

The JULLIARD

J O U R N A L

Vol. VIII No. 2

The Juilliard School

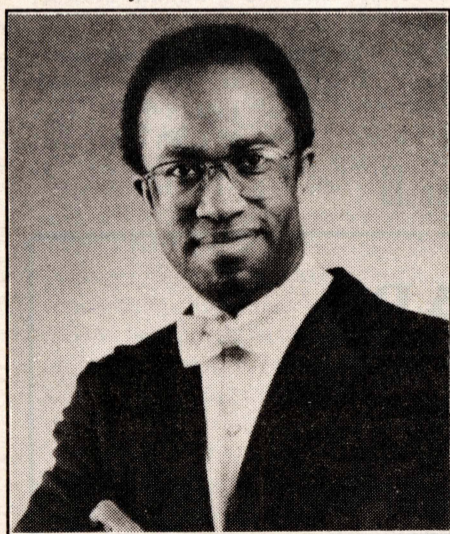
October 1992

Concerts for Orchestra and Symphony in October

Juilliard's next two orchestral concerts are Friday, October 9 and Friday, October 23. On the 9th, the Juilliard Symphony gives its first concert of the 1992-93 season with Otto-Werner Mueller conducting. Mr. Mueller, Juilliard's Director of Orchestral Studies, conducted the Juilliard Orchestra in Avery Fisher Hall on September 30, 1992. For the concert on the 9th, however, he moves to the Juilliard Theater where the Symphony will perform three peices: Mendelssohn's "The Hebrides" Overture, composed between 1830-32—this well-known concert overture is a musical interpretation of an experience at sea somewhere off the coast of Scotland, Mozart's Oboe Concerto, composed in Salzburg in 1777, and finally, Dvorak's penultimate symphony, Symphony No. 8, composed in 1889. The concert will begin at 8pm.

On Friday October 23rd Michael Morgan conducts the Juilliard Orchestra in Alice Tully Hall for the ensembles second concert of the season.

Mr. Morgan comes from Washington D.C. and studied at Oberlin and Tanglewood. Two years after winning first prize in the "Hans Swarowsky International Conductors



Michael Morgan

Competition" in Vienna (1980), he made his operatic debut with the Vienna State Opera. At present he is Assistant Conductor with the Chicago Symphony. For his first time conducting the Juilliard Orchestra, the program is the Hummel Trumpet Concerto in E-flat and Mahler's Symphony No. 5 in c-sharp minor. As with all soloists performing with the Juilliard orchestral ensembles, a competition will be held to choose the soloist for the Concerto.

Tickets for this concert, which begins at 8 pm, will be available at the Juilliard Box Office beginning October 9th.



The supposed first report of Columbus' discovery was printed in Barcelona in April 1493. This is an artist's impression of the event published with that report.

Juilliard Celebrates First Cultural Diversity Week

October twelfth marks the 500th anniversary of the first landfall of Columbus in the Western Hemisphere. But the occasion has aroused considerable controversy. For many people it is a time to celebrate an epochal historical event. But for others it memorializes the beginning of the destruction of entire peoples and cultures and the environment of the New World.

Whatever one's leaning on the controversy, the Columbus Quincentenary presents a good opportunity to reflect on the pertinent and important subjects of cultural diversity and civilized social interaction. To this end, The Juilliard School is designating the week of October 5-9 as Cultural Diversity Week at the School. During that week the Liberal Arts Humanities classes will be devoted to discussions of diverse cultural perceptions and standards of social interaction, including ethnic and gender relations (and the issue of sexual harassment). There will also be two school-wide events addressing the same issues; one will be for students the other for faculty and staff. The student meeting will be on Monday October 5, and the

faculty-staff meeting will be on Thursday October 8. Both meetings will be held in room 335 beginning at 11:30 when sandwiches will be served. The formal meetings are planned from noon to 1 p.m. Everyone in the School

continued on page 2

Group 22 Begins Year with Ronald Ribman's *Journey of the Fifth Horse*

by Benjamin Krevolin

Group 22 starts its fourth year season with Ronald Ribman's dark comedy *Journey of the Fifth Horse* directed by Charles Newell, who was a recipient of the 1992 Alan Schneider Award.

Mr. Ribman has based his 1966 play on Ivan Turgenev's 1851 short story, *The Diary of a Superfluous Man*. In Turgenev's story a romantic, young aristocrat dying of tuberculosis tries to sum up his life in a diary. Rather than dramatizing the events in the diary, as Chekov did in *Ivanov*, Ribman chose an unconventional approach, dramatizing the reading of the diary.

Journey of the Fifth Horse begins where Turgenev's story ends; after the death of the aristocrat who wrote the diary. The play takes place in a publishing house where a manically realistic, brow-beaten, cynical assistant publisher is forced to read this melancholy account of aristocratic angst. Dream like and imaginative in its dark revelations, at once caustically funny and poignant, Ribman's play braids itself in and out of the publisher's clawing real life, his juicy fantasy life, and the dying aristocrat's diary.

The dying man becomes a mirror for the living man as both face the reality of leading superfluous lives.

What is there for these two people to live for? Are they like the extra horse, the fifth horse of the carriage team that in all its suffering, can only look towards the end of its' journey? Is there knowledge in recognizing one's superfluosity?

Come see *Journey of the Fifth Horse* in the Drama Theater October 23-25 at 8:00 p.m., and October 24 at 2:00 p.m. Tickets are available beginning October 6 at the Juilliard Concert Office.

Benjamin Krevolin is a member of Group 22, a fourth-year drama student.

THE JULLIARD SCHOOL

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Guide to the Juilliard School Archives

Published as Conclusion of 2-Year Grant-Funded Archives Development Project

by Jane Gottlieb

The Library and Archives are pleased to announce the publication of the *Guide to The Juilliard School Archives*, which was produced as part of the final phase of a 2-year federally-funded Archives Development Project. The School received an \$88,689 grant from the National Historical Publications and Records Commission in 1990 to establish an archives and records management program. In the course of the project, the Archives staff has accessioned and processed all extant archival records relating to the history of the School since its founding as the Institute of Musical Arts in 1905.

Compiled and edited by Head Librarian Jane Gottlieb, Archivist Stephen Novak, and Assistant Librarian Taras Pavlovsky, the 113-page *Guide to The Juilliard School Archives* includes descriptions of all archival materials, ranging from the School's founding documents (such as Augustus Juilliard's will, which bequeathed \$20 million "for the advancement of music" to the Juilliard Musical Foundation in 1919, and was the largest single bequest of its kind until that time) to administrative records from the Offices of the School Presidents John Erksine (1928-1937), Ernest Hutcheson (1937-1945), Wil-



The Juilliard Graduate School faculty, March 1936. Seated (left to right): Madeleine Marshall, Alexander Siloti, Florence Page Kimball, Anna Schoen-René, Dean Ernest Hutcheson, Olga Samaroff Stokowski, Rosina Lhevinne, Albert Spalding, Edith Braun. Standing (1st Row): Paul Reimers, Louis Persinger, James Friskin, Josef Lhevinne, Edouard Dethier, Harold Hutcheson, Horatio Connell, René Vaillant, Peter Riccio, Frederick Kiesler. Second Row: Carl Friedberg, Francis Rogers, Felix Salamond, Oscar Wagner, Frederick Jacobi, Hans Letz, Geroges Barrere. Third Row: Albert Stoessel, Bernard Wagenaar, Arhut Mahoney, Alfredo Valenti, Alberto Bimboni.

liam Schuman (1945-1961), Peter Mennin (1962-1983), and Joseph W. Polisi (1984-). Also described are records from all of the School's other archival scrapbooks, School periodicals, biographical files, and photograph and visual materials collections. *The Guide* includes a brief narrative history of

the School, a chronology of major events, and listings of Juilliard School Dance, Drama, and Opera Division performances from the earliest years through the 1991-92 season.

The performance listings provide a complete overview of the School's rich performance history, highlights of which include the Dance Department's world premiere performance of Doris Humphrey's *Descent Into The Dream* in 1957, the Opera Department's US premiere performances of Richard Strauss's *Capriccio* in 1954, Luciano Berio's *Passaggio* in 1967, and Paul Hindemith's *The Long Christmas Dinner* in 1963, and the Drama Division's opening year production of Richard Brinsley Sheridan's *School for Scandal* in 1971, the cast of which included Kevin Kline, Patti LuPone, and David Ogden Stiers. The Guide is generously illustrated with photographs of School Presidents, buildings, and produc-

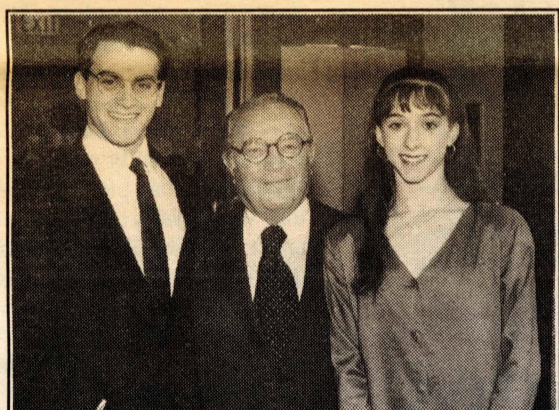
tions. It also includes a complete index.

President Joseph W. Polisi writes in the Foreword to the book, "Since our founding in 1905 The Juilliard School has had a profound impact on the development of the performing arts in this country. Our history documents not only the evolution of the institution and its educational programs, but also the careers of some of the world's most prominent musicians, dancers, actors, pedagogues, and arts administrators. The establishment of an archives and records management program insures that the documents of our past and of our present are properly preserved and accessible to historians and researchers."

Copies of *The Guide to The Juilliard School Archives* are available in the Library.

Jane Gottlieb is Head Librarian

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LAINE WILSON

Juilliard actor Michael Stuhlbarg (Group 21), Martin E. Segal, and School of American Ballet dancer Jennie Somogyi. Mr. Stuhlbarg and Ms. Somogyi are the winners of the 1992 Martin E. Segal Awards presented by Lincoln Center each year to young performers within the Lincoln Center family or to a program generated by a Lincoln Center constituent. The awards, which were started in 1986, are \$4000 each for further study and career advancement.



STEVE J. SHERMAN

Juilliard musicians Bion Tsang (left) and Sarah Chang (middle) recipients of the 1992 Avery Fisher Career Grants, pictured with Mr. Avery Fisher. The Career Grant awards \$10,000 to each recipient to be used for furthering his or her career.

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Cultural Diversity Week

continued from page 1

should be involved in at least one of these activities. And the discussions should continue beyond these activities.

In addition to the formal discussions scheduled for this week, there will be a social event on October 10

featuring that peculiarly American art-form, square dancing. There will also be opportunities to explore the topic of "cultural awareness" in several regular classes such as the Liberal Arts course "Tradition, Culture, and Ethnicity," and the graduate course, "World Music."

Whatever you think of Columbus's legacy, Cultural Diversity Week should bring us all together to a further understanding of each other and to improve the quality of life at Juilliard.

The JUILLIARD JOURNAL

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BRAHMS AT HIS ORIGINAL BEST

by Alecia Lawyer

"Don't listen for what it doesn't have that you might expect, but listen for what unexpected communication it offers," Albert Fuller suggests.

Sipping wine with friends, I was a participant at **A Brahms Salon** - two Brahms Trios performed on original instruments - April 28, 1992, in room 335 at Juilliard. While the trappings of my surroundings were not exactly in the decorative style of the Viennese period, the sounds that emanated from the violin, cello, horn, and piano, the informal discussion led by Albert Fuller, and the refreshments were typical of the Viennese Salons.

Mark Steinberg, violin; Myron Lutzke, violoncello; Pedja Muzijevic, piano; and William Purvis, natural horn performed the Piano Trio in B, Opus 8 (the final revision) and the Horn Trio in E Flat, Opus 40. The most striking qualities of the performances were the intimacy and warmth of the tones and the blending of the timbres of the gut-strung violin and cello. As a result of the gut strings and the style of the bows, the articulation was extremely light and the phrasing lyrical.

The piano, an 1887 'Style III' Steinway, kindly lent for the performance by Peter Helm, sounded clear, brilliant, and almost celesta-like. There was no need for the projection of a modern instrument to 'outweigh' the violin, cello, or horn. Even more amazingly, the natural horn's sound was reminiscent of the gut string family in its fragile, yet emotional, tone. Brahms wrote for the coloristic possibilities of the natural horn. He did not care for the new valve horn. Once upon hearing it demonstrated he asked, "What did you

do with the tone?"

The music of this Brahms Salon was never brash, even when it was loud, not forcing its way into your presence. Instead, it drew you into its intricate world. Brahms' compositional genius seemed even more apparent when his music was performed on original instruments. A prominent line floated toward you and then hid itself inside the tutti until another vied for your attention. Mr. Fuller suggested at the beginning of the performance to "not expect, but just listen," for, as he said, we ordinarily hear "18th century music on 19th century instruments with 20th century technique and expectations."

If Albert Fuller had never been "double whammied" when he heard the eminent harpsichordist Wanda Landowska perform on the harpsichord, the Juilliard community might not have been treated to the Brahms Salon and the world may not have been blessed with Mr. Fuller's recording of Bach's complete Brandenburg Concertos, sponsored by the Smithsonian Institute. Early in his career, while a church organist, he became frustrated with people in the congregation who did not want to listen to classical music, or, as he puts it, "the good stuff." After hearing Landowska play, he was moved to seek people researching and constructing original instruments. He found "two guys from Harvard" who were proposing to build historically accurate harpsichords and ordered one sight unseen. "It was an opportunity [for me] to learn more about music than I knew." In 1972, Fuller founded the Aston Magna Foundation that sponsored a festival, academies, and annual concerts at the Metropolitan Museum in New York, becoming the chief catalyst



JON ROEMER

Faculty member Albert Fuller speaks to audience members about historic instruments and related topics at A Brahms Salon, presented last April in Room 335. Students, faculty and invited guests gathered to hear chamber music of Brahms played on instruments authentic to the nineteenth-century. Performing that evening were violinist Mark Steinberg, cellist Myron Lutzke, pianist Pedja Muzijevic, and faculty member William Purvis on natural horn.

of the original instrument movement in America. Fuller feels "[performing on original instruments] gets me closer to the personality of the composer."

"If you play Bach's pieces on the piano, you do not share the 'AMEN, it feels good' finger effects you would experience if you played them on harpsichord." The subtleties of intonation are more varied on string and wind instruments. On modern winds, for example, you lose control of pitch because you no longer have the open key holes used to 'shade' notes on the original instruments. Formerly, vibrato used to be accomplished not only with the wind or throat, but also with the fluttering of a finger over the hole. Fuller feels that when not performing on original instruments one loses the "kinesthetic performance experience" of the composer in his or her own time.

I certainly have been changed by what I

heard at the Brahms Salon. I have a new appreciation for this composer and an interest in exploring his and other original instruments. For all of you who want to be "transformed," there will be another performance of these Brahms Trios on December 2, 1992 at Weill Recital Hall, sponsored by the Carnegie Hall Corporation.

* Wanda Landowska (1877-1959) founded a school of early-music interpretation and, through her performances on harpsichord, reestablished both the harpsichord as a concert instrument and the music composed for it.

Alecia Lawyer, an oboist, completed her *Masters in Music* at Juilliard in May 1992. She currently lives in Houston, Texas.

SUMMER STAFF RITES: SOFTBALL IN CENTRAL PARK

by Michael Green

As the seniors of Juilliard graduated, and the remaining students left for the summer, the Juilliard staff began summer office cleanout: bills were paid, files were deleted and new ones added, last minute problems were solved and preparation for the fall semester was at hand. During this period a funny thing happened: as you looked around Juilliard the staff was more casual, and more people were eating lunch outside. That's right, the staff at Juilliard caught the fever of summer and soon the first Juilliard softball team was created. As word spread throughout the departments, it became apparent that there would be no stopping this major event. The first meeting took place on June 8th and a total of 26 players were signed. Their first game was on Saturday, June 17th. Although they lost 14 to 17 to Café des Artistes, the Juilliard

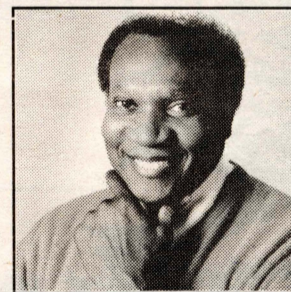
Marauders didn't lose their enthusiasm or desire. Every Tuesday over the summer they practiced diligently and held scrimmages against teams to the likes of Chase Manhattan Bank and The Parks Department. With each scrimmage, the Marauders came within one to two runs of beating these teams. Every week the players became better and it became evident that they were ready to compete successfully next year. The Juilliard Marauders will join a summer league in Central Park in 1993 and look forward to the fun, excitement and competition it will bring. For now the memories of what took place will never be forgotten and I'm sure glad I was able to be a part of it. Until next year, or did someone mention... Bowling?

Michael Green is the Student Affairs Assistant

The Juilliard School is pleased to announce the generous donation of a violoncello by the family of Pricilla Sargeant Warren, who passed away last November. Pricilla Warren was a chamber musician and a member of the Atlanta Symphony Orchestra for 21 years. Her 'cello, bears a Grancino label and is attributed to an unknown Italian maker. It is now part of Juilliard's permanent instrument collection and last spring it was loaned to a student to play at the Evian Festival.

Daniel Saidenberg Faculty Recital Series at Juilliard

Monday, October 19, 1992 8pm Juilliard Theater



KON NORMAN

**Simon Estes,
bass-baritone**

Diane Richardson, piano

The program will include
Wagner/"Mein Herr Und Gott" from
Lohengrin and Woton's "Abschied"
from *Die Walkure*
Brahms/Four Serious Songs
Verdi/Three Arias
Four Negro Spirituals

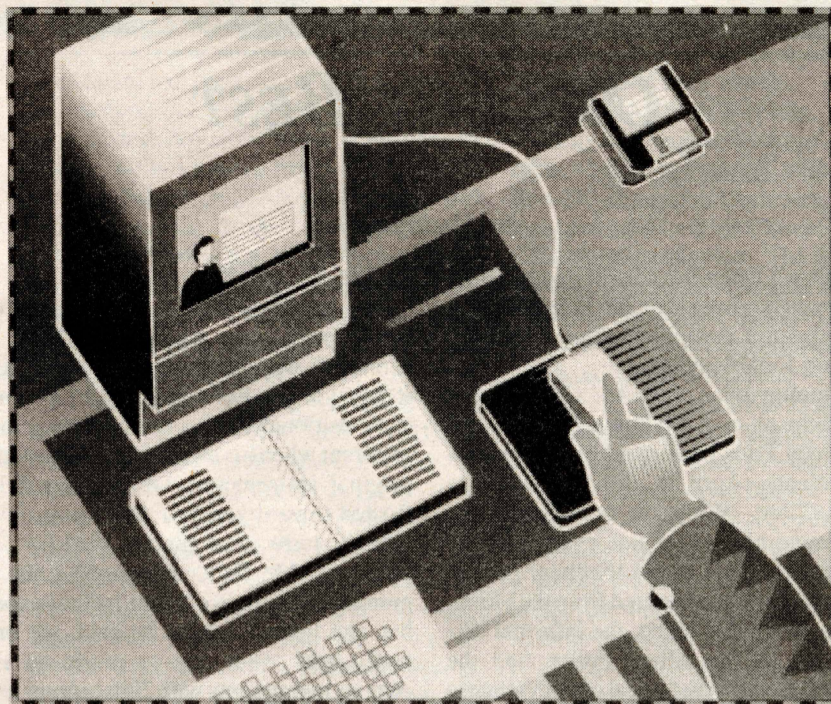
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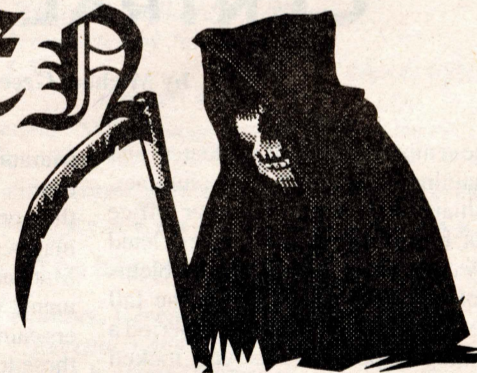
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THE OFFICE OF STUDENT AFFAIRS PROUDLY PRESENTS

HALLOWEEN BASH



Heee Heee Heeee
My Pretty....



I will see you
Ha Ha Ha Ha...

1992

DATE: Friday Oct. 30th

TIME: 9pm - 1am

PLACE: Rm 309

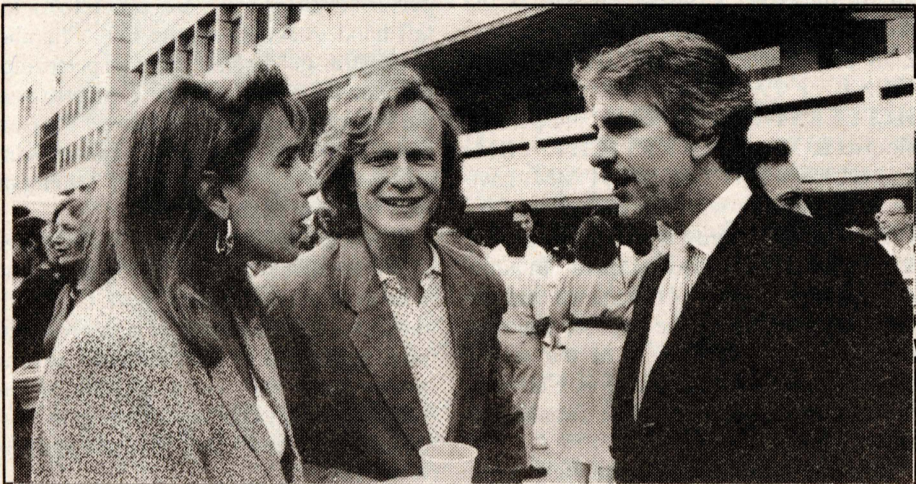
Refreshments will be served.



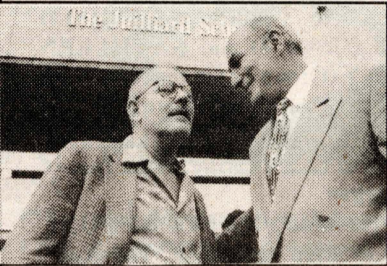
Come if you Dare!!!

Costumes are a must!
There will be a contest
for the best dressed.

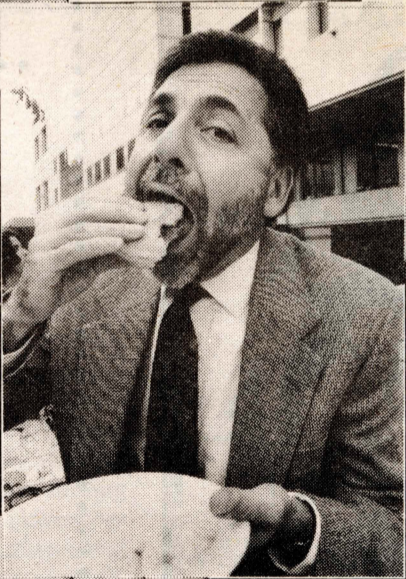
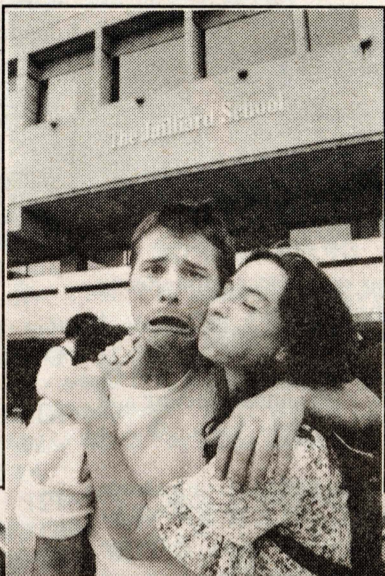
Welcoming Everyone at the 9th Annual Opening Day Picnic on September 2nd, 1992



Roberta Ciuffo, Director of Community Performing Arts, faculty member Edward Bilous, and Provost and Dean James Sloan Allen.



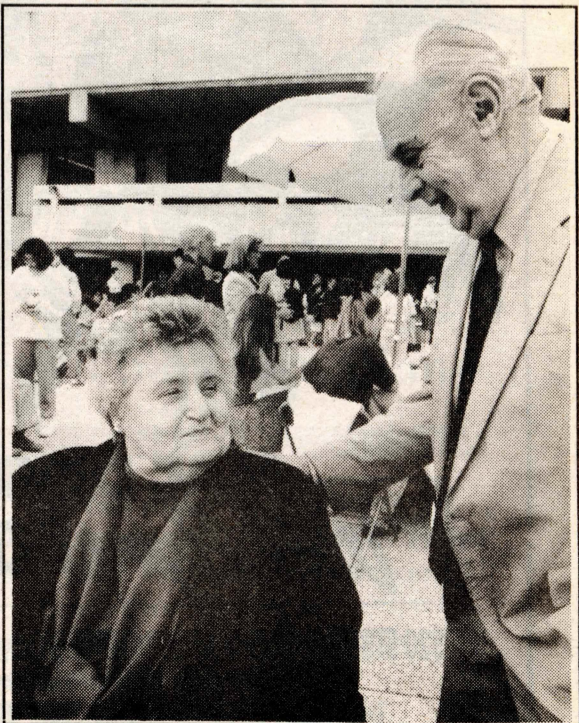
Evening Division faculty member William Hoffman and Drama Division Head Michael Kahn.



Right: Faculty member, Raymond Mase enjoying his hamburger.



Below: Faculty member Dorothy DeLay and faculty member Charles Jones.



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

This summer, as part of the Lincoln Center Out-of-Doors series, **ERIC BRADLEY** ('91 BFA) performed the choreography of Zvi Gotheiner.

In Barcelona, **GREGG BURGE** ('79 BFA) appeared as lead dancer in the closing ceremonies of the Olympics.

In October, **SAEKO ICHINOHE** ('71 Diploma) and her dance company will be performing at the 15th annual meeting and conference of the Fulbright Association in Baltimore.

A former principal ballerina with Dance Theatre of Harlem, **GAYLE McKINNEY-GRIFFITH** ('69) has been appointed to the faculty of the newly-created dance program at Indiana University - South Bend.

President Peter Stanley of Pomona College recently announced the promotions of eleven faculty members. Among them was **LIBBY NYE** ('64 BS), who was promoted to the rank of associate professor.

drama

Appearing at New York City Opera in their highly acclaimed production of *110 in the Shade* is **DAVID AARON BAKER** (Group 19) in the role of Jimmy.

MICHAEL BEACH (Group 15) can be seen in the feature film *One False Move*.

Making an appearance on the television series *Beverly Hills 90210* is **JAMES ECKHOUSE** (Group 9).

In Washington, D.C. at The Shakespeare Theater, **GAYLA FINER** (Group 17) is featured in their production of *Troilus and Cressida*.

Here in New York at The Criterion Center, **ANTHONY FUSCO** (Group 12) stars in The Roundabout Theater's production of *The Real Inspector Hound*.

Appearing in Central Park on stage at the Delacorte Theatre were **BOYD GAINES** (Group 8) and **KATHLEEN McNENNY** (Group 17) in the New York Shakespeare Festival production of *The Comedy of production of Carousel*. Michael will be appearing in the role of Billy Bigelow.

On television, **PATTI LUPONE** (Group 1) starred in the film, *The Water Engine*.

Also appearing on the small screen was **KELLY MCGILLIS** (Group 12) in the made for TV movie *Grand Isle*.

ELIZABETH McGOVERN (Group 12) starred and **MICHAEL STUHLBARG** (Group 21) and **TRELIS STEPTER** (Group 21) were featured in the New York Shakespeare Festival production of *As You Like It*.

ROBERT McNEILL (Group 17) stars in the television series *Going to Extremes*.

At the Vineyard Theatre here in New York, **LONNY PRICE** (Group 10) directs the musical *Junio*.

In Connecticut at the Goodspeed Opera House, **MARLA SCHAFFEL** (Group 19) starred in their production of *Paint Your Wagon*.

music

Composer **HUGH AITKEN'S** ('49 BS '50 MS) *One Music as Before*, for chorus

and organ, has been awarded first prize in an international competition sponsored by the Florilege Vocal de Tours in France. In August, he narrated the first performance of his *Two Tales from Grimm* for speaker and six instruments, at the Vermont Mozart Festival in Burlington, and *Fables*, a diversion for four singers and nine instrumentalists was performed at the Wheeler Opera House in Aspen, Colorado as part of the Aspen Music Festival.

In Barcelona, bassists **GREGG AUGUST** ('89 MM) and **TRENT HELLERSTEIN** ('89 MM); and percussionists **ROXAN JURKEVICH** ('91 BM) and **GLENN PAULSON** ('91 MM) have been performing with the Barcelona City Orchestra. Mr. August is principal bass and Mr. Paulson is principal timpani. In addition to their various performance and recording appearances, the Orchestra played for the closing ceremonies of the recent Olympics, and accompanied Jose Carreras, Plácido Domingo, Montserrat Caballe and others.

In a rare appearance on the New York concert scene, pianist **LEONID HAMBRO** ('45 Diploma) presented a one-of-a-kind performance. In September at Merkin Hall, Hambro performed an all-request program, chosen by the audience by lottery.

In August, pianist **MITSUKO ICHIMURA** ('69 Diploma) appeared with violinist Alejandro Mendoza in a recital at Steinway Hall. The program included works by Mozart, Beethoven, Saint-Saens and Sarasate.

The University of California at Santa Barbara has appointed composer **JOEL FEIGIN** ('77 MM, '82 DMA) Assistant

Professor of Composition.

LISA HANSEN'S (Flute, '81 BM) recording of Joaquín Rodrigo's flute concerto, *Concierto Pastoral*, with the London Royal Philharmonic Orchestra, has recently been reissued on EMI Classics as part of a CD collection entitled "The Rodrigo Edition," conducted by Enrique Batiz.

Pianist **ROBERT JORDAN** ('65 MS) performed the Ravel piano concerto for the left hand in June with the Erie Chamber Orchestra. In March of 1992 he performed Mendelssohn's First Piano Concerto with the French conductor Emmanuel Plasson, and was invited to be Martin Luther King Professor at the University of Michigan/Ann Arbor in March of 1991.

ROBERT KOPELSON ('76 JOC) completed another season as a free-lance collaborative pianist in New York City. His numerous performances of concert repertoire, opera and cabaret included several instrumental and vocal recitals at the Isabella Stewart Gardner Museum in Boston and Weill and Merkin Recital Halls in New York.

Professor of Music at Reed College, composer **DAVID SCHIFF** ('79 DMA) was one of the winners of a national award for music composition given annually to a select number of recipients by the American Society of Composers, Authors and Publishers (ASCAP). This is the second consecutive year in which Mr. Schiff has been honored with the ASCAP cash award.

Shepherd College in West Virginia has been awarded a \$115,000 grant from the Lila Wallace - Reader's Digest Arts Part-

continued on the next page

ALUMNI REUNIONS

1992-1993

President Joseph W. Polisi and
Dean James Sloan Allen
invite you to attend

At Juilliard and Avery Fisher Hall
Monday, November 16

*Hear the Juilliard Orchestra
*conducted by James DePreist

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Concert 8:00

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In Washington, D.C.

Sunday, December 13th

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In Los Angeles

Monday, February 15th

*Michael Kahn, the new Director of the Drama Division

*Robin Williams

*Tribute to Mrs. Meredith Willson

Open bar 6:00

Dinner 7:00

Four Seasons Hotel

Drama Division Reunion
at Juilliard

Monday, April 19th

Celebrating its 25th Anniversary

with the new Director of the Drama Division

Michael Kahn

*Spring Repertory Performance

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ALUMNI NEWS

Lost Alumni

Do you recognize any names on this list? They are alumni whose whereabouts are unknown to us; 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.

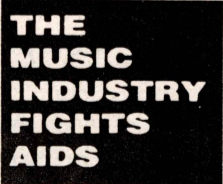
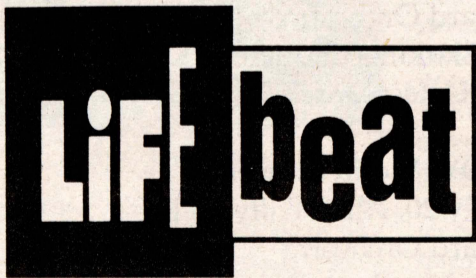
Arantes, Ozeas	French Horn	1983
Bowen, Kenneth	Piano	1967
Bowling, Dorothy Kay	Voice	1978
Brenner, Seymour	Piano	1940
Clayton, Helen Ruth	Voice	1947
Cohen, Henrietta Theresa	Piano	1927
Cohen, Libbey	Voice	1938
Coleman, James A.	Piano	1943
Davy, Gloria (née Hahn)	Voice	1953
DeVaughn, Altouise	Voice	1982
Diamond, Ann	Piano	1927
Epstein, Samuel	Violin	1923
Finn, Evelyn	Piano	1925
Fonana, Bill (Mrs.)	?	?
Freeman, Edith Theresa (née Lieberman)	Piano	1938
Fueler, Max A.	?	?
Goldman, Susan Genton	Voice	1963
Goldstein, Abbey Howard	Piano	1973
Golick, Mary Ann	?	?
Gompertz, Leslie Malcolm	Voice	1925
Goodman, Gary	Piano	1982
Hanson, Jehu Euell	Organ	1925
Jessen, Lawrence	Organ	1983
Kim, Minsook L.	Piano	1973
Kim, Helen Byungson	Piano	1984
King, Benjamin Gibner	Piano	1925
Lee, Eunmee	Piano	1978
McCathern, Jerry	Trumpet	1971
McInnis, A.C. (Mrs.)	?	?
McKee, Margaret	Voice	1938
Mendelson, Helen	Piano	1942
Olcott, Thomas B.	Trombone	1980
Pearlstein, Harold	Piano	1948
Percy, Mary Jayne	Piano	1938
Perry, William H.	Voice/Opera	1959
Peters, Helen C.	?	?
Peterson, Hazel E.	Voice	1940
Rogge, Virginia	?	?
Rolle, Anthony	Piano	1982
Romeike, Margarette P.	?	?
Rosen, Lawrence	Composition	1969
Rosenzweig, Frances	?	1925
Schlisserman, Sara	Piano	1938
Schmitt, Gertrude I.	Voice	1931
Schoeneweis, Walter Henry	Piano	1940
Scott, David Lloyd	Composition	1968
Searles, Elsie M.	?	1925
Sendler, Raimonde	?	1925
Sepulveda, Rosa Angelica	Voice	1979
Weigand, Louie H.	Piano	1925

Alumni Notes Continued

ners Program. The grant will support the two-year project "COAL: A Blueprint for Understanding 20th-Century Music." As part of that project composer JUDITH SHATIN ('74 MM) will capitalize on West Virginia's coal mining heritage by creating a work entitled Coal that will combine Appalachian instruments, folk stories, and sounds from the coal mines with electronic and choral music.

Correction:

Elizabeth Bell Friou was incorrectly listed as a violin major with 1944 as her last year of study in the December/January issue of the Juilliard Journal. She actually majored in composition and recieved a BS in 1953. We apologize for the error.



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Announcements

Announcements

faculty

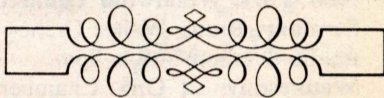
Several faculty members were recently honored by the American Society of Composers, Authors and Publishers (ASCAP) as recipients of 1992-93 ASCAP Awards. Six Juilliard faculty members were recognized by the Society: STEPHEN ALBERT and DAVID DIAMOND of the composition faculty; ERIC EWAZEN (MM '78 DMA '80), MICHAEL WHITE (MS '59) and LAWRENCE WIDDOES (BS '61, MS '66) of the L&M faculty; and STANLEY WOLFE (BS '52, MS '55) of the Graduate Studies faculty. Congratulations!

Adelaide and EDGAR ROBERTS (BS '49, MS '49) duo-pianists, of the Pre-College faculty, performed six concerts on one and two pianos, four hands in Hawaii in July and August. In July the duo performed at the Kamehameha Summer Performing Arts Academy in Honolulu, the Pahai Nani Music Association in Kaneahe and the Hawaii Kai in Honolulu. In August the

Roberts performed at the Mozart House of Pianos for the Piano Instructors Association of Japan in Honolulu.

student

Young Concert Artists has announced the 32nd Young Concert Artists Series, five Tuesday concerts at the Tisch Center for the Arts of the 92nd Street Y. The series includes four solo recitals and the "Diamond Concert" with the New York Chamber Symphony. The ST. LAWRENCE STRING QUARTET, current Graduate String Quartet in Residence at Juilliard, opens the series on November 17. Featured on the "Diamond Concert" in April named in honor of Irene Diamond, will be current student MIKHAIL YANOVITSKY, a pianist in the professional studies program, and former student, violinist CHEE-YUN making their New York concerto debuts.



PAUL HALL AND ROOM 102 RECITAL

Application, Procedures and Requirements
1992-93

Sign-up dates are as follows:

*** 1993 Graduating Students Must Book By October 12

(This includes: DMA, MM, BM, Adv. Cert., Certificate)

ELECTIVE RECITALS MUST FOLLOW THE SCHEDULE BELOW

NOW	Open Sign-up for October/November recitals
October 12	Open Sign-up for December recitals
November 9	Open Sign-up for January recitals
December 1	Open Sign-up for February recitals
January 11	Open Sign-up for March recitals
February 8	Open Sign-up for April recitals
March 8	Open Sign-up for May recitals

Paul Hall and Room 102 Recital Sign-Up Procedures

- Find available times in the "Recital Book" located in the Concert Office. It is advisable to check the book one day prior to booking. Paul Hall Recital times are Monday-Friday at 4pm, 6pm, 8pm; Saturday evening at 8:30pm (pianos are tuned Monday thru Friday only); Room 102 are Monday-Friday at 8pm.
- Fill out the Recital Request Form completely before booking.
 - *Include the date of your recital
 - *Make sure the form is signed by your teacher. NO RECITALS WILL BE SCHEDULED WITHOUT YOUR TEACHER'S SIGNATURE ON THE APPLICATION.

Recitals will be assigned on a first come, first serve basis beginning at 11am on the sign-up day for your proposed month. Refer to the dates listed above.

REQUIRED RECITALS MUST BE BOOKED BY OCTOBER 12

- * PRIORITY BOOKING: Due to lack of space in the spring months, we urge students to book their required recitals for the fall.
- * Students who wish to give a non-required recital, please refer to the open sign-up dates above. Plan to schedule in the slow months (September, October, November, January).

October Sampler

Juilliard

- 10/2 **Hummel Trumpet Concerto Finals**, Paul Hall, 8 pm.
Eun Young Yeo, piano, Paul Hall, 8pm.
- 10/5 **American Brass Quintet Seminar**, Bruno Walter Orchestral Studio room 309, 5:15-7:15pm.
- 10/8 **Sonatenabend**, Paul Hall, 6pm.
- 10/9 **Juilliard Symphony**, Otto-Werner Mueller, conductor, MOZART/Oboe concerto K.314, MENDELSSOHN/"The Hebrides" Concert Overture, Op.26 ("Fingal's Cave"), DVORAK/Symphony No.8 in G Major, Op.88, Juilliard Theater, 8pm.
- 10/13 **New York Woodwind Quintet Seminar**, Bruno Walter Orchestral Studio room 309, 6-8pm.
- 10/14 **Wednesdays at One**, Chamber Music, Alice Tully Hall, 1pm.
- 10/15 **Rachmaninoff Piano Concerto Finals**, Paul Hall 5pm.
- 10/16 **Bruce Hildesheim**, bassoon, Paul Hall, 8pm.
- 10/17 **Sung Yun Kim**, flute, Paul Hall, 8:30pm.
- 10/19 **American Brass Quintet Seminar**, Bruno Walter Orchestral Studio room 309, 5:15-7:15pm.
Daniel Saidenberg Faculty Recital Series, Simon Estes baritone and Diane Richardson piano, Juilliard Theater, 8pm.
- 10/20 **Walton Violin Concerto Finals**, Paul Hall, 5pm.
- 10/21 **Composer and percussionist Glen Velez speaks to L&M students**, Paul Hall, 12:30. Everyone welcome. Part of World Music Visiting Artists Program.
Wednesdays at One, Music for Piano, Alice Tully Hall, 1pm.
Fourth-year Drama Division production, Journey of the Fifth Horse by Ronald Ribman, Drama Theater, 8pm.
The Glen Velez Trio, Paul Hall, 8 pm. Everyone welcome. Part of World Music Visiting Artists Program.
- 10/22 **Fourth-year Drama Division production**, Journey of the Fifth Horse by Ronald Ribman, Drama Theater, 8pm.
- 10/23 **Juilliard Orchestra**, Michael Morgan conductor, HUMMEL/Trumpet Concerto in E-flat Major, MAHLER/Symphony No. 5 in c-sharp minor, Alice Tully Hall, 8pm.
Fourth-year Drama Division production, Journey of the Fifth Horse by Ronald Ribman, Drama Theater, 8pm.
- 10/24 **Fourth-year Drama Division production**, Journey of the Fifth Horse by Ronald Ribman, Drama Theater, 2 & 8pm.
Hwei-Cheh Liu, piano, Paul Hall, 8:30pm.
- 10/25 **Fourth-year Drama Division production**, Journey of the Fifth Horse by Ronald Ribman, Drama Theater, 8pm.
- 10/26 **American Brass Quintet Seminar**, Bruno Walter Orchestral Studio room 309, 5:15-7:15pm.
- 10/27 **New York Woodwind Quintet Seminar**, Bruno Walter Orchestral Studio room 309, 6-8pm.
Sam Karam Big Band, Paul Hall, 8pm.
- 10/28 **Wednesdays at One**, Young Artists of the Juilliard Opera Center, Alice Tully Hall, 1pm.
- 10/29 **Liederabend**, Paul Hall 6pm.
Maria Kitsopoulos, cello, Paul Hall 5pm.
- 10/30 **Angela Lee**, piano, Paul Hall, 8pm.
An Evening of Chamber Music, Alice Tully Hall, 8pm.
- 10/31 **Karen Beluso**, piano, Paul Hall, 8pm.

HIGHLIGHTS FOR NOVEMBER

- 11/9 **Daniel Saidenberg Faculty Recital Series**, Harvey Shapiro cello and Jonathan Feldman piano, Juilliard Theater, 8pm.
- 11/13 **Juilliard Symphony**, Andre Raphael Smith conductor, Alice Tully Hall, 8pm.
- 11/16 **The Juilliard Orchestra at Avery Fisher Hall**, James DePreist conductor, SCHUMAN/American Festival Overture, WALTON/Concerto for Violin and Orchestra (1938-39), BARTOK/Concerto for Orchestra, Avery Fisher Hall, Tickets \$10 & \$5, 8pm.
- 11/24 **Juilliard Wind Ensemble**, Mark Gould conductor, Alice Tully Hall, 8pm.

Most concerts are free unless otherwise indicated but require tickets. Please call the Concert Office for information and ticket availability, (212) 769-7406.

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Concertos and Competition Dates for 1992-1993

HUMMEL Trumpet Concerto
Friday, October 23, Alice Tully Hall
Juilliard Orchestra
Michael Morgan, conductor
Competition Dates: October 1 & 2

RACHMANINOFF Piano Concerto No.4
Friday, November 13, Alice Tully Hall
Juilliard Symphony
Andre Smith, conductor
Competition Dates: October 14 & 15

WALTON Violin Concerto
Wednesday, November 16, Avery Fisher Hall
Juilliard Orchestra
James DePreist, conductor
Competition Dates: October 19 & 20

MILHAUD Cello Concerto No. 1
Friday, January 22, Alice Tully Hall
Juilliard Symphony
JoAnn Falletta, conductor
Competition Dates: December 1 & 2

BARTOK Viola Concerto
Friday, February 12, Alice Tully Hall
Juilliard Symphony
Otto-Werner Mueller, conductor
Competition Dates: December 8 & 9

BEETHOVEN Piano Concerto No. 4
Wednesday, February 10, Avery Fisher Hall
Juilliard Orchestra
Stanislaw Skrowaczewski, conductor
Competition Dates: January 13 & 14

BARTOK Piano Concerto No. 2
Friday, April 16, Alice Tully Hall
Juilliard Symphony
Carl St. Clair, conductor
Competition Dates: March 17 & 18

CORIGLIANO Piano Concerto No. 1
Wednesday, April 28, Avery Fisher Hall
Juilliard Orchestra
Leonard Slatkin, conductor
Competition Dates: March 24 & 25

GLAZUNOV Violin Concerto
Thursday, May 20, Alice Tully Hall
Juilliard Orchestra
Otto-Werner Mueller, conductor
Competition Dates: April 7 & 8

VAUGHAN WILLIAMS Lark Ascending Violin Solo and
COPLAND Clarinet Concerto
Spring Dance Concert April 2-5, Juilliard Theater
David Briskin, conductor
Competition Dates: V.Williams-February 17&18;
Copland-February 22 & 23



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