

The JUILLIARD

J O U R N A L

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The Juilliard School

December 1992/January 1993



JoAnn Falletta

JoAnn Falletta Conducts Juilliard Orchestra

On Friday, January 22 at 8:00 P.M., JoAnn Falletta conducts the Juilliard Orchestra in Alice Tully Hall.

The program includes Richard Strauss' tone poem *Till Eulenspiegels lustige Streiche*, Darius Milhaud's *Cello Concerto No. 1*, and Maurice Ravel's *La Valse*. Richard Strauss' Waltzes from *Der Rosenkavalier* conclude the concert.

Ms. Falletta currently serves as Music Director of the Virginia Symphony Orchestra, the Long Beach Symphony, the San Francisco-based Women's Philharmonic, and maintains a busy schedule of guest conducting engagements. Winner of the prestigious Stokowski, Toscanini and Bruno Walter awards, Ms. Falletta was the first woman conductor to lead Germany's Mannheim Orchestra in its 213-year history. An accomplished classical guitarist, Ms. Falletta received her Doctor of Music in Orchestral Conducting from Juilliard in 1989.

Tickets for this concert are free and are available beginning January 8. Please call the Concert Office at (212) 769-7406 for more information.

CHAMBER ORCHESTRA PERFORMS HOLIDAY CONCERT

The Juilliard Chamber Orchestra conducted by Christopher Kendall offers a holiday performance on Friday, December 11 at 8:00 P.M. in Alice Tully Hall. This free concert features music by Italian composers and opens with two sections from Vivaldi's *"The Seasons," Concerti for Violin and Strings*. Juilliard violinist Ji-Eun Lim is soloist performing the two concertos — *"Spring," No. 1 in E Major, RV 269* and *"Winter," No. 4 in F Minor, RV 297*.

Dallapiccola's *Concerto per la notte di Natale dell'anno 1956* ("Concerto for Christmas Night 1956") follows the Vivaldi and features soprano Nancy Allen Lundy. The cantata for soprano and seventeen instruments employs Dallapiccola's signature serial style of composition, and uses thirteenth century mystical poetry for its text.

The second half of the concert includes Corelli's *Concerto grosso in G Minor, Op. 6, No. 8* ("Christmas Concerto") with Nicole Monahan and Denise Stillwell, violins and Christine Jung, cellist, performing the solo continuo part. The program concludes with Respighi's *Trittico botticelliano*, from 1927. This programmatic work takes its inspiration from visual art, as the title suggests, from three Botticelli paintings — *"Spring," "The Adoration of the Magi"* and *"The Birth of Venus."*

This concert marks Christopher Kendall's return as guest conductor at The Juilliard School, having made his Juilliard conducting debut in January 1991 with the Juilliard Symphony in Alice Tully Hall.

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Fourth-Year Drama Students Present Shakespeare's The Winter's Tale

by Benjamin Krevolin

The Winter's Tale is slated to be the second production to be performed by the fourth year drama students. Michael Edward, who has most recently assisted on the Met's productions of *The Voyage and Semiramide* and is the former Artistic Director of Shakespeare Santa Cruz, will be directing this production of one of Shakespeare's most fascinating and complex plays.

The Winter's Tale is a story of faith and fortune, sin and redemption. It is the story of a king being eaten by jealousy, who destroys his innocent family with false accusations. Then, by incredible circumstances, he is given a second chance.

Though it is some of Shakespeare's

best writing, *The Winter's Tale* is quite a knot to untangle. It is easy to get caught up tugging on all the loops and twists of the language, the allegorical symbols and the expansive plot which leaps through time from one place to another. Because the complexities of the play lend themselves to limitless interpretations, a viewer should treat the play as a fairy tale, and like a child, become enchanted by the story and its tellers. *The Winter's Tale* demands a willingly innocent audience and skillful performers who turn the complexities into simple flights of imagination. As

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Ninth Focus Festival Celebrates "New Europeans"

by Joel Sachs

The last week of January will once again be *Focus!* season, and this, the ninth annual festival of 20th-century music, will again give Juilliard students the distinctive challenges of learning unfamiliar music. Six concerts in The Juilliard Theater and Alice Tully Hall, nightly from Monday January 25 through Saturday, January 30, will also give New Yorkers a chance to expand their horizons — for this year's festival will consist of music that is virtually unknown in the United States, the works of western European composers now in their 30s and 40s.

The title of the 1993 festival, "The New Europeans," reflects the annual orientation around a theme. Thematic construction provides three advantages. First, the festival can act as an adjunct to classroom offerings by giving

live illustrations of fundamental concepts. It also stimulates programming innovativeness by narrowing down the choices of music from an immensely wealthy century. Finally, for the audience, it adds an element of intellectual edification without actually teaching. The annual question is, what should be the theme? Ultimately the "focus" is chosen after carefully weighing the merits of several alternatives. Decisive questions are: How will compositions combine with one another? What will be required of the performers? What truly unusual features emerge from a theme? Is any theme particularly timely? Although attracting an audience is an important consideration, the festival's purpose is

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Opera Center Performs Donizetti's Don Pasquale

by Courteney Evans

The Juilliard Opera Center will perform Gaetano Donizetti's comic masterpiece *Don Pasquale* in the Center's first performance of the season. The opera will take place in the Juilliard Theater on Wednesday, December 9, at 8:00 P.M., Friday, December 11 at 8:00 P.M., and Sunday, December 13 at 2:00 P.M.

One of Donizetti's finest and most popular works, *Don Pasquale* is the archetypal Italian comic opera. Its characters, from the old, petty, and vain Don Pasquale, to the wily, flirting Norina, and the plot, with its twisting schemes of deception, are what one instinctively thinks of when one hears the words "comic opera." However, Donizetti's music brings these stock situations and characters to life, with a score that revels in the expressive power of the human voice.

Don Pasquale was first performed in Paris at the Théâtre Italien on January 3, 1843. At the rehearsals for the opera, Donizetti himself was the only person that had any confidence in the work. The musicians even scorned the opera, drawing rude cartoons of the composer on their

orchestra parts. However, the production was a great success, drawing excellent reviews and many ovations.

The opera opens with the elderly Don Pasquale (played in Juilliard's production by Carlos Rafael Conde) resolved to punish his stubborn nephew, Ernesto (Curt Peterson) for not marrying the girl Pasquale intends for him. Pasquale plans to disinherit the young man by marrying a bride found by his friend Doctor Malatesta (Eduardo Del Campo). The Doctor plans, however, to help Ernesto win the bride he desires — Norina (April-Joy Gutierrez) — by offering her to Don Pasquale disguised as the Doctor's sister, fresh from the convent. Malatesta and Norina go so far as to perform a fake wedding ceremony in order to teach the prideful old man a lesson.

Donizetti intended that his opera be performed in the contemporary dress of the 1840's, but the librettist and the Théâtre Italien management insisted upon 18th-century costume.

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Inside: Pictures from the Alumni Reunion





37-22=15: The Survivors

by Lauri Hogan

The senior class of the Juilliard Dance Division is excited to present *37-22=15*. For the first time in the history of the Juilliard Dance Division, the entire graduating class has decided to choreograph the concert. The senior class, which consists of a unique collection of international dancers from as far away as Alaska, Switzerland and Taiwan and as close as New Jersey and New York City, will present two programs of diverse styles and subject matters.

Each of the fifteen seniors remaining from a class that once included thirty-seven dancers will be presenting a work; there will be fourteen premieres and one revival. Each year the senior class undergoes this rite of passage which is guided by Juilliard faculty member and independent choreographer Laura Glenn. All aspects of the actual production except staging—which the junior class runs with the guidance of Stagecraft instructor Cynthia Baker—are handled by the seniors themselves, including the creation and vision of the program, handling of the publicity and box office, and the receptions that follow the opening night of each program.

Because each senior has been given the freedom to choreograph in the idiom of his or her individual choice, one subject matter does not link each of the fifteen works.

Christine Bergman (Florida), Rebecca Hermos (Massachusetts), and Helga Nowacki (Switzerland) will present their solo "Breaking," a dance theater piece about a divided country. Also presenting solos will be: Pamela Cohen (New York City) exploring the images evoked in the play "No End of Blame," Claudia Florian (Argentina) premiering "Pinceladas" about discovering a secret place where individuals belong in this world, and Carla Norwood (Florida) debuting "Memory Remains Blue" set to Debussy. The only duet in the concert is "Black Coffee," by Lymartin Chattman (Ohio), which depicts loneliness and the need to rekindle an ended love affair. Choreographed to an original composition by Juilliard musician Todd Frazier, Chen-Yu Tsuei (Taiwan) deals with the feelings of an individual in a foreign country, while, Lauri Hogan (Florida) plays with the importance and strengths of the individual in a trio danced by three women. Wendi Epperson (Arkansas) engages six female dancers to explore women from primitive to modern time, while Kara Miller (Indiana) reflects upon her summer experience in Bali.

A sextet choreographed by Heather DeLussa (New Jersey) and set to Eric Clapton, focuses on the impact of self discovery on relationships. With the use of ten dancers, John Heginbotham (Alaska) ex-

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The JUILLIARD JOURNAL

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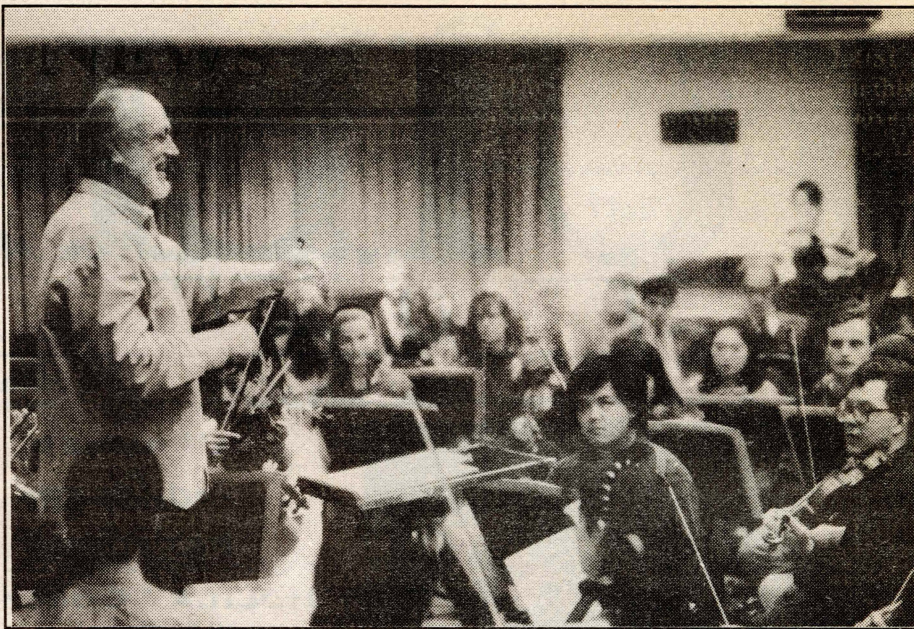
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Kurt Masur (above) and Raymond Leppard (below) conducting readings with the Juilliard Orchestra in October.



Mrs. John D. Rockefeller 3rd, Trustee Emerita of Juilliard, Dies on November 29, 1992.

The Juilliard Community notes with great sadness the death of Mrs. John D. Rockefeller 3rd, on November 29. A Trustee Emerita of Juilliard, she brought great warmth, leadership and generosity to the institution during her twenty years of service. In 1987 Juilliard awarded Mrs. Rockefeller an Honorary Degree with the following dedication:

"A long-time friend of The Juilliard School and a member of its Board of Trustees since 1973, you are one of the makers of Juilliard and Lincoln Center as we know them today. And as patron of the arts and education, civic leader, and benefactor of many causes you have without fanfare made your influence felt not only at Juilliard and Lincoln Center but throughout the cultural life of this nation. Through your gracious modesty and clarity of purpose, your benefactions have touched millions of people in all walks of life. In recognition of those works, and in gratitude for your generous friendship to Juilliard, Juilliard takes great pleasure in conferring upon you the degree of Doctor of Humane Letters."

In Memorium

Hanya Holm, who died on November 3 at the age of 99, was an outstanding choreographer and dancer who emerged from the Central European Expressionist dance tradition. She also choreographed for such musicals as Cole Porter's *Kiss Me Kate* and Alan Jay Lerner and Frederick Loewe's *My Fair Lady* and *Camelot*.

As a distinguished member of the Dance Faculty from 1974 until her retirement from Juilliard in 1986, Ms. Holm contributed her unique and immense knowledge of the innovative dance language evolving in the Germany of the 1920s and 1930s. Her peerless ability as communicator, theorist and teacher inspired generations of students who through her influence continue to enrich the arts.

William Masselos, who died on October 23 at the age of 72, was one of the country's leading pianists. Widely recognized for his performances of the music of Schumann, Schubert, Liszt, and Chopin, and a noted champion of contemporary music, he performed many premieres including Charles Ives' *First Piano Sonata* and Aaron Copland's *Piano Fantasy*. In addition he received the Elizabeth Sprague Coolidge Memorial Medal, the Harriet Cohen International Music Award, and the Award of Merit from the National Association for American Composers and Conductors.

In October of 1989 Mr. Masselos' colleagues gave him a musical tribute that they presented in Paul Hall. Alumni Steven Mayer, Peter Simon, Sahan Arzruni and Paul Shaw as well as Robert Helps and the Juilliard String Quartet, performed. A teacher of the highest caliber, Mr. Masselos served the Juilliard faculty with great distinction for sixteen years.



Cellist Alexis Pia Gerlach (left), recipient of the 1992 Melini Award pictured with 1991 recipient pianist Jennifer C. Hayghe (right) at this year's awards celebration.

LOU MANNA INC.

JOSEPH HAYDN AND THE STRING QUARTET

by Nicholas Mann

It all goes back to one name. In the string quartet world there is a center and it has held for over two hundred years. All string quartet members and devotees should begin each day with a simple prayer: "Thank you Haydn." There are many who have shaped the string quartet: Mozart, Schubert, Beethoven, Mendelssohn, Dvorak, Bartok, and Schoenberg to name a few; but I think that they would all respond the same way that Albert Einstein did when he said, "If I see farther than others it is only because I stand on the shoulders of giants." For them it was the shoulders of Haydn.

There are 83 quartets listed by Haydn in *The New Grove Dictionary* starting with his Op. 1 in 1755 (age 23), and ending with his very last work Op. 103 in 1803 (age 71). That is impressive in itself. But it is not just the numbers that are mind boggling. As anyone who has ever sat down to read a Haydn quartet knows, the question is never which are the good ones. Every page is a new discovery filled with creative invention.

Eighty-three is actually not an accurate number. The earliest works might not have been written for string quartet and Op. 51 No. 1-7 is the "Seven Last Words of Christ"; a monumental work originally for orchestra, then chorus, and finally included by Haydn in his catalogue for quartets. No matter, we are still left with 58 masterworks.

How do you sum up the influence of Haydn on the string quartet? Mozart used two words—"Papa Haydn." It is a well worn phrase but no less true over the years. Haydn began at ground level zero. He was the first composer to realize the potential of the string quartet and he devoted his life to exploring its possibilities. He had no models to teach him and therefore nothing was taken for granted. Experimentation was the rule. He was bold and imaginative in his use of compositional forms. The fugues of Op. 20 are truly remarkable. Donald Tovey said of the Op. 20 quartets, "There is perhaps no single

or sextuple opus in the history of instrumental music which has achieved so much." It was Haydn who introduced the string quartet to the scherzo (Op. 33). Throughout his quartets the sonata form was constantly shaped and reshaped by his fancy. He was the master of motivic development, foreshadowing Beethoven. Haydn loved to remark, "I have made something out of nothing." One can imagine the smile breaking across his face as he uttered those words. There is a human quality to Haydn's music that makes him so approachable. His musical humor and wit which sets him apart from all other composers, brings us closer to him. We struggle to fathom Beethoven's psyche and marvel at Mozart's inconceivable gift. It is Haydn that we feel we can touch at the same time that we praise him.

As part of the Daniel Saidenberg Faculty Recital Series, the Juilliard String Quartet will present two concerts that will give the listener a unique opportunity to hear the development of the life of Haydn through his quartets. These two programs, on February 2 and May 5, are each a miniature chronological survey, together offering a representation from almost all the quartet opuses; the first concert: Quartet in D Minor, Op. 9, No. 4; Quartet in G Major, Op. 33, No. 5; Quartet in F Minor, Op. 55, No. 2; Quartet in D Major, Op. 76, No. 5; and the second concert: Quartet in C Major, Op. 20, No. 2; Quartet in B Minor, Op. 64, No. 2; Quartet in C Major, Op. 74, No. 1. Maybe this is their way of saying, "Thank you Haydn."

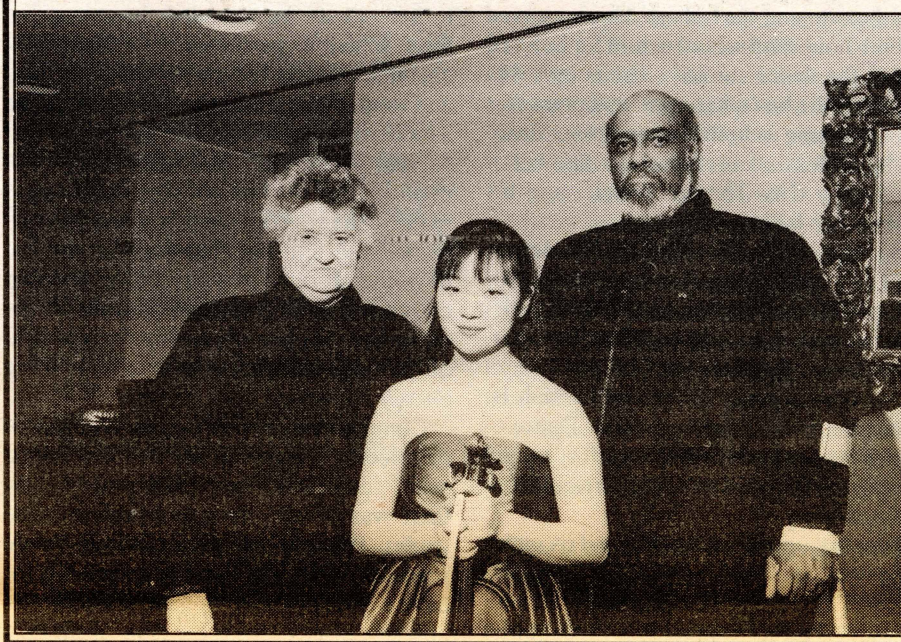
Both concerts will be in the Juilliard Theater and tickets are free. For information please call (212) 769-7406. (The Juilliard String Quartet will continue the All Haydn Quartet Programs in the 1993-94 Faculty Recital Series.)

Nicholas Mann is an alumnus and a violinist in the Mendelssohn String Quartet.



Above: Conductor James DePreist and soloist Juliette Kang with the Juilliard Orchestra at Avery Fisher Hall on Monday, November 16.

Below: After the concert, teacher Dorothy DeLay, soloist Juliette Kang, and conductor James DePreist. Photographs by Peter Schaaf.



Group 23: Third-Year Drama Students to Present "Free Play"

by Kevin Orton

From December 3-20 in Room 301 Group 23 will present a menagerie of works as part of their "Free Play" project. The faculty has given them the time and space to do whatever their crazy little hearts desire.

Some members of the Group have been given the opportunity to work with actor and writer Eric Bogosian, the creator of *Talk Radio* and *Sex, Drugs, Rock-N-Roll*. Included as part of "Free Play," *SubUrbia*, a new work in progress written and directed by Mr. Bogosian, is set in 1992 and concerns a group of young adults hanging out at a convenience store, grappling with the trials of suburbia and the times. Mr. Bogosian will also direct a third-year actor in his one-character play, *Notes From Underground*, the story of one man's descent into darkness.

The rest of Group 23 will present a variety of plays and projects: *Faith Healer* written by Brian Friel, author of *Dancing at Lughnasa*, is the story of an Irish faith healer and his struggle with his unique talent; *Orphans* by Lyle Kessler deals with two brothers' unorthodox methods of eluding and coping with the world around them-

selves; *The Search For Intelligent Life In The Universe* by Jane Wagner was a tour de force for Lilly Tomlin and will, for the first time, feature the talents of one of Juilliard's own; *If She Screams*, a new play by Stanton Wood will have its premiere; *Sometimes, In The Evening*, is a one-act musical featuring song and dance gathered from such shows as *They're Playing Our Song* and *Marry Me A Little*; *A Poster of the Cosmos*, a one-man piece by Lanford Wilson deals with a man's love and instinct taking him beyond anything he's known before; and finally Ed Bullins' challenging drama of love, hatred and endurance, *In New England Winter*, will cap off the series.

Group 23, Inc. made their debut last summer as part of New Jersey's Haworth Shakespeare Festival, and presented *Taming of the Shrew* for the Lincoln Center Community two months ago in front of the Lincoln Center Library of the Performing Arts.

Please see page 16 for dates and times of performances. For reservations call the Concert Office at (212) 769-7406.

Kevin Orton is a third-year drama student.

Daniel Saidenberg Faculty Recital Series at Juilliard

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



The Juilliard String Quartet

Robert Mann, violin

Joel Smirnoff, violin

Samuel Rhodes, viola

Joel Krosnick, Cello

ALL HAYDN PROGRAM 1

Quartet in D Minor, Op. 9, No. 4
Quartet in G Major, Op. 33, No. 5
Quartet in F Minor, Op. 55, No. 2
Quartet in D Major, Op. 76, No. 5

ANDREI DOKUKIN: A RUSSIAN DANCER'S JOURNEY TO JUILLIARD

by Errol Fahey

When he was ten years old, Andrei Dokukin became one of the select group of Soviet children chosen to study at the world acclaimed Moscow Ballet Academy. From this institution (popularly known as the Bolshoi Ballet School in America) had come such dance luminaries in the Russian classical Ballet tradition as Vladimir Vasiliev, Mikhail Lavrovsky, Maris Liepa, Maya Pliskaya, Yekaterina Maximova. The list is endless.

For the eight years that he studied at the Academy, Andrei lived under the strict supervision of dormitory staff who also served as advisors on matters of etiquette and deportment; the Bolshoi Theater served as both home and school to him for he lived above the dance studios. The course that Andrei's life had taken up to that point was not surprising as both his parents are dancers by profession; his father is a member of the Gorky City Theater Ballet, and his mother is a ballroom dancer.

At the Moscow Ballet Academy, Andrei's training consisted of a daily routine of Classical Ballet classes, in the strict Russian tradition, and some Classical Character dance. But late in his training Andrei discovered another dance style which he came to love—American Jazz Dance—which was introduced in an effort to add some variety to the existing curriculum at the Academy.

Jazz is taught once weekly and its inclusion was the 'brainchild' of Nikolais Ogryzkov, a former member of the Moiseyev Ballet Company who acquired his skills while touring with the company in America. This was Andrei's first encounter with any form of dance outside of the classical tradition and he gained some performing experience in the Jazz style while working with his teacher's small company of four.

Yet, Andrei disliked the status-oriented system of the Moscow Ballet Academy and found it demeaning. In this system the teacher determines the quality of student he will coach with the 'best' teacher having the option of choosing the students he feels have the most potential. Although Andrei belonged to the premier group of the Academy (the group with the best teacher), he described his first year with that teacher as an unpleasant experience during which he battled with feelings of inadequacy. His second year improved somewhat, although he maintains that those negative feelings persisted—negative feelings that had probably sparked his interest in other forms of dance.

Introduction to The Juilliard School

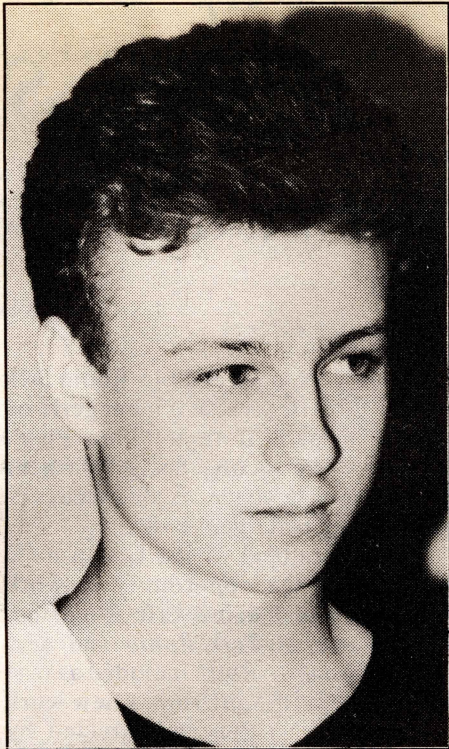
Andrei's decision to study at The Juilliard School came from a "gut instinct" rather than from any informed process. Although his initial ambition, like other students of the Academy, was to join the Bolshoi Theater Ballet Company after graduation, he realized that the chances of this becoming a reality were slim. In addition, achieving this goal did not guarantee the artistic fulfillment which he had always sought. He did not want a life in the *corps de ballet* to be the culmination of his hard work. As he confesses, Andrei values artistry above all else and shuns any system which allows mediocrity to gain precedence over the hard work of the deserving.

In April of 1991, Juilliard Dance faculty member and former Alvin Ailey American Dance Theatre and Paul Taylor dancer, Linda Kent was invited by the United States

Information Agency (USIA) to visit Russia as part of their cultural exchange program. This program sends cultural specialists to foreign countries to conduct special projects. In this instance, Linda made history when she became the first teacher to conduct modern dance classes at the Moscow Ballet Academy.

It was agreed that on her arrival she would select any dancers from the school that she thought would benefit from the exposure to modern dance techniques. However, she was given only dancers from the lower level classes with which to work. Although Andrei was not officially assigned to her classes he attended those that his busy schedule permitted. Of their first encounter Linda recalls "I looked at him and went...Wait a minute, this one could be a modern dancer." She also felt that he had "a real sensibility" and also reflected a maturity that she had not seen in his classmates. She was invited to a school performance and felt that "although he did not have the absolute mastery of the Russian classical line as compared to some of the other men, he certainly had more command of the stage and charisma than they, more energy and style."

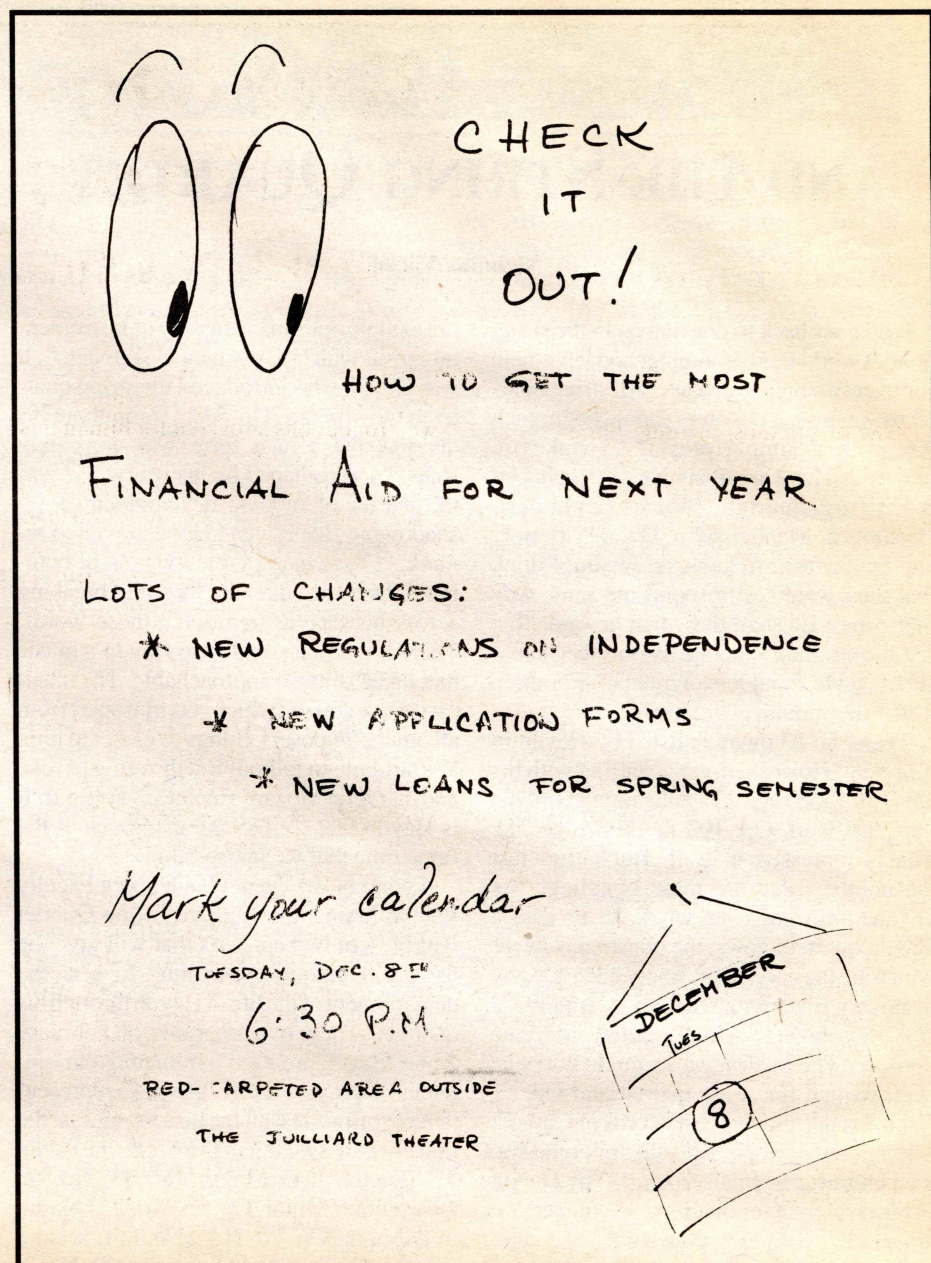
Commenting on the Russian state system of selective education for dancers, Linda said "You have to realize that until recently there was no such thing as a private dance studio. If you weren't selected into a state school by the age of eight or ten you did not have a hope of studying dance. There was nowhere else." This is the crux of Linda's dissatisfaction with what she saw. "I didn't feel great enthusiasm from some of the dancers because the system did not permit them



Andre Dukokin

a choice. They either danced for the state or were sent off somewhere to work in a factory." Yet she does feel that state subsidy of arts education is a positive thing.

Describing her motivation for bringing modern dance to Russian students she said "We [Americans] have a hundred years of modern dance history, they have no clue." Therefore while she felt a responsibility to share what she knew with the Russian students, planning the content of the sessions troubled her "because it is not enough to do some steps and some repertory." She decided that in addition to technique, she would include some modern dance history



in the class sessions which spanned a mere three-and-a-half weeks.

Difficulties in Recruiting

In an attempt to recruit Russian youths, such as Andrei and his classmate Alisa Khazanova, who had no previous knowledge of The Juilliard School, Linda Kent, through the aid of an interpreter, showed them the School's brochures and catalogues. When both students expressed an interest, Linda contacted USIA and the American Council of Teachers of Russian, the latter of which agreed to assist with a grant. Yet since funding was extremely limited and both students were preparing for their graduation from the Moscow Ballet Academy, the Juilliard Admissions Office agreed to accept a videotape of the dancers until their arrival in September was confirmed. At that time they would fulfill the normal audition requirements. (Linda Kent is still full of praise for the arrangements made for Andrei by the Admissions and Financial Aid Offices.)

After an anxious month of waiting, Andrei received the news of his acceptance. However, Madame Golovinka, the Director of the Academy, quickly tried to dissuade him from his plans. She offered him the prospects of a job in the Bolshoi Theater Company after graduating from the Academy (a similar offer was made to Alisa, who accepted). She also offered him the opportunity to remain at the Bolshoi Theater for one year with a promise that his tuition at Juilliard would be paid if he was still interested in leaving Russia at the end of the year. In retrospect, Andrei described the waiting period as "terrible time and a terrible month." He was faced with making what was probably the most important and difficult decision of his young life.

Although his parents were supportive, they could not understand his insistence that he forego what they regarded as a golden opportunity to become a star in Russian terms—a Bolshoi dancer. They saw the alternative as a "pipe-dream," this journey to a strange land to be educated at an institution, the reputation of which neither they nor their peers were familiar. In

short, they were unable to offer concrete advice to their only child but after realizing that he was determined in his plans, they decided to offer moral support. This was in fact the only form of support they could afford on their meagre incomes—his father's salary is the equivalent of approximately \$10 a month.

During this period of uncertainty the American Council of Teachers of Russian withdrew their funding and Andrei was faced with the problem of financing his transportation from Russia. Yet this resourceful young man had a plan of his own; he raised the money by selling several fur coats which he had purchased inexpensively on a recent school trip to Greece.

In August, Andrei travelled to Vail, Colorado for the second time. Like his first trip to America the previous summer, it was arranged by former President Gerald Ford, a friend of Madame Golovkina. The return trip to Russia exceeded thirty hours and after barely another twenty-four hours had passed, Andrei bade farewell to his friends and packed for the return trip to America and his new life at Juilliard.

Reactions to the United States

Surprisingly, Andrei claims not to have experienced any feelings of "culture shock." In fact, he sees as many similarities between Russian and American people as there are differences. He was pleasantly surprised to discover many of his fellow countrymen at Juilliard and in New York, and has quickly formed alliances. Andrei is only the second Russian to enter the dance program at Juilliard, the first being Dmitry Povolotsky who he remembered as an elder student at the Moscow Ballet Academy. But the most striking thing about Andrei that one notices during a conversation is his enduring optimism, a positivity that does not appear to be a product of naiveté but is a natural facet of his personality. When I asked if he had a favorite technique he replied that although he had not as yet formulated a particular affinity to any, he is curious enough to learn from all

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Talking: Eric Bogosian Style

Playwright Directs His New Play *SubUrbia* at Juilliard

by Carrie Preston

One of the most exciting things about being a student in the Drama Division is the opportunity to work with professionals who have made an impact on the theater of today. Some of the third year acting class (Group 23) are getting such an experience now. Actor/playwright Eric Bogosian will direct his new play, *SubUrbia*, as a part of the December "Free Plays," in which students assume the responsibilities of producing a number of projects throughout the month. The Bogosian project was initiated by Anne Cattaneo, Literary Advisor for the Lincoln Center Theatre, who had read the play and suggested the idea of involving Juilliard students to Michael Kahn, Director of the Drama Division.

Being in rehearsals with him and interviewing him for this article, I have been experiencing what Eric Bogosian does best: storytelling. The story of his career came pouring out in a non-stop weaving in and out of the traffic of events that have led him to where he is now. Perhaps this happened because of his gift with language, or simply because he has given countless interviews about his life, and this is just another monologue in his repertoire of monologues. Whatever the reason, Eric Bogosian has a mouthful of stories and ideas to let out.

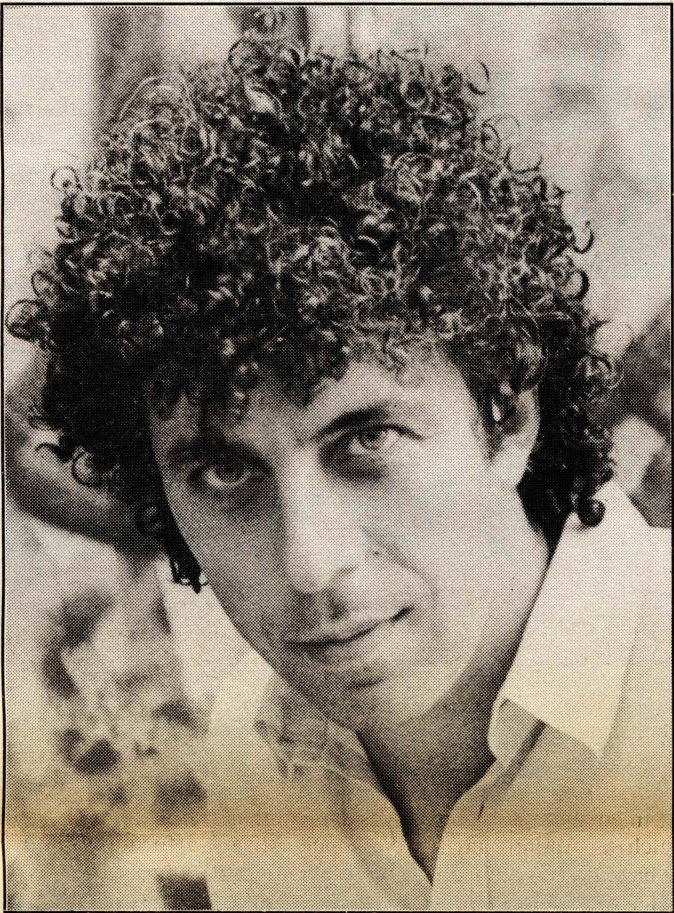
His story began in a tenth grade English class in a public school in Woburn, Massachusetts. His teacher came in, handed out roles for *Romeo and Juliet* and told the students they were going to do drama that day. "I took to it like fish to water. I didn't know why I was on this earth until I got to do that thing. I loved it. I'd been fantasizing for years. I'd been talking a lot for years and getting into trouble... And here was this thing I was just naturally good at." So with the encouragement of an exuberant acting teacher, he became "the" drama student of his high school.

Yet despite what anybody told him, he did not feel confident that he would make it as a theater person beyond high school. He moved on to the University of Chicago and studied English for a while, but he was inevitably drawn toward the drama group and eventually lost interest in everything else. Finally acknowledging his need to do theater, he transferred to Oberlin, where he received a B.A. in theater.

While at Oberlin, he performed constantly, fell in love with Chekhov and Shakespeare, did technical theater, and danced. It was also there that he discovered the mid-70's performing arts scene that was just beginning to take off in New York's SoHo. He joined an intern program, went to New York, and worked as an assistant for Obie winning director Barry Dan on a production of *The Family* at the Chelsea Theater, a huge organization at the time. He worked there by day and watched shows at night. "You couldn't walk down

the street without running into some new playwright. It was a very exciting time." Two productions stood out for him in this period of time. One was Richard Forman's *Rhoda in Potato Land* and the other was a Juilliard student production of *A Midsummer Night's Dream*.

He returned to Oberlin to finish his



Eric Bogosian

PHOTO BY JERRY BAUER

degree, and once again the voice of self-doubt returned. "From what I had seen in casting in New York in '75 in the fall, I didn't feel I was equipped to be cast in anything in New York. It seemed like there were thousands and thousands of 24 year olds in New York and they all could sing, and they all were handsome, and they could dance, and I couldn't do any of those things, so I said 'screw it'." Despite this, Bogosian returned to New York as an assistant at the Kitchen. "I thought, 'I'll be the best audience member anybody would ever want in their theater', and that's what I was."

But he was soon snatched out of his passive seat in the audience and put on stage as the country "England" in a performance art piece. Before he could finish his two lines, he was caught in the middle of the performance art scene in New York. He found it refreshing to be part of a group of artists who were reinventing theater. Between 1976-1980, he made 16 pieces in small spaces throughout the city. After so much of this, however, he grew a bit frustrated by the arid style of performance art. Yet he realized that whenever he appeared for two minutes in one of his pieces, people got excited.

At this time, while listening to his own voice on tape as a part of vocal instruction from David Warrilow (of Mabou Mines Theater Co.), Bogosian began asking himself the question, "What is the genesis of character?" "I didn't believe in what I understood to be the Stanislavski approach. That you reach within yourself to create a character. Reach into some sort of sense memory. Because there are some things I have no memory of. I've never killed anybody. I've never been a soldier. Yet I know I can bring forth these characters just by fantasizing. I don't like naturalism. I like realism in the theater. I like

contrivance and creation because I believe that's what you do when you act; you're making up stuff and you would do it whether or not you knew anything about the reality. So you're not aiming toward something real. There's no 'real' to even aim toward."

Bogosian decided to collect these characters who were developing voices of their own, and put them in a piece called *Men Inside* (1980). This solo has evolved over 12 years into a variety of solos, for which he has become quite well known: *Funhouse*, *Drinking in America*, *Sex, Drugs, Rock and Roll*, and *Dogshow*. As a person who believes he lives inside the mass media, he says, "The characters live in me somewhere, and I'm letting them out. [They are] an intuitive fusion of people I've met in life as well as people that are represented to me in film and television. . . There's an archetypal person that lives in me and that person, say doctor or lawyer, is a combination of a real lawyer and the guys on L.A. Law."

In 1983, Tad Savinar in Portland, Oregon got a grant from the National Endowment of the Arts to do a piece on talk radio in which he created the visuals and Bogosian wrote the words. This was then developed into a full play and taken to the Public Theater in the summer of 1987. It was a hit, and as one thing is bound to lead to another, he "ended up making this movie with Oliver Stone." He wrote the screenplay based on his play and *Talk to Death*, a book the assassination of Denver radio personality Allen Berg.

His film career then began to soar. His solo *Drinking in America* ended up on Cinemax in 1986. Avenue pictures produced his *Sex, Drugs, Rock and Roll*, directed by John McNaughton and Steve Jones (the stage version was directed by his

wife, Jo Bonney) Bogosian also appeared on television in *Cane Mutiny Court Marshall* directed by Robert Altman. He has done screenplays for Fox, Universal, Sam Goldwyn, Warner Brothers, and Ed Pressman. But, alas, no standard stage theater since college, although this was not because he could not get any offers. He wanted time to spend with his two sons and wife.

SubUrbia

Now his story continues here at Juilliard, where he says he has his sights set high. He's using this time to develop the general shape of the play with the benefit of live actors, but most of all he wants to create a lively and vital piece of theater.

The play is centered on a group of young adults sitting around a convenience store, trying to deal with the trials and stagnancy of suburbia and their times. Bogosian believes suburbia is a big trap for millions of young Americans who do not really know about life, but think they do. "The play is about where these individuals are in their lives and where they thought they were going and the futility of it. They're attempting to break out of it and get out."

The play touches on the one-dimensional society we live in where "no matter how radical or revolutionary or deep you get in your thinking or your analysis of the life you live, it's always subverted by MTV and Dan Rather and the media. The media have an ability to absorb everything and make it into nothing, which, once you've got things sorted out in your life maybe isn't that frightening; but I think that if you're 20 years old and you're trying to get a perspective on things, [it's almost impossible because] your mind is being ground by a media that can make even something as serious as the presidential election or a woman who accuses a Supreme Court Judge of sexual harassment into some kind of f— circus that [becomes] today's thrill. And tomorrow we'll read about an airliner crashing or an elephant that got loose and had to be shot in the zoo—and all of these

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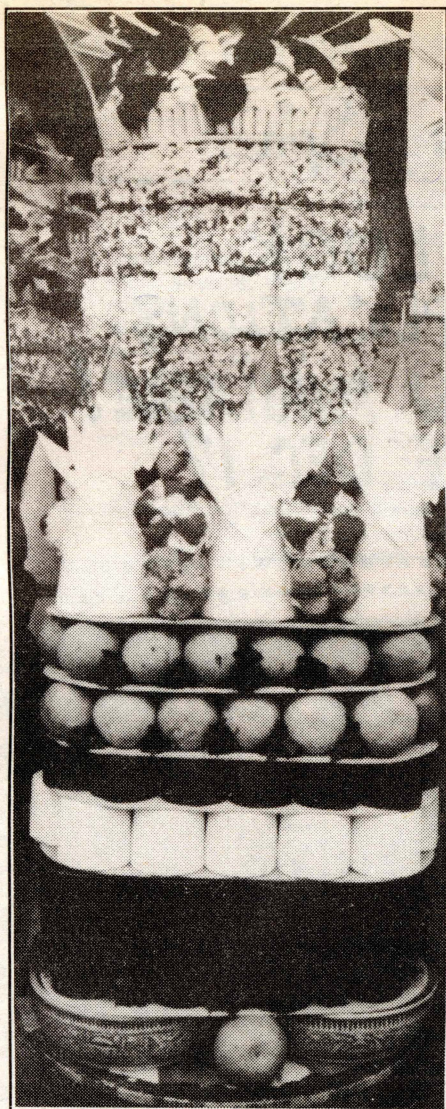
Dancing in Bali with a Summer Grant

by Kara Miller

On Thursday, June 25, 1992, I departed on Garuda airlines for a thirty hour journey to the other side of the world. My destination was Bali, Indonesia, a small island often referred to as "The Morning of the World." I traveled alone and found that living among the Balinese people was full of serendipity as fresh as the morning.

Peliatan is the small village in Bali where I spent five weeks learning, dancing, and living at the Ibu Arsa homestay. Every morning I would wake to the sound of the village cocks crowing and see Ibu Arsa's daughter, a shadowy figure in the morning sunlight, placing an offering of palm leaf and rice in the grass beside my quarters. Peliatan's village market was in an open arena beside my homestay. By 5:00 A.M. the market was busy with women carrying pounds of rice on their heads, selling assorted green vegetables, and bargaining for the best fruits of the day. A visitor's buying price was three times the Balinese price, but well worth the challenge of bargaining in a foreign language. The sun set by 6:00 P.M. and Bali's night markets came alive. Unlike the bright clamor of the early morning, these markets were filled with smoke and a dreamlike haziness. People squatted everywhere fanning *sate* on sticks over tiny narrow coconut husk fires and drinking rice wine. Almost every person in these crowded markets was either a dancer, painter, stone sculptor, wood carver, or musician in some fashion. I spent my days in these markets, sitting beside wood carvers and painters watching them work, and allowing myself to absorb the slow rhythm of the island.

My experience in Bali affirmed my belief that dance is not just a performance career but a way of living. If we are ever to understand the mysticism of the spirit that moves in our community and individual



Temple offering consisting of rice cakes, fruits, and flowers. The offerings are carried to the temple on the heads of women.



Puri Agung, Peliatan, Legong and Pendet performers waiting to dance.

lives then religion and the arts need each other immensely. In Bali, religion and the arts do not exist as separate communities. Balinese stone carving, mask making, music, and dance give symbolic meaning to the Hindu religion while the daily rituals of the community make this art tangible and real to the people. Art and religion are inseparable in Balinese culture because the people need them for balance in life. In the West we forget sometimes that we need religion and the arts in order to recognize and be in harmony with the world in which we live.

In order to comprehend the Balinese sense of cultural wholeness it is important to understand their relationship to time. No one is in a hurry. Time is elastic. It is like a Wendy's commercial aired on TV a few years ago. In a black and white picture the viewer sees whole potatoes resting on a wooden table. The group of people in charge of making these potatoes into french fries are having a good time but slicing ever so slowly. Then in another flash the commercial shows a color picture of people scurrying around to slice, dice, fry, and present customers hot steaming french fries in a matter of three seconds. This commercial represents the efficiency and quick service of modern technology. However the pressure and effect of this efficiency makes me feel sliced, diced, and fried as a person and artist. Our culture is so fragmented and so quick to produce that I am not always sure from which potato I came.

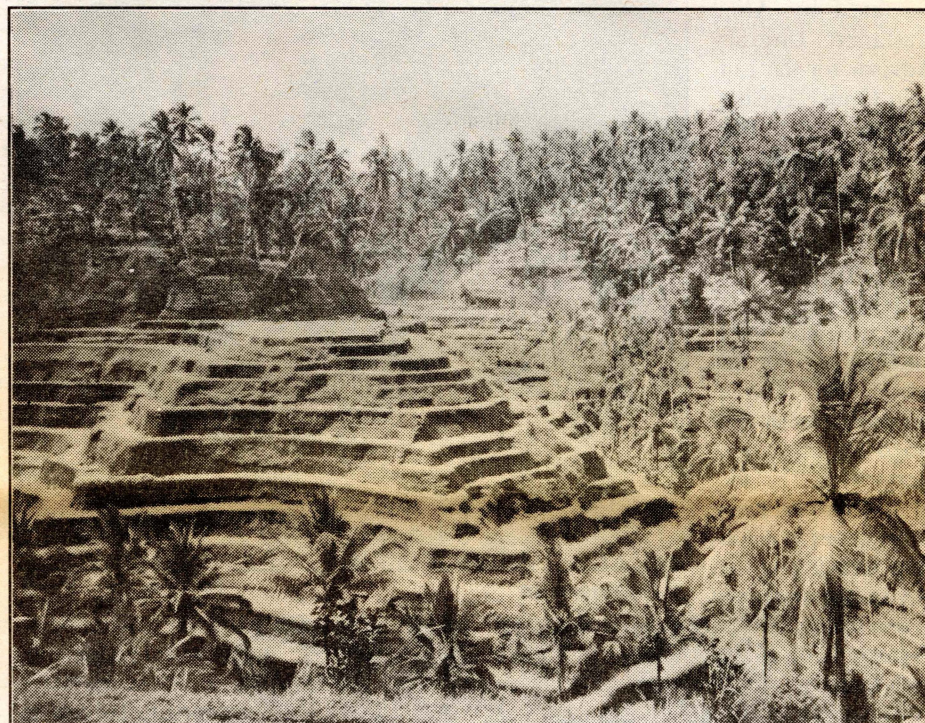
Bali is more like the black and white slow motion picture. Maybe there will be french fries ready at 1:00 P.M. and maybe there won't. Maybe there will be a temple ceremony at 3:00 P.M. but most likely not until nightfall. Because they give equal time to religious rituals, social life, and artistic work, it is not so important when and how fast something happens but rather that every aspect involved is prepared and refined to its fullest. Time has no past, present, or future.

The Hindu belief in reincarnation creates a continuous circle of life in the family and environment. Space becomes sacred because of the people's relationship to nature. All persons and objects have a life energy. Balance is important to this energy and is expressed by the Balinese through their worship of goddesses and gods. The supreme mystical force, *Sanghyang Widhi*, is manifested in the *Trisakti*, the holy trinity which includes Brahma the creator, Vishnu the preserver, and Shiva the recycler of life. These three spirits are worshipped as multiple deities endowed with powers to affect and control the world. Daily offerings and special holidays are given to all deities so that every aspect of

bringing has taught me to philosophize and theologize about art and religion. When I asked Balinese people about the meaning and history of different rituals, offerings, dances, or music, the majority of people could not explain in depth ideas related to religious or artistic concepts. At first I thought this was due to the language barrier but I began to realize that the meaning, wasn't so important to the people. It is the act of doing and being that balances and gives these people a way of life that sustains them emotionally, spiritually, and physically. This way of life comes from the primal core of their being. In essence they are one with their art and religion. Art is not just a performance career. Religion is not just a Sunday morning service. Both exist for the Balinese as a cultural passion.

Balinese Dance

Every day a temple ceremony occurs in at least one village on the island. Balinese



Terraced rice field. The slopes produce three crops every 14 months.

life is recognized and becomes sacred.

The eldest son of the family I lived with was an architect. He shared with me his understanding of architecture and space. He said that all of the environment is sacred. Human beings should design their buildings to be reflections of the divinity in nature. An estimate of over 50,000 temples exist in Bali. This includes small shrines in rice fields, family temples, and large village temples. The temple has open spaces that may be enclosed by two or three courtyard areas. The temple area is kept open to the sky so that the gods may descend easily when they visit. Architecture is designed to please the gods.

My room consisted of one brick wall and a bamboo roof supported by a few poles. Three sides were open to the wind so there was no way to avoid encounters with spirits of nature. A winged lion sculpture protected my sleeping quarters. Lizards darting around the stone floor underneath my bed were my night time friends. If I could sing their language I knew they could tell me about the mysticism all around me. Late one night my friends were carrying on such a fast allegro of croaks that I could not sleep. After an hour of swatting mosquitos and putting a pillow over my head, I realized I had no choice but to listen. I gave no resistance to becoming one with the sound of their songs, one with the natural rhythm of the island. The language of the lizards became clear. My problem in trying to understand Balinese culture was that I tried to adapt by observation. I was missing the fundamental essence of their daily living which was to simply be. My Western up-

friends would bring me to festivals where even the smallest children would dance with the local gamelan, a Balinese "orchestra" consisting of gongs, drums, cymbals, mini-xylophones, and bamboo flutes. In some Balinese dance the eyes of the dancer would become so round and piercing that it looked as if the body could hardly contain the spirit translating through the dancer. The dance is a symbol of Balinese existence. Ornate hand gestures reflect intricate stone sculpture. Quick fluttering eyes reflect the tiny lizards darting everywhere. The details of the gold headdresses and costumes are as complicated and multi-colored as the offerings to the gods. Balinese dance encounters the space it inhabits with a harmony that balances architecture, music, and spirit. The dance does not demand complete attention but instead allows for the intake of the total environment. Because the movement is for the gods and not the people alone, members of the "audience" talk with one another while the music/dance is occurring. There is no frozen silence by the viewers like in Western performances.

I had daily dance lessons where I learned Pendet and movement from Legong Kraton. Pendet is a welcome dance performed at the beginning of temple ceremonies to please the gods. Traditionally Pendet dancers are unmarried girls who move in a synchronized chorus with flower offerings in their hands. They wear gold brocade and usually dance the Legong dance. The Legong dance, a dance pantomime most

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STUDENT AFFAIRS

Reflections On Horizons

by Tina Kenney

The introductory letter to first-time-college students stated that the fall semester-long Horizons '92 Program "promises to be exceptional" and it has fulfilled its promise!

While the first meeting introduced the ground rules in order to create a supportive and cooperative atmosphere—the next few meetings gave students a closer look at life at Juilliard as a Performing Artist. Humanities faculty member Peter Rojewicz spoke with students about Juilliard's history, among other topics; Head Librarian, Jane Gottlieb, held an informative session on the Juilliard Library as well as the New York Public Library for the Performing Arts in which students found the "manuscripts fascinating" and the resources "abundant."

Fitness and aerobic instructors oriented students to the new residence hall fitness room and the cardiovascular work out opportunities it offers and provided safe, realistic approaches to better health. And Massage Therapist Jeannette Miller conducted a foot massage demonstration for a limited number of participants. This relaxation technique encouraged the performing arts students to rest, take time out for themselves and to give one another support and understanding. Many students called this session "wonderful" and appreciated the opportunity to learn about reflexology and relaxation.

To kick-off National Collegiate Alcohol Awareness Week, non-alcoholic beer, wine and champagne were served at a "PARTY SMART PARTY" on October 16, 1992. This social event ended with participants competing in "Alcohol Jeopardy" with a true-to-television format. The shocking statistics about youth and alcohol abuse as well as the staggering effects of irresponsible drinking sobered the audience and illustrated the importance of people partying smart, wherever they are.

At the beginning of the Diversity Appreciation

theme weeks, Professor Greta Berman spoke to first-time-college students on Women and Race which began an important discussion on racial, gender and ethnic discrimination found in our society. Specific references to New York City and Juilliard, as well as personal experiences helped at least one student realize that "people are still directly discriminated against."

A cross-cultural workshop entitled "BA FA, BA FA" was given in which students were divided into two different "cultures." Given their own rules and appropriate behaviors for interaction, these two separate cultures flourished; however, when visitors were sent to each culture, they found being accepted, understood or included very difficult. This simulation allowed the group to experience the challenge of moving to another country or city. Parallels to their personal lives were pointed out.

Members from the Drama Division's Group 23 performed monologues to conclude the Horizons Diversity Appreciation theme at the end of October. Participation from Peer Advisors has brought in new ideas and topics to explore in this year's Horizons format. Involvement of the Residence Life Staff has made scheduling and facilitation of these events more accessible and interactive for the first-time-college students.

Horizons '92 is exceptional. The first two weeks in November focused on "The Real World" and the final two weeks discussed "Human Sexuality." Our final meeting will evaluate the program in its entirety and prepare the spring and fall educational programs for 1993. As a concept, Juilliard students are learning to look ahead and catch the sunrises and sunsets on their own horizons, and that is what the program is all about.

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

Student Council Takes Action on Concerns

Last January a small group of Juilliard students with grand visions joined together and formed the Juilliard Student Council. The organization's purpose was to assist with School policy formation and revision, and work to foster greater interaction between Juilliard students and existing student organizations. More importantly, knowing that students needed an outlet to voice their concerns, the Student Council committed itself to serve as a liaison between the students and the Administration.

Although each council member had his or her own opinions regarding the School and its services, the Student Council distributed a survey in all student mailboxes in order to obtain a more thorough sampling of student concerns.

Over 180 completed surveys were returned, and based on the responses, the Student Council formulated three main proposals to submit to the Administration. The proposals included requests to: (1) open the library on Sundays and to extend the existing Monday-Saturday hours, (2) extend the building hours of The Juilliard School for more access to practice rooms, and (3) allocate space for a student computer center.

In addition to other student issues and concerns, these proposals were brought to the attention of President Polisi, Dean James Allen and Head Librarian Jane Gottlieb. The Administration was very receptive to the student concerns. Jane Gottlieb extended the library hours and arranged for the library to be open on a few Sundays. (The library was open Sunday, October 25, from 4:00 P.M.-9:00 P.M., and will also be open Sundays, December 6th and 13th, so be sure to mark your calendars!) The Student Council was also promised space for a computer center; however, due to logistical problems, the building hours have yet to change.

Some of the other survey comments included student frustration over inaccurate building clocks, and many requests for more all-School parties. Thus, the Student Council, with the help of the Building Manager's office, synchronized some of the building's clocks, and also hosted the successful end of the year Jazz Picnic last May.

Already this year the Student Council has met with President Polisi and Dean Allen to discuss the absence of a student lounge at The Juilliard School. Although Juilliard students are encouraged to use the Residence Hall's 11th Floor Lounge, soda and candy machines are now on the fifth floor of The Juilliard School. In the future there may be a "cafe" area with tables on the fifth floor, and couches placed in the second floor gallery area.

The Student Council, created by Tina Kenney, Assistant Director of Student Affairs for Residence Life, and now under the advisement of Sabrina Tanbara, Assistant Director of Student Affairs, always welcomes new members, and is interested in any ideas or comments you may have. Feel free to stop by the Student Affairs Office, or come to our meetings on Thursday evenings at 8:30 P.M. in the Residence Hall's Quiet Study Lounge. Remember, the Student Council is here for you.

announcements

REMINDERS FROM THE REGISTRAR

All students who are planning to return for the spring term must register

December 2-11.

Detailed information has been sent to your mailbox and is posted on the Registrar's bulletin board.



All grades of I or X from Spring 1992 must be completed before

December 21.

Notify the Registrar in writing as soon as the work is completed.

FOR INFORMATION ON THE JUILLIARD ICE HOCKEY TEAM TRAINING CONTACT FRANK SADOCHA AT X.280 OR FRANCO POMPONI AT X. 261.

The Office of Student Affairs proudly presents

The Fifth Annual Martin Luther King Jr. Celebration

Tuesday, January 19, 1993

at 6:00pm



New York Alumni Reunion

November 16, 1992



ALL PHOTOS BY PETER SCHAAF





NEW SOFTWARE, BOOKS, AND SCORES AT THE JUILLIARD BOOKSTORE

compiled by Al Miner and
Laurence Lubin

FINALE—PERFECTING THE ART OF MUSIC NOTATION

PC Magazine hailed *Finale* as "the most powerful music notation [software] package for microcomputers." *Finale* allows you to notate any size score, from solos to giant orchestrations of up to 128 staves, then extract and publish individual parts of each instrument or voice. See the Bookstore ad in this issue of the *Journal* for more information. Special Price for Juilliard students and personnel—\$249.95. Available in IBM-PC with Windows and Macintosh. Also in stock—*Music Prose*.



CONCERT ARTISTS' GUILD GUIDE TO COMPETITIONS—1993 EDITION

The major sourcebook for competitions worldwide: includes dates, locations, requirements and awards as well as travel information. This is an essential guide for the career musician.

CONVERSATIONS WITH ARRAU ed. Joseph Horowitz

A revised, updated edition of the definitive Arrau biography now including such features as an appendix of sample programs from 1993 to the end of Arrau's career. Also includes a complete discography.

GLENN GOULD—PHILOSOPHER AT THE KEYBOARD by Elizabeth Angilette

The author concentrates on the philosophical connotations of Gould's interpretive style and considers applications of his aesthetics to Music Education.

HOROWITZ—HIS LIFE AND MUSIC by Harold C. Schomberg

An "intimate biography" revealing the positive and negative points of Horowitz's personal life, character and playing style, based in part on interviews taped in 1987. Includes a full discography.

SAMUEL BARBER—THE COMPOSER AND HIS MUSIC by Barbara Heyman

The first full length study of Barber's life and career with musical analyses of all his compositions; includes letters, documents, photos, autographs, manuscripts, and interviews with contemporaries and colleagues.

ADOLF BUSCH—LETTERS- PICTURES-MEMORIES

Especially prepared at the request of Mr. and Mrs. Rudolf Serkin, this is the only book to document Busch's career. This is a rich memorial to an unforgettable and visionary musician.

MARIA MENEGHINI CALLAS by Michael Scott

A serious assessment of the musical contribution and stylistic innovations of the great Diva, Deemphasizing the public personality, the author explores the technical development and interpretive audacity of Callas and examines her links to Bel Canto tradition.

HUGO WOLF—THE VOCAL TRADITION by Susan Youmens

An overview of the German Nineteenth Century and the development of the Lied in the context of German lyric poetry. This book places Wolf at the psychological center of a complex cultural ethos.

THE INTERPRETATION OF EARLY MUSIC by Roger Donnington

Revised edition of one of the first classic inquiries into the performance of early music today. Donnington divides his survey into four main sections: "Style," "The Notes," "The Expression" and "The Instrument."

OPERA AND ITS SYMBOLS by Roger Donnington

A fascinating thesis on what the author calls the "partnership of symbols" in the words, music and staging of opera.

MEMOS—CHARLES E. IVES ed. John Kirkpatrick

All the most important unpublished writings of the American iconoclast who was often as challenging to his contemporaries in his writings as in his compositions.

FOCUS ON THE PHILHARMONIC PHOTOS AND TEXT by Bert Bial

The veteran bassoonist and photographer has culled from his vast collection a memorable thirty-five year visual chronicle of the Philharmonic and offers his fond memories of its great roster of players and conductors, past and present. A limited number of

autographed copies are still available.

THE DEVIL'S MUSICMASTER—THE CONTROVERSIAL LIFE AND CAREER OF WILHELM FURTWÄGLER by Sam H. Shirakawa

An in depth look at the life and times of the controversial and influential conductor: the author examines the irony of Furtwängler's belief that music and art must be kept apart from politics. Much of the material draws upon documents, letters, diaries that have never been published before.

LEONARD BERNSTEIN—NOTES FROM A FRIEND by Schuyler Chapin

A personal memoir of the late conductor by a longtime personal friend. Chapin, often through engaging anecdotes, provides valuable insights into Bernstein's working methods and approach to performance and composition.

KITCHEN CLASSICS FROM THE PHILHARMONIC by June LeBell

Completing our own Philharmonic Anniversary Tribute. The WQXR radio personality combines food for thought with favorite recipes of Philharmonic members and noted international stars in a winning blend of wit, anecdote and serious culinary enjoyment.

KURT WEILL—COMPOSER IN A DIVIDED WORLD by David Weill

Tracking Weill's musical and political development from his Berlin Weimar Republic years to his transatlantic metamorphosis as popular theater composer.

MY LIFE—RICHARD WAGNER

This reissue of Wagner's massive exercise in self-promotion offers invaluable con-

temporary portraits of friends, foes, performance practices, and conditions in 19th century Europe.

LIFE WITH LUCIANO by Auda Pavarotti

Signora Pavarotti serves up a handsome gift book for fans with pictures galore of the famous tenor at work and play.

PORTRAITS by Stewart Buettner and Richard Pauly

A truly beautiful collection including 52 color plates of some of the greatest composers as seen by major artists from Strozzi's portrait of Monteverdi and Rembrandt's of Schutz through Kokoschka's Schoenberg and Cocteau's Poulenc. This book combines Art, Music and History in an elegant and illuminating mix.

MEMORIES OF BEETHOVEN by Gerhard von Breuning

The personal memories of an elderly man, who, as a child was a favorite of the aging composer and closely acquainted with him. The first English translation of an important historical document.

MONTEVERDI'S TONAL LANGUAGE by Eric Chapin

An in depth analyses of the harmonic innovations of the great Italian Master with commentary on the synthesis of sacred and secular traditions represented in his major surviving works.

REMINISCENCES OF MICHAEL KELLY

Facsimile of the original 1826 edition of his memories by the Irish Actor/Singer/Composer. An important source for Mozart Scholars recounting the author's personal close friendship with the composer and his recollections of his Premiere performances in Mozart's operas.



Above: Autographing their personal recipes and celebrating the publication of June LeBell's *Kitchen Classics From The Philharmonic* at the booksigning and reception on November 18, are (standing): Roland Kohloff, Seymour Lipkin, Joseph Polisi, Werner Klemperer, Ellen Bodow, and (seated): June LeBell, Shirley Greitzer, and Gary Levinson. Left: Contributor Nancy Allen signing her recipe with daughter Claire.

**THE PERFORMING ARTS MAJOR'S
COLLEGE GUIDE**

by Carole J. Evertt

Juilliard's own Director of Admissions has written an indispensable guide to the best programs at Colleges and Conservatories worldwide; includes expert advice for Dance, Drama and Music students.

**PERFORMING ARTS
DIRECTORY—1993**

The Music and Dance resource book for Professional Managers and Presenters; Lists thousands of names and professional organizations and venues.

BRIDE OF THE WIND
by Susanna Keegan

An imaginative biography of the extraordinary Alma Mahler Weifel. Valuable for its perspective on turn of the century Vienna through the post war era of Berlin.

ACTING SHAKESPEARE
by John Gielgud

The finest living exponent of Shakespeare's works sums up a life time's experience in a career largely devoted to the Bard and offers invaluable insights into the characterization of the repertory.

**THE BUSINESS OF PLAYING—THE
BEGINNINGS OF THE ADULT PRO-
FESSIONAL THEATER IN ELIZABE-
THAN LONDON**
by William Ingram

A social and economic history for those interested in the literature of the English Renaissance.

STRIKING A BALANCE
by Barbara Naumann

Twenty-five international dancers talk about their art and technique, recalling their teachers and models going back to the early twentieth century.

**PUSH COMES TO SHOVE—AN
AUTOBIOGRAPHY**
by Twyla Tharp

Tharp describes her efforts to make her mark on the seminal modern dance scene on New York City in the 60s and discusses most of her dances. Candid, outspoken and coolly ebullient. Photos.



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JOSEPH WHITE (1833-1920)

Concerto for Violin in F# minor Afro-American composer discovered in Cuba by Gottschalk. Twice soloist with NY Phil, considered a rival of Vieuxtemps. Played by Ricci, Rosand, to be played by Dicterow...recommended by Dorothy Delay.

PAGANINI

New edition of the **Concerto for Violin No. 3 in E major** from Bocacini and



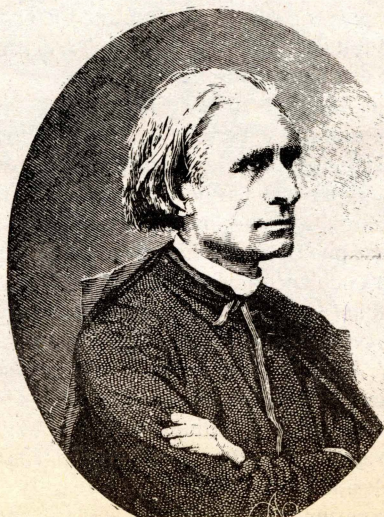
Spada, following their recent release of **Concerto No. 4 in D minor**.

ELLEN TAAFE ZWILLICH

Flute Concerto. A major new work by the prize-winning contemporary composer.

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Flute Concerto. A major new work by this popular contemporary composer.



LISZT

Transcriptions for Piano of **Beethoven Symphonies 1-4** in the critical edition by Editio Musica Budapest.

PIERRE COCHEREAU

The noted organist's **Improvisations sur "Alouette, Gentile Alouette"** transcribed for organ by David Briggs from United Music Publishers.

DONIZETTI

Linda di Chamounix and Roberto Devereux are back in print from Ricordi, following closely on their recent reprints of Respighi's **Belfagor** and Catalani's **Loreley**.

KAREL HUSA

Variations for piano quartet.

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Debussy:

Etudes, Children's Corner, and other works for Piano.

Prokofiev:

Shorter Piano Works.

Rachmaninoff:

Sonatas and Other Works for Piano; including Chopin Variations and Moments Musicaux, from the State Music Publishing edition by Pavel Lamm.

Mozart:

Complete Sonatas and Variations for Violin and Piano in 2 volumes from the Breitkopf & Haertel Werke.

Bach:

Christmas Oratorio from the Breitkopf & Haertel Werke

Al Miner and Laurence Lubin are respectively the Manager and Assistant Manager of the Bookstore

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JANACEK --QUARTET No. 1

HAYDN -- QUARTET IN G MAJOR, OP. 33, No. 5

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Carole J. Everett

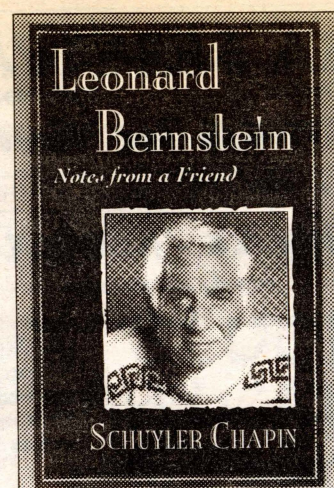
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Andrei Dukokin

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that is offered. Linda explains Andrei's ready acceptance of conditions at Juilliard in this way. "He has been through that rigid school system (Moscow Academy), and I think he is excited because there are new frontiers here."

On the matter of American consumerism, Andrei said that he feels comfortable with the economic system and recalls a time in Russia when food was in such short supply that he had "toothpaste as a meal," (this said with candor and a touch of humour). He credits past Soviet premier Mikhail Gorbachev with opening the road to change in the Russian social system but said there was not the proper planning to deal with economic growth. However, he sees the political changes in his country as good and feels that some economic progress will be made. Linda Kent expressed her observations of Russian bureaucracy at work, "There has been this bureaucracy since the Russian Revolution and I don't think it's going to change overnight. There are people who want change but then they don't really want to do the reform that's necessary because they have been taken care of in certain ways...it's a mentality. I wasn't brought up not knowing or not questioning so it's hard to understand. It's going to take time."

Andrei said that he is not absolutely certain of what his post Juilliard plans are but he is sure he will enjoy performing in America for awhile. His long term goal however is to return to Russia and to pass on the knowledge that he will gain here at Juilliard. He does not complain of homesickness although he said that there are times when he misses his parents or close friends. He told this writer that his main motivation for being here was not money ("if I want to have money I could have money in Russia"), but an unending curiosity about his artform. Comparing his situation here to that of his homeland,

Dancing in Bali

continued from page 6

familiarity of the Lasem story from "Malat," contains highly stylized gestures and abstract movement. Unlike western modern dance where the torso is hurled and spun through space, Balinese dance accents the hands and feet with a quiet inner being. All Balinese dance is accompanied by a gamelan. Each village has a dance and gamelan troupe. An estimate of over 5,000 gamelan and dance ensembles exist in Bali.

Respect is a key word in Balinese performance. Performers have respect for the supernatural forces at work, the space, and the instruments. As a matter of reverence, a Balinese would never step over but always walk around an instrument. Before any music or dance event, respect is given to the environment; the space is prepared with special offerings and the ground is consecrated with holy water to offer thanks to the spirits and insure good luck.

I was fortunate to be in Bali for two special holy days, Galungan and Kuningan. Galungan is a celebration of creation and the victory of goodness over evil as symbolized by the defeat of the legendary demon King Mayadanawa. Kuningan occurs ten days later and is a day set aside for visiting family and recognizing ancestors. Each family decorated their temple courtyard with bright purple, yellow, red and gold cloth. In front of every house *penjors*, giant bamboo poles decorated with palm leaf designs, lined the streets. I was constantly overwhelmed by the sense of community responsibility and commitment the Balinese have to one another. It took forty men at Ibu Arsa's homestay to put together a *penjor*, the symbol of the holy mountain

he said "here...I can do everything." Yes, Andrei we of the Juilliard community believe you can.

Errol Fahey is a third-year dance student.

Gunung Agung. Beside the *penjors*, altars were built for the gods who give life and prosperity. Fruits and rice cake offerings called *jaja*, symbolizing that which sustains life, were placed on these altars. Five days before Galungan, women began preparing offerings, sometimes up to 200 of one kind. Flowers, holy water, and woven palm leaf are the basic elements of all offerings. Small offerings may include incense, betel nut, and rice. Large offerings carried on the heads of women to the temples may be five feet high and elaborately constructed with fruit, rice cakes, and roast chickens or pigs. No detail or refinement is so small to be unattended to.

Leaving Bali

The day before I left Bali, I sat under a mango tree holding Ibu Arsa's grandson in my arms. Looking into this child's big round eyes I realized I had witnessed an entire life cycle in four weeks. In the first week this baby, Suwira, was born, then I was a part of a wedding ceremony, and in the last week I attended a cremation ceremony. In the middle of all these events were prayers, offerings, and lots of fresh air. I felt the circle was complete and this child was the beginning once more.

I am honored to have been given the opportunity to experience and learn from the Balinese lifestyle. Liturgical /sacred dance is one way I hope to bring to our arts and religious communities this awareness that the people of the East live daily. My experience encourages me to believe it is possible to create an environment of constant celebration. Thanks to the Summer Grant Program, my summer experience was one of the most meaningful events in my studies at The Juilliard School. I have a new awareness of what our potential as a people and world can be if we give fully to the experience of art. I bring this joy and recognition of life to my sacred dance work, creative activities at Juilliard, and future dreams.

Kara Miller is a fourth-year dance student.

Bogosian Talks

continued from page 5

things start to become equal....There's a real crisis occurring in young people who need an ideology and idealism in order to support and grow [in] their lives."

He describes his late 60's/early 70's generation as one that communicated through Rock and Roll. This was before corporate record companies figured out how to capitalize on "messages" in music. Today, "bands are supposed to say things, and there are all these things being said simultaneously in a much more corporate, capitalistic situation, where it's said just to say things. And it gets confusing because a person wants to hear a message that's sincerely being stated, and it's pretty hard to figure out what the f— is being said." He

believes this leads to a "group madness and tremendous sense of frustration." In today's world, he sees a lot of people posing as the revolutionary iconoclasts, but "there's not enough there to build a new consciousness....Lately, there's a lot of attitude, but people don't know how or why they feel about things. They mouth back whatever the line is that's being fed. These characters in *SubUrbia* live in this world. . . They are attempting to build an idea, so they can get on with their lives."

I can't help but admire Bogosian's way with words. And as his story brought him up to the very moment of this interview under the fluorescent lights of room 301, he ended with a rather inspirational thought. "If we can reinvent theater out of the fragments and sticks left over from the complete destruction of the theater over the past 20 years, I think this could be a place where we could talk to each other again." And being in a theater with Eric Bogosian, you can bet there will be talking.

Carrie Preston is a third-year drama student.

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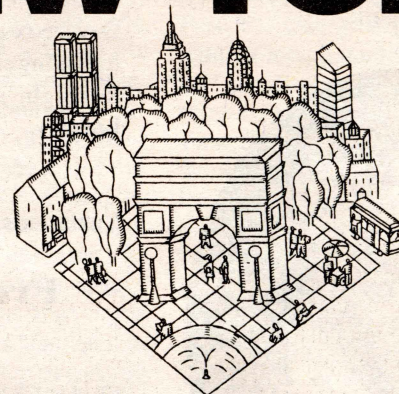
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FOCUS!

continued from page 1

not to entertain but to provide special performing experience for our students. While many past festivals contained a mixture of older and newer repertoire, and last year's concerts celebrated American music in the 1980s, this year's festival turns across the Atlantic to the younger generation of Western European composers.

A look at the younger Europeans is certainly long overdue. Some years ago, at a roundtable during the festival, the late Morton Feldman observed that conditions prevailing in funding of the new music performances militated against financing of concerts that do not stress American compositions. While on the one hand Feldman agreed with the desirability of encouraging American music, he provocatively suggested that the lopsided emphasis on American music created the risk "that New Yorkers would become as provincial as Parisians." (Note that he was talking about the funding of contemporary music; naturally, on the programs of traditional musical institutions such as symphony orchestras, the performance of *any* new music has been rare.)

Feldman's observation carries more than a grain of truth, and it is curious that while we deify the Europeans of the past, we hear little about the current generation. Strangely enough, we probably know more music from the former Soviet Union than from the European Community, because Soviet music gained from being a forbidden fruit.

Since 1993 is scheduled to be the year of European unification, it seemed appropriate for *Focus!* to survey the current European musical scene, especially younger composers, whose works are really unknown here, and for whom a performance on this festival would be a special honor. Ultimately, it was decided to concentrate upon the generation now in its 30s and 40s—men and women who are compositionally mature but not yet internationally established.

Once the decision about the topic was made, the planning of programs fell as usual to this writer, who quickly realized his profound ignorance of the subject matter. To say that planning has been a "learning experience" would be a grotesque understatement. It may therefore be of some interest to recount the process by which this festival is being shaped. In order to do so, I shall drop the ceremonial objectivity and turn to the first person.

In my graduate seminar on performance problems of 20th-century music, I assign a project requiring students to create a recital program of music of the last 25 years, using source books about repertoire. The assignment familiarizes them with the resources available for obtaining information about recent music. This year's festival gave that very assignment to me, but on a vast scale. I had to identify active composers in each country (of Western Europe, including the neutrals Austria, Switzerland, Finland, and Sweden) and then identify those of high quality.

How does one go about researching such a topic? Sad to say, when it comes to recent music, libraries are of limited usefulness. Much very interesting music has not been published; many published works are only available on a rental basis and cannot be found on library shelves. But before searching in libraries or anywhere else, one must know the names to investigate. Compilation of a list required pursuing a variety of sources, beginning with publishers that have large catalogues of younger Europeans. Most published European music is available here through agency-publishers, most of whom, happily, are located in the greater New York region, such as G. Schirmer (which handles, in addition to its own catalogue, publishers including Hansen [Scandinavia], Salabert [France], and Sikorski [Germany]), or Boosey and

Hawkes, which, in addition to being the American branch of a British company also acts as agency for the Italian publishers Ricordi and Suvini-Zerboni, as well as others.

In addition to the commercial publishers, a major source is the Music Information Services that are maintained in many European countries. The Scandinavian services are especially well endowed with CDs, scores, tapes, brochures, etc., and are in business to spread the music of their countries.

Of course, approaches to publishers and music information services have their potential liabilities: any institution may have vested interests—favorite composers, persons to whom favors are owed, etc.—and commercial publishers may shy away from more experimental music. Fortunately, years of performing recent music reveals the pitfalls, but there is nothing like personal contact. In the friendly "new music business", one can call upon friends who are directors of European festivals, performers, and especially producers of new-music concerts at European radio stations. Because Europe is so compact, they know a great deal about conditions not only in their own countries also among their neighbors. Having some personal knowledge of their tastes, I could comfortably ask them which composers they have found particularly striking. The faxes flew.

Using all of these sources allowed construction of a list of composers who are highly regarded. This is not to suggest that there are not others whose names I did not encounter, but at least this list represents persons and trends that are considered important by knowledgeable Europeans. Determining quality is, of course, a matter of taste; in planning any concerts, one must continually challenge one's taste, determining whether composers are accepted or rejected for adequate reasons. In the end, I must assume responsibility for what is programmed, or, to put it another way, I will not ask students to play compositions unless I would be happy to play them myself.

A look at my study demonstrates that planning is still underway: piles of scores, tapes, and CDs cover the floor, shelves, and sofa. Obtaining music has hardly been a problem; it has been flooding in since I first started putting out the call. For example, the Norwegian Music Information Service immediately sent 20 CDs of composers they thought would be of interest. I became alarmed when I found that of the first three Norwegian composers I examined, all were extremely compelling. How would I ever make choices if the quality is so high? This is a question that I still have not solved; but it is far more enjoyable to have an embarrassment of riches than to scrape the bottom of the barrel. And if there is one thing that can be said, it is that a lot of good music is being composed these days.

At this writing (mid-November) the full programs have not been fixed. The first priority was to design the concert of the Juilliard Symphony, on Saturday, January 30, conducted by Christopher Wilkins. After I had whittled down the list to about a dozen works that seemed of interest and practical for our younger orchestra, Mr. Wilkins made his selection, which is "Satyagraha", by the German Peter Ruzicka (US premiere); "The Confession of Isobel Gowdie", by the Scottish James MacMillan (US premiere); "A Mind of Winter", for soprano and orchestra, by Englishman George Benjamin; and the astonishing trombone concerto of Swede Jan Sandström (New York premiere). All soloists will be Juilliard students.

The five remaining programs will consist of works for soloists, chamber groups, or chamber orchestra. While many slots are yet unfilled, some of the composers will be John Tavener, Giles Swayne, Judith Weir, Ludovico Einaudi, Hans

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The Winter's Tale

continued from page 1

the character of Paulina says to the King, "It is required you do awake your faith." Perhaps that is how we all can untangle *The Winter's Tale*.

The Winter's Tale will be performed in the Drama Theater, December 16th through the 19th at 8:00 P.M. and December 20th at 7:00 P.M. There is a matinee on Saturday the 19th at 2:00 P.M. Tickets are available at the Concert Office at (212) 769-7406 starting Wednesday, December 2.

Benjamin Krevolin is a fourth-year drama student.

Chamber Orchestra

continued from page 1

Known as a specialist of both contemporary and early music, Mr. Kendall is Artistic Director and Conductor of the 20th Century Consort, an ensemble dedicated to the performance of contemporary music, and is founder and lutenist of the Folger Consort, an early music ensemble. In addition, from 1987-1992, Mr. Kendall served as Associate Conductor of the Seattle Symphony leading a variety of children's concerts, education programs and subscription concerts.

Tickets are required for this free concert. For information, call the Concert Office at (212) 769-7406. The Chamber Orchestra under the direction of Christopher Kendall travels to Washington, D.C. to repeat this concert on Sunday, December 13 at 7:30 P.M. in the Terrace Theater as part of the Kennedy Center's Terrace Concerts.)

Abrahamsen, Heinz Winbeck, Gerard Zinnstag, and a host of other men and women representing Ireland, The United Kingdom, Norway, Sweden, Denmark, Finland, Holland, Belgium, Germany, Switzerland, Austria, France, Italy, Spain, Portugal, and Greece. Most compositions will be receiving American or New York premieres.

With the exception of the orchestral concert, for which personnel is assigned, virtually all performers are drawn from some 200 volunteers who indicated their interest during fall registration. Because it was not possible to use the services of so many people, preference is given to older students or those who could not be accommodated last year. We hope that those who could not take part will make themselves known next year, since we aim to involve as many students as possible.

All concerts begin at 8:00 P.M. It is expected that there will be a pre-concert forum with some of the composers. For tickets and more information please call the Concert Office at (212) 769-7406.

Joel Sachs is the Director of the FOCUS! Festival.

Don Pasquale

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Juilliard's production moves the setting chronologically forward, and places the action in Rome in the 1950's.

This production is conducted by Hal France and directed by Moni Yakim of the Juilliard Drama Division, who was also a dramatic coach for the last Juilliard Opera Center production of *Don Pasquale* in 1972. The costumes and sets are designed by Allen Moyer, and the lighting by John Gleason. The musical preparation is by Diane Richardson, the Italian diction by Corradina Caporello, and the chorus preparation by Giovanni Reggioli, who also serves as associate conductor.

Tickets for *Don Pasquale* at the Juilliard Opera Center are \$10 and available in the Juilliard Concert Office at (212) 769-7406.

Courteney Evans is a first-year composition student.

Senior Dance Production

continued from page 2

plores captivity to violent techno-music. And the only piece to be danced en pointe, "The Deaf Can't Hear," choreographed by Hannah Baumgarten (California) deals with technology and sublimation.

The final piece that will be presented is surrounded with sadness, yet is also a celebration of a life. Edward Lawrence (Trinidad) will revive Ronald Wright's "In Pursuit of Love." Ronald, who graduated from Juilliard in 1990, died in late October, and the entire senior class supports Edward in his endeavor to celebrate Ronald's memory through a work which Ronald choreographed for his own senior production in 1990.

With this concert the senior class will also celebrate a very special survivor, Marcus D. Johnson. Marcus, who was one of the original "thirty-seven," was involved in a serious car accident in the summer of 1991, leaving him a quadriplegic. Marcus's strength, determination, and undaunted spirit continues to inspire the senior class, and we are proud to announce that he will be the guest of honor at the premiere of each program.

37-22=15 will be an eclectic blend of styles and forms. The event will take place January 27-30, 1993 in blackbox studio 301. Performances: Wednesday, January 27 at 7:30 P.M. — Program A, reception will follow; Thursday, January 28 at 7:30 P.M. — Program B, reception will follow; Friday, January 29 at 6:00 P.M. — Program A and at 8:00 P.M. — Program B; Saturday, January 30 at 6:00 P.M. — Program B and at 8:30 P.M. — Program A. Admission is free, however reservations are required because the seating is limited. Please call the Juilliard Dance Division at 799-5000 ext. 255.

Lauri Hogan is a fourth-year dance 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.

dance

In December, **MARILYN BANKS** ('76 BFA) will perform at City Center as one of five members of the Alvin Ailey Company dancing in a Friends of Alvin Ailey Gala Benefit, sponsored by Panasonic.

The **Stanely Love Performance Group** presents its debut concert of "Hello Cruel World," dance works by **STANLEY LOVE** (BFA '92), January 14-17, 1993 at the Cunningham Dance Studio, 55 Bethune Street, 11th floor. Contact **TREVOR CARLSON** (BFA '92), Executive Director at (212) 721-9288. Over thirty Juilliard alumni will be performing.

In Lake Orion, Michigan, **DINA McDERMOTT** ('81 BFA) has formed a new company called Leaving Ground. Two of her pieces, "Mandala" and "Holding On" have already been given successful performances.

LINDA RABIN ('67 BFA) is one of six choreographers whose work was presented at the Kennedy Center in Washington, D.C. during October. The piece, "A Moment Sitting," was performed by Canada's Montreal Danse, as part of the Kennedy Center's "Something New at Kennedy Center" series.

In New Jersey, at the Williams Center for the Arts, **NICHOLAS RODRIGUEZ** ('84 BFA), founder and director of DanceCompass, appeared in "Borinquen" during September and October.

Here in New York at the Delacorte Theater, **NATALIE ROGERS**, ('84 BFA) a member of Garth Fagan's Dance, received a 1992 Bessie Award for Best Performer.

Artistic Director of Alpha-Omega Theatrical Dance Company, **MARTIAL ROUMAIN** ('75 Diploma) and his company are working on a new piece to be performed at the end of January.

AMY WYNN ('81 BFA) has been appointed Director of Public Relations, Marketing and Community Outreach at Tilles Center on Long Island. Prior to this recent appointment, Wynn had served as Director of Administration with the Dance Theatre of Harlem.

drama

Recently, **LISA ARRINDELL** (Group 19) was featured in Seattle Repertory Theater's production of **Julius Caesar**.

In Connecticut, at the Long Wharf Theatre, **DAVID BISHINS** (Group 18) and **HARRIET HARRIS** (Group 6) starred in their production of **A Month in the Country**.

SHEILA DABNEY (Group 8) was featured in **Blue Heaven**, produced by Theater for the New City.

Here in New York at the Promenade Theater, **ANTHONY FUSCO** (Group 12) and **KRISTIN GRIFFITH** (Group 4) starred in Simon Gray's play **The Holy Terror**.

Also in New York is **CHRISTINA HAAG** (Group 15), appearing in **Camp Paradox** at the WPA Theater.

Starring in Hartford Stage's production of **Tartuffe** are **LISA GAY HAMILTON** (Group 18) and **DAVID RAINEY** (Group 16).

The second season of Tony Randall's National Actors Theater includes a production of **Saint Joan** starring **LAURA LINNEY** (Group 19).

An upcoming episode of the television series **Unsolved Mysteries** features an appearance by **KURT NAEBIG** (Group 19).

VIVIAN NEUWIRTH (Group 3) understudied the leading roles in both the New York and Kennedy Center productions of the recent Off-Broadway hit, **Marvin's Room**.

On Theatre Row at the Judith Anderson Theater, **DANIEL PARDO** (Group 16) was recently featured in a production of **Impassioned Embraces**.

Alabama is home for **JARED SAKREN** (Group 1) as he is currently the Director of the Master of Fine Arts/Professional Actor Training Program at the Alabama Shakespeare Festival. He is also a resident actor and director with the company. He has recently directed **A Comedy of Errors** for the 1992 Rep season, **The Learned Ladies** for New Stages, and acted in **Arms and the Man**.

Fans of **MATT SERVITTO** (Group 18) and **NINA HUMPHREY** (Group 20) can see them in Center Stage's production of **A Servant of Two Masters**.

music

Pianist **WILLIAM BLACK** ('76 MM, '79 DMA) was invited to represent the United States at the First Shenyang International Music Festival held last September in the People's Republic of China. While at the festival he gave performances, master classes and lectures. Mr. Black was also awarded the 1992 Ernest N. Glover Outstanding Teacher Award at the

Cincinnati College-Conservatory of Music where he is a member of the artist faculty.

Two new recordings by pianist **MICHAEL BORISKIN** ('73 BS) have been recently released by New World Records (contemporary American piano works) and Music & Arts (Brahms' piano variations). This season he premieres George Perle's **Piano Concerto No. 2** with four leading US orchestras and records it for Delos International with the Utah Symphony; the work, commissioned by the Koussevitzky Foundation, was written for and is dedicated to Boriskin, who also recently returned from European and Asian tours.

On June 26, at the invitation of the US Army, pianist **CAMILLE ANTOINETTE BUDARZ** ('57 BS) performed at Arlington National Cemetery during ceremonies disinterring Paderewski's body prior to its return to a free Poland. This was followed by another recital at the American Center for Polish Culture in Washington. In July, Ms. Budarz performed the music of Chopin at Nohant-La Chatre, France, Summer home of George Sand, which was taped for Polish television. In October she performed in recital at the Donnell Music Center in New York; in November in Hewlett and New Rochelle, performing music of Mozart, Poulenc and Thuille with woodwind quintet.

This past June, composer **GERMAN CACERES** (Oboe/Composition, '77 Diploma, '78 Post-Grad. Diploma) was

awarded the "L'ordre des Arts et des Lettres, an grade de chevalier" (Order of the Arts and Literature in the grade of Chevalier) by the government of France.

Composer **RONALD CALTABIANO** ('82 BM, '83 MM, '88 DMA) has been named a 1992-93 Fellow of the John Simon Guggenheim Memorial Foundation. The 68th annual competition for awards drew more than 3,000 applicants. Guggenheim Fellows are chosen on the basis of achievement and future promise in their fields. Mr. Caltabiano's solo violin composition, **Lines from Poetry**, was premiered by Mitchell Stern in September, and will be published by Theodore Presser in January of 1993. Other premieres include performances of the San Francisco Symphony, and tenor Paul Sperry with the Boston new music ensemble, Alea III.

This past June, pianist **LILY K. TONG CHOU** ('67 Diploma, '68 MS) performed as soloist with the Moscow Municipal Orchestra at Gnssin Conservatory and Alma Ata Conservatory (Kazakhstan Republic). During June and July, she toured China, performing seven concerts and giving numerous lectures and master classes as well as appearing on television. Ms. Chou was seen in Urumqi, Nanjing, Wu Jiang and the Xian and Shanghai Conservatories. In November, Ms. Chou performed in Sanders Theater at Harvard University.

Redeemer Lutheran Church has appointed **RUTH CUNNINGHAM** (Voice, '88 MM) Director of Music, effective this past November. In this capacity she serves as organist, choir director and soloist. Also in November, Ms. Cunningham married Art Fazakas at Redeemer Lutheran Church.

Saxophonist **DAVID DEMSEY** ('80 MM) has been appointed Coordinator of Jazz Studies at William Paterson College in Wayne, New Jersey, along with jazz bassist Rufus Reid. Also, his book **Alec Wilder: A Biobibliography**, co-authored with Ronald Prather, will be released by Greenwood Press in February.

American composer Carlisle Floyd directed his newly revised opera, **The Passion of Jonathan Wade** for Seattle Opera in October. Making her debut with the company, in the role of Ceclia Townsend was **ALISON ENGLAND** (JOC, '91).

During May and June of this year, violist **MADELINE BERGER (nee FRANK)** ('76 BM, '77 MM) played a concert tour and gave master classes at various universities in Australia and New Zealand. Ms. Frank performed Toch's **Impromptu for Solo Viola** as well as works by Brahms, Schubert, Faure, Haydn and Gardner. In February, she premiered a five-movement jazz work for viola and piano by Mike Hassell written expressly for her and performed in New York at Lincoln Center and throughout Virginia.

Composer **KENNETH FUCHS** ('83 MM, '88 DMA) has been appointed to the position of Dean of Students at the Manhattan School of Music, effective the 1992-93 school year. With this promotion, Dr. Fuchs joins the School's Senior Staff. He will continue the responsibilities he has held during the past two years as Assistant Dean, including directing the School's Summer programs and supervising all academic affairs. In addition, he will supervise the offices of Campus and Residence Life, Career Planning and Placement, Financial Aid and International Students.

In November, **Fantasie** by **JANE SMITH HART** ('38 BS, Music Supervision) was performed at Hoff-Barthelson School of Music in Scarsdale. In December, three songs set to poems of Sidney Wade by Ms. Hart will be performed at the annual concert of The American League of Pen Women. Also, **In Memoriam** a

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ALUMNI NEWS

piano solo will be performed at the concert, which will take place in the Bruno Walter Auditorium of the Lincoln Center Library. In April of 1993 the Westchester Musicians' Guild will present Ms. Hart's setting of three songs from Spoon River Anthology.

Paris-based pianist **ERIC HIMY** ('82 MM) recently finished recording his second CD on the French label BNL (distributed by Harmonia Mundi), featuring the works of Chopin, which will be released in February, 1993. His first CD on the same label was released in April of 1992 and features rare piano transcriptions. This year, Mr. Himy has give concerts in Paris, Madrid, St. Petersburg, Russia, the south of France and Morocco. In December he will return to Paris to perform at the Salle Cortot.

Conductor **ISAIAH JACKSON** ('69 MS, '73 DMA) has been named Principal Guest Conductor of the Queensland Symphony Orchestra. Jackson, who is Music Director of the Dayton Philharmonic, will take up his Australian post during the orchestra's 1993 season. His appointment is for three seasons, through 1995.

Pianist **RAYMOND JACKSON** ('58 BS, '59 MS, '73 DMA) was a recitalist and adjudicator in the recent New Orleans International Piano Festival and Competition. In September, he performed Schumann's Piano Concerto with the Washington Philharmonic Orchestra, and in October gave a recital for the Washington Waldorf School in Bethesda, Maryland.

This past June, cellist **GERALDINE FRENCH JENNINGS** ('52) retired as String Instructor/Orchestra Director of the Delavan-Darien Schools, Wisconsin after 21 years as director of the program she founded. She continues to teach privately at her home in Whitewater. Active as a performer throughout her teaching career in Michigan, South Dakota and Wisconsin, she retired three years ago as principal cellist of the Waukesha Symphony after 23 years as a member of that orchestra.

Pianist **PAULINE (LEVENSON) LEDERER** ('51 BS, '52 MS) gave an October recital on the campus of Duke University playing works of Mozart, Chopin, Liszt, Debussy, Albeniz and Joplin. She is currently teaching a course on the music of Beethoven at the Duke Institute for Learning in Retirement.

Oboist **ANNE LEEK** ('75 BM, '77 MM, '88 DMA) has been named to the position of associate principal oboist of The Houston Symphony, beginning in September. She was chosen by Music Director Christoph Eschenbach and committees of orchestra musicians in auditions held last Summer.

Pianist **THOMAS MASTROIANNI** ('57 BS, '58 MS) recently returned from St. Petersburg, Russia where he was Artistic Director for the "Liszt in Russia" Festival. Mastroianni coordi-

nated all events, moderated panels, lectured and performed music by Liszt and Scriabin. In addition to the Festival in Russia, Mastroianni has played concerts within the past year in Korea, China, Hungary, Argentina and the United States. In Hungary, he presented all-Liszt programs in Myireghaza and Budapest, including a program at the Liszt Museum during which he was presented the Medal of the Hungarian Liszt Society. Dr. Mastroianni is Executive Secretary of the American Liszt Society and will be program coordinator for the International Meeting of Liszt Societies to be held in Washington, D.C. in October 1993.

In November, violinist **ROBERT McDUFFIE** ('81 Diploma) performed Beethoven's Violin Concerto with the Prague Chamber Orchestra in Avery Fisher Hall. The concert was the culmination of an extensive thirty-two city tour.

In October, pianist **GAIL NIWA** ('81 BM, '82 MM) made her New York concerto debut with The Riverside Symphony. Ms. Niwa performed Szymanowski's Symphonie Concertante with the Symphony at Alice Tully Hall.

Recently, violinist **SERGIU SCHWARTZ** ('83) performed Tchaikowsky's Violin Concerto with the Dresden Staatskapelle during the Dresden Festival. Other recent appearances include a tour of Europe with the London Chamber Soloists performing Vivaldi's The Four Seasons, and appearances both as soloist and conductor with the European Chamber Community Orchestra during their first North American tour.

Clarinetist **BONNIE ISBEY SHOLL** ('74 BM, '75 MM), a faculty member of the Mannes College of Music, recently performed the world premiere of Wounded Pearls, a musical theater production composed, orchestrated and conducted by Bayani Mendoza deLeon in New York at Town Hall. Philippine Ambassador to the United Nations, Sedfrey Ordonez, was the librettist.

Cellist **RUTH GLASSER SOMMERS** ('64 BS) is the founder and director of the Festival Chamber Music Society. After five years of its Summer festival in Dobbs Ferry, New York, the Society makes its New York debut in a three concert series at Merkin Hall beginning December 1.

Recent concert appearances by pianist **DIANE WALSH** ('71 BM) include a recital at the University of Chicago, appearances with the Mendelssohn and Lydian Quartets, and two appearances at the Bard Festival "Rediscoveries" performing Strauss' Violin Sonata, Kurt Weill's Cello Sonata as well as the Strauss Piano Quartet and the Ludwig Thuille Piano Quintet. During the 1992-93 academic year she is Visiting Associate Professor at Vassar College.

ELLEN TAAFFE ZWILICH'S ('75 DMA) Concerto for Flute and Orchestra has recently been released by Koch International; James Galway will perform it with the Phoenix Symphony this season. In November, the University of South Carolina presented the composer in a festival that included performances of her Thanksgiving Song, Ceremonies for Band, Passages for Voice and Instruments, Fantasy for Harpsichord and Concerto Grosso 1985. Later in the season, the New York Philharmonic will premiere Zwilich's Symphony No. 3, written in celebration of the Philharmonic's 150th anniversary.

IN MEMORIAM

Eugene Steiker
Juilliard, 1941

Ronald Wright
BFA, 1991

Lost Alumni

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

Bretschger, Frederick	Double Bass	1975
Brodsky, Michael	Piano	1932
Brown, Virginia H.	Voice	1942
Collins, Richard Sidney	Piano	1954
Coltrane, Grace	Voice	1938
Diamond, Beryl	Violin	1982
Diaz, Raimundo	French Horn	1985
Dillon, Elayne	Piano	1951
Dittrich, Dianne Joan	?	?
Dixon, Louise	?	1927
Fukase, Minako	Piano	1987
Gorkin, Beatrice	Piano	1938
Gormley, Jane Elizabeth	Piano	1983
Gottlieb, Linda Quan	Violin	1972
Hartman, Bonnie R.	Violoncello	1976
Haslan, Herbert	Composition	1959
Jiffen, John R.	?	?
Johnson, Rebekah J.	Violin	1978
Jones, Paul	Piano	1967
Kim, Sook-Chung	Piano	1983
Klass, Edward L.	Piano	1962
Lee, Ki-Sun	Choral	1986
	Conducting	
Legro-Marshall, Dianne	Voice	1984
Lerner, Marcia D.	Piano	1961
McLennan, Douglas	Piano	1983
McPherson, Helen	Piano	1930
McVinney, Natalie D.	?	?
Nolting-Hauff, Ernst	Piano	1988
Phipps, Joyce (neé Newton)	Voice	1959
Pines, M. Lela	?	1925
Porter, Ruth Erbes	Voice	1938
Sevimbike, Eliby	Piano	1977
Shady, Julie	Piano	1977
Shapiro, Rita	Voice	1938
Shatz, Jack	?	?
Shepard, Helen A.	Voice	1925
Sherman, Charles	Harpsichord	1979
Towers, Jonathan	?	?
Umemoto, Junko Ishida	?	?
Wells, Patricia A.	Voice	1969
Welting, Ruth Lynn	Voice	1970
West, Walter	Piano	1938
White, Orville H.	Voice	1952
Whiteside, Frank Edward	Piano	1938
Wier, Carole	?	?
Williams, Thomas John	Organ	1969
Wilson, J.R.	Piano	1950
York, Frank Robert	Trumpet	1946
Youk, Hyun-Joo	Piano	1973
Zapp, Edward Marvin	Voice	1962

Announcements

faculty

EUGENE BECKER of the viola faculty had a full and varied calendar of activities during the Summer season. In June, he conducted the Juilliard Pre-College Chamber Orchestra in two performances of the "Celebration Series" at Alice Tully Hall. He taught, coached chamber ensembles and gave a series of master classes at the Meadowmount School during July, in addition to playing a series of faculty chamber recitals on campus and at the Lake Placid Performing Arts Center. The programs included performances of faculty member ERIC EWAZEN'S Sonata for Viola and Piano. Mr. Becker concluded his Summer with a series of chamber concerts here and in Germany.

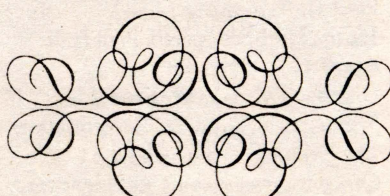
student

Cellist DAVID EGGAR has been named sole winner in music of The National Foundation for the Advancement of the Arts Achievement Award, 1992. Eggar, who won NFAA awards in composition and cello in 1987 and was named Presidential Scholar in the Arts, will use his award to underwrite a New York recital of experimental works as a benefit for the Harvard University Medical School's AIDS Research Foundation.

Doctoral candidate, flutist SUSAN GLASER'S May, 1992 Weill Hall recital was broadcast in September on WQXR as part of the McGraw-Hill Young Artists' Showcase.

In October ROBERT MARKHAM, a DMA piano major, was awarded first prize in the Frinna Awerbuch International Piano Competition held in New York City. His prize included a performance on McGraw-Hill's "Young Artists Showcase" series on WQXR and several concert engagements in the New York area, including a performance in Weill Recital Hall at Carnegie Hall in November. In February 1993, Robert will give his recital debut at Weill Hall under the auspices of Artists International, Inc.

Graduate student and winner of the 1990 Naumburg Cello Award, HAI-YE NI was presented in recital at Alice Tully Hall in November. Ms. Ni also performed in San Francisco at Davies Hall as part of a concert celebrating the 75th anniversary of the San Francisco Conservatory of Music in October



December/January Sampler

Juilliard

12/1 Irene Diamond Concert
DIAMOND/Violin Sonata No. 2, BRAHMS/ Piano Quintet in F Minor, Selections from Elizabethan Consort Music, STRAVINSKY/ L'Histoire du Soldat, Alice Tully Hall, 8 pm.

12/2 Wednesdays at One, "Conductors with Orchestra," Alice Tully Hall, 1 pm.
Milhaud Cello Concerto Finals, Paul Hall, 5 pm.

Students of the American Brass Quintet, Paul Hall, 8 pm.

12/3 Luis Quintero, guitar, Paul Hall, 4 pm.
Drama Third-Year Free Play, "The Search For Signs of Intelligent Life," 5 pm. Call the Concert Office for reservations and location.
David Gresham, clarinet, Paul Hall, 8 pm.

Drama Third-Year Free Play, "Orphans," 9 pm. Call the Concert Office for reservations and location.

12/4 Tali Roth, guitar, Paul Hall, 4 pm.
Drama Third-Year Free Play, "Faith Healer," 5 pm. Call the Concert Office for reservations and location.

Alaine Rodin-Lo, voice, Paul Hall, 6 pm.

Vera Shteynberg, piano, Paul Hall, 8 pm.

Drama Third-Year Free Play, "Faith Healer," 5 pm, & "Orphans" 9 pm. Call the Concert Office for reservations and location.

12/5 Drama Third-Year Free Play, "Faith Healer," 5 pm & "The Search For Intelligent Signs of Life," 9 pm. Call the Concert Office for reservations and location.
Pre-College Faculty Recital, Edgar and Adelaide Roberts, Duo Pianists. Music for two pianos by Brahms, Paul Hall, 6 pm.

Students of the NY Woodwind Quintet, Paul Hall, 8:30 pm.

12/7 Drama Third-Year Free Play, "Orphans," 1 pm, "The Search For Intelligent Signs of Life," 5 pm & "Faith Healer" 8 pm. Call the Concert Office for reservations and location.

John Oshita, cello, Paul Hall, 4 pm.

Angella Ahn, violin, Paul Hall, 6 pm.

Marco Rapetti, piano, Paul Hall, 8 pm.

12/8 Juilliard Percussion Ensemble, Alice Tully Hall, 8 pm.

12/9 Wednesdays at One, "Composers and Choreographers," Alice Tully Hall, 1 pm.
Bartok Viola Concerto Finals, Paul Hall, 5 pm.

Eva Kovalik Class Recital, Evening Division, Paul Hall, 8 pm.

Juilliard Opera Center presents Donizetti's *Don Pasquale*, Moni Yakim, director, Hal France, conductor, Juilliard Opera Orchestra, Juilliard Theater, 8 pm.

12/10 Drama Third-Year Free Play, "Sometimes, In The Evening," and "A Poster of the Cosmos" 6 pm & "If She Screams" 9 pm. Call the Concert Office for reservations and location.
An Evening of Chamber Music, Paul Hall, 8 pm.

12/11 Laura Hibbard, piano, Paul Hall, 4 pm.

Drama Third-Year Free Play, "If She Screams," 6 pm & "Sometimes, In The Evening" 9 pm. Call the Concert Office for reservations and location.

Stella Simakova, piano, Paul Hall, 8 pm.

Juilliard Opera Center presents Donizetti's *Don Pasquale*, Moni Yakim, director, Hal France, conductor, Juilliard Opera Orchestra, Juilliard Theater, 8 pm.
Juilliard Chamber Orchestra, Christopher Kendall, conductor, performing VIVALDI/ *Four Seasons-Winter & Spring*, DALLAPICCOLA/ *Concertoper la Notte Di Natale*, CORELLI/ *Christmas Concerto*, RESPHIGI/ *Trittico Botticelliano*, Alice Tully Hall, 8 pm.

12/12 Drama Third-Year Free Play, "Sometimes, In The Evening," and "A Poster of the Cosmos" 6 pm & "If She Screams" 9 pm. Call the Concert Office for reservations and location.

Julia Zilberquit, piano, Paul Hall, 8:30 pm.

12/13 Juilliard Opera Center presents Donizetti's *Don Pasquale*, Moni Yakim, director, Hal France, conductor, Juilliard Opera Orchestra, Juilliard Theater, 8 pm.

12/14 Hideaki Okada, oboe, Paul Hall, 4 pm.

Students of the Juilliard String Quartet, Paul Hall, 6 pm.

Britt Swenson, violin, Paul Hall, 8 pm.

12/15 Inga Kapuler, piano, Paul Hall, 4 pm.

Schuyler Chapin Book Signing for *Leonard Bernstein: Notes From A Friend*, Juilliard Bookstore, 4-6.

NYWQ Seminar, guest Patrick Gallois, flute, room 309, 6-8 pm.

Susanne Ebner, violin, Paul Hall, 6 pm.

Juilliard Composers, Paul Hall, 8 pm.

12/16 Massimiliano Trombini, piano, Paul Hall, 6 pm.

Juilliard Jazz Ensemble, debut concert featuring works by American jazz composers, from Jelly Roll Morton to Miles Davis, Paul Hall, 8 pm.

12/17 Drama Third-Year Free Play, "In New England Winter," 5 pm & "SubUrbia" 9 pm. Call the Concert Office for reservations and location.

Juilliard Chamber Chorus, Rebecca Scott, conductor, Paul Hall, 6 pm.

Aaron Flagg, trumpet, Paul Hall, 8 pm.

Dance Division Studio Workshop, place TBA, 8 pm.

12/18 Drama Third-Year Free Play, "In New England Winter," 5 pm & "SubUrbia" 9 pm. Call the Concert Office for reservations and location.

An Evening of Electronic Music, Paul Hall, 8 pm.

Dance Division Studio Workshop, place TBA, 8 pm.

12/19 Drama Third-Year Free Play, "Notes From the Underground," 6 pm & "SubUrbia" 9 pm. Call the Concert Office for reservations and location.

12/20 Drama Third-Year Free Play, "Notes From the Underground," 2 pm, "SubUrbia" 5 pm & "In New England" 9 pm. Call the Concert Office for reservations and location.

1/8 Ali Nima Shariat, violin, Paul Hall, 6 pm.

1/11 Christina Jennings, flute, Paul Hall, 4 pm.

Emi Ohi Resnick, violin, Paul Hall, 6 pm.

Sheila Browne, viola, Paul Hall, 8 pm.

1/12 Dean Raskin, composer, Paul Hall, 4 pm.

Whitney LeGrange, violin, Paul Hall, 6 pm.

Ralph Farris, viola, Paul Hall, 8 pm.

1/14 Beethoven Piano Concerto Finals, Paul Hall, 5 pm.

Sang Eun Han, violin, Paul Hall, 8 pm.

1/15 Deborah Buck, violin, Paul Hall, 6 pm.

Immanuel Davis, flute, Paul Hall, 8 pm.

1/16 Pre-College Faculty Recital, Andre Emelianoff, violoncello, 6 pm.

Billie Jo Perry, oboe, Paul Hall, 8:30 pm.

1/20 Wednesday at One, "Chamber Music," Alice Tully Hall, 1 pm.

Darota Anderszewska, violin, Paul Hall, 4 pm.

Eric Gaenslen, cello, Paul Hall, 6 pm.

Sang Mee Lee, violin, Paul Hall, 8 pm.

1/21 Zvi Plessner, cello, Paul Hall, 4 pm.

Sonatenabend, Paul Hall, 6 pm.

Derek Wieland, piano, Paul Hall, 8 pm.

Dance Division Stage Workshop, Juilliard Theater, time TBA.

1/22 Tom Zera, double bass, Paul Hall, 6 pm.

Dance Division Stage Workshop, Juilliard Theater, time TBA.

Juilliard Orchestra, JoAnn Falletta, conductor, performing STRAUSS/ *Till Eulenspiegels Lustige Streiche*, Op. 28, MILHAUD/ *Cello Concerto*, RAVEL/ *La Valse*, STRAUSS/ *Der Rosenkavalier: Waltzes*, Op. 59, Alice Tully Hall, 8 pm. Tickets available January 8.

1/23 Pre-College Choruses, Rebecca Scott, conductor, program will include SCHUBERT/ *Mass in C Major*, Op. 48, Juilliard Theater, 6 pm.

Pre-College Symphony, Miguel Harth-Bedoya, conductor, GINASTERA/ *Estancia: Ballet Suite*, MENDELSSOHN/ *Violin Concerto in E Minor*, Op. 64, TCHAIKOVSKY/ *Symphony No. 1 in G Minor*, Op. 13 "Winter Dreams," Juilliard Theater, 8 pm.

Robert Markham, piano, Paul Hall, 8:30 pm.

1/24 Pre-College Chamber Orchestra, Eugene Becker, conductor, MOZART/ *Violin Concerto in G Major*, K. 216, BEETHOVEN/ *Symphony No. 2 in D Major*, Op. 36, Juilliard Theater, 1 pm.

Pre-College Orchestra, Allan R. Kay, conductor, performing HONEGGER/ *Pastorale d'ete*,

CHOPIN/ *Piano Concerto No. 1 in E Minor*, Op. 11, BRAHMS/ *Symphony No. 1 in C Minor*, Op. 68, Juilliard Theater, 3 pm. Tickets available January 4.

1/27 Wednesdays at One, "French Composers," Alice Tully Hall, 1 pm.

Jenny Undercofler, piano, Paul Hall, 4 pm.

Jeannie Yi-Chun Cheng, piano, Paul Hall, 6 pm.

Gina Kim, piano, Paul Hall, 8 pm.

Focus! Festival, Juilliard Theater, 8 pm. Tickets available January 4.

Dance Division Senior Production, Studio 301, 8 pm.

1/28 Liederabend, Paul Hall, 6 pm.

Jeanny Lee, piano, Paul Hall, 8 pm.

Focus! Festival, Juilliard Theater, 8 pm. Tickets available January 4.

Dance Division Senior Production, Studio 301, 8 pm.

1/29 Hwei-Cheh Liu, piano, Paul Hall, 8 pm.

FOCUS! Festival "1993: The New Europeans," program TBA, Alice Tully Hall, 8 pm. Tickets available January 4.

Dance Division Senior Production, Studio 301, 6 & 8:30 pm.

1/30 Pre-College Faculty Recital, Marc Goldberg, bassoon, Laura Flax, clarinet, Paul Hall, 6 pm.

Stephen Schmidt, viola, Paul Hall, 8:30 pm.

FOCUS! Festival, Juilliard Theater, 8 pm. Tickets available January 4.

Dance Division Senior Production, Studio 301, 6 & 8:30 pm.

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

Upcoming Master Classes for Students and Faculty

12/14 Margo Garrett, room 102, 6-8 pm.

1/15 Barbara Cook, Paul Hall, 3-5 pm.

1/29 Wynton Marsalis, Paul Hall, 4-6 pm.

HIGHLIGHTS FOR FEBRUARY

2/2 Daniel Saidenberg Faculty Recital Series, the Juilliard String Quartet, Juilliard Theater, 8 pm.

2/10 The Juilliard Orchestra at Avery Fisher Hall, Stanislaw Skrowaczewski conducts, 8 pm.

2/12 Juilliard Symphony, Otto-Werner Mueller conducts, Alice Tully Hall, 8 pm.

2/24 Juilliard Opera Center presents a Poulenc double-bill "Les Mamelles de Tiresias" and "La voix humaine," Juilliard Theater, 8 pm. Also 2/26 & 28.

2/26 Fourth-Year Drama Division performance "Hedda Gabler," Drama Theater, 8 pm. Also 2/27 & 28.

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