

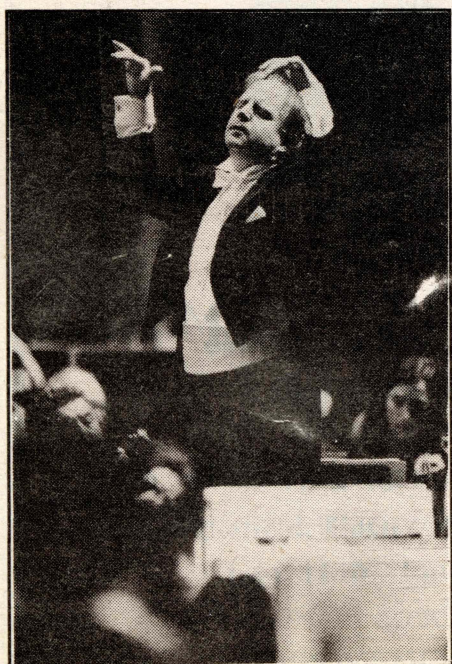
The JUILLIARD

J O U R N A L

Vol. VIII No. 7

The Juilliard School

April 1993



Leonard Slatkin

Leonard Slatkin Conducts the Juilliard Orchestra

Leonard Slatkin, Music Director of the Saint Louis Symphony Orchestra and the Blossom Music Festival of the Cleveland Orchestra, leads the Juilliard Orchestra on Wednesday, April 28, at 8:00 P.M., at Avery Fisher Hall. The program includes Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, John Corigliano's *Piano Concerto No. 1*, and Stravinsky's *Le sacre du printemps*.

According to Mr. Corigliano, Leonard Slatkin has been interested in conducting his *Piano Concerto No. 1* for years, yet the opportunities to do so have come only recently. Not only is Mr. Slatkin conducting the piece for the first time on April 28, but he will soon begin recording the Concerto with soloist Barry

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Juilliard Symphony to Perform in Alice Tully Hall

On Friday, April 16, at 8:00 P.M., in Alice Tully Hall, Carl St.Clair conduct the Juilliard Symphony in a program that includes Bernstein's *Benediction*, Bartok's *Concerto No. 2 for Piano and Orchestra*, and Beethoven's *Symphony No. 3 in E-Flat Major, Op. 55 (Eroica)*.

Mr. St.Clair is in his third season as Music Director of the Pacific Symphony Orchestra in California. A frequent guest conductor of orchestras throughout the United States, Canada, South America and Europe, Carl St.Clair has been invited by Kurt Masur to make his New York Philharmonic debut in November 1993 with four subscription concerts in Avery Fisher Hall. Among major orchestras he has led are the Boston Symphony, Frankfurt Radio Orchestra, Montréal Symphony, Pittsburgh Symphony, and the Sydney Symphony, as well as major summer festival orchestras at the Music Academy of the West, the Schleswig-Holstein Festival (Germany) and the Tanglewood Festival.

The current season includes the Bavarian Radio Orchestra (at Japan's Pacific Music Festival), Saint Paul Chamber Orchestra, New Mexico Symphony, Austin Lyric Opera, Jerusalem Symphony of Mexico, Cologne Radio Orchestra, Museums-und Opernorchester of Frankfurt, and the Essen Philharmonic Orchestra.

A native of Texas, Carl St.Clair studied opera and orchestral conducting at the University of Texas under the guidance of Walter Ducloux. He has served on the music faculties of the University of Michigan, Southern Illinois University, New England Conservatory, Tanglewood Music Center, and Interlochen Center for the Arts. Mr. St.Clair is recipient of a 1990 Seaver Institute/National Endowment for the Arts Conductors Award.

Free tickets are available. Please call the Juilliard Box Office for more information at 212/769-7406.

JOHN GUARE BRIDGES SCHOOL AND THEATER



JESSICA KATZ

Second-year drama students Pilar Witherspoon and Glen Greenberg with playwright John Guare.

by Matthew McCormick

When Michael Kahn became Director of the Drama Division this past fall, one of his first priorities was forging a relationship with Lincoln Center Theater. While discussing how this might be done, Michael Kahn and playwright and screenwriter John Guare, who is associated with Lincoln Center Theater, became intrigued with the idea of Mr. Guare working with Juilliard Drama students on a play of his that required a large cast. (A similar project was done this past December when Eric Bogosian worked with third-year students on his play *SubUrbia*, which they performed as part of the Free Play series.)

For John Guare, a longtime prominent figure in American theater who has received an Obie, a Tony, three New York Drama Critics Circle Awards, an Oscar nomination, and the Los Angeles, New York, and National Film Critics Circle Awards, it seemed like a wonderful idea.

"I work across the street at Lincoln

Center Theater and I've always looked up and said 'What is it like there? I mean, here's this theater, here's a school for theater students, why aren't they together?' Michael wanted the second-year class to have the experience of working on a new piece of material: dealing with the process of rewrites, and going into a play not knowing who would be playing what, unsure even where the play would end up."

Guare decided to bring *Moon Over Miami*, a political farce based on the ABSCAM headlines of 1979, to the second-year Juilliard students. (ABSCAM was an FBI "sting" operation in which agents posing as Arabs tried to entice members of Congress and other public officials into taking bribes.)

"[*Moon Over Miami*] started as a screenplay whose production was interrupted by the death of John Belushi. Besides the loss of this talent,

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Wynton Marsalis joins Board of Trustees

Juilliard alumnus and faculty member Wynton Marsalis has been elected to serve on the School's Board of Trustees.

Mr. Marsalis has attained international stature as a trumpet player, performing both jazz and classical music throughout the world. He has made more than 25 recordings and has won seven Grammy awards. He was the first artist to receive Grammys both for jazz and classical recordings in the same year.

Mr. Marsalis is also an outspoken advocate for music education, with particular interest in incorporating more traditional American music in curricula. Dedicated to children, he has visited schools to speak and perform wherever he has toured professionally. He began to conduct workshops and seminars at the primary and sec-

ondary school level on a regular basis in 1983. Four years later, he co-founded the annual Classical Jazz at Lincoln Center Series, and in 1991 he was named Artistic Director of Jazz at Lincoln Center, a program of performances, lectures, recitals and educational activities. As an artist of both jazz and classical music, he has shown enormous creativity in bridging the gap between popular culture in America and in integrating modern media—television and video—into that process.

Among aspiring jazz musicians, Mr. Marsalis has also become known as a developer of young talent. He has become actively involved in the careers of dozens of younger undiscovered players around the country, including a number of Juilliard students and alumni.

ALUMNI REUNION, PG. 7



ORLY HALROY

RAHAV PHOTOGRAPHY



Associate Dean Stephen Clapp and President Joseph Polisi at rehearsal with the Honorable David N. Dinkins reviewing the score of Copland's *Lincoln Portrait*. Mayor Dinkins was the narrator for the piece performed by the Juilliard Symphony under the direction of Otto-Werner Mueller on February 12 at Alice Tully Hall.

JON ROEMER



Left to right: John Hancock as the Husband and Eduardo del Campo as the Gendarme in the Juilliard Opera Center's production of Poulenc's *Les Mamelles de Tirésias* performed in the Juilliard Theater, Feb. 11, 12, and 13. *La Voix Humaine* was also featured in the evening of Poulenc operas.

Conductor's Award Program Administered by Juilliard

The Seaver Institute/National Endowment for the Arts Conductors Award Program, which bi-annually awards two conductors a grant of \$75,000 each, is now administered by The Juilliard School. The program relocated from The New World Symphony where it had been housed since 1988, and before that at Affiliate Artists (1984-88).

Recent awardees include: Kenneth Jean, Associate Conductor of the Chicago Symphony Orchestra and Principal Guest Conductor of the Hong Kong Philharmonic; David Loebel, Associate Conductor of the Saint Louis Symphony Orchestra; Carl St.Clair, Music Director of the Pacific Symphony Orchestra in California; and Christopher Wilkins, Music Director of both the San Antonio Symphony and the Colorado Springs Symphony Orchestra.

Both Christopher Wilkins and Carl St.Clair are on the Juilliard schedule this season. Christopher Wilkins led the Juilliard Orchestra in the sixth and final concert of the FOCUS! festival in January. On April 16, at 8:00 P.M. in Alice Tully Hall, Carl St.Clair will conduct the Juilliard Symphony.

The Seaver Institute/National Endowment for the Arts Conductors Award offers financial assistance, artistic and professional guidance, and institu-

tional support. Awardees consult with a distinguished advisory council of leading professionals in the orchestral field to determine individually tailored programs of training and study. Activities may include working closely with leading music figures; advanced studies of a specific repertoire, period or genre; and studies in related arts and humanities.

According to President Polisi, Chairman of the program's Advisory Council, "The Seaver Institute/National Endowment for the Arts Conductors Award Program is a concrete response to the need for support of the American conductor in America. I am convinced that it will be the music directors of orchestras around this nation who will bring back the serious study of music to our educational system. The conductors chosen for The Seaver Institute/National Endowment for the Arts Conductors Award will be provided with the financial and professional support necessary for their growth as we move into the 21st century."

The next selection of Seaver Institute/National Endowment for Arts awardees will take place in 1994. Albert K. Webster is the Program Administrator; Carole Convisser is the Juilliard Coordinator.

CORRECTION:

The soloist's name for the February 10th Juilliard Orchestra concert at Avery Fisher Hall conducted by Stanislaw Skrowaczewski, was misspelled. The correct spelling for her name is Min-Kyung Kwon.

Memorial Tribute for Stephen Albert

(February 6, 1941-December 27, 1992)

Wednesday April 21, 1993 at 5:00 p.m.
Juilliard Theater

REMARKS BY

Joseph W. Polisi
Gerard Schwarz
Bruce MacCombie

PROGRAM

To Wake The Dead (1978)

for Soprano and Chamber Ensemble

Carmen Pelton, SOPRANO

Carol Wincenc, FLUTE

David Shifrin, CLARINET

Toby Appel, VIOLIN

Andre Emelianoff, CELLO

Sarah Rothenberg, PIANO

Pedja Muzijevic, HARMONIUM

Christopher Kendall, CONDUCTOR

Selected Movements from the
Bach Suites for Unaccompanied Cello
Yo-Yo Ma

"RiversEnd" from *RiverRun*

Juilliard Orchestra

Gerard Schwarz, CONDUCTOR

Sony Corporation and Juilliard create "Elevated Standards" Program

The Juilliard School and Sony Corporation of America have announced the first recipients of the Sony ES awards for exceptionally talented Juilliard music students.

The ES ("Elevated Standards") program recognizes Juilliard musicians who demonstrate extraordinary artistic ability, commitment and promise as determined by a panel of Juilliard faculty and administrators.

Violinist Christine Karyee Wong was awarded the Sony ES Award for Musical Excellence, a \$10,000 freshman scholarship designed to recognize and motivate promising young musicians in the earliest stage of conservatory training.

In addition, pianist Jennifer Hayghe, trumpeter Mark Inouye, clarinetist Samuel Karam, and violinist Brian Lewis were recipients of the Sony Fellowships in which four upper level students receive \$10,000 each to support concert performances for one year, during the critical early phase of their careers.

The awards are part of a Sony program that will support Juilliard with up to \$500,000 during a five year period. Beyond the Sony ES awards, the program will provide \$50,000 a year in unrestricted grants to Juilliard, as well as new high fidelity equipment for use in Juilliard classrooms.

The JUILLIARD JOURNAL

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Daniel Saidenberg Faculty Recital Series at Juilliard

Monday, April 19, 1993 at 8:00 P.M.
The Juilliard Theater



PETER SCHAAF

AMERICAN BRASS QUINTET

Raymond Mase, Trumpet Chris Gekker, Trumpet
David Wakefield, Horn Michael Powell, Trombone
John D. Rojak, Bass Trombone

Giovanni Coperario: *Two Fancies*
Anthony Holborne: *Suite of Elizabethan Dances*
David Sampson: *Morning Music*
Stephen Foster et al: *Americana Suite*
(arr. Raymond Mase)
Johannes Brahms: *Three Chorale Preludes,*
Op. 122 (arr. Brian Fennelly)
Eric Ewazen: *Colchester Fantasy*

Daniel Saidenberg Faculty Recital Series at Juilliard

Wednesday, May 5, 1993 at 8:00 P.M.
The Juilliard Theater



JACK MITCHELL

JUILLIARD STRING QUARTET

Robert Mann, Violin Samuel Rhodes, Viola
Joel Smirnoff, Violin Joel Krosnick, Cello

All Haydn Program II
Quartet in C Major, Op. 20, No. 2
Quartet in B Minor, Op. 64, No. 2
Quartet in C Major, Op. 74, No. 1

Haydn and Mozart: Quartets and Friendship

by Michael White

Two years ago, the entire musical world was engulfed in a bicentennial tidal wave of Mozart. This year, the Juilliard String Quartet will be hosting a Haydn quartet party on a grander scale than New York has enjoyed in a long time. In a series of three concerts (February 2nd, May 5th, and TBA, Fall of 1993), the JSQ will play twelve works of this incomparable genius of chamber music. Of particular interest is that the quartets chosen represent the entire scope of Haydn's output, from the very early Opus 9, #4, to the very late Opus 103. Lucky concertgoers are able to follow his development as a composer, as well as the development of the medium that Haydn invented.

This hard-working creator wrote his first quartet at the age of 25, and was still working on his last quartet when he celebrated his 72nd birthday. The mind-boggling number of quartets he amassed—68—was three times the total composed by his closest competitor and young friend W.A. Mozart. Of course, numbers by themselves have very little meaning in art. For example, Mr. Telemann wrote over 1,500 cantatas in his quest for fame, but how many music-lovers would cross the street to hear more than one or two of them? On the other hand, what should impress us about Mr. Haydn is the existence of so many first-rate masterpieces within the total body of quartets.

A perceptive critic once noted that the string quartet was Haydn's "workshop"—his place to tinker, to experiment—and that he never stopped experimenting. The truth of this comment becomes apparent when we realize that each group of quartets introduced several entirely new concepts in form, motivic development, or instrumental color. These concepts simply did not exist in the world of chamber music before Haydn. His own critique of the Opus 33 group—"they are written in a new and special manner"—could actually be applied to any group he wrote during the 40-plus years of quartet composition.

Who was it that so inspired this diligent, self-taught composer whenever he lined up a blank page of manuscript paper for the typical two violins, viola, and cello? It certainly was not Prince

Nikolaus Esterházy, his patron for almost thirty years, because string quartets were never required of Haydn at the fairy-tale castle called "Esterháza." One very likely inspirational force would have been the brilliant violinist, Luigi Tomasini, concertmaster of Haydn's excellent little band at Esterháza.

Was it the precocious Luigi that pushed Haydn to write all those soaring flights-into-the-stratosphere, all those velvety-low passages in double stops? With a quick glance at any one of the slow movements, our eyes are attracted to a long-breathing, highly ornamented "aria" written for the 1st violin. Moreover, this lovely melodic line soars high above the accompaniment of the other

three strings, as if inhabiting a rarefied sound-world of its own. For the cautious Haydn to have taken such risks, only the finest virtuoso, a Tomasini, could have inspired his confidence.

continued on page 8

1992-93 DRAMA REPERTORY SEASON

The Winter's Tale
by William Shakespeare
Drama Theater
4/2 at 8pm, 4/3 at 2&8pm,
4/4 at 7pm.

Hedda Gabler
by Henrik Ibsen
Drama Theater
4/8 & 4/12 8pm, 4/10 at
2&8pm.

Cloud 9
by Caryl Churchill
Drama Theater
4/16 8pm, 4/17 at 2&8pm,
4/18 at 7pm.

Blood Knot
by Athol Fugard
Clark Theater
4/16 at 8pm, 4/17 at 2 & 8pm,
4/18 at 7pm.

Journey of the Fifth Horse
by Ronald Ribman
Drama Theater
4/24 and 4/26 at 8pm
4/25 at 2&8pm.

Limited tickets are available.
Please call the Concert Office at
212/769-7406

APPLY FOR THE PIANO
MINOR TEACHING
FELLOWSHIP BY
APRIL 20, 1992.
APPLICATIONS ARE
AVAILABLE IN THE
ASSOCIATE DEAN'S
OFFICE, ROOM 222.

Juilliard Orchestra

continued from page 1

Douglas and the St. Louis Symphony Orchestra for BM/RCA.

Written in 1967, the *Piano Concerto No. 1* provided a few "first's" for Mr. Corigliano as well. It was his first large scale piece and when it premiered in 1968 at the San Antonio World's Fair with soloist Hilde Sommer and conductor Victor Alessandro, it was the first time Mr. Corigliano heard a full orchestra perform his music on stage.

Twenty-five years and many public performances later, Mr. Corigliano looks forward to hearing Juilliard pianist Stephen Gosling perform his *Piano Concerto*. A fourth-year Bachelor's student of Oxana Yablonskaya, Mr. Gosling is also in his first year of the Accelerated Bachelor's/Master's program.

This Juilliard Orchestra concert at Avery Fisher Hall is supported through the Jerome L. Greene Foundation and the Peter Jay Sharp Foundation. Tickets are \$10 and \$5 and are available. Please contact the Juilliard Box Office for more information at 212/769-6406.

THE DEPARTMENT OF VOCAL ARTS PRESENTS

A Workshop of Mozart's *The Magic Flute*

April 20, 22, & 24 in
Rm. 335.

Please call the Concert Office
at 212/769-7406 for
performance times and
more information.

JENNIFER HAYGHE

Recipient
1993 Juilliard
William Petschek
Piano Debut Award

New York Recital Debut
Thursday, April 15, 1993
8:00 P.M. Alice Tully Hall

HAYDN

Sonata in G Major,
Hob. XVI:39

BUSONI

Sonatina super Carmen

BRAHMS

Variations and Fugue on a
Theme of Handel, Op. 24

CHOPIN

Etudes in F Minor, Op. 25,
No. 2 & Op. 10, No. 9;
Polonaise-Fantasia in A-flat
Major, Op. 61

WAGNER/LISZT

"Liebestod" from
Tristan und Isolde

LISZT

Sonetto 104 del Petrarca;
Hungarian Rhapsody
No. 6 in D-flat Major

Tickets are \$15 & \$10 at the
Alice Tully Hall Box Office or
CenterCharge
212/721-6500.

Recollections about Pre-College Faculty Member Leonard Eisner

Leonard Eisner
1920-1991

Mr. Eisner was a member of the Pre-College Piano Faculty from 1958 until his death.

by Jean Rose

Leonard and I met as youngsters in the Preparatory Department (which evolved to Juilliard's Pre-College Division) of the Institute of Musical Art (now The Juilliard School). About seven children, ages 9 through 12, were chosen to be in an improvisation and composition class taught by Mary Louise Sims. In class, each of us would take a turn improvising at the piano. When Leonard sat down, we knew we were listening to something special. His use of contrapuntal line was uncanny, especially in one so young—10 years of age.

He went on to study at the Institute of Musical Art, graduating with honors in 1939 and receiving his diploma from the Post Graduate Department. At his graduation, Leonard was awarded the prestigious Morris Loeb Memorial Prize and he gave an electrifying performance of the Brahms *Concerto No. 1*—I still remember it.

I received my Post Graduate diploma four years later, joining the Preparatory Department piano faculty soon after graduation. Leonard had gone on to the Juilliard Graduate School and then concertized, always with favorable reviews. He participated in lecture recitals with Olin Downes, the distinguished music critic, and spent several years touring the world with Lauritz Melchior, as pianist and coach.

Leonard began teaching in the Preparatory Department in 1958 and remained until his death in 1991. His pupils are scattered throughout the United States—many of whom are distinguished award winners, teachers, and performers. All of them grieved at his passing.

Our friendship lasted from childhood through adulthood and even though our lives went in separate ways, there was always a bond between us. To know Leonard was to love him. Music and the piano were to him the essential ingredients of life—giving beautiful music to his pupils, his friends and to his audiences.

Jean Rose taught piano alongside Leonard Eisner in the Pre-College Division for nearly 30 years.

by Donna Lee-Weng

I was eleven years old when Mrs. Rose, my beloved piano teacher for five years, told me she was moving to Florida. My new teacher, she said, was a dear friend and colleague of hers. He taught at The Juilliard School and his name was Leonard Eisner.

I'll never forget the first time I met Mr. Eisner. I was to play the Bach *Capriccio on the Departure of a Beloved Brother* for him, and both my mother and Mrs. Rose were going to be there. This was truly a piano student's nightmare. But as soon as I saw his warm, welcoming smile, all my fears seemed to disappear. I looked up at him and saw the kindest, gentlest face. I saw the twinkle in his eyes, heard the soft, soothing tone of his voice, and knew I had found my very own Santa Claus.

That was the beginning of twenty wonderful years together. I remember the way he used to teach: He would sit at one piano while I played on the other piano; He would listen and watch, and, with his red pencil, he would make comments and suggestions in my music. Every once in a while I'd be lucky enough to hear him demonstrate his extraordinary gifts. I remember his quiet and dignified gestures at the piano, but most

Leonard Eisner Memorial Concert

Sunday, April 25, 1993
at 3:00 p.m.

Donna-Lee Weng,
Pianist

Bach: *Capriccio on the
Departure of a Beloved
Brother*

Schubert: *Sonata in A,
Op. 120*

Griffes: *Piano Sonata*
Villa-Lobos: *Nocturne:
Hommage a Chopin*

Scriabin: *Nocturne, Op. 9,
No. 2*

Poulenc: *Nocturne in C,
No. 1*

Liebermann: *Nocturne
No. 4 (U.S. premiere)*

Chopin: *Sonata in B-flat
minor, Op. 35*

Proceeds from the concert will
benefit the Leonard Eisner
Piano Scholarship for the Pre-
College Division

of all, I remember the sound of his touch on the keyboard — his warm, voluptuous singing tone.

I remember his wisdom and advice: "Donna darling, never play anything faster than you can sing it." I remember his great bear hugs after my concerts, always followed by the blink. It was not an ordinary blink, but a slow, deliberate shutting and opening of his eyes that told me all I ever needed to know—that he was proud of me and that he loved me to pieces.

I remember our lunches and dinners together, gossiping, kvetching, laughing and giggling like two school kids. When I began teaching my own students, he was always available for repertoire consultation. He even came to several of my students' recitals. He'd sit in the audience listening and beaming with pleasure, enthusiastically applauding all of his "grand-students."

And I remember the last time I saw Mr. Eisner. It was after my New York debut at the 92nd Street Y on April 16, 1991. He came through the crowds of people backstage and gave me his greatest bear hug of all time. And then he blinked his blink. I told him I played that concert for him, and he said he knew it because he'd felt it in his heart.

We made plans to have lunch together, just the two of us. So on Thursday, April 25th, at 1:00 P.M., I waited for him in front of The Juilliard School, but he never came. I lost my best friend in the world that day. Mr. Eisner was my mentor, my strength, and my inspiration. He was and always will be a major influence in my life, and for that I am eternally grateful.

On April 25th, 1993, I will be playing for Mr. Eisner again, and I know, as always, he will be listening.

Donna-Lee Weng is a pianist and faculty member at Mannes College of Music. She studied for 10 years with Leonard Eisner.

THE JUILLIARD SCHOOL

presents the

LISA ARNHOLD MEMORIAL CONCERT

Monday, April 12, 1993 at 8:00 P.M.

Paul Recital Hall

ST. LAWRENCE STRING QUARTET

Geoff Nuttall, Violin
Barry Shiffman, Violin
Lesley Robertson, Viola
Marina Hoover, Cello



CHRISTIAN STEINER

SCHUBERT: *String Quartet in A Minor, Op. 29,
No. 1, D. 804*

OSVALDO GOLIJOV: *Yiddishbbuk*

BEETHOVEN: *String Quartet No. 16 in F Major, Op. 135*

JOHN CAGE: A REMEMBRANCE

BY PIA GILBERT

Reprinted by permission. "John Cage: A Remembrance," by Pia Gilbert, originally appeared in *Dance Magazine*, March 1993, pages 46-48, © copyright 1993.

After John Cage's death on August 12, 1992—a month before his eightieth birthday—there appeared a great many admiring and illuminating obituaries in national and international newspapers and magazines. They contained biographical overviews, lists of musical compositions and other works, and some loving and occasionally bemused descriptions of his philosophical stance vis-à-vis the world of the arts and the world in general.

I have been given generous license by *Dance Magazine* to reminisce a bit and to describe some impressions and experiences gathered over the past thirty-four years of a very close friendship and professional alliance with John. This is not meant to indicate that he and I worked together on particular projects or compositions. Our aesthetic convictions toward creative processes were normally quite dissimilar. However, we constantly discussed, shared, listened to, and concerned ourselves with everything that was happening on all the personal and professional fronts of our lives.

Unlike so many pioneers with a clear vision and unconditional commitment—and, yes, courage—John did not ask his friends or colleagues to think or create according to his own beliefs. Instead, he hoped for, and usually received, thoughtful empathy and openness toward his work. It was not his goal to be a cult figure. He often displayed a most patient, completely nonhierarchical reaction to whoever approached him before a concert, during intermission, or backstage. I have observed him numerous times listening earnestly to a question that betrayed complete ignorance of what had just transpired during the concert or lecture event. John would answer with utter sincerity and seriousness—and the rest of the long line of devotees would simply have to wait, because he considered *this* conversation as important as *any*.

Cage was often described as acting or behaving in a paradoxical fashion, and perhaps that was true, but only on the surface. One aspect of his persona did not negate the other—quite the contrary. The contrasts supported and complemented each other by their very differences.

Where some people enjoyed or criticized his "childishness,"

others applauded his "sophistication," often within the very same context. John did retain some aspects of childhood that most of us lose or outgrow, such as the laughter of a very small child in response to pleasure. The humorous or the ridiculous takes experience and selective understanding to acknowledge, and therefore *that* kind of laughter follows much later. John, however, was able to manage both. I cherish having seen him laugh at something that pleased him as well as at whatever struck him as funny or humorous or absurd. He also allowed himself to weep easily, mainly at anything that he considered beautiful or touching. He felt no need to suppress either laughter or tears.

John rarely became what he called "cross" unless extremely provoked, and even then one had to know him very well to discern displeasure behind the constantly evident good manners. A gentleman of the old school, he wore only blue jeans, sturdy blue shirts, and matching jackets. He gave tremendous freedom to performers but asked that meticulous care and preparation be given to the work. His concept of musical chance operations and indeterminacy was not to be confused with "anything goes"; it was to be liberating within prescribed but generous limits, not a license for self-expression. By the same token, his belief in anarchy could never condone any form of violence as an excuse to build a new order. Someone once called him "the courtly anarchist."

Another apparent paradox that has frequently been mentioned concerns Cage's early studies with composer Arnold Schoenberg, and how Cage's continued devotion ("I was *terrified* of him!") could possibly have been reconciled with his own chance-created works with their indeterminate length or number of performers (indeed, there can be an option as vast as from one to 108 players in a given piece). It is true—and often reported with great relish!—that Schoenberg said Cage had little or no talent for writing harmony and that he was an "inventor of genius" more than a composer. When John persisted in spite of this verdict Schoenberg told him that he would have to bang his head against the wall. Undaunted, Cage's reaction was that he would do just that; he vowed to dedicate his life to music. Aside from his well-known excursions into literature, poetry, and the visual arts, he never reneged on that promise. And we would have

been much the poorer had he not persisted.

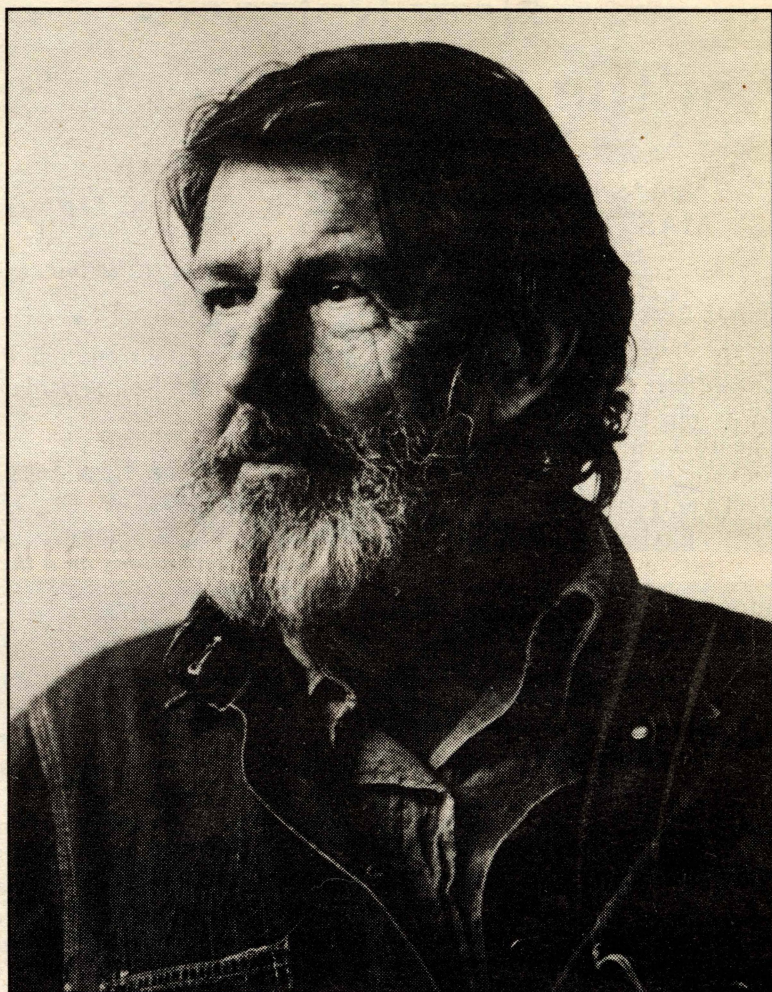
Cage's chance techniques, which were similar to those of his partner in life and work, Merce Cunningham, were dedicated to giving up creative control and to obeying the choices made by the *I Ching* (the *Book of Changes*), the Chinese text to which he was first introduced in 1934 and which he consulted at all times after his reintroduction to it in 1950. "The *I Ching* is a discipline of the ego," he wrote. "It facilitates self-alteration and weakens self-expression. I never compose without it.... I use the *I Ching* whenever I am engaged in an activity which is free of goal-seeking, pleasure-giving, or discriminating between good and evil. That is to say, when writing poetry or music or when making graphic works."

For some years, especially in the sixties, he also disciplined himself to become free of value judgments, but that goal gradually receded when he found it to be less natural and less benign than he had envisioned. He settled on an open-minded, generally nonjudgmental view that nevertheless permitted him to pronounce something beautiful (or not!) or in need of further work.

When he spoke to my aesthetics class at The Juilliard School, he made it clear that certain judgments need to be *suspended*, and that what he called the "pushiness" of composers who aimed at an audience's *uniform* emotional response was a problem in the West that had long been overcome in Eastern thought and philosophy.

He explained his interest in *all* sounds, including the notion of ordinary noise being perceived as music. Silence, he said, was not an absence but an ambient presence of sounds worth hearing. Cage lived these theories: In the loft he shared with Cunningham on an unusually noisy Manhattan street, he found all sounds worth listening to—traffic, car alarms, fire engines, ambulances, planes over head, people shouting. He was always completely sensitized to the sound spectrum around him. He never tried to tune out what was available to the ear.

It is easy to forget that Cage did not arrive at his mature compositional practices without preparation. One rarely hears of his serious piano studies with Richard Buhlig in Los Angeles or that the prepared piano works came about quite organically when he developed some of his early dance pieces and needed a variety of percussion scores. A friend, composer



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Henry Cowell (1897-1965), had already experimented with placing various objects on the piano strings and then playing the keyboard in the conventional fashion or with beating on the strings with various-sized mallets. Cage developed these techniques further, indicating in the score that clearly identified objects such as screws, bolts, or rubber erasers were to be wedged between specific strings or to be placed upon them. As a result, the pitches were muffled or distorted, giving a more non-Western sound somewhat reminiscent of a gamelan.

The works in this genre were successful not only because they satisfied the musical demands of the choreography, but also because they offered an economical alternative to the then truly impoverished touring companies that could not afford a percussion ensemble. (Tapes or records were *not* considered an option!) The prepared piano pieces and other works of that era are still performed frequently and they create an illuminating balance to the greater bulk of the Cage oeuvre.

The aleatory ("chance") compositions, the lectures and other literary works, and the famous Mesostics (visual-verbal images based on a person's or an event's name spelled down the center of a page and surrounded by related word materials) are sometimes criticized as being too coolly objective or speculative. However, there is

absolutely no mistaking the individual character of *any* Cage work in spite of—or perhaps because of—his use of chance operations. It must never be forgotten that above all he celebrated the dignity of the individual.

The authenticity and integrity of John Cage can be summed up in one of his admonitions to himself and to others: "Pay careful attention to all things at all times." In his case that embraced everything from tending to a sick friend to unobtrusively helping someone in financial straits to observing and commenting on the weather to playing chess and reminiscing about Marcel and "Teeney" Duchamp to entertaining the cat to watering his more than two hundred plants to addressing the ever-present professional world to cooking his macrobiotic delicacies to writing letters to collecting mushrooms to railing against governments to attending performances to...

All things and all people were considered with thoughtful care and respect, and we are left the richer for being the beneficiaries of this lively legacy!

Pia Gilbert is a member of Juilliard's graduate faculty. From 1947 to 1985 she was professor of music for dance and resident composer at UCLA. She is currently composing an opera, Dialects, to be premiered at the Bonn Opera House in spring 1994.

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Voice

Albert: *Sun's Heat*, for tenor and
orchestra (piano reduction)

Flute & Guitar

Liebermann: *Sonata*

COMING SOON: THE NEW JUILLIARD ENSEMBLE

On September 21, 1993, a new ensemble will take its bows in the Juilliard Theater—The New Juilliard Ensemble. Conducted by Joel Sachs, this group will be a vehicle for the study and performance of recent music. The adjective "new" will, it is hoped, be emblematic not only of the performing group but also of The Juilliard School. The ensemble will consist of two units. The larger, with about 18-25 players (depending upon the repertory), will perform once each semester, presenting music drawn from a variety of composers writing in a variety of styles. Out of the full ensemble, a smaller nucleus of perhaps 7 players will be drawn, who will work together during the entire year, perfecting techniques for dealing with unfamiliar scores. Although the primary goal is the training of performers, it is anticipated that the smaller ensemble will work with a selected student composer to develop a new composition.

The New Juilliard Ensemble takes its name from an unofficial student group of the 1960s which was actively involved in performing new music. That ensemble's participants have more than made their mark in new—and traditional—music; Its conductor was Dennis Russell Davies, now music director of the American Composers Orchestra and an important figure in European and American musical life. Juilliard percussion faculty member Gordon Gottlieb was also associated with this group. A more contemporary model for The New Juilliard Ensemble is the small new-

music chamber orchestra that is characteristic of many European countries, such as Ensemble Modern in Frankfurt, or the Ensemble Intercontemporain in Paris, which have cultivated a repertoire for small chamber orchestra that is rarely performed in the United States.

Students will receive credit for their participation in The New Juilliard Ensemble. Participation will be voluntary, by audition, and a student must make the commitment to participate in both semesters, so that the personnel can have the benefits of long-term cooperation. Note: Participation in the New Juilliard Ensemble will not be a substitute for participation in one of the orchestras.

Because it is important that incoming students have a fair chance at participating, final decisions about personnel will be made at the very beginning of September, following fall auditions. Rehearsals for the September 21 concert will commence immediately thereafter. However, returning students who would like to be considered for this ensemble, should fill out the attached coupon and return it to Joel Sachs in room 516 or faculty mailbox 143.

Important: Prior new music experience is not the entrance criterion; rather, a desire to explore—and of course superlative ability as a performer—is what is needed! If you have wanted to involve yourself in the music of our time, act now!

Interested singers: now is the time!



THE NEW JUILLIARD ENSEMBLE

I am eager to participate in the music of our time. Please contact me about auditions.

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(as of September 1993)

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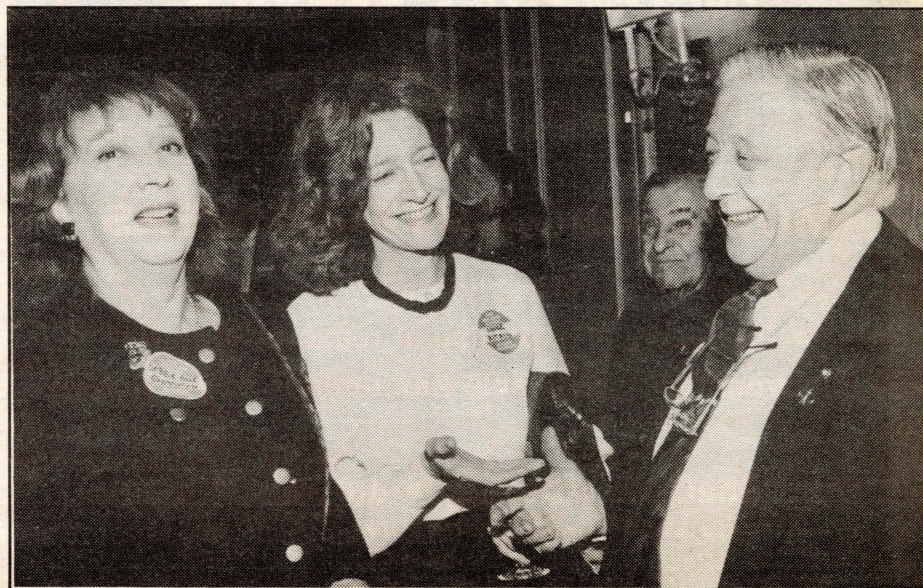
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ALL PHOTOS BY ORLY HALKOV



*Alumni Reunion, February 15, 1993
Meredith Willson Tribute
The Four Seasons Hotel, Beverly Hills,*



Hadyn and Mozart

continued from page 3

And then, in 1782, in the soon-to-be magical city of Vienna, in the midst of what we now call the Golden Decade, the famous Mr. Haydn met the new kid on the block—Wolfgang Amadeus Mozart. Outwardly, the two men seemed to have nothing in common but their creative genius. One was twice the age of the other. One was calm, deliberate, dependable. The other was often ruled by his emotions and wildly unpredictable. One was a clever, sophisticated man of the world. The other, according to his sister, remained a child all of his life, living in domestic chaos. One developed his talents slowly, building his skills one step at a time. The other wrote a minor masterpiece at the age of twelve and regularly achieved quantum leaps in his artistic maturity. Could it have been just these differences that drew this odd couple together? Was Haydn attracted to the wild, carefree genius of his young friend? Was Mozart drawn to the strong, stable lifestyle of his dear “Papa”? Whatever reasons existed, the two shared a friendship remarkable for its warmth and generosity.

The legend of Vienna was probably founded on this friendship, and on the Sunday morning musicales featuring Haydn on 1st violin, Karl Dittersdorf on 2nd, Mozart on his beloved viola, and Johann Wanhal on cello. The repertoire of this “Composers’ Quartet,” as it was called, consisted mainly of the newest chamber works of its two most famous members. Can we possibly imagine the creative electricity passing back and forth between 1st violin and viola for three or four hours every Sunday morning? Mozart said, “...from this great man alone I learned how to write string quartets.” And in the short span of this inspired decade, these two composers combined to write thirty-five of their finest quartets.

This incredible chapter in music history—and the magic—ended in 1790, at a farewell dinner for Haydn, who was about to embark on his historic journey to England. The two friends embraced, and both wept openly. Mozart said, “Oh, Papa, I am afraid this will be our last farewell.” Neither man realized that it was Mozart who would be dead within a year.

When Joseph Haydn died in 1809, having earned every honor that the musical world could bestow, it was Mozart's *Requiem* that was performed at his funeral. The two friends were united for the final time—at least on this earth.

Michael White has been a member of the Juilliard faculty since 1979.

John Guare

continued from page 1

and the waste of this talent, I loved this material. It was very sad. Grief, anger... it was very complicated, but I just put it away. Four years after the fact, Louis Malle called me and said, ‘I was looking for something to read on the Concorde going back to France, and just happened to grab *Moon Over Miami*. You know John, it’s right that it was never made into a film, because it is a play.’ We did a reading at Lincoln Center with Marian Seldes and Penn and Teller, and it really surprised me. Here was an opportunity to get this material back.”

Although the play was then produced at the Williamstown Theater Festival in 1987, starring James Belushi, Nathan Lane, and Julie Hagerty, and again at Yale Rep in 1989, *Moon Over Miami* always seemed to be “deflected.”

“It was a play I always wanted to finish, [but] I could never get a handle on what I wanted it to do. My rewrites on it were interrupted by the sudden appearance of *Six Degrees of Separation*. So this play got put on the back burner. There was a lot of material in it that I really loved and characters in it that I loved, but the nightmare of it was that since it’s a play about politics, I’d write something, and the next day the newspapers would say something so outrageous that you couldn’t believe it. How do I keep up with this? And there are so many characters and so many scenes. It’s a nightmare when you say, ‘I want to write a farce.’ You enter the world of Feydeau at your own peril. It’s been a great learning experience for me. How do you keep something silly and merry, letting it be known that there is some sort of serious intent at the back of it all, but not letting the seriousness of that intent overwhelm the farce? I realized that this play had to be developed on its feet. So I said to Michael that it would be terrific to work on it in a real laboratory workshop. That has been liberating for me. And instructive.”

Guare is no stranger to working with students. He has taught classes in playwriting at Yale, New York University, and Harvard. But this project marked the first time he had ever worked on one of his plays with student actors.

“The day before I started, I said ‘What am I doing? I mean, these are kids!’ But Michael Kahn had told me that the kids were terrific. It’s just that nervous thing before rehearsing with anyone. ‘Will I like the actors? Will the actors like me? Will we get along?’ Six weeks is a long period of time to work together. But after the first reading and seeing the class, I just said,

‘Oh, we have so much vitality! This will be fun.’ I didn’t know who was going to play what, but the fact that there was so much talent in eighteen people was really exciting. They were such a good bunch of clowns.”

The project involved all eighteen members of the second-year class, and director Neel Keller joined them from Chicago, where he runs the Remains Theater. Keller had directed the Williamstown and Yale productions of *Moon Over Miami*.

“I met Neel at the theater across the street in 1986 during *House of Blue Leaves* (the Lincoln Center revival). You could tell he was full of opinions and really interesting. I only would have worked on *Moon Over Miami* here at Juilliard if Neel were to direct it. Luckily, he took six weeks off. Juilliard found him a place to stay, and we went to work.”

The group plunged in from the start, reading the existing version of the play from the Yale production. Keller and Guare then began rearranging scenes, making cuts, and rewriting. The actors read many parts, and were encouraged to try anything that might shed new light on the characters and their predicaments.

“You can only do a workshop if you have a very specific task to achieve. You can’t say, ‘I want the course of Western art to change.’ You can only say, ‘If I get one thing out of this workshop, it will be successful.’ I wanted to work on finding the structure of the play, ordering the events in a coherent way that didn’t crush the spark of madness that I wanted.”

By the third week, after experimenting with scenes on their feet, the group had a fairly clear first act, and Guare and Keller decided to cast the play. They chose to double-cast certain roles, not only so that every actor had a sizable role to develop, but also so that Guare could see different aspects of the same characters. The group then set out to tackle the elusive and dramatically problematic second act.

“I realized I had to locate the play in a specific place and time. I said, ‘Aha! I will set it the week before the election in 1980.’ After Clinton was elected, I felt a terrible time was over; the Reagan Years were over. The 1980-1992 spell was lifted, and there was hope again. Clinton’s election allowed me to understand what I wanted the second act to be—a possibility of hope for change. As long as Bush was in office, I just felt that things were only getting more deadly and depressing and boring, and that’s the way we would be kept under control. So between Bill Clinton, Michael Kahn, Neel Keller, and the second-year class at Juilliard, I was able to go to work.”

Looking back on the project, which was performed February 22-24, Guare, Keller and the students seemed pleased at the fruits of their labor.

“To me, the workshop was extraordinarily successful because the task was completed. I came out with a new second act. I understand now just what I want the play to be. It’s awful when you have those plays that are like a loose tooth that you can’t ever own or get a handle on. After this workshop, the only impatience I have is with myself and my own abilities. That’s what I will have to wrestle with now. I just want to go home now and sit at my desk and live with the play. What lessons did I learn? What do I need to cut? What do I need to build up? These questions are the next step, and I can only take it one at a time.”

Future steps may include production at Mr. Keller’s Remains Theater in Chicago.

“My wife said it has never been so coherent. The play has so many lead characters, and no one tipped the balance. It was also a wonderful portrait of Miami.”

Guare made it clear from the beginning of the rehearsal process that much of the actors’ focus should be on creating the world of the play. However, he emphasized that the world they would create was not for the theater of Realism or Naturalism. Guare feels an obligation as a playwright to break the dominion of naturalism and bring the theater back to being a place of poetry. “Naturalism wants to reduce us,” Guare said in an interview with Anne Cattaneo. “[It] belongs to television and movie acting. Theater acting should be closer to Cyrano de Bergerac or Falstaff or Edmund the Bastard. It’s about finding truth on a large scale with the recognition of the actor as a performer.”

Joan Didion described Miami as the capitol city of a mythical Latin-American country. I love that. There is something completely illusory about Miami. The reality of Miami itself is theatrical. The buildings are painted extraordinary colors. People behave as if they’re permanently on vacation. The basic kitchen-sink reality of Miami is, in fact, closer to the fantasy of *Moon Over Miami* than two people sitting at a kitchen table feeling the heat of a teacup. The fantastic style is similar to some of my other plays, *Marco Polo Sings a Solo*, *Rich and Famous*. It is a visionary farce that uses the hysteria of farce to reach some sort of transcendent state.”

Achieving transcendence is aided by Guare’s use of music and singing. Guare says, “I love music in plays. One of the great things about the theater is that you can burst into song if the moment needs it. Music puts us in a dreamlike state. It relaxes us. Audiences related differently to music—you can get into the corners of the brain.” Guare wrote many of the songs for *Moon Over Miami* himself, and the work of the failed songwriter in *House of Blue Leaves* came from a college show Guare had written at Yale.

“You never throw anything away. A writer is like a sculptor who has to make his own clay. You are constantly observant, but actively. You must put what you observe to use.” Not surprisingly, most of Guare’s plays, including *Moon Over Miami*, rose out of such observations. “ABSCAM was a hilarious thing in the papers in 1979, where agents were dressing up as sheiks, nabbing Congressmen and Senators left and right. I found it genuinely dopey that lives were destroyed by people wearing sheets... people using whatever power they had to keep themselves in power. That’s a great image for politics today.”

Pleased with the results of this collaboration between Lincoln Center Theater and The Juilliard School, Guare hopes the connection will continue to grow.

“It’s been almost a quarter of a century that these two worlds have existed across the street from each other, and they might as well have been on different planets. Since Andre Bishop has taken over as Artistic Director of Lincoln Center Theater, more positive steps have been made to make the two work together.”

“I think it’s very symbolic that a bridge has just been built between the two.”

Matthew McCormick is a second-year drama student.

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STUDENT AFFAIRS

April is Wellness Month

April is designated as Wellness Month by the Office of Student Affairs. The purpose of Wellness Month is to help heighten awareness of an individual's choices and behaviors that make up his/her lifestyle. Only by doing this can people improve or change those behaviors and become a well-rounded and healthy performing artist. Wellness is made up of six different dimensions: emotional, intellectual, social, occupational, physical and spiritual. These six dimensions are interdependent and affect different parts of a person's life. Being "well" in each of these dimensions contributes to a healthy, productive lifestyle. As a performing artist, developing a healthy way of living greatly increases

the potential and capacity to perform well.

Programs that will help develop each of these areas will be presented by the Office of Student Affairs. For physical and emotional wellness a Health Fair is planned which will include body fat analysis, cholesterol screening, AIDS/HIV information, yoga, shiatsu, relaxation techniques, nutritional analysis, and information on individual psychotherapy and workshops especially for the performing artist. Keep an eye out for other events that will honor different wellness dimensions such as Wednesday Night at the Movies, Spring Horizons, and for social wellness a Lip Sync Party!

It's a Lip Sync Party!

Set aside this date for one of the most entertaining events of the year. Friday, April 16, 1993, is the 2nd Annual LIP SYNC PARTY!! Imitate your favorite recording star and wow the crowds! Prizes for the best acts! A limited number of acts will be accepted so get to work on your song! Remember, there must be lyrics to a song in order for contestants to sync. All contestants must be Juilliard college division students. Each act may be between 3-5 minutes long, and all music must be on cassette tape. Sign up in the Office of Student Affairs starting Monday, April 5th through Friday, April 9th. After the contest is over and the last prize has been won, get ready to work it to the hottest dance music! As always admission is free but ID is required to drink alcoholic beverages. See you there!

announcements

ROOM SELECTION FOR LIVING IN THE RESIDENCE HALL FOR THE 1993-94 ACADEMIC YEAR WILL TAKE PLACE ON **SATURDAY, MAY 1** BETWEEN 10:00 AM AND 4:00 PM IN THE ELEVENTH FLOOR LOUNGE OF THE RESIDENCE HALL

DETAILS AVAILABLE IN THE OFFICE OF RESIDENCE LIFE BEGINNING **APRIL 5, 1993.**

1993 JULLIARD GRADUATES

STUDENTS WHO WERE NOT ABLE TO SCHEDULE A PORTRAIT PHOTO SESSION HAVE ONE LAST OPPORTUNITY ON **THURSDAY, APRIL 15, 1993** FROM 1:00 PM TO 7:00 PM IN ROOM 217. PLEASE SIGN UP IN THE OFFICE OF STUDENT AFFAIRS.

ATTENTION STUDENTS!!!

In the wake of the successful "Club Yazz" party this past February, the Office of Student Affairs would like to offer the opportunity for future student performances at our parties.

If you have an idea that you would like to see materialize, write up a proposal stating exactly what your idea is and drop it off in Room 219 no later than May 1, 1993. Be sure to include your name and phone number or mailbox number so that we can get in touch with you to discuss your proposal.

Your project should be something for fun and not for credit and it should be submitted in detail so that there is time to work out all the logistics.

So, get the creative juices flowing and bring your ideas to us so we can help you make them materialize.

It's NOT TOO EARLY To PLAN FOR FINALS STUDY TIME!

TO HELP FACILITATE YOUR END-OF-YEAR STUDIES, THE LIBRARY WILL BE OPEN FROM

4:00PM TO 9:00PM ON THE FOLLOWING 3 SUNDAYS:

APRIL 25
MAY 2
MAY 9

THE OFFICE OF STUDENT AFFAIRS

invites you to

The Third Annual Jazz Picnic

to be held on

The Doris & Alfred Kaskel Plaza
May 7, 1993 from 3:30 pm until 6:00 pm

Refreshments and live entertainment will be provided. Come one, come all, faculty, students, and staff are welcome to this joyous end-of-the-year event.

Peer Advisor Selection

The Office of Student Affairs is looking for energetic, enthusiastic and friendly students to become Peer Advisors for the 1993 Fall Semester. Peer Advisors are a resource of information and help make the transition to Juilliard a little easier for new students. Responsibilities include assisting with Orientation activities and planning a social event for a small group of students. Remuneration includes a salary of \$300.00 for the fall semester, meals and other benefits. Applications are available from the Office of Student Affairs starting Monday, April 5th and are due Friday, April 16th. Peer Advisors are required to return to school on August 20, 1993, for one day of training before Orientation. If you are looking for fun and want to gain some leadership and administrative skills, pick up an application today! Information sessions will be held on April 7th at 4pm and April 8th at 9pm, locations TBA. Questions may be directed to Sabrina Tanbara, Assistant Director of Student Affairs, Room 219

All-School Informal Discussion with President Polisi and Dean Allen

- Come and express your school-related concerns
- April 13th, 5:30 P.M. • Room 334
- Sponsored by the Juilliard Student Council

• C E L E B R A T I O N •

ALUMNI NEWS

ALUMNI NOTES

by Chris Howatt

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

dance

In March, Works/Laura Glenn Dance presented "Bite Size Pieces," its Spring season program at the Cathedral Theater in Hartford. Featured in the program were the Hartford premieres of choreographer and artistic director **LAURA GLENN**'s ('67 BS) Recipe, Nuclear Family, Presidential Tango, Four, Three, Signals from the Red Room and Table of Contents.

Seoul, Korea is home for **JAMES JEON** ('85 BFA), a leading dancer and choreographer with the Universal Ballet there, as well as artistic director of his own smaller concert dance company.

ALEXANDER SCHLEMP ('92 BFA) is dancing for Francis Patrelle in Dances...Patrelle's production of Romeo and Juliet. In addition, Alex is supplying choreography for Theatre For a New Audience's production of Love's Labour's Lost, bowing Off-Broadway.

As part of their Spring Seminars, the Museum of Television and Radio presented a discussion entitled "Dancing On the Air: Seventeen Years of Dance in America," examining the creativity and collaboration needed to adapt the works of George Balanchine, Martha Graham, **PAUL TAYLOR** ('53) and others to the small screen. Mr. Taylor served as a panelist for the discussion.

drama

LISA ARRINDELL (Group 19) is currently featured in Eric Overmeyer's new play, The Heliotrope Bouquet, running at Playwrights Horizons.

In Washington, D.C., **DAVID BAKER** (Group 19) is featured as Eilif in Michael Kahn's production of Mother Courage at the Shakespeare Theater.

At The Ramins Theatre in Chicago, **JOHN BENJAMIN HICKEY** (Group 18) stars in David Marshall Grant's play, Snakebit.

Also in Chicago, **KURT NAEBIG** (Group 19) can be seen as Ronnie in the Buffalo Theatre Ensemble's production of The House of Blue Leaves.

PAMELA NYBERG (Group 9) and **CASEY BIGGS** (Group 6) star in Arena Stage's production of Summer and Smoke.

At The New York Theatre Workshop, **RENE RIVERA** (Group 15) starred in the new play, The Opium War.

On ABC, **LORRAINE TOUSSAINT** (Group 11) was featured in the television film Alex Haley's "Queenie".

music

Pianist **SHERRI ADAMS** ('90 MM) recently won the Shreveport Symphony Nena Plant Wideman Piano Competition, receiving first prize and the "audience favorite" award decided by audience vote during the final round of competition. Ms. Adams' award winning performance in the final round

included Prokofiev's Third Piano Concerto. Sheri is currently residing in Cincinnati, pursuing a Doctoral degree at the University of Cincinnati, College-Conservatory of Music.

In March, pianist **JUDITH ALSTADTER** ('64 BS) presented programs of Romantic Women Composers at the Ethical Culture Society in New York and at Bethpage Library on Long Island. In April, Ms. Alstadter will be joined by members of the Minnewaska Chamber Music Society in a program spanning from Classics to Jazz at Great Neck House on Long Island. She is on the Adjunct Faculty of Pace University and will also be teaching at The New School in April.

Recently, pianist **SAHAN ARZRUNI** ('67 BM, '68 MS) was the guest artist of the Carlos Chavez Symphony Orchestra in Mexico City, where he performed Hovhaness' Lousadzak and Faure's Ballade. In addition, Mr. Arzruni took part in a "French Connection" program at the Tillis Center in New York, playing works of Satie and Franck.

Concerts at the Met continued in March with a program by Philharmonia Virtuosi entitled, "Trumpetissimo," featuring five trumpet soloists in a program spanning over 300 years of music for trumpet. The soloists were **DAVID BILGER** ('84 MM), **STEPHEN BURNS** ('81 BM, '82 MM), **EDWARD CARROLL** ('77), **ARMANDO GHITALLA** ('49 BM) and **RICHARD KELLEY** ('89); in all they represent three generations of American trumpet playing. The program included works by Telemann, Vivaldi, Vejnovsky and the US Premiere of Swiss composer Juilien-Francois Zbinden's Triade for Two Trumpets and Strings.

In June, the Nashville Symphony presented works of Rossini, Copland, Gershwin and **JEROME BUC** (Theory, '48 Diploma). The orchestra performed Mr. Buc's Humoresque-Scherzo, a short, rapid orchestral work written with the intention of evoking capriciousness and humor. The work was premiered by the Elizabeth (NJ) Philharmonic Orchestra. Mr. Buc has been teaching piano for 41 years, and in 1983, was voted Composer of the Year by the Nashville Area Music Teachers Association.

During February and March Louisiana State University presented its 48th Annual Festival of Contemporary Music. Directed by **DINOS CONSTANTINIDES** (Violin, '60 Diploma), the festival culminated in the world premiere performance of his opera Antigone.

The Glendale Symphony's recent performance of Beethoven's Violin Concerto featured **BRUCE DUKOV** ('73 BM, '74 MM) as soloist. The Symphony, conducted by Lalo Schiffrin, performed in the Los Angeles Music Center's Dorothy Chandler Pavilion. Mr. Dukov is also concertmaster of the Hollywood Bowl Orchestra.

In February, pianist/scholar **SELMA EPSTEIN** ('49 Diploma) presented a special seminar at Juilliard in commemoration of Black History Month. She spoke mainly on black and white American women composers and brought many rare manuscripts to share with her audience. National Public Radio will include segments of her Juilliard lecture as well as her forthcoming series at San Diego University on their series Performance Today. Following her California residency, Ms. Epstein leaves for an extended tour of Alaska and China where she will teach and give recitals.

FERDINAND GAJEWSKI (Piano,

'63 BS) has reconstructed a new mazurka by Chopin from a manuscript at the Fryderyk Chopin Society Library in Warsaw. The mazurka incorporates the melody of the Polish National Anthem. Further particulars, as well as a performing edition of the piece, may be found in Volume 32 (1992) of the Journal of the American Liszt Society.

Well-Tempered Productions announced the release of a CD recording devoted to the vocal music of J.S. Bach, rendered completely on computers. Entitled "21st Century Bach - Selections from the Cantatas of J.S. Bach realized by **KATHY GEISLER** (Oboe, '85 MM)," it consists of musical performances created entirely in computer software, using specially-designed electronic voices and instruments.

The Group for Contemporary Music has launched a new series of recordings for Koch International Classics. The first features string quartets by Wuorinen and Wayne Peterson, along with British composer Jonathan Harvey. The performers are cellist **JOSHUA GORDON** ('86 BM, '87 MM); violist **LOIS MARTIN** ('76 MM) and violinists Benjamin Hudson and Carol Zeavin.

The fifth concert of the Greenwich Village Orchestra's 92-93 season took place in March. The theme of the program, conducted by Music Director **ROBERT GREHAN** (Orchestral Conducting, '83 BM), was "From Russia with Love," featuring the music of Rimsky-Koraskov and Tchaikovsky. Performing with the Orchestra on the concert was Juilliard violinist Dmitri Berlinsky.

On March 18, pianist **LYNN HABIAN** ('73 BM, '74 MM) was presented in a solo recital in Bruno Walter Auditorium by The New York Public Library at Lincoln Center. For her program, Ms. Habian chose Scarlatti's Sonatas, No. 9 and No. 50, Beethoven's "Tempest" and "Appassionata" sonatas, and concluded her program with MacDowell's Woodland Sketches and Sea Pieces.

This Summer, clarinetist **WILLIAM HAGENA** ('89 BM) will perform Mozart's Clarinet Quintet with a quartet consisting of members of the Boston Symphony. In May, he will be performing Rossini's Theme and Variations as concerto soloist in Alice Tully Hall.

In April, pianist **EDUARDUS HALIM** ('87) will be performing Chopin's Piano Concerto No. 2 at the Tisch Center for the Arts at the 92nd Street "Y" with the New York Chamber Orchestra. This Summer will include debut appearances with the Cleveland Orchestra at the Blossom Festival, [LEONARD SLATKIN (Orchestral Conducting, '67 BM) conducting], the San Francisco Orchestra, and a performance with the Grand Teton Orchestra. Upcoming engagements include appearances with the St. Louis and Chicago Symphonies and the Hong Kong Philharmonic and Honolulu Symphony.

Cellist **STEVEN HONIGBERG** ('83 BM, '84 MM) makes his recording debut with a new compact disc from Albany Records featuring 20th-century American music. With pianist Kathryn Brake, Honigberg performs works of Foss, Diamond, Bernstein, Schuller and Barber.

Pianist **BERNARD KIRSHBAUM** ('30 Diploma, '32 Diploma, '34 Diploma) will judge the regional auditions of the International Piano Competition at Queens College on April 25. The winners of this stage of competition, featuring Chinese Music, will go on to compete at the national level in

Washington, D.C. In May, Mr. Kirshbaum will be the Guild judge in New Haven. His book, The Challenging World of Piano Teaching is included in the Juilliard library and is available to Juilliard students at a special rate.

In February, organist **JOSEPH KLINE** ('71 MM) played a critically acclaimed recital at St. Agnes Church in West Chester, PA as part of the Bicentennial Celebration of the St. Agnes Parish.

The Curtis Institute of Music recently held a master class with pianist **ROBERT McDONALD** ('79 MM). Mr. McDonald's appearance is a part of the master class series offered by Curtis.

This past November, pianist **ROSA PARK** ('87 BM, '89 MM) performed Shostakovich's Piano Concerto No. 2 with the Zagreb Philharmonic Orchestra in Korea, and performed Beethoven's Piano Concerto No. 3 with the Cluj-Napoca Philharmonic Orchestra in Rumania in March. Ms. Park is currently a candidate for the DMA degree at SUNY - Stony Brook.

Recently, pianist **WALTER PROSSNITZ** ('83 BM, '84 MM) made his Carnegie Hall debut as soloist in the premiere of a new work for piano, orchestra and chorus by Rolf Urs Ringger. He also performed Mozart's Piano Concert, K. 449 in a concert at the Zurich Opera and toured Spain performing Concerto in F by Gershwin with the Munich Symphonic Ensemble.

In January, composer **JAMES REDDING** ('53 BS, '54 MS) was honored with a concert of his music to celebrate his 65th birthday. Works performed included Sancho Panza for solo viola, and Quartet for trumpet and strings. The concert was held at the Theodore Roosevelt birthplace as part of its American Landmark Festivals series.

In New York at the Anahid Sofian Studio, composer **WILLIAM SCHIMMEL'S** ('69 BM, '70 MS, '73 DMA) Opera Fisarmonica, about a harmonica, was performed. Another Schimmel opera, Frankie Young and the Mystery of the Pink Socks was performed at PS 146 in New York. It is considered to be the first opera for special children. Mr. Schimmel can be seen and heard in the Universal motion picture Scent of a Woman, and is featured with members of the "Tango Project," a group he co-founded.

Violinist **STEPHEN STARKMAN** ('79 BM) appeared as guest conductor for the opening concert of the Shasta Symphony's subscription series, conducting Copland's Appalachian Spring and Dvorak's "New World" Symphony. Mr. Starkman also performed Bach's

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ALUMNI NEWS

Violin Concerto in E Major to open the concert.

In December, Albany Records released flutist **JAN VINCI'S** ('86 DMA) first CD. Entitled, "Five Premieres - Chamber Works with Guitar," it was recorded with guitarist Joel Brown and cellist **ANN ALTON** ('78 BM, '79 MM). The recording features new works by Vivian Fine, Andrew York, Anthony Holland, Lois Chobanian and Carver Blanchard. Ms. Vinci is performing with the Albany Symphony through the rest of the 92-93 season as well as continuing to teach at Skidmore College.

Having changed from flutist to opera singer, **CHLORIS VOWELS** (Flute, '84 MM) will be performing her operatic debut in the role of "Tylania" in Benjamin Britten's A Midsummer Night's Dream with the Australian Opera this coming October.

Pianist **EMILY WHITE** ('85 MM) returned from a recital tour of Ontario, Canada, where she performed at McMaster University and the University of Guelph. Her programs included works of Bach, Griffes, Chopin, Schubert/Liszt, Schumann/Liszt and Wagner/Liszt.

Announcements

student

Juilliard violist **NICHOLAS CORDS** recently took top honors at the 37th Annual Women's Association of the Minnesota Orchestra Young Artist Competition held in January. The first place award carries a \$2,500 cash prize, a performance with the Minnesota Orchestra, the Ehrma Strachauer Medal and an appearance on McGraw Hill's Young Artist Showcase on WQXR here in New York.

Four Juilliard pianists have been chosen to compete in the Ninth Annual Van Cliburn International Piano Competition. A total of 36 competitors have been chosen to participate in the contest, taking place in Fort Worth, Texas beginning in May. Juilliard participants are: **JENNIFER HAYGHE**, **LORRAINE MIN**, **MIKHAIL YANOVITSKY** and alumnus **FREDERIC CHIU** ('87 MM)

In February and March, students from the Dance Division performed Spanish Dance programs in several venues under the direction of faculty member **GLORIA MARINA**. Juilliard Dancers

HEATHER DeLUSSA, **LAURI HOGAN**, **RODOLFO MAYA** and **ERIKA PUJIC** performed at the Chapin School in February. **HEATHER DeLUSSA**, **LAURI HOGAN**, **LUCIANA PORTA**, **DMITRY POVOLOTSKY**, **ERIKA PUJIC** and **SYLVIA RIJMER** performed in a gala Spring concert presented by "Amigos de la Zarzuela" during March.

faculty

Duo-pianists Adalaide and **EDGAR ROBERTS** ('49 BS, '49 MS) of the Pre-College faculty performed a full concert for one piano, four hands in Rhinebeck, NY and one concert for two pianos in Lakewood, NJ during March. In April the duo will be performing a full concert for two pianos, four hands in Kingston, NY which will feature the world premiere of Night Music by Robert Starer for vocal quartet and four hand piano, and another concert for one piano, four hands at New York University.

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Juilliard

- 4/1 Juilliard String Quartet Open Rehearsal**, Haydn Quartets, Studio 518, 4-5:30pm.
Liederabend, Paul Hall, 6pm.
Aaron Flagg, trumpet, Paul Hall, 8pm.
- 4/2 Students of the Juilliard String Quartet**, Paul Hall, 4pm.
Brinton Smith, cello, Paul Hall, 6pm.
Alicia Celeste McMahan, horn, Paul Hall, 8pm.
An Evening of Chamber Music, Alice Tully Hall, 8pm.
Dance Division Spring Concert, Juilliard Theater, 8pm.*
- 4/3 Drama Spring Repertory, SHAKESPEARE/The Winter's Tale**, Drama Theater, 8pm.**
Dance Division Spring Concert, Juilliard Theater, 8pm.*
David Whitley, tenor, Paul Hall, 8:30 pm.
Alexis Gerlach, cello, New Recital Hall, 8:30pm.
- 4/4 Dance Division Spring Concert**, Juilliard Theater, 3pm.*
Drama Spring Repertory, SHAKESPEARE/The Winter's Tale, Drama Theater, 7pm.**
- 4/5 Corinne Tatiana Nordmann**, piano, Paul Hall, 4pm.
American Brass Quintet Seminar, guest artists, Chestnut Brass Company, Studio 309, 5:15-7:15pm.
Jennifer Orchard, cello, Paul Hall, 6pm.
Thomas R. Fox, percussion, Paul Hall, 8pm.
Dance Division Spring Concert, Juilliard Theater, 8pm.*
- 4/6 Derek Mithaug**, piano, Paul Hall, 4pm.
Michael Ramos, viola, Paul Hall, 6pm.
Felicia Chien-Yuh Tang, piano, New Recital Hall, 6pm.
Charis Dimaras, piano, Paul Hall, 8pm.
Fernando Dissenha, trumpet, New Recital Hall, 8pm.
- 4/7 Wednesdays at One**, "Music for Piano," Alice Tully Hall, 1pm.
Henry Meyer String Quartet Master Class, Studio 582, 4-6pm.
- 4/8 Glazunov Violin Concerto Finals**, Paul Hall, 5pm.
Eva Burmeister, violin, **Jenny Undercofler**, piano, New Recital Hall, 6pm.
James Miller, trombone, Paul Hall, 8pm.
Romulo Benavide, violin, New Recital Hall, 8pm.
Drama Spring Repertory, IBSEN/Hedda Gabler, Drama Theater, 8pm.**
- 4/10 Drama Spring Repertory, IBSEN/Hedda Gabler**, Drama Theater, 2pm & 8pm.**
- 4/12 Adrienne Sengpiehl**, violin, Paul Hall, 4pm.
Performance and Discussion of the French Bassoon with Jean-François Duquesnoy, New Recital Hall, 5-7pm.
Maria Ahn, cello, Paul Hall, 6pm.
The Lisa Arnhold Memorial Concert, St. Lawrence String Quartet, Paul Hall, 8pm.
Drama Spring Repertory, IBSEN/Hedda Gabler, Drama Theater, 8pm.**
- 4/13 Caroline Louise Coade**, viola, Paul Hall, 4pm.
Aaron Janse, violin, Paul Hall, 6pm.
Katie Atkinson, viola, New Recital Hall, 6pm.
Joohyun Cho, piano, Paul Hall, 8pm.
Marie Park, oboe, New Recital Hall, 8pm.
- 4/14 The World Music Visiting Artist Program**, "Wind Music from Japan and India," lecture and demonstration, Paul Hall, 12:30-1:30pm; performance, Paul Hall, 8pm.
Wednesdays at One, "Chamber Music," Alice Tully Hall, 1pm.
Piano Class of Jane Carlson, Paul Hall, 4pm.
New York Woodwind Quintet Seminar, Studio 309, 6-8pm.
James Karrer, double bass, Paul Hall, 6pm.
Pauline Kim, violin, New Recital Hall, 6pm.
Chamber Music Recital, New Recital Hall, 8pm.
- 4/15 Nancy Diane Coade**, violin, Paul Hall, 4pm.
Elizabeth Kim, piano, Paul Hall, 6pm.
Juilliard Composers, Paul Hall, 8pm.
The Juilliard William Petschek Piano Debut, Jennifer Hayghe, piano, Alice Tully Hall, 8pm. Tickets are \$15 & \$10 and are available at the Alice Tully Box Office or at CenterCharge (212) 721-6500.
- 4/16 Lucille Chung**, piano, Paul Hall, 4pm.
Tomoko Kawamukai, piano, Paul Hall, 6pm.
Zara Lawler, flute, New Recital Hall, 6pm.
Alexander Goor, piano, Paul Hall, 8pm.
Juilliard Symphony, Carl St.Clair, conductor, Alice Tully Hall, 8pm.
Drama Spring Repertory, CHURCHILL/Cloud Nine, Drama Theater, 8pm.**
Drama Spring Repertory, FUGARD/Blood Knot, Clark Studio Theater, 70 Lincoln Center Plaza, 8pm.**
- 4/17 Drama Spring Repertory, CHURCHILL/Cloud Nine**, Drama Theater, 2pm & 8pm.**
Drama Spring Repertory, FUGARD/Blood Knot, Clark Studio Theater, 70 Lincoln Center Plaza, 2pm & 8pm.**
James Giles, piano, Paul Hall, 8:30pm.
Deborah Strauss, flute, New Recital Hall, 8:30pm.
- 4/18 Drama Spring Repertory, CHURCHILL/Cloud Nine**, Drama Theater, 7pm.**
Drama Spring Repertory, FUGARD/Blood Knot, Clark Studio Theater, 70 Lincoln Center Plaza, 7pm.**
- 4/19 Saul Goodman Percussion Master Class**, Studio 309, 10am-12pm.
Danijela Popovic, accompaniment, Paul Hall, 4pm.
Kim Kashkashian Viola Master Class, Studio 309, 4:30-7:30pm.
Amy Platt Crafton, clarinet, Paul Hall, 6pm.
Young Kim, piano, Paul Hall, 8pm.
- Daniel Saidenberg Faculty Recital Series**, American Brass Quintet, Juilliard Theater, 8pm.
- 4/20 Asako Hirabayashi**, harpsichord, Paul Hall, 4pm.
I-Hao Lee, violin, Paul Hall, 6pm.
Miranda Cuckson, violin, New Recital Hall, 6pm.
Hye-Kyung Seo, violin, Paul Hall, 8pm.
Suzannah Farney, viola, New Recital Hall, 8pm.
Department of Vocal Arts, A Workshop of Mozart's *The Magic Flute*, Rm. 335. Please call the Concert Office for information at 212/769-7406.
- 4/21 Wednesdays at One**, "Conductors with Orchestra," Alice Tully Hall, 1pm.
Memorial Tribute for Stephen Albert, Juilliard Theater, 5pm. See page 2 for more information on the program.
Betsey Baumgardner, organ, Paul Hall, 8pm.
- 4/22 Monica Bicchì**, viola, Paul Hall, 4pm.
Charlie Tauber, piano, New Recital Hall, 4pm.
Sonatenabend, Paul Hall, 6pm.
Caren Levine, accompaniment, New Recital Hall, 6pm.
Amos Yang, cello, Paul Hall, 8pm.
Liubima Kalinkova, double bass, New Recital Hall, 8pm.
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- 4/23 Kathy Kim**, violin, Paul Hall, 4pm.
Igor Gefter, cello, New Recital Hall, 4pm.
Michael Kim, piano, Paul Hall, 6pm.
Sung Yoon Kim, flute, **Bo-Yun Lee**, violin, New Recital Hall, 6pm.
Milan Yim, piano, Paul Hall, 8pm.
Jose Herring Colon, clarinet, New Recital Hall, 8pm.
An Evening of Chamber Music, Alice Tully Hall, 8pm.
- 4/24 Drama Spring Repertory, RIBMAN/The Journey of the Fifth Horse**, Drama Theater, 8pm.**
Antigone Goni, guitar, Paul Hall, 8:30pm.
Department of Vocal Arts, A Workshop of Mozart's *The Magic Flute*, Rm. 335. Please call the Concert Office for information at 212/769-7406.
- 4/25 Leonard Eisner Memorial Concert**, pianist Donna-Lee Weng performs, Alice Tully Hall, 3pm.
Drama Spring Repertory, RIBMAN/The Journey of the Fifth Horse, Drama Theater, 2pm & 8pm.**
- 4/26 Marc Schmied**, double bass, Paul Hall, 4pm.
Pianist Brook Smith Master Class in Accompanying, New Recital Hall, 5:30-7:30pm.
Rachel Jenkyns, flute, Paul Hall, 8pm.
Fumie Sekine, piano, New Recital Hall, 8:30pm.
Drama Spring Repertory, RIBMAN/The Journey of the Fifth Horse, Drama Theater, 8pm.**
- 4/27 Patrick Macan**, double bass, Paul Hall, 4pm.
Grace Kim, piano, Paul Hall, 6pm.
- Laurence Ross**, trombone, **Stephen Dumaine**, tuba, New Recital Hall, 6pm.
Joanna Chao, piano, Paul Hall, 8pm.
English Diction Students of Katherine LaBouff, New Recital Hall, 8pm.
An Evening of Chamber Music, Alice Tully Hall, 8pm.
- 4/28 Wednesdays at One**, "Woodwind Ensembles," Alice Tully Hall, 1pm.
William Everett, double bass, Paul Hall, 4pm.
Mi-Young Chun, piano, Paul Hall, 6pm.
In Hye Kim, soprano, Paul Hall, 8pm.
The Juilliard Orchestra at Avery Fisher Hall, Leonard Slatkin, conductor, Avery Fisher Hall, 8pm. Tickets are \$10 & \$5, but free to senior citizens and students and are available at the Avery Fisher Box Office.
- 4/29 Chamber Music Ensemble** from the University of Music and Performing Arts in Graz, Austria, Paul Hall, 4pm.
Lucia Ahn, piano, Paul Hall, 6pm.
Vadim Ghin, piano, New Recital Hall, 6pm.
John Charron, organ, Paul Hall, 8pm.
Barnaby Robson, clarinet, New Recital Hall, 8pm.
- 4/30 Namji Kim**, piano, Paul Hall, 4pm.
Hyun Joo Kwak, voice, New Recital Hall, 6pm.
Jae Eun Jung, piano, Paul Hall, 6pm.
Oliver Ionita, harpsichord, New Recital Hall, 8pm.
Maiko Nishida, piano, Paul Hall, 8pm.

HIGHLIGHTS IN MAY

- 5/5 Daniel Saidenberg Faculty Recital Series**, Juilliard String Quartet, Juilliard Theater, 8pm.
- 5/20 Juilliard Orchestra**, conductor, Otto-Werner Mueller, Alice Tully Hall, 8pm.
- 5/21 88th Commencement**, Alice Tully Hall, 11am.

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

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Juilliard Theater

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concert are valid.