

The JUILLIARD

J O U R N A L

Vol. VIII No. 6

The Juilliard School

March 1993

Symphony Performs Works by Juilliard Composers

On Tuesday, March 30, in Alice Tully Hall at 8:00 P.M., the Juilliard Symphony will present five works by Juilliard student composers, all chosen through a competition at the School. The program features Scott Adams' *Symphony #1*, Jin Xiang's *Asking the Sky*, Lewis Ting Cheong So's *Empathy*, Dalit Warshaw's *The Mountain*, and Robert Pound's *Symphony '91*. Jeffrey Milarsky, percussionist, conductor, and recent graduate of Juilliard, is the coordinator of this event.

Scott Adams' *Symphony #1*, an excerpt from a recently completed three-movement symphony, is a dramatic piece that creates a pulsating fabric with jaunting rhythms ending in tranquility. The composer, a native of Ohio, is currently pursuing a Master of Music degree and studies with Milton Babbitt and John Corigliano. He has written for orchestra, voice, piano and chamber music and done extensive work with electronic music, as well. His numerous dance collaborations include *Vertigo*, a work performed in Alice Tully Hall last year.

In many of his compositions, including *Asking the Sky*, Jin Xiang uses the Western Contemporary Technique combined with Eastern aesthetics. *Asking the Sky* is inspired by an almost three thousand year old essay by the Chinese

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Fourth-Year Drama Plays Confront Racial and Sexual Politics

Athol Fugard's *Blood Knot*

by Cedric Harris

The Fourth-Year Drama students will present Athol Fugard's *Blood Knot* on Thursday, March 18, through Saturday, March 21. Jonathan Rosenberg will direct.

Blood Knot begins in a one-room shack in the "non-white location" of Korsten, Port Elizabeth, South Africa, one year after the reunion of the two brothers, Morris and Zack, who live there. Morris, a light-skinned "coloured," has realized—by posing as white for ten years—that it is better to resist the temptation to use his lightness to change his reality. He has chosen to return to South Africa and to live with the hardship of being coloured there rather than with the mental torture of denying his true identity. In contrast, his brother Zack is a dark-skinned "coloured." There is no choice for him. His is the brutal reality of dark skin, which has made him hate this world that

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Caryl Churchill's *Cloud 9*

by Benjamin Krevolin

Cloud Nine is one of the two plays presented this month by the fourth year drama students. This imaginative comedy that explores sexual politics and social conditioning will be directed by Robert Kalfin, founder of New York's Chelsea Theater Center.

In 1979 British playwright, Caryl Churchill, gathered together a director and a group of actors to develop through discussion and improvisation a theatrical piece exploring sexual politics. As Churchill took this material and began to turn it into a play, she noticed a striking parallel between colonialism and sexual politics. This was the spark and soon the play was written.

Cloud Nine is a very funny play about the struggle for power and personal identity within and without imposed social structures. The first act takes place at the home of a British colonial family in Africa, 1880, while the second

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PHOTO BY STEPHANIE CHAIKIN

Martha Graham's *Diversion of Angels*. (l. to r.) Mary Bowers, LyMartin Chattman, Sabrina Sandvi, and Rebecca Hermos.

Spring Dance Concert Celebrates

by Melanie Rios

The Dance Division's Spring 1993 concert to be held at the Juilliard Theatre on Friday, April 2, through Monday, April 5th, promises to be a celebration of our modern dance heritage. We invite you to join us in the presentation of two classy masterpieces, a contemporary work by guest choreographer Lila York, and a world premiere by Robby Barnett and Felix Blaska.

Considered one of the most influential artists of the twentieth century, Martha Graham (1894-1991), was the dancer and choreographer responsible for establishing modern dance as an independent

art form. Therefore, it is with great honor that the Juilliard Dance Ensemble recreates her 1948 masterpiece *Diversion of Angels*, set to a wonderful score by contemporary composer Norman Dello Joio. According to Graham biographer, Agnes de Mille, the choreographer intended this piece to take as long to perform as it took for the sun to come up over the desert. Martha Graham described it as a "lyric ballet about the loveliness of youth, the pleasures and playfulness, quick joy and quick sadness of being in love for the first time." Contrary to most of Graham's work, *Diversion of Angels* does not have a plot. The title, borrowed from the poetic prose of Thomas Traherne, implies the radiant exultation of beauty and joy inherent in every movement of this brilliantly crafted piece.

Juilliard dance students receive much of their training in the Graham technique. This unique system, based on the action of contracting and releasing, teaches students to use their torso as a powerful tool for expression. *Diversion of Angels* not only demands technical ability from its dancers, it also challenges them to use their Graham training in a dramatic context.

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JOC Presents Britten's *The Rape of Lucretia*

by Benjamin Krevolin

The Juilliard Opera Center will perform Benjamin Britten's *The Rape of Lucretia* on Thursday, March 25, through Sunday, March 28. Britten's third opera premiered in 1946 at Glyndebourne two years after Britten's highly successful *Peter Grimes*. Rather than repeat the grand operatic formula of this first success, Britten tried the opposite approach and carefully trimmed to a small ensemble without losing any dramatic power.

The story of Lucretia, a virtuous Roman woman, who committed suicide after her rape by the Etruscan Tarquins, was first told by the Classical Roman writers Livy and Ovid. During the Renaissance, Shakespeare wrote his own version of the story. These editions became the sources for Andre Obey's 1931 play, *Le Viol de Lucrece*. (A play laudably produced by Michel Saint-Denis whose teachings are the basis of the Juilliard Drama Division.) Obey added male and female choruses to comment on the action and illuminate the inner thoughts of the principal characters. It was this play that Ronald Duncan used as the basis for his libretto.

At the heart of this story is the struggle of human virtue against evil fate, a struggle that appears in many of Britten's operas, including *Peter Grimes*, *Billy Budd*, and *Turn of the Screw*. Perhaps what is most terrifying in *The Rape of Lucretia* is the inevitability of human corruption and the triumph of evil. Lucretia is violated and driven to her death by the actions of Tarquins. Though a sense of ambiguity surrounds the act and the lines between rape and seduction are blurred, the outcome is tragic.

Hope does, however, exist in Britten's presentation of Lucretia's story. The male and female narrators have the last word; and they present the story as a Christian parable: salvation is the only hope for the suffering. Yet this imposed

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PICTURES FROM THE WYNTON MARSALIS AND HERMANN PREY MASTER CLASSES, PG. 2.



PHOTO BY PETER SCHAAF



Conductor Stanislaw Skrowaczewski and soloist Min Kyun Kwong with the Juilliard Orchestra at Avery Fisher Hall on Wednesday, February 10. Photo by Peter Schaaf.



Hermann Prey during his Master Class on February 9. Photo by Peter Schaaf.



Russell Campbell with Wynton Marsalis in Mr. Marsalis' Master Class on January 29. Photo by Peter Schaaf.

SUMMER PROJECT GRANT PROGRAM

Juilliard financially supports, in full or part, the summer projects of a small number of students who envision and engage in structured summer projects outside of their professional artistic studies. The projects should be designed both to expand students' professional versatility and to strengthen their sense of social responsibility as artists. To be eligible for a grant, a student must present a project that possesses 1) educational value to the student beyond conventional artistic or academic studies and 2) potential to others. To apply for a Juilliard Summer Project Grant, students should prepare a written description of the project and proposed budget. These should be submitted to Dean Allen's office by April 1, 1993.

ALL GRADUATING STUDENTS!!

Cap and gown measurements will be taken in the Office of Student Affairs (Room 219) from March 17-April 1. If you are considering participating in the commencement exercises, please get measured. You may also pick up your announcements and tickets at the time of your measurement.

As before, a ticket policy will be in effect for admission to the commencement ceremony, Friday, May 21, 1993. Because of limited seating in Alice Tully Hall and the anticipated number of graduates to be in attendance, it is necessary to restrict the admission of invited guests. Graduates will be limited to two tickets each. Further information will be available through the Office of Student Affairs after the Midterm Recess.

MASTER CLASSES IN MARCH

Tuesday, March 16

Oscar Ghiglia, guitar, Studio 576,
2:15-4:15pm.

Thursday, March 18



Evelyn Lear,
voice
New RecitalSpace,
3-5pm.

Tuesdays, March 23 & 30

Ralph Kirshbaum, cello,
Studio 513, 3-5pm.

Wednesday, March 31

Charles Wadsworth and Samuel Sanders, "The Pianist as Musical Colleague," Paul Hall, 4-6:00pm.

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Group 23

in
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Musical Director,
F. Wade Russo

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March 1st, reservations
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Juilliard Box Office, (212)
769-7409 between 11:00
A.M. and 6:00 P.M.

JUILLIARD CHAMBER ORCHESTRA TOURS FRANCE

The Juilliard Chamber Orchestra with conductor Christopher Kendall and assistant conductor Miguel Harth-Bedoya travel to France to perform twenty-one concerts in thirteen different cities including Paris, Montpellier, and Dijon. Union Nationale Des Jeunesses Musicales de France presents the thirty-four member chamber orchestra in eleven concert performances and ten school performances. Accompanying the group to France is Edward Fleischman, Director of Concert Operations and tour director; Orchestra Personnel Manager Thomas Nazelli, tour assistant and orchestral librarian; and Juilliard physician Dr. Cheryl Walters.

The JUILLIARD JOURNAL

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CELEBRATING FACULTY MEMBER JOSEPH BLOCH'S 75TH BIRTHDAY

by Edith Haas Cornfield

This past November, Joseph M. Bloch, (known as Jim to his friends), celebrated his 75th birthday. The musical world at large helped him to celebrate this event with various parties, large and small. He himself played a birthday concert at the Greenwich House Music School on January 21. Later that month, another party was held for his professional colleagues and friends—hosted by four close colleagues, and by Steinway—at Steinway Hall. At this party the office of Borough President Ruth Messinger honored him with a plaque from the City of New York, and pronounced that day, January 31, Joseph M. Bloch Day.

The November/December issue of *Keyboard Magazine* contained several pages of accolades by his colleagues, and an article by Bloch himself on a Master Class devoted to Jean Francaix's *Scherzo*.

Now that Jim Bloch has so generously endowed The Juilliard School with a special "Piano Maintenance Fund," (see adjacent article) I think it is particularly fitting that his current students should have a glimpse into the stellar, global career Jim has enjoyed, and the influence he has had upon the thousands of students who have been in his classes over the years. I write from personal experience.

It happens that I am probably Jim's oldest student (not in calendar years, but in terms of knowing him) and arguably his first piano student at the old Claremont location. We arrived together in 1948. There were perhaps 10 of us who were fortunate enough to have him as a private teacher. Little did I realize then, when I walked into my first piano lesson, that the wisdom, pianism, and

musical scholarship of which he gave so freely and generously, would ultimately bring me back not only to Juilliard, but to teach in the same room in which he holds forth. My class follows his, so we overlap by a few minutes. We chat. To all outward appearances we look like two colleagues, or friends talking, but what no one can see is the tremendous reverence, and respect I feel for him. The gratitude for all he has given me—the support in my own career, both teaching, and performing.

A few of his original students and I still meet, or talk occasionally. We reminisce about Bloch's piano lessons; marathons they were, sometimes lasting

2 hours. When Jim "retired," in 1983 two of us gave him a surprise retirement party at my house. Students came from everywhere and he was deeply touched. A few years of non-teaching, but much concertizing followed. And then he returned to Juilliard to teach once again.

His classes continue to flourish with his bottomless fund of knowledge of the piano literature, his wit, and his elegant pianism.

I know I speak for everyone whose lives he has touched. Happy birthday, Jim. May you live to be 100.

Edith Haas Cornfield teaches in the Juilliard Evening Division.

New Piano Fund Established in Honor of Joseph Bloch

Dr. Joseph Bloch, a member of the graduate piano faculty, has recently celebrated his 75th birthday. In honor of this occasion his friends and colleagues have established the Joseph Bloch Piano Maintenance Fund. This endowed fund will support the upkeep and repair of Juilliard's extensive collection of 262 pianos. Those pianos are in great demand by the 161 pianists enrolled in the School and by our other music students who are involved in chamber music and accompanying activities. These instruments need to be in excellent condition, and with individual parts costing as much as \$2,000 each, this fund will play an indispensable supporting role at Juilliard.

Dr. Bloch has been a member of Juilliard's faculty since 1948, with a brief hiatus in the 1980's. His long and prestigious career in the perform-

ing arts includes orchestral appearances and recitals throughout the world and teaching positions in New Zealand, China and Japan, among other countries. A scholar as well as a performer, he has written books on Alkan, Debussy and Liszt and numerous articles for music journals. In 1985 he was honored by the French government with the title of Chevalier de l'Ordre des Palmes Academiques.

As a renowned musician, teacher and author, Joseph Bloch continues to enrich the artistic community. In his 75th year, all of us at Juilliard wish him well.

Additional gifts are most welcome. Those who would like to contribute to the Joseph Bloch Piano Maintenance Fund may direct gifts to the Office of Public Affairs at The Juilliard School, 60 Lincoln Center Plaza, New York, New York 10023.

REFLECTIONS FROM THE OTHER SIDE OF THE DESK

by Ralph Zito

T.S. Eliot tells us that "We shall not cease from exploration/ And the end of all our exploring/ Will be to arrive where we started/ And we know the place for the first time."

These words rang with new meaning for me as I sat behind a table in Room 306 on January 30 with fellow faculty member John Stix and watched a parade of hopeful young actors audition for a place in Group 26, next year's incoming class. It seemed impossible to me that twelve years ago—almost to the day—I myself had been on the other side of that ominous audition table, in that very same room, presenting my two contrasting monologues to a panel of three faculty members—Mr. Stix among them. And what was hardest of all to grasp was that the intervening twelve years had simultaneously passed in an instant and contained several lifetimes.

After all, in the span of those years, I had time to: complete my Diploma in Acting; spend a year as a graveyard shift legal proofreader waiting for chances to audition; spend two years traveling the country in a bus as a member of The Acting Company; spend a year training to be a theatre voice teacher and coach with Elizabeth Smith (also a member of my original audition panel); and finally

to spend four years as a professional voice and speech coach in Washington, D.C., primarily at The Shakespeare Theatre, under the Artistic Director of current Drama Division Director Michael Kahn.

And yet I also remembered as clearly as if they happened yesterday: the first-year critique at which I was told that my "s" was "bad enough to keep me out of the professional theatre"; the second-year production of *A Funny Thing Happened on the Way to the Forum* which we packed so full of 'in' jokes and faculty send-ups we barely had time to memorize our lines; all of those very early mornings on which we traveled to local and not-so-local schools to perform *Rhinoceros*.

In the same way that I seem so completely the same and yet utterly different, so too does this place called Juilliard. There are, of course, the obvious physical differences. In my day, we entered at the street level, and there was no Rose Building—although there was a second floor lounge. Rather than being littered with cups and bags in distinctive Burke & Burke purple and gold, we were inundated with nondescript foil plates and blue cups from John's.

Then again, there are the constants: Nora, Nora and more Nora (thank Heaven!); the windows STILL don't

open; if we haven't yet made it into The Guinness Book of World Records for the slowest elevators in history, we're well on our way; there are still too many class hours (as far as the students are concerned), and too few rehearsal hours (as far as the faculty are concerned); and I want to know who did the study which proved that gray floors, white walls, and fluorescent lights stimulate creativity.

After little more than one semester on the other side of the desk, it's difficult to know exactly how all of the changes (and constants) affect the day-to-day life of the average Juilliard Drama Division Student. It seems fairly clear, though, that dormitory life has increased the amount of communication among the various divisions. My first-year students already know more musicians and dancers than I or most of my classmates knew when we graduated. The immediate benefit of this communication is a slight easing of pressure which develops from spending twelve hours a day with the same group of fifteen or twenty students. Let us also hope that these inter-division friendships will bear professional fruit at some point in the future. In the meantime, we all keep doing our work—not always willingly, not always joyfully, but always confronting ourselves in ways which will only really make sense to us somewhere down the line.

Ralph Zito is a drama division faculty member.



Jennifer Hayghe. Photo by Peter Schaaf.

Jennifer Hayghe is 1992-93 Petschek Recipient

Jennifer Hayghe is the 1993 recipient of the coveted Juilliard William Petschek Piano Debut Award, presented annually to a gifted Juilliard pianist who is on the threshold of a professional career. The recital is on Thursday, April 15, at 8:00 P.M. in Alice Tully Hall.

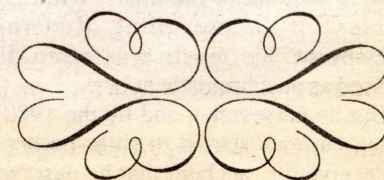
A native of northern Virginia, Jennifer Hayghe performed during her youth throughout the Washington, D.C. area in recital and as orchestral soloist. Her appearances include the Filene Center at Wolf Trap, American University, the University of Maryland and Shenandoah Conservatory. In 1985, she debuted at the Concert Hall of the Kennedy Center as winner of the National Symphony Orchestra's Young Soloist competition and subsequently appeared as soloist with the Orchestra on ten occasions. She repeated her success by winning the Orchestra's College Competition in 1990, which resulted in several more concerts with the Orchestra.

Ms. Hayghe's recent engagements include a recital on the Young Pianist Series in Knoxville, Tennessee, and appearances as soloist with the Alexandria Symphony at the Kennedy Center Concert Hall and with the Juilliard Orchestra under the direction of Otto-Werner Mueller at Lincoln Center's Avery Fisher Hall. She regularly performs chamber music with members of the New York Philharmonic. Ms. Hayghe has been heard on radio programs in the Northeast, including Washington's WGMS-FM's Radio Spotlight series and on WQXR-FM and WNCN-FM in New York City.

Jennifer Hayghe entered The Juilliard School in 1987 and began her studies with Adele Marcus. She completed her Bachelor of Music degree in 1991 and this May will receive her Master's degree as a student of Herbert Stessin.

Jennifer Hayghe is the twelfth pianist to receive the Juilliard William Petschek Piano Debut Award.

Tickets for the concert are available at the Alice Tully Box Office or by calling CenterCharge at 212/721-6500.



Remembering Composer Stephen Albert

by Sebastian Currier

I don't know if it was by natural inclination or pure chance, but Steve had an unusual knack for getting caught in difficult situations. I remember one of his more dramatic incidents. He was returning from East Berlin to West Berlin through Checkpoint Charlie. After showing his passport to the East German officials, he stopped in the men's room. There was another man already there who, upon seeing Steve, said under his breath, "check your passport" and walked out. Steve opened his passport and was shocked to see a strip of microfilm! Not quite knowing what to do, but feeling he better act fast, he flushed the film down the toilet and walked out. He still had to traverse a long walkway that separated East and West Berlin, but before he could do so another East German official asked him to step aside for a moment. Although he had disposed of the microfilm, he was now confronted with another problem. Steve was a collector of stamps, antiques, and various other items—he had been, in fact, a very successful stamp dealer at one time—and unfortunately for him at the moment, he had in his pocket a number of East German coins to add to his collection which he knew very well were strictly forbidden to be taken out of the country. So, instead of responding to the official's request, he kept walking. As he entered the walkway between East and West Berlin, an East German soldier yelled "Halt!" Steve kept walking. At this point, he could see several sentries squat and mount their rifles on their shoulders. Across the way on the West German side, the guards there saw what was happening and aimed their rifles back at the East Germans. So there was Steve, caught in this no man's land between East and West, with rifles pointed at him from both directions.

If it is true that our actions in times of crisis tend to be most revealing of our true nature, then Steve's response testifies to the depth of his defiance and fearlessness. Although an interrogation by the East German police certainly had its risks, it would still seem, for most of us, preferable to a bullet in the back. But something within him wouldn't let him give in and he continued to walk. He walked slowly and deliberately, without once looking back, until, after some excruciatingly tense moments, he finally reached West Berlin unharmed.

Steve was, among other things, willful, determined, tenacious, and confrontational by nature. These qualities proved to be some of his greatest assets, for, as a composer, he again found himself caught in a difficult situation. Although the circumstance was not nearly as dramatic as his incident at Checkpoint Charlie, it was immeasurably more important in terms of its influence upon him. The music he wrote was lyrical, strongly tonal, expressive, at times consumed by Romantic grandeur, and would, he hoped, appeal directly and forcefully to the average listener. As a young composer in the sixties, such inclinations seemed to put him at odds with the then current wisdom of the time. Within the context of the prevailing Modernist viewpoint, his music was often dismissed as anachronistic at best.

But he persevered, and by the 1980's, when currents started to shift, he began to receive the acclaim that he deserved.

In 1985 he won the Pulitzer Prize for his *Symphony RiverRun*. Conductors such as Gerard Schwarz, David Zinman, Hugh Wolff, and Christopher Kendall became his champions. *Symphony RiverRun* was recorded with Mstislav Rostropovich and the National Symphony Orchestra. Last year Yo-Yo Ma premiered his cello concerto with great success. And recently he had finished a symphony for the New York Philharmonic which only remains to be orchestrated. Things couldn't have been going better.

I met Steve when I took his course, the first year he came to Juilliard. I remember the first class. The desk in room 523 seemed transformed into a pulpit as Steve launched into a tirade the moment class began. Even though I agreed with a lot of what he was saying, I felt an irresistible urge to contradict everything he said. I think it was the sheer force of his convictions which I found so unnerving. In one class, much later in the semester, a debate between Steve and the class became so heated that we had to take a break—a cease-fire is probably a more apt description. Not a typical Juilliard class! But it was a good class and I learned a lot from him.

It was during this time that we became friendly. I came to know another side of him. He was truly one of the kindest, warmest persons I have ever met. We spent several summers together at the Bowdoin Summer Music Festival. I will always remember the enjoyable and invigorating times I had with him talking and arguing. Whether he was attacking Minimalism, describing the intricate beauty of a Greek vase, criticizing the liberals' attitude toward foreign policy, trying to explain a passage from T.S. Eliot's *Four Quartets*, or extolling the beauty of the Irish coastline, he did so with unwavering enthusiasm and passionate engagement. For Steve, everything mattered. He took every thing to heart. And he was truly inexhaustible.

I remember one evening when Steve was visiting my wife Emma and me, and two friends, John and Muneko. It was past two in the morning. Muneko was lying on the couch. The rest of us were

rather weary. But not Steve! The more serious discussion from earlier in the evening had gradually degenerated as the night wore on. Steve was now describing his theory—he had no shortage of theories—that all composers could be placed in one or the other of two fundamental categories: Cooked or Raw. It didn't require explanation, just example: Shostakovich was Raw, while Prokofiev was Cooked. Ravel was Cooked, Mussorgsky definitely Raw. There were, of course, anomalies: Stravinsky began Raw and became Cooked with age. Steve went on and on tirelessly. By three in the morning Muneko was on the verge of sleep, and if he had called Mozart Raw or Schnittke Cooked, I probably wouldn't have had the strength to object. Steve decided, out of sympathy for us more than anything else, that it was time for him to get going.

It was Steve's unceasing energy and his passionate involvement with everything he came into contact with, that make it so difficult for me and all those who knew him to accept his sudden death. When I think of all the pieces he could still have written, the influence he could still have had on the music com-

munity, or the conversations I could still have had with him, only then do I begin to understand the immensity of our loss. A few lines from *Four Quartets* come to mind, which I'm sure that Steve, in his quieter moments, must have read and pondered time after time:

What might have been and what has been
Point to one end which is always present.
Footfalls echo in the memory
Down the passage we did not take
Towards the door we never opened
Into the rose-garden.

I will always hear Steve's echo.

Sebastian Currier was a close friend of Stephen Albert. He holds a Doctorate from The Juilliard School and teaches in the Evening Division.

A Memorial Tribute to Stephen Albert will take place on Wednesday, April 21 at 5:00 P.M. in the Juilliard Theater. Among those participating are Yo-Yo Ma, Gerard Schwarz, David Shifrin, and Carol Wincenc. More information will be available in next month's Journal.

WILLIAM MASSELOS SCHOLARSHIP BEGUN AT JUILLIARD

Friends and former students of William Masselos, a distinguished member of the Juilliard piano faculty, are working to create a scholarship in his name at the School. Mr. Masselos died on October 23 at the age of 72.

William Masselos, who served on the faculty for 16 years, was himself a graduate of Juilliard. One of the country's leading pianists, he premiered works of some of the most important American composers of the twentieth-century, Charles Ives and Aaron Copland among them. His recordings are preserved on the Columbia Masterworks, RCA,

MGM and Epic record labels.

Wishing to recognize his lasting influence as a teacher as well as a performer, colleagues and former students are beginning the William Masselos Scholarship to aid talented young pianists at Juilliard. Contributions are tax-deductible and may be directed to Lynne Rutkin, Vice President for Development and Public Affairs at The Juilliard School, 60 Lincoln Center Plaza, New York, New York 10023. Those interested in donating may call the Office of Public Affairs at (212) 799-5000, extension 278, for further information.

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JUILLIARD ORGANIST MATTHEW LEWIS EXPERIENCES FRANCE THROUGH FULBRIGHT GRANT

by Jon Gillock

Matthew Lewis, a candidate for the Doctor of Musical Arts degree and my organ student for five years, is the recipient of a Fulbright Grant to study in France for the 1992-93 academic year.

Matthew came to Juilliard in 1988 as a candidate for the Master of Music degree. He has always been an exceptional student and performer. During his first year, he distinguished himself by winning the organ concerto competition, and performing Samuel Barber's *Tocatta Festiva* with the Juilliard Orchestra in Alice Tully Hall the following fall. For his Master's recital, he performed Olivier Messiaen's *Messe de la Pentecôte* and Maurice Duruflé's *Prelude, Adagio, and Chorale Variations in Veni Creator*—two difficult works that are rarely performed. For one of his required doctoral recitals, Matthew performed the complete organ works of César Franck in a series of recitals at the Cathedral of Saint John the Divine.

During his study at Juilliard, Matthew has always showed a great interest and sensitivity for performing the works of the great French romantics, especially for the composers of the mystical "French Symphonic Organ School"—César Franck, Maurice Duruflé, and Olivier Messiaen. It is completely logical that Matthew has chosen to study in France because of this love of the French organ music, his admiration for the great organ virtuoso Marie-Madeleine Duruflé and for the composer Olivier Messiaen, and his great interest in the French romantic organ.

While in France, Matthew has been the only student of Madame Marie-Madeleine Duruflé, the greatest living interpreter of the French romantic organ repertoire and widow of the late organ virtuoso and composer Maurice Duruflé. Madame Duruflé "retired" from teaching several years ago; however, I was able to persuade her to accept Matthew as a student because of his special gifts as an organist and musician. Her knowledge of her own husband's works as well as those of César Franck, Louis Vierne, and Marcel Dupré is invaluable to Matthew. In fact Mme. Duruflé is really the last living link to this generation of organists and their style of performing. She studied with Dupré and her husband studied with Vierne and Tournemire, who was a student of Franck. Mme. Duruflé is titular organist at St.-Étienne-du-Mont, a position she shared with her husband until his death in 1986. M. Duruflé was famous for his sensitive, deeply personal interpretations, and Mme. Duruflé is known for her incredible technical virtuosity. Together they made a remark-

able team. The Duruflés were extremely popular concert organists, giving concerts together until the mid-1970's when they were involved in a terrible automobile accident, which greatly injured both of them. Maurice Duruflé did not fully recover and was never able to perform again. Twenty years younger than her husband, Marie-Madeleine Duruflé, was able to make a partial recovery (she has two artificial hips) and was able to begin playing services at St.-Étienne several months after the accident. Yet, she was completely devoted to the care of her husband and did not resume her concert career until 1989 at the age of 69, fourteen years after the accident.

Another hope of Matthew's was to get to know and to hear the great composer and organist Olivier Messiaen who performed at L'Église de la Sainte Trinité on the organ for which he had composed for over sixty years. Unfortunately, Messiaen died last April.

While in Paris, Matthew has witnessed several important events in the organ world: the inauguration of the reinstalled organ at the Cathedral of Notre-Dame; the renovation of the organ at Trinité; and the reinauguration of the organ at St.-Étienne-du-Mont by Mme. Duruflé. He has been able to hear weekly concerts by other great Parisian organists performing on the instruments that inspired Franck, Widor, Vierne, Tournemire, Dupré, Langlais, and Duruflé. Being able to hear these instruments is an important link in understanding this wonderful body of music and its traditions.

Matthew has been in France since last September. It has not been an easy adjustment. Affordable living accommodations are extremely difficult to find as are affordable places to practice the organ. However, his study has been extremely rewarding. A year of private lessons and practice with no other obligations is truly a privilege; and living in a foreign country and getting to know the people whose culture and art one admires is a valuable experience in itself. Despite its hardships, this will be a year that Matthew will always cherish. It will be year of wonderful memories spent with one of the world's truly great artists and it will change his life forever.

When he returns to New York, Matthew will be a different person and a better musician. He will share his newly gained knowledge and experiences with his fellow musicians and eventually with his own students. That is how our great art of music is passed from one generation to the next. Matthew is a part of that great and enviable tradition.

Jon Gillock has been a member of the Organ faculty since 1981.



Violinist Britt Swenson and pianist Robert Markham. Photo by Stephanie Cimino.

Juilliard Students Give Benefit Concert

by Ron Nieberding

On Wednesday, April 21, at 8:00 P.M., violinist Britt Swenson and pianist Robert Markham will perform a benefit concert for Northern Lights Alternatives-New York at Weill Recital Hall at Carnegie Hall. Ms. Swenson and Mr. Markham have appeared frequently in recital together and currently study chamber music at The Juilliard School with Samuel Sanders and Jonathan Feldman.

Created in 1987, the award-winning Northern Lights' Children's Care Program recruits, trains, empowers, and places volunteers caring for HIV affected children in New York area hospitals, clinics, and group and individual homes. The program, which takes its name from the phenomenon which lights the sky at the darkest time of the year, has a mission to serve as a shining light of hope in the midst of the AIDS crisis. Its volunteers work to bring love and nurture into a world too often filled with pain and isolation. "I would like to think that this is the same goal that music can serve," commented violinist Britt Swenson. "The AIDS epidemic touches us all and can leave one feeling paralyzed as to what to do. One response to combat the hopelessness is to put our musical training to use in a tangible way. Robert and I wanted to do more than just create music, we wanted to use that music to bring people together around a positive, and very real goal—something which could generate both money and volunteers for Northern Lights."

Amy Amabile, the program's director, encourages members from the Juilliard community to volunteer with the Children's Care Program. "Anyone who has three hours a week to spare can really make a difference in the lives of these kids and families who are dealing with AIDS on a daily basis." Northern Lights especially needs people who are available on weekdays, to help out at clinics that the program works with on the Upper West and East Side. If anyone is interested, please call Ms. Amabile at 212/765-3202. Volunteers go through an eight-hour training session as well as an interview before they are placed at one of twenty different facilities in such areas as the Bronx, Brooklyn, Manhattan, and Newark.

The Carnegie Hall concert will include performances of Stravinsky's *Suite Italienne*, Beethoven's *Kreutzer*

Sonata, and the Grieg *G Major Sonata* which is rarely performed. "We've had such a warm response for the Grieg Sonata," pianist Mr. Markham commented. "Most audiences are only familiar with the *C Minor Sonata*. They are surprised at how charming the *G Major Sonata* is."

A native of Bismarck, North Dakota, violinist Britt Swenson is currently completing her Master's degree and studies with Cho-Liang Lin. She was awarded a Frank Huntington Beebe Fellowship which funded her studies at the Mozarteum Academy in Salzburg, Austria and was also a teaching fellow at Harvard University.

Robert Markham from Beverley, East Yorkshire, England, is currently completing his Doctorate and studies with Oxana Yablonskaya. He received first prize in the Vincenzo Bellini Competition in Caltanissetta, Italy as well as the first prize at the Frinna Awerbuch International Piano Competition in New York.

General admission is \$25.00 per person. Tickets can be purchased through Northern Lights (601 West 50th Street #503, 212/765-3202), at Carnegie Hall Box Office (154 West 57th Street), or through CarnegieCharge (212/247-7800). Since a portion of the tickets will be reserved at no cost for people living with AIDS, individuals are encouraged to make contributions even if they cannot attend.

Members of the Juilliard community can also support the event by joining the benefit's Honorary Committee by contributing \$1,000 to \$100. Members of the Honorary Committee will be invited to attend a special reception on the night of the event.

Tennis Anyone?

The Juilliard Tennis Team won its first two matches against the Cross Town Club and Cooper Union. Winning for Juilliard were Hideaki Okada and Les Counts in singles, and Eric Crambes and Matthew Reichert, and Melvin Chen and Jessica Downs, in doubles.

The versatile Juilliarders have one more high hurdle when they meet arch rival Fordham on February 21. Stay Tuned.

RECORDING HEAVEN

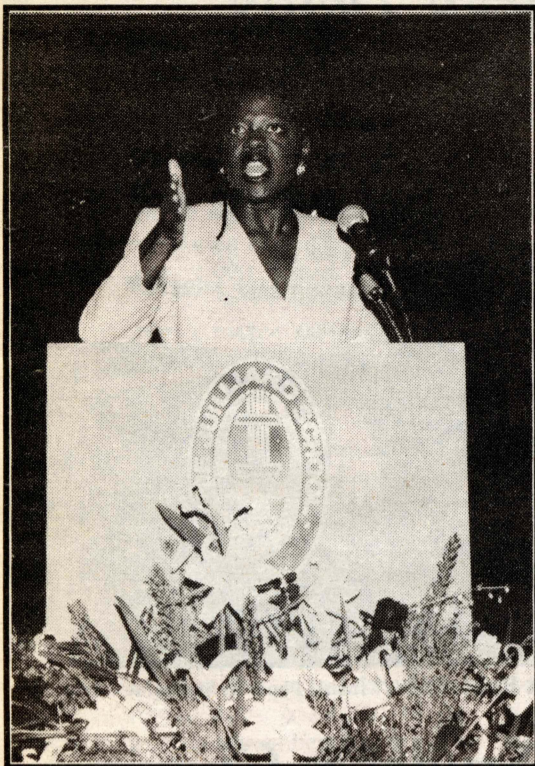
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ABOVE: VIOLA DAVIS GIVING THE "VOICE OF THE STUDENTS."

IN OUR EFFORTS TO DISPEL THIS ATMOSPHERE OF VIOLENCE IN THIS COUNTRY, WE CANNOT AFFORD TO OVERLOOK THE ROOT CAUSE OF THE RIOTS. . . . IT ISN'T JUST LACK OF WORK; IT'S ALSO A LACK OF MEANINGFUL WORK. IN CLEVELAND, FIFTY-EIGHT PERCENT OF THE YOUNG MEN BETWEEN THE AGES OF SIXTEEN AND TWENTY-FIVE WERE ESTIMATED TO BE EITHER UNEMPLOYED OR UNDEREMPLOYED. THIS APPALLING SITUATION IS PROBABLY NINETY PERCENT OF THE ROOT CAUSE OF THE NEGRO RIOTS. A NEGRO WHO HAS FINISHED HIGH SCHOOL OFTEN WATCHES HIS WHITE CLASSMATES GO OUT INTO THE JOB MARKET AND EARN ONE HUNDRED DOLLARS A WEEK, WHILE HE, BECAUSE HE IS BLACK, IS EXPECTED TO WORK FOR FORTY DOLLARS A WEEK. HENCE, THERE IS A TREMENDOUS HOSTILITY AND RESENTMENT THAT ONLY A DIFFERENCE IN RACE KEEPS HIM OUT OF AN ADEQUATE JOB. THIS SITUATION IS SOCIAL DYNAMITE. WHEN YOU ADD THE LACK OF RECREATIONAL FACILITIES AND ADEQUATE JOB COUNSELING, AND THE CONTINUATION OF AN AGGRESSIVELY HOSTILE POLICE ENVIRONMENT, YOU HAVE A TRULY EXPLOSIVE SITUATION. ANY NIGHT ON ANY STREET CORNER IN ANY NEGRO GHETTO OF THE COUNTRY, A NERVOUS POLICEMAN CAN START A RIOT SIMPLY BY BEING IMPOLITE OR BY EXPRESSING RACIAL PREJUDICE. AND WHITE PEOPLE ARE SADLY UNAWARE HOW ROUTINELY AND FREQUENTLY THIS OCCURS.



CEDRIC HARRIS PERFORMING AN EXCERPT FROM RALPH ELLISON'S *INVISIBLE MAN*.



ABOVE: AT THE RECEPTION: (CENTER): GUEST NANCY WILSON, PRODUCER OF MLK LAURIE CARTER, AND PRESIDENT POLISI: (L. TO R.) PERFORMER CEDRIC HARRIS, PUBLICITY AND MARKETING COORDINATOR SABRINA TANBARA, AND PERFORMERS KISHNA DAVIS, LESLIE HAMILTON, MICHELLE CARR, AND ERIC GREENE. PHOTO BY RIVKA GOTTLIEB.

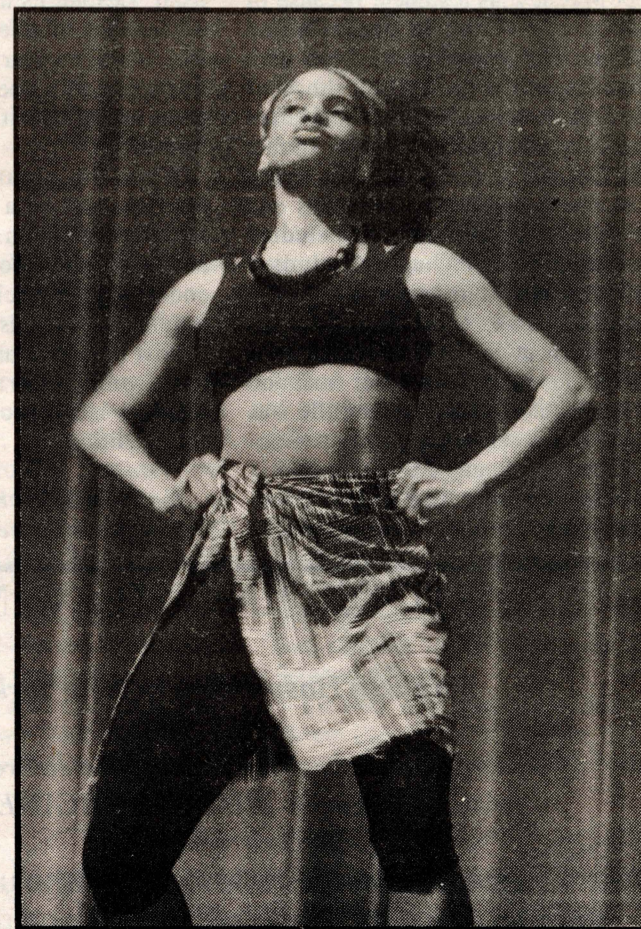


LEFT: (L TO R.) DAVID ROSENBLATT, LEAJATO ROBINSON, DAN GRUBER, AND CEDRIC HARRIS ACCOMPANYING THE CALYPSO FREEDOM GIRLS.



ABOVE: GOSPEL CHOIR SINGING "THERE IS HOPE," WITH SOLOISTS JOSEPH WEBSTER AND ERIC GREENE.

THE DAY WILL COME WHEN ALL OF GOD'S CHILDREN WILL BE ABLE TO SING WITH NEW MEANING—"MY COUNTRY 'TIS OF THEE; SWEET LAND OF LIBERTY; OF THEE I SING; LAND WHERE MY FATHERS DIED; LAND OF THE PILGRIMS' PRIDE; FROM EVERY MOUNTAIN SIDE, LET FREEDOM RING"—AND IF AMERICA IS TO BE A GREAT NATION, THIS MUST BECOME TRUE. AND WHEN WE ALLOW FREEDOM TO RING, WHEN WE LET IT RING FROM EVERY STATE AND CITY, WE WILL BE ABLE TO SPEED UP THAT DAY WHEN ALL GOD'S CHILDREN—BLACK MEN & WHITE MEN, JEWS & GENTILES, CATHOLICS & PROTESTANTS WILL BE ABLE TO JOIN HANDS AND SING THE WORDS OF THE OLD NEGRO SPIRITUAL, 'FREE AT LAST; THANK GOD ALMIGHTY, WE ARE FREE AT LAST'.

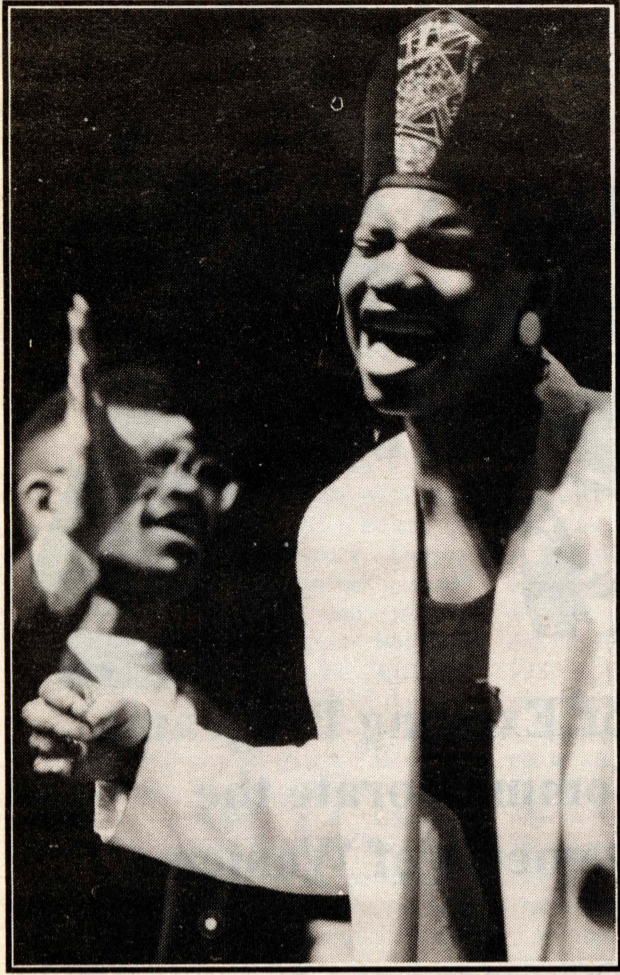


ABOVE: AUDRA McDONALD IN "SISHAY 'INGOMA."

THE DAILY LIFE OF THE NEGRO IS STILL LIVED IN THE BASEMENT OF THE GREAT SOCIETY. HE IS STILL AT THE BOTTOM DESPITE THE FEW WHO HAVE PENETRATED TO SLIGHTLY HIGHER LEVELS. EVEN WHERE THE DOOR HAS BEEN FORCED PARTIALLY OPEN, MOBILITY FOR THE NEGRO IS STILL SHARPLY RESTRICTED. THERE IS OFTEN NO BOTTOM AT WHICH TO START, AND WHEN THERE IS, THERE IS ALMOST ALWAYS NO ROOM AT THE TOP.

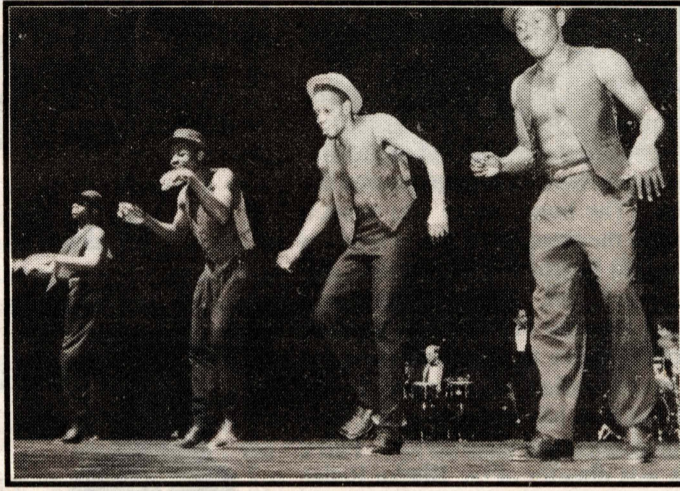
CIVIL RIGHTS LEADERS HAD LONG THOUGHT THE NORTH WOULD BENEFIT DERIVATIVELY FROM THE SOUTHERN STRUGGLE. THEY ASSUMED THAT WITHOUT MASSIVE UPHEAVALS CERTAIN SYSTEMIC CHANGES WERE INEVITABLE AS THE WHOLE NATION WAS FOUNDED ON THE BELIEF THAT OPPOSITION IN THE NORTH WAS NOT INTRANSIGENT. THAT IT WAS FLEXIBLE AND WAS, IF NOT FULLY, AT LEAST PARTIALLY HOSPITABLE TO CORRECTIVE INFLUENCES. WE FORGOT WHAT WE KNEW DAILY IN THE SOUTH: FREEDOM IS NOT GIVEN. IT IS WON. CONCENTRATION OF EFFORT IN THE LARGE NORTHERN CITIES CAN NO LONGER BE POSTPONED IN FAVOR OF SOUTHERN CAMPAIGNS. BOTH MUST NOW BE SUSTAINED. THE HARD TRUTH IS THAT NEITHER NEGRO NOR WHITE [MAN] HAS YET DONE ENOUGH TO EXPECT THE DAWN OF A NEW DAY. WHILE MUCH HAS BEEN DONE, IT HAS BEEN ACCOMPLISHED BY TOO FEW AND ON A SCALE LIMITED FOR THE BREADTH OF THE GOAL. FREEDOM IS NOT WON BY A PASSIVE ACCEPTANCE OF SUFFERING. FREEDOM IS WON BY A STRUGGLE AGAINST SUFFERING. BY THIS MEASURE, NEGROES HAVE NOT YET PAID THE FULL PRICE FOR FREEDOM. AND WHITES HAVE NOT YET FACED THE FULL COST OF JUSTICE.

THE JUILLIARD THEATER, JANUARY 19, 1993



ABOVE: KEYONTIA HAWKINS PERFORMING IN "THERE IS HOPE."

NEGRO LEADERS SUFFER FROM AN INTERPLAY OF SOLIDARITY AND DIVISIVENESS, BEING EITHER EXALTED EXCESSIVELY OR GROSSLY ABUSED. SOME OF THESE LEADERS SUFFER FROM AN ALOOFNESS AND ABSENCE OF FAITH IN THEIR PEOPLE. THE WHITE ESTABLISHMENT IS SKILLED IN FLATTERING AND CULTIVATING EMERGING LEADERS. IT PRESSES ITS OWN IMAGE ON THEM AND FINALLY, FROM IMITATION OF MANNERS, DRESS AND STYLE OF LIVING, A DEEPER STRAIN OF CORRUPTION DEVELOPS. THIS KIND OF NEGRO LEADER ACQUIRES THE WHITE MAN'S CONTEMPT FOR THE ORDINARY NEGRO. HE IS OFTEN MORE AT HOME WITH THE MIDDLE-CLASS WHITE THAN HE IS AMONG HIS OWN PEOPLE. HIS LANGUAGE CHANGES, HIS LOCATION CHANGES, HIS INCOME CHANGES AND ULTIMATELY HE CHANGES FROM THE REPRESENTATIVE OF THE NEGRO TO THE WHITE MAN—INTO THE WHITE MAN'S REPRESENTATIVE TO THE NEGRO. THE TRAGEDY IS THAT TOO OFTEN HE DOES NOT RECOGNIZE WHAT HAS HAPPENED TO HIM.



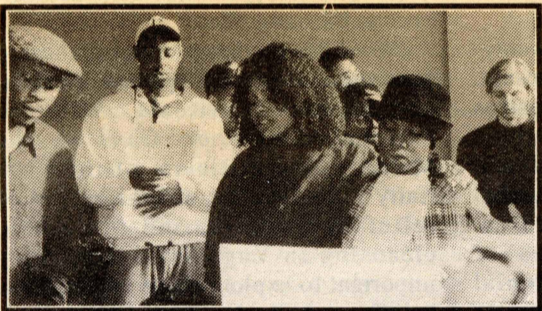
ABOVE: "NIGHT IN TUNISIA": TAP DANCERS (L. TO R.) ROGER JEFFREY, ROBERT BATTLE, LYMARTIN CHATTMAN, AND LEAJATO ROBINSON.



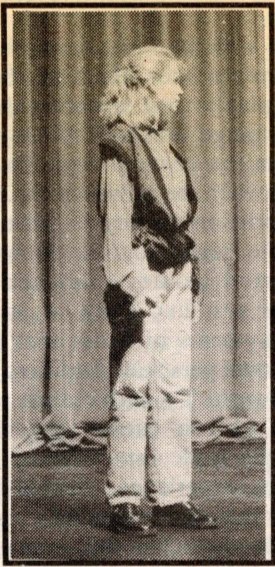
ABOVE: BASS GUITARIST MICHAEL KAZEPIDES REHEARSING. PHOTO BY SABRINA TANBARA.

All photographs by Thornton Studio unless otherwise noted.

AND AS WE STRUGGLE TO MAKE RACIAL AND ECONOMIC JUSTICE A REALITY LET US MAINTAIN FAITH IN THE FUTURE. WE WILL CONFRONT DIFFICULTIES AND FRUSTRATING MOMENTS IN THE STRUGGLE TO MAKE JUSTICE A REALITY, BUT WE MUST BELIEVE SOMEHOW THAT THESE PROBLEMS CAN BE SOLVED.



TOP: GOSPEL CHOIR REHEARSAL. PHOTO BY SABRINA TANBARA
ABOVE: "OH FREEDOM!" PERFORMED BY EDDIE BUGGIE AND ROBERT BATTLE, CHOREOGRAPHED BY EDWARD LAWRENCE.



RIGHT: (L TO R) STAGE MANAGER HELEN TAYNTON AND STAGE PRODUCTION MANAGER LINDA KATZIN-BARRY. PHOTO BY RIVKA GOTTLIEB.



ABOVE: THE CALYPSO FREEDOM GIRLS WARMING UP. PHOTO BY RIVKA GOTTLIEB
LEFT: CARRIE PRESTON PERFORMING A MONOLOGUE FROM ATHOL FUGARD'S *My Children, My Africa*.



ABOVE: LISA WATSON PERFORMING IN THE GOSPEL CHOIR.

THE RACIAL ISSUE THAT WE CONFRONT IN AMERICA IS NOT A SECTIONAL BUT A NATIONAL PROBLEM. INJUSTICE ANYWHERE IS A THREAT TO JUSTICE EVERYWHERE. THEREFORE, NO AMERICAN CAN AFFORD TO BE APATHETIC ABOUT THE PROBLEM OF RACIAL JUSTICE. IT IS A PROBLEM THAT MEETS EVERY MAN AT HIS FRONT DOOR.

THERE IS NEED FOR STRONG AND AGGRESSIVE LEADERSHIP FROM THE FEDERAL GOVERNMENT. THERE IS A PRESSING NEED FOR A LIBERALISM IN THE NORTH THAT IS TRULY LIBERAL, THAT FIRMLY BELIEVES IN INTEGRATION IN ITS OWN COMMUNITY AS WELL AS IN THE DEEP SOUTH. THERE IS NEED FOR THE TYPE OF LIBERAL WHO NOT ONLY RISES UP WITH RIGHTEOUS INDIGNATION WHEN A NEGRO IS LYNCHED IN MISSISSIPPI, BUT WILL BE EQUALLY INCENSED WHEN A NEGRO IS DENIED THE RIGHT TO LIVE IN HIS NEIGHBORHOOD, OR JOIN HIS PROFESSIONAL ASSOCIATION, OR SECURE A TOP POSITION IN HIS BUSINESS. THIS IS NO DAY TO PAY MERE LIP SERVICE TO INTEGRATION; WE MUST PAY LIFE SERVICE TO IT.

THERE ARE SEVERAL OTHER AGENCIES AND GROUPS THAT HAVE SIGNIFICANT ROLES TO PLAY IN THIS ALL-IMPORTANT PERIOD OF OUR NATION'S HISTORY; THE PROBLEM OF RACIAL INJUSTICE IS SO WEIGHTY IN DETAIL AND BROAD IN EXTENT THAT REQUIRES THE CONCERTED EFFORTS OF NUMEROUS INDIVIDUALS AND INSTITUTIONS TO BRING ABOUT A SOLUTION.

Spring Dance Concert

continued from page 1

When Graham decided to retire from performing, it was Ethel Winter who first substituted for her in the leading roles of the Graham repertory. Thus, the Juilliard Dance Division feels privileged to have Ethel Winter direct this production of *Diversion of Angels*. Ethel Winter, a highly esteemed member of the Juilliard faculty since 1953, learned the piece directly from Graham. With the help of rehearsal assistant and Juilliard student Lauri Hogan, Ethel Winter has succeeded in being faithful to the original choreography. Above all, she has transmitted to the dancers the true meaning of this lyric piece. All different aspects of love materialize in the form of a chorus, a woman clad in white, another in yellow, and one in red. It is widely acknowledged that Ethel Winter's passionate portrayal of the woman in red is remembered as a luminous moment in modern dance. *Diversion of Angels* has also been a rite of passage for many now famous Juilliard alumni such as Laura Glenn, Linda Kent, and Carla Maxwell. It upholds Martha Graham's definition of dancers as "acrobats of God."

Also lyrical and sensuously beautiful is Alvin Ailey's *The Lark Ascending*. Since its formation in 1958, the Alvin Ailey Dance Theatre Company has received numerous awards in recognition of Ailey's success in broadening the appeal of modern dance. *The Lark Ascending* is an example of Ailey's pioneer work in bridging the gap between ballet and modern dance. The choreographer is known for his ability to intermingle dance movement derived by a variety of popular dance sources, particularly jazz, as well as the black experience.

Upon his return from a tour, Alvin Ailey began to create *The Lark Ascending* inspired by Scotland's shores. Heir to the Ailey tradition, Judith Jamison, tells us it was the choreographer's desire to capture Scotland's misty and mysterious elegance in an elegant ballet. It resulted in an intimate interplay between the movement and the music. Written by Ralph Vaughn Williams, this score is vibrant with the song of birds. The work is being staged by Linda Kent, a member of the Juilliard Dance faculty since 1983, who appeared in the 1972 original production of this piece. Linda Kent was a principal dancer with the Alvin Ailey American Dance Theatre from 1968 to 1974 after which she became principal dancer with the Paul Taylor Dance Company. Here too, students are offered the experience of rehearsing this classic masterpiece with an original cast member. It requires command of both the ballet and modern idiom.

In addition, a recent work by choreographer Lila York is included in the Spring Concert. The Connecticut Ballet Theatre commissioned this piece for an all Copland Evening. This piece, titled *Strays*, premiered in May of 1990. It is set to the first and second movements of Aaron Copland's *Clarinet Concerto*. After an outstanding performance career as principal dancer with the Paul Taylor Dance Company, Lila York has now been recognized as an established, independent choreographer. Her work is known for its quick footwork, aesthetic beauty, and hungry use of space. Using the language of movement, she conveys to the audience an individual's basic feeling of loneliness and existential isolation. *Strays*, as the title foreshadows, derives its material from the transitory nature of relationships. The dance dis-

plays the constant weaving of people entering and exiting the journey of our life.

Because Copland wrote this particular piece for Benny Goodman, he makes use of complex jazz rhythms that present the choreographer and dancers with an exciting challenge. The score begins with a slow movement, continues with a clarinet cadenza and closes with a fast movement. For purposes of the choreography, Lila York has reversed the order, beginning with the clarinet cadenza, continuing with the fast movement and ending with the slow movement.

A fourth work, *Slippery Hearts*, was commissioned as part of the Lincoln Center Touring Program. The choreographers Felix Blaska and Robby Barnett, loosely based this theatrical and narrative piece on Ford Madox Ford's novel *The Good Soldier*.

Slippery Hearts was created in the summer of 1992, using a versatile method of improvisation and collaboration between the choreographers and the dancers. The music score was written parallel to the creation of the movement by Juilliard Master's composition student Louis Conti. Robby Barnett is a founding member of Pilobolus, a popular modern dance troupe recognized for their investigation of unconventional partnering that has resulted in the illusion of a defiance of gravity. Felix Blaska was director of the Blaska Ballet company for ten years after which he came to the United States to establish a fruitful partnership with Robby Barnett and Martha Clarke.

Set in Germany in the 1920's, *Slippery Hearts* tells the story of an American couple, The Dowells, and an English couple, The Ashburhams, and their ward, Nancy. A sixth character acts as the author or fate, placing the characters in situations that result in disastrous occurrences.

Due to their curious and experimental nature, Felix Blaska and Robby Barnett brought this story to life by means of a detailed gestural language. The twisted humor and turbulent storyline in *Slippery Hearts* will transport you to the cabaret era in Germany.

For more information on times, please check the March Sampler on the back page. Free tickets are available beginning March 1st. Please call the Juilliard Box Office for more information at 212/769-7406.

Melanie Rios is a third year Dance Division student.

Symphony Concert of Juilliard Composers

continued from page 1

poet Qu-Yuan, which describes a perplexed person asking questions of the sky. Mr. Jin studies at Juilliard with John Corigliano. He received his B.A. from the Central Conservatory of Music in Beijing in 1959. His opera, *Savage Land*, was given its United States premiere in January 1992 at the Kennedy Center in Washington, D.C. (A comprehensive article about Mr. Jin appeared in the November 1992 issue of the Journal.)

Although Lewis Ting Cheong So, a Bachelor of Music degree candidate at Juilliard who works with Richard Hervig, did not compose his orchestral poem *Empathy* with any programmatic associations, his work's overall mood is reflected by the title. Mr. So graduated from the Hong Kong Academy for Performing Arts where he received the Exxon Energy Scholarship, the

MARCH CELEBRATES

Women's History Month



Watch for Exciting Programs To Commemorate the Achievements of Women.



The Office of Student Affairs

Churchill's Cloud Nine

continued from page 1

act is with the same family but twenty-five years later, the time the present. The play's time structure emphasizes the change that took place in Britain within the century between 1880 and 1980 when the power of the patriarchal authority in society began to weaken. People began to free themselves of assumed gender roles and colonial social systems. They began to create new systems of order that expressed their own personal identities.

Churchill's individual theatrical imagination turns this too often preachy topic into a funny and challenging experience. Sexual farces that use comic devices such as men playing female characters and women playing young men, are a constant form of

entertainment, but those same devices have deeper undertones, even political ramifications. Churchill gets the full value of the devices and challenges the sexual and political beliefs of the audience at the same time.

Cloud Nine allows the audience to face their own assumptions, beliefs, and community rituals. With the national debate on Gays in the Military, the criticism of the First Lady's power, the militarization of relief in Somalia, and the ethnic cleansing in Yugoslavia, it is very important to explore those assumptions, beliefs, and rituals. *Cloud Nine* gives us this opportunity. It is immediate. This is art as necessity.

Cloud Nine can be seen in the Drama Theater March 17-20 at 8:00 P.M. Tickets are available starting March 5 at the Juilliard Box Office at 212/769-7406. For more information on times, please check the March Sampler on page 12.

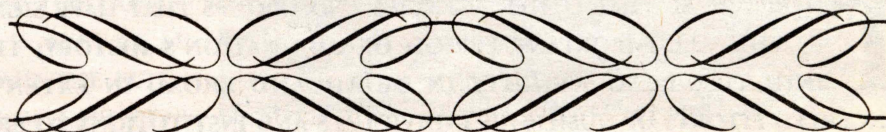
Composer's and Author's Society Scholarship, and the New Generation Young Composer's Award.

The Mountain by Dalit Warshaw is unique among the pieces on this program in that it is for narration and orchestra. The text, written by Ms. Warshaw's brother, Hilan Warshaw, is a juxtaposition of two Old Testament stories; the familiar story of Abraham and Isaac, and the lesser-known story of Jephthah, who sacrifices his only daughter to God. Ms. Warshaw, a student at Columbia, studies with Milton Babbitt as part of the Barnard-Columbia-Juilliard Exchange program (BCJ). She has received many awards and commissions, including two BMI Awards and three ASCAP Foundation Grants. Her

works have been performed by many orchestras including the New York Philharmonic and Israel Philharmonic.

Composer Robert Pound studies in the Master's program at Juilliard with Milton Babbitt. His *Symphony '91* is a work innocent of any contemporary idioms and displays an inclination toward a thoroughly integrated musical structure. He composed the piece while studying in an exchange program at the University of Surrey in England. Recipient of a Bachelor of Music degree from the University of North Texas, he had studied at Juilliard with the late Stephen Albert.

Tickets are available March 16. Please call the Juilliard Box Office for more information at 212/769-7406.



News From the Library in Honor of Women's History Month: Sources for Researching Women in the Arts

by Jane Gottlieb

"But, you may say, we asked you to speak about women and fiction - what has that got to do with a room of one's own? I will try to explain. When you asked me to speak about women and fiction I sat down on the banks of a river and began to wonder what those words meant. They might mean simply a few remarks about Fanny Burney; a few more about Jane Austen; a tribute to the Brontes and a sketch of Hawthorne Parsonage under snow; some witticisms if possible about Miss Mitford; a respectful allusion to George Eliot; a reference to Mrs. Gaskell and one would have done. But at second sight the words seemed not so simple. The title women and fiction might mean, and you may have meant it to mean, women and what they are like; or it might mean women and the fiction that they write; or it might mean women and the fiction that is written about them; or it might mean that somehow all three are inextricably mixed together and you want me to consider them in that light. But when I began to consider the subject in this last way, which seemed the most interesting, I soon saw that it had one fatal drawback. I should never be able to come to a conclusion. I should never be able to fulfill what is, I understand, the first duty of a lecturer - to hand you after an hour's discourse a nugget of pure truth to wrap up between the pages of your notebooks and keep on your mantelpiece for ever. All I could do was to offer you an opinion upon one minor point - a woman must have money and a room of her own if she is to write fiction..."

So began Virginia Woolf in her 1929 feminist manifesto *A Room of One's Own*. Replace the word "fiction" with art, music, drama, or dance, and her statement illuminates our current dilemma in thinking about women and the arts. Her "opinion upon one minor point" also encapsulates the life dilemma of an artist (female or male) in contemporary society.

In honor of Women's History Month, and to aid those who seek to find "nuggets of pure truth," the library is pleased to present the following list of selected resources on women and the arts. The process of researching women artists involves exploration of the factors that caused their invisibility as well as efforts to uncover their works and examine them in light of their contemporaries. Much of the research in this area has focused on women as creators of new works: women composers and women playwrights; women performers have always been somewhat more visible. Perhaps this is one of the reasons why there have been relatively few publications on the subject of women in dance.

The sources listed below offer historical information on the subject, and provide us with names of the invisible or less visible artists of past and present generations.

General Works

Anderson, Bonnie S. and Judith P. Zinsser. *A History of Their Own: Women in Europe from Prehistory to the Present*. New York: Harper & Row, 1988. 2 vols.

A Women's Thesaurus: An Index of Language Used to Describe and Locate Information By and About Women. Edited by Mary Ellen S.

Capek. New York: Harper & Row, 1987. (Reference Room)

Women's Folklore, Women's Culture. Edited by Rosan A. Jordan and Susan J. Kalick. Philadelphia: University of Pennsylvania Press, 1985.

Women Artists (Visual Arts) and Women in Art

Harris, Ann Sutherland. *Women Artists, 1550-1950*. Los Angeles: Los Angeles County Museum of Art, 1977.

Lipton, Eunice. *Looking Into Degas: Uneasy Images of Women and Modern Life*. Berkeley: University of California Press, 1986.

Nochlin, Linda. *Women, Art, and Power, and Other Essays*. New York: Harper & Row, 1988.

Women and Music

Ammer, Christine. *Unsung: A History of Women in American Music*. Westport, CT: Greenwood Press, 1980.

Block, Adrienne and Neuls-Bates, Carol. *Women in American Music*. Westport, CT: Greenwood Press, 1979. (Reference Room)

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Da Capo Press Women Composers Series. (Includes works by Amy Beach, Rebecca Clarke, Cecile Chaminade, Louise Farrenc, Fanny Mendelssohn Hensel, Mary Carr Moore, Louise Reichardt, Clara Schumann, and Ethel Smyth.)

Women in Theatre

Black Female Playwrights: An

The Rape of Lucretia

continued from page 1

ending and the treatment of rape in this opera leave many audience members with mixed feelings and contradicting thoughts. However, Britten's moody and hauntingly expressive music makes *The Rape of Lucretia* a powerful experience.

The opera is directed by Christopher Maltaliano, conducted by Bruno Ferrandis, with set design by John Brady. It will be performed by two separate ensemble casts, who will alternate for each performance.

Performances will take place in the Chamber Opera Theater in Studio 335. Exact times can be found in the March Sampler on page 12. Tickets for all performances have been distributed; standby seating is subject to availability. For information please call the Juilliard Box Office at 212/769-7406.

Benjamin Krevolin is a fourth-year drama student.

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Jane Gottlieb is Juilliard's Head Librarian

Fugard's Blood Knot

continued from page 1

has decided blackness must be punished. Zack strains to deal with Morris's betrayal as well as his return home.

To capsulize the meaning of this play is impossible because it is deeper than its text. It breaks through the binding and plummets deep into our human relations—even deeper than I as an actor and as an African-American wish to go. Its pages cut into the deepest understanding of my identity and call forth issues I thought as an African-American I had conquered and buried long ago.

Blood Knot will be performed in the Clark Studio Theater on the 7th floor of the Rose Building at 70 Lincoln Center Plaza. Beginning Wednesday, March 3, a limited number of free tickets may be reserved at the Juilliard Box Office 212/769-7406. For more information on times, please check the March Sampler on the back page.

Cedric Harris is a fourth-year drama student.

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.

drama

CORRECTION: In the February issue of the *Journal*, it was stated that Mark Niebuhr and Michael Rudko were appearing in the National Actor's Theater production of *Henry V*. It was actually Theater for a New Audience's production. We regret the error.

DAVID ALFORD (Group 20) is featured in the new Caryl Churchill play *Traps*.

The Fourth Annual Celebrity Benefit/Play Reading for the Shakespeare Festival/LA boasted performances by **MICHAEL BEACH** (Group 15) **GEOFFREY LOWER** (Group 16) and **DAVID OGDEN STIERS** (Group 1). The benefit was held in February. The Festival is run by **BENJAMIN DONENBERG** (Group 10).

On PBS, **ANDRE BRAUGHER** (Group 17) is featured in *Simple Justice*, which appears as part of their "American Experience" series. On NBC, Mr. Braugher can be seen in a featured role on Barry Levinson's series *Homicide*.

Starring in Arthur Miller's new play, *The Last Yankee* at Manhattan Theatre Club is **FRANCES CONROY** (Group 6).

The Dramatists Guild recently staged a reading of **CHIP DAVIS'** (Group 16) play, *Little Glimpses*.

BOYD GAINES (Group 8) was recently featured in an episode of *Murder, She Wrote*.

In New York, at the WPA Theatre, **HARRIET HARRIS** (Group 6) is featured in their production of Paul Rudnick's play *Jeffrey*.

The Theatre For A New Audience's production of *Henry V* features performances by **FRANCIS E. HODGINS** (Group 21), **MARK NIEBUHR** (Group 18), **ALEC PHOENIX** (Group 21), **MARY LOU ROSATO** (Group 1), **MICHAEL RUDKO** (Group 16) and **TRELLIS STEPTER, JR.** (Group 21). The production is under the direction of Barry Kyle.

Also performing at Manhattan Theatre Club is **NANCY HOWER** (Group 21) in a featured role in their production of *The Years*.

The television series *Almost Home* on

NBC, stars **PERRY KING** (Group 3).

KELLY MCGILLIS (Group 12) starred in the television movie *The Bonds of Love*.

TOM TODOROFF (Group 11) can be seen in Paramount's recently released motion picture, *Leap of Faith* starring Steve Martin and Debra Winger, and *Ethan Frome* for PBS and Miramax Films.

Starring in the new television series *Where I Live* is **LORRAINE TOUS-SAINT** (Group 11).

BRADLEY WHITFORD (Group 14), stars in the new CBS television series *Smoldering Lust*.

music

ANTHONY AIBEL (Composition, '89 BM, Conducting, '92 MM) was awarded the 1992 Aspen Music Festival Conducting Prize and will make his operatic debut conducting *Carmen* at the 1993 Festival. He recently returned from Europe where he guest conducted and recorded with the Bulgarian Radio Symphony Orchestra. He is in his second year as Music Director of the Westchester Symphony and will lead them in their Lincoln Center debut at Alice Tully Hall on Friday, March 5.

Pianist **ROBERT BEDFORD** ('63 Dip, '65 BM, '66 MS) presents a master class on *The Alexander Technique for Pianists* as part of the 1992-93 Steinway Master Class Series at Jacobs Music, Philadelphia on March 21. Dr. Bedford, Professor at West Chester University, frequently performs *America's Musical Heritage*, a lecture-recital featuring compositions by Sal Martirano, George Gershwin and Louis Gottschalk at major college campuses throughout the country.

The National Endowment for the Arts has awarded composer **CHARLES BESTOR** ('51 BS) a 1993 Composer's Fellowship. He has served on the 1992 commissioning panel of the International Computer Music Association and a CD of his orchestral music is to be released later this year by Centaur Records. Recent premieres include *Cycles*, a sound, sculpture and light installation at the Maier Museum of Art, Virginia; *Five Sketches for Jazz Piano* at the Sonneck Society National Conference; *Monday's Child* for women's choir by the Amherst College Women's Chorus; and *Chaconne* for chamber winds at the New England College Band Association conference.

The Mozart Festival Orchestra, conducted by its founder, Dr. Baird Hastings performed the music of Haydn, Virgil Thomson and Rossini in November. Members of the Orchestra included oboist **VIVIAN BURDICK** ('80 MM), hornist **ELIZABETH DEJEAN** (BM '85), bassoonist **HARVEY FELDMAN** ('75), violinist **ROBIN MAYFORTH** ('84 BM, '86 MM) and double bassist **RICHARD OSTROVSKY** ('84 BM, '85 MM).

Guitarist **KEITH CALMES** ('92 MM) is currently an Assistant Lecturer/ Doctoral Candidate at the University of Southern California. He has recently been awarded prizes in the Guitar Player Magazine and Artists International Competitions, which resulted in a Carnegie Hall debut this past April. His second book and tape for Mel Bay Publications, *Masters of the Nineteenth Century*, is soon to be released.

The Brentano String Quartet, consisting of violinists **SERENA CANIN** (CRT '90, '92 MM) and **MARK STEINBERG** ('90 MM), violist **MISHA AMORY** ('92 MM) and cellist Michael Kannen debuted on the inaugural concert of the Rice-McGregor concerts at the School for Strings in January. Additional concerts are scheduled for March and May.

Songs of Children, a cantata using poems written by children while interned at Terezin Concentration Camp and written in memory of all children who perished in the Holocaust, was composed by **ROBERT CONVERY** ('85 MM, '92 DMA), and will be performed in Washington, D.C. in April in celebration of the opening of the Holocaust Museum. The cantata was commissioned and premiered by alumna and faculty member **JUDITH CLURMAN** (Voice, '77 BM, '78 MM) at Merkin Hall in 1991.

The fourth concert of the Greenwich Village Orchestra's 92-93 season took place in February, conducted by Music Director, **ROBERT GREHAN** (Conducting, '83 BM). The theme of the concert was "Phantasmagoria," featuring two virtuosic orchestra pieces - Richard Strauss' *Till Eulenspiegels Lustige Streiche* and Berlioz's *Symphonie Fantastique*.

Former Quartet-in-Residence at Juilliard, The Lark Quartet, consisting of violinists, **EVA GRUESSER** ('85 Post-Grad. Diploma) and **ROBIN MAYFORTH** ('84 BM, '86 MM), violist Anna Kruger and cellist **ASTRID SCHWEEN** ('84 BM, '85 MM), released their recording of *musica celestis* by Aaron Jay Kernis this past fall. Upcoming engagements include concerts in London and Scotland and appearances at the "Bang on a Can Festival" in May.

The Banat-Kagan Chamber Players, which includes cellist **GERALD KAGAN** ('58 Diploma), returned to Wave Hill in February and concluded their two-part presentation of Brahms' complete cycle of piano quartets. The February program consisted of Brahms' *Piano Quartet in G Minor, Op. 25* and *Trio in C Major, Op. 87*.

Double Bassist **GARY KARR** ('65 BM) will perform Max Stern's "Haazinu," Cantata for Double-Bass and Orchestra with the Jerusalem Symphony Orchestra this month.

Violinist **PATINKA KOPEC** ('69 BS, '71 MS) went to Israel in November with Pinchas Zukerman to establish a new program for gifted violin students. She will return in June with Mr. Zukerman for two weeks to work with these students in an intensive seminar.

This past December, the Dallas Symphony selected **ANDREW LITTON** (Piano, '80 BM, '82 MM) as the 15th Music Director, effective June, 1994. The contract will last through 1997, with a two-year option to renew at that time.

Pianist **EILEEN LUBARS** ('62 BS, '69 MS) gave a presentation on Performance Anxiety to incoming students at Juilliard this past August. Ms. Lubars received a masters degree in social work and advanced training in pestilences. She has a private practice in New York in individual and group psychotherapy and specializes in the treatment of performance anxiety.

New York City Opera National Company, the touring division of New York City Opera, will present a new production of Bizet's *Carmen* on a ten-

week tour to 50 cities in 25 states and Canada. Included in the cast is **LORI BROWN MIRABAL** ('92 JOC), who is one of three women portraying the title role.

Thirty of Robert Louis Stevensons' *Child's Garden of Verses* has been set by composer **WALTER MOURANT** ('40 Diploma). Videos featuring eighteen of the songs have been produced and are being released by Chip Taylor Communications. A second series will follow.

SERGE SUNY (Piano, '59 BS, '60 MS) performed his *Folk Sonata No. 1 (American)*, and premiered his *Folk Sonata No. 2 (Armenian)* at the Freeport Memorial Library in December. He was a recipient of a New York State "Meet the Composers" Grant for these pieces. Earlier in the year he performed his first Sonata at Suffolk County Community College's Faculty Showcase, as well as at the Rockville Centre Library under the sponsorship of the Long Island Composer's Alliance.

In May, 1992 **CARLA TRYNCHUK** ('87 BM, '88 MM) performed in an Andrews University Faculty Recital Series. The program included works by Beethoven, Bartok and Strauss. She presented the same recital in England at the Newbold International Summer Music Festival in July. In a December Faculty Recital she collaborated with newly appointed Assistant Professor of Piano, **EILEEN HUTCHINS** ('86 MM) performing sonatas by Beethoven and Brahms and serenades by Tchaikovsky, Persichetti, Previn and Copland.

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Student
Announcements

Juilliard violinist ASHLEY HORNE recently received the 1992 ARCO Foundation Fellowship. The prize, a scholarship to the Aspen Music School, enabled Ashley to study at Aspen with Hyo Kang.

Composer DALIT HADASS WARSHAW recently won a Level I cash award from the National Foundation for Advancement in the Arts following "ARTS Week '93," held in Miami, Florida during January. ARTS Week is the culmination of NFAA's annual year-long program, the Arts Recognition and Talent Search (ARTS). During ARTS Week, candidates are invited to Miami to participate and are

evaluated through a series of auditions, master classes, seminars and workshops.

Pre-College Division violinist GERALD ZAFFUTO was selected to participate in the NYSSMA All-State Music Festival for the second consecutive year, and was named concertmaster of the All-State Symphony Orchestra in December. Gerard has also been selected to participate in the All-Eastern Honors this month. In addition, Gerard was the winner of the 1992 Sound Symphony Concerto Competition. He was the featured soloist on the Symphony's December program.

FOR INFORMATION ABOUT THE

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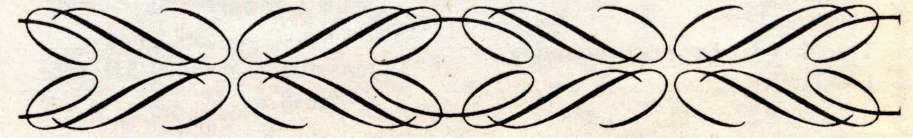
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March Sampler

Juilliard

- 3/9 Jeannie Yi Chung Cheng**, piano, Paul Hall, 8pm.
- 3/10 Einat Fabrikant**, piano, Paul Hall, 6pm.
Derek Wieland, piano, Paul Hall, 8pm.
- 3/11 Chin-Shan Chang**, viola, Paul Hall, 6pm.
Yasuko Toba, piano, Paul Hall, 8pm.
- 3/12 Lora Tchekorotova**, piano, Paul Hall, 4pm.
Yueh Chou, bassoon, Paul Hall, 6pm.
- 3/13 Pre-College Symphony**, Miguel Harth-Bedoya, conductor, Juilliard Theater, 7pm.
Jill Suzanne Bobo, french horn, Paul Hall, 8:30pm.
- 3/14 Pre-College Orchestra**, Alan R. Kay, conductor, Juilliard Theater, 3pm.
- 3/15 Jeannine Elashewich**, violin, Paul Hall, 4pm.
Yun Jung Huh, cello, Paul Hall, 6pm.
Hyun Ju Jo, clarinet, Paul Hall, 8pm.
- 3/16 Oscar Ghiglia Master Class in Guitar Performance**, Studio 576, 2:15-4:15.
Misoon Kim, voice, Paul Hall, 4pm.
Junko Chiba, violin, Paul Hall, 6pm.
NYWQ Seminar, Room 309, 6-8pm.
Ray Thornton, piano, Paul Hall, 8pm.
- 3/17 Fourth-Year Drama Production**, FUGARD/*Blood Knot*, Jonathan Rosenberg director, Lincoln Center Institute's Clark Theater (70 Lincoln Center Plaza, 7th Fl.), 7:30pm.
Fourth-Year Drama Production, CHURCHILL/*Cloud 9*, Albert Takazauckas director, Drama Theater, 8pm.
- 3/18 Evelyn Lear Voice Master Class**, New Recital Hall, 3-5pm.
Bartok Piano Concerto Finals, Paul Hall, 5pm.
Juliette Kang, violin, Paul Hall, 8pm.
Fourth-Year Drama Production, FUGARD/*Blood Knot*, Jonathan Rosenberg director, Lincoln Center Institute's Clark Theater (70 Lincoln Center Plaza, 7th Fl.), 7:30pm.
Fourth-Year Drama Production, CHURCHILL/*Cloud 9*, Albert Takazauckas director, Drama Theater, 8pm.
- 3/19 Eugene Takahashi**, cello, Paul Hall, 6pm.
An Evening of Chamber Music, Paul Hall, 8pm.
Fourth-Year Drama Production, FUGARD/*Blood Knot*, Jonathan Rosenberg director, Lincoln Center Institute's Clark Theater (70 Lincoln Center Plaza, 7th Fl.), 7:30pm.
Fourth-Year Drama Production, CHURCHILL/*Cloud 9*, Albert Takazauckas director, Drama Theater, 8pm.

- 3/20 Raja Rahman**, piano, Paul Hall, 8:30pm.
Thomas Kranes, cello, New Recital Hall, 8:30pm.
Fourth-Year Drama Production, FUGARD/*Blood Knot*, Jonathan Rosenberg director, Lincoln Center Institute's Clark Theater (70 Lincoln Center Plaza, 7th Fl.), 7:30pm.
Fourth-Year Drama Production, CHURCHILL/*Cloud 9*, Albert Takazauckas director, Drama Theater, 8pm.
- 3/21 Fourth-Year Drama Production**, FUGARD/*Blood Knot*, Jonathan Rosenberg director, Lincoln Center Institute's Clark Theater (70 Lincoln Center Plaza, 7th Fl.), 2pm.
Fourth-Year Drama Production, CHURCHILL/*Cloud 9*, Albert Takazauckas director, Drama Theater, 7pm.
- 3/22 Ruben Camacho**, violin, Paul Hall, 4pm.
Katherine Cherbas, cello, New Recital Hall, 6pm.
Shin Won Kim, violin, Paul Hall, 6pm.
Bernd Gottinger, double bass, New Recital Hall, 8pm.
Genichi Watanabe, cello, Paul Hall, 8pm.
- 3/23 Ralph Kirshbaum Cello Master Class**, Studio 513, 3-5pm.
Alon Weber, violin, Paul Hall, 4pm.
Sonatenabend, Paul Hall, 6pm.
Wayne T. Graham, viola, Paul Hall, 8pm.
Combet Guillaume, violin, New Recital Hall, 8pm.
Students of the American Brass Quintet, Alice Tully Hall, 8pm.
- 3/24 Wednesdays at One**, "Music for Guitar," Alice Tully Hall, 1pm.
Ana Marie Martinez, voice, Paul Hall, 8pm.
- 3/25 New York Woodwind Quintet Seminar with the Soni Ventorum Wind Quintet**, guest artists, Room 309, 4:30-6:30pm.
Corigliano Piano Concerto Finals, Paul Hall, 5pm.
Lorraine Min, piano, Paul Hall, 8pm.
Department of Vocal Arts presents Britten's *The Rape of Lucretia*, Bruno Ferrandis conductor, Christopher Mattaliano director, Room 335, 8pm.
- 3/26 Josephine Knight**, cello, Paul Hall, 4pm.
Edward A. Malave, viola, Paul Hall, 6pm.
Ji Young Hong, cello, New Recital Hall, 6pm.
Theresa Santiago, voice, Paul Hall, 8pm.
Xiao-Fu Zhou, violin, New Recital Hall, 8pm.
Department of Vocal Arts presents Britten's *The Rape of Lucretia*, Bruno Ferrandis conductor, Christopher Mattaliano director, Room 335, 8pm.
- 3/27 Department of Vocal Arts** presents Britten's *The Rape of Lucretia*, Bruno Ferrandis con-

ductor, Christopher Mattaliano director, Room 335, 2pm and 8pm.
Adele Anthony, violin, New Recital Hall, 8:30pm.

Corinne Stillwell, violin, Paul Hall, 8:30pm.

3/28 Department of Vocal Arts presents Britten's *The Rape of Lucretia*, Bruno Ferrandis conductor, Christopher Mattaliano director, Room 335, 2pm and 8pm.

3/29 Amanda L. Grettie, viola, Paul Hall, 4pm.
Students of the Juilliard String Quartet, Paul Hall, 6pm.
Demonstration in Performance in Piano/Percussion

Improvisation, Marianna Rosett and Gordon Gottlieb, New Recital Hall, 6-8pm.
Benjamin Wolfe, cello, Paul Hall, 8pm.

3/30 Ralph Kirshbaum Cello Master Class, Studio 513, 3-5pm.

Michael McGehee, violin, Paul Hall, 4pm.

Noah Hoffeld, cello, Paul Hall, 6pm.

Massimiliano Trombini, piano, Paul Hall, 8pm.

Juilliard Composers/Juilliard Symphony, Alice Tully Hall, 8pm.

3/31 Wednesdays at One, "Arias and Scenes," Alice Tully Hall, 1pm.
Charles Wadsworth and Samuel Sanders Master Class, "The Pianist as Musical Colleague," Paul Hall, 4-6pm.
Annette Volkamer, piano, Paul Hall, 8pm.

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

HIGHLIGHTS FOR APRIL

4/1 JSQ Open Rehearsal, Studio 335, 4-5:30.

4/2 Drama Division Spring Repertory begins, see adjacent box for information.

Juilliard Dance Ensemble, AILEY/VAUGHAN
WILLIAMS/*The Lark Ascending*, YORK/COPLAND/*Strays*, BLASKA-BARNETT/LOUIS
CONTI/*Slippery Hearts*, GRAHAM/DELLO JOIO/*Diversion of Angels*, Juilliard Theater, 8pm. Tickets \$10. Performances also 4/3 at 8pm, 4/4 at 3pm, and 4/5 at 8pm.

4/15 Juilliard William Petschek Piano Recital Debut, Jennifer Hayghe, Alice Tully Hall, 8pm. Tickets \$15 & \$10.

4/16 Juilliard Symphony, Carl St. Clair conductor, BERNSTEIN/*Benediction*, BARTOK/*Concerto No. 2 for Piano and Orchestra* (1931), BEETHOVEN/*Symphony No. 3 in E-Flat Major, Op. 55 "Eroica"*, Alice Tully Hall, 8pm.

4/19 Daniel Saidenberg Faculty Recital Series, American Brass Quintet, COPERARIO/*Two Fancies*, HOLBORNE/*Suite of Elizabethan Dances*, SAMPSON/*Morning Music*, FOS-

TER/*Americana Suite*, BRAHMS/*Three Chorale Preludes, Op. 122*, EWAZEN/*Colchester Fantasy*, Juilliard Theater, 8pm.

4/28 The Juilliard Orchestra at Avery Fisher Hall, Leonard Slatkin conductor, WILLIAMS/*Fantasia on a Theme by Thomas Tallis* (1910), CORIGLIANO/*Piano Concerto No. 1*, STRAVINSKY/*Le sacre du printemps* (1913), Avery Fisher Hall, 8pm. Tickets are \$10 & \$5.

4/29 Juilliard Opera Theater, *The Magic Flute* by Wolfgang Amadeus Mozart, Edward Berkeley director, Arlene Shrut and Ken Merrill musical preparation, Studio 335, 8pm. Also 4/30

1992-93 DRAMA REPERTORY SEASON

The Winter's Tale

by William Shakespeare
Michael Edwards, director

Drama Theater
4/2 at 8pm, 4/3 at 2&8pm,
4/4 at 7pm.

Hedda Gabler

by Henrik Ibsen
Eve Shapiro, director

Drama Theater
4/8 & 4/12 8pm, 4/10 at 2&8pm.

Cloud 9

by Caryl Churchill
Robert Kalsin, director

Drama Theater
4/16 & 4/19 8pm, 4/17 at 2&8pm,
4/18 at 7pm.

Blood Knot

by Athol Fugard
Jonathan Rosenberg, director

Clark Theater
4/16 at 8pm, 4/17 at 2 & 8pm,
4/18 at 7pm, 4/19 at 2pm.

Journey of the Fifth Horse

by Ronald Ribman
Charles Newell, director

Drama Theater
4/24 and 4/26 at 8pm
4/25 at 2&8pm.