

The JULLIARD

J O U R N A L

Vol. VII No. VI

The Juilliard School

March 1992

William Schuman Juilliard President Emeritus Dies

A Tribute

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 cuts 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 Emeritus 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 Society and Film Society of Lincoln Center, the Juilliard Dance Division, Mostly Mozart 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 to make our world the brighter place it is due to his creative and energetic spirit. To have known the man and his music was to understand how individual ideals, beliefs, vision and courage can be put to the best use for all of humankind.

[The New York Times obituary of Mr. Schuman is reprinted on page 3.]

[There will be a Memorial Tribute for Mr. Schuman on April 1 at 5 PM in the Juilliard Theater.]

The Millennium Approaches

by Elizabeth Marvel

Millennium Approaches is the first part of a complete work called *Angels in America* written by Tony Kushner—Juilliard's playwright in residence. When I first read this play I was overwhelmed. Not only by its huge scope of events and characters, but also by its political instruction for an education of the heart. What I mean by that last statement is, as is said in *Perestroika* (Part II of *Angels*), "The heart is conservative, no matter what the mind may be. The mind may make its leaps ahead, the

Michael Kahn Named New Director of Drama Division

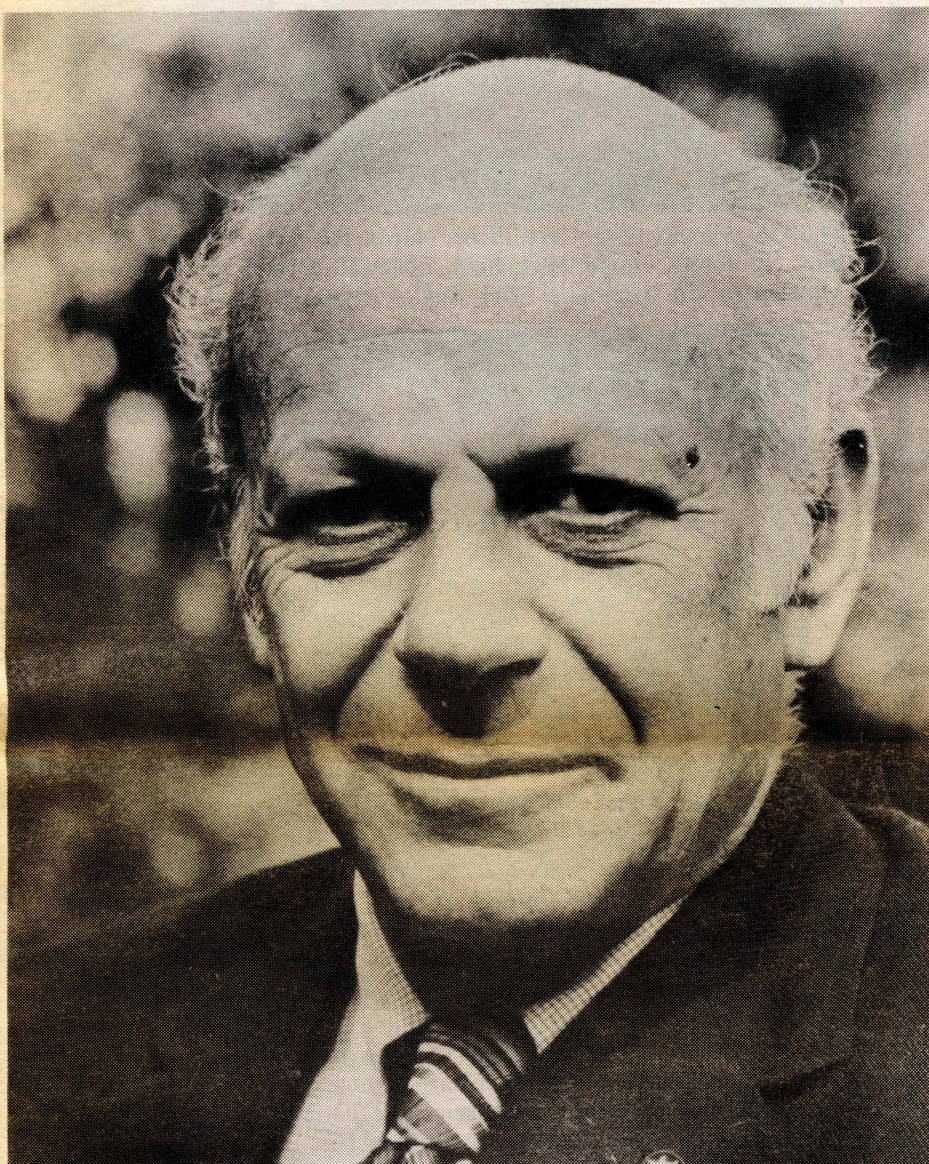
Michael Kahn, one of the most distinguished directors and educators in the American classical theater, has been appointed to succeed Michael Langham as Director of Juilliard's Drama Division. Mr. Langham, who has been director since 1979, announced last year that he would be leaving to devote more time to theatrical directing.

In commenting on his appointment President Polisi said "Michael Kahn brings enormous creativity and energy to the Directorship of Juilliard's Drama Division. I know that all of the faculty, staff and students who were involved in this extensive search feel confident that Michael Kahn will successfully lead the Drama Division into the next century, preparing its students for the profession of today and of the future."

Mr. Kahn is no stranger to Juilliard. He has been on the drama faculty since 1968 and has taught in each of the four levels of the drama curriculum.

But Juilliard has not been Mr. Kahn's only theatrical home. He has also taught for a number of years at New York University and has been artistic director of the Acting Company, the American Shakespeare Festival, and the McCarter Theatre, and he is currently artistic director of The Shakespeare Theatre (formerly the Folger Shakespeare Theater) in Washington, D.C. Besides these and other

continued on page 2



William Schuman. Photo by Christian Steiner

The New and The Old in Spring Dance Concert

by Alexander Schlempp

The Dance Division's Spring 1992 concert series, to be held in the Juilliard Theater on Friday, April 3, through Monday, April 6, offers three masterworks of modern dance and a world premiere by Benjamin Harkavy.

For the April performance series, the Dance Division commissioned the reconstruction of Doris Humphrey's *Ruins and Visions*, a masterwork of modern choreography that has not been performed since 1953, and has never been fully recorded on video or notation. Ms. Humphrey, a pioneer of modern dance in America and founding member of the Dance Division's faculty, is widely acknowledged as one of the greatest abstractionist choreographers in the 20th century. With Juilliard's reconstruction of *Day on Earth* for the 1990 spring season and the revival of her works by major companies, her choreography is experiencing a renaissance. The dance is being reconstructed and directed by Dance Division alumnus Ray Cook. Mr. Cook, who is famous for his notation and reconstruction of Balanchine, Limon,

Humphrey, and Sokolow works, developed a 250 page Labanotation draft score based on footage from a silent film of the original cast which included Jose Limon, Pauline Koner, Ruth Currier and Lucas Hoving. Ms. Koner, a Juilliard faculty member, and Ms. Currier, will coach the dancers to enhance and deepen the performances both technically and dramatically. *Ruins and Visions* is based on a work from Stephen Spender's book of poetry by the same name, in particular a poem called *The Fates*:

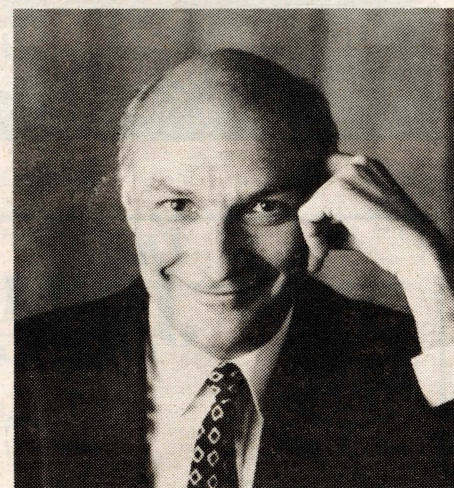
"Oh which are the actors and
which the audience?

Both, both, vowing the real
is the unreal."

Mr. Cook's notation students have spent this year reading and mounting the work. It's revival has been both a challenge to us the students, and an historically significant event for the dance community. (see accompanying article)

In addition to *Ruins and Visions*, a new work choreographed for the Juilliard Dance Ensemble by Faculty member Benjamin

continued on page 4



Michael Kahn. Photo by Joan Marcus.

heart will refuse to bridge, shatter at the prospect." Although we may not want to admit it, I feel this last statement is very true, whether in affairs of the heart or personal politics, we are often inclined to stay with what we love or know at the risk of repeating the same patterns over and over again. The characters in this play provide many examples of this "conservative heart" behavior. But the teaching comes through observing their

continued on page 3



Felix Galimir, violin; Samuel Rhodes, viola; David Wakefield and Julie Landsman, horn; David Walter, doublebass; Joseph Polisi, bassoon; and Joel Krosnick, cello, performed Mozart's Divertimento in D Major, K. 205 at the second Daniel Saidenberg Faculty Recital of the 1991-2 concert season. Photo by Peter Schaaf.

Westside Woodwinds

We specialize in flutes.

Emergency repair service available.

Convenient location in Manhattan.

Special Juilliard student rates with this ad.

All our work is fully guaranteed.

Call Westside Woodwinds: (212) 227-1746

INCOME TAX SERVICE

Over 20 years experience
preparing income tax returns for:

MUSICIANS/ENTERTAINERS

- Get every deduction allowable by law
- Professional expertise at reasonable rates
- Electronic filing available (tax refunds in 2-3 weeks)

Don Aibel, Tax Attorney • Juilliard Alumnus
250 W. 57th St., New York, N.Y. 10019
(212) 765-7532 Fax: (201) 767-5583

The JUILLIARD JOURNAL

Managing Editor
Tania Kendrick

Notes & Announcements
Chris Howatt

Editorial Board

James Sloan Allen
Carole Convisser
Andrew Yarosh

Janet Kessin
Cynthia Friedman
Muriel Topaz

Advertising rates and general information:
Office of Academic Affairs
Room 221
212/799-5000 ext.309

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

Daniel Saidenberg Faculty Recital Series Features the American Brass Quintet and the New York Woodwind Quintet



The American Brass Quintet. Pictured from left to right; John D. Rojak, bass trombone, David Wakefield, horn, Raymond Mase, trumpet, Michael Powell, trombone, Chris Gekker, trumpet. Photo by Peter Schaaf.



The New York Woodwind Quintet. Pictured from left to right; William Purvis, horn, Samuel Baron, flute, Charles Neidich, clarinet, Donald MacCourt, bassoon, Ronald Roseman, oboe. Photo by Peter Schaaf.

Juilliard's 1991-2 Season of Daniel Saidenberg Faculty Recitals concludes with a duo-performance by the American Brass Quintet and the New York Woodwind Quintet on Monday, March 16 at 8 PM in the Juilliard Theater.

Juilliard's two resident wind chamber ensembles join forces to present this concert of all twentieth-century American music. The program opens with a work of the combined ensembles composed by Vincent Persichetti at age fourteen—his *Serenade No. 1 for 10 Woodwind Instruments, Op. 1* (1929). Trumpeter Chris Gekker then joins members of the New York Woodwind Quintet to perform Mel Powell's *Divertimento for 5 Winds* (1955). David Sampson's *Distant Voices* (1990) follows, performed by the American Brass Quintet; is a set of four musical portraits of individuals who have influenced the composer's life. The work was commissioned by the American Brass Quintet and premiered by them in May, 1991.

The New York Woodwind Quintet opens the second half of the program with John Harbison's *Quintet* composed in 1978. Commissioned by the Aulos Quintet through an award from the Naumberg Foundation, the composition has rapidly taken its place as a frequently performed work in its idiom. The recital closes with two ensembles combining again for performance of Ronald Roseman's *Double Quintet* from 1987. The composer, a member of the New York Woodwind Quintet and the Bach Aria Group, as well as a soloist with Musica Sacra, wrote on commission. It reflects his passion for the music of J.S. Bach and its influence on his own compositional style.

Michael Kahn

continued from page 1

institutional affiliations, he has directed many plays on Broadway and elsewhere.

Mr. Kahn will curtail his abundant professional activities when he takes on the directorship of the Drama Division. But he will continue as artistic director of the Shakespeare Theatre. Asked how he could head both institutions, he observed that he has always had more than one job and usually several at a time: "Now I will just have two jobs instead of four." With his titanic energy and intimate familiarity with Juilliard, there is no doubt that he will serve both institutions well. And Juilliard's

drama students will have the additional advantage of a direct connection to one of the most prominent classical theaters in the country. Mr. Kahn has also said that he hopes to establish a close working relationship between Juilliard and the Vivian Beaumont Theater at Lincoln Center, now under the directorship of Andre Bishop.

The Juilliard Drama Division has had a glowing history under its three previous directors, John Houseman, Alan Schnieder, and Michael Langham. With Michael Kahn, the vitality of the tradition is sure to continue.

The New York Times Recounts Mr. Schuman's Life

by Bruce Lambert

William Schuman, a composer whose distinctly American style won two Pulitzer Prizes and guided him as the founding president of Lincoln Center and the president of [T]he Juilliard School, died yesterday at Lenox Hill Hospital in Manhattan. He was 81 years old and lived in Manhattan.

He died after hip surgery, his family said. Critically acclaimed for his craftsmanship, Mr. Schuman incorporated American jazz and folk traditions into his works during a musical career that spanned more than 60 years. As an educator and administrator, he championed American music, composers and performers.

Among his varied music creations were 10 symphonies; five ballet scores; piano, violin, viola and cello concertos; four string quartets; numerous works for chorus; band scores and operas.

Although it was a secular cantata, "A Free Song," that won Mr. Schuman his first Pulitzer Prize in music, in 1943, his symphonic works are considered his most important accomplishment. He won a second Pulitzer Prize in 1985 for both his composition and his work as an educator and administrator.

A Log of Composing Time

Composition was his first love, and he never allowed his other duties to interfere. He said the "continuum in my life has always been composition."

"I always loved education and administration," he said, adding that "the trick was to compose before I went to work." Even in his busiest times at Lincoln Center, he composed a minimum of 600 hours a year, keeping track with a detailed diary.

"My music has changed over the years," he said in 1980. "I no longer work with key centers, but the music is always melodic and has a sense of line. My music can always be *sung*. And I have never written a note in my life that was not deeply felt."

Mr. Schuman began as a musical conservative, writing in a style deliberately evocative of American images. His harmonic language grew increasingly knotty, incorporating dissonance and polytonality, but his idiom remained uniquely his own.

In their 1984 biography of the composer,

Vincent Persichetti and Flora Reta Schreiber observed that Mr. Schuman's music "gets under the notes and in the bloodstream."

"It breathes lyric beauty and stamps a vivid impression upon the listener," the biographers wrote.

Martin Cooper's music history, "The Modern Age, 1890-1960," (Oxford, 1974) called Mr. Schuman "essentially an urban American" composer and said "his music seems a reflection of the drive, buoyancy and tension of American life."

Forsaking Commerce for Music

Born in Manhattan, William Howard Schuman attended public schools and while in high school formed a jazz ensemble, in which he played violin and banjo. At a summer camp he wrote the scores for stage productions and completed his first fully notated composition, a tango for violin and piano. His first published work was a popular song, "In Love with You," with lyrics by Frank Loesser.

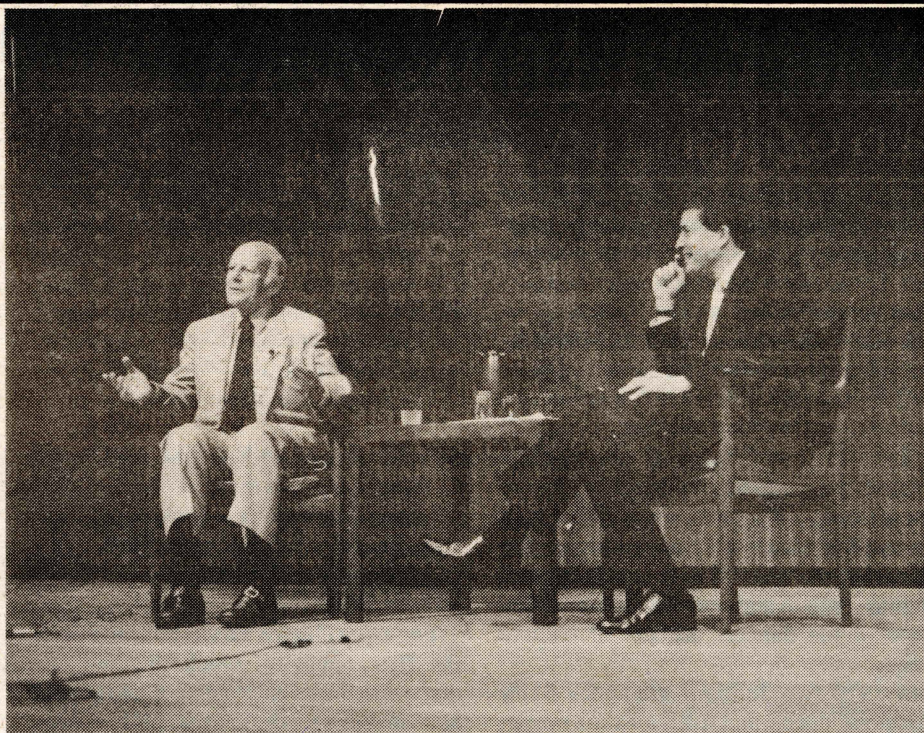
After high school, Mr. Schuman entered the School of Commerce at New York University, but hearing a symphony concert inspired him to study music seriously. He enrolled in New York's Malkin Conservatory in 1930, where he studied counterpoint and composition under Charles Haubiel. Mr. Schuman earned his bachelor's degree from Columbia University Teachers College in 1935 and his master's degree there in 1937.

By this time, he had begun studying at Juilliard under Roy Harris, a major influence on the young composer who was responsible for bringing him to the attention of conductor Serge Koussevitzky. Mr. Koussevitzky took a liking to Mr. Schuman and conducted the first performances of the "American Festival Overture" (1939), the Symphony No. 3 (1941), "A Free Song" (1943) and the Symphony for Strings (1943).

After the critical and popular success of the Third Symphony, Mr. Schuman's work was performed extensively. He used this impetus to build a career as an arts administrator.

An Innovator at Juilliard

Mr. Schuman has joined the music faculty at Sarah Lawrence College in Bronxville, N.Y., in 1935 and left in 1945 to become



William Schuman and Joseph W. Polisi discusses Mr. Schuman's life and ideas, Alumni Day--October 5, 1985, Paul Recital Hall. Photo by Peter Schaaf.

the editor in chief and director of publications at G. Schirmer, the music publisher.

Later that year, he assumed the presidency of [T]he Juilliard School of Music, one of the most prestigious music academies in the world. [Editor's Note: Mr. Schuman assumed the presidency of The Juilliard Graduate School and Institute of Musical Arts, which he combined to create The Juilliard School of Music (later renamed The Juilliard School).] He continued in that post until 1962.

At Juilliard, Mr. Schuman instituted many changes in curriculum, including the creation of a course on "Literature and Materials of Music."

He also helped develop the Juilliard [String] Quartet, which served as a role model for similar institutionally based ensembles across the nation. And he brought several important American composers to the faculty, among them Mr. Persichetti, Hugo Weisgall and Peter Mennin, who succeeded him as Juilliard's president.

As the new Lincoln Center for the Performing Arts was being opened, Mr. Schuman was placed in charge of its often-controversial development, helping to negotiate its relationship to the existing music establishment. He was appointed president in 1962, a position he held until 1969.

During his tenure there, he championed the cause of new American music and dance, encouraging commissions and performances. His belief in the center's obligation to New Yorkers led to the Lincoln Center Student Program, which brought concert arias to the public schools and helped organize visits by students

groups.

He also encouraged the foundation of the Chamber Music Society of Lincoln Center and the center's various summer festivals and promenade series, including the highly popular annual Mostly Mozart celebration.

After resigning the presidency of Lincoln Center, Mr. Schuman kept active as the chairman of the executive committee of its Chamber Music Society and as a board member of the center's Film Society.

He also served as chairman of the MacDowell Colony in New Hampshire, a retreat for musicians.

Among his many honors, Mr. Schuman was awarded the first New York Critic's Circle Award (1941) for the Symphony No. 3 and a special commission from the United States Government for "Credendum" (1955). He was a Guggenheim Fellow in 1940 and 1941. In 1957, he received the Bicentennial Anniversary Medal from Columbia University. In 1982 he won the gold medal of the American Academy of Arts and Letters, in 1987 he received the National Medal of Arts and in 1989 he was honored by the Kennedy Center in Washington.

Surviving are his wife, the former Frances Prince; a son, Anthony W. of Manhattan; a daughter, Andrea F. of Newton Highlands, Mass.; one grandchild, and a sister, Audrey Gerstner of Manhattan.

Copyright © 1992 by The New York Times. Reprinted by permission.

Originally published under title of "William Schuman Is Dead at 81; Noted Composer Headed Juilliard" on February 16, 1992.

Millenium Approaches

continued from page 1

journey, the ones who keep moving forward despite broken hearts or broken rules or the norms of society. And because of that, you find the most unlikely heroes.

Tony has a beautiful sense of language. He is one of the few contemporary playwrights who understand the poetry and heightened language that can come out of real situations and allow a character's spirit to radiate through the words—even perhaps the Roy Cohn character who is a fictional version of the "all too real" late Roy M. Cohen. This character, who symbolizes to me the epitome of hypocrisy and evil is written in such a way that he is an anti-hero who may repulse you but still commands respect as he launches into his arias filled with tenacity and survival.

I must admit, I was very surprised that we were doing this play...uncensored. It does deal in controversial ways with many controversial subjects ranging from The Mormon faith to homosexual love, from

the Rosenbergs to Reaganomics. Yes, the play may be tough for some audiences to handle, but hey, we live in tough, messy times. Even more of a reason to perform it in a cloistered institutional environment. What a wonderful opportunity for students to perform not only for their own educational experience, but also an educational experience for the audience.

The play is set in 1986 and takes place in various parts of the United States. It is a wonderful acting challenge, for each actor plays at least two characters, some play up to four. The play is directed by our teacher and friend Richard Feldman. Half of group 21 make up the cast, the other half having just completed *And A Nightingale Sang*, will be our support system.

I hope everyone who reads this comes. I believe in this play and I believe people need to take part in the experience this play provides. Oh yeah, it's also the New York premier, so you can say you saw it here first.

Elizabeth Marvel is fourth-year drama student.

A Memorial Tribute To

WILLIAM
SCHUMAN

will be held

Wednesday April 1, 1992
at 5 PM in the Juilliard Theater.

The program will include several of Mr. Schuman's compositions performed by the Juilliard Orchestra and Chorus and conducted by Leonard Slatkin

Juilliard Dance Notation Students Do It Again

by Ray Cook

Last year Nijinsky's *L'Après midi d'un Faune* sprung to life from the dance score transcribed from Nijinsky's own notation into Labanotation—which is to dancers what a music score is to musicians. This year *Ruins and Visions*, choreographed by Doris Humphrey in 1953 for a British Dance and Music Festival at Juilliard, is the chosen "lost" work. The work was last performed in 1959 at New London Dance Festival where it was filmed, in silence, by Helen Priest Rogers. The two cans of film which contain the entire work are in the wrong order, fragmented and with many repeated sections both in and out of costume. Often some of the dancers are out of camera range.

In 1970 two Juilliard graduates Mary Giannone, dance, and Arkiva Talmi, music, both dedicated to the works of Doris Humphrey, decided to mount the dance for their company, The Connecticut Dance Theater. A member of the original cast, Ruth Currier, was invited to stage the work and Ray Cook was assigned by The Dance Notation Bureau as notator. Funds dried up and the project was never readied for performance. However, Mr. Talmi found private financing to hurriedly complete the remounting and a video was made. In 1989, while on a sabbatical from Vassar College, Mr. Cook made a new, complete draft score by taking the movement from the silent film and the timing from the video.

From September 1990 through this spring, thirteen students from Labanotation classes have read and prepared for performance this 40 minute dance, an enormous undertaking. As Rebecca Hermos noted in her journal. [Note: All students were asked to keep journals detailing their experiences and reactions. All references in this article are taken from these student journals.] "This is such an amazing project. I am completely overwhelmed...having this piece of art in my hands. It is music, and dance and history and drama. this is a great experience and I haven't even started yet."

Humphrey's plot deals artistically with a social theme, a statement about the relationships of people, the need for avoiding personal wishful patterns of living and for meeting reality with courage. A summary of the plot makes it sound simple.

An over protective mother insulates her son from the harshness of reality; at the theater, they watch, unmoved, as an actor kills his unfaithful mistress and her lover. In the street they ignore a newsboy whose papers announce war. The son marries and goes off to war. Finally, when the son is brought back from battle, dead, the various characters unite in their grief, relinquishing their self-involvement to face reality together.

But if this summary of the plot sounds simple, the dance itself is far from simple. The devices used by the choreographer are not obvious. They are richly suggestive and provocative. Our task was to find them in the score and reproduce them on stage. At our first meeting we read the program notes and began to discover the riches that awaited us:

SCENE 1 A GARDEN

"O...makes of weeded motherhood
You were an excellent manager.
For your son's sake."

SCENE 2 A THEATER

"Those on the stage who rip open their ribs.
Lift the lids from their skull, tear the skin from their arms."

SCENE 5 STREET

"The bride sailed on the page in white

...You, the mother-in-law
Who'd brought him up into a world at war

PART 2

"The storm rises,
the wall fall down
The fragile life of the interior"

SCENE & LITANY OF SURVIVAL

"Man's mind swims
Grows dizzy at uncertainty
At life longer than singles lives,
At opening out of space."

For many classes we worked on reading the first scene in which the audience discovers the over protective mother and her son. He is restless and wants to explore the world outside the confines of the world she has created for him. This confinement is represented by a large monotonous swing surrounded by a "walled in garden."

Working as a group the dancers helped one another in their reading of the Labanotation language while all were given information that guided them through the rest of the score. After a few classes Laurie Hogan noted "Things do not seem as foreign anymore. I know the vocabulary of the piece; therefore, when I am not quite sure what a gesture is, I can make an educated guess and then confirm it."

"Labanotation is like a foreign language...the more one speaks the language the more fluent one becomes. Today we started reading the scene in the theater and I was pleased to observe that we were reading faster," wrote Solange Sandy.

This dance is not about steps but about symbology and the psychological make-up of the characters. As such, it is a great departure for the students. The role of the Mother is complex both in her character, and in the notation of the movements that communicate it. Gesture and floor pattern would prove to be the means by which Humphrey told her story. Agnes de Mille has said that Doris Humphrey emphasized the form or geometry of a dance rather than its psychological content. But Mara Kurotschka, who performs the role of the Mother, was not so sure that this dance is a good example of this. She felt that the patterns are very connected to the psychological development of the piece. Solange Sandy noted that "many of the Son's gestures are toward his Mother and not only tell the story of his commitment to her but allow for interaction between the dancers. I really like the way that the Son's and Mother's gestures and body language describe the two personalities and the relationship between them. A slight tilt of the Mother's torso or a subtle turn away from the Mother by the Son says so much about each character and about each one's feeling about the other."

After concentrating on the long opening scene, the class moved on. Its growing familiarity with the vocabulary of Labanotation and how it conveys a choreographer's style through clusters of symbols, began to bear fruit.

Besides mastering the Labanotation itself, we also had to decide on the boundaries of interpretation. We had the silent film to refer to, but as Mara said, "Watching the video tapes, it becomes clear how hard it is to see details and how much choreography gets lost over the years." As the notator, I had faced this problem and spent almost 500 hours preparing the score. Some phrases were looked at 100 times; some were viewed on a large professional sized screen. Everything was played at slow motion and often viewed in stopped action. Were we



From left to right--Mara Kurotschka(Mother), Trevor Carlson (killer/actor/husband), Steven Shropshire (lover) and Ray Cook. Photo by Jon Roemer.



Mara Kurotschka, Trevor Carlson, K. Jill Balzer, Rebecca Hermos. Photo by Jon Roemer.



Cast of *Ruins and Visions* and teacher Ray Cook. Photo by Jon Roemer.

bound to the exact movements of their bodies? Could we be sure of the exact timing? What should we do about the places in the sound video in which errors were obvious, as when dancers held still, waiting for the next music cue? And what

of interpretation? The dancers had copies of all the background materials I was able to find and the information gained by speaking with two of the original cast members, Ruth Currier and Pauline Koner.

continued on page 7

Spring Dance Concert

continued from page 1

Harkarvy will be performed. In this work, the third he has done at Juilliard, Mr. Harkarvy uses three couples, each dancing to different music by Claude Debussy: *Etude #3, Claire de Lune, and Chacon de Bilitis*. Mr. Harkarvy joined the faculty of Juilliard's Dance Division in 1990. He has been Artistic Director and choreographer for numerous companies, including the Royal Winnipeg Ballet, The Netherlands Dance Theatre, which he also founded, and the Pennsylvania and Harkness Ballets. He has choreographed extensively for European, Canadian, and American Television and was himself the subject of a program in the WNET-TV series, *The Creative Person*.

The Dance Ensemble is also performing *Molly's Not Dead* by Pilobolus. This work was choreographed in 1978 by Robby Barnett, Alison Chase, Moses Pendleton, Michael Tracy, and Jonathan Wolken in their uniquely collaborative method. *Molly's Not Dead* is a "western tale" that takes advantage of the beautiful graphics and lovely kinetics created by multi-body movement. The work has a sense of humor that is inherent in many of Pilobolus' works. The folk music based score for this piece was commissioned by Pilobolus and composed by Walt Michael, Tom McCreesh and Harley Campbell. Now celebrating its twentieth anniversary, Pilobolus has produced uniquely acrobatic

works that are found in the repertoires of numerous major companies, among them the Joffrey, Feld and Hartford Ballets.

Alwin Nikolais is the choreographer of *Tensile Involvement*, an unusual work that make use of elastics strung on the stage. The interrelation of the dance and its lighting, costumes and electronic sound score, all of which were created by Mr. Nikolais, make this piece an extraordinary visual Gesamtkunstwerk.

In 1987 Mr. Nikolais was awarded our nation's highest artistic honor, the National Medal of Arts - bestowed by President Ronald Reagan. *Tensile Involvement* was performed and broadcast on nationwide television at the Kennedy Center during the ceremony at which Mr. Nikolais received his medal. Along with Murray Louis, he is artistic director of Nikolais Louis Dance company which regularly tours worldwide. In addition, Mr. Nikolais has choreographed for major companies and opera houses internationally. Among his international awards and achievements are the City of Paris' highest honor, the "Grande Medaille de Vermeille de la Ville de Paris"

With the mounting of *Tensile Involvement* the Juilliard Dance Division joins in celebrating and honoring Mr. Nikolais in his 80th year.

Alexander Schlempp is a fourth year dance student.

The Mozart Bicentennial: A Fond Farewell

by Karen Wagner

As almost everyone in the music world is aware, the Mozart Bicentennial at Lincoln Center is over halfway through a nineteen-month marathon designed to present the public with Mozart's entire repertory. It is true that Juilliard's lot in this effort was to perform more than 200 of the lesser known, early works, but it is also true that this somewhat daunting assignment provided an extraordinary opportunity for students and the public to learn more about Mozart's incredible genius. Furthermore, the assignment promised to combine the energies of diverse forces within the Juilliard community in ways that had not been demanded before, making the programs stimulating to the artistic directors and performers as well as to the administrative staff overseeing them. As we enter the final leg of this magnificent journey through Mozart's music, I would like to report on the proceedings, highlighting some of the programs and some of those who gave so generously of their artistic energies. As Juilliard's general coordinator, and on behalf of my administrative colleagues who have met the challenges beyond all expectations, I extend heartfelt gratitude to all involved, particularly to the artist-performers from the student body, the faculty, the alumni and the Pre-College, for their willing support, boundless energy and wonderful ideas.

Only days after the Bicentennial was officially inaugurated on January 27, 1991, Juilliard's journey began with the performance of five organ works supervised by John Weaver and included on Tully Hall concerts featuring students of the organ department. In the next week, under Lewis Kaplan's artistic direction, the twenty-two string sonatas started making their appearances on "Afternoons of Mozart," presenting both college and Pre-College performers. Although predominantly violin and piano sonatas, this collection included several works for violin and double bass, providing an interesting mixture of sonorities on those programs. The fifty-three canons also began to roll under Judith Clurman's imaginative programming and astute coaching of a 12-member vocal ensemble. The first two groups of canons appeared on an "Evening of Mozart" in early February, which also included two sonatas for piano four-hands performed by members of The Juilliard Connection, and an oboe quartet coached by Karen Tuttle. The month ended with a charming *Liederabend* which thanks to Marshall Williamson's industry and enthusiasm went above and beyond Juilliard's song assignment, presenting all of the solo songs from the *Neue Mozart Ausgabe*. Singers from the voice department and Juilliard Opera Center combined efforts to produce this delightful evening of song.

William Purvis and his colleagues of the New York Woodwind Quintet made it possible to present all of the required wind ensembles over four concerts in the spring. This was a massive undertaking in both organization and artistic direction, not to mention in the securing of proper instrumentals—those ever necessary basset horns. Meanwhile, within the context of a graduate practicum, Neal Zaslaw, musicological advisor to the Bicentennial, was preparing two divertimenti for strings

and winds and a *notturmo* which called for four horn and string sextets. This employed half of the students in the horn department and an impressive array of string ensembles. The concert took place on the same day as the opening of *Lo sposo deluso*, Mozart's unfinished opera which was linked to Cimarosa's opera on the same libretto, *Le*

background music for the Alumni Reunion on May 31st by an ensemble of current students and alumni who, under the direction of alumnus Jeffrey Milarsky, serenaded an open-air audience on The Doris and Alfred Kaskel Plaza. The experiment was a success, bringing to a close the first third of Juilliard's musical

music box perform.

By the end of the fall semester, roughly 80 works were left to be performed.

January 1992 promised a cornucopia of events ranging from a faculty recital program including a number of works performed by Felix Galimir and colleagues and K.1 performed by pianist Jacob Lateiner on a Faculty Recital and another installment of string sonatas on an afternoon Tully concert, to a Pre-College "Mozart Day" featuring a lecture-demonstration of the "London Sketchbook" by alumnus Bruce Adolphe and a performance of the "Luetzow" Piano Concerto, K.246. The month ended with the performance of the Masonic choruses and choreographed orchestral dances.

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

In closing, special mention must be made of two events in particular. Saturday afternoon, March 7th, the Pre-College will present a lecture-recital in Paul Hall at one o'clock. The final four violin and piano sonatas in Juilliard's assigned repertory will be shared with the audience in a uniquely educational way. K.10 and K.13 will be performed on period instruments by Juilliard alumni and Pre-College faculty Mark Steinberg and Maria Rojas, who will highlight and demonstrate performance practice. K.11 and K.12 will be performed by two Pre-College students who are proficient on both violin and piano, playing one sonata in one configuration and the other with the instruments exchanged. Michael White on the graduate faculty will add to the afternoon festivities by giving a talk on Mozart's life and times. This promises to be a memorable glimpse of the Master.

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

As Juilliard approaches the end of its monumental journey within the Mozart Bicentennial at Lincoln Center—with a performance of the *Notturmo* by Juilliard singers on April 14—we might remember Mozart's own words, in a letter to his father, dated 1777:

If in this world they're to be found,
I wish you joy and pleasure
And hope you'll still love
Wolfgang,
As he you, in the fullest
measure.

Karen Wagner is Associate Dean for Advisement and Administration and is Juilliard's coordinator for the Mozart Bicentennial at Lincoln Center.



donne rivali, and presented by the Juilliard Opera Center.

Who could have anticipated that Harvard's librarian would make world-shaking news by unearthing Mozart's original X-rated texts for three vocal canons that were coincidentally scheduled for performance on the second "Evening of Mozart" at the end of April? A fascinating lecture by that librarian, Michael Ochs, preceded the concert and brought to light for a rapt audience details of this momentous discovery. The ensuing performance was memorable not only for the naughty numbers, but also for a scintillating performance of the *Divertimento* in D for String Quartet, K.136. Samuel Rhodes and colleagues of the Juilliard String Quartet recommended student groups for all three of the assigned divertimenti for that configuration. These performances took place over the remainder of the semester, along with a two-piano piece coached by Jane Carlson.

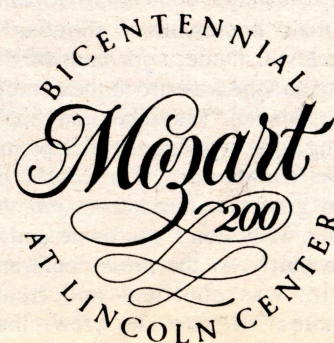
There were several categories of assigned repertoire which posed particular challenges for public performance, but perhaps the most formidable were the thirty-one orchestral dances. Mozart was frequently called upon to provide music for garden parties and court dances, and while his output in this genre was prolific, any interest or enthusiasm he had for these compositions was directly related to retaining employment and paying his numerous bills. Five of the assigned dances each took thirty minutes to perform. In 1991 they had limited appeal for choreography, and even less appeal as concert pieces. As an experiment, nine of them were presented as

timetable for the Bicentennial: 70 works down and 130 to go (give or take a few).

The 1991/1992 season was planned to incorporate some of the larger works of the assigned repertoire. The Juilliard Dance Division had already decided to present the ballet music from *Idomeneo* within an all-Mozart program in November. Another large endeavor involved the presentation of twenty-seven concert arias with orchestra. Under the artistic direction of alumnus Bruno Ferrandis. The programs were divided among the vocal forces of the Juilliard Opera Center and the voice department and the instrumental forces of the student-founded Chamber Players and the Conductors' Orchestra.

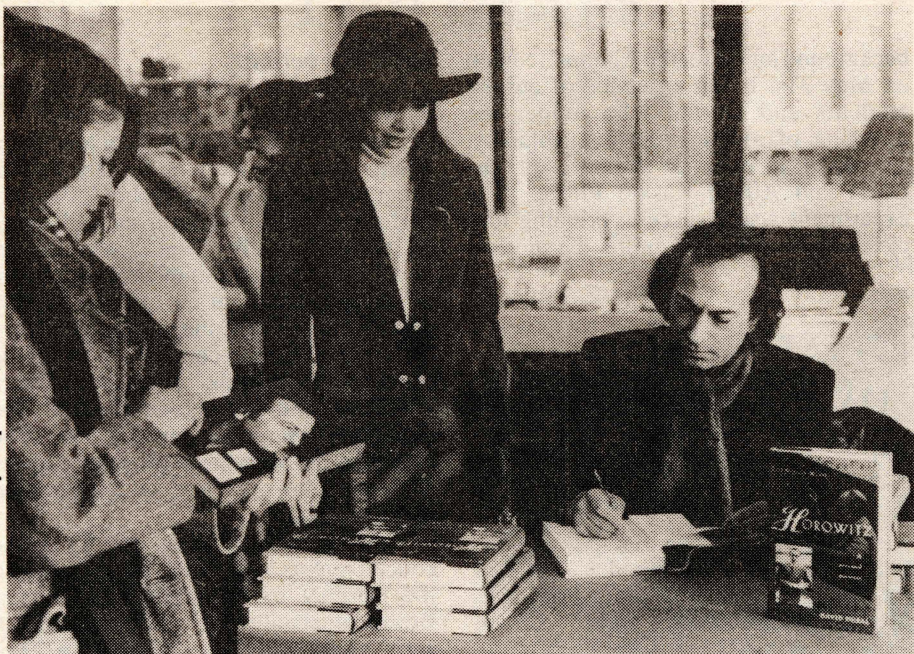
Other notable vocal projects included a liturgical concert, in which Joseph Flummerfelt conducted Juilliard soloists, the Barnard-Columbia Chorus and the Juilliard Symphony—and during which a recalcitrant portativ organ rendered the scheduled church sonata unplayable, and necessitating a raindate for K.336 in February 1992, and lending a sobering reminder that just because repertoire was scheduled did not mean that it was going to reach the public. Vocalists, under the direction of Rebecca Scott, also presented three Masonic choruses and several short sacred numbers in a chamber chorus concert combined with student-choreographed orchestral dances under the musical preparation of Albert Fuller. This peculiarly eclectic program offered curious challenges to production and publicity, but at the same time offered students and faculty an unusual opportunity for collaboration.

Juilliard's Mozart calendar continued through the fall with student performances of violin and piano sonatas, Pre-College Orchestra performance of several dances and a march, a New York Philharmonic pre-concert recital by the Inja String quartet, a *Sonateabend* produced by Jonathan Feldman and accompanying students featuring a full sonata and fragments for violin and piano, and the Dance Division's captivating all-Mozart program, which presented not only the assigned *Idomeneo* ballet music, but also an exquisite set of "lobby pieces" during intermission that brought the audience out to gaze over the red-carpeted staircases in the Juilliard Theater Lobby at Wendy Hilton's authentic, full dress choreography of a minuet, contredanse and laendler, it was like watching a life-sized 18th-century porcelain



Horowitz At Juilliard (Almost)

Photo by Stephanie Cimino



David Dubal signing his book at a Juilliard bookstore signing party on February 12.

[Excerpted from the recently published **EVENINGS WITH HOROWITZ: A Personal Portrait** by Juilliard faculty member David Dubal.]

When Horowitz left RCA after thirty-four years, Tom Frost became his record producer for several years at Columbia. However, in 1975, Horowitz returned to RCA and Jack Pfeiffer resumed his work as the pianist's producer.

Early in 1985, Deutsche Grammophon wooed Horowitz to their company with an irresistible contract. Relations with Pfeiffer had unfortunately deteriorated, and Horowitz asked Frost to be his producer.

It was now September 1985, almost five years after I had seen Horowitz. Tom and his wife Lynne were now frequent guests of the Horowitzes. Tom Frost, a fine musician with years of experience as a recording producer, had worked with Ormandy, Glenn Gould, Casal, Rudolf Serkin, and a host of greats. Tom treated Horowitz in a straightforward manner, yet with an uncommon warmth and gentleness. Tom stood in awe of Horowitz's art, and as a producer, he showed never-ending patience with the fidgety pianist. Whatever Horowitz wanted, Tom spared no effort to make him happy.

Lynne Frost, a singer and an executive at CBS, was deeply sensitive to the Horowitzes. Mrs. Horowitz liked and admired Lynne, and Lynne's ever-ready smile, diplomacy, and cheerful goodwill were an asset to their evenings together. Tom and Lynne had kept me up to date on the Maestro's activities. One day, Tom unexpectedly told me that Horowitz had asked about me several times. Horowitz knew I was now teaching piano literature at the Juilliard School and had said, "maybe I will do something at Juilliard with Dubal."

Tom thought it a great idea. He asked, "How would you like to see Horowitz again and do something at the school with him?"

"Absolutely! What an exciting prospect. But Tom, will it really happen?"

"God knows," Tom responded. "but in the meantime, it would be great for Horowitz to see you. He wants to go out to dinner a lot lately, and he is not at all depressed. He appears to be more outgoing since about the time he made the film *The Last Romantic* an intimate documentary showing the Horowitzes at home, with both of them speaking and the Maestro at the piano].

Tom continued, "Deutsche Grammophon is holding a press conference on September thirtieth to announce Horowitz's new recording of the music from *The Last Romantic*. Why don't you come and say hello to him? At the press conference, Horowitz was ebullient and treated everyone to a Scriabin etude. A few minutes later, I walked over to say hello.

"Where have you been in my life?" he

cried enthusiastically.

"Maestro, I've been around."

To my surprise, he said, "Mr. Dubal, you know, you are a good pianist. I heard you play a piece by Hofmann on WQXR. Very good! "Was that Josef Hofmann?"

"No, Mr. Horowitz, it's a work by a nineteenth-century American composer, Richard Hoffman."

"Well, you are a good pianist."

"Maestro, I am overwhelmed that you say that, but it makes me blush."

"How did you like my Scriabin etude?" he asked. "It's different than before."

"I like it very much. I love your opening, which is much softer than is usually played."

"Yes, you know what you hear. Scriabin put no dynamic markings at the beginning, and everybody plays it loud."

Just at that moment, Alison Ames, a Deutsche Grammophon executive, came over and said something in the pianist's ear which made him get up. He waved to me and said, "Have Mr. Frost bring you over the house."

"I shall."

On October 26, the Maestro played in Paris at the Theatre des Champs-Elysees. It was an important concert, intended to prepare him for 1986, a year of world-wide travel at the age of eighty-two.

Early in December I joined the Horowitzes and the Frosts for an evening of conversation. Mr. Horowitz greeted me with evident pleasure. Mrs. Horowitz looked marvelous and was particularly charming. Tom brought up the possibility of Horowitz doing a program at Juilliard with me late in January.

"Do they still know who I am, the young people?" Horowitz asked. "I don't think so."

"Come now, Maestro. You are the most famous musician in the world."

"What about von Karajan?"

"You are more famous and more loved than von Karajan," Tom said.

"I don't know," Horowitz said. "Maybe on the old, but the young may not know or care for me."

"Mr. Horowitz," I said rather loudly, "Teach all the pianist at the Juilliard School, and one thing I now for a fact in this sad world is that you are a hero and a god to them."

"Is that true?"

"You know it's true," Tom replied.

On one level, Horowitz knew it was true, but on another, deeper level, he was insecure about everything, including his standing with young pianist. "Maybe I'm too old."

I interjected, "Mr. Horowitz, believe me, even if a pianist does not feel sympathy with your music making, each has to come to terms with you. No pianist can ignore you. You have set new standards in so many works you have played."

"Do you think so?" he asked softly, with

a touching naivete.

We continued speaking about the project at Juilliard. Tom said he had already discussed the idea with the president of the school, Joseph Polisi, and that Polisi would attempt to get funding to film the event.

I said that no only pianist, but the whole school should be able to hear Horowitz. Dancers and actors, too. We all agreed that the event would have to be held at the Juilliard Theatre, which sets nearly one thousand.

"How are the pianos at Juilliard?" Horowitz asked.

Tom responded, "We can bring your own piano if you want."

"I don't want student to see what my piano is like."

Horowitz was intensely secretive. He jealously guarded many thing, such as his piano, as if it had magical qualities which might be discovered by others.

Tom continued, "We'll go over to the school to try out their concert grands. I you don't like them, I'm sure Richard Probst at Steinway will send to Juilliard a piano that will be to your liking."

Horowitz went on. "I want most of all to shatter this overly-slow playing that everybody does today. I will play examples, and tell the students that exaggerated slow playing is harmful. Yes, it is! People today think that slow playing mean profound."

"I agree with you, Mr. Horowitz," I said. "Slow seems to be equated with profundity. Even when the music isn't profound at all."

Horowitz screamed, "Yes, this ponderousness is terrible. There is very little music that is only serious." Horowitz propelled himself toward the piano. "Here is how they play the Mozart Rondo in A minor. It goes on for eleven minutes with some pianist. They think because it is in minor key, that it must be Mozart at his most serious. But listen to how it needs to move. There are dance elements, too, in this rondo. It can't be academic. It is not really sad. It is pensive. Listen to the way I think it should be."

Horowitz played phrases from different parts of the rondo. "Yes," I said, "the piece is earthbound when played too slowly." In Horowitz's hands, the A minor Rondo was charged with new meanings. Harmonies that had seemed hidden suddenly sprung forth. It was extraordinary how three-dimensional Horowitz's playing sounded.

I said, "If only we could hear Mozart play, so many mysteries would be solved. Perhaps he would have hated the sound of the modern piano."

Horowitz looked up at Lynn, Tom and myself huddled around the piano. "This I know. Mozart was alive. He loved life. I don't think a eighteenth-century person like Mozart, a man who was never dull, would play as slowly and stiff as people play him now. We do not know what adagio meant to them. Today, everyone

play adagio like a funeral. No, no, no I show how I play the Adagio in B minor of Mozart. I *cannot* play it this slow. The music dies. This is a lament, but it is dramatic also. I will demonstrate for the students in these pieces. Maybe it will make them think. I don't know what their teachers will think."

Tom said, "Whatever you say will be valuable for them, believe me."

I enthusiastically agreed. "Mr. Horowitz, this slowness today is a pretentious thing. In the last twenty-five year, it seem tempi have been getting more ponderous, and slower, even in the Romantic composers. Do you remember the scandal when Glen Gould played the Brahms D minor Concerto with Bernstein conducting? It was so slow that Bernstein actually told the audience he was not responsible for Gould's tempi. Today, there are quite a few recordings of the Brahms D minor that are as slow as the Gould performance."

Horowitz said "We must go by musical sense. Listen to the middle movement of the Beethoven *Pathetique* Sonata. Does it make sense at the slow tempo that everybody plays it? When too slow, it sound flat. This is a love duet."

I had played the movement quite slowly myself, but when Horowitz played it, I felt mine was too slow. Horowitz now launched into the *Moonlight* Sonata's first movement. He said, "Everyone plays it like a dirge. My own recording is terrible. I'm too slow. I followed the tradition too much."

Wanda, who was sitting in her chair, said "Mr. Horowitz, I think we should get a group of musical examples together and talk of different subject to the students at Juilliard."

"Yes, yes, we will," Horowitz said impatiently. "But now, I must think of the recital at Carnegie Hall on Sunday. You know, Mr. Dubal, I am going to play the *Kreisleriana*. I hope you will come. I think I play it very different from my record I made in 1969."

"He certainly does," Tom said.

"My *Kreisleriana* is much better now, you will see. You know, it's the most glamorous piece of Schumann."

"What do you mean by using such a word to describe it?" I asked.

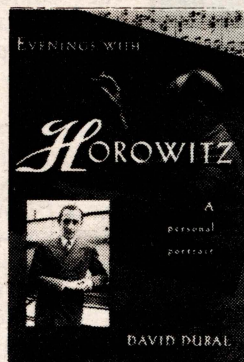
Horowitz thought for a while. "Each piece is glamorous. It's a big fulfillment. It's Schumann at his fullest, his most meaningful. His heart was beating fast in every bar. All mystery."

"What about the Schumann Fantasy? I exclaimed.

"Yes, it's glamorous, too, but not as much as *Kreisleriana*. In *Kreisleriana*, every note is part of a great mystery."

"Yes, Maestro, I understand. Schumann said he heard inner voices urging him to compose it. He wrote to Clara, 'Play my *Kreisleriana* once in a while. In some

continued on page 8



"A candid portrait of Horowitz, as well as a sensitive appraisal of his playing." —Publishers Weekly

Author David Dubal is a Juilliard School faculty member, recording artist, broadcaster, lecturer and writer...and was Vladimir Horowitz's personal friend for many years. Dubal's new book **Evenings With Horowitz: A Personal Portrait** offers a unique glimpse at the enigmatic wizard of the piano. Horowitz tells of the triumphs and struggles of his career and his

love for the great composers whose music he played. **Evenings With Horowitz** also includes 16 pages of photographs, as well as an invaluable discography of the Maestro's greatest recordings--a must for any classical music fan.

© Published by Birch Lane Press/Carol Publishing Group

At bookstores. To order, call 1-800-447-BOOK (MasterCard or Visa) or send a check or money order for \$21.95, plus \$3 shipping and handling, to Carol Publishing Group, 120 Enterprise Ave., Dept JJ, Secaucus, NJ 07094.

The Juilliard School salutes its Grammy-nominated Alumni and Faculty as past, present and future leaders in Classical and Pop music:

Dino Anagnost (Alum)	James Levine (Alum)
Emanuel Ax (Fac)	Yo-Yo Ma (Alum)
John Browning (Fac)	Henry Mancini (Alum)
Elliott Carter (Former Fac)	Tito Puente (Alum)
Chick Corea (Alum)	Peter Schickele (Alum)
John Corigliano (Fac)	Gerard Schwarz (Alum)
Stanely Drucker (Fac)	Robert Shaw (Alum)
Alan Feinberg (Alum)	Leonard Slatkin (Alum)
Rudolf Firkusny (Fac)	John Williams (Alum)
Margaret Hillis (Alum)	Meredith Willson (Alum)
Juilliard String Quartet (Fac)	Pinchas Zuckerman (Alum)
Michael Kamen (Alum)	

And Congratulations to the winners:

Emanuel Ax (Chamber Music)
 John Browning (Soloists With Orchestra)
 John Corigliano (Orchestral Performance, Contemporary Classical Composition)
 Margaret Hillis (Choral Performance)
 Michael Kamen (Pop Instrumental, Song for a Motion Picture or Television)
 James Levine (Opera)
 Yo-Yo Ma (Chamber Music)



Jennifer Hayghe performed Chopin's *Piano Concert No. 1* with the Juilliard Orchestra led by Otto-Werner Mueller in the third of the Lawrence A. Wien concert series at Avery Fisher Hall on January 27, 1992. Photo by Gili Melamed-Lev.



Juilliard President Joseph W. Polisi, piano faculty member Herbert Stessin, Chairman of the Board Mrs. Frank Y. Larkin, pianist Jennifer Hayghe, conductor Otto-Werner Mueller, and Vice-Chairman of the Board of Trustees Peter Jay Sharp gather in the Green Room at Avery Fisher Hall. Photo by Gili Melamed-Liv.

Dance Notation Students *continued from page 4*

But these questions were not going to be easily answered.

As sections were readied they were and continue to be shown to Ruth Currier and Pauline Koner for coaching. The cast has found this contact with original cast members invaluable. And, Rebecca rightly said, "Shakespeare's classic works clearly stand the test of time" and interpretation. "This should become true for choreography, which should also be able to have different interpretations. This has not yet happened sufficiently for us in dance."

Now with the spring dance concert approaching, I have seen something wonderful happening. No longer do I have to stop and explain. The dancers continually search their scores for details, finding images, both dramatic and visual that had escaped me. Trevor Carlson, for instance, commented that the Actor putting the Actress up onto a sofa in one scene is the like the Son putting the Mother up onto the swing: the men were worshipping the women placing them on a pedestal.

These dancers are preparing themselves for the next century, a time when books written about this rich period of American Modern Dance will be able to depend on the prime source—the dance score in Labanotation.

Let me leave you with a few more quotes from the student's journals.

"Doris Humphrey seems to have been an intellectual genius. Her ideas, but especially the images that she uses, allow much room for different interpretations and personalizations. From dancing the young girl in her *Day on Earth* last year, my appreciation for the content of the choreography has grown...because I really respect the messages, whether they are blatant or underlying in her work." (Solange)

"It's wonderful to learn the true intention behind the movement." (Lauri Hogan)

"When reading merely a step for a street urchin and a step for the Mother, I note that both are 'on guard' each in totally different ways. The street urchin is out to protect herself while it is inbred in the Mother to be uptight." (Lauri)

"The concept of the work is incredible, but the movement will have to grow on me as we read—no—as we dance the score." (Solange)

"The idea of a Freudian relationship between Mother and Son came to me in class today." (Allison Ulan)

"The whole piece is like a play with movement as the words." (Lauri)

"Today it hit me for the first time that Labanotation should not look like Labanotation." (Solange)

"We are studying Jung's idea about archetypes in a communications class. I look forward to discovering which archetypes the actress, Mother and street girls belong to." (Source Unknown)

"I'm starting to be able to read something, a picture, a movement, not merely a symbol attached to a limb." (Lauri)

"If the piece has a defining theme, I thought it was somehow connected with the personal loss of the Mother and [with] who would dominate—[she] or the son—and [with] the domination of one country over another in war." (Source Unknown)

"The sun went down and rose again to illuminate a jewel in my hands. For only a few minutes did the jewel glow. The sun set and I found 'Ruins and Visions' by Doris Humphrey, an entire dance in my hands. I can imagine what the first people to write down their oral stories and history felt like." (Rebecca)

Ray Cook is an alumnus of Juilliard and is presently reconstructing Doris Humphrey's *Ruins and Visions* for the Dance Division.

THE COFFEE'S ON US

After Dinner, Movie, Theatre
or Anytime
at



The Upper West Side's
Newest & Finest Dessert Cafe

Espresso, Cappuccino, Mochaccino & Flavored Coffees

Italian, French, German and Viennese Desserts & Pastries

Live Classical Music

Special Brunch Menu (Saturdays & Sundays)

Open 11:00 a.m. to 1:00 a.m. weekdays
10:00 a.m. to 2:00 a.m. weekends

With this coupon, receive one free cup of "Coffee of the Day" when you purchase any dessert.



154 West 70th Street (near Broadway), New York City
212-595-9797

Specialty Coffees not included. Offer expires 5/15/92
One coupon per person.

Book Review(sort of):

The Ear in the Mind

Keith Hardin, Manager of the Juilliard Bookstore, recently spoke with Bruce Adolphe, composer and faculty member, about Mr. Adolphe's new book, *The Mind's Ear—Exercises for Improving the Musical Imagination for Performers, Listeners, and Composers*. (MMB, St. Louis, 1991)

Hardin: It's nice to see the book finally here in the store, Bruce. This book came out of your teaching the senior seminar in the Pre-College. Tell us how it came about.

Adolphe: The Seminar came about four years ago as a result of my feeling that there were issues that were not addressed in theory, solfege, and lessons that were important to music students. It has to do with thinking about music in non-technical ways, in imaginative ways. How do you use your feelings in performance and composing? How do you remember things, how do you listen in your mind, how do you improvise? Are there things that you understand but don't have the vocabulary [to express] and which conventional classes seem to spoil with academicism? I started to address these things in my theory classes, but there just wasn't the time to do that in addition to the curriculum. And so Linda Granitto, Director of the Pre-College Division, and I hatched the idea of holding a seminar which would tackle imaginative, artistic, poetic, and also practical issues [in music] which have fallen between the cracks.

Hardin: In reading the exercises that are in the book, I can clearly see that they are not just for Pre-College level students, that there are things in here that any musician can use. It seems to me that these exercises are not only for a classroom, but that you can do many of them on your own.

Adolphe: Yes. The book has some exercises that are better "on your own." Some you do alone in your mind, some with an instrument, others with groups or a class or ensemble. My favorite exercises are with groups or a class or ensemble. They are those that you do alone in silence; no one can even tell that you're doing them. In the seminar, we would do some while we were all sitting together in silence, and then share our thoughts afterwards. These are very private types of musical thinking.

Hardin: It was very interesting to me that some of the exercises seem to come from or relate to drama and drama students. It's nice to see the mix.

Adolphe: It's good for conducting students, too. A chronic problem for

many conductors, even when they are excellent musicians, is that fine line between "acting" and really feeling what you are doing. Not merely indicating but being free enough to allow yourself to truly feel while you are conducting. Something we can all recognize in Carlos Kleiber or Sinopoli.

Hardin: I liken it to being conscious of yourself but not self-conscious.

Adolphe: Exactly. My nine years of teaching in the Drama School at N.Y.U. has influenced my teaching here at Juilliard, and in the seminar we combine the styles of education. That's what the book is about. So while the exercises are influenced by people like Lee Strasberg and Stella Adler, they are specifically geared towards musical ends. I have never come across this kind of mix of disciplines in a book, although I know other people who have taught this way and have both experiences. So here it is in a small, simple manual for those who'd like to try it, and haven't been exposed to it.

Hardin: I really enjoyed the section on musical improvisation.

Adolphe: People who were terrified became quite good at it.

Hardin: People will find out that they can improvise. I know some students here who say "Oh I can't improvise", but I say "sure you can." It's one of my favorite things to do.

Adolphe: Ironically, [some] people who are not very proficient musicians can improvise, [but some] well-trained musicians might be afraid to even try. This is all emotional.

Hardin: It has nothing to do with a lack of ability.

Adolphe: It's an emotional block. And that needs to be addressed in education. Sometimes I ride up to Juilliard on the subway, and at 42nd Street I hear the Peruvian bands having so much fun improvising, simple though it is, and then I might hear a more progressive, advanced, performance of something which lacks freedom and expressive quality. And again, this is an emotional problem, not a merely technical one.

Hardin: Well, I'm so pleased with the book, it looks great.

Adolphe: You have how many here in the store?

Hardin: We have plenty.

Horowitz at Juilliard

continued from page 4

passages, there is to be found an utterly wild love, and your life and mine."

"Oh, yes," Horowitz said, "Kreiseriana is Schumann of the highest, the most intense. All eight movements are wonderful. Do you know it's dedicated to Chopin?" "Yes," I replied. It was Schumann's return gift for the dedication that Chopin gave to him of the F Ballade

"Yes, I know. Once, when a student of Chopin played Schumann's *Carnaval* for Chopin, Chopin told him, 'I hate such music.' Mr. Horowitz, what piece of Schumann's would you recommend for students who want to get into Schuman's world?"

Horowitz answered instantly, "The work which pupil should study is the *Symphonic Etudes*. This work brings the secret of Schumann to the pupil, and it is very difficult, very cruel technically. They think they will learn a lot from the Fantasy. No. Learn the *Symphonic Etudes*, and they will have to work hard."

Suddenly, Horowitz declared, "I must lose weight. I'm getting too fat. I had ice cream again tonight. Did I write that down?" He opened a big book where I saw he notated all of the food he ate. "I will lose ten pounds soon, you will see."

"I notice you no longer smoke," I said. "I remember when I first met you, you said that you allowed yourself three cigarettes a day."

"I gave that up years ago. You know, I take good care of myself. I have a lot to do still. We will see each other all the time now. We must give something to the students. Tom, it's a good idea to do it at Juilliard."

"Oh yes. We will announce it to the school in January. It's a wonderful gift you will be giving them."

"Okay. We shall see. You come again, Mr. Dubal, right after the recital. Don't let me down."

"Maestro, I'm so happy to see you again, and it will be an honor to be on stage with you at the Juilliard Theater."

Horowitz smiled. "Afterward, we will all have a good dinner. Mr. Polisi, the president, will come too."

Mrs. Horowitz took us down stairs and grasped my hand warmly at the door. Having Horowitz on stage seemed vague and unreal. Ostensibly, I was back in Horowitz's life to prepare him for this venture. The more I thought of the prospect, however, the more I wanted it to happen. It would surely make me a hero with my students, and how wonderful if it could be filmed.

From **EVENINGS WITH HOROWITZ: A Personal Portrait** by David Dubal. Copyright © 1991 by David Dubal. Published by arrangement with Carol Publishing Group. A Birch Lane Press Book.



P.P.I. RECORDING

QUALITY RECORDING
FOR OVER 10 YEARS

Increase your chances by recording your audition professionally.

Tapes prepared to the specifications of
all major orchestras and competitions.

(212) 279-1631

106 West 32nd St., 3rd Fl., NYC

Discount Parking For The Juilliard School

SQUARE INDUSTRIES PARK & RIDE

With This Coupon

ONE MONTH FREE PARKINGFor New Monthly Customers-Pay 2 Months in Advance,
Get the 3rd Month FREE**OPEN 24 HOURS WITH SECURITY
FREE SHUTTLE WITHIN THE AREA****One West End Avenue**

(at 60th Street)

(212) 246 - 4256**REGULAR MONTHLY RATE \$97.25 plus TAX
RESERVED MONTHLY RATE \$135.31 plus TAX****10 minutes grace period for pick-up & drop-off
Fleet and corporate accounts welcome****\$1.00 OFF
DAILY RATES
WITH THIS
COUPON****LOW DAILY RATES****Up to 12 hours \$4.86 . Tax
Up to 24 hours \$6.77 . Tax**

Offer expires March 15, 1992

OTARI SONY DAT NAKAMICHI DOLBY NUEMANN AKG's JBL's

For all your professional music needs

MUSIKA RECORDS INC.

(212) 799 8330

Multi-track Recording Music Laser Typography Cassette Duplication CD's



The Estonian Song Festival. Courtesy of the Estonia Community House.

The Arts in Estonia

by Mimi S. Daitz

Music ranks in Estonia about the way baseball, basketball, and football, combined, rank in the USA. Estonia is a country which speaks with pride of its "singing revolution," and it has a *lauluväljak* [song festival park] in every city and little town. The national song festival, held approximately every five years since 1869, brings together a third of the country's ethnic Estonians (out of a total population of 1.6 million people). A special stage accommodates 30,000 singers who perform for up to 300,000 people seated on a grassy slope. (See photo.) The backdrop to the stage and the tower, where an Olympic-style flame is lit during the festival, is the Baltic Sea and the church spires and medieval towers of Tallinn, the capital city.

Choral music is central to Estonian culture—whether the music consists of settings of folk songs, late-Romantic-central-European style cantatas, contemporary avant-garde compositions, or American pop-influenced pieces. The singability of a language rich in vowels must have played a part in the development of vocal music—although the language has hindered the music's export from Estonia. (Estonian, a Finno-Ugric language, is understood by Finns but not Hungarians, and not at all by Estonia's Baltic neighbors to the south in Latvia and Lithuania, nor by the Russians to the north and east.) Opera is also important, as is theater and ballet. There are five professional theaters in Tallinn, as well as the Vanemuine Theatre in the university city of Tartu and the Endla Theatre in Pärnu, a summer resort town.

One could continue to enumerate artistic activity in this small country, but what is truly amazing about Estonia, and difficult to convey in a short article, is the breadth, depth, and vitality of its artistic and intellectual life, given its history. Estonia has been invaded by Sweden, Denmark, Poland, Germany, Czarist Russia, and the USSR; in the past 700 years it has had twenty years of independence: 1920-1940. But its history goes back to around 3,000 B.C. when Finno-Ugric tribes inhabited a land now slightly larger than Denmark. Its own language emerged around 500 A.D. and is first known in writing in the 13th century. A period of "national awakening" in the mid 19th century marks the beginning

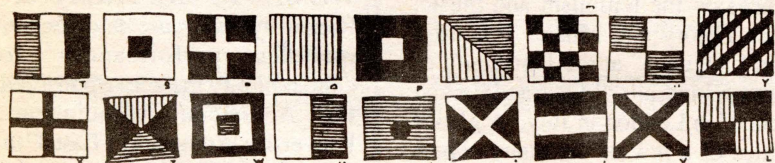
of the impressive output in literature, the fine arts, and the performing arts.

It was at this time that the ancient poetry of the Finnish epic, *Kalevala*, and its Estonian counterpart, *Kalevipoeg*, was collected, arranged, and published. References to their characters and themes permeate the arts in Estonia, and have served as reminders of an Estonian nation during the years of occupation by Russia and the USSR. Despite Soviet domination of cultural life during the past 50 years through the professional organizations in each of the arts, Estonian writers, composers, and artists created a body of work as stimulating as that produced by many of their Western confrères—although until recently it remained unknown outside of Eastern Europe and the Soviet Union.

Now that Estonia is again independent, the government's immediate priorities must be food and shelter for its people. Once those immense problems are solved, will the very substantial support given to the arts by the State, under Soviet rule, be provided by public and private funds? And will the strong sense of Estonian identity, so necessary for survival during the centuries of occupation, be corroded by the flood of Western pop culture?

Meanwhile, this summer the Juilliard community will be able to experience at first hand many aspects of Estonian culture here in New York, the site of "Esto '92," a gathering of Estonians from the diaspora (particularly the USA, Canada, Australia, and Scandinavia). Among the numerous events will be one involving some of the most creative professionals today, *Emapõlv* [Mother's Knee], a dance/cantata choreographed by Marika Blossfeldt, performed by the acclaimed Estonian Philharmonic Chamber Choir, with music by Urmas Sisask and sets and costumes by Epp Maria Kokamägi. The performances on July 9-12 will provide an exciting introduction to Estonia's past and contemporary culture.

Mimi S. Daitz, a choral conductor and musicologist, is Associate Professor of Music at The City College/CUNY. During the summer of 1991 she spent five weeks in Estonia doing research on the music of the contemporary composer, Veljo Tormis.



Spring INTERNATIONAL FESTIVAL 1992

Monday, March 23, 1992, 6-10 PM, Old Cafeteria

Come and celebrate Juilliard's cultural diversity at the Spring International Festival. The festival, representing over 35 countries, will provide a variety of events which include a food display fair, and performances by Juilliard students.

In addition to the festival, be sure to attend the World Music Visiting Artist Program on Wednesday, March 25 in Paul Hall. This program will focus on JAZZ.



Photo by Joan Vitale Strong

Juilliard students sent by the Placement Bureau were featured at a WNYC fundraiser hosted by Mayor David Dinkins at Gracie Mansion. This jazz group donated their services as part of the evenings entertainment. Is your group registered with the Placement Bureau? Above from left to right; Peter Gregory, drum set; Caroline Almonte, piano; Mayor Dinkins; Keith Calmes, guitar; Iain Crawford, double bass.

Killington Music Festival

Ronald Neal, Director

A Chamber Music Festival for strings and piano in Vermont's Green Mountains.

July 5-August 8, 1992

• • FACULTY • •

VIOLIN

Darcy Drexler

Ronald Neal

Gudny Gudmundsdottir

Ann Setzer

Stephen Ships

Sally Thomas

CELLO

Gunnar Kvaran

Gayane Manasjan

PIANO

Brady Millican

Vicki Seldon

Izumi Tanaka

For Application and Information write:

Killington Music Festival

P.O. Box 386

Rutland, Vermont 05702

or call: 802-773-4003

Staff and Faculty Workshop Raises Awareness

by Catherine Hoffman

Sexual harassment might seem to some a new phenomenon because it has recently emerged as a frequent item in the news media. One can argue that it is new since women and men now work alongside one another more than ever before. But based on the reluctance of those who are the victims of sexual harassment to come forward for fear of being disbelieved, fired, etc., it is not new. Until now sexual harassment has been merely hidden.

If there was any victory for Anita Hill in voicing her allegations of sexual harassment against Judge Clarence Thomas it was that she inspired the public at large to think. So what is new is that sexual harassment is on our minds. Worrysome. Troubling. "If I were the victim of sexual harassment, what would I do?"

The Juilliard School has focussed on the issue of sexual harassment by hosting its first seminar on the subject for faculty and administration. Leading the seminar were Rita Hernandez, esq. and Joel Cohen, esq., attorneys from the School's law firm Kelley Drye and Warren. They opened the discussion by describing two basic types of sexual harassment: "quid pro quo" harassment (in which an individual, usually a person in authority, like a supervisor or a teacher, offers someone a tangible benefit, a raise or promotion, for example, in exchange for sexual favors), and harassment that creates a "hostile work environment" (in which someone makes unwanted sexual comments to someone else, or displays materials, such as photographs of nudes, that are considered offensive to the other person). The latter instance points up the

often cited "grey area" in sexual harassment disputes. What is one person's harmless banter or flirtation might constitute harassment to another. But a good general rule is: harassment occurs when the recipient of the comments does not like them and may even be unable to work comfortably.

The school environment offers many situations in which sexual harassment can occur. In this setting there are not only relationships between co-workers, but also relationships between students and teachers.

At the Juilliard School the student/teacher relationship develops in both the classroom and private lessons. Those of us who have studied and taught in the private lesson know of the particular bond that usually develops between teacher and student or, if you will, mentor and apprentice. The relationship is by nature both professional and somewhat personal. At best it offers potential for growth; at worst, it can cause misunderstanding and intimidation.

These possibilities were explored in three

scenarios produced on videotape by the second year Drama Division class specifically for showing at the seminar. After viewing the three scenarios, those present separated into small groups to discuss their implications. Each group then shared its conclusions with the seminar attendees as a whole with the purpose of enlightening everyone to the issues involved in sexual harassment and determining ways The Juilliard School can encourage those who believe themselves to be the victims of sexual harassment to come forward.

In one scenario the boundaries of proper conduct at work were clearly crossed, as the student actors played a scene in which a male employee aggressively presses a reluctant female co-worker to lunch with him and even caresses a string of pearls she is wearing. The group discussions led to a consensus that the act of touching in this way was unacceptable in this situation. But the "grey area" as to what constitutes sexual harassment showed itself in the two vignettes that addressed the relationship between students and teachers.

In the first of these a female student explains to her friend that her (male) instructor has been acting and speaking in ways that upset her greatly. He touches her shoulders while she is playing for him, and he has asked her to wear a certain low-cut dress to her lesson. Seminar participants agreed that this request was unacceptable and that it disclosed the instructor's ill intention. Still, the act of touching during a private lesson is commonplace enough, as in demonstrating where to place one's hands on an instrument. Touching a

If You Are A Victim of Sexual Harassment

If you feel that you have been a victim of sexual harassment (even if you are not sure), you might want to talk to someone about it.

- * You can confide in a trusted faculty or staff member.
- * You can arrange to speak with Doris Bertocci of Juilliard's Psychological Services by calling extension 305.
- * You can talk directly to a member of the Juilliard Judicial Committee. (The Juilliard Judicial Committee considers complaints of misconduct at Juilliard.)
- * In all of these conversations you can specify information that you wish to be communicated to the Juilliard Judicial Committee so that you can learn what actions can be taken through that committee--but you are not obligated to pursue those actions.

The Permanent Members of the Juilliard Judicial Committee are:

Bruce MacCombie, Provost and Dean
James Allen, Vice-President for Academic Affairs
Karen Wagner, Associate Dean for Advisement and Administration
Laurie Carter, Director of Student Affairs

Women and Music

What Does This Mean?

by Jane Gottlieb

The year is 1992: over 50% of Juilliard School students are women; women composers' works are sometimes included on the programs of major performing organizations; audiences are no longer shocked to see a woman conductor on the podium; there are numerous festivals of women's music, recordings of their works, and books and articles on the subject to guide researchers.

The year is 1975: It was the first observance of International Women's Year. Ellen Taaffe Zwilich received her D.M.A. degree in composition from Juilliard; she was the first woman to do so, and in 1983 became the first woman to receive the Pulitzer Prize in Music. The League of Women Composers was also founded in 1975. It was at this time difficult to locate scores and recordings of women's works. A survey of 47 standard music history textbooks published from 1953 to 1982 revealed that only one textbook (the 1979 edition of Joseph Machlis' *Introduction to Contemporary Music*) mentioned more than seven women composers. (Diane Jezic and Daniel Binder, "A Survey of College Music Textbooks: Benign Neglect of Women Composers" in *The Musical Woman: An International Perspective*, vol. 2 (1987)). Researchers looking for information on women musicians had few resources available.

Much work has certainly been accomplished during the last seventeen years, yet much more remains to be done. The discipline of "Women's Studies" grew out of feminist movements of the 1960s and 1970s. It often involves not only the study of women in particular fields, but

also the use of non-traditional research tools, or "feminist scholarship." Musicology, a traditionally male-dominated field, was somewhat behind other academic disciplines in embracing tools of feminist scholarship. The traditional approach of historical musicology is towards rigorous analysis of musical materials, utilizing techniques of paleography, study of original documents, archival research, etc. This research was often—but not always—done without sufficient study of the cultural, aesthetic, social, or psychological factors that might have contributed to the creation of a musical work. Feminist musicology has concentrated on broadening the scope of study to incorporate greater consideration of these diverse factors. Feminist studies have opened up other areas of research as well. Some of these are described by Susan McClary in her ground-breaking book *Feminine Endings: Music, Gender, and Sexuality* (1991). They include studies of musical representations of male and female characters in dramatic music; analysis of the gender-inspired language and connotations of traditional music theory (i.e., the definitions of masculine and feminine cadences: the first characterized by falling on a "strong beat," the latter on a "weak beat"); studies of gender and sexuality in musical expression (almost all tonal music is based on principles of creating desire and delaying gratification until that final release on the tonic is achieved); and, study of the age-old idea that music is essentially a "feminine" art, and of the related idea that male musicians moved by outpourings of lavish musical expression

could be considered "effeminate" (McClary illustrates this last point by citing Robert Schumann's essay on Schubert's Symphony in C major. Although moved by Schubert's sensitive, romantic musical expression in the symphony, Schumann chooses to take his inspiration from Beethoven's more masculine "virile power.")

The introduction of principles of feminist scholarship and gender studies into the field of musicology has recently created some lively dialogues. In the Summer 1991 issue of *The Journal of Musicology*, Pieter C. Van den Toorn criticizes the feminist approach in his article "Politics, Feminism, and Contemporary Music Theory." He claims that feminists such as McClary have gone too far in their scrutiny of male-female tensions in music: "The interests of feminism are best served, it seems to me, in practical, down-to-earth terms. The arguments about sex and music are largely a form of propaganda, an attempt to advertise blanket claims of special disadvantage and oppression which, in contemporary life in the West generally, are dubious and farfetched"—Ruth Solie wrote a spirited and scrutinous reply in the Fall 1991 issue of the same journal in her article "What Do Feminists Want? A Reply to Pieter Van den Toorn."

This past summer there were two conferences on the feminism and music: "Feminist Theory and Music: Toward a Common Language" at the University of Minnesota in June, and "Music and Gender Conference" in London in July. A glance at the titles of a few of the many papers presented at these conferences shows the

Selected Events

Monday, March 9, 1992

WOMEN'S PLIGHTS IN OPERA PLOTS

Speaker: Helen M. Hacker, author, *The Social Roles of Men and Women*. The analysis is illustrated with taped excerpts from operatic arias and scores. Sponsored by the Vera List Center--New School for Social Research, 66 West 12th St., Manhattan, 12 noon-1 pm; free. 212 229-5684.

PORTRAITS OF WOMEN

Photographer Ellen Streger discusses her evocative and sensual black and white pictures of women (in conjunction with a show of her work at the New School). Sponsored by the Vera List Center--New School for Social Research, 12 noon-1pm. Same as above for address and information.

Tuesday, March 10, 1992

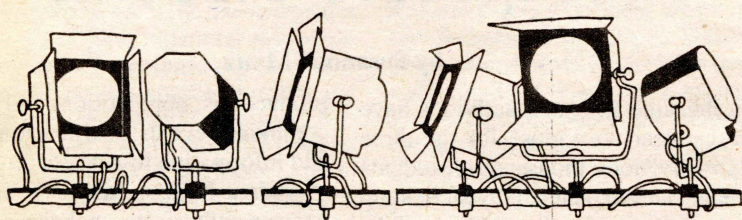
A CULTURAL EVENT

A new performance by the Dancenoise performance group. Sponsored by the Women's Studies Program--Pace University, 1 Pace Plaza, Schimmel Theater, Manhattan, 3-5pm; free, 212 346-1642.

Sunday March 15, 1992

WOMEN IN THE THEATER

Repertory showcase and reception; includes performances from contemporary theater. Sponsored by the American Association of University Women, 111 East 37th st., 3 pm; \$10. 212 684-6068.



Women In the Spotlight

by Tina Kenney

March is Women's History Month, or "Herstory" Month, I should say! These thirty-one days of the year are set aside to acknowledge the contributions of woman scientists, writers, activists, performing artists and others—to our society. The Office of Student Affairs at Juilliard is proud to announce three important events prepared for the Juilliard community this month.

The first event is intended to heighten awareness of Women's History Month among our students, staff, faculty and administrators. On Monday, March 16th from 8:30 to 10:00 a.m., an informal display will introduce passersby to various women's organizations, historical documentation and current event reports on the status of women. People are encouraged to view the display, collect literature, and pick up a piece of colorful ribbon to wear in celebration of Women's History Month.

In order to address the struggles and accomplishments of female performing artists, a PBS documentary on contralto,

Marian Anderson will be shown Thursday, March 21st at 12:00 p.m. in the student lounge. Refreshments will be served. Ms. Anderson's early concert appearances are highlighted in this documentary. Her performance triumphs in major recital halls of Europe and America are also presented along with personal memories of the people and events that shaped her development as an artist.

In view of recent events, the issue of sexual harassment and its effects on women will also be addressed during Women's History Month. An informal discussion session for rape and incest survivors will be held on Sunday, March 29th at 6:30 p.m. in the Quiet Study Lounge of the residence hall.

All of the Women's History Month events are open to the entire Juilliard community. They will provide valuable information and some inspirational stories from the women who have contributed to our country.

Tina Kenney is Associate Director of Student Affairs

PRE-REGISTRATION 1992-93

April 1, 1992 Reservation Fee of \$200.00 due

April 13-24, 1992 Pre-registration for 1992-93 as follows:

DANCE: Check with Dance Department for further information

DRAMA: **April 20-24** in the Drama Division Office.

MUSIC: Sign up for an appointment with Dean Wagner or Ms. Brummett. (Sign up sheets available April 6 in the Registrar's Office.)

April 13, 14, 15: candidates for 1993 graduation only

April 16-24: all other returning students

YOU MUST PRE-REGISTER IF YOU ARE PLANNING TO RETURN FOR THE 1992-93 ACADEMIC YEAR. (A LATE FEE OF \$50.00 WILL BE ASSESSED TO ALL STUDENTS WHO PRE-REGISTER LATE.)

ALL GRADUATING STUDENTS!!

Cap and Gown measurements will be taken in the Office of Student Affairs (Room 219) during the period from March 18 to April 1. If you are considering participating in the commencement exercises, please get measured. You may also pick up your announcements and two allotted tickets at the time of your measurement. Further information will be available at that time.



REMEMBER APRIL 1

Reservation Fees due for all students returning for the 1992-93 academic year. The Residence fee must be paid in order to pre-register during April. All returning students must pre-register.

Poetry Reading

by Christiane Gauthier

On Thursday, February 20, 1992, the Juilliard community was fortunate enough to have Ms. Safiya Henderson-Holmes, author of "Madness And A Bit Of Hope," share some of her poetry and experiences with us. The event was held in the 11th floor lounge of the Residence Hall at 7 PM. We would like to take this opportunity to thank everyone in attendance for their interest and support. As always, special thanks are owed to Dr. Peter M. Rojewicz for his dedicated work and cooperation with this event.

For those of you who were able to attend, we have included the following poem by Ms. Henderson-Holmes in honor of her accomplishment as an African-American poet and in anticipation of the coming Spring session.

Christiane Gauthier is an Assistant Director of Residence Life at Juilliard.

flowers

by Safiya Henderson-Holmes

in new york city
there are people

skin sun browned
hands earth worn

tongues as foreign
as their eyes

they push carts
filled with flowers

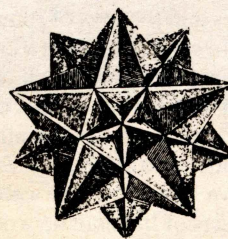
long stemmed, paper wrapped
and rubber banded too tightly

like the rest of the city
fragrance and color near gone

yet the people
push the flower carts

block after unyielding block
stopping to sell what they can

stopping to pray over
what they cannot



Attention Jazz Players

The Juilliard School in conjunction with the Lincoln Center Institute is creating a jazz sextet comprised of Juilliard students to tour with Performing Arts Programs for Schools beginning fall of 1992. The ensemble will consist of the following instruments: clarinet/saxophone, trumpet, trombone, bass, percussion, and piano.



Auditions are to be held the week of March 23, 1992. The selection committee will include Wynton Marsalis.

All interested please see Roberta Ciuffo or Edward Bilous in the Community Performing Arts Department, room 477.



Celebrate Women's History Month!

Looking at Horizons

by Orla McDonagh

The Horizons Program was inaugurated in 1990 to provide first-time college students with "an innovative learning experience which allows them to readily adjust to college life and New York City." The goal is for "students [to] participate in various activities and [be] exposed to relevant concepts and ideas which challenge their current attitudes and beliefs." Over a period of 15 weeks in the 1991 fall semester, seminars and discussions were held on various topics including relaxation techniques, AIDS awareness, drug and alcohol awareness, diversity, and "life-after Juilliard."

From the administration's point of view, Horizons '91 was a success, with the attendance rate being high for an educational program—especially in a performing arts school, where the students are generally more single-minded and determined in relation to their studies—and have less time for extra-curricular activities than the normal college/university student. But a number of the students interviewed had complaints. Many of these were unhappy with the stipulation that if they wanted to get preference for living in the residence hall next year they had to attend at least four of the Horizon programs. Yet according to Ms. Tina Kenney, who has been responsible for the program since she joined the Student Affairs staff in August, this stipulation was a necessary one in that it assures administrators, parents, and faculty that the Juilliard students are informed about important issues. The Student Affairs Office is concerned by the "lack of concern for personal development" prevalent among some students.

The majority of students interviewed encountered difficulties in attending the programs due to conflicting schedules, and the many students whose schedules did not conflict felt that it was still unfair to expect them to attend Horizons programs in the sparse free time that they had outside of (for some) their 12-hour days in classes and rehearsals. Another all-too-familiar comment was that some seminars were a waste of time—for example, many students felt that the sexual health and alcohol awareness information presented had been

sufficiently covered in high school. Yet there were also students who benefitted from the programs and chose to attend more than the required four programs.

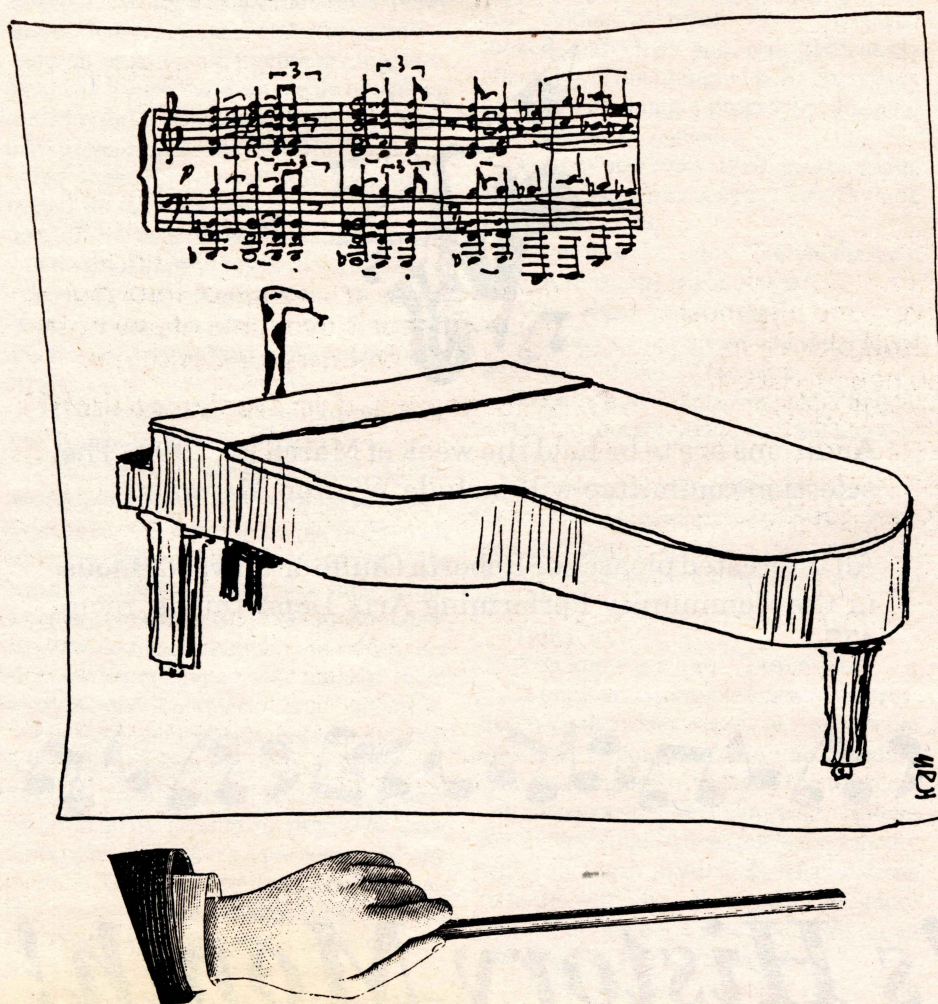
When I put the above points to Ms. Kenney she told me that the administration was aware of the problems some students had in meeting the four program requirement due to conflicting schedules and that programs had been held at different times such as late at night, on weekends, or at lunchtimes to try and accommodate as many people as possible. She also agreed that the four program requirement for students wishing to return to the residence hall did seem to be upsetting to a number of students, but that by increasing the number of programs actually offered in the semester (18-20 this year from 8-10 last year) the program requirement was reasonable.

More student participation at the organizational end of the Horizons program is considered to be the key to an increased attendance rate, and the Office of Student Affairs is looking into this for the coming year. It is hoped that by being jointly involved and experiencing together the frustrations and the joys of running such a program, the students and the administrative staff will spark ideas off each other which will contribute to an interesting, informative and beneficial program for all first-time college students to enjoy each year. Surely as artists we should be very well-informed on all aspects of life and the world we live in. If we become narrow in our understanding, we become (oh perilous thought!) narrow in our art.

Finally, another important reason for having a Horizons program at Juilliard—apart from the first-hand benefits to students—is that the federal government often requires such programs to be in existence if the school is to receive financial aid and college workstudy.

So at the end of the day, it's really in the student's own interest to have and participate in a program like Horizons because without financial aid, would we be here in the first place?

Orla McDonagh is a first-year piano student.



Juilliard Alumni Reach Out To Prospective Students

by Susannah Mintz

By the time the 1992 auditions have descended to a close for the three Juilliard divisions, thousands of students will have danced, acted, played, or sung for representative faculty audition panels. But how did these young artists decide to apply to The Juilliard School—a decision that could shape the future of their performance careers? For many college applicants, the prospect of choosing a school, educating themselves about the scope of that school's programs, then requesting and completing the necessary forms can be daunting at best. The only contact the student may have with the school is the catalogue, and perhaps a nameless voice on the telephone; they may feel intimidated by the school's reputation or size. Not surprisingly, institutions themselves may suffer a similar predicament, as prospective students appear as two-dimensional lists of information.

The Juilliard Alumni Representative Outreach Program (JAROP), established by the Office of Admissions in 1989, utilizes alumni volunteers as an important vehicle of communication between the school and potential applicants. Many calls to the Office of Admissions are from students who wish to pursue a performing arts education, but who don't know how to go about it—they have only a sketchy understanding of the School, its three divisions, numerous majors, and various degree requirements. The Admissions Office frequently receives letters from secondary schools, again indicating that they would like to receive information about Juilliard, and from students who specifically request to speak with alumni in their cities.

The Outreach Program works accordingly in two directions. First, alumni representatives communicate information about Juilliard to students, parents, educators and art professionals at events in their areas, such as college fairs and local recruiting activities. Representatives can also "adopt" a high school, upon approval of the Office of Admissions, to work with guidance counselors to introduce talented musicians, actors, and dancers to the possibility of a Juilliard education. And they may also be contacted by students near them to answer questions about a specific division, instrument, the current direction of their training, or even what to expect beyond graduation. Second, alumni representatives assist Juilliard in targeting gifted performers by attending local music, dance, and drama

productions, competitions, religious or community events, then providing names and information to Admissions staff.

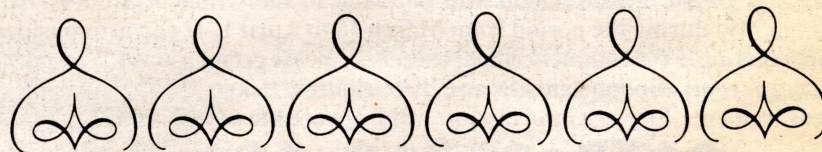
Andrea Redcay MM '89 (flute) has been an enthusiastic spokesperson since her graduation three years ago. Ms. Redcay, who now combines teaching and freelance playing with an administrative position at the Greater Dallas Youth Orchestra, has attended college fairs for the Office of Admissions and actively recruited for the Barnard-Columbia/Juilliard exchange program while an Admissions counselor for Barnard. According to her, "There is no experience like going to Juilliard to get a true feel for what it takes to be a professional musician." She is now offering that experience, through teaching, public school contacts, and the GDYO, to students in Dallas' growing arts community who she feels will benefit from the "crucial understanding of the musical world" Juilliard provides.

Jim Zellers, a doctoral candidate in flute, has also represented Juilliard at college fairs. At the Atlanta Youth Orchestra's College Day last fall, Mr. Zellers met with young musicians from several southern states. "I've talked to a lot of students who had misconceptions about Juilliard," says the flutist, who now performs with the Pandean Players, a professional woodwind quintet that frequently combines lectures with their schedule of 130 concerts a year. "It's good to be able to set the record straight about the atmosphere—with the new Residence Hall, there's more of a campus, more of a feeling of welcome."

Other alumni who would like to participate in the Outreach Program should contact Susannah Mintz, Admissions Assistant, at the Office of Admissions, (212) 799-5000, ext. 223. They will receive training and a Representative Handbook containing updated information regarding application procedures, auditions, financial aid, transferring from other undergraduate programs, international students, transcripts, and placement exams.

Since it opened as the Institute of Musical Art in 1905, Juilliard has been committed to furthering the quality of arts education—and its alumni are an essential element of that tradition. As Jim Zellers says, "I think it's good to have somebody who's actually gone through the program."

Susannah Mintz is an Admission Assistant.



Women and Music

continued from page 10

scope of activity in this field: "Body Shocks, Spiritual Gleams: Seduction and Resistance in Listening to Gottschalk" (Peter Rabinowitz at the Minnesota conference), "Sexuality and Musical Style from Monteverdi to Mae West" (Derek Scott at the London conference), or "Gender and the Sonata Aesthetic" (Marcia Citron at the London conference). Forthcoming books on the subject include Ms. Citron's *Gender and the Musical Canon*, Ruth Solie's *Music and Difference*,

and Susan Cook and Judy Tsou's anthology of essays titled *Cecilia: Feminist Perspectives on Women and Music*.

The Juilliard library houses numerous resources for the study of women in music. It is now possible to find out about women composers from all historic periods, to understand the factors that contributed to their invisibility, to listen to and play their music, and to read lively articles about issues of gender and sexuality in music. An exhibit and browsing shelf of materials is on view throughout the month of March.

Jane Gottlieb is Juilliard's head librarian.

Dear Faculty Member: The young men in your school approaching age 18 need to be made aware of their role in the Selective Service story. This information may be duplicated in any quantity for distribution to your students. Just cut along the dotted line and print or copy. Thank you for your help.

WHAT'S ALL THIS TALK ABOUT SELECTIVE SERVICE REGISTRATION?

Q. What is Selective Service Registration?

A. Registration is a way our government keeps a list of names from which to draw in case of a national emergency requiring rapid expansion of our Armed Forces. By having this list, our country can save at least six valuable weeks in mobilizing manpower for any emergency. To make this system completely fair, the law requires all young men to register.

Q. What is the penalty for not registering?

A. If you do not register, or you do not keep the Selective Service System informed about any changes of address, you could be prosecuted and fined up to \$250,000 and/or be put in jail for up to five years. Registration is also a requirement to qualify for federal student aid, job training benefits, and most federal employment.

Q. Is registration complicated?

A. No. Filling out a card is all it takes. It's that simple. Just go to any post office and ask for a Selective Service registration card. Fill in your name, address, telephone number, date of birth, and Social Security number. Hand the card, with some identification (such as your driver's license), to the postal clerk. The clerk checks to see if all the information is correct and legible, then stamps it with a post office seal before it is forwarded to the Selective Service System. The process takes about five minutes.

Q. What is a Selective Service mail-back registration card?

A. It is a three-part card some young men receive in the mail. One part is a mail-in registration form. The other parts contain information about Selective Service.

Q. I just received a mail-back card from Selective Service. Do I still have to go to the post office and register?

A. No. You can simply fill out the tear-off portion and mail it in. Your part of the registration process is then complete, and you will receive a registration acknowledgement in the mail. Not everyone will receive a mail-back card, however, and most young men will continue to register at the post office. The mail-back program was initiated in 1988 to serve as an alternative to post office registration.

Q. Why did I receive a mail-back card? How did Selective Service get my name?

A. Selective Service got your name from one of the many lists used to cross check potential registrants. It may have been a list from the Department of Motor Vehicles, the Department of Defense, the Immigration and Naturalization Service, or a voter registration, Pell Grant, or high school list.

Q. When do I have to register?

A. All young men must register within 30 days of their 18th birthday. (If you are applying for federal student aid or job training benefits, you may want to fill out a registration card up to 120 days before you turn 18 to avoid delays.) If a young man cannot register on time because he is hospitalized, institutionalized, or incarcerated, he doesn't have to register until he is released. After his release, he has 30 days to register.

Q. What if it's more than 30 days after I've turned 18, and I still haven't registered?


A. You are in violation of the law. To bring yourself into compliance, go to the post office and register immediately. Selective Service will accept a late registration. The longer you wait, though, the more likely you are to face prosecution.

Q. Is anyone exempt?

A. The only young men exempt from registration are non-immigrant aliens, members of the Armed Forces (while on active duty), and students at the service academies. Everyone else must register. Because no draft plans currently exist, there is no need to classify men at this time. So even those who might qualify for conscientious objector status or other classifications (veteran, minister, physically disqualified, hardship) must register. Classifications would not be made until the President and Congress authorize the resumption of a draft.

Q. How can I prove that I've registered?

A. Selective Service will send you an acknowledgement card containing your Selective Service number and the information you provided. Please verify this information. If something is incorrect, change it on the form supplied and send it back to Selective Service. Keep the acknowledgement card as evidence of your registration. You may need it if you apply for federal employment, federal student aid, or job training benefits. If for some reason you do not get an acknowledgement within 90 days of registering, write the Selective Service System,



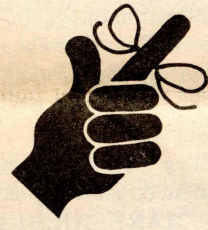
Selective Service System Registration Information Office
P.O. Box 4738, North Suburban, IL 60197-4738

OFFICIAL BUSINESS
PENALTY FOR PRIVATE USE \$300

BULK RATE
POSTAGE & FEES PAID
SELECTIVE SERVICE SYSTEM
PERMIT NO. G-119

A reminder to YOUNG MEN!

It's important that you read this message.



New mail-back card allows some students to register from home.

Registration Information Office, P.O. Box 4638, North Suburban, IL 60197-4638, or call 1-708-688-6888.

Q. What if I'm living or visiting out of the country when it's time to register?

A. Visit the nearest U.S. Embassy or Consulate. They will help you register.

Q. What if I change my address?

A. Notify Selective Service of your new address on a Change of Information form. You may use the change form that came with your acknowledgement card, or a Change of Information form that is available at any post office, U.S. Embassy, or Consulate.

Q. What happens if we ever have a draft?

A. Selective Service would conduct a birthdate lottery to establish the order of induction for men who turn 20 during that calendar year. If any additional men were needed, those 21 through 25 could then be called.

**Register With Selective Service.
It's Quick. It's Easy. And It's The Law.**



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

During January, **KRISTEN BORG** ('81 BFA) and **WALLY CARDONA** ('89 BFA) performed with other members of Irene Hultman's Dance Company at St. Mark's Danspace in New York.

During 1991 **RENA GLUCK** ('54 BS) was appointed Dean of the Dance Faculty and Director of the School of Dance at the Jerusalem Rubin Academy of Dance. Ms. Gluck was Chairman of the Dance Department there from 1987-1991. Also in 1991, she was a guest teacher for six weeks at the University of California/Berkeley Dance Department where she taught and choreographed a new piece "Visions Fugitives," to the music of Prokofiev.

SUE KNAPP-STEEN ('67 BS) has been awarded the status of a Certified Fund Raising Executive (CFRE) and as such is entitled to carry the CFRE credential.

The Netherlands is home for **DYLAN NEWCOMB** ('91) since he became a member of Nederlands Dans Theater II in the Hague.

In the Drama Department of Syracuse University, **ANTHONY SALATINO** ('69 BFA) is teaching and directing. He recently directed a very successful production of *Iolanthe*.

DRAMA

In Connecticut, **DAVID ALFORD** (Group 20) is featured in Hartford Stage Company's production of *Hidden Laughter*.

Here in New York, at the Hudson Guild Theater, **MICHAEL BEACH** (Group 15) and **VING RHAMES** (Group 10) star in *Ascension Day*.

At Manhattan Theater Club's Stage One Theater, **KEITH DAVID** (Group 8) stars in *Boesman ans Lena*.

REED DIAMOND (Group 20) was featured in the CBS Television movie *Q Pioneers!*.

Perfecting the speech of the actors on the series *Brooklyn Bridge* is **JESSICA DRAKE** (Group 10), who serves as dialect coach.

In January, **DARIN ELLSWORTH** (Group 22) performed the role of Steve in *I-Land* and will star as Benny in the new play *The Line that Picked Up A Thousand Babes* which opened in February. Both shows ran at the 13th Street Repertory Theater, of which Ellsworth is a company member.

At the Virginia Stage Company, **JULIE FISHELL** (Group 19) stars in their production of *Arms and the Man*.

BOYD GAINES (Group 8) was featured in an episode of the television series *Anything But Love*.

At the WPA Theater in Manhattan, **HARRIET HARRIS** (Group 6) stars and **WILLIS SPARKS** (Group 19) is featured in their production of *Bella, Belle of Byelorussia*.

In Los Angeles, **PAULINE LEPOR** (Group 16) recently starred in a production of her play, *A No-Life Crisis*, for which she was awarded a Drama-Logue Playwriting Award. The production was directed by **VALERIE MAYHEW** (Group 16).

Appearing in The Roundabout Theatre's production of *The Visit*, starring Jane Alexander, is **RICHARD LEVINE** (Group 6).

LAURA LINNEY (Group 19) is featured in Manhattan Theater Club's

A L U M N I O P E N H O U S E

SEE JUILLIARD'S NEW FACILITIES

Bookstore-Entrance Court

Concert, Admissions and Evening Division Offices

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

* Hors D'Oeuvres Buffet

* Bookstore Discounts - 20%

* Complimentary Tickets to Opera Matinee

Double Bill of Poulenc and Delius presented by The Juilliard Opera Center

"Les Mamelles de Tirésias" and "Fennimore and Gerda"

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

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

_____ I would like to attend the Alumni Open House.

_____ I will bring _____ guest(s).

Name: _____

Name while at Juilliard: _____

Last year of study at Juilliard: _____

Address: _____

Phone: Home (_____) Work (_____) _____

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

production of *Sight Unseen*.

In Washington, D.C., **KELLY MCGILLIS** (Group 12) stars and **MARK PHILPOT** (Group 15) and **LISA GAY HAMILTON** (Group 18) are featured in Michael Kahn's production of *Much Ado About Nothing* at the Shakespeare Theater.

The Roundabout Theater production of *Hamlet* stars **ELIZABETH McGOVERN** (Group 12).

In Romulus Linney's play *A Woman Without a Name*, produced at the Signature Theater Company, **MARK NIEBUHR** (Group 18) can be seen in a featured role.

The new production of *The Substance of Fire* at the Mitzi Newhouse Theater at Lincoln Center stars **JON TENNEY** (Groups 17, 19).

Soap Opera Digest's award for Best New Actor in a Daytime Serial went to **PAUL VALLEY** (Group 20).

Making an appearance on the serial *The Guiding Light* was **JAKE WEBER** (Group 19).

The Hollywood Foreign Press Association awarded the Golden Globe Award for Best Performance by an Actor in a Comedy or Musical to **ROBIN WILLIAMS** (Group 6) for his work in *The Fisher King*.

MUSIC

December, 1991 marked the recording premiere of two works of Rachmaninoff by Chandos Records. The recording includes the first act of his ill-fated opera *Monna Vanna*, and an early version of his Piano Concerto No. 4. **WILLIAM BLACK** ('76 MM, '79 DMA) was soloist on the Concerto; Baritone **NICHOLAS KAROUSATOS** ('77 MM) was heard on the opera, and **IGOR BUKETOFF** ('35 BS, '41 MS) conducted both works. In addition, Mr. Black was recently awarded a Solo Recital Grant from the National Endowment for the Arts.

Pianist **CAMILLE ANTOINETTE BUDARZ** ('57 BS) toured Poland this past summer, playing concerts in Pultusk, Warsaw and Zelazowa-Wola among other places. On March 30 she will perform at CUNY Graduate Center in a concert of new music by New York State Women Composers.

JON CARNEY (Violin, '85 BM, MM)

has been appointed concertmaster of the Royal Philharmonic Orchestra of London. He is the youngest leader in the history of the orchestra.

Associate Principal Double Bass of the Phoenix Symphony, **CHARLES CHANDLER** ('87 MM), performed Bottesini's *Grand Duo Concertante* with the Orchestra and received, according to one reviewer, "a well-deserved standing ovation..."

On January 29 the Emerson String Quartet - consisting of violinists **EUGENE DRUCKER** ('72 Diploma) and **PHILIP SETZER** ('73 MB, '74 MM); violist **LAWRENCE DUTTON** ('77 BM, '78 MM) and cellist David Finkel - gave a benefit concert for Theatre for a New Audience, one of New York City's leading producers of Shakespeare and new plays. On February 7 the Quartet performed at The Metropolitan Museum of Art's Grace Rainey Rogers Auditorium, performing the second in a series featuring Mozart's "Haydn Quartets."

Swiss Pianist **LORENZ EHRSAM** ('88 BM, '90 MM) was a finalist in the 1991

Clara Haskil Competition in Vevey, Switzerland. He performed with the Lausanne Chamber Orchestra under Jesus Lopez-Cobos. Two weeks later he was prize winner at the International Schubert Competition in Dortmund, Germany. His prize includes 6,000 DM and several concerts in Germany.

In celebration of 16 seasons of commitment to chamber music, the Raphael Trio — pianist **DANIEL EPSTEIN** ('69 BM, '70 MS); cellist **SUSAN SALM** ('67 BM, '69 MS) and violinist Charles Castleman performed at Columbia University's Miller Theater in January. In addition to works of Brahms and Ravel, the Trio presented New York premieres of David Liptak's *Trio* (1991) and Rainer Bischof's *Trio Fragile* (1985).

Author, musicologist and pianist **SELMA EPSTEIN** ('49 Diploma) recently returned from Europe where she gave seminars, workshops and recitals devoted to women composers as well as introducing 20th-Century Chinese and Japanese piano music in London. She returns to Europe in March of 1992 for a special Fanny Hensel program in Madrid and a week's residency in Northern Wales, where she will introduce her group piano method and perform recitals in Scotland, Ireland and Belgium.

Le Trio Haydn de Montreal, which includes violinist **MARTIN FOSTER** ('72 Diploma, '73 Post-Grad. Diploma), has been named trio-in-residence at the Chapelle Historique du Bon Pasteur in Montreal, and will be in residence at this summer's Orford Arts Festival in Orford, Quebec.

In San Jose, pianist **RICHARD FOULKES** ('50 BS) played Rachmaninoff's *Rhapsody on a Theme of Paganini* in September with the Orquesta Sinfonica Nacional of Costa Rica under the baton of its conductor, **IRWIN HOFFMAN** (Orchestral Conducting, '49 Diploma).

Pianist **MARIAN GABRIEL** ('29 Diploma) presented an all-Chopin recital at a Symphony Guild meeting in November at the First United Methodist Church in Ormand Beach, Florida.

The Virtuosi Quintet, a wind ensemble including flutist **BRADLEY GARNER** ('82 DMA) and bassoonist **JAMES JETER** ('73 MM), as well as oboist Washington Barella; Larry Tietze, clarinet and Milton Hibbs, horn, performed the world premiere of Andrew Thomas' *Three Tableaux for Woodwind Quintet* at St. Stephen's Church in New York last October. Capstone Records recently released the Quintet's recording of the wind music of Robert Baksa. In February, the Quintet

Alumni Auditions

Juilliard's first Alumni Auditions took place on Monday, January 6th. It was a festive, busy day with participants flying in from California, Florida, Canada, and Spain, as well as many others who were in the city for the holidays and who stayed for the auditions. The day started at 8:00 AM with performers checking in to be assigned warm-up rooms, and did not finish until the final percussion and harp auditionees were heard near 10:00 P.M. In between those times, a continuous stream of players took the stage in Paul Hall for their six-minute auditions. Most orchestral instruments were represented and the level of performance was impressive.

Eight jobs were offered immediately, including three principal chairs, and an additional nineteen are under consideration. Some contractors plan to keep their collection of resumes for future reference. How many actual employment opportunities will result from these auditions will probably not be known for a long time.

A video tape of the auditions is available in the library. Contractors who make an

appointment with Jane Gottlieb, Director of the Library, (212/799-5000 x265) may view the tape in the Video Viewing Room at their convenience. They will receive a packet of resumes and instructions showing them how they can fast-forward to whichever instruments and auditionees they wish to view. Alumni who auditioned may also request to see the tape by making an appointment.

We would greatly appreciate any comments or suggestions by alumni who did or did not participate in the January 6th Auditions. We are currently evaluating the auditions in order to determine whether they should be offered again. We are also investigating the possibility, if they are offered again, of scheduling keyboard instruments and voice. Please let us know your recommendations so that we can try to meet your needs. Call the Alumni Office at (212) 799-5000 extension 344 or (212) 496-6698 or write to the Alumni Office, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023.

Alumni News cont'd

toured Oklahoma, Texas and South Carolina, and will perform at the Cornerstone Center in New York in April and May.

BARBARA GOVATOS (Violin, '80 BM, '81 MM), recently appointed Music Director of the Wilmington Festival, was soloist with the Delaware Symphony at the Grand Opera House in Wilmington for three performances of the Glazunov Violin Concerto.

To celebrate its tenth anniversary, the New York Inoue Chamber Ensemble, **KAZUKO INOUE** (Piano, '74) Music Director, will reunite with its sister organization, the Tokyo String Ensemble this Fall for a tour that will include stops in Tokyo, Seattle, New York, and Washington, D.C..

Pianist **HAE-JUNG KIM** ('88 BM, '90 MM) recently recorded Rachmaninoff's Piano Concertos, No. 2 and 3 with the USSR Ministry of Culture Orchestra under the baton of Maestro Ghennadi Rohzdestvensky on the Melodia label which will be distributed worldwide.

In April, pianist **MICHAEL LEWIN'S** ('77 BM, '78 MM) second recording for Centaur CD, a Russian program of Scriabin, Balakirev and Galzuno entitled *Islamey* will be released. In addition, Mr. Lewin will appear with the Phoenix Symphony, the New Orleans Symphony and the Boston Pops, and will tour New England, Canada, Arizona, Florida and North Carolina. Mr. Lewin is on the piano faculty of the Boston Conservatory and Artistic Director of the Boston Conservatory Chamber Ensemble.

Organist **MARTHA LONG** (Piano, '79 MM, Organ, '80 MM, '84 DMA) recently completed her eleventh tour of France, where she performed in several organ festivals including the opening concert of the American Church Recital Series. She then returned to America to perform her annual Halloween Concert at Columbia University, as well as recitals in Washington D.C., San Diego, San Francisco and the Christmas Organ Recital at the Mormon Tabernacle in Salt Lake City, Utah.

(*)Last month violist **PAUL NEUBAUER** ('82 BM, '83 MM) gave recitals in Boston, Louisville, Pittsburgh, Illinois and Wisconsin. On Saturday, February 22, he gave a solo recital this season at the 92nd Street Y on their Distinguished Artists Series. The concert included works by Schubert, Brahms, Kreisler and Arthur Benjamin.

WILLIAM PHEMISTER (Piano, '64 BS) has edited another volume in the *Masterworks Piano Library* series published by Fred Bock Music Co. *Music for Advent and Christmas* joins *Brahms* and *Mendelssohn* already published. Mr. Phemister will be teaching and concertizing in Taiwan, Australia and New Zealand in April and May.

(*)The Manhattan Branch of the National League of American Pen Women presented a concert in December of New York Composers honoring the 90th birthday of **MARION MORREY RICHTER** (Piano, '29 Diploma). The concert, held at Bruno Walter Auditorium featured Ms. Richter playing her *Sonata for Trio*.

Cellist **JULIAN RODESCU** ('77 BM, '78 MM) made his debut at Teatro alla

Scala in Milano in December singing Titirel in *Parsifal* with Riccardo Muti conducting. In October, Mr. Rodescu sang Surin in Tchaikovsky's *Pique Dame* with Seiji Ozawa and the Boston Symphony Orchestra in Carnegie Hall and Boston's Symphony Hall. He will also be heard on the RCA recording due out this year.

(*)Founder and Artistic Director of the Bel Canto Opera Company and Scholarship Fund in Rhode Island, **ANNAMARIA SARITELLI-DIPANNI** ('56 Opera Theater) was recently named Rhode Island's Woman of the Year by the Governor's Commission on Women.

Violinist **WILLFRED SCHWARTZ** ('47 BS, '48 MS) has been active as guest conductor with the Salt Lake City Symphony, the Boulder (Colorado) Philharmonic, and most recently the Orchestra Sinfonica of Monterrey, Mexico. He also performed in recital with Canadian pianist Anton Kuerti as part of Colorado University's Schubert Festival in Denver and as soloist with the Rocky Mountain Symphony in Lakewood, Colorado. He continues as conductor of the Fort Collins Symphony and Professor of Violin/Orchestra at Colorado State University.

Composers Recordings has just released a CD of the music of **ROBERT STARER** (Composition, '49 Post-Grad. Diploma) on its American Masters Series. On the Disc are *Ariel*, *Visions of Isaiah* for soprano, baritone and chamber orchestra; *Concerto a tre* for clarinet, trumpet, trombone and chamber orchestra; and *Anna Margarita's Will* with a text by Gail Godwin.

Violinist **CHARLES STEGEMAN** ('79 MM) is currently Chairman of Strings and Director of the Orchestral Training Institute at Duquesne University in Pittsburgh. He is the concertmaster of the Pittsburgh Opera and Ballet, and is violinist with The Sartory Trio, a Piano Trio managed by the Doug Sheldon division of Columbia Artists management. He is the Chamber Music Director of the Sunflower Music Festival in Topeka, Kansas and violinist in the Sunflower Duo with pianist **JAMES RIVERS** ('65 Diploma).

HAROLD J. WEISS (Piano, '31 Diploma, '46 BS, '47 MS) has resigned from his position as Organist and Choir Director of the First Universalist Church of Rochester as of September 1 of this year. He had held that position since 1953.

Soprano **LISA WILLSON** ('91) formerly of the Juilliard Opera Center, has received the second prize of \$1500 from the Mario Lanza Competition in Philadelphia. She has also had a successful Fall with the Academy of Vocal Arts where she was featured in the role of Hansel in Humperdinck's *Hansel and Gretel*.

WILLIAM WOLFRAM (Piano, '78 BM) opened the recital series "Goldfingers" presented by the 92nd Street Y's Tisch Center for the Arts in January. His program included works by Beethoven, Liszt, Chopin, Scriabin, Mozart, Debussy, Ravel, Mendelssohn and Edward Applebaum's *Arioso*, which was written for Mr. Wolfram.

On November 29, violinist **BERNARD ZINCK** ('90 BM, '91 MM) performed in recital at the Chatelet in Paris on its Chamber Music series. He was accompanied by pianist Jeffrey Erice.

Lost Alumni

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

Allan, Barbara	?	?	Davis, Deborah	?	?
Belser, Adelaide	piano	1925	Fields, Victor	?	?
Bergell, Aaron	voice	1975	Figueroa, Fred A. Hammond	?	?
Carver, Terrilia Catherine	piano	1930	Finch, Carol Monell	piano	1940
Cash, Mary Jean Oliphant	piano	1927	Gaver, Elizabeth Sympton	viola	1983
Castro-Alberty, Margarita	voice	1981	Geanakoplos, Constance	piano	1978
Chaikin, Jack W.	piano	1942	Geller, Ian R.	voice	1969
Chang, Yoo Kyung	?	?	Gerson, Susan Willner	voice	1969
Davis, Michelle B.	violin	1985	Grasso, Thomas	violin	1938

Announcements

FACULTY

Columbia University's William Schuman Award, a \$50,000 prize for musical composition, will be given this year to Juilliard composition faculty member **MILTON BABBITT**, the University has announced. Mr. Babbitt is the fourth recipient of the award, which recognizes "the lifetime achievement of an American composer whose works have been widely performed and generally acknowledged to be of lasting significance." Previous award winners have been Mr. Schuman himself in 1981, and **DAVID DIAMOND**, who received it in 1985.

Pianist **RUDOLF FIRKUSNY** has been awarded the Order of Tomas Garrigue Masaryk, a newly created award that is the highest honor bestowed by the Czech government.

Alumna and member of the modern dance faculty at Juilliard, **LAURA GLENN** ('67 BS) as well as Artistic Director of Works/Laura Glenn Dance, had four of her works presented at Charter Oak Cultural Center in Hartford, CT in January. Current student **ALAN ETO** made his first appearance with the company during this time. Other alumni performing included **KRISTINA ISABELLE** ('91 BFA); **HIROKO ISHIMURA** ('91 BFA); **REBECCA LAZIER** ('90 BFA) and **MELISSA WYNN** ('89 BFA). The same program was performed earlier in January at Dance Theater Workshop in New York.

JOSE MEIER, who teaches Jazz classes in the Dance Division, taught Jazz workshops at the International Artist Centre in Tokyo during November and December. Mr. Meier also taught Jazz workshops at the Alter Studio in Naples, Italy during January and February.

Workshop Raises Awareness

continued from page 10

student's shoulder, while it could create distraction, can spell out approval of the playing. Or it can, as it seemed to here, be saying something else.

The final vignette portrayed a male teacher greeting his female student and her male accompanist as they walked off stage after a successful performance. The teacher praised her, hugged her. He also hugged the accompanist. In this instance all at the seminar agreed that music is a physical, emotional profession, and that such touching between teacher and student is meant only to show appreciation for a job well done.

What concerns The Juilliard School above all in the case of students who know or suspect that they are the target of sexual harassment is that they might be reluctant to come forward. Indeed, do they know whom to come forward to? Whom should they tell? Will they fear being called too imaginative, or worse, liars? In these instances the School must be prepared to handle both accuser and accused carefully and with fairness.

Perhaps most distressing to a student in this situation is the belief that she, or he, will ultimately be doing harm to a fledgling career by exposing the instructor, who seems to hold such power to influence it for good or bad. In fact, it is now widely understood that sexual harassment has little to do with sex but is instead a display of one person's power over another. As such it is conceivable that a student might suffer through it in order not to influence her/his career negatively.

The seminar also served to point out

Cellist **ANDRÉ EMELIANOFF**, will perform at the Miller Theater at Columbia University on Wednesday, March 11 at 8 PM. New York premiere of Ernst Toch piece and world premiere of Gerald Levinson piece.

Dr. **ERIC EWAZEN** is the recipient of an ASCAP standard award for 1992. His music will be performed in March on concerts given by Juilliard student Cheryl Marshall and on a recital by hornist Scott Brubaker at Weill Recital Hall on Sunday, March 8 at 2 PM.

STUDENT

Foreight weeks this summer, **SUNGSOO AHN** of the Dance Division, will be choreographer-in-residence at The Yard in Martha's Vineyard. During this time, Sungsoo will have the opportunity to present his own choreography.

Voice student **GABRIELA HERRERA**, a fourth-year Bachelor's candidate, recently sang Mahler's Fourth Symphony with the Dallas Symphony Orchestra. In addition, her recording of Orff's *Carmina Burana* has just been released on the OMI Records label.

The East American Plum Garden Association of Chinatown, based here in New York, has voted dancer **DAN PENG** Miss China 1992. Thirty three contestants of Chinese-American origin from different sections of the United States competed for the title. The contest was held in Manhattan on February 1.

CORRECTIONS:

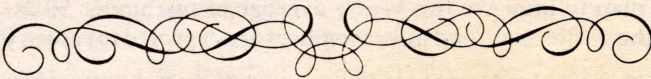
In the February issue of the *Juilliard Journal* the picture of Robert Mann on page 3 was not done by Peter Schaaf but by David Archer. In addition to this, on page 8, The Walter Reade Theater will give a \$2 discount to faculty, staff and college division students.

that different ethnic groups would be likely to react to harassment in different ways. The Juilliard School has a large population of Asian students from outside North America. For these students questioning the authority of an instructor might represent the height of rudeness. They are perhaps less likely than their American and European counterparts to raise an issue of this type. And while the focus of this seminar was primarily the female as target and the male as harasser, the school recognizes that harassment can occur in the reverse instance, as well as between male and male, female and female.

It was concluded that The Juilliard School would continue to take steps to create an environment in which students and others can work and study comfortably and respectfully together, and still feel free to come forward with complaints of sexual harassment. One possibility is that future orientation sessions would include guidelines for students to follow if they are themselves harassed or believe that another student is being victimized. The school also encourages any faculty or staff member who suspects misconduct of this type between co-workers to inform the Personnel Office.

It is hoped that we can all, students, faculty and staff, contribute to this effort to handle a delicate and complex issue in improved ways, thus ensuring a positive experience of The Juilliard School all around.

Catherine Hoffman is Assistant to the Provost and Dean and writes poetry and song lyrics.



March Sampler

Juilliard

- 3/1 **A CELEBRATION OF 20th CENTURY OPERA**, Juilliard Theater 2 PM.
- 3/2 **Robert Markham**, piano, 8 PM.
- 3/3 **Lisa Kang**, piano, 8 PM.
- 3/6 **Stephen Hodson**, cello, 8 PM.
- 3/7 **Pre-College Division**, Mozart Piano and Violin Sonatas, 1 PM.
Pre-College Faculty Recital, Andrew Thomas, composition, 6 PM.
Catherine Cho, violin, 8 PM.
- 3/9 **Mikhail Yanovitsky**, piano, 6 PM.
Halyna Kolesa, viola, 8 PM.
- 3/10 **Jamie Parker**, piano, 8 PM.
- 3/11 **Piotr Milewski**, violin, 8 PM.
- 3/12 University of Cincinnati, **MOZART'S "ZAIDE"** (World Premiere) with the Philharmonia Chamber Orchestra, Tickets \$10 at Juilliard Box Office, Juilliard Theater, 8 PM.
Jee Young Choi, piano, 4 PM.
Aurelia Mika Chang, piano, 6 PM.
Hwei Cheh Liu, piano, 8 PM.
- 3/13 **Isumi Kamata**, violin, 6 PM.
Josephine Li-Chun Cheng, violin, 8 PM.
- 3/14 **PRE-COLLEGE SYMPHONY**, pieces by HUMPERDINCK, SHOSTAKOVICH, RIMSKY-KORSAKOV, BARBER, Juilliard Theater, 8 PM.
Ettienne Betz, violin, 8:30 PM.
- 3/15 **PRE-COLLEGE ORCHESTRA**, Juilliard Theater, 3 PM.
- 3/16 **Kristina Cooper**, cello, 4 PM.
Taewon Yi Kim, voice, 6 PM.
Cheryl Marshall, soprano, 8 PM.
DANIEL SAIDENBERG FACULTY RECITAL SERIES, American Brass Quintet and the New York Woodwind Quintet, PERSICHETTI/Serenade No. 1 for 10 Wind Instruments, POWELL/Divertimento for Five Winds, SAMPSON/Distant Voices, HARBISON/Quintet (1978), ROSEMAN/Double Quintet,

- Juilliard Theater, 8 PM.
- 3/17 **Margret Theodora Hjaltested**, viola, 4 PM.
So Youn Kim, piano, 6 PM.
Keith Calmes, guitar, 8 PM.
- 3/18 **WEDNESDAYS AT ONE**, Music for Harp, Alice Tully Hall, 1 PM.
- 3/19 **L. Russel Campbell**, trumpet, 4 PM.
Jay Johnson, Double Bass, 6 PM.
- 3/20 **Ian Pace**, piano, 4 PM.
Yun Jung Han, violin, 6 PM.
Carolyn Guzski, accompaniment, 8 PM.
- JUILLIARD COMPOSERS WITH ORCHESTRA**, Alice Tully Hall, 8 PM.
- 3/21 **Dov Scheindlin**, viola, 8:30 PM.
- 3/23 **Joseph Webster**, voice, 4 PM.
Thomas Fox, percussion, 6 PM.
Mark Steinberg, violin, 8 PM.
- 3/24 **Cheih Chang**, piano, 4 PM.
Janelle Robinson, voice, 6 PM.
Nathan Williams, clarinet, 8 PM.
- 3/25 **WEDNESDAYS AT ONE**, Mozart Concert Arias with Student Conductors, Alice Tully Hall, 12:30 PM.
Marco Rapetti, piano, 8 PM.
- 3/26 **Sonatenabend**, 6 PM.
Rosa L. Cabral, piano accompaniment, 8 PM.
- 3/27 **James Roe**, oboe, 4 PM.
Hei-Ock Kim, piano, 6 PM.
Chin-Wen Lin, piano, 8 PM.
JUILLIARD SYMPHONY, Paul Zukofsky conductor, HINDEMITH/*Kammermusik No. 5, Op. 36, No. 4*, MAHLER/*Symphony No. 7 in E minor (1905)*, Alice Tully Hall, 8 PM.
- 3/28 **Eric Charnofsky**, piano accompaniment, 8:30 PM.
- 3/30 **Audra Ann McDonald**, voice, 6 PM.
Misha Amory, viola, 8 PM.
- 3/31 **Students of the American Brass Quintet**, Alice Tully Hall, 8 PM. Free tickets available on March 17th.
- All concerts will take place in Paul Hall unless otherwise noted. Please call the Juilliard Box Office for further information, (212) 769-7406.**

classifieds classifieds

For sale: Baldwin "M", excellent playing condition, new hammers. \$5,000. Must sell. Brian Zeger (212) 864-2744.

VOCAL INSTRUCTION

Study with top NY singer/teacher/coach and become a professional. Develop your own style and learn to sing with emotion and technique. Pop, rock, blues, and standards. Call Meryl (212) 787-8643.

For Sale: Viola D'Amore C-1850-Bohemian-Excellent Condition-Case-\$1,750. Treble Viol 1980-Mint Condition Pikeshead & Swanshead Bows-\$1,850. Call (914) 591-5371.

ELEGANT PUBLICITY DESIGN

Promotional flyers, posters, programs, advertisements and other publicity items superbly designed by award-winning graphic designer, Bob Sadler. PRINT MAGAZINE, America's leading graphic design magazine, called Sadler's work "...lush and almost extravagantly beautiful." Call SADLER DESIGN (212) 595-2818.

Lead Sheets to Orchestrations. Transposing, transcribing, Arranging, Copying. Computerized Lazer print. For estimate call Kyle (718) 638-0874.

MUSICA RECORDS INC.

Custom loaded Pure Chromium Dioxide cassette tapes, all copied from a digital source! Digital recording and editing! Finest duplication system available today! Complete cassette and CD production package! Call (212) 799-8330.

For Sale:

Steinway ebony concert grand size D, new 1965, only one owner, very lightly used, largest Steinway, perfect condition. \$21,500. Call (508) 758-2978.

Specializing in sales of
Performer Friendly Apartments.
Alvin Stump (212) 362-9471.

PHOTOGRAPHY HASHIMOTO (212) 941-5752

Publicity, Record Jacket, Head & Beauty Shots

Refer to Musical America Directory page 569 1992, page 114 '89, page 128 '88, page 71 '87, e.g., portraits of Dawn Upshaw, Dizzy Gillespie.

Acts for **VILLAGE GATE** wanted.
Bands, Singers, Comedians, and Dancers.
Call (212) 791-5200 mon-fri 12-5 PM.

Other Selected Events for Women's History Month

Sunday, March 8, 1992

INTERNATIONAL WOMEN'S DAY CELEBRATION

Sponsored by Radical Women at the Lesbian and Gay Community Services Center, 208 West 13 st., Alexander Rm., Manhattan, 12 noon; brunch and program donation. 212 677-7002.

FOUR CENTURIES OF MUSIC BY WOMEN

Concert of compositions by Elisabeth De La Guerre, Clara Schuman, Lili Boulanger, Gwyneth Walker and others. Featuring Joan Capra on violin and Charles Fermeglia on organ, piano and harpsichord. Sponsored by I. Fiori Musicali at Grace and St. Paul's Church, 123 West 71st., Manhattan, 7 pm; \$10. Accessible.

Saturday, March 21, 1992

WOMEN AND THE PROFESSIONS

Examines women in traditional and non-traditional professions. Sponsored by Lehman College, Carman Hall, Bronx, 9am to 5pm. Fee includes luncheon. 212 960-8173

Tuesday, March 24, 1992

CHAMBER MUSIC AND SONGS BY 20th CENTURY WOMEN COMPOSERS

Concert and reception to meet the artists. Aviva Players at the Kuscusco Foundation, 15 East 65th st., Manhattan, 8pm; \$8, \$6 senior citizens and students. For tickets and reservations call 212 362-2277.

Thursday, March 26, 1992

GROWING UP FEMALE IN A MULTICULTURAL WORLD

A benefit for the Feminist Press and a salute to women's history month. Sponsored by the Feminist Press--CUNY at B. Smith's Restaurant, 771 Eighth Avenue (at 47th st.), Manhattan; 6pm-9pm. \$100 includes buffet dinner. 212 360-5790.

Monday, March 30, 1992

WOMEN'S HISTORY THROUGH DANCE

Long Island University--Brooklyn Campus, DeKalb Ave. and Flatbush Ave. Extension, Triangle Theater, Brooklyn, 12 noon, free. 718 488-1051.

**Are you
among
the top
national
disabled
college
graduates
of 1992?**

MAINSTREAM, the national magazine for individuals with disabilities, is conducting its 3rd annual search for the Best and Brightest—outstanding disabled college graduates of 1992.

If you or someone you know excels academically, is a leader, an advocate, involved in their community, and will graduate between July 1, 1991 and June 30, 1992, contact your Office of Disabled Student Services or write to:

Best & Brightest
OUTSTANDING DISABLED COLLEGE GRADUATES



2973 Beech Street, San Diego, CA 92102
(619) 234-3138 V/TDD

One of Juilliard's stellar oboists, Jessica Downs, includes playing tennis at Juilliard as part of her way toward a full life, in the concert hall and elsewhere. And she has persuaded the Snap On Tools Corporation of Kenosha, Wisconsin to donate a much-appreciated sum to the Juilliard Tennis Team. This expands our 1991-92 season, just at the time when the team needed extra practice to prepare for upcoming matches with Cooper Union and Fordham University.

Also, like so many aspects of life these days, the Juilliard Tennis Team has an international flavor. Two Frenchmen helped spark Juilliard's impressive victory over Cooper Union on January 26. Eric Crambes and Stefan Tranjic, both violinists, overcame personal health problems to win their matches, while Melvin Chin, Okada Hideaki, and Jessica Downs were also among the winners. All in all it was one of the happier tennis adventures for "les Juilliardins," as we maintained an ongoing tradition of clean, intense competition.

However, on Ground Hog Day, we were not so favored by the Gods in our courtly encounter with Fordham University—whose Number One and Number Two players overcame the best we had to offer in singles and doubles. In any event, we plan to improve this year's average of just under 50%. Ours is a young, enthusiastic team, and most members are expected to return for another year.

INCOME TAX SERVICE

Over 20 years experience
preparing income tax returns for:

MUSICIANS/ENTERTAINERS

- Get every deduction allowable by law
- Professional expertise at reasonable rates
- Electronic filing available (tax refunds in 2-3 weeks)

Don Aibel, Tax Attorney • Juilliard Alumnus
250 W. 57th St., New York, N.Y. 10019
(212) 765-7532 Fax: (201) 767-5583