

The JUILLIARD

J O U R N A L

Vol. VI No. 3

The Juilliard School

October 1991

'Tis Better To Have Loved And Lost...

Drama Season Opens With Shakespeare

by Jesse Wilson

The fourth-year drama students' repertory season begins with a presentation of Shakespeare's *Loves Labours Lost*, directed by Michael Langham, Director of Drama Division.

Loves Labours Lost is not new to Langham. "Failing miserably at various attempts to read it," the director writes in his forward to the play that's featured in the anthology, *The Guild Shakespeare*, "my first experience of the play was in the theatre at Stratford-on-Avon in a production by a novice director named Peter Brook. I must confess that the Watteau-inspired, exquisitely sad quality of the production excited me far more than the play. But it did serve to introduce me to a work that I subsequently grew to love."

Briefly, the play is about the youthful King of Navarre and three of his courtiers who vow to fast, pray, and study for three years, completely detaching themselves from the company of women. Almost at once do the men break their vow. For when the Princess of France and her Court arrive to discuss state matters, the king falls in love with the Princess, and his three courtiers with her ladies. This leads to hilarious dishonesty and derision, about which Michael Langham writes, "The various misuses of language are held up, together with leaden scholasticism, to a brilliantly sustained cuckoo-call of

ridicule."

At the height of the merriment following a local community production of "The Pageant of the Nine Worthies" a cold still presence, a messenger in "state mourning", appears.

Mercade has come to inform the Princess that the king her father is dead and she is now the Queen. The play's mood changes suddenly from summer to winter. The French party must return home; instead of a marriage a funeral and a twelve-month mourning period lie ahead. Love's labours seem indeed lost, but there is some hope for a happier future when the men swear to use the year separation for penance and growth from affectation. The play ends with one of Shakespeare's best known songs which recapitulates the movement of the play's dramatic atmosphere from spring to summer to fall to winter.

The third year class will feature two plays by George Bernard Shaw--*Man of Destiny*, directed by Christopher Hanna which will be performed October 17th thru October 19th and *Pygmalion*, directed by Alex Taylor which will be performed October 31st thru November 2nd.

Jesse Wilson is a first-year drama student.



James DePreist conducting the Juilliard Orchestra in 1987. Photo by Peter Schaaf.

Orchestra & Symphony Offer Exciting October Performances

The Juilliard Orchestra returns to Avery Fisher Hall on Wednesday, October 2 at 8 PM for its sixth season of Lawrence A. Wien Concerts. James DePreist conducts the Orchestra in the first of four Wien concerts when it will perform Mahler's *Symphony No. 9 in D Major* and Mozart's *Piano Concerto No. 22 in E-Flat Major, K.482*.

Mr. DePreist, who last conducted the Juilliard Orchestra in 1989, pursued composition studies with Vincent Persichetti at the Philadelphia Conservatory and obtained Bachelor of Science and Master of Arts degrees from the University of Pennsylvania. He is also the nephew of the legendary contralto Marian Anderson. Mr. DePreist has been the Music Director and Conductor of the Oregon Symphony since 1980, and in 1991 he was named principal conductor of the Malmo Symphony in Sweden. Mr. DePreist regularly guest conducts orchestras in both the United States and abroad including recent and future appearances with the Philadelphia and Minnesota Orchestras, Chicago, Detroit and Budapest Symphony, and the Monte

Carlo, Helsinki and Stockholm Philharmonics.

As part of the Mozart Bicentennial at Lincoln Center, the Juilliard Symphony will perform in the "Masses-in-Concert" at Alice Tully Hall with the Barnard-Columbia Chorus on Friday, October 25. Joseph Flummerfelt will conduct the *Symphony in Regina coeli, K. 276*, *Church Sonata in C Major for Strings, Winds, Brass and Organ, K. 366*, *Mass in C Major, K. 337 "Missa Solemnis"* and *Symphony No. 36 in C Major, K. 425*. Seventeen conservatories and universities across the continent including Oberlin College, the Interlochen Center for the Arts, Indiana University and University of Toronto, are taking part in this series and will perform all of Mozart's sacred music. Each concert will present Mozart's neglected liturgical music, including a Mass with related choral music, church sonatas and symphony movements as they were heard during a High Mass at Salzburg Cathedral and other central European churches in Mozart's day.

Pavarotti Lends His Talents to Master Class



Pavarotti giving a Master Class at Juilliard in 1987. Photo by Henry Grossman.

A very special event takes place in the Juilliard Theater Wednesday, October 30 and Thursday, October 31, from 4-6:30 PM each evening, when tenor Luciano Pavarotti returns to Juilliard for the third time giving master classes for young singers from the Juilliard Opera Center. Previous classes, for which Mr. Pavarotti has always donated his time, took place in 1979 and 1987.

Birth of an Orchestra

by Heidi Waldrop

There's a crackle of excitement in Room 309 this cool mid-September night, a sense of an event about to happen. It is one of the first rehearsals of the Chamber Players. It is the first student initiated conductorless chamber orchestra at Juilliard--and thus it is decidedly democratic in nature, each member having a say in how the organization is run.

The Chamber Players is the brainchild of pianist Indrek Laul, a graduate student of Peter Serkin, cellist Stephen Hodson,

an undergraduate student of Harvey Shapiro, and violinist Emma Shook, an undergraduate student of Dorothy DeLay. It is a child who, once born, has begun to grow in leaps and bounds. "Everything has just fallen into place naturally from the very beginning," marvels Indrek. "It's amazing how all the players were available. Concert opportunities and halls have become

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Forty-Fifth Anniversary of Juilliard String Quartet Leads Off Faculty Recital Series With All Carter Program



Elliott Carter (center) with Juilliard String Quartet members in 1991-- Robert Mann and Robert Kroff violins; Raphael Hillyer viola; cellist Arthur Winograd.

The Juilliard String Quartet celebrates the 45th anniversary of the ensemble's very first performance on Friday, October 11 at 8 PM. This opening concert of the 1991-92 Daniel Saidenberg Faculty Recital Series at Juilliard features a performance of all four Elliott Carter String Quartets, repertoire which was recently recorded by the Juilliard Quartet. The concert takes place exactly forty-five years and one day after the Juilliard Quartet's debut in a private concert on October 10, 1946 with Robert Mann and Robert Koff violins; Raphael Hillyer, viola; and Arthur Winograd, cello. Of the original members only Robert Mann remains in the present Quartet which now also includes Joel Smirnoff, violin; Samuel Rhodes, viola and Joel Krosnick, cello.

Two of the Carter quartets, the Second, completed in 1959, and the Third, completed in 1971, were given world performances by the Juilliard String Quartet. They earned the composer his first and second Pulitzer Prizes as well. The Second Quartet was premiered at the "old" Juilliard on Claremont Avenue. The Third Quartet was premiered at Alice Tully Hall and was commissioned for the Juilliard Quartet by The Juilliard School, where Mr. Carter was a member of the composition faculty from 1966 to 1985.

The Juilliard Quartet was formed in 1945 at the behest of William Schuman who was then the School's President. Since that time, the Quartet and its individual members have remained resident performers and teachers at Juilliard.

The Juilliard String Quartet has created a post-graduate quartet-in-residence program at Juilliard. Consisting of violinists Zoran Jakovic and Jonathan Dubay, violist Amy Dulskey-Little and cellist Yuhsik Kim, the Essex String Quartet will perform on Friday, October 18 with a concert featuring works by Haydn, Dvorak and Beethoven. The Essex String Quartet has been invited to remain in residence for a second year.



Elliott Carter (center) with Juilliard String Quartet members in 1973-- (left to right) violinists Robert Mann and Earl Carlyss; violist Samuel

Discussion With Elliott Carter And Juilliard String Quartet Precedes Concert

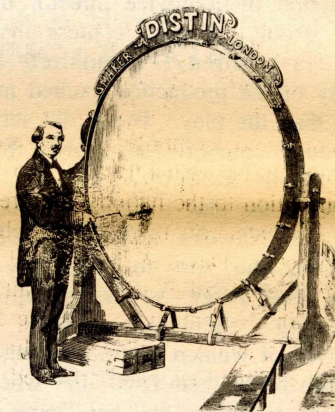
In conjunction with the Juilliard String Quartet concert on October 11, the members of the Quartet and Mr. Carter, along with Mr. Carter's biographer, David Schiff, will present a public discussion of the music and how the Quartet has approached it.

The discussion will take place in Paul Hill in October 8 from 6-7:30 PM. It is being offered through the Evening Division but all Juilliard students and faculty are invited to attend.

Welcome!

to Daniel Druckman
and Gordon Gottlieb

New Percussion Faculty
Members
at the Juilliard School



Happy Birthday, Nora.

by Edward Fleischman

She has worked at Juilliard for more years than most of us have been alive, befriending many who have become the great performers of our time, and on October 19, 1991 Nora Downes turns an astonishingly youthful 80.

To look at her, you wouldn't guess her age. And always greeting you with a smile or kind word, Nora is never down. At least not that anyone can remember. At an age when most of her peers have retired, she hasn't even given it a thought. In fact, she related that two of her sons are nearing retirement. "But they say how can we retire when our dear mom is still working," she laughed.

At the least, she is the smiling face we see every day. But all you have to do is ask to discover that there is much more to this woman than her smile.

Born in County Galway, Ireland, Nora was the oldest of nine children in a family of farmers. In that era of life-before-television, more went on in the family room than just clicking the remote. In Nora's case that usually meant music. "My father sang and accompanied himself on accordion and my mother had a beautiful voice. My dad would sing 'Star of the County Down' and to me only he would sing 'She's My Beautiful Galway Girl.' Oh my sister'd get jealous," she said.

When asked which instruments she plays she laughs. "I play two instruments, the radio and the television." It seems her brothers and sisters inherited all the musical talent. "I'd ask father and he'd say 'Oh you didn't get the talent, but you got the personality.'" Photo by Henry Grossman

Fond of travelling, Nora decided to come to America - by herself. Staying with an uncle in the Bronx, she arrived on October 9, 1930, just ten days shy of her 19th



Birthday.

When asked about the hardships of arriving in America during the depression she grins, "Ha, I'm still here and we're back in a recession." After a short stint as an aspiring nurse at Brooklyn State Hospital, and almost ten years of doing everything from cleaning to babysitting at the household of the future State Senator Roy Goodman, Nora needed a change.

In March of 1948 she arrived at the old Juilliard building on Claremont Ave. She was hired to, among other things, keep the practice room pianos clean. The job had its perks. "I would hear John Browning practice, or Van Cliburn would play a little for me." Just your average day on the job.

Of course when Juilliard moved to Lincoln Center, Nora moved also. She remembers fondly John Houseman and the early years of the Drama Division. "Robin Williams used to play pranks on me. I'd go into a room to clean and he'd hide my cart."

In those days Juilliard held a prom at the end of each year which included dinner and dancing and a variety of performances by all three divisions. Often the divisions would combine to do a scene from Broadway with musicians, dancers and actors. But what Nora remembers most fondly is being crowned queen of the prom two years in a row. "The first year I was so flabbergasted that I didn't know what to say, so the second year they wrote me a speech."

Others whom she remembers warmly are Christopher Reeve, Itzhak Perlman and Yo-Yo Ma, whom she described as "very studious, you never saw him."

Of all the students she is fond of, however, it's the ones that she sees everyday

Continued on page 10, column 1



David Diamond. Photo by Phil Matt.

David Diamond Receives MacDowell Colony Award

David Diamond was the recipient on September 15 of the 1991 Edward MacDowell Medal for his lifetime achievements as a composer. The MacDowell Colony, a 450 acre retreat for artists in Peterborough, New Hampshire, was founded in 1907 by Edward and Marian MacDowell. A year-round working retreat for professional artists, writers, photographers, musicians, filmmakers, screenwriters and architects, its purpose is to provide uninterrupted time and seclusion in which creative work can be done.

The Edward MacDowell Medal, named in honor of the founder and composer, is awarded annually to a writer, composer or visual artist who has made an outstanding contribution to the nation's culture. President Polisi, who was the presenter of the MacDowell Medal to Mr. Diamond, remarked, "David's music and his persona are one: an incredible mix of extraordinary intelligence, wit, energy and an exceptional attention to structure and detail. David's life has been one totally dedicated to his art and to an integrity of purpose which has been reflected in his determination and his vision."

A committee of five distinguished American composers, chaired by John Corigliano selected Diamond as this year's medalist. The other members of the Committee were: David del Tredici, George Perle, Philip Ramey and Juilliard President Emeritus William Schuman.

David Diamond's music is known for an intensely individual lyricism that is occasionally austere but more often romantically tinged. "Composers, like pearls, are of three chief sorts, real, artificial and cultured," wrote Virgil Thomson. "David Diamond is unquestionably of the first sort..." Mr. Diamond has previously received the Prix de Rome, Guggenheim Fellowships, the Paderewski Prize and the Gold Medal of the American Academy and Institute of Arts and Letters.

Michael Langham Prepares To Move On

Michael Langham, Director of Juilliard's Drama Division since 1979, will leave his position at the end of the academic school year to pursue directing projects in the United Kingdom as well as in the United States and Canada. During his final season as Director of the Drama Division, Mr. Langham will, among other things, continue to teach in the School, direct Shakespeare's *Love's Labours Lost* with the graduating drama class, and assist with the transition to his successor. In addition, Mr. Langham will be available as a consultant to Juilliard during the 1992-93 season.

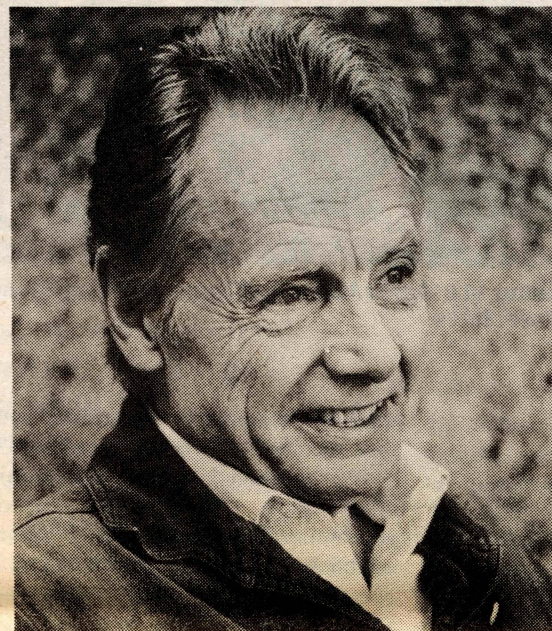
In announcing his decision at a faculty meeting in July, Michael Langham said, "Juilliard has been extremely generous in allowing me time for outside projects while continuing as Director of the School's Drama Division. However, it has been impossible to take on projects in Britain without adding extensively to my time away from Juilliard, and it is my great desire to return home to work and to see my grandchildren on a more regular basis. Obviously, after twelve years I am deeply involved with all the activities of the Drama Division, its students and faculty, and it is going to be a wrench to sever myself."

Michael Langham, especially distinguished as a director of Shakespeare's works, has been a major figure in the theater, in the United States and abroad, for more than forty years. Beginning his career as director in the regional repertory theaters of Britain at the close of World War II, Langham went on to become Artistic Director of the Birmingham Repertory Company (1948-50), the Glasgow Citizens' Theatre (1952-53), and the Stratford Shakespearean Festival in Ontario, Canada where he remained twelve years (1955-67) and assumed the additional title of General Director in 1957. Among his accomplishments at the Stratford Festival were the expansion to a year-round season of productions and the addition of a music festival with the legendary pianist Glenn Gould as director. Immediately prior to coming to Juilliard in 1979, Mr. Langham was Artistic Director of the Guthrie Theater in Minneapolis. It was Tyrone Guthrie himself who persuaded Langham to undertake the enormous task of saving the Guthrie Theater, a then shaky enterprise, by giving it a financial and creative rebirth. Under Mr. Langham's guidance, the Guthrie became one of this country's finest resident production houses and a creative leader among regional theaters.

Throughout his career, Langham has directed many notable productions in the United Kingdom, at the Old Vic, with the Royal Shakespeare Company, in the West End and at the National Theatre of Great Britain. His Guthrie production of *Cyrano de Bergerac*, which he adapted with Anthony Burgess, was later used by the Royal Shakespeare Company as well. On Broadway Mr. Langham directed *Andorra* (1963) with Horst Buchholz and *The Prime of Miss Jean Brodie* (1968) with Zoe Caldwell. More recently, his productions include Garson Kanin's *Peccadillo* (1986) with Christopher Plummer, Glynis Johns and Kelly McGillis, S.N. Behrman's *No Time for Comedy* (1988) with Michael Learned and Brian Bedford, and the critically acclaimed production of *The Merchant of Venice* (1988) with Bedford and McGillis at the Folger Shakespeare Theater in Washington, D.C. In 1989, he again directed Bedford in *The Merchant of Venice* at the Stratford Festival of Canada. Mr. Langham's most recent production is Shakespeare's *Timon of Athens* which opened at the Stratford Festival in June and has been enthusiastically received.

President Joseph W. Polisi commented, "Michael Langham's tenure as Director of the Juilliard Drama Division has been marked by his brilliant intellect and his deep commitment to creating an educational program which responds to the needs of the profession today and in the future. His dedication, creativity and extraordinary standards have established the Juilliard Drama Division as one of the pre-eminent programs of its type in the world." A valued colleague and friend to many, Michael Langham will, without doubt, be greatly missed at Juilliard.

A formal tribute to Langham will be in the Juilliard Journal this spring.



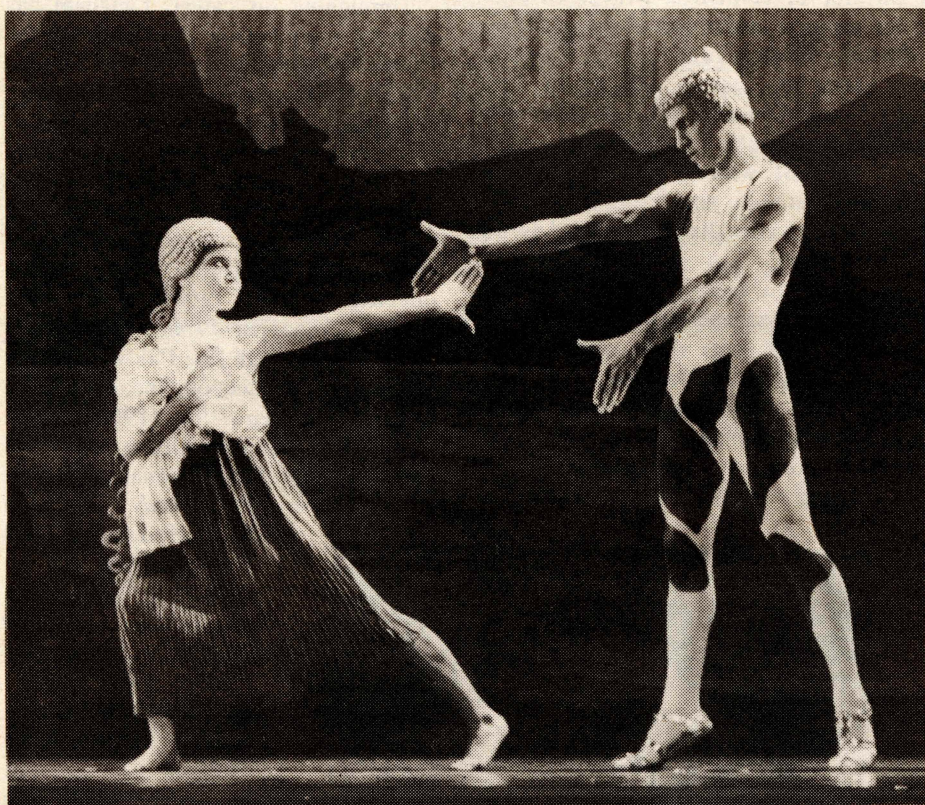
NEW RENAISSANCE Chamber Artists

New Renaissance Chamber Artists is now reviewing scores for annual New York Composers Concert Concert in February 1992. Core instrumentation is percussion, flute, clarinet, and actor/narrator. Composition may include one or two additional instruments however piano is discouraged due to availability. Instrumentation should include at least two of core instruments. Please include self-addressed stamped envelope for return of all materials. Call (212) 982-6388 for further details. 290 Sixth Avenue Suite #1B, New York, NY 10014.

You Are Invited

On October 8th at twelve noon
there will be a ribbon-cutting
ceremony to officially open the new
Juilliard entrance court made
possible by the generosity of the
Edward John Noble Foundation.

Juilliard's Revival of *Faune* Celebrated...Again



Rebecca Stenn and Yoav Kaddar in *L'Après-Midi d'un Faune*. Photo by Blanche Mackey of Martha Swope Associates.

by Jill Beck

In September through November of 1989, fifteen students at The Juilliard School read the Labanotation transcription of Nijinsky's score of *L'Après-Midi d'un Faune*, recalling a ballet to life from instructions long buried in an indecipherable script. These students were not recruited from a single class nor did they represent a unified level of ability: they were sophomores, juniors and seniors, in their first, second or third year of Labanotation study; some were beginning Level II Modern Dance Technique and other Level V Ballet. These diverse individuals were chosen to revive *Faune* because they had approached other rehearsals and performances with maturity, and with fearless delight in exploring the new.

Experimental pedagogy was a large part of our Fall 1989 experience. For the revival of *Faune*, we experimented with rehearsing our company of dancers as if it were an orchestra. Each performer was to read independently his or her part in the ballet, as preparation for group rehearsals. Nobody was to be taught any movement in the usual way of setting dances. Correspondingly, we experimented with making the rehearsal director a conductor: someone who would mold a collective form from all the individual parts.

As a group, we adopted an experimental attitude toward the entire staging process, seeing it as a test of notation, dance history, and the legacy of Nijinsky. What would the choreographer's instructions yield? How different would this *Faune* be, and in what ways would it differ from the ballet that had been handed down through a tradition of oral history? Would we catch a glimmer, or more!, of Nijinsky's original concept for *Faune*? We debated new definitions for dance history: did it become a more accurate discipline when the story was read in the choreographer's own words, the dance in the choreographer's own score? Did an understanding of the history of dances require score reading? How should we consider prior dance scholarship that

made no reference to the primary sources that recorded choreographic design?

We examined ideas and opinions, challenging by what authority accumulated memories could claim to establish the identity for this ballet. We questioned whether such a thing as an authentic restaging was possible? Desirable, even? We acknowledged that reading involves interpretation, and that elements in the score that were important to us, might not have been emphasized in Nijinsky's directing. Where was the boundary between the choreography that was in the score . . . and the performance we had to develop in our dancing? And in that border area between the dancers and the dance, how much creativity was allowed? How much was demanded?

In these three months, a century spread before us. *Faune* represented time past, 1912, but Nijinsky's antique score, newly deciphered, yielded a vision of his ballet that was simultaneously new and possibly very old. We were both immersed in the turn of the twentieth century with Les Ballets-Russes, and probing toward the twenty-first century with our experiments in dance pedagogy, staging techniques, and choreographic analysis [. . .]

In the course of rehearsing *Faune*, surrounded by students with texts of the choreography, it occurred to me that we were involved in a process not unlike that of the Reformation. We had metaphorically taken the Bible from the priests and given it to the congregation, when we took the choreography from the dance director and gave it to the dancers. The authoritative text on which our group would base its opinions about movement, meaning and significance, was no longer the exclusive province of the dance director. Armed with copies of the choreographic "Word," the cast could produce truths or heresies from its reading, and be damned or blessed by the critics based on what it decided.

There may be dance directors who would resist the spread of this reformation in the way dances are learned. It does threaten to dilute their authority, since any literate dancer can read any dance. It also

The Juilliard community
is invited to a preview and discussion
of new work by choreographer
Garth Fagan
to be presented as part of the *Works
in Process* series in cooperation
with the Guggenheim Museum
The Juilliard Theater
November 4 and 5
For free tickets, sign up in the Concert
Office.

opens up the possibility for alternative versus definitive stagings, and a fair number of people believe there is only one right way to do a dance.

I recommend this reformation. We don't need to defend the battlements of dance performance so fearfully. Let dancers read dances, interpret them, and present them. I think it is safe to leave it to the critics to do their job, and inform the public when performances are good, bad, or indifferent. Within a few years, as dancers become more practiced and better at working this way, audiences could be treated to some triumphs of creativity. We have good and bad performances on stage now; let's not jump to the conclusion that performances will most assuredly get worse if dancers read, think, and don't have the benefit of memories of dance. We could hope to surpass the quality of some current restagings and we could succeed.

The *Faune* project holds not only artistic promise, but educational promise as well. Muriel Topaz, Director of the Dance Division at The Juilliard School, remarked at a rehearsal that "the virtue of a project like *Faune* is that it uses all the subjects the students study in a cohesive way. Pedagogically, it represents an extremely valid and valuable approach."

Students in most dance departments and programs study music, dance history, dance notation, dance criticism, and more. In the *Faune* project, these subjects were applied directly to the students' dancing, in a model of integrated learning.

An alternative form of dance criticism might also result from more projects like *Faune*. Broadly conceived, the function of criticism is to generate significance from a work of art. In this project, dancers and directors uncovered meaning (what Nijinsky meant by his movement descriptions) by reading the choreographic text. Then this micro-culture of people, during the rehearsal

process, came to an agreement on the significance of the choreography to them. In the course of learning, of coming to know this work of art, a group criticism evolved. The relationship of *Faune* to this group became established; the group agreed on what significance to attach to Nijinsky's work.

This proposal for more group-specific criticism is not meant to compete with standard reviews of performances. Rather, it could provide alternative writing about dance: insider views of art works.

As a prototype for repertory restaging, and as an educational



Yoav Kaddar in *Faune*. Photo by Blanche Mackey of Martha Swope Associates.

experiment, the *Faune* project was a success. It was, in the words of Yoav Kaddar, "a unique experience." It was an experience more directors and dancers should share.

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This passage has been excerpted from the essay entitled "Recalled to Life: Techniques and Perspectives on Reviving Nijinsky's *Faune*" from the journal *Choreography and Dance*, Volume 1, Part 3, (Harwood Academic Publishers, 1991).

News From the Library: Dance

by Jane Gottlieb

The summer and fall of 1991 have been busy times in the dance world, with the simultaneous publication of two biographies of Martha Graham, and books about Antony Tudor, Anna Sokolow, and George Balanchine. These and other new and significant materials about dance and dancers have recently been added to the library's rich collection of dance books, labanotation scores, and videotapes.

Agnes De Mille's *Martha: The Life and Work of Martha Graham* (Random House, 1991) provides fascinating details of Graham's professional and personal life. Ms. Graham's autobiographical *Blood Memory* (1991), although less revelatory about personal details, offers the choreographer's own perceptions about her art. Previously published biographies of Graham by Don McDonagh (1975), Ernestine Stodelle (1984), and Walter Terry (1975) are also available in the library. As Francis Mason wrote in his September 8, 1991 *New York Times* review of *Martha and Blood Memory*: "She [Graham] once said that she preferred legend to literature. Even with the literature, the legend remains." The legend has fortunately been preserved for us on video; available for viewing in the library are *Martha Graham: An American Original* (with "Night Journey" and "Appalachian Spring"), and *Martha Graham: Three Contemporary Classics* (with "Errand into the maze," "Cave of the Heart," and "Acts of Light.")

Ms. De Mille is also represented by her recently published book *Portrait Gallery* (Houghton Mifflin, 1990), which contains her biographical portraits of dancers Isadora Duncan, Alicia Markova, Katherine Dunham, Carmelita Maracci, Alicia Alonso, impresario Billy Rose, and other associates and friends. Ms. De Mille is a prolific author, and all of her books are available in the library collection.

Francis Mason's book *I Remember Balanchine: Recollections of the Ballet Master by Those Who Knew Him* (Doubleday, 1991) includes reminiscences of the choreographer by Alexandra Danilova, Ninette de Valois, Alicia Markova, Lincoln Kirstein, Erick Hawkins, Elliott Carter, Arthur Mitchell, Rudolf Nureyev, Darci Kislér, and many others. The library's collection of books about Balanchine also includes Merrill Ashley's *Dancing for Balanchine* (1984), Richard Buckle's *George Balanchine: Ballet Master* (1988), and several other biographies and photographic essays of his works.

Shadowplay: The Life of Antony Tudor by Donna Perlmutter (Viking, 1991) is the first published biography of the late dancer and choreographer, who was a member of Juilliard's Dance Division faculty from 1951 (the year of its founding) until 1971. The book includes reminiscences by Muriel Topaz, who was one of Tudor's students.

Anna Sokolow: The Rebellious Spirit by Larry Warren (Princeton Book Co., 1991) provides a unique picture of the extensive and varied career of Ms. Sokolow, who has been a member of Juilliard's Dance Division faculty since 1957. Ms. Sokolow recently received the 1991 Samuel H. Scripps American Dance Festival Award for her "significant lifetime contribution to American modern

dance." Sokolow's dances are frequently performed by The Juilliard Dance Ensemble. Videotapes of these performances can be viewed in the library.

Another recent dance acquisition of note is a lavishly illustrated book documenting Diaghilev's *Ballets Russes* seasons in Paris. *The Art of the Ballet Russes: The Russian Seasons in Paris, 1908-1929* (Abbeville Press, 1990) contains color reproductions of costume sketches, scenery designs, and posters. This book joins studies on Diaghilev and his company by Lynn Garafola, Richard Buckle, Serge Lifar, and many other authors.

In addition to biographies of dancers and studies of dance companies, there have been many recent publications on the subject of health and fitness for dancers. These include Terry Spilken's *The Dancer's Foot Book: A Complete Guide to Health and Footcare for People Who Dance* (Princeton Book Co., 1990), Robin Chmelar and Sally Fitt's *Diet: A Complete Guide to Nutrition and Weight Control* (Princeton Book Co., 1990), Andrea Watkins and Priscilla Clarkson's *Dancing Longer Dancing Stronger: A Dancer's Guide to Improving Technique and Preventing Injury* (Princeton Book Co., 1990) and Gigi Berardi's *Finding Balance: Fitness and Training for a Lifetime in Dance* (Princeton Book Co., 1991). The subject of dance medicine is also covered by articles published in the journal *Medical Problems of Performing Artists*. Non-dancers (musicians, actors, teachers, and administrators) will also find helpful information in these resources.

The relationship between music and dance is examined in two recent publications by Katherine Teck. *Movement to Music: Musicians in the Dance Studio* (Greenwood, 1990) is one of the first books to explore the practical relationship between dancers and musicians from rehearsal to performance. *Music for the Dance: Reflections on a Collaborative Art* (Greenwood, 1990) includes interviews with choreographers and composers about their collaborative creative efforts, exploring questions such as

what type of music choreographers expect from composers, and how composers adapt their musical ideas to dancers.

Other new books to note include *Tap! The Greatest Tap Dance Stars and Their Stories, 1900-1955* by Rusty E. Frank (Morrow, 1990), one of the first book-length studies of tap dance performers, and two books about Spanish dance: Matteo's *The Language of Spanish Dance* (University of Oklahoma Press, 1990), and *Flamenco: Gypsy Dance and Music from Andalusia* (Amadeus, 1991).

It should be noted that many of the dance books in the library include photographs, diagrams, and other illustrations, which are essential sources for dance study. Before the proliferation of video documentation of dance performances, movement could only be captured by still photographs and diagrams.

The library currently subscribes to 18 dance journals and magazines, including *American Dance*, *Attitude*, *Attitudes and Arabesques*, *Ballet Review*, *Ballet International*, *Choreography and Dance*, *Dance and Dancers*, *Dance Chronicle*, *Dance Magazine*, *Dance Notation Journal*, *Dance Research*, *Dance Studies*, *Dance Theatre Journal*, *Israel Dance*, *Kinesiology and Medicine for Dance*, *Laban Centre Working Papers in Dance Studies*, *Studies in Dance History*, and *Tanzarchiv*. These periodicals include both news articles on current events in the dance world, and scholarly research on dance and dance history. The most recent issue of *Choreography and Dance*, edited by Jill Beck, is devoted to a study of Juilliard's revival of the original version of Nijinsky's *Prelude à l'Après-Midi d'un Faune* in 1989.

There are presently 86 commercial videotapes of dance performances in the library, as well as a complete set of Juilliard School Dance Ensemble productions on film and video from the Division's founding in 1951.

We encourage all members of The Juilliard School community to make use of the library's rich collection of dance materials. Dance, in all of its forms as a living art, can certainly be observed, studied, and experienced in the library.

Jane Gottlieb is Juilliard's Head Librarian.

THE DANCE DIVISION

NEEDS YOUR HELP

Missing From The Dance Faculty Dressing Room on the 4th Floor

•Two transfiles of music

•Props (large cross and sword used for a ballet

•Flash cards

•Four-drawer steel file cabinet with Labanotation material

•Tapes

If anyone can shed any light on the whereabouts of these items, please call the

Dance Division
(212) 799-5000
ext. 255 or 256.

Library Hours

8:30 AM - 9 PM (Mon. - Thurs.)

8:30 AM - 5 PM (Fri.)

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Orientation '91: Putting Our Best Foot Forward

by Jacquie Abboud

The Juilliard school year was kicked off with more than a week of Orientation activities. Under the guidance of the Office of Student Affairs, both new and returning students got caught up anew in the Juilliard school spirit.

New students moved into the residence hall on Saturday, August 24th. Throughout that day, the Resident Assistants conducted building and neighborhood tours.

That night there were movies and a giant twister game, with prizes awarded to the winners. The prizes were donated by neighborhood businesses and included free dry cleaning, movie tickets, dinners and lots of T-shirts (courtesy of our own Juilliard bookstore). Other raffles and games were held during the week, giving every student a chance to win.

Southwestern restaurants.

The new student orientation ended with a bang at the Birthday Party-Ice Cream Social. The Birthday Party celebrated the beginning of the students' first year at Juilliard complete with cake, ice cream, party favors and plenty of dancing. And, of course, the traditional party game, Pin the Tail on the Donkey. This event developed a strong sense of camaraderie among the new students, as they all celebrated their new lives together.

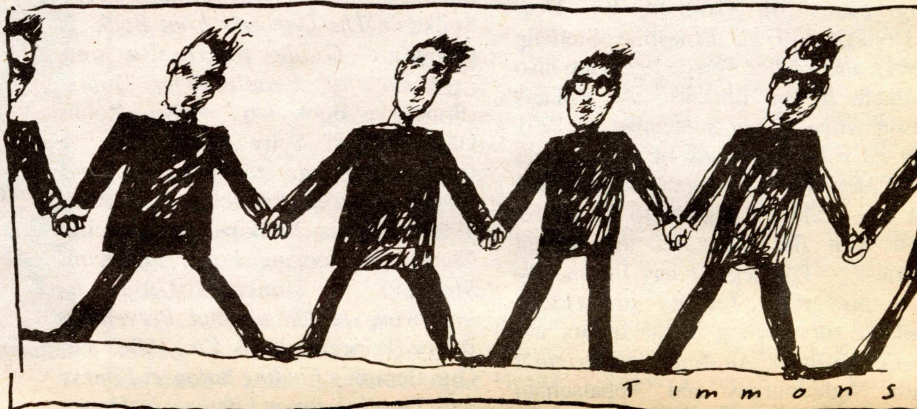
Thursday, August 29, marked the beginning of all school orientation, where both new and returning students participated in back-to-school activities. For the next several days, the Office of Student Affairs hosted informational sessions and discussions on such topics as Diversity, Safety in New York, Sex Talk

and Student Services.

The Peer Advisors, made up of returning students from all majors, met with the new students, answering questions, giving an



President Polisi welcomes the new students. Photo by Peter Schaaf



to Juilliard's increasing international population representing 35 countries. Refreshments consisted of food from different nations. The highlight of the evening was the entertainment, which featured: a teller of African stories, Israeli dancing, Venezuelan "cuatro" playing, and performers from Korea, Japan and Ireland.

Orientation concluded on a high note with the Annual Picnic, held outdoors on the newly refurbished plaza linking Juilliard and the new Rose Building to the rest of Lincoln Center. Students, faculty and staff gathered together for food, drinks and conversation. After it was all over, everyone buckled down to begin a new year at Juilliard.

Jacquie Abboud is the Student Affairs Assistant.

Orientation for all new students continued throughout the week, each day marked by an unforgettable activity. At Juilliard in the Park, everyone basked in



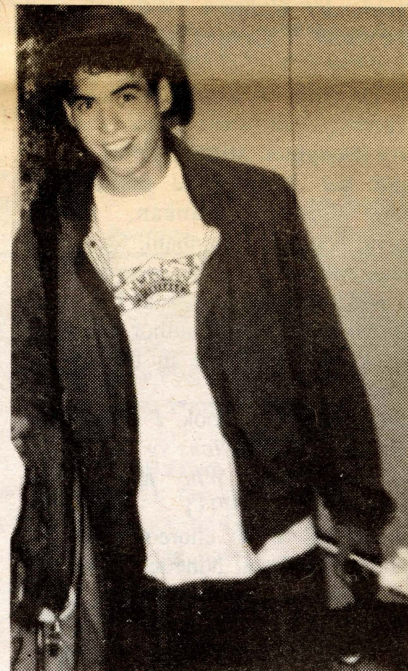
the sunshine at Central Park and played games like Earth Ball, Amoeba races, and kickball, then enjoyed a picnic beneath the shady trees.

Resident Assistants led daily outings, which helped students to acquaint themselves with New York City. First came the walking tours to places such as Fifth Avenue/Rockefeller Center, Chinatown/Little Italy, Wall Street/World Trade Center and the Staten Island Ferry. Then the field trips provided a chance for all day excitement at Coney Island, Ellis Island, the Cloisters and South Street Seaport. Finally, students could sample some of New York's tastiest cuisines during the dinner excursions, which included East Indian, Chinese and

informative school tour and leading them on outings around the city. These groups helped to relieve some of the doubts that new students experience by giving them a veteran student's point of view.

Several memorable events took place before orientation week's conclusion. "Playfair!", an energetic ice breaker that brought all students together through get-to-know one another exercises. The students formed groups during this activity based on similar birthdates, interests, and even clothing colors...developing group hand signals and noises which lent an overall air of cohesiveness.

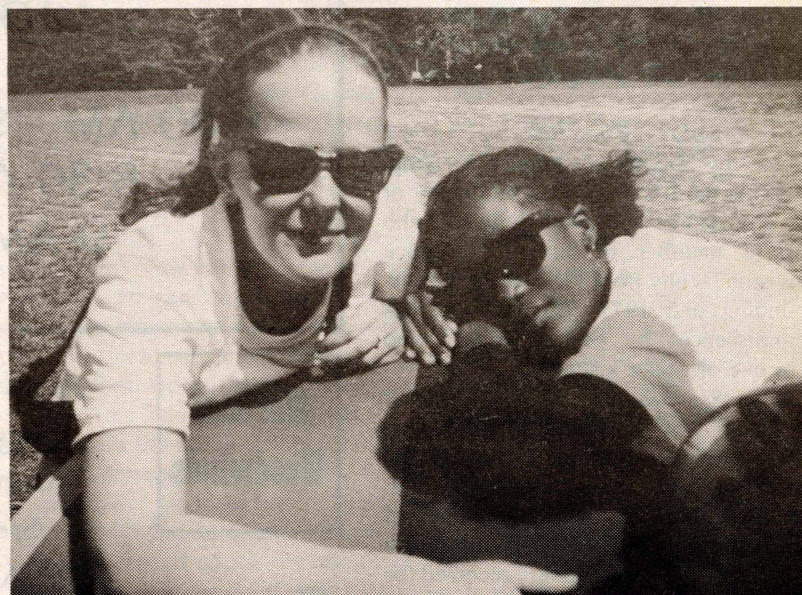
The International Festival paid tribute



Kenji Bunch moving into the Residence Hall.



Juilliard in Central Park.



(From left to right) Victoria Anderson and Solange Sandy.

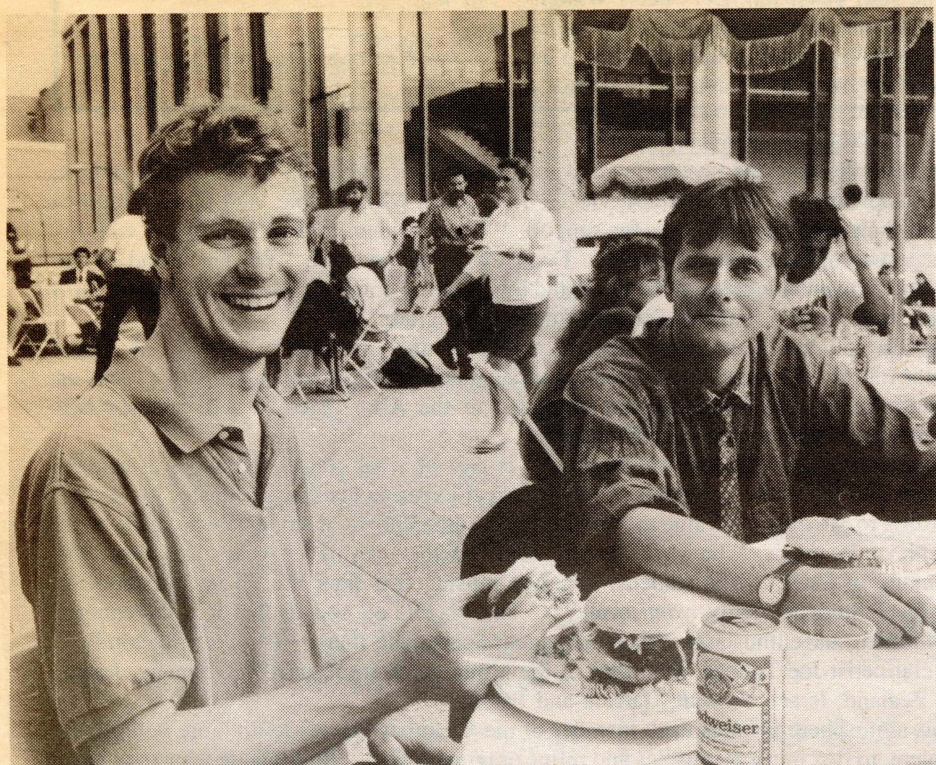
Annual Picnic 1991



Leslie Silva and Marlin Tyree. Photo by Peter Schaaf.



Piano faculty members (left to right) Jacob Lateiner, Seymour Lipkin, Josef Raieff. Photo by Peter Schaaf.



Paul Rex Pierson and Dan Robinson. Photo by Peter Schaaf.



Renardo Grays. Photo by Peter Schaaf.



(Left to right) K. Jill Balzer, Alan Eto, Jamie Norcini. Photo by Peter Schaaf.

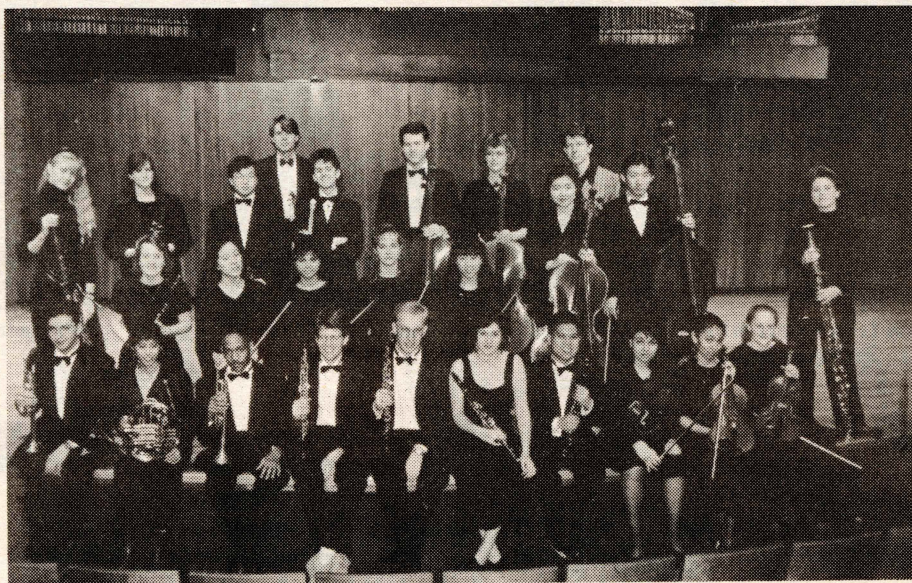
Birth of an Orchestra

Continued from page 1

available, and Juilliard's administration has been supportive."

"Originally the idea was to play at Juilliard and a few small halls around the city," says Stephen, but already the group, in addition to their debut concert on October 16 in Paul Hall, is playing two concerts this season in Alice Tully Hall as part of Lincoln Center's Mozart Bicentennial celebration. Next February the Chamber Players will open the MedArt World Conference in Merkin Hall and play a gala concert for the conference in Alice Tully Hall. Smaller chamber groups from the players will also perform at Carnegie Hall's Weill Recital Hall.

Why has this new invention at Juilliard sprung to life? First, until now there wasn't a regular chamber orchestra medium available at the school. "Secondly, we wanted to form a group of players that wasn't under a required course, who's motivation for coming together was just because they wanted to play," says Emma. Violinist Michael Shih explains, "There is a positive enthusiasm you don't find in a required group. This situation *forces* us to be good musicians. We practice our parts." Finally, and most importantly, founding members wanted to stretch their musical wings a bit. It is the design of the orchestra that makes it so unique: a sense of democracy and autonomy, with the decisions for guiding its course up to the members themselves, rather than an artistic director. For example, to fill vacancies, orchestra members recommend fellow students who have expressed an interest in and can make a commitment to the group.



The Chamber Players' (above) debut concert is October 16 in Paul Hall at 8 PM.

Indrek speaks of it with a smile, and the afterglow in his eyes of new democracy in his homeland of Estonia, (one of the newly independent Baltic States). "It's a democratic organization," he says. "Really the artistic director is everybody." That creates a unique environment for everyone in the orchestra to learn new aspects of the music business and take responsibility for their choices. "Each member has equal say," adds bassoonist Wendy Kemp. "That's how we choose the repertoire and guest conductors. There is no regular conductor, and it is a very small group, so everybody has a say as to what music we'll play, what concerts, what coaches and conductors to use and when. And we also share in administrative responsibilities."

Perhaps the most unique aspect of the group is that it is primarily conductorless. "We plan to make a statement with that," says violinist Martin Riseley, a doctoral student of Dorothy DeLay who acts as concertmaster. "With a conductor it would be just like any other orchestra where the players simply follow the conductor's style. It would be good, but would just be a gig. But with no conductor, you have the input of those in the group for interpretation. It's much more satisfying." Instead, a coach will work with four representative members of the orchestra to decide overall musical interpretation and to lead the rehearsal. "It will take a lot of work, but we'll pull it off."

In the future, guest conductors such as Semyon Vekshtein, who leads symphonic programs and operatic productions throughout Canada and the United States and who flew down from Montreal to rehearse with the group, will occasionally be engaged. Why has he, and others, rushed to offer their services? "I have always worked with young people, and the best young players around are at Juilliard," he says. "It's always attractive when you can help build something new, and this particular orchestra opens up a lot of new things. In the professional scene now there isn't enough rehearsal time, but with young people who are so enthusiastic and committed to the orchestra solely on a voluntary basis a lot of interesting repertoire can be explored."

The group rehearses two to three times a week in Juilliard halls, thanks to the administration's enthusiasm. Juilliard has supported this fledgling venture from the

Health Services Update

Immunizations and Insurance

The Health Office staff would like to wish you all a healthy and productive school year. In the next few weeks you will be going through many changes, and we would like to assist your transition by providing you with information on health services and insurance.

For those living in the residence hall, the resident assistants and head residents will have received a course in Standard First Aid prior to the beginning of classes. In the case of a medical emergency, the resident staff will be trained to respond according to the American Red Cross standards. If anyone is interested in taking a class to be certified in Standard First Aid or CPR (Cardio-Pulmonary Resuscitation), please ask Peggy Bishop, Health Office Assistant, in the Health Office, room 203 for further details.

An audio presentation on *Health Insurance at Juilliard and in America* has recently been made available in the Health Office. Translated into several different languages, it addresses the multicultural population at Juilliard. The tapes are a good way to learn the basics about the Juilliard health insurance policy as well as other possible plans. If the tapes do not answer specific questions you might have on insurance, Peggy Bishop will be happy to answer all insurance inquiries Mondays through Thursdays (afternoons only).

Available at Juilliard as of last year, free testing for the HIV (human immune deficiency) virus is offered in the Health Office. Students who are interested in being tested this year must make an appointment and allow at least 45 minutes for a pre-test counselling session. HIV testing, results and counseling are, of course, held in the strictest of confidence.

The staff physician, Dr. Cheryl Walters (Internal Medicine specialist) is returning and will be available by appointment. You must first see Joy Favuzza, Juilliard's

registered nurse, and fill out a current address form in the Health Office before seeing the doctor. Your chart at Juilliard is strictly confidential and is only viewed by the doctor and nurse under New York State law. The chart consists of your physical form and immunization history required prior to the start of school. Knowledge of your past physical history is important in order to provide the best possible care.

The Health Office staff has an extensive referral list of physicians and other health professionals in the community. Some of these professionals provide their services at a reduced cost for Juilliard students. If you are in need of health services, please see us first before making an appointment on your own. It is possible that the Health Office can provide you with a referral at a fraction of the regular cost.

The Health Office continues to offer free immunizations to students, staff and faculty. Available immunizations include measles, mumps, rubella, hepatitis B, tetanus toxoid and diphtheria. Flu vaccines will also be available in October. The Health Office can also provide general information and guidance on a number of health related subjects, such as nutrition, stress management, and staying well during travel. We also have a small but well equipped pharmacy and are able to reorder any current prescription medications you may need during the school year.

If you have any question, concerns or problems, please stop by The Health Office, room 203. We are here to help!

Joy Favuzza is Juilliard's registered nurse.

Continued from column 1

beginning, allowing the group freedom to explore their abilities. In the spring Indrek, Emma and Stephen met with President Polisi, Dean MacCombie, and Dean Clapp to explain their objectives and ask for support. "The President told us to proceed with his enthusiastic support," says Stephen. Dean Clapp commented, "We are proud of the idealistic, volunteer spirit which stimulated the group to come together, and look forward to their participation in the Mozart Bicentennial program."

Outside sponsors have also been influential in the orchestra's growth. A major sponsor for this season is MedArt International, a non-profit organization with a focus on bringing the Arts to Medicine and Medicine to the Arts. MedArt will sponsor two concerts at its conference next February.

Being essentially "children of Juilliard" is part of what creates the spirit of endless horizons and joy at the prospects of new musical experiments that permeates the group, according to Stephen. "I came to Juilliard for the atmosphere of students who really want to achieve in music," he says, having transferred a couple of years ago from the University of Utah. "The students here live music. It is their life. They eat cello for breakfast. Students really *want* to play." The Players all concur that it is the energy, commitment, and enthusiasm of their colleagues that attracts them. "It's like a big family," says clarinetist Joe Tanega. Members of the group come from the US, Germany, Japan, New Zealand, Israel, Taiwan, Canada and Estonia.

This atmosphere inspires each member of the Chamber Players to do more with his or her talent, to flex musical muscles and refine pragmatic skills. Building on what they have learned at Juilliard, the Players are also eager to broaden their knowledge of the industry. "At Juilliard we are not only focusing on a specific musical concept, but we are becoming artists," Indrek says, pausing an instant to absorb a particularly heartfelt phrase of Prokofiev coming from his fellow musicians across the room. "It provides a place where we can stretch ourselves a little farther and learn things outside our usual realm of one instrument. It's a little early to talk about specific plans past this season, but most important to us is to develop a high quality of music and interpretation." The Players plan to perform works ranging from Mozart, Bach, Stravinsky and Prokofiev, to unusual pieces such as Schnittke's concerto for oboe and harp, which will have its New York premiere with the group at Alice Tully Hall in February. The Chamber Players would also like to commission new works by Juilliard faculty and others.

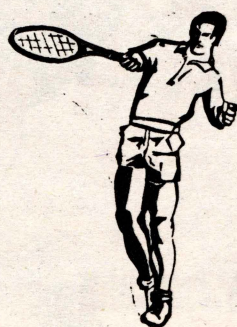
Where do we go from here? Orchestra members get a certain smile of promise on their faces with that question. "There's a lot to do without a conductor," agrees Wendy. "A lot will depend on the success of our first few concerts. We have good ideas for performing a wide range of styles." Oboeist Jim Roe sums up, "We're all looking forward to a great educational experience."

Heidi Waldrop is a free-lance writer whose first book, *Showing Up For Life* (Hazelden, 1991), was just published.

TENNIS ANYONE?

The Orientation Meeting of the Co-Educational Juilliard Tennis Team is Wednesday October 9, 5 PM outside the fifth floor Library. Tryouts are 10 PM Sunday October 13. All players are welcome. For further information please call Dr. Baird Hastings, Coach, 675-9127.

Dr. Baird Hastings is Juilliard's tennis coach and former orchestral librarian.



News From Student Affairs

The Office of Student Affairs would like to welcome and wish a very special team good luck--the 1991-92 Resident

Advisors.

Victoria Anderson	second-year Dance (R.A. at Westside YMCA)
Eddie Buggie	second-year Dance
Cathy Cangiano	third-year Voice
Alan Eto	fourth-year Dance
Aaron Flagg	fourth-year Music
John Henbest	second-year Drama
Becky Hermos	third-year Dance
Edward Lawrence	third-year Dance
Kara Miller	third-year Dance
Emma Moon	second-year Masters Flute
Carla Norwood	third-year Dance
Meredith Rodig	first-year Masters
Jim Roe	second-year Masters
Solange Sandy	fourth-year Dance
Alexander Schlempp	fourth-year Dance
Caroline Oxenham	second-year Dance (alternate)

Horizons Offers Clear Perspective for New Students

First-year college students have unique interests and concerns that the Office of Student Affairs tries to address each autumn term.

On Monday, September 16th, first-time college students attended the introductory meeting of "HORIZONS", an orientation program for students who have never attended college or university before.

The Horizons Program's goal is to provide an innovative learning experience that facilitates the adjustment to college life and New York City. The first meeting helped to achieve that goal magnificently.

Faculty members Peter Rojcewicz and Ed Billows spoke earnestly and enlighteningly to the students who met in the 11th floor lounge of the

residence hall. In their discussion they stressed that as performing artists, students need to work not only at the technique of their art, but at developing as complete persons. Furthermore, students should use New York as a resource and their time at Juilliard to challenge themselves intellectually and develop worthwhile values. Their comments and insights were relevant and helpful for the newly admitted performing artists at Juilliard.

Future programs for Horizons will include Alcohol and Drug Awareness on October 14, Human Diversity Appreciation on October 28 and The "Real World" of Performing Arts on November 11.

STUDENT GOVERNMENT & ORGANIZATIONS

The Office of Student Affairs is interested in facilitating the organization of a Student Government. We are actively recruiting student leaders that are seeking the opportunity to become involved on campus. Representatives from each division are asked to stop by Room 219 and volunteer to assist in the development of a student government. The programming possibilities, as well as the leadership experience, will undoubtedly benefit both The Juilliard School and its students.

The Office of Student Affairs also registers official student organizations. So far, two organizations have completed application forms this Autumn term. They are the student newspaper "A Cappella", and the Korean Campus Crusade for Christ. We are awaiting information from members of the hockey and tennis teams, in order to properly allocated funding to these groups. If a student is interested in forming an organization, please stop by Room 219 and check out the possibilities!

HALLOWEEN



PARTY

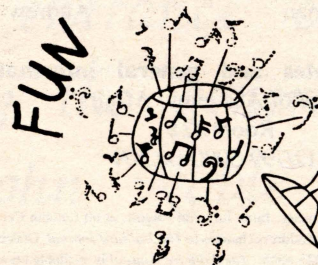


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MOZART Piano Concerto No.22, K.482

Wednesday, October 2

Avery Fisher Hall

Juilliard Orchestra, James DePreist, conductor

Competition Dates: September 19 and 20

JANACEK: Capriccio for Piano Left Hand

Tuesday, October 15

Alice Tully Hall

Wind Ensemble, Mark Gould, conductor

Competition Dates: September 23 and 24

BLOCH: Shelomo - Rhapsody for Cello and Orchestra

Wednesday, November 13

Avery Fisher Hall

Juilliard Orchestra, Richard Bradshaw, conductor

Competition Dates: October 9 and 10

DEBUSSY: Danses Sacree et Profane - Harp

Tuesday, December 10

Alice Tully Hall

Juilliard Symphony, Christopher Kendall, conductor

Competition Dates: November 5 and 6

CHOPIN: Piano Concerto No.1

Monday, January 27

Avery Fisher Hall

Juilliard Orchestra, Andre Previn, conductor

Competition Dates: December 4 and 5

PAUL SCHOENFIELD "Four Parables" for Piano and Orchestra

Friday, January 31

Alice Tully Hall

Juilliard Symphony, Christopher Kendall, conductor

Competition Date: December 17

Nora's Birthday, continued from page 2

that are most special. "I like to listen to their stories and give them motherly advice." A bit of that motherliness comes through when she chastises "a hanky-pank" - someone whom isn't behaving quite right. "I keep 'em in line though," she says wryly.

She has been around long enough to see students come back as teachers, and when asked what is the key to her longevity she answers immediately, "peace and contentment." And even though she's worked for almost 43 years, every day is a special one. "Every day that I come to Juilliard, I leave a memory behind me of all the nice things and people I see. I treat everyone with the same respect."

That last remark is very telling. When asked how she feels about some of the famous people she's met she replies, "They're just like ourselves, they do their job as best as they've learned to do it, and then they go home. Just like ourselves." What else can be added except Happy Birthday, Nora.

Edward Fleischman is the Director of Juilliard's Concert Operations.

The JUILLIARD JOURNAL

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Announcements

STUDENT

The American Harp Society recently announced the first winners of the Anne Adams Awards. These awards are for \$2000.00 each for full time study of the harp anywhere in the United States. First-year Doctoral candidate GILLIAN BENET was one of the three recipients.

Following a concert at the New Brunswick State Theatre in April, pianist JOANNA LUMBA, a sixteen year old pre-college student, was named first place winner in the New Jersey Symphony Orchestra 1991 Young Artists Auditions. As first place winner, Joanna received a \$3,000 cash award, an opportunity to perform with the New Jersey Symphony Orchestra during the 1991-92 season, and an appearance on WQXR's McGraw-Hill Young Artists Showcase.

Violinist MARI KIMURA ('91 DMA) was featured at Stanford University's annual computer music festival, performing her composition *U (The cormorant)* for violin and computer sounds at Frost Amphitheater at Stanford. "U" was originally premiered in Paul Hall last May at Juilliard's Electronic Music Concert.

FACULTY

STEPHEN ALBERT, DAVID DIAMOND, LAWRENCE WIDDOES and STANLEY WOLFE of the Juilliard faculty have been chosen as ASCAP Award recipients for 1991-92.

Over the summer LIONEL PARTY of the harpsichord faculty participated as artist-faculty at the Tenth Aston Magna Academy "Foundations of the Italian Baroque: Florence and Rome" delivering a lecture-demonstration on tuning, temperament, and changes of pitch in certain Italian keyboard instruments around the year 1600 in July. During that time, he also played Frescobaldi's *Cento Partite sopra Passacagli* on a Venetian-style spinettino in the first concert of the academy. During July and August, Mr. Party was in

charge of the Baroque music programs at the Grand Teton Music Festival in Wyoming for the fifteenth consecutive summer.

Adelaide and EDGAR ROBERTS of the pre-college faculty, presented a duo-piano benefit concert in the McKenna Theater, SUNY/College at New Paltz in May. In July they performed concerts in Monsey and South Nyack, NY. In September the duo gave a lecture/performance for the Kingston Musical Society in Kingston, NY, a full concert in Albany on radio station WAMC and a full concert for one piano, four hands on the Grand Montgomery Chamber Music Series in Montgomery, NY. In October, the duo-pianists will give a full concert on the "Lunch 'N Listen" series in Poughkeepsie, and another full concert at the Faculty House of Columbia University.

SAMUEL BARON recently entered the New York State Chess Championship and was a prize-winner for achieving the highest score in his rating group. He also recorded the Bach Sonatas for flute and harpsichord in May 1991 for the Soundspells label. The CD is planned for a winter release. This is his second recording of this set of works. The first was done for Musical Heritage in 1970.

SHARON ISBIN, head of the guitar faculty, performs Joaquin Rodrigo's *Fantasia para un gentilhombre* and the *Concierto de Aranjuez* with the Lausanne Chamber Orchestra on a new Virgin Classics CD in honor of Mr. Rodrigo's 90th Birthday. She is also featured on *Love Songs for Lullabies*, a new recording on Virgin's Vavariations label, with baritone Thomas Allen and soprano Benita Valente. They perform folk songs and lullabies by composers ranging from Brahms and Schubert to Antonio Carlos Jobim and Luis Bonfá. Included on the recording is some of the rarely heard music of the great 20th Century poet and playwright Federico Garcia Lorca.

MILTON BABBITT was awarded an honorary Doctor of Humane Letters degree from Brandeis University in May, and an honorary Doctor of Music Degree from Princeton University in June.

classifieds



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the Classifieds

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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.

MUSIC

Violist **PAUL COLETTI** ('84 Post-Grad. Diploma) conducted the New Japan Philharmonic at Tokyo's new Lguebukuro Hall in an all-Mozart program that included Coletti as soloist in Mozart's *Symphonia Concertante* with Iwao Furasawa, violin. In addition, his second solo CD of sonatas by Schubert, Shostakovich and Bruch has just been released on the ARS label.

CHRISTOPHER CULPO (Composition, '89 MM) has been awarded an Annette Kade Fellowship and a Fulbright Grant to study in Paris, France during the 1991-92 academic year. While in Paris, Mr. Culpo will work with Tristan Murail.

Pianist **WILLIAM DE VAN** ('71 BM, '72 MM), Associate Professor of Music at Birmingham-Southern College, recently returned from a month-long trip to Europe, where he played three concerts. His first concert was in Zagreb, Yugoslavia in June where he was soloist with the Zagreb Philharmonic in a performance of the Prokofiev *Piano Concerto No. 2 in G Minor*. The second and third concerts were given in Lisbon, where he was a participant in The Golden Music Festival, a series of recitals given by first prize winners of the Tchaikovsky, Leeds, Munich, Vienna da Motta, Long-Thibaud, Viotti and Maria Callas International Competitions.

The Pre-College Division at Juilliard recently appointed Venezuelan pianist **ANTONIO FERMIN** ('82 MM) to its faculty.

Mezzo-Soprano **ALEXANDRA HUGHES** ('78 Diploma, '79 MM) recently performed the role of Octavian in *Der Rosenkavalier* with Opera de Montreal; followed by Charlotte in *Werther* in Freiberg, Germany where she is based. This summer she sings Fricka and Waltraute in Seattle Opera's production of Wagner's "Der Ring."

Making his conducting debut with the Indianapolis Symphony is **ISIAH JACKSON** (Orchestral Conducting, '69 MS, '73 DMA). Marking his fifth season as Music Director of the Dayton Philharmonic, Jackson will also return to the Berlin Symphony in December, and will also tour in Scandinavia with the Gavleborg Symphony and the Uppsala Chamber Orchestra.

JOHN JOWETT (Trombone, '84 MM) performed in *The Radiant City* directed by Theodora Skipitares with music by Christopher Thall at the American Place Theatre in through October 27.

The University of the Arts in Philadelphia, formerly the Philadelphia College of the Performing Arts, recently appointed violinist **CHIN KIM** ('82 BM, '83 MM, '89 DMA) to its faculty.

Harpichordist **JOYCE LINDORFF** ('80 MM, '82 DMA) will be in residence in the People's Republic of China for ten months. She will teach Baroque keyboard and chamber music performance practice at the Shanghai Conservatory and tour as a recitalist and lecturer.

In Vienna, bassoonist **CATHERINE MARCHESE** ('83 BM, '84 MM) performed Villa Lobos and Vivaldi

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

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concerti with the Pargue Symphony. In Naples, Ms. Marchese performed the Mozart concerto with the Rai Orchestra. In addition, she is waiting for the release of her first Sony Classical recording this fall, which will include the world premiere recording of Glenn Gould's *Sonata for Bassoon and Piano*.

The Sacramento Symphony has appointed **ROD MATHEWS** ('91 BM) Principal Tuba for the 1991-92 season.

Bassist **MARK MORTON** ('82 Diploma, '84 BM, '84 MM, '89 DMA) has recently been added to the roster of Robert M. Gewald Management, Inc. of New York and that of the Great Lakes Performing Artist Associates of Ann Arbor, Michigan. As a result of joining Great Lakes Performing Artist Associates, Dr. Morton performed a solo recital at the University of Michigan at Dearborn in October.

Concert arrangements were made by **PATRICIA SCHWARZ** (Voice, '42 Diploma, '44 BS) for the America-Israel Cultural Foundation's 19th Annual Gala Concert at Carnegie Hall on October 20. The concert features the Galilee Soloists Ensemble with 16 year old Israeli violinist, Maxim Vengerov, as soloist.

Cellist **FREDERICK ZLOTKIN** ('71 BM, '72 MS, '78 DMA) performed two recitals aboard the MS Vistafjord with pianist Meg Bachman-Vaz on a trans-Atlantic cruise in April. In May, he performed Mozart's *Piano Quartet in G Minor* with the Tappan Zee Chamber Players. This past summer, Dr. Zlotkin was Artist-in-Residence at Aspen Music Festival.

DRAMA

LISA ARRINDELL (Group 19) stars in the upcoming motion picture *Living Large*.

You can catch **GAYLE COHEN** (Group 18) on three out of the four major networks, as she guest stars on NBC's *Night Court*, ABC's *Equal Justice* and Fox's *Love and Curses*.

A *Woman Named Jackie*, a six-hour mini-series airing on NBC this month, features the talents of **LILI FLANDERS** (Group 11), **BOYD GAINES** (Group 8), **KATHLEEN MCNENNY** (Group 17), **PAMELA NYBERG** (Group 9) and **TOM TODOROFF** (Group 11).

The television series *Sibs*

showcases **EVAN HANDLER** (Group 12) in a guest starring role. Indiana Repertory Theatre's production of *Major Barbara* features performances by **PHILIP LEHL** (Group 19) and **LISA DOVE** (Group 20).

MELINDA MULLINS (Group 15) appears in the Off-Broadway production *The Hideaway Hilton*.

In the Broadway company of *Les Miserables*, **MARLA SCHAFFEL** (Group 19) is an understudy.

This summer, **JAKE WEBER** (Group 19) appeared as Roderigo in the New York Shakespeare Festival production of *Othello*, and is currently filming *Close to Eden*, directed by Sidney Lumet.

JESSICA WEGLEIN (Group 17) is featured in the PBS Production of *A Marriage: Georgia O'Keefe and Alfred Steiglitz*.

At the Folger Theater in Washington, D.C., **BRADLEY WHITFORD** (Group 14) stars in their production of *Coriolanus*.

Recent Honorary Degree recipient **ROBIN WILLIAMS** (Group 6) is featured in the motion picture *Dead Again*, and will star in the upcoming *Hook*, directed by Steven Spielberg, and *The Fisher King*.

DANCE

TINA MANTEL ('83 BFA) and her partners have been invited to perform in this year's "Swiss Dance Festival," held at St. Mark's Church in New York. She will perform "emerita's song," a solo with live singing and "stealing pieces of paradise" with dancer Liz Lehmann-Carlson in November. Tina will lead the second "Dance in 'New York'" workshop with dancers from Switzerland in October. One part of the program will be a visit from the Juilliard Dance Division.

During the month of September **SEBASTIAN PRANTL** ('82) choreographed *Signum 91 - Homage to Wolfgang Amadeus Mozart* in Vienna. The event, which was presented under the auspices of department of culture of Vienna and Munich, took place on the Michaelerplatz, and included in its cast **CHRISTA COOGAN** ('82 BFA) and **JENNY COOGAN** ('81 BFA).

Lost Alumni

Do you recognize any names on this list? They are alumni whose whereabouts are no longer known to us and we'd love to get back in touch. If you can help in any way, contact the Alumni Office. Any assistance will be greatly appreciated.

Acre, Amira Rachel	piano	84
Adezio, Antonio F.	piano	78
Ahn, Young-Ja	piano	79
Bass, Suzanne	violin	78
Bell, Edward (Mrs.)	?	?
Carpenter, John M.	voice	81
Carubia, Agatha	?	?
Dardenne, Zelina V.	piano	88
D'Avanzo, M. H.	violin	88
Ebby, Martina	?	86
Emigh, Garth O.	piano	58
Ferri, Carol Jean	piano	66
Ferriano, Frank	trombone	50
Gardner, Robert	violin	62
Gary, Cora Lee	voice	25
Iacurto, Regine L.	?	?
Jacobson, Ruth	voice	81
Jarka, Kathe	violin	?
Karl, Hyunok	piano	74
Katzman, Bernard D.	piano	68
Lagzdins, Aldis	organ	70
Lawless, D. F.	french horn	71
MacLennan, O. M.	voice	42
Maehashi, Taiko	violin	68
Negron, H. H.	?	?
Noble, Joyce V.	piano	56
Oettler, Donald	?	?
Oikawa, Sarie	piano	84
Parisoli, Terese R.	viola	83
Park, Jungun	voice/opera	85
Roberts, Loma	piano	25
Robinson, John D.	violin	77
Sabat, Marc Julian	violin	88
Sakpinar, Mete K.	composition	87
Sanborn, Christopher	piano	73
Sanderson, Andrea	violin	87
Sandor, John C.	voice	70
Titlar, Florence Edna	voice	25
Tomas, Salvador	voice	50
Ullman, Theodore	piano	38
Umamoto, Junko Ishida	?	?
Valencia, Rosa Liliana	?	?
VanDoren, Ruth	piano	25
Walker, Eleanor	piano	25
Walker, Nelsie Eneida	voice	71
Yajima, Mineko	violin	82
Yetter, Helen Lucile	piano	38
Zak, Jonathan	?	?

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October Sampler

Juilliard

10/2 **Juilliard Orchestra**, James DePreist conductor, MOZART/*Piano Concerto No. 22 in E flat Major*, K. 482, MAHLER/*Symphony No. 9 in D Major*. Avery Fisher Hall 8 PM.

10/8 **Susan Honey Heerema**, Violin, Paul Hall 4 PM.

10/9 **Wednesdays at One**, Young Artists of the Juilliard Opera Center, Alice Tully Hall 1 PM.

10/10 **Bloch Cello Competition Finals**, Paul Hall 5 PM.
Krzysztof Witek, Violin, 8 PM.

10/11 **Daniel Saidenberg Faculty Recital Series, Juilliard String Quartet**, CARTER/*String Quartets No. 1, No. 2, No. 3, No. 4*, Juilliard Theater 8 PM.

10/12 **Pre-College Faculty Recital**, Andre Emelianoff, Cello, Paul Hall 6 PM.

10/15 **Juilliard Wind Ensemble**, Mark Gould conductor, JANACEK/*Capriccio for Piano (left hand)*, STRAVINSKY/*Symphonies of Wind Instruments and Circus Polka*, PERSICHETTI/*Symphony No. 6 for Band*, COPLAND/*Emblems*, SCHUMAN/*Chester Overture from New England Triptych*, Alice Tully Hall 8 PM.

10/16 **Wednesdays at One**, MOZART/*Sonatas for Violin and Piano*, K. 9, K. 14, K. 15, K. 26, Alice Tully Hall 1 PM.

Chamber Players, PROKOFIEV/*Classical Symphony*, MOZART/*Symphony #35*, and works of ROSSINI and WOLF, Paul Hall 8 PM.

10/17 **Mats Bergstrom**, Guitar, Paul Hall 8 PM.

Third-Year Drama Production, *The Man of Destiny* directed by Christopher Hanna, Drama Studio 301 8PM.

10/18 **Essex String Quartet**, HAYDN/*String Quartet in G Major*, Op. 77, No. 1, DVORAK/*String Quartet in E flat Major*, Op. 51, BEETHOVEN/*String Quartet in F Major*, Op. 135, Alice Tully Hall 8 PM.

Third-Year Drama Production, *The Man of Destiny* directed by Christopher Hanna, Drama Studio 301 8 PM.

10/19 **Third-Year Drama Production**, *The Man of Destiny* directed by Christopher Hanna, Drama Studio 301, 8 PM.

10/20 **Pre-College Orchestra**, Alan Kay conductor, MOZART/*Six Minuets for Orchestra*, K. 461, MOZART/*Contredanse in E flat Major*, K. 607, MOZART/*March in D Major*, K. 237, Juilliard Theater 3 PM.

10/23 **Wednesdays at One**, MOZART/*Chamber Music and Vocal Canons*, Alice Tully Hall 1 PM.

10/24 **Liederabend**, Paul Hall 6 PM.
Fourth-Year Drama Production, *Loves Labours Lost* directed by Michael Langham, associate director Richard Feldman, Drama Theater 4th Floor 8 PM.

Iain Crawford, Double Bass,

Paul Hall 8 PM.

10/25 **Juilliard Symphony with the Barnard-Columbia Chorus**, Joseph Flummerfelt, conductor, MOZART/*Regina coeli*, K. 276, MOZART/*Church Sonata in C Major for Strings, Winds, Brass and Organ*, K. 336, MOZART/*Mass in C Major*, K. 337 "Missa Solemnis", MOZART/*Symphony No. 36 in C Major*, K. 425 "Linz", Alice Tully Hall 8 PM.

Fourth-Year Drama Production, *Loves Labours Lost* directed by Michael Langham, associate director Richard Feldman, Drama Theater 8 PM.

10/26 **Fourth-Year Drama Production**, *Loves Labours Lost* directed by Michael Langham, associate director Richard Feldman, Drama Theater 2 & 8 PM.

10/29 **Elke Funk**, Cello, Paul Hall 6 PM.

10/30 **Wednesdays at One**, Music for Flute, Alice Tully Hall 1 PM.

Pavarotti Master Class, Juilliard Theater 4 PM. Tickets are \$20 and available at the Juilliard Box Office or by calling CenterCharge at 721-6500.

Eva Kovalik, Evening Division Faculty, Paul Hall 8 PM.

10/31 **Pavarotti Master Class**, Juilliard Theater 4 PM.

Sonatenabend, Paul Hall 6 PM.

Juilliard Composers, Paul Hall 8 PM.

Third-Year Drama Production, *Pygmalion* directed by Alex Taylor, Drama Studio 8 PM.

11/1 **Third-Year Drama Production**, *Pygmalion* directed by Alex Taylor, Drama Studio 8 PM.

11/2 **Third-Year Drama Production**, *Pygmalion* directed by Alex Taylor, Drama Studio 8 PM.

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