

# The JUILLIARD

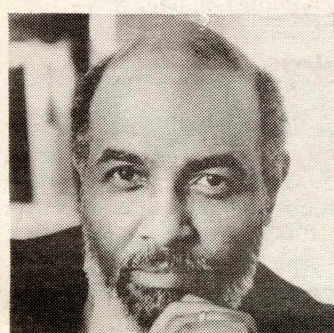
*J O U R N A L*

Vol. VIII No. 8

The Juilliard School

May 1993

## Juilliard Honors Five with Doctorates



**James DePreist**, born in Philadelphia in 1936, studied composition with Vincent Persichetti at the Philadelphia Conservatory and obtained both a Bachelor of Science and a Master of Arts degree from the University of Pennsylvania. First Prize Winner in the 1964 Dimitri Mitropoulos International Conducting Competition, he was selected by Leonard Bernstein to be an assistant conductor of the New York Philharmonic for the 1965-66 season.

From 1967 through 1970 Mr. DePreist lived in Holland, making his highly acclaimed European debut with the Rotterdam Philharmonic in 1969. By the early 70's, he was chosen by Antal Dorati to become his Associate Conductor with the National Symphony Orchestra in Washington, DC. In 1976 he became Music Director of the Quebec Symphony, Canada's oldest orchestra, where he served until 1983. In 1980 he was also named Music Director and Conductor of the Oregon Symphony, two years later guiding it into the ranks of the major United States orchestras.

Much in demand as a guest conductor, Mr. DePreist enjoys a distinguished career in America and abroad. He has recently appeared with the Philadelphia Orchestra, the Chicago Symphony, the Helsinki Philharmonic, the Budapest Philharmonic, the Minnesota Orchestra, and the San Francisco Symphony. He has also served as the Music Director of the Peter Britt Music Festival from 1989 to 1992.

In 1991, Mr. DePreist became Principal Guest Conductor of the Malmo Symphony, one of Sweden's four largest orchestras and this

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**Muriel Gluck** was born in Raritan, New Jersey and grew up in New York City. A graduate of the Froebel League School in New York, Mrs. Gluck was a reporter for the New York Evening Post. She was married to Maxwell Gluck, who served as Ambassador to Ceylon (now Sri Lanka) during the Eisenhower Administration.

Through the Maxwell and Muriel Gluck Fellowship Program, Juilliard students now present more than 950 free performances each year in hospitals, hospices and similar institutions in the metropolitan area. In hospital rooms and community centers, these talented young artists reach out to people who, because of illness or age, might not be able to visit traditional concert settings. The program has not only brought the gift of music to the ill and the elderly but has also given our students a profound new understanding of their responsibilities as artists.

Mrs. Gluck concentrates her personal interests and activities on opera, the fine arts, literature and theater and is a member of the Boards of the San Diego Opera, the San Diego Museum of Art and the Equine Research Center at the University of Kentucky.



**Gary Graffman** has enjoyed a career as one of the most popular and peripatetic performers on the international concert circuit for over three decades. His recordings of concertos by Tchaikovsky, Rachmaninoff, Prokofiev, Brahms, Chopin and Beethoven with the orchestras of New York, Philadelphia, Cleveland, Chicago and Boston are acclaimed as definitive, and his album of Gershwin's *Rhapsody in Blue* with Zubin Mehta and the New York Philharmonic became one of the best-selling disks ever made by that orchestra.

In 1979, Gary Graffman's performing career was interrupted by an injury affecting the fourth and fifth fingers of his right hand. A frustratingly protracted search for informed medical help was necessary before the cause of Graffman's affliction was finally related to a sprained knuckle received some fifteen years earlier while the pianist was dealing with a balky instrument. Now after 30 years as a performer, his varied interests and career also include exploring archaeol-

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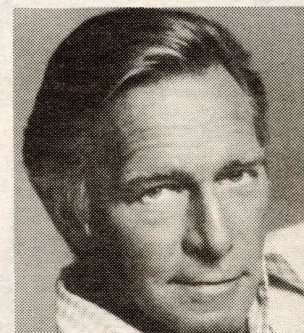


**Bella Lewitzky** is the West Coast's leading representative of modern dance and has been changing the landscape of her chosen art for more than five decades, first as a riveting dancer of legendary power and excitement, and then as a choreographer of sensitivity, intelligence and inventiveness.

Her dance career was launched with the famed Lester Horton, who also was the mentor of Alvin Ailey. She became Horton's colleague and with him founded the Dance Theater of Los Angeles in 1946. In 1966 she formed the Lewitzky Dance Company, for whom she creates her insightful dances. Under her artistic guidance the Company has become one of the leading international modern dance companies, performing to critical acclaim in 15 countries on four continents.

Lewitzky has received a John Simon Guggenheim Memorial Foundation Fellowship, the annual Dance Magazine Award, and commissions from the National Endowment for the Arts. She has received three major grants

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**Christopher Plummer**, a native of Montreal, Canada, made his professional debut in Canada during the late forties on stage and radio. Soon thereafter, he arrived in the United States to co-star in the national tour of Andre Roussin's *Nina*, and to make his Broadway debut in *The Starcross Story*.

Over the ensuing years, he became a star of the commercial theaters of Broadway and London's West End in many celebrated productions: Anouilh's *The Lark*, MacLeish's Pulitzer Prize winning *J.B.* (Elia Kazan's production), Neil Simon's *The Good Doctor*, and many others.

He has also headed the companies of Great Britain's National Theatre under Sir Laurence Olivier, and The Royal Shakespeare Company under Sir Peter Hall. On both sides of the Atlantic he has portrayed most of the great classic roles including Hamlet, Macbeth, Iago, Henry V, Cyrano, and Oedipus Rex.

Mr. Plummer has gained international renown as a veteran of over 50 motion pictures from Academy Award winning

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### Juilliard Orchestra to Perform Commencement Concert

On Thursday, May 20, 8:00 P.M. in Alice Tully Hall, Otto-Werner Mueller conducts the Juilliard Orchestra on the evening of the 87th Commencement. A Juilliard tradition, these concerts have been performed either on the day of or the day before Commencement ceremonies since Juilliard's first Commencement in 1906, when it was known as the Institute of Musical Art. The program is De Falla's *Three Cornered Hat*; *Three Dances*, Suite No. 2. Glazunov's *Violin Concerto in*

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### Pictures from the Dance and Drama Alumni Reunion pgs. 6-7



ROBERT POUND



The Juilliard Opera Center performed Britten's *The Rape of Lucretia* March 25-28. Russell Cusick sang the role of Junius and Franco Pomponi, Tarquinias. Elizabeth Bishop was Lucretia; Laura Tucker, Bianca; and Jon Villars, the Male Chorus.

OPERA PHOTOS BY F.N. KINNEY II



Right: Master Class in Accompanying with Charles Wadsworth and Samuel Sanders on March 31.

Below: At the reception with Jennifer Hayghe following her William Petschek Piano Debut on April 15. (l. to r.) Members of the Petschek family Max Petschek, Thea Iervolino and Charles Petschek, former Petschek recipients Pedja Muzijevic and Jeffrey Biegel, Ms. Hayghe's teacher Herbert Stessin, and President Joseph Polisi.



PETER SCHAAF



PETER SCHAAF



PETER SCHAAF

## Faculty Member Lorna Faraldi Dies

Lorna Faraldi, a member of the Alexander Technique faculty since 1983 died in early April. Andrew Adelson, a student of hers, offers these memories.

by Andrew Adelson

I met Lorna Faraldi at Juilliard in 1988. I was blessed with the opportunity to be her student and friend for four years. When I arrived at my first Alexander Technique class I found Lorna and her students sitting on the floor in a small circle in the middle of the cavernous lobby of the Juilliard Theater. I was struck by how happy they all were, smiling and laughing. As I stood outside the circle, about to introduce myself, I began to feel uncomfortable about interrupting or intruding. But at that moment Lorna noticed me, introduced herself and the other students in the class, and invited me into the circle.

Each class would start with the circle. One by one we would share with each

other the good and the bad of the previous week; "I won that audition," or "My girlfriend and I broke up," or even, "Nothin' much new." We would also share what we hoped to accomplish in class that day; "I want to be able to pick up my violin without my arms hurting," or "I need to get over this sore throat before I have to sing tonight."

Lorna was a truly gifted teacher. She had a wonderful sense of humor and an infectious smile. She would use her almost telepathic powers of awareness and her years of Alexander Technique training and teaching experience to help literally hundreds of students. Beginning with the violinist, she would not only enable her to find a way to pick up her instrument without

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## DePreist

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year becomes Principal Guest Conductor of the Helsinki Philharmonic. In 1994 he will succeed Lawrence Leighton Smith as Music Director of the Monte Carlo Philharmonic in Monaco.

In addition to recording with the Oregon Symphony, Mr. DePreist has recently begun recording for the BIS, Delos and Finlandia labels with Sweden's Malmo Symphony, the Helsinki Philharmonic, and the Stockholm Philharmonic.

James DePreist is an elected fellow of the American Academy of Arts and Sciences and a recipient of the Insignia of the Commander of the Order of the Lion of Finland, which was bestowed on him by the President of Finland in May 1992. He is the author of two books of poetry, *The Precipice Garden* (1987) and *The Distant Siren* (1989). Mr. DePreist is the nephew of the late Marian Anderson, who died at his home in Oregon on April 8.

## Plummer

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films *The Sound of Music*, and *The Man Who Would Be King*, to *The Silent Partner*, and *The Battle of Britain*. His most recent films are *Star Trek VI* and Spike Lee's *Malcolm X*.

Most recently he has completed a one-man evening for stage which he calls *A Word or Two, Before You Go*. It concerns all the literature, great and less great, that has inspired him since youth, and he has performed it to raise money for World Literacy and for The Shakespeare Theatre in Washington, DC.

Recipient of a Tony, an Emmy, two New York Drama Desks, Theatre World, New York Drama League, Outer Critic's Circle, Great Britain's Best Actor Evening Standard, and Canada's Genie Awards, he was also presented with Austria's Golden Badge of Honor. He received the coveted "William Shakespeare Prize" at the Folger Library in Washington, DC in 1990 for his work in the classical theater and Canada's "Commemorative Medal" in 1992 for his continuing contribution to the arts.

Left: Elena Correia, student of Edith Bers in the Master's program performing in Evelyn Lear's Master Class on March 18.

## Lewitzky

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from the Andrew W. Mellon Foundation for an artistic director's discretionary fund, in addition to major grants from The James Irvine Foundation and the Lila Wallace-Reader's Digest Fund and three Challenge Grants from the National Endowment for the Arts.

Lewitzky has been actively concerned with the development of dance in the United States, an interest that has led to her involvement in a number of organizations related to the growth of dance. She has been Founding Dean of the School of Dance, California Institute of the Arts; Dance Chairperson, Idyllwild Arts Foundation, University of Southern California; a member of the National Advisory Board for Young Audiences; consultant for the National Humanities Faculty; member of the Board of Trustees, Lake Placid Center for the Arts; and member of UNESCO's International Dance Association. In 1983 she was appointed to the California Arts Council and served through 1986.

## The JUILLIARD JOURNAL

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Office of Publications  
Room 230  
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The Juilliard Journal is published monthly, except January, June, July and August, at 60 Lincoln Center Plaza, New York, NY 10023. Subscription rate: \$15 per year. Postmaster: Send address changes to The Juilliard Journal, Office of Publications, The Juilliard School, 60 Lincoln Center Plaza, New York, NY 10023-6588. The Juilliard Journal is available on microfilm/fiche through: University Microfilms Inc., 300 North Zeeb Road, Ann Arbor, MI 48106.



## Orchestra

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in *A Minor, Op. 82* with soloist Tomohiro Okumura, Bernstein's *West Side Story Symphonic Dances*, and Tchaikovsky's *Capriccio italien, Op. 45*.

Director of Orchestral Studies at Juilliard since 1987, this will be Mr. Mueller's seventh consecutive year conducting the commencement concert.

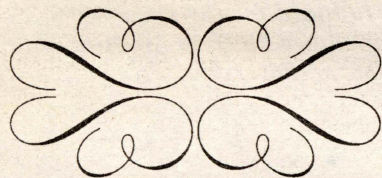
A native of Japan, violinist Tomohiro Okumura made his Carnegie Hall debut this season performing Lalo's *Symphonie Espagnole* with the New York Concert Orchestra. Prizes he has been awarded include the 1992 City of London Carl Flesch International Violin Competition, the 1991 Second Taipei International Music Competition and in 1991, first prizes at the Waldo Mayo Violin and Aspen Music Festival Competitions. Mr. Okumura studies at Juilliard with Dorothy DeLay and Masao Kawasaki.

A limited number of free tickets are available. Please call the Juilliard Box Office for more information at 212/769-7406.

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## Capezio/ Hill Dance Scholarship Established

The Capezio/Ballet Makers Dance Foundation, Inc. has established a special Capezio/Martha Hill Dance Scholarship at the Juilliard Dance Division. The \$5,000 dance scholarship was established in recognition of Miss Hill's unparalleled leadership and vision in the growth of dance education, and her forty two years of service as a prominent member of the Capezio Dance Award committee.

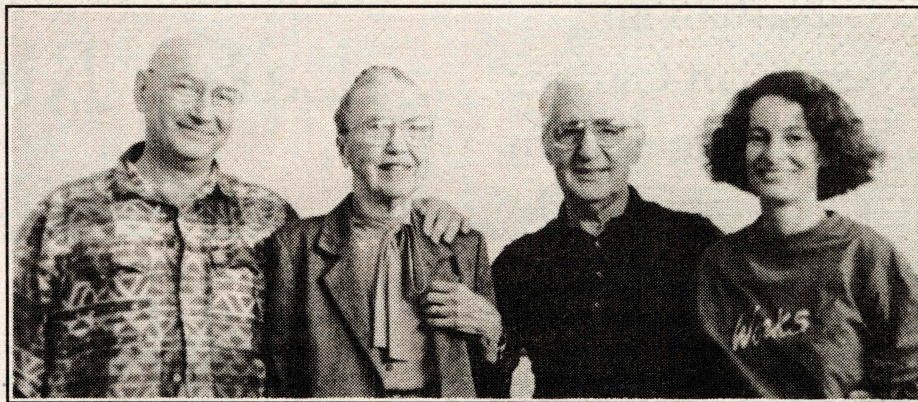
A zealous pioneer of dance education, Miss Hill performed with Martha Graham before teaching. She taught at many universities, and co-directed the Bennington School of Dance, one of the first programs to recognize modern dance as a separate art form. In 1948, she became founding director of the American Dance Festival at Connecticut College, serving there until the mid-sixties.

### Graffman

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ogical sites in Western China, writing New York restaurant reviews for *The Village Voice*, and the directorship of the Curtis Institute of Music. In 1991 he was honored by the Commonwealth of Pennsylvania as recipient of the Governor's Arts Award.

Gary Graffman's performing and academic careers converged this past February, when he joined conductor Andre Previn and the Symphony Orchestra of The Curtis Institute for the world premiere performance of Ned Rorem's *Piano Concerto No. 4 (for left hand)*. Dedicated to the pianist by the Pulitzer-prize winning composer, the Concerto was performed in February in New York at Carnegie Hall and at Philadelphia's Academy of Music.



STEPHANIE CIMINO

Artistic Director of the Dance Division Benjamin Harkarvy, founding director and Director Emeritus Martha Hill, and faculty members Alfredo Corvino and Laura Glenn.

## A Dance Family Celebration

by Laura Glenn

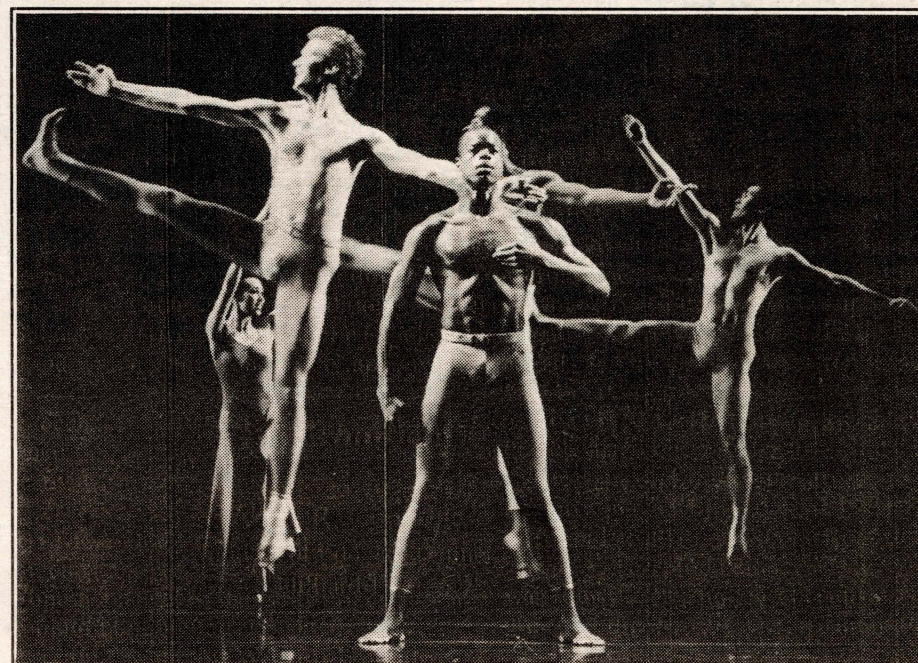
This past fall the Dance Division celebrated Alfredo Corvino's 40th anniversary as a Juilliard faculty member. A surprise reunion was arranged for friends, family, faculty, students, staff, and alumni. Division Director Benjamin Harkarvy instructed us to wait in the hall for the applause that signals the end of Mr. Corvino's class. We then tumbled into the studio to cheer and acknowledge his impact on the lives and careers of so many of us. For the alumni there (like myself), the celebration was mixed with nostalgia as

we remembered the many ballet barre exercises we shared together. For the faculty, it was a reminder of how years and decades can pass instantly as we focus each day on the individual class and its goals. For the current students, it was an opportunity to see the lasting impact one teacher can make on a dancer's life. It is an honor to have Alfredo Corvino on Juilliard's faculty helping dancers find their footing in their lives and careers.

*Laura Glenn has been a member of Juilliard's Dance faculty since 1987.*



CAROL ROSEGG/MARTHA SWOPE ASSOCIATES



CAROL ROSEGG/MARTHA SWOPE ASSOCIATES

The Juilliard Dance Division in their spring performance series from April 2-5. Above: Melanie Rios and John Heginbotham in Roby Barnett/Felix Blaska's *Slippery Hearts*. Below: (l. to r.) Carla Norwood, Paul Pierson, Edward Lawrence, (hidden) Robert Battle and Takehiro Ueyama in Martha Graham's *Diversion of Angels*.

## THE OFFICE OF STUDENT AFFAIRS

invites you to

# The Third Annual Jazz Picnic

to be held on

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

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

• C E L E B R A T I O N •



## Nathan and Sebastian Currier Win Guggenheim Fellowship and Rome Prize

Composers Nathan Currier and Sebastian Currier, both of whom hold Doctor of Musical Arts degrees in Composition from Juilliard, are recipients of a Guggenheim Fellowship and the Rome Prize from the American Academy in Rome, respectively. Both prizes afford time to each in the coming months to devote themselves completely to composing. The Curriers are brothers from Providence, Rhode Island who now make their homes in New York. Their mother, Marilyn Currier, is a composer and teacher at Providence College and their father Robert Currier teaches Suzuki violin and was the principal violist for the Rhode Island Philharmonic.

The Guggenheim Fellowship allows Nathan Currier to spend a year away from his usual teaching responsibilities in the Juilliard Evening Division and the Music Advancement Program. The Rome Prize gives Sebastian Currier a stipend, travel benefits, and living and working accommodations in the Academy's ten-building, eleven-acre site on Rome's highest hill, the Janiculum, for ten months. Additionally, he will have the opportunity to present his work at exhibitions, performances, concerts and lectures both in Rome and the United States.

Frequently honored with grants and prizes for his compositions, Nathan Currier has been awarded the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters, a Fulbright Grant for study in Belgium, a New York Foundation for the Arts Fellowship, and a grant from the Fromm Foundation at Harvard University, the Leonard Bernstein Fellowship at Tanglewood, two ASCAP Awards to Young Composers and prizes in the International Barlow Competition and the Juilliard Orchestral Composition Competition. He has also received funding for his works from the Jerome Foundation, Chamber Music America, the Barlow Endowment and Concert Artists Guild. Published by Theodore Presser, Co., his works have been performed throughout the U.S., as well as in France, Germany, Russia, England, India, Greece and Canada.

Sebastian Currier's works have been performed by leading musicians throughout the United States as well as in Paris, Rome, Salzburg, Moscow, Beijing, Montreal, and Toronto. In addition to the Rome Prize, he has received extensive national recognition for his work in composition including a Guggenheim Fellowship, Friedheim Award, a grant from the National Endowment for the Arts, a Barlow Endowment Commission, the Tanglewood Fellowship in Composition, two awards from the American Academy and Institute of Arts and Letters, the Presser Award, the ASCAP Grant to Young Composers Award, the First Prize in the Delius Composition Competition, and residencies at the MacDowell and Yaddo colonies. Last season two new works were given premiere performances. *Entanglement*, commissioned by the Pro Musicis Foundation with funds provided by the Mary Flagler Cary Charitable

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# Larry Rivers Creates Art Work For 1993-94 Juilliard Poster/Catalog Cover

by Greta Berman

Larry Rivers, one of the United States's most famous painters, is best known as a precursor of pop art, but his work encompasses far more than that. In fact, he has always embraced both the worlds of music and art, not to mention poetry, video, and dance. So you might say Rivers is the ideal artist to have created the art work for Juilliard's new catalog cover and poster.

Creating this art work was, as the artist graciously put it, a cooperative venture. A collage, it consists of images from Rivers' past works selected by Jessica Weber, the designer, in consultation with Juilliard's Dean James Allen and Lynne Rutkin, Vice President for Development and Public Affairs. Rivers put the images together, creating a dynamic new work, with the name JUIILLIARD energetically scrawled across the surface.

Images in the collage include the hands of Charlie Parker in the center, holding his saxophone; the hands of Thelonious Monk, playing the piano at lower right; heads of four "Divas" from a 1962 depiction of Maria Callas (rectangle at far left), and at right, Elizabeth Schwarzkopf, Leontyne Price, and Victoria de los Angeles. Fred Astaire dances at the top left, just behind the JU of "Juilliard," and under the image of an eye, accompanied by multiple ears which are labeled "Orecchi," or ears, in Italian.

At the bottom left is a portrait on staff paper of Stravinsky, topped by Rembrandt's *The Polish Rider* from the Frick Collection. Moving up, to the

right of the Polish Rider, are the words "New York, New York," followed by "Lincoln Center, Lincoln Center" and arrows indicating movement.

I spoke to Rivers recently and asked him, "why did you make a poster for Juilliard at this time and what does it mean to you?"

"Well, I went there," he replied.

**GB:** Yes, in 1944, for a year. Right?

**LR:** Yes, I went there to study composition, music, whatever. . .

**GB:** And do you have any particular memories of Juilliard?

**LR:** A few. . . especially, I met a very beautiful girl there called Joy, who came from Utah, and I wrote a song about her. "I found Joy, not the kind you get from a toy. . ." I also went to school with Miles Davis at that time. And, of course, I learned a lot about music and opera and all that. Mainly it has to do with music and the Miles Davis thing. Those are my memories. The school was nice and sort of serious. It was okay. I have no bad memories.

**GB:** I'd like to try out an interpretation of this poster with you. To me, you have created a tribute to the 'Greats' of music and art. You identify with the Polish Rider, traveling through the worlds of music and art, struck by all the greatness (the rider is surrounded by rainbow beams), proud to be part of it, but also mysterious and amazed.

**LR:** *The Polish Rider*? Well, I was told that you have art history at Juilliard as well as music, dance, and drama. But you have touched on something without knowing it. During the painting of this, I was looking for information;

there was a lot of talk that *The Polish Rider* was not an original Rembrandt, and was later repainted, etc. This was a nobleman, a Polish aristocrat; he actually has the gear and the garb later adopted by the Hassidim. I didn't realize it, but Jews who wanted to give themselves airs would adopt the accouterments of noblemen, so they would be thought of as higher Jews. I thought I might be painting the Hassidim's ideas of themselves.

**GB:** Are you pleased with the poster?

**LR:** What a question to ask the artist!

**GB:** Well, why not?

**LR:** I like it! I don't let anything out unless I like it. It may not strike everyone else as something they like.

At the end of our interview, Rivers asked me, "well, are we happy?" "Yes," I told him, honestly, "thrilled and delighted."

And I still think of Larry Rivers (who was born Yitzroch Loiza Grossberg, in The Bronx) as the Polish Rider riding through the world with constant amazement and perceptiveness: Carrying his bow, arrows and ax, he gently, but firmly holds his horse's reins, going expectantly ahead into the unknown, but with a glance back to the past.

[Note: Mr. Rivers recently published autobiography *What Did I Do?* is available in the Juilliard Bookstore.]

Greta Berman has been a member of the Juilliard faculty since 1979. She received her Ph.D. in Art History from Columbia University.

## Opera and Song in the Library

by Jane Gottlieb

It's been hard to overlook the many reviews and notices accompanying the publication of the *New Grove Dictionary of Opera* (MacMillan, 1992). The library received a copy of the four-volume red-bound set soon after its publication late last year. It sits grandly on a shelf in the reference room near the rest of the "New Grove" family, the parent *New Grove Dictionary of Music and Musicians*, and siblings *New Grove Dictionary of American Music*, *New Grove Dictionary of Jazz*, and *New Grove Dictionary of Musical Instruments*. In his introduction to *New Grove Opera*, editor Stanley Sadie promises that this will be the last child of this lot. (The parent *New Grove*, published in 1980, is aging, though MacMillan has not yet divulged plans for a new edition.)

*New Grove Opera* is, in any case, a monumental achievement, with some 10,000 articles by 1,300 contributors on all aspects of the subject. "Opera" is treated in the dictionary as a genre primarily of Western art music as it developed in Italy from about 1600 on. Although many critics and writers have disputed one or another of the editor's choices in what was included and what was

omitted from the *Dictionary*, the fact is that there are no other English-language sources that offer as much information on the subject in one place. With entries on composers and their operatic works from the 17th century to the present, articles on opera in particular countries and cities, articles on costume, stage and set design, and on all other terms relating to the art, *The New Grove Dictionary of Opera* is a first stop for performers, researchers or the merely curious. Of particular use are two appendices: an "Index of Role Names" (how many operas have characters named "Anna"?), and an index of the first lines of arias, duets, ensembles, and choruses (the "Addios" and the "Ah!"s) take up almost 3 columns).

In his *New York Review of Books* review of *New Grove Opera*, Charles Rosen takes exception to the fact that the dictionary has no narrative descriptive entry under "Singing." Listed under this term in volume four of the book is an extensive 15-page bibliography of materials on singing technique, arranged chronologically from the 16th century to the present. Obviously many writers through the centuries have offered advice to singers on how to perfect their art, from A. Ornithoparchus's 1517 *Musicae activae micrologus* to a 1991 book by C.T. Cheng,

*The Tao of Voice: A New East-West Approach to Transforming the Singing and Speaking Voice*. The Juilliard Library has a good representation of these books, as well as numerous other practical sources for singers to help them learn the art of "singing," however it may be defined by others.

A recent series of publications by a company named "Pst...Inc" titled "Singers' Edition" offers useful assistance to singers and accompanists. The "Singers' Edition" series includes volumes for each voice type (lyric soprano, soubrette, dramatic tenor, lyric bass, etc.) Each volume contains an introduction on voice categories and roles followed by a selection of arias, each of which includes the complete musical text, phonetic readings, historical notes, and commentary. The library is acquiring both reference and circulating copies of each volume in this important series.

The library has a comprehensive collection of translation books, most of which are located in the Reference Room "54" section. There are still great gaps in the availability of reasonably accurate song text translations in published books, and users often have to

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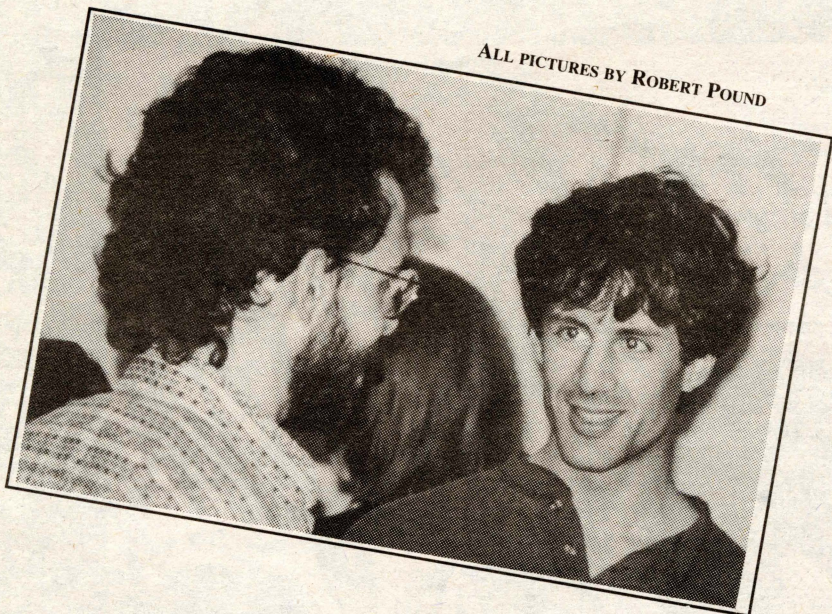


The cover of the 1993-94 Juilliard catalog with art work by Larry Rivers.  
See page 4 for an interview with Mr. Rivers.



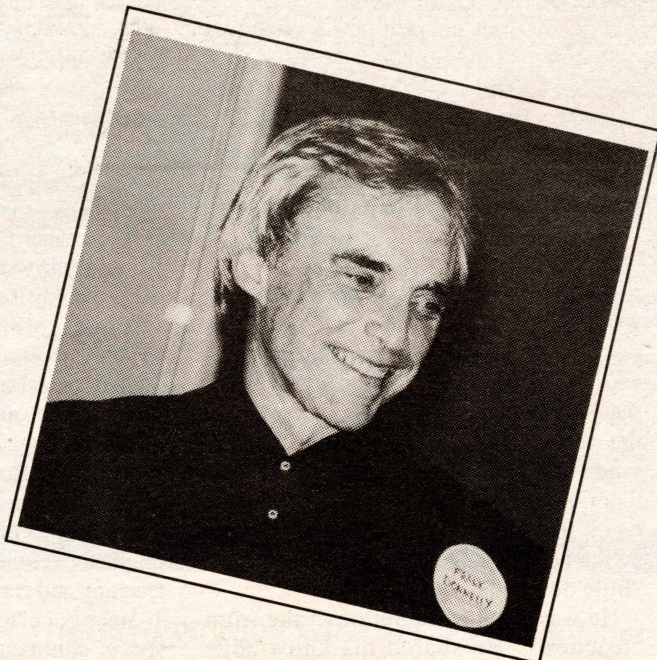
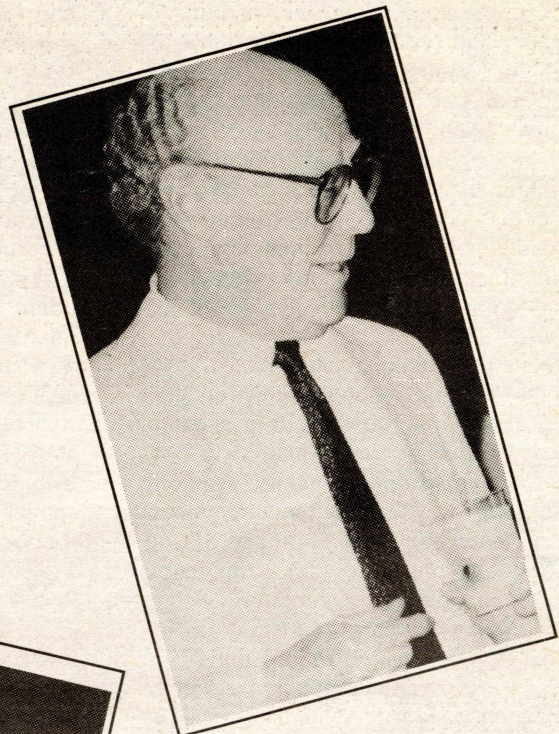
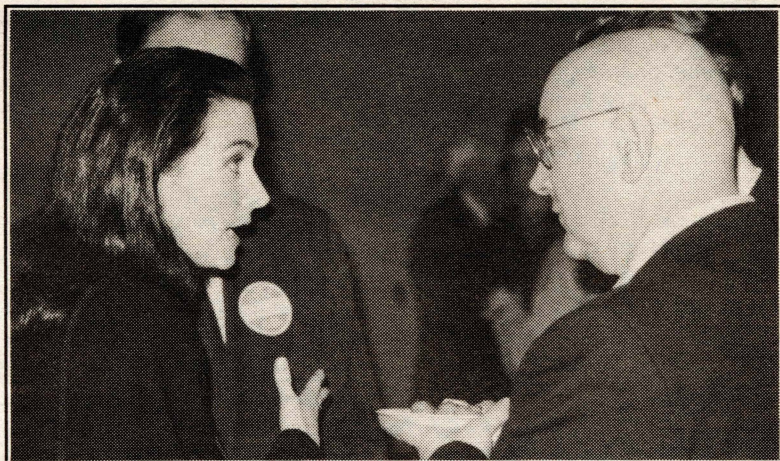
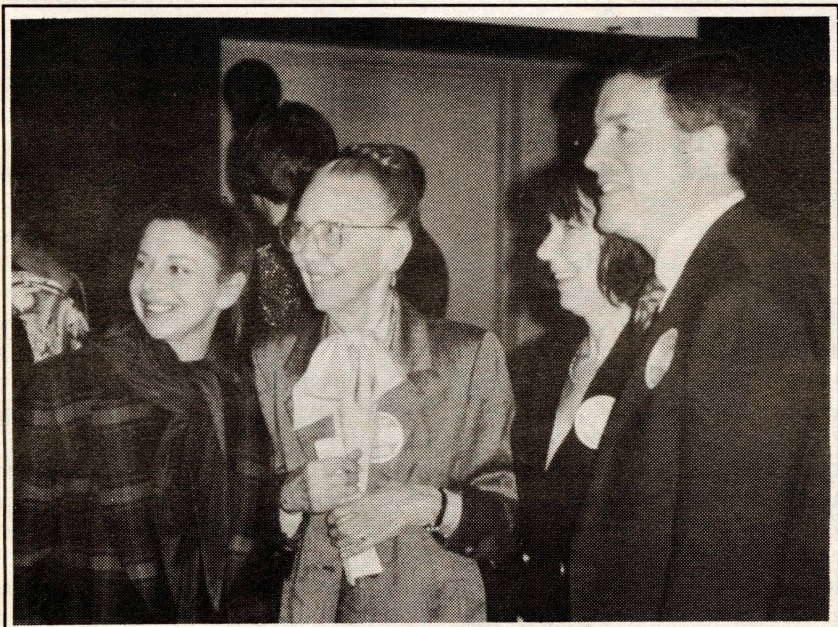
# *Celebrating Dance & Drama*

ALL PICTURES BY ROBERT POUND





# *Alumni Reunions, April 1993*





# Vincent Persichetti: Portrait of A Teacher

by Michael White

When Vincent Persichetti passed away, seven years ago this summer, an incredible forty year teaching career at Juilliard was brought to its conclusion. His loyalty to the school was legendary, and everybody recalls his encyclopedic knowledge of sonatas, quartets, symphonies, operas—seemingly everything written between Monteverdi's *Orfeo* and Berg's *Lulu*!

Fifteen years after her graduation, one former student remembered a class when Vincent was explaining the concept of *hemiola*. In the course of convincing the students to "use their ears," he kept running back and forth to the piano. (She emphasized the word "running" with the same look of amazement on her face that she must have worn in 1975.) "I wrote down all the works he played: a Brahms Intermezzo, a Courante of Bach, a movement from *La Mer*, a Scarlatti sonata, and another short work of Brahms. My god, he didn't just play a few bars here and there, he did a whole section—talking, singing, and bouncing over to the blackboard all the while!" She paused a moment, thinking back to that afternoon. "All the students in that class looked at their neighbors, mouths open, thinking, 'does this guy know the entire repertoire by heart?'"

This type of class was not uncommon, and it was never in the service of "Watch me perform, class." Everything he spoke about or played had one purpose: to help the students make essential aural connections to what would otherwise be just intellectual concepts. Anybody could look up the definition of *hemiola* in the *Harvard Dictionary*—but, would they really understand? "You can look at music, talk about music, and read about music until the Second Coming," he'd say, "but if you don't have it in your ears, you'll never get it." And "getting it" is exactly what all those generations of students were doing in his classes. (They were so popular that a former Juilliard Registrar remembered that more than a few students tried to lie, bribe, or cheat their way into Persichetti's always-closed sections.)

My favorite type of class always began with an innocent question like, "What was the most exciting event in the history of music?" Imagine twenty-five students thinking madly, scanning their memories for the dramatic moment they had ever read or heard about. Everybody blurted out their favorites: the scandal-plagued first performance of *The Rite of Spring*; the afternoon that Mozart gave an impromptu recital on J.S. Bach's organ in Leipzig; the precise moment that Robert Schumann spied the beautiful Clara Wieck at her father's piano—"No, no, and no!" Vincent would say, "although that last one was pretty good. But it can't compare to the discovery of the dominant 7th chord. Think about it!" Of course, he wanted you to remember how Bach, or Chopin, or Debussy used that "little dominant 7th" to create miracles of harmonic movement.

Two days later he returned for the follow-up, and it was memorable. He asked a student to name six pitches, and then, rushing over to the piano, started improvising wildly, forgetting for the moment that he was still standing up. In the next ten minutes, using only the given six

pitches for the right hand melodies, he created in rapid succession a "Verdi" aria, a "Bach" fugue, and a "Chopin" mazurka. Then, before the class could catch its collective breath, he tacked on a "Lassus" motet and a "Gershwin" song, complete with improvised lyrics. Now the lesson began:

**V.P.:** (Presto staccatissimo) "So, you guys, what made the Chopin sound like Chopin?"

**Student:** "All those dominant 7ths?"

**V.P.:** "But the Verdi used 7th chords too!"

**Student:** "But, you always.... knew....uh....what....where they were going in the Verdi."

**V.P.:** (Agitato) "Oh, Mr. Sawyer! Good ears! Good ears! (This was the ultimate compliment, therefore general applause for Mr. Sawyer.) And in the Chopin?"

**Student:** "I had absolutely no idea where those chords were going!" (smiles, laughter)

**V.P.:** (Presto impossibile) "Me either!" (more smiles) But *Chopin* did! I'll bet you all \$5,000 (checking his wallet) well, five bucks anyway, that Chopin knew where those chords were going, (proving it again at the piano) but Ayako, tell me, what was the percentage of 7th chords in the Gershwin?"

**Ayako:** "One hundred percent, sir. Every single chord!"

**V.P.:** "Sir? And in the Lassus?" (going back to piano, this time completely mangling the "motet," four or five wrong notes per bar, meanwhile doing an awful imitation of a 16th century castrato singing the text in non-existent Latin.... now he scurries around the classroom, pointing at one student here, another student there, singing in one long melisma, "Aaaand Laaassuuus?")

**Entire class:** (screaming with laughter) "None! None!"

**V.P.:** (huge smile) "What took so long? Where are those ears? (grabbing and shaking his own.)

**Student:** "Mr. Persichetti, did you really improvise that Bach fugue?"

**V.P.:** "Robert, anyone in this room could have done the same thing."

**Entire class:** "Oh, sure!"

**V.P.:** "Hey, remember what Bach said? 'Music is a craft, and anybody who applies himself can'...."

**Robert:** "But Bach was *Bach*!"

**V.P.:** (creeping up on the unsuspecting Robert - Andante e poi molto accelerando - Presto) "And you, Robert Bielecki, are you! And next Thursday we are going to be analyzing your fugue in class."

**Robert:** "Oh my god." (Entire class turns to look with pity on Mr. Bielecki.)

Perhaps the casual visitor to that class would have sworn that Persichetti was just "showing off" with all that improvisation-through-the-ages routine. But that was not the case. Vincent knew that the "shtick" was a fine way to get the students excited - and once you had them on the edge of their seats, well, you could teach them Newtonian physics, or cabinet making, or the importance of a "little dominant 7th chord."

He was a living definition of the word "teacher." He shared his knowledge with his students, yes, but first he let

them understand what they were going to learn. Ten years later, they will have forgotten the brilliant improvisations, but the stylistic points of the lesson will have become part of their musical understanding. Vincent believed in the "time-bomb effect" when it came to teaching and learning. He knew that if you piqued students' curiosities and senses of wonder, (as opposed to filling their head with facts), students would be encouraged to seek knowledge on their own. This would not happen immediately, the pressures of Conservatory life being what they are, but he knew that it would happen eventually. His humility would not allow him to recall praise received, but generations of teaching assistants could testify to the comments of former students, such as, "Thank you, Mr. Persichetti, for helping me to understand," or "Thank you for teaching me how to listen," or, simply, "Thank you."

A magazine interviewer once asked him the old question, "What was the happiest time of your life?" The speed and content of the answer surprised the reporter: "Playing some of that great four-hand stuff with Dorothea." Considering his long, extremely successful career as a composer, performer, teacher, and editor, the admission that playing four-hand sonatas with his wife brought the greatest happiness might have surprised anybody who did not know Vincent very well. But he was always surprising you, this perfect reincarnation of The Compleat Baroque Musician.

His ideas of what should be accomplished in the artistic life were as unconventional as his religious views. "I'm a good Catholic," he'd say, "but then I'm also a good Jew, and a decent Buddhist, too." The most interesting thing about the confession was that he meant every word. Just being a good Christian, for example, was as limiting as just being.... a good pianist! He wanted it all, he did it all, and with great relish he excelled in each area. If there is such a concept as "the successful life," then Vincent had found it, and lived it.

The final proof was that he was also a

good, kind man who continually helped each new generation of students, giving any kind of push that he could to the careers of young, talented students. No "thank-you's" were needed or expected, they only embarrassed him. Far from the image of the self-absorbed celebrity, he had a difficult time taking himself seriously, and some of his best jokes were at his own expense. He always remembered his introduction to Juilliard, soon after the end of World War II. William Schuman had just been appointed President of the school, and then wired Vincent in Philadelphia, offering him a position on the Theory and Composition faculty, along with a salary of "approximately \$3000" (according to Vincent). At first, Vincent thought that was the sum paid per course. It wasn't. Honored by the appointment, but having recently married his Dorothea, and hoping to raise a family, he wired back: "Feel that salary should be raised. Have just earned Doctor of Musical Arts degree." Vincent recalled that the return wire read simply: "Will not hold that against you. See you in September. Bill."

The last time I saw Vincent, he had just come back to his beautiful 18th century farmhouse outside of Philadelphia after a long bout of chemotherapy. Larry Smith (now Dean of the Hartt School of Music) and I stood there, frozen, as Dorothea helped him into the room. One look at that sweet face and you knew there wasn't much time left. I can't remember anything about our halting, stilted conversation that afternoon except the very end of it. As we shook hands and he started up the stairs to his bedroom, he turned, looking at both of us for a moment, and said only, "I don't know what's next." Later, as we made our way down the front lawn, Larry and I couldn't look at each other. We both remembered thinking, "It doesn't matter, Vincent. It doesn't matter what's next. You've given all of us so much already."

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

## Faraldi

*continued from page 2*

pain, but she would also explain the anatomy involved and suggest ways to practice healthier movement. She would then move on to the singer with the big scarf guarding his sore throat. Lorna would begin by telling the story of how she decided to learn about polarity therapy and reflexology as she felt she lacked the proper tools to help students with a headache or sore throat. Soon she had helped the singer to find a spot on his hand that would reflex to his throat and within fifteen minutes of light massage the sore throat would diminish or vanish, as if by magic.

Our classes were almost always held in the Juilliard Theater lobby, and the space took on a magical quality—it became our sanctuary. I would go there during particularly stressful days, or late in the evening after many hours of work to meditate and practice what Lorna had taught. Often, I would smile to find another of Lorna's students already there happily at work.

It wasn't always quiet in our class space. In 1989 workmen began blasting the lot behind the school with dynamite, in order to dig a pit deep enough to house the foundation of what is now the Samuel B. and David Rose Residence Hall. For over a year we endured the sounds of jackhammers and explosions. But Lorna triumphed over these intrusions. She kept on teaching and caring.

Since our class was held in such a public space, administrators, visitors and other students would often stop and stare, per-

plexed as to what was going on with these students lying on their backs in the middle of the lobby. With a few words and a smile, Lorna would satisfy their curiosity and concerns and at the same time encourage us to continue our work.

Although we referred to Alexander Technique, sensory awareness, polarity therapy, and reflexology as work, it was more like play—it was fun. While Lorna worked on one student, the rest of us would observe, ask questions and learn. Over time we each developed our own "bag of tricks" and "set of tools" to help ourselves and others through times of stress and injury. Lorna wanted each of us to become our own teachers. She encouraged us to work on other people; to help them, and in the process gain experience and become more effective teachers. A week hasn't passed where I haven't used some of the tools Lorna taught us.

There is no better way to convey Lorna's generosity and spirit than to tell about one class that took place during the time when her health weakened. She was exhausted and her skin was orange from the beta carotene diet she had been on for months to battle the cancer. Her once warm and healing hands were cold. As usual, she asked how I was and what she could help me with. I replied, "What can we help you with? Let us work on you." To which she replied, "When I help you it helps me. Being able to work and help people is my best medicine."

Lorna, we all love you and miss you.

*Andrew Adelson received his Master of Music in Oboe from Juilliard in 1992.*



## A Busy Season for the Evening Division Chorale

The Juilliard Evening Division Chorale, a 57 member chorus of avocational singers who have auditioned and registered in the Juilliard Evening Division, will perform three concerts this spring.

On May 7, at 8 P.M., the Chorale sings in "An Evening of Chamber Music" at Alice Tully Hall where they will perform Mozart's *Ave verum corpus*, K. 618, Beethoven's *Elegischer Gesang*, Op. 118, and Haydn's *Te Deum*. On May 19, at 8 P.M., the Chorale invites the entire Juilliard community to a Sing Along of Haydn's *Creation* in the Chamber Opera Theater, Room 335. (Scores will be provided.) In addition to organist James Adams, soloists will include students from Judith Clurman's Vocal Chamber Music class: Valerie Bernhardt, Christian Carey, Theresa Santiago, and Lori Zeglarski. On June 11, the Chorale performs the *Creation*, at the Temple

Shaaray Tefila in New York.

This season the Evening Division Chorale has performed in both "Lincoln Center Salutes the New York Philharmonic" and the annual Lincoln Center Holiday programs held on Lincoln Center Plaza. The chamber chorus, a group of selected singers from the Chorale, performed in Mark Morris' *Hard Nut Nutcracker* at the Brooklyn Academy of Music; the Juilliard Department of Vocal Arts' "Poulenc Liederabend" in Paul Hall; and Mozart's *The Magic Flute*, presented by the Juilliard Opera Theater.

As the Chorale begins preparation for its 1993-94 season, auditions will be held for new members in late August. Future engagements will include performances throughout New York City, including The Juilliard School and Lincoln Center. For further information, please call the Evening Division at 212/799-5040.

### Sing Along

### Haydn's *Creation*

with the Juilliard Evening Division Chorale

Soloists: Valerie Bernhardt, Christian Carey,

Theresa Santiago & Lori Zeglarski

Judith Clurman, conductor

Room 335, Wednesday, May 19, at 8:00 P.M.

### The Juilliard Evening Division Chorale and members of the Juilliard Chamber Singers

Judith Clurman, conductor

assisted by string players and James Adams, organ

perform in

*An Evening of Chamber Music*

May 7, 8:00 P.M.

Alice Tully Hall

Mozart	<i>Ave verum corpus</i> , K. 618
Beethoven	<i>Elegischer Gesang</i> , Op. 118
Haydn	<i>Te Deum</i>

### FULBRIGHT GRANTS 1994/95

May 1, 1993, is the official opening of the 1994/95 competition for Fulbright Grants in academic fields and for professional training in the creative and performing arts. Available for study and research, Fulbright Grants provide round-trip international travel, maintenances for the tenure of the award and tuition waivers, if applicable. All grants include health and accident insurance. Applicants must be U.S. citizens at the time of application, must have a bachelor's degree or four years of equivalent training/study, and are required to have sufficient proficiency in the language of the host country to carry out their proposed study or research.

Students currently enrolled at Juilliard should contact Karen Wagner, Associate Dean, in Room 222 for brochures and applications. The deadline for receipt of applications is **SEPTEMBER 30, 1993**. Applications will be reviewed by a committee prior to being forwarded to the Institute of International Education (IIE) for the October 31st deadline.

## President Polisi and Dean Allen Hold Informal Discussion with Students

On Tuesday, April 13, about 30 students, including representatives from the Dance, Drama, and Music divisions, attended Juilliard's first "All-School Informal Meeting" with President Polisi and Dean Allen. Sponsored by the Student Council, this meeting provided a good start in improving communication between students and the administration. The President and Dean responded openly and honestly to the student's questions and concerns. Most students were encouraged by the meeting yet remained healthily skeptical, awaiting the actions they hope will result from the meeting.

One of the first issues raised was the lack of master classes for pianists. The President and the Dean responded by describing a special master class series for pianists that will commence in the fall. This series will include ten master-classes and will be presented by Leon Fleisher, who will be joining the piano faculty. In addition to the new master class series, the overall size of the piano department will be reduced from 150 to 100 students in order to allow for greater performance opportunities and to create a clear sense of community among pianists.

The meal plan was also a major issue at the meeting. Some students were

concerned that because of the way in which the meal plan works, students lose money. They believed that ARA, the meal plan provider, makes a profit whenever students miss a meal or do not use their full cash equivalent. President Polisi responded by telling students that the Residence Hall Community Council's (R.H.C.C.) Food Service Committee and Juilliard administrators work closely with ARA to improve the meal plan and that anyone with concerns about the meal plan should contact the Food Service Committee. President Polisi further stated that although ARA is not a non-profit company, they do not make a profit when students miss meals.

The condition of Juilliard's main building and the state of its library materials were also discussed. Some students were upset by the bad taste of water in the drinking fountains and the maintenance of the 4th floor practice rooms. The President replied that a major renovation of the school will take place over the summer, and that more custodial workers will be hired for next year. Other students who had concerns about the library's selection and quality of materials were referred to Jane Gottlieb, the head librarian.

While all the other issues raised were

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## Library

*continued from page 4*

search for translations on record jackets or in program notes.

The library's holdings of opera scores has historically been one of the strengths of the collection. With the School's rich tradition of operatic performance going back to the early years of the Institute of Musical Art (the 1932 IMA production of Mozart's *Così fan tutte* was one of the earliest in this country; our 1955 production of *Idomeneo* was the New York premiere of the opera, as was our 1934 production of Richard Strauss's *Ariadne auf Naxos*), the collection includes a wide range of editions and translations of standard repertory works, as well as many unusual operas.

Users searching for individual songs or arias are also aided by the library's special "Song Index" — a card file that indexes every song in every collection by composer and title. The song collections themselves range from the familiar Adler or Spicker *Operatic Anthology* volumes to music theatre song anthologies.

With its numerous and wide-ranging print sources and rich collections of recordings and videos of vocal literature, the library provides

essential practical resources for singers in training, however they may define their art.

### Some year end news

The library collection has grown significantly in the last year, with the addition of over 530 new books, 825 new scores, 567 new recordings, and 35 new videos to date. By the time the Fall 1993 semester begins in September, many more new materials will be cataloged and available.

All library materials are due by Saturday, May 15th. The library will be open regular hours through the 15th (Monday through Thursday 8:30 am to 9:00 pm; Friday 8:30 am to 7:00 pm; Saturday 9:00 am to 4:00 pm). During the week of May 17th hours will be 9:00 am to 5:00 pm Monday through Thursday; 9:00 am to 3:00 pm on Friday, May 21st (Commencement Day); 9:00 am to 4:00 pm on Saturday, May 22nd. From May 24th through June 30th hours will be 9:00 am to 5:00 pm Monday through Friday. The library is closed for the summer, and will reopen again at the end of August.

With best wishes from the library staff for a pleasant summer!

*Jane Gottlieb is Juilliard's Head Librarian*

## Juilliard Archives Guide Wins Award

The recently published Guide to The Juilliard School Archives has been awarded the Mid-Atlantic Regional Archivists Conference (MARAC) award for the best finding aid of 1992.

Compiled by Head Librarian Jane Gottlieb, Archivist Stephen E. Novak, and Assistant Librarian Taras Pavlovsky, the 113-page Guide was published as part of the final phase of Juilliard's 2 year federally-funded Archives Development Project. It contains descriptions of all archival holdings, as well as comprehensive listings of the School's dance, drama, and opera performances from the earliest years through the 1991-92 season.



# 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

**PHILLIP BOND** ('74) led a stylish tap dance at the Brooklyn Academy of Music this past March for the Charles Moore Dance Theater.

Here in Lincoln Center, at the New York State Theater, **ROBERT GARLAND** ('83 BFA) performed with the Dance Theater of Harlem. Mr. Garland was seen in the pieces *Spring* and *Songs of Mahler*.

In addition to being on the modern dance faculty at Juilliard, **LAURA GLENN** ('67 BS) has her own company - The Works/Laura Glenn Dance. This past March, the company performed in Connecticut and Rhode Island. Ms. Glenn is currently preparing for the 14th Annual White Mountain Summer Dance Festival, of which she is Artistic Director. She will also be choreographing the Yoga Intensive from July 17-23 during the Festival, which runs from July 18 - August 7 in New Hampshire.

In March, **FRANCIS PATRELLE** ('70 BFA) created a version of *Romeo and Juliet* that was performed at Gould Hall in New York.

In May, the Kinor Dance Company, under the direction of **BARBARA SUPOVITZ** ('54) will present a performance at the Performing Arts Center of Montgomery College as part of their Guest Artists Series. Through dance, the Kinor Dance Company of the Jewish Community Center of Washington brings to life the heterogeneous culture and heritage of the Jewish people.

Former Teatro Alla Scala soloist **DEBORAH WEAVER** ('71) has recently joined the Teatro di Torino Dance Theater as Ballet Mistress and head teacher for the school. Having staged *Giselle* in October in collaboration with the Mantova Regional Ballet, she has also joined in a permanent artistic collaboration with them as well as being nominated guest professor of dance for the Mantova Liberal University of Theater and Dance.

### drama

At the New York Theater Workshop, **DAVID ALFORD** (Group 20) and **MELINDA MULLINS** are featured in their production of two Caryl Churchill plays, *Owners* and *Traps*.

Fans of the Fox television series *Melrose Place* can catch a recent featured performance by **MARCIA CROSS** (Group 13).

**KEITH DAVID** (Group 8) stars in the television series *Tribeca*.

The role of Elmire in *Tartuffe* was recently played by **JULIE FISHELL** (Group 19) at Playmakers Repertory Theatre. The production's vocal coach was Nancy Zane (Juilliard Faculty 1984-90), and directed by David Hammond (Juilliard Faculty 1972-74).

In England, **MICHAEL HAYDEN** (Group 21) has been nominated for an Olivier award for his starring performance in the National Theatre produc-

tion of *Carousel*.

Included in the cast of The Goodman Theatre's production of August Wilson's *Two Trains Running* is **ERIQ LaSALLE** (Group 11). The production opened on the Goodman.

Mainstage in January, and moved to the New Regal Theater in March.

In addition to starring in the upcoming production of Andrew Lloyd Webber's *Sunset Boulevard*, **PATTI LUPONE** (Group 1) is featured in the upcoming motion picture *Family Prayers*.

**DAVID MacDONALD** (Group 20) stars in About Face Theater's production of *The History of JFK, Part I*.

In Chicago, **KURT NAEBIG** (Group 19) can be seen in *American Buffalo* staged by The Buffalo Theatre Ensemble.

The motion picture *The Music of Chance* stars **MANDY PATINKIN** (Group 5).

Bowing in both Princeton and Washington, D.C. will be Michael Kahn's production of *Much Ado About Nothing*, which stars **MARK PHILPOT** (Group 15).

On TNT, **CHRISTOPHER REEVE** (Group 4) stars in the movie, *The Seawolf*.

On stage at the New York Theater Workshop, **RENE RIVERA** (Group 15) starred in their production of *The Opium War*. On television, Mr. Rivera was seen in a featured role on NBC's series *Law and Order*.

In New York, **MICHAEL STUHLBARG** (Group 21) is featured in the National Actors Theatre production of *Three Men on a Horse*.

**JON TENNY** (Group 19) is featured in the motion picture *Married to It*.

On ABC, **LORRAINE TOUS-SAINT** (Group 11) was featured in the television film *Alex Haley's "Queenie"*, and can also be seen in a starring role on the television series *Where I Live*.

### music

Pianist **RICHARD ALSTON** ('80 BM, '81 MM) was soloist in the second recital of the newly inaugurated Christ Chapel Chamber Series at Riverside Church in March. His program featured the works of Schumann and Liszt. Mr. Alston is on the faculty of Rutgers University and is chair of the Music Division, Newark Community School of the Arts.

Vienna Modern Masters has released a CD of Sacred Symphonies for orchestra by **LARRY BELL** (Composition, '77 MM, '82 DMA). The work was recorded last year by the Radio Bratislava Symphony Orchestra in Czechoslovakia.

Hornist **NANCY BILLMAN** ('89 MM) has joined the Dorian Wind Quintet. The Quintet performed at Merkin Hall for the Darius Milhaud Festival in October and also have had several performances in the New York area in December, including a live broadcast on WQXR from the Kosciuszko Foundation as part of the Hunter College Chamber Music Series.

In March, pianist **ANA MARIA TRANCHI de BOTTAZZI** ('81 DMA) performed her 13th concert at Carnegie Hall as a benefit for the American Red Cross. On the program were works by Scarlatti, Beethoven, Chopin, Schumann, Glen Flax and Liszt. Miss de Bottazzi is Director of the Germaine Pinault School of Music in Roslyn, and

is associated with the Aaron Copland School of Music at Queens College and New York University.

Israel Philharmonic principal hornist **JAMES COX** (French Horn, '83) was recently soloist with Music Director Zubin Mehta and the orchestra in Mozart's *Sinfonia Concertante*.

On March 28, soprano **RUTH ANN CUNNINGHAM** (Voice, '88 MA) gave a recital at Redeemer Lathering Church in the Bronx entitled "A Spring Garden of Songs" with pianist **JOAN HARKNESS** ('88 MM) and clarinetist Carla Wasson.

Composer **SEBASTIAN CURRIER** ('92 DMA) was recently awarded the Charles Ives Fellowship by the American Academy of Arts and Letters in recognition of his accomplishments in music.

In April, pianist **ALAN FEINBERG** ('72 BM, '73 MM) performed the world premiere of Imbrie's Piano Concerto No. 3 with the Riverside Symphony at Alice Tully Hall.

Harpist **PATRICIA MASRI-FLETCHER** ('85 MM), principal harpist with the Detroit Symphony Orchestra since 1988, has just released her first CD entitled "After A Dream..." with fellow Orchestra member, principal flutist Ervin Monroe. The recording by the flute and harp duo features their own arrangements of operatic arias and other well known light classic melodies. The CD was produced by, and is available through Little Piper Publications of Detroit, Michigan.

Violist **NATHAN GORDON** ('36), performer, conductor, adjudicator and viola pedagogue was recently awarded the prestigious American String Teachers Association Artist-Teacher award for 1993. He was given the award by the ASTA, an organization of 8,700 teachers and professional musicians, during its annual convention held in San Antonio.

Flutist **LISA HANSEN'S** ('81 BM) recent engagements included a recital at the Snug Harbor Cultural Center, and a concert at Merkin Hall, both in April; the Merkin program was also broadcast on WNYC on John Schaefer's "New Sounds" program. Upcoming engagements include a recital in Switzerland in May, a soloist with the North/South Consonance Ensemble in New York on June 8. In July, Ms. Hansen will premiere a new flute concerto by **MAX LIFCHITZ** (Composition, '70 BM, '71 MS) with the Orchestra of El Salvador, and appear with harpist **WENDY KERNER** ('83 BM, '84 MM) on the Merryall series in Danbury, CT.

Bassist **ERIK HARRIS** ('86 BM, '87 MM) was recently appointed Principal Bass of the St. Louis Symphony.

Pianist **JULIE HOLZMAN** ('63 Diploma) presented an April 5 recital at La Maison de la Culture in Montreal. The program was a unique mix of classical and jazz; Ms. Holzman performed the works of Bach, Chopin Debussy and Gershwin and also sang French Ballads ala Edith Piaf. Ms. Holzman continues to champion the works of Franz Xaver Mozart, son of Wolfgang, and has been reinvented to give a lecture/ demonstration at the Long Island Mozart Festival in Oyster Bay, Long Island.

Composer/arranger/pianist **PETER HOWARD** ('48 BS) was music director for the first State Dinner at the Clinton White House, starring Carol Channing, Lauren Bacall, Barbara Cook among many others. In March he gave two performances of his solo show at the Brady Museum in Cuernavaca, Mexico, and in May goes to Trieste,

Italy to conduct performances of the musical Cabaret at the Grand Opera House there.

The Glorian Duo, consisting of harpist **WENDY KERNER** ('83 BM, '84 MM) and flutist Donna Milanovich, has had an active winter of performing. Their appearances include a concert at Brevard College in North Carolina which featured the premiere of Romance, written for the Duo by **LAWRENCE DILLON** (Composition, '83 MM, '85 DMA). In addition to concerts in Allentown, PA, White Plains, NY and Summit, NJ, the Duo also performed at UCLA in Los Angeles, DePaul University in Chicago, Northern Illinois University in DeKalb and was presented as the opening ensemble in a program of flute and harp music for The New York Flute Club at CAMI Hall in New York. The Spring issue of Chamber Music America includes an article written by the Glorian Duo.

The Concert Artists Guild recently announced the establishment of a new Guild program called "Artists-in-Radio," which will place seven young artists on WQXR as the station's resident musicians. The project centerpiece is a series of 13 hour-long weekly programs called, "On A-I-R," to be broadcast Sundays at 5 PM, April 4- June 27. Each program will feature one artist or ensemble performing live - often with guest collaborators - and lively commentary about their approach to music making. In addition, the performers will be utilized by WQXR in a variety of other on- and off-air situations. Project participants are pianist **JON KLIBONOFF** ('82 MM), flutist **MARIA PICCININI** ('85 BM) and the Meridian Arts Ensemble (**RICHARD KELLEY** ('89) and **JON NELSON** ('89 BM) trumpets; Daniel Grabois, horn, **BEN HERRINGTON** ('90) trombone and Ray Stewart, tuba).

Pianist **ANGELA LABA** ('83 BM, '84 MM) will present her New York debut at Weill Recital Hall in May. Included in her program will be the US premiere of Envelopes by **GARY SCHOCKER** (Flute, '81 BM). Ms. Laba is a returning artist at Weill, having performed with cellist **TED ACKERMAN** ('83 BM, '84 MM). Ms. Laba also will be appearing for the second time in recital in her native Nova Scotia.

The Cantata Singers of the Choral Symphony Society, conducted by **DAVID LABOVITZ** (Piano, '50 Diploma, '52 Post-Grad. Diploma) recently celebrated the birthday of J.S. Bach with a concert in New York at Christ and St. Stephen's Church with a concert of three of his sacred cantatas.

In February, bassoonist **LAURA FINNELL LEISIRN** ('88 BM, '89 MM) performed Mozart's Bassoon Concerto, K. 191 with the Tenerife Symphony Orchestra. In addition, she has been invited to London to play a trial with the London Philharmonic Orchestra after auditioning for the position of co-principal bassoon. Since joining the Tenerife Symphony as principal

### In Memoriam

Arlan R. Coolidge  
Student of Edvard Dethier  
Juilliard 1929

Warren F. Malpas  
Public School Music Major  
Juilliard 1934



# ALUMNI NEWS

bassoonist in 1989, she has made many recordings with the Orchestra, the latest of which is a world premiere recording of the music of Spanish composer Robert Gerhard. The CD recently won First Prize in Spain's Grammy equivalent, the ONDA Awards, for best classical recording by a Spanish Orchestra.

Music Director Designate of the Dallas Symphony Orchestra, **ANDREW LITTON** (Piano, '80 BM, '82 MM) will conduct the Orchestra in special gala concerts in September. Highlights of his recent engagements include performances with the Vancouver Symphony and Danish Symphony Orchestras in March. Upcoming engagements include the podiums of the Orchestre National de France in Paris and the start of the Bournemouth Symphony's Centennial celebration in May.

Pianist **NORIKO OHTAKE's** ('85 BM, '86 MM) book on the prominent Japanese composer Toru Takemitsu has been published by England's Scholar Press in March.

In October, 1992 pianist **JULIANA OSINCHUK** ('75 BM, MM; '81 DMA) performed the European premiere of **LOWELL LIEBERMANN'S** (Composition, '87 DMA) Piano Concerto No. 2 at the Third Annual Contemporary MusicFest in Kiev, Ukraine. The tour in Ukraine also included solo recitals and Master Classes at major conservatories there. Presently, Ms. Osinchuk resides in Anchorage, Alaska where she is teaching piano and lecturing on keyboard literature.

**FREDERICK SCHIPIZKY'S** (Double Bass, '78 MM) new orchestral work *Aurora Borealis*, which was commissioned for the opening convocation ceremonies of the new University of Northern British Columbia has had

twelve performances by three different orchestras in the past year, including the Vancouver Symphony tour of British Columbia this past April. His work *Two Ritual Dances* received its US premiere in April as part of the San Francisco Symphony "Wet Ink" New Music Festival.

Composer **JUDITH SHATIN** ('74 MM) has created a piece based on the Declaration of Independence to celebrate Thomas Jefferson's 250th birthday, April 13. Commissioned by and dedicated to The University of Virginia in Charlottesville, *We Hold These Truths* received its world premiere on the lawn of the University this past April 13 as part of its annual Founders Day celebration.

**KARL SIGNELL** (French Horn, '62 BS) produced the award-winning National Public Radio series, *The Nature of Music*, recently released on cassette. Each program in the series attempts to define music through a universal topic, such as "Music and Words," "Music and Time" and "Music and Commerce." Interviews with dozens of experts include violinist Yehudi Menuhin, psychologist Howard Gardner and physicist Juan Roederer. The National Endowment for the Arts, The Corporation for Public Broadcasting, and the Skaggs Foundation funded the multi-year project. Jeffrey Norton, Inc. publishes the twelve half-hour programs on audio cassette on the Audioforum label.

Pianist **DONNA-LEE WENG** ('83 MM) appeared at Alice Tully Hall in April on Caramoor Music Festival's "Rising Star" series.

Flutist and arts commentator for CBS, **EUGENIA ZUKERMAN** ('67 BS) appeared on the tenth anniversary concert of the Ridgewood Concert Band in Ridgewood, NJ.

## Announcements

### student

Pianist **SEAN BOTKIN** was the soloist for the Bartok *Concerto #2* which was performed in the Juilliard Symphony concert conducted by Carl St.Clair on April 16 in Alice Tully Hall.

Doctoral student and pianist **SHUCHING EVELYN CHEN** won the Mieczyslaw Munz Scholarship Fund Competition. The fund, which carries a \$1,000 prize, was established eleven years ago and takes place each year on a rotating basis of Juilliard, Peabody Conservatory, Curtis Institute, and Manhattan School of Music.

Juilliard violinist **JULIETTE KANG** was presented in her New York debut in March under the auspices of Young Concert Artists. Ms. Kang was awarded the Mortimer Levitt Career Development Award which enabled her to perform her recital at the Tisch Center for the Arts at the 92nd Street "Y."

The first new production of New York City Opera's 50th Anniversary Season, *The Midsummer Marriage* by Sir Michael Tippett O.M., will be given its New York premiere in September. Inspired by Shakespeare's *A Midsummer Night's Dream* and Mozart's *The Magic Flute*, the work explores worlds of the natural and the supernatural, themes of revival and renewal, and the trials and tribulations of two pairs of lovers. Heading the cast is **NINA WARREN**, currently in her third year at the Juilliard Opera Center.

### faculty

In March, alumnus and Juilliard piano faculty member **JOHN BROWNING** ('56 BS) performed Tchaikovsky's *First Piano Concerto* with The Houston Symphony. Also in March, pianist **GARRICK OHLSSON** ('71 BM) performed Messiaen's *Oiseaux exotiques* with Houston as well.

*We gratefully acknowledge the assistance of the following who have helped us in our search for lost alumni (this is only a partial listing):*

Joyce T. Bottje	Gerda Bregman	Marshall C. Bush
Edith Chen	Anna Daube Freund	Albert Fuller
Stanley Hoffman	Susan J. Joyce	Alyce M. MacEwen
Inti H. Marshall	Kenneth P. Mirkin	Norman B. Schoer
Sarah J. Seiver	Eleanore H. Skok	Daniel Toomey

### 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.

Buch, Anker	Violin	1965
Busch, Richard	Composition	1968
Copeland, Robert	Trumpet	1947
Craft, Robert Lawson	Music Education	1947
Duncan, Mary B.	Voice	1919
Dunsche, Ulrich	Piano	1981
Erika, Gregory	?	?
Eyer, Mildred M.	Piano	1925
Gould, Vernon W.	Piano	1953
Griffiths, Sharon	Double Bass	1978

New  
for '93-'94

## ALUMNI FORUMS and REUNIONS

in  
Ft. Lauderdale — Chicago — Toronto  
Tel Aviv — Berlin — Tokyo — Seoul  
and  
New York

These forums with President Polisi and Dean Allen will explore the future focus of programs at Juilliard in dance, drama, and music. The substance of these conversations will be used to shape new directions for the School as we approach the 21st century.

## classifieds classifieds

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#### Photography Hashimoto (212) 924-5688

Publicity, Record Jacket, Head & Beauty Shots refer to Musical America Directory page 569-1992, page 114 '89, page 128 '88, page 71 '87, e.g., portraits of Dawn Upshaw, Dizzy Gillespie. Start from \$110.

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# May Sampler

## Juilliard

- 5/1 **Pre-College Chorus**, Rebecca Scott, conductor, Juilliard Theater, 6pm.  
**Shu-Ching Evelyn Chen**, piano, Paul Hall, 8:30pm.
- 5/2 **Pre-College Chamber Orchestra**, Eugene Becker, conductor, Juilliard Theater, 1pm.
- 5/3 **Avner Arad**, piano, New Recital Hall, 6pm.  
**Jae-Hoon Chung**, violin, New Recital Hall, 8pm.  
**Gillian Benet**, harp, Paul Hall, 8pm.
- 5/4 **Yi-Li Lin**, clarinet, New Recital Hall, 6pm.  
**Lori Zeglarski**, soprano, New Recital Hall, 8pm.  
**Audra Ann McDonald**, voice, Paul Hall, 8pm.  
**Students of the N.Y. Woodwind Quintet**, Alice Tully Hall, 8pm.
- 5/5 **Wednesdays at One**, "Percussion," Alice Tully Hall, 1pm.  
**Susan Evans**, percussion, Paul Hall, 8pm.  
**The Daniel Saidenberg Faculty Recital Series**, the Juilliard String Quartet, All Haydn Program II: *Quartet in C Major, Op. 20, No. 2; Quartet in B Minor, Op. 64, No. 2; Quartet in C Major, Op. 74, No. 1*, Juilliard Theater, 8pm.
- 5/6 **Anthony Giles**, bass trombone, Paul Hall, 4pm.  
**James Karrer**, double bass, New Recital Hall, 4pm.  
**Massimiliano Trombini**, piano, New Recital Hall, 6pm.  
**Robert Wenger**, double bass, Paul Hall, 6pm.  
**Reuben Willcox**, voice, New Recital Hall, 8pm.  
**Juilliard Chamber Chorus**, Paul Hall, 8pm.
- 5/7 **Heidi Schmidt**, voice, Paul Hall, 4pm.  
**Luiz Octavio Faria**, voice, Paul Hall, 6pm.  
**Marco Rapetti**, piano, Paul Hall, 8pm.  
**Dance Division Workshop**, Juilliard Theater, 8pm.  
**An Evening of Chamber Music**, Alice Tully Hall, 8pm.
- 5/8 **Dance Division Workshop**, Juilliard Theater, 1pm.  
**Rebecca Sue Stevens**, piano, Paul Hall, 8:30pm.
- 5/10 **Robert McEwan**, percussion, Paul Hall, 4pm.  
**Mikyong Yi**, piano, Paul Hall, 6pm.  
**Song Cycles Class Recital**, New Recital Hall, 6pm.  
**Natalia Rozinskaia**, piano, Paul Hall, 8pm.
- Ana Maria Martinez, voice, New Recital Hall, 8pm.
- 5/11 **Jonathan Davis**, oboe, Paul Hall, 8pm.
- 5/12 **Wednesdays at One**, "Pre-College Division," Alice Tully Hall, 1pm.  
**Kathy Masaki**, violin, Paul Hall, 4pm.  
**Catherine Cangiano**, voice, Paul Hall, 6pm.  
**Helen Hathorn**, violin, Paul Hall, 8pm.  
**Maki Ishii**, violin, New Recital Hall, 8pm.
- 5/13 **Daniel Shelly**, bassoon, Paul Hall, 4pm.  
**French Diction Class Recital**, Students of Thomas Grubb, Paul Hall, 7pm.  
**Dov Scheindlin**, viola, New Recital Hall, 6pm.  
**Maria Clarissa Ocampo**, voice, New Recital Hall, 8pm.
- 5/14 **Benjamin Wolff**, cello, New Recital Hall, 6pm.  
**Pei-Yu Wang**, cello, New Recital Hall, 8pm.  
**An Evening of Electronic Music**, Paul Hall, 8pm.
- 5/15 **Music Advancement Program Commencement**, Paul Hall, 10am.  
**Dance Division Senior Showcase**, Juilliard Theater, 1pm.  
**Karen Beluso**, piano, Paul Hall, 8:30pm.  
**Julia Zilberquit**, piano, New Recital Hall, 8:30pm.
- 5/17 **Dance Division Young Choreographers**, Juilliard Theater, 8pm.
- 5/18 **Brian Lewis**, violin, Paul Hall, 8pm.
- 5/19 **Eugene Alcalay**, piano, Paul Hall, 6pm.  
**Jeanie Chung**, piano, New Recital Hall, 8pm.
- 5/20 **Juilliard Orchestra**, Otto-Werner Mueller, conductor, DE FALLA/*Three Cornered Hat; Three Dances, Suite No. 2*, GLAZUNOV/*Violin Concerto in A Minor, Op. 82*, BERNSTEIN/*West Side Story Symphonic Dances*, TCHAIKOVSKY/*Capriccio italien, Op. 45*, Alice Tully Hall, 8pm.
- 5/21 **Commencement**, Alice Tully Hall, 11am.
- 5/22 **Pre-College Symphony and Chorus**, Miguel Harth-Bedoya and Rebecca Scott, conductors, Juilliard Theater, 8pm.
- 5/23 **Pre-College Commencement**, Juilliard Theater, 4pm.  
**Pre-College Orchestra**, Alan R. Kay, conductor, Juilliard Theater, 8pm.
- 5/28 **Student Quartets participating in the Juilliard String Quartet Seminar Week**, Paul Hall, 4 & 8pm.

## Recital Procedures and Requirements 1993-94

- (1) Find available times in the recital book located in the Concert Office, preferably one day prior to booking. Recitals are given Monday through Friday at 4 P.M., 6 P.M. & 8 P.M., and Saturday at 8:30 P.M.
- (2) Pianos are tuned Monday through Friday only.
- (3) Complete the Recital Request Application completely before booking. Non-required recitals require a private teacher's signature prior to booking.
- (4) Due to lack of space in Paul Hall in the spring months, students are urged to book their required recitals in the fall.
- (5) Recitals will be assigned on a first-come, first-serve basis beginning at 11 A.M. on the sign-up day for your proposed month (see the chart below).
- (6) Cancellation and date changes must be made in writing, signed by the private teacher, two months prior to the originally scheduled date. Otherwise, a fee will be charged.

SIGN-UP DATE	RECITAL ELIGIBILITY
May 3, 1993	Required recitals: <i>fall only</i>
June 1, 1993	Required DMA: <i>fall or spring</i>
July 6, 1993	Required Masters and Advanced Certificate: <i>fall or spring</i>
August 30, 1993	Required Bachelors and Certificate: <i>fall or spring</i>
August 9, 1993	Non-required September and October Recitals
September 13, 1993	Non-required November Recitals
October 11, 1993	Non-required December Recitals
November 8, 1993	Non-required January Recitals
December 1, 1993	Non-required February Recitals
January 11, 1994	Non-required March Recitals
February 8, 1994	Non-required April Recitals
March 8, 1994	Non-required May Recitals

**ALL REQUIRED RECITALS MUST BE BOOKED BY OCTOBER 11, 1993.**

## Informal Discussion

*continued from page 9*

handled in an informative manner, President Polisi and Dean Allen, in two instances, were amenable to possibly instituting some changes that a number of students felt might be needed. The first was to arrange a meeting similar to this one, with Dr. Rhoda Payne, Director of Financial Aid. Secondly, after requests by a few students, President Polisi said that courses that teach performance in a different division than the student's main division (i.e. dance for music majors) might be considered if enough students expressed an interest.

Students repeatedly brought up the high cost of extra tutoring for Literature and Materials of Music classes, and the mistreatment of the school's facilities and disruption to College-division students by Pre-College students and parents. President Polisi and Dean Allen stated that it is not the school's obligation to provide extra tutoring for L&M classes. (Free tutoring however is provided for students in Ear Training classes.) The destruction caused by Pre-College students and parents—food wrappers and other garbage strewn

weekly across the first-floor lobby, Pre-College students playing games of "tag" with each other on the 4th floor, and parents going beyond their "first-floor limitation" and interrupting College-Division students rehearsing as they look for music stands and rehearsal space for their children—was acknowledged by the President and the Dean as a problem, but they offered no specific solutions at the time.

The students who attended the meeting demonstrated that there is an interest in more similar to this one. President Polisi and Dean Allen do hope to make these meetings a regular occurrence next year.

## Currier

*continued from page 4*

Trust, was premiered in New York and Boston and *Vocalissimus*, commissioned by the Barlow Endowment, was performed by a consortium of six ensembles from around the United States. While in his chapel workspace in Rome, he plans to work on a piece for string quartet, *Quartetset*, made possible through a grant from the National Endowment for the Arts.

## ELECTRONIC MUSIC CONCERT

Friday, May 14, 8:00 P.M.  
Paul Hall

*Works by:*

Scott Adams    Jonathan Dawe  
Bernd Gottinger    Mari Kimura  
Robert Pound