

The JUILLIARD

J O U R N A L

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The Juilliard School

October 1990

Symphony And Orchestra Prelude Gala Season



JENIFER ANDERSON

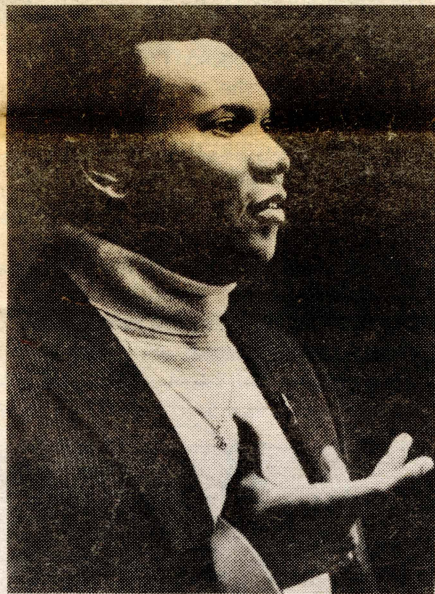
André Raphel Smith

Conductor André Raphel Smith will make his New York City debut on Friday, October 12, when he conducts the Juilliard Symphony in its first concert of the season in Alice Tully Hall. The program will feature Weber's *Der Freischütz* Overture, Mozart's *Piano Concerto No. 9 in E-Flat Major, K. 271* and Tchaikovsky's *Symphony No. 5 in E Minor, Op. 64*.

Mr. Smith graduated from Juilliard in May, having been a student of Otto-Werner Mueller and recipient of the Bruno Walter Memorial Scholarship. He has appeared as guest conductor of the Savannah Symphony Orchestra, Concerto Soloists of Philadelphia, and the Norwalk Youth Symphony which named him music director beginning this season. Among other endeavors, Smith conducted a production of Haydn's opera, *The Apothecary*, as a student at the Curtis Institute. At Yale University, he was recipient of the Lucy G. Moses Fellowship and conductor of both the Yale Contemporary Ensemble and Yale Philharmonic. Mr. Smith, a conducting faculty member at the Harlem School of the Arts, was recently chosen as an Affiliate Artists conductor.

The Juilliard Orchestra launches its fifth annual Lawrence A. Wien Concert Series at Avery Fisher Hall on Monday, October 22 at 8 PM. The Orchestra will be joined by the Westminster Symphonic Choir, Joseph Flummerfelt, Director, in a gala performance of Beethoven's *9th Symphony* and Stravinsky's *Symphony of Psalms*, conducted by Otto-Werner Mueller. Juilliard faculty member, renowned bass-baritone Simon Estes, will appear as a soloist. Also featured will be Juilliard Opera Center young Artists soprano Alison England, mezzo-soprano Susan Shafer and tenor Matthew Lord.

The concert celebrates the beginning of the Juilliard School's 85th Anniversary Season and the expected opening of the Juilliard residence hall.



Simon Estes

Befitting the historic occasion, the greatness of Beethoven's *Ninth Symphony* resounds with a celebratory spirit. Each performance of the *Symphony* exudes genius of Beethoven, whose expansive vision attained its zenith here more than any other of the composer's works, it reveals both the depth of feeling and the affirmative spirit which go to make up Beethoven

Continued on page 2, Column 1

Pioneers Of The Arts Frontier

Juilliard Celebrates 85 Years Of Arts Education

Eighty-four years ago The Juilliard School began setting this country's standard for education in the arts. Its opening in October 1905 as the Institute of Musical Art gave a fledgling classical music culture in the United States its first academy committed to the finest professional training of skilled musicians.

Its founder, Dr. Frank Damrosch, the godson of Franz Liszt, was head of music education for New York City's public schools. His goal was to establish a conservatory that would rival those of Europe where a classical music tradition had existed for centuries. He felt that gifted Americans should get the training they need in America, without having to go abroad, and that America's concert stages, the oldest of which had been built only in the mid to late 1800's, should feature native artists alongside their more established European counterparts.

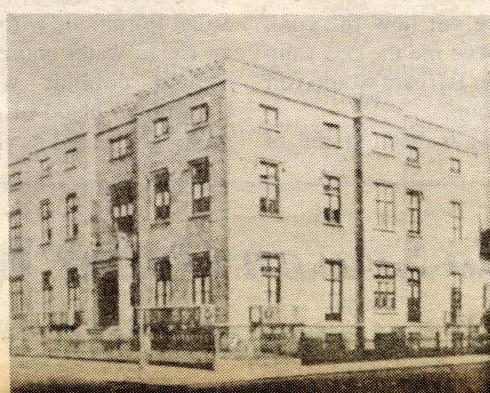
counterparts.

Damrosch and his financial backer James Loeb created the Institute to provide an accessible musical education of the highest quality--an education for artists, not merely for technicians. Faculty members were hand-picked from among the cream of the

music teaching profession; most were transplanted from Europe. The Institute of Musical Art was received more enthusiastically than could have been imagined by Damrosch or Loeb. Woodrow Wilson, then President of Princeton University, spoke at the School's opening

ceremonies and noted that Damrosch was planning for about one hundred students. First year enrollment was closer to five hundred.

Continued on page 2, Column 3



Juilliard's original home at 5th Avenue and 12th Street.

Monumental Residence Hall Points From Past To Future

As the October issue of *The Journal* goes to press, the Juilliard administration and some three hundred students--the "wait team"--housed at the now familiar YMCAs are poised to move: the residence hall is virtually ready. Workmen are tightening screws, adjusting doors, touching up paint, installing blinds, cleaning floors, and moving furniture. And inspectors from the building department and the fire department are making their last passes through insuring that all safety regulations have been met.

The move-in date has not been set, but things look good for the middle of October. When the date is set, everyone at Juilliard

will know about it. And the Big Move-In will be a festive affair, capped by the performance on October 22 of Beethoven's *Ninth Symphony*, now slated to be the official event celebrating the opening. Beethoven and Schiller (the poet who wrote the last movement's exultant "Ode to Joy") would surely be pleased to know that in a single year this monumental symphony has commemorated both the crumbling of the Berlin Wall, in a historic performance at the wall conducted by Leonard Bernstein, and the opening of the Juilliard residence hall--acts of liberation both.

The Challenge Of Shaw

by Robert Sella

I am not a musician, but if I were, I suppose that I would be constantly challenged by the precise intricacies of Bach or the swelling passions of Beethoven. I am also not a dancer--although more a dancer than a musician, since I might, with some provocation, move my body in time to some chart-topping hit-of-the-minute at Palladium more easily than I would solo Vivaldi at Carnegie Hall. But even given this "talent," I do not consider myself trained in the trade of Terpsichore, and therefore think I would be endlessly challenged by the elegant glides of Ballanchine or the modern angst of Tharp. So, if I am not a musician or a dancer, you may finally say, "Ah, drama person." Yes, I am an actor, and I wonder, with

great interest, what those unacquainted with this ancient form of storytelling would find challenging, had they the opportunity to change places with me. Before you offer a guess, remember that a playwright is like a composer or a choreographer in that he/she has a vision, however brilliant or dim, which must be interpreted with fluidity and exactness if the meaning of his/her work is to touch an audience.

Given that Juilliard is a place where talent is a minimum requirement and where training maximizes that talent, the question arises--which playwright demands the most from his/her players? If your reply is, "Shakespeare, of course!" you

Continued on page 8, Column 1



The view of Lincoln Center from a residence hall living room.

JAMES SLOAN ALLEN

A Lament for John's

by Joseph W. Polisi

John's Coffee Shop suddenly closed a few weeks ago. Actually, the closing wasn't really sudden. We all knew the end was near each time we commiserated with Manny about the shutting down of the whole block, from the movie theater, to McGlades, to the dry cleaners.

I'll always fondly remember John's. It was New York incarnate, where all types of people congregated to eat, talk and then get on with the fast pace of the city. Every time you would see a familiar face, there was always a knowing glance which immediately shouted out "you mean you eat here too?" For such a small place, its square foot capacity for drawing celebrities to its counter rivaled the best places of New York. The famous and the lesser known all came to John's for the simple but honest fare of home-made selections concocted someplace in the basement.

My favorite was the pea soup served only on Mondays. I've never had better anywhere. John's would change the soup every weekday, but you could get chicken soup anytime you wanted. I could never figure out how the cook would know to serve me the pea soup when the only order Barbara would yell was "a bowl of soup."

But John's always had an air of

mystery. The classic New York luncheonette vocabulary still lived at John's. The familiar yell of turkey on whiskey toast with a stretch (turkey sandwich on rye toast with a large coke) fascinated me. I often wondered why Barbara would yell whiskey (two syllables) as apposed to rye (one), and why a stretch couldn't be a 7-Up as well as a Coke. I guess I'll never find the answer to that one.

I'll miss bumping into colleagues, students and alumni on the stools at John's. I learned a great deal from those impromptu conversations about how an orchestra rehearsal was going or whether Doc Gooden had a good curve the night before. I now see former John's patrons wandering close to the hot dog stand on 66th Street wistfully looking east at lunch time.

I had to find a new place for lunch also. Someone recommended a take-out place across from the School. Everybody who works there wears red bow ties and plastic gloves. During my visit I ordered a quarter pound of Chicken Salad Veronique with water chestnuts, an Evian water and a piece of peach/apricot cobbler with a Danish-Columbian blend of coffee. It tasted pretty good...but it wasn't John's.

Gala Season Opens With Beethoven's Ninth

Continued from page 1



STEVE J. SHERMAN

Otto-Werner Mueller, Director of Orchestral studies at Juilliard.

as composer and man.

Beethoven's *Ninth Symphony* was first performed by the Juilliard Orchestra and Chorus in Carnegie Hall on May 9, 1948, with guest conductor Serge Koussevitzky, and again for The Juilliard School's 57th commencement concert on May 31, 1962 under the baton of Jean Morel in the Juilliard Concert Hall.

Composed in 1930, Ivor Stravinsky's *Symphony of Psalms* is an orchestral work in three movements with Latin text drawn from Psalms 39, 40 and 150 for a mixed chorus. Under the baton of Ernst Ansermet, the piece was first performed in Brussels, Belgium in 1930, and again, six days later, in Boston, conducted by Koussevitzky.

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Pioneers Of The Arts Frontier

Continued from page 1

Under Damrosch, the Institute of Musical Art expanded from its original home at Fifth Avenue and 12th Street to new quarters on Claremont Avenue, near Columbia University in 1931. Its relatively new graduate division of music study, named after Augustus D. Juilliard, shared the building with the Institute. It wasn't long before the Juilliard Graduate School became the better known of the two.

When the textile merchant, Augustus Juilliard died in 1919, his will made the largest single bequest to the arts up until that time, \$20,000,000, for the advancement of music. With that money the Juilliard Musical Foundation was established in 1920, for the development of music in the United States. In 1924 the trustees of the Foundation created the Juilliard Graduate School in the old Vanderbilt mansion at 49 East 52nd Street, to help worthy students acquire a complete musical education, tuition free.

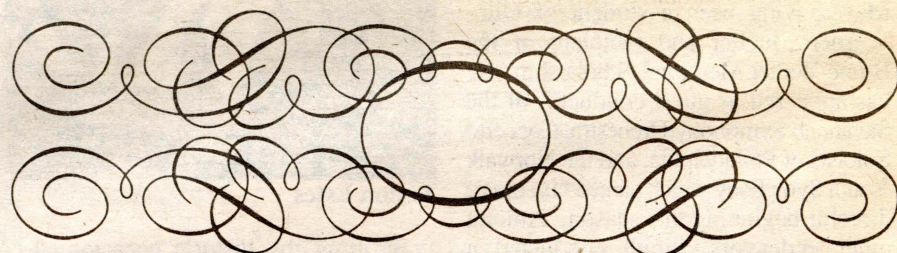
In 1926, the Graduate School and Institute merged under one President and one board of Trustees, beginning a gradual amalgamation of the schools. However, separate deans and locations helped maintain the distinct identities of each institute. Damrosch continued as Dean of the Institute; the distinguished Columbia University professor, John Erskine, became first President of the combined institutions in February 1928. In 1931 the Institute and the Juilliard Graduate School both moved into the new Claremont building that was built expressly to house the two educational divisions.

The amalgamation of the two schools continued through the administration of President Ernest Hutcheson (1937-45). The next President of the combined schools was composer William Schuman, first winner of the Pulitzer Prize for music. He completed the merger process and in 1946 the Juilliard School of Music became its official name. During his tenure (1945-62), Schuman also established the Juilliard String Quartet, the school's teaching performance quartet-in-residence today. Schuman also created an innovative

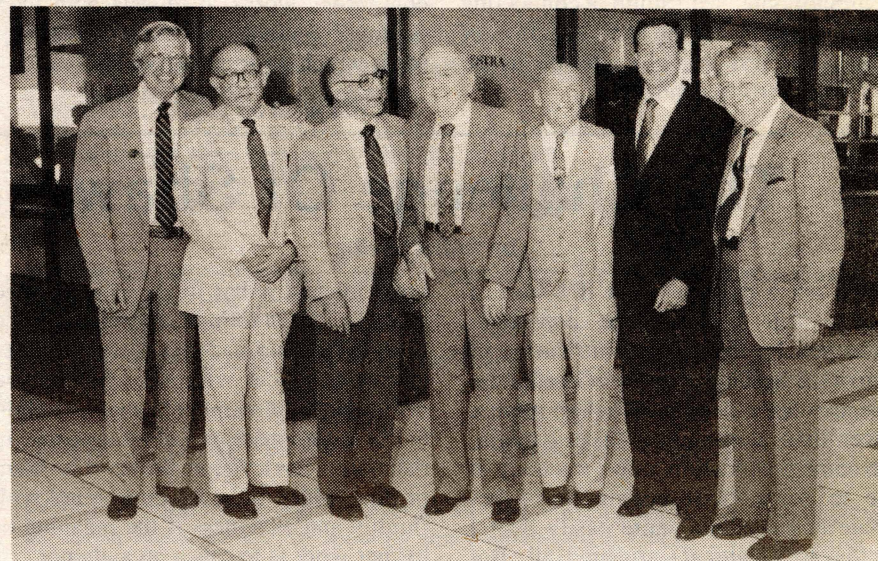
curriculum called the Literature and Materials of Music that changed the manner in which music was taught throughout the United States. In 1951, he established Juilliard's Dance Division, and Juilliard became the first major teaching institution ever to combine instruction in both modern and ballet techniques. William Schuman resigned his office in 1962 to become the first President of the newly constructed Lincoln Center. By that time Juilliard had already decided to join the Center as its academic constituent, and awaited the construction of a new building designed especially for its needs.

Dr. Peter Mennin, another well-known composer, was Schuman's successor. He completed the move to Lincoln Center in 1969. The year before, he had added the Drama Division to Juilliard's programs. To reflect its next scope and mission, the School officially changed its name to The Juilliard School.

With the death of Dr. Mennin in 1983, the Board of Trustees appointed author, scholar, administrator and performing bassoonist, Dr. Joseph William Polisi, as Juilliard's sixth president beginning with the 1984-85 academic year. Dr. Polisi oversees today's Juilliard, an institution that continues to represent the finest in performing arts education, growing with and responding to the needs of a thriving cultural community in the United States and abroad. His tenure had been a time of vitality that has seen the establishment of new student services, alumni programs, a revised curriculum and a new emphasis on the humanities and the liberal arts, a greater interaction among the three Juilliard divisions of Music, Dance, and Drama, enhanced student financial support, a new emphasis on community outreach, a program of student performances in hospitals, nursing homes, and other community health-care facilities, the construction of a new student housing facility, and the development of a comprehensive long-range plan for the school that will assure its leadership into the next century.



Beveridge Webster Retires From Juilliard Piano Faculty



DAVID J. ARCHER

Juilliard President Joseph W. Polisi and piano faculty bid Beveridge Webster good luck and farewell on his retirement. Beveridge Webster joined Juilliard's piano faculty in 1946. (from l. to r.) Martin Canin, Jacob Lateiner, Seymour Lipkin, Beveridge Webster, Josef Raieff, Joseph Polisi and Herbert Stessin.

Juilliard String Quartet Leads Off 1990-91 Faculty Recital Series

The Juilliard String Quartet will present the opening concert of The Daniel Saidenberg Faculty Recital Series on Monday, October 8 at 8 PM in the Juilliard Theatre in a program featuring performances of Schubert's *Quartet in C Minor, D. 703*, "Quartettsatz", Elliott Carter's *Quartet No. 1* and Ravel's *Quartet in F Major for Strings*.

The ensemble has been part of the School since 1946, and will return to the Juilliard Theater on Tuesday, March 19, 1990.

In addition, The Juilliard String Quartet will present open rehearsals in room 582, 4:30 to 6 PM, on October 4, featuring Elliott Carter's *String Quartet No. 1*, and on October 25, featuring Bach's *The Art of Fugue*.

In its fourth season this year, Juilliard's Faculty Recital Series this year The Daniel Saidenberg Faculty Recital Series at Juilliard in honor of the distinguished alumnus, cellist and conductor.



HASHIMOTO

The Essex Quartet--(l. to r.) Zoran Jakovcic, Jonathan Dubay, Yuhsik Kim and Amy Dulsky-Little.

Juilliard Selects Essex Quartet For Residency

The Essex Quartet has been named The Juilliard School's graduate quartet-in-residence for the 1990-91 season. During the academic year, the quartet's members, violinists Zoran Jakovcic and Jonathan Dubay, violist Amy Dulsky-Little and cellist Yuhsik Kim, will be teaching assistants of members of the Juilliard String Quartet. In addition, the Essex Quartet will receive regular coaching from the Juilliard Quartet and participate in the annual Juilliard String Quartet Seminar on May 20-24, 1991, a week of intensive coaching that culminates in a public performance at Lincoln Center.

Performing together since 1985, the Essex Quartet has already completed residencies at the University of California at Santa Barbara, Rutgers, Yale and the University of Massachusetts at Amherst. In 1989 the group won first prize in the Chamber Music Yellow Springs Competition. The quartet has participated in the Norfolk, Aspen and Banff Festivals, and was the

first resident quartet at the Meadowmount School. Recently the quartet performed the world premiere of Frederic Rzewski's *The Triumph of Death*, an oratorio for string quartet and voices.

The Essex String Quartet is the third ensemble selected for graduate residency at Juilliard, preceded only by the Lark and the Shanghai String Quartets. Chosen through an audition process from ensembles around the world, the quartet may remain in residence for a maximum of two academic years. Represented by Columbia Artists Management, Inc., The Essex Quartet will be joined by soloist, soprano Rie Hagiwara in a New York debut premier performance featuring Mozart's *Quartet in D minor, K. 421*, Shostakovich's *Quartet No. 7, Opus 108*, Earl Kim's *Three Poems in French* and Beethoven's *Quartet in C, Opus 59 No. 3* on October 23 at 8 PM in Alice Tully Hall.



The Juilliard String Quartet--(from l. to r.) Samuel Rhodes, Joel Smirnoff, Robert Mann and Joel Krosnick.

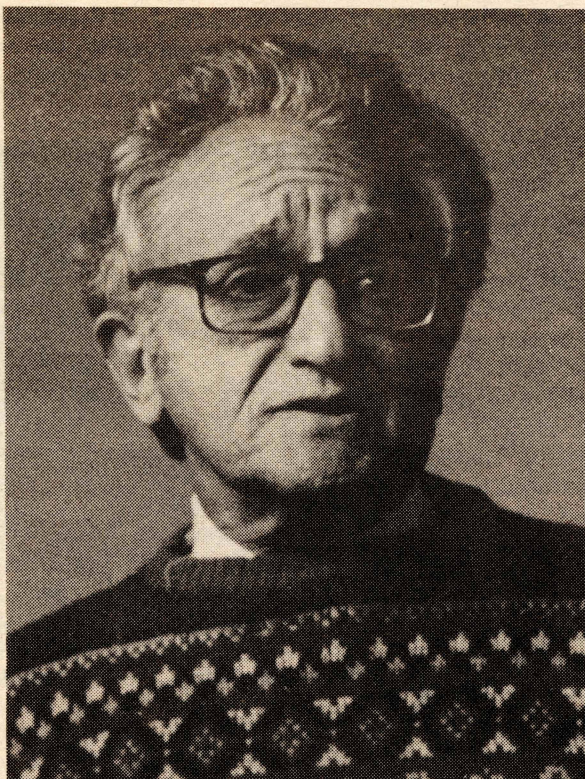
A Tribute To Leon Russianoff (1916- 1990)

by Eric Ewazen

With the passing of Leon Russianoff, the music world has lost a clarinet teacher and performer who contributed new, exciting and revolutionary methods of clarinet playing and teaching, and whose students have become significant performers and teachers in their own right. To those of us lucky enough to have known and been influenced by him, Leon Russianoff was a warm, generous and caring friend whose zest for life was infectious and whose enthusiasm and energy truly knew no bounds.

Born in Brooklyn, New York in 1916, Leon devoted some 52 years of his life to teaching, having had a successful experience as an orchestral musician early in his career. To witness a lesson or master class given by him was to witness a genuine artist at work. He was a nurturing teacher who treated each student as an individual, recognizing strengths and weaknesses, fostering strengths while carefully and clearly correcting the problems. At the same time, he was not dogmatic, encouraging individuality and personal musical

Chicago Symphony, Frank Cohen of the Cleveland Orchestra, and noted soloist and Naumberg Prize Recipient Charles Neidich. His teaching was even the subject



MARESSA GERSHOWITZ

Leon Russianoff, Juilliard clarinet faculty member from 1972 to 1990.

expressiveness. Leon once stated, "Don't trust your teacher unless he tells you not to trust him! Nobody has all the answers; you have to try things for yourself."

His teaching methods certainly paid off! His former students include principal chair clarinetists Stanley Drucker of the New York Philharmonic, Larry Combs of the

of a 1983 Doctoral Dissertation, "Leon Russianoff: Clarinet Pedagogue" by Stephen Clark of the University of Oklahoma.

Student after student speaks of the happy memories of working with Leon, of the excitement of their lessons, and of the generosity of his time and expertise. He

worked tirelessly on behalf of his beloved students, keeping in touch with them long after they had graduated, and always being there to help and encourage them.

After devoting most of his career to teaching, Leon returned, in the 1980's once again to performance. His musicality and his years of experience showed up in his beautiful tone, his sensitive interpretations and his wonderful sense of form and structure. Excited about performing again, but acknowledging the fact that he had not actively performed in public in some forty years, he described

himself as "the world's oldest child prodigy."

He was spontaneous, theatrical and so very funny. But underneath it all, he was a genuinely sensitive man who loved life and who deeply cared for all those close to him. It only makes sense that a man with such a humane spirit should be surrounded by equally loving and caring people in his private life--his wife Penelope and his two children, Sylvia and Charles. The Juilliard community sends its deepest sympathy and heartfelt understanding to them. Their loss is great.

Creative Minds!

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Exploring The Mind-Body Connection With The Alexander Technique

With the permission of HarperCollins Publishers, and coauthors Judith Leibowitz and Bill Connington, the following excerpts have been reprinted from *The Alexander Technique*. Copyright © 1990.

About the book

Judith Leibowitz's and Bill Connington's recently published book *The Alexander Technique* is an introduction to the mind/body method known as the Alexander Technique. Its aim is to educate the reader as to the design of the human body and the means by which change of habit and attitude may allow the body to work with greater efficiency and ease.

In Part I of *The Alexander Technique*, Judith Leibowitz and Bill Connington explain the foundations of the important link between mind and body; and show how our minds can change our improper

body habits. In addition, they answer questions about a typical Alexander lesson and provide case studies that show the effects of the technique. Part II sets forth the Leibowitz Procedures, movements Judith Leibowitz developed through her classes at The Juilliard School. Procedures for daily activities--sitting, walking, driving, gardening, vacuuming, and eating, for example--are discussed, along with advice on sports and exercise--weight lifting, aerobics, biking, tennis, skiing, and more. Complete with a foreword by actor Kevin Kline and a suggested reading list, *The Alexander Technique* shows us how to realign our bodies and improve our lives.

Foreword

I was first introduced to the Alexander Technique when I was a student of acting in the Drama Division of The Juilliard School. The point I remember most vividly from the array of new ideas that were presented to us by our inspired teacher, Judy Leibowitz, was that our movement and posture were habitual: they were learned intuitively by observation and imitation, and that wasn't necessarily good. In fact, to get optimum utility as well as maximum expressibility from our bodies and voices, we would have to relearn from scratch, or at least rethink, how to move and speak. This prospect seemed daunting but intriguing to me as an aspiring actor. As it turned out, the technique, which seemed at first inexhaustibly mysterious, turned out to be an accessible and most enjoyable discipline to learn and to practice.

The many obvious benefits that the technique affords us as actors included minimized tension, centeredness, vocal relaxation and responsiveness, mind/body connection, and about an inch and a half of additional height.

In addition, I have found in the ensuing years great benefits in my day-to-day living. By balancing and neutralizing tensions, I've learned to relieve as well as to avoid the

aches and pain caused by the thousands of natural shocks that flesh is heir to.

--Kevin Kline

What is the Alexander Technique?

The Alexander Technique, a 100-year-old movement method aimed at improving the way the body is used, was developed by an Australian actor named F. Matthias Alexander. Concerned with eradicating his vocal problems, Alexander developed a method that deals with the mind and the body as a totality. Long popular with actors, dancers, and musicians for its ability to improve stamina, flexibility, and

relaxation, this subtle technique of realignment is recognized by physicians and physical therapists for its therapeutic value with stress-related disorders, bad backs, poor posture, respiratory ailments,

often in teaching: A beginning pupil comes for an Alexander lesson and is anxious to learn the technique and to do it correctly. The teacher places a hand on the pupil's neck and asks the pupil not to do anything with his muscles, but just to think what the teacher asks him to think. The teacher instructs the pupil to think of releasing his neck to let his head go forward and up. In response, the pupil pulls his head back in an effort to put his head forward. Even though the student knows he is not supposed to do anything with his muscles, his desire to perform correctly is stronger than his powers of inhibition. In his effort to get it right, he does exactly the wrong thing. His mind/body is out of sync in two ways: He is not able to inhibit unwanted activity, nor is he able to control his desire to get it right. As a result, he uses excess muscle tension. His body and mind are not working together toward a common goal; instead his body is working against his mind. Paradoxically, this state of affairs occurs because the student wants so badly to achieve his goal: doing it right.

At first the mind/body connection may seem almost magical to our students, but to Alexander teachers it is simply a fact. We can ask certain changes to take place in our own bodies and we know that they will take place because we have had the experience ourselves over and over again....But as students become more adept at the process of sending mental messages to their bodies, the process becomes less surprising and can be counted upon to make changes.

As with learning any skill, this takes practice. You cannot sit down at your first piano lesson and play Mozart--you learn simple scales, then more complex exercises, simple tunes, and then more complex melodies. It is the same with the Alexander Technique. First you learn to inhibit excess tension in the body and direct the body to do something else. Your body obeys the instructions as best it can at that point in time.

As you continue to instruct yourself in this way, the process becomes easier and easier. You reach new levels of awareness, and your sensory feedback mechanism becomes more sensitive to subtler messages.

Many students talked about how the mind, body, and emotions work as a coordinated unit. They have discovered that as their body and mind begin to work more smoothly together, their outlook changes and they become more optimistic and open....Many students reported that they couldn't even think of the body and the mind separately any more.

John told us what happens to him when his mind and body don't work together: "Before I had Alexander lessons my body and my mind seemed to work at two different rhythms. My mind worked very quickly, racing ahead of me, and my body got left behind. It was like I was a car and I put myself in neutral and let the motor run, so my mind was racing away but I wasn't

getting anywhere." The technique helped John get out of that mode, to think at a speed that is more in tune with his natural body speed--he calls it "body time": "When I can work in body time I feel coordinated. Things that used to bother me don't, and I feel at peace with myself. I sense a dialogue between body and mind, and I have fun exploring everyday movements."

Emily a teacher, said: "The state of my body affects the way I think. It also affects the way I feel, my self-image, and my belief systems. The opposite is also true--the state of mind affects my body. My belief systems and my self-image affect how I see my mind and my body, so they are all intricately interconnected and inseparable. I know that if I inhibit and direct, this helps to free everything--my mind, my body, my emotions--and helps with my self-image."

If your body is not working efficiently, your body and mind can feel at odds, and you may even be aware of one and not the

other. But whether you are well balanced or not, your body and mind work in tandem, and you can choose to have them work together in better alignment and closer harmony. By working with the Alexander concepts of inhibition and direction, you can become clearer in your thinking and

more fluid and at ease in your body. This in turn will enhance your functioning and enjoyment in daily activities.

Comments From The Authors

The main tool that the Alexander technique has given me is the freedom to make choices. I have made bold choices in my professional and personal life--choices that have come from my true self and that could be made because of the lifting of the old bond of

restrictive habits. I look forward to continuing to explore other different directions--not knowing where they will lead but knowing I will be able to respond to new situations.

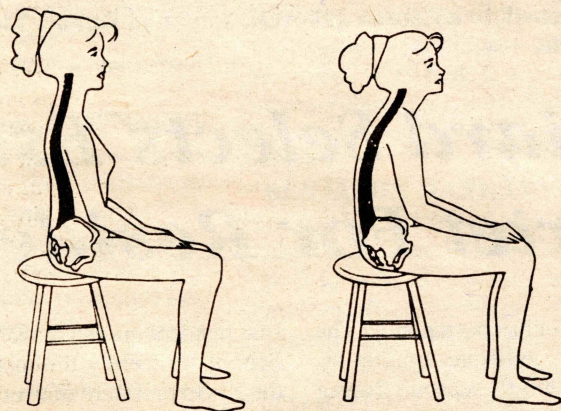
--Bill Connington

For me, the Alexander Technique is a process that is constantly expanding in scope, forcing me to reach deeper and deeper into all aspects of myself. Although the physical benefits are incalculable, the psychological benefits in growth, clarity in thinking, and the way I deal with my life are equally important.

Having an awareness of myself and a means to change puts me in control. I know that I have a choice of behavior, and that is a freeing experience. I know that with the help of the Alexander Technique, I will continue to grow.

--Judith Leibowitz

Judith Leibowitz cofounded the American Center for the Alexander Technique and has taught at The Juilliard School for more than twenty years. Bill Connington is president and chairman of the board of the American Center for the Alexander Technique and a member of the faculty of The Juilliard School.



Left: With good body use, muscles work together, gently supporting the lengthened spine. Right: Poor body use.

hypertension, and arthritis.

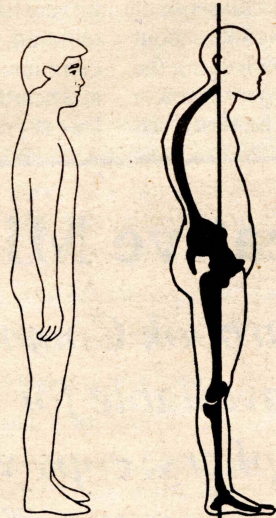
The method is not just for people who are suffering from pain or stress; it can help anyone who is interested in learning how to move more freely and easily, look and feel better through improved posture and movement, feel more energized, and explore the connection between mind and body.

The Mind/Body Connection

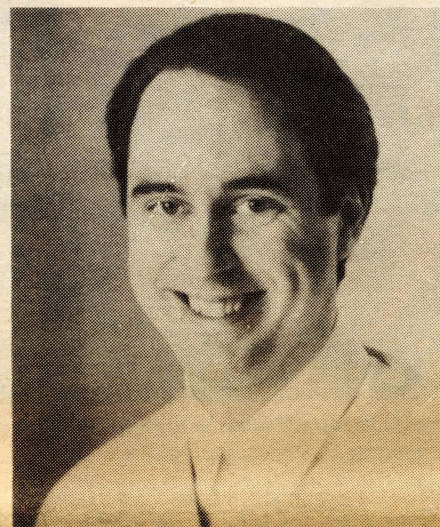
Alexander Technique teachers use their hands to convey a specific way of using the body that enhances its free and efficient functioning. In addition to putting hands on the student to gently guide the body, the teacher gives verbal instruction. Verbal instruction is used to teach basic anatomy, to explain the concepts of inhibition and direction, and to remind students of how to guide their thinking in activity. Both physical touch and verbalization are directed toward the same goal: helping the student coordinate thinking and bodily function into an integrated unit.

Thinking of the mind and body as separate entities is a mistake, for one is useless without the other. Without the brain, we would have no guiding intelligence to order our activity, and without the body there would be no way of carrying out our activities, of putting our ideas into action. It is true that we are our thoughts, but we are also our bodies and behavior. Finally, even if we understand intellectually that the mind/body is one entity, we may lack the skill to use it efficiently.

Here is an example of how the mind and the body can be at odds with each other. It's an example every Alexander teacher will be familiar with because it happens so



Left: Good body use. Right: Poor body use places great stress on the back shoulders and neck.



Bill Connington

MILLIOT/REED



Judith Leibowitz

ANDREW BRUSSO

The Juilliard Connection Meets Heartland America

Connections...
by Derek K. Mithaug

On July 17, "The Juilliard Connection" became "Juilliard on Wheels" when four 'movers' and 'tuners' loaded a 5-foot, 10-1/2-inch, 610-pound Steinway into a rented truck for a 4000-mile connection with heartland America.

Inspired by professor David Dubal's challenge: "We should unite our talents and give them freely throughout the world," four of us decided to act. Samuel Chang, Richard Cionco, Natsuki Anne Fukasawa, and I left our practice rooms for a four-week road show that stopped where the people are, at...

the Vista International Hotel in Pittsburgh;
the Hyatt Regency in Cincinnati;
the Hyatt Regency in Indianapolis;
the Sheraton Inn in St. Louis;
the Hyatt Regency Crown Center in Kansas City;
the Art Center, Kaleidoscope, and Marriott Hotel in Des Moines;
the lobby of the St. Paul Hotel;
the French Room of the Drake Hotel in Chicago
the Ritz-Carlton in Dearborn;
the Ann Arbor Kerrytown Concert House;
the Rainbow Center at Niagara Falls

We drove and drove; loaded and unloaded; tuned and re-tuned; played and re-played. No helping hands, no stage crew, no private practice rooms, and no piano tuners. We were the whole show! By Detroit we were what Free Press Music Critic John Guinn called "Musical vagabonds [who] pack the classics." Says Guinn, "They tool into a city in a car and a truck, running through amber lights while reproducing, at the top of their lungs, the banjo theme from 'The Beverly Hillbillies'."

We discovered what we should have known all along. It doesn't take much to share music--someone to listen and someone to play. Now *that's* a connection! Says Bob Fuller of the Des Moines Art Center, "It's not everyday that someone calls us and says, 'Here, have a free concert.' But it was that simple. Everyone connected. Hotels offered free accommodations; President Polisi connected us with a grant from the Bryn Mawr Presser Foundation to cover travel expenses; Masaru Tsumita gave us piano tuning lessons four hours per day; Ann Chamberlain mentored, counseled, and coached us; Janet Kessin, Chris Howatt and Carole Convisser of the Communications Office plugged us into their phones and computers; and Peter Goodrich at Steinway loaned us a piano and gave us lessons on loading and unloading the truck.

In Detroit, the Ritz Carlton general manager asked "Do you ever get tired?" Then we remember Pittsburgh. After nine hours driving and four hours sleep we unloaded the piano, tune it, and then performed four concerts including a live radio broadcast. That nearly finished us and it was the first stop! But we trucked on. By Kansas City, we knew what we were doing. Everyone had a task. Samuel tracked our expenses; Richard was Public Relations; Natsuki charted our way city to city. And I tuned the piano. But we *all* moved the piano and we *all* played it. We talked about it too, sharing with our audiences the joys of trucking as well as the joys of playing the music they were about to hear. One Des Moines music lover told us, "People out here in the cornfields are starved for good music. You guys are reviving the arts again. We need more of you!"

The tour was more than we expected. The travelling, lifting, lugging, and tuning got all mixed up with the people who set up our concerts and the audiences who came to hear them. The generosity, appreciation, and consideration they bestowed made each performance unique. Writes Jacquie Lodico of Niagara Falls: "It is 9 PM on the day of your Niagara Falls performance, and I am still in awe. I can only say sincerely, thank you for the opportunity of hearing your brilliant performance. One would wonder how I could use the word 'brilliant' when you played in the unlikely setting of a shopping mall. Maybe the challenge, maybe the end of the tour, maybe the falls themselves..."

...maybe the people who made it happen...
...maybe the performers who shared their music...
...maybe the people who came to listen...
...maybe another..."Connection."

25 Concerts in 28 Days
by Richard Cionco

Piano Literature Professor David Dubal has come up with some of the most unusual ideas. Some of them have brought him great recognition or have spawned projects of enormous importance such as his books *Reflections from the Keyboard* and *The Art of the Piano* and his well-known interviews with Vladimir Horowitz on WNCN Radio. Indeed his ideas are unique and possess a romantic flair. But it is David Dubal's magniloquent delivery of ideas that grabs hold of people and inspires.

Every year he presents to his classes at Juilliard an idea which calls upon all of his

students to unite their talents and create what he calls a "Piano Corps." This group of pianists would go to the most remote parts of the world, taking a piano in a boxcar or strapped to an elephant (Percy Grainger style) and play free concerts, asking only for food and sleeping accommodations. Piano music, one of the greatest bodies of literature, could then be heard by all people, rich or poor, and the world would be taking an active role in keeping it alive.

Natsuki Anne Fukasawa, Derek Mithaug and I were in Mr. Dubal's class one February day when he discussed the Piano Corps, and it did in fact inspire our project called *The Juilliard Connection*. When Dubal asked the class, "Who is coming with me?" very few hands were raised. In fact, ours were the only three.

The three of us got together, joined later by Samuel Chang who was also very interested, and discussed a concert tour that would take us to hotels across the United States. The concerts would be free and we were sure that the hotels, if big enough, would offer accommodations in return. Derek, with support from Pearl Sheppard, made phone calls to various well-known hotels which all responded positively. We then decided which cities we would like to see, and with a map in hand, drew up a preliminary itinerary. At this point we encountered our first problem of where to get a piano since many hotels do not have pianos. In order to keep costs down we thought we would drive to our performance destinations. Could we bring a piano as David Dubal suggested in class that day? Could we borrow a Juilliard practice piano? How would we transport it?

The project took a new turn, becoming ever more complex. We decided to write a proposal to present to President Polisi, clearly defining our needs and objectives. In a meeting a few days later, he and offered his support enthusiastically. And after traversing other administrative channels, he further provided us with a practice room piano and a Presser Foundation grant through Juilliard that would pay our transportation expenses. Fantastic! But this meant we would either need to hire a piano technician to tune for us at each location and a crew to transport the piano, or we would have to learn to do these things ourselves. We felt confident that, if taught, we could learn to transport the piano. But could we tune it?

At this point we were working with the expertise of Ann Chamberlain in the Development Office and Janet Kessin in the Communications Office on budget, advertising and public relations when two wonderful things happened. First, Mr. Tsumita of Juilliard's piano technician studio offered his support

Pictured at left, *The Juilliard Connection* receives a "hands on" lesson in dismantling and packing the piano at Steinway & Sons in New York.

Pictured below: *The Juilliard Connection*--(l. to r.) Samuel Chang, Natsuki Anne Fukasawa, Derek Mithaug and Richard Cionco.

in teaching us piano tuning and maintenance (private instruction for which he refused payment!), and second, Ann Chamberlain somehow convinced Steinway & Sons to lend us a piano of our choice to take with us!

We met with Peter Goodrich, Director of Concerts & Artists Worldwide for Steinway on April 23rd. He offered lessons in piano moving as well as concert opportunities and receptions in every city when possible.

Now the real work began. Everyday Natsuki and I made phone calls and wrote letters with the help of Chris Howatt in Communications in order to complete an itinerary that would soon include twenty-five concerts in twenty-eight days in twelve cities. We called truck and car rental companies looking for the best rates and planned our trip with maps and tour books.

Below: Under the supervision of Steinway & Son's Dunrite mover, Larry Vislan, *The Juilliard Connection* has a go at moving a piano.

Derek studied piano tuning three to four hours each day, making him primary tuner. Natsuki and I studied tuning about one hour per day should an emergency arise. Sam adjusted the budget to fit our needs, making sure we never exceeded our limits. And of course, everybody practiced until late every night.

Many people were skeptical that such a full performance schedule could work successfully. We insisted that not only was it possible but we welcomed the challenge, ready

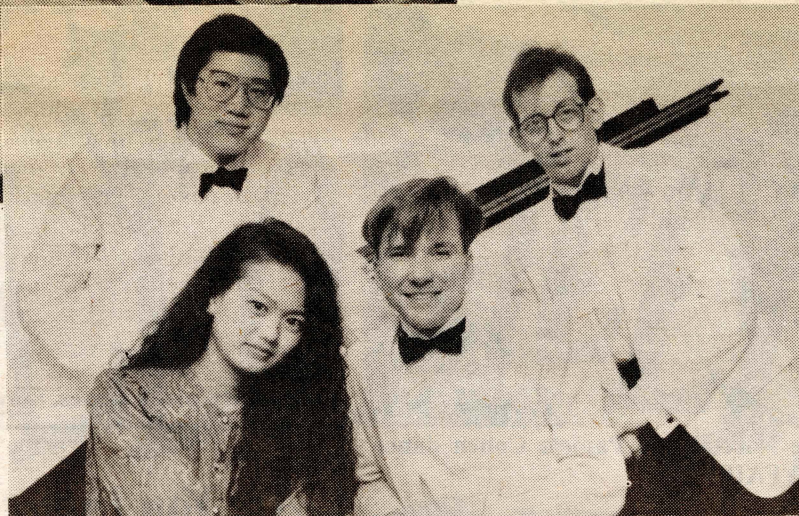
and willing to add to it if possible.

After about two months, with help from the Communications Office, the itinerary was set. Photographs had been taken, flyers had been made, and programs had been constructed. We decided that each performance would include all four pianists, rotating pieces as well as order of play. We chose strong pieces with a variety of style, hoping to present a repertoire that would be "audience friendly" as Sam likes to say. Most importantly, we intended to make each program work not as four mini-recitals, but as one large program suitable to each location. The performances would take place in fifteen hotel ballrooms, two art centers, one outdoor amphitheatre, four public

Continued on page 8, Column 3



DAVID ARCHER



HENRY GROSSMAN



DAVID ARCHER

Last Days of Summer



At Hall Olympics, Janelle Robinson savors victory in the shopping cart race.

For Libi Lebel, first year, piano student, Juilliard was always an inspiration. She came here all the way from Israel to study with a specific teacher, Bella Davidovich, and so far Libi is satisfied with all of her classes. "I thought it would be more competitive her," she says, "because there are stories of Juilliard students not talking to each other but only competing. It's not like this," says Libi. "I have met many pianists who were delighted to help me when I asked them."

While at the YMCA, Libi has enjoyed meeting and talking to the people she lives with and looks forward to moving to the new residence hall. "It is a privilege to live in such a great area" says Libi, who feels that Juilliard has great things to offer her.



Back-to-back, Jamie Norcini and Pamela Cohen dance uninhibitedly at PLAYFAIR!

Throughout Orientation 1990,

Libi and her fellow students introduced themselves to the exuberant experience of Juilliard. Musicians, dancers, actors and interns met and mingled, communicated

and responded, led and followed. A give-and-take spirit on all levels dictated action and produced reaction from

everyone. Games focused on the sharing of goodwill, ideas, and experiences nurturing the spirit.



At PLAYFAIR!, Fellow students' response to Kevin Orton's request was a standing ovation.



Losing his Spidey senses, Steve Hodson is defeated in Hall Olympics.

Juilliard's Psychological Services

level B room 5

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CALL FOR APPOINTMENTS

confidential and free of charge

Are You Interested in Private Teaching?

Juilliard students, faculty and alumni are invited to apply to be on the 1990-1991 Private Teacher Directory.

The Placement Office receives calls daily from people wishing to obtain private music lessons in Manhattan, Staten Island, the Bronx, Long Island, Westchester, and New Jersey. If you live or are willing to travel to these areas, you may find it profitable to join our roster of teachers.

Basic registration is \$15, add an extra \$5 for any additional areas you wish to be listed in, the first area is free.

Complimentary for all current Faculty and currently registered students.

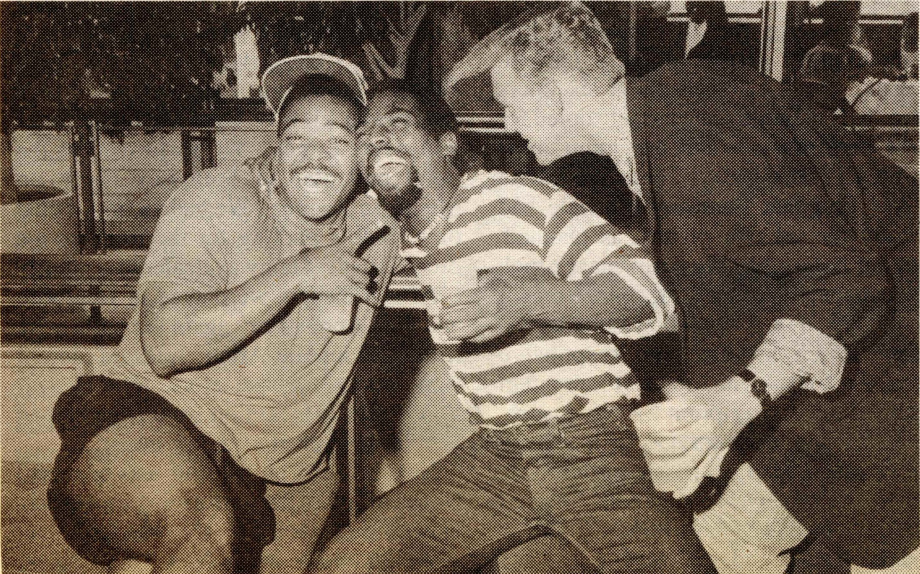
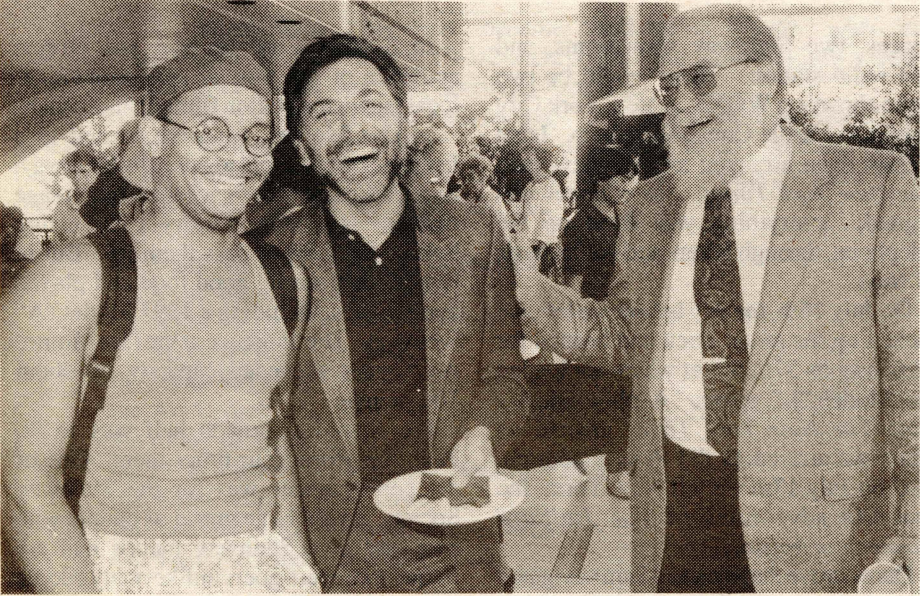
The Juilliard Placement Office
Room 208!!!

Regarding the Student/Alumni Jobletter: All graduating students should stop by the Alumni Office to inform them if you wish to continue receiving the Jobletter.

News From Student Affairs

Picnicking in Avery Fisher Hall

DAVID J. ARCHER



Top photo: Trumpet student Wayne du Maine with faculty members Raymond Mase and Donald MacCourt. Bottom photo: Tim Blevins, Cedrick Harris and Lee Burkhart.

THANKS!!

The Office of Student Affairs would like to give huge thanks to the Peer Advisors, Resident Assistants, party decorators, and staff members who and hall check-in workers made a stressful and chaotic time easier and more fun! We would especially like to thank Solange Sandy for her dedication, patience and unending cheerfulness. THANK YOU ALL!!

The Office of Student Affairs would like to thank the Faculty and Staff who turned in responses to the Faculty Involvement Program letter. We will be contacting you individually about your ideas.

A special thanks goes to Greta Berman, who gave a seminar during Orientation on museums and galleries in the city. This is an important volunteer program for the Juilliard Community, and we sincerely hope that we can make it a tradition!

Lost ID card fees

Beginning *October 15*, the fee to replace a lost Juilliard ID card will go to \$50. Be careful with yours. It is valuable and expensive.

OCTOBER IS WELLNESS MONTH!

Student Affairs, the Health Office and Psychological Services are getting together to plan workshops, discussion groups and information sessions about various health awareness topics. Topics to be discussed include stress, nutrition, eating disorders and exercise. These programs will coincide with the National Collegiate Alcohol Awareness Week from October 15 to October 20. Please watch for announcements regarding this month's activities.

ATTENTION!

PICK UP AFTER YOURSELF! There have been many occurrences of food and trash being left on the floor or on furniture in hallways and in the Student Lounge. Trash receptacles are provided for your use, please USE THEM!



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The Lithuanians Are Coming!

Juilliard's third-year drama class will participate in an exchange with students from the Conservatory Lenino Prospectas in Vilnius, Lithuania, also in their third year of training.

The Lithuanian group of eleven actors and two professors will be in New York for three weeks beginning October 4. They

will be introduced to techniques of the American Musical Theatre and the poetic realism of Tennessee Williams.

The Juilliard students will spend three weeks in Lithuania beginning on November 27, where they will work primarily on the plays of Anton Chekov.

The Challenge of Shaw

Continued from page 1

may or may not have won the washer or dryer. Many a blunderer can (and does) find his/her way into a Shakespeare play which either suggests said blunderer's enormous stupidity (or, as in the case of recent New York productions, bankability) or that Shakespeare himself is to blame by continuing to be so complete and nearly flawless that he deceives actors into thinking they have earned the right to speak his lines. In either case, everyone knows he is difficult, but no one believes it. So overblown concepts and sitcom stars go once more into the breach, and we are left feeling a little shrewish. (Again, to the educated actor, the unending challenge of Shakespeare is one that delights and mystifies and if he is still your choice at the end of this piece, you will probably get the washer at least.)

Who else could it be then? Chekhov was a master, but anyone who would label his own most poignant works as comedies seems so...well, Russian. What of Ibsen? Ibsen is what opens on Tuesday and closes on Saturday. Williams? That depends on the kindness of directors. Mamet? What are you, nuts or what? Well, this is fun, but why not get down to the real point and say that the most challenging playwright for many actors is G.B.S.—George Bernard Shaw. This witty, controversial playwright and critic strikes terror into the hardened hearts of even the best of thespians and really separates the hard-working from the hacks, for no one without a true knowledge of their craft would dare do to Shaw what they do to the others—he simply will not allow it! Where others write stage directions, Shaw writes novels; his characters speak, not only to each other, but to what the playwright believed was an often lazy, incompetent audience filled with “the viciously reckless poor and the stupidly pious rich.” And the challenge of Shaw does not end at the curtain line, but rather crashes over into the audience like some wondrous wave of words demanding them to sink or swim.

And what a refreshing, bracing swim it must have been for the turn-of-the-century Englishmen who made up Shaw's first audiences. The intellectual revival of British Theatre to which Shaw was a major contributor, combined political and religious philosophies with sharp, merciless social commentary to create a new, confrontational form. Like Brecht, but without the seductive, poetic danger, Shaw sought to remove the comfortable distance between player and viewer. His method is a seemingly endless stream of words; words that stand for ideas which were important to Shaw not only as an artist but also as a man. Each of his characters seems to represent one of these ideas—romantic folly, vain glorious power, righteous indignation—personified and let loose in a structure that seems at times less a plot than a debate.

Shaw's talent for storytelling is debated even today, forty years after his death at age ninety-four. (If you are curious to know the secret of his longevity, he was a celibate vegetarian Irish socialist—good luck.) Some scholars and directors think his plays are overly verbose and awkward,

while others praise the density and scope of his philosophy. However, the actors of the third year class at Juilliard are not worried about Shaw's popularity, since like it or not, we will present one of his most famous works, *Man and Superman*. Actually, this is only partially true because within *Man and Superman* is another play, *Don Juan in Hell*, in which Shaw turns the legend of the prolific lover inside-out “like a glove.” *Don Juan in Hell* actually appears as the third act of *Man and Superman* and plays effectively, if not succinctly as a dream for the latter's main character, Jack Tanner. Some brave theatrical pioneers, ignoring the constraints of time and box office, have performed the plays together as written, leaving the equally tenacious playgoer wiser, and considerably older at its conclusion. At Juilliard, however, the pieces will play separately—*Don Juan in Hell* directed by Lucien Douglas runs from October 17 through 20, and *Man and Superman*, directed by Robert Hall runs October 31 to November 3.

Man and Superman is not about a dark-haired man in blue tights and a red cape—it is something infinitely more mythic—the volatile and necessary relationship between men and women and the overpowering aspirations of what Shaw termed the “Life Force.” He writes mostly of the ongoing need for that Force to evolve mankind to its full potential—a kind of super humanity. The humorous and ironic tone of the play helps make the medicine of the message go down in the most delightful way as reformist Jack Tanner and romanticist Ann Whitefield urgently bounce among a myriad of unforgettable characters and attempt to score their points like balls in some huge, Sharian pinball machine.

The ringing bells and flashing lights in *Don Juan in Hell* are the issues of marriage, social correctness, sexual compatibility and the future of Mankind—similar themes, though now discussed at length between Don Juan Tenorio (Tanner's counterpart) and the Devil, with vital contributions from Doña Ana (who echoes Ann Whitefield and Doña Ana's father, Don Gonzalo—the statue taken from Mozart's *Don Giovanni*).

Sound confusing? Perhaps at first glance, but upon hearing these plays, any doubts as to Shaw's powerful intentions are removed, and one leaves the theatre, if we have done our job, both enlightened and entertained. We third year actors find that the words and thoughts call to task every aspect of our training. And as the first performance opens to the public, we hope that audiences will be as intrigued to see the plays as we are challenged to present them.

So perhaps it will never be proved conclusively that Shaw is the most challenging of playwrights, but for eight nights, fourteen students will be hard pressed to come up with anything more forceful, exasperating or wondrous than the challenge of Shaw.

Robert Sella is a third-year drama student.

The Juilliard Connection

Continued from page 3

spaces, two Steinway showrooms, and one radio station. There would be two radio shows on WQXR in New York City thanks to Carole Convisser's help. Janet Kessin even arranged an interview with *The New York Times*. No contract was signed; everything was done on the telephone, through letters and on the basis of trust.

On July 16th, the day before we left, we picked up the rental truck and headed for Steinway on 57th Street where we loaded the Model “L” piano. A photographer from *The New York Times* greeted us when we arrived as did Peter Goodrich. And on July 17th we left New York; the real life adventures of *The Juilliard Connection* began.

Derek drove the truck and Sam navigated towards Pittsburgh, determined to get there without using the directions I had painstakingly scribbled on a napkin. Natsuki and I followed about six hours later. In Pittsburgh we were scheduled for three performances and one radio show on WQED...in one day! We arrived about 1 AM find that Steinway's people had already moved two pianos, as planned, into our hotel. The big performance took place that night. Surprisingly each one of us displayed a different personality on stage before a warm and responsive audience. Natsuki and I opened the program with a Bach transcription for two pianos. Next Natsuki performed solo music by Chabrier and Scriabine, bringing the house down. And to end the first half, I played Brahms, Debussy and Bartok. Derek opened the second half with two Liszt pieces. Sam climaxed the show with Mozart and Rosenthal. We talked to the audience throughout, the best way to warm up to them and calm our own nerves. Sam was anecdotal; he had found his approach—humor; and the audience loved it. The next morning we were ecstatic to read that the *Pittsburgh Post-Gazette's* review which *The Juilliard Connection* as “impressive” and “exquisite” and “sensitive”.

In Cincinnati, our concert at the Sawyer Point Amphitheatre was somewhat less successful due to rain. The small crowd that remained to brave the mosquitos were treated to an ironic delight as Natsuki performed a Liadov piece, “I Danced With a Mosquito”.

In Kansas City we met our largest audience of the tour of 500 people. A local television station filmed this concert.

In Des Moines, we were treated to a fantastic barbecue put together by Steinway, a very different experience than the average roadside fair; after you try a few eating holes, you learn to pass them up. But in Des Moines we ate good food and played good pianos, including a 1897 Model “A” Steinway. The audience at the Des Moines Art Center exceeded capacity by about 100 people.

We chased a tornado half way to St. Paul to perform four times there. One of the performances was for the Steinway Society, a very large group of people who own and love Steinway pianos and are frequent concert-goers unlike many people in our other audiences who were attending a classical recital for the first time.

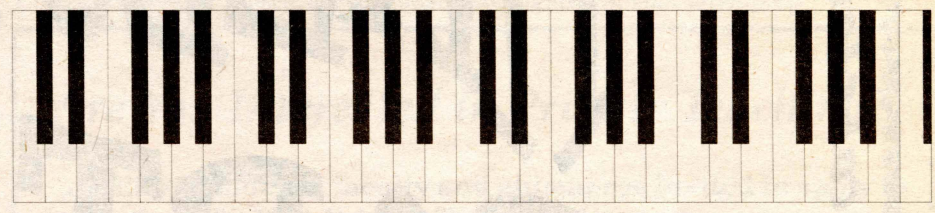
While in Chicago we stayed at the Drake Hotel. From our windows we had a spectacular view of Lake Michigan that I will never forget. We performed at the hotel and also at Steinway Place on Michigan Avenue. We had an impossible time finding parking for the truck so we drove it to the Steinway dealer in a suburb.

After Chicago, we played in Dearborn and then Ann Arbor; again the halls were filled and in Ann Arbor, Juilliard alumni were among the spectators. The *Detroit Free Press Arts* section front page helped people to connect with our music.

Next and last on the tour was beautiful Niagara Falls. After performing we quickly viewed the Falls and hit the road for home.

We returned home in New York City on August 15, greeted by Steinway and champagne. Peter Goodrich had tracked our progress through newspaper articles and reviews, as well as letters that had been written by audience members. The Juilliard Connection had indeed connected with heartland America. Our audiences had enjoyed music they otherwise might never have heard and we benefitted immensely from experiencing life as touring artists. The greatest pleasure was found in the enthusiastic receptions we received everywhere.

Derek Mithaug is a fourth-year piano student and Richard Cionco received his Masters of Music degree in May.



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Introducing *In The Shadow Of The Scaffold*, an episodic story to appear serially in *The Juilliard Journal*.
Written by Alfred Ayres, third-year Master's student in accompanying.

In The Shadow Of The Scaffold

Prelude-- 16 October, 1793

The pale, autumn sun filtered gingerly through the early morning mist. An old cart pulled by two white horses began its long journey through the streets of Paris. Its mud-spattered wheels rolled sluggishly over the roughened cobblestones. Seated in the back, a woman with her hands bound stared straight ahead, ignoring the throngs of people lining the streets in her honor. The crowd was silent, perhaps awed by the spectacle of their former Queen riding to her death in what looked like a vehicle used to haul rubbish. Only the mournful sound of beating drums filled the air, as constant and monotonous as a heartbeat.

The Queen's face registered no emotion, even when the *poissards* at the Rue St. Honoré screeched the most obscene invectives at her. She neither saw nor heard the actor Grammont astride his horse, swinging his sword



MICHAEL DIAMOND

over his head and shouting, "There she goes, the wicked Antoinette! She is finally finished with my friends!" Throughout her journey the Queen's back remained rigid, her face staring straight ahead and her mouth set in a grim line of contempt.

The cart rolled into the Place de la Revolution, no longer the Place de Louis XV, where crowds had been forming since early that morning. The scaffold loomed ominously over the square facing the newly erected monument to Liberty, where an equestrian statue of Louis XV once stood. Étienne gasped when he caught sight of the Queen. She was wearing a simple muslin gown. A small cap covered her head. Her hair, which had been cut, was completely white. Her face had cruelly aged beyond her thirty-seven years and all traces of former beauty had vanished. Étienne remembered her well as a young Queen who moved so gracefully along the hall of mirrors at Versailles; her voluminous robe *à paniers* sweeping the marbled floors, a galaxy of diamonds glittering in her auburn hair. His mother, the Comtesse de la Fouquet-Maillot was a frequent visitor at the Queen's private palace, the Petit Trianon, where, surrounded by her favorites, the Duchesse de Polignac, the Princess de Lamballe and the Duc de Lauzun, Marie-Antoinette would drop all pretensions of Court; her frequent laughter and fun loving spirit revealed a heart full of love and generosity for her closest friends; generosity that Étienne's family had come to enjoy, thriving upon high ranking offices with lucrative stipends that enabled them all to live in a privileged and luxurious world. Hot tears rolled down his face, but he quickly wiped them away lest someone in the crowd become too suspicious of his obvious emotion. These days, he thought bitterly, a single tear shed for the *ancien Regime* was evidence enough to condemn one to the scaffold; his own father's execution had taught him that. The revolution may have brought liberty to France but not justice. Étienne was mindful of this as he thought as he quickly scanned the crowd to see if anyone had noticed. But no one had.

Everyone's eyes were on the Queen as the cart halted turbulently before the scaffold. Sanson, the executioner, offered his arm to help her down from the tumbrel but she ignored the gesture and stepped down on her own. She glided up the stairs to the scaffold with a quick, light step. Her knees seemed to weaken at her first sight of the guillotine, but in a thrice, she was standing tall and proud as before. She shook the cap from her head and allowed herself to be brought down level with the neckpiece. Étienne felt a surge of remorse rise in his throat but found it impossible to tear his eyes away. The blade fell and seconds later Sanson was displaying the head to the crowd below which was erupting with shrieks of "Vive la Republic!" Étienne turned away. Marie-Antoinette was dead.

Episode 1

Rosalie sat near the window staring at the street below. Moments ago the Rue St. Honoré was a tangled web of people shouting and clamoring for a glimpse of Marie-Antoinette. But the mob's lust for blood had been sated and the crowds trudged silently home. How sad, Rosalie thought, to die in such a humiliating manner and for what? She had read everyday in the newspapers that only with the blood of traitors can France be cleansed. But so much blood had already flowed and Rosalie still felt no different. In fact, she found it quite ironic that she was both a liberated "Citizeness" and the servant of a wealthy woman. The Bastille might as well still be standing.

But she did not mind her position. Although the head of the house, a reigning Prima Donna of the Opera, was a bit of a tyrant at times, Rosalie had come to expect a certain amount of temperamental behaviour from her mistress. At least her mistress was wealthy enough to pay the exorbitant prices for food. Thank God they had enough to eat, Rosalie thought as she remembered the unbearably hot summer four years ago when the starving women of Paris marched to Versailles demanding bread from the King. Now the King and the Queen were dead and there still was not enough to eat.

Rosalie stood up and pressed her forehead against the windowpane. She knew that something terrible was happening in the house. Each night the same dream haunted her. In the dream, an executioner stood in the shadow of the scaffold holding a severed head for show. Rosalie could never see the features clearly as the man always seemed to be hiding it's identity from her, cradling it in his arms like a sleeping child. She would beg him to reveal his secret, until finally he would walk into the moonlight and hold it high in the air. It was her own face staring back at her with lifeless eyes! Rosalie's mistress laughingly blamed the nightmares on an overactive imagination. "It is not my imagination," she cried. "Something is going on in this house and we are all in danger!" Why else would Étienne disappear for a week without a word she wondered. For Rosalie had observed strange behaviour from her employer lately, even for someone of such volatile temperament.

Accused of conspiracy with counter-revolutionary emigres, Étienne Fouquet-Maillot had been hiding at his lover's house. His wife, Hélène, and sister, Charlotte-Thérèse, had fled Paris after Étienne's parents had been murdered during the September massacres at the prison of La Force. Among their many friends who fell victim to the mob's bloodlust was the gentle and beautiful Princess de Lamballe. Her severed head had been carried through the Palais Royale, while her nude, mutilated body was dragged through the streets. After this, Rosalie watched Étienne turn into a man obsessed with the protection of his wife and younger sister. She could not

fathom what would later happen when Étienne discovers that they had returned to France in his absence and were staying as guests of his mistress!

Rosalie sighed and absently ran a cloth over the windowsill, giving a vague impression of dusting. Her gaze remained fixed on the street below, straining to catch a glimpse of Étienne, perhaps in the shadows along the alleyways. He was in acute danger, as were all members of the aristocracy, always suspect for arrest by the Committee of Public Safety. Just recently, Madame Furneaux had been arrested after a performance at the Opéra. No one could understand why, for she was as lovely and sweet as her voice. Rosalie laughed, recalling her mistress' fury when Furneaux was encored after each solo while the mistress' arias was spoiled by whistling from the balconies by a rival claqué. Poor Madame Furneaux was gone now, her silvery, soprano forever silenced by the guillotine. Who could have been evil enough to denounce such an innocent woman to the committee, Rosalie wondered.

Solange Villemain entered the salon with the pose of an actress who had spent her life upon a stage. She swept past Rosalie and drew the curtains shut with a flourish. Turning to her servant, she said, "Much better. Don't you agree, Rosalie? Too much sunlight might ruin my beautiful carpet."

"I am sorry Madame, but I was watching for Monsieur Étienne. I am so afraid for him! What if he has been arrested?" Rosalie blurted out in a spasm of emotion.

Solange arched a finely curved brow, "I am touched by your concern, but you need not worry. He will return to me, as he always has. I assure you I know where he is and he is quite safe. I have made sure of that." With that she positioned herself on a sofa of Grecian design, her diaphanous gown spreading artfully around her. Thick, ebony curls fell about her shoulders like ink spilling across a blank page and her deep blue eyes widened with pleasure as she excitedly scanned a letter that had arrived that morning. The whole scene reminded Rosalie of a portrait by Elizabeth Vigée-Lebrun.

Solange quickly folded the letter and placed it in the sash around her waist. "Stop gawking at me," she snapped. "Run and ask the Comtesse Hélène and Mademoiselle Charlotte to come directly to me in the salon. That is, if the trip upstairs won't tire you too terribly!" Rosalie curtsied obediently and hurried from the room, leaving her mistress to resume her destructive plans.

Charlotte hesitated before knocking on Hélène's door; exhausted from worry, the wife of Étienne had taken to bed. Charlotte had watched Hélène visibly decline from waiting and worrying over Étienne. She remembered the look on Rosalie's face which told her that Solange's invitation was for more than cards and gossip. Charlotte fumed at the thought of being stranded in Paris at such a time and at the mercy of her brother's lover; it all seemed unbearable to her. She had a deep-rooted suspicion that it was Solange who had intercepted the letters to Étienne, informing him of Charlotte and Hélène's decision to join him in Paris. But the address on Étienne's letters had unknowingly led them straight to Solange's lair.

Hélène's broken sobs from inside the room intensified Charlotte's despair. Knowing that one more confrontation with Solange would break Hélène's fragile constitution, she resolved to handle the situation alone. In her brother's absence she felt it was her duty to protect his wife from further humiliation. Determined, she walked downstairs and stopped in front of the mirror. Patting her neat, blonde curls and adjusting the muslin fichu that covered the bodice of her gown she composed herself and entered the salon.

Solange greeted her in a smooth silky voice, "Ah, the lovely Charlotte. And where is the equally charming Comtesse? She will be joining us soon I hope?"

"Madame, I regret that the Comtesse is indisposed and she begs your indulgence. I will be happy to relay any messages you may have, when she is feeling better," Charlotte replied graciously. Solange raised an eyebrow and gestured wearily to an armchair facing her, "My condolences to the Comtesse. Won't you sit down my dear? I find it tiresome to strain my neck so to look up at you."

Charlotte sat down as her mind began racing.

"I will be brief," Solange began, "I know how odious this sort of encounter is to someone of your rank, or should I say, former rank?" Charlotte raised her chin and with as much composure as she could muster replied, "Madame, we are well aware of our debt to you. We are equally aware of our precarious situation. As soon as my brother returns we will no longer trouble you, I assure you."

"I am afraid you will not be able to see your brother before you leave," Solange's eyes were glittering malevolently.

"Before we leave? And may I inquire where we are going?" she queried, hoping that the fear in her voice was not obvious.

Solange stood and purposefully handed Charlotte the letter from her sash. "Perhaps this will enlighten you." Charlotte unfolded the note and with great trepidation began reading:

To Citizeness Solange Villemain
21 Rue St. Honoré, #26

Citizeness,

This is to inform you that your information concerning the emigrés Mademoiselle Charlotte de la Fouquet-Maillot and the Comtesse de la Fouquet-Maillot has been received and the committee has decided to take immediate action.

Since the laws of 28 March strictly forbid emigration to a foreign country, our only recourse is to proceed with their immediate arrest and incarceration. They will be held at La Force until a trial date can be arranged.

Once again your devotion to the Republic has revealed yet another vipers's nest of Counter-Revolutionaries.

Camille Dupin
Committee of Public Safety
16 October, in the 2nd year of the one and indivisible Republic

Charlotte let the paper fall from her hands. The doors burst open and several armed men entered the room. Solange commanded, "Remove her and the other traitor from my house!" Charlotte gasped as they roughly grabbed her arms. Hélène's piercing scream was the last thing she heard before fainting.



Illustration by MICHAEL DIAMOND

Episode to follow in next month's Journal: At The Prison Of La Force

Announcements

STUDENT

EDUARDO DEL CAMPO, second year voice student of Mailena Malas in the Advanced Certificate program, was awarded third prize in the international singing competition, Julian Gyarre, held in Pamplona, Navarra (Spain), from August 26 to September 2. He will perform the title role in *Don Giovanni* next season in Spain.

EDITH CHEN, third year piano student of Martin Canin, won fifth prize in the Tchaichovsky International Piano Competition held in Moscow from June through July. In addition to the cash prize and Alfred Cartot prize awarded her, Ms. Chen received the Best Lady Prize of a fur coat for being the only female to participate in the finals.

Dance Division student **HENNING RUEBSAM** performed in *Missa Brevis* with the Limon Company on their European tour, September 10 through October 1.

Doctorate candidate, composer/pianist **RONN YEDIDIA** had more than thirty performances of his works presented last year throughout the United States, Europe and Israel. His *Concerto for Piano and Electronic Instruments*, world-premiered in San Diego last July with **Kenneth Bookstein** (MM, ?) as soloist, and was highly acclaimed by the *Los Angeles Times*. His *Piano Sonata No. 3, (Outcries)* which awarded him with an ASCAP grant for young composers last June, has won major success in Russia and Israel. Other works by Yedida performed last year include the trio *Black Snow*, piano-solo works: *Chaconne, Prophets and Melodie*, and the *Suite for flute, piano, bass and drums*.

FACULTY

Composition faculty members **STEPHEN ALBERT** and **DAVID DIAMOND** were awarded cash prizes as ASCAP Award winners this year. The cash awards made by the American Society of Composers, Authors, and Publishers are based on the unique prestige value of each writer's catalog of original compositions as well as the recent performance activity of those works in areas not surveyed by the Society.

This summer, Dance Division faculty member **LAURA GLENN** staged and directed Jose Limon's *The Moor's Pavanne* for the National Ballet Company of Portugal. In addition she was awarded a seed money grant from the Dance Magazine Foundation for a work she began this summer at the White Mountain Summer Dance Festival and now directs. Ms. Glenn has accepted an invitation to become artistic director of W O R K S, a modern dance company based in Hartford, Connecticut, with whom she plans to merge her current company.

BENJAMIN HARKARVY spent the month of May teaching and coaching the Netherlands Dance Theatre Companies I and II as well as teaching at the Royal Conservatory of the Hague. In June, Mr. Harkarvy taught the summer course at the Alvin Ailey American Dance center and choreographed a new work *Premonitions* for the New American Ballet Ensemble. He spent July teaching at the Marin Ballet and the Sacramento Ballet. In August Mr. Harkarvy went to Japan with Kazuko Hirabayashi to teach at the Osaka Festival, returning to Juilliard in September to commence his first year as a member of the Dance faculty.

MARTHA HILL, Artistic Director Emeritus of the Dance Division, spent five weeks in Hong Kong during July and

August working closely with the Hong Kong Academy of Performing Arts for the Fifth Annual International Dance Festival and Dance Conferences. The performances, demonstrations, lectures and discussions involved over 500 observers and participants from Asia and the Western world. Meetings were held to discuss and stimulate interest in the establishment of global and regional dance organizations and collaborative projects. In the summer of 1991, the International Festival of Dance will be sponsored and held in Manila, Philippines, as a continuation of the five-year Hong Kong project.

This summer, **SEYMOUR LIPKIN**, pianist and faculty member, completed his three-year project of performing Beethoven's 32 sonatas in eight concerts. He also performed a number of chamber works in his fourth year as artistic director of the Kneisel Hall Chamber Music Festival in Blue Hill, Maine. In addition, he presided over the 20th anniversary season of the University of Maryland Kapell Competition and piano festival. His recording of Sonatas by Strauss, Saint-Saens and Grieg, with violinist Aaron Rosand, has just been released by Audiophon records. On October 20 and 22, Mr. Kaplan will appear as soloist with the Norwalk, Connecticut Symphony, performing the Franck Symphonic Variations and the Ravel Concerto in G.

In July and August **GLORIA MARINA** of the Dance faculty taught Flamenco in a dance program for adults at the Hebrew Arts School, and Classical Spanish Dance classes at David Howard's studio for young, talented students.

This summer, Dance Division Director **MURIEL TOPAZ**, with Ilene Fox, Dawn Horwitz and Carl Wolz, organized and administered the very successful Second International Congress on Movement and Notation at the Hong Kong Academy of Performing Arts. Notation practitioners from Canada, China, France, Middle

Eastern and European countries attended as well as other participants from the Pacific Rim and the United States.

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Alumni News

ALUMNI NOTES

by Chris Howatt

Material for this column should be mailed to: Mr. Chris Howatt, Communications Office, The Juilliard School, 144 West 66th Street, New York, NY 10023.

MUSIC

During this past summer, **BRUCE ADOLPHE'S** (Composition, '75 BM, '76 MM) music was performed at the Ravinia Festival, Caramoor, Chamber Music Northwest, and the La Jolla Chamber Music Society. At Ravinia, The Mendelssohn String Quartet performed his "by a grace of sense surrounded," and at La Jolla oboist Gerard Reuter was joined by the Colorado String Quartet to perform his *Quartet for Oboe and Strings*. *Rikudim* for flute and harp was played at Caramoor by Elizabeth Mann and Deborah Hoffman, and at Chamber Music Northwest, clarinetist David Shifrin played *Thoughtsong*. In October, 1990, Mr. Adolphe's *Voices of Moonlight* for oboe and orchestra will be premiered by The Jacksonville Symphony by Roger Nierenberg with oboist Eric Olsen.

Pianist **ROBERT BENZ** ('77), recent winner of the William Petschek Piano Debut, has been appointed Professor of Music at Heidelberg State Music College, effective October, 1990.

LUIS BIAVA ('80 BM, '81 MM), conductor and cellist, performed with the Columbus Symphony in April, conducted the Orchestra Society of Philadelphia in August, and in October will travel to Columbia to perform. In addition, Mr. Biava has been appointed Music Director of the Columbus Symphony Cadet Orchestra.

MICHAEL BORISKIN'S (Piano, '73 BS) newest recording for Newport Classic, *Concerti* for piano and chamber orchestra by Poulenc, Hindemith and Janacek, was released in August. He has also recently made two recordings for Music & Arts, the Tchaikovsky second and Prokofiev first Concerti with the Polish National Radio Orchestra, and an album of Brahms solo works.

In May, **EDITH CORNFIELD** ('51 BM), Evening Division faculty member and Juilliard alumna, performed with the Greenwich Village Orchestra and delivered two lecture/recital series—one on *The World of Chopin* in Europe and another on Schumann for the European Piano Teachers' Association.

The Raphael Trio, consisting of pianist **DANIEL EPSTEIN** ('69 BM, '70 MM), cellist **SUSAN SALM** ('65 BM, '67 MS) and violinist Charles Castleman will return to the stage of Weill Recital Hall in October for their only New York appearance this season. In celebration of their 15th anniversary season, the Trio will offer the fifteen Haydn London Trios in a three-concert series over a two-day period.

This summer, the Milwaukee Symphony Orchestra announced composer **FRANK FERRIANO** (? '50) as one of six winners of the 1989-90 Wisconsin Composers' Fanfare Competition.

LAURA FINNELL (?) was recently promoted to Principal Bassoon of the Tenerife Symphony Orchestra in Canary Islands, Spain with whom she will be featured as a soloist during the 1990-91 season. The Tenerife Symphony is said to be Spain's premier orchestra and has members from more than twelve countries and four continents.

In June, The New School in New York hosted the *Gershwin and His Friends* concert/lecture series presented by **JULIE HOLTZMAN** (Piano '61 PGD). On May 31 Ms. Holzman was featured on WQXR's

"The Listening Room" with Bob Sherman and on April 7 and 8 she performed Gershwin's *Concerto in F* with the Lancaster (PA) Symphony. Ms. Holzman also appeared in a May recital in Montreal; her program included works by Bach, Chopin, Debussy and contemporary Canadian composers.

The Glorian Duo, consisting of Harpist **WENDY KERNER** ('83 BM, '84 MM) and flutist Donna Milanovich will appear in concert in Weill Recital Hall at Carnegie Hall on Sunday, October 14. Their program will premiere faculty member **DAVID DIAMOND'S** *Concert Piece* written specifically for the Glorian Duo.

Cellist **SCOTT KLUKSDAHL** ('88 MM) was recently awarded the Mischa Schneider Prize in the 1990 Naumburg International Competition. Upcoming performances include the Boccherini Concerto in D Major with the Orchestra da Camera in San Francisco, and the Ralph Shapey Concerto for Cello, Piano and Orchestra at the Kennedy Center. As principal solo cellist he will tour in France with the Opera de Lyons during December and January. Recently he was appointed faculty member of the Juilliard Pre-College Division Solfege Department.

ANDREW LITTON (Piano, '80 BM, '82 MM), Principal Conductor of the Bournemouth Symphony Orchestra, will appear with the Stockholm Philharmonic, the Monte Carlo Philharmonic and the Toronto Symphony. He will also tour with the Bournemouth Symphony through Britain and Switzerland.

THOMAS LUDWIG'S (Viola, '75 BM) Symphony No. 2 (dedicated to the homeless child of the Zona Rosa) had its world premiere in Mexico City by the Orquestra Filarmonica de la UNAM at Nezahualcoytl Hall. In November, 1989 the Alabama Symphony played the American Premiere of Mr. Ludwig's Overture-Fantasia to "Cocoanuts."

SOLOMON MIKOWSKY ('60 BS, '61 MS), member of the Manhattan School of Music piano faculty, performed trios by Haydn, Brahms and Shostakovich last summer in Korea and Taiwan. Recently he has juried at international competitions in Madrid, Barcelona, Valencia, Zaragoza and elsewhere. This coming January he has been invited for three days of Master Classes at the Hochschule fur Musik in Munich and at the Bosendorfer Saal in Vienna.

Radio station WNIB-WNIZ in Chicago observed the 80th birthday of **WALTER MOURANT** ('39) with an hour and a half broadcast of his recorded compositions. The program also included an interview with the composer.

Pianist **BEATRICE OHANESSIAN** ('59) has appeared with the Iraq National Symphony Orchestra as soloist throughout Europe and the Soviet Union. Her concerts and television performances have been in the Arab and most European countries. Miss Ohanessian has presented some of her compositions in concert in the Soviet Union and she makes a point of introducing contemporary works as well as many composers' works unknown in the Middle East.

Pianist **JOANNE POLK** ('77 BM, '78 MM) received her Doctor of Musical Arts degree from the Manhattan School of Music in May, and was appointed to the faculty in September. In addition to teaching Piano Literature and Theory courses, she has created and will teach a course titled "Women Composers, Past and Present."

CELESTE-MARIE ROY (Bassoon, '87 BM, '89 MM) performed two Vivaldi Bassoon Concerti in Alice Tully Hall in June with the Little Orchestra Society in their annual "Vivaldi Festival." She also recently won first prize in the Five Towns Arts/Music Competition and was second prize winner in the Philadelphia Concerto

Save the Dates

Monday
February 15, 1991
Evening

Alumni Reunion

Los Angeles

Late Spring 1991

New York City
Celebration

more information to come

Soloists-Young Artists Competition. Ms. Roy is also a member of the Aspen Wind Quintet, which toured the Soviet Union and Algeria this past year by invitation from the U.S. State Department.

Saxophonist **DAVE TOFANI** ('66 BM, '67 MS) was featured in a live jazz broadcast from South Street Seaport with the Jack Reilly Quartet on WQXR this past summer.

KELLY LYNNE SMITH TONEY (Violin, '82 BM, '83 MM) is included in the 22nd edition of the *Who's Who in the South and Southwest* and is the State Chairperson of "Crusade for Strings" for the Louisiana Federation of Music Clubs. Last February she premiered *Concerto for Violin and Small Orchestra* by Jere Hutcheson of Michigan State University at the Louisiana State University Contemporary Music Festival. She is also concertmaster and soloist of the Louisiana Sinfonietta Chamber Orchestra conducted by Dr. Dinos Constantinides.

Pianist **EMILY WHITE** ('85 MM) won first prize in the 1990 Bergen Philharmonic Competition and will appear as soloist in a performance of the Schumann Concerto next March. In July, Ms. White completed a successful two-month recital tour of England and Switzerland.

WILLIAM WOLFRAM (Piano, '78 BM) was soloist with the National Symphony Orchestra in a special free holiday concert on the West Lawn of the U.S. Capitol in September. The program included Gershwin's *Rhapsody in Blue*, and works by William Schuman, Copland and Holst.

The opening concert of the Young Concert Artists' thirtieth anniversary season will feature the recital debut of soprano

Dawn Kotoski, joined by flutist **EUGENIA ZUKERMAN** ('67 BS), whose appearance marks the twentieth anniversary of her own New York debut in the Series.

DANCE

HIKARI BABA ('83) Artistic Director of Baba Dancers, had a New York season at St. Mark's Church this past September.

DUANE CYRUS ('88 BFA) has joined the Martha Graham Dance Company.

ELIZABETH SUNG ('77 BFA) appeared in the NBC television movie *Hiroshima: Out of the Ashes* in August.

OWEN TAYLOR ('89 BFA) toured Japan in June with the Manhattan Ballet, South America with Cynthia Gregory, Brazil in August, and England with Momix in September.

DRAMA

CHRISTIAN BASKOUS (Group 12) and **THOMAS GIBSON** (Group 14) are featured in the Circle Repertory production of *The Miser* which runs through December.

FRANCES CONROY (Group 6) and **WILLIAM HURT** (Group 5) star in the Yale Repertory Theater's production of *Ivanov*.

KEITH DAVID (Group 8) is featured in the motion picture *Men at Work*.

KATHERINE GRIFFITH (Group 11) will perform her Multi-Medium solo performance work *Miss Pretty Hand* at Dance Theater Workshop's Bessie Schonberg Theater on October 26, 27 and November 2 and 3.

GEOFFREY LOWER (Group 16) has a role in the new television series *The Trials of Rosie O'Neil*.

CHRISTOPHER REEVE (Group 4) starred in the Williamstown Theater production of *Death Takes A Holiday*.

BRADLEY WHITFORD (Group 14) stars in the Broadway production of *A Few Good Men* and also appears in the motion picture, *Presumed Innocent*.

In Memoriam

IRVING H. KAFKA

Student of Simon Kovar
Juilliard, 1946

Lost Alumni

Do you recognize any names on this list? They are alumni whose whereabouts are no longer known to us, and 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.

Mark Lloyd Adams	Fr. Horn '83	Claus Kanngiesser	Cello '68
Hans Bauer	Violin '61	Bruce S. Kaplan	Clarinet '66
Carl S. Baumbach	Cello '38	George Karmazyn	Trumpet '75
Mark Howard Bedell	Trumpet '69	Rhoda Lincoln Katz	Violin '38
Margaret Benedict	Harp '52	Howard David Katz	Fr. Horn '78
Dana Chalberg	Flute '68	Gary Levine	Clarinet '79
Susan Chamberlain	Viola '68	Genieve Hughel Lewis	Cello '28
Min Soo Chang	Violin '86	Melanie Mason	Cello '78
Marcy Decou	Cello '64	Hugh Matheny	Oboe '60
Angel DelBusto	Bassoon '25	Edwin Mathias	Dbl. Bass '58
Myrna Delayen	Violin '59	Seth Nelson Mausner	Viola '78
Joel G. Derouin	Violin '80	Priscilla W. McAfee	Fr. Horn '73
Kelly Farris	Violin '66	Charles A. McBride	Cello '25
Mary Kay Fink	Flute '85	Terry Nigrelli	Trombone '83
Ram Gepner	Violin '86	Broderick Olson	Violin '63
Gary Hamme	Oboe '78	Philip Palermo	Violin '81
Koichiro Harada	Violin '71	Dayton W. Palmer	Percussion '38
Robert J. Harley	Trumpet '68	Louis D. Ranger	Trumpet '72
James Thomas	Percussion '82	Hendrika Ravestein	Violin '65
Julia L. Itzkoff	Violin '82	Steven R. Reeves	Dbl. Bass '88
Joanna M. Jenner	Violin '71	John Senior	Harp '80

October Sampler

Juilliard

- 10/3 **1990 Gina Bachauer International Piano Competition Scholarship Winners**, Paul Hall, 7 PM (PLEASE NOTE: Earlier Time Than previously Noted)
- 10/5 **Scott Stevens**, percussion and **Ning Wu Du**, piano. 4 PM, Paul Hall.
- 10/8 **Daniel Sidenberg Faculty Recital Series, Juilliard String Quartet**. SCHUBERT, ELLIOTT CARTER, RAVEL. The Juilliard Theater, 8 PM. Free Tickets are available at the Juilliard Concert Office beginning Oct. 5
- 10/10 **Wednesdays at One**, Young Artists of the Juilliard Opera center, Alice Tully Hall, 1 PM.
- 10/12 **Juilliard Symphony**, *Andre Smith*, conductor. WEBER, MOZART TCHAIKOVSKY. Alice Tully Hall, 8 PM. Free tickets are available at the Juilliard Concert Office.
- 10/16 **Diamond Cello Concerto Competition Finals**, Paul Hall 5 PM. Free tickets available beginning Oct. 9 at the Juilliard Concert Office. *An evening Of Chamber Music*, Alice Tully Hall, 8 PM. Free tickets are available at the Juilliard Concert Office beginning Oct. 9
- 10/17 **Wednesdays at One, The Classical Piano**. Alice Tully Hall, 1 PM.
- 10/19 **Nobu Wakabayash**, violin and **Akira Eguchi**, Piano. 8 PM.
- 10/20 **Matthew Herskowitz**, piano. 8:30 PM.
- 10/21 **Pre-College Orchestra**. *Alan Kay* and *Rebecca Scott*, conductors. BEETHOVEN. Juilliard Theater, 3 PM. Free tickets available beginning Oct. 1 at the Juilliard Concert Office.
- 10/22 **Lawrence A. Wien Concert Series**. *Juilliard Orchestra, Otto-Werner Mueller*, conductor, *Westminster Symphonic Choir*; soloists: *Simon Estes*, *Alison England* *Susan Schaeffer*, *Matthew Lord*. STRAVINSKY, BEETHOVEN. Avery Fisher Hall, 8 PM. Tickets are \$10 and \$5 and may be purchased beginning September 17 at the Avery Fisher Hall Box Office. Free to students and senior citizens.

- 10/23 *An Evening of Chamber Music*. Alice Tully Hall, 8 PM beginning Oct. 16.
- 10/24 **Wednesdays at One, An Afternoon of Chamber Music**. Alice Tully Hall, 1 PM.
- Students of The Juilliard String Quartet**. Alice Tully Hall, 8 PM.
- 10/25 **Liederabend**, members of the Accompanying Department assisted by singers from the Juilliard Opera Center's Voice Department. Paul Hall, 6 PM.
- Students of The Juilliard String Quartet**. Paul Hall, 8 PM.
- 10/26 *An Evening Of Chamber Music*. Alice Tully Hall, 8 PM. Free tickets available at the Juilliard Concert Office beginning Oct. 19.
- 10/30 **Haydn Cello Concerto Competition Finals**. Paul Hall, 5 PM.
- 10/31 **Fourth-Year Drama Production**, *Shakespeare's Romeo And Juliet*, directed by Michael Langham. Drama Theater 8 PM.
- Wednesdays at One, Music For Woodwinds**. Alice Tully Hall, 1 PM.

Lincoln Center

- Lezginka Folk Dance Company**. Iosif Matayev, artistic director. New York Debut. Friday Oct. 5, 8 PM, Avery Fisher Hall. Tickets: \$30, \$22, \$15.
- Moscow Virtuosi**. Vladimir Spikakov, conductor; Vladimir Krainev, piano. SHOSTAKOVICH, SCHNITTKE, BACH, TCHAIKOVSKY. Saturday, Oct. 18, 8 PM, Avery Fisher Hall. Tickets: \$23, \$17, \$12.
- Yo-Yo Ma, Cello**. Carter Brey, cello; Jeffrey Kahane, piano; Orchestra of St. Lukes's; David Zinman, conductor. BARRIERE, RACHMANINOFF, MENDELSSOHN, FAURE, TCHAIKOVSKY. Sunday Oct. 14, 3 PM, Avery Fisher Hall. Tickets: \$35, \$25, \$17.
- London Classical Players**. Roger Norrington, conductor. BEETHOVEN and MENDELSSOHN. Monday, October 28, 8 PM, Avery Fisher Hall. Tickets: \$30, \$22, \$15.

Tickets may be purchased at Avery Fisher Hall at Lincoln Center, or through CenterCharge, (212) 874-6770.

Juilliard Pre-College Faculty Recital

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Paul Recital Hall

Featuring Music by
Eric Ewazen

with

Eugene Becker, Violist
Eleanor Nelson, Pianist
Rebecca Scott, Soprano
Mark Perchanok, Heckelphone

Also Featuring Poems by
Peter Rojcewicz

Sunday evening, October 14 marks the beginning of the Juilliard Tennis Season, at the Crosstown Tennis Club (14 West 31 St.). This student club is celebrating its 15th season, and this year, co-captains Paul Redman and Matthew Reichart promise a rewarding one, if not a winning one. There will be an open meeting for all candidates in the Student Lounge on Monday, October 8 at 5 PM where all interested players will have the opportunity to speak with them and schedule tryouts. There are 15 spots available for any actors, dancers, musicians and interns. If there are any questions, please feel free to call Paul at 877-2268 or Coach Baird Hastings at 675-9127.

Movie of the Week

Each Wednesday night at 7 PM, a movie will be shown free of charge in the Student Lounge. The features will vary from contemporary comedies to classic dramas. If you have any suggestions for Movie of the Week, please drop by Student Affairs (Rm. 219). We welcome your suggestions!

OCTOBER IS HORROR FILM MONTH! LET'S CELEBRATE HALLOWEEN!

October 3, 7 PM

Dead Ringers

Based on a New York Magazine article about real-life twin gynecologists, this grim, unnerving thriller will have viewers shuddering long after its final shocking image.

115 minutes, Color, Directed by David Cronenberg

October 10, 7 PM

The Fly

Starring Jeff Goldblum and Geena Davis. The remake of the classic story of a scientist who accidentally alters himself genetically into a fly.

95 minutes, Color, Directed by David Cronenberg

October 17, 7 PM

The Shining

Starring Jack Nicholson and Shelly Duvall. The terrifying tale of an isolated winter in a hotel plagued with bad memories. Nicholson is brilliant as a caretaker who stops taking care of his family.

125 minutes, Color, Directed by Stanley Kubrick

October 24, 7 PM

Alien

Starring Sigourney Weaver. Terror in outer space. The crew of a space ship deal with a different kind of enemy.

124 minutes, Color, Directed by Ridley Scott

October 31, 11 AM - 5 PM

MOVIE MADNESS!!

Come to the Student Lounge for Movies all day! To celebrate the day that inspired all horror films, we will be showing scary movies ALL DAY!

COME ONE, COME ALL!! EVERYONE WELCOME!!

All movie schedules are subject to change

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