

# The JUILLIARD

J O U R N A L

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The Juilliard School

April 1992



Members of Group 23

## Group 23: The Revival of an Old Idea

It has been twenty-three years since the late John Houseman founded "The Acting Company," drawn entirely from the students that made up the first group (Group 1) in Juilliard's newly formed Drama Division. The idea in forming the company was to bring great classic works to the public, and to provide professional experience for a group of versatile and well-trained young actors. Among the company's alumni are Kevin Kline, David Ogden Stiers, Patti Lupone, David Shram, and Mary Lou Rosato.

Since then, Juilliard had not engendered an acting company until earlier this year when the Drama Division's twenty-third group formed its own. They are calling themselves GROUP 23 Repertory Company. GROUP 23 differs from The Acting Company in two respects: First, they are managed entirely from within. "Our success will be based on the commitment of nineteen people. Everyone's input is vital. We produce, manage and act as a group." Second, they plan to take advantage of their diverse backgrounds and viewpoints by producing not only the classics but modern and previously unproduced plays as well.

To introduce their first season, GROUP 23 will produce a spring benefit performance of Arthur Miller's *The American Clock* on the 16th and 17th of May in Juilliard's Drama Theater. The money they hope to raise through their benefit will help them produce their first summer season, which will take place in July and August at The Haworth Shakespeare Festival in Haworth, New Jersey.

The summer season consists of two productions, Shakespeare's *The Taming of the Shrew* and David Rabe's *In the Boom Boom Room*. Both productions will be directed by Juilliard Faculty members and will run Thursdays through Sundays July 9 through August 2. It is a season designed to focus, in part, on the treatment of women within society.

Michael Kahn, Artistic Director of The Shakespeare Theatre in Washington D.C. and incoming Director of the Juilliard Drama Division, said of GROUP 23:

"...the group's desire to create their own theatre company is for me one of the most heartening results of the Juilliard training in many years. They are a talented group of artists, and they're also determined. I have given them whatever support I can."

GROUP 23 would be happy to respond to any inquiries or suggestions from those who are interested in fostering their cause. They may be reached by mail c/o Rick Kaplan Box 228, The Juilliard School, 60 Lincoln Center Plaza, NY, NY 10023; or by phoning Jeff Stafford at (212) 874-7571.

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For those interested in attending *The American Clock*, performances are May 16 and 17 in the Drama Theater at 7 pm. Tickets will be available starting April 20th at the Juilliard Concert Office, at 60 Lincoln Center Plaza (walk up only). Phone sales may be paid by credit card through Lincoln Center-Charge (212) 721-6500. Box office hours are Monday through Friday, 11 am to 6 pm. Mail orders by check may be sent to Rick Kaplan, Box 228, 60 Lincoln Center Plaza, NY, NY 10023. All checks made payable to: The Haworth Shakespeare Festival. Memo: Group 23. Tickets are \$25.

TAX DEDUCTIBLE DONATIONS ARE GREATLY APPRECIATED AND MAY BE MAILED TO THE SAME ADDRESS.

## Two Curious One-Acts

### Juilliard Opera Center Performs *Fennimore and Gerda* and *Les Mamelles de Tiresias*

The Juilliard Opera Center's final production of the season, directed by JOC's Artistic Director Frank Corsaro and conducted by the director of the New York City Opera Christopher Keene, will be two one-act operas likely to arouse both pleasure and puzzlement. Delius' *Fennimore and Gerda* and Poulenc's *Les Mamelles de Tiresias* are not your garden variety operatic fare. Evocative, mysterious, and not a little strange, they are minor monuments to the heyday of the modernist movement.

Delius composed *Fennimore and Gerda* in 1908-1910 at perhaps the very pinnacle of modernism—this was when Schoenberg achieved the "emancipation of the dissonance" in expressionistic works like *The Book of the Hanging Gardens* and *Erwartung*, and when Strauss composed *Electra* and Stravinsky composed *The Firebird* and *Petrushka*, when the Ballets Russes revolutionized dance, when Sigmund Freud presented his first public lectures on psychoanalysis, when Thomas Mann wrote that peerless celebration of art over life, *Death in Venice*, and when Marcel Proust began writing the epic novel about memory and lost time, *The Remembrance of Things Past*. Delius was not an adventurous modernist, but he was quite Proustian. As the musicologist Michael Kennedy has said, Delius "is *par excellence* the composer poet of regret for time past, of the transience of human love." *Fennimore*

and *Gerda* captures these modernist themes in its richly orchestrated score and dramatic images of attraction and resistance, passion and fear, love and loss. The cast will feature Nina Warren as *Fennimore*, Nancy Allen as *Gerda* and Franco Pomponi and Jay Morris as the suitors Nils and Eric.

Where Delius' opera is mistily tragic, Poulenc's *Les Mamelles de Tiresias* is absurdist farce. Completed by the composer in 1945, it is set to a drama written in 1903 by the pioneering modernist Guillaume Apollinaire and first performed in 1917, and it is placed in that epochal modernist year 1910. Love is far from tragic here. It is laughable and perverse in its sexual antics and its power struggles between the sexes. Uniting "the worlds of surrealism and the music hall," according to the historian Edward Lockspeare (not surprising, since Apollinaire himself coined the word "surrealism"), the story plays jokes with anatomy, fecundity, and morality, so opera's opening states, "to reform your way of life." Poulenc's music captures the jocular spirit with jests and flights to surprise and amuse. The cast is made up of John Hancock, (a JOC alum who appeared as Falstaff in *Falstaff*, and as David in *L'Amico Fritz*), as the Husband, and Abbie Furmansky as Therese.

Performances will take place in the Juilliard Theater on April 29th at 8 pm, May 1st at 8 pm, and May 3rd at 2pm.

## Otto-Werner Mueller Conducts Symphony and Orchestra

The Juilliard Orchestra conducted by Otto-Werner Mueller, performs the final program in this season's Lawrence A. Wien Concerts, on Wednesday, April 8 at 8 pm in Avery Fisher Hall. The program features two works by Richard Strauss—*Don Juan*, Op. 20 and the *Horn Concerto No. 1 in E-flat Major* performed by Juilliard French Hornist Andrea Menousek—and concludes with *Symphony No. 4 in E Minor* by Brahms.

Next season's Lawrence A. Wien Concerts by the Juilliard Orchestra begin again on Wednesday, September 30 at Avery Fisher Hall.

Otto-Werner Mueller will also conduct the Juilliard Symphony on April 24th at Alice Tully Hall. They will perform Elgar's *Concerto in B Minor for Violin and Orchestra*.

Leonard Slatkin will conduct a reading with the Juilliard Symphony on April 1st.

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### Remembering William Schuman: A Special Insert to the Journal

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A Memorial Tribute To  
William Schuman  
will be held  
Wednesday April 1,  
1992 at 5 PM in the  
Juilliard Theater.



# Music From Far Away Lands Reaches Juilliard

by Ali Shariat

The rhythms of a Lebanese tambourine, the sounds of an Indian reed flute, and the melodies of an Iranian setar have found their way to the most unlikely of places—Juilliard's own Paul Hall! Musicians trained in non-western classical music of various traditions have thrilled and opened up new musical worlds to Juilliard's students, many of whom would not otherwise have been exposed to music from outside the Western cultural sphere. The series of concerts featuring these musicians has been made possible by Juilliard's World Music Visiting Artists program, which was recently created by Dr. Edward Bilous and is supported by the L&M department.

Thus far, Glen Velez has performed on a variety of tambourines from around the world, Steve Gorn has demonstrated the Indian reed flute accompanied by Kunrar Singh on the tabla (Indian percussion), and Reza Darakhshani has performed on the tar and the setar (two Iranian lutes); all have demonstrated complete mastery of their art. The enthusiastic reception given to all four visiting artists attests to the deep understanding of music that is innate to students at Juilliard. This understanding will be particularly important in this era of increased contact between peoples of different ethnic and cultural backgrounds. The art of the future will certainly include influences from non-western cultures, and thus it is imperative that young music students have adequate exposure to the music of different peoples. Many musicians believe that much of the new music in the upcoming era will include the integration of musical styles from different traditions with western compositional techniques,

forging new forms of musical expression.

The idea of such an integration is not new. Composers with such diverse musical vocabularies as Debussy, Bartok, Cage, and Crumb have all been influenced by non-western music and have incorporated these sounds into their art to brilliant effect. But the works of such composers are usually studied without paying adequate attention to their sources of inspiration.

Now more than ever, the musical traditions of non-western cultures present themselves as largely untouched resources from which artists can fashion new and exciting artistic worlds. Such a new art could very easily establish a vital dialogue with a public that hungrily seeks a new musical expression, one that will further cross-cultural understanding in a shrinking global community while maintaining strong links to the music of the past. Only in this way can music claim its true place as an international language affecting people despite cultural, political and social differences. The students of Juilliard, who come from many countries and perform all over the world, are well-qualified to make this great innovative leap forward.

The new Visiting Artists program is a first step in this direction, having already put students in touch with a greater artistic world. Many students have expressed a desire to expand the program to include more musical performances and possibly dance. I think we should all thank Dr. Bilous for his profound dedication to and love of music, which have inspired him to create this program.

Ali Shariat is a second-year violin student in the class of Margaret Pardee.

## A Brahms "Salon"

Faculty member Albert Fuller will host an evening of chamber music Tuesday, April 28, at 8 p.m. in room 335. Presented in an intimate atmosphere reminiscent of the 19th-century Viennese salon, the evening will include music of Johannes Brahms played on "original instruments," informative conversation, and light refreshment.

Performing that evening are violinist Mark Steinberg (Pre-College faculty member, cellist Myron Lutzke, pianist Pedja Muzijevic (Juilliard alumnus), and faculty

member William Purvis on natural horn. They will play two of Brahms most beloved chamber works: the *Piano Trio in B Major*, Op. 8 (rev. 1889), and the *Horn Trio in E flat Op. 40* (1865).

Distinctive to this performance is the use of instruments identical to those for which the music was composed. The piano used for the occasion is a carefully restored, "Style III" instrument made in Steinway's New York factory in 1887, the year during which the 7'4" pianos began to be called

*continued on page 3*

## 1992-93 Petschek Winner Performs



Photo by Peter Schaefer

Akira Eguchi is the eleventh young artist to be selected for the prestigious Juilliard William Petschek Piano Debut. The annual award is the latest prize bestowed on this outstanding pianist by The Juilliard School. In 1990, he received the William Schuman Graduation Prize for Outstanding Achievement and Leadership in Music, and was awarded top prizes in both the Gina Bachauer International Scholarship Competition and the Juilliard Concerto Competition, which resulted in a performance of the Brahms First Piano Concerto with the Juilliard Orchestra at Lincoln Center's Alice Tully Hall. In 1989 he was the winner of the third Japanese-American Association Piano Competition held in New York City.

A native of Japan, Akira Eguchi graduated from the Tokyo National University of Fine Arts and Music with a Bachelor of Music degree. He studied with Herbert Stessin at Juilliard, where he received his Master of Music degree in 1990 and has continued his training in the professional studies program.

Since 1988, Mr. Eguchi has appeared on concert stages as accompanist and in recital throughout the United States as well as in England, France, Ireland, Scotland, Poland and the Far East including Japan, Taiwan and Hong Kong. He has performed at The Kennedy Center in Washington, D.C. and at the 92nd Street Y in New York City, and was a featured artist on radio stations WQXR and WNCN. Akira Eguchi has appeared regularly at the Aspen Music Festival since 1987.

Now in its second decade, the JUILLIARD WILLIAM PETSCHKE PIANO DEBUT AWARD was established to assist in launching the careers of young pianists who have demonstrated exceptional potential as performing artists.

## Drama Repertory Season in Full Swing

The Juilliard Drama Division will perform Shakespeare's *Love's Labour's Lost*, Moliere's *The Would Be Gentleman*, C.P. Taylor's *And a Nightingale Sang...*, and Tony Kushner's *Millennium Approaches* for its 1991-92 repertory performance season.

The season opens with William Shakespeare's comedy *Love's Labour's Lost*, directed by Michael Langham and Richard Feldman. The play explores the use and misuse of words, and the joy of language along with the pitfalls and inadequacies of human communication.

Moliere's comedy, *The Would Be Gentleman* (Donald M. Frame's translation of *Le Bourgeois Gentilhomme*), is directed by Moni Yakim. Mr. Yakim directed last season's Brecht-Weill musical, *Happy End*.

*And a Nightingale Sang...*, C.P. Taylor's

(Pictures are on opposite page.)

### Love's Labour's Lost

by William Shakespeare  
directed by Michael Langham  
and Richard Feldman

|          |      |
|----------|------|
| April 10 | 8 PM |
| April 11 | 2 PM |
| April 11 | 8 PM |
| April 12 | 8 PM |

### And a Nightingale Sang

by C.P. Taylor  
directed by Eve Shapiro

|          |      |
|----------|------|
| April 16 | 8 PM |
| April 18 | 2 PM |
| April 18 | 8 PM |
| April 19 | 8 PM |
| April 20 | 8 PM |

### Millennium Approaches

by Tony Kushner  
directed by Richard Feldman

|          |      |
|----------|------|
| April 25 | 8 PM |
| April 26 | 2 PM |
| April 26 | 8 PM |
| April 27 | 8 PM |

### The Would-Be Gentlemen

by Moliere with an English translation by Donald M. Frame  
directed by Moni Yakim

|       |      |
|-------|------|
| May 1 | 8 PM |
| May 2 | 8 PM |
| May 3 | 2 PM |
| May 3 | 8 PM |

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# Something You Should Know About Before You Register...Team Taught Classes

For the past few years the Liberal Arts faculty (as well as two teachers from Literature and Materials of Music, Ed Bilous and Sam Zyman, and Joel Sachs from Music History) have been team-teaching new and innovative elective classes. These courses are taught by two or more instructors, who usually take turns leading class discussion, but who sometimes actually do it at the same time. Things can get exciting and controversial at times. The word has gotten out to some, but not to all. We thought we could informally share some of the riches through a few descriptive words here. What follows are observations by several of the teachers involved:

## Greta Berman:

As an art historian, I have taught at Juilliard with a composer, a philosopher, a folklorist, a poet, a literature scholar, and a theatre historian (though not all at the same time). In this way, my perspectives and those of my students have multiplied. Students get a chance to hear from people with different specialties and varying points of view and experiences. We see how different disciplines interrelate, and learn how to compare and contrast them. And we try to make all this relevant for musicians, dancers and actors, using their experience whenever possible.

For us as teachers, team-teaching is both easier and harder than teaching alone. It's scary to present ideas not yet fully developed in front of colleagues, especially when we risk crossing into each others' fields of expertise. On the other hand, having another more knowledgeable person to lean on enables us to go out on a limb without fear

of falling too far. Even the arguments are fun. If we disagree, students see clearly that "truth" can be elusive, and different points of view are acceptable.

Our classes encourage openness, the asking of questions, probing deeply, expressing and trying out ideas. Questions are more important than answers, and controversy is especially exciting. To me, this is the stuff of which education is made.

## Peter M. Rojcewicz:

Team-teaching is Juilliard's untouted "performance" genre. In team-taught courses two or more instructors bounce ideas, metaphors, and experiences off each other while the students raise questions, offer qualifications, and signal agreement or disagreement, interest, or uninterest. In this cross-fire of question-answer-response, instructors and students sometimes compete for the role of "performer," alternately "taking the floor" and assuming responsibility for "being on stage" where they play out roles (e.g., the philosophe, the clown, the devil's advocate, etc.) and entertain ideas to which they may have no special attachment. The text is neither absolutely fixed nor free. The "real" text emerges from the communicative transaction generated among the participants in the unique context of the conservatory. Whether the "performance" is intellectually rewarding or not depends in part on the instructors' knowledge, presentational style, and "audience" rapport as well as the students' preparedness and participation. Team-teaching has provided me with many of my most fulfilling moments in the classroom. It has granted

me the invaluable opportunity to be both student and teacher in my own courses.

## Jo Sarzotti:

In the Renaissance and Baroque course I've taught this year with professors Berman and Oliver we have been able to explore a varied body of material from the points of view of three disciplines, art history, theater, and literature. Not only has this approach allowed us to create vivid, multi-dimensional pictures of what went on in these periods artistically, it has also been a lot of fun. The three of us take turns presenting material as "teachers," but the other two are always "students" and participate in a way that makes classes relaxed and more like discussions than lectures. What happens to me as a teacher is that whatever I've prepared changes and is refined in the process of presenting and discussing it, and I'm often lead to new insights.

I think the discussion among the teachers must be stimulating and interesting for the students because, for one thing, it allows them to see how different disciplines interact, where they differ, where they coincide. The concept of "baroque" becomes quite interesting in this regard as we compare, for example, verbal and visual representations of religious ecstasy. Or last semester, when we watched the lively and sexy poetry of the Roman Ovid transformed into the lush paintings of goddesses in the Italian Renaissance and then saw it provide Shakespeare with matter for lusty but cautionary tales.

Team-teaching adds a new dimension to the usual teaching format. Material is received through the interactions of different personalities as well as disciplines, and the substance of the class emerges through a network of exchanges rather than through the usual teacher-student dialogue. The experience has been immensely interesting and satisfying for me, and I look forward to repeating it next year.

## Roger Oliver:

The interdisciplinary and collaborative nature of the arts makes it particularly appropriate that Juilliard foster team-teaching in its elective liberal arts courses. While it can be exciting to teach a course in one's own discipline, it is even more challenging and rewarding to share ideas not only with students but with colleagues whose area of expertise is different from one's own.

In the seven years that I have taught at Juilliard I have been able to participate in courses that go beyond the traditional boundaries of dramatic literature and theatre history. With Peter Rojcewicz each year I explore the many definitions and applications of the term "performance".

## Brahms Salon

continued from page 2

"Model C." Brahms is documented to have favored these instruments. In addition, the violin and violoncello are strung with gut strings and the horn is the natural, or valveless, instrument preferred by Brahms.

Albert Fuller will lead an informal discussion about original instruments and what they may bring to our experience and understanding of 19th-century chamber music. In keeping with the Viennese atmosphere for which Brahms wrote these works, refreshments will be served.

With Greta Berman I explored the arts of Italy and the major artistic movements of the twentieth century. With Ms. Berman and Jo Sarzotti I am investigating the diversity of Renaissance and Baroque artistic expression. For the evening division Scott Eyerly and I look at an indigenous American artform, the Broadway musical.

Both the arts and education are media of communication and sharing. When there are several teachers, representing different perspectives, then the opportunities for both of those processes are increased and intensified. The results can be a very special kind of educational experience.

## Edward Bilous:

From our earliest years as students we become accustomed to the idea that learning takes place in an environment in which there is one master and several novices. The teacher is believed to possess answers to important questions under study and the student absorbs the content of these answers assuming they represent some kind of truth. Instinctively, however we know that not all learning deals with truths. Many forms of higher education focus on the process of learning rather than the content of the subject under study. This kind of learning requires a different kind of teaching. In this *process oriented classroom* students are encouraged to doubt and question rather than to believe, and likewise they are asked to create rather than imitate. There is no master but rather an initiator who provides fuel for imaginative thinking, and there are no novices but rather people with diverse visions who need encouragement to pursue them. I have found that team-teaching does not focus so much on the master-student relationship but instead creates an environment that encourages students to explore truths no matter how fleeting or immeasurable they may be.

## Hyun Hoechsmann:

I found team-teaching an exciting classroom experience. Teaching is the best way for me to continue to learn. We are able to discuss a wide range of ideas more completely and arrive at a more comprehensive point of view. I found the differences in the styles of teaching as well as points of interest refreshing. At best team-teaching encourages students to work with the spirit of shared intellectual and imaginative investigation and lead to a more objective and open-minded outlook.

## Joel Sachs:

In team-teaching a graduate class with Dr. Allen, I especially enjoy the way he and I argue, disagree, and generally set ideas against one another on front of the class. It keeps my mind open and I think also challenges the class to examine its ideas.



Nancy Howard, Zachary Ehrenfreund and members of company in *Love's Labour's Lost*. Photo by Jessica Katz.



Appearing in *The Would-Be Gentlemen* (l. to r.) Frances Hodgins, Robert Sella, and Anne Trsigeieri. Photo by Jessica Katz

Happy 85th  
Birthday  
to  
William  
Lincer  
viola faculty member.

The Community Performing Arts Department wishes to express their gratitude to Jazz at Lincoln Center and to Wynton Marsalis for their invaluable assistance in creating 1992-93 Performing Arts Programs for Schools Jazz program.



# 1991-92 Literary

## THE SCOUNDREL For Charlie

by Jesse Wilson

In the room, ten tall windows showed a wide view of New York. To Martin, the city seemed like one massive hangover. Oil rainbows sat stagnating in the streets. Huge, swollen clouds the color of bird dung hung still in the sky. Martin also felt that the city bore that kind of stark sadness not unlike undressing a Christmas tree in January or waiting for no one at an empty airport. And outside, the 18 degree weather wasn't about to change his sentiment.

Martin was a tall boy, taller than anyone he knew, with soft blue eyes and a thick black mob of hair that straggled across his brow. Underneath the long, pale face lurked a most striking feature: a maniacal grin with uneven, yellow-coated teeth like a rustic greenhorn's... When Martin wasn't grinning, however, his eyes did not shine like all the fires in hell and the blue seas were calm, he would have—as far as appearances went—a demeanor that was both virtuous and vulnerable, along with a shyness that was almost of the poet. Really, if it weren't for his dark intent to smash the everyday dispensation given to small-talk or the silly act of genuinely caring for someone during the brief hello-goodbye moment in the hallways at school, and if he promised never to flash that horrible grin of his on anyone, he truly might be approachable.

As it were, he constantly spoke nastily to people who blindly mistook the seventeen-year-old rogue for the quiet lamb; he would enter upon the hush-hush chambers of the school library littered with students deep in study, and, striking his voice, he would fire off a denunciation against pedants and virginal book-gluttons in one brilliant burst of spontaneity; then, turning around like the bold Cerano, Martin would leave the library—that would, of course, be left completely baffled.

Often he would perform such infernal acts (smoke bombs, running into classrooms when the teacher had his back turned—flick off the lights and dart away), but they were slight in comparison to the grand episodes ("dark moods," as he referred to them in his journals) that would come out of his own pitch-black mind with indisputable perfection.

These dark moods would spring upon him unexpectedly—and rarely; and they might come to him when he was already involved in another devious occupation. He learned to savor their occurrences as though they had been truly sent from above to deliver him from boredom and utter repetition... The dark mood would absorb him: his mind would smolder under its own imagination, his ears would grow hot and red, his eyes would shine, and he would be grinning from ear to ear like a serpent.

Earlier today, Martin had chosen to walk down to Central Park and stand by the shore of the lake—maybe chuck rocks across the frozen surface and allow himself to debate about staying in this forsaken school... Halfway to the park, however, his hands had begun to throb from the cold, his bottom lip and nose felt like they were chiseled off, and his toes winced like struck children; so he gave it up madly and whisked back to his dorms, the disgusting smell of knishes and steel-hard pretzels heavy in his nostrils.

Home: his stale, cramped-in room he wouldn't go to right away because he would sleep anyhow and get nothing done even though there was nothing to get done, and he wanted to read, now that he wouldn't be outside. So he decided upon the spacious quiet study and the bottom of the dorms as his place of reclusion.

The music student was in the room, his back facing Martin, an open score in front of him where his hands rested stiffly on the rim of the table. There was no one else in the room.

Martin had plopped himself onto the grainy couch, folded his long leg over the other, opened up his book (a dog-eared edition of *The World's Greatest Poetry*) and joylessly started to read.

Not quite an hour later, Martin had cast his eyes onto the cheerless scene out the windows. The darkening city was festering with misery; the lights in the buildings and streets were ineffaceable spots of woe... Martin was sick with despair.

Utterly drained, he had absently let his eyes fall on the music student. Until now, Martin had forgotten there was someone else in the room...

Suddenly, Martin felt the familiar cold wild stir through his bones. His eyes narrowed onto the back of the music student's head... And then he kept looking.

\*\*\*\*\*

The dark mood, at last, had come to him. He was fully awake now, and his senses were keen and thirsty. With idolatrous devotion to the dark mood's measureless power, Martin relished in the mood before it prompted him to action; he really had no idea what he was doing now, but it felt nasty and good whatever it was; and he had absolute faith in his dark mood that it was going to get even darker...

It was nighttime now. Martin sat there on the couch grinning, staring hard at the back of the music student's head. Martin's thumb held the place where he'd long ago stopped reading Rimbaud, his pen resting in the fold of his jeans at his crotch. He pictured himself as a criminal, reading

Rimbaud on a rock pile, dust on his boots, red dirt muddying the sweat beads on his tall, pale face... He wondered if the music student could feel him looking at the back of his head, his soft white fuzzy neck?

Martin took in a deep breath and exhaled loudly. He pictured his hot serpent's breath stirring against the music student's ears, the pedantic blond wave of hair, shiver down the spine to the clean plate of flesh just before the buttocks... Perhaps Martin might tap his pen against his teeth loud enough, methodically enough, so as to puncture the bubble of concentration around the music student like a mother's touch turned to scorpion's love bite? Yes, Martin would do that now! He began the tap-tap-tapping of his pen against his ugly teeth and waited for the music student to kindle. The challenge was on.

Ten minutes later, Martin was exhausted with the tapping. Not upset that the music student hadn't moved an inch, but rousingly challenged (the dark mood had only just begun, after all), Martin pulled himself straight against the couch and began to make subtle, bedeviling noises: a light cluck from his throat, a raunchy cough that turned into a chortle, a rapid succession of finger-snaps as though listening to fast jazz, a sudden slap of his boot-heel against the bottom frame of the couch, a grunt, a sigh, a crack of his knuckles, a loud clout of his book against his knee, a lengthy rifling of the pages like a fan, a hand-fart, a burp, a la-la-laaaaaa... Then he stopped.

Nothing.

Was the music student dead? Why, for nearly two hours now, hadn't he moved—even remotely! Why had Martin not heard a single page of the score turn? Not a lonely creak of the chair as the body inevitably shifted? Why not a slight, studious daub of the tongue on lips, perhaps? Martin had

heard nor seen nothing and the epiphany flooded him.

He came to the conclusion then that something was wrong—terribly, wonderfully wrong—with the music student.

Martin found himself elated now. He quickly brought back the noises, not knowing what might happen—but something was bound to happen! He made weird, twisted noises that suddenly became words, that instantly became a mad, improvised cant, and he jittered away on the couch with his face wrenched like a looped drunkard's!

...Tawana, Havana, lean, garbanzo-beans, pkoowwooo, smell the corpse's shoe!

But nothing! The music student sat there fixed to the seat like a mound of ice, not a hair moving, hands rigid, body locked somehow...

...sap, angunk, boob, ninny...

Now Martin was beginning to tense. He gripped the couch. He worked the noises until he was shouting. He lashed his hands in the air and stomped and kicked the couch, the floor, the air, and into the general direction of the music student.

...ass, doodle, imbecile, poop, craven, dastard, asinine tommyrot, shmuck!

Nothing! Nothing! Nothing!

If the music student were deaf, Martin thought enraged, he would certainly be able to feel the sound vibrations now, wouldn't he? Couldn't he see Martin flaying away in the windows? No, of course not. It was nighttime and the windows were murky from the light outside the room, void of any tangible reflection. Perhaps the music student had his eyes closed? After all, Martin had not seen his face. Anything was possible now...

Martin panted silently. The music student just sat there! A frightfully sophisticated statue, the urbane anonymity about him creating a baffling, but indomitable presence; his impervious aura resisting Martin's nastiness, tainted the air with fiendish passivity, and broiled Martin with the deepest contempt.

But Martin would not be defeated. He tried now to match the music student's impossible silence, the maddening stillness of his being...

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An hour had gone by and Martin had not moved. His blinking was a robot-like syncopation. His breathing was slow and restricted. His ears were cold. His eyes had a strange color to them, but they did not shine. He was not grinning.

He continued to stare at the back of the music student's head until his mind was consumed with the fantasy...

\*\*\*\*\*

Both minds...

Martin opened his eyes now.

Too close to the image, he had not wanted to ruin it by seeing the music student's face (but Martin had an idea the music student had fearfully looked at him)...

Martin summoned forth all the storms that lay in his truly faithful dark mood to conjure up a picture so vitally clear it made the nerves in his eyes twitch violently: a face horribly jangled, an anatomy moldered, back of the neck robbed of its flesh by a snarling bite, a mind so helplessly bruised it was beyond repair, a body forever disfigured—and the vivid sounds of pain! Like slow-dying animals in his ears!

It was, of course, a bully vision, and an irresistible one... and that was the point, wasn't it? And Martin would do it, oh sure, in his mind he knew he would do it, and that was good enough, and the dark mood would

*continued on page 5*



Sketch of Felix Galamond by alumna Mrs. Virginia Quarles Wendt '33.



# Special Insert: *William Schuman*

*August 4, 1910 - February 15, 1992*



Photo by Susanne Faulkner Stevens

*I think of musicians as part of a democratic society, and I believe that they should be able to function and carry forward a social ideal through music.*  
--William Schuman

by Joseph W. Polisi

Once in a great while a person comes upon the scene with such an all-encompassing positive presence that the world changes in ways never imagined. So it was with William Schuman, who, in a bit more than eighty years, helped America and the world to better appreciate the performing arts through his compositions, his vision and his abiding belief in the goodness of the human spirit.

Considering all of his remarkable attributes and achievements, I am still

continuously stunned by his vision—a vision which cut through the mundane and understands what must be accomplished. On numerous occasions I have seen how this vision—and courage—have changed our world. Consider only a few of William Schuman's activities: Pulitzer prize-winning composer, President of The Juilliard School and Lincoln Center, brilliant and inciteful public speaker, creator or co-creator of such diverse institutions as the Juilliard String Quartet, the

Chamber Music and Film societies of Lincoln Center, the Mostly Mozart concerts, and many others.

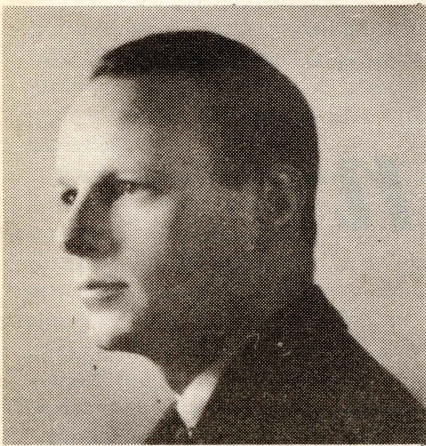
But, of all the components of William Schuman's life, the one which best represents his view of the world is his music. Each of his works represents a part of his complex persona, from the sharp intellect of his string quartets, to the warmth and depth of his compositions for chorus and for orchestra, to the wit that was in all that William Schuman touched.

We celebrate William Schuman's life

with a deep sense of gratitude and love for all that he did through his creative and energetic spirit to make our world a brighter place than he found it. To have known the man and his music is to understand how ideals, beliefs, vision, and courage can be put to the best use for all of humankind.

*Joseph W. Polisi is President of The Juilliard School.*





The young William Schuman.

The following are short excerpts from extensive interviews conducted with William Schuman by Heidi Waleson in preparation of the book, The Memoirs of William Schuman. Juilliard thanks Ms. Waleson for her assistance and for permission to use these excerpts prior to their incorporation in the book.

### Becoming President of Juilliard

In 1945, I had just left Sarah Lawrence after 10 years of teaching and was newly installed in my office at G. Schirmer, when I got a call from James P. Warburg, a board member of the Institute of Musical Art, the parent institution of the Juilliard School. Warburg's family, the Loebes, and Frank Damrosch, the brother of Walter Damrosch, had founded Musical Art in 1905. Warburg was the head of the Manhattan Savings Bank and considered a brilliant banker, but banking bored him. He was certainly musically inclined: his first marriage was to Kay Swift, who was a great friend of Gershwin and a composer, and wrote, among other things, a song called, "Can't We Be Friends?" — with lyrics by James P. Warburg.

Warburg introduced himself and said, "I know about you because my daughter Kay sings in your chorus at Sarah Lawrence, and I know about your classroom teaching from Kay and others. The position of president of Juilliard is open, and we'd like you to come down and meet with the board of directors."

I said, "Thank you very much, Mr. Warburg, but I've left Sarah Lawrence and recently signed a long-term contract with G. Schirmer to be Director of Publications." He

said, "Well, won't you go down and talk with the board of directors?" I said, "I don't want to be a candidate." He said, "Well, won't you even talk to them, as a friend of the school?" I said, "No, I don't think I can do that, because I have such mixed feelings about the Juilliard School. I admire many of the instrumental teachers. I don't know much about the voice faculty — I have doubts about it — but I think the teaching of theory and composition is terrible. You never play new music and I think it's a stuffy institution. So, I really don't see much point in coming."

Warburg said, "Well come down and talk, not as a candidate. Don't be so tough.

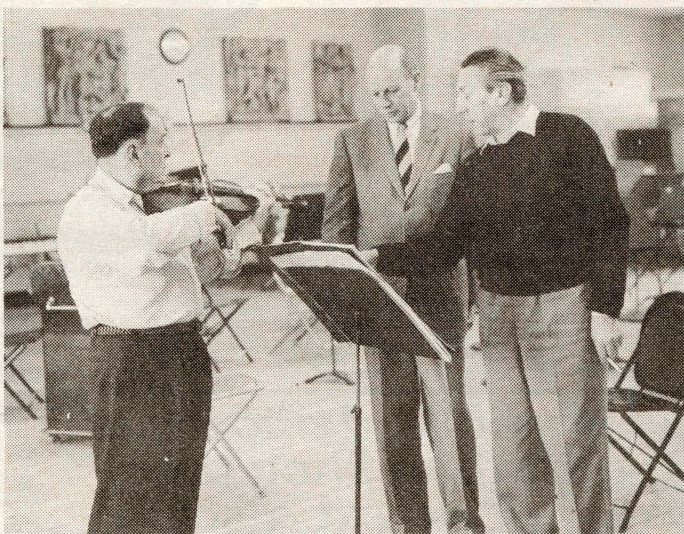
Meet me at my office, and we'll go down and talk to them. There's no harm done." I said, "All right. As long as that's the understanding." I met him at his office at 42nd Street, we took the subway down to the Broad Street Club, where the directors, who were mostly lawyers, met once a month.

This was quite an exalted group: Mr. Perry, who was the chief lawyer for Mr. Juilliard and had set up the will, Henry Drinker, from a major law firm in Philadelphia that had a very big national clientele, including the Pennsylvania Railroad and all sorts of society people,

Shortly after the meeting, Mr. Warburg called me and said, "You know, we've interviewed many, many candidates, and you were the first and only one who had something to criticize about the school. The directors are absolutely intrigued. Also, the strangest thing has happened. John Erskine heard you speak at the New School and heard your ballet *Undertow* all in a week, and he thinks you should be a candidate for the position. It's the first time we have ever agreed about anything." After individual meetings with Erskine and Perry, I was called before the full board again.



At Juilliard in the 1950's, l. to r. (back row) Aaron Copland, Elliott Carter, Wallingford Riegger, William Schuman and Walter Piston, (seated) Douglas Moore, Roger Sessions.



With faculty members Joseph Fuchs and Jean Morel preparing the New York premiere of Schuman's revised violin concerto, 1960.

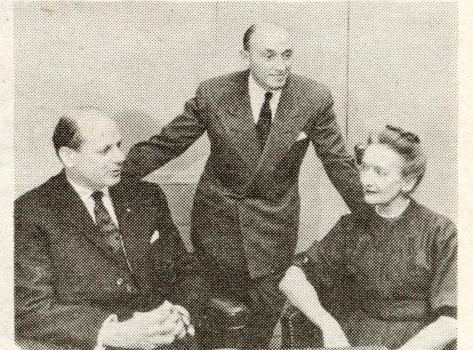
and Parker McAlister of Lord, Day & Lord. The only non-lawyers were Edward Johnson, who was then General Manager of the Metropolitan Opera, and John Erskine the writer [and former President of Juilliard].

Warburg told the group that he wanted them to hear some of my views about the school. I repeated what I had said to him, in somewhat more detail, and said, "I'm sorry to sound negative. There are some things about the school I'm not negative about, but not many. I wouldn't run the school that way at all. I just don't think it's the way to do it. I think the school is in a rut, and going nowhere.

They said, "We know you're not available, but please tell us precisely what you would do." And I outlined my plan for what would become the Literature and Materials of Music curriculum. Years later, one of the directors told an interviewer, "The strange thing was that Bill did precisely what he told the board he was going to do, in every single detail."

The next thing I knew, they asked me to be Juilliard's president. Warburg passed on the news, adding a special message from Mr. Perry, who wanted me to know that "Either you're the most wonderful thing that's ever happened to the Juilliard School, or the most colossal error of our collective lives."

After all this time and discussion, they had made me want to come. My interest in going to the school came from my convictions about education. It didn't come because I wanted a job running a music school — which wouldn't have interested me at all. I talked to Mr. Schirmer, who



With faculty members Joseph Raieff and Doris Humphrey.

agreed to release me from my contract, if I would continue as chief editorial advisor on a part-time basis. And in the summer of 1945, just before my 35th birthday, it was announced that I would take over in the fall.

I began to put my plans into effect at once. I thought Juilliard could be a place where you could turn out the finest musicians possible. I wanted all the people there to be of outstanding talent, so we raised the standards very high, and the percentage of those admitted to those applying went way down compared to what they had been. I also didn't think of a Juilliard education narrowly, as just training musicians, but as what the musician would do with his equipment once he was trained. The ideal was that each person could develop his potential to the full. That meant not only mastering the instrument or the techniques of the voice, but also having some sense of music's place in society. I think of musicians as part of a democratic society, and I believe that they should be able to function and carry forward a social ideal through music.

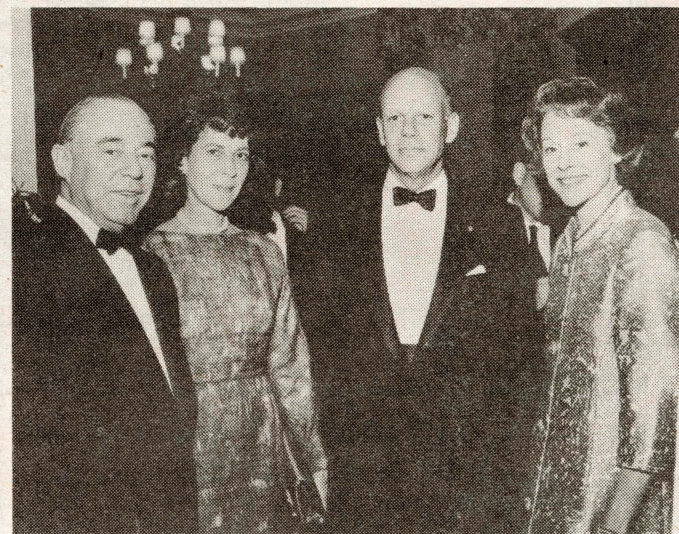
### Taking Juilliard to Lincoln Center

One day, some time in the mid-1950's, I was sitting in my office at Juilliard with Mark Schubart, who was dean, when my secretary announced that Mr. John D. Rockefeller III was on the phone. "John D. Rockefeller III is on the phone," I said to

Mark, "I don't know him. Do you think I should talk to him?" Mark said, "Ask him how he spells his name."

Rockefeller got on the phone and said, "You may have heard that a group of us is talking about a musical arts center in city of New York. We feel that education should be a part of it. Would you be willing to come and talk with me and one of my associates?"

I said I'd be delighted, and suggested that I bring Schubart along.



(l. to r.) Richard Rodgers, Mrs. William Schuman, William Schuman, Mrs. Richard Rodgers.



Greeting the new president of Juilliard, Joseph W. Polisi, 1985.



En route to this lunch in a taxi, I told the driver I was going to 30 Rockefeller Plaza, and said, "You don't have to speed, but keep going, because I don't want to keep Mr. Rockefeller waiting." The driver exclaimed, "That's a good one! Wait 'til I tell my wife."

We got to our luncheon with Mr. Rockefeller, who was a very reticent man socially, and his associate, Edgar B. Young, who was not. We started to talk about the musical arts center. Rockefeller told me about the genesis of the project: the Metropolitan Opera had to move from its present home, which was inadequate. (He didn't tell me it was a fire trap; that I learned later. All those years, the extra ushers on the top floor were moonlighting firemen.) The Philharmonic needed a new home too, because Carnegie Hall was to be razed, and an office building put up in its place. Robert Moses, the Commissioner of Parks, was also part of the plan, because he was interested in a slum clearance development in the Lincoln Square area. I reported all this to my board of directors.

Next, Frankie [Mrs. Schuman] and I were invited to the Rockefeller apartment for dinner. After dinner the men and the women separated, and Mr. Rockefeller said, "Dr. Schuman, would you tell these gentlemen something about the Juilliard School?" I did, and over the succeeding months we had a series of meetings. It was clear by then that the Philharmonic and the Met were to be the two key organizations. Somebody had the idea of a library-museum for the performing arts. This interested me very much so I went through a group of special meetings devoted to that subject.

The arts center was to have member organizations, called constituents, and the basis of constituency was a special field of responsibility. The Philharmonic was for symphonic music, the Metropolitan Opera for opera, and each constituent would have complete autonomy within its field. It didn't necessarily mean that other groups in the same area were forever banned from Lincoln Center, but the constituent had the primary right. The organizers then began to discuss education. They were thinking in terms of a university. I never knew which university — I always suspected it was Columbia, but I'm not certain. I then reported to my board, "Although we have an excellent plant at 122nd Street, I believe that the school which will be at Lincoln Center will have the greatest location for a school of the arts."

I began to lobby for Juilliard, saying to Mr. Rockefeller, "Juilliard has an excellent dance division, and I've always thought it would be a remarkable thing to have a drama division. I have already taken steps to study the drama situation in America, as there is no great conservatory of drama or dramatic study here. A number of universities have very good departments of theatre or theatre schools, but there is no school in drama that's comparable to what Juilliard, Curtis or Eastman is to music. For these reasons, I think that Juilliard is the logical choice to go to Lincoln Center." I was also interested in moving, because I felt that if Juilliard didn't move down there, and some other school did, Juilliard would be in danger of losing its pre-eminent position, purely because of the location and new opportunities that the center would give to the school. At a subsequent small dinner at Mr. Rockefeller's house Rockefeller said, "William, I'm sorry to tell you this, but we've decided against Juilliard." I said, "That's a great disappointment. I think you're making a mistake, and I'm going to pursue it. I hope you don't mind."

I spoke to the members of my board who were connected with Lincoln Center, and said, "If this were a university, where you wanted an academic institution, I wouldn't be recommending Juilliard. But this is the big, naughty, tough, jungle world of performing arts, and Juilliard's the greatest school in the world. I didn't make it so; it



At the construction site of the Metropolitan Opera house, c. 1964.

was before I came. I tried to keep it up and make it an even better school, and I think it's a big mistake for Lincoln Center not to take us seriously."

I had a few allies on the Juilliard board, but most of the directors thought that we were doing very well where we were and didn't need to move. Fiscally, it seemed a very iffy thing to do — we would have to

be happy until there was a medical school also, but I felt those three arts — music, dance and drama — were natural partners, and would make a great school. There would be music in the drama division, something that drama schools didn't usually have, and composers would have the opportunity to compose for plays and dance, the drama students would know

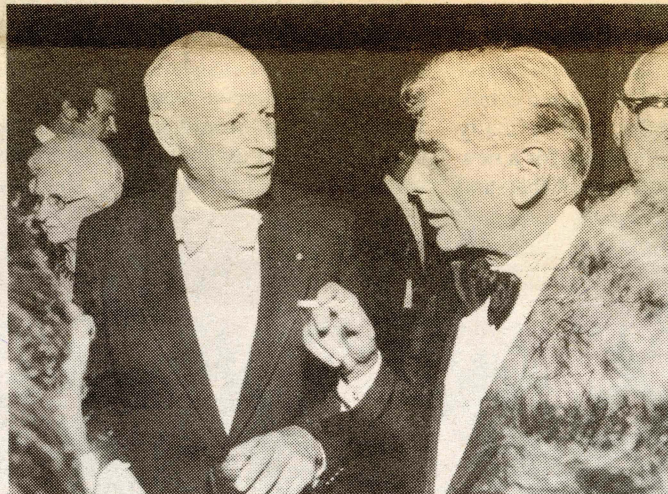
conditions, Juilliard would agree to move to Lincoln Center. The conditions were that the school would be given a plant it needed, without any financial obligations: Lincoln Center would raise the money for building, as it was doing for the Philharmonic, the Met and the library; that we would retain our independence, and we would have primacy in the field of education. The board agreed, and Rockefeller felt it was a constructive move.

The two boards met for breakfast at the ghastly hour of 7 AM at the University Club, and we at last agreed on everything. My next job was to see if I could sell the Juilliard building, and after much ado, it was sold to the Manhattan School. Next, the Juilliard board said to me, "Find an architect." I said, "I don't know anything about architects." "You're the president of the school," they said. "Bring in some names."

I went to Wally Harrison, of Harrison & Abramovitz, the firm that had done Radio City and United Nations. Wally said to me, "Get some architects that are too old or who live too far away to be interested in the job and get their advice." I started collecting architects, but it was such a prestigious assignment that no one lived too far away to be interested; they all were. One day I had in my office the



As president of Lincoln Center.



In conversation with Leonard Bernstein, c. 1975. Photo Richard Braaten



Arousing a hearty smile from Aaron Copland.

sell the physical plant. We'd also be getting involved with a lot of people, and might lose our autonomy in the process. There were lots of questions. But I persevered, and continued to pursue my dream of having a drama school. We had long since started the dance division — that was relatively easy, because it didn't cost that much. Mark Schubart used to quip that I wouldn't

more about dance and music, and you'd have the riches of three separate disciplines integrated into one establishment.

Finally Rockefeller and his associates began to be impressed with this reasoning, and I said to my board, "It's time for us to actually proceed with this, or to drop it." I made an official proposal that, given certain

leading architects of Sweden, Finland, and the United States — if somebody had dropped a bomb, modern architecture would have been finished. I discussed with them what the project was, then met with them individually. There were varying reactions. Eero Saarinen said, "I can give it some time the first six months, then I'll



Sharing the stage with comedian Jack Benny, c. 1960.



program, because I noticed at Philharmonic Hall, for example, the backstage space was terrible — they hadn't asked the professionals. The faculty met with the architects too.

The architect I liked the most was Pietro Belluschi, then dean of architecture at MIT, who had done a lot of building on the West Coast. Belluschi said to me, "I can't begin to think of a building until I know what the climate of the school is: What are you trying to do? What kind of education are you offering?" He was the only one who said anything like that, and I was impressed.

I asked about him, and was told that he was a marvelous designer, but very impractical; that you had to get somebody else to work with him. We got Belluschi, and an associate named Catalano, an Argentinean with whom he had done a lot of work. They turned out to be an ideal team. Belluschi was indeed impractical. He would talk to these tough business men who would challenge him, saying, "Why do you have to use wood when you tell us it's going to cost X dollars more per square foot?" and Belluschi would say, "Well, we don't have to." He didn't know how to handle anybody, and he was the worst salesman I ever met in my life, unlike Philip Johnson and Wally Harrison who could sell anybody anything.

### Becoming President of Lincoln Center

The building plans were underway when in August I got a call from John Rockefeller, who said, "When you come into New York, when it's convenient, I'd appreciate it if you'd have lunch with me." We made a date, and I said to Frankie, "I know exactly what he's going to ask me: What are my suggestions for the new president of Lincoln Center." I had a list of people ready, because I had been asked several months earlier by the University of Rochester to help them in their search for a new president.

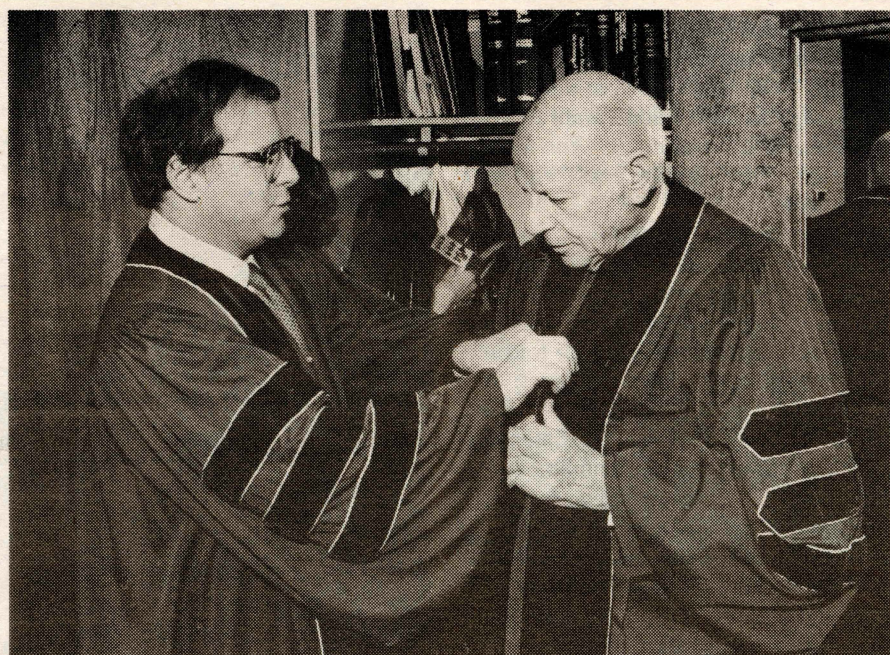
Rockefeller and I met. We started to talk about one thing and another, and he finally said, "You know we're looking for a new president." I said I was aware of that, and

had come prepared with some ideas. Then Rockefeller surprised me. He said, "The board of directors want me to sound you out and see if you would be interested in coming here. I would personally be delighted." I told him I was greatly flattered, and Rockefeller, ever charming, said, "Didn't I do that well!"

I asked him for time to think about it, and called Frankie from the station. When I got home, we started to talk, and I said, "My mind is absolutely made up. I don't need any time at all. I'm going to call Rockefeller this afternoon and tell him I would like to meet with him and any members of his executive committee, or any members of the board he wants, and outline what I think Lincoln Center can be. If they are interested in my views, we can pursue the discussion. If they are not, they have my word as a gentleman that no one will ever know of our meeting. I could think for days but that's just not my style." I called Rockefeller, and he agreed to set up the meeting.

In the meantime, I discussed the idea with four friends: James P. Warburg, who was then chairman of the Juilliard board, Leonard Bernstein, Mark Schubart, and Goddard Lieberson the record producer. Warburg said, "Don't do it, don't get involved with these people. The school is where you belong, you're very successful in it." Bernstein said, "Don't do that, stay at the school," and Goddard Lieberson said, "You're going to meet some of the worst people in the world, people you could never imagine existed." But I said, "I'm not going to take your advice."

A meeting was set up for late summer or early fall, and I had my first encounter with the powers behind Lincoln Center. I told them I believed Lincoln Center had to be more than a real estate operation, which was how some founders envisioned it. I believed that Lincoln Center, itself, had a constituent role to fulfill; that it should cause to come into existence things that are not covered by the constituent organizations. What form that would take I hadn't the remotest idea, but philosophically that's where I stood. Lincoln Center shouldn't



Donning a Juilliard commencement robe with Leonard Slatkin, 1988. Photo by Peter Schaaf.

compete with a constituent, but at the same time there were many important things that Lincoln Center did not include that it should. "I'll think more specifically about them, if you want to proceed with these discussions," I told them. "The other thing you should know is that I'm a composer. Composition is the continuum of my life's work, and these other things that I do are in addition to being a composer. I will do any job I take on, but how I handle it has got to be my business. If I don't handle it well, then I expect to be fired. But I don't expect anybody to tell me what hours to keep or what days I should work. I have my own

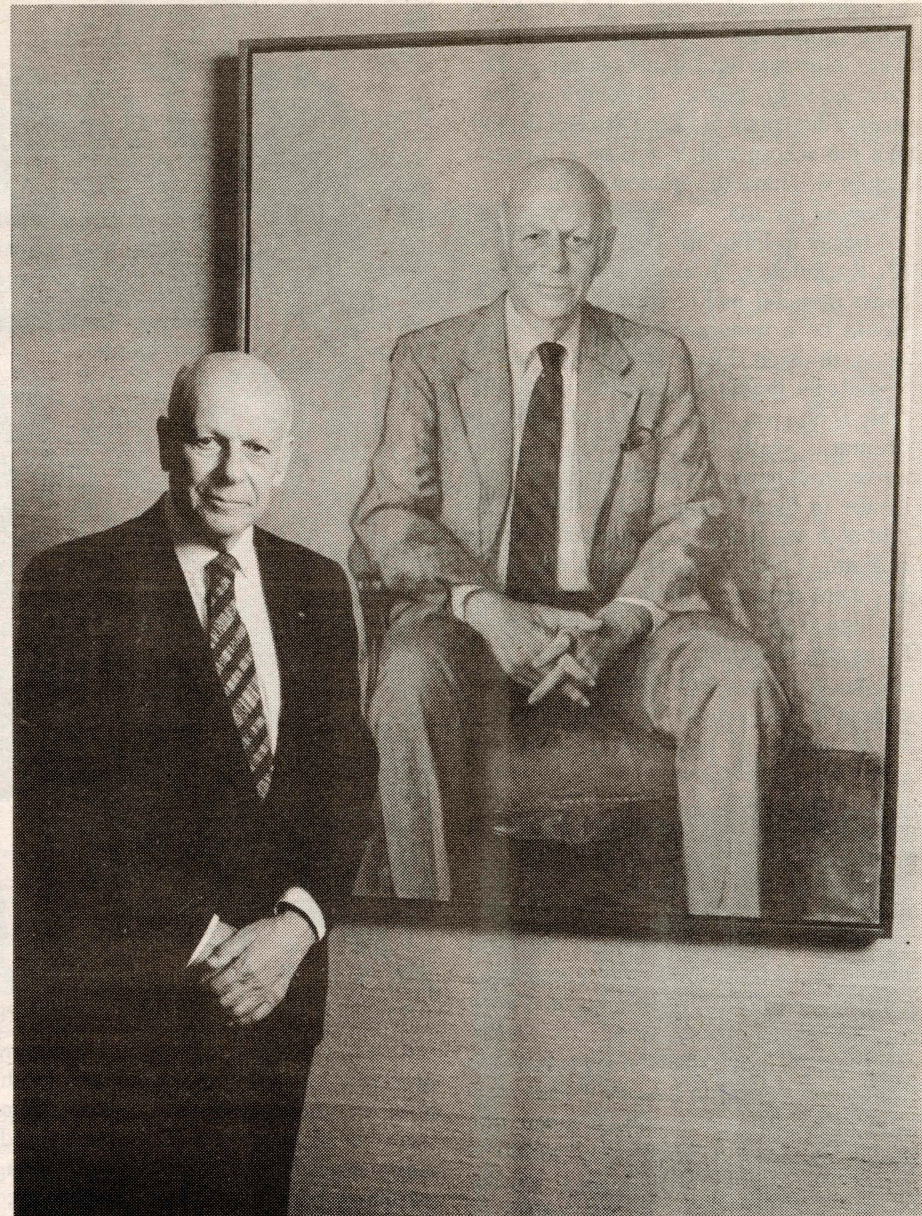
work habits, and I want you to know that I will compose." George Woods said, "Well, look, we're all supposed to be in our offices now, and here we are, discussing this Lincoln Center thing. That's no problem, as long as you get the work done." And in short order I was invited to become president of Lincoln Center. Amusingly enough, Rockefeller said to me one year later, "You mustn't think, now that you're at Lincoln Center, that you have to write music." He didn't understand that it was my calling.

© 1992 by William Schuman and Heidi Waleson

An exhibit in memory of  
**William Schuman**  
will be on view in the library  
from April 1 to April 24th.



At the Kennedy Center Awards with fellow awardees (l. to r.) (standing) Harry Belafonte, Mary Martin, William Schuman, (seated) Claudette Colbert, and Mme. Danilova, 1989.



Alongside portrait by Aaron Shikler that hangs in the Board Room at The Juilliard School. Photo by Peter Schaaf.



# Supplement

## Standing in the World's Most Renowned Concert Hall

Looking for familiar faces during intermission. I saw a friend walking with a crutch. As it turned out, it was a disease I had heard about. But I didn't know if it was fatal, curable, if it eats your brain, dissolves your muscles, or what.

So I just looked in her tattered eyes beading out from her matted hair, smiled at her while holding back the tears filling up the inside of my head and didn't say anything.

Then she glared at me like a bull facing a matador. This I will never forget.

She left skillfully, using her crutch to maneuver out of the hall, showing me her flawless technique. And I was left standing alone, having to sit down, feeling the weight of my whole body seep to the ends of my toes.

--Alexander L. Miller, second-year master's student in oboe.

## Song

We rise from our hammocks to smell the cool desert air, feel the gentle radiance of the moonbeam and sense the silence sweep around us and fill our ears like a bird seeking refuge from a storm.

And growing inside us is a song simple and untainted, building confidence until it comes forth on its own, serenading us like a troubadour.

The desert snakes though and the nearest water far underground.

So we cautiously go digging, careful of the coarse sand, hoping to hear and sing that melody as we tilt our heads back like the calf taking nourishment and try to lick the moon.

--Alexander L. Miller

## In My Dreams I Hear These Words

"Wander my young friend. See what falls into your eyes. Hear what wanders into your ears. Absorb the varied fragrances of gardens. Climb beneath spines sticking from branches slipping their needles in the veins of your seeking. Taste the blood in your tears. Laugh; a piece of sky passed through by wind. Breath."

- Daniel Jacobs, Evening Division Student



By Mr. Jan Vidra, friend of the Juilliard community.

## Back-yard Party

I hear the music half a block away-half sung, half shrieked, pounding, erotic.

They know how to do it-cook up a storm, go, go, go until the beer, pot and food run out.

I'm enjoying myself, bicycling at a leisurely pace, but I want more. I want to shed fifty years, join the fun in the back-yard, drink and smoke and eat like a seventeen year old immortal.

- Edward M. Goldman, last year of study 1952

## Cliff Jumping

For Kim Dixon

Your feet are one foot from the ledge and it seems eternity before the water reaches and enters your eyes. You'll jump, because inside, you already hear

the sound of entering. Your toes curl over the edge, like the grin of fear you know you'll pass through because the only way out of the terror

is through the mouth of jumping. And as you fall, horror will slip from you without shaking hands or turning to see if freedom

opens to receive you. You step. The earth pulls you slow as falling. The water grows and you are inside, too fast

to feel the cold until you've already begun to rise.

- Daniel Jacobs, Evening Division student.

## The Scoundrel

continued from page 4

justify anything... But a warning first, simply to test the effect of the perfect link:

One... Two... Thr—

It was perfect.

The music student had made a light, shuddered gasp before he quickly left his seat and bolted out the door.

Martin smiled, a little sad now. It was over. He would have done it, too... Ahh well. But he'd won.

After he got over the thrill of it, after the dark mood had left him and the sounds of carnage were all but a whisper in his head, Martin was terribly, terribly lonely and sat there and did nothing for hours but stare at his hands and sometimes out at the slowly paling city.

Jesse Wilson is a first-year drama student.



*The Four Temperaments*  
Melancholia      Phlegmatic  
Sanguine      Choleric  
*New York City Ballet*  
Music by Paul Hindemith      Choreography by George Balanchine  
February 19, 1992

By former Evening Division student, Jay H. Lefkowitz, M.D..



## Student Affairs

### A Well-Rounded Way to "Wellness"

"Wellness Month" is intended to open discussion and heighten awareness of health in all its facets. Most people think that a month set aside for "Wellness" only emphasizes nutrition and fitness. However, April is the month for celebrating more than just one's physical well-being. Nutritionists and therapists alike are acknowledging the direct link between a person's physical condition and his/her lifestyle.

The healthy life involves the balancing of six different dimensions of wellness. These areas are 1) physical, 2) intellectual, 3) occupational, 4) emotional, 5) spiritual, and 6) social. Though each person defines these categories differently and individuals prioritize them in a personal style, every person has the potential to be healthy or unhealthy in any of the above areas of his/her life. The combination of these areas makes up a chosen lifestyle or course of action that people can constantly change and improve upon.

**Physical wellness** encourages individuals to develop to their complete physical potential. Cardiovascular endurance, flexibility and strength as well as proper diet, are the factors that contribute to physical wellness. Use of tobacco, drugs and excessive alcohol is discouraged, while informed and appropriate use of the medical care system and self-care procedures are encouraged. On Wednesday, April 1, the movie "My Left Foot" will be presented in the student lounge to emphasize the importance of good physical health through its inspiring story of a courageous differently-abled person. (All the movies during Wellness Month begin at 9:00 p.m. and are open to the entire Juilliard community.)

**Intellectual wellness** involves the creative and stimulating mental activities that expand knowledge and improve one's potential for interaction with others. The effective use of learning furthers this kind of wellness while also increasing understanding of the world. The movie, "Lean on Me" will be shown on April 8, in honor of the important educational challenges that our country offers its young citizens.

**Occupational wellness** addresses how an individual makes a living. Enrichment in your life can come through work, and the development of skills and achievements should be reflected in your occupation. Performing arts students are encouraged to master both the specific techniques and overall philosophy of their art in order to develop their occupational wellness. Networking and making contacts can greatly increase the rewards available to a performing artist. A documentary film entitled "Roger and Me," presents another side of occupational wellness on Wednesday, April 15th.

**Emotional wellness** includes the degree to which you feel positive and enthusiastic about your self and your life. Awareness, healthy expression, and management of feelings are directly related to your emotional health. Wellness in this area includes a realistic assessment of your limitations, development of autonomy, and the ability to cope effectively with stress. The Disney classic, "Jungle Book" will be shown on Wednesday, April 22, to release some stress through a playful journey into a children's story. This relaxing evening will remind viewers of the importance of friends and fun.

**Spiritual wellness** involves the pursuit of meaning and purpose in human existence. Individuals determine the extent to which spiritual wellness is important to them; however, any deepening of personal values or progress towards a balanced ethical system indicates overall development of one's spiritual dimension. On Wednesday, April 29th, the film "Ghandi" may provoke some thought in this area.

All of the film presentations are intended to provide an opportunity for **Social Wellness** here at Juilliard. The interaction and enjoyment of the company of others and the discussion of each film's message will contribute to the social wellness of each participant. Any personal contribution that an individual makes to community living, bettering the human condition or pursuit of harmony among family, friends or coworkers will improve the social wellness of that person's life. Be well.

Room selection will take place on **Saturday, April 25, 1992** from 10am-4pm in the 11th floor lounge. In order to register for a room students must be pre-registered and pay the \$200 room reservation fee. Rooms may be selected in the following order:

|                     |  |
|---------------------|--|
| <b>10am-11:30am</b> | <b>Squatters Rights</b> --students who want to stay in the same room.  |
| <b>11:30am-NOON</b> | <b>Break</b> --(during this time rooms will be blocked off for first-time college students and Resident Assistants). |
| <b>NOON-1pm</b>     | <b>Current Single Room Occupants</b> interested in moving to a new single.   |
| <b>1pm-2pm</b>      | <b>Current Double Room Occupants</b> interested in moving to a single room.  |
| <b>2pm-3pm</b>      | <b>Current Single or Double Room Occupants</b> interested in moving to a new double.                                 |
| <b>3pm-3:15pm</b>   | <b>Break</b> --Rooms will be blocked off for graduate and transfer students.   |
| <b>3:15pm-4pm</b>   | <b>Current Non-Residents</b> who wish to reside in the building and residents.                                       |

Rooms will be distributed on a first-come, first-served basis. Room selection is being held on Saturday to better accommodate you, however, you must be present during your scheduled time or you run the risk of not getting your preference.

#### Fulbright Grants 1993-94

May 1, 1992, is the official opening of the 1993-94 competition for Fulbright Grants in academic fields and for professional training in the creative and performing arts. Available for study and research, Fulbright Grants provide roundtrip international travel, maintenance for the tenure of the award and tuition waivers, if applicable. All grants include health and accident insurance. Applicants must be U.S. citizens at the time of application, must have a bachelor's degree or four years of equivalent training/study, and are required to have sufficient proficiency in the language of the host country to carry out their proposed study or research.

Students currently enrolled at Juilliard should contact Karen Wagner, Associate Dean, in Room 222 for brochures and applications. The deadline for receipt of applications is **September 30, 1992**. Applications will be reviewed and applicants interviewed by committee prior to being forwarded to the Institute of International Education (IIE) for the October deadline.



Wednesday, April 15<sup>th</sup>, 1992

**PRESENTING**

- **WILLIAM RYAN CLINIC**  
Body Fat Analysis  
Breast Cancer and Women's Health
- **ALCOHOLISM COUNCIL OF GREATER NEW YORK**  
AA and ALANON Information  
Video Presentation
- **MILLER INSTITUTE**  
Hand and Wrist Injuries
- **PLANNED PARENTHOOD OF NEW YORK**  
Informational display
- **GAY MEN'S HEALTH CRISIS**  
Community Education Display Table
- **AMERICAN RED CROSS**  
CPR & First Aid Information  
Cholesterol Screening\*  
(Sign-up in Room 219 before 4/10/92)
- **NEW YORK UNIVERSITY**  
College of Dentistry  
Display and Handouts on STU-DENT PLAN
- **YOGA INSTRUCTOR & SHIATSU**  
Demonstrations and Registration for Classes
- **JUILLIARD HEALTH OFFICE**  
Services and information  
for students and staff
- **PSYCHOLOGICAL SERVICES**  
Information on mental  
health resources
- **INFORMATION TABLE**  
Handouts from the  
American Cancer Society  
and the American Heart  
Association

**2<sup>nd</sup> Floor Lounge**  
**10a.m. - 2 p.m.**

**EVERYONE  
WELCOME**

#### ANNOUNCING THE 1992-93 PEER ADVISOR SELECTION PROCESS



*"Students who persist  
and succeed in college  
are greatly helped  
by the supportive  
relationships they  
form with peers  
and mentors."*

-Gardner & Jewler  
"Your College  
Experience"

- APPLICATIONS AVAILABLE:** Monday, March 23 through Thursday, April 2  
Room 219 - Office of Student Affairs
- INFORMATION SESSIONS:** Monday, April 6 - 12 Noon - Room 216  
AND  
Wednesday, April 8 - 5:30 p.m. - Room 218
- APPLICATIONS DUE:** Friday, April 10 - 4:00 p.m. - Student Affairs
- GROUP INTERVIEW:** Sunday, April 12 - 5:30 p.m. - 11th Floor Lounge  
Residence Hall

Any Juilliard student who is currently registered and in good academic standing can apply for a Peer Advisor position. Preference will be given to students who are mature, have relevant experience and work well with other people. Each application must be accompanied by two letters of recommendation. Students in Dance and Drama must obtain at least one letter of recommendation from an administrator in their division.

#### REMINDER FROM THE REGISTRAR

Pre-Registration for  
1992-93 Takes Place  
April 13-24, 1992.

Check your mailbox for details.

Apply for the piano minor  
teaching fellowship  
by April 20, 1992.  
Applications are available  
in the Associate Dean's  
Office, room 222.



# 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

The Seventh Annual Morningside Dance Festival, held in February, included works choreographed by **THEA NERISSA BARNES** ('78 BFA) and **PETER SPARLING** ('73 BFA). Both Peter and Thea performed as soloists in their works.

Associate Dean at Towson State University, as well as Professor of Dance, **DR. HELENE BREAZEALE** ('59 BS) has initiated and organized the Towson State University/ St. Petersburg Conservatory dance exchange program scheduled for June 22 - July 13 in Russia.

Making her home in Rochester, NY since February is **TINA CURRAN** ('90 BFA) as she studies with Garth Fagan's company there. Tina will continue with her studies through April.

During the summer, **MARGARET JENKINS** ('61) will be one of the artists-in-residence at Jacob's Pillow Festival in Lee, Massachusetts.

At the Long Beach Convention Center in California, **MARGARET PIHL** ('88 BFA) was a featured dancer in the Project Angelfood Benefit. She will also be appearing in a Sanyo commercial in Japan.

**HARRIET (GROSSBERG) ROSS** ('61 BS), co-director of Chicago Dance Theatre, presented a dance program at the Civic Opera House in Chicago in March.

Sensadance, New York's new contemporary dance company founded by **HENNING RUBSAM** ('91 BFA) presented its first season at Merce Cunningham's Studio in February. Henning, who is also artistic director of the company, performed with other members of the company.

## DRAMA

Following her performance on Broadway in *Nick & Nora*, **CHRISTINE BARANSKI** (Group 3) returned to the cast of Terrance McNally's *Lips Together, Teeth Apart* at the Lucille Lortell Theater.

Appearing with Richard Gere and Kim Basinger in the motion picture *Final Analysis*, is **KEITH DAVID** (Group 8). Keith will also be seen in the Broadway production of *Jelly's Last Jam*.

**KAREN FOSTER** (Group 19) was featured in Theater For a New Audience's production of *A Comedy of Errors*.

Starring in *A Life in the Theater* is **ANTHONY FUSCO** (Group 12).

Touring Europe in a production of *Jesus Christ Superstar* is **HOWARD KAYE** (Group 18), who portrays Peter.

At The Public Theater, **VAL KILMER** (Group 10) and **JEANNE TRIPPLEHORN** (Group 19) star in their production of *'Tis A Pity She's a Whore*.

**ERIQ LA SALLE** (Group 13) was featured in an episode of the television series *Quantum Leap*.

The television movie *What She Doesn't Know* featured **RANDLE MELL** (Group 7) in a starring role.

In New York at the Public Theater, **RENE RIVERA** (Group 15) was featured in the Mabou Mines/New York Shakespeare Festival Production of *In the Jungle of Cities*. Rene was also featured in a performance piece presented by Mabou Mines in a yearly benefit for PS 122. On screen, Rivera can be seen in Paul Mazursky's *The Pickle* and Paul Schrader's *Light Sleeper* in featured roles.

For information about last-minute reservations for the

## ALUMNI OPEN HOUSE

on Sunday, May 3rd,  
call the Alumni Office  
(212) 496-6698.

**JAREDSAKREN** (Group 1) is directing *A Comedy of Errors* and starring in *Arms and the Man* at the Alabama Shakespeare Festival.

At Alice's Fourth Floor, **LUISA SERMOL** (Group 20) starred in the play *George's Shadow*.

In New York at the Ontological-Hysteric Theatre, **HENRY STRAM** (Group 6) starred in Richard Foreman's *The Mind King*.

**JAKE WEBER** (Group 19) can be seen at the Music Box Theatre appearing in *Family Business* in a featured role.

## MUSIC

Violinist **FRANK ALMOND** ('87 BM, '89 MM) returned to his native San Diego in March for a recital presented by the San Diego Youth Symphony as a benefit for the orchestra's concert tour of Italy. Assisted by pianist Joanne Pearce-Martin, Almond presented a program of Mozart, Szymanowski, Stravinsky, Debussy, Kreisler, Glazunov and Sarasate.

In September, pianist **RANDALL ATCHESON** ('76 BM, '78 MM) was presented in his Carnegie Hall debut, presenting works of Schumann, Bach, Chopin, Prokofiev, Scriabin and Liszt. In March, Atcheson gave a concert on both the piano and organ at the Jerusalem Center in Israel, and in April will give recitals in London. During the summer Randall will be presenting concerts in Paris, Salzburg and Rio de Janeiro.

Recently, pianist **JAMES BARBAGALLO** ('74 BM, '76 MM) performed Rachmaninoff's first piano concerto with the Bergen Philharmonic, the second concerto with the Bakersfield Symphony, the third concerto with the Lake Charles Symphony and *Rhapsody on a Theme of Paganini* with the Tuscarawas Symphony. Barbagallo also performed both Beethoven's and Saint-Saens' fourth Piano Concerto with the Capetown Symphony in South Africa.

**JEFFREY BIEGEL'S** (Piano, '83 BM, '84 MM) recent performances include appearances with the Stavanger Symphony in Norway; the Ulster Orchestra in Belfast, performing Liszt's *Concerto No. 1* and Litolf's *Scherzo*; the Orchestre Pasdeloup in Paris, where he performed Saint-Saens' second Piano Concerto, and a solo recital for the Chopin Society in Lyon, France.

The American Composers Orchestra recently announced the appointment of **DENNIS RUSSELL DAVIES** (Piano, '66 BM, Orch. Conducting, '68 MS, '72 DMA) as Music Director. Davies, who had been serving as Principal Conductor since the Orchestra's inception in 1977, will assume the duties of the position immediately.

Recently, the Lake Charles Symphony premiered a new work, *Concerto for Viola and Orchestra* by **KEITH GATES** (Composition, '72 BM, '73 MM). Conducted by **WILLIAM KUSHNER** (Clarinet, '51 BS), the piece featured the Principal Violist, David Kerr, as soloist.

Cellist **BARRY GOLD** ('79 BM, '80 MM) was a featured soloist this past January with the Los Angeles Philharmonic conducted by Andre Previn. The work

performed was Sir Michael Tippett's *Triple Concerto*. Mr. Gold has been a member of the Philharmonic since 1982 and currently serves as teaching assistant to Lynn Harrell at the University of Southern California.

The world premiere of the Eighth Symphony of composer **PAUL HOFREITER** ('74 BM, '76 MM) will be performed this month in Pennsylvania. Dale Donovan Shepher will conduct the combined orchestras of the Lawrenceville School of Lawrenceville, New Jersey and the Philadelphia College of Bible for this premiere.

**HOWARD KARP'S** (Piano, '53 Post-Grad. Diploma) recording, with the Pro Arte Quartet, of the Bloch Piano Quintets Nos. 1 and 2 has just been released by Laurel Records.

Soprano **OK-JA LIM** ('78 Post-Grad. Diploma) made her debut with the Chattanooga Symphony and Opera in

November, performing the role of Oscar in *Un Ballo in Maschera*. In December, Ms. Lim made her recital debut at Teatro Sao Pedro in Porto Alegre, Brazil.

Composer **MARGA RICHTER'S** ('49 BS, '51 MS) 65th birthday year is being celebrated around the country with performances of her chamber, orchestral and vocal works. Performances of her works include the world premiere of *Into My Heart* by the Georgia State University Choral Society in Atlanta; the world premiere *Qhanri* for cello and piano at the Yellow Barn Music Festival in Vermont; the west coast premiere of *Dusseldorf Concerto*; and the world premiere of *Quantum Quirks of a Quick Quaint Quark* for orchestra with the Long Island Philharmonic.

Concerts at the Met presented flutist **PAULA ROBISON** ('63 BS) in two concerts as part of her series. She appeared with guest artists in The Temple of Dendur and performed Vivaldi's *Concerto in A Major* ("per eco"), and *The Four Seasons*, as well as the *Concerto in A Major for Harpsichord and Strings* by Carlos Seixas.

**NATSUKO UEMURA** (Harpsichord, '91 Prof. Studies) gave solo recitals at Bruno Walter Auditorium at Lincoln Center Library; Columbia University and the Staller Center at the State University of New York at Stony Brook.

Appearing with the Tappan Zee Chamber Players, cellist **FREDERICK ZLOTKIN** ('71 Bm, '72 MS, '78 DMA) performed works of Beethoven, Debussy and Tchaikovsky.

## Announcements

## FACULTY

**CAROLYN ADAMS** of the modern dance faculty, will be directing The Repertory/ Etudes Project this summer at Jacob's Pillow School in Lee, Massachusetts. Dancers with a strong background in both modern dance and ballet will have an opportunity to further study technique and repertory.

Cellist **ANDRE EMELIANOFF** ('65 BS) of the Pre-College Division faculty, performed in March at the Miller Theatre on the Columbia University campus. Assisted by pianist Peter Basquin and percussionist Paul Hofstetter, he performed works of Schnittke, Toch, Ginastera and a world premiere by Gerald Levinson.

A Spanish Dance Program, under the direction of **GLORIA MARINA** of the Dance Division faculty, was presented at The Chapin School in February with **HEATHER DeLUSSA** and **LAURI HOGAN**, current Dance Division students.

Duo-Pianists Adelaide and **EDGAR ROBERTS** ('49 BS, '51 MS), also of the Pre-College faculty, are performed two concerts sponsored by the Ulster Choral Society, featuring "Music of Old Vienna." In April, the Roberts' are giving a full concert on one piano, four hands as part of St. Paul's Festival of the Arts in South Nyack, NY. In May, the pair are participating in a concert for the Russian Cultural Society at Synod Hall in New York.

A packed house and a standing ovation greeted English hornist **THOMAS STACY** when he recently appeared as guest soloist with the Louisville Orchestra.

While in Kentucky, Stacy presented a Master Class at the University of Louisville. In December, Tom was at Clarion University in Pennsylvania where his recital was prominently advertised - on a Wendy's billboard. Stacy was also in Spain in December to serve as consultant in auditioning double-reed players for the newly formed Orquesta Sinfonica de Galicia in La Coruna.

**ELENA WOLKONSKY** (Dip '51, PGD '52) of the Pre-College faculty has been serving as the Artistic director of all cultural events at the Russian Center on Park Avenue here in New York since January, 1990. In December she received the Honorary Award for dedication and promotion of Russian Music and Art, which was presented to her during a festive ceremony by Archbishop Vitaly, the Head of the Russian Orthodox Church of North and South America.

## STUDENT

Dance students **ALANETO, RICARDO IAZZETTA, LUIS PERAL, KORY PERIGO, ALEXANDER SCHLEMP** and **STEVEN SHROPSHIRE** danced in an excerpt from *No. 85* at the Dedication of The Clark Studio Theater at the Lincoln Center Institute in February. Alexander Schlempp staged the piece for the performance.

Flutist **DEBORAH STRAUSS**, currently in the Masters program, recently took third place honors at the 36th Annual Women's Association of the Minnesota Orchestra Young Artists Competition. She was awarded a \$1000 cash prize, as well as the Mathilda Heck prize of \$750, awarded annually to an outstanding wind player in the competition.

Meredith Monk with Vocal Ensemble  
Opera and the Avant Garde  
Presentation and Performance

May 5, 6-7:30 Room 314.

The Juilliard community is invited.



# April Sampler

## Juilliard

- 4/1 **Wednesdays at One**, Music for Woodwinds, Alice Tully Hall, 1 pm.  
**Horn Master Class**, Rm. 314, 4:30-6pm, for students, faculty, and staff.  
**Elgar Violin Concerto Finals**, 5 pm.  
**Jacqueline Schiller**, piano, 8 pm.
- 4/2 **Liederabend**, 6 pm.  
**Risa Polishook**, voice, 8 pm.
- 4/3 **Pei-Yu Wang**, cello, 4 pm.  
**Nari Matsuura**, piano, 6 pm.  
**Christina Bouras**, voice, 8 pm.  
**Juilliard Percussion Ensemble**, Alice Tully Hall, 8 pm.  
**Juilliard Dance Ensemble Spring Concert**, HUMPHREY/*Ruins and Visions*, NIKOLAIS/*Tensile Involvement*, HARKARVY/*Three Debussy Duets*, BARNETT, CHASE, PENDELTON, TRACY and WOKLEN/*Molly's Not Dead*, Juilliard Theater, tickets \$10, 8 pm.
- 4/4 **Donna Lee**, piano, 8:30 pm.  
**Juilliard Dance Ensemble Spring Concert**, see 4/3 for program, Juilliard Theater, tickets \$10, 8 pm.
- 4/5 **Juilliard Dance Ensemble Spring Concert**, see 4/3 for program, Juilliard Theater, tickets \$10, 8 pm.
- 4/6 **Jonathan Davis**, oboe, 4 pm.  
**Yeejung Debbie Kim**, violin, 6 pm.  
**J. Craig Davis**, trumpet, 8 pm.  
**Juilliard Dance Ensemble Spring Concert**, see 4/3 for program, Juilliard Theater, tickets \$10, 8 pm.
- 4/7 **Robert Max**, cello, 4 pm.  
**Satoshi Okamoto**, double bass, 6 pm.  
**Serena Canin**, violin, 8 pm.  
**Kevin Vos**, trumpet, room 102, 8 pm.  
**An Evening of Chamber Music**, Alice Tully Hall, 8 pm.
- 4/8 **Wednesdays at One**, Singers from the Juilliard Opera Workshop, Alice Tully Hall, 1 pm.  
**Steven Maloney**, violin, 4 pm.  
**Brent Poe McCabe**, guitar, 6 pm.  
**Eun Ha Sim**, piano, 8 pm.  
**Juilliard Orchestra**, Otto-Werner Mueller, conductor, STRAUSS/*Don Juan, Op.20*, STRAUSS/*Horn Concerto No. 1 in E-flat Major*, BRAHMS/*Symphony No. 4 in E minor, Op. 98*, Avery Fisher Hall, Tickets \$5 and \$10, 8 pm.
- 4/9 **Edward Dusingher**, violin, 4 pm.  
**Gabriela Herrera**, voice, 6 pm.  
**Yoko Ara**, cello, 8 pm.
- 4/10 **Steven Walton**, tuba, 4 pm.  
**Woodwind Quintet Seminar**, Rm. 309, 5:30-7:30 pm, for students, faculty, and staff.  
**Laura Koehl**, cello, 6 pm.  
**Kyung-Un Rhee**, piano, 8 pm.  
**Virginie Gout**, harp, 8 pm.  
**Fourth-Year Drama Play**, Shakespeare's *Loves Labour's Lost*, Drama Theater, tickets \$10, 8 pm.
- 4/11 **Fourth-Year Drama Play**, Shakespeare's *Loves Labour's Lost*, Drama Theater, tickets \$10, 2 & 8 pm.  
**Robin Dawn Gelman**, bassoon, 8:30.
- 4/12 **Fourth-Year Drama Play**, Shakespeare's *Loves Labours Lost*, Drama Theater, tickets \$10, 8 pm.
- 4/13 **Brian Cassier**, double bass, 4 pm.  
**Wanchi Huang**, violin, 6 pm.  
**Frank Poerster**, viola, 8 pm.  
**Sheila Brown**, viola, room 102, 8 pm.
- 4/14 **Ursula Heckman**, cello, 4 pm.  
**Viola Master Class with Nobucko Imai**, Studio 582, 4-6, for students, faculty, and staff.  
**Lisa Sohn**, violin, 6 pm.  
**Sujin Kim**, piano, 8 pm.  
**Beatriz Margalae-Castro**, flute, room 102, 8 pm.  
**Students of the New York Woodwind Quintet**, MOZART/*Notturmi*, Alice Tully Hall, 8 pm.
- 4/15 **Wednesdays at One**, Music for Guitar, Alice Tully Hall, 1 pm.
- 4/16 **Finals of the Beethoven Piano Concerto No. 3**, 5 pm.  
**Maki Ishi**, violin, 8 pm.  
**Fourth-Year Drama Play**, C.P. Taylor's *And A Nightengale Sang*, Drama Theater, tickets \$10, 8 pm.
- 4/18 **Fourth-Year Drama Play**, C.P. Taylor's *And A Nightengale Sang*, Drama Theater, tickets \$10, 2 & 8 pm.
- 4/19 **Fourth-Year Drama Play**, C.P. Taylor's *And A Nightengale Sang*, Drama Theater, tickets \$10, 8 pm.
- 4/20 **Hector O'Falcon Villafane**, violin, 4 pm.  
**Deborah Kim**, organ, 6 pm.  
**Jay Kaufman**, guitar, 8 pm.  
**Fourth-Year Drama Play**, C.P. Taylor's *And A Nightengale Sang*, Drama Theater, tickets \$10, 8 pm.
- 4/21 **Walter Schick**, double bass, 4 pm.  
**Ettienne Betz**, violin, 6 pm.  
**An Evening of Chamber Music**, 8 pm.
- 4/22 **Wednesdays At One**, Student Conductors, Alice Tully Hall, 1 pm.  
**William W. Slattery**, violin, 4 pm.  
**Students of the Juilliard String Quartet**, 6 & 8 pm.
- 4/23 **Ruth Reimers**, oboe, 4 pm.  
**Sonatenabend**, 6 pm.  
**Juilliard Composers**, 8 pm.  
**Robb Seftar**, bassoon, room 102, 8 pm.  
**The Juilliard William Petschek Piano Debut**, Akira Eguchi, piano, BEETHOVEN/*Sonata No. 3 in E Major*, CHOPIN/*Sonata No. 2 in B-flat minor*, RAVEL/*Gaspard de la Nuit*, LISZT/*Consolation No. 3*, LISZT/*Hungarian Rhapsody No. 6*, Alice Tully Hall, tickets \$12 & \$10, 8 pm.
- 4/24 **Sarah Catlin**, harp, 4 pm.  
**Kyung Shin Koo**, piano, 6 pm.  
**Ehichung Chung**, piano, 8 pm.  
**Juilliard Symphony**, Otto-Werner Mueller, conductor, GLINKA/*Russian and Ludmilla Overture*, MENDELSSOHN/*Symphony No. 4, Op. 90 in A Major "Italian"*, ELGAR/*Concerto in B minor for Violin and Orchestra, Op. 61*, Alice Tully Hall, 8 pm.
- 4/25 **Fourth-Year Drama Play**, Tony Kushner's *Millennium Approaches*, Drama Theater, Tickets \$10, 8 pm.  
**Allison Rubin**, oboe, 8:30 pm.
- 4/26 **Fourth-Year Drama Play**, Tony Kushner's *Millennium Approaches*, Drama Theater, Tickets \$10, 2 & 8 pm.
- 4/27 **Katherine Svistoonoff**, piano, 4 pm.  
**Elisabeth Kotzakidou Pace**, voice, 6 pm.  
**Students of the Juilliard String Quartet**, 8 pm.  
**Lisa Whitfield**, viola, room 102, 8 pm.  
**Fourth-Year Drama Play**, Tony

Kushner's *Millennium Approaches*, Drama Theater, Tickets \$10, 8 pm.

4/28 **Cello Master Class with Yo-Yo Ma**, Rm. 309, 1:30-3:30pm, for students, faculty, and staff.

**Pavel Stetsenko**, organ, 4 pm.

**Eugene Alcalay**, piano, 6 pm.

**Rose Kyung-Ai Chu**, voice, 8 pm.

**Janice Joanne Graham**, violin, room 102, 8 pm.

4/29 **Wednesdays At One**, Juilliard Composers and Choreographers, Alice Tully Hall, 1 pm.

**Eric Gaenslen**, cello, 4 pm.

**Dmitry Chechik**, piano, 6 pm.

**Nadia Weintraub**, piano, 8 pm.

**Linda Bukhosini**, voice and **Bongani Tembe**, voice, room 102, 8 pm.

**Juilliard Opera Center** presents Frederick Delius's *Fennimore and*

*Gerda* and Francis Poulenc's *Les Mamelles de Tiresias*, Juilliard Theater, tickets \$10, 8 pm.

4/30 **Christopher Corley**, voice, 4 pm.  
**Michael Lynn Galanter**, voice, 6 pm.

**Rowena Mariano**, piano, 8 pm.

5/1 **Fourth-Year Drama Play**, Moliere's *The Would-Be Gentleman*, Drama Theater, tickets \$10, 8 pm.

**Juilliard Opera Center** presents Frederick Delius's *Fennimore and Gerda* and Francis Poulenc's *Les Mamelles de Tiresias*, Juilliard Theater, tickets \$10, 8 pm.

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

## PAUL HALL AND ROOM 102 RECITAL

*Application, Procedures and Requirements*  
1992-93

Sign-up dates are as follows:

| May 4        | For Fall Only(Sept. - Dec.) 1993 Graduating Students Only** |
|--------------|---|
|              | (This includes: DMA, MM, BM, Adv. Cert. Certificate.)       |
| June 1       | DMA Students  |
| July 6       | Required Masters, Adv. Certificate                          |
| August 10    | Open Sign-up for September/October recitals                 |
| August 31    | Graduating Bachelors and Certificate                        |
| September 14 | Open Sign-up for 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 8:30 (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).