

# The JUILLIARD

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The Juilliard School

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## Giuseppe Verdi's *Falstaff* Comes To Stage

by Carol Rodland

Anticipation is mounting as curtain time draws near for the Juilliard Opera Center's production of Giuseppe Verdi's final work *Falstaff*. Under the artistic stage direction of Frank Corsaro, Juilliard Opera Center singers will be joined by members of the Juilliard Orchestra and distinguished conductor Julius Rudel, who has agreed to conduct in place of Zubin Mehta who returned to Israel to lend his support during the conflict in the Persian Gulf. Juilliard Opera center alumnus John Hancock will replace baritone Claudio Desderi in the title role of "Falstaff."

*Falstaff's* libretto, written by Arrigo Boito, is drawn from Shakespeare's comedy, *The Merry Wives of Windsor*. It is Verdi's and Boito's second Shakespearean collaboration, the first being *Othello*. According to baritone Scott Wilde, who plays the supporting role of "Pistola" in the upcoming production, "The real stars of the show are Boito and Verdi...The opera is so great, so well written, that it's almost easy to perform." Perhaps the fact the Boito himself was also a composer contributed to his success as Verdi's librettist in these late works.

In his later operas, Verdi's use of the orchestra to musically propel the action became more extensive than in his earlier works. Baritone Franco Pomponi, who plays "Ford," comments that, "Even the arias move the plot forward instead of stopping the action and looking inside the character. There's so much subtext and support coming from the orchestra that it's easier to sing than other works. You don't have to create the character in the same way because Verdi has already done it." Soprano Alison England, who plays Ford's wife

provides three advantages: the festival acts as an adjunct to classroom offerings by giving live illustrations of fundamental concepts; it stimulates programming innovativeness by "focusing" the choices of music from an immensely wealthy century; and, for the audience, it adds an element of enlightenment without actually teaching. The annual questions behind the festival are: What should be the theme? How will compositions combine with one another? What will be required of performers? What truly unusual features emerge from a

Continued on page 2, column 3

## FOCUS! on Neo-Classicism Festival Opens Seventh Season on February 22

by Joel Sachs

The seventh Focus! festival twentieth-century music opens on Friday February 22, saluting the many "neo-classicisms" of our century. This year's festival is a month later than usual, due to the winter opera production schedule. Unfortunately, technical constraints resulting from the opera production preclude the use of dance in this festival. Nevertheless, with six concerts in the Juilliard Theater and Alice Tully Hall, students will have an opportunity to perform music as varied and provocative as in past festivals.

With the exception of the orchestral concerts, where personnel is assigned, virtually all performers are drawn from some 200 volunteers who indicated their interest during fall registration, with preference given to older students or to those who could not be accommodated last year. Those who can not take part this year are encouraged to make themselves known next year, since we want to involve as many students as possible in future Focus! festivals.

The title of the festival reflects the annual orientation around a theme. Thematic organization of the festival

theme? Is any theme particularly timely? Although attracting an audience is an important consideration, the festival's true purpose is to provide performing experience for our students.

The question of timeliness prompted the idea of celebrating neoclassicism. With Lincoln Center's Mozart celebration taking shape, the question arose as to whether Focus! might have a relationship to that grand event. Because the central purpose of Focus! is the study of the music of this century, clearly the works of Mozart himself were not appropriate. In any case, a Mozart festival within a Mozart festival seemed to be too much of a good thing. But, after all, Mozart and his times have had an enormous impact on our century's composers. A celebration of neo-classicism seemed most appropriate, and would also be a good vehicle to look again especially at the music of Igor Stravinsky.

The literal meaning of the word "neo-classicism"--reborn classicism--seemed, however, too confining, too likely to yield a sameness of repertoire. It was therefore decided to apply the concept rather loosely, paying tribute to twentieth-century works that



*Punished Son*, showing the chastened son returning home to find his heartbroken father dead and noisily lamented, proclaims the inevitable outcome of filial irresponsibility. This painting by Jean-Baptiste Greuze points in the direction of Neoclassicism, which was to concentrate on moral values and revitalize the ideal forms of the great history painters.

themselves pay a tribute to the past. Most of these have ties to the eighteenth century, a few to the nineteenth, and a few (as in the case of de Falla) to earlier days. In selecting music, however, a distinction was drawn between works that were purposefully modelled on bygone styles, and those that could simply be called vestiges of the past. This broadened theme unveiled a wealth of possible choices, reminding one that the most satisfying programming comes when agonizing choices are required.

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## Juilliard And War

Juilliard is thought by many to be aloof and indifferent to world affairs. The response to the war in the Persian Gulf proves that thought wrong.

On the night hostilities broke out, January 16, 1991, President Polisi preceded the Juilliard Orchestra's Avery Fisher Hall concert with remarks to the audience from the apron of the stage, announcing the events and dedicating the concert to the humanistic ideals of civilization that music embodies and that must never be lost. Since then, television news has resounded frequently in the student

lounge captivating the attention of the dozens of students gathered there. Classes have discussed the war, its historical context, and its implications. Students have met in groups to share opinions and feelings. And the Martin Luther King, Jr. commemoration movingly affirmed everyone's hopes for peace (see pp 8-9).

Juilliard students, faculty and administrators have been touched in many ways by these tragic events which no one here can ignore. Probably no one wishes to, even as they wish the tragedy to end soon.



# A Falstaff Collaboration

In staging Verdi's *Falstaff* at Juilliard, conductor Julius Rudel, director Frank Corsaro, Juilliard Opera Center singers, and members of the Juilliard Orchestra have come together in a wonderful collaboration, as composer Giuseppe Verdi and librettist Arrigo Boito did in writing. Through this collaboration, *Falstaff* comes alive in the Juilliard Theater, with complex and detailed ensembles so vocally, musically and dramatically magnificent.

Diane Richardson, vocal coach on *Falstaff*, attributes much of the production's success to strong collaborations and the immense talent of all those involved. She sees consistent levels of commitment and energy as fueling these collaborations through each step. "Beginning with the singers in September," she says, "there are many levels. There's a whole laying of the foundation. You get the music solid. You get the words; Corradina Capporello has done beautifully with the diction. We [Capporello and Richardson] work together and get them [the singers] to the stage where they are ready for staging--ready to wean themselves of the printed page...Then I leave Frank alone with them a little while. [At this point] their attention really needs to be on staging and the elements of characters. They talk about it, always with music and someone there to work with the singers, but with the emphasis always changing (she motions with her hand in one direction and then changes to another direction). Now we bring the conductor in. Now we start really honing in with his needs. I feel my job at this point is to help the singer serve both masters, bringing these elements together."

Much of the challenge is combining all the detailed and complex elements demanded from onstage and the pit. Richardson comments, "It's an immensely challenging project, difficult musically, dramatically, and vocally. And it demands all the pieces to be like a puzzle--wonderful units in themselves and then an ensemble when you put them together."

Conductor, director, singers, and musicians alike have met the challenges as a collaborative and supportive group, leaning on each others strengths, and supporting each others weaknesses. "We have wonderful respect for each other, and our specializations," says Richardson. "We know when to conflict, when to make our point." Committed and energized, the group has moved forward with intent and direction at all times. The energy behind the orchestra, the chorus and singers has become all focused. "That," according to Richardson, "is when opera is really special. That, is when it comes alive and really turns people on."

Working intensely with the singers for some months now, Richardson easily recognizes the talent and commitment of the group and praises them for their readiness to take on every challenge: "We have a youthful cast, extremely talented, who are not afraid to go and take a chance...to do everything that Frank wants whether it's singing, or riding on a big barrel...When the curtain goes up it's like fireworks. There's not a minute...And you know it takes a very energetic and adventurous singer to say 'OK I trust that it's alright here vocally and everything. I'm going to do exactly what my voice teacher said, exactly what my coach said, but to go full out for Mr. Corsaro and to do the musical things that Rudel wants.'" She continues, "That's a big challenge for a young singer. And as a coach, I have to keep saying 'It's there. Come on; go with it. Try it. Go with the energy. Go with adventure into it.'"

Richardson, also having worked for many years with director Frank Corsaro and conductor Julius Rudel at City Opera before *Falstaff*, has a great sense of their talents as well. "They both demand detail. They are completely turned off by just vocalism or just stand up and sing kind of work." She adds, "They bring opera alive."

Richardson credits Frank Corsaro for being a true maverick when it comes to directing. "Frank always wants to get something out of you. He knows music and he knows how to work with singers. He's an actor and in staging, he knows how to get them [singers] out of themselves into their characters." When asked how explorative and subjective Corsaro is with his directing, Richardson answered, "He'll take you right to the edge. He's fun. And especially for the young people...He plays with the piece. I don't mean that he comes unprepared. He knows exactly what he wants and in that context, there is always a spirit of life."

Richardson equally credits Rudel for his musical expertise: "Rudel always lets the instrumentalist know, even when the singers aren't there, what's going on dramatically. He has always been very anxious for the players in opera to bring the theatre into their playing. He is a total man of the theatre because he

knows the words, he knows the stage. He's so comfortable there."

With this concentration, luxury of time, talent of students, and wonderful collaboration in

*Falstaff.*

Diane Richardson expresses no other way she would prefer to spend her time right now. For her, *Falstaff* ranks among her most favorite operas. In finding more detail with each production, she comments, "I can work with it in a way that I never tire of it and I find that way in the students too...You can work on it as far as your mind, voice and commitment with take it."

Now the ensemble is so tightly knit. Everyone knows one another and Richardson says, "the support for each other is really incredible." Undaunted by complications from role changes and substitutions, she finds everything to be moving at exactly the right pace. "In fact," she comments, "everyone is elevated, uplifted now. No fear. Just total let's go with it now." She feels many people in the cast have realized the enormous undertaking that it is, and will take it to the next role they do. Looking forward to the opera, Richardson says "I think they [the singers] are going to get so much out of this." And she expects the audience will too.

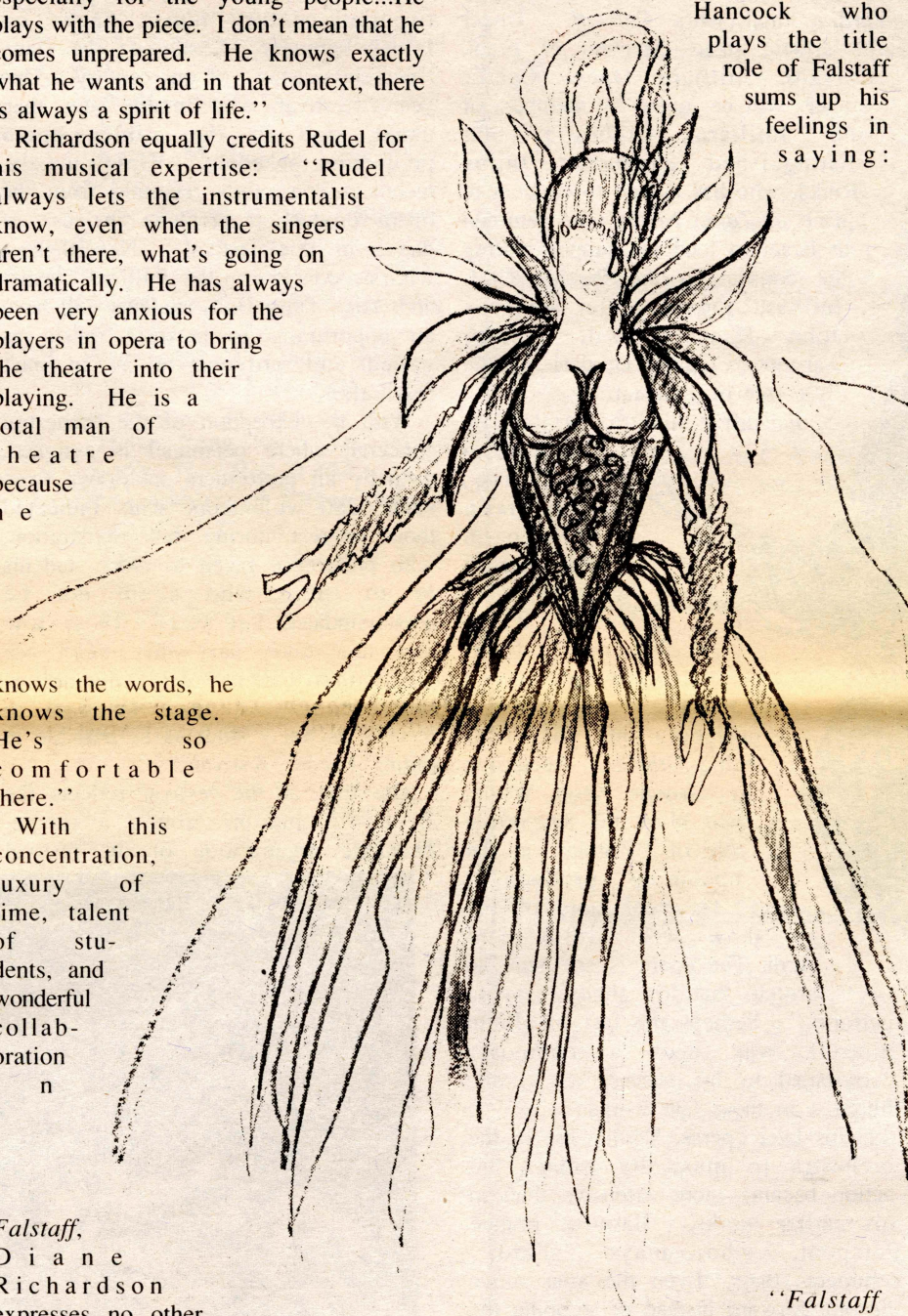
# Falstaff Comes To Stage

Continued from page 1

"Alice," describes her role as challenging as she has no aria to sing and must create her character from single lines like "interjections in conversation." She adds, "I can't warm up into this role. I'm constantly chattering and making brief comments, so I have to be ready to sing immediately."

The singers all concur that Verdi's genius as a vocal composer contributes to their enjoyment of this work. "Verdi had such great knowledge of the voice," says Scott Wilde, "that each work has a specific sound or color." Franco Pomponi who agrees, adds, "Verdi is so good for the voice. You just have to sing. It's almost like vocalise with all the subtext right there in the orchestra."

John Hancock who plays the title role of Falstaff sums up his feelings in saying:



feels that director Frank Corsaro has taken a starkly realistic approach in his depiction of the Fords: "You'll see that she [Alice Ford] doesn't really have a marriage. It then makes sense why she and the other women play jokes on 'Falstaff.' It's a diversion for them. Their husbands virtually ignore them...Frank has made it like bawdy old England, with its typical treatment of women, and real fights involved." Specialist Jake Turner, has been engaged to coordinate the actual on-stage fight sequences.

John Hancock, who has sung the title role of "Falstaff" in three other productions--the Flanders Festival in Belgium, the Aspen Music Festival, and in October, the Aldenburg Festival in Great Britain--once again takes on the role with great excitement and expectations. He comments, "It's interesting to see how an opera comes out different each time from the direction from the pit and stage." Hancock continues, "Once I played *Falstaff* and it was set in the 1950's in a diner. The second time, it was set in the Wild West. Each individual opera has its own character."

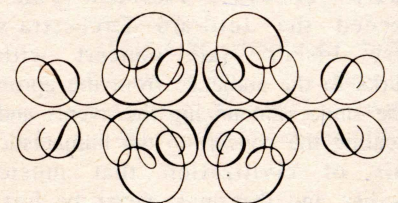
Angela Norton, who plays "Nanetta," believes the Juilliard Opera Center's production will be highly entertaining because it is "full of action" with a lot of people going on and off stage even when they aren't singing.

Immediate life takes the stage when act one opens with a fiery sword fight. Vocal and musical comments coming through from the singers and musicians maintain a high energy level throughout the production. Furthermore, colorful Elizabethan costumes and elaborate scenery will complement the action-packed stage interpretation. "Nanetta" will wear very elaborate and gorgeous dresses "appropriate for a young girl," says Angela Norton. (i.e. her ankles will be visible while the older women's costumes will be floor length!)

Franco Pomponi describes the final scene which occurs late at night in Windsor Park, as "Tolkien meets Verdi." Frank Corsaro's interpretation of this scene when the townspeople masquerade to trick "Falstaff" one last time, will have some refreshing and somewhat surprising twists. The audience will not be seeing a generic *Falstaff*!

Carol Rodland is a fourth-year Viola student.

Giuseppe's "Falstaff" will be presented in its original Italian version on February 11 and 13 at 8 PM and February 16 at 2 PM in the Juilliard Theater.





# Leontyne Price Visits Juilliard *A Fond Farewell and Warm Welcome*



Soprano Leontyne Price

Leontyne Price, a world-renowned American soprano, will lead a voice master class with four Juilliard singers on Wednesday, February 27, beginning at 4:30 PM in Paul Hall. Before becoming one of the world's finest Verdi sopranos, Ms. Price, herself, studied at Juilliard, singing the role of Mrs. Ford in a student production of Verdi's *Falstaff*. Since then, she has performed recital and opera debuts in cities worldwide, including San Francisco, Paris, Rome, Vienna, Milan, and with the New York Metropolitan Opera. She has also become an exponent of the music of Samuel Barber. In 1987, The Juilliard School honored Ms. Price with a Doctorate of Musical Arts.



Dean Louis-Jean Brunelli

HENRY GROSSMAN

## American Brass Quintet Performs in Saidenberg Series

Seventh in the Daniel Saidenberg Faculty Recital Series, the American Brass Quintet performs on Thursday, February 21, at 8 PM in the Juilliard Theater. With Raymond Mase and Chris Gekker, trumpets; Michael Powell, tenor trombone; John D. Rojak, bass trombone;

and David Wakefield, horn; the program includes Daniel Speer's *Sonatas*, Ewald's *Quintet No. 2 in E-Flat Major, Op.6*, and two New York premieres--*Octet* by Anthony Plog and *Brass Quintet* by Bruce Adolphe.



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Well, the day we were always afraid would come is right around the corner--Dean Brunelli is actually leaving us. Although we know that he is going on to bigger and better things, we couldn't let him go without one more chance to tell him how much we'll miss him.

From the day a music student walks into Juilliard, Mr. Brunelli is teacher, advisor, father and friend. He is always there to pat you on the back when you do good work, and to kick you in the backside when you screw up. But most importantly, he has always been there to support, and when necessary, to defend every student. It is very rare to find an administrator that consistently puts the students first. Whether it was getting the couple of dollars in the work study check, or insisting that the orchestra not be

rehearsed to death, Mr. Brunelli always fought, sometimes quite loudly, for what he thought was best for the students. And in the end, what thanks would be enough to give to Mr. Brunelli; thanks for all the times you drove us to be the best we could be; thanks for sticking up for us when no one else would; thanks for the laughs, the inspiration, the times you got tough, and the times you went easy on us. Thanks for everything you have done for us. We'll miss you, and wish you every happiness in the world.

Dean Stephen Clapp with Fritz Benedict, chairman of the board of the Aspen Music Festival.



CHARLES ABBOTT

Stephen Clapp will succeed Dean Brunelli as Associate Dean and Director of Performance Activities. Mr. Clapp, a member of the Juilliard violin faculty since 1987, also serves as Dean of the Aspen Music Festival and school. As performer, Mr. Clapp is a member of the Oberlin Trio, a winner of the Naumberg First Chamber Music Award as a member of the Beaux-Arts String Quartet, and regularly performs in numerous summer festivals in Europe and North America.

In his role as Dean, Mr. Clapp will continue with his responsibilities at Aspen as well as with his studio teaching and coaching at Juilliard.

## The JUILLIARD JOURNAL

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## A Head Tales Response

### Featuring Works By Senior Dance Class

by Eryn Trudell

Laura Glenn's Senior Production class is in full commotion with unprecedented motion and devotion to an eclectic and innovative, impassioned and inspired program of original choreographies called *Head Tales*--the next senior production dance concert.

*Head Tales* is not simply a final gathering of fourth-year dance students on stage, nor is it solely a product of Laura Glenn's Senior production class; *Head Tales* is a "response," collective and contemplated, to the various people, ideas, feelings, discoveries and connections which have stimulated each student. Before working together as a cohesive senior class, the fourth-year dancers got together last year to discuss the purpose and group morale which they would contemplate over the summer. They decided unanimously that there should be a central theme to unify the group. And after a couple of hours of deliberation and only a small amount of conflict, they came up with the word "response," which would thereafter be the thematic directive for their senior production *Head Tales*.

"Head-tail," introduced to Juilliard by Laura Glenn, was originally used as a technical term explaining a basic physical connection within the torso. "Head-tail," however, eventually became symbolic of Laura Glenn's creative discovery process which connects the mind with body, earth to sky, individual to family, private to public, time to space, emotional to intellectual, fantastical to practical, front to back, male to female, forward high diagonal to backward low diagonal, inside to outside and problem to solution--all metaphors of universal dance themes. In *response* to this discovery process, *Head Tales* was chosen as the title of the upcoming senior production concert, and will unveil these themes.

Perhaps an explanation of the nature of Senior Production class is in order. Practically speaking, this class prepares the dance student for the administrative aspects of the professional artworld, which, if neglected, can be detrimental to many a good talent. In the history of dance, the ratio of success to failure determined by grant writing, public relations, advertising, income, programming, researching, fiscal responsibilities, booking, and tour management, has been more than disheartening. Senior Production class responds to the student's needs by preparing the dancer to meet these practical challenges of a professional career.

In addition to stimulating the practical sense, this class reunites the fourth-year dancers after they have struggled with the demanding four-year curriculum independently. Whereas drama students go through their program as a cohesive group, the

dance students are placed in various classes based on technical level. Casting, determined by an audition process, results in combinations of first-, second-, third-, and fourth-year students dancing side by side on the Juilliard stage. Many dancers seem to feel that this structure of the dance program is somewhat episodic or obscure in its progression, making it difficult for them to evaluate at the end of their schooling what they have learned, what they are capable of, and what their identities as dancers may be. Senior Production class provides a forum for fourth-year dancers to ask these final questions; to collaborate, create and contemplate; to conflict, criticize, complement and contend with themselves and each other as artists before being immersed in an all-consuming career. In *response* to this class, *Head Tales* is a week long invasion of Studio 301 wherein two programs of diverse works will be entirely produced by the students.

There will be five choreographic debuts consisting of a woman's quartet by Gerald Casel, a collaborative investigation of sibling relationships with Michele de la Reza and original music by Robin Pitre, a curious cinema solo by Marc Kennison, a dedication by Laura Doughty to her grandmother, and a take-off on ballroom dancing by Cathy Minn. There will be new pieces by choreographers whose other works you may have seen in previous workshops including solo works by Amy Kail and Eric Bradley, a male trio to Franz Schubert's "Schwanengesang" by Henning Rübsum, a group piece inspired by Led Zeppelin by Eryn Trudell, a high risk, high energy group piece by the wild woman Kristina Isabelle, and a facets of fashion satire by Arnold Apostol. Hiroko Ishimura will present an experimental piece, with guest artist Christina Rouwer from the drama division.

If you have taken notice of the relentless imagination, technical virtuosity, and poignant performance quality which has developed in the Juilliard dance division, *Head Tales* is a dance event you should await with anticipation. If you have not yet witnessed these developments, take notice now before it's too late. *Head Tales* promises to be an exceptional offering.

*Head Tales* will be presented February 27 to March 2 in Studio 301 by the eclectic combination of artists who may be called Laura Glenn's Senior Production Class, or perhaps, The Juilliard Dance Division graduating class, but would prefer to make a name for themselves in *response* to...

...well, come and see for yourselves.

Eryn Trudell is a fourth-year Dance student.

For reservations and tickets, call the Dance Division. Seats are limited.

## Rockettes Founder Dies

Russell Markert, the founder and longtime director of the *Rockettes*, the world famous dance troupe, died in December. From the opening of Radio City Music Hall in Rockefeller Center in 1932, until Mr. Markert's retirement in 1971, he was chief choreographer of

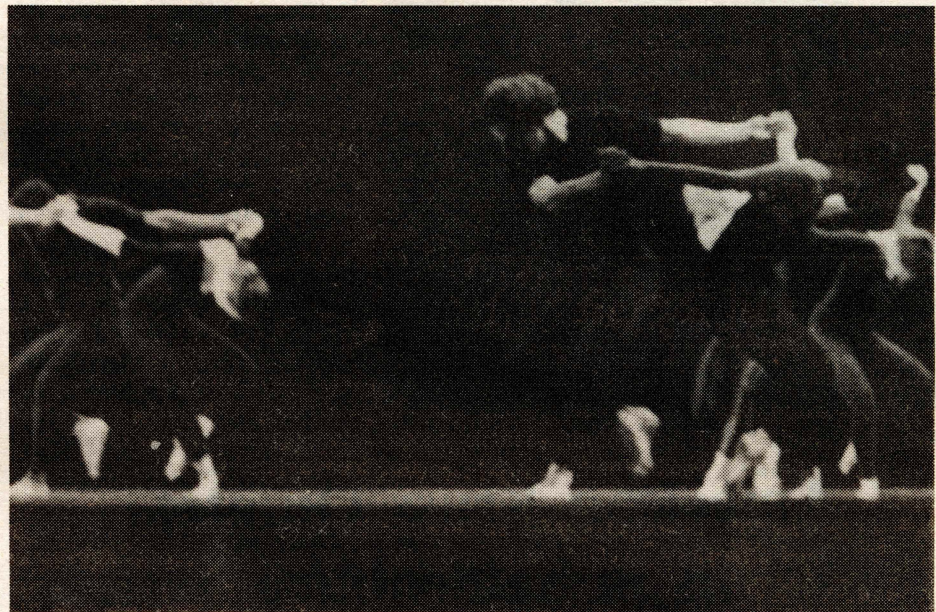
the *Rockettes*. His 90th birthday was honored last year by more than 400 people--*Rockettes*, former *Rockettes*, and friends, at the Sheraton Center Hotel in mid-Manhattan for the benefit of the Russell Markert Dance Scholarship at The Juilliard School.

## A Spectrum Of Talent

### Dancers Present Stage Workshop

On Friday, January 18, members of the Dance Division gracefully transcended the stage of the Juilliard Theater, attesting their diversity of strengths, talents, and interests, in a dance workshop program. The pieces performed, ranging from classic ballet repertoire to modern dance selections, included independent as well as in-class projects, and displayed some of the students' choreographies.

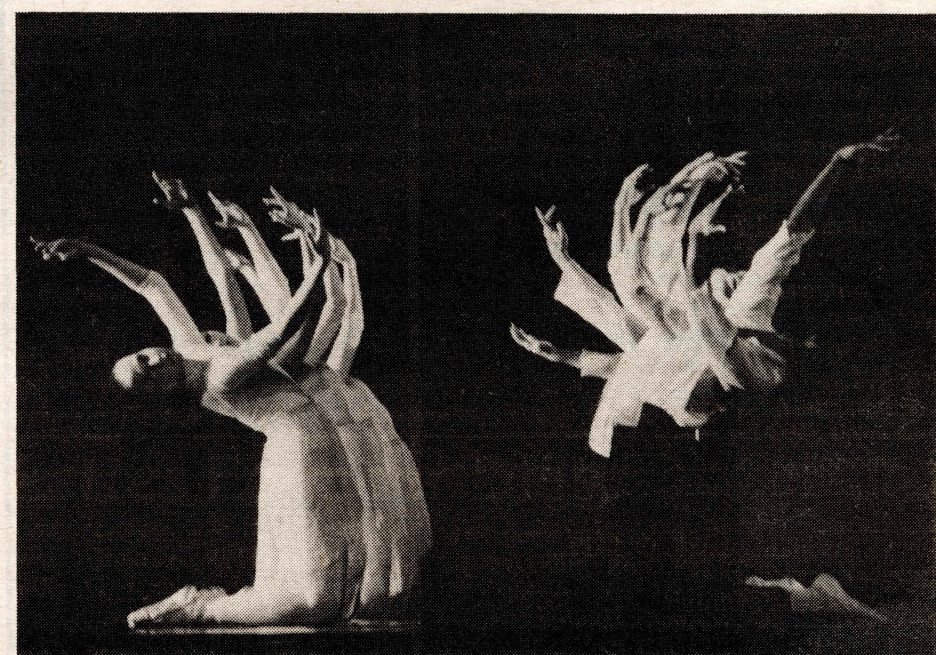
This month's studio workshops are scheduled for Thursday, February 14, at 5:30 PM and Friday, February 15, at 11 AM in room 321. All Juilliard students, staff and faculty are welcome.



Laura Glenn's Modern Repertory Class performs José Limón's *Dance for 16* from "A Choreographic Offering."



Choreographer/dancer Rachel Whiting in "Submerged."



Ballet Repertory Class I of choreographer Genia Melikova performs *Adagio/Work in Progress*.

STEPHANIE CIMINO

STEPHANIE CIMINO

STEPHANIE CIMINO



# Sam Shepard's Dreamworld

## Fourth-Year Drama Class Presents *Seduced*

by Dustin Smith

Sam Shepard speaks the language of dreams. After squirming through one of his phantasmic plays, we can't recall a specific setting, theme, or plot; nevertheless, as if waking from a vivid dream whose details escape us, we are left with a specific feeling that lingers long after the curtain falls.

*Seduced*, the fourth production this year for Juilliard's fourth-years actors, is another dream whose details elude us. The play fancifully depicts the final hours of Henry Hackamore, an insane and ailing tycoon-figure loosely based on Howard Hughes; and it does so without any of the specific devices familiar to us in traditional drama. Shepard provides little setting, writing that the stage should be "bare and empty but for two lone palm trees and a reclining chair." There is no dominant theme; like the dream that encompasses the odds and ends of the day, *Seduced* touches on everything from idol worship to the fear of death. And although lots of interesting things happen, they are not strung together sequentially to form a plot. These conventional rules of dramatization are left in the dust as the play races ahead impressionistically, fueled by striking tableaux, isolate grand gestures, and a blaze of highly poetic language. At the finish line, we find our logical mind blotted out by that wayward part of our psyche responsible for last night's dream.

Uncompromising in his dream logic, Shepard frees his characters from the limiting chains of reality. Like the cartoon character who can instantly pull anything from behind his back, the Shepard hero always has a universe of options to choose from. In *Seduced*, when Henry Hackamore suffers a near-fatal collapse, his manservant Raul simply fetches an intravenous bottle and some fresh "genius blood." The high-grade plasma is pumped into Henry's withering veins and he is magically revived.

For the actor exploring Shepard's universe, this logic-transcending power is an exciting discovery. Peter

Jacobson, who played the Friar in *Romeo and Juliet* and plays Raul in *Seduced*, agrees: "Shepard's great because I can let my imagination run wild. While Shakespeare mirrors the real world, Shepard explores an altered state of consciousness...free from the potential constraints of logical thought or action. As an actor this can be particularly fun. It's okay to play around."

Despite the initial fun the actor has, actually learning to navigate through Shepard's dreamworld can be a nightmarish task. The actor is trained to relate the text to his own life as much as possible, to "draw on" his life experience; but he may find few of the events in a Shepard play to be plausible, much less familiar. Joyce Aaron, who has acted in several of his plays since the mid-1960's, played a character in Shepard's *Up to Thursday* who had to laugh continuously, without a spare breath, for the two-hour span of the play! How did she commit to and truthfully enact such a dream-like phenomenon? Aaron describes her method: "If I had stopped to ask: Why is this character laughing? Why is she laughing for long? Where is it all coming from?—then I would have been at odds with Sam's imaginative process. The conventional logic an actor asks for was simply not there. You make the leap through the imagination."

To make that imaginative leap, the actors in *Seduced* will attempt to investigate a dreamworld of boogeymen and specters instead of their own personal histories, to replace clear-eyed observation with a nighttime vision. If they succeed, the audience may find themselves in exile from wide-awake reality, frantically reaching for an alarm clock that isn't there and wondering if they ever actually got out of bed that morning.

Dustin Smith is a fourth-year Drama student.

*Seduced*, directed by William Foeller, will be presented in an open dress rehearsal on February 13, and in performances on February 14, 15, and 16 in the Drama Theater at 8 PM (with an addition 2 PM performance on Saturday, February 16).



The late Judith Leibowitz (left) signs a copy of the book *The Alexander Technique* for Juilliard faculty member Marian Seldes.

## A Tribute to Judith Leibowitz (1920-1990)

by Bill Connington

On Friday, December 28th, 1990, Judith Leibowitz died. She had been on the faculty of the Drama Division since 1968. In addition to her years of teaching at Juilliard, she was the Director of the Teacher Training Program of the American Center for the Alexander Technique from 1966-1981. She was a world authority on the Alexander technique, the pre-eminent teacher of the method in the United States.

Judith Leibowitz was one of the most extraordinary people I have ever known. I had the privilege of co-authoring a book--*The Alexander Technique*--with her which was published last year. In our struggle to put into words that which cannot be described, I was struck many times by the profundity of the Alexander energy in her body and in her thought. I could not help but wonder at the combination of strength and softness in her. She was full of determination, perseverance, and gentleness.

To those of us who knew Judy personally, the details of her early life have taken on an almost Olympian quality. Stricken with polio at fifteen, Judy determinedly fought the disease. And contrary to her doctor's prediction, she taught herself to walk again through sheer willpower. That was the size of her force of will.

After years of training, hard work, and great determination, Judy was certified as an Alexander teacher by Lulie Westfelt. In 1952, she began her private teaching in New York. She travelled to England twice to study with F.M. Alexander and several years afterwards trained a few Alexander teachers privately. Her students later convinced her to start a school. In 1964 she co-founded the American Center for the Alexander Technique, the first Alexander school in America. She did this with five other teachers, Joyce Suskind, Deborah Caplan, Judith Stransky, Frank Ottiwell and Barbara Callen. When ACAT began training teachers in 1966, Judy was appointed Director of the Teacher Training Program, and remained Director until 1981. She was on the senior faculty until her death. Judy was responsible for overseeing the training of over half of this country's certified Alexander teachers. It is impossible to underestimate her importance as a teacher. As Edward Maisel has

written, "Historically, it was Judith Leibowitz who founded and nurtured the current spread of the Alexander Technique in America."

In 1969 she was invited by John Houseman to join the faculty of the new Drama Division of The Juilliard School. At that time, the Alexander Technique was not widely known in this country; few teachers at school knew what the technique was, or what it attempted to accomplish. And when she joined the Juilliard staff, Judy had very little knowledge of the theatre. It was through her teaching that she learned what the students required. At Juilliard, the teaching challenge was to be able to work with six people at once. Until that time, the technique had always been taught one on one. Because of the support of the administration of the Drama Division, and the sensitivity of the students, Judy was able to slowly develop a set of procedures for the Alexander training of the actor. Over time this led to a lesson plan of a four year course of study for the actors. It is absolutely original, and not available to any actors outside of the Juilliard School. It has also become an integral part of the program. Michael Langham, the Director of the Drama Division at Juilliard says, "The four-year Actor Training Program at Juilliard is based throughout on the physical relaxation and subsequent rechanneling of energy" such as that "inspired by Judy Leibowitz's classes."

Some of the procedures she developed are included in the book we wrote together. The book is part of her legacy. But Judy told me several times that the teaching she enjoyed the most was the work she did with the actors at the Juilliard School--among them William Hurt, Kevin Kline, Kelly McGillis, Patti LuPone. She was astonished and delighted at the sensitivity, intelligence and enthusiasm they displayed for her and for her work. With many students she developed a love and caring that went beyond the work itself. And students were devoted to her. She showed them how to balance and align themselves, to improve their breathing and their reaction to stimuli. But more than that, she showed them how to look at themselves objectively and to accept what they saw, then showed them the steps to bring about growth and change.

Continued on page 13, column 3



Luisa Sermol and Dustin Smith in the fourth-year drama production *The Cherry Orchard*.



# FOCUS! 1991 Neo-Classicisms Library Exhibit



Facsimile of *Concerto pour piano et orchestre d'harmonie--Konzert für Klavier und Blasorchester*. 1924

by Jane Gottlieb

The library continues its tradition of presenting special exhibits in conjunction with the annual Focus! festival of new music. This year's theme of "Neo-classicisms" is exposed in a colorful exhibit of scores by Satie, Stravinsky, Schoenberg, Webern, Bartok, and other composers whose works will be performed in the festival.

Of all the works performed in Focus! 91, the one which displays the clearest thematic connection with a specific 18th-century work is Erik Satie's *Sonatine bureaucratique* for piano (1917). This humorous 3-movement work is modelled on Clementi's *Sonatina in C, op. 36, no. 1* (1797). On display is the library's copy of the first edition score of the *Sonatine*...Paris: Stéphane Chapelier, 1917) along with the Clementi score.

Stravinsky's *Octet* (1922) is considered to be a pivotal work of the neo-classic movement. Stravinsky described the composition of this work in one of his published conversations with Robert Craft: "The *Octet* began with a dream in which I saw myself in a small room surrounded by a small group of instrumentalists playing some very attractive music. I did not recognize the music, though I strained to hear it, and I could not recall any feature of it the next day, but I do remember my curiosity - in the dream - to know how many the musicians were. I remember too that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose the *Octet* which I had had no thought of the day before... My appetite was whetted by my rediscovery of sonata form and by my pleasure in working with new instrumental combinations. I like the instrumental games in the *Octet* I can add that I achieved in it exactly what I set out to do."

(*Dialogues* by Igor Stravinsky and Robert Craft. University of California

Press, 1982, pgs. 39 - 40.)

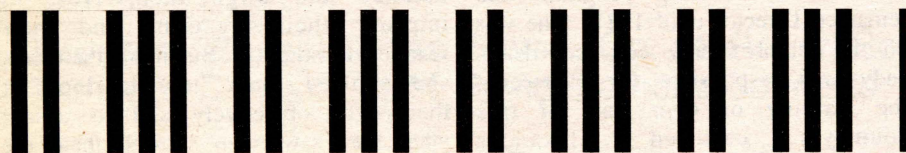
The manuscript of *Octet* is housed in the Stravinsky Nachlass in the Paul Sacher Foundation in Basel. (About two-thirds of all of Stravinsky's extant manuscripts are housed in this collection.) The Sacher Foundation has published a catalog of the collection titled *Stravinsky: Sein Nachlass, Sein Bild* (Kunstmuseum Basel, 1984), which includes color facsimile pages of some of the manuscripts. On display in the library exhibit are facsimile pages of the *Octet* and the *Concerto for Piano and Band* (1924), which will also be performed in Focus! 91.

Another interesting item on display is the published score of Webern's *Variationen für Klavier, op. 27* (1935-36), which will be performed on Monday, February 25. The score includes a facsimile of the working copy used by pianist Peter Stadlen who premiered the work on October 20, 1937. The work was dedicated to Edward Steuermann, pianist of the Schoenberg circle, who would have probably premiered the work had he not emigrated to the U.S. in 1936. Stadlen worked closely with Webern in preparation for the performance, and the facsimile of the working copy provides a fascinating view into the composer's ideas.

Also on view is the manuscript facsimile of Bartok's *Sonata for piano* (1926). The manuscript, which is housed in the National Széchényi Library in Budapest, is the composer's second draft of the work. It differs from the final version which was the basis for the published score. Bartok's hand is neat and precise, and much can be learned from studying this manuscript facsimile.

As this article goes to press a few weeks before the exhibit opening, we expect that there might be some additional surprises on display. As usual, a browsing shelf with books and articles on the subject of neo-classicism in general and the specific composers and their works will be available.

Jane Gottlieb is Juilliard's Head Librarian.



## Focus! 1991 Looking Back A Festival of Neo-Classicisms

Six concerts  
February 22-28  
Directed by Joel Sachs

### Friday, February 22, Alice Tully Hall, 8 PM

The Juilliard Orchestra, Joann Falletta, conductor  
Ellen Taaffe Zwilich: *Concerto Grosso* 1985  
Igor Stravinsky: *Concert for Piano and Winds*  
Walter Piston: *Toccata*  
Igor Stravinsky: *Symphony in Three Movements*

### Sunday, February 24, The Juilliard Theater, 3 PM

Erik Satie: *Sonatine Bureaucratique*  
Francis Poulenc: *Trio for Oboe, Bassoon, and Piano*  
Paul Hindemith: *From "Das Marienleben"* (1922/3 version)  
Arnold Schoenberg: *Two Satires*  
Arnold Schoenberg: *Suite for Piano*  
Igor Stravinsky: *Octet*

### Monday, February 25, The Juilliard Theater, 8 PM

Darius Milhaud: *Symphony No. 4*  
Bela Bartok: *Piano Sonata*  
Manuel de Falla: *Harpsichord concerto*  
Anton Webern: *Variations for Piano*  
Nicolas Slonimsky: *Advertising Songs*  
Igor Stravinsky: *Concert for Two Solo Pianos*

### Tuesday, February 26, The Juilliard Theater, 8 PM

Henry Cowell: *Hymn and Fuguing Tune*  
Peter Mennin: *Five Pieces for Piano*  
Paul Hindemith: *Sonata for Four Horns*  
Conlon Nancarrow: *Trio for Clarinet, Bassoon and Piano* (world premiere)  
Arnold Schoenberg: *String Quartet No. 4*

### Wednesday, February 27, The Juilliard Theater, 8 PM

Arvo Part: *Spiegel im Spiegel*  
Luigi Dallapiccola: *Chaconne, Intermezzo and Adagio*  
Igor Stravinsky: *Septet*  
George Rochberg: *Ricordanza*  
Igor Stravinsky: *Three Songs from William Shakespeare*  
Dmitri Shostakovich: *String Quartet No. 13*

### Thursday, February 28, The Juilliard Theater, 8 PM

Juilliard Chamber Orchestra, Joel Sachs, conductor  
Levko Kolodub: *Symphony No. 3*  
Alfre Schnittke: *Symphony No. 4* (New York premiere)

Programs subject to change

## Festival Opens Season

Continued from page 1

If the festival reveals anything, it will be that there have been innumerable visions of how the eighteenth-century tradition could be a vital part of twentieth-century music.

Now the choice of theme seems quite natural. However, the reader may be amused to learn how an unrelated circumstance triggered the idea. While mulling over the question of how Focus! might act as an adjunct to the Mozart Festival, I had occasion to speak to the Soviet composer Alfred Schnittke. The thought came to me: if there is any a twentieth-century composer who has demonstrated unusual visions of the eighteenth-century tradition, it is Schnittke. A neo-classic Focus! suddenly seemed like a very interesting possibility. However, since some composers regard the term "neo-classic" as an insult to their originality, I delicately asked Schnittke if he viewed himself as a neo-classic. "Absolutely!" he replied. "What pieces would you suggest if I were to propose a work of yours for a neo-classic festival?" The first on the list was the fourth symphony, one of his favorite composition and best of all, it had never been done in New York. The theme of Focus! 1991 was assured.

The complete programs for the festival are listed above. Composers include Americans and Europeans, old and young, writing in a grand spectrum

of styles. There will be two premieres: the New York debut of Schnittke's *Symphony No. 4*, for chamber orchestra, vocal and keyboard soloists, and small chorus; and the world premiere of Conlon Nancarrow's *Trio for Clarinet, Bassoon and Piano*. About that work too, there is a story. Earlier this year, my ensemble, Continuum, completed a recording of the works of Conlon Nancarrow, an amazing American composer who has spent much of his life writing for player piano. Among his "live" works we particularly enjoyed a movement of a Trio for clarinet, bassoon, and piano. Alas, when planning the recording, we learned that the other movements had long since disappeared. Then after the recording was finished, a music copyist who works with Nancarrow's publisher casually mentioned that he had just finished copying the second and third movements of the *Trio*. I practically fell off my chair. "Where did they come from?" I asked. It turned out that someone had found the manuscript in a pile of papers that had lain unsorted for years in Nancarrow's home in Mexico City. Upon receiving a copy of the complete piece, I realized that its premiere would be a marvelous moment for Focus!.

The opening orchestral concert, by the Juilliard Symphony conducted by JoAnn Falletta, features two major

Continued on page 7, column 1



## Festival Opens Season

Continued from page 6

works that provide a frame for the focus on Stravinsky: the early Concert for Piano and Winds-- a somewhat unfamiliar piece in a city that hears relatively little "band" music in formal concerts--and the much later Symphony in Three Movements, from the last years of Stravinsky's neo-classic, pre-twelve-tone life. In addition, two works frame American neo-classicism: Walter Piston's 1948 *Toccata*, and from recent neo-classic thought, Ellen Taaffe Zwilich's *Concerto Grosso* 1985.

The program for Sunday afternoon, February 24, could be described as first generation post-World-War I neo-classicism. From the suave French we have Erik Satie's amusing *Sonatine Bureaucratique* and Poulenc's Trio. Stravinsky's *Octet* for winds was one of the most important propellants for the entire movement. Although Hindemith was young in the early 1920s, his song cycle *Das Marienleben* (*The Life of Mary*) remains one of his greatest works. Excerpts will be performed from the first version, 1922-3, strongly neo-Bach and sometimes atonal. Hindemith's later revision, intended to make the music conform to his new theory of harmonic logic, is more widely performed, but in my opinion, less compelling. One might hardly associate Arnold Schoenberg with neo-classicism, yet many of the same instincts for order that propelled Stravinsky and his circle led Schoenberg to the twelve-tone method. It is a curious fact that the first full-fledged twelve-tone composition was to be this Suite for Piano, Op. 25--a twelve-tone neo-baroque dance suite! Schoenberg's rarely-performed Satires have a special place in this festival, for their scathing attack on Stravinskian neo-classicism. Schoenberg's poetic polemic against "Die kleine Modernsky" plays its part in virtually all textbooks on twentieth-century music, but the Focus! performance will be a rare public hearing of the music.

The concert of Monday, February 25, includes works of the 1920s and 1930s. Bartok's neo-classic instincts are perhaps best known from later works such as the *Concerto for Orchestra*, *Third Piano Concerto*, and *Sonata for Solo Violin*. The *Sonata for Piano* (1926) catches him in his earlier, somewhat acerbic spirit, showing what can result when a man who was a virtuoso pianist, as well as a great teacher of the performance of Mozart, and a great folklorist, sets his mind to writing his own solo Sonata. Darius Milhaud, another of the early movers and shakers of neo-classicism, could usually be relied upon to find an unconventional idea: the masterful Fourth Symphony, an odd mixture of the baroque and the classic, is about six minutes long and is scored for ten strings! One of the most off-beat works of the entire week is the *Advertising Songs* by Nicolas Slonimsky. Slonimsky, best known for his "Lexicon of Musical Invective," has also been an intermittently active composer and conductor. In the 1920s, in order to improve his English, he set to music texts from Saturday Evening Post advertisements, each on a different

subject, from linens to laxatives, each hilariously in the style of a different composer of the past.

The program of Tuesday, February 26, is devoted to works of middle-generation neo-classicism from the later 1930s through the early 1950s. All stem from the United States--three by Americans (Cowell, Mennin, and Nancarrow), two by emigres (Schoenberg and Hindemith). Cowell's *Hymn and Fuguing Tune for viola and piano* is one of a long series loosely modelled upon eighteenth-century American string music; Schoenberg's *Fourth String Quartet* represents the culmination of his devotion to the music of Haydn, Mozart and Beethoven, filtered through his personal style and his twelve-tone method.

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# HELPING HANDS

## BE A RESIDENT ASSISTANT!!

It's that time of year again. Each Spring, we begin our search for a Residence Life Team. We are looking for dedicated, caring, flexible students who want an education in life as well as an education in being an artist. Being a Resident Assistant offers many challenges. Every day will test your capabilities as a peer, a helper and as a human being. Explore your boundaries; learn about others and yourself.

### APPLICATIONS AVAILABLE:

Monday, February 18 - Thursday, February 28

### APPLICATIONS DUE:

Thursday, February 28 at 4pm  
In the Office of Student Affairs

### GROUP INTERVIEW (You must attend this session):

Sunday, March 24 at 7pm

### PERSONAL INTERVIEWS:

Monday, March 24 - Thursday, April 4

### NOTIFICATION:

Friday, April 5

### DEADLINE FOR ACCEPTANCES:

Monday, April 8

### SPRING TRAINING:

Saturday, May 18 - Monday, May 20

You must be available to return to School in the middle of August. Details are available in the application packet.

OFFICE OF RESIDENCE LIFE 1991 - 1992 

The fourth chamber program, Wednesday evening, February 27, includes recent works. Stravinsky's *Septet* and *Three Songs from William Shakespeare* show the composer at the end of his long neo-classic road and on the brink of his new, post-Webernian style. Luigi Dallapiccola's work for solo cello and George Rochberg's *Ricordanza*, for cello and piano, provide a striding contrast: while Dallapiccola takes the old, solo string suite as a loose point of departure, Rochberg has returned fully to the lyric piece of the mid-nineteenth century.

This concert and the final chamber orchestra program, Thursday, February 28, feature four works by Soviet composers. Nearly four decades of enforced "Socialist Realism" and anti-modernism have left Soviet composers with a view of the past that now, combined with modernist techniques, has produced a unique musical culture. They are represented here by two works of the 1970s by composers who helped modernism burst out of the confines of official dogma. Dmitri Shostakovich has fascinated Westerners because of his powerful response to enforce stylistic limit; his *Thirteenth String Quartet* (1970) shows him at the

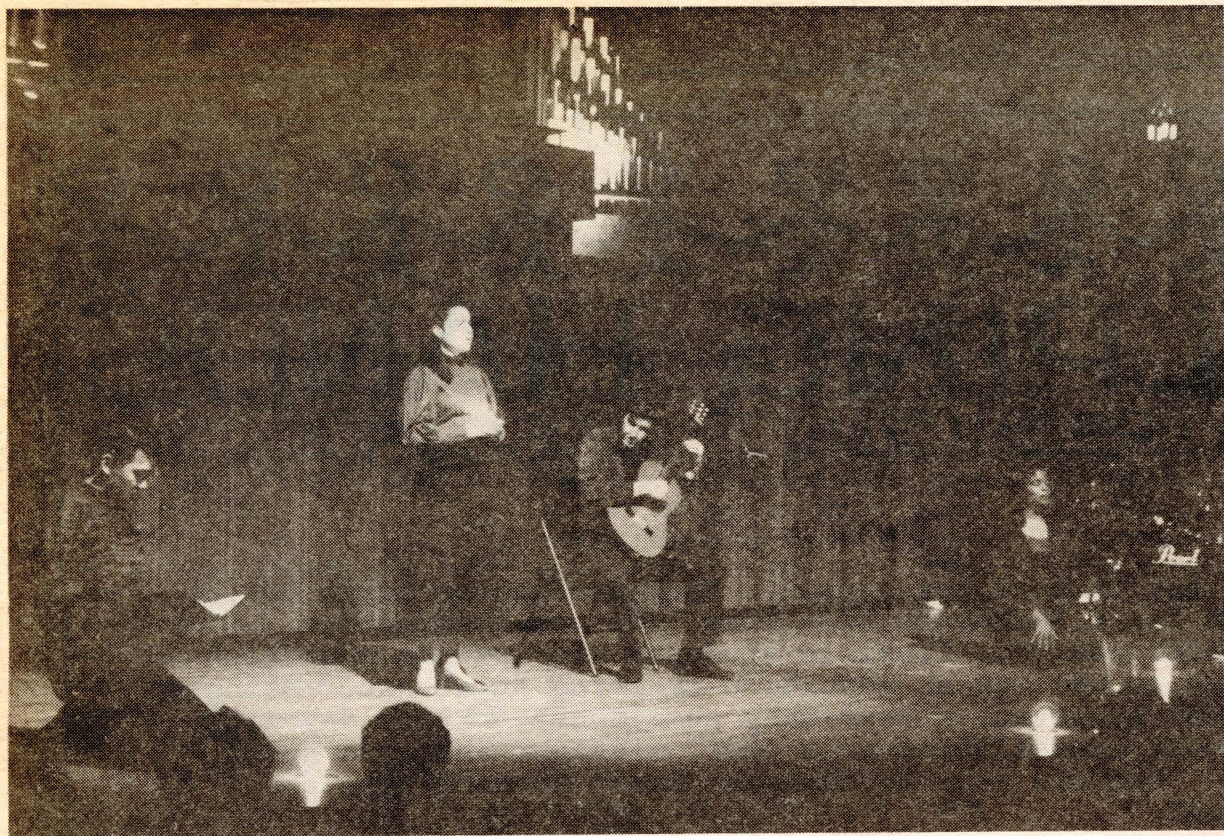
height of his powers, but infused with the anger of a man who had seen so much energy wasted on obedience to dogma. Estonian Arvo Part was one of the earliest of the USSR's new rebels; his "Spiegel im Spiegel" (Mirror in the Mirror, 1978), is a kind of minimalist homage to Beethoven. (Part has since emigrated, and does not consider himself a Soviet composer.)

Two Soviet chamber orchestra works from the 1980s conclude the 1991 Focus! Festival: Schnittke's *Fourth Symphony* and Ukrainian Levko Kolodub's *Third Symphony*, "in the style of the Ukrainian Baroque," a tribute to the great age of Ukrainian culture. It is hoped that Kolodub, representing a Soviet republic whose excellent composers are scarcely known in the United States, will be present for the occasion.

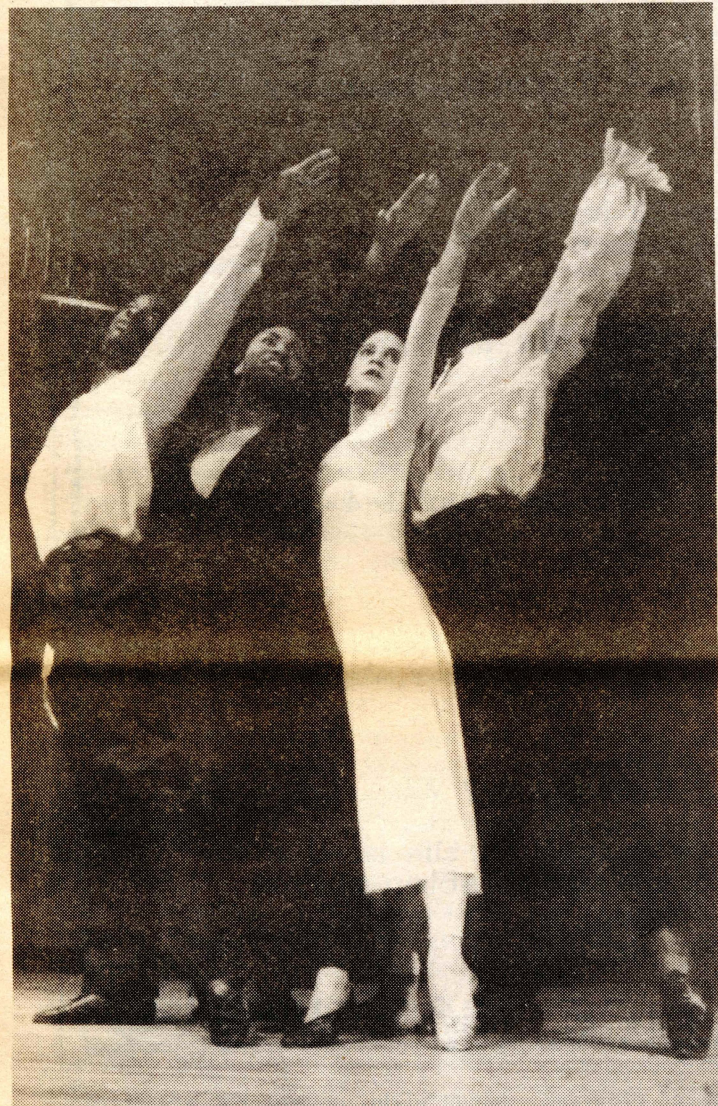
By now many readers will be wondering why composer X and composer Y were not included. The answer is simply that Focus! cannot claim comprehensiveness. It only aims to open a door to a treasure house of music, in which vast riches can be discovered.

Joel Sachs director of the FOCUS! Festival and a member of the Graduate Music faculty.





Catherine Cangiano looks on as soprano soloist Audra McDonald sings "Human Heart" from *Once On This Island*.



January 22, 1991: On this evening we came closer to Dr. Martin Luther King, Junior's idea of broadcasting the world's cultural eye to include all nations and all people. And on this evening, we unified in spirit in commemorating the life and memory of the Reverend King, communicating his vision of hope.

Through music, song, dance, and drama we created and shared visions of hope with the Juilliard community. Actors and dancers became musicians and musicians and actors became dancers, underscoring the idea that the celebration was not a showcase for any single person's talent, but was a combined effort at peace and love, with all its, energy, inspiration, dedication, and rewards. In unity and peace we came that much closer to Dr. King's dream of making love a reality.

(Top Left) In a moving rendition of "Forever Young" by Joan Baez, soloist Ana Maria Martinez, guitarist Jay Kauffman, and speakers Tricia Angus and Michael Ishi give remembrance to the children killed by police brutality.

(Left middle) Dancers Lymartin Chattman, Tina Thompson, Rebecca Hermos and Edward Lawrence perform "There is Hope."

(Left bottom) Cedrick Harris performs a monologue from *Open Admission* by Shirley LaRue.

Photographs by Michael Gottlieb and Julian Hallmark.

# There I

June 16, 1976:

Children took to the dusty streets of Soweto, South Africa by Pretoria to oppress, humiliate and make educated students aggressive brutality, police force and South Africa. Performed by Tricia Angus, Linda Bukhosini, Edward B. Robinson and Kris World this piece was dedicated to







Student Coordinator Stacey Robinson, baritone, leads the gospel choir with an uplifting solo in "There is Hope."



# s Hope

rica, protesting Bantu Education, a system created  
aves out of Africans. The children were met by nak-  
n defense forces. The result was a massacre. Per-  
uggie, Alaine Rodin-Lo, Janelle Robinson, Leajato  
the children.



While the evening's over-riding feeling was one of hope, the program was punctuated by some tearful, sorrowful and disturbing moments; for underlying this celebration is the plight of racism and religious oppression and persecution that continues to exist in today's society. The evening, while inspirational with hope, still reminded us of the struggles we have yet to face.

"What can you do to further his dream?" is a question which still lingers. To answer in the words of Martin Luther King, Jr.: *"Let us not despair. Let us not lose faith in man and certainly not in God. We must believe that a prejudiced mind can be changed, and that man, by the face of God, can be lifted from the valley of hate to the high mountain of love."* Let us always remember his vision of hope.

(Top right) A reaffirmation of faith. Soloist Joseph Webster, tenor, and the gospel choir rejoice with "Love Divine."

(Right middle) Mo' better blues from Wayne duMaine on trumpet as he performs an inspiring arrangement of "Let There Be Peace On Earth."

(Right bottom) Graceful and spirited, dancer Solange Sandy captures the spirit of the evening's celebration.





## "The Essential Etheridge Knight"

by Ron Price

Etheridge Knight will be reading his poems in room 306 on February 27 beginning at 7:00 PM. *The Essential Etheridge Knight*, which won the National Book Award in 1987, was his fourth collection of poetry. He will read from that collection and from a new manuscript, *Running With The Wild Ones*. Etheridge is one of the finest poets writing in the English language today. And I am very happy to be reading with him.

I first met Etheridge about twelve years ago when I lived in the South. He had recently moved to Memphis from Worcester, Massachusetts. Etheridge wanted to start a "Free Peoples" Poetry Workshop as setting up a workshop was part of setting up house wherever he found himself. He had left behind a Free Peoples in Worcester just as previously he had left behind Free Peoples in Tulsa and Minneapolis; and after Memphis, in Philadelphia and Indianapolis.

I can't recall specific details from that first meeting when a group of writers met at his house to read and work on their poems, but it made an impression that is sweet whenever I think of it. Etheridge evoked a sense of high import and seriousness about what we were attempting. That this sense was evoked not only by a master storyteller, but also a by con-man, a thief, and a liar, a trickster who framed most of his teaching within a lewd, ribald sense of humor--a sort of verbal slapstick--was a bizarre juxtaposition: it enabled him to direct his teaching toward the life of the poet, the life of the poem, and the work in which both live. His very profane approach brought a sacredness to all three.

If you talk to anyone who has been involved with a Free Peoples, I'm sure each one would remember different things. What I remember from that first meeting is working through the afternoon and into the evening, and consummating the long day's work with dinner, lots of lies, Colt 45, and a few good stories. And if you talk to any of the men or women involved with a Free Peoples, I'm sure each one would have a different sense of the aesthetic glue that bound their particular group.

Those working together in Memphis produced lots of ballads, some haiku, but very few sonnets. It was proclaimed and affirmed by all that there would be no limitation on subject

matter, but every group would create its taboos. This was a passionate group of writers, and the rule of nonviolence--a rule that seemed silly and unnecessary when Etheridge insisted that we agree to it--proved useful more than once. So there were formal preoccupations, a conscientiousness about the noise a poem makes--whether it sings, or mumbles the way most of us do through daily life. There was an openness to subject matter, with limitations on the poet's attitude toward a given subject: for instance, there would have been little interest in a praise poem about David Duke or the genetic inferiority of women.

What strikes me as the most important aspect of the work we were doing then revolves around the public readings we gave. They brought American poet and American citizen together, renouncing a schism that has existed between them throughout the history of American poetry. Most people in this country tend to think of poets as eccentric, if not crazy, as adolescent and irrelevant; just the idea of reading a poem is enough to put many people into a deep sleep. On the other hand, American poets have a tendency to treat most Americans as if they were about as interesting as woodlice. The schism was strengthened and reinforced in our century by what we now call Modern Poetry--Pound, Elliot, Moore, Sitwell, etc. It is one thing for a poet to feel disdain toward his or her audience, even if it is a contempt that borders on disgust. But when poets turn away from their audience, they are turning away from the Human Family.

We met at Etheridge's house or my apartment every Sunday afternoon for a private workshop, but every Monday night we gave public readings at a jazz bar in the city. Etheridge insisted that we read in bars and pool halls, schools and prisons, parks, hair salons, senior citizen homes, hospices, and anywhere else we found a group of people. This form of engagement not only helped our poetry, but it marked a repudiation of that schism; it signified a movement into community and out of exile, a movement toward the Human Family and beyond the isolation of the individual ego. Etheridge's emphasis on the spoken work, on the engagement it creates, strikes me as one of the most important things he tried to convey to us. And his poems fully exemplify what he teaches.

When we listen to a poet, sometimes, we can hear the source of the poet's voice--as if the mind makes a different kind of noise than the heart, as if the heart makes a different kind of noise than the belly. John Ashberry and Heather McHugh are examples of poets whose music seems to issue from the mind. Dudley Randall has a wonderful example of a heart-poem called "The Profile on the Pillow."

A part of our inheritance from Europe is the notion that the seat of feelings is in the heart, just as the seat of intellect is in the mind. Our century has witnessed a blurring of these distinctions. Our tendency to literalize, for example, places the seat of intellect not in the mind but in the brain. And we are not so quick to place the seat of

feelings in the heart. Etheridge has long argued that the seat of feelings is in the belly, that all primary feelings--fear, for example--begin with a belly flip that precedes any increase in heart rate.

I'll end here with one of Etheridge's many belly-poems. Anyone who says the poem out loud will hear and feel the music rising up out of the belly into the mouth and reaching out toward people.

Ron Price, originally from Memphis, Tennessee, now resides in New York City. His poetry has appeared in the *American Poetry Review*, *Painted Bride Quarterly*, *Southern Exposure* and *New Letters*. He is the author of *Surviving Brothers* (1986).

### Belly Song

(for the Daytop Family)

"You have made something  
Out of the sea that blew  
And rolled you on its salt bitter lips.  
It nearly swallowed you.  
But I hear  
You are tough and harder to  
swallow than most..."

--S. Mansfield

1  
And I and I / must admit  
that the sea in you  
has sung / to the sea / in me  
and I and I / must admit  
that the sea in me  
has fallen / in love  
with the sea in you  
because you have made something  
out of the sea  
that nearly swallowed you

And this poem  
This poem  
This poem / I give / to you.  
This poem is a song / I sing / I sing / to you  
from the bottom  
of the sea  
in my belly

This poem  
This poem  
This poem / is a song / about FEELINGS  
about the Bone of feeling  
about the Stone of feeling  
And the Feather of feeling

2  
This poem  
This poem  
This poem / is /  
a death / chant  
and a grave / stone  
and a prayer for the dead:  
for young Jackie Robinson.  
a moving Blk / warrior who walked  
among us  
with a wide / stride--and heavy heels  
moving moving moving  
thru the blood and mud and shit of Vietnam  
moving moving moving  
thru the blood and mud and dope of America  
for Jackie / who was /

a song  
and a stone  
and a Feather of feeling  
now dead  
and / gone / in this month of love

This poem  
This poem / is / a silver feather  
and the sun-gold / glinting / green hills breathing  
river flowing--for Sheryl and David--and  
their first / kiss by the river-- for Mark and Sue  
and a Sunday walk on her grand / father's farm  
for Sammy and Marion--love rhythms  
for Michael and Jean--love rhythms  
love / rhythms--love rhythms--and LIFE.

3  
This poem  
This poem  
This poem  
This poem / is / for ME--for me  
and the days / that lay / in the back /  
of my mind  
when the sea / rose up /  
to swallow me  
and the streets I walked  
were lonely streets  
were stone / cold streets

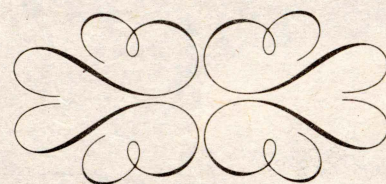
This poem  
This poem / is /  
for / and the nights  
when I  
wrapped my feelings  
in a sheet of ice  
and stared  
at the stars  
thru iron bars  
and cried  
in the middle of my eyes...

This poem  
This poem  
This poem / is / for me  
and my woman  
and the yesterdays  
when she opened  
to me like a flower  
but I fell on her  
like a stone  
I fell on her like a stone...

4  
And now--in my 40th year  
I have come here  
to this House of Feelings  
to this Singing Sea  
and I and I / must admit  
that the sea in me  
has fallen / in love  
with the sea in you  
because the sea  
that now sings / in you  
is the same sea  
that nearly swallowed you--  
and me too.

Etheridge Knight  
Seymour, Connecticut  
June 1971

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American poet Etheridge Knight

ARGIL SHOCK



## Student Affairs

### 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!

In February, the selected movies will highlight some of the important contributions African-Americans have made to the cinema.

February 6, 7pm

#### A Soldier's Story

An insightful study of race relations in the U.S. Army during World War II. Howard E. Rollins, Jr. is the determined attorney who runs up against racism while investigating the murder of a sergeant.

101 minutes, Color, directed by Norman Jewison

February 13, 7pm

#### Stormy Weather

This dazzling tribute to entertainer Bill "Bojangles" Robinson highlights several decades of American song and dance and features performances by the very best of the jazz greats.

77 minutes, B/W, directed by Andrew L. Stone

February 20, 7pm

#### The Great White Hope

James Earl Jones is Jack Johnson, the first Black Heavyweight World Boxing Champion. Even when stripped of his title by Whites, Johnson triumphs over his persecutors.

103 minutes, color, directed by Martin Ritt

February 27, 7pm

#### A Raisin in the Sun

A touching film of the hopes, ambitions, and frustrations of a Chicago family, and the impact of an insurance bequest each member sees as the means of realizing long-nurtured dreams.

128 minutes, B/W, directed by Daniel Petrie

Welcome all! Movies subject to change due to availability, scheduling and error.

### The Juilliard Language Arts Performance Series

presents

*Etheridge Knight*  
*Poet*

Wednesday, February 27  
7:00 PM  
Room 306

CO-SPONSORED BY  
THE OFFICE OF STUDENT AFFAIRS

## An Adventure For All Creative Minds!

**The Juilliard Journal is accepting submissions for a Spring Literary Supplement. Interested individuals should contact Jean in room 221 799-5000 ext. 309.**

## Notice To All Persons With Credentials On File At The

As of March 1, 1991, Credential Files will cost \$4.00 for mailing, due to increases in postage, paper, and handling. As usual credential files may only contain letters of reference, not resumes or transcripts. The policy of sending out the file within five business days of receiving written request and the accompanying check will also continue. Please do not call in your credential mailing requests. Thank you.

### New ID-Practice Room Policy

In an effort to reduce the number of stolen ID cards, students may no longer use their ID cards to hold practice rooms. Upon leaving a practice room, students **MUST** take their ID cards with them.

### Replacement ID Policy

To replace a lost Juilliard ID card, you must first pay a replacement fee of \$50 in the Controller's office, and obtain a receipt of payment to present to the Building Manager's office. Replacement ID cards will not be issued without prior confirmation of payment from the Controller's office. All appeals should be made to Estelle in the Building Manager's office.

### Graduation Ticket Policy

Prospective graduates May 1991 are reminded that a ticket policy will be in effect for admission to the commencement ceremony, Friday May 17, 1991. Because of limited seating in Alice Tully Hall and the anticipated number of graduates to be in attendance, it is necessary to restrict the admission of invited guests. Graduates will be limited to two tickets each. Further information will be available through the Student Affairs Office after the Mid-Term recess.

# St. Valentine's Party

FRIDAY,  
FEBRUARY 15  
9pm - 1am  
in the cafeteria

- ♥ music, dancing, refreshments
- ♥ bring your Juilliard ID
- ♥ proof of age required to drink



# The Davidshändler

## Schumann & Friends

Three Sunday Evenings at 8 pm

ALICE TULLY HALL, LINCOLN CENTER

Broadway & 65th Street, New York

February 17, April 14, June 9, 1991

### Guest Artists

GLENN DICTEROW, Violin • HAE YOUNG HAM, Violin  
KAREN DREYFUSS, Viola • LORNE MONROE, Cello  
DAVID SOYER, Cello • HOMER MENSCH, Double Bass  
DAVID JOLLEY, French Horn • CHARLES NEIDICH, Clarinet  
JEANNE BAXTRESSER, Flute • DAVID CARROLL, Bassoon  
OLEGNA FUSCHI, Piano

This exciting series of three concerts will feature  
the works of Robert Schumann and his contemporaries.

**TICKETS** per Concert: \$20 & \$15  
available at the Box Office or CenterCharge 212-874-6770

### Feb. 17th

F.A.E. Sonata  
Johannes Kreisler (Brahms)  
Albert Dietrich  
Robert Schumann  
Sonata for Clarinet & Piano F  
minor. (Brahms)  
Piano Quintet E flat major  
R. Schumann

### April 14th

Piano Trio Op 17, G minor  
Clara Schumann  
Horn Trio E flat Major,  
Op 40 Brahms  
Quintet for Piano & Strings Op  
114, "The Trout" Schubert

### June 9th

**ALL SCHUMANN PROGRAM**  
Waldscenen "Dans la foret",  
Op 82  
Sonata F Sharp minor Op 11  
Carnaval Op 9

### GALA CONCERTO PROGRAM

**Olegna Fuschi**, Pianist

CARNEGIE HALL, Monday, April 1 at 8 pm  
**The Orchestra of St. Luke's**  
Thomas Conlin, Conductor

**Program:** Busoni, Indian Fantasy Op. 44; Robert Schumann, Concerto A minor Op. 64; C.M. Weber, Grand Concerto C major Op. 11; David Diamond Concerto

**Tickets Available** at the Box Office or Carnegie Charge 212-247-7800 \$40, \$30, \$20, \$15, \$12.50  
Concert Management: Joseph H. Conlin, 853 Seventh Ave., N.Y., N.Y. 10019 — Tel: 212-307-1990



**Healthbeat****Overuse Syndrome**

by Joy Favuzza

**Overuse Syndrome:** You may be unfamiliar with the term but if you are a performing artist, chances are that you are familiar with the symptoms. In fact, the majority of medical problems seen in performing artists, be it in the vocal cords of the singer, the upper extremities of the musician, or the lower extremities of the dancer, are injuries related to physical overuse.

Studies report that over 50% of orchestral players are afflicted by overuse injuries, ranging from the mild to the disabling, and that these injuries usually occur in musicians between the year that they enter music school and age thirty.

Overuse injuries in the form of soft tissue inflammation (tendonitis, bursitis, muscular strain, ligament sprain) with resulting pain and tenderness always interfere with performance and limit practice. A physical exam may reveal warmth, swelling, and even redness. Palpable or audible vibration may accompany tendonitis. Shin splints and achilles tendonitis are two musculotendinous injuries commonly seen in dancers. Overuse often causes vocal artists to suffer from local thickening, nodes, scarring, or loss of mobility of the cords. Musicians may experience weakness, loss of control, or lack of agility and speed, in addition to or independent of pain. Tingling, weakness, and other signs of nerve entrapment may also occur with improper positioning and overuse. If left untreated, mild musculotendinous injuries may lead to more serious injuries (e.g. stress fractures), chronicity, and/or degenerative changes, making treatment, recovery, and rehabilitation more difficult.

Overuse injuries usually afflict the body's soft tissues (muscles, tendon, and ligaments), and are caused by one of the following:

- \* **Chronic Microtrauma or Overload**--Fine repetitive movements for prolonged periods of time cause muscular strain and fatigue. Because of this fatigue, opposing muscle groups fail to relax, causing increased tension. Ultimately the body gives out at its weakest point, resulting in irritation and inflammation of muscles and tendons (strained muscles and tendonitis).
- \* **Acute Trauma**--Although less common than overload, a single acute excessive effort can overstress the tissues, resulting in similar muscle, tendon, or ligament injury.
- \* **Muscle Imbalances and Lack of Flexibility**--Training increases strength. But as muscles become stronger, they become shorter and less flexible. If one muscle group is concentrated on, it will become disproportionately strong and tight. Injuries may result due to relative weakness and inflexibility.
- \* **Improper Technique and/or Equipment**--Improper technique places added stress on muscles and tendons, quickly leading to irritation and inflammation. Individuals attempting to compensate for a primary pain sometimes adopt alternative improper positioning

or fingering which often leads to additional injuries. Vocal artists, singing in a range unsuitable for their voices, or singing with inadequate maturation or preparation for material, similarly, are at high risk.

Prompt detection and treatment of overuse injuries are important for optimal recovery and rehabilitation. Muscles, tendons, and ligaments respond well to the following conservative treatment:

- \* The prompt application of ice in 20-minute intervals is useful for minimizing inflammation and pain of acute injuries for the first few hours after a chronically injured area has been exercised.
- \* Warm soaks or heat and massage should be employed 36-58 hours after the injury and should be used to aid in pre-use warm-ups.
- \* Aspirin or various non-steroidal anti-inflammatory medications should be taken, if possible, to help decrease inflammation. But stronger analgesics should be avoided if exercise is continued because they can mask serious injuries.
- \* Rest the injured muscle or tissues. Realizing that total rest is unacceptable and often impossible for the performer, the best strategy is to modify use of the injured body part to meet minimal demands.
- \* Utilization of orthotics, physical therapy, performance technique therapy, and infrequent corticosteroid injections may be useful in more complicated injuries.

The key to avoiding overuse injuries is control of use. These guidelines should be followed:

- \* Training and/or practicing to achieve progress, avoid erratic bursts of high intensity work and excessively prolonged work.
- \* Perform exercises and practice body mechanics that strengthen compensator muscles, promote musculoskeletal balance and flexibility (stretching exercises, spinal exercises, muscle building programs).
- \* Incorporate a warm-up and cool down phase into your practice/exercise regiment.
- \* Utilize orthotic devices (neck straps, chin and shoulder rests, posts, heel lifts) to decrease pressure and avoid static loading.
- \* Vocal artists should avoid singing with upper respiratory infections.

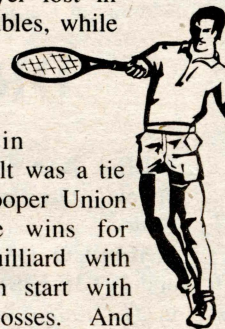
Keep in mind that injuries vary and should be evaluated on an individual basis by health professional. Doctor Kella and Doctor Pascarelli, both from the Miller Institute will be here to talk to students, faculty, and staff about how to prevent musicians' injuries on February 11, from 10:30-11 AM in room 305. For more information contact the Health Office.

Joy Favuzza is Juilliard's full-time Nurse.

**Tennis Update**

by Dr. Baird Hastings

When a palindrome is involved in a tennis match, is it rather like a tie which is knot? Juilliard's number one seed player lost in singles but won in doubles, while the number two and three players won in singles but lost in doubles. The net result was a tie on the courts with Cooper Union on January 20--three wins for each team--leaving Juilliard with a very healthy season start with seven wins and five losses. And all this without the team's two top-



seeded players!

The multi-talented tennis team members who shone on this occasion were Captain Paul Redman, Eric Genzler, Stefan Tran Gnoc, and Jessica Downs. The Cooper match is the most closely contested one Juilliard has had in its sixteen seasons with several sets going into exciting tie-breakers against the very competitive Cooperites. Now on to Fordham...

Tennis coach Dr. Baird Hastings is Juilliard's former Orchestra Librarian.

**Judith Leibowitz**

Continued from page 4

If they chose, these steps could bring about changes throughout their whole selves. As Juilliard faculty member Marian Seldes wrote, Judy Leibowitz "taught me ways to avoid stress, to take care of my body and to find a kind of peace."

Judy's desire to work with the Juilliard students was so great that she continued to work full time for the year and a half that she was ill with cancer and was receiving chemotherapy. When she was too weak to use her hands in teaching, she used the force of her personality to run the class from her wheelchair.

She will be greatly missed by the students, faculty and staff who have worked with her over the years. Judy was an absolute original. There is no other Alexander teacher in the world

who works with actors in the way she did, and there never will be again.

After so many years of teaching, Judy came to believe that her work was a type of spiritual endeavor. She truly saw the human being as mind/body/spirit. Judy has now left her body--the vessel through which she worked. She has shed the body that gave her so much pain--and so much power--and has metamorphosed into a purely spiritual form.

We are left with her memory.

Bill Connington is a member of the Juilliard Opera Center faculty and co-author of the book "The Alexander Technique" with the late Judith Leibowitz.

**There will be a Memorial Service for Judith Leibowitz on February 28, at 5 PM in the Drama Theater.**

# Killington Music Festival

Ronald Neal, Director

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Set atop the Green Mountains of Vermont

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Faculty, The Juilliard School  
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Cleveland Institute of Music

**VIOLA** David Hermann  
Fort Worth Chamber Orchestra  
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Faculty, Sakuyo College of Music, Japan

For Information write or call: Killington Music Festival  
P.O. Box 386, Rutland, VT 05702 • (802) 773-4003



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

MARILYN BANKS ('76 BFA) performed in New York with the Alvin Ailey American Dance Theater this past December in a program that included a work choreographed by current Dance Division student KRIS WORLD.

NANCY BANNON ('90 BFA) performed with Barbara Chang in a program entitled *Synectics* at the Douglas Dunn Studio last December.

H.T. CHEN ('76 Diploma) and Dancers performed at La Mama E.T.C. November 29 through December 2. RUBY SHANG of the Dance Division faculty, choreographed a work for this program. DIAN DONG ('75 BFA) is the associate director of the company and HIKARI BABA ('83 Diploma) along with CHAO-HUI CHOU ('89 BFA) were among the dancers.

RACHAEL DURHAM ('90 BFA) performed in *Elements*, choreographed by Deborah McLaughlin and presented at the Cunningham Studio in December.

STUART GOLD ('82 BFA) and JONATHAN LEINBACH ('83 BFA) performed with The Phyllis Lamhut Dance Company in December at St. Mark's Church. Mr. Gold also performed *Missa Brevis* with the Limon Company in November.

NEIL GREENBERG ('77) presented his choreographic work during the "Working In the Kitchen" series last November. Mr. Greenberg also presented a new work, *Destiny Dance*, as well as *MacGuffin or How Meanings Get Lost* at the Performance Space PS 122 in January.

In September, the DIA Art Foundation presented four dance works by ERROL GRIMES ('84). STEPHANIE TOOMAN ('85 BFA) danced in the program.

JONATHAN KANE ('87 BFA) will be a company member of the Telos Dance Company in Stuttgart, Germany beginning this month.

SUSAN MARSHALL ('78) presented her work, *Contenders* at the Brooklyn Academy of Music in November.

BETH McPHERSON ('90 BFA) is dancing with Avodah company in New York under the artistic direction of Joanne Tucter. Ms. McPherson is also teaching scholarship students of the Nanette Beardon Contemporary Dance Theatre in New York.

SCOTT RINK ('88) recently joined the Lar Lubovitch Dance Company.

NICHOLAS RODRIGUEZ ('84) and his company, DanceCompass performed at the Good Shepherd Church in December. Alumni CHARLTON BOYD ('86 Diploma), DANIEL SANCHEZ ('85) and KELLEY WARD ('89 BFA) were among the cast members.

NATALIE ROGERS ('84 BFA) performed at the Joyce Theatre with Garth Fagan Dance in November.

MARTIAL ROUMAIN ('75 BFA) and PHILLIP BOND ('74) danced in the Metropolitan Opera's production of this past season.

VERNON SCOTT ('85 BFA) performed with Pilobolus in December at the Joyce.

RONALD TAYLOR ('89) performed with Gallman's Newark Dance Theater at Essex County College last December.

STEPHANIE TOOMAN ('85 BFA) and NADINE MOSE ('87 BFA) performed

in *Kaffir*, an evening of works by Reginald Wilson at the Dance Theater Workshop.

DOUGLAS VLASKAMP ('84 BFA) is now performing with Ballet Nuevo-Mundo in Caracas.

DRAMA

LISA BANES (Group 8) stars in *The Seagull: The Hamptons: 1990*, R. Jeffrey Cohen's adaptation of the Chekhov play.

MARCO BARRICELLI (Group 11) and JULIE FISHELL (Group 19) starred in *The Rainmaker* at the Virginia Stage Company. Ms. Fishell was also featured in *Frankenstein* at the Fulton Opera House and in the Off-Broadway production of *Tom Getting Purple*.

ANDRE BRAUGHER (Group 17) stars as Iago in Harold Scott's production of *Othello* at the Folger Theater in Washington, D.C. GRAHAM WINTON (Group 17) is also featured as Cassion.

JOSEPH BRUTSMAN (Group 12) made a guest appearance on the television series *Thirtysomething*.

JOHN BUNZEL (Group 11) is one of the developers and writer-producers of the series *Stat*, premiering in January on ABC.

L. PETER CALLENDER (Group 8) was featured in Bertolt Brecht's *Caucasian Chalk Circle* at the Public Theater.

WILLIAM CAMP (Group 18), MARK VIETOR (Group 16) and JOHN HICKEY (Group 18) were featured in Long Wharf's Theater production of *Valued Friends*.

COURTENAY COLLINS (Group 18) is featured in *Life On the Third Rail* at the Theater at St. Peter's.

FRANCIS CONROY (Group 6), HENRY STRAM (Group 6) and Drama Division faculty member MARIAN SELDES are featured in *A Bright Room Called Day* at the Public Theater. The play was written by current playwright-in-residence TONY KUSHNER and also featured in the cast in ELLEN McLAUGHLIN, a former playwright-in-residence of the Drama Division.

PETER CROOK (Group 11) appeared in an episode of the television series *Designing Women*.

Gerber's Playshop in New York presented MICHAEL DARDEN (Group 1), CHARLES GERBER (Group 1) and ELLEN O'MARA (Group 1) in *Then Came Each Actor III*, a series of scenes.

STEVEN FLYNN (Group 12) appeared in an episode of the television series *DEA*.

MICHAEL GILL (Group 14) stars in Richard Hamburger's production of *Miss Julie* at Portland Stage.

PERRY KING (Group 3) starred in the Broadway production of *A Few Good Men*. He also starred in the television movie *Only One Survived*.

LINDA KOZLOWSKI (Group 10) starred in the motion picture *Almost An Angel*.

PHILIP LEHL (Group 19) was featured in *Romeo and Juliet* at the Theater for a

New Audience.

LAURA LINNEY (Group 19) stars in *The Seagull: The Hamptons: 1990*, R. Jeffrey Cohen's adaptation of the Chekhov play.

ELIZABETH MCGOVERN (Group 12) is featured in the motion picture *Tune in Tomorrow*.

ROBERT NADIR (Group 9) was featured in an episode of the television series *The Father Dowling Mysteries*.

CAITLIN O'HEANEY (Group 3) appeared in an episode of the television series, *Over My Dead Body*.

GREG PORRETTA (Group 18) was featured in the Vineyard Theater production of *Nightingale*.

CHRISTOPHER REEVE (Group 4) starred in the made-for-television movie *Bump in the Night*.

VING RHAMES (Group 10, 12) co-stars in the motion picture, *THE LONG WALK HOME*.

STEPHEN SCHNETZER (Group 3) was featured in the Riverside Shakespeare Company's production of *Romeo and Juliet*.

DAVID SCHRAMM (Group 1) was featured in the television movie *The Dreamer of Oz*.

KEVIN SPACEY (Group 12) stars in Neil Simon's new play *Lost in Yonkers* which is scheduled to run at the National in Washington, D.C. through February 10th and is expected to open at the Richard Rodgers Theater on February 21.

WILLIS SPARKS (Group 19) appeared on Broadway in the Circle in the Square production of Moliere's *The Miser*.

JON TENNY (Group 19) was featured in the television movie *Night Visions*.

LORRAINE TOUSSAINT (Group 11) was featured in the television film *Indifference*.

STEVEN VINOVICH (Group 3) appeared in an episode of the television series *Going Places*.

JAKE WEBER (Group 19) stars in Arena Stage's production of *She Stoops to Conquer* in the role of Marlow, and appears in an episode of the television series *Law and Order*.

MUSIC

WILLIAM DUNCAN ALLEN (Piano, '31 Diploma) recently performed in a recital for the benefit of the Music Department of the Biblioteca at San Miguel de Allende in Mexico. Over \$300 was raised at the event.

Violinist FRANK ALMOND ('87 BM, '89 MM) made his debut with the San Diego Chamber Orchestra in November. The program featured works by Saint-Saens and Bruch, as well as pieces by Mozart and Dvorak.

Professor of Music at Genesee Community College in Batavia, NY, THEODORE F. ASHIZAWA (Choral Conducting, Diploma, 1965) was recently honored with citations from the New York State Assembly and Senate for "outstanding contributions to the Arts in the Tri-County area" at a Twenty-year celebration concert of the Genesee Chorale. Dr. Ashizawa founded the organization, and has served as its conductor since 1971.

The Bolipata Trio, consisting of violinist Alfonso Bolipata, Ramon Bolipata on Cello and pianist JAIME BOLIPATA ('81 BM, '83 MM) made their New York debut at Town Hall in December. Their program consisted of the works of Beethoven, Brahms and Ravel, and featured the world premiere of a work by noted Philippine composer Lucrecia Kasilag written especially for the trio, who, coincidentally, happen to be brothers.

DR. LEE CASS (Voice, '52 BS, '57 MS), Professor of Voice at Carnegie Mellon University in Pittsburgh sang the title role

in Donizetti's opera *Don Pasquale* with the Cleveland Opera in November and December.

Joan Yarough and ROBERT COWAN (Piano, '54 BS, '55 MS), duo-pianists, have just completed editing Michael Glinka's *Capriccio on Russian Themes* (1834) and Borodin's *Tarantella* (1862) for International Music Company in New York, both for piano, four hands. Both of the works appear on their first compact disc (on the Pantheon label), called "Romantic Russian Piano Duos" and released in 1986.

Composer LAWRENCE DILLON ('83 MM, '85 DMA) has been appointed Assistant Dean of the North Carolina School of the Arts, where he has been a faculty member and director of the contemporary ensemble since 1987.

The Grammy award-winning Emerson String Quartet, consisting of violinists EUGENE DRUCKER ('72 Diploma) and PHILLIP SETZER ('73 BM, '74 MM); violist LAWRENCE DUTTON ('77 BM, '78 MM) and David Finckel, Cello, performed in Carnegie Hall as part of the hall's Centennial Season, and presented an all-Russian program.

Pianist/ Musicologist SELMA EPSTEIN ('49 Diploma) will introduce the major unpublished piano music of Fanny Mendelssohn Hensel, which she has edited, at the first Fanny Hensel festival to take place this April at the University of Alaska - Fairbanks. Prior to that program she will pay the world premiere of the Dulci Holland *Concertino* (written and dedicated to her) in Queensland, Australia. During her March tour of Australia she will play a program consisting solely of piano music by Australian composers including new works written for her by Betty Beath, Sarah Hopkins and Margaret Brandman. For her work in promoting Australian composers worldwide she has been nominated for a "Sounds Australian" award.

CAROL FERRI (Piano, '66) performed in Weill Recital Hall in a program featuring Schubert's *Sonata in B-flat, Op. posth. (D.960)*, Ravel's *Valse nobles et sentimentales*, Copland's *Four piano Blues*, and a group of Chopin selections.

As the core principal wind members of the Atlantic Sinfonietta, the Virtuosi Quintet, consisting of flutist BRADLEY GARNER ('82 DMA); Larry Tietze, clarinet; David Kossoff, oboe; Milton Phibbs, horn; and Bassoonist JAMES JETER ('73 MM) is featured on a newly-released compact disc form Koch International Classics, entitled "Music for Martha Graham," which includes the recording premieres in their original chamber instrumentation of the complete *Appalachian Spring* by Aaron Copland and *Cave of the Heart* by Samuel Barber. Presented by Columbia Artists, the Quintet will perform at Weill Recital Hall in February featuring the world premiere of Milton Phibbs's *3rd Woodwind Quintet* with pianist Cameron Grant.

Principal Clarinetist with the Nordwestdeutsche Philharmonie in Herford, Germany since 1982, LIZA GOLDSTEIN ('78 BM, '79 MM) has performed as soloist with various orchestras throughout Germany. In August, 1990 she was heard over Radio Bremen performing Max Bruch's *Doppelkonzert für Klarinette und Bratsche*; with the Klassische Philharmonie in Bonn she performed Mozart's Clarinet Concerto, which she also performed in October.

PHILIP GOTTLING (Bassoon, '78 BM, '79 MM) gave a guest recital and master class in May at the University of Cincinnati College-Conservatory of Music.

The Jacksonville Symphony performed MATTHEW HARRIS'S (Composition,

Alumni Reunion

Monday  
February 25, 1991

Beverly Hills Hotel  
Beverly Hills, California

For information about  
Last-Minute Reservations  
call

Audrey Di Christina  
Alumni Affairs Office  
(212)496-6698



## Alumni News Continued

'78 BM, '79 MM, '82 DMA) *Ancient Greek Melodies* in April, 1990. The Dale Warland Singers premiered his *Shakespeare Songs* in September of 1989 and the Connecticut Choral Artists performed it again in November of 1990. It will be sung at DuPage University, Illinois in March and at CAMI Hall in New York in May.

Composer **JOEL HOFFMAN** ('76 MM, '78 DMA) recently received a commission grant from the National Endowment for the Arts. He will write an orchestral work for the Buffalo Philharmonic. His *Crossing Points* for String Orchestra will be performed this season by the National Chamber Orchestra of Washington, D.C.

Pianist **GEORGE KATZ** ('54 BM, '56 MS) Professor and head of the Piano area at Drake University in Des Moines Iowa, is in the midst of a tour of Iowa sponsored in part by funding from the Iowa Arts Council. During the 1990-91 concert season, he is presenting ten recitals and appearing as concerto soloist with two orchestras in Iowa. In addition, he is presenting five master classes and workshops conjointly with his recitals. He recently served as an adjudicator and master class presenter at the Missouri Music Teachers State Convention in Kansas City.

**ANDREAS KLEIN** (Piano, '74 Post-Grad. Diploma) performed recitals and presented master classes at Illinois State University - Normal and at Northwestern University, Chicago, which were recorded by National Public Radio for inclusion in "Performance Today" during October, 1990.

The Astonishing Winds, consisting of Clarinetist **ESTHER LAMNECK** ('71 BM, '73 MM, '80 DMA), flutist Robert Dick and saxophonist Gary Louie, appeared in their debut performance at the Miller Theatre in January. The program, under the sponsorship of the Pro Musicis Foundation, includes two world premieres by Dinu Ghezzo and David Leisner, and a New York premiere by Rodney Rogers. The New Jersey Percussion Ensemble and pianist **JON KLIBONOFF** ('82 MM) assisted in the concert.

The Bruno Walter Auditorium in the New York Public Library at Lincoln Center was the site of a recital by pianist **LOUIS KOHNOP** ('37 Diploma). Dr. Kohnop was also recently listed with Who's Who in Entertainment.

Double Bassist **MARK MORTON** ('82 Dip, '83 BM, '84 MM, '89 DMA) was recently appointed Assistant Principal Double Bass of the Columbus Symphony Orchestra, and conducted a double bass master class at Yale University in January.

In November, pianist **ROSA PARK** ('87 BM, '89 MM) performed Beethoven's *Piano Concerto No. 3* with the Nutley Symphony. The appearance with the orchestra was part of Ms. Park's prize as first place winner in their Young Artists competition.

**DONALD PIRONE** (Piano, '78 MM) performed the Tchaikovsky *Concerto No. 1 in B-Flat Minor* with the Queens Philharmonic, and the Beethoven *Emperor Concerto* in Denver, Colorado with the Denver Chamber Orchestra. Frequent Juilliard guest conductor and alumna **JOANN FALLETTA** (Orch. Conducting, '83 MM, '89 DMA) conducted both works.

A recent winner of the National Flute Association Competition, **AMY PORTER** (Flute, '86 BM, '87 MM) presented a recital in November for the New York Flute Club.

Pianist **WARREN RICH** ('49 BS, '50 MS) has just completed an engagement at the Rainbow Room, here in New York.

The Friends Meeting House on 15 Rutherford Place (East 15th Street between 2nd and 3rd Avenues), will be the site of a

series of recitals presented by pianist **MARK SALMAN** ('84 BM), as he performs the complete cycle of 32 Beethoven Piano Sonatas in New York between December, 1990 and May, 1991.

Violinist **SERGIU SCHWARTZ** ('83) has recently performed with the Berne Symphony under conductor Peter Haag in Switzerland. Schwartz also performed with the Polish National Radio and TV Orchestra and had performed a highly acclaimed recital at Wigmore Hall in London. He has also been featured on a new video of French music taped live during a recital in Los Angeles and his recording of Sibelius' Violin Concerto with the London Symphony Orchestra was released under the VOX label.

**MORRIS SECON** (French Horn, '42), has long delighted various audiences around the country with his presentation, "The Magic of Music." In October and November, 1990 he gave master classes in San Diego and San Bernadino, as well as Fresno State University and South Oregon University at Ashland. During the same period he brought "The Magic of Music" to schools, Senior Citizen centers and hospitals in the area. He will be traveling between Jamestown, NY and North Carolina in February, Florida in March, Massachusetts and Maine in April, and will adjudicate scholarship auditions, moderate panel discussions and give a master class at the annual convention of the International Horn Society in Denton, Texas.

Percussionist **MICHAEL SGOUROS** ('89 MM) has recently joined Ethos, a percussion quartet based in Bergen County, NJ. He will join members Keith Crupi, Jim Neyglia and Gary Fink in a concert tour of the Northeast United States beginning in late January.

Violinist **MARTIN STONER** ('74 Diploma, '76 MS) and pianist Constance Moore performed in recital at the Purcell Room in London on October 7th. In November, Stoner and pianist and current student **EMILY WONG GEORGE** performed a program of Beethoven, Ysaye and Kreisler at the Chicago Musical College.

The 92nd Street Y will be the site of pianist **DONNA-LEE WENG**'s ('83 MM) New York debut. On her program, to be performed in April, she is slated to present the works of Bach, Liszt, Griffes, Schubert and Scriabin, as well as the New York premiere of a piece by Lowell Liebermann.

Violin professor and conductor at the University of Maine, **ANATOLE WIECK** ('87 DMA), completed a tour of Spain performing and conducting 12 concerts throughout the country including Madrid, Valencia and Zaragoza.

Flutist and Arts Commentator **EUGENIA ZUKERMAN** ('67 BS) presented a mid-winter program entitled "Night Music and Fantasies for Flute" as part of a series of performances introduced by Concerts at the Met entitled "Fridays at Seven: Music for a While." Ms. Zukerman's program consisted of pieces from the established repertoire, as well as highly evocative pieces, such as Missense *Le Merle Noire* and Tan Mi Zi's *Flute and Drum Under the Setting Sun*.

### In Memoriam

#### Akeo Watanabe

President of the Juilliard Alumni Association of Japan

Student of John Morel  
Juilliard, 1952

#### Paul J. Rotante

Student of Vincent Abato  
Juilliard, 1953

## Announcements

### FACULTY

**CAROLYN ADAMS** and **MARIA GRANDY** of the Dance Division faculty, as well as **LEWIS KAPLAN** of the Music Division were judges for the National Foundation for the Advancement of the Arts, in Miami. The Foundation gives scholarships to outstanding high school seniors in the areas of dance, music, writing and visual arts.

**ALFREDO CORVINO** also of the Dance Division faculty, choreographed *Nutcracker '90* for SUNY Purchase.

During the Fall of 1990, pianist and faculty member **DAVID DUBAL** gave eight lectures and three lecture-recitals on the 34th Music Festival at Sea. He also played a lecture-recital in Shenandoah, Iowa. Mr. Dubal gave two lectures on Copland in Lubbock, Texas in celebration of his 90th birthday. Later that month, after Copland's death, he appeared on CBS's *Night Watch*. Recently, the Academy of Television Arts and Sciences honored Dubal as writer for the 1989-90 Emmy Award-winning film on the Van Cliburn International Piano Competition, "Here To Make Music." In January, Mr. Dubal began a series of concerts, "Steinway Salutes Horowitz," a multi-media program where Mr. Dubal will perform on Horowitz's piano. The first performance was at Steinway Hall, in New York and will continue in Anaheim, California and College Park, Maryland.

**MARIA GRANDY** staged Antony Tudor's *Dark Elegies* for the Ballet du Rhin, in France.

Juilliard's former orchestra librarian **BAIRD HASTINGS** conducted The Mozart Festival Orchestra in a prelude to the Lincoln Center Mozart Festival in Bruno Walter Hall on January 20. Along with three early symphonies, American premieres of *K.528a (a Fantasy)* and an 18th-century arrangement of *K.452*, with featured pianist Brian Zeger, were performed. The members of the orchestra included alumni **DAVID NIWA** as concertmaster, **CAROLYN DAVIS**,

**KAROL DI BELLO**, **CATHERINE GERARDI**, **ELIZABETH DE JEAN**, **RUTH KAHN**, and **MOIRA TOBEY**. Maestro Hastings will be a moderator of the Hofstra Mozart Conference on February 9, 1991.

Barnard College Dance Department and Columbia University with Dance Division faculty member **WENDY**

### STUDENT

**HILTON**, presented a first time collaboration last November. Faculty, former faculty, graduates and current students of the school presented *Singers, Instrumentalists and Dancer in Concert* at the Kathryn Bache Miller Theater.

In October, **LINDA KOBLER** of the Music History faculty was invited to play in a concert to honor the late pianist/scholar/writer Konrad Wolff, held in Baltimore, Maryland. In November she presented a harpsichord recital at the Southwest Contemporary Music Festival in San Marcos, Texas. This fall she also completed two articles for the upcoming Garland Encyclopedia of the Keyboard. For her last and most important project, she and husband composer Albert Glinsky are expecting their first child this month.

**GLORIA MARINA** choreographed a work for the "Evening in Spain" concert held in Paul Recital Hall last November. Six current Dance Division students performed in the work.

Adelaide and **EDGAR ROBERTS** (Pre-College Division, Piano Faculty) gave a two piano concert at Paul Hall in October opening the Pre-College Faculty Recitals; full concerts for one piano, four hands at the Howland Center, Beacon, New York in November. In December the duo performed at Seton Hall University in New Jersey; at Carnhill Village in Fountain Hall, Copake, New York in January. In February the duo-pianists will perform for the Millbrook Arts Group in the Thorne Building Auditorium, Millbrook New York.

**DORIS RUDKO** was invited by the Maryland Arts Division to be one of the audition panelists for the Eighth Annual Choreographers' Showcase Concert.

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### 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.

Koichi Aiba	Flute	'84	Edward Higgins	Trumpet	'83
Christine Anderson	Violin	'71	Howard W. Hill	Violin	'59
Forrest Cohen	Violin	'38	Nancy J. Hill	Trumpet	'83
Susan E. Cohen	Cello	'69	George Hirner	Clarinet	'75
Alex J. Cole	Cello	'84	Kenneth W. Hitchcock	Sax	'78
Lori Lee Goldstein	Viola	'83	Se-Yon Sandy Kim	Violin	'86
David Goldstein	Bassoon	'71	Mokoto Yang Ho Kim	Violin	'84
Fiorella Gonzalez	Violin	'83	Janet Klavohn	Violin	'52
Anna Goodman	Violin	'25	Julian Knight	Viola	'79
Barbara J. Hayer	Violin	'76	Steven B. Koeppel	Trumpet	'75



# February Sampler

## Juilliard

- 2/1 **Korine Fujiwara**, violin, Paul Hall, 6 PM.  
**Lisa Nakamichi**, piano, Paul Hall, 8 PM.  
**An Evening of Organ Music**, Alice Tully Hall, 8 PM. MOZART's *Fantasia in F Minor for Mechanical Organ*, K.608--**Hee Kyung Choi**; *Fugue in G Minor*, K.401--**Trent Johnson**; and *Two Versets for Organ*, K.154a--**Mark Miller**; BACH, FRANCK, and LANGLAIS. Free tickets available in the Juilliard Concert Office.
- 2/2 **Alfred Ayres**, piano accompanying, Paul Hall, 8:30 PM.
- 2/4 **Yun Jung Huh**, cello, Paul Hall, 6 PM.  
**Jenny Douglas**, viola, Paul Hall, 8 PM.
- 2/5 **Jens Linderman**, trumpet, Paul Hall 6 PM.  
**Gianna Abondolo**, cello, Paul Hall, 8 PM.  
**An Evening of Chamber Music**, Alice Tully Hall, 8 PM. Free tickets available in the Juilliard Concert Office.
- 2/6 **Wednesday At One**, *Composers and Choreographers*, Alice Tully Hall, 1 PM.  
**Eugene P. Toy**, piano, Paul Hall 8 PM.
- 2/7 **Roger Riccomini**, trombone, Paul Hall, 8 PM.
- 2/8 **Music of Mozart**, Alice Tully Hall, 8 PM. See page 9 for program.
- 2/9 **Joan Kwuon**, violin, Paul Hall, 8:30 PM.
- 2/11 **Mark Neumann**, viola, Paul Hall, 6 PM.  
**Marco Rapetti**, piano and **Maria Kitsopolous**, cello, Paul Hall, 8 PM.  
**The Juilliard Opera Center**, Juilliard Theater, 8 PM. VERDI's *Falstaff*. **Zubin Mehta**, conductor with **The Juilliard Orchestra**. Frank Corsaro, director. Tickets are \$10 and are available in the Juilliard Concert Office beginning Jan. 7, or by calling Centercharge at (212) 874-6770.
- 2/12 **Ana Maria Martinez**, voice, Paul Hall, 6 PM.  
**James Zellers**, flute, Paul Hall, 8 PM.  
**An Evening of Chamber Music**, Alice Tully Hall, 8 PM. Free tickets available in the Juilliard Concert Office beginning Feb. 5.
- 2/13 **Wednesday At One**, *Music by Mozart*, Alice Tully Hall, 1 PM. See page 9 for program.
- 2/13 **Iffet D. Araniti**, French horn, and **Peter Donovan**, contrabass, Paul Hall, 6 PM.  
**Music By Juilliard Composers**, Paul Hall, 8 PM.  
**The Juilliard Opera Center** (see 2/11).  
**Fourth-Year Drama Open Dress Rehearsal**, SAM SHEPARD's *Seduced*, directed by William Foeller, Drama Theater, 8 PM. Complimentary tickets (limit two per person) may be reserved by phone at 874-7515 or picked up in the Concert Office.
- 2/14 **Immanuel Davis**, flute, Paul Hall, 4 PM.  
**Sonatenabend**, Paul Hall, 6 PM.  
**Fourth-Year Drama Production**, SAM SHEPARD's *Seduced*, directed by William Foeller, Drama Theater, 8 PM. Complimentary tickets (limit two per person) may be reserved by phone at 874-7515 or
- picked up in the Concert Office.
- 2/15 **Josephine Gaeffke**, harpsichord, Paul Hall, 6 PM.  
**Emily Wong George**, piano, Paul Hall, 8 PM.  
**Fourth-Year Drama Production** (see 2/14).
- 2/16 **The Juilliard Opera Center** (see 2/11).  
**Julie Hae Hyun Kim**, piano, Paul Hall, 8:30 PM.  
**Fourth-Year Drama Production** (see 2/13).
- 2/18 **Emma Moon**, flute, Paul Hall, 4 PM.  
**Nancy Fabiola Herrera**, voice, Paul Hall, 6 PM.  
**Lee Burkhart**, tuba, Paul Hall, 8 PM.
- 2/19 **Misha Amory**, viola, Paul Hall, 4 PM.  
**Wendy Sutter**, cello, Paul Hall, 6 PM.  
**Karen M. Beluso**, piano, Paul Hall, 8 PM.  
**An Evening of Chamber Music**, Alice Tully Hall, 8 PM. Free tickets available in the Juilliard Concert Office beginning Feb. 12.
- 2/20 **Wednesday At One**, *Music of Mozart*, Alice Tully Hall, 1 PM. See program at right.  
**Helen Song Soon Yu**, mezzo soprano, Paul Hall, 8 PM.
- 2/21 **Oboe students of Elaine Douvas**, Paul Hall, 3:30 PM.  
**Yohei Asaoka**, cello, Paul Hall, 6 PM.  
**Estella Berg**, oboe, Paul Hall, 8 PM.  
**Daniel Saidenberg Faculty Recital**, *The American Brass Quintet* joined by student performers. SPEER sonatas; EWALD's *Quintet No.2 in E-flat Major, Op.6*; New York Premiere of PLOG's *Octet* and ADOLPHE's *Brass Quintet*. Free tickets available in the Juilliard Concert Office.
- 2/22 **Paul Festa**, violin, Paul Hall, 4PM.  
**Younhwa Suh**, piano, Paul Hall, 6 PM.  
**Park Stickney**, Harp, Paul Hall, 8 PM.  
**FOCUS! Festival**, Alice Tully Hall, 8 PM. See page 6 for program. Free tickets available in the Juilliard Concert Office.
- 2/23 **Heather Ann Bixler**, violin, Paul Hall, 8:30 PM.
- 2/24 **FOCUS! Festival**, Juilliard Theater, 3 PM. See page 6 for program. Free tickets available in the Juilliard Concert Office.
- 2/25 **Lisa Kawata Ferguson**, violin, Paul Hall, 4 PM.  
**Anaik Berneche**, voice, Paul Hall, 6 PM.  
**Theresa Santiago**, voice, Paul Hall, 8 PM.  
**FOCUS! Festival**, Juilliard Theater, 8 PM. See page 6 for program. Free tickets available in the Juilliard Concert Office.
- 2/26 **Carl V. Mazzio**, trombone, Paul Hall, 4 PM.  
**Jorge Javier Garza Villegas**, tenor, Paul Hall, 6 PM.  
**Paul Tseng**, cello, Paul Hall, 8 PM.  
**FOCUS! Festival**, Juilliard Theater, 8 PM. See page 6 for program. Free tickets available in the Juilliard Concert Office.
- 2/27 **Wednesdays At One**, Alice Tully Hall, 1 PM.  
**Misha Keylin**, violin, Paul Hall, 8 PM.

## Mozart At Juilliard For The Mozart Bicentennial

### Friday, February 8, Alice Tully Hall

- K.560a *Canon in F Major "O du eselhafter Peierl!"*  
K.229 *Canon in C Minor*  
K.230 *Canon in C Minor*  
K.553 *Canon in C Major "Alleluia"*  
The Juilliard Chamber Singers  
Judith Clurman, conductor
- K.381 *Sonata in D Major for Piano Four-Hands*  
Richard Cionco and Natsuki Anne Fukasawa
- K.370 *Oboe Quartet in F Major*  
Derek Floyd, oboe; Julie Coleman, violin;  
Sheila Browne, viola; Matthew Herren, cello
- K.521 *Sonata in C Major for Piano Four-Hands*  
Natsuki Anne Fukasawa and Derek Mithaug
- K.562 *Canon in A Major "Caro bell'idol mio"*  
K.233 *Canon in B Major "Lech mir den Arsch fein recht..."*  
K.559 *Canon in F Major "Difficile lectu mihi mars"*  
K.558 *Canon in B Major "Gehn wir im Prater gehn wir..."*  
K.561 *Canon in A Major "Bon nox! bist a rechta Ox"*  
The Juilliard Chamber singers  
Judith Clurman, conductor

### WEDNESDAYS AT ONE: Wed., February 13, Alice Tully Hall, 1 PM

- K.7 *Sonata in D Major for Violin and Piano*  
Ju Eun Cho, violin; Yeon Kyung Kim, piano
- K.266 *Trio in B-Flat Major for Two Violins & Bass*  
K.402 *Sonata in A Major for Violin and Piano*  
Wolfgang Hasleder, violin; Rowena Mariano, piano
- K.296 *Sonata in C Major for Violin and Piano*  
Yun Jung Han, violin; Karen Beluso, piano
- K.526 *Sonata in A Major for Violin and Piano*  
Takuya Horiuchi, violin; Dan-Wen Wei, piano

### WEDNESDAYS AT ONE: Wed., February 20, Alice Tully Hall, 1 PM

- Featuring *Students of Pre-College Division*
- K.6 *Sonata in C Major for Violin and Piano*  
Reena Lee, violin; Jane Kim, piano
- K.46e *Sonata in F Major for Violin and Bass*  
TBA, violin; Jeffrey Vega, bass
- K.8 *Sonata in B-Flat Major for Violin and Piano*  
K.478 *Piano Quartet in G Minor*  
Song-A Cho, violin; Alice Rosen, viola;  
Douglas Brandoff, cello; Won Kim, piano

### LIEDERABEND: Thursday, February 28, Paul Hall, 6 PM

- K.53 "An die Freude"  
K.147 "Wie Unglücklich bin ich nit"  
K.148 "Lobegesang auf die feierliche Johannisloge"  
K.307 "Oiseaux, si tous les ans"  
K.308 "Dans un bois solitaire"  
K.349 "Die Zufriedenheit"  
K.351 "Komm, liebe Zither"  
K.390 "Ich wurd auf meinem Pfad"  
K.391 "Sei du mein Trost"  
K.392 "Verdankt sei es dem Glanz"  
K.468 "Lied zur Gesellenreise"  
K.472 "Der Zauberer"  
K.473 "Die Zufriedenheit"  
K.474 "Die betrogene Welt"  
K.476 "Das Veilchen"  
K.506 "Lied der Freiheit"  
K.517 "Die Alte"  
K.518 "Die Verschweigung"  
K.519 "Das Lied der Trennung"  
K.520 "Als Luise die Briefe"  
K.523 "Abendempfindung"  
K.524 "An Chloe"  
K.529 "Des kleinen Friedrichs Geburtstag"  
K.530 "Das Traumbild"  
K.531 "Die kleine Spinnerin"  
K.552 "Beim Auszug in das Feld"  
K.596 "Sehnsucht nach dem Fruhlunge"  
K.597 "Im Fruhlingsanfang"  
K.598 "Das Dinderspiel"

- FOCUS! Festival**, Juilliard Theater, 8 PM. See page 6 for program. Free tickets available in the Juilliard Concert Office.
- 2/28 **Poetry reading with Etheridge Knight and Ron Price**, room 503, 7 PM.  
**Liederabend**, "The House

*Music of Mozart*, Paul Hall, 6 PM. See above for complete program.

**FOCUS! Festival**, Juilliard Theater, 8 PM. See page 6 for program. Free tickets available in the Juilliard Concert Office.