents of the New England area. Foundations will give grants on the basis of religious affiliation as well,

Photo by Tina Kenney



Cornell Womack speaking while Ranardo Grays, Edward Lawrence, Kris World, Chris McKinney, Keyonitia Hawkins are playing "I'm Gon' Stand."

Where is the Dream?

by Michael Green

January 21, 1992: On this evening we examined the dream of Dr. Martin Luther King, Jr. through song, dance and music. It was an especially significant commemoration because of the racial incidents that have plagued New York over the past weeks. These incidents indicate that the dream of Dr. King has escaped the minds of many people. However, in Juilliard's commemoration of Dr. King, nothing was further from the truth.

From the beginning the audience was moved and elated, as speakers, dancers, actors and singers inspired thought while instilling feelings of pride. The high energy of each performance dramatized the true meaning of this celebration, and it was evident in the response of the audience that much love and exuberance were being exchanged.

As the evening came to a close, the feelings expressed were those of sadness, happiness and confidence. Sadness because the event had to end. Happiness because all of us came closer to the dream of Dr. Martin Luther King,

Jr. who gave us a mission to unite and fight the injustices that face people of all colors. Confidence, knowing that there are many who still believe and are willing to work for the realization of the Dream.

So if the theme of the program, "Where is the Dream?" causes you to feel dismayed, just look around you. The dream is here, it is stronger than ever, and an important part of the Juilliard community.

On a personal note, having only been on the Juilliard staff for a few weeks, I felt like I was in a different world. I've never seen a performance such as this one. When I saw the performers energy, dedication, inspiration and, at the end of the show, their tears and love - it was a moving experience. I wish to thank them for an excellent performance and to thank each of them personally for making me feel welcomed.

Michael Green is the Administrative Assistant in the Office of Student Affairs.

Up and Coming Mozart Events

by Karen Wagner

Time is now running out for those concert-goers who have not yet enjoyed the learning experience of the Mozart Bicentennial at Juilliard. February, March and April still contain some rare opportunities to discover history's hidden gems, like the concert aria programs, a final collection of canons, and a presentation of six vocal ensembles for two sopranos and bass, illuminated by extensive program notes provided by the Juilliard library.

Special mention must be made of two events in particular. Saturday afternoon, March 7th, the Pre-College will present a lecture-recital in Paul Hall at one o'clock. The final four violin and piano sonatas in Juilliard's assigned repertory will be shared with the audience in a uniquely educational way. K.10 and K.13 will be performed on period instruments by Juilliard alumni and Pre-College faculty Mark Steinberg and

Maria Rojas, who will highlight and demonstrate performance practice. K. 11 and K. 12 will be performed by two Pre-College students who are proficient on both violin and piano, playing one sonata in one configuration and the other with the instruments exchanged. Michael White on the graduate faculty will add to the afternoon festivities by giving a talk on Mozart's life and times. This promises to be a memorable glimpse of the Master.

And finally, for those concert-goers who would enjoy an afternoon coffee and pastry around three o'clock on Saturday, mark your calendars for a five-concert series at the Cafe Vienna in Avery Fisher Hall, beginning March 14th. These one-hour "musicales" will present two programs of solo piano pieces, including early variations and minuets, and three programs of the remaining orchestral dances for chamber ensemble. Reservations are recommended.

Graduation Ticket Policy

Prospective graduates May 1992 are reminded that a ticket policy will be in effect for admission to the commencement ceremony, Friday, May 22, 1992. Because of limited seating in Alice Tully Hall and the anticipated number of graduates to be in attendance, it is necessary to restrict the admission of invited guests. Graduates will be limited to two tickets each. Further information will be available through the Office of Student Affairs after the Mid-Term recess.

as does the *Charles and Anna Elenberg Foundation, Inc.*, which offers aid to needy students of the Jewish faith, with preference given to orphans.

Granting institutions are as varied in their scope as they are selective of their recipients, and one can easily get discouraged by the restrictions set forth by them; but a persistent search may yield that extra aid which is so hard to come by. Do not forget that even your parents' occupations may connect you to a grant source: corporations have been known to

set up programs that benefit the children of employees, such as the *Meat Cutters Educational Trust*, which offers grants to children of members belonging to their unions.

If you would like to discuss any aspect of your quest for a foundation grant, consult Elizabeth Knight in the Financial Aid Office during the hours of 9am to 5pm Monday through Friday.

Elizabeth Knight is a financial aid officer.

Student Affairs

The Leadership Retreat

by Kathy Masaki

The weekend before the spring semester began the Office of Student Affairs sponsored a student leadership retreat in upstate New York. The group consisted of students involved in organizations at Juilliard and who have an interest in developing leadership skills for use in their organizations.

The following students participated in the retreat: Heidi Schmidt and Stephen Kostyniak from the Student Council; Iffet Aranti and Lori Zeglarski from Mu Phi Epsilon; and Michelle Demus and Clara Park from the Residence Hall Community Council. Tina Kenney, Assistant Director of Student Affairs, and Craig Morris, Assistant Director for Residence Life Operations, led the group on Saturday, January 11th for an overnight stay in a beautiful cabin, a couple of hours outside New York City.

We discussed elements of a good leader and the responsibilities that come with leadership. We talked about how to settle differences and worked on communication skills. The most valuable part of the training was that for every leadership skill introduced we would not only talk about it but would incorporate the skill into actual activities, playing roles and bouncing ideas off each other. And with the guidance of Tina and Craig, we set up goals for ourselves and our organizations and obtained a great deal of understanding and objectivity.

This retreat was a valuable experience for all members who participated. Not only did we come away with a new perspective on leadership, but we got to know each

other better and shared information from our various organizations and departments at Juilliard.

I believe more of these retreats or informal in-services are needed at Juilliard. They help to inform and develop student potential in leadership positions.

I know that for myself these types of activities are very important for growth on a professional level as well as on a personal one. Like most of the Juilliard students who participated, I had hardly set foot in the Office of Student Affairs much less got involved in student organizations. I had avoided them like the plague--not because I didn't care, but simply because I was not informed about what was going on and what opportunities existed in which to take part.

During the retreat we discussed "recruitment" and why it was so hard as leaders to get students involved in the school's organizations. We came to the conclusion that it wasn't just lack of interest; more than anything, it was lack of information. In order to have a successful student organization we need the student's input for our benefit as well as theirs. Each student has the potential to be a leader and make a difference. Sometimes at Juilliard we hide ourselves under our art and never make the effort or we are just to scared to branch out and experience something new and different. But this is where we learn and grow, not only as artists, but as human beings.

Kathy Masaki third-year violin student.

COLOR YOUR WORLD

Do you want to develop your leadership skills, learn to be a better communicator and help others cope with the stresses of Juilliard? The Resident Assistant position provides these opportunities and many more. Explore your boundaries and learn about others while assisting in the continuing development of a sense of community at Juilliard. The Office of Student Affairs begins its search for Resident Assistant team members on Sunday, February 17, with an information session at 7pm in the 11th fl. lounge. All current residents interested in applying or learning more about the position are encourage to attend.

APPLICATIONS AVAILABLE:

Sunday, February 16 - Friday, February 28, 1992, Residence Life Office

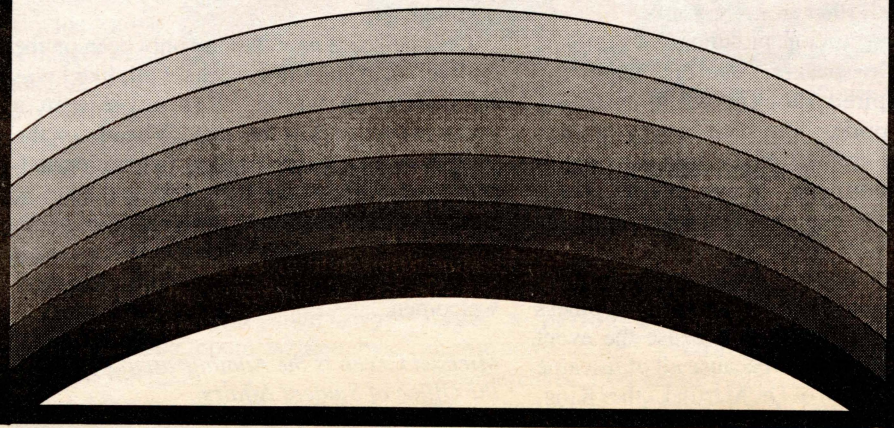
INFORMATION SESSIONS:

Sunday, Feb. 16 7:00pm 11th fl. lounge

Monday, Feb 17 12:30pm 11th fl. lounge

GROUP INTERVIEWS:

Sunday, March 22. 7:00pm 11th fl. lounge



Eyes on the Prize

In honor of African American History Month, the Office of Student Affairs is offering a special PBS documentary series. In order to provide the Juilliard community with an opportunity to learn more about the historical significance of the Civil Rights Movement, a six part series will begin Monday, February 24th at 12 PM in the student lounge. The series will be presented two sections at a time, during the lunch hour, until Wednesday, February 26th.

Administrators, faculty, students and staff are invited to view this comprehensive television presentation. Rare historical film and present-day interviews will fill in the events and issues of this american revolution. "Return to the streets, churches, courts and schools where the struggle raged. Meet the people who challenged the system and changed history. Relive the pain, the protest, the sacrifices and triumph of the grass roots struggle for racial equality."

The first episode is entitled "Awakenings (1945-56)." The initial signs of unity and outcry are documented for viewers to witness the beginning of intolerance of discrimination. The second episode, "Fighting Back," will immediately follow at approximately 1 PM. This section outlines the rejection of a "separate but equal" education system and the concern for a better future for African Americans.

On Tuesday, February 25th, the third episode "Ain't Scared of Your Jails (1960-61)," will be shown. This chronicles the involvement of courageous young people on campuses, on interstate highways and in voting booths, as they defy racial discrimination in America. Immediately following, the fourth episode, "No Easy Walk (1962-99)," explores the mass demonstrations and public marches that brought civil rights into the consciousness of Americans. The leaders of this movement are portrayed and presented as the spirited and inspirational people that led the country to human rights understanding.

The fifth of this series on America's Civil Rights Years is entitled "Mississippi: Is this America? (1962-64)." It will be shown Wednesday, February 26th. Citizens are drawn into the constitutional struggle for the right to vote in this episode of the documentary. "Bridges to Freedom (1965)" concludes the presentation as the sixth part of the series. The march from Selma to Montgomery, Alabama is the drive that intensifies segregationist resistance and shows the factions of the movement as the Right to Vote Act becomes law.

The viewing of any part of this series is open to all members of the Juilliard community. We hope that you will find the focus and the vision of "Eyes on the Prize" both inspirational and informative.

Black History Month

The poet safiya henderson-holmes, winner of the Poetry Society of America's 1991 William Carlos Williams Award will be reading from her work on February 20th, 11th Floor Lounge, 8 PM.

Yearbook Pictures

for students graduating in 1992!

Sign-up in Student Affairs!

If you are a senior who missed the first photo session, sign up in Room 219 for your picture to be taken for the yearbook.

Also, anyone interested in joining the yearbook staff should stop by and get an assignment! There are articles to write, photos to be taken and layouts to be decided upon! Look for Michael Green in the Office of Student Affairs, or call ext. 200.

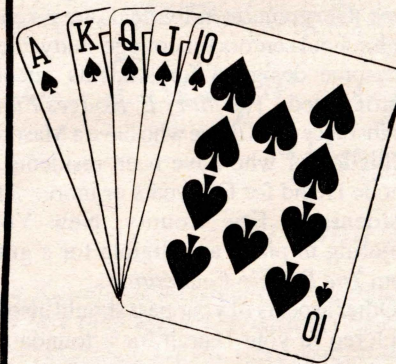
THURSDAY, FEB. 6

10AM - 8PM

or

FRIDAY, FEB. 7

10AM - 8PM



If you play your cards and make a bid, you might outwit the dealer and win real big!

casino night

friday,
february
21st

PRIZES!
REFRESHMENTS!
MUSIC!

9pm. - Old Cafeteria

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 October, **CHRISTOPHER BATENHORST** ('84 BFA), **ERIC BRADLEY** ('91 BFA) and **STEPHANIE TOOMAN** ('85 BFA) performed in Dance Works by **ERROL GRIMES** ('84) at Eden's Expressway. Errol danced and created costume and set design. Christopher also worked with Errol on set designs for two of of Errol's works. The program included a total of eight works. The performance was dedicated to the life work and memory of Dan Woell, a classical and theatrical composer and performance artist who died in August.

GREGORY CARY ('75 BFA), was co-producer with Bentley Roton of "A Starburst of Dance," a benefit gala for Kaatsbaan International Dance Center, Inc., at the Bardavon Opera House in Poughkeepsie in November. Kaatsbaan is a residence-rehearsal-performance center for all forms of dance, creative and traditional, on a 73 acre resort setting near Saugerties and Woodstock, NY. Mr. Cary, Bentley Roton, Martine van Hamel and Kevin McKenzie are its founders.

Ensemble works by guest choreographers **ANN CROSSET** ('76 BFA) and **NETA PULVERMACHER** ('85 BFA) were presented at Three Evenings of Dance in December at Minor Latham Playhouse at Barnard by the Barnard Dance Department.

MARK DE GARMO ('82 BFA) and members of his company Mark DeGarmo and Dancers told the story of Chanukah through music, dance and verse in The Jewish Museum at the New York Historical Society in Manhattan in December.

In October in a program entitled "Music and Remembrance" presented at Carnegie Hall by Affiliate Artists on the occasion of its 25th anniversary, **MARK HAIM** ('83 BFA) and **VERNON SCOTT** ('85 BFA) participated in the event - Mark contributed special choreography and Vernon danced in a duet.

JAMES JEON ('85 BFA) member of Universal Ballet, had his choreography "Three Moments" (set to Bach's Violin Concerto in E Major) world premiered on November 3 at the Munje Theater in Dongsung-dong, Korea.

In November, **AMY KAIL** ('91 BFA) performed with Jaime Ortega in The Movement Research at Judson Church series.

The Avodah Dance Ensemble presented an Invitational Showing at Hebrew Union College - Jewish Institute of Religion in November.

ELIZABETH MCPHERSON ('90 BFA) and **CHRISTOPHER HEMMANS** ('90 BFA), company members of Avodah, danced in the program. **LINDA KENT** (BS '68) of Juilliard's modern dance faculty performed as guest soloist. In addition, Ms. Kent's choreography "The Lord's Prayer" was performed on the program with Elizabeth McPherson dancing in the work. Ms. McPherson, who is also dancing with Ernesta Corvino's Dance Circle Company performed in their program at Dance Theater Workshop in New York during the past month.

Artistic Director of Dance Compass, **NICHOLAS RODRIGUEZ** ('84 BFA) presented a special program "Humor in Dance" including a post-performance discussion with the audience at the Williams Center in Rutherford, New Jersey

Save The Date

Sunday May 3, 1992 12:00-4:30

ALUMNI OPEN HOUSE SEE JUILLIARD'S NEW FACILITIES

* Hors D'Oeuvres Buffet

* Bookstore Discounts - 20%

* Complimentary Tickets to Opera Matinee

\$10 per person - free to alumni whose last year of study at Juilliard was 1987 or later.

R.S.V.P. by April 1, 1992

Name: _____

Name while at Juilliard: _____

Address: _____

Phone: Home () Work ()

I will bring _____ guest(s).

Check enclosed for \$ _____ payable to The Juilliard School.

in October. Nicholas Rodriguez and Dance Compass is the Center's new Resident Modern Dance Company. Two of Nicholas' works, a work-in-progress and "Insides Out" were performed. Mr. Rodriguez was also the recipient of a \$30,000 grant from the New Jersey Council on the Arts.

REBECCA STENN ('90 BFA), company member of Momix, has toured Europe four times since June, 1991. She danced in a Momix premiere of a new work throughout eastern and central Canada, and made a movie to be shown on PBS as part of the Great Performances series. Ms. Stenn performed with Momix at the Joyce Theater in New York during December and January, after returning from an eleven city tour of Holland.

As a member of the Mimi Garrard Dance Company, **FELICE WOLFZAHN** ('83 BFA) danced in the company's New York Premieres in December at Garrard Loft in Soho.

RONALD WRIGHT ('90 BFA) choreographed and danced in his work, "A Word of Silence" for the Houston Dance Coalition's second annual Dance Houston Program in October at the University of Houston's Cullen Performance Hall. The Houston Post gave an excellent review of both his choreography and his performance.

DRAMA

At the Hartford Stage Company in Connecticut, **LISA ARRINDELL** (Group 19) was featured as Diana in Mark Lamos' production of *All's Well that Ends Well*.

Included in the cast of the new Broadway show *Two Shakespearean Actors* currently running at the Cort Theater are: **BEN BODE** (Group 19); **MICHAEL BUTLER** (Group 8); **FRANCES CONROY** (Group 6); **DAVID ANDREW MACDONALD** (Group 20); **TIM MACDONALD** (Group 13); and **GRAHAM WINTON** (Group 17).

In Hollywood, **MICHAEL BUBRICK** (Group 16) is currently appearing in a series of one-act plays with the Way Out West Theatre Company. He also performed Off-Broadway with the Cucaracha Warehouse Theatre in April.

NICOLE FARMER (Group 19) and **KAREN FOSTER** (Group 19) participated in a reading of *Looking for Grace* at Lincoln Center Theater.

In Washington, D.C., **LISA GAY HAMILTON** (Group 18), **KELLY MCGILLIS** (Group 12), and **MARK PHILPOT** (Group 15) star in *Much Ado About Nothing* at the Folger Theater.

WILLIAM HURT (Group 5) stars in

the motion picture *Until the End of the World*.

As of December 29 **GREGORY JBARA** (Group 15) left the New York cast of *Forever Plaid* and reunited with the original Washington, D.C. cast for one performance at the Opera House of The Kennedy Center on New Year's Eve. In January the cast flew to Miami for a two month engagement at the Coconut Grove Playhouse. In March, the cast wings off to Japan for a tour of the nation's major cities, after which, Jbara will rejoin the New York cast.

KEVIN KLINE (Group 1) is scheduled to portray Douglas Fairbanks in the motion picture biography of Charlie Chaplin.

The upcoming motion picture *The Babe* will star **KELLY MCGILLIS** (Group 12).

Here in New York at the Perry Street Theater, **TIM NELSON** (Group 19) and **JAKE WEBER** (Group 19) starred in Caryl Churchill's new play *Mad Forest*.

A recent episode of "Murder, She Wrote" featured a guest appearance by **LISA PELIKAN** (Group 5) as "Allison."

A recent installment of the short-lived Carol Burnett show featured a performance by **CHRISTOPHER REEVE** (Group 4).

NICK SADLER (Group 18) has a featured role in the upcoming Sylvester Stallone feature film, *Stop or My Mother Will Shoot*.

In Arms and the Man at Virginia Stage Company, **MARK VIETOR** (Group 16) stars in the role of Sergius.

MICHELE DENISE WOODS (Group 8) was featured in *Zion* at the New Federal Theater.

MUSIC

Composers Recordings has just released a recording in conjunction with the American Academy/Institute of Arts and Letters which includes two works by **HUGH AITKEN** (Composition, BS '49, MS '50); *Cantata VII for Soprano and Piano*, and *Rosa De Fuego (Rhapsody for Piano)*.

Pianist **SAHAN ARZRUNI** ('65 Dip, '67 BS, '68 MS) and flute faculty member **CAROL WINCENC** ('72 MM) premiered Czech composer Erwin Schuloff's *Double Concerto for Piano and Flute* with the Brooklyn Philharmonic under Lucas Foss at the Second Concert of Remembrance at the Cathedral of St. John the Divine in November.

Recently, pianist **JEFFREY BIEGEL** ('83 BM, '84 MM) performed Brahms' *Concerto No. 2* with the Long Beach Symphony; Prokofiev's *Concerto No. 3* with the Mid-Texas Symphony; the Poulenc *Two-Piano Concerto* with Philippe

Entremont at the Theatre des Champs-Elysees with the Ensemble Instrumental de Paris; Gershwin's *Concerto in F* with the *Orchestra della Teatro Massimo* in Palermo, and *Rhapsody in Blue* with the Queens Symphony.

Pianist **WILLIAM COOPER** ('57 BS) teams with Dallas Symphony violinist William Scobie in the newly released world premiere recording of William Horne's *Sonata for Violin and Piano*. Also included on the album are works by Elgar, Massenet, Manuel Ponce and David Hooten.

Albania, which had been closed to foreigners for over half a century, played host to pianist **JOHN DAVIS** ('82 MM) as he toured both that country and Bulgaria on a State Department sponsored tour. This historic event took place during the month of November.

Two Juilliard Opera Center alumni were recipients of Opera Index awards. **JANE GILBERT** ('90) won third prize in their vocal competition, and **CHARLES WORKMAN** ('90), was awarded a career grant award.

DEBORAH GREITZER (Bassoon, '78 BM) performed as soloist this past June in Budapest and Zagreb with the Hungarian Virtuosi. Ms. Greitzer premiered William McKinley's *Eight Miniatures for Trumpet, Bassoon and Orchestra* for Hungarian and Yugoslavian television and radio with her husband, trumpeter Jeff Silberschlag. In Yugoslavia, she premiered other American works by Robert Hall Lewis and Vivien Rudow.

In November, flutist **VIVIANA GUZMAN** ('90 MM) made her New York recital debut as winner of Artists International's Nineteenth Annual Young Artists Auditions Flute Award. The program, in Weill Recital Hall at Carnegie Hall, included works by Mozart, Gaubert, Poulenc, Barber, Astor Piazzolla, Borne, and the world premiere of her own *In Evening Air* for flute and narrator.

Violinist **HAROLD HAGOPIAN** ('88 BM) performed works of Armenian Composers with his East-West String Quartet at Merkin Hall in December.

The Eastern Suffolk School of Music presented pianist **FEI-PING HSU** ('84 Post-Grad. Diploma, '86 MM) in a concert that benefited the School in October. Mr. Hsu performed works of Beethoven, Schumann, Ravel, Sheng and Liszt.

Pianist **MADELEINE HSU** ('70 BM, '71 MS) was invited by the University of Washington in Seattle to perform in a chamber music recital with violist **ERIC SHUMSKY** ('75 Diploma) in December. The Washington State Teachers' Association asked Hsu to serve as an adjudicator for the Baldwin Junior Keyboard Achievement Award Auditions, the Yamaha High School Auditions, and the Wurlitzer College auditions during November. In October, Ms. Hsu performed in a chamber music recital with Mr. Shumsky at Meany Hall, Washington State University in Seattle.

The Choral Symphony Society, of which **DAVID LABOVITZ** (Piano, '50 Diploma, '52 Post-Grad. Diploma) is conductor, performed an all-Mozart program at Christ and St. Stephen's Church in New York in December.

After a successful audition, **JOSEPH LOVINSKY** (French Horn, '87 Diploma) was appointed to the position of Principal Horn of the Orquestra Sinfonica Nacional in Santo Domingo.

ASCAP has awarded **EDDY LAWRENCE MANSON** (Clarinet, '42 Diploma) a Panel Award for his activity as a composer during the 1991-92 season. Mr. Manson acted as music supervisor for *Rising Son*, a made for television movie for the TBS superstation. *Eye on the Sparrow*, another television movie for the NBC Network, won the Christopher Award for excellence in television. Its score was also composed by Mr. Manson.

February Sampler

Juilliard

- 2/3 **DANIEL SAIDENBERG FACULTY RECITAL SERIES**, Juilliard String Quartet. BACH/"Art of the Fugue.. BWV. 1080" Juilliard Theater 8PM.
Andrea Menousek, Horn, 4 PM.
Eric Fritz, Tuba, 6 PM.
Yuko Mifune, Piano, 8 PM.
- 2/4 **CHAMBER MUSIC CONCERT**, Alice Tully Hall 8PM.
Emma Moon, Flute, 4 PM.
Lisa Kim, Violin, 6 PM.
Rita Porfiris, Viola, 8 PM.
- 2/5 **WEDNESDAYS AT ONE**, MOZART Concert Arias and Chamber music, Alice Tully Hall 12:20PM.
Students of NY Woodwind Quintet, 8 PM.
- 2/6 **Adele Anthony**, Violin, 4 PM.
Andrew Adelson, Oboe, 6 PM.
Natsuki Anne Fukasawa, Piano, 8 PM.
- 2/7 **Jozef Kapustka**, Piano, 4 PM.
Timothy Blevins, Voice, 6 PM.
Wendy E. Kemp, Bassoon, 8 PM.
- 2/8 **Kurt Popovsky**, Cello, 8:30 PM.
- 2/10 **Hwei-Cheh Liu**, Piano, 4 PM.
Jamie Parker, Piano, 6 PM.
Eryung Park, Jisun Kim, Piano, 8 PM.
- 2/11 **CHAMBER MUSIC CONCERT**, Alice Tully Hall 8PM.
- 2/12 **WEDNESDAYS AT ONE**, An Afternoon of Organ Music, Alice Tully Hall 1PM.
HINDEMITH VIOLA CONCERTO FINALS, 5 PM.
Dan Dery, Violin, 8 PM.
- 2/13 **SONATENABEND**, 6PM.
UNIVERSITY OF HARTFORD HARTT SCHOOL OF MUSIC, 4 PM.
Michael Injae Kim, Piano, 8 PM.
- 2/14 **AN EVENING OF ORGAN MUSIC**, Alice Tully Hall, 8PM.
Sabrina Berger, Violin, 4 PM.
Maria Schleuning, Violin, 6 PM.
Masahiro Sato, Piano, 8 PM.
- 2/15 **PRE-COLLEGE FACULTY RECITAL**, MARK STEINBERG, Violin, Paul Hall 6PM.
Alexander Miller, Oboe, 8:30 PM.
- 2/17 **Erin McGinnis**, Violin, 4 PM.
Jose Sanchez, Violin, 8 PM.
- 2/18 **Oxana Yablonskaya** Class Recital, 7 PM.
AN EVENING OF CHAMBER MUSIC, Alice Tully Hall, 8 PM.
- 2/19 **WEDNESDAYS AT ONE**, MOZART/Vocal Ensembles and Canons, Alice Tully Hall, 1PM.
Johan Stern, Cello, 6 PM.
Carl Mazzio, Trombone, 8 PM.
- 2/20 **POET SAFIYA HENDERSON HOLMES**, 11th flr. lounge--Rose Building, 7-8:30PM.
LIEDERABEND, 6PM.
Oboe Students of Elaine Douvas, 4

PM.

Ju-Eun Cho, Violin, 8 PM.

2/21 **JUILLIARD ORCHESTRA**, KURT MASUR, Conductor. BEETHOVEN/*Symphony No.1 in C Major, Op.21*, SHOSTAKOVITCH/*Concerto No.2 for Piano & Orchestra, Op. 102*, JANACEK/*Taras Bulba (1918)*. Alice Tully Hall 8PM. Tickets available February 7th.

Jennifer Debiec, Flute, 4 PM.

Hyo-Jhong Myung, Piano, 6 PM.

Miyabi Fujita, Piano, 8 PM.

2/22 **Min-Kyung Kwon**, Piano, 8:30 PM.

2/24 **Freya Kirby**, Viola, 4 PM.

Ray Thornton, Piano, 6 PM.

Shigeru Ishikawa, Double Bass, 8 PM.

2/25 **Kyung-Seun Pee**, Piano, 4 PM.

Elena Abend, Piano, 6 PM.

Aika Nishi, Piano, 8 PM.

2/26 **WEDNESDAYS AT ONE**, Music for Percussion Ensemble, Alice Tully Hall, 1PM.

A CELEBRATION OF 20TH OPERA, Frank Corsaro, Director, Hal France, Conductor, Juilliard Opera Orchestra. Juilliard Theater 8PM. Tickets are \$10 and are available through the Juilliard Box Office.

DRAMA DIVISION PRESENTATION, Fourth-year Production. C.P.TAYLOR/*And A Nightingale Sang*. Eve Shapiro, Director, Drama Theater 8PM.

DANCE DIVISION SENIOR CLASS PRODUCTION (Program A) Tickets available Feb. 12th through the Dance Division. (212) 799-5000 x255, Room 301, 7:30 PM.

Charles Wei-Ting Tang, Piano, 4 PM.

Genichi Watanabe, Cello, 6 PM.

Valerie Bernhardt, 8 PM.

2/27 **DRAMA DIVISION PRESENTATION**, Fourth-year Production. C.P.TAYLOR/*And A Nightingale Sang*. Eve Shapiro, Director, Drama Theater 8PM.

DANCE DIVISION SENIOR CLASS PRODUCTION (Program B) Tickets available Feb. 12th through the Dance Division. (212) 799-5000 x255, Room 301, 7:30 PM.

Aaron Berofsky, Violin, 4 PM.

Julian Hallmark, Violin, 6 PM.

JUILLIARD COMPOSERS, 8 PM.

2/28 **DRAMA DIVISION PRESENTATION**, Fourth-year Production. C.P.TAYLOR/*And A Nightingale Sang*. Eve Shapiro, Director, Drama Theater 8PM.

A CELEBRATION OF 20TH CENTURY OPERA, Frank Corsaro, Director, Hal France, Conductor, Juilliard Opera Orchestra. Juilliard Theater 8PM.

DANCE DIVISION SENIOR CLASS PRODUCTION (Program A-6 PM, B-8:30 PM) Tickets available Feb. 12th through the Dance Division. (212) 799-5000 x255, Room 301.

CORNELL UNIVERSITY MUSICIANS, 4 PM.

Claire Chan, Violin, 6 PM.

Eunmi Chang, Piano, 8 PM.

2/29 **DRAMA DIVISION**

PRESENTATION, Fourth-year Production. C.P.TAYLOR/*And A Nightingale Sang*. Eve Shapiro, Director, Drama Theater 2 & 8PM.
DANCE DIVISION SENIOR

CLASS PRODUCTION (Program A-8:30 PM, B-6 PM) Tickets available Feb. 12th through the Dance Division. (212) 799-5000 x255, Room 301.

Hyun-Kyung Kim, Piano, 8:30 PM.

All concerts will take place in Paul Hall unless otherwise noted. Please call the Juilliard Box Office for further information, (212) 769-7406

Announcements

FACULTY

In November, pianist **YORA ISH-HURWITZ**, a candidate for the Advanced Certificate, won the Jacques Vonk Piano Competition in Amsterdam, the Netherlands. The competition, for graduates of the Sweelinck Conservatory in Amsterdam, carries more than \$15,000 in scholarship for study abroad.

DYLAN NEWCOMB, second year dance major in the Bachelor of Arts program received a 1991 Princess Grace Foundation - USA grant from HSM Prince Albert of Monaco at the Foundation's Annual Awards Ceremony in October. The grant received was in recognition of Dylan's achievements in dance. He was one of eighteen artists recognized at the event.

In Lisbon, at the Pedro De Freitas Branco Competition for young conductors, violist **KI-SUN SUNG**, in his first year of the advanced certificate program, took third prize. As an extra prize in the competition, Ki-Sun will perform on three concerts with the Nova Philharmonia Portuguesa during 1992.

New York City Opera National Company, the touring arm of the New York City Opera, will embark on a twelve-week tour of Puccini's *Tosca*. **NINA WARREN**, of the Juilliard Opera Center, will be one of the singers portraying *Tosca*.

Violinist **CHEE-YUN**, winner of the 1990 Avery Fisher Career Grant, presented a recital at the 92nd Street Y in December. The program, which included works of Mozart, Szymanowski, Stravinsky, Tchaikovsky and Wieniawski, was accompanied by **AKIRA EGUCHI**, and sponsored by Young Concert Artists.

On November 3, 1991, faculty member **JEROME ASHBY** (Associate Principal Horn with the New York Philharmonic) was the featured artist with The Mozart Festival Orchestra directed by Baird Hastings. Ashby played all four of Mozart's Horn Concertos in the order in which they were composed.

SAMUEL BARON directed a chamber music concert with players of the National Arts Center Orchestra in Ottawa, Canada in December. The program consisted of The Art of the Fugue by Bach, transcribed by Mr. Baron for nine players.

In December, **JILL BECK** of the dance faculty, with Alan M. Kriegsmann and George Jackson, both dance critics for The Washington Post, served as jurors for the de la Torre Bueno Prize awarded to Soviet writer Elizabeth Souritz of the dance section at the Moscow Institute for the History of Arts, for her book *Soviet Choreographers in the 1920's*.

At a ceremony at the Gershwin Theater on January 27, the Theater Hall of Fame honored its inductees for 1991. The inductees - actors, composers, directors in theater included **HANYA HOLM** of the Dance Division faculty for her contribution to theater choreography.

Faculty member **CAROL WINCENC** has been collaborating with alumni and other faculty members on several concerts during the season. This past summer, she played with the Stuttgart Chamber Orchestra, conducted by **DENNIS RUSSELL DAVIES (Piano, '66 BM; Conducting, '68 MS, '72 DMA)** as well as performing a solo recital there. This past fall she collaborated with **NANCY ALLEN** of the harp faculty in Greenville, South Carolina.

Summer Project Grant Program

Juilliard financially supports, in full or part, the summer projects of a small number of students who envision and engage in structured summer projects outside of their professional artistic studies. The projects should be designed both to expand students' professional versatility and to strengthen their sense of social responsibility as artists. To be eligible for a grant, a student must present a project that possesses 1) educational value to the student beyond conventional artistic or academic studies and 2) potential to others. To apply for a Juilliard Summer Project Grant, students should prepare a written description of the project and proposed budget. These should be submitted to Dean MacCombie's Office by **March 15, 1992**.

Calling All Artists!

The *Juilliard Journal* will publish an Arts Supplement as part of its April issue. Contributions in the literary and visual arts are invited. So get out your pencils, sketch pads, cameras, etc., and summon the muse! An editorial committee will select as many contributions as possible for publication (although probably not more than one per contributor). For the literary pieces that are selected there will be minimal, if any, editing. Please send submissions to rm. 221.

The deadline for contributions is February 29, 1992.

Exchange Program

The Juilliard School has established an exchange program with the Royal Academy of Music in London. It is planned that a returning Juilliard music student will be selected to spend the 1992-93 academic year at the Royal Academy and a student from the Royal Academy will spend the year at Juilliard. This is not a funded program, but both students will be eligible for their respective financial aid packages at their home institutions. Any student who wishes to be considered for this program should contact Dean MacCombie's office by March 15, 1992.

The Walter Reade Theater in the Rose Building will give \$5 discounts to all Juilliard college students, staff and faculty with ID.