

# The JUILLIARD

J O U R N A L

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The Juilliard School

November 1990

## Fourth-Year Drama Class Steps Into The Act

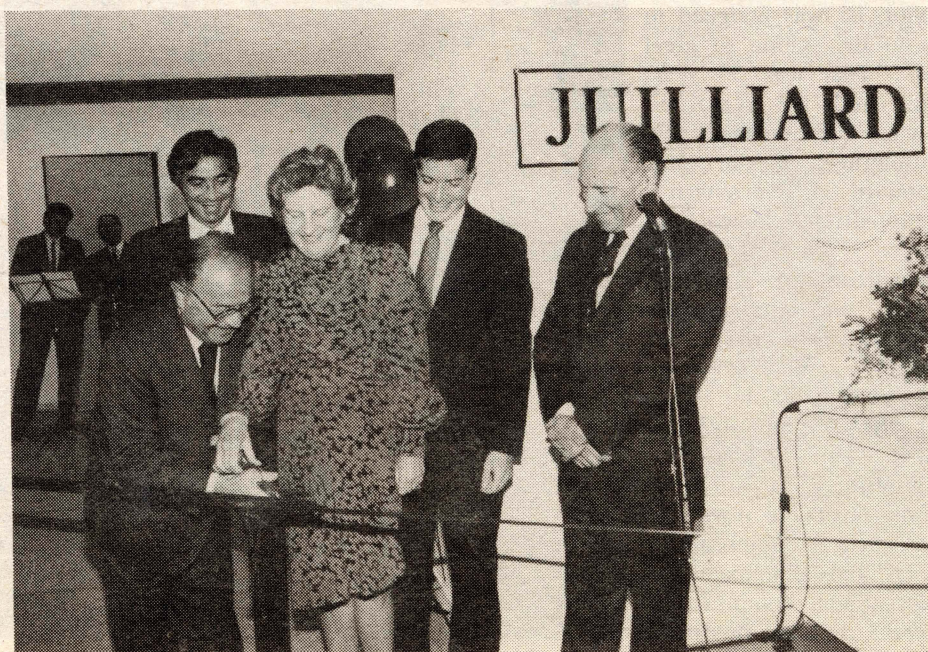
### Shakespeare Opens Season

In its 1990-91 repertory season, the fourth-year Drama class will present four fully-staged plays--Shakespeare's *Romeo and Juliet*, directed by Michael Langham, Sam Shepard's *Seduced*, directed by William Foeller, Chekhov's *The Cherry Orchard*, directed by Mark Brokaw, and Brecht-Weill's *Happy End*, directed by Moni Yakim with Deborah Lapidus as musical director and assistant direct. Beginning with *Romeo and Juliet* on October 31, each play will be presented in a workshop series during the performance season,

and will be reprised in repertory next spring from Monday, April 15 through Saturday, May 4.

Additionally, in November, Michael Langham will also direct the fourth-year actors in a production of *Women in Shakespeare* which is a series of selected scenes depicting women throughout Shakespeare's plays. *Women in Shakespeare* will also become part of the Drama division's spring repertory season.

More Drama production information on page 5.



A ceremonious ribbon cutting in the residence tower entrance. (l. to r.): Martin Segal (Chairman Emeritus, Lincoln Center), Nathan Leventhal (President, L.C.), Mrs. Frank Y. Larkin, Joseph W. Polisi, benefactor Frederick Rose.

## The Juilliard Orchestra Celebrates David Diamond

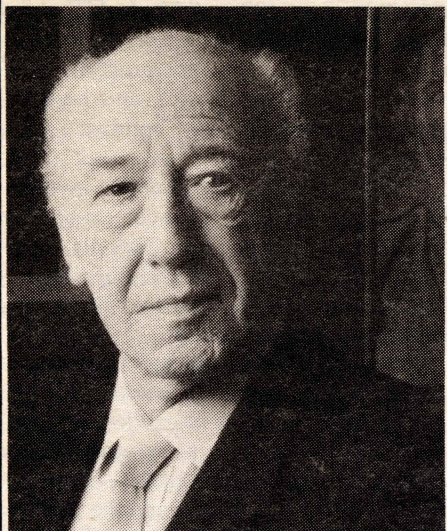
Paying tribute to the esteemed composer's seventy-fifth birthday, conductor Gerard Schwarz will lead The Juilliard Orchestra in a program of works

a year at the Eastman School, he came to New York to study composition with Roger Sessions. Later in Paris he was a student of Nadia Boulanger.

The outbreak of World War II caused Diamond to return to New York, where he enjoyed success as an important young composer. Major American orchestras under such conductors as Koussevitzky, Mitropoulos and Bernstein performed his works.

In 1951, the composer travelled to Italy where he remained for most of the following fourteen years. Then in 1965, Mr. Diamond returned to the United States, teaching for two years at the Manhattan School of Music before joining the Faculty at Juilliard.

Mr. Diamond's music has enjoyed growing attention during the past few years, largely thanks to conductor Gerard Schwarz, who is recording all of



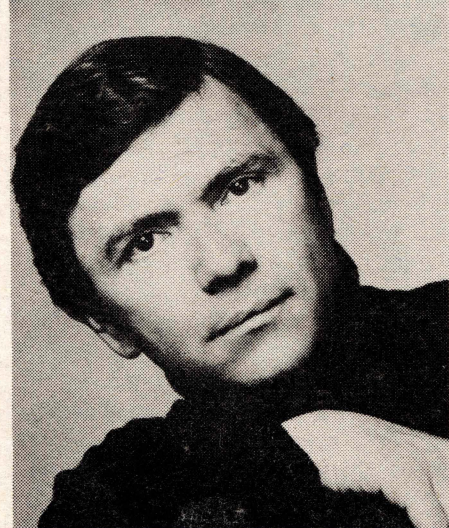
PHIL MATT

Composer and Juilliard faculty member David Diamond

by David Diamond in the season's second Wien Concert, Wednesday, November 14 at 8 PM in Avery Fisher Hall.

Diamond, who joined The Juilliard School's composition faculty in 1973, "has cultivated the central traditions of Western concert music, drawing strength from these while invigorating them with his own consistent and expressive musical syntax," writes Paul Schiavo. His work is rich in traditional musical forms--nine symphonies, eleven string quartets and concertos--and avoids the vocabulary of the post-World War II avant-garde. Indeed, Diamond has spoken simply of the values at the heart of his compositional sensibility: "I am part of the Classical tradition."

Born in 1915 in Rochester, New York, Diamond demonstrated an unusual musical gift at an early age. During his youth he studied violin and composition and composed nearly one hundred pieces of music before finishing high school. After



JACK MITCHELL

Conductor Gerard Schwarz

Diamond's symphonies. Under Maestro Schwarz, the Juilliard Orchestra will perform Diamond's *Rounds* for string orchestra, *Symphonies No. 2 and No. 4*, and *Kaddish* for cello and orchestra with Wendy Sutter as soloist which will be dedicated to Leonard Bernstein.

## The Curtain Rises On Residence Life At Juilliard

October 10, 1990. This date brought to fruition more than twenty years of hopes and expectations for a Juilliard residence hall, and raised the curtain on a new era in the School's history. Juilliard is now more than a place to study music, dance, and drama; it is home to almost half of its students.

More than three hundred students moved into the hall that day. Yes, there were a few glitches--phones not yet installed, keys

that didn't work, the usual miscues that beset new buildings. But the students were in at last!

Two days later, a rousing party in the as-yet-unfinished eleventh-floor lounge of the new building inaugurated the social life that the residence hall exists in part to foster. The effects of that social life are already in evidence--new friendships and

Continued on page 7, Column 3

## Juilliard's Dance Ensemble Prepares Fall Concert

### World Premieres by Pelzig and Estabrook

by Jill Balzer

Celebrating two decades of American Dance, the Juilliard Dance Division will present its fall performance series Friday, November 9, through Monday, November 12, in a program featuring world premieres by Daniel Pelzig and Paul Estabrook, repertoire works by Martha Clarke, Felix Blaska and Robert Barnett, and pieces choreographed by Marjorie Mussman and Juilliard faculty member Anna Sokolow.

Daniel Pelzig, new on the Juilliard faculty this season, will choreograph *Kleine Kammermusik* set to Paul Hindemith's woodwind quintet, *Op. 24, No. 2*. Commissioned by Juilliard's Dance Division, *Kleine Kammermusik* was made possible in part by a grant from the National Endowment for the Arts.

Paul Estabrook, also new to the faculty this year, will choreograph *Untitled IV*, set to Samuel Barber's *String Quartet in B Minor, Op. 11* (molto adagio). Attempting to effectively communicate different aspects of compassion through this piece, Estabrook puts some twists on his partnering work. First he uses only single-sex couples, believing that the stereotyping of dance roles according to gender might make

communicating his ideas more difficult. Secondly, Estabrook choreographs the piece using an uncommon philosophy of movement--the gentle lowering of a partner's weight to the floor, opposed to the more conventional movement--the lifting of a partner into the air.

Choreographed by Marjorie Mussman, The Dance division will present *Octet*, a ballet en pointe, set to Igor Stravinsky's *Octet for Wind Instruments*, which will be conducted by Joel Sachs, director of the Focus Festival.

The Dance division will also perform *Le Jardin à Villandry*, set to Franz Schubert's *Trio for Piano, Viola and Cello in B-Flat Major, Op. 99* (second movement). Choreographed by Martha Clarke, Felix Blaska, and Robert Barnett, the piece was first danced by Ms. Clarke's company Crowsnest. This will be the first time that Ms. Clarke has permitted *Le Jardin à Villandry* to be performed by a group other than her own.

The Juilliard Dance ensemble will perform love duets from three separate

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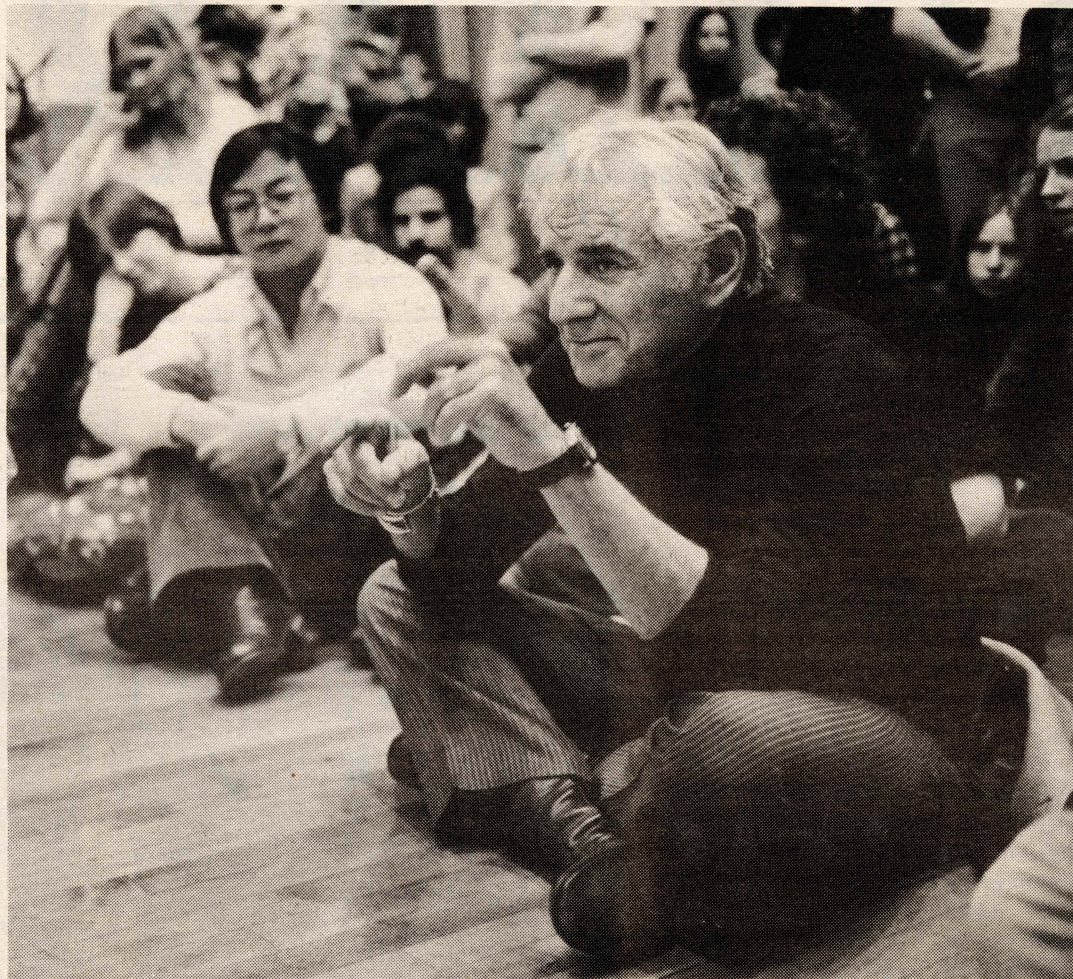


# Leonard Bernstein--A Recorded Legacy

## A Populist With Classic Roots

"I met Leonard Bernstein when, as a 27-year-old composer, I went to Boston for my first performances with the great Boston Symphony. A 19-year-old Harvard junior, he was assigned to go to the station to greet me. That was 53 years ago, and we remained close friends and colleagues to the end. Leonard Bernstein's compositions have long since entered the mainstream of American music, encompassing an extraordinary range of thought. The towering achievement of his score for the Jerome Robbins ballet "The Dybbuk," for example, is a stunning reminder of the power of the master composer to probe and illuminate the most subtle, complex and diverse human qualities. "West Side Story" could have been composed only by a populist rooted in the classic traditions of his art, "Candide" only by a classicist with the voice of a populist. The rich and varied symphonies and operas, indeed the entire catalogue, brilliantly combine these often disparate worlds into a single cohesive personal language.

It is almost inconceivable that these thousands of pages were imagined by one individual who at the same time was becoming recognized as one of history's greatest conductors, a prolific author and



PETER SCHAAF

Leonard Bernstein enlightens students during a 1979 Juilliard Master Class.

advocate of enlightened causes, a superb pianist and a master teacher who exploited the medium of television to do more than just entertain.

From this career without parallel in the history of music, is it possible to separate composition from all the rest? Fortunately yes and fortunately no. Fortunately no, because basically everything Leonard Bernstein did was firmly rooted in the creative process. His conducting revealed a maestro so

at one with the music that he seemed to have composed it himself. The point of departure was always the creative act, which was present in all his endeavors.

If music, as Aaron Copland has written, is one of the glories of mankind, Leonard Bernstein will ever be one of the glories of music."

**WILLIAM SCHUMAN**

*Composer, Juilliard President-emeritus*

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PETER SCHAAF

Visiting Juilliard for a Master Class in 1985, Leonard Bernstein coaches student conductor Bruno Ferraneis in leading the Juilliard Symphony.

## A Trademark Hug

When the Master Class ended he hugged them. The Juilliard conducting students he had coached through Mahler's majestic 7th Symphony. Members of the Juilliard Symphony who had performed the profoundly difficult piece. Everybody. Afterwards at a reception in President Polisi's office, he hugged them again. It had become a trademark of Leonard Bernstein in his later years: he hugged people, especially musicians, often as a way of greeting them, always as a way of congratulating them. Nothing more visibly signalled Leonard Bernstein's singular persona, or more clearly

revealed the source of his unprecedented influence than this.

Some critics faulted Bernstein for being too emotional. He emotionalized everything, they said. He overdid everything. He couldn't, or wouldn't, restrain himself. But that was Lenny—as was the summons to familiarity of the name he came to be known by. He was not Maestro Bernstein. He was Lenny. And he hugged people.

Eventually he won over most of his critics as his genius fused with his boundless passion to draw the most elemental powers from music, and to move listeners to their very souls. He did this most irresistibly with the repertoire best suited to his nature—Beethoven, say, or

Mahler, whom he established in the standard repertoire with performances that felt like discoveries.

The Mahler Master Class at Juilliard perfectly exemplified him. "This movement isn't supposed to be pretty," he might say, "It expresses the terrors of a nightmare. The strings should screech not sing. Mahler was no sissy." Or, "Sometimes you have to 'go for it,' other times you have to 'reach for it.' You know the difference? To 'go for it' is to let it all out, to race headlong, to win it all. To 'reach for it' is to stretch out and strike exactly the effect you want." No one could put music into words better than he.

And when he wasn't performing music or composing it, he was talking or writing about it. Music has known no greater teacher. Teaching, whether through music or words, was perhaps Leonard Bernstein's true vocation. It was his professional way of hugging people and drawing them into his love of music. In the end, nothing will mark Leonard Bernstein's place in American history more indelibly than this: he taught us not just how to listen to music but how to love it. It was not mere genius that made Leonard Bernstein a world-historical figure. It was love.

**JAMES SLOAN ALLEN**

*Juilliard Vice President for Academic Affairs*

## An Eternal Message

It has been said that when the Berlin Wall came down last year, it was an event that, perhaps more than any other in recent memory, made one acutely aware of living through history. For me, that realization came, quite emotionally, with the death of Leonard Bernstein.

On October 14, 1990, every musician who ever performed under Bernstein, every student he ever taught, indeed everyone who ever saw him conduct, suddenly became a small participant in history.

And what a history! Bernstein will certainly be remembered as one of the most important musical figures of the century and arguably the greatest American musician ever. Bernstein's life and legacy form a lasting testimony to his immortal message that the beauty of music reveals the beauty of mankind.

I am one of perhaps thousands of musicians who had the chance to play in an orchestra conducted by Bernstein. And with his death, I feel I have suffered an immense, extremely personal loss which can never be replaced. That he has had such a profound effect on my life and on the lives of so many other musicians is, more than any composition or recording, the strongest measure of his legacy.

Although so much has been written about Lenny's multifaceted talents as conductor, composer and pianist, it is as a teacher that I will remember him most. Even after he had attained levels of success, fame and notoriety unheard of for classical musicians, Lenny remained passionately devoted to the development of young musicians. He would return to teach and conduct at Tanglewood every summer (where he studied there in the 1940's and where I had the opportunity to work with him during the past two summers), and in the last decade of his life, he was instrumental in establishing similar institutions in Los Angeles, Germany and, this past summer, Japan. He led concerts with orchestras all over the world in which young conducting students would perform shorter pieces in the first half of the program (all, of course, coached by Lenny), and he would appear after intermission to conduct a longer work.

And then there is the Bernstein mystique. His aura made every concert and every rehearsal an "event," no matter where in the world it was. I am certain that he is being mourned equally in Germany, Vienna, Israel and the Soviet Union.

We are left with memories: Of the magical feeling when he raised his baton and pointed it at you; of the true joy he exuded during the finale of Beethoven's Ninth, or the palpable agony whenever he confronted Mahler; of his radiant face and the hugs and kisses for the musicians at the end of every concert. Of course, many of his performances have been preserved forever on disc or videotape. But his actual presence in the concert hall on the podium, and the accompanying sensation inevitably felt by all present, has now been relegated to memory.

In the years to come, history and memory will converge, and, just as I still get a thrill whenever I hear an older musician describe personal recollections of Pablo Casals, Arturo Toscanini or Glenn Gould, I will some day be able to tell my students and my children, or simply recall to myself, that thanks to his absolute dedication to the future of his art, I once had the opportunity to make music with Leonard Bernstein.

Bernstein's loss has created a huge void in the world of music that no living musician, American or otherwise, may ever hope to fill. There will simply be, and for that matter, has never been, anyone quite like Bernstein. We were all fortunate to have lived at the same time as he, if only for a while.

**GARY GINTSLING**

*Juilliard Master's Student*



# Remembering Alexander Siloti

## Library Exhibit: Alexander Siloti: Pianist, Conductor, Pedagogue, Arranger

by Jane Gottlieb

On display in the library from October 29 through November 16, 1990 is an exhibit of archival and musical materials relating to the career of famed pianist and long-time Juilliard faculty member Alexander Siloti in conjunction with the Siloti benefit concert on November 5, 1990.

Born on October 9, 1863 near Khar'kov in Ukraine, Siloti entered the Moscow Conservatory at the age of eight. His teachers included Zvernev, Nicolai Rubinstein, Hubert, and Tchaikovsky. He had his debut as a pianist in Moscow in 1880. Liszt accepted him as a student in 1883, and Siloti studied with him in Weimar until Liszt's death in 1886.

Returning to Moscow in 1887, Siloti was appointed professor of piano at the Moscow Conservatory, a post he held until 1891. Among his students was his first cousin Sergei Rachmaninoff. From 1891 until 1900 Siloti lived and travelled in Western Europe. He returned to Moscow in 1901 and conducted the Moscow Philharmonic during its 1901-02 seasons. In 1903 he organized his own orchestra in the more culturally progressive city of St. Petersburg. Siloti's orchestra presented the first Russian performances of works of Debussy, Delius, Elgar, Enesco, Fauré, Grieg, Ravel, Richard Strauss, and Stravinsky. (It was after hearing a work of Stravinsky performed by Siloti's ensemble that Diaghilev contacted the composer to orchestrate Chopin pieces for his company's performance of *Les Sylphides*.)

He also engaged prominent European artists including Alfred Cortot, Josef Hofmann, Wanda Landowska, Sergei Prokofiev, Eugène Ysaÿe, Jacques Thibaud, Leopold Auer, and Pablo Casals to appear as soloists with his ensemble.

After the Revolution in 1919, Siloti left Russia with his wife and eldest daughter Oxana who later worked as his secretary, and assisting with the transcription of his Liszt memoirs. (His daughter Kyriena, a prominent piano pedagogue, died last year in New York at the age of 95.) The family first emigrated to England and finally arrived in New York in 1922, taking up residence at the Ansonia Hotel on 72nd Street. Siloti was a member of the Juilliard piano faculty from 1924 until 1942. He made infrequent appearances as a pianist after his emigration to America. As one of Liszt's famous pupils he was known as an important interpreter of the composer's works. His reminiscence of Liszt: *Moy vospominaniya o F. Liste* as first published in St. Petersburg in 1911 and later translated into English as *My Memories of Liszt* in 1913.

Siloti arranged and transcribed over 155 works. Some of his better-known transcriptions include Saint-Saëns' "Le Cygne" ("The Swan"), recorded by Rachmaninoff in 1923; Bach's *Organ Prelude in e minor*; and, the cello and piano transcription of Bach's *Organ Toccata in C Major, BWV 564*, originally done for Pablo Casals and performed in the November 5 Juilliard concert by Mstislav Rostropovich and Eugene Istomin.

The library exhibit includes several photographs of Siloti; reviews of his October 1929 Carnegie Hall concert at which he played three of his "signature" works: Tchaikovsky's *Piano Concerto no. 1 in Bb minor*, Beethoven's *Piano Concerto no. 5—"Emperor Concerto,"* and Liszt's *Totentanz*; the program from his October

21, 1931 Carnegie Hall solo recital that included several of his Bach transcriptions; and, the program from a November 1937 Juilliard School performance conducted by Albert Stoessel that featured the Tchaikovsky Bb Concerto and Totentanz. Scores of several of Siloti's arrangements are displayed, including Bach's *Organ Prelude in e minor*, 2 Rachmaninoff arrangements, and Saint-Saëns' "Le Cygne." Also on display is the first edition score of Rachmaninoff's *Piano Concerto no. 1*, which was dedicated to Siloti. (Rachmaninoff dedicated this work and his *Preludes, op. 23* to Siloti in recognition of his older cousin's personal and financial support during the early years of his career.)

The library has a special collection of Liszt early and first editions which was donated to the School in 1913 by Ruth Dana Draper. Mrs. Draper was an amateur pianist and friend of Paderewski. Her daughter, the famous monologist Ruth Draper, was a close friend of violinist Paul Kochanski (Juilliard faculty 1924-1934) who, along with Olga Samaroff (Juilliard faculty 1924-1948), recommended Siloti for appointment to the piano faculty. On display from the Dana Collection of Liszt editions is the early edition of *Totentanz*, a work which was closely identified with Siloti. (Siloti also edited the 1911 edition of the orchestral score of this work.)

Unfortunately Siloti was one of the few early 20th century performers who did not leave a recorded legacy on 78 rpm discs. However, he did make some piano rolls in Europe which are presently housed in the International Piano Archives at the University of Maryland at College Park. The IPA has generously loaned two piano rolls from this collection for the library exhibit.

Siloti's students include Marc Blitzstein (who was his first American student), Juilliard School faculty members Josef Raieff and Viola Peters, and concert pianist Eugene Istomin.

Jane Gottlieb is Juilliard's Head Librarian.



Siloti and Liszt in Weimar 1884.

## Juilliard Chamber Orchestra To Perform In Benefit Concert Establishing Siloti Scholarship

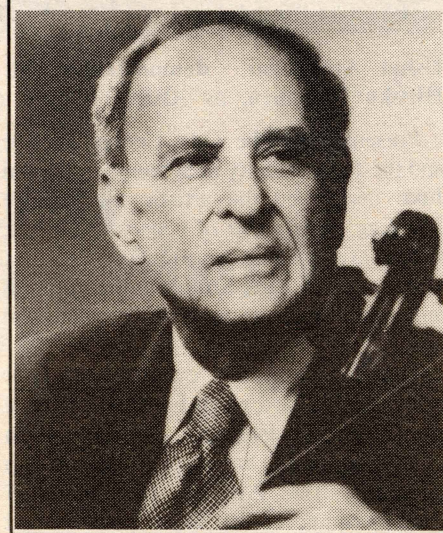
The Juilliard School hosts a benefit concert establishing the Alexander Siloti Piano Scholarship on Monday, November 5 at 8 PM in the Juilliard theater. The gala evening includes performances by eight world renowned concert artists all sharing the stage for one performance.

Participating artists include Eugene Istomin, in a performance of Beethoven's *Fantasia in G Minor, Op. 77*; conductor-cello Mstislav Rostropovich with Mr. Istomin, performing the "Adagio" from the Bach-Siloti Toccata in C Major for Organ and the slow movement (the third) of Rachmaninoff's *Sonata in G Minor for Cello and Piano, Op. 19*; Vladimir Feltsman in the Bach-Siloti *Prelude*; and Shura Cherkassky performing Chopin's *Ballade No. 1 in G Minor, Op. 23* and Liszt's *Venezia e Napoli, R. 10c*. Also featured on the program is Gary Graffman playing two works for left hand by Scriabin—his *Prelude in C Sharp Minor* and *Nocturne in D-Flat Major*; John Browning performing Liszt's *104 del Petrarca, No. 5* from "Annees de pelerinage." *Deuxieme Annee: Italie, R. 10b* and his *Les Jeux d'eau a la Villa D'Este, No. 4* from "Annees de pelerinage." *Troisieme Annee, R. 10e*. Bach's *Concerto for 3 Claviers in C Major, BWV. 1064* performed by Vladimir Feltsman, Alexander Slobodynak and Alexander Toradze accompanied by the Juilliard Chamber Orchestra directed by Mstislav Rostropovich concludes the program.

Eugene Istomin, who began study at age six with the 72-year-old Alexander Siloti, is coordinating the benefit concert. Mr. Istomin also studied with Mr. Siloti's daughter Kyriena, a legendary pedagogue in her own right. It was her request that this memorial concert for her father be organized.

## Fuchs Faculty Recital

On Monday, November 19 at 8 PM in the Juilliard Theater violinist Joseph Fuchs will present the second concert of the Daniel Saidenberg Faculty Series at Juilliard. Fuchs, joined by The Juilliard String Quartet's cellist Joel Krosnick, guest artist Katsurako Mikami, piano and, and Juilliard alumnus Michael Ishii, French horn, will perform a program that includes two rarely performed sonatas—Nadini's *Sonata in D Major* and Respighi's *Sonata in B Minor*. The program will also include Brahms' *Horn Trio in E-Flat, Op. 40* and Brahms' *Trio No. 3 in C Minor, Op. 101*.



## Faculty Recital Series Named for Daniel Saidenberg

In its fourth performance season, Juilliard's faculty series was recently named The Daniel Saidenberg Faculty Recital Series, in recognition of the distinguished cellist, conductor, and alumnus of the School.

Daniel Saidenberg studied at the Paris Conservatory and at The Juilliard School under Felix Salmond from 1925 to 1930. In 1927, he was the first cellist to win the Naumburg Competition.

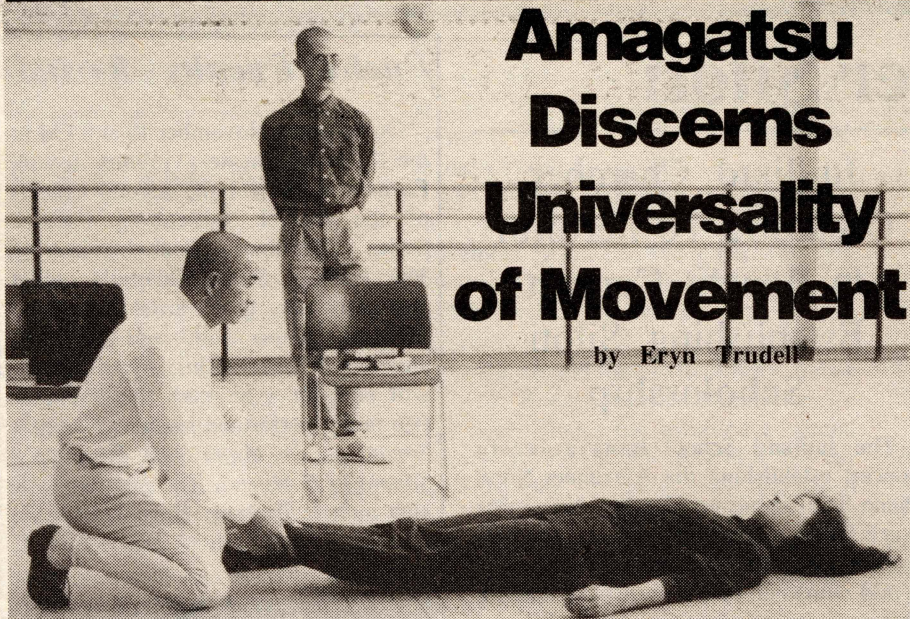
In 1926, Mr. Saidenberg began playing with the Philadelphia Orchestra, leaving in 1930 to perform as solo cellist of the Chicago Symphony. In 1938 he began his conducting career. He formed the Saidenberg Sinfonietta, which performed regularly in Chicago and toured extensively throughout the Midwest. He was invited to conduct many of the concerts of the "Friends of Music" in New York, with soloists such as violinist Bronislaw Huberman and cellist Emanuel Feuermann. Mr. Saidenberg also conducted an all-Benjamin Britten program in Town Hall and several concerts devoted to American composers, including Aaron Copland and William Schuman.

In 1943, Mr. Saidenberg and his family moved to New York City where he formed a chamber orchestra called The Saidenberg Little Symphony which became the first chamber orchestra of the 92nd Street Y. He played with Pablo Casals in Prades and Perpignan for two years, and performed with the Budapest Quartet—when they needed a second cello—and once with the Juilliard String Quartet.

Mr. Saidenberg was the leading conductor of the American Ballet Theater from 1944 to 1948, and in 1950 he and his wife founded New York's eminent Saidenberg Gallery, still in existence.

Throughout his life Daniel Saidenberg has encouraged and inspired talented young musicians, and The Juilliard School is proud to present its fourth annual series of faculty recitals named in his honor.





Ushio Amagatsu demonstrates the flow of movement energy on student Hiroko Ishimura, as Atsushi Ogata observes.

Presented by the City Center Theatre and the Japan society in September, Sankai Juko performed the artistic masterpiece *The Egg Stands Out of Curiosity-Unetsu*, successfully communicating to its audience--a full house--through a movement language, apparently understood by all.

The impact of this event would later influence Juilliard when fourth year dance student Hiroko Ishimura, originally from Japan, becomes liaison between Ushio Amagatsu, the Artistic Director and choreographer of the Japan society, and the Juilliard Dance Division.

On Friday, September 25, Hiroko succeeded in bringing Ushio Amagatsu and Atsushi Ogata, his translator/dancer, to studio 321 for an unprecedented lecture/demonstration. At its onset, many were greatly surprised by his reticent nature offstage, expecting to see the phenomenal creature that Ushio transforms himself into onstage. But a show of hands established that a majority of the group had previously witnessed his artistry, and Ushio seemed relieved to be among friends.

The atmosphere of studio 321 enabled Ushio to share his ideas naturally and simply. To begin, Ushio spoke of the body as a medium of perfect balance between tension and relaxation. The evolution of a body comes from a relationship between it and the earth. All bodies begin as fetuses in the womb, completely surrounded by fluid, having no contact with the earth until birth when they lie upon the earth, completely relaxed and supported. This state of total relaxation, as demonstrated by Hiroko's body, is a liquid state through which information is transmitted in waves of energy. This was also demonstrated by Hiroko in a position supported by the hands and feet, with the torso suspended like a bridge parallel to the earth. Ushio touched Hiroko's shoulder very slightly and a ripple of movement was sent through her body like the effect of a pebble dropped into a pool. This state of liquid conduction is where Ushio believes the dancer's body should be in order to receive information from the outside, internalize it and release it in an expressive art form.

Ushio then asked, "Where is your center of gravity? The audience blushed at such a novice question; after basic training a

## Amagatsu Discerns Universality of Movement

by Eryn Trudell

dancer knows the center of gravity is in the pelvis unless a shift occurs and the center of gravity shifts accordingly. However, Ushio had a different answer--you can never pinpoint your center of gravity because it is constantly moving, despite what it seems. And then, from a standing position he proceeded to mesmerize everyone with a demonstration of constant progression.

Although difficult to define, there is much more to creative expression than tools and theoretical meaning. But it is difficult to define. Mr. Amagatsu spoke of consciousness, explaining it in a very abstract way. The movement process calls for one to imagine suspending a miniature version of oneself from oneself, while suspended from a larger body of oneself. Then the body rotates as you imagine strings attached to either side of your head being pulled by two people who are travelling around the circumference of the circle surrounding you. Although the rotation at the center may seem slow, a constant equal but opposite counterbalance occurs: high speed co-exists with slow. He also explained the movement of shifting as a dialogue between tension and relaxation of the hip joint, stepping as a dialogue between floor and foot, and changing of levels as a severing of the vertical strings or a rebound and recognition of obtaining space. Ushio subtly mocked formal training by his demonstration of stepping toe first (balletically), opposed to heel first (naturally), with such with that even the ballet faculty was charmed.

The final remark Ushio made was metaphorically perhaps the most enlightening. When asked about lighting design he explained, "I think not about where to put the light but where to put darkness." The action of light is the supernatural breath of the environment. One comes up--inhales, as one fades out--exhales.

No more needs to be said about Ushio Amagatsu and his company of dancers, Sankai Juko, except what is said by reverence. And on behalf of all who shared this wonderful experience, I would like to thank Hiroko Ishimura and Muriel Topaz for making it possible.

Eryn Trudell is a fourth year dance student.

## Dance

Continued from page 1

works choreographed by Anna Sokolow. Having worked extensively with Juilliard dancers for many years, she has influenced many artists including Martha Clarke who said, "Sokolow's emotional expressionism is at the root of everything I've done." Heightened by Alan Berg's *Lyric Suite for String Quartet*, The duet from Sokolow's standard dance *Lyric Suite* is one of such emotional expressionism. An abstract duet

from *Odes*, set to Edgar Varese's *Density 21.5* will be performed along with the surrealistic piece "The Lovers" from *Magritte*, *Magritte*, set to Alexander Scriabin's *Piano Sonata No. 5 in F Major*, Op. 53.

The diversity of the program promises to reward both the Juilliard Dance ensemble and those who come to witness the collaboration of talents, by broadening their sense of the beauty, style, and meanings of American dance.

Jill Balzer is a third-year dance student.

## Harmonious Blends Enrich Twilights

### Pianists Broaden Musical Horizons

by Alfred Ayres

Great beauty can be created when the human voice blends with the sonorous richness of the piano; singer and pianist collaborate as one in a perfect marriage of poetry and music. With this intent, the Liederabend concert series was created at Juilliard, in the fall of 1983, giving opera singers the opportunity to perform art song repertoire, keeping alive the traditions of the formal song recital, and providing opportunities for pianists to enrich their vocal accompanying skills.

Pianist Marshall Williamson, the program's sole accompanist for the first two seasons, has been coordinator of the series since its inception. As the accompanying department evolved over the years, its students progressively began to play in the recitals. And now the Liederabends are an integral part of the graduate program in accompanying, playing an important role in the students' development as collaborative artists.

Presenting songs from the Beethoven to the present, each of the season's five Liederabends will offer a variety of musical styles in various languages. The next Liederabend will be performed on Friday,

November 30, at 6 PM in Paul Recital Hall. On February 28, in a special program, the complete solo songs of Mozart will be performed as part of the official Mozart Bicentennial in Lincoln Center. This will be a marvelous opportunity to hear the beautiful and rarely-heard art song repertoire of Mozart, whose operatic works are so famous. Another season highlight on March 28 will feature songs by the prolific composer, David Diamond who is a member of the Juilliard faculty.

This season, for the first time, Juilliard also offers to the public a series of Sonatenabends, or "Evening Sonatas" beginning Thursday, November 8 at 6 PM in Paul Recital Hall. As in the Liederabends, the Sonatenabends provide Juilliard musicians the opportunity to work with accompanists in a public setting. With a concentration on sonata performances for string instruments and piano, the series is designed to enhance Juilliard's chamber music program.

Alfred Ayres is a third-year Master's student in accompanying.

## Adler Exits Having Played Title Role

by Baird Hastings

Dr. Peter Herman Adler, former head of the Juilliard Opera Center died in his sleep on October 2, 1990. Born in Jablonec, Bohemia in 1899, he studied at the Prague Conservatory with Alexander von Zemlinsky and later worked with Leos Janacek on the Prague production of *Jenufa*, subsequently holding conducting posts in Austria, Germany and Russia.

After making his America debut with the New York Philharmonic in 1940, Dr. Adler went on to conduct orchestras in Cleveland, Detroit, and Colorado, and was music director in Baltimore from 1959 to 1968. Adler also conducted several seasons of the Metropolitan Opera, the New Opera Company and the New York City Opera.

From 1944 to 1959 he was a very active pioneer in television opera, conducting classics by Mozart, Beethoven, Poulenc and Britten, and

commissioning works by Norman Dello Joio, Jack Beeson, Thomas Pasatieri, Bohuslav Martinu, Hans Werner Henze, and Gian Carlo Menotti. The conductor's notable performances at Juilliard from 1973 to 1981 include Bloch's *Macbeth*, Strauss' *Ariadne* (in its original form), Smetana's *Bartered Bride*, Dvorak's *Rusalka*, Janacek's *Jenufa*, Monteverdi's *Orfeo* and Puccini's *Tusca*.

He assisted David Bender, Scott Bergeson, Brian Matthews, Leontyne Price (with whom he made recordings), Willard White and scores of other greats in developing their operatic careers. Indeed, he will be remembered and missed by those at Juilliard who, during the Adler years, profited greatly from his understanding and knowledge.

Baird Hastings is Juilliard's former Orchestra Librarian.

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# Exploring Shakespeare's World of Drama

## Group 20 Seasoned By Discovering The Winter's Tale

by Carrie Preston

Each year, in what is appropriately called the Discovery Play, first year drama students are placed in a classroom environment under the guidance of an experienced director to explore together the world of a Shakespearean play. This year's students "discovered" *The Winter's Tale*, directed by Marian Seldes.

Written in Shakespeare's later period (1610 or 1611), *The Winter's Tale* is often categorized as a romance or comedy, having a delightful plot, beginning with sadness, and ending in joy. The plot unfolds itself within a cycle of the four seasons, beginning and ending with winter, symbolizing life's events eventually coming full circle.

The tale tells a story congruent with the process we undertook playing it. In a way, we embarked on an arc through a metaphorical cycle of seasons and arrived where we began, loaded with the treasures we had discovered.

In the first part of the play, Leontes, the king of Sicilia, accuses his wife Hermione of committing adultery with his best friend Polixenes, the visiting King of Bohemia. Leontes orders his counselor Camillo to kill Polixenes. But Camillo flies away with Polixenes rather than unjustly killing him. Hermione, nine months pregnant, is thrown into jail where she gives birth to a baby, which is then sent by Leontes to Bohemia to be left to die. During Hermione's trial, an oracle declares that she is innocent, that Polixenes is blameless, and that the King shall not have an heir until the lost child is found. After Leontes

denounces the oracle, it is announced that the baby has died, which causes Hermione to collapse and be carried away. Thinking she is dead, Leontes swears himself to a life of repentance and grief.

Then with the passage of sixteen years, one discovers from the character Time that the forsaken child, Perdita, ignorant of her true identity, has been raised in Bohemia by a shepherd and son, and Florizel, King Polixenes' son, has fallen in love with her. When the King witnesses his son about to marry a shepherd's daughter, he threatens to bar him from succession and have Perdita and her shepherd family killed. Camillo, now Polixenes' advisor, counsels them to flee to Sicilia and plead for support from Leontes.

At this point, the wintery beginning thaws into a bright, budding spring. Love ripens and is steadfast. Emotions are passionate. The play takes on a lighter spirit as the shepherd, his son, and the rogue/scamp Autolycus provide sunny relief to the chilly first half in a merry act full of hope, flowers and feasts. From there the play moves rapidly through summer and fall toward its concluding revelations and reunifications.

After initial hesitancy brought on perhaps by the cold beginning, we actors began to warm up in rehearsals. We let the ideas bloom and became passionate about our visions of our roles. Encouraged by the director to try anything, we took uninhibited risks. And I think because we were on our feet so soon in this process, we were more willing to accept what was happening in

given moments. Some actors (including me) prefer initial script work with the other actors and director; but this situation demanded immediacy since the rehearsal time was limited. And I think because of this, we took greater license with our choices and let our impulses flourish. We became animals, trees, servants in different scenes to help create the atmosphere. The world was ripe for experimentation.

Now, it would have been fantastic if Mr. Time had allowed us to continue working on this lovely tale. But part of the challenge and purpose of the project was the time frame itself. Even if no one had seen our project, I think the time spent

getting to know one another and exploring the text together served us well. It was our unveiling, like that in the last scene where Hermione's statue is unveiled before all who love her; and it was a sweet awakening, as when Hermione awakens, having never been dead, and steps down for a new beginning.

Now the first year drama students go together, precious winners all, into this and future seasons with many more tales yet to discover.

Carrie Preston is a first-year Drama student.

## The Human Nature of Shakespeare's Women

by Luisa Sermol

In an unusual production, members of the fourth-year drama class will present *Women in Shakespeare* on November 3, 4 and 5, comprise of scenes from *Two Gentlemen of Verona*, *Twelfth Night*, *Much Ado About Nothing*, *Henry V*, *Henry VI Part I*, *Richard III*, *The Merchant of Venice*, *As You Like It*, *Taming of the Shrew*, and *Othello*. The production offers something for every taste, whether you like comedy, drama, or simple human nature, with such an array of scenes there should be.

An unprecedented additional show for a fourth year class, the informal presentation, under the direction of Michael Langham and assistant director Richard Feldman, was added to the repertory season to allow the women in the class a chance to "sink their teeth into Shakespeare." Since the study of Shakespeare constitutes such large part of the actor's training at Juilliard, and since most of Shakespeare's plays have few roles for women, (the upcoming production of *Romeo and Juliet* has only three main women's roles), Michael Langham thought it important for the actresses to have the experience of exploring and playing Shakespeare in a special production.

Although the scenes were not chosen in accordance with one particular theme, Langham points out that "as the scenes unfold, certain themes may suggest themselves and prompt audiences to wonder whether Shakespeare is consciously making a specific point about women in society." Each scene shows women who think differently according to their own particular struggles. Yet, in portraying women as unique individuals, the program as a whole may seem to take on a particular "feminist" thesis. This is not to say that Shakespeare was politically a "feminist." As Richard Feldman points out: "Shakespeare's plays are not politically feminist in intent. But, because Shakespeare is interested in exploring the human condition without moralizing and without judging, and because he sees individuals and not types, his works are bound to be political in effect."

The main challenge for each actress will be to exploring the experiences and

thoughts unique to each woman she portrays." Shakespeare knew that women were limited by certain social conventions, and he was interested in examining their full potential by looking at women as complete and complex people. Today, we women still find ourselves limited by social conventions, and although we have overcome many obstacles we must continue to prove we have complexities and capabilities beyond male definition. Shakespeare's women give us a voice and a mirror.

Shakespeare's women journey toward growth and self-knowledge in dramas that

## Romeo and Juliet Expresses Manifold Passion

by Susan Knott-Creech

An angelic young woman peers from her balcony into the courtyard. The moonlight softly caresses her blushing cheek. At the foot of the balcony stands a bold young man in love. Beautiful words of a love unequalled pass between the two, as the dark night shields them from the view of others.

Several teenage men gather on an otherwise-isolated street corner. The glaring sun beats down on them as their tempers begin to flare. A sharp word here with a bitter reply there. And then swords flash and fly.

These are examples of the images that people carry away from a production or a reading of Shakespeare's *Romeo and Juliet*. A magical image of love contrasts with a vivid picture of hate. Yet, amidst this struggle of hate and love, there exists a bond of passion among all the characters. Deep passions and wide-open emotions drive all the characters, motivating each and every action. Capturing the manifold expressions of this passion is the joy and the challenge of the fourth year actors as they rehearse *Romeo and Juliet*, to be presented in an open dress rehearsal October 31, and three performances, November 1, 2, and 3 at 8 PM.

But how do actors of our closed-in world of 1990 ready themselves to leap into the openly-passionate world of *Romeo and Juliet*? How do they cope with the emotions and then express them in verse?

Christina Rouser who portrays Lady Capulet believes that the secrets of entering into Shakespeare's emotional world are spontaneity and trust in the character. "It's easy to read Shakespeare and think that it is very far from what you would do in that situation." Christina said, "If you fall into that trap and try to pull yourself up to

the words, entering Shakespeare's world becomes impossible to succeed dramatically." What Christina has learned is that Shakespeare's words are so extraordinarily sensitive that when she allows herself to be affected emotionally by the situation in which Lady Capulet is involved, the words just flow: "They bubble along the top of the experience."

In playing Juliet, Lisa Dore's first step in understanding the character was to open up her own life. She admits to keeping her "own extreme emotions in check," whereas Juliet is falling in love for the first time in the most deeply vulnerable way. According to Lisa, "The key to understanding Juliet's choices of action, such as suicide rather than marriage to another, is in her phrase: 'My bounty is as boundless as the ocean, my love as deep.'" When Lisa learned to open herself up to Juliet's extremely passionate love for Romeo, the extreme pain at his loss seemed natural.

The other tricky part of acting Shakespeare's works is that his words are living thought. Lisa says, "He voices what is going on in the person's mind step by step." Remembering this helps remind the actor to think and feel just moment to moment, thereby keeping the essential spontaneity. The actor must achieve the speed of thought and the clarity of discovery.

Both actresses speak with enthusiasm about their work in *Romeo and Juliet*. Adapting to Shakespeare's world, coming from our own world of 1990, is not the easiest task for actors. But when the curtain goes up, it will be worth our the effort.

Susan Knott-Creech is a fourth-year Drama student.



Playwright William Shakespeare

reveal Shakespeare's deep understanding and caring for human nature. Langham says that the program will show completely different characters in the process of growing up—either through hurt, curiosity, or learning from more experienced women. They learn to let go of their illusions and their inhibitions. They learn about themselves and about the reality of the world in which they live.

As actresses we look forward to the challenge of discovering and experiencing our characters' journeys. It has been said that "Shakespeare provides an actress with such a rich diet that it is sometimes difficult to turn to other things as hungrily. No doubt at all; he loved women."

Luisa Sermol is a fourth year drama student.



*In The Shadow Of The Scaffold* is 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

On a crisp, starless night, Étienne followed an alleyway in the Rue St. Antoine. He could see the façade of La Force with startling clarity; bathed in moonlight, the fearsome structure appeared impenetrable. Overcome by fear for his family trapped inside, Étienne cried out, "Charlotte!;" his voice, a hoarse echo among the lonely hovels. Rosalie grabbed Étienne as he sank to his knees sobbing.

"Monsieur, please, you must not do this to yourself!" Kneeling, she grasped his shoulders and shook him. "If you want to see your wife and sister, we must be very careful and, God protect us, quick!"

Étienne looked up at Rosalie seeing her as if for the first time. She had become his friend and protector during the past weeks. No longer a quiet servant, Rosalie was now a brave and resourceful woman. Upon his return to the Rue St. Honoré, it was Rosalie who courageously exposed Solange's treacherous actions of which Étienne and his family were victims. That evening, Rosalie and Étienne fled the Rue St. Honoré before they too were ensnared in Solange's deadly web.

Blushing from his intense stare, Rosalie retreated into the hood of her cloak. Faint, purple bruises lingered on her cheeks where Solange had beaten her.

Étienne reached up and cupped Rosalie's face in his hands. "Is there nothing that Solange has not tried to destroy?"

Somewhere in the distance, a bell tolled. "Come, Monsieur," Rosalie beckoned. "Claude begins his watch at the prison at midnight. We cannot miss this opportunity." Clutching a package for Charlotte and Hélène, Étienne took Rosalie's hand and started toward the prison.

The Hôtel de La Force was situated between Rue de Roi-du-Sicile and Rue Pavée. Its annex, The Petit Force, which had been added to house the women prisoners, was accessible only from the Rue Pavée. From a distance, Rosalie and Étienne watched in tense silence until a tall, ill-groomed Gendarme, appeared at its doorway, reached into his coat, and pulled out a white handkerchief -- their signal to approach.

Rosalie spoke first. "Claude, this is citizen Fouquet-Maillot. He has the money

you requested and a small package for his loved ones. Please have mercy and let him see his wife and sister!" Claude made no reply to her urgent plea; instead he looked expectantly at Étienne.

Disgusted, Étienne thrust the bag of gold into Claude's hand who then grunted and pocketed it. Ignoring Étienne, he turned to Rosalie and whispered contemptuously, "He is an Aristo and my mercy is only as large as the bag of gold he offers." Étienne exploded and shoved the man against the wall. Placing his forearm against Claude's windpipe he spat out, "Where are they? Where are my wife and sister? Tell me or I'll break your neck!" Gasping for air, Claude swung at Étienne.

"Monsieur please!," cried Rosalie. "You're killing him! He is all we have to help us. I beg you for your wife and sister's sake, stop!" Rosalie managed to pull Étienne away as Claude fell to the ground.

"Bastard!," the Gendarme snarled at Étienne. "I'll take the package and a message to them. But that is all!" Incensed, Étienne growled and charged toward him. Cowering on the ground, Claude sputtered, "Someone has been talking. It has become dangerous; they are watching your family very closely inside. I cannot let you see them tonight, I swear it!"

Turning to Étienne, Rosalie implored, "Give him the package, Monsieur. If he is telling the truth, then we must go. It is too dangerous here." Claude grabbed the package and disappeared quietly into the shadows. Taking Étienne's hand, Rosalie lead him away. "I am sorry, Monsieur," she said softly. "We will try again tomorrow." Looking back at the imposing walls that held Charlotte and Hélène within, Étienne realized that he too was a prisoner of Solange's suffocating embrace.

### Part II

From her cell window, Charlotte watched the sun rise, illuminating the small room she shared with Hélène. When the Gendarme brought Étienne's package, both women cried; knowing he was so close, made their predicament seem less futile.

"Sister, why don't you lie down and rest for a while?" Charlotte urged Hélène, "I know you did not sleep again last night."

Hélène looked up and smiled wanly, "I miss him, chérie." Tears welled in her soft, brown eyes. "I have failed him. At least I should have given him children. When we are gone, he will be alone in the world!"

Charlotte ran to her sister-in-law and

embraced her. She knew Étienne only cared for Hélène; he did not love her. Their marriage had been arranged, a political merging of two powerful families. Trying her reassurance, Charlotte said, "Étienne will not be alone, chérie, for we will live to see him again." She held her sister-in-law's hands and struggled for words of hope: "Did he not say in his message that he was working day and night to help free us?" Hélène nodded. "Then how can you say that you have failed him, when he is risking his life to save yours? You tire yourself from worry; it has been two weeks and they still have not come with our indictment. I believe we will not be tried and will soon be set free. All of this will have been a terrible nightmare."

At the sound of carriages arriving in the courtyard, Hélène pulled away from Charlotte and hastened toward the tiny window of their cell.

"Charlotte, they are coming!," Hélène cried. "The tribunal clerks, to read the lists of the condemned. I am afraid you have spoken too soon!" Charlotte rose from the bed and said firmly, "We must go, our friends might need us if today it is their time."

Each day the same ritual occurred. Prisoners assembled in the courtyard. Indictments were read. And those called were immediately taken to the Conciergerie to await trial--and certain death.

The prisoners filed into the yard; their despondent cries rising above the hum of nervous whispers. Hélène clung to Charlotte's arm as if it were a lifeline. "Courage, sister," Charlotte murmured. "It is not our time."

A terrifying silence descended as an official read the names; his voice an incessant drone. "Citizen Bouchet, Madame de Ferrières..." Hélène, turning white, prayed, "Please God, do not send us to that dreadful place. I don't want to die." The clerk read on, "...Citizen Mailliard, the Duc and Duchesse de Fleury, Citizeness Hélène Fouquet-Maillot, Citizeness Charlotte Fouquet-Maillot..." Hélène froze. "It is a mistake, my God they have made a mistake!," she cried in disbelief.

"It is no mistake," Charlotte replied bitterly. "It is that woman! She has sealed our fate and we are finished!"



MICHAEL DIAMOND

## An Award In The Upper Register

On September 11, Audio Magazine presented 19-year-old clarinetist Sharon Kam with the second annual Audio Magazine-Juilliard Scholarship Award at a dinner reception in her honor at Tavern on the Green in New York City.

Prior to her studies at Juilliard, Ms. Kam established an impressive record of competitions and solo performances in Israel where she received first prize in the Israeli Young Talent Competition. She also has toured and performed as soloist under the baton of Zubin Mehta with the Israel Philharmonic Orchestra and the Toronto Symphony.

While at Juilliard, Ms. Kam has performed with The Juilliard Orchestra, the Guarneri Quartet in Carnegie Hall, and the Zahal Chamber Orchestra in a performance in Jerusalem that was broadcast throughout



Sharon Kam, 1990 Audio Magazine-Juilliard Scholarship Award Winner.

Europe.

This past April, she was presented as soloist with the Berlin Philharmonic conducted by Zubin Mehta, and at the New School in New York Ms. Kam performed with

Isaac Stern, Sharen Robinson, Michael Tree and Yefim Bronfman. Additionally, Ms. Kam recently recorded her second album. The annual Audio Magazine-Juilliard Scholarship Award is designed to help a student musician achieve his/her career goals by providing full tuition at The Juilliard School

for one year, as well as a living stipend. According to Audio's Publisher Steve Goldberg, "It's one way of thanking young artists" such as Sharon, and last year's winner

Brian Dean Lewis, a 21-year-old violinist, for constantly enhancing the promise and growth of the audio industry."

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The Juilliard Orchestra and the Westminster Symphonic Choir performing Beethoven's Ninth Symphony on Monday, October 22. Inset: Conductor Otto Werner Mueller and soloists (l. to r.) Alison England, Susan Shafer, Matthew Lord, and Simon Estes.

DAVID ARCHER

## Ode To Joy

Talking with a nice lady on the phone. She has a case of the midwinter spiritual rot. And a terminal cold she's had since September 1.

"Well," rasps she, "you don't ever get depressed, do you?"

"Listen," says I, "I get lows it takes extension ladders to get out of."

"So what do you do?" asks she. "I mean, what DO YOU DO?"

Nobody ever pinned me down quite like that before. They usually ask what I think *they* should do.

My solace is not religion or yoga or rum or even deep sleep. It's Beethoven. As in Ludwig van. He's my ace in the hole. I put his Ninth Symphony on the stereo, pull the earphones down tight, and lie down on the floor. The music comes on like the first day of Creation.

And I think about old Mr. B. He knew a whole lot about depression and unhappiness. He moved around from place to place trying to find the right place. His was a lousy love life, and he quarreled with his friends all the time. A rotten nephew worried him deeply--a nephew he really loved. Mr. B. wanted to be a virtuoso pianist. He wanted to sing well, too. But when still quite young, he began to lose his hearing. Which is usually bad news for pianists and singers. By 1818, when he was forty-eight, he was stone-cold deaf. Which makes it all the more amazing that he finished his great Ninth Symphony five years later. He never really *heard* it! He just *thought* it!

So I lie there with my earphones on, wondering if it ever could have felt to Beethoven like it sounds in my head. The crescendo rises, and my sternum starts

to vibrate. And by the time the final kettledrum drowns out all those big F's, I'm on my feet, singing at the top of my lungs in gibberish German with the might choir, and jumping up and down as the legendary Fulghumowski directs the final awesome moments of the END OF THE WORLD AND THE COMING OF GOD AND ALL HIS ANGELS. HALLELUJAH! WWHHOOOOOOOOMKABOOM-BAM-BAAAAA!!! Lord!

Uplifted, exalted, excited, affirmed, and overwhelmed am I! MANALIVE! Out of all that sorrow and trouble, out of all that frustration and disappointment, out of all that deep and permanent silence, came all that majesty--that outpouring of JOY and exaltation! He *defied* his fate with *jubilant*!

And I never can resist all that truth and beauty. I just can't manage to continue sitting around in my winter ash heap, wringing my hands and feeling sorry for myself, in the face of THAT MUSIC! NOT ONLY DOES IT WIPE OUT SPIRITUAL ROT, IT PROBABLY CURES COLDS, TOO.

So what's all this noise about winter and rain and bills and taxes? says I to me. So who *needs* all this talk about failure and confusion and frustration? What's all this noise about life and people being no damned good?

In the midst of oatmeal days, I find within Beethoven's music an irresistible affirmation. In deep, spiritual winter, I find inside myself the sun for summer. And some day, some incredible December night when I am very rich, I am going to rent me a grand hall and a great choir

a bracing camaraderie born of the shared experiences of living together and of the activities and support network provided by the residence life staff and Residence Assistants. Juilliard students can now enjoy a sense of belonging as never before.

In further celebration of the opening, a gala ribbon-cutting ceremony took place on October 23. In the company of some of the building's benefactors, and other dignitaries, Mrs. Frank Y. Larkin, the chairman of Juilliard's Board of Trustees, and President Polisi snipped a red ribbon draped across the entrance to the

residence hall tower. The residence hall was now officially open.

What better finale to this epochal debut could there be than a performance of Beethoven's Ninth Symphony? The Juilliard Orchestra and the Westminster Symphonic Choir joined talents with soloists Simon Estes and three Young Artists of the Juilliard Opera Center in the first performance of the Ninth at Juilliard over thirty years. And in the climatic choral movement, Avery Fisher Hall resounded with an exultant "Ode to Joy" that had more than the usual reasons for its joyousness.

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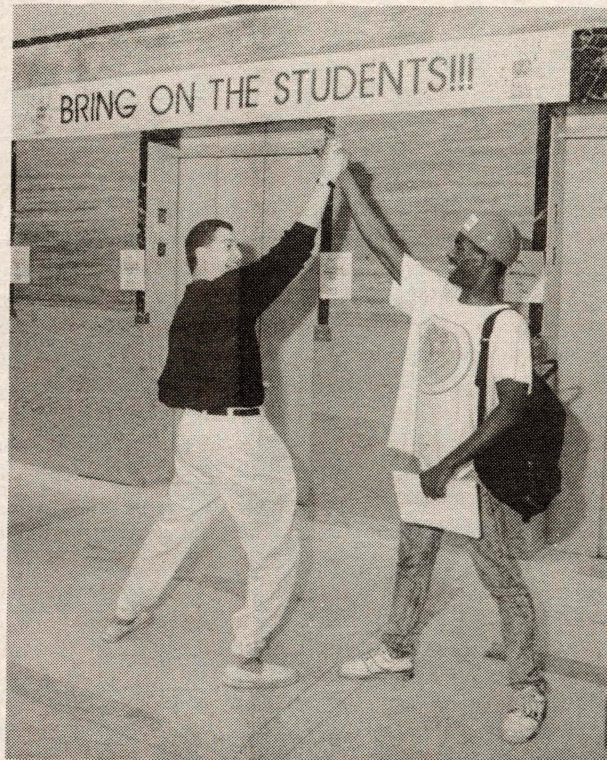
and a mighty symphony orchestra, and stand on the podium and conduct the Ninth. And I will personally play the kettledrum part all the way through to the glorious end, while simultaneously singing along at the very top of my lungs. And in the awesome silence that follows, I will bless all-the-gods-that-be for Ludwig van Beethoven, for his

Ninth, and his light.  
MANALIVE!

From ALL I REALLY KNOW I LEARNED IN KINDERGARTEN BY ROBERT FULGHUM. Copyright © 1986, 1988 by Robert Fulghum. Reprinted by permission of Villard Books, a division of Random House, Inc.



# Bring On The Students!



For many weeks before move-in, the Residence Life team spent endless time in meetings, fielding questions from the anxious YMCA dwellers: When will we move? How will we move? Will I have to move my own things? Who will move my things? Will you move my instrument? Move, move, move! So at one of the meetings, a Resident Assistant devised the secret code message--"The avocados are ripe!"--which we would pass on, when final word was given that the move would take place. And so we started off by saying, "The avocados are ripening!" But as move-in day drew near, we found ourselves chanting, "They are almost ripe, they are dropping off the branch," until the epochal day to rejoice with, "THEY ARE RIPE!," finally arrived.

Now, you may think that once we got this welcome news, or troubles would be over. After all, we would be ending weeks (years, for returning students) of living at the YMCAs, with their charming staff, modern and clean facilities, pest-free, commodious rooms, and spotless communal bathrooms. We would be moving into a brand new building, tailor-made for the needs of performing arts students. But first the immediate question arose: "How will we move 300 students and all their belongings from two YMCAs with only one working elevator in each

YMCA?" Through the cooperation, persistence and diligence of forty students and staff members, answers were found.

Jumping to action, Laurie Carter, the Director of Student Affairs, locked herself in her office and organized a detailed schedule of what the move would entail for the next week. No bodies were spared, no excuses accepted. An emergency Residence Life Team meeting came on the heels of the coded announcement. Ms. Carter handled the diplomatic intricacies of telling her staffers that they would be working by her side "in every moment to spare."

After many late nights of scratched ideas and logistical nightmares, Craig Morris (Assistant Director of Residence Life) and Yoav Kaddar (4th year, Dance student and a Head Resident) hashed out a foolproof plan. Working with many departments, they coordinated the ordering of packing boxes, the hiring of students, and they provided the students with necessary information.

The next step was to inform students about the complicated move-in plan at a mandatory move-in meeting on Thursday, October 4. This was the plan: the students were instructed to pick up special packing boxes on Friday, pack them, throw a few things in an overnight bag (that had to suffice for three nights), and to be home all day Sunday to have their boxes picked up. Then Student Affairs hired dozens of work/study students to help tape, label, carry, stack and organize the boxes.

Monday night, the long-awaited move took place. Sound simple? Shuttling back and forth between the YMCAs and the residence hall, six moving trucks with full professional crews delivered, what seemed like, zillions of boxes, trunks, and suitcases to 42 different suites. Although initially planned to take place one floor at a time, the move took its own course when boxes started piling up in the elevator lobbies; soon boxes from the 28th floor were mixed with boxes from the 22nd floor. When the dust settled Tuesday morning, the Residence Life Staff was on hand to survey the results. Everything seemed in order, but for some bruises here and there on floors and walls. Next came the

check-in process.

Beginning at 6 AM on Wednesday, October 10, the Residence Life team began setting up. And at 9 AM, President Polisi handed out the first residence hall key to first-year Dance student Eddie Buggie. At last, the residence hall was OPEN!! The students walked gingerly over masonite-covered parquet floors into padded elevators up to the residential floors.

After two days of checking-in the residents started planning for the Opening Day party. We ordered four immense chocolate cakes, balloons galore, 400 roses, and began to decorate. Friday, at 9 PM, we handed a red rose to the first partier and said the phrase we would repeat four hundred times that evening: "Welcome to the Rose Building!!" (The base building has been named for the principal contributor, Mr. Fred Rose.) Later that evening, Dr. James Allen officiated a cake-cutting ceremony, and then got his hands dirty serving it all night! (We have it on videotape!) Aside from the rowdiness of an over-enthusiastic group of YMCA-defectors, the party went smoothly.

In the week to follow, some persistent maintenance problems kept the Residence Life staff on their toes. But as the residents settled in, things calmed down for the staff. With the move complete, we hope that everyone will take time to look out the bay windows of Juilliard's new Rose Building. New York City is far below. Cars speed a long noiselessly. And sun rises an orange and pink glow, making a silhouette of the skyline. The world from the residence hall looks pretty good.

**Clockwise:** In the third floor lobby of the new residence hall, Juilliard students pass down an intricate line of procedures before continuing to their suites on the 17th through 28th floors, as Juilliard staff look on.

**Capturing the spirit of move-in.**

Laurie Carter and Dr. James Allen commence the ceremonious cake-cutting at The Opening Day Party.

President Polisi hands residence hall key to Iffet Araniti.

First steps: Kris World enters new residence hall thorough main entrance on 65th Street.

Photos by D. AVID A. RCHER





# News From Student Affairs

## First Year Foundation

Beginning Monday, November 5, The Office of Student Affairs is introducing The Foundation, a new, year-long program designed to address the needs and interests of first-year students at Juilliard.

The Foundation kick-off, involving a week of introductory activities and events, will, among other things, address topics such as stress, time management, date rape and self-defense. Also, discussions will be held to give first-year students the opportunity to voice concerns and needs, and exchange feelings and ideas.

Events throughout the year will range from films, concerts, and parties, to lectures and discussions by faculty. The first-year students are strongly encouraged to give input to programs in which they are interested, because it will be a major factor in the success of the endeavors. Since this is the first class of incoming students to be a part of Juilliard's residence hall life, this year's students are important in laying the foundation for many students to come. Juilliard and New York City have much to offer the student. And The Foundation is a good way to learn how to take advantage of the opportunities.

The Foundation is an exciting concept and one which has the potential to bring all the elements of a year at Juilliard into sharper focus. With this process a student's first year need not be so fraught with confusion, misinformation or sensory overload.

A mandatory first-year meeting will be held on Monday, October 29 at 10 PM in the Faculty/Staff Lounge. Following this meeting will be a week of activities and information for the first-year students to begin their journey. Look for more information on the Office of Student Affairs window, the residence hall and other surprise locations.

## Happy Thanksgiving!!



November is International Month. In addition to a month's worth of foreign movies being shown, we are planning other special events to celebrate the cultural and societal differences we have at Juilliard. In conjunction with Susan Sutton, the Foreign Student Advisor, we will be hosting an International Students' Thanksgiving Feast. Look for postings and advertisements. If you have any ideas about how we can bring out the qualities of your background and heritage, we are open to suggestion. Any ideas should be directed to Lea Johnson, in the Office of Student Affairs. To live together, we must learn about each other!



## Movie of the Week

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

### NOVEMBER IS INTERNATIONAL MOVIE MONTH!!

November 7, 7 PM *Jean de Florette*

A beautiful film about the trials of peasant farmers in Porvence in the 1920's. Starring Gerard Depardieu and Yves Montand. In French, with English subtitles.

122 minutes, Color, directed by Claude Berri

November 14, 7 PM *Ran*

Startling cinematography and brilliant acting put this film among the best of Akira Kurosawa. An adaption of the King Lear story, Ran is tragic and breathtaking.

135 minutes, Color, directed by Akira Kurosawa.

November 21, 7 PM *Lawrence of Arabia*

The saga of T.E. Lawrence, an English officer who led native troops into the Arabian desert. Newly restored and re-edited to include outtakes, this film is epical and not to be missed.

202 minutes, Color, directed by David Lean

November 28, 7 PM *The 400 Blows*

The classic Fench New Wave film. Truffaut tells the story of growing up through the eyes of a discontented young boy. For the film buffs in the crowd, this movie contains the first "freeze-frame" ever!. Also, look for one of the longest continuous shots of the time. Starring Jean-Pierre Leaud.

98 minutes, Black and White, directed by Francois Truffaut

All movies subject to change

November is  
INTERNATIONAL  
MONTH  
at  
JUILLIARD!!



- movies
- Thanksgiving Dinner
- movies
- Thanksgiving Dinner
- movies
- Thanksgiving Dinner

WATCH FOR ANNOUNCEMENTS



## Announcements

### STUDENT

**CHERY LIRE**, pupil of Leonard Eisner in the Pre-College Division, was selected as one of two pianists to study on full scholarship at the Governor's School of New Jersey at Trenton State College for the summer 1990. She also received a trophy for best choir accompanying at the Festivals of Music in Montreal, Canada.

**CATHY MINN**, fourth year dance student, went to Varna, Bulgaria in July for the 14th International Ballet Competition as coach and choreographer for competitor Tomoko Nakaya. Ms. Nakaya became a finalist; Natalia Makariva, who served as a judge for the United States, gave Tomoko a special recommendation for the "Outstanding Artistic Merit Award."

Third year student, **CORINNE TATIANA NORDMANN**, a Bachelor's degree candidate majoring in Piano and Composition, received her second ASCAP Foundation Grant for Young Composers in June for her song cycle *Winter Evenings*.

This past spring, **ANTON ROVNER** organized two concerts of works by Juilliard student composers in the Russian cities of Nizhni-Novgorod and Moscow both programs were held in Composers' Union Buildings. Performed works include Rovner's Sonata Fantasy for piano and String Quartet, Ronn Ydida's Chaconne for piano "Black Snow," and Piano Sonata No. 3 "Outcries"; Nathan Currier's Variations for Trio and Piano Sonata; Sebastian Currier's Piano Sonata; and Yan Maresz's "L'Objet de Desir" for flute. Doctoral piano students of the Moscow Conservatory, Nizhni-Novgorod Conservatory faculty, and members of local chamber groups and orchestras were among the musicians involved. Earlier in March Mr. Rovner performed in the Countess Shuvalova Hall at the Gnesin Institute as well as in the music College in Bryansk.

### FACULTY

Dance Division faculty member **CAROLYN ADAMS** is the new Director of Education at Jacob's Pillow in Lee, Massachusetts.

The Society of Norwegian Composers presented "New Music from Norway" on October 14 at Alice Tully Hall. Renowned trombonist and conductor **PER BREVIG** conducted members of the Metropolitan Opera Orchestra in chamber works by Åse Hedström, Kjell Mørk Darlsen Arne Nordheim, Olav Antonsen, Rolf Wallin, and Edvin

Østergaard. The concert was sponsored by the Norwegian Ministry of Foreign Affairs/ Royal Norwegian Consulate General and The American Scandinavian Foundation.

**LEONARD EISNER** will perform a faculty piano recital on Monday, November 12 at 12.30 PM in Rathaus Hall, Queens College. His program will include works by Mozart, Grieg and Schubert.

For the second time in its history, the de la Torre Bueno Awards Committee for best dance books has awarded a special citation to **PAULINE KONER** for her autobiography, *Solitary Song*, published by Duke University Press. The first time such a citation was awarded was to Deborah Jowitz, dance historian and critic for the Village Voice.

In An Evening of Vocal Chamber Music presented at Merkin Concert Hall on October 24, The New York Concert Singers, under the direction of **JUDITH CLURMAN**, presented the New York premieres of **BRUCE MACCOMBIE**'s *Color and Time*, and Stephen Paulus' *Madrigal di Michelangelo*, both for a cappella chorus. Also on the evening's program were Gabriel Fauré's *Cantique de Jean Racine, Op. 11* for Chorus and piano, Brahms' *Nene Liebeslieder Walzer, Op. 65* for chorus and four hand piano, and *Four Songs set to the Poems of Thomas Campion* for chorus, clarinet, viola and harp by Virgil Thompson.

Adelaide and **EDGAR ROBERTS** of the Pre-College Division faculty, Duo-Pianists, gave an hour-long radio broadcast on WAMC, in Albany on "Music in the Afternoon," Robert Wallace, host, on September 18; a full concert for one piano, four hands at the Education Auditorium on the "Wednesdays at Two" series, New York University on September 26; another concert on the "Lunch 'N Listen" series at the First Evangelical Church.

**Correction:** The winner of the Pre-College Gina Bachauer competition was Won Kim.

### REMINDERS FROM THE REGISTRAR

Graduation intent forms are due in the Registrar's Office by December 15. The form must be signed by your major teacher or division director. If you plan to graduate in May, you must file a form.

Dean Wagner will be meeting with prospective May '91 music division graduates during the month of November to confirm class schedule for the Spring term. Please make an appointment in room 222.

All other students must register for Spring term on December 5-14. All holds must be cleared before you can register. If you have not had a final transcript sent from your previous school, you must do so now.

The last day to withdraw from a non-required course is November 16. Forms are available in the Registrar's Office.

### INCREASE YOUR CHANCES FOR FINANCIAL AID

Meeting on Tuesday,  
December 4 at 6:30 PM  
Cafeteria

Step-by-step help with the new forms.

Refreshments

### classifieds

**FOR SALE:** 4-room apartment across from Juilliard. Hi-floor, hi-ceilings, new kitchen, excellent condition, doorman. Asking low \$200's. Others available--studios from and one-bedroom from \$165K. Call broker Anna Kopel at 769-9700 or 662-5272.

**Au Pair** needed for 2-year old son of opera singer. Great opportunity for someone who loves kids, music, travel, languages. Chicago-based. **European travel.** Non-smoker. Beginning late Dec./early Jan. call 708-447-1654.

**FOR SALE:** Violin "Antique" of great value--1984 Otto Lutz, Vienna. Perfect shape, strong sound. Please call Pavel at (212)-370-7313.

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### In Memoriam

A memorial tribute to Leon Russianoff will take place Monday, December 3 at 5:30 PM in Paul Recital Hall. Among the friends and students paying tribute will be Stanley Drucker and Charles Neidich.

\* \* \* \* \*

A memorial concert will honor Libbie Tecklin (1907-1990) on December 2, 1990 at 2 PM in the Jewish Community Center of White Plains New York. Ms. Tecklin received her Diplomas in Piano in 1929 and 1931 from the Institute of Musical Arts. She was a faculty member in the Juilliard Pre-College Division from 1931-1969.

Participating in the concert will be Jane Hart, composer and friend, pianists and former students Gwendolyn Mok, Anne Taffel and Refika Elibay, and Dorothy Priesing, co-author with Libbie Tecklin of the book *Language of the Piano*.

### Attention All Juilliard Music Students

*Do you wish to perform in some of the Juilliard Concert Series held outside of School?*

**Come to Placement (Room 208) and sign with Mrs. Greitzer. These recital performances are open to all current students with the approval of their major teachers.**

**The months of November and December are now filled, but we are currently signing Young Artists for 1991.**

#### THROAT TICKLE? HOARSENESS?

You can continue at your best! MELOIDS, used in Europe for years, are licorice-menthol flavored cough pellets, tiny enough to fit inside the cheek where they dissolve slowly, for use during performances. Minimum order two tins can last a year. \$11.70 includes all costs. Add \$5.00 for each additional tin. LORR DISTRIBUTORS, BOX 1175, SOUTHAMPTON, PA. 18966, Product of Boots, England.

**NEEDED:** Part-time medical receptionist in Juilliard neighborhood. 6-8 hours per week. (212) 779-3193.

**Russian violin for sale.** Reasonable price. Please call after 8:00 p.m. Tel. (718) 253-3705.

## SUMMER MUSIC PROGRAMS

#### Chamber Music

Lorand Fenyves, *violin*  
Zoltan Szekely, *violin*  
Thomas Brandis, *violin*  
Raphael Hillyer, *viola*  
Martha Strongin-Katz, *viola*  
Bonnie Hampton, *cello*  
Laurence Lesser, *cello*  
Gilbert Kalish, *piano*  
Anton Kuerti, *piano*  
Menahem Pressler, *piano*

#### Master Classes

Piano · Gyorgy Sebok · Marek Jablonski  
Violin · Lorand Fenyves · Sylvia Rosenberg  
Viola · Martha Strongin-Katz · Karen Tuttle  
Cello · Aldo Parisot · Stephen Isserlis  
Flute · Carol Wincenc · Samuel Baron  
Oboe · Richard Killmer · Peter Bowman  
Clarinet · Michele Zukofsky · Alan Hacker  
Bassoon · Stephen Maxym · Otto Eifert  
Horn · Froydis Ree Wekre · Roland Pandolfi

#### Resource Artists for Summer Residency Program

Robert Altken, *flute/composer*  
David Hickman, *trumpet*  
Barbara Pritchard, *piano*

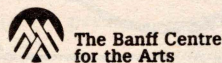
Tim Rawlings, *percussion*  
Jan Urke, *double bass*



Visiting artist Karen Tuttle works participant during the 1990 Summer Music Program at The Banff Centre.

For dates of courses please send for the Music brochure. For information on programs of interest to singers, send for the brochures on the Opera program (Colin Graham, Program Head) and the Academy of singing (Martin Isepp, Program Head)

**Auditions in New York will take place in early February. Application deadline is January 5, 1991.**



Inquiries:  
Office of the Registrar  
Box 1020, Station 304  
Banff, Alberta, Canada  
T0L 0C0. (403) 762-6180



# 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

On August 1, **KENNETH BOOKSTEIN** (Piano, '86, MM) was interviewed by June LeBell on WQXR's radio talk show, "The Listening Room," as a preview to his August 8th appearance with the Festival of the Atlantic, in Point Pleasant, NJ. He performed several movements of Doctoral student Ronn Yedidia's *Flute Suite*, transcribed for piano and computer. He also performed in August with the Summerfest chamber music Festival in La Jolla, California. He recently signed a contract with Trantracks, Inc., a computer music software company in New York, for international distribution of his MIDI transcriptions of eight virtuoso piano works.

The McGill Chamber Orchestra located in Montreal, Canada, recently celebrated its 50th anniversary. **ALEXANDER BROTT** (Violin, '36 Diploma, '38 Post-Grad. Diploma), is its musical director.

Pianist and piano faculty member **JOHN BROWNING** ('55 BS) appeared in New York performing Beethoven's Third Piano Concerto with the New York Philharmonic, Leonard Slatkin, Conducting.

**BARRY GOLD** (Cello, '80 MM) has been appointed teaching assistant to Lynn Harrell at the University of Southern California.

Composer **DARON HAGEN** ('87 MM), who is working on an opera called *Shining Brow* about Frank Lloyd Wright for the Madison Opera Guild, has been commissioned by the Hudson Valley Chamber Orchestra to compose a piano concerto which he will premiere this April. His *Common Ground* is a finalist in this year's Kennedy Center Friedheim Awards. The New York Philharmonic has also commissioned a work for its 150th anniversary.

Pianist **JOAN HARKNESS** (Accompanying, '88 MM), was awarded \$15,000 from the Kansas Cultural Trust for the purchase of a Steinway grand. The extensive competitive requirements included essays, interviews and live performance for the selection committee.

**HAE-JUNG KIM** (Piano, '90 MM, '88 BM) recently performed Beethoven's Concerto No. 1 with the Melbourne Symphony Orchestra under the baton of Janos Furst in Melbourne, Australia. Her future engagements include a performance with the Monte Carlo Philharmonic of Rachmaninoff's Piano Concerto No. 2, in Monaco. Ms. Kim also plans a five-city tour of Spain.

Pianist **ELYANE LAUSSADE** ('87 MM) appeared at Alice Tully Hall in October. Her program included the works of Beethoven, Ravel, Liszt, and Gershwin's *Rhapsody in Blue*.

The American Premiere of Handel's opera *Siroe* was conducted in Merkin Hall by **RUDOLPH PALMER** (Composition, '82 DMA, '77 MM), on its Original Instrument Series. Newport Classic has recently released Dr. Palmer's CD recording of Telemann's comic opera *Pimpinone*, with the Baroque Orchestra of St. Luke's, and is scheduled to record the *Siroe* production, along with Handel's *Joshua*, shortly, featuring Juilliard graduate **JOHN ALER** (JOC) in the title

role. Dr. Palmer's *Psalm 117* for chorus and large brass ensemble was given its World Premiere at Bucknell University with the composer conducting in October.

Pianist **ROMAN RUDNYTSKY** ('64 BS, '65 MS) made a tour of Britain last May. In July, he gave recitals on the Caribbean islands of St. Kitts and St. Nevis. In August, he fulfilled his fourth New Zealand tour and also played recitals in Fiji. In September, he toured Brazil, and performed the Chopin *Concerto No. 1 in E-Minor, Op. 11* as soloist with the Orquestra Sinfonica da Bahia in Salvador. In November, he will give the European premiere performance of the newly-discovered Liszt *Concerto No. 3 in E-Flat* as soloist with the Worthing Symphony in Britain and will make his fifth tour of India immediately following.

Composer and pianist **EZEQUIEL VINAIO** ('85 BM, '87 MM) will have his composition for string quartet and live electronics, *La Noche De Las Noches*, premiered at Merkin Hall on November 13. The chamber group Speculum Musicae will perform the piece. The work is also being recorded and will appear in a CD next season.

For the fifth year in a row, pianist **WILLIAM WOLFRAM** ('78 BM) will open the Jupiter Symphony's New York City season at Alice Tully Hall. The concert on November 5 will include Rossini's "*Las Gazza Ladra*" Overture, Bizet's "*L'Arlesienne*" Suite #1, Juilliard faculty member Lawrence Widdoes' *Morning Music*, and Liszt's *Concerto No. 2 in a Major*.

This past summer **FREDERICK ZLOTKIN** (Cello, '71 BM, '72 MS) was artist-in-residence at the Aspen Music Festival. In July, he was featured in performances of Tchaikowsky's *Souvenir de Florence*, the Shostakovich Sonata and Mendelssohn's Octet and *Trio in C Minor*. In addition, Mr. Zlotkin performed excerpts from Beethoven and Haydn quartets at the Snowmass Monastery with Robert Mann, Earl Carlyss and Masao Kawasaki, which was aired as part of NBC's "Sunday Today" show.

## DRAMA

**JANE ADAMS** (Group 18) and **WENDELL PIERCE** (Group 14) had featured roles in the 1990 Young Playwright's Festival presented at Playwrights Horizons.

**RENGIN ALTAY** (Group 13) was featured in the Goodman Theater's production of *The Iceman Cometh*.

The Trials of *Rosie O'Neill* recently presented **LISA BANES** (Group 8) in a featured role.

**ANDRE BRAUGHER** (Group 17) stars in the TNT Network production of *The Court Martial of Jackie Robinson*.

**GABRIELLA FARRAR** (Group 15) is featured in the motion picture, *Privilege*.

Cincinnati is home for **HOWARD KAYE** (Group 18) where he is a resident actor at the Cincinnati Playhouse. He just completed a role in their production of Joe Orton's *Loot*, and is currently appearing as the Tin Man in their *The Wizard of Oz*. He is also the Movement Coordinator at the University of Cincinnati where he teaches a movement class for actors.

**KURT NAEBIG** (Group 19) can be seen on the big screen in a co-starring role in the film *Cold Justice* and is featured in the motion picture *Deception*. Kurt also portrays "Baby Face" Nelson in the ABC-TV movie *Dillinger*.

If you're in Washington, D.C., you can catch **PAMELA NYBERG** (Group 9) in

## Save the Date

Monday  
February 25, 1991

Alumni Reunion

Beverly Hills Hotel

Watch this page for details on  
the Reunion in

New York City

celebrating the opening of the  
new building

Arena Stage's production of *Cerseau*, which will run through December 2.

**WILLIS SPARKS** (Group 19) appears in *The Miser*, at Circle in the Square Theatre in New York.

**KEVIN SPACEY** (Group 12) has a starring role in the television movie *When You Remember Me*, and can be seen in the current motion picture, *Henry and June*.

## DANCE

Martha Graham Dance Company had their New York season, October 2-7, at City Center Theater. The season featured the world premiere of Ms. Graham's 180th ballet, *Maple Leaf Rag*, set to the music of Scott Joplin. **THEA NERISSA BARNES** ('78 BFA), **JOYCE HERRING** ('75 BFA) and **PETER LONDON** ('87 DIP) danced in principal roles. **DUANE CYRUS** ('88 BFA) also performed during the season. After the company's New York appearances, they departed for a seven-city tour of Asia.

**TRUDE L. CONE** ('76 BFA) is artistic director of The School for New Dance Development, a department of the Amsterdam School of the Arts since May, 1989.

**ERROL GRIMES** (Dance) had a summer showing of four dance works he choreographed. This event was sponsored by the DIA Art Foundation. The sets and costumes for these works were designed by him as well. **VERNON SCOTT** ('85 BFA) and **STEPHANIE TOOMAN** ('85 BFA) danced with Mr. Grimes in this program.

At The Brooklyn Academy of Music on October 6 - 14, **PENNY HUTCHINSON** (Dance), **MEGAN WILLIAMS** ('84 BFA), and **KRAIG PATTERSON** ('86 BFA) appeared as principal dancers with the Monnaie Dance Group/Mark Morris. **PATRICIA MCCARTHY** ('89 BFA) participated as an understudy, and also danced with Bill T. Jones/Arnie Zane Dance Company in November.

**JOAN KARLEN** ('80 BFA) was recently promoted to the rank of Assistant Professor/Dance at the University of Wisconsin/Stevens Point. Karlen, who teaches full-time within the Department of Theater and Dance, has been active as a performer and choreographer. She is currently completing course work to earn a Master's Degree from New York University's Gallatin Division where she was recently awarded a Dean's Fellowship to continue her studies in dance and choreography.

**MARCIA JEAN KURTZ** ('63 BS) received the 1990 Obie award for distinguished performance in *When She Danced* at Playwrights Horizons and *The Loman Family Picnic* at The Manhattan Theatre Club. A member of the theater faculty at The Ensemble Studio Theatre Institute, Ms. Kurtz was featured in an upcoming episode of the NBC-TV series, *Law and Order*.

**REBECCA STENN** ('90 BFA) toured this past summer in Vermont, California, Brazil and Taiwan with Momix Dance Theatre.

**RONALD WRIGHT** ('90 BFA) recently performed with the Houston Dance Coalition in a series of adjudicated works for the Houston community. Ronald is currently choreographing for Texas Southern University's Drill Team which dances at half time at football games. In September, Ronald Wright's choreographic work, *In a Whirling Season*, with music by Vivaldi, was premiered by the William Chaison Dance Theatre of New Jersey.

## In Memoriam

### BEN HOLT

Student of Hans Heinz  
and Oren Brown  
Juilliard, 1984

\* \* \* \*

### JOHN T. ROBERTSON

Student of Beveridge Webster,  
Sidney Sukoienig and  
Irwin Freundlich  
Juilliard, 1955

## New Alumni Directories Are Ready

To order a 1990-91 Alumni Directory, fill in and mail this form to:

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The Juilliard School  
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New York, NY 10023

I would like to order an Alumni Directory (Free for those whose last year of class attendance was 1989 or 1990.) \$10

I would like to order a Directory with binder \$15

Check enclosed, payable to The Juilliard School \$

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# Sampler

## Juilliard

11/1-11/3 **Fourth-year Drama Production**, Shakespeare's *Romeo and Juliet* directed by Michael Langham, Juilliard Drama Theater, 8 PM. Free with tickets.

**Third-year Drama Production**, George Bernard Shaw's *Man and Superman* directed by Robert Hall, Drama Studio 301, 8 PM. Free with tickets.

11/3-11/5 **Fourth-year Drama Production** *Women in Shakespeare* directed by Michael Langham, Juilliard Drama Theater, 11/3 & 11/4 at 2 PM and 11/4 & 11/5 at 8 PM. Free with tickets.

11/5 **Alexander Siloti Benefit Concert**, Juilliard Theater, 8 PM. *Mstislav Rostropovich*, conductor-cellist, and soloists *Feltsman, Cherkassy, Istomin, Graffman, Browning, Slobodynak, Alexander Toradze* pianists, and the *Juilliard Chamber Orchestra*. Tickets available in Juilliard Concert Office or by calling Centercharge at 874-6770.

11/6 **An Evening of Chamber Music**, Alice Tully Hall, 8 PM. Free tickets available in the Juilliard Concert Office beginning Oct. 31.

**Wednesdays At One**, *Chamber Music*, Alice Tully Hall, 1 PM.

**Juilliard Composers**, Paul Hall, 8 PM.

11/8 **Sonatenabend**, Paul Hall, 6 PM

11/9 **Masahiro Sato**, piano, Paul Hall, 8 PM.

**An Evening of Chamber Music**, Alice Tully Hall, 8 PM. Free tickets available in the Juilliard Concert Office beginning Nov. 2.

11/9-11/12 **Juilliard Dance Ensemble Fall Concert** "Celebrating Two Decades of American Dance," Juilliard Theater, 8 PM (except Sunday 11/11 at 3 PM). \$10 tickets available in the Juilliard Concert Office or by calling Centercharge at 874-6770.

11/10 **Jasmine Alexandra**, cello, Paul Hall, 8:30 PM.

11/14 **Wednesdays at One**, Juilliard Opera Center Arias and Scenes, Alice Tully Hall 1 PM.

**Paul Redman**, trombone, Paul Hall 6 PM.

**Lawrence A. Wien Concert Series**, Juilliard Orchestra, Avery Fisher Hall. *Gerard Schwarz*, conductor and cello soloist Wendy Sutter. Works by DAVID DIAMOND. Tickets are \$10 and \$5 and are available in the Avery Fisher Box Office or by calling Centercharge at 874-6770. Free for students.

11/15 **Steven Wangler**, bassoon, Paul Hall 8 PM.

11/16 **Jennifer Hayghe**, piano, Paul Hall, 6 PM.

11/19 **Nancy Billmann**, horn, Paul Hall, 6 PM.

**Jon Etterbeek**, trombone, Paul Hall 8 PM.

**Daniel Saidenberg Faculty Recital**/*Joseph Fuchs*, violin, Juilliard Theater 8 PM. Guest artists Katsurako Mikami, piano, Joel Krosnick, cello, and Michael Ishii, french horn. **NARDINI, RESPIGHI, BRAHMS**. Free tickets available in the Juilliard Concert Office.

11/20 **Piano Ensemble Recital**, Paul Hall, 6 PM.

**Juilliard Symphony**, Alice Tully Hall, 8 PM. *Otto-Werner Mueller*, conductor. **WAGNER, HAYDN, SCHUMANN**. Free tickets available in the Juilliard Concert Office beginning Nov. 13.

11/25 **Lincoln Center Great Performer Series**, Alice Tully Hall, 3 PM. *Sharon Isbin's* solo guitar recital premiere of Joan Tower's *Clock's*.

11/26 **Gary Gintsling**, clarinet, Paul Hall, 8 PM.

11/27 **Paige Roberts**, piano, Paul Hall, 8 PM.

11/28 **Wednesdays at One**, *String Quartets*, Alice Tully Hall.

11/29 **Penderecki Viola Concerto Competition Finals**, Paul Hall, 5 PM.

**Students of the American Brass Quintet**, Paul Hall, 8 PM.

11/30 **Liederabend**, Paul Hall, 6 PM.

**An Evening of Chamber Music**, Alice Tully Hall, 8 PM. Free tickets available in the Juilliard Concert Office beginning Nov. 26.

**Matthew Herskowitz**, piano, Paul Hall, 8 PM.

## Lincoln Center

**Metropolitan Opera**--Mozart's *Don Giovanni*, Thursday, Nov. 1, 8PM. Studer, Mattila, Merritt, Olsen, Hampson, Plishka. *Keenan*, conductor. Tickets at the Met Box Office or call (212) 362-6000.

**Metropolitan Opera**--Verdi's *Ballo in Maschera*, Friday, Nov. 2, 8PM. Millo, Blackwell, Obraztsova, Pavarotti, Pons, Hawkins, *Levine*, conductor. See ticket information above.

**New York Philharmonic**, November 1,2,3,6 at 8PM, 2PM, 8PM, 7:30PM respectively--*Erich Leinsdorf*, conductor; Charles Rex, violinist; **BRAHMS' Symphony No. 2**, **STRAVINSKY'S Pulcinella, Suite**, **DALLAPICCOLA'S Tartiniana**.. Tickets \$10-\$43 unless otherwise noted. Student/Senior rush tickets on Tues.-Thurs. \$5. ID required/limited seats. Call Centercharge (212) 874-6770 or go to Avery Fisher Hall Box Office.

**New York Philharmonic**, November 8,9,10,13 at 8PM (except November 9 performance: 11AM)--*Erich Leinsdorf*, conductor; **STRAVINSKY'S Symphonies of Winds**, **DEBUSSY'S Interludes from St. Sebastian**, **BEETHOVEN'S Symphony No. 3, "Eroica"**. See ticket information above.

**New York Philharmonic**, November 15,16,17,20 at 8PM (except November 20 performance: 7:30PM)--*Erich Leinsdorf*, conductor; Malcolm Frager, pianist; **COPLAND'S Orchestral Variations**, **DOHNANYI'S Variations on a Nursery Song**, **SCHUMANN'S Symphony No. 2** (not performed 11/16), **BEETHOVEN'S Symphony No. 3 "Eroica"** (11/16). See ticket information above.

**Musica Antiqua Koln**, Nov. 4 at 3 PM, Alice Tully Hall. *Reinhard Goebel*, director. German Orchestra Music including works by **BACH, TELEMANN, BIBER & HEINLICHEN**. Tickets \$20 Alice Tully Box Office (212) 362-1911 or by calling Centercharge (212) 874-6770.

**Young-Uck Kim**, violin and **Christoph Eschenbach**, piano, Nov. 11 at 7:30PM, Alice Tully Hall. All **MOZART** Program: *Sonata in C, K. 296; Sonata in E-flat, K. 380; Sonata in E, K. 304; Sonata in A, K. 526*. Tickets \$20 at Alice Tully Box Office (212) 362-1911 or by calling Centercharge (212) 874-6770.

## Selected Events In & Around New York

**New York Public Library**--"Echoes and Artifacts: 100 Years at Carnegie Hall," posters, programs, fliers, architectural drawings, photographs and other memorabilia. Opens 10/31 thru 1/6/91. "Wired for Sound: The Exhibitors' Dilemma," publicity items, film clips and memorabilia from the early sound-film era. Thru Nov. 10, Mon., Thur., noon-8; Tues.-Wed. and Fr., noon-6; Sat., 10-6.

**LAKSHMI**--Indian classical dancer, Saturday, Nov. 3 at 8 PM. St. Peter's Church, Lex. Ave. and 54th St. (825-0385). Tickets \$10 or \$5 with TDS.

**Metropolitan Museum of Art**, Fifth Ave. at 82d St.--"Mexico: Splendors of 30 Centuries." Through Jan. 13.

**International Center of Photograph**, 1130 Fifth Ave., at 94th St.--"Onstage at Carnegie Hall: A Centennial Celebration," 70 black-and-white portraits of musicians. Through Nov. 11.

**Artists Talk On Art--Panels on Contemporary Issues in Art. Art, Activism, and Aids: Into the Second Decade.** Juli Carson, Moderator, Curator and Writer, ACT UP member; Greg Bordowitz, Artist, Member of Testing the Limits Collective and ACT UP; Jean Carlomusto, GMHC, Video activist; Douglas Crimp, Art critic, Author of *Aids Demographics*, ACT UP member; House of Color, Video-Artist Collective; Aaron Keppel, Artist, ACT UP member Hilary Leone/Jennifer Macdonald, Collaborative Artists; Adam Rolston, Artist, co-author of *Aids Demographics*, ACT UP member; Catherine Saalfeld, DIVA TV (ACT UP Video Collective).

New Location in Tribeca at 15 White Stree. Hosted by Soho Photo Gallery. Fridays at 8PM, doors open: 7:30PM. Regular admission: \$3, Special Panel Admission: \$5. Students & Seniors admission (with ID): \$2. ATOA Hotline: (212) 385-2862.

**The New York Chamber Ensemble** presents *The Best of the Verein*, Friday, Nov. 2, 8PM. **DEBUSSY'S** *Prélude à l'après-midi d'un faune*, **MAHLER'S Lieder eines Fahrenden Gesellen**, **BRUCKNER'S Symphony No. 7 (Allegro)**, **SCHOENBERG'S Five Pieces for Orchestra Op. 16**, **STRAUSS' Kaiser-Waltzer**. Tickets \$15. Call the box offe at Florence Gould Hall (212) 355-6160. Florence Gould Hall, 55 E. 59th St.

**The Joffrey Ballet** performs *Nutcracker* at City Center Theater Nov. 15 through Dec. 2. Evenings at 7:30 Thurs., Nov. 15 & 29; Fri., Nov. 16, 23, 30; Sat., Nov. 17, 24, Dec. 1; Sun., Nov. 18 & 25; Tues., Nov. 20 & 27; Wed., Nov. 21 & 28. Matinees at 2 Sat., Nov. 17, 24, Dec. 1; Sun., Nov. 18, 25, Dec. 2; Fri., Nov. 23; Wed., Nov. 28. Choreography by Gerald Arpino. City Center Theater on w. 55 ST. bet. 6th & 7th Ave. Tickets \$10, \$20, \$30, \$42. Order by teletron (212) 246-0102. For ticket info only: (212)-581-7907.

**Limón Dance Company** presents *Missa Brevis*, Nov. 15-17, 8PM. Richard Westenburg conducting the 150-voice Rutgers Oratorio Choir. The Cathedral of St. John the Divine, Amsterdam Avenue at 112th St. Tickets \$18 at Box Office (212)-662-2133).

## Juilliard Evening Division Piano Ensemble Recital

Tuesday, November 20 at 6 PM  
Paul Recital Hall

Performing Original Works by

**Bach, Clementi, Chabier,  
Rachmaninov, Lufoslowski, Gliere**

for four hands and  
two pianos

## Juilliard Pre-College Faculty Recital

Saturday, November 3 at 6 PM  
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**