

The JUILLIARD

J O U R N A L

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The Juilliard School

February 1993



Who's Afraid of *Hedda Gabler*?

Fourth-Year Drama Students Perform
Henrik Ibsen's *Hedda Gabler*

by Benjamin Krevolin

Hedda Gabler is the third show of the 1992-1993 season presented by the Fourth-Year Drama class. Eve Shapiro, drama faculty member and guest director with the Juilliard Opera Center, directs this nineteenth-century classic written by Henrik Ibsen.

Ibsen was the Spike Lee of the nineteenth-century, constantly challenging the beliefs and conventions of his audiences. Popular caricatures and cartoons of the day present him as a showman, frightening his audiences with ghouls and monsters drawn from his hat or leaping from a box. Fed up with the rigid theatrical conventions of the French

and the superficial popular taste in Norway, Ibsen left his native country for Italy, sending himself into exile where he wrote most of his masterpieces: *A Doll's House*, *Ghosts*, and *Hedda Gabler*, to name a few.

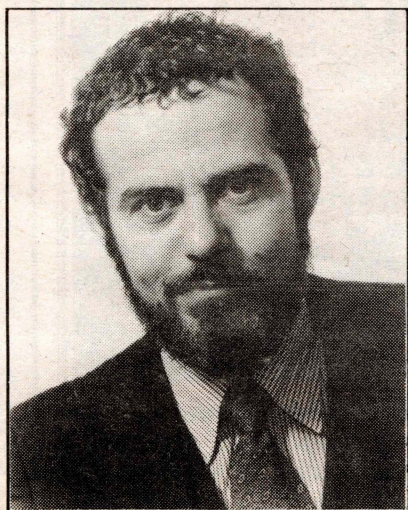
"Self-realization," Ibsen declared, "is man's highest task and greatest happiness." Ibsen's plays trace a path of his search, questioning and answering, but never settling. His first plays were grand history works in verse; but after realizing that this form could not achieve his goal, he began to make his dramas more domestic, more *real*. Ibsen's later plays dealt directly with social ills of the day—like syphilis or

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Composition Faculty Member Stephen Albert Killed in Car Crash

Stephen Albert, a member of the Juilliard Composition faculty since 1988, died on Sunday December 27 in an automobile accident in Truro, Massachusetts. Mr. Albert, who worked in several styles throughout his career, had based many of his recent works, including his 1985 Pulitzer Prize winning *Symphony*

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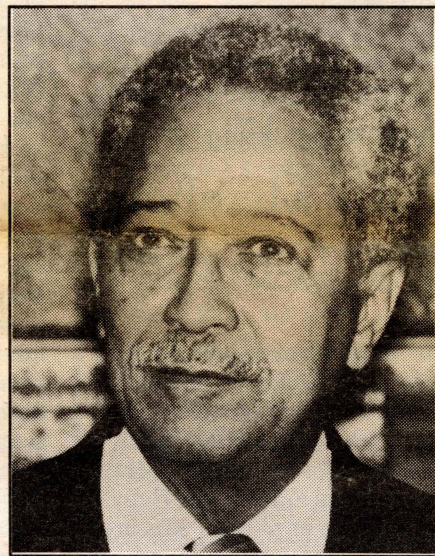


Stephen Albert

MAYOR DAVID N. DINKINS PERFORMS WITH SYMPHONY

Mayor David Dinkins narrates Aaron Copland's *Lincoln Portrait* with the Juilliard Symphony on February 12 at 8:00 P.M. in Alice Tully Hall. Otto-Werner Mueller conducts the Symphony in a program that also includes Tchaikovsky's *Symphony No. 4 in F Minor*, Op. 36, and Bartok's *Concerto for Viola and Orchestra* with soloist Susan Dubois. A San Diego native, Ms. Dubois is a first-year doctoral student and a student of Karen Tuttle.

For tickets and information for this free concert please call the Concert Office at (212) 769-7406.



JOAN VITALE STRONG

Stanislaw Skrowaczewski Conducts Orchestra in Avery Fisher Hall

On Wednesday, February 10, the Juilliard Orchestra led by Maestro Stanislaw Skrowaczewski will perform at Avery Fisher Hall. The Juilliard Orchestra Concerts at Avery Fisher Hall will conclude with a performance on April 28 conducted by Leonard Slatkin.

This will be the first concert supported through the Jerome L. Greene Foundation and the Peter Jay Sharp

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Department of Vocal Arts Presents a Festival of Poulenc

The Juilliard Opera Center will perform two Poulenc operas, *La Voix Humaine* (*The Human Voice*) and *Les Mamelles de Tirésias* (*The Breasts of Tirésias*) Wednesday through Sunday, February 24-28. A special recital of Poulenc's work takes place on the preceding Sunday, February 21, when members of the Department of Vocal Arts and the Juilliard Evening Division Chorale will perform.

Both *La Voix Humaine* and *Les Mamelles de Tirésias* explore the struggle between the sexes, but from very different perspectives. *La Voix Humaine*, with libretto by Jean Cocteau, poses an immense dramatic challenge to the solo performer, soprano Nina Warren, in her role as the Woman: the entire piece portrays a woman speaking on a telephone with her lover who has told her he plans to marry another. It is perhaps their last conversation and she is nearly suicidal.

In 1903 Guillaume Apollinaire wrote his surrealistic farce, *Les Mamelles de Tirésias*. Forty-two years later,

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PREVIEW OF PICTURES FROM
MARTIN LUTHER KING CELEBRATION.
ARTICLE ON PAGE 5.



Orchestra

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Foundation.

The February 10 program includes Samuel Barber's *Medea's Meditation* and *Dance of Vengeance*, Op. 23a, Ravel's *Daphnis et Chloe: Suite No. 1 and 2*, and Beethoven's *Piano Concerto No. 4 in G Major*, Op. 58, with soloist Min Kyung Kwon. A native of Korea, Ms. Kwon is in her first-year of the Professional Studies program and studies with Martin Canin.

Stanislaw Skrowaczewski, who last conducted the Juilliard Orchestra in January 1991, commands a unique position in the international musical scene as both a major conducting figure and a highly regarded composer.

Born in Lwow, Poland, Mr. Skrowaczewski began piano and violin studies at the age of four. He composed his first symphonic work at seven, gave his first public piano recital at eleven and two years later played and conducted Beethoven's *Third Piano Concerto*. An injury to his hands during World War II terminated his keyboard career, after which he concentrated on conducting and composing.

Mr. Skrowaczewski spent the immediate post-war years in Paris, where he studied with Nadia Boulanger and co-founded the avant-garde group known as "Zodiaque." In 1956 he won the International Competition for Conductors in Rome, and, invited by George Szell, made his American debut with the Cleveland Orchestra in 1958. This led to engagements with the New York Philharmonic, Pittsburgh and Cincinnati Symphonies, and in 1960, to his appointment as Music Director of the Minneapolis Symphony Orchestra (of which he is now Conductor Laureate). From 1984-91, he was Principal Conductor of the Halle Orchestra. With the Halle Orchestra he has given concerts in Manchester, London and throughout England, and has led tours to the United States, Germany, Austria, Switzerland, Scandinavia, Spain and Poland.

In addition to recording an extensive repertoire for RCA, Phillips, CBS, EMI/Angel, Mercury, Vox, Erato, Muza and other labels, Skrowaczewski's interpretations of the Bruckner symphonies have earned him the Gold Medal of the Mahler-Bruckner Society. His programming of contemporary music while Director at the Minneapolis Symphony Orchestra has also been acknowledged

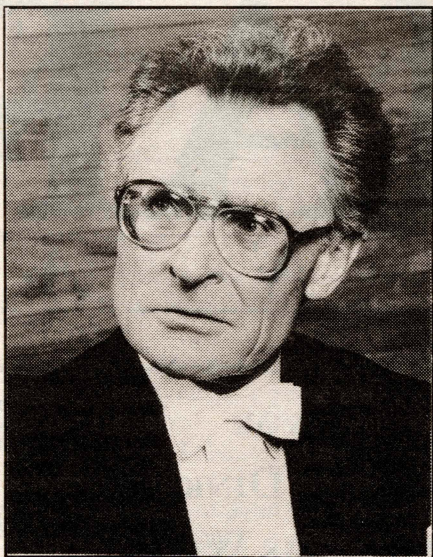
Stephen Albert

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RiverRun, on sections from James Joyce's novels.

Mr. Albert was also the recipient of an honorable mention for the Pulitzer, two Prix de Rome Prizes, two Guggenheim Fellowships and a Ford Foundation Grant. *Flower of the Mountain* for soprano and orchestra was cited by WNYC-FM as the Best Recording of New Music in 1987. *Treestone* for soprano, tenor and 12 instruments and *In Concordiam* for violin and orchestra were both nominated for the Koussevitsky International Recording Award for 1990. His music has been performed by a number of orchestras both in the United States and abroad including the Chicago Symphony, Philadelphia Orchestra, National Symphony Orchestra, and the BBC of London. In addition to teaching at Juilliard, Mr. Albert also taught composition at Boston University.

A special recollection from one of Mr. Albert's students will be published in the March issue of the Journal, as well as the date for a memorial tribute, to take place at Juilliard in the spring.



Stanislaw Skrowaczewski. Photo by Peter Schaaf

by five ASCAP awards.

Beginning with his "Overture 1947," which won the Szymanowski Competition in Poland, many of Mr. Skrowaczewski's works have received major international awards. Among his most recent compositions are the *Violin Concerto*, commissioned and premiered by the Philadelphia Orchestra, and the *Concerto for Orchestra* commissioned and premiered by the Minnesota Orchestra.

The Avery Fisher Hall concert begins at 8:00 P.M. Tickets are \$5 and \$10 and are available at the Juilliard Box Office at (212) 769-7406.

Former Flute Faculty Member Arthur Lora Dies

Arthur Lora, alumnus and member of the flute faculty from 1924-1978, died in November in California, where he had made his home since his retirement. Mr. Lora received a diploma in flute from the Institute of Musical Arts in 1922, and was appointed to the faculty upon graduation. First flute for the NBC Symphony under Toscanini from 1947-1952, he performed extensively as soloist and chamber musician. Among his students were Samuel Baron, Carol Wincenc, Jeanne Baxtresser, Michael Parloff, and Ransom Wilson.



At the reception following the Barbara Cook Master Class in Paul Hall on January 15: pictured here are (left to right) pianist F. Wade Russo, drama students Christopher McKinney and Andrea Davis, voice student Richard Woods, Barbara Cook, Wally Harper, and voice students Elizabeth Grohowski, Jon Villars, and Catherine Cangiano. Photo by Peter Schaaf.

Hedda Gabler

continued from page 1

the suppression of women—and always made these common problems a metaphor for the plights of the individual soul. When asked about his ideologies he was evasive. He refused to be categorized in any way. His was a philosophy of questioning.

In *Hedda Gabler*, Hedda, the central figure, is an intelligent woman who strives to live with beauty, passion, and spirit, while surrounded by middle class convention. Although this play posed important questions to its first audiences, they were infuriated and dismissed the work as illogical and not true to life. Hedda's motivations were a mystery, and her fear and contempt of social convention could not be understood.

Ibsen described why *Hedda Gabler* disturbed Victorian audiences when he wrote, "A woman cannot be herself in modern society. It is an exclusively male society, with laws made by men and with prosecutors and judges who assess female conduct from a male standpoint." Though Ibsen wrote this statement in 1878, twelve years before he wrote *Hedda Gabler*, it would take more than eighty years for European culture to recognize the need to let go of such standards of judgement. Oscar Wilde said, "The nineteenth-century dislike of Realism is the rage of Caliban [a base, monster-like character from Shakespeare's *The Tempest*] seeing his own face in a glass."

As we watch this play in the twentieth century, it is we who are Caliban looking at our reflection. What do we see? If we enjoy *Hedda Gabler* only as a classic of the western drama then the play has become extinct, outliving its usefulness. However, over the years *Hedda Gabler* has become one of Ibsen's best known works and certainly one of the most performed with a list of famous portrayals ranging from Dame Maggie Smith to the drag actor, Charles Ludlam. One hundred years later our understanding of *Hedda Gabler* may show how far we have progressed, yet it also remains a frightening prospect that reminds us of how far we still must go.

Performances are February 24-28 in the Drama Theater. (For information on times, please check the February Sampler on the back page.) Tickets are available beginning February 10th. To reserve please call the Juilliard Concert Office at (212) 769-7406.

Benjamin Krevolin is a fourth-year drama student.

Poulenc Operas

continued from page 1

Poulenc united the worlds of surrealism and the music-hall by composing a delightful opera based on Apollinaire's play that pokes fun at the roles that men and women play in society. In the opening scene, Thérèse, tired of the bonds of marriage and her sex, decides to become a man. She opens her blouse and out float two balloons (les mamelles); her transformation is complete when she instantly grows a beard and goes off to become a soldier. In retaliation, her husband dons a dress and begins the business of making hundreds of babies on his own. Ultimately, the couple is reunited, and as hundreds of balloons drop from the sky, the entire cast invites the audience to go home and procreate. The role of Thérèse will be sung by Abbie Furmanský, the Husband by John Hancock, and the Gendarme by Eduardo del Campo.

The original libretti of both operas are in French; however because the composer intended them to be performed in the language of the producing country, they will be sung in English. The translation of *La Voix Humaine* is by faculty member Joseph Machlis, who was commissioned by the composer to write the English translation. (Mr. Machlis has also translated Poulenc's *Dialogues des Carmélites*.) The translation for *Les Mamelles de Tirésias* is by Robert Gross.

The Poulenc vocal recital on Sunday, February 21, at 5:00 P.M. in Paul Hall, includes selections from his song cycles *Banalitiés*, *Le Bestiaire*, *Air chantés*, and *Chansons villageoises*. The soloists are Valerie Bernhardt, Theresa Santiago, Julia Wolf, Jeffrey Prillaman, and Joseph Wiggett. Faculty member Thomas Grubb will be the pianist. *Hodie Christus Natus Est* and *Pilons L'Orge* will be performed by members of the Evening Division Chorale and Juilliard Chamber Singers, conducted by faculty member Judy Clurman.

(For more schedule information on these productions, please check the February Sampler on page 8.)

The JUILLIARD JOURNAL

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News From The Library In Honor Of Black History Month: Sources For Researching Blacks In The Arts

by Jane Gottlieb

The library has numerous sources of information on Blacks in the performing arts. In honor of Black History Month, we are pleased to present this list of selected resources on Black musicians, dancers, actors, and playwrights.

When researching the subject of Blacks in the Performing Arts, Juilliard School library users often wish to find books about the subject as well as scores and recordings of works by Black composers, plays by Black playwrights, or information on dances by Black choreographers. Many of the sources listed below provide both historical information and names of individual artists. In addition, library users are often confused about the correct subject headings to look under in the card catalogs. The Library of Congress subject heading AFRO-AMERICAN is used for works about Black people of the U.S. (whatever their geographic origin), while the subject heading BLACKS is used for works about Black people outside of the U.S. Although many people may disagree with this distinction, most libraries in the U.S. follow the Library of Congress practice.

The list below is divided into the following sections: General Works, Blacks in Dance, Blacks in Drama, and Blacks in Music. At the end of each section is a short list of selected subject headings that users may look under to find additional works on the subject.

General Works

- Black Arts Annual 1987/88. New York: Garland, 1989. (Reference room)
- Lewis, David L. When Harlem Was in Vogue. New York: Oxford University Press, 1989.
- Southern, Eileen. African-American Traditions in Song, Sermon, Tale, and Dance, 1600s - 1920: An Annotated Bibliography of Literature, Collections, and Artwork. New York: Greenwood Press, 1990. (Reference room)

Blacks in Dance

- Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland, 1989. (Reference room)
- Aschenbrenner, Joyce. Katherine Dunham: Reflections on the Social and Political Contexts of Afro-American Dance. New York: Congress on Research on Dance, 1981.
- Emery, Lynne. Black Dance: From 1619 to Today. Princeton, NJ: Princeton Book Co., 1988.
- Hazzard-Gordon, Katrina. Jookin': The Rise of Social Dance Formations in African-American Culture. Philadelphia: Temple University Press, 1990.
- Long, Richard A. The Black Tradition in American Modern Dance. New York: Rizzoli, 1989.

Subject headings to look under include AFRO-AMERICANS—DANCING and BLACKS—DANCING.

Blacks in Drama

- Fabre, Genevieve. Drumbeats, Masks, and Metaphor: Contemporary Afro-American Theatre. Cambridge, MA: Harvard University Press, 1983.
- Peterson, Bernard L. Contemporary Black American Playwrights and their Plays: A Biographical Directory and Dramatic Index. New York: Greenwood Press, 1988. (Reference room)
- Peterson, Bernard L. Early Black American Playwrights and Dramatic Writers: A Biographical Directory and Catalog of Plays, Films, and Broadcasting Scripts. New York: Greenwood Press, 1990. (Reference room)
- The Theatre of Black Americans: A Collection of Critical Essays. Edited by Errol Hill. New York: Applause, 1987.

Anthologies of Plays by Black Playwrights

- Afrique: New Plays: Congo, Ivory Coast, Senegal, Zaire. New York: Ubu Repertory Theatre, 1987.
- Black Female Playwrights: An Anthology of Plays Before 1950. Bloomington: Indiana University Press, 1989.
- Black Heroes: Seven Plays. New York: Applause, 1989.
- Black Thunder: An Anthology of Contemporary Afro-American Drama. New York: Mentor, 1992.
- Totem Voices: Plays from the Black World Repertory. New York: Grove Press, 1989.
- Wines in the Wilderness: Plays by African American Women from the Harlem Renaissance to the Present. New York: Greenwood Press, 1990.

Subject headings to look under include AFRICAN DRAMA; AFRO-AMERICAN DRAMATISTS; AFRO-AMERICAN WOMEN—DRAMA; AFRO-AMERICANS—DRAMA; AMERICAN DRAMA—AFRO-AMERICAN AUTHORS; BLACK THEATRE; BLACKS—DRAMA; see also the names of individual playwrights.

Blacks in Music

The following books by Eileen Southern are major resources on the subject:

- Biographical Dictionary of Afro-American and African Musicians. Greenwood Press, 1982. (Reference room)
- The Music of Black Americans: A History. New York: W.W. Norton, 1971.
- Readings in Black American Music. New York: W.W. Norton, 1971.

other sources:

- Allen, Ray. Singing in the Spirit: African-American Sacred Quartets in New York City. Philadelphia: University of Pennsylvania Press,

Daniel Saidenberg Faculty Recital Series at Juilliard

Thursday, February 18, 1993 8:00 P.M.

Paul Recital Hall



PHOTO BY PETER SCHAAF

The New York Woodwind Quintet

Samuel Baron, Flute Ronald Roseman, Oboe
Charles Neidich, Clarinet Donald MacCourt, Bassoon
William Purvis, Horn

W.A. Mozart (trans. William Purvis): *Quartet in G Major, K. 387*

Elliott Carter: *Eight Etudes and a Fantasy*

Elliott Carter: *Esprit Rude / Esprit Doux*

Leos Janacek: *Mládí*

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- 1991.
- Bernhardt, Clyde E.B. I Remember: Eighty Years of Black Entertainment, Big Bands, and the Blues: An Autobiography by Jazz Trombonist and Blues Singer Clyde Bernhardt. The Black Composer Speaks. Metuchen, NJ: Scarecrow Press, 1978.
- Black Music in the Harlem Renaissance: A Collection of Essays. New York: Greenwood Press, 1990.
- Coplan, David B. In Township Tonight: South Africa's Black City Music and Theatre. New York: Longman, 1985.
- Davis, Gerald L. I Got the Word in Me and I Can Sing It, You Know: A Study of the Performed African American Sermon. Philadelphia: University of Pennsylvania Press, 1987.
- Feel the Spirit: Studies in Nineteenth-Century Afro-American Music. New York: Greenwood Press, 1988.
- Gray, John. Blacks in Classical Music:

- A Bibliographic Guide to Composers, Performers, and Ensembles. New York: Greenwood Press, 1988. (Reference room)
- More than Dancing: Essays in Afro-American Music and Musicians. Westport, CT: Greenwood Press, 1982.
- Riis, Thomas Laurence. Just Before Jazz: Black Musical Theatre in New York, 1890-1915. Washington: Smithsonian Institution Press, 1989.
- Story, Roslyn. And So I Sing: African-American Divas of Opera and Concert. New York: Warner Books, 1990.

Bibliographies of Music by Black Composers

(all in the Reference room):

- Horne, Aaron. Keyboard Music of Black Composers: A Bibliography. New York: Greenwood Press, 1992.
- Horne, Aaron. Woodwind Music of

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Researching Blacks in Arts

continued from page 3

Black Composers. New York: Greenwood Press, 1990.
Horne, Aaron. String Music of Black Composers: A Bibliography. New York: Greenwood Press, 1991.
Walker-Hill, Helen. Piano Music by Black Women Composers: A Catalog of Solo and Ensemble Works. New York: Greenwood Press, 1992.

Anthologies of Scores by Black Composers

Anthology of Art Songs by Black American Composers. New York: E.B. Marks, 1977.

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Fax: (212) 724-0348

Black Women Composers: A Century of Piano Music. Edited by Helen Walker-Hill. Hildegard Publishing Co., 1992.

Subject headings to look under include: AFRO-AMERICAN MUSICIANS; AFRO-AMERICAN WOMEN COMPOSERS; AFRO-AMERICANS—MUSIC; BLACKS—MUSIC; and SPIRITUALS (SONGS).

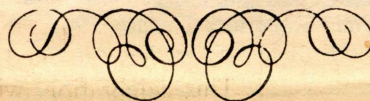
Periodicals

Black Music Research Journal. This periodical is published by the Center for Black Music Research (CBMR) at Columbia College in Chicago, which was established to document the activities of Black composers and performers. The Center maintains an extensive library and research center, and also issues a CBMR "Digest," which provides information on their activities. They have produced a recording titled Black Music: The Written Tradition, with works by Black composers performed by the Black Music Repertory Ensemble conducted by Michael Morgan (available in the Record Library). Their address is:

Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605-1996

Next month the "News from the Library" column will be devoted to resources for the study of Women in Music, in honor of Women's History Month.

Jane Gottlieb is Juilliard's Head Librarian



JUILLIARD RETIREMENTS

Lois Wann, a member of the Juilliard oboe faculty since 1946, has announced her retirement. Ms. Wann, a Juilliard alumna, was formerly solo oboist with New Friends of Music Chamber Orchestra, Bach Circle, and Adolf Busch Chamber Players and soloist with the Gordon, Griller, Budapest and Juilliard String Quartets among others. The first woman to hold the first oboe chair in the Pittsburgh Symphony, she was one of very few women in the New York City Ballet Orchestra. In addition to solo and chamber music recitals throughout the United States, Ms. Wann has recorded with Musicraft, Technicord, Westminster, and Folkways. In June of 1992, her friends and colleagues hosted a birthday party in her honor at Juilliard.

Also of note is the retirement last May of bassoon faculty member **Stephen Maxym**. An alumnus of the Juilliard Graduate School, he had been a faculty member since 1956. Mr. Maxym was a member of the Pittsburgh Symphony from 1937-39 and first bassoon of the Metropolitan Opera Orchestra from 1939 to 1980. He has made numerous chamber music solo appearances and has authored several articles on instrumental technique.

Daniel Saidenberg Faculty Recital Series at Juilliard

Tuesday, February 2, 1992 8:00 P.M.
The Juilliard Theater



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STUDENT AFFAIRS

Student Affairs Office Offers Activities For Black History Month

In February, the Office of Student Affairs will sponsor programs to mark the nationally recognized African American History Month. During the week of February 7, we will show the award winning mini-series "Roots" which focuses on a black American's search for his family roots. On February 15th, 16th, and 17th, we will show the series "Eyes on the Prize," a collection of films and interviews which looks back on the Civil Rights Movement. Showing February 24th, will be "A Time For Justice," a 40 minute video collage of memories from participants from the Civil Rights Movement. It also contains historical footage from the 1950's and 1960's.

Also in the works is a Caribbean Carnival on February 5th and a step

show (similar to a drill team competition) on February 6th. For those who would like more, there's the International Festival on February 18th, a diverse showing of dances and musical performances from different countries all around the world. Don't forget to keep February 19th open for Club Yazz, an event you won't want to miss! So who said February wasn't an exciting month? Exact times and places will be posted in the residence hall, on various bulletin boards throughout the school, and in the *Stray Note*. Take advantage of the programs being offered. They will give you a wonderful chance to learn both about an important aspect of American history and today's world.

Spring Horizons Coming Into Focus

by Tina Kenney

The success of the Fall '92 Horizons Educational Program in the residence hall has led the Office of Residence Life to formulate a Spring Horizons Educational Program for the rest of its resident population.

While the fall semester events focused on first-time college student concerns, the spring semester will address the needs of transfer and graduate residents. Topics will include the role of a publicist, legal issues for the performing artist, income tax procedures for the performing artist, music managers, and resume writing for the performer.

All sessions are open to the entire Juilliard community. Returning resi-

dents are expected to attend three of the twelve tentatively scheduled programs. The sessions will occur at least once a week from now until the end of April when the room selection process begins. The first organizational meeting took place on Thursday, January 14, at 9:00 P.M. in the 11th Floor Lounge as an introduction to the new residence life program.

Just as first-year students benefited from the informative and appropriate educational opportunities that Fall Horizons offered, many upperclass men and women will find their professional and personal questions answered from the Spring Horizons.



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Carnegie Hall

MARTIN LUTHER KING CELEBRATION MOVES TO THE JUILLIARD THEATER, GIVING CAPTIVATING PERFORMANCE

by Jen Garde

This year marked the fifth annual celebration in honor of the work of Dr. Martin Luther King, Jr. This celebration, which was originally initiated by President Polisi and organized by Director of Student Affairs, Laurie Carter, encompassed music, dance, and drama performed by Juilliard students. Ms. Carter, her staff, and volunteer students formed a committee to coordinate and arrange the student pieces into a solid program.

In addition to the usual concert preparation, this year the committee focused on obtaining the use of The Juilliard Theatre for the celebration. In previous years, "MLK," as it is commonly called by the students and staff, has been performed in Paul Hall. However, due to its continuous overwhelming popularity, the committee decided that it had outgrown this space and therefore concentrated its energies on obtaining a larger space. Although the use of the theatre was considered experimental this year, the committee was confident that it made the right choice in moving to this space.

Because presenting MLK in the Theatre made the celebration a public event, all of the pieces had to be viewed before being approved for the program. Also, in an effort to include other members of the community, the committee sent out tickets and invitations to churches, schools and other organizations.

The show itself included original dance pieces, a gospel choir, and monologues and quotes from Dr. King himself. Each piece was in some way inspired by him and reflected the spirit of his sentiments and the theme of the show, "Let Freedom Ring." Since this year marked the 25th anniversary of Dr. King's death, it made the change of venue, from Paul Hall to the Juilliard Theatre, even more significant.

The program was dedicated to the memory of Ronald Wright, a former Juilliard student who passed away last year. He had participated in the first MLK program and in his honor, Edward Lawrence choreographed a dance to the spiritual "Oh Freedom."

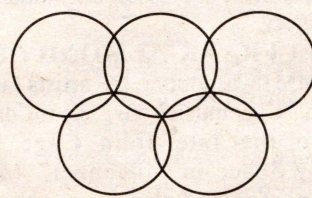
Audience members cheered, cried, and celebrated in the spirit created by the participants. The closing of the show, a rousing version of "We Shall Overcome," had everyone in the theatre on their feet, clapping and singing. It was an appropriate ending to a very inspired and inspiring evening. Many thanks and congratulations go to Laurie Carter, her staff, and the committee, as well as to the Production Department for creating such a captivating celebration. The spirit of Dr. King was truly alive and present in the Juilliard Theatre on the night of January 19, 1993.

Jen Garde is the Residence Life Assistant and was Director of the MLK Celebration.

Pictures and text from the Martin

Meredith Willson Residence Hall Staff Selection 1993

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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

Colorado is home for **DIANE BUTLER** ('83 BFA) as she is currently Director of Movement Studies at the Naropa Institute in Boulder. She is a recent recipient of the Neodata Fellowship in Dance and is working on her Master of Arts degree at Wesleyan University.

In December, **CHAO-HUI CHOU** ('89 BFA) danced with the Dance Theater Workshop at the Pascal Rioutl Dance Theater in New York. The piece performed was choreographed by Pascal Rioutl.

Indiana University/South Bend's newly-created Dance program will be headed up by the team of **DONALD M. GRIFFITH** and **GAYLE McKINNEY GRIFFITH** ('69).

In November, **MYRON HOWARD NADEL** ('62 BS), Professor in the Performing Arts Department at Buffalo State College, premiered his one-hour, one-man show, *Last Try*, or *It Hurts When I Dance*, about the trials and tribulations of a male dancer as told through personal anecdotes, songs and examples from one of Jose Limon's famous solos. The performance is meant to fit neatly into pre-planned faculty or student concerts and is ready to travel.

RUBEN ORNELAS ('89 BFA) presented his work in December with Laurie MacFarlane in *The Laurie and Ruben Show*, presented at Washington Square Church in New York. Ruben choreographed two pieces; *Heart of Sky* and *Vaud du Vire* for the show.

A suitcase is home for **GEORGE WAINWRIGHT** ('84 BFA) as he joins the New York Theatre Ballet Company in their Spring tour of *Cinderella*.

drama

Recently, **MATTHEW BULLUCK** (Group 3) was awarded the 1992-93 North Carolina Arts Council Playwrights Fellowship for his play, *The Angels' Portion*, which was produced in 1992 by the North Carolina Playwrights Center in Charlotte. Another play, *An Actor Prepares*, has been chosen for an anthology of new works by Southern writers to be published later this year.

Over in Times Square at the Roundabout Theater, **BOYD GAINES** (Group 8) starred in their production of *The Show Off*.

During the Spring and Fall of 1992, **CHARLES E. GERBER** (Group 1) was featured as Osric in *Hamlet* for the Roundabout Theater, Billy Eichorn in *The House of Blue Leaves* for Cincinnati Playhouse in the Park; and in February will be seen as Senator Grover Cole in the Orion release, *Rain Without Thunder*.

CHRISTINA HAAG (Group 8) starred in the television movie *Condition Critical* on NBC.

In January, at the Sundance Film Festival, the feature film, *Fear of a Black Hat*, starring **BARRY HEINS** (Group 9) was premiered.

In New York, at Playwrights Horizons, **JOHN HICKEY** (Group 18) can be seen in their production of *On the Bum*, or *The Next Train Through*.

In the first of New Dramatists' Celebrity Reading Series, **KEVIN KLINE** (Group 1) participated in a reading of Laura Cunningham's *Cruising Close to Crazy*. He can also be seen portraying Douglas Fairbanks, Jr. in the motion picture *Chaplin*.

On Broadway, **MITCHELL LEMSKY** (Group 10) is Associate Director and Executive Producer of *Miss Saigon*.

Starring in the role originated by Gloria Swanson on the screen, is **PATTI LUPONE** (Group 1) in Andrew Lloyd Weber's musical version of the film *Sunset Boulevard*, premiering in London at the Adelphi Theatre starting in June.

Featured in the National Actor's Theater production of *Saint Joan* are **ELIZABETH MARVEL** (Group 21) and **MICHAEL STUHLBARG** (Group 21). Michael Langham directs the production, in which **WILLIAM CAMP** (Group 18) and **DAVID ADKINS** (Group 18) also appear.

On PBS, **ELIZABETH McGOVERN** (Group 12) starred in the American Playhouse production of *Tales from Hollywood*.

Also appearing on stage at the National Actor's Theatre are **MARK NIEBUHR** (Group 18) and **MICHAEL RUDKO** (Group 16) in featured roles in the Theatre's production of *Henry V*.

Starring as Orlando in Theatre Virginia's production of *As You Like It* is **MARK PHILPOT** (Group 15).

In Princeton, at the McCarter Theatre, **MARY LOU ROSATO** (Group 1) starred as Leontine in their production of *The Triumph of Love* (Le Triomphe de l'amour).

The recent motion picture, *The Scent of a Woman*, features performances by **BRADLEY WHITFORD** (Group 14), **NICHOLAS SADLER** (Group 18) and **FRANCES CONROY** (Group 6).

ROBIN WILLIAMS (Group 6) new motion picture is entitled *Toys*.

music

DON AIBEL (Violin, '62 BS) former violinist with the Metropolitan Opera, Symphony of the Air and The New Jersey Symphony Orchestra returned to Juilliard in November as a guest lecturer in Robert Sherman's graduate seminar, "The Business of Music." Mr. Aibel, who is now a tax attorney specializing in preparing tax returns for musicians and other entertainers, addressed the students on this subject.

Violinist **FRANK ALMOND** ('87 BM, '89 MM) was among the artists taking part in "Cagemusicircus," an all-day tribute to the late John Cage at Symphony Space in November. Mr. Almond performed the composer's *Nocturne*. In addition, Almond's first CD on the Sonoris label, the Brahms violin sonatas with pianist **WILLIAM WOLFRAM** ('78 BM) was released in October.

Composer **LEONARDO BALADA**'s ('60 Diploma) composition *Columbus: Images* for Orchestra was given its world premiere in Madrid in January, conducted by Sergiu Comissiona. Balada's *Thunderous Scenes* was premiered at the Alicante International Contemporary Music Festival by the National Orchestra of Spain. During the festival, Mr. Balada gave master classes in composition. Scenes from his opera Christopher Columbus were performed in Barcelona during the recent Olympics and in Spain

and Prague by the Moscow RTV Symphony and Glynka Chorus.

Pianist **EDMUND BATTERSBY**'s ('72 BM, '74 MM) recent concert schedule has included appearances with the Virginia and Memphis Symphonies, the Dayton Philharmonic and the Minneapolis Chamber Orchestra. He recently recorded Granados' *Goyescas* and short pieces by Joaquin Nin-Culmell for Koch International Classics. Soon to be released on that label are Rachmaninoff's *Preludes* and *Etudes-tableaux* selected from Opuses 3, 23 and 39. His interest in the 19th-century pianos of Graf and Erard has resulted in concerts at the Frick Museum, the Smithsonian and the Bard Festival.

The NYU New Music Ensemble featured the music of **ELIZABETH BELL** (Composition, '53 BS) among others, in their Fall concert in New York in December.

In October, composer/pianist **LARRY BELL** ('82 DMA, '77 MM) was presented in two concerts of his music, in New York by the Greenwich House and in Boston by the Boston Conservatory. Bell recently joined the faculty of the New England Conservatory.

The Third Annual "Music for Life," a gala benefit for Gay Men's Health Crisis, will be presented at Carnegie Hall on March 14. Among those scheduled to appear on the program are pianist **JOHN BROWNING** ('55 BS), Midori, Kathleen Battle, Thomas Hampson and Jessye Norman. Conducting a volunteer orchestra comprised of members of the New York Philharmonic, Metropolitan Opera and New York City Opera Orchestras, as well as Orchestra of St. Luke's, the American Symphony Orchestra and the Brooklyn Philharmonic, among others, will be **JAMES LEVINE** (Orchestral Conducting, '63 Diploma) and Kurt Masur. For ticket information, contact GMHC at 337-1913.

Pianist **DR. INEZ BULL** ('46 Diploma) was presented with a commemorative Medal of Honor for "distinguished lifetime achievements" following her annual duo-piano recital with Robert Wilson in Weill Recital Hall at Carnegie Hall this past June. In addition, the American Biographical Institute awarded her the Deputy Governor and United States Ambassador plaques. In October, Dr. Bull and Mr. Wilson appeared in a duo-piano recital at Oakeside Cultural Center in Bloomfield,

NJ. Princeton University Press has just released Dr. Bull's book, *Iris: Goddess of the Rainbow - A Tribute to the Presby Memorial Iris Gardens*. The New Jersey Historical Society has released her twelfth book this past December, *Oakeside - A Loving Tribute to Jean Dowdwell Oakes*. Her new book, *The Immortal Ernest Hutcheson*, will be released soon.

Composer **ROBERT CHUMBLEY** ('78 MM) was recently awarded a second Opera America development grant for his operatic project *Ordinary People*. Commissioned by the Piedmont Opera Theater in North Carolina, the work will receive its world premiere in September of 1994. Chumbley's most recent work, *Three Little Daydreams*, a set of three songs, commissioned by the Radiance Foundation and the Very Special Arts Commission of Massachusetts, received its world premiere at Boston University in December.

This past May, pianist **EDITH CORNFIELD** ('51 BS) was invited to give a recital at the American Embassy in Berne, Switzerland. It was called: "The World of Liszt and his American Contemporaries." It included Liszt's *The Chapel of William Tell*, as well as representative American pieces by MacDowell and Gottschalk. The same program was also performed in the United States at the UN's Dag Hammarskjold Auditorium, and later in London for the London International Women's Association.

JAMES CORRENTI (Piano, '70 BM) uniquely combines his musical and theological training, giving lectures and music appreciation concerts throughout North America. He chaired the music committee for the Philadelphia Billy Graham Crusade and was a guest on Moody Broadcasting's nationally syndicated "Prime Time America" program this past June. He was also guest lecturer at the Biblical Theological Seminary Annual Pastor's Conference in April, presenting an all-day seminar on the subject, "Music in The Church."

Duo-pianists Joan Yarbrough and **ROBERT COWAN** ('54 BS, '55 MS) played their 74th orchestral performance, consisting of the Max Bruch Concerto for Two Pianos and Orchestra, Op. 88a this past October with the Brazos Valley Symphony Orchestra in College Station, Texas.

DANCE REUNION

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* Spring Dance Performance
* Reception

WITH THE NEW ARTISTIC DIRECTOR
OF THE DANCE DIVISION
Benjamin Harkarvy

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ALUMNI NEWS

In November, **NANCY EMRICK** (Voice, '89 MM), adjunct instructor of voice at George Fox College in Oregon was presented in their faculty recital series. Featured on the program were works by Mozart, Schubert, Strauss and Duparc.

Pianist **SELMA EPSTEIN** ('49 Diploma) toured Korea, Hong Kong and Japan this past November under the auspices of the United States Information Agency. Her programs featured music of little-known women composers. She will also perform works by Chopin, give master classes and present seminars on her teaching method.

Returning to Seattle Opera for its performances of Britten's *The Turn of the Screw*, is **RENEE FLEMING** ('86 JOC) in the role of the Governess.

The American Artists Series, **JOANN FREEMAN** (Piano, '48 MS) Artistic Director, will present the world premiere of *Wonderglass*, a one-act chamber opera by Susan Botti in February. The work is a re-interpretation of the Lewis Carroll "Alice" stories with the intent of showing the depth and universality of Carroll's world for people of all ages.

Pianist **LYNN HABIAN'S** ('73 BM, '74 MM) June recital in Bruno Walter Auditorium marked the 20th anniversary of her first performance in Lincoln Center. Ms. Habian recently returned from a European tour where she gave solo and orchestral performances, concluding her trip in Prague where she performed Mozart's Piano Concerto No. 20 in D Minor, K.466 in Rudolfinum Hall.

In October, violinist **JOYCE HAMMANN** ('81 BM, '84 MM) and cellist David Calhoun appeared on the New Musicians at the New School Series and presented two world premieres written for them; one by Rick Baitz and the other by Jon Bauman. The program also included works by Martinu, Villa-Lobos and Kodaly.

Bassist **CAROL LOUISE HARTE** ('77 BM) successfully auditioned for the Royal Concertgeboew Orchestra, Amsterdam, the Netherlands, early in 1992. She was also selected as a member of the Concertgeboew Chamber Orchestra, an octet which made its first appearance in September.

Normally seen in the orchestra pits of Broadway shows, composer/pianist **PETER HOWARD** ('48 BS) took center stage in the Kaufman Auditorium at the Tisch Center for the Arts of the 92nd Street Y. Mr. Howard performed music from the numerous Broadway shows with which he has been associated in medleys he arranged, as well as some of his original works. Mr. Howard will repeat his performance on February 7 at Columbia University.

Conductor **YONG-YAN HU** ('89 MM), Principal Conductor of the Philharmonic Orchestra of China in Beijing, recently returned from a month long European tour with the Shanghai Symphony. Immediately following a performance in Stuttgart, Hu was invited to return next season as guest conductor with the Stuttgart Philharmonic. During January, Hu led his orchestra from Beijing to Taiwan and Korea. In addition to his position in Beijing, Mr. Hu is also Associate Conductor of the Savannah Symphony.

LAURIE ANNE HUNTER (Accompanying, '87 MM) made her conducting debut at New York City Opera leading Marc Blitzstein's *Regina*. She took over the production on short notice when the scheduled conductor was unable to appear and Christopher Keene fell ill. Also at City Opera this season, Ms. Hunter was cover conductor for *110 in the Shade* and principal coach

for Turandot.

The Wisconsin String Teachers Association recognized cellist **GERALDINE FRENCH JENNINGS** ('52) with an award for "outstanding service to String Music Education and Performance" at their annual meeting in October.

Highlights of violinist **CHIN KIM**'s ('82 BM, '83 MM, '89 DMA) recent activities include performances of Bernstein's *Serenade* with the Atlanta Symphony, and Brahms' Concerto with the Southwest Michigan Symphony. This Spring, Mr. Kim's recordings of the Prokofiev's Concerto No. 2 in G Minor with the St. Petersburg, Russia Philharmonic and his Sonata No. 2 in D Major for ProArte records will be released.

Pianist **HAE-JUNG KIM** ('88 BM, '90 MM) recently won first prize in the Cologne Tomassoni International Piano Competition in Germany. The award carries a cash prize of 15,000 DM, orchestral and recital engagements, and television appearances. Other future engagements include appearances with the Greensboro Symphony Orchestra and the North Carolina and Prague Radio Orchestras. In addition, Ms. Kim has recently been added to the roster of IMG Artists Management in New York.

The United States Information Agency has selected violinist **LAURA KOBAYASHI** ('85 BM) as one of ten Artistic Ambassadors, representing the United States on a month long tour overseas. Ms. Kobayashi, with her pianist Susan Keith Gray, will be giving concerts, lectures and master classes.

MICHAEL LASATER (Trombone, '75 MM) has received a Ph.D. in mass communication from Syracuse University. He is Associate Professor of Communication and Broadcasting and Director of Educational Television Services at Western Kentucky University in Bowling Green, Kentucky. Several of his video productions on music and poetry have been distributed nationally by the Eastern Educational Network, Coronet Film/Video and Barr Films.

Pianist **MICHAEL LEWIN'S** ('77 BM, '78 MM) Fall orchestral engagements included the West Virginia Symphony, Reno Philharmonic and the University of the South Orchestra. Recitals include debuts in Hong Kong and Boston, and tours of Canada and North Carolina. His second recording for Centaur CD, "A Russian Piano Recital," features music of Balakirev, Scriabin and Glazunov and was released in January.

Professor of Harpsichord at Arizona State University since 1980, **JOHN METZ** ('80 DMA) is also harpsichordist with the Phoenix-based early music ensemble Musica Dolce, which recently returned from a series of performances at the International Cervantino Festival in Guanajuato, Mexico. In addition, Summit Records recently released Mr. Metz's compact disc recording of three of the harpsichord suites of Elizabeth-Claude Jacquet de la Guerre.

Pianist **ROMAN RUDNYTSKY** ('64 BS, '65 MS) made tours of Chile and Ecuador during June and July, performing four concerts in each country. This past October, he played a recital at Dartmouth College in New Hampshire and also toured Britain. During November he performed in Saudi Arabia under the auspices of the United States Information Agency.

Violinist **ANDREW SCHAST** ('87 BM, '89 MM) recently was appointed to the first violin section of the Dallas Symphony Orchestra. He began playing

with the Orchestra in January.

BRUCE STARK'S (Composition, '84 MM) String Quartet No. 1 was premiered in Tokyo in December by the Igrek Quartet, and will be included in a CD recording along with other chamber music pieces of Stark's to be released next Spring. In 1992 his *Song of the Whale* for tuba and piano received two performances in Japan.

Recently, violinist **MARTIN STONER** ('74 Dip, '76 MM) presented an all-Beethoven concert for the American Beethoven Center in San Jose, California. In November, he was presented in recitals at the University of Illinois at Chicago and the Chicago Public Library. On the program were Lukas Foss' *Three American Pieces* (1986) and works by Brahms and Kreisler.

Clarinetist **RICHARD SUMMERS** ('78 BM, '79 MM) has been appointed conductor for the William Paterson College Concert Band's 92-93 season. Summers' first concert with the ensemble was presented at the College in November, featuring works of **HUGH AITKEN** (Composition, '49 BS, '50 MS), Arnold, Ives, Mendelssohn and Richard Strauss.

Since September 1991, violinist **CARLA TRYNUCHUK** ('87 BM, '88 MM) has been assistant professor of music and director of the string program at Andrews College in Michigan. She is also the concert mistress of both the St. Joseph Pro Musica Chamber Orchestra

and the Michiana Symphony Orchestra. In May of 1992, Ms. Trynchuk and trumpeter **SCOTT THORNBURG** ('84 MM) performed Bach's Brandenburg Concerto No. 2 with the St. Joseph Pro Musica Chamber Orchestra.

Some of violist **ROZANNA WEINBERGER'S** ('82 MM) recent engagements have included a recital at the United Nations entitled "Music for the Peoples of the World," and a workshop at Columbia University entitled "A Renaissance in Humanistic Education Through the Arts." Upcoming events include performances of a newly commissioned concerto by the Cuban born composer Tania Leon with the Grant Parks Festival Orchestra in Chicago, the Bay Area Women's Philharmonica in San Francisco, the Queens Symphony Orchestra here in New York and the Princeton Chamber Orchestra in New Jersey.

Pianist **DAMING ZHU** ('84 MM, '90 DMA) has been serving as guest professor at the Soochow University in Taiwan since 1991. In addition to his teaching schedule, Dr. Zhu concertizes on both sides of the Pacific. Upcoming engagements include appearances at the Kennedy Center in Washington, D.C., the National Concert Hall in Taipei, the Caramoor Music Festival, as well as engagements with the NHK Symphony of Japan, and the National Orchestra. Dr. Zhu will also be serving on the jury of the upcoming Sinegri International Piano Competition in Italy.

FOR LAST MINUTE INFORMATION ON THE LOS ANGELES REUNION
CONTACT AUDREY DI CHRISTINA IN THE ALUMNI AFFAIRS OFFICE (212)496-6698.

Lost Alumni

Do you recognize any names on this list? They are alumni whose whereabouts are unknown to us; we'd love to get back in touch. If you can help in any way, contact the Alumni Office. Any assistance will be greatly appreciated.

Bruce, Esther Lee	Piano	1925
Comtois, Elizabeth	Violin	1982
Cooper, Irene S.	?	?
Don, Ruth Catherine	Piano	1925
Duncan, Mary Elizabeth	Piano	1916
Erhardt, Louise	Piano	1938
Fulton, Harriet	Voice	1938
Gottlieb, Idanee Berger	Voice	1925
Greenhouse, Bernard	Violoncello	1939
Griffith, William Laymon	Voice	1968
Hellem, Mark	Composition	1985
Jones, Frieda	Piano	1938

Announcements

student

In September, pianist **MICHAEL KIM**, DMA candidate, won second prize at the Third Scottish International Piano Competition held in Glasgow, Scotland. The final round with the BBC Scottish Symphony Orchestra was telecast live by BBC Television throughout the United Kingdom. His prize includes a tour of the British Isles with the Royal Scottish Orchestra, and numerous recitals. Mr. Kim will also tour extensively throughout Canada and Russia next season as soloist and in collaboration with his sister, Juilliard violinist **HELEN KIM**.

"U" (*The Cormorant*) for violin and live electronics by violinist/composer **MARI KIMURA** was included in a CD recently issued by the International Computer Music Conference. The recording by the doctoral candidate was critically acclaimed as a "virtuostic violin solo in extraordinary fashion."

faculty

The New Century Ensemble recently presented *Dolphy* for Narrator and Orchestra by composer **DALIT WARSHAW**. Other performances of Warsaw's work include a performance by the Rebecca Kelly Dance Company which choreographed Warsaw's *The Lost Girl*, as well as performance of *The Mountain* by the Roanoke Symphony Orchestra.

Adelaide and **EDGAR ROBERTS** ('49 BS, '49 MS) of the Pre-College Division faculty, recently performed a two-piano concert as part of Juilliard's Pre-College Division Faculty Recital Series. In January, the duo performed a full recital for one piano, four hands in New Paltz. On February 27th, the pair will perform another full program for one piano, four hands at the Galli Curci Mansion in Highmount, New York as a benefit for the Erpf Cultural Center of Arville, New York.

February Sampler

Juilliard

- 2/1 **Virginie Robilliard**, violin, Paul Hall, 4pm.
Catherine Sim, violin, Paul Hall, 6pm.
New York Woodwind Quartet Seminar, room 309, 6-8pm.
Makiko Umehara, violin, Paul Hall, 8pm.
- 2/2 **Benjamin Loeb**, piano, Paul Hall, 4pm.
Richard D. Schaadt, trumpet, Paul Hall, 6pm.
Daniel Saidenberg Faculty Recital Series, Juilliard String Quartet, Juilliard Theater, 8pm.
- 2/3 **Wednesdays at One**, "Music for Organ," Alice Tully Hall, 1pm.
Hilary Lynch, flute, Paul Hall, 4pm.
Alicia Celeste McMahan, english horn, Paul Hall, 6pm.
- 2/4 **Elaine Douvas Oboe Class Recital**, Paul Hall, 4pm.
David Krauss, trumpet, Paul Hall, 6pm.
An Evening of Chamber Music, Paul Hall, 8pm.
- 2/5 **Jae-Hoon Chung**, violin, Paul Hall, 4pm.
Jamee Ard, soprano, Paul Hall, 6pm.
Ji Hyun Cho, piano, Paul Hall, 8pm.
Yacov Schondorf, bass trombone, New Space at Street Level, 8pm.
An Evening of Organ Music, Alice Tully Hall, 8pm.
- 2/6 **David Eggar**, cello, Paul Hall, 8:30pm.
- 2/8 **Piano Students of Gyorgy Sandor**, Paul Hall, 4pm.
Bomi Moon, violin, Paul Hall, 6pm.
Sophie Arbuckle, violin, Paul Hall, 8pm.
- 2/9 **Susan Glaser**, flute, Paul Hall, 4pm.
Susan Dubois, viola, Paul Hall, 6pm.
Nicholas Eanet, violin, Paul Hall, 8pm.
- 2/10 **Wednesdays at One**, "An Afternoon of Chamber Music," Alice Tully Hall, 1pm.
Brian Farrell, piano, Paul Hall, 4pm.
Anna Kheyfets, violin, Paul Hall, 6pm.
The Juilliard Orchestra at Avery Fisher Hall, Stanislaw Skrowaczewski, conductor, *BARBER/Medea's Meditation and Dance of Vengeance*, Op.23a, *BEETHOVEN/Piano Concerto No.4 in G Major*, Op.58, *RAVEL/Daphnis et Chloe: Suite Nos. 1 and 2*, Avery Fisher Hall, 8pm.
- 2/11 **Chiyoko Noguchi**, violin, Paul Hall, 4pm.
Cristina Stanescu, piano, Paul Hall, 6pm.
Juilliard Composers, Paul Hall, 8pm.
- 2/12 **Joselito Salaan Tanega**, clarinet, Paul Hall, 4pm.
Laura Koehl, cello, Paul Hall, 6pm.
Jae-Hyuck Cho, piano, Paul Hall, 8pm.
Juilliard Symphony, Otto-Werner Mueller, conductor, *COPLAND/Fanfare for the Common Man* (1944) and *Lincoln Portrait*, for Narrator and Orchestra, *BARTOK/Concerto for Viola and Orchestra* (1945),
- TCHAIKOVSKY/*Symphony No. 4 in F Minor*, Op.36, Alice Tully Hall, 8pm.
- 2/13 **Hermann Prey Voice Master Class**, New Recital Space, 4-6pm.
Pre-College Faculty Recital, Eric Ewazen, composer, Paul Hall, 6pm.
- 2/15 **Motoko Toba**, violin, Paul Hall, 4pm.
Helena Hae-Jeen Hong, piano, Paul Hall, 6pm.
Ayiako Tsuruta, piano, Paul Hall, 8pm.
Kevin Vos, trumpet, New Space at Street Level, 8pm.
- 2/16 **Joung-Hoon Song**, violin, Paul Hall, 4pm.
Lisa Whitfield, viola, Paul Hall, 6pm.
Sonia Jun, violin, Paul Hall, 8pm.
Melvin Chen, piano, New Space at Street Level, 8pm.
An Evening of Chamber Music, Alice Tully Hall, 8pm.
- 2/17 **Wednesdays at One**, "Music for Harp," Alice Tully Hall, 1pm.
Robert Chen, violin, New Space at Street Level, 8pm.
- 2/18 **Finals of the Vaughn Williams Violin Competition**, Paul Hall, 5pm.
Daniel Saidenberg Faculty Recital Series, New York Woodwind Quintet, Paul Hall, 8pm.
Third-Year Drama Division Production, *SHAKESPEARE/As You Like It* (Short Version), Studio 301, 8pm.
- 2/19 **Virginie Gout**, harp, Paul Hall, 4pm.
Indrek Laul, piano, Paul Hall, 6pm.
An Evening of Chamber Music, Paul Hall, 8pm.
- 2/20 **Pre-College Faculty Recital**, Laura Jean Goldberg, violin, Paul Hall, 6pm.
Hyun Shin Park, viola, Paul Hall, 8:30pm.
Iffet D. Araniti, french horn, New Space at Street Level, 8:30pm.
- 2/23 **Finals of the Copland Clarinet Concerto Competition**, Paul Hall, 5pm.
Ji Sun Yim, piano, Paul Hall, 8pm.
- 2/24 **Wednesdays at One**, "Music for Winds, Harp, and Guitar," Alice Tully Hall, 1pm.
Nicolas Tulliez, harp, Paul Hall, 4pm.
Lydia Van Dreel, horn, Paul Hall, 6pm.
Soyun Lee, piano, Paul Hall, 8pm.
Juilliard Opera Center presents Poulenc's *Les Mamelles de Tiresias* and *La Voix Humaine*, Juilliard Theater, 8pm.
Fourth-Year Drama Production, IBSEN/*Hedda Gabler*, Drama Theater, 8pm.
- 2/25 **Liederabend**, Paul Hall, 6pm.
Ju-Ying Song, piano, Paul Hall, 8pm.
Robb Seftar, bassoon, New Space at Street Level, 8pm.
Fourth-Year Drama Production, IBSEN/*Hedda Gabler*, Drama Theater, 8pm.
- 2/26 **Kenneth Dean Raskin**, violin, Paul Hall, 4pm.
Jennifer Hayghe, piano, Paul Hall, 6pm.
Antoine Silverman, violin, Paul



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- For Sale:** Baldwin M, excellent playing condition, new hammers, \$4,000. Must sell. Brian Zeger (212) 864-2744.
- DID YOU KNOW GEORGES BARRÉRE?**
In preparation for an exhibition, publication, and various public events, the New York Flute Club would like to hear from former students and colleagues of Georges Barrère or anyone with reminiscences, correspondence, musical scores (printed manuscripts), photographs, flutes, recordings, or other memorabilia. Please contact Nancy Toff, President, New York Flute Club, 309 East 87th Street #5H, New York, NY 10128; phone (212) 289-7739.
- SEEKING FILMS AND PHOTOS OF THE LHEVINNES**
Juilliard Alumnus producing film documentary on Josef and Rhosina Lhevinne would appreciate information leading to locating home or professional film and photographs of the Lhevinnes. Please write or call Salome Ramras Arkatov, 1480 Charing Cross Rd., Los Angeles, CA 90024. Telephone collect (310) 470-8401 or fax (310)-206-4378.(c/o UCLA Music Department).

- Hall, 8pm.
Juilliard Opera Center presents Poulenc's *Les Mamelles de Tiresias* and *La Voix Humaine*, Juilliard Theater, 8pm.
Juilliard Chamber Orchestra, Christopher Kendall, conductor, *RAMEAU/Les Indes Galantes Suite*, *STRAVINSKY/ Pulcinella Suite*, *COPLAND/Quiet City*, *BEETHOVEN/Symphony No. 1*, Alice Tully Hall, 8pm.
Fourth-Year Drama Production, IBSEN/*Hedda Gabler*, Drama Theater, 8pm.
- 2/27 **Fourth-Year Drama Production**, IBSEN/*Hedda Gabler*, Drama Theater, 2 & 8pm.
Jeanie Chung, piano, Paul Hall, 8:30pm.
- 2/28 **Juilliard Opera Center** presents Poulenc's *Les Mamelles de Tiresias* and *La Voix Humaine*, Juilliard Theater, 2pm.
Fourth-Year Drama
- Production**, IBSEN/*Hedda Gabler*, Drama Theater, 7pm.
- Most concerts are free but require tickets unless otherwise indicated. Please call the Concert Office for information and ticket availability, (212) 769-7406.
- HIGHLIGHTS FOR MARCH**
- 3/17 **Fourth-Year Drama Production**, CHURCHILL/*Cloud 9*, Drama Theater, 8pm. Also 3/18-3/21.
- 3/18 **Fourth-Year Drama Production**, FUGARD/*Blook Knot*, Lincoln Center Institute's Clark Theater (7th Floor, 70 Lincoln Center Plaza), 7:30pm. Also 3/19-3/21.
- 3/25 **Juilliard Opera Center** presents Britten's *The Rape of Lucretia*, Studio 335, 8pm. Tickets \$10; \$5 for students and seniors. Also 3/26-28.
- 3/30 **Juilliard Symphony**, works by Juilliard composers, Alice Tully Hall, 8pm.

JUILLIARD PRE-COLLEGE FACULTY RECITAL SERIES
AN EVENING OF CHAMBER MUSIC
BY ERIC EWAZEN
SATURDAY, FEBRUARY 13, AT 6:00 P.M.