

# The JUILLIARD

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J O U R N A L

Vol. VII No. VIII

The Juilliard School

May 1992

## Juilliard Lauds Four In Artistic Community With Honorary Doctorates



**Irene Diamond**

Irene Diamond was born in Pittsburgh, Pennsylvania. In search of a career, she moved to New York City and worked with Eva Le Gallienne in the theater. She went to Hollywood and in the late '30's developed her talents as a script analyst into a career as a senior story and talent editor in the film industry.

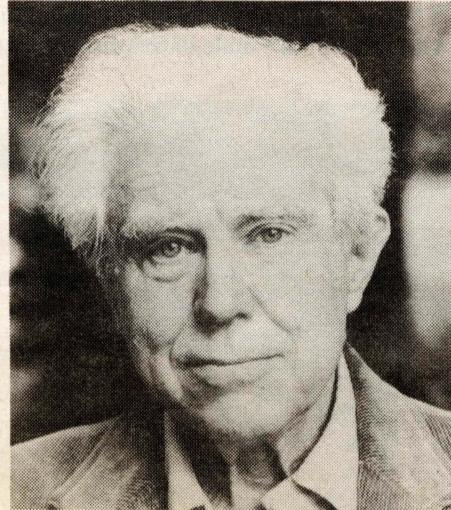
After marrying Aron Diamond, Mrs. Diamond settled in in New York City where she and her husband were quiet supporters of the arts and social service programs benefitting children and other needy groups. The Aaron Diamond Foundation was one expression of this support. Since Mr. Diamond's sudden death in 1984, Irene Diamond has guided The Aaron Diamond Foundation which has developed significant grantmaking programs in medical research, minority education and culture. In the space of a few short years, the Foundation has become a major contributor to the life of the city with its support of innovative programs designed to develop and train gifted young people, especially minorities and the economically disadvantaged.

The Foundation's emphasis on medical research programs has made it the country's largest private supporter of AIDS research. The establishment of the multimillion-dollar Aaron Diamond AIDS Research Center for the City of New York (which had its official opening on April 16, 1991) will greatly facilitate the scientific search for ways of preventing and curing this deadly disease. In minority education, the Foundation is a leading supporter of model programs in early childhood education and skills improvement, of alternative schools and school restructuring of recruitment of minority students into professions in which they are under-represented, and of programs to bring more minority teachers into the system.

In addition to the Foundation's activities, Mrs. Diamond has engaged in generous philanthropic work of her own. Juilliard is an important beneficiary of her largesse, receiving the largest gift in its history from Irene Diamond earlier this year.

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**Elliott Carter**

One of the leading composers of the second half of the twentieth century, Elliott Carter was first encouraged toward a musical career by his friend Charles Ives. He was recognized by the Pulitzer Prize committee for the first time in 1960 for his daring compositions for the string quartet medium, and was soon thereafter hailed by Stravinsky for his *Double Concerto* for harpsichord, piano and two chamber orchestras (1961) and *Piano Concerto* (1967), both of which Stravinsky dubbed "masterpieces". The experience of conducting Carter's works led Pierre Boulez to write recently: "The language of Elliott Carter is certainly one of the most original of our time and his development as a composer one of the most remarkable."

A native of New York City, Carter has been compared as an artist with another New Yorker, Henry James, with whom he is observed to share multifaceted richness of vision and fastidiousness of craft based on intimate familiarity with Western (and in Carter's case, non-Western) artistic traditions. His affinity for literature in many languages has found creative musical outlet not only in settings of major texts of Emily Dickinson, Walt Whitman, Robert Frost, Elizabeth Bishop, John Ashbery, and Robert Lowell, but in the musical development of imaginative suggestions and formal models provided by many philosophical and literary masterpieces.

Like Henry James, Carter and his work reflect the impression of a lasting and deeply felt relationship with Europe, a relationship dating from adolescent travels with his father, nourished by study of the fruits of European artistic and intellectual culture, and cemented by a three-year course of musical training in Paris with Nadia Boulanger during the period 1932-35. Enriched through wide acquaintance with European artists, including many such as Bartok and Stravinsky, who came to America during World War II, Carter has seen his work as widely appreciated and as actively encouraged overseas as in his own country.

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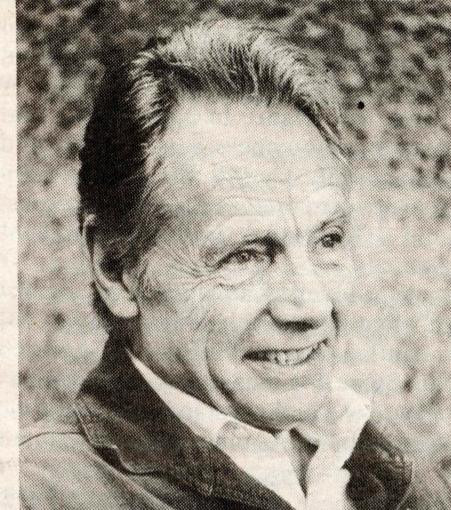


**Judith Jamison** JACK MITCHELL

Judith Jamison's dance studies began in Philadelphia, Pennsylvania, with Marion Cuyjet. Discovered by Agnes de Mille, she made her New York debut in de Mille's *The Four Marys* with American Ballet Theatre. She became a member of the Alvin Ailey American Dance Theater in 1965 and toured the U.S., Europe, Asia, South America, and Africa, thrilling audiences throughout her 15-year tenure.

Recognizing Ms. Jamison's extraordinary talent and captivating stage presence, Mr. Ailey created some of his most enduring roles for her, most notably the tour de force *Cry*. She has danced with many of the world's greatest male dancers, including James Truitte, Dudley Williams, Kevin Haigen, and Mikhail Baryshnikov.

From the Ailey Company, she went on to star in the hit Broadway musical *Sophisticated Ladies*. In 1984, Ms. Jamison choreographed her first work, *Divining*, for the Alvin Ailey American Dance Theater. She went on to create new works for Maurice Bejart, Dancer's Unlimited of Dallas, The Washington Ballet, Jennifer Muller/The Works, Alvin Ailey Repertory Ensemble and Ballet Nuevo Mundo de Caracas. Ms. Jamison choreographed her first opera, Boito's *Mefistofele*, for the Opera Company of Philadelphia during January of 1989, and her PBS special, *Judith Jamison: The Dancemaker*, was aired nationally during the spring of the same year.

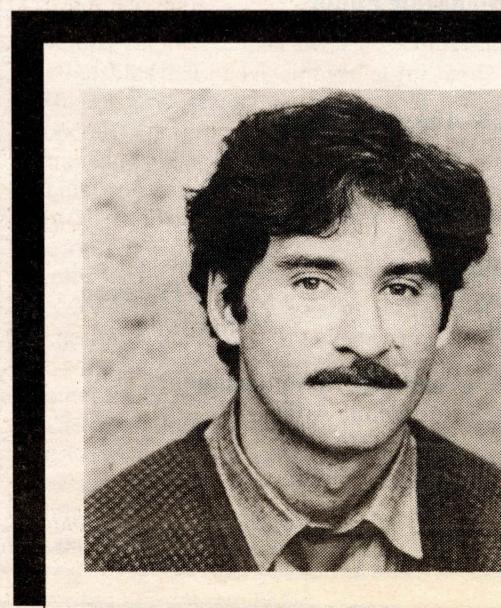


**Michael Langham**

Michael Langham, Director of Juilliard's Drama Division since 1979, has been a major figure in the United States and abroad for more than forty years. Beginning his career as director in the regional repertory theaters of Britain at the close of World War II, Langham went on to become Artistic Director of both the Stratford Shakespeare Festival (1955-67) and the Guthrie Theatre in Minneapolis (1967-1979). At Stratford he assumed the additional role of General Director and developed the young Festival from a six week summer season into an year-round venture with a theatre company that became preeminent in North America. He also added a music festival with Glenn Gould as its director, featuring such artists as Benjamin Britten, Isaac Stern, Claudio Arrau, Mstislav Rostropovich and Jon Vickers. As director of The Guthrie Theatre, Mr. Langham rescued a struggling enterprise and transformed it into the flag-ship of the U.S. Resident Theatre movement.

While bearing the responsibilities of leading these important theatrical institutions, Mr. Langham has also enjoyed a rich career of theatrical directing for New York and London stages. His most recent productions are Shakespeare's *Timon of Athens* which opened at the Stratford Festival and Shaw's *Heartbreak House* which opened at the Hartford Stage..

Mr. Langham is retiring as Director of the Drama Division but will remain as a consultant. This was announced in the Juilliard Journal in October of 1991. Additional articles on Mr. Langham appear on page 4.



One of Juilliard's most renowned and devoted graduates, Kevin Kline will present the commencement address. He received an honorary degree from his alma mater in 1990.

# Juilliard Loses Devoted Trustee



Peter Sharp

To the deep sadness of all who knew him, Peter Jay Sharp, Vice-Chairman of Juilliard's Board of Trustees died on April 17. He was 61 years old. A prominent figure in New York's real estate and business communities and owner of the Carlyle Hotel, Mr. Sharp had devoted increasing time, energies, and affection to Juilliard in recent years.

As a lover of music and an accomplished pianist, Mr. Sharp would frequently welcome Juilliard students to his home for musicales. His dedication to the highest standards of education and the arts made him a respected

Trustee of The Juilliard School and other arts institutions in New York City. His personal warmth and dynamism will be deeply missed by all who knew him.

A memorial service for Mr. Sharp will be held on Thursday, May 7 at 3PM in The Juilliard Theater.

## Karen Wagner Promoted To Associate Dean

Karen Wagner, Assistant Dean at Juilliard since 1989, has recently been promoted to the position of Associate Dean for Advisement and Administration. Ms. Wagner has served on the Juilliard Administration in various capacities since 1978, first as Financial Aid Counselor (1978-80), then Assistant Registrar (1980-84), and Registrar (1984-89). Most recently, she has also been the Juilliard Coordinator for the Mozart Bicentennial at Lincoln Center.

In addition to her administrative duties, Ms. Wagner will teach a graduate elective, *Writing Workshop*, beginning in the 1992-93 academic year. She holds a B.A. degree in Music from Hood College, an M.M. from the Manhattan School of Music, and she is completing an M.A. in English Education at New York University.

## Orchestra Members Play in Evian

by Michael Hosford

This May, the Juilliard Orchestra embarks upon a trip to Europe as the Orchestra-in-residence of *Recontres Musicales d'Evian*. [*Rencontres Musicales d'Evian* is a music festival held for two weeks each year in Evian, France on the south shore of Lake Geneva (Lac Leman, to the French), near the source of the popular bottled water named for the town.] This trip, the orchestra's first large-orchestra tour since its visit to the Far East in 1988, represents another milestone in the history of the ensemble and of the Juilliard School.

Maestro Mstislav Rostropovich, the Music Director of the National Symphony Orchestra in Washington, D.C., and Artistic Director at Evian, will be the principal conductor. Over the course of the two week festival, the Juilliard Orchestra will also play four concerts conducted by distinguished musicians; Jean-Pierre Rampal and Yehudi Menuhin. The first concert, on May 26 with Rostropovich conducting, will feature *Fanfare* by Dutilleux, *Roman Carnival Overture* and *The Death of Cleopatra* by Berlioz, Two Arias from *Le Cid* by Massenet,

and Beethoven's Fifth Symphony. Since this concert will occur shortly following the orchestra's arrival, Maestro Rostropovich will rehearse several times with the orchestra in New York before the trip.

The June 1 concert will also feature Rostropovich, this time as solo cellist in the Honegger Cello Concerto. Yehudi Menuhin will conduct the program, which will begin with Mozart's Overture to *Die Zauberflöte* and Bartok's *Divertimento for Strings* and will end with Brahms' Fourth Symphony.

In the third concert, on June 5th, Jean-Pierre Rampal will conduct an all-Beethoven program of *Creatures of Prometheus*, the "Emperor" Piano Concerto No. 5, and the Seventh Symphony.

Maestro Rostropovich will conduct the final program on June 7th, with a world premiere by Dusapin, Haydn's *Symphony Concertante*, and Rimsky-Korsakov's *Scheherezade*.

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

## The JUILLIARD JOURNAL

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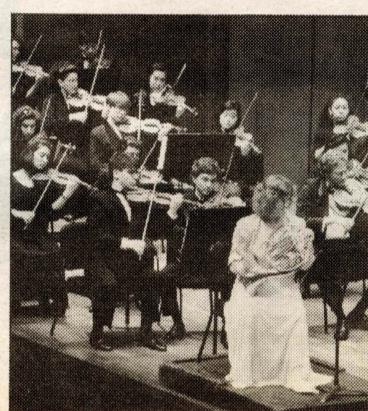
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Office of Academic Affairs  
Room 221  
212/799-5000 ext.309

*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.



The William Schuman Memorial Tribute held on April 1, 1992 in the Juilliard Theater. Leonard Slatkin conducted the Juilliard Orchestra and the Juilliard Chorus in the Finale of Schuman's *The Mighty Casey*. Photo by Peter Schaaf.



Peter Schaaf

Left: Andrea Menousek, horn soloist, performing in the last of this season's Wien concerts conducted by Otto-Werner Mueller at Avery Fisher Hall on Wednesday April 8, 1992.

Below: Akira Eguchi, President Polisi, and Charles Petschek at the reception after the 1992 Juilliard William Petschek Piano Debut on April 23 at Alice Tully Hall.



Peter Schaaf



Peter Schaaf

Left: Marilyn Horne during her Master Class given at The Juilliard School in Paul Hall on March 27th.

## LIBRARY SALE WEEK OF MAY 4th

An opportunity to purchase used scores, books, recordings at great prices!

## THE MEREDITH WILLSON RESIDENCE HALL

will be dedicated with a special musical program on May 18 at 7:30PM in the Juilliard Theater starring Barbara Cook, with musical direction by Wally Harper and script by William M. Hoffman.

Tickets for Juilliard college division students, faculty, and staff are free and will be available on a first come first served basis starting May 11. Tickets for Juilliard Alumni and Association members are \$10, General Public \$20.

# Farewells And A Welcome

## Dean MacCombie: Our Loss, Boston's Gain

Bruce MacCombie, who has been Dean and Provost of The Juilliard School since 1986, has recently been appointed to the position of Dean of the School for the Arts at Boston University. He will begin his new appointment on July 1, 1992. While at Juilliard, Dean MacCombie has served as chief academic officer of the School and has been involved in putting many curriculum reforms into effect, in appointing new faculty, and in adding new courses, master classes, and faculty recitals. In his new position he will oversee the School of Music, School of Visual Arts, and School of Theatre Arts at Boston University. He is an active composer and a number of his works will be presented by various ensembles next season, including CHELSEA TANGO for orchestra, which will be performed on September 18, 1992 at the opening concert of the Warsaw Autumn Festival and LEADEN ECHO, GOLDEN ECHO, which will have its New York premiere at Carnegie Hall on March 21, 1993 with soprano Renée Fleming and the American Composers Orchestra.



Henry Grossman  
Dean Bruce MacCombie (far right) with Luciano Pavarotti and President Polisi after a Pavarotti Master Class at Juilliard.

## On Graduating

by Bruce MacCombie

Having recently completed my sixth year at Juilliard, it occurred to me that I have been at the School for approximately the same length of time as many of our students who began their studies here six years ago and who are now completing a Master's degree. Though I have not earned such a degree at Juilliard, nor "mastered" anything in particular for that matter (such is the nature of administration), I do share a sense of excitement in making new plans and anticipating future challenges, the kind of excitement undoubtedly felt by our graduates. I also share a sense that these past years at Juilliard have been among the very best years of my life.

Most Juilliard students develop strong mentor relationships with faculty members while at the School. The one-on-one nature of weekly lessons for the musicians and the individual attention paid to the actors and dancers by many faculty members obviously play a part in the development of such relationships, and the many crystallizing moments of learning under such circumstances can be very powerful and meaningful. Given the high quality of the faculty and student body at a place like Juilliard, of course, these crystallizing moments probably occur fairly often and students can also experience such moments with coaches, directors and even guest artists and fellow students.

But mentor relationships can exist, and learning can take place, at many different levels and for many other people at a place like Juilliard, even for members of the administration. In my own experience over the past six years, for example, I have learned time and again from the Juilliard faculty that it is a wonderful thing to be dedicated to the highest standards of performance and to encourage students to carry forward a tradition of artistic excellence while expanding their horizons of artistic expression. From Juilliard students I have learned that it is important to retain an enthusiastic, optimistic, and adventurous attitude about one's artistic pursuits, even after formal training is completed. From staff and administration colleagues I have learned that working together toward the betterment of a creative educational environment is not only rewarding at a place like Juilliard, but *fun* in the best sense of the word.

And my most inspiring mentor over the past six years has been Joseph W. Polisi, that fellow who still looks like an undergraduate bassoonist in the Juilliard Orchestra, but who also happens to be the President of The Juilliard School. I have learned from President Polisi that it is always best to handle any situation with honesty and candor, that one should always try to keep a sense of the long term, that "it is better to light a candle than to curse the darkness" (one of his favorite sayings), and that compassion is a quality of the human spirit to be treasured.

So I head for Boston with a new perspective on learning and teaching, knowing that I and my fellow members of the class of '92 will "keep our eyes on the stars and our feet on the ground" (one of my favorite sayings), with the high-spirited feeling of having been privileged to have had great mentors, and to have made many new friends, at such a wonderful place as The Juilliard School.

## A Warm Goodbye for Muriel Topaz

by Alexander Schlempf

When President Polisi announced last week that Muriel Topaz, the director of the Dance Division decided to step down from her position there was great surprise amongst the student body who were not prepared for such news. As a reaction the students burst into a long ovation for Ms. Topaz, expressing their appreciation of her dedication to the Dance Division.

Ms. Topaz came to the Dance Division eight years ago following founding director Martha Hill, who is now the Artistic Director Emeritus. Prior to Juilliard, Ms. Topaz was the executive director of the Dance Notation Bureau, an organization that she built from a \$100,000 to a \$500,000 operation. The DNB developed to an organization with a strong international profile which is thriving as a leader in the notation field even in tight financial times such as today. Ms. Topaz is herself a well-known notator who notated works by such major choreographers as Tudor, Balanchine, Graham, and Humphrey to name only a few. While at the DNB, she received the first grant ever given to dance by the National Endowment for the Humanities for a project that made it possible to record 18 of George Balanchine's works in Labanotation.

During her years at Juilliard, Ms. Topaz (who is also a Juilliard alumna) did much to maintain and elevate the status of the division in the Dance Community. Apart from reorganizing the schedule so that the dance classes would be all in a block in the morning and the academics in the afternoon, she institutionalized a system of student government and faculty advisement for the students. She also established regional auditions



**Muriel Topaz**  
thus increasing the pool of applicants by 130% and raising the technical expectations and level of incoming students. When the School of American Ballet moved out into the new Rose building she fought adamantly for studio space for the Dance Division and consequently expanded our space by three studios. She created many opportunities for interdepartmental courses such as the choreographer/composer corroboration, the Dance History for Musicians and Aesthetics courses involving all three divisions. Ms. Topaz encouraged new choreographers to create works for the Juilliard Dance Ensemble and she encouraged student choreographers to present their works in an evening of all student choreography. Works for these showcases are selected by a committee of faculty and students also developed by Ms. Topaz.

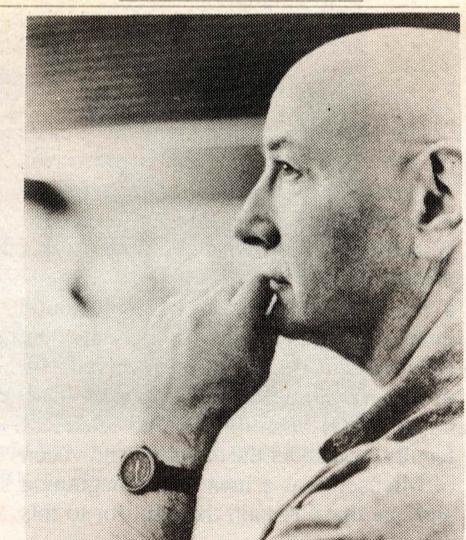
After so many years working full-time, Ms. Topaz looks forward to spending more time

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## Benjamin Harkarvy Named Successor to Ms. Topaz

Benjamin Harkarvy has been appointed Artistic Director of the Juilliard Dance Division beginning June 1, 1992. He has been Artistic Director and Choreographer for the Royal Winnipeg Ballet, The Netherlands Dance Theater (which he founded), The Dutch National, Harkness and Pennsylvania Ballets. In addition he has choreographed for other companies all over the world. As master teacher and coach he works regularly with some of the world's leading dancers and with such organizations as The Royal Danish Ballet, Les Grands Ballets Canadiens, The National

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**Benjamin Harkarvy**

## Andrew Yarosh Steps Down

It has been a privilege and enormous pleasure for me to be a part of the Juilliard community and to participate in the constant striving for excellence that is the essence of The Juilliard School. In stepping down as Administrative Director of JOC on July 1, 1992, I look back on the last four years as a period of tremendous growth and development for me, and I look forward to continuing in the future the deeply gratifying relationships that I have enjoyed at Juilliard.

Among my greatest satisfactions at Juilliard has been bringing to completion a cooperative program between the Juilliard Opera Center and the New York City Opera designed to enhance professional training opportunities for JOC Young Artists.

This program will offer JOC Young Artists the chance to audition regularly for the City Opera, to observe rehearsals at the New York State Theater and to coach with John Beeson, Chief of Music Staff at the City Opera. Mr. Beeson will join the JOC coaching faculty for the 1992-93 school year. In addition, JOC will be available to assist in producing preliminary workshop readings of new operas which are being developed for performance at the City Opera. Further discussions between the two institutions will continue during the next few months in order to evolve possibilities for cooperation in other areas as well.

The creation of an association with the New York City Opera has been one of my motivating objectives as Administrative Director of the JOC. Under President Polisi's direction, I have continued to actively pursue this relationship while performing my regular duties at the Center. The existence of this cooperative program will enhance the increasingly professional standards that have characterized the activities at JOC during these past four years, and I feel a tremendous sense of satisfaction in having helped to bring it into being.

# LANGHAM'S LEGACY

## As Director

by Richard Feldman

When you're asked to write an article relating Michael Langham's career in the theater you realize you can work by a man, learn from him, admire him and know very little of his history - the specific names and dates, triumphs and setbacks of his career. But his true history, his inner one - the progress and shaping of his mind and soul - is always implicit in his work, discernable everywhere in his staging, in his compassion and empathy for the characters and what he helps us see about the human condition through the action of the play.

While I knew that before becoming the head of the Drama Division in 1979 Michael Langham brought unprecedented vitality, purpose and achievement to his position of Artistic Director at the Stratford Festival of Canada, and of the Guthrie Theater, in Minneapolis. I knew his true history only implicitly through sitting in on his classes and working on his productions of King Lear and Romeo and Juliet.

One evening last year while Group 23 and I were slogging our way through an uninspired script analysis class on Golden Boy, Michael paid us a visit.

He told us about his experience with Golden Boy. He had worked on the play while a prisoner of war during World War II, and it was there in the camp, he said, he experienced what is always potential in theater - its life-saving, and life-affirming power for the community and the individual. He decided then that he would spend his life working in the theater.

I knew before that evening that Michael had been a POW interned in a series of



Michael Langham directing a 1990-1991 production of Women in Shakespeare.  
Photo by Jessica Katz.

camps for British Officers, but I hadn't imagined that the camps had been, as he would say later, "my university where I examined everything I had grown up with, examined all my assumptions and prejudices." I hadn't imagined The War appears to those of us born after it, a monolithic event, an uninterrupted act of destruction. Stories of individual lives, stories of survival, growth, the moments of reprieve, and of humor always seem to come as a surprise.

Before the war Michael was being steered by the collective family will into the study of law. His "hobby" of theatrical pursuits could not be taken seriously, the Aunts agreed and they lined up to express

their happiness and relief that he would indeed accept the offered clerkship in his Uncle's London firm.

The war rescued Michael. When he was captured by the Germans in 1940 he was a young officer "completely green, with no experience of the world."

"I devoted all my energies to trying to escape, but it soon became apparent that digging tunnels and dying clothes were not the most productive way to spend my time. Once you were in the camp for any time your military training became hopelessly out of date and you couldn't be very useful even if you had made it back to your lines."

Michael turned to his "hobby," the theater.

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## As Mentor

by John Cutler

There is nothing that gives me greater pleasure than this opportunity to express my gratitude to Michael Langham for the powerful influence he had upon me both as an actor and as a friend. I jumped at this chance because, quite honestly, it gave me a reason to reflect on why I became interested in acting to begin with, and why I have remained passionately involved with theatre eversince. My four years at Juilliard, in the hands of a brilliant and relentless faculty, and under the direction and vision of Michael, was a memorable beginning and one that I remain thankful for to this day.

But first, a little background. I first heard of Michael when I was an undergraduate student at Carleton College in Northfield, Minnesota. I had heard about some extraordinary theatre going on in Minneapolis, so I would skip classes and go to the Guthrie where Michael was artistic director. There I saw productions that took my breath away. They were visual feasts and passionate productions on a grand scale. I immediately developed a hunger for this kind of thing, and after a semester in London I was beyond hope...I simply had to become an actor.

Now the scene shifts to early in my first year at Juilliard. I was wandering around in a classic freshman daze, so happy to be there I couldn't remember my name, when I happened upon one of Michael's rehearsals for Loves Labor's Lost. I slipped into the back of the theatre and watched Michael forcefully attempt to get the cast to tackle a difficult passage of text. Tempers were high and the mood in the room was palpable. Suddenly his gaze scanned up into my direction and to my horror I heard him say, "Who the hell is that?" A rather frazzled stage manager came up to inform me that it was time to go but I somehow convinced

her to let me stay a bit longer. Or maybe I just stayed anyway. Regardless, it was my first chance to see Michael work and I wasn't going to miss it. What I saw was intimidating to say the least. It was probably also the most necessary thing I could have seen in my first year. I knew from that point on that I would need the highest level of technical skill and a pliant emotional vulnerability to even get near a rehearsal like that. So I set to work, and have been pretty much working on it ever since.

Advance a year and we are all gathered in Michael's office studying the Shakespeare soliloquy. It was here that he introduced us to a concept that has been central to my work ever since. I remember it simply as "white hot thought." In brief, a soliloquy is a journey...a journey through which we express each new thought in the moment of its inspiration. Michael worked with us to get each thought and feeling to be expressed on the word, not as some previously processed idea, and to find the connections from one to the next until the journey brings you to a new place. With this approach, the freshness of ideas take on new meaning each time they are expressed. They surprise even the speaker and allow him to tap into an emotional center that is vital to any performance. Well, needless to say, Michael expressed it better than this, but it has lived with me now for several years and serves me daily in rehearsal and performance. I find myself living in the words and having a visceral connection to my work that is sometimes hard to describe. Michael helped me to see how this can happen and I still consider his "white hot thought" to be my little jewel.

Now that I am a father thrice around I see how kids sometimes learn by what they see you do, not always what you tell them to do. In this sense I learned a few things from Michael as well: that the work can become obsessive; that you can attack the work with huge stores of energy; that there is no such thing as arriving at a finished product,

but simply the act of discovery; that it's not about you or me or this or that but simply the text is all, and that there is a deeper more profound music hidden underneath and around the world of the words that, if captured fully, can elevate a production from a good experience to a profound one. Oh, and always that challenging sense of humor. Never forget that. For those of us who know Michael, you'll know exactly what I mean.

Finally, Michael gave me one last piece of advice before I left Juilliard which has proved vital to keeping the balance between theatre and my personal life. I had shocked the faculty early by having a child (Josh) with my wife Judy during my second year. I then proceeded to shock them further with the arrival of Anna two years later. I had been struggling a bit after graduation and Michael pulled me into his office and gave me the shove I needed to just get on with things. He said that it was a great and somewhat rare thing to have such a young family and that I should do myself and everyone around me a great service if I could take them to a place where they could flourish and were I could work. Two months later I was in Minneapolis raising my family in a beautiful environment and with more work sometimes than I can handle. He guided me to the work, and away from the notion that "success" is predicated upon big agents in big cities. It can be, and yet I wouldn't change the last six years for anything. Neither would Nicholas, our latest. Pure Minnesota grown.

Thanks Michael. I'm sure I speak for many when I say that you affected our lives profoundly and we will never forget that. And I know of one family in particular that wishes you the very best in whatever you choose to do next. All the best. And all our love.

John Cutler (Group 14) lives with his wife Judy and his three children Joshua, Anna and Nicholas. He is currently working in television, theater and film in the Twin Cities area.

## As Teacher

by Alex Phoenix

As Group 21 graduates from the Juilliard School of Drama in May, so will Michael Langham relinquish his helmsmanship of the program. Looking back at my four years under his tutelage, one word to describe Michael comes to mind. This word is passion. Whether exhibited with pedagogical ardor in the classroom or directorial ferocity on the stage, Michael always seems to defy the laws of physics by gaining energy in the very act of expending it. His devotion to the classical texts as blueprints of "living thought" which the actor must "create in the moment" is a message that his students have heard often enough. As charismatic leader, Michael manifests a confidence in the truth of this message which becomes an integral part of it.

Recently, I was reviewing The Rediscovery of Style written by Michel Saint-Denis, a co-founder of the Juilliard Drama School, and found a passage that seems to speak of Michael Langham:

"... The Theatre can be practised only with passion... Am I above all a teacher? Some of my students tell me that I am sometimes cruel in my teaching. This would put me in fear of something within myself if I did not know what they mean. It's a certain way I have of working persistently to get what I have in mind; and obstinacy that takes hold of me when my health is good; the passion -that word again- of seeing something happen on stage, and of creating the conditions which will allow this 'something' to happen naturally and continuously and not only by chance and in glimpses." [pg. 46]

Over the four years of training, the working relationship between Group 21 and Michael was rather sporadic, but heavily punctuated by his Shakespearean Text class and his production of Loves Labours Lost for our repertory season. During these sessions, our class experienced a vital man of the theatre exploring his craft with such tenacity that we would often come away with the power to infuse other aspects of our training with a new vibrancy.

A Shakespearean Text class with Michael is an experience to behold. The students huddle into his office, texts open and Michael sits hunched over his desk. With an expression one might mistake for a scowl, he listens meticulously to a student bashing out a bit of text. Suddenly, he looks up, gives a technical correction and then invokes the student to try it again with a need strong enough to create these words as if for the first time. Soon, Michael himself is speaking the text with such passion and acumen that the listener feels oneself in the presence of a master decoding and bringing an ancient text to life with a real modern resonance. It is then that one can really apprehend the incredible gift that is Shakespeare, for contemporary society. A recent graduate, who worked on Michael's Romeo and Juliet last year, related to me how uncanny was his ability during the first week of rehearsal, to act out all of the roles in the play. His Juliet is rumored to be especially moving.

During the first meeting of the cast, directors and crew of Loves Labours Lost this past September, Michael began in his sardonic way "... its a play I've done maybe more times than is healthy..." Indeed during the intensive six weeks of rehearsals that ensued, everyone involved with the production could feel the obstinacy of his passion. The wealth of his knowledge and experience of the play tirelessly manifested itself each day in a perenially fresh way. He knew just about every word of the text by heart, so that if an actor had omitted a 'the' in a particular verse, he

*continued on page 8*

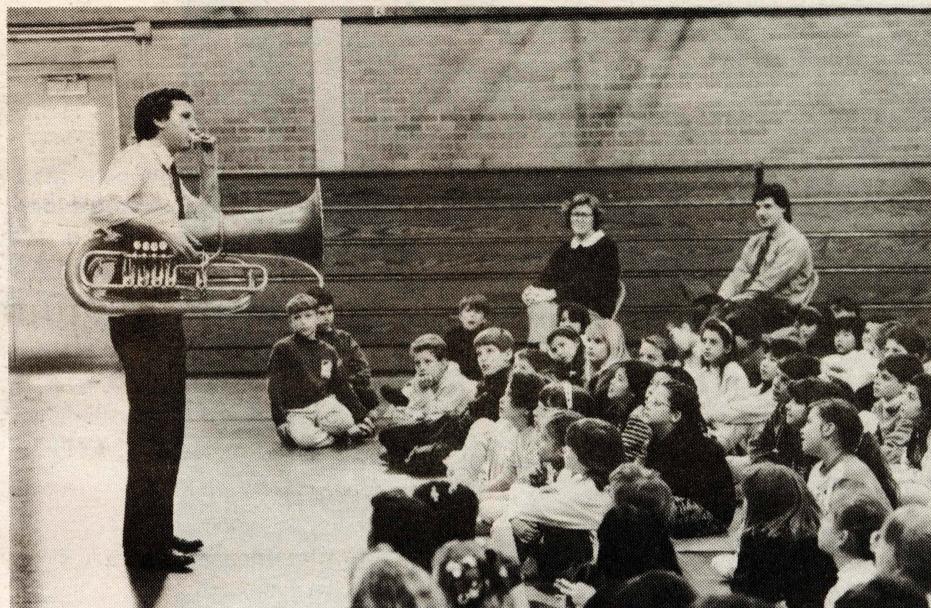
# A Quick Glance at the Past Year

David Archer



Above: '91-92 Orientation. Tina Kenney (a major organizer of this whole feat) standing, sitting are (left to right) Frani Rouch, Marlin Tyree, and Linda Bukhosini.

Jon Roemer

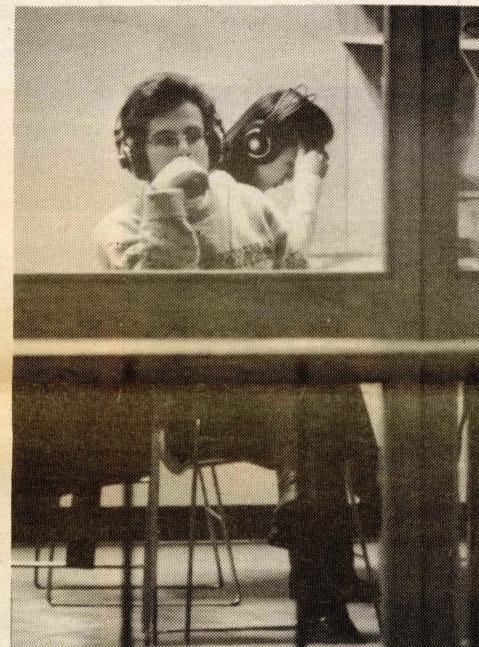


Above: Juilliard/Lincoln Center Performing Arts Programs for Schools. Steve Foreman demonstrating the tuba.



Above: Paul Rex Pierson in a dance class.

Henry Grossman



Above: Student in Juilliard's recording library.

Henry Grossman



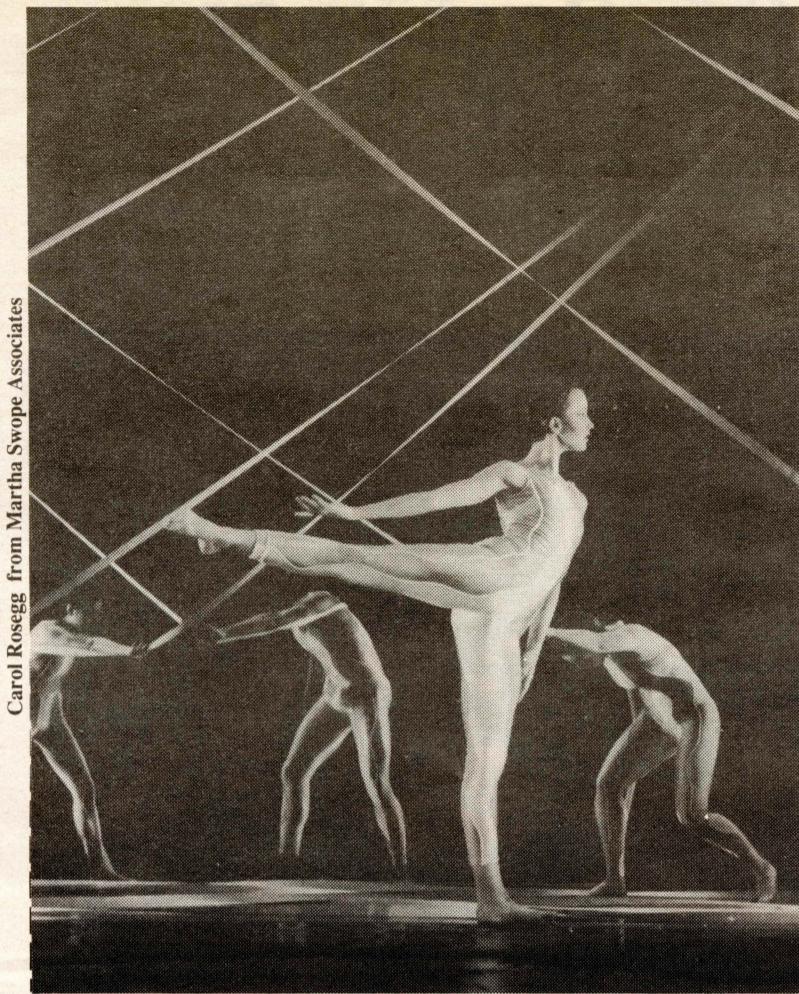
Above: David Phillips performing at the last of the '91-92 Wien Concerts.

Peter Schaaf



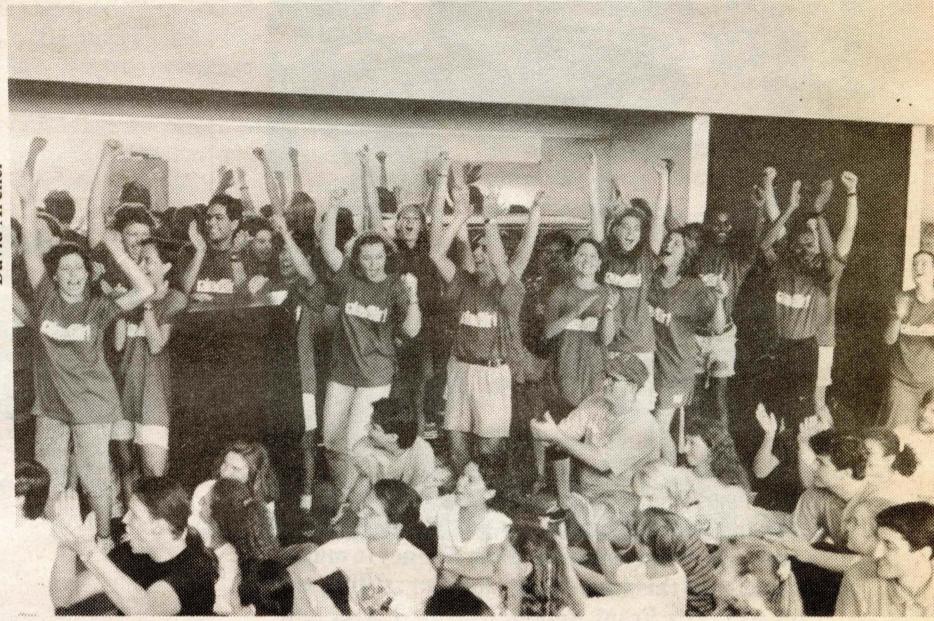
Left: Members of Group 23 (second year) observing classmates at work. From left to right, Jennifer Tim, Lauren Lovett, Joan Buddenhagen.

Jessica Katz



Carol Rosegg from Martha Swope Associates

**Above:** From Spring Dance Concert, in Tensile Involvement by Alvin Nikolai, are (left to right) Carla Norwood, Lejato Robinson, Victoria Anderson, and Soloist Melanie Rios.



Above: A Playfair event at Juilliard's '91-'92 Orientation .



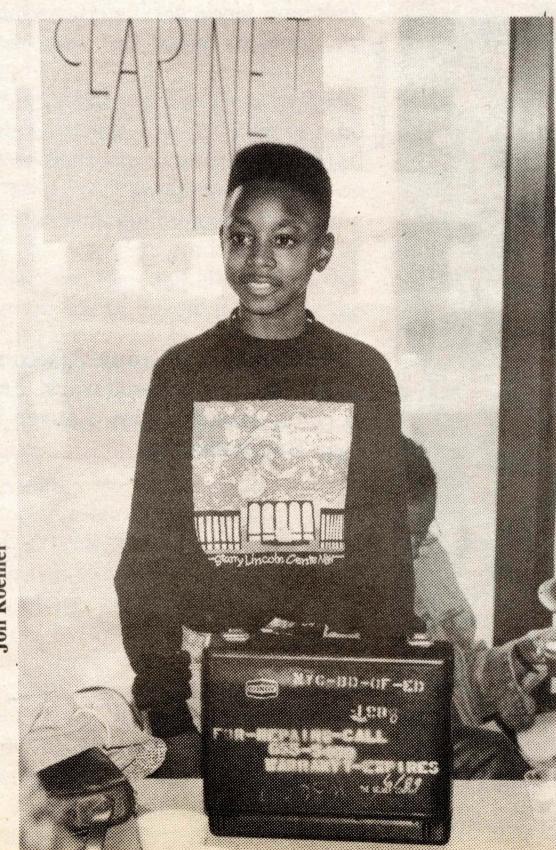
Peter Schaaf

**Above:** Soloist Alena Abend and conductor James De Preist performing at the first Lawrence A. Wien concert of the '91-'92 season.



Jessica Katz

**Above:** Kevin Dewey and Elaina Davis of Group 22 (Drama, third-year), practice a physical comedy exercise in John Towsen's class.



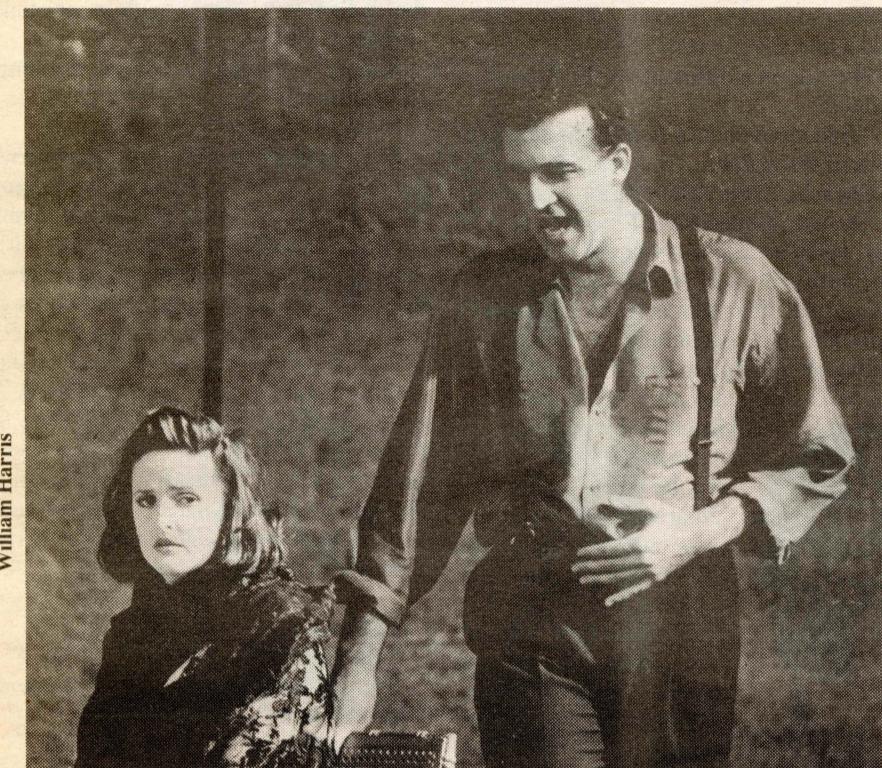
Jon Roemer

**Left:** A student enrolling in Juilliard's Music Appreciation Program.



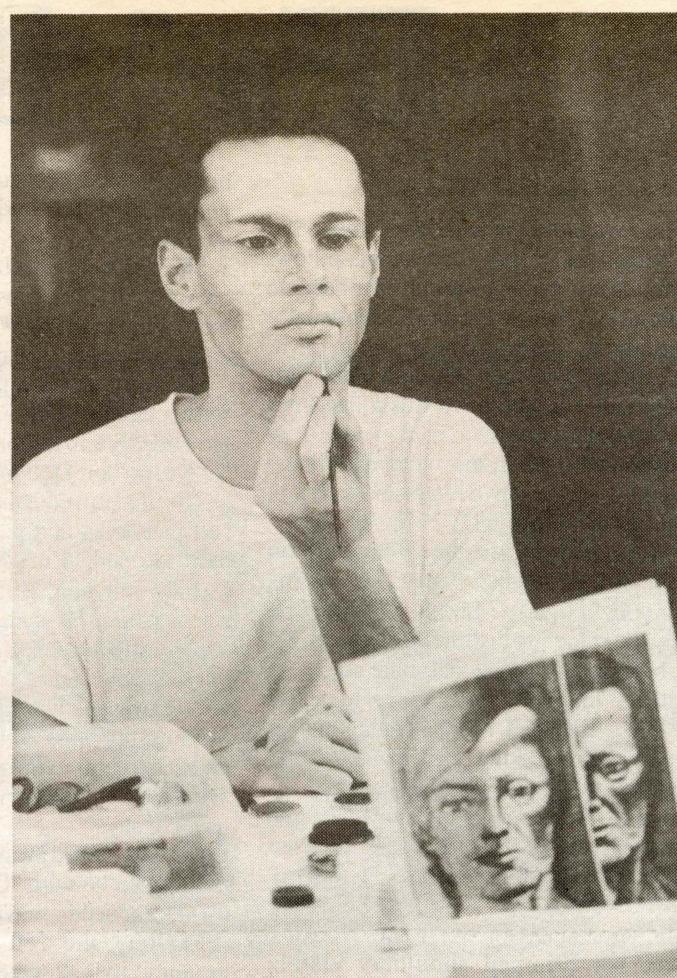
Henry Grossmann

**Above:** Literature and Materials of Music Professor animatedly demonstrating an aesthetic idea.

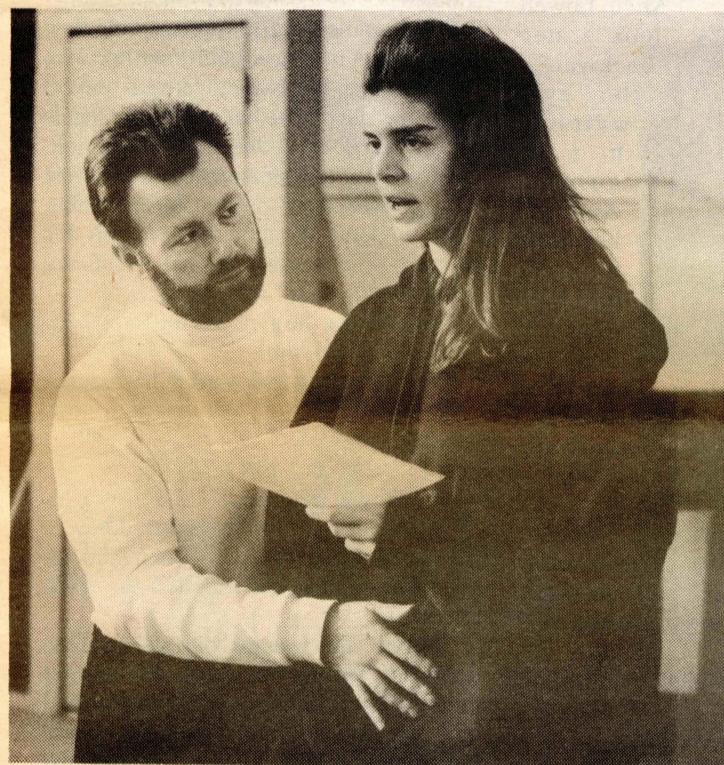


William Harris

Left: Nina Warren and Eduardo del Campo performing *Summer of Smoke* by Lee Hoiby in the Juilliard Opera Center's Celebration of 20th Century Song.

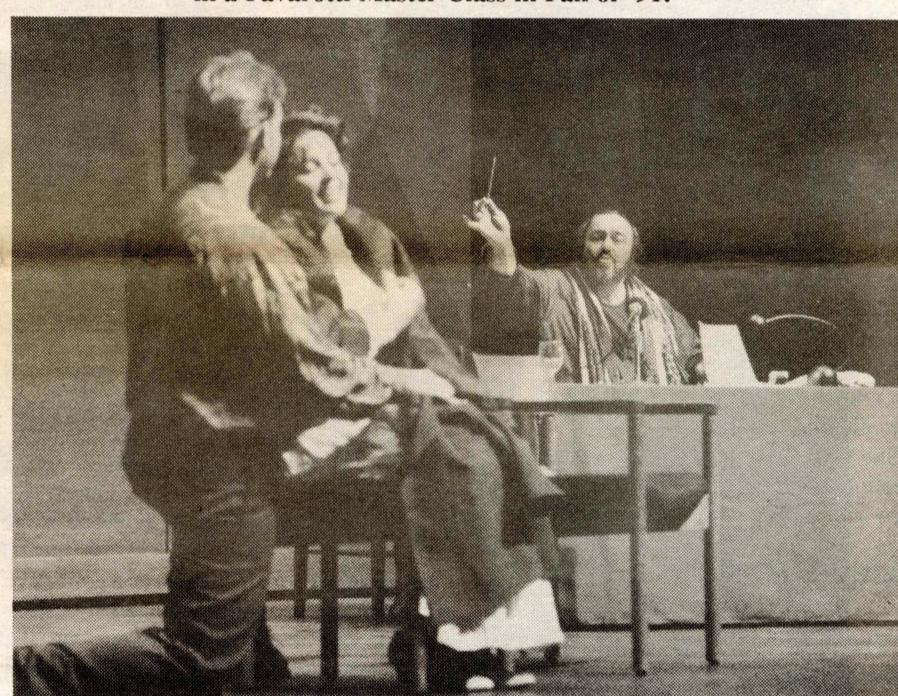


Jessica Katz



Jessica Katz

Above: Voice class--Alex Taylor, teacher, Gretchen Egolf (Group 24).



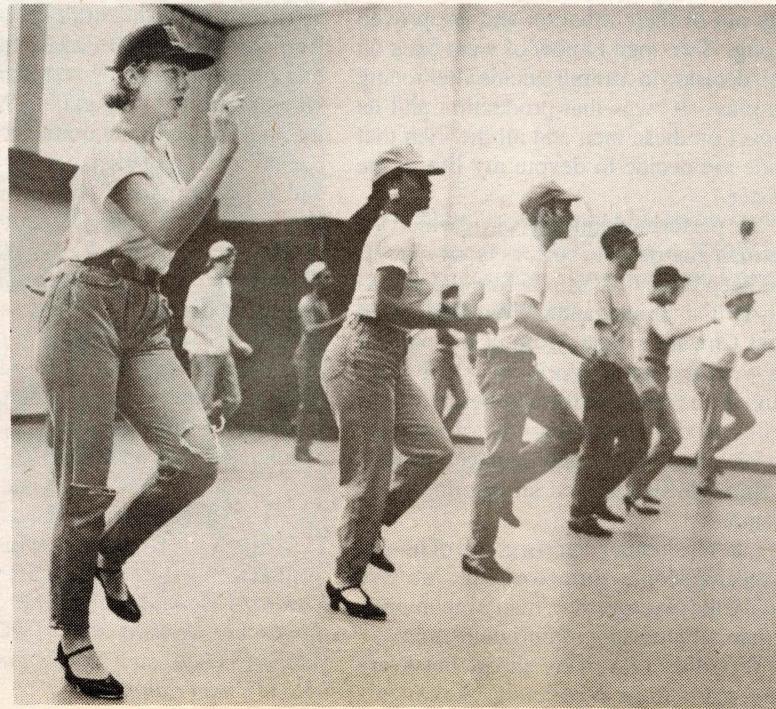
Henry Grossman



Carol Rosegg from Martha Swope Associates

Above: Members of the Juilliard Dance Ensemble perform Pilobolus' *Molly's Not Dead*, choreographed by Robby Barnett, Alison Chase, Moses Pendleton, Michael Tracy and Jonathan Wolken. Dancers pictured above are (left to right) Rebecca Norris, Jamie Norcini, Alan Eto, and Eddie Buggie.

Right:  
3rd-year  
Tap class.



Jessica Katz

# THE PROMISE

by Jesse Wilson

Frank was not there when she awoke. She put a hand on his side, then on his pillow, and found no retaining warmth. She became a little sick. When he got into bed he usually stayed there. She hoped he wasn't in town. His eyesight was bad, she didn't like him driving late at night; town was miles from their summer home they lived in now, way off the paved highway that winded down the mountain—a good two hours away. Frank would have left a note.

After a moment, she turned her gaze on the window across the room. The sky was beginning to lighten. She saw the frost on the glass shine against the low moonlight and beyond, the deep black-blue sky. She could see the pine trees and the branches nodding in the wind, but she could not hear anything above the flat silence in the room. The room felt awfully cold to her.

Her heart was racing. She drew back the blankets, crawled out of bed, and scurried barefoot out the door.

She stood at the top of the stairs looking down, her crimped shoulders visible underneath the nightgown. There was only the immoderately strong glow of light down there and the rest was blackness.

As she reached the bottom of the stairs, her heart lifted and she breathed. Frank sat listlessly in the chair; although he complained about sitting in chairs for too long, even so, she was glad to see him. . . But the lampshade had somehow been knocked off, and the light behind him made him a silhouette and blazed at her like the face of a still train.

By all means she felt she should go to shake him awake, but she did not. She called to him. "Frank?"

She took a step closer and heard him breath. She froze. She spotted an empty bottle near the chair, caught in the half-light. Again she heard him breath—a sudden reedy sound that dryly faded off.

"You're not Frank," she said aloud. The man did not respond.

She went up to him and could smell the alcohol. She pressed her finger hard into the man's shoulder and found it suddenly

tighten, almost expectantly, and at once he jumped to his feet and whipped the gun at her head.

She gasped, teetering backwards, "Oh, oh my God!" The gun clicked. She saw the barrel glint in the light. Then her eyes went cold. She said to the man, "Shoot me."

His body was in shadow, but she could see his face perfectly. He looked thwarted. He said, "Frank told me that you—"

"No, no don't tell me anything! Shoot!"

The man lowered the gun to his side. He had pale eyes and neatly combed brown hair. He said, "I'm sorry, but I don't think I could kill you, Mrs. Nice." She stared at him. He said, "This wasn't supposed to happen... I'm sorry if I scared you. To be honest, I'm very confused. The whole time driving up here, I thought, 'What? A helpless old woman? What am I—I'm sorry, that's mean to say.'"

His eyes shifted away from hers. Then he said, "Could we talk about this, maybe?"

Earlier, she felt an urgency to ask where Frank was, but that feeling was gone now.

"I'm sorry about all this," the man said, taking a step towards her. "You see, I actually did look in on you, I was going to everything I'd agreed to do... but . . . I couldn't I said to myself, 'No way you can live with yourself shooting that poor woman.' I had to have a drink..." He gave a little throaty laugh. Then he shook his head. "Of course, you have no idea what I'm talking about."

She said, "Shoot me."

The man said, "I don't think I . . . Mrs. Nice."

"Will you turn off the light then?" She

could see every part of him now. He wore a clean suit and tie, brown, shiny wingtips, and a thin silver watch.

She said in a different voice, "You're a killer?"

"That word sounds funny," he said and looked at the floor. "But yes, yes I am."

She said, "You've killed a lot of people?"

The man named Mike Lowell looked at her. Her lean face was white as a sheet and her strayed hair looked matted and unwashed. He remembered Frank coming up to him in the bar, telling Mike of the toil he'd gone through to find a man like him.

Mike did not deal in specifics.

All he needed was the dough and a name. But driving up here, he began to wonder. What he should have done was cut out of that bar. Frank's eyes, his voice blended with alcohol and a sadness beyond reasoning, telling him to finish her off. Then, "You go there Mike. I'll stay behind. Go. And thank you . . ."

Mike Lowell took a step backwards.

Her eyes watched him coldly. And yet her tone was bright when she said, "Fix

me a drink? It's in the kitchen, on top in the cupboard. But of course, you know that. . .

"She smiled at him and he smiled back. He turned and headed for the kitchen.

When she heard the cupboard creak open and the movement of glass, she ran towards the empty bottle on the floor by the chair.

Mike called, "Which would you like, Mrs. Nice?"

She gave a little struggling sound as she

## Langham as Director

*continued from page 4*

"The theater in London before the War consisted besides the classics of escapist entertainments. Given our new experience of the world we found ourselves turning to the work of the American Group Theater, and to such play as *Golden Boy*, and to a theater that was socially significant, that might make people think about how they live as we now had begun to think and examine."

"Our first production was *Thunder Rock*, a play about people who think there is no way out of their situation and are proved wrong. Two men I know of went back on their decision to commit suicide after seeing the play. It was that production and its impact on these men and all the men that made me decide to devote my life to the theater."

"We performed *Journey's End* which the German guards were curious to see since it had been done in Berlin before the war as anti-British propaganda. We performed Noel Coward's *Post Mortem* his pacifist piece written after World War I. I don't think it had been performed before or has since. In fact Coward got word we were performing his play and managed to send us through Switzerland an opening night telegram."

"Later in another camp a group of us—not all theater people—formed a Lear Club. We studied the play together; man's inhumanity to man seemed an appropriate theme."

"We didn't do many shows but every show was a huge experience. A play in a

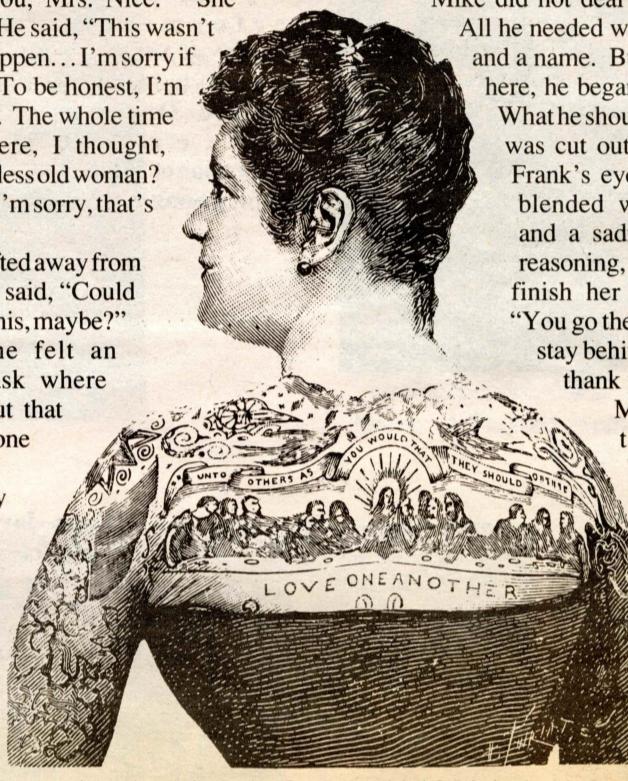
prison takes on a great value as a collective experience and as a rare nourishing event. We all live in personal prisons but the condition of an actual prison disposes you to face yourself. In life you can distract yourself quite easily. In prison, there were no distractions. In fact many people who escaped did so not so much out of patriotism but from an incapacity to face themselves."

Perhaps, Michael speculated, theater nourishes and supports the capacity to face oneself" by making it a community event done with beauty and humor when there seem to be none."

Michael spent the entire war being shifted from camp to camp, blacklisted because he had once escaped. "I was very idealistic when I returned to England. We had been living a kind of democratic experiment in the camps. The only currency was the so-called Lager mark. I was unprepared for the reality of the Treasury and the marketplace. But I had a reason and a determination to work in the theatre. Perhaps I needed a moral reason to stand against my family's opposition. The old reasons were still there—the need to show off and to make people laugh, but now I also wanted to do some good in the world."

Michael says that kind of missionary zeal has long since faded and in fact his "reasons" have gone through many changes since then. His journey continues past Juilliard.

*Richard Feldman has been a Director in the Drama Division since 1987 and most recently co-directed Love's Labours Lost with Michael Langham.*



braced herself against the wall in front of the kitchen, clutching the bottle in her hands.

"Mrs. Nice?"

Silence. Footsteps on the linoleum towards her.

"Mrs—"

She swung, shattering the bottle just above his nose. He reeled backwards, the gun flying out of his hand, and she was on him again and stuck what was left of the bottle in his face. He gave a short cry and grabbed his eyes. She had managed to skirt out of his way and seize the gun on the floor before he suddenly lunged with a kick that went through the wall. Then she fired. It caught him square in the chest. Then he toppled down. She could hear a small groan coming from inside him. This time she aimed with both hands—and his head went in and spread onto the floor in wet pieces under a fast pool of blood.

The back door opened.

Frank called, "Hello? Hello, Mike—"

She was looking at the gun in her hands when he came into the kitchen.

"—Jesus!"

Frank stared at her from behind. He shouted, "Why the hell did you shoot him?

She screamed something inaudible then was silent. A little drool slid down her chin.

Frank sighed. His eyes were red, puffed out. He walked up to her and put his hands on her shoulders. She gave a tiny jolt. Gently, he turned her around then breathed "Lucy!" for she had the gun pointed at him.

He nudged the gun away from his stomach—but kept a hand on it—and said, "Give me the gun, Lucy Nice."

She looked at the gun. She looked at him. She handed it to him.

The gun looked awkward in his hands.

Her eyes shined. "Will you do it now, Frank?"

"I'm exhausted, Lucy."

"Frank, you promised!"

"For Godsakes, for Godsakes, Lucy . . . Let me apologize first . . ." But he did not say anything else, and trundled out of the kitchen.

"Frank!" She watched him stop past the doorway. He did not move. He did not move for a very long time while she watched him and said nothing. Then he slowly turned around with his arm extended, the gun pointed above her head. His eyes were closed. He whispered, "Am I facing you?"

"A little lower, Frank."

"What?"

"With the arm. Perfect."

Then he fired.

*Jesse Wilson is a first-year drama student.*

vice-versa. The moment became a real turning point for Berowne and a kind of cause celebre for the audience. Whether or not Michael directed this moment with all his previous Berownes in exactly the same way, perhaps I will never know. But I really feel that it is one little illustration out of many in which his fierce passion for his craft inspires a collaboration of matching intensity that provides for the kind of magic in the theatre that we all live for.

If we were to start with Michael Langham and trace back through history the mentors with whom he apprenticed and their mentors and so forth, very soon we would come to Shakespeare himself. There is a living, breathing tradition that all Juilliard students inherit and this is Juilliard's greatest gift. For as the apprenticeship with a great man comes to a close, Group 21 can celebrate this connection to a wonderful lineage—the newest limbs in a theatrical family tree firmly rooted in Shakespeare. His legacy continues to inspire many Juilliard actors to arm themselves with loftier ambitions than are commonly to be found in the theatre profession.

*Alec Phoenix is a member of Group 21.*

## Year-End News from the Library

by Jane Gottlieb

The library collection has grown during the last year with the addition of over 500 new scores, 480 new books, 125 new recordings, and 25 new videos. We have also received several significant gifts of rare and unpublished items. Some of the notable acquisitions of the 1991-92 year are highlighted below:

The late organist Leonard Raver left his personal collection of scores, recordings, and correspondence to Juilliard. The Leonard Raver Archives includes several hundred unpublished scores, letters, and performance tapes relating to works commissioned and performed by Dr. Raver throughout his career. Raver, who passed away on January 29, 1992, was organist of the New York Philharmonic since 1977, and a member of The Juilliard faculty since 1975. He commissioned and premiered works by David Diamond, Lee Hoiby, Vincent Persichetti, Daniel Pinkham, Gardner Read, Ned Rorem, and many other American composers. His collection is a

rich repository of contemporary organ repertoire, and a valuable resource for performers and researchers.

The library's collection of rare nineteenth century editions has been enriched by a generous gift from faculty member Jacob Lateiner. Mr. Lateiner recently donated 40 rare song editions, including works by Julius Becker, Beethoven, Joseph Dessauer, Robert Franz, Pauline Garcia, Mendelssohn, and Robert Schumann. The library will present an exhibit of these valuable editions during the next year.

Another notable gift of scores was recently received from the estate of Aaron Copland. The composer requested that his publisher Boosey & Hawkes provide copies of all his published scores to several libraries in the country, including Juilliard. We are pleased to have all of Copland's published scores cataloged and available in the library collection. Although William Schuman could never persuade Copland to join the Juilliard faculty, the composer maintained

strong connections with the School. His *Piano Fantasy* (1955-57) was commissioned by Juilliard and premiered by William Masselos on October 25, 1957.

The library collection includes most of the available scores and recordings by composers currently on the Juilliard faculty. During the past year we have added many works by Stephen Albert, Milton Babbitt, John Corigliano, and David Diamond to the collection.

The eighteenth century will be especially well represented in the library collection by the time the Mozart Bicentennial winds down at the end of this School year. We have acquired virtually all of the new books about the composer, as well as scores and recordings of his works inspired by the Bicentennial activities. With our holdings of books ranging from Charles Neider's fictional *Mozart and the Archbooby* (1991) to H. J. Wignall's *In Mozart's Footsteps* (1991) - a guide to all the places Mozart visited and in which he resided (found in the card catalog under the subject heading "MOZART—HOMES AND HAUNTS"), or score holdings which include all of the published manuscript facsimiles of the composer's works, three sets of the

Barenreiter *Neue Mozart Ausgabe*, and hundreds of performing editions, and, our extensive collection of recordings (including the Philips *Complete Mozart* series on 45 compact disc sets), the library houses a comprehensive collection of sources for Mozart studies that can be utilized well into the next century.

The drama and dance book collections have grown during the last year with the acquisition of many new plays, books about actors, directors, dancers, choreographers, theater and dance history, Shakespeare studies, Alexander technique, and other related topics. A notable addition to the reference collection is the series *History of the American Cinema* (1990- ). Planned for ten volumes, the series provides a chronological narrative survey of all aspects of the film industry. three volumes, covering the years 1907 to 1928, have been received so far.

New books are displayed on the browsing shelves near the card catalogs throughout the year. Monthly New Acquisition lists are also available at the reference and circulation desks

All library materials are due by Saturday, May 16th. The library will be open regular hours (Monday through Thursday 8:30 am to 9:00 pm; Fridays 8:30 am to 5:00 pm; Saturdays 9:00 am to 4:00 pm) through Saturday, May 16th. During the week of May 18th hours will be 9:00 am to 5:00 pm Monday through Thursday; 9:00 am to 3:00 pm on Friday, May 22nd (Commencement Day), and 9:00 am to 4:00 pm on Saturday, May 23rd. We are closed on Memorial Day (Monday, May 25th). Beginning Tuesday, May 26th hours will be 9:00 am to 5:00 pm Monday through Friday through the end of June. The library is closed for the summer, and will re-open on August 26th.

Best wishes from the library staff for a pleasant summer!

*Jane Gottlieb is Juilliard's Head Librarian*

**This Mother's Day  
thank your mom by helping  
someone else's.**



**Give a donation in your mother's name,  
and give a homeless family a future.**

Thousands of women in this city will be spending Mother's Day like every other day, just trying to survive. But you could help change that.

This year, instead of giving your mom chocolates or flowers, make a donation in her name to Women In Need. We'll send her a Mother's Day card for you, explaining that your gift to her is the gift of hope for a homeless mother.

What is Women In Need? It's more than just a shelter. We work to break the cycle of poverty and despair by giving homeless families a supportive, safe environment. Then we teach them how to help themselves, with alcohol and drug counseling, job training, parenting workshops, and help in finding permanent housing.

This Mother's Day, make a donation in your mother's name, or your own, to Women In Need. And give a homeless family a special gift: a future.

**Yes! I want to help.**  \$10  \$25  \$50

Mother's Name \_\_\_\_\_  
Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Your Name \_\_\_\_\_  
Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Send to: Women In Need, Inc., 525 West 39th St., NY, NY 10018  
Or call 1-800-HELPWIN to donate by VISA, MasterCard, etc.

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**Because the streets are no place to raise a family.**

This advertisement has been paid for by private contributions. You may obtain the latest financial audit from Women In Need or the Office of Charities Registration, New York Department of State, Albany, New York 12248.

### Topaz

*continued from page 3*

with her husband, composer Jacob Druckman, and working on a freelance basis which will give her the opportunity to get back into notation. She expects to expand her activities with Gordon & Breach as their US editor for their publication "Choreography and Dance". She enjoys book editing very much but will miss teaching.

"I am very touched by the overwhelming expressions of appreciation and support that have come from the students, faculty, Juilliard colleagues and the dance field," Ms. Topaz said in speaking to her colleagues who have been supportive of her.

On behalf of the students body, and especially the graduating senior class, I would like to thank Ms. Topaz for her commitment to the Dance Division and the personal support she has given to the students.

*Alexander Schlempp is a fourth-year dance student.*

### Harkavy

*continued from page 3*

Ballet of Spain and The Netherlands Dance Theatre. For six years he acted as director of the Ballet Project of the Jacob's Pillow Dance Festival, conducting workshops in technique, choreography and the art of the performer. Mr. Harkavy has choreographed extensively for European, Canadian, and American television and was himself the subject of a program in the WNET-TV services, *The Creative Person*. As guest choreographer for the Juilliard Dance ensemble in 1987, he created *Prom Story*, and as a member of the Juilliard faculty (appointed 1990) he created *Cinque Madrigali* for the 1991 dance series. Since then he has choreographed *Premonition* and *Frames* for the New American Ballet Ensemble. His newest dance, *Three Debussy Duets* premieres at the Juilliard Dance Ensemble's Spring series of concerts, April 3-6, 1992.

# Alumni News

## ALUMNI NOTES

by Chris Howatt

Material for this column should be mailed to: Mr. Chris Howatt, Communications Office, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588.

## DANCE

In May, ANTONY BALCENA ('77 BFA) will be guest teaching jazz classes in connection with the National Festival of American College Dance Festival Association (ACDFA) hosted by Arizona State University in Tempe.

In his appearances with the Stephen Petronio Dance Company, GERALD CASEL ('91 BFA) has been touring through Portugal, Belgium, Denmark and Finland. Gerald will be performing with the company in New York at The Kitchen in May.

LAURA COLBY ('84 BFA) and BARRIE RAFFEL ('83 BFA) who have been working with MARK HAIM ('83 BFA) on a sporadic basis for the past ten years, danced in a showing in March in CoDanceCo's 1992 Laboratory Project with Mr. Haim, which was supported by grants from the National Endowment for the Arts, New York State Council on the Arts and The Harkness Foundations for Dance.

In March, ANN CROSSET's ('76 BFA) choreography, excerpted from L.A. Street Songs, was presented at the Barnsdall Gallery Theater in Los Angeles; Ms. Crosset also performed with the Collage Dance Theater in the work Parts and Labor during the same month. She is currently on the staff of the Dance Department at Loyola Marymount University.

Also in March, MARK DeGARMO ('82 BFA) and his company Mark DeGarmo and Dancers followed their highly successful tour of El Salvador and England with their first New York season since 1989 at St. Mark's Church in the Bowery.

A new work, Carusello by CAROL EGAN ('60 BS), was premiered in a program presented by University Dance Theater, University of California-Berkeley in mid-March. The work is a series of dance episodes inspired by relationships and events in the choreographer's life.

MERCEDES ELLINGTON ('60 BS) has announced her engagement to Eric Butler, musician, composer and vocalist. The couple has not announced a date at this time.

Over in Germany, JENNIFER MULLER ('67 BS) of Jennifer Muller and The Works, is currently working on two commissions. With dancers of her company, she is recreating the full-evening work Beaches for Tanz-Forum der Oper Stadt Köln, in Cologne, and is setting her new work, Woman with Visitors at 3 AM on Sachische Staatsoper in Dresden.

Colloquium, Contemporary Dance Company, presented works by six contemporary choreographers at the Merce Cunningham Studio in March. NETA PULVERMACHER ('85 Diploma), and SARI ECKLER ('83 BFA) were among the choreographers whose works were performed. ERIC BRADLEY ('91 BFA) was one of the dancers in the program.

The Kinor Dance Company, founded in 1971 by its artistic director, BARBARA ROSING SUPOVITZ ('54) participated in the Israel Folk Dance Festival at Hunter College in March. The program was presented by The Israeli Dance Institute.

## DRAMA

Fans of As the World Turns can catch CHRISTIAN BASKOUS (Group 12) as he appears on the daytime serial.

In New York, COURTEENAY COLLINS (Group 18) stars in the musical Eating Raoul at the Union Square Theater.

At the WPA Theater, SUZANNE COSTALLOS (Group 6) is featured in Peacetime.

CONSTANCE CRAWFORD (Group 15) and DAVID RAINES (Group 16) star in The Heart is a Lonely Hunter with the Avalon Repertory Company.

The motion picture Article 99 features a performance by KEITH DAVID (Group 8).

On CBS, BOYD GAINES (Group 8) starred in an episode of Murder, She Wrote.

In Connecticut, LISA GAY HAMILTON (Group 16) stars in the Hartford Stage Company's production of Reckless.

At Playwrights Horizons in New York, JOHN HICKEY (Group 18) stars in End of the Day.

VAL KILMER (Group 10) stars in the motion picture Thunderheart.

In Washington, D.C., KELLY McGILLIS (Group 12) and GEOFFREY LOWER (Group 16) star in MICHAEL KAHN'S (newly-appointed Director of the Drama Division) production of Measure for Measure at the Shakespeare Theater.

The Broadway production of A Streetcar Named Desire, starring Jessica Lange and Alec Baldwin, was directed by GREGORY MOSHER (Group 4).

KURT NAEBIG (Group 19) recently finished performing in Zebra Crossing Theatre's production of Gays of Our Lives, and is currently acting in a production of Roleplay at the Organic Theatre, both in Chicago. Kurt is also featured in the new Bill Murray motion picture, Groundhog Day.

The New York Shakespeare Festival's production of Tis Pity She's A Whore features a performance by WENDELL PIERCE (Group 14); it stars VAL KILMER (Group 10) and JEANNE TRIPPLEHORN (Group 19).

DAVID OGDEN STIERS (Group 1) is featured in the HBO film, The Last of His Tribe.

At the Kampo Cultural Center, MARTHA THOMPSON (Group 17) was featured in their production of The Wedding Party.

The motion picture Shakes the Clown features ROBIN WILLIAMS (Group 6).

## MUSIC

Composer ALVARO BERTRAND ('86 BM, MM) had his Mass for choir and orchestra performed at St. Augustine Church in St. Cloud, Minnesota. The piece was performed by the St. Cloud Symphony Orchestra and Chorus under the baton of Stephen Fuller.

On March 22, the Mozart Festival Orchestra, led by Baird Hastings, performed the complete choral and instrumental music Mozart composed for Gebler's play King Thamos (including a reconstructed timpani part). Among the personnel involved were alumni VIVIAN BURDICK (Oboe, '80 MM); CATHERINE GERARDI (Oboe, '81 MS); BARBARA HAVER (French Horn, '77 BM, '78 MM); RUTH KAHN (Viola, '88); RICHARD OSTROVSKY (Bass, '84 BM, '85 MM); PAUL REDMAN (Trombone, '91 MM) and current students DAVID HERBERT and MICHAEL HOSFORD.

In December of 1991, CHRISTOPH CAMPESTRINI (Composition, '90 BM), became the youngest prize winner ever at the International Gregor Fitelberg

Conducting Competition in Poland, where he also received a special award from Polish television. As a result of winning the competition, Christoph was able to record with the Silesian State Philharmonic, and has been invited to conduct concerts throughout Europe for the next two seasons. Mr. Campestrini's most recent engagement was in April with the Brandenburg Philharmonic Orchestra in Berlin.

Pianists ANDREW COOPERSTOCK ('83 MM) and Richard Dowling performed Saint-Saens' Carnival of the Animals and Mozart's Concerto for Two Pianos, K.365 in March to a sold-out house in Alice Tully Hall. The concert was part of a subscription series of the Jupiter Orchestra. Also featured on the program was the world premiere of Binnewater Station by LAWRENCE WIDDOES ('61 BS, '66 MS) of the Juilliard faculty.

Pianist JOHN CORRIGAN ('61 BS) performed works by Schumann, Alkan and Liszt in a benefit concert for the New England Society's Scholarship Fund. The concert was held in the auditorium of the New York Genealogical and Biographical Society.

MARGARITA DeARELLANO (Voice, '88 MM) made her debut in the National Theater in Prague, Czechoslovakia in the role of Gilda in their production of Rigoletto. Originally performed in February, Margarita repeated performances in March and April. Future engagements include another Gilda with baritone Leo Nucci in Menorca, Spain.

Composer LAWRENCE DILLON ('83 MM, '85 DMA) has had a busy Spring. His Dunigan Variations was part of the "American Century" tour in January, February and March, receiving seven performances in five cities. In April, members of the Razoumovsky Plus Larsen took part in the premiere of Two Tapestries for string sextet. That same month saw premieres of new works Last Lullabye, Bacchus Chaconne and Love Songs and performances of Major Triangles Surprise and Façade. Also, this Spring pianist DOUGLAS BUYS ('77 BM, '79 MM) will perform Dillon's Sonata (November).

In April, pianist AYSEGUL DURAKOGLU ('87 MM) made her New York recital debut in a performance at Merkin Hall. Her program included works of Shostakovich, Schumann, Kamran Ince and Chopin.

Recently appointed as Associate Professor of Piano at the College-Conservatory of Music, University of Cincinnati, RICHARD W. FIELDS ('72 BM, '75 MM) will be appearing with the Los Angeles Philharmonic at the Hollywood Bowl in September, perform a solo recital at the Kennedy Center and appear as guest pianist on the opening concert of the Cleveland Orchestra Chamber Music Series in October.

Pianist and artistic director of the American Artist Series, JOANN FREEMAN ('48 MS) will present a concert of Schumann, Dvorak and Claude Arrieu with the American Artists Series Chamber Players on May 3. The concert will be at Kingswood Auditorium on the Cranbrook Campus in Bloomfield Hills, Michigan.

The complete cycle of Beethoven's piano sonatas will be presented by pianist ANITA GELBER ('44 Diploma) in the Bruno Walter Auditorium of the New York Public Library at Lincoln Center. The series, which began in March of 1992, will continue through October of 1993. In addition, Anita will also be heard with baritone Ronald Meixsell in Schubert's Die Schoene Muellerin and Winterreise.

Thou Shalt Love the Lord, Thy God - a new composition for Cantor and organ, and In Peace Lay Thee Down and Sleep, composed by EDWARD GOLDMAN (Piano '52), received its world premiere in February at Temple Beth Am in Bayonne, New Jersey. The works were performed as

part of a regular Friday evening Sabbath service.

Violist NATHAN GORDON (Dip. violin '36) has established the annual Nathan Gordon Viola Scholarship through the American String Teachers Association. Gordon, former principal viola with the Detroit, Pittsburgh and Chataqua Symphonies, was also first desk viola with Toscanini and the NBC Symphony Orchestra.

Pianist TAKEJIRO HIRAI ('69 MS, '74 DMA) was appointed Professor of Piano at the Tokyo National University of Fine Arts and Music in April. He had been Professor of Piano and Chairman of the Piano Department at the Osaka College of Music for the past 14 years. Last year an edition of Scriabin's piano works, edited by Professor Hirai, was completed.

Cellist EINAR (JEFF) HOLM ('63 Diploma) gave the world premiere of Karel Husa's Cayuga Lake for chamber ensemble in April at Alice Tully Hall, in a concert commemorating Ithaca College's 100th year. Shortly after the concert, Mr. Holm will travel to Tuscon, where he will give a week of master classes at the University of Arizona. This past October, Holm was conductor/clinician at the Michiana Cello Society Fall Festival (Michigan and Indiana) where among many activities he conducted nearly 70 professors, professional, college and pre-college cellists in a concert honoring Colin Hampton. In November, he adjudicated the NYASTA competition at Eastman, and this summer will direct his 23rd Ithaca Violoncello Institute and coaches his 17th summer at The Quartet Program.

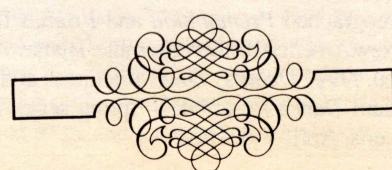
American Flutist ANGELA JONES ('86 MM) has been appointed first flutist of the Stuttgarter Philharmoniker in Stuttgart, Germany. Ms. Jones currently resides in Italy, where she first came in 1987 as winner of the Fulbright-Hayes Grant. First flutist of the Orchestra Stabile di Bergamo in Italy since 1988, Ms. Jones made her debut in England in April with the Birmingham Symphony in two performances of the Nielsen Concerto.

During February, the Glorian Duo, consisting of flutist Donna Milanovich and harpist WENDY KERNER ('83 BM, '84 MM) toured central Florida, performing concerts, giving master classes and workshops. The Duo performed and spoke on a live radio broadcast on WFDD, from Wake Forest University in North Carolina. On February 29, The Duo presented the world premiere of Vaclav Nelhybel's Concertante for flute, harp and 13 wind, brass and percussion players. The work, written for The Glorian Duo, was premiered in Crawford Hall at the North Carolina School of the Arts with their Contemporary Ensemble.

Kittleman & Associates, an Executive Search and Management consultant for non-profit organizations nationwide, has appointed ROBERT N. LEVIN (Violin, '73 BM, '74 MM) Vice President. Previously, he was Operations Manager of the Chicago Symphony Orchestra and was President of Robert Levin Associates, Inc., an artist management company. Mr. Levin's wife LAURIE A. LEVIN (Piano, '78 BM, '80 MM), is a partner at Hopkins & Sutter, a Chicago law firm. They have two children and reside in Highland Park, Illinois.

ANGELICA LOZADA (Voice, '55 BS) was presented in concert at Merkin Hall in New York in April as the winner of Artists International Distinguished Artists Award in voice. Ms. Lozada also sang a recital at the Episcopalian Actors Guild of New York, in April.

In April violinist ROBERT McDUFFIE ('81 Diploma) appeared with the Chamber Music Society of Lincoln Center in two programs that included works of Haydn, Ligeti and Dvorak.



## Alumni News Cont'd

Since October, **STEPHEN NADEL** (Horn, '84 BM, '85 MM) has been the horn player in the Epic Brass - a brass quintet based in Boston that performs 180 concerts a year. Earlier jobs included national tours of *Cats* and *The Music of Andrew Lloyd Weber*.

In March violinist **ELLEN PENDLETON** ('88 BM, '90 MM) appeared as soloist with the Baltimore Symphony Orchestra, of which she is first violinist, under the baton of **ANDRE SMITH** (Orchestral Conducting, '90 Adv. Certificate).

Pianist **JOHN SALMON** ('83 MM) gave a recital for the American Liszt Society in San Francisco last October and played Liszt's *Concerto No. 1 in E-Flat Major* with the Hendersonville (NC) Symphony in February. He directs "Focus on Piano Literature," an annual summertime symposium at the University of North Carolina at Greensboro which, this June 1992, will be dedicated to the piano music of Spain.

Profuse apologies to **GARY SCHULTZ** (Organ, '74 MM) who, as producer of the Grammy-nominated Juilliard String Quartet's recording of Elliott Carter's String Quartets, was inadvertently left out of our list of nominated alumni in last month's issue. Congratulations and our sincere apologies. Mr. Schultz also has upcoming releases with the Juilliard Quartet, Yefim Bronfman, Ramset Lewis and Billy Taylor, the Tchaikovsky Chamber Orchestra, the Alexander Schniedev Quintet and the Ensemble Wien.

Pianist **JOHN M. SCIULLO** ('88 BM, '90 MM) performed Mozart's *Piano Concerto No. 25 in C Major, K. 503* in March with the Butler Symphony Orchestra

under the direction of Robin Fountain. He was also featured in radio interviews and lecture recital appearances in the Pittsburgh area.

Composer **JUDITH SHATIN'S** ('74 1492 for piano and percussion was premiered at the San Juan Conservatory and at the InterAmerican University in Puerto Rico. Her *Stringing the Bow* for String Orchestra, commissioned by Fabio Mechetti and the Virginia Chamber Orchestra, was premiered by them in February. Her *Kairos*, for flute and live electronics received its Virginia premiere in February. Her *Hearing Things* for amplified violin, MIDI keyboard, computer and electronic instruments was presented by the Currents New Music Ensemble in Richmond, and by the New York New Music Ensemble in New York.

Haydn's *Symphonia Concertante* was performed by Bassoonist **FERNANDO TRABA** ('89 Adv. Cert.) with the Orquesta Sinfonica del Principado de Asturias in February.

**CLARK WILSON** (Bassoon, '82 MM) has joined the Colorado Springs Symphony as principal bassoon. He has appeared as soloist four times with the CSSO Chamber Orchestra in Haydn's *Sinfonia Concertante in B-Flat Major*, including a special performance last December in Vial for Former President and Mrs. Ford.

In April, violinist **PINCHAS ZUKERMAN** ('66) performed works of Mozart and Brahms at the Metropolitan Museum as part of the debut of Chamber Music with Pinchas Zukerman, and in recital in Carnegie Hall, performing works of Mozart, Beethoven, Schumann and Japanese composer Toru Takemitsu.

### 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.

Evelyn Weston Blow	?	'25	Rosa Kim	?	?
Esther Borenstein	piano	'38	Gundel Lechner	piano	'71
Anne Elizabeth Church	?	'25	Jakyung Janet Lee	piano	'87
Li-Hui Chen	piano	'84	Jerome Maggid	violin	'41
Yun-Bon Cheung	piano	'81	Mary Mills Martin	piano	'38
Eun-Yun Chun	piano	'85	Todd Quinby Mason	comp.	'78
James Lee Davis	piano	'38	Robert Jackson Noland	piano	'78
Albert M. Fine	?	?	Sun Hye Park	piano	'83
Frieda Finkelstein	piano	'11	Thomas W. Parker	organ	'50
Naomi S. Gertz	piano	'38	Dorothy Parry	voice	'25
Alice Mary Gibson	piano	'25	Mary E. Robinson	piano	'42
Phillip Wayne Gibson	piano	'73	Santiago E. Rodriguez	piano	'78
Ruth Viola Giese	piano	'25	Bat-Sheva Savaldi	violin	'76
Eric L. Ginsberg	clarinet	'74	Lila Verle Sayre	voice	'25
Samuel Evans Haile	piano	'78	Bonita Scalzo	voice	'43
Martha Louise Halbwachs	piano	'25	Joseph Schenk	organ	'86
Elizabeth B. Hall	piano	'75	Robert Schick	piano	'47
David Hamilton	voice	'81	Paul Quinn Topper	violin	'50
Dal-Ok Han	piano	'86	Marion VanVorst	piano	'25
Dorothy M. Jenkins	?	'25	Ralph Knox Wallace	piano	'25
Thomas Kaurich	piano	'85	Kathleen Walsh	piano	'64
John Michael Kehayas	bassoon	'87	Jane Courtland Walton	piano	'30
Harry Keller	Mus.Ed.	'38	Loo Yuin Yin	piano	'38
Mary-Louise Kelley		'38	Ronald E. Zalkind	piano	'72
Rifka Mandel Kern	?	?			

We gratefully acknowledge the assistance of the following who have helped us in our search for lost alumni  
(This is only a partial listing):

Deborah Albert	Alan Marks
Catherine Aspinall	Carol McNamara
Igor Buketoff	Bertha Melnik
Aida Bonnelly de Diaz	George Mrdichian
Nancy Falloon	Thomas Moylan
Alan Fletcher	Rita Myers
Solomon Flum	Marylouise Perhacs
Joseph Gallo	Kenneth Sarch
Ruth Goodman	George Schlein
Marc Gottlieb	William Schneiderman
Clare Kagel	Sonya Sokoler
William Kaplan	Beverly Stein
Misha Keylin	Adams Vasquez
Freya Kirby	Nadia Weintraub
Peter Levin	Jascha Zayde

### The Juilliard Gay, Lesbian & Bisexual Alliance

will be marching this June in NYC Gay Pride Parade. Alumni are invited to join us.

## The Juilliard Journal

## Announcements

### STUDENT

Doctoral candidate, pianist **BRUCE BRUBAKER** performed a recital at the Metropolitan Museum's Grace Rainey Rogers Auditorium in March. This Summer, Mr. Brubaker will make his first appearance with the Los Angeles Philharmonic at the Hollywood Bowl performing Mozart's Concerto in F Major, K.459.

Swedish mezzo-soprano and Juilliard student, **CHARLOTTE HELLEKANT**, first prize winner of the 1989 Concert Artists Guild New York Competition, made her first New York orchestral appearance in April with the Riverside Symphony singing two rarely performed Ravel song cycles: *Sheherazade* and *Cinq Melodies Populaires Grecques*.

**DAVID HERBERT**, percussionist and Master's candidate, recently won first place honors in the St. Louis Symphony Young Artists Concerto Competition. David was selected from nine finalists chosen from an original field of 92 participants. As winner, Herbert received a cash award of \$1500 and the opportunity to perform as guest artist with the St. Louis Symphony on two subscription concerts in January of 1993, under the baton of **ANDRE RAPHEL SMITH** (Orch. Conducting, '90 Adv. Cert.).

Sixteen year-old Pre-College Division pianist **MAKIKO HIRATA** was chosen as a winner in the Summit (NJ) Symphony Youth Concerto Competition. She will appear in early May with the orchestra, performing Rachmaninoff's second piano Concerto.

Violinist **MARIKIMURA** made her recital debut at Casals Hall in Tokyo in February. The concert featured Japanese premieres of works by Berio, Davidovsky, Wolpe, Carter, and her own work *U* for violin and computer. Also included on the program were two commissioned works: *Maritime* for MIDI violin and interactive computer, composed by Robert Rowe, and *Futaku* for violin and Japanese percussion.

After being heard performing Tania Leon's *Ritual* in this year's FOCUS! festival, pianist **CLEMENS LESKE** will perform the same piece during the marathon concert as part of The Sixth Annual Bang On A Can Festival on May 17. This concert, and all the performances of the festival will take place at the New York Society for Ethical Culture in New York.

In January, **GRACE LIN**, a Pre-College Division cellist, won a Level II award in the ARTS competition sponsored by the National Foundation for Advancement in the Arts. Of over 1,000 applicants, twenty were chosen for an expenses-paid week in Miami for final auditions and performances. Grace's Level II award, one of the top prizes, earned her a cash prize of \$1500, and eligibility for the additional honor of performing at the White House as a Presidential Scholar.

Violinist **KENNETH DEAN RASKIN** recently won first place in the Brian Israel Composition Competition sponsored by the New York Federation of Music Clubs for 1992.

Masters composition candidate **ANTON ROVNER** participated in a conference on contemporary music at the Nicolas Roslavetz Music Festival in Bryansk, Russia in early February. His compositions, *Metamorphosis* for violin, and *Episodes* for piano were performed by Russian violinist Mark Belodubrovsky and pianist Elena Benditskaya.

Other works performed included piano pieces by Bachelors candidate **RAM HAIMOFF**, composition alumnus **RONN YEDIDIA** ('91 DMA) and composition faculty member **MILTON BABBITT**.

### FACULTY

**EMANUEL AX** (Dip. 72) of the piano faculty and violin student **GIL SHAHAM** gave a benefit concert for Columbia College of Columbia University in April at Town Hall. The concert included works of Beethoven, Debussy and Brahms.

The Taraknath Das Foundation presented its Annual Award to **INDRANI** for her contribution to Indo-American understanding in April at Barnard College.

Harpsichordist **LINDA KOBLER** ('77 MM) of the music history faculty was featured soloist in two performances of Bach concerti that were held in April. Recently she accompanied soprano **RACHEL ROSALES** ('86) and flutist **MARINA PICCININI** ('85 BM) in concerts in Cleveland and Pittsburgh in early April.

On March 2, **PAULINE KONER** gave a lecture on Dance Heritage, concentrating on Doris Humphrey's theories and how they have helped Ms. Koner to further develop her own theories on choreography.

**DR. PETER M. ROJCEWICZ** of the liberal arts faculty, was one of seven North American Scholars and researchers recently invited to India to present papers at a private three day conference with His Holiness, the Fourteenth Dalai Lama, Tenzin Gyatso. In addition, Dr. Rojcewicz delivered the opening address at a symposium entitled "The Reunion of Science and Spirit." He has recently published an article on the ancient folk religion of the fairy faith and its parallels in contemporary UFO lore entitled "Between One Eye Blink and the Next, Fairies, UFOs, and Problems of Knowledge."

In New York, **DORIS RUDKO** was one of three to be honored by H.T. Dance Company and Chen & Dancers; Hsueh Tung Chen, artistic director. The special presentation took place at a banquet in March. Ms. Rudko's award was presented by **MARTHA HILL**, Director Emeritus of the Dance Division. The occasion was in celebration of the 14th anniversary of Chen and Dancers. Ms. Rudko has been invited again this summer to conduct a two-week workshop at the Boswil Artists' Foundation in Zurich, Switzerland.

In March, **GYORGY SANDOR** was President of the Jury at the Maria Callas International Piano Competition in Athens, Greece. In April, Mr. Sandor performed the world premiere of Bartok's *Songs and Dances* at the Bartok-Kabalevsky Festival in Radford, Virginia; he also performed Bartok's first piano concerto with the Bienne Orchestra. In July he will perform as soloist at the Latin American premiere of the *Concerto for Piano and String Orchestra* by Alfred Schnittke with the Mexican Minería Symphony Orchestra, Luis Herrera de la Fuente conducting.

**STANLEY WOLFE'S** Violin Concerto was performed by **MARK PESKANOFF** ('78) and the Phoenix Symphony in March. This performance of the concerto, its eleventh, was conducted by James Sedares. Mr. Wolfe has also won an award from the American Academy and Institute of Arts and Letters, which, as part of the award, underwrote a CD recording of Mr. Wolfe's *Canticle for Strings*.

**Meredith Monk**  
with Vocal Ensemble  
**Opera and the Avant Garde**  
Presentation and Performance  
May 5, 6-7:30 Room 314      The Juilliard community is invited.

# May Sampler

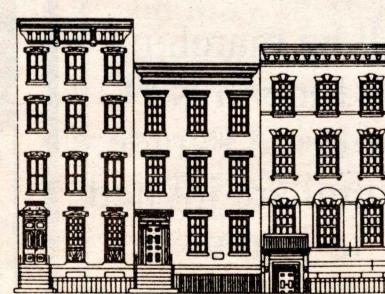
## Juilliard

- 5/1 Stephen Hodson, cello, 4pm.  
Sue Kim, piano, 6pm.  
Mari Kimuri, violin, 8pm.
- Juilliard Drama Division**, Moliere's "The Would-be Gentleman," translated by Donald M. Frame, Directed by Moni Yakim. Drama Theater, \$10, 8pm.
- Juilliard Opera Center** presents the New York Premier of Frederick Delius's *Fennimore and Gerda*, directed by Frank Corsaro with Christopher Keene leading the Juilliard Opera Orchestra. Juilliard Theater, tickets \$10, 8 pm.
- 5/2 **Juilliard Drama Division**, see 5/1. Drama Theater, \$10, 8pm.  
**Karen Beluso**, piano, 8:30pm.
- 5/3 **Juilliard Opera Center**, see 5/1. Juilliard Theater, tickets \$10, 2pm.  
**Juilliard Drama Division**, see 5/1. Drama Theater, \$10, 2pm.
- Juilliard Drama Division**, see 5/1. Drama Theater, \$10, 8pm.
- 5/4 **Carlo Andrea Melanima**, viola, 4pm.  
Alexander Zeiher, violin, 6pm.  
**David Philips**, double bass, 8pm.
- 5/5 **Pei Yu Wang**, cello, 6pm.  
**Bohdan Hilash**, clarinet, 8pm.
- An Evening of Chamber Music**, Alice Tully Hall, 8pm.
- 5/6 **Wednesdays at One**, Chamber music, Alice Tully Hall, 1pm.  
Sue Evans, percussion, 8pm.
- 5/7 **Xiao-Dong Wang**, violin, 4pm.  
**Marco Rapetti**, piano, 6pm.  
**Freya Kirby**, violin, 8pm.
- 5/8 **Aika Nishi**, piano, 4pm.
- Juilliard Chamber Chorus**, Rebecca Scott, conductor, 6pm.  
**Judith I Oishei**, voice, 8pm.
- 5/9 **Victoria Sololove**, double bass, 8:30pm.
- 5/11 **Victoria Eanet**, violin, 4pm.  
Nancy Jan, violin, 6pm.  
**Christina Bjorkoe**, piano, 8pm.
- 5/12 **Kristen Reitz**, french horn, 4pm.  
**Anthony Giles**, bass trombone, 6pm.  
**J. Cameron Littlefield**, voice, 8pm.  
**Students of the Song Cycle Class**, Room 102, 8pm.
- 5/13 **Wednesdays at One**, Pre-College Chamber Music Groups, Alice Tully Hall, 1pm.  
**Aaron Flagg**, Trumpet, 8pm.
- 5/14 **Susan J. Kim**, violin, 4pm.  
**French Vocal Music**, Thomas Grubb's class recital, 7pm.
- 5/15 **An Evening of Electronic Music**, 8pm.  
**Richard Brodwin**, violin, room 102, 8pm.
- 5/16 **Juilliard Dance Division Workshop**, Juilliard Theater, 12 noon.
- All concerts will take place in Paul Hall unless otherwise noted. Please call the Juilliard Box Office for further information, (212) 769-7406.

## ALUMNI NOTICE CENTENNIAL CELEBRATION 1893 - 1993

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### PHOTOGRAPHY

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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. Start from \$110.

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## Letters

Dear Editor:

Th[is] writer can't help wondering how many people (besides himself) have written to inform you that the name for the cellist in the drawing at the bottom of Page 4 of the [April] issue should not have been Felix Salamond--not Galamond.

Otherwise, a fine publication, much enjoyed and appreciated by many an alumnus.

Cordially,  
Francis Madeira, '40 & '43

Dear Mr. Madeira:

Apologies to you and our fellow readers for this unfortunate typo. But the biggest apologies go to the artist of the wonderful drawing, Virginia Quarles Wendt.

Dear Editor:

Congratulations to The Juilliard Journal for its beautiful homage to William Schuman in pictures and life story in the current April issue. The eulogy by Joseph W. Polisi was especially touching and deeply felt.

Thank You  
Bernard Kirshbaum

Dear Readers:

Throughout the year I have received letters and phone calls concerning the envelopes in which the *Journal* is sent. Starting this summer we will be looking into ways to send the *Journal* to our U.S. subscribers without envelopes, thereby saving on postage, the cost of the envelopes, but most of all the trees from which the envelopes are made. Thanks for your patience. Also, if there are recycling facilities around you, why not recycle old copies of the *Journal*?

I hope you have a good summer and I'll see you in the Fall of '92,

Tania Kendrick  
The Editor

