

# The JUILLIARD

J O U R N A L

Vol. VI No. VI

The Juilliard School

March 1991

## A Brecht-Weill American Musical

### Fourth-Year Actors Present *Happy End*

by Deloss Brown

In March, the Juilliard fourth-year actors will present the Bertolt Brecht-Kurt Weill musical, *Happy End*, directed by Juilliard faculty members Moni Yakim and Deborah Lapidus.

In the fall of 1929, close on the heels of their hugely successful *Die Dreigroschenoper* ("The Threepenny Opera"), Brecht and Weill produced a new musical, *Happy End* ("Happy End"). Everything about their new project was improbable. It was the collaboration of an atonal musician and an Expressionist poet; it was a musical comedy, a cheerful little story about a gangster who falls in love with a Salvation Army lass; it was set in Brecht's mythical Chicago; and the title

was in English.

Opening night (Berlin, September 2, 1929) ended in a riot. Apparently Brecht and his actress-wife Helen Weigel (who was playing the Lady in Gray), both doctrinaire Communists, inserted into Weigel's final speech Communist propaganda which enraged the bourgeois half of the Berlin audience and aroused the socialist half. German tempers were further inflamed by the final song, a satirical hymn to Saint Rockefeller and Saint Henry Ford; the play ended in a bedlam of roars, screams, threats, curses and whistling. The next day, reviewers panned the show, and two days later it closed.

*Continued on page 2, column 1*

## Tully Hall Welcomes Petschek Winner

Pedja Muzijevic, recipient of the 1991 Juilliard William Petschek Piano Debut Award, will present a New York debut recital on Thursday, April 4, at 8 PM in Alice Tully Hall. Mr. Muzijevic will perform Janacek's *Sonata October 1st 1905*, Ravel's *Miroirs*, Scriabin's *Poème satanique*, op. 36, and Haydn's *Sonata in G Major*, Hob. XVI:6, and will highlight the program with the world premiere of Daniel Nelson's *Pigmentata* and the U.S. premiere of Davorin Kempf's *Soundscape*.

Before receiving a Master of Music degree from The Juilliard School in 1989, the Yugoslavian pianist made his first orchestral appearance with the Zagreb Radio Symphony Orchestra in 1982. Since then he has toured extensively throughout Europe and the United States as soloist and recitalist, and has recorded an album of solo piano works under the Orfej label.



PETER SCHAAF

William Petschek Piano Debut Award recipient  
Pedja Muzijevic

## Saidenberg Series Continues With Juilliard String Quartet

The Juilliard String Quartet presents its second concert in the Daniel Saidenberg Faculty Recital Series on Tuesday, March 19, at 8 PM in the Juilliard Theater in a program featuring Mozart's *Quartet in E-flat Major, K. 171*, Carter's *Quartet No. 2*, and Beethoven's *Quartet No. 13 in B-flat Major, Op. 30* including the *Grosse Fuge*.

In May, The ensemble's members--Robert Mann and Joel Smirnoff, violins; Samuel Rhodes, viola; and Joel Krosnik, cello--will coach a week-long string quartet seminar open to quartets from around the world which will culminate in two recitals in Paul Recital Hall.

## Dining Hall Opens

Juilliard's new cafeteria is now open and serving members of the Lincoln Center community. Located on the third floor of the Rose Building, it may be accessed from Lincoln Center Plaza near 65th Street via the escalators. Under the management of ARA Services, the cafeteria offers a

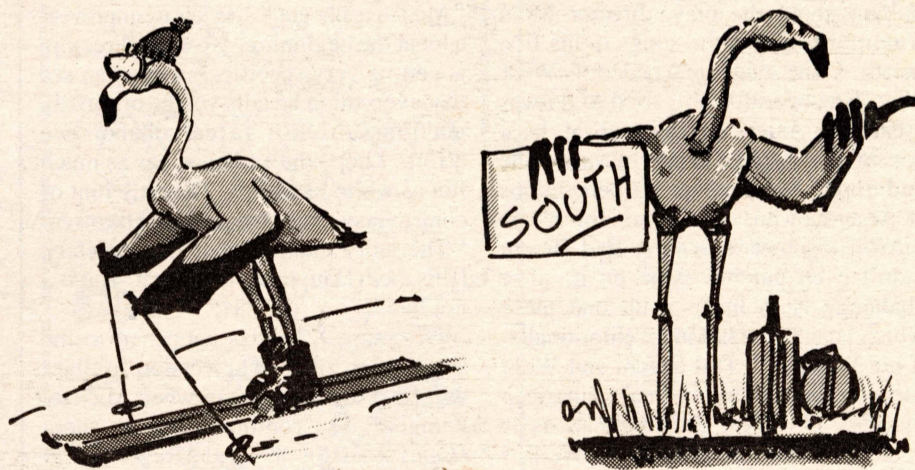
full-service dining room, a choice of hot entrees, grilled food, vegetarian dishes, a deli area, salad bar, frozen yogurts and beverages, and is open 7 AM to 8 PM on weekdays, and 11 AM to 1:30 PM and 5 PM to 7 PM on weekends.

Juilliard's new dining hall located in the Rose Building on 65th Street.



CATHERINE MILLER

Happy Spring Break!!!



## A Cappella A Student Voice and Venture

*A Cappella* is a student newspaper, soon to deck the halls of Juilliard. The first issue, in the making for several months now, will include a varied selection of poems, stories, articles and letters written by dancers, actors and musicians alike.

Initiated by first-year drama student Carrie Preston and graduate flutestudent Emma Moon, *A Cappella* is produced entirely by Juilliard students. It is a group venture for those who partake in its making, a voice for those who contribute ideas, and a place to read up on perspectives

of Juilliard students.

As a collective voice, the *A Cappella* staff expresses its purpose:

"*A Cappella* is a venue. It's a place for students to voice comfortably and fearlessly their opinions, their complaints, their joys, their creative thoughts. Whereas all of us involved in the production of *A Cappella* may not agree with all of the ideas that have been submitted, it is our ambition to print, with thought judgment, the writings of students.. Our purpose is to give voice."



Dustin Smith (Henry) and Luisa Sermol (Luna) in a scene from Sam Shepard's *Seduced*.



Anne Torsiglieri and Robert Sella in *William and Mary* (Short Story Theater)

## American Musical

Continued from page 1

But *Happy End* did not disappear, because the score contains what translator Michael Feingold calls "some of the greatest theater songs ever written." This statement sounds like an exaggeration to those who don't know the score, and seems inadequate to those who do. In talking about the play, director Moni Yakim mentioned the songs in his first breath. "The songs are wonderful. What they [Brecht and Weill] tried to do was create an *American* musical--at least Brecht did--inspired in part by vaudeville and in part by whatever his perceptions of America were at the time. But it was thrown together in a hurry and Brecht didn't even put his name on it. The challenge is to make it all one piece which I can do by linking it emotionally, if not literally." Did Brecht and Weill succeed in making a real American musical? "Yes, as American as it could be with music by Kurt Weill." Yakim thought for a second. "And since later on Weill did write other American musicals (*Lost In The Stars*, *Knickerbocker Holiday*, *Lady In The Dark*, *One Touch of Venus*, *Love Life*, plus the opera *Street Scene*) it's even American in that sense."

Musical director Debbie Lapidus had similar feelings. "The music is incredibly exciting and even in the 90's it still sounds modern and unusual." Why? "Because of the harmonies and the unexpected turns in the melody and because the lyrics are so strong. It gives modern musicals a run for their money."

The Juilliard actors, tracked down in the halls and forced to give an opinion, seemed to have a very frivolous view of the process. Most of them mentioned something about "fun." Kathy Christal:

"It's a lot of fun!" Luisa Sermol: "It's so much fun! Moni lets us go wild and the characters are huge."

Peter Jacobsen: "I love working with Moni. We're bringing in three years of the things we learned in class to create the characters in rehearsal." Susan Knott: "Moni's really great. He lets us improvise a lot at the beginning. Now his directing is getting very specific, but you can see that everything he tells you he originally got from you. So it's a real collaborative effort. I hope the audience has as much fun as we're having." The only hint of controversy came from Doug Harmsen: "The story claimed that his secretary [Elisabeth Hauptmann] wrote it. But it's not bad."

Of course a lot has happened to the script since 1929. The version Juilliard will be presenting began when Michael Feingold was commissioned to adapt *Happy End* for the Yale Repertory in 1972. Feingold then re-worked his adaptation for the subsequent Broadway production with Christopher Lloyd and Meryl Streep. He allows in his preface that the result is a "free adaptation," and it almost certainly more successful than the 1929 German original.

Brecht blamed the original script on his secretary, but he always took credit for the lyrics to the songs, among them "Suribaya Johnny," "The Mandalay Song," "The Sailors' Tango," and "The Bilbao Song," and Michael Feingold did a wonderful job turning these into English. And a good thing, too: wouldn't Brecht have wanted his "American" musical sung in American?

Deloss Brown is a member of the Drama Division faculty.

## A Meditation on Mystery, Magic, Comedy, and Revelation in Mozart's "Die Zauberflöte"

by Dr. Baird Hastings

Probably no amount of ex-post-facto reasoning can elucidate the meaning and the appeal of Mozart's opera--any more than Sunday morning quarterbacking would enable one to understand fully the string of relentless football victories sparked by Notre Dame's infamous Four Horsemen of the 1920's.

Still, by noting the presence of Eastern and western mythological and philosophical veins in the complex plot and libretto of "Oper" (as cleverly developed by Schikaneder, Gieseke and others from the Schikaneder stable of collaborators/assistants, and composed by the greatest living composer of that time) we can appreciate how Mozart, simultaneously at work on Masonic pieces, a Requiem, and opera seria, was inspired to provide this unique work with a luminous score. While he was crafting *Die Zauberflöte* in 1791, he was not composing an *Everyman*, but was creating a good show with a starring comedy part for the producer-director, actor-singer Emmanuel Schikaneder.

Elsewhere I have written about various

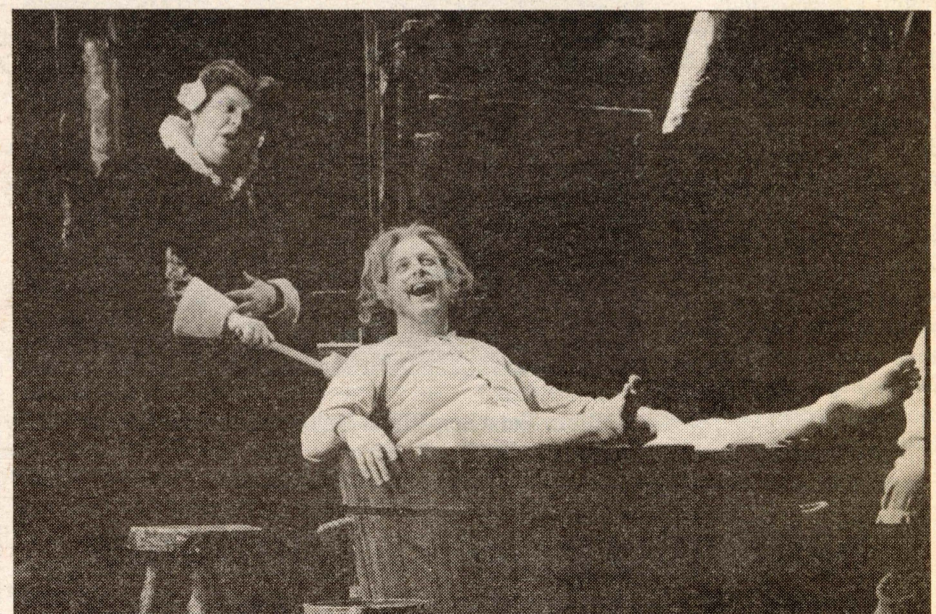
parallels between Mozart's *Die Zauberflöte* and Richard Strauss' *Die Frau ohne Schatten*. Here, the emphasis is on *Die Zauberflöte* as a fable about deep, underlying humanity, with the action based on Tamino becoming a man and learning that he cannot become a complete man without a woman (Pamina) by his side; and in this fable the gods recognize the sexes as equal and complementary. Meanwhile Papageno and Papagena learn humility, even if they are not granted exaltation. And finally the world learns the lesson of living with itself--philosophically accepting both good and bad, and henceforth, agreeing with the prayer which announces that "whatever you may think, undoubtedly the universe is proceeding as it should"--as peace and joy come to Mozart's world.

Stravinsky has said that music has no specific meaning, but Mozart is one who has proven that there are exceptions to this statement.

Dr. Baird Hastings is Juilliard's former orchestral librarian.



(l. to r.) Alison England as Mrs. Ford, Angela Norton as Nanetta, Jane Gilbert as Meg Page and Diane Daniels as Mrs. Quickly in the Opera center's production of Giuseppe Verdi's *Falstaff* in the Juilliard Theater.



Diane Daniels as Mrs. Quickly and John Hancock in the title role of *Falstaff*.

The Juilliard School is in the process of establishing an exchange program with the Royal Academy of Music in London. It is planned that a returning Juilliard music student will be selected to spend the 1991-92 academic year at the Royal Academy and a student from the Royal Academy will spend the year at Juilliard. This is not a funded program, but both students will be eligible for their respective financial aid packages at their home institutions. Any student who wishes to be considered for this program should contact Dean MacCombie's office by March 15, 1991.

# A Ragtime Revival

by Rick Benjamin

Since you are serious students of the performing arts, I imagine that your career decisions seem to already be made. I thought that mine were. But I'd like to tell you a story which shows that life's surprises can have wondrous effects on the best laid plans. Quite accidentally, my musical career has taken a course not at all anticipated when I arrived at Juilliard in 1985. As a result, my life has probably become much more interesting.

The story begins following a severe dental injury in early summer, 1985. I'm a brass player (tuba), and I was put out of commission with a dislocated jaw. Since I couldn't practice, I decided to occupy myself with some kind of project. Writing seemed a good diversion, so I decided to work on an article about a once-famous local musician. The results of this enterprise were quite surprising.

The subject of my article was Arthur Pryor (1870-1942), a "mega-star" musician in early 1900's America. The world's first virtuoso trombonist, Pryor served as featured soloist and assistant conductor with John Philip Sousa's famous band in the 1890's. In 1903, he left Sousa to embark on his own ventures as a conductor, composer, soloist, and most importantly, phonograph recording artist. Through these early 78 rpm discs, the name "Arthur Pryor" became a household word, and his pioneering work in this field greatly aided the future success of recorded music. In the process, Pryor accumulated a vast library of selections for band and orchestra.

Now, back to my story: while researching for my project, and visiting some of Pryor's old haunts, I actually found his orchestra library in a ramshackle boardwalk building on the New Jersey shore. This discovery didn't look like much at first--just a musty room full of wooden shelves, stacked with heaps of crumbling paper. But when I pulled down a handful of sheets, blew away the dust and began flipping through them, I realized that I'd come across something of considerable importance. In an electrifying moment it struck me that this was the "lost" musical collection that I'd heard about. Somehow, it had survived, completely forgotten! With the blessing of the building's owner (who regarded it as junk), I began the difficult process of removing this large mass of material to a safer location.

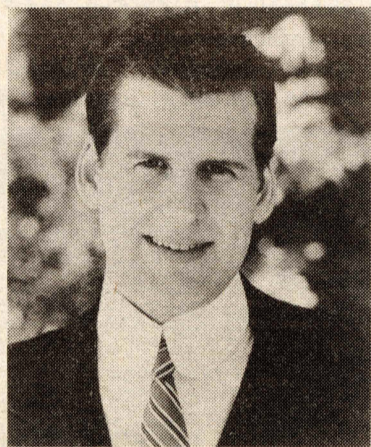
As it turns out, the Arthur Pryor collection contains over 3,000 orchestrations (still being catalogued) by many celebrated American composers of the period 1885 to 1920. Included are a number of one-of-a-kind arrangements of compositions by Pryor, Scott Joplin, W.C. Handy, Victor Herbert, John Philip Sousa, and other luminaries. The collection also includes a substantial quantity of programs, photographs, posters, and related memorabilia. My happenstance discovery amounted to a truly precious "time capsule" of American music.

Inspired by this discovery, I decided upon arriving at Juilliard in the fall of 1985 to form a "band" (a small orchestra, actually) to play through some of these vintage selections. My friends were skeptical. Nevertheless, I eventually managed to round up enough players. My intent then was recreational: I had no idea that I was about to embark on a full-time occupation. Our first reading took place late one October evening in room 309 (alas, what would Bruno Walter think!).

By the end of that first playing session, we all knew that we'd been "hooked" by the charm, exuberance, and quality of this music. At that time, plans were enthusiastically made to create a regular performing ensemble. Our goal was to explore, revive, and promote this rich musical heritage. Through first-hand experience, we became convinced that ragtime

(and its related genres) is a kind of chamber music--an original and distinctively American *art form*. We are not alone in recognizing this. No longer an ephemeral "pop" music, ragtime is now considered an important "classic" style. As the eminent musicologist H. Wiley Hitchcock put it, "rags" are "the precise American equivalent, in terms of a native style of dance music, of minuets by Mozart, mazurkas by Chopin, or waltzes by Brahms."

Our first public concert, in Paul Recital Hall, was rather sparsely attended. In those days, the idea of a "serious" performance of ragtime music seemed novel--and perhaps even revolutionary. People did not know what to expect. But we were relieved to have our efforts warmly received by those who attended.



Rick Benjamin, Director of the Paragon Ragtime Orchestra

Shortly thereafter, through the interest generated by this unusual concert (and the efforts of trombonist Dan Toomey), our "Paragon Ragtime Orchestra" (PRO) came to the attention of the noted record producer Thomas Frost. Intrigued by our project, Frost volunteered to produce some recordings of the group. This was an incredible opportunity for us. Two compact discs, *On the Boardwalk*, and *The Whistler and His Dog*, resulted from this collaboration. These releases were a critical success, and PRO was soon catapulted from total obscurity into the glorious bins of Tower Records. And to further our surprise, the recordings were a hit with classical radio stations around the country; finally, America's "original music" was getting some air play along with the works of the great European masters.

Since that time, PRO has gone on to do more than any of us had imagined. We now perform about thirty-five concerts a year across the United States; last season more than forty thousand people attended these events. We've also been honored by invitations from the 92nd Street Y, Ambassador Auditorium, the Smithsonian Institution, Alice Tully Hall, the Waterloo Festival of Jazz, and Michigan State University. Our endeavors have recently been profiled by National Public Radio, the Colorado Public Broadcasting Company, WQXR Radio, and the worldwide Voice of America network. We are now at work on several more recording projects, and are preparing for our first tour of the Orient.

As I reflect on all that's happened in the last five years, I'd have to admit that very little of it was planned out. But with dedication, help, and hard work, we've taken a "crazy" idea and made it a success. There have been many hard knocks and disappointments along the way; we've come through the better for it. I'm not playing with the Chicago Symphony, but what I'm doing now--leading a ragtime orchestra--is far more satisfying for me. The old saw is true, "when life gives you lemons, make lemonade." Who knows? In the end, you may even gain far more happiness than your original plans ever could have provided.

Rick Benjamin attended Juilliard from 1985-87. He is currently engaged in the reconstruction of the lost orchestrations for Scott Joplin's opera "Treemonisha," and is touring extensively throughout the midwest with the Paragon Ragtime Orchestra.

# What Now?

by Micah Yui

What was discussed in Piano Literature class that Thursday morning was the cause of my countless number of anxiety attacks:

What am I going to do after I graduate?

Here we are now, under the secure roof of an institution, where we belong, in one way or another, and where we have somewhat of an identity.

But not for long. Eventually, we will have to go out "there"--the real world--and experience life as it really is. And, boy, it's a harsh world. No longer can we depend on those inspiring weekly lessons or coachings with our teachers. It is now time for us to discover things on our own. And, those faces we may have been sick of seeing day after day? We'll really start to miss them.

Mr. Dubal spoke of "aesthetic luck" that morning; something only a handful of us are lucky enough to have. Wasn't there ever a time when we all felt a tinge of envy, or more than a little frustration or depression when we looked around and saw a fellow student who actually had a career? Not only that, but a successful one--future performances lined up, rave

reviews, and...money!

Then, think: is it really worth it? Why not go out and get a 9 to 5 job? We would be guaranteed a job providing security, not to mention benefits after retiring?

But, would we really be content doing that? We are all artists in our own right. In each of our unique ways, we are trying to create our individual conceptions of the "perfect art."

Think about how lucky we are. During these hard times, while men and women are out in the Persian Gulf fighting and dying, we have the privilege and opportunity to live in a more peaceful and beautiful world.

Would you ever give up that moment of pride and satisfaction of giving a triumphant performance after sacrificing so many endless hours?

There is no question that it's difficult. But the idea is not to give up--have patience. And if we really love and believe in what we're doing, we will ultimately attain our dreams.

January 24, 1991

Micah Yui is a third-year Piano student.

"DAZZLING!"

—Peter Goodman, Newsday

"A DRAMA  
THAT'S  
MUSIC TO  
OUR EARS.  
THE  
EVENING  
SOARS."

—Howard Kissel, The Daily News

"A TRAILBLAZER!  
PLAYS WITH  
FEROCIOUS  
VIVACITY."

—Stephen Holden, New York Times

"DON'T MISS  
CARREÑO!"

—Larry Ledford, The Bergen News

"EXCITING AND  
ABSORBING!"

—Marjorie Gunner, Outer Critics Circle

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**Healthbeat**

# Sinus Trouble?

by Joy Favuzza

The most common diagnosis in the Juilliard Health Office is sinusitis. Sinuses are defined by The American College Dictionary as "any recess or passage, as a hollow in a bone, or a reservoir or channel for venous blood." In this instance, however, it refers to one or more of four groups of cavities known as the paranasal sinuses. These sinus cavities are located in and around the eye, nose and temple area on the face. The suffix "itis" always carries the meaning "inflammation of" in medicine. Hence, the name sinusitis simply means inflammation of the sinus cavities.

The principle functions of the sinuses are to cleanse, humidify and control the temperature of inspired air. Sinuses are lined with a delicate mucus membrane which produces mucus and allows air exchange. The sinus passages are aligned to drain into a long tube-like structure called the nose. This is important because anything that causes a swelling in the nose (be it a viral, bacterial or allergic reaction) can cause sinusitis.

The common cold often proceeds sinus infections. Many types of viral syndromes cause the common cold. Eighty-nine different types of rhinoviruses appear in September and October. Another family of viruses (coronaviruses) cause colds in midwinter, from December through February.

Bacterial infections are caused by staphylococcal, streptococcal and hemophilus influenza. Staphylococcal and streptococcal bacteria live in our environment constantly. They exist on our skin and clothes. Under certain circumstances they can begin to grow, resulting in sinus infection. Hemophilus influenza is a bacterial infection which, if left untreated, can become chronic. Many live with no ill effects from certain bacteria in the sinus cavity. Infections develop when the body's defenses are weakened or drainage from the sinuses is blocked. Bacteria that may have existed harmlessly before may then suddenly create a secondary infection in the sinuses.

**SIGNS AND SYMPTOMS**

Air trapped within an obstructed sinus, along with pus or other substances, may cause pressure on the sinus wall. The result is intense pain around the eyes, cheek area and the temple, depending upon which sinus is inflamed. The ethmoid sinus can cause eyelid swelling and pain around the eyes. The phenoid sinuses can result in earaches, neck pain, and deep aching at the top of the head. The major symptom is a headache upon awakening in the morning.

The color and consistency of mucus can also change during a bacterial infection. The normal mucus color is clear with occasional particles that are caught in the hair-like fibers in the nose. When a bacterial infection is present the color of the mucus changes to yellow or green. Mucus in this form is termed purulent discharge, and is the end product of the body's natural immune defense system. At this stage high temperatures are also present.

In the case of allergies or pollutants in

the air, the sinuses can drain into the back of the throat. This is called postnasal drip and can lead to irritation of the throat or membranes lining the larynx (voice box). This in turn can lead to a loss of voice.

**DIAGNOSIS**

Diagnosis is made by a doctor or nurse at the time of the examination. During the physical examination the practitioner presses on the frontal and maxillary sinuses (see picture) checking for inflammation, questions the patient as to the color and consistency of nasal discharge, and takes the patient's temperature. Nasal cultures are seldom taken, as they provide unreliable information regarding the causative bacterial agent. If a nasal specimen is needed, a direct needle puncture is required of the sinus. This procedure is done only with extreme cases that do not respond to normal treatment.

**TREATMENT OF SINUSITIS**

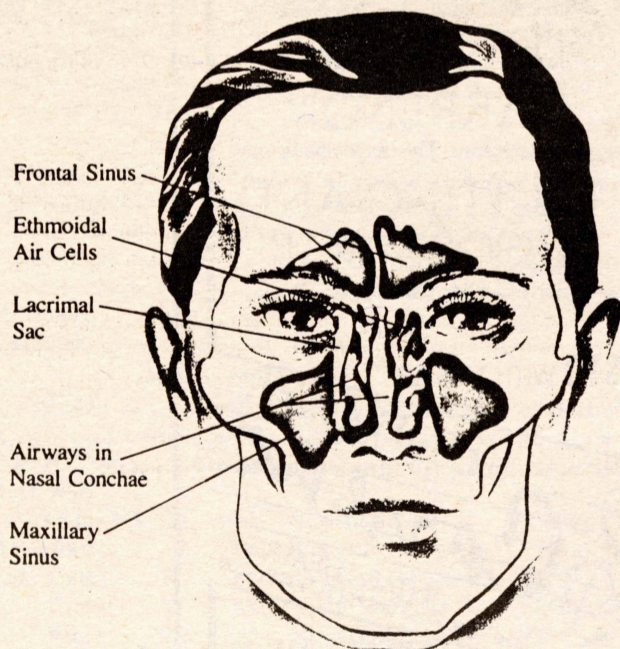
Treatment is aimed at clearing the nasal passages, controlling or eliminating the source of the inflammation, and relieving the pain. This can be accomplished first by humidifying the air. A quick and effective way of doing this is to sit in a room with a shower that is running very hot water for approximately 10 to 20 minutes. Without getting into the shower, breath in the moist air. Drink water also while sitting in the room. This aids in the thinning of mucus secretions and assists the body in washing out any viral or bacterial infection.

In addition, a humidifier by your bedside will help. When using a humidifier, make certain that you use distilled water and frequently clean your machine. Particles from regular tap water and other sources can cause lung problems if allowed to accumulate in the humidifier.

Medications used to aid in the treatment of sinusitis are anti-histamines/decongestants, anti-biotics and Tylenol or aspirin:

-- **Anti-histamines** are prescribed if a component of the infection is believed

Location of Sinuses



to be caused from an irritant to which the individual might be allergic. Anti-histamines such as Seldane and Hismanal do not cause drowsiness, whereas, other anti-histamines, such as Chlortrimeton, do.

-- **Decongestants**, such as Sudafed and local nasal sprays like Afrin (oxymetazoline), provide temporary relief. These products should NOT be used by individuals with a history of asthma, and should be used only

# A Season Finale for Juilliard Tennis

by Dr. Baird Hastings

Fordham, our good samaritan neighbor in Lincoln Center, has its Fordham Flash, Juilliard has its David the giant killer, and tennis at Juilliard is now in its sixteenth blessed season: these are three gives!

The traditional match with Fordham tennis brought out the best in several players, as the Juilliard team strove to emulate Don Budge who said skill and brains, not power, was the foundation of winning tennis.

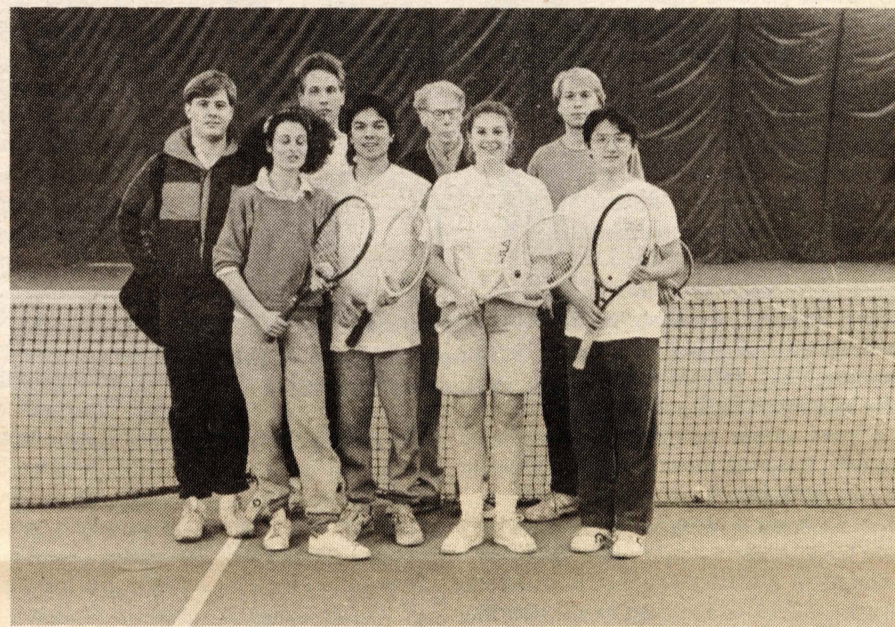
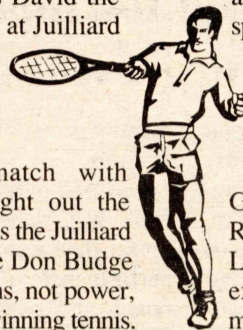
Indeed, Captain Paul Redman and Bill Tomic showed their finest hours with their victories on February 17. But four other tightly contested matches went to Fordham, as the Rams outpointed Juilliard 43 to 36, leaving Juilliard's

overall match score for the season at a tie--nine matches won and nine matches lost.

Sunday was Paul Redman's last match as Captain. Paul represented outstanding sportsmanship, in addition to impeccable trombone musicianship, as he played classy tennis, win or lose, during his years at Juilliard.

Other veterans of the team--Stefan Tran Ngoc, Hidi Okaka, Eric Gelzer, Captain designate Matthew Reichart, and Jessica Downs, Arden Lambert, and Jennifer Timm--are expected back next year. The last two meetings of the season for the fifteen-player Juilliard Tennis Team are March 17 and March 24 at the Crosstown Tennis Club.

*Dr. Baird Hastings is Juilliard's former orchestral librarian.*



sparingly by others.

-- **Antibiotics** are used in the case of acute bacterial sinusitis when fever and purulent discharge are present. Ampicillin 500 mgm (every four hours, four times a day for 14 days) is the most frequently prescribed anti-biotic. The anti-biotic role is to achieve sterilization of the sinus, provide a cure, and to prevent complications such as the spread of the disease and development of chronic sinusitis.

-- **Tylenol or aspirin** (2 tablets every 4 hours, 4 times a day) are used for the relief of pain.

**PREVENTION OF SINUSITIS**

Although all sinus disorders cannot be prevented, certain measures can be taken to reduce the number and severity of the attacks, and to possibly prevent the condition from becoming chronic. Some of these measures are as follows:

-- Appropriate amounts of rest, a well-balanced diet, and exercise can help the body function at its most efficient level and help boost the immune system to resist infection.

-- Frequent handwashing will reduce the spread of germs which cause viruses and bacteria. Contrary to popular belief, colds are not spread through coughing or sneezing. Rather, they are spread through hand-to-hand contact. Prior to playing the piano in The Juilliard practice rooms, wash your hands.

-- Cigarette smoke and air pollution can promote sinus infections, particularly in those who are allergic. Alcohol, specifically red wines, causes swelling

of the nasal-sinus area.

-- Air travel can be a problem to a person who has an upper respiratory infection, middle ear infection, chronic sinusitis or allergic condition. A bubble of air, such as that which is created by a blocked sinus, expands as the air pressure in the plane is reduced. This causes intense pressure in the surrounding tissues. Nasal spray and a decongestant are recommended one half hour before the flight. In some cases it is recommended that the flight be delayed until the condition is improved.

-- In the case of allergic reactions, a specialist, known as an allergist, can detect what substances are causing the allergic response. The Allergist often accomplishes this through a series of skin tests. In allergic cases, it may be necessary to eliminate certain foods or medications from the diet. A recent trend is to eliminate foods containing yeast. However, according to the *New England Journal of Medicine*, this diet is still controversial in the medical community.

In summary, sinusitis is both a very common and complex disease. Control and prevention of the disease is the best approach toward the elimination of sinusitis symptoms. Ongoing research to find the best possible treatment and preventive measures is being conducted by The National Institute of Allergy and Infectious Disease (NIAID). Any further questions or concerns can be directed to the Juilliard Health Office, room 203.

*Joy Favuzza is Juilliard's full-time nurse.*

## Student Affairs

**The Resident Assistant  
Selection Process continues!!  
If you have applied for this  
position, do not forget these  
important dates.**

**GROUP INTERVIEW:  
Sunday, March 24th  
7 PM in the 11th Floor Lounge**

**PERSONAL INTERVIEW:  
Monday, March 25th through  
Thursday, April 4th  
(for candidates passed  
on from group  
interviews)**

**Good luck everyone!**



**MAKE  
THE  
CONNECTION  
BE A PEER ADVISOR!**

Close your eyes...go way back...back to your first day here. Remember how you couldn't find the Financial Aid Office? Or when the Controller's Office assigned you a locker and you wandered around and around? Or figuring out the maze of the 5th floor?

What if, at that point, a friendly face had approached and said, "Don't worry. I can help you out here." Or walked you to the nurse's office. Or filled you in on what to do if you had to cancel a lesson or miss a class. That face would have belonged to a Peer Advisor. Now it's your chance to soften the first blows of a brand new place.

A Peer Advisor (PA) is trained to anticipate and work with the fears and needs of new students. During Orientation and throughout the Fall Semester, a PA helps the newcomers feel at home in Juilliard and New York City. A Peer Advisor is the friendly face we all need in the beginning.

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**APPLICATIONS AVAILABLE:** Monday, March 25-Friday, April 5

**APPLICATIONS DUE:** Friday, April 12 by 4pm

**GROUP INTERVIEWS:** Monday, April 15 at 12:30 or  
Tuesday, April 16 at 5:30

You must be at one of the group interviews. Sign up for one when you turn in your application.

**NOTIFICATION:** Friday, April 19

**DEADLINE FOR ACCEPTANCE:** Monday, April 22

PA Training begins on Wednesday, August 27. You must be at training to be part of the PA Program. Orientation begins on Thursday, August 29. If you have any questions, please do not hesitate to ask Leatrice Johnson in Student Affairs.

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.

DANCE

KRISTEN BORG ('81 BFA) is dancing with the Steven Petronio Company.

Boulder, Colorado is home for DIANE BUTLER ('83 BFA) as she is the Director of Movement Studies at the Naropa Institute there.

MARISOL FIGUEROA ('90 BFA), a member of the Jose Greco Dance Company of Madrid since October, is now touring with the company in the United States. The tour ends in May at which time the company will have a season at the Joyce Theater here in New York before returning to Madrid.

The Guggenheim Foundation announced that SUSAN MARSHALL ('78) has received a John Simon Guggenheim Fellowship for choreography in 1990.

As a tester for OSU's LabanWriter program, GEORGETTE WEISZ AMOWITZ-GORCHOFF ('52) had been notating movement using the MacIntosh SE/30 computer and Hewlett-Packard Desk Writer printer. Encouraged to publish a book produced with the program, she acquired an ISBN prefix for Danscores and has published several dances recorded in Labanotation. A Fellow of the International Council of Kinetography Laban, she is an expert in the Laban system of movement notation.

DRAMA

LISA ARRINDELL (Group 19) and MICHAEL GENET (Group 9) are featured in Earth and Sky at Second Stage Theater.

CASEY BIGGS (Group 6) was featured in the television film Line of Fire.

BEN BODE (Group 19) appeared in the Public Theater's production of Dead Mother; or Shirley Not All in Vain.

The Image Theater featured COURTENAY COLLINS (Group 18) in their production of Promises to Keep.

CHRISTINE DUNFORD (Group 16) makes an appearance in the television series Good Sports.

A recent episode of the television series Law and Order featured a guest appearance by MEGAN GALLAGHER (Group 11).

WILLIAM HURT (Group 5) can be seen in Woody Allen's most recent release, Alice.

New York Reunion  
Celebrating The Opening Of  
The New Student Residence Hall  
At Juilliard  
Friday, May 31, 1991

Reception 6:00 PM      Dinner 7:00 PM      Tours and Program 8:00 PM

Return to alumni Office by May 1, 1991

I would like to attend the N.Y. Reunion  
I will bring \_\_\_\_\_ guest(s).  
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Address \_\_\_\_\_  
Phone \_\_\_\_\_

The Victory Theater on 42nd Street is home for Theater for A New Audience's production of Romeo and Juliet starring MARK NIEBUHR (Group 18).

The February 8 episode of the television series Sons and Daughters featured a guest appearance by LISA PELIKAN (Group 5). Lisa can also be seen in the motion picture Lionheart.

LONNY PRICE (Group 10) directed the revival of Jules Feiffer's play Grown Ups at the Susan Bloch Theater.

Atlanta, Georgia was home for MATT SERVITTO (Group 18) as he starred in Alliance Theater's production of The Seagull there.

JEFF WEATHERFORD (Group 19) is currently appearing the McCarter Theater production of The Glass Menagerie in Princeton, NJ.

and Junior High Schools in the Borough of Queens. Its members are made up of the school's 8th and 9th graders, most of whom are in their second and third year of choral studies.

On New Year's Eve, 1990, cellist ULRICH BOECKHELER ('84 Post-Grad. Diploma) married concert pianist Susan Starr on stage in front of an audience and television cameras following a performance of the Brahms F Minor Piano Quintet at the concluding concert of the Music Festival San Miguel de Allende in Mexico.

Affiliate Artists, Inc. has announced that BRUCE BRUBAKER ('83 MM) is one of the five pianists selected for the Xerox Pianists Program for 1992-94. Supported by funding from the Xerox Corporation and the National Endowment for the Arts, the program places emerging pianists with American orchestras for residencies which include concerto performances with the orchestras, solo recitals and "informances." An informance is Affiliate Artists' signature event which combines performing and discussion and can take place in settings ranging from elementary school classrooms to factories.

Pianist DONALD CHAN ('62 MS) is Musical Director and conductor of the national tour of the musical "Phantom of the Opera." Included in the orchestra on tour are SUSAN MATTERO ('83 BM) on French Horn; Oboist ARNOLD GREENWICH ('78); Bassist RICHARD OSTROVSKY ('84 BM, '85 MM) and percussionist PETER KATES ('89 MM). The tour is slated for Germany during the summer and will travel to Japan in the fall.

DR. REX COOPER (Piano, '70 MS) has appeared as featured pianist at the Crocker Museum Series, the Temple Square Series in Salt Lake City, and presented a recital and master class at the University of Texas in Austin. He continues as Professor of Piano at the Conservatory of Music of the University of the Pacific in Stockton, California.

Pianist ANDREW COOPERSTOCK ('83 MM) will perform Mozart's Piano Concerto K.482 with the Jupiter Symphony Orchestra at Alice Tully Hall in May. He is a faculty member of the University of Oklahoma and the Brevard Music Center during the summer.

The Collegium Musicum of Commerce, Texas, of which MARK DODSON (Trumpet, '50 Diploma) is a member, presented a concert at East Texas State University in November.

Pianist FELIX RIVERA-GUZMAN ('86 BM, '88 MM) will give his New York debut on Sunday, March 10 in Merkin Concert Hall. Works by Puerto Rican composers Jose-Ignacio Quinton and Hector Campos-Parsi, as well as works by

Beethoven and Liszt will be performed. At present Felix pursues a doctoral degree at the University of Miami where he is a Teaching Assistant.

MADELEINE HSU (Piano, '70 BM, '71 MS) was selected to appear in Here We Have Idaho: People Make the Difference, a book published by Boise Magazine.

Composer MICHAEL KAMEN (Oboe, '70 BS) has composed and conducted film scores for The Krays (for which he won a British Film Institute Award 1990); Die Hard I and II; Lethal Weapon I and II (with Eric Clapton); Terry Gilliam's Brazil and is currently working on a score for Kevin Costner's Robin Hood. In March, Mr. Kamen will conduct London's National Philharmonic Orchestra performing his Concerto for Guitar featuring Eric Clapton as soloist.

JOYCE LINDORFF ('80 MM, '82 DMA) is currently a Visiting Fellow at Cornell University. On April 5 she will present a lecture/recital on the Rossignolo Manuscript of Alessandro Poglietti at the Southeast Historical Keyboard Society Conclave in Winston-Salem. From April 15-20 she will be in residence at Alfred University lecturing on baroque performance practice and performing Brandenburg Concerto No. 5 with the Alfred Chamber Orchestra.

Pianist ROBIN McCABE ('73 MM, '78 DMA) made her third concert tour of Japan in October in a series of recitals, master classes, appearances with orchestras and lectures at Toho and Kunitachi Universities. Ms. McCabe is currently Professor of Piano at the University of Washington in Seattle. She is now featured regularly on the Seattle PBS Station in a concert/conversation format for the award-winning series "Upon Reflection."

In February, JORGE MESTER (Orchestral Conducting, '57 BS, '58 MS) conducted the New Music Orchestral Project in works by Marc-Antonio Consoli, Paul Nelson, Anna Rubin and James Sellars. The concert was dedicated to founding conductor Leon Barzin in honor of his 90th birthday year.

Violinist SYLVIA ROSENBERG ('51 Diploma) appeared in recital at the 92nd Street "Y" in February. With pianist Robert Spillman, Ms. Rosenberg performed works by Harbison, Bartok, Janacek and Beethoven.

In his first season as music director of the Marin Symphony, GARY SHELDON (Percussion, '74 BM) presented the American premiere of Alberto Ginastera's complete ballet, Estancia (The Ranch).

In January, DAVID TAYLOR (Violin, '73 BM, '74 MM) performed the Saint-Saens Violin Concerto No. 3 in B Minor with the Chicago Symphony Orchestra.

Newark Hall Auditorium at the University of Delaware played host to the Jupiter Symphony and soloist WILLIAM WOLFRAM (Piano, '78 BM) in February as they performed works by Handel, Haydn, Respighi and Beethoven.

The Villa-Lobos Music Society presents a birthday concert at Weill Recital Hall on March 5. Included on the roster of performers is violinist JUE YAO '88 BM, ('89 Adv. Cert.).

Soprano DEHUA ZOU ('50 Diploma), in close collaboration with George White at the Eugene O'Neill Theater Center, presented on the Chinese stage for the first time the American musicals "The Fantasticks" and "The Music Man" in 1987. In April of 1990 she founded the first musical theater in china, the Musical Centre of Central Opera Theater, aimed at developing Chinese musicals. Ms. Zou also serves as the Centre's director. In November, she produced the first Chinese musical adapted from the drama by Cao Yu, "The Sunrise."

MUSIC

Pianist JEFFREY BIEGEL ('84 MM) toured France and Spain with the Orchestre Philharmoniques des Pays de la Loire. In February, he made his debut with the Bergen Philharmonic in Norway followed by a recital in Drammen, Norway; he performs Mozart's Double and Triple Concerti with pianist Andre-Michel Schub and the Stamford Chamber Orchestra.

BRUCE BIRNEL (Piano, '61 BS) will be conducting the Adrien Block Intermediate School 25 Chorus at Carnegie Hall on Thursday, May 9 as part of New York City's "Salute to Music" series. The 85-member I.S. 25 Chorus, from Flushing, New York was selected for this event from among the over 35 Intermediate

Lost Alumni

Do you recognize any names on this list? They are alumni whose whereabouts are no longer known to us; and we'd love to get back in touch. If you can help in any way, contact the Alumni Office. Any assistance will be greatly appreciated.

Alan Lee Birnbaum	Dbl. bass '68	Myron Moskalyk	Violin '62
Kolja Blacher	Violin ?	Paul Rosenthal	Violin '66
Ryan Corrick Blacken	Violin '85	Patricia Ellen Rozek	Viola '74
Mark Blekh	Violin '81	Mark Orrin Shuman	Cello '74
Lorraine Boardman	Violin '25	Alan Silverman	Trumpet '67
Pierre Bournaki	Violin '84	Martha Munoz Simonds	Violin '82
Beth Bower	Harp '38	Lori Singer	Cello '79
Lawrence Braunstein	Violin '72	Mark F. Sokol	Violin '70
Anne Briggs	Flute '73	Liesel Soley	Violin '62
Ethel J. Brown	Violin '49	Barbara Sorenson	Violin '54
Robert Brown	Violin '65	Simon A. Standage	Violin '67
John Bulik	Dbl. bass '38	Judith Starr	Violin '78
Mariel Burtanger	Violin '56	Milton Thomas	Violin '39
Roger A. Cole	Oboe '76	Chester B. Tillotson	Fr. horn '58
Helen F. Conklin	Violin '25	Jaap Vanzweden	Violin '79
Anne Cramer	Violin '73	Yang Wang	Dbl. bass '84
Harry Goshkowitz	Violin '37	David L. Ward	Clarinet '50
Gunhild Hoelscher-Imhof	Violin '74	Louise H. Waxer	Violin '58
Franz M. Hoene	Violin '25	Edmond Jon Wedberg	Dbl. bass '83
Carol Morrow	Cello '82	Rugh Zarudinsky	Violin '50

## Announcements

### STUDENT

**LORENZ EHRSAM**, BM, MM, currently in the Professional Studies Program as a student of Martin Canin, was a winner of the Affiliate Artists-Xerox Pianists Program Competition. He appeared twice with the Rochester Philharmonic under Peter Bay. Lorenz Ehram will be represented by Affiliate Artists Inc. during the 1992-1994 seasons. In addition, Ehram recently returned from his first tour of Switzerland where he gave eight concerts including solo recitals and performances with the Serenata Chamber Orchestra in cities such as Zurich, Lugano and Solothurn.

Third year violin student **MISHA KEYLIN** recently won second prize in the Concurson International de Ejecution Musical in Vina del Mar, Chile.

Pianist **ROBERT MARKHAM**, second year Masters student of Oxana Yablonskaya, was awarded third prize at the International Piano Competition at Senigallia, Italy in September. In October Mr. Markham was the first prize winner at the 22nd International "Vincenzo Bellini" competition, held annually at Caltanissetta, Sicily, and as part of his prize performed Tchaikovsky's *Piano Concerto No. 1* with the Czech Symphonic Orchestra.

**CORINNE TATIANA NORDMANN** a third year Bachelor's student of David Diamond and Emanuel Ax, recently performed Beethoven's *Piano Concerto No. 5* with the Stuttgart Philharmonic in Germany.

Violinist, **TAR NOVAL**, a first year graduate student, appeared as soloist with the Santa Cruz Symphony Orchestra in February. She recently gave a recital on

the "Live from Hochstein" Series, which was broadcast over National Public Radio and also appeared with the Greece Symphony Orchestra in Rochester, NY in the opening concert of the St. Louis Music Series' 1990-91 season.

**PAUL REX PIERSON** performed in "Cows" with the Anthony Morgan Dance Company at the First Night Celebration in Stamford, Connecticut. The piece was choreographed by Anthony Morgan.

**STEPHANE TRAN NGOC**, a violinist in his first year of Doctoral studies, is the winner of the Deuxieme Graup Prix at the 22nd Marguerite Long - Jacques Thibaud International Competition. He also won special prizes as best French and best European in competition, as well as the Audience Prize, and a specially selected finalist prize. Stephane gave his New York debut at Weill Recital Hall in Carnegie Hall last month.

Performing four of his solo piano works, doctoral student **RONNY EDIDIA** bested a field of 161 entrants to win the first Louisville New Sounds '91 Competition for Original Music in Louisville, Kentucky, and has been awarded a \$3,000 cash prize. As New Sounds winner, he will be invited to perform at the critically acclaimed Louisville American MusicFest in September 1991.

### FACULTY

The Dance Center at the 92nd Street Y presented a tribute to Dance Division faculty member **ANNA SOKOLOV** - "An Evening of Dance with Anna Sokolow." Agnes de Mille was the Master of Ceremonies and Ms. Sokolow's company, The Players Project, performed.

## classifieds classifieds

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## Letters

The Ideal Musical Merchandise Company, located at 53 West 23rd Street, is a discount music shop which I had frequented for the last five years, until recently, when I encountered questionable business practices.

As a violinist, I use Dominant strings, and over the years I have noticed that they are occasionally defective in their winding. These occurrences have not deterred me from using them, but they have made me cautious enough to peek inside the envelope to have a look before buying them.

On January 15th, I checked the sets of violin strings that Jack Loeb, the proprietor of "Ideal," brought to me. I was completely unaware of their policy against this practice and inspected them in full view. No one in the shop objected to my actions until I brought to Mr. Loeb's attention a defective G string in the very last envelope. The metal beneath the colored wrapping was exposed in a rough and maimed fashion. It would have been sure to break as soon as it was stretched.

Not surprised, but feeling lucky that I had checked, I asked for a different G string to replace the defective one. In response, Mr. Loeb told me of his policy which does not allow customers to check the merchandise while it is still "his." He continued by telling me that I can do whatever I want with the strings after I have bought them. But of course,

absolutely no returns are permitted. I apologized for not knowing his policy, but still asked for a replacement for the G string. Not only did Mr. Loeb refuse to replace the string, but he then refused to sell me *any* strings. He said he didn't want my business because I had handled his strings! Evidently he was not as angry about the "handling" as we was about the inspection, because he then took all the "handled" strings, including the defective G string, and put them back into the box to be sold to someone else.

This sort of action points to the long-standing issue of ethics. To purposefully sell defective merchandise is not ethical. And I am writing this letter so that you don't become the chump that buys that defective G string or other defective merchandise like it. Jack Loeb's advice to me was to go to Français to buy strings, and that doesn't seem like such a bad prospect when confronted with the business ethics of Ideal Musical Merchandise Company.

Claire Chan  
Violin student



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# March Sampler

## Juilliard

- 3/1 **The Ahn Trio**, Paul Hall, 4 PM  
**Mi Kyung Lee**, violoncello, Paul Hall, 6 PM.  
**An Evening of Chamber Music**, Paul Hall, 8 PM.
- 3/2 **Pre-College Symphony**, Juilliard Theater, 8 PM. *Ming Hsin*, conductor. Victor Sungarian, horn soloist. MOZART's *Concerto No. 4 in E-flat*, BEETHOVEN's *Symphony No. 2*, BERLIOZ's *Roman Carnival Overture*.
- 3/3 **Pre-College Orchestra and Chorus**, Juilliard Theater, 3 PM. *Bruno Ferrandis*, conductor. Rebecca Scott, soprano soloist. SAIN-SAENS's *Concerto for Cello*, BIZET's *Symphony in C Major*, TSONTAKIS' *Stabat Mater for chorus and orchestra*. Free tickets available in the Juilliard Concert Office.
- 3/9 **Faculty Recital**, Paul Hall, 5 PM. **Leonard Eisner**, piano. HAYDN, GRIFFES, SCHUMANN, SCHUBERT.
- 3/18 **Yutaka Morizawa**, cello, Paul Hall, 4 PM.  
**Raja Rahman**, piano, Paul Hall, 6 PM.  
**Simone Dinnerstein**, piano, Paul Hall, 8 PM.
- 3/19 **Trygve Peterson**, flute, Paul Hall, 4 PM.  
**Kurt Popovsky**, cello, Paul Hall, 6 PM.  
**Andrew Chandler**, french horn, Paul Hall, 8 PM.  
**Daniel Saidenberg Faculty Recital Series**, Juilliard Theater, 8 PM. **Juilliard String Quartet**. MOZART's *Quartet in E-flat Major, K.171*, CARTER's *Quartet No. 2*, BEETHOVEN's *Quartet No. 13 in B-flat Major, Op. 130 with the Grosse Fuge*. Free tickets available in the Juilliard Concert Office.
- 3/20 **Wednesdays At One**, Alice Tully Hall, 1 PM. **Music For Woodwinds**. MOZART's *Divertimento in B-flat for Winds, K.240*, *Divertimento in C for Winds, K.188*, and *Three of the twelve Duos for Horns, K.487*.  
**Jamie Parker**, piano, Paul Hall, 4 PM.  
**Jo-Ann Sternberg**, clarinet, Paul Hall, 6 PM.  
**Students of the Juilliard String Quartet**, Paul Hall, 8 PM.
- 3/21 **Michael Kim**, piano, Paul Hall, 4 PM.  
**Sonatenabend**, Paul Hall, 6 PM.  
**Students of the Juilliard String Quartet**, Paul Hall, 8 PM.
- 3/22 **Lynn Baker**, piano, Paul Hall, 4 PM.  
**Yoo-Mee Kim**, violin, Paul Hall, 6 PM.  
**Caroline Almonte**, piano, Paul Hall, 8 PM.  
**Juilliard Composers**, Alice Tully Hall, 8 PM. Free tickets available beginning March 15 in the Juilliard Concert Office.
- 3/23 **Ralph H. Farris Jr.**, viola, room 102, 8 PM.  
**Tara McKee**, piano, Paul Hall, 8:30 PM.
- 3/25 **Brinton Averill Smith**, cello, Paul Hall, 4 PM.  
**Thomas Fox**, percussion, Paul Hall, 6 PM.  
**Jay Kaufman**, guitar, room 102, 8 PM.  
**Maria Thompson**, piano, Paul Hall, 8 PM.
- 3/26 **Kelly Offer**, french horn, Paul Hall, 4 PM.

**Virginia Luque**, guitar, Paul Hall, 6 PM.

**Eric Zivian**, piano, Paul Hall, 8 PM.

**Students of the American Brass Quintet**, Alice Tully Hall, 8 PM. Free tickets available beginning March 19 in the Juilliard Concert Office.

3/27 **Wednesdays At One**, Alice Tully Hall, 1 PM. **Percussion Ensemble**. **Melissa Kleinbart**, violin, Paul Hall, 8 PM.

3/28 **Liederabend**, Paul Hall, 6 PM.  
**Ayako Yonetani**, violin, and **Nasuko Uemura**, harpsichord, room 102, 8 PM.

**Students of the Juilliard String Quartet**, Paul Hall, 8 PM.

## Lincoln Center

**Joffrey Ballet**, New York State Theater--*Suite Saint-Saens, Lila, L'air d'Esprit, The Green Table*, March 1, 8 PM; *Cotillon, Lacrymosa, L'Air d'Esprit, Trinity*, March 2, 8 PM; a gala celebration of New American Choreography. New ballets by Christopher d'Amboise, Charles Moulton, Edward Stierle, and Robert Joffrey's *Postcards*, March 5, 7:30 PM. *Romeo And Juliet*, March 8-10. For gala tickets call Jane Emerson (212) 265-7300. Non-gala tickets available at the Box Office or through Ticketmaster (212) 307-7171.

**Metropolitan Opera**--Leos Janáček's *Kát'a Kabanova*, March 1, 7, 13, 16, 19, 23, and 28. Conducted by Charles Mackerras with Gabriela Benackova, Leonie Rysanek/Mignon Dunn, Susan Quittmeyer/Diane Kesling, Wieslaw Ochman, Allan Glassman/Jon Fredric West, Peter Straka/Anthony Laciura, Aage Haugland/Michael Devlin. Tickets at the Met Box Office or call (212) 362-6000.

**Metropolitan Opera**--Richard Strauss' *Der Rosenkavalier*, March 2, 6, 9, 12, 15. Conducted by Jiri Kout with Mechthild Gessendorf, Delores Ziegler/Tatiana Troyanos, Barbara Kilduff, Luciano Pavarotti/Stamford Olsen, Morley Meredith, Aage Haugland/Artur Korn. See ticket information above.

**Metropolitan Opera**--Giuseppe Verdi's *Luisa Miller*, conducted by Nello Santi/James Levine with Susan Dunn/Maria Spacagna/Aprile Millo, Wendy White/Florence Quivar, Luciano Pavarotti/Michael Sylvester, Leo Nucci/Vladimir Chernov, Paul Plishka/Dimitri Kavrakos/Jon-Hendrik Rootering, Sergei Koptchak/Franco De Grandis/Paul Plishka. See ticket information above.

**Oratoria Society of New York**--All-Mozart program, Carnegie Hall, Thurs., Mar. 7, 8 PM. Lyndon Woodsie, director; Jayne West, Ellen Lang, sopranos; Rebecca Russell, mezzo; Carl Halvorson, tenor; Richard Zeller, bass. MOZART's *Requiem, K.626*; and *Mass in C minor, K.427*. Tickets \$40, \$35, \$25, \$15, \$12. Call Carnegie Charge (212) 247-7800 or visit the Box Office, 57th St. at 7th Ave.

**Maurizio Pollini**, piano--All-Beethoven program, Carnegie Hall, Sat., Mar. 9, 8 PM. BEETHOVEN's *Sonata No. 7 in D Major, op. 10, No. 3*; *Sonata No. 8 in C minor, Op. 13 (Pathétique)*; and *Diabelli Variations, Op. 120*. Tickets \$33 and \$27. See above for more ticket information.

**New York Philharmonic**, Mar. 1 at 11 AM, Mar. 2 and 5 at 8 PM. *Franz Welser-Moest*, conductor. Elisabeth Leonskaja, pianist. DVORAK's *Carnival Overture*, MOZART's *Piano Concerto, K.466, D minor*, and FRANZ SCHMIDT's *Symphony No. 4*. Call Center Charge (212) 874-6770 or go to Avery Fisher Hall Box Office. Tickets \$10-\$43.

## Movie of the Week

Each Wednesday night at 7pm, a movie will be shown free of charge in 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!

*Due to Spring Recess, there will only be two movies shown in March.*

**March 20, 7pm**

**The Rocky Horror Picture Show**

Everyone knows this one! The satire of a sci-fi horror movie places a young couple in a castle inhabited by wierdos from the planet Transylvania. Starring Tim Curry and Susan Sarandon.

100 minutes, Color, directed by Jim Sharman

**March 27, 7pm**

**Pretty Woman**

One of the top-grossing films of 1990. The age-old adaption of the Cinderella story. We'd all like to believe that someone is going to take us away from the everyday. Starring Julia Roberts and Richard Gere.

112 minutes, Color, Directed by Garry Marshall

All are welcome to these movies.

Movies are subject to change due to availability, scheduling and error.

## New York City & Vicinity

**Merce Cunningham Dance Company**, March 12-14, City Center, W. 55th Street between 6th and 7th Avenues. Tickets \$15-\$38. Ticket information: (212) 581-7907. Charge by phone (212) 246-0102.

**The Margaret Jenkins Dance Company**--*Age of Unrest*, March 12-17, The Joyce Theater, 175 8th Ave. at 19th St. Tickets \$20. Joycecharge: (212) 242-0800.

**The Trisha Brown Dance Company**--*Generations ahead of its time*, March 5-10, City Center Theater, W. 55th St. between 6th and 7th Avenues. Tickets \$35, \$25, \$15. Ticket information (212) 581-7907. Ticketron (212) 246-0102.

**The International Cat Show at the Garden**, March 1, 3-10PM, Rotunda; March 2&3, 10AM-6PM, Rotunda/Arena. Tickets available at the Garden Box Office and all TicketMaster outlets. To charge call Ticketmaster (212) 307-7171, (201) 507-8900, (516) 888-9000, (914) 955-2700. Information: (212) 465-MSGI. Group Sales: (212) 465-6080.

**Morningside Dance Festival**--Works by more than 25 choreographers, presented in five different programs. Riverside Church, Claremont Ave. at 120th St. (212) 678-3298. Through March 7.

**Absent Friends**--A black comedy by Alan Ayckbourn; directed by Lynne Meadow, Manhattan Theater Club at City Center Stage 1, 131 W. 55th St. (212) 581-7907. Closes March 17.

**Candida**--George Bernard Shaw's drama, directed by Gus Kaikkonen. Riverside Shakespeare at Playhouse 91, 316 E. 91st St. 831-2000. Closes 3/31.

**Juba**--A musical based on the life of the street dancer William Henry Laine. book and lyrics by Wendy Lamb; music by Russell Walden; directed by Sheldon Epps. AMAS Musical Theater at Dimson, 108 E. 15th St. (212) 279-4200.

**Light Shining in Buckinghamshire**--A drama by Caryl Churchill, set in 1647 England. Directed by Lisa Peterson. "A challenging play on the subject of revolution." New York Theater Workshop at Perry Street Theater, 31 Perry St. (212) 279-4200. Closes March 10.

**Mule Bone**--A comedy with music, by Zora Neal Hurston and Langston Hughes, set in 1930 rural Florida. Directed by

Michael Schultz. Barrymore, 243 W. 47th St. (212) 239-6200. Closes March 17.

**The Speed of Darkness**--A drama by Steve Tesich, about the meeting of two Vietnam veterans 20 years after the war. directed by Robert Falls. Starring Len Cariou and Stephen Lang. Belasco, 111 W. 44th St. (212) 239-6200.

**A Room of One's Own**--Eileen Atkins portrays Virginia Woolf in a one-woman show, based on Woolf's book. Adapted and directed by Patrick Garland. Lamb's, 130 W. 44th St. (212) 977-1780. Opens Marc 4. Closes April 14.

**Metropolitan Museum of Art**, 5th Ave. at 82nd St.--*The Fauve Landscape: Matisse, Derain, Braque and Their Circle, 1904-08*. Through May. 5. "Kazimir Malevich, 1878-1935," 170 painting, drawings and architectural models. Through March 21. "The Romantic Vision of Caspar David Friedrich (1774-1840): Paintings and Drawings From the U.S.S.R." Through March 31. "Sacred Mountains in Chinese Art," 100 works from the Zhou Dynasty (1027-256 B.C.) to the 20th century. Through March 31.

**Museum of Broadcasting**, 1 E. 53rd St.--*On Stage at Carnegie Hall: A Centennial Celebration*, more than 50 hours of radio and television programs. Through Aug. 31. "Comedian's Choice: Acts and Influences," videos about nine comedians and the performers who influenced their work. Through May 4.

**The Riverside Church** will present VERDI's *Requiem*, March 10, 3 PM at the Riverside Church, 490 Riverside Drive at 120th St. Soloists: soprano Barbara Mialm, mezzo-soprano Dolores Ramsey, tenor John Morrison, bass Valentin Peytchinov.

**"Women in History: A Poetic Celebration."** Saturday, March 9, 3 PM. Presented by Renee-Noelle Felice in celebration of Women's History Month. 309 New Dorp Branch Library, 309 New Dorp Lane, Staten Island.

**Featuring...Films by Women: Quests in Search of Self**, a series in celebration of Women's History Month, Donnell Library Center, 20 W. 53rd St. "Riddles of the Sphinx" (Laura Mulvey, Peter Wollen, 1977), Tuesday, March 5, 12 PM. "The Gold Diggers" (Sally Potter, 1983), Tuesday, March 12, 12 PM. "Losing Ground" (Kathleen Collins, 1982), Tuesday, March 19, 12 PM. "Committed" (Sheila McLaughlin, Lynn Tillman, 1984).