

# The JUILLIARD

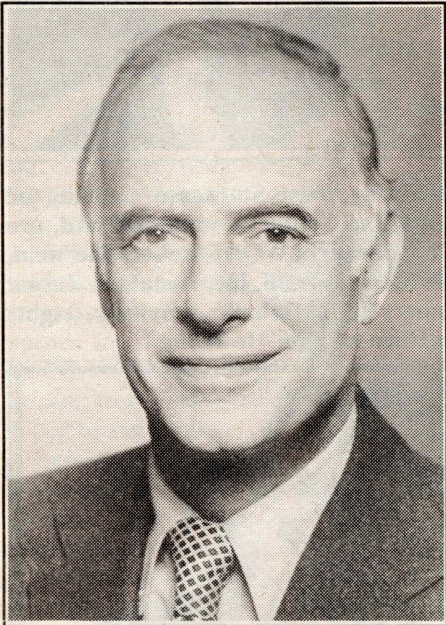
J O U R N A L

Vol. VIII No. 3

The Juilliard School

November 1992

## Three Upcoming Concerts Promise Excitement



Louis Smadbeck

### The Gifts of Louis Smadbeck

by Lynne Rutkin

I have come to believe that there are two kinds of people in the world. There are those who do what is expected of them, what is necessary—sometimes ably—but nothing more. And there are those who think not of limits but of everything that is possible.

When Juilliard Trustee Louis Smadbeck died on October 9, we lost a friend of that second, much rarer, breed.

The article about him that appeared in *The New York Times* the following day, reprinted here, recounted Mr. Smadbeck's many professional and civic accomplishments. It did not, however, capture the extraordinary exuberance, generosity of spirit and wisdom that all who knew him

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### December Brings First Irene Diamond Concert

On December 1st Juilliard presents its first Irene Diamond Concert. An annual event to honor the generosity and vision of Irene Diamond, these concerts will feature some of Juilliard's finest chamber musicians. The December 1st program will include David Diamond's *Violin Sonata No. 2*, Brahms' *Piano Quintet*, selections from Elizabethan Consort Music, and Stravinsky's *L'Histoire*

*continued on page 7*



Irene Diamond

## Chinese Composer Seeks Degree After 20 Years

by Ray Thornton

To say that Jin Xiang is not your typical Juilliard student is something of an understatement. From 1979 to 1984 he served as a master conductor of the Beijing Symphony Orchestra. For the next five years he was professor of composition at the China Music Conservatory. And during January and February of this year, his opera *Savage Land* received its critically-acclaimed American stage premiere by the Washington Opera at Kennedy Center.

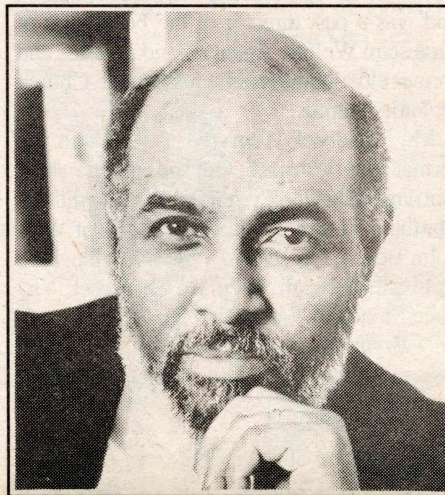
It seemed natural to ask why a musician, seasoned with experience and success as he is, would return to school. "We have a saying in China, and it says if you live until you are old, you must study until you're old," Jin replied. "I want to learn English. I want to write my new compositions. I want to try to get a degree." Leaning back in his chair, he pointed toward Avery Fisher Hall and spoke of his excitement at "the opportunity for exchange with a wider world," an opportunity he has not always been free to pursue. In 1959 Jin Xiang completed his under-

graduate work in composition at China's Central Music Conservatory. But instead of receiving a diploma, he received a work assignment in the western province of Xinjiang. Two years earlier, the Chinese government had labelled him a political "rightist." What followed, in his words, was twenty years of forced labor doing "every imaginable kind of farmwork, from planting and harvesting wheat, to brickmaking and housebuilding, and numerous other tasks such as stage scenery construction, cleaning toilets and painting."

For twenty years he did not compose a single note. And even though he was assigned some musical duties—directing a local cultural troupe and a provincial song and dance company—his isolation from the world of professional music-making was virtually complete. When in 1979 he gained political rehabilitation and his right to compose, he came face to face with the profes-

*continued on page 7*

### DePreist Conducts Orchestra at Avery Fisher Hall



James DePreist

by Courtney Evans

On Monday, the 16th of November, the Juilliard Orchestra will present a concert under the baton of James DePreist. The Juilliard Orchestra at Avery Fisher Hall series will continue with performances on February 10th, Stanislaw Skrowaczewski conducting, and April 28th with Leonard Slatkin.

The program for the upcoming concert opens with the *American Festival Overture*, by the late President Emeritus of Juilliard, William Schuman. This piece was first performed by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, in 1939. It marks the beginning of Schuman's movement toward a unique style of his own. The piece is full of dynamic energy and powerful orchestral effect.

The program continues with soloist Juliette Kang in Sir William Walton's *Concerto for Violin and Orchestra*. Originally written in 1938-39 for the violinist Jascha Heifetz, the piece shows off the soloist's technical skills without compromising musical and emotional integrity.

The final work of the evening will be Béla

*continued on page 7*

### Symphony Performs under Baton of André Smith

by Courtney Evans

The Juilliard Symphony will continue its season of concerts on Friday, November 13th, at Alice Tully Hall, with a program conducted by André Raphael Smith.

The concert will open with Samuel Barber's *Overture to The School for Scandal*, opus 5. Not only was this the American composer's first work performed by a major symphony orchestra, but it earned him his second Bearn's Prize from Columbia University in 1933. Written to evoke the light and satirical spirit of Sheridan's play, *The School for Scandal*, the overture was not intended for performance in the theater. It was first performed by the Philadelphia Orchestra under Alexander Smallens.

The second piece on the program is Rachmaninoff's *Concerto No. 4 in G Minor for Piano and Orchestra*, opus 40. Unlike Rachmaninoff's first three piano concertos, which are lush and opulent, this work is more severe and brittle in character. It was premiered with the composer as soloist with Leopold Stokowski conducting the Philadelphia Orchestra, in 1927.

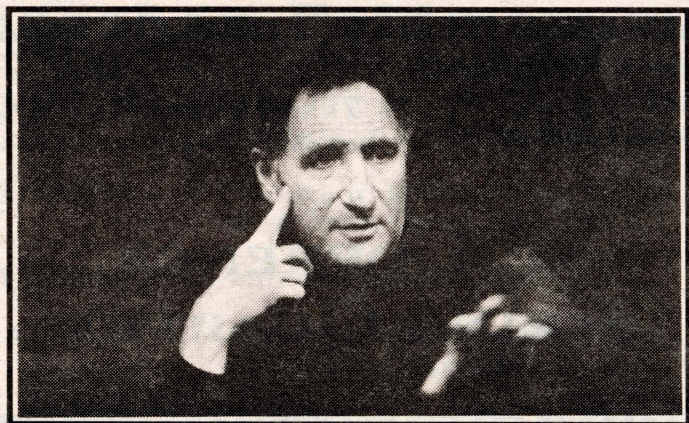
*continued on page 7*



André Raphael Smith

JERRY NANNING, JR.

**Tony Award Winning Actor Judd Hirsch, currently starring in the Broadway play *Conversations With My Father*, spoke with drama students on September 25.**



JESSICA KATZ



# Juilliard Trustee Louis Smadbeck Dies on October 9

by Wolfgang Saxon

The following is reprinted from the New York Times.

Louis Smadbeck, a leading New York real-estate executive for more than four decades, died on Wednesday at Memorial Sloan-Kettering Cancer Center. He was 72 years old and had homes in Manhattan and Waccabuc, N.Y.

The cause of death was lung cancer, his family reported.

Over the years, Mr. Smadbeck negotiated the sale of some of Manhattan's most important apartment buildings, including the Dakota on Central Park West at 72nd Street, the Beresford at Central Park West and 81st Street; 730 Fifth Avenue at 57th Street, and 755 Park Avenue at 72nd Street. At his death, he was co-chairman, with Alan Tishman, of the real-estate firm of Wm. A. White/Grubb & Ellis Inc.

Mr. Smadbeck was born in Manhattan into a real-estate family. His grandfather and namesake was a developer in Westchester County as was his father, Arthur, a former president of the New York Coliseum. His mother, Ruth, was president of the Heckscher Foundation for Children, which he himself served as a fundraiser and chairman. He graduated from Brown University in 1942 and joined the Army's Signal Intelligence Service, a forerunner of the National Security Agency. He was sent to England and attached to a unit under British command that intercepted and deciphered coded German communications.

### Acquisition and Sale

Mr. Smadbeck, who was discharged with the rank of captain, began his business career with the firm of Charles F. Noyes. He was named a vice president in 1950 but left during the Korean War to serve as an intelligence officer in Japan and South Korea.

In 1960 he moved to Wm. A. White & Sons as executive vice president. He was named

president four years later leading the firm into a position of prominence in the New York market. It acquired Tishman East Management in 1984, becoming Wm. A. White/Tishman East Inc. with him as co-chairman. Two years later the merged firm was sold to the San Francisco-based Grubb & Ellis, a national real-estate company.

Mr. Smadbeck, who put a premium on talent and experience, ignored age limits and recruited top performers idled by mandatory retirement clauses at other firms. The Real Estate Board of New York awarded him its "Most Ingenious Deal of the Year" award in 1981 for the sale and lease-back of the Actors Equity Building, at Broadway and 46th Street. The deal was intended to raise cash for the union and let it stay in place for 75 years longer at a favorable rent.

Mr. Smadbeck was the host of a Saturday morning program on the classical music station WNCN, "The Real Estate Report." He was a trustee of Carnegie Hall and The Juilliard School and was a past director of the Federation of Protestant Welfare Agencies and a trustee and former elder of the Brick Presbyterian Church on Park Avenue.

Mr. Smadbeck is survived by his wife, the former Mina Masback; four sons by a previous marriage to Justine Tyrrell Priestley: Arthur, of Martha's Vineyard, Mass., Louis Jr., of West Palm Beach, Fla., David, of Gainesville, Fla., and Paul, of North Salem, N.Y.; a sister, Virginia Sloane of Larchmont, N.Y.; three stepsons, Bryan Masback of Scarsdale, N.Y., Dennis and Kevin Masback of Manhattan, and 14 grandchildren.

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Originally published under the title of "Louis Smadbeck, Real-Estate Executive, Dies at 72" on October 9, 1992.

### Louis Smadbeck

continued from page 1

loved so well. In a profession known for its toughness, Mr. Smadbeck was admired as a gentleman. In a city where power and money carry weight, he respected individuals no matter what their social position. At a time when time itself is one of the most precious commodities, he was never too busy for the people in whom he believed.

Much to our good fortune, Juilliard and its students were two of Mr. Smadbeck's greatest passions. He joined Juilliard's Board of Associates in 1989 and then its Board of Trustees in 1991. But his involvement with the School had begun long before he received any formal recognition. A passionate music lover and great believer in lifelong learning, he had taken courses in the Evening Division for years. As Chairman of the Heckscher Foundation for Children, he had provided financial support to the Pre-College Division for decades.

Louis Smadbeck's enthusiasm for Juilliard was boundless. He attended concerts regularly and worked energetically to find opportunities for Juilliard students to

perform. To the many students whom he came to know well, he was a continuing source of encouragement, a friend and an unflagging advocate.

Mr. Smadbeck had eagerly looked forward to accompanying the Juilliard Orchestra to the Evian Festival this past June. His determination to travel to France was diminished not even when he learned that he had cancer and had to have a lung removed just a few months before. By the astounding force of his positive attitude, he willed himself to recuperate in time for the Festival. Mr. Smadbeck attended every Juilliard concert during his stay in Evian. With characteristic generosity, knowing that the professional photographs of the Festival might be beyond the means of many of the students, he purchased a hundred pictures to be distributed to members of the orchestra.

Louis Smadbeck brought to life—his own and ours—humanity, vision and leadership. Our lives are much the richer for having known him.

Lynne Rutkin is the Vice President for Development and Public Affairs.

New York Debut of  
The Juilliard School's 1992-93  
Graduate String  
Quartet-in-Residence

Tuesday, November 17  
92 Street Y,  
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more information call (212) 307-6655

## ST. LAWRENCE STRING QUARTET



PETER SCHAAF

After the Live Broadcast of the McGraw-Hill Young Artists Showcase featuring the winners of the Gina Bachauer International Piano Competition at Juilliard, are President Polisi, Program Host and Executive Producer of WQXR Robert Sherman, and Senior Vice President, Corporate Affairs McGraw-Hill, Inc. Donald S. Rubin. Pictured with them are College Division Winners (left) Mikhail Yanovitsky, (right) Edith Chen, and Precollege winners Sophia Chen and Jin-Ho Weng.



Holding the two new designs of The Juilliard Journal: (right) Managing Editor Tania Kendrick with the mailer design and (left) Bulk Mailing Manager Bruce Hildesheim with the community Juilliard distribution design.

Dear Editor:

I have written repeatedly about the waste of NON-RECYCLED paper involved in the mailing of the Juilliard Journal in an envelope. I have been promised that change was on its way. This was a year ago.

Every other similar mailing I receive comes through the mail fine with no envelope, only a mailing label.

Please, either change your system or remove me from your mailing list.

Sincerely,  
Juliet Pritner

P.S. It's a small effort but the rewards are beautiful!

With the October edition, the Juilliard Journal was sent as a mailer to everyone on its subscribing list. The staff at the Journal would like to thank all the alumni who let us know of the importance of this change. We are saving paper and money. In addition to the alumni we would like to thank the other staff

members who helped us, and specially the bulk mailing staff who are all work-study students: bassoonists Bruce Hildesheim and Lynne Feller, and violinists Emma Shook and Rick Brodwin. We could not have made this change without their motivation and help.

## The JUILLIARD JOURNAL

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Assistants to the Managing Editor  
Courtney Evans  
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Notes & Announcements  
Chris Howatt

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James Sloan Allen  
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### Advertising rates and general information:

Office of Publications  
Room 230  
212/799-5000 ext.340

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## Library Exhibit

# Darius Milhaud

## 1892-1974

by Jane Gottlieb

The celebrations and controversy surrounding the 500th anniversary of Columbus's discovery of America can overshadow some of the other important anniversary events taking place in 1992. However, the music world is quite busy celebrating the centenary of the birth of the prolific French composer Darius Milhaud, an especially timely event as his 1928 opera *Christophe Colomb* was one of the first to deal with the subject of Columbus and the discovery of the New World.

The library is pleased to present a special exhibit in honor of Milhaud, who had visited Juilliard in the 1940s, and whose works *Une journée* for piano and *The Play of Robin and Marion* were commissioned by the School.

Darius Milhaud was born in Aix-en-Provence on September 4, 1892. His musical training began at the age of 7 with studies of the violin. He entered the Paris Conservatoire at the age of 13, and soon thereafter became immersed in the study of composition. His first trip to the New World was in 1916, when he travelled with the writer Paul Claudel, the librettist for *Christophe Colomb*, to Rio de Janeiro (Claudel was at that time the French minister to Brazil). Milhaud, who was Jewish, emigrated with his family to the U.S. in 1940, escaping the Nazi occupation of France. He taught at Mills College in California from 1940 until 1947, and although he and his family resettled in France after the war, Milhaud maintained strong connections with the U.S., returning to Mills as a visiting Professor every other year until his retirement in 1971. He was also one of the founders of the Aspen Music Festival in 1949.

Milhaud composed over 400 works in all genres, quite a few of which reflect his interest in American themes and subjects. He visited Juilliard in January of 1947 to

conduct a performance of four of his cantatas and present a special lecture to composition students. *Une journée*, op. 269, for piano was commissioned by Juilliard in 1946, and first performed by pianist Andor Foldes in Carnegie Hall in October of that year. Juilliard also commissioned his incidental music to *The Play of Robin and Marion*, op. 288 (1948). The School presented the U.S. premiere of this work on March 30, 1952.

The library has an extensive collection of Milhaud's scores and recordings. Among the items on display are: the manuscript score of *Une journée*, numerous published scores with inscriptions by the composer—such as the Heugel edition of *Trois Caprices de Paganini*, op. 97 (1927) with an autograph dedication to Paul Kochanski, and archival documents, including correspondence between former Juilliard Dean

Mark Schubart and Milhaud concerning the composer's 1946 visit, concert programs, and photographs. Also on display are photographs and other materials from the personal collection of faculty member Charles Jones, who

was a close associate of Milhaud's since their days as teachers at Mills College in the 1940s. Milhaud's widow, Madeleine, visited Mr. Jones's graduate class on October 5, 1992, while she was in New York for some of the Milhaud centenary celebrations. A browsing shelf with books and articles about the composer and his works is available near the card catalogs.

The Milhaud exhibit is on display in the library from October 19, 1992 through November 20, 1992.

Jane Gottlieb is Juilliard's Head Librarian

Milhaud's self-portrait is reprinted from *Modern Music*, Vol. XVIII, No. 1, 1940-1, p. 2.



Darius Milhaud  
Self-Portrait, 1940



Above: Conductor Otto-Werner Mueller congratulating soloist Lorraine Min at the season's first concert of The Juilliard Orchestra at Avery Fisher Hall series on Wednesday, September 30.

Below: After the concert, Peter and Isabel Malkin, teacher Jerome Lowenthal, soloist Lorraine Min, Board of Trustees Chairman June Noble Larkin, Canadian Consul Representative Ann Garneau, and President Polisi.



## Daniel Saidenberg Faculty Recital Series at Juilliard

Monday, November 9, 1992 8:00 P.M.  
The Juilliard Theater



HENRY GROSSMAN

## Harvey Shapiro, Cello Jonathan Feldman, Piano

BACH/SILOTI	Adagio from the Organ Toccata in C Major, BWV 564
BEETHOVEN	Sonata in D Major for Piano and Cello, Opus 102, No. 2
SCHUMANN	Fantasiestucke, Opus 73
STRAUSS	Sonata in F Major for Cello and Piano, Opus 6

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## Music at Banff

Summer 1993

Admission to all programs is by audition. Candidates whose taped auditions pass the first round will be invited to live audition sessions in major Canadian and U.S. centres, including New York, in March.

Application deadline January 22, 1993.

### Master Classes

**Piano**  
Gyorgy Sebok  
(May 24 - June 4)

Marek Jablonski  
(June 28 - July 16)

**Strings**  
(June 28 - July 16)  
Lorand Fenyves, violin  
Karen Tuttle, viola  
Aldo Parisot, cello

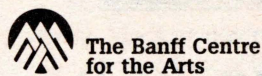
**Winds**  
(June 28 - July 16)  
Carol Wincenc, flute  
Peter Bowman, oboe  
Wesley Foster, clarinet  
Stephen Maxym, bassoon  
Roland Pandolfi, horn

**Chamber Music I**  
(May 31 - June 25)  
Lorand Fenyves, violin  
Zoltan Szekely, violin  
Gerald Stanick, viola  
Martha Strongin-Katz, viola  
Laurence Lesser, cello  
Bonnie Hampton, cello  
Nathan Schwartz, piano  
Anton Kuerti, piano

**Chamber Music II**  
(June 28 - August 6)  
Menahem Pressler, piano

**Jazz Workshop**  
(July 28 - July 23)  
Hugh Fraser, Program Head

For information on these programs and on our unique summer and winter residencies, contact:



The Office of the Registrar  
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Box 1020, Station 28  
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# Juilliard Teacher Discusses Trip to Scholarly Conference Held By Dalai Lama in India

by Jesse Wilson

Last April, humanities professor and Co-Chairman of the Liberal Arts Department Dr. Peter M. Rojcewicz was invited to Dharamsala, India, by His Holiness the Fourteenth Dalai Lama. For three days he and six other North American scholars presented findings from their research on anomalous events recorded in cultures all over the world.

Dr. Rojcewicz, a poet, essayist and scholar who received his Ph.D. in Folklore and Folklife from the University of Pennsylvania in 1984, has made comparative studies of human encounters with spiritual entities for twelve years. In the following interview, Dr. Rojcewicz discusses some aspects of his trip.

buckle! In addition to the smell, there is such a din—cars, people hawking their wares, snake charmers, music—people doing every conceivable kind of human act before you, crammed all together. It was overwhelming, and the temperature was over a hundred degrees—quite a contrast to the cool calm of the Himalayas where His Holiness lives.

It wasn't easy getting to the Himalayas. We had a very rocky plane ride to Dharamsala. I had to meditate in order to keep my peace during the hour it took to get there from New Delhi. Once we got there, the peace, the calm, the landscape, the mountains, were just immense. I met up with the other scholars at this point, and we secured three jeeps that carried us wildly up the mountain.

On the top of Dharamsala is a town named McCleod Ganj, and it is here where His Holiness lives. It's a beautiful town, surrounded by green trees and flowers. The smell—the freshness, the sweetness—was remarkable.

to the aides of His Holiness. Then we'd all walk through a long breezeway where His Holiness would be waiting at the far end.

### The Conference

One scholarly interest of mine happens to be belief systems. So one of the topics I talked about was a belief found in almost every religious tradition—a belief in miraculous experiences. And I cast my net quite wide in defining a miracle: from fantastic healings, to inexplicable levitations, and even UFO-related experiences. Studying anomalous beliefs allows me to look at a whole spectrum of unusual notions that people may have about their experiences. So I did a cross-cultural presentation of miraculous events, which presumably have occurred throughout history. His Holiness was very open to it.

Among the other scholars in attendance was a Harvard professor of Psychiatry, a former Pulitzer Prize winner. He told of his experiences with people who suffer trauma as a result of what they describe as confrontations with non-human entities. He is interested in these experiences because these people are so shaken and so apparently honest. Their psychological profiles do not at all indicate that they are psychotic or deluded. He presented some case studies of some of his clients, playing audio tapes of time-regression hypnosis sessions, wherein those people related stories which sounded very much like an abduction by an other-worldly entity. The discussion then was geared toward trying to elicit from His Holiness some insight that might help the medical and behavioral scientists find more specific, therapeutic techniques to relieve the anxiety trauma of those clients.

### Transformation

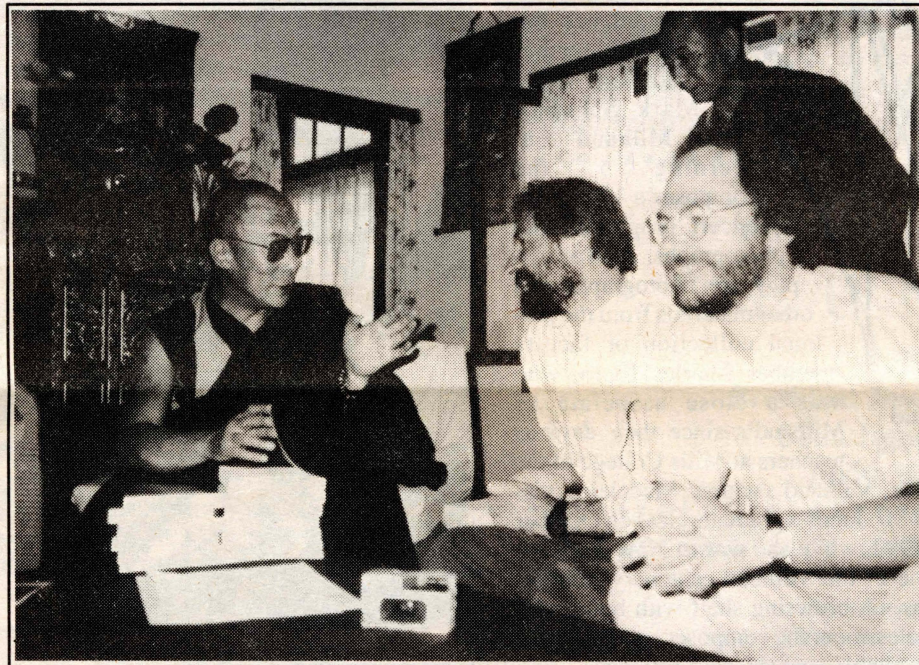
The third and final evening we were with His Holiness, he invited us to attend a dance performance by Ms. Sonal Mansing, who is considered somewhat of a national treasure in India. Ms. Mansing gave a very powerful performance combining popular and traditional dance elements for two and a half hours.

Before the concert, we scholars, led by aides of His Holiness, walked in a procession through McCleod Ganj, through dirt roads and up the mountain to the performing arts center. Alongside the road, people from the town lined up to greet us, and particularly to greet His Holiness who was later to follow us to the concert. As we walked, people sang, laughed, chanted, and burned incense and juniper, which is a pre-Buddhist form of purification. They painted rocks on the road with certain tantric images and symbols. Monkeys were singing in the trees, and the Lama's with their shaven heads and multicolored robes walked alongside us. We could see the vistas over the Kongra valley and the snow-peaked mountains of the Himalayas surrounding us.

The performing arts center was completely filled with people, all in their finest Indian garb. The first two rows of the center were empty and that, we learned, was intended for our group. So we walked in as dignitaries. It was quite humbling the way they treated us! Then we sat down and waited several minutes before His Holiness arrived.

As he came in with his entourage, he ac-

*continued on page 8*



His Holiness (left) signs his book for filmmaker and scholar David Cherniack and Dr. Peter Rojcewicz (right).

### Invitation

The reason, I think, why we were all invited [to the conference] is that His Holiness is a lifelong learner, intellectually curious, and eclectic. While on a visit to the United States, the Dalai Lama, a great spiritual leader and Nobel Peace Prize recipient, who is believed [by Buddhists] to be a reincarnation of a very famous Bodhisattva (saint or model of enlightenment), came in contact with two western scientists and asked them what American scientists were thinking, if anything, about spirituality and metaphysics. One of them told him that scientists thought little about eastern metaphysics, and the other said that more and more scientists were thinking quite a lot about it. His Holiness wanted to find out for himself where the truth lay, so he contacted an associate and asked him to put together a team of scholars from the behavioral, social and medical sciences, and invited them to India for a three day conference. My work was considered, and when I received an invitation I readily accepted.

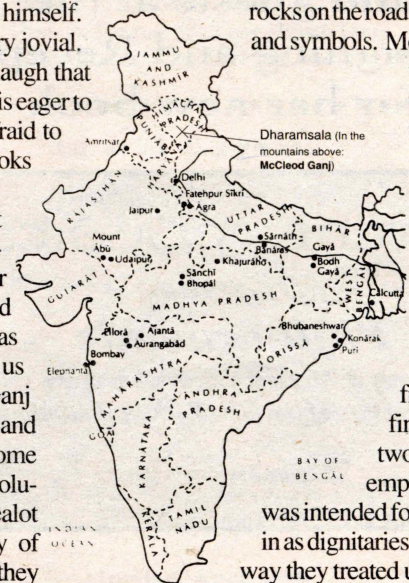
### Arriving in India

We're in India, my wife, Amy, and I arriving in New Delhi at about 2:30am. As soon as we walk out of the door of the airport, India hits us like a fist against the side of our heads. By that I mean, the smell of India is unique, so strong, that it virtually brought my wife's knees to

### The Dalai Lama

[The Dalai Lama] has a personality that is both intimidating and soothing. He has a face that glows, eyes that look not only at you, but through you. You feel that he can find the best in you and also perceive your areas of maximum vulnerability—and almost toy with it. He is probably a person with the least amount of unresolved psychological baggage; he is completely at peace with himself. He laughs easily and is very jovial. He has a kind of grunting laugh that often erupts in his face. He is eager to ask questions and is not afraid to give his opinion. He looks extremely healthy.

He lives in very modest quarters, guarded by soldiers. We were given a rather thorough body search and our bags were examined as well. The staff searched us twice each day. McCleod Ganj is not that far from China, and it's always possible that some kind of political activist, revolutionary, or even religious zealot might endanger the safety of His Holiness. So while they conducted the search with as much friendliness as possible, it was still evident to us that this was a very serious matter. [After the search] the soldiers would walk us up to a sitting room, and we would wait there talking





# STUDENT AFFAIRS

## announcements

### A Juilliard Thanksgiving

by Tina Kenney

Sharing Thanksgiving with Juilliard students remaining in New York over the holidays is a Juilliard Residence Hall tradition. This year it continues with a trip to the Macy's Thanksgiving Day Parade, Thanksgiving Dinner, and after dinner movies.

The celebration begins with breakfast for everyone at 8:30 A.M. on the 3rd floor of the Rose Building. After breakfast, the group will proceed to Central Park West and find a spot among the crowd in order to catch a good view of the Thanksgiving Day Parade when it passes.

After the Parade, it is time for everyone to return to the 11th floor of the Residence Hall to begin preparation for the real Thanksgiving Day tradition—food! Although the turkey has been in the oven since early morning, the potatoes, corn, stuffing, peas, cranberries, relishes and pies have yet to be prepared.

The group will gather around a family style table and give thanks for food and company. International students are encouraged to share their country's traditions and are invited to bring a dish from their

### TENNIS ANYONE?

The same concentration which Juilliard students bring to their studies and practice during the week they bring to the Tennis Team on Sunday evenings.

Beginning with October Try-outs—and continuing with matches on November 1 and 8, December 6, January 17 and 24 and February 7 and 14—the season is on for fun. In our last season we had our best turnout in over 18 years. Let's see if we can do better.

Meanwhile, if you have any questions about this co-ed team/club, call co-captain Matthew Reichert (399-9220) or coach Dr. Hastings (675-9127).

.....  
homeland.

Clean-up is part of everyone's responsibility, and is finished quickly in order to start the movies. This year's feature presentations include: "Dances with Wolves," "Black Robe" and "Thunderheart."

*Tina Kenney is the Assistant Director of Student Affairs for Residence Life.*

### ADMISSIONS DEADLINE REMINDERS

**January 8** is the deadline for applications for Dance, Drama, and Music for Feb. & March auditions. Application forms are available in the Office of Admissions. A reminder that all currently enrolled students in music who would like to continue to the next degree **MUST** audition during the March auditions.

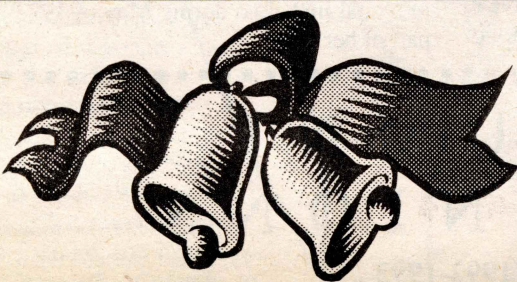
**JOC:** The deadline for applications was November 1st, but late applications are accepted. Auditions will be Dec. 1-3, with callbacks on Dec. 4&5. See the Office of Admissions for applications forms or for any questions regarding either reminder.

**Attention all students, faculty, staff, and alumni!!**

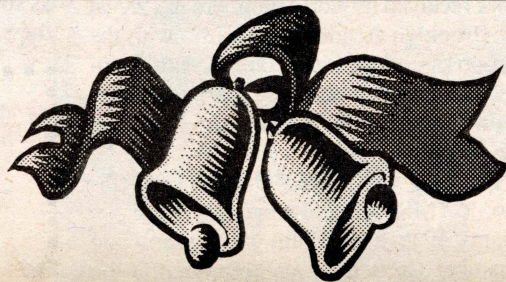
**Your Juilliard I.D. will get you in to "CATCH A RISING STAR" on 1st Ave. between 77th and 78th and "COMIC STRIP" on 2nd Ave. between 81st and 82nd for FREE!!**

This offer is available on Sunday through Thursday nights for the 9:00 P.M. shows. There is a 2 drink minimum in both places.

Take advantage of this opportunity to see comedians from The Tonight Show, David Letterman, MTV, HBO and network TV plus surprise celebrity drop-ins and the country's best new talent--without paying a cover charge!!



The Office of



Student Affairs Presents

## The Annual Semi-Formal Holiday Dinner



Date: Dec. 4th  
Time: 9:00pm  
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## ALUMNI NEWS

## ALUMNI NOTES

by Chris Howatt

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

## dance

SUNGSOO AHN ('92 BFA) choreographed a piece for The Yard in September.

Also in September, JAMIE NORCINI ('92 BFA) started working with the Sharir Dance Company in Austin, Texas.

Artistic Director of Sensedance, HENNING RUBSAM ('91 BFA), joins Nikolais/Lois Dance as a permanent guest artist for the 1992-93 season. Recent performances include Rutgers University in October.

## drama

The motion picture *Victor's Big Score* and the short film *Things We Said Today* both star EVE ANNENBERG (Group 14).

At the Alley Theater, MELISSA BOWEN (Group 21) and WILLIS SPARKS (Group 19) are featured in their production of *Danton's Death*.

In Washington, D.C. J.C. CUTLER (Group 14) is featured in the Shakespeare Theater's production of *Hamlet*. Directed by Drama Division Director MICHAEL KAHN, previews begin in November.

ZACHARY EHRENFREUND (Group 21) starred as Romeo in the Missouri Repertory Theater production of *Romeo and Juliet*.

The upcoming NBC movie of the week, *Condition Critical* features a performance by CHRISTINA HAAG (Group 15). Ms. Haag can also be seen in the independent feature film *Mortal Obsession*, as well as the WPA Theater's production of *Camp Paradox*.

VAL KILMER (Group 10) is currently filming the motion picture *The Real McCoys*.

At the Manhattan Theater Club, TIM NELSON (Group 19) and JAKE WEBER (Group 19) are appearing in their production of Caryl Churchill's *The Mad Forest*.

KEVIN SPACEY (Group 12) is among those starring in the motion picture *Glenarry Glen Ross*.

Featured in an episode of television's *Law and Order* was LORRAINE TOUSSAINT (Group 11).

Currently filming the motion picture *Romeo's Bleeding* is MICHAEL WINCOTT (Group 15).

## music

Pianist JUDITHALSTADTER ('64BS) will be offering courses at several New York area schools this Fall. Her course "Women and Music" will be taught at both the New School and the Lucy Moses School at the Abraham Goodman House, and a course on "The New York Concert Scene" at the 92nd Street "Y". A member of the adjunct faculty at Pace University, Ms. Alstadter presented a lecture/recital on Piano Music of Romantic Women Composers at Westminster Choir College in October.

In October, JEFFREY BIEGEL (Piano, '83 BM, '84 MM) performed with the American Youth Orchestra, under the baton of Zubin Mehta, as well as performing recitals in La Jolla and Los Angeles. During November, Biegel will be making his Carnegie Hall debut in a performance of Liszt's *Concerto No. 1 in E-Flat Major*, and in December will embark on a tour of Israel for the Arthur Rubinstein Society.

During 1991, pianist MIRIAM BRICKMAN ('67MS) performed two concerts in St. Petersburg Russia in April. In November she appeared as soloist with the

Brooklyn Philharmonic in the world premiere of Ronald Senator's *Lament* for piano, strings and percussion. In October of 1992, Ms. Brickman performed in Moscow as soloist in Beethoven's *Choral Fantasy* with the Moscow Philharmonic, and in November will perform as soloist in Michele Ekezeian's folk opera *David of Sassoun* under the baton of Maxim Shostakovich as part of the Cathedral of St. John the Divine's Interfaith Concerts of Remembrance.

The faculty of the Manhattan School of Music's Preparatory Division has added pianist JUNE YUJUNG CHOI ('87 BM, '89 MM) to its roster. Ms. Choi has also recently appeared as soloist with the Filarmonica de Jalisco in Guadalajara, Mexico and the Palo Alto Philharmonic.

This past Summer, violist PAUL COLETTI ('84 Post-Grad. Diploma) appeared in Berne, Switzerland with Sir Yehudi Menuhin and Andre Previn at Caramoor. In September, Mr. Coletti recorded *Harold in Italy* for Hyperion Records in London, and will make a recording under the Sony label in December.

Composer MORRIS MOSHE COTEL ('64 BM, '65 MS) was recently chosen principal guest composer for Musikpodium Biel in Switzerland. In addition, Mr. Cotel's two-act opera, *Dreyfus*, based upon the Dreyfus affair, will receive its European premiere next season in Germany. The work received its world premiere in 1985 at the Brooklyn Academy of Music with the composer conducting. Cotel recently completed a new three-act opera, *Deronda*, based upon George Eliot's final novel, *Daniel Deronda*.

This past year SHARON DAVIS' (Piano, '62 MS) original work, *Six Songs on Poems of William Pillin* for Soprano and Chamber Orchestra was premiered at the Breckenridge Music Festival in Colorado. Her *Piano Potpourri*, five virtuoso solo pieces, was published, as well as 20 arrangements for various instrumentations. Ms. Davis was also recently honored by ASCAP with another special award.

## IN MEMORIAM

Melvin J. Light  
Student of Joseph Raieff  
1923-1992

Cellist DANIEL DOMB'S ('65 BM, '66 MS) second recording, *Meditations*, was recently released on the Pro Arte label. It is a compilation of favorite melodies accompanied by harpist Judy Loman. In Spring 1993 Domb's recordings of the Bach Suites will be released on the Fanfare Mastersound label.

Pianist/Musicologist SELMA EPSTEIN ('49 Diploma) has been nominated as the 1991-92 "International Woman of the Year" in music by the International Biographical Centre in England.

Laurine Celeste Fox (Trumpet, '79 MM) was recently appointed to the position of Conductor of The Hutchinson River Chamber Orchestra. She will hold this post while continuing to serve as Music Director/Conductor of The Riverside Orchestra, The Virtuoso Strings and The Bronx Concert Singers, as well as co-conductor of the Great Neck Philharmonic.

The Orquesta Sinfonica de Xalapa in Mexico has appointed tubist ERIC FRITZ ('92 MM) to the position of Principal Tuba.

In September, violinist STANLEY HOFFMAN ('51 Dip, '59 BS) celebrated his musical thirtieth anniversary with a recital in Weill Recital Hall at Carnegie Hall. His program included pieces by Roman and Paganini, as well as premieres of works by Ralph Shapey and Allan Blank.

Piano Professor MADELEINE HSU ('70 BM, '71 MS) recently spent two months in

Hungary thanks to a University grant for her research on Liszt and Bartok. She also performed in recital at the Liszt Academy.

Bass Clarinetist of the New York City Ballet Orchestra BRIAN HYSONG ('84 Diploma) joined the Pittsburgh Symphony for their European tour this past August. Lorin Maazel conducted.

In October, violinist DYLANA JENSON ('89) joined Philharmonica Virtuosi for a performance of Barber's *Violin Concerto, Op. 14* as part of their series of concerts at the Metropolitan Museum of Art.

Violinist and composer KARLA KANTNER ('46 Diploma) a faculty member of the School for the Performing Arts in Bathell, Washington, recently had her *Violin Concerto* performed as part of the Seattle Musical Art Society's 80th Anniversary Concert.

## IN MEMORIAM

The Reverend Julius Stein  
Student of Mrs. Hess-Burr  
and Mr. Klamroth  
Juilliard, 1906

Brahms' Double Concerto was recently performed by the Diablo Symphony with violinist GREG MAZMANIAN ('80 BM) as soloist. Mr. Mazmanian is also active in the San Francisco Bay Area as conductor of

the Young Performers' String Orchestra and Artistic Director of the Sierra Chamber Society.

This past summer, pianist SOLOMON MIKOWSKY ('60 BM, '61 MM) gave master classes at the Tchaikovsky Conservatory in Moscow, the Rimsky-Korsakov Conservatory in St. Petersburg, the Chopin Academy in Warsaw, the Franz Liszt Academy in Budapest, the Ecole Normale in Paris and the Royal Conservatory in Madrid. He was also a member of the juries of the Canals International Competition in Barcelona, the Infanta Cristina Competition in Madrid and the Missouri Southern International Competition.

Violinist ALISON PETERS ('85 MM) appeared twice this summer as soloist with the Pittsburgh Symphony, where she is a member of the first violin section.

ALAN (DREW) TRETICK (Viola, '87 BM, MM) has joined the faculty of Berklee College of Music in Boston as Associate Professor of Music and will be developing the violin synthesis laboratory at the school. His educational videotape program in now being distributed through SHAR products.

Over the Summer, harpsichordist NATSUKO UEMURA ('91 Professional Studies) appeared with the New York Symphonic Ensemble in a tour of Japan as featured soloist as well as continuo player. She has been selected as a soloist for the "Performance Today" series, and will be presented in recital in Tokyo during May of 1993 as part of her prize.

## ALUMNI REUNIONS

1992-1993

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

At Juilliard and Avery Fisher Hall

Monday, November 16

\*Hear the Juilliard Orchestra  
conducted by James DePreist

Wine &amp; Soda Bar 5:30

Buffet Dinner 6:00

Concert 8:00

\$25 per person \$15 for new alumni (1988 or later)

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In Washington, D.C.

Sunday, December 13th

Cash Bar 5:00

Dinner 5:30

State Plaza Hotel

\*Concert by the Juilliard Symphony  
Terrace Theater, Kennedy Center

\$25 per person \$15 for new alumni (1988 or later)

Honors for the 50-Year-Plus Class

For last minute reservations please contact the Alumni Office (212)496-6698

In Los Angeles

Monday, February 15th

\*Michael Kahn, the new Director of the Drama Division

\*Robin Williams

\*Tribute to Mrs. Meredith Willson

Open bar 6:00

Dinner 7:00

Four Seasons Hotel

\$55 per person \$30 for new alumni (1988 or later)

Drama Division Reunion  
at Juilliard

Monday, April 19th

Celebrating its 25th Anniversary  
with the new Director of the Drama Division  
Michael Kahn

\*Spring Repertory Performance



# ALUMNI NEWS

In May of 1992, composer **ROBERT WARD** ('46) was honored with an honorary doctorate from the University of North Carolina/Greensboro. In addition, during those commencement ceremonies - the University's 100th - his piece for chorus and band *I Hail This Land*, commissioned by the University of North Carolina, was premiered.

Pianist **EMILY WHITE** ('85 MM) also of Juilliard's Evening Division faculty, gave a six-concert solo recital tour of England, Scotland and Wales this past April, appearing in such venues as the Queen's Hall in Edinburgh, Merchant's Hall in Glasgow, St. David's Hall in Cardiff and Brangwyn Hall in Swansea.

*For submission to the Juilliard Journal, we ask the following:*

*Please type or print your information. Include your major, degree and year of graduation. In the best interest of accuracy, no phone submissions will be taken. Please send all information by the first of the month prior to the issue in which you would like the item to appear. Please do not send photographs, as they cannot be used.*

*Send all alumni notes to:*

**Mr. Christopher Howatt/The Juilliard School Communications Office  
60 Lincoln Center Plaza/New York, NY 10023-6588.**

*Thank You.*

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*Tuesday, November 10*

## HAI-YE NI

*8:00 P.M. Alice Tully Hall*

1990 NAUMBURG  
CELLO AWARD

## Announcements

### faculty notes

In October, pianist **JOHN BROWNING** joined members of the Chamber Music Society of Lincoln Center for two concerts, one of which was broadcast for PBS' "Live from Lincoln Center" series. In a program entitled "The Chamber Music Society: Masters and Masterpieces," Browning performed Schubert's *Quintet in A Major for Piano and Strings, Op. 114* "Trout".

**ALFREDO CORVINO** of the Dance faculty spent two months of this summer teaching ballet in the Netherlands at the Rotterdamse Dansacademie. This was the 60th anniversary of the founding of the school and the summer program was celebrated by a large international attendance.

The Bonn Opera House in Germany has commissioned **PIA GILBERT** of the Graduate faculty to write a one-hour opera, entitled *Dialects*, which will be premiered during the 1993-94 season. Ms. Gilbert also gave two lectures on aesthetics at the Aspen Music Festival this past summer, and is presently writing an article on John Cage for *Dance Magazine*.

For the third year, **PAULINE KONER** of the Dance Faculty has been invited to lecture on "Focus" at the University of the Arts in Philadelphia.

The Greenwich Village Orchestra opened its seventh season with a performance of Falla's *Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello* with Harpsichordist and Juilliard faculty member **LIONEL PARTY**.

### student notes

Dance student **CLAUDIA FLORIAN** went to Buenos Aires, Argentina this past summer. While there, she choreographed and performed a piece called *Pinceladas* in August at the Cultural Center of Recoleta. Other choreographic feats include *El Frio y La Nada*, with music by Ricardo Llorca, in which she also performs; and *Hacia la Ventana* set on music by Villa Lobos.

Pianist **MIN-KYUNG KWON** was awarded the J. Wight Henderson Memorial Prize in the Scottish International Piano Competition held in Glasgow last September. Ms. Kwon has also recently performed Beethoven's Second Concerto with the Fort Worth Chamber Orchestra. In

December, she will make two appearances with the Delaware Pops Orchestra performing Rachmaninoff's *Rhapsody On a Theme of Paganini*.

Piano and composition double-major, **CORINNE TATIANA NORDMANN** received top honors from Broadcast Music Inc. (BMI) at the Plaza Hotel in New York this past June. The prize of \$2500, awarded on a nationwide basis, was for the first movement of her *Concerto for Piano and Orchestra*. This past year, Ms. Nordmann also received an ASCAP composition award.

### Smith Conducts Symphony

*continued from page 1*

Jeanie Chung, a student of Hebert Stessin, will be the pianist. A native of Canada, Ms. Chung is a fourth year undergraduate.

The concert will conclude with Beethoven's *Symphony No. 2 in D Major*, opus 36. This work, finished in 1802, was composed when Beethoven just began to struggle with his eventual hearing loss. Soon after this symphony was finished, Beethoven was so depressed about his growing deafness that he wrote the "Mannheim Testament" in which he stated he was ready for death 'whenever it may come'.

André Raphael Smith currently serves as an assistant conductor of the Saint Louis Symphony Orchestra. In addition to conducting subscription concerts and other special performances in St. Louis, he has conducted the Baltimore, Houston, and Savannah Symphony Orchestras. Born in Durham, North Carolina, Mr. Smith studied at the University of Miami, the Curtis Institute of Music, and Yale University. He continued his education here at Juilliard, where he received the Bruno Walter Memorial Scholarship and earned an Advanced Certificate in Orchestral Conducting.

This concert will begin at 8:00 P.M. Tickets are available at the Juilliard Box Office at (212) 769-7406.

*Courtney Evans is a first-year undergraduate studying composition with Stephen Albert.*

### Jin Xiang

*continued from page 1*

sional cost of his exile. "Twenty years is a long time. My original foundation had been badly eroded, and I was unfamiliar with the new techniques," he explained.

During those twenty years, the use of electronic resources, the rise of minimalism and the overall transition to what many writers call "the New Romanticism" had transformed the world of music. "Without a moment's hesitation I began all over again—restoring the old and adding the new," Jin said, adding, "I composed night and day and without regard for the season."

His catalog of works began to grow and soon included two operas, three symphonies, piano music, songs, concertos for piano and bassoon, chamber music and some 50 scores for television and movies. Meanwhile, he worked full time as conductor of the Beijing Symphony. "There was no time for anything but work. Days, conducting. Nights, studying. After five years I knew that I must be a composer, that I needed to write," Jin said, explaining his decision to leave the conducting post and accept a position on the composition faculty of the China Music Conservatory where he also directed the Chinese Composition Research Center.

Even though the last twelve years have found Jin Xiang in the role of conductor and teacher, he is eager in his new role as student. During April 1992, he had come to Juilliard as a guest lecturer in Ed Bilous' Literature and Materials classes, where he spoke about his new opera. He then applied to Juilliard and was accepted "to get a chance to study English and composition," he said.

"My composition teacher is John Corigliano. I think I can learn many things from him. Even if I hadn't lost 20 years, I'd still need to study," Jin said, mentioning some detail in his latest piece, an orchestral rhapsody subtitled "Ask the Sky" which he is currently working on with Corigliano.

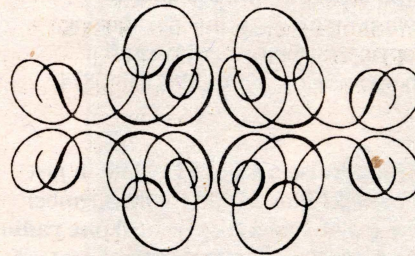
The critics have been impressed by his work. Joseph McLellan's review of the opera *Savage Land* in *The Washington Post* ran under the headline "The Stunning American Debut of Jin's Chinese Masterpiece." Both McLellan and James Oestreich of *The New York Times* identify the strong influence of Puccini in the composer's work, alongside other Western models such as Stravinsky,

### Diamond Chamber Concert

*continued from page 1*

*du Soldat*. Tickets are available starting November 17th. Please call the Concert Office for more information (212) 769-7406.

Irene Diamond, who received an Honorary Doctorate from Juilliard in May 1992, is President of The Aaron Diamond Foundation, 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. It is also the country's largest private supporter of AIDS research, and has recently opened The Aaron Diamond AIDS Research Center for the City of New York.



Ravel, Prokofiev and Mussorgsky. But the music is not without Eastern flavors as well, according to Oestreich, who cites "pentatonic cadences, woodblocks in the percussion, a flute that sounds as though it could be bamboo, and occasional echoes of Chinese folk songs."

Jin attributes the Chinese elements in his composition to his interest in the country's traditional folk music since early age. At seven, he began to study both piano and erhu, a traditional Chinese instrument with two strings. "In the decrepit music room of the village teachers school," he was "exposed to the study of Chinese folk music" as well as the work of Bach, Mozart and Beethoven. And for two years before beginning his undergraduate work, he served as an intern to the Chinese Traditional Music Research Institute. He and several other interns made journeys lasting three months, traversing the Chinese mountains on the backs of donkeys, stopping off in small villages "to wait and listen" for the songs of the people. These they transcribed and published. According to Jin,

"it is the illusion, the whole sense" of the folk music, "exchanged through my feeling," which can be traced in his music.

Among his immediate plans are the completion of a new

opera entitled *King Chu* as well as the excitement of more performances for *Savage Land* by the Taiwan Symphony Orchestra and Opera Center. Jin also said, "I would like to devote some time in bringing Chinese musical traditions to America. I would like to give lectures introducing Chinese traditional music and contemporary composition, which include my pieces."

"I also have a project to visit ten living American composers when my English is better," Jin reported, hopeful that he can write a book for publication in China. "But I never think in the long-term future. I hope that some of my compositions can be performed at Juilliard. And I would also like to thank James Allen, David Diamond and John Corigliano for all their help."

"At the last stop on the musical odyssey of my life," Jin Xiang has written, "if people can find one or two shining works in my little bag, that will be my greatest satisfaction."

*Ray Thornton is a doctoral candidate studying piano with Martin Canin.*

### DePreist Conducts Orchestra

*continued from page 1*

Bartók's *Concerto for Orchestra*, composed in 1943. As its title implies, this work contains some of the most challenging writing in the repertory, and presents formidable difficulties to any ensemble. However, like Walton's *Concerto for Violin and Orchestra*, it does not sacrifice musical meaning or emotional power to flashy displays of virtuosity. This piece was also given its premiere by Koussevitzky and the Boston Symphony Orchestra.

James DePreist has frequently conducted the Juilliard Orchestra, most recently last September when he led the Juilliard Orchestra in Gustav Mahler's Ninth Symphony.

The concert will begin at 8:00 P.M., Monday, November 16th. Tickets are \$5 and \$10, and are available at the Juilliard Box Office at (212) 769-7406.

A frequent conductor of many of the world's great orchestras, Mr. DePreist is also Music Director of the Oregon Symphony.

*Courtney Evans is a first-year undergraduate studying composition with Stephen Albert.*



# November Sampler

## Juilliard

- |   |  |
|---|--|
| 11/2 <b>Benjamin Martin</b> , piano, Paul Hall, 8 pm.   | 11/19 <b>Avner Arad</b> , piano, Paul Hall, 4 pm.  |
| 11/3 <b>James Thomas Miller</b> , trombone, Paul Hall, 6 pm.  | <b>Sonatenabend</b> , Paul Hall, 6 pm.   |
| <b>James Giles</b> , piano, Paul Hall, 8 pm.  | <b>Erika Teppo</b> , violin, Paul Hall, 8 pm.  |
| <b>An Evening of Chamber Music</b> , Alice Tully Hall, 8 pm.  | 11/20 <b>Kelly Peterson</b> , oboe, Paul Hall, 4 pm.   |
| 11/4 <b>Wednesdays at One</b> , "Music for Winds, Harp, and Guitar," Alice Tully Hall, 1 pm.  | <b>Hilary Ann Lynch</b> , flute, Paul Hall, 6 pm.  |
| <b>Michael Wei-Chung Shih</b> , violin, Paul Hall, 8 pm.  | <b>An Evening of Chamber Music</b> , Alice Tully Hall, 8 pm.   |
| 11/5 <b>Jamee Ard</b> , soprano, Paul Hall, 6 pm.   | 11/21 <b>Iffet Drita Aranita</b> , french horn, Paul Hall, 8 pm.   |
| <b>Music by Juilliard Composers</b> , Paul Hall, 8 pm.  | 11/23 <b>Amy Blount</b> , piano, Paul Hall, 4 pm.  |
| 11/6 <b>Joseph R. DeMarco</b> , percussion, Paul Hall, 4 pm.  | <b>Stacey Fillippone</b> , viola, Paul Hall, 6 pm.   |
| <b>Stephen Gosling</b> , piano, Paul Hall, 8 pm.  | <b>Brian Benson</b> , trumpet, Paul Hall, 8 pm.  |
| 11/7 <b>Nancy Tsung</b> , piano, Paul Hall, 8 pm.   | 11/24 <b>Liederabend</b> , Paul Hall, 6:00 pm.   |
| 11/9 <b>Laura Frautschi</b> , violin, Paul Hall, 6 pm.  | <b>David Park</b> , violin, Paul Hall, 8 pm.   |
| <b>Martin Riseley</b> , violin, Paul Hall, 8 pm.  | <b>Juilliard Wind Ensemble</b> , Mark Gould, conductor, performing STRAUSS/ <i>Sonatina in F</i> (1943), ROSSINI/ <i>March for the Sultan Abdul Medjid</i> , PONCHIELLI/ <i>Elegy on the Tomb of Garibaldi</i> , GRAINGER/ <i>Lincolnshire Posy</i> , and GEORGE ANTHEIL/ <i>A Jazz Symphony</i> , Alice Tully Hall, 8 pm. |
| <b>Daniel Saidenberg Faculty Recital Series, featuring Harvey Shapiro</b> , Cello, with Jonathan Feldman, piano. Juilliard Theater, 8 pm.   | 11/25 <b>Oxana Yablonskaya Class Recital</b> , Paul Hall, 6 pm.  |
| 11/11 <b>Wednesdays at One</b> , "Chamber Music," Alice Tully Hall, 1 pm.   | 11/30 <b>Students of the Juilliard String Quartet</b> , Paul Hall, 4 pm.   |
| 11/12 <b>An Evening of Chamber Music</b> , Paul Hall, 8 pm.   | <b>Matthew R. Reichert</b> , violin, Paul Hall, 6 pm.  |
| 11/13 <b>Derek Floyd</b> , oboe, Paul Hall, 4 pm.   | <b>Paul Isidore Festa</b> , violin, Paul Hall, 8 pm.   |
| <b>Tomohiro Okumura</b> , violin, Paul Hall, 6 pm.  |  |
| <b>Juilliard Symphony</b> , Andre Smith, conductor, performing BARBER/ <i>Overture to The School for Scandal</i> , Op. 5, RACHMANINOFF/ <i>Concerto No. 4 in G minor for Piano and Orchestra</i> , Op. 40 (1927), and BEETHOVEN/ <i>Symphony No. 2 in D major</i> , Op. 36. Alice Tully Hall, 8 pm. |  |
| 11/14 <b>Jennifer Nagel</b> , bassoon, Paul Hall, 8 pm.   |  |
| 11/16 <b>Juilliard Orchestra</b> , James DePreist, conductor, performing SCHUMAN/ <i>American Festival Overture</i> , WALTON/ <i>Concerto for Violin and Orchestra</i> , and BARTOK/ <i>Concerto for Orchestra</i> . Avery Fisher Hall, 8 pm.   |  |
| 11/17 <b>Laurence Ross</b> , trombone, Paul Hall, 6 pm.   |  |
| <b>Pauline Kim</b> , viola, Paul Hall, 8 pm.  |  |
| 11/18 <b>Wednesdays at One</b> , "Arias and Scenes," Alice Tully Hall, 1 pm.  |  |
| <b>Tera M. Shimizu</b> , violin, Paul Hall, 6 pm.   |  |
| <b>Randall Preclaro</b> , horn, Paul Hall, 8 pm.  |  |

### HIGHLIGHTS FOR DECEMBER

- |   |
|---|
| 12/1 <b>Irene Diamond Concert</b> , Alice Tully Hall, 8 pm.   |
| 12/9 <b>Juilliard Opera Center</b> , Hal France conductor, Moni Yakim, director, DONIZETTI/ <i>Don Pasquale</i> , Juilliard Theater, tickets \$10, 8 pm. (Performances also 12/11, 8 pm and 12/13, 2 pm). |
| 12/11 <b>Juilliard Chamber Orchestra</b> , Christopher Kendall conductor, performing VIVALDI, DALLAPICCOLLA, CORELLI, RESPIGHI, Alice Tully Hall, 8 pm.   |
| 12/16 <b>Drama Division Presentation</b> , Michael Edwards, director, SHAKESPEARE/ <i>The Winter's Tale</i> , Drama Theater, 8 pm. (Runs 12/16-12/20, 12/19 includes a 2 pm performance).                 |

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

## classifieds

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## Trip To India

continued from page 4

knowledgeable us with smiles and hand gestures before sitting down.

After the performance, we wandered down the mountain by torchlight. The full moon made the snow on the top of the Himalayas glisten. Incense filled our nostrils. It was so bright from the torchlight and the full moon that the birds seemed confused, singing and flying about from the trees as we made our way down the mountain.

I'm only now, after the fact, gaining verbal control over the experience. That final day was perhaps the second most powerful experience in my life: outside of my marriage. My wife Amy said the same.

Meeting and conversing with His Holiness was just extraordinary. How often are you requested to share your work with a Nobel Prize winner who also happens to be a great spiritual leader... to tell him things that you're thinking about? An opportunity of a lifetime!

Jesse Wilson is a second-year drama student.

*Faculty Recital Series of the Pre-College Division of The Juilliard School 1992-1993*

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<b>Hatto Beyerle</b> , Viola	<b>Olli Mustonen</b> , Piano
<b>Miriam Fried</b> , Violin	<b>Christoph Poppen</b> , Violin
<b>Michael Friedmann</b> , Piano	<b>James Tocco</b> , Piano
<b>David Geringas</b> , Cello	
<b>Lynn Harrell</b> , Cello	

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