

The JUILLIARD

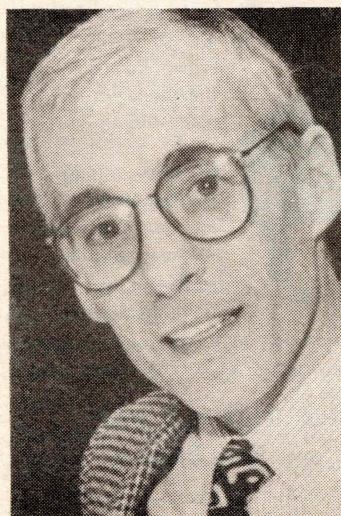
J O U R N A L

Vol. VI No. VIII

The Juilliard School

May 1991

Juilliard Awards Five Honorary Degrees



ELIOT FELD

As choreographer and the founder of Feld Ballets/NY in 1974, Eliot Feld has expanded the choreographer's vocabulary, creating dances of innovative style and vitality for his company and dozens of other ensembles. The New Ballet School, opened in 1978 as a tuition-free professional ballet training program for talented youngsters throughout the New York City public school system, is but one of his educational and humanitarian projects. Among his other accomplishments, Mr. Feld has raised funds and committed his company to residency in the Lawrence A. Wien Center for Dance and Theater. He has also raised funds for the renovation of the old Elgin Cinema into the Joyce Theater, where the Feld Ballet company performs when in New York.

In addition to his own company, Mr. Feld has created ballets for the American Ballet Theatre, American Ballet Company, Royal Danish Ballet, Joffrey Ballet, National Ballet of Canada, Royal Winnipeg Ballet, John Curry Skating Company, New York City Opera and New York City Ballet.

Eliot Feld will receive Juilliard's honorary Doctor of Fine Arts degree.

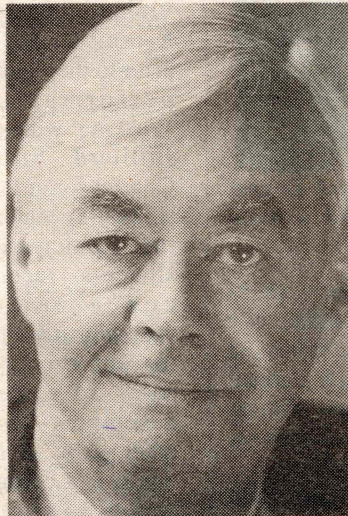


ROBIN WILLIAMS

Juilliard Drama Division alumnus Robin Williams is well-known as an extraordinary comedian and actor on stage and television and in films. He left Juilliard in 1976 after completing three years of the School's drama program. His guest appearances as a manic extraterrestrial on the television series *Happy Days* led to the creation of his own series *Mork and Mindy* in 1978. In 1980 he made his film debut in the title role of *Popeye* and has since starred in several diverse and popular films including *The World According to Garp* and *Moscow on the Hudson*. He has been awarded two Academy Award nominations for his performances in *Good Morning, Vietnam* and *Dead Poets Society*.

Well known for his phenomenal improvisational gifts on stage at comedy clubs and for his tour de force "Live at the Met" performances, Mr. Williams also starred in the Lincoln Center Theater's adaptation of *Waiting for Godot* with Steve Martin, F. Murray Abraham and Bill Irwin. He is active with several humanitarian organizations and is a primary force in "Comic Relief," an annual benefit to aid the homeless. In 1980, he created the Robin Williams Drama Fund to assist students at Juilliard.

Robin Williams will receive Juilliard's honorary Doctor of Fine Arts degree.



DANIEL P. MOYNIHAN

Elected in 1976, senior United States senator from New York, Daniel Patrick Moynihan, has been a long-time and passionate advocate for the arts, humanities and education. He is Chairman of the Subcommittee on Social Security and Family Policy, the Committee on Finance, the Subcommittee on Water Resources, Transportation and Infrastructure, and the Committee on Environment and Public Works. He is also a member of the Committee on Foreign Relations, the Committee on Rules and Administration, the Joint Committee on Taxation, and the Senate Arms Control Observer Group. He has served four successive presidents at the Cabinet or Subcabinet level, the only person in American history to do so.

A graduate of the public and parochial schools of New York City, Senator Moynihan attended the City College of New York and received his bachelor's degree (cum laude) from Tufts University in 1948 and his Ph.D. from the Fletcher School of Law and Diplomacy in 1961. He is a distinguished author, editor and member of myriad scholarly, cultural and professional organizations, and has taught at Harvard, Cornell and Syracuse Universities and Russell Sage College.

Senator Moynihan is one of Juilliard's commencement speakers and he will receive Juilliard's honorary Doctor of Humane Letters degree.



JEROME L. GREENE

Jerome L. Greene is a prominent New York City attorney who has been active in the arts as a board member of several important institutions including The Juilliard School, Lincoln Center, City Center, Hirschhorn Museum, and the Museum of Modern Art. In addition, he has given his support to diverse philanthropic and educational institutions as the American Jewish Committee, Columbia University President's Council, Montefiore Hospital and the Smithsonian Museum. A distinguished member of the New York Bar, Mr. Greene was honored with The Judge Learned Hand Human Relations Award in 1975 and is a board member of the Educational Broadcasting Corporation (Channel 13). In 1985 he established the Jerome Greene Fellowships at Juilliard, given annually to music, dance and drama students at the School.

Jerome L. Greene will receive Juilliard's honorary Doctor of Humane Letters degree.



ISAAC STERN

One of the most influential worldwide cultural ambassadors, violinist Isaac Stern has distinguished himself as mentor to generations of string players, many of them Juilliard-trained, including Yo-Yo Ma, Midori, Shlomo Mintz, Itzhak Perlman, Mark Peskanov, Gil Shaham, Joseph Swenson, Pinchas Zukerman, and Juilliard's newest faculty member Cho-Liang Lin.

A native of the Ukraine, Mr. Stern was raised and educated in San Francisco, making his debut there at age thirteen. Four years later, in 1937, he made his New York recital debut at Town Hall and his first appearance at Carnegie Hall in 1943. Mr. Stern is a champion of new works for violin, many of which were written for him. Among the numerous world premieres he has performed are Bernstein's *Serenade for Violin Solo, Strings and Percussion*, and concertos for violin and orchestra by eminent composers such as Penderecki, Rochberg, Dutilleux, Peter Maxwell Davies and William Schuman. First American premieres that he performed and recorded include Bartok's *Concerto No. 1 for Violin and Orchestra* and Hindemith's *Violin Concerto*. Among Mr. Stern's many awards and honors are a Kennedy Center Honors for lifetime achievement in the arts (1984), CBS Masterworks first "Artist Laureate" (1985), Musical America's "Musician of the Year" award (1986), a Grammy Lifetime Achievement Award (1987) for the six Grammy Awards Mr. Stern has received, and Commandeur de la Legion d'Honneur, France (1990). He was among the first major U.S. instrumentalists to tour the Soviet Union in 1956 and China in 1979. His film, *Mao to Mozart: Isaac Stern in China*, was winner of an 1981 Academy Award for best full-length documentary.

Isaac Stern is one of Juilliard's commencement speakers and will receive Juilliard's honorary Doctor of Music degree.



Six Receive Summer Grants

The first annual Summer Project Grants to Juilliard students have been awarded. The announcement of this program elicited a number of impressive proposals. So many good proposals came in that not one but five (including a total of six people) have been

chosen. All of these were particularly thoughtful in capturing the spirit of the program, which unites the education and expression of the artist to social responsibility. The grants will go to:

Viola Davis (Drama) and Kris World (Dance) for separate

participation in Cultural Arts Safaris to The Gambia, West Africa

Derek Mithaug (Piano) and Bongani Tembe (voice) for a joint performance tour in support of patients suffering from Leukemia

Christopher McKinney (Drama) for an internship with the Negro Ensemble Company Alanna Wheatley (Viola) for music workshops to be provided for students from the Oakland, California city schools

Woodwind Quintet Concludes Saidenberg Series



The New York Woodwind Quintet: William Purvis, horn; Samuel Baron, flute; Charles Neidich, clarinet; Donald MacCourt, bassoon and Ronald Roseman, oboe.

The New York Woodwind Quintet closes this season's Daniel Saidenberg Faculty Recital series on Wednesday, May 1, at 8 PM in Paul Recital Hall with a program featuring *Woodwind Quintet*, composed in 1987 by quintet member Ronald Roseman, oboe. Also on the evening's program are *Quintette* (1949) by Jean Françaix, Beethoven's *Quintet in E-flat Major, Op. 4*, arranged by Mordechai Rechtman, and Irving Fine's *Partita*, recently recorded by the quintet on the Nonesuch label.

As Ensemble-in-Residence, the group

presents seminars for woodwind students during the year. In addition, it's members--Samuel Baron, flute; Ronald Roseman, oboe; Charles Neidich, clarinet; Donald MacCourt, bassoon; and William Purvis, horn--teach individual students and give regular coaching sessions.

For more than forty years the New York Woodwind Quintet has performed widely throughout the world, contributing significantly to the expansion of woodwind repertory. Over twenty compositions have been written for and premiered by the Quintet.

String Quartets Perform In Seminar Week

Six international string quartets close this season's Juilliard String Quartet Seminar Week with two concerts on Friday, May 24 at 4 PM and 8 PM in Paul Recital Hall.

The quartets, chosen by audition, come to Juilliard for a week of intensive training with the members of the Juilliard String Quartet--Robert Mann and Joel Smirnoff, violins; Samuel Rhodes, viola; Joel Krosnick, cello--prior to their public performances. Working with the Juilliard String Quartet for at least six hours each day, the participating students receive concentrated coaching as well as the opportunity to meet student ensembles from other parts of the world in a cultural as well as musical and educational exchange.

The Juilliard String Quartet Seminars, which have been held at

Juilliard since 1986, take place each May. Auditions for the May 1992 Seminar begin in January 1992. Students wishing to apply should contact the School's Admissions Office, (212) 799-5000, extension 223.

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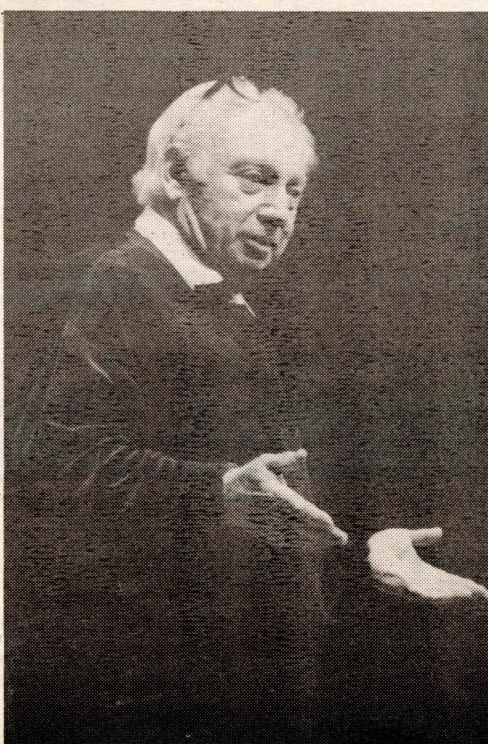
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Isaac Stern Visits Juilliard

(right) Isaac Stern works through Bartok's *Violin Concert No. 2* with Xio-Dong Wang, a third-year bachelors student of Dorothy DeLay.

(left) Isaac Stern with Huzuki Yamamoto, first-year violin student from the Toho school in Japan.



A Mozart Symposium May 19-May 24

"Performing Mozart's Music," the international symposium organized by Neal Zaslaw, member of Juilliard's graduate faculty, professor of music at Cornell University, and musicological advisor to the Mozart Bicentennial at Lincoln Center, will take place in the Juilliard Theater from May 19 to May 24. More than forty eminent scholars and performing musicians will discuss topics related to the performances of Mozart's music.

As Neal Zaslaw has written, "In music as in many other fields, the interests of theory and of practice do not always coincide. But almost invariably, when the two are sundered, both suffer. In the case of present-day historical, critical, theoretical, and practical understandings of Mozart's music, the split, however, is not just between theory and practice. Among performers one finds the traditionalists vs. so-called 'early music' specialists, while among scholars there are the so-called 'neo-positivists' and the would-be 'critics.'" The result is often violent disagreement about how Mozart's music ought to sound. The Symposium intends to bring together for friendly interaction outstanding representatives of the varying points of view, in hopes of establishing small beachheads of common ground or at least of clarifying the nature of the present discomfiting lack of general agreement and understanding. 'Performance practice' does not appear in the title of this symposium because the term has become too closely associated

with academic research, 'authenticity' and period instruments, which will form only one portion of the conference. In other words, the symposium aspires to deal with everything and anything that may bear upon the study and understanding of the performance and perception of Mozart's music at the end of the twentieth century, of which so-called 'authentic' performance is only a part."

Discussion will take place around a series of high-level presentations by professionals, in a format that, it is hoped, will break down barriers and encourage communication between the two "cultures"--performance and scholarship. This symposium will interest performers, critics, scholars, students and informed music lovers. The proceedings of "Performing Mozart's Music" will be published in November 1991 and February 1992 issues of *Early Music* (Oxford University Press).

As a special part of the Symposium, on May 20 in the Juilliard Theater, the Juilliard Opera center presents Mozart's unfinished opera, *Lo sposo deluso*, K. 430, and Cimarosa's *Le donne rivali* (1780), both based upon the same libretto. The overture, two arias and two ensembles from Act I of *Lo sposo deluso*, which Mozart completed before abandoning this opera, will be performed alongside the first modern revival of Cimarosa's two act opera buffa.

See page 12 for complete schedule of events.

Indiana University School of Music Performs Mozart

During the month of May, the Indiana University School of Music sends to Juilliard an entire opera production, its Philharmonic Orchestra, Chamber Choir, University Singers, soloists, and several chamber music ensembles to perform the music of Mozart as part of the Mozart Bicentennial celebration. This is the third time Indiana University School of Music will take large productions to New York, having presented *Turandot* at the 1964 World's Fair in New York, and its Opera Theater production of Martinu's *Greek Passion* at the Metropolitan Opera in 1981.

In their opening performance, the students will present a program of chamber music featuring Mozart's *Quartet in E-flat for Piano and Strings*, K.493; *String Quartet in F Major*, K.590; and *Quintet in A Major for Clarinet and Strings*, K.581, May 7 in Paul Hall.

On May 8, in the Juilliard Theater, the University's Opera Theater will perform Mozart's early work *La finta giardiniera*. *La finta giardiniera*, K.196, composed for the Court of Munich and premiered just before Mozart's nineteenth birthday in 1775, is the first example of the composer's celebrated ability to combine elements of opera buffa and opera seria in one score. The list of characters is divided into "parte

serie" (serious roles) and "parte buffe" (comic roles). The opera will be sung in English, in a new translation by Richard Strawn commissioned by Indiana University. This is the first English translation to include the recitatives.

Masses-In-Concert, Indiana University's final performance at Juilliard this season, will bring together the school's Philharmonic Orchestra, Chamber Choir, University Singers and soloists, under the direction of Robert Porco, chairman of the conducting Department at the School of Music, in a performance of Mozart's great *C minor Mass*. The program, which will be presented in Alice Tully Hall on May 9, will feature the *Church Sonata in A*, K.225; *Symphony No. 34 in C*, K.338; and *Ave verum corpus*, K.618. Five vocal soloists, all students of the University's School of Music will also be featured.

Mozart's great unfinished *Mass in C minor* has been called "Mozart's finest church composition" by musicologist Alfred Einstein. The work was written in fulfillment of a solemn vow Mozart made when he married Constanze Weber, and was first performed in Salzburg with Constanze herself singing the notoriously difficult soprano solos.

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Haydn And Mozart-- Musicians...Freemasons...Brothers

by Dr. Baird Hastings



In the third quarter of the eighteenth century, Wolfgang Mozart and Joseph Haydn formed a Viennese mutual admiration society of two which was not based on professional association in the mode of Mozart and Lorenzo Da Ponte, nor of Richard Strauss and Hugo von Hofmannstahl. It was based on mutual appreciation of the many masterworks each of them had composed.

Both Haydn and Mozart composed many unique choral and religious treasures. Haydn has been called the father of the symphony (105), the inventor of the string quartet (84), the originator of the classic style of the keyboard sonata (52); in his way Mozart was the master of the opera, and of the concerto form (keyboard, violin, woodwind)--their works in these categories have served as models, even for Beethoven, and Wagner.

Mozart freely acknowledged that Haydn was the greatest composer of string quartets, in his dedication to the older master of the original Artaria edition of K. 387, 421, 428, 458, 464, 465, (in the tonalities of G, d, Eb, A, C).

On September 1, 1785, Mozart wrote:

To my dear friend Haydn:

A father who had decided to send out his sons into the great world thought it his duty to entrust them to the protection and guidance of a many who was very celebrated at the time and who, moreover, happened to be his best friend.

In like manner, most celebrated and very dear friend, I send my six sons to you. They are, indeed, the fruit of a long and laborious study; but the hope which many friends have given me that this toil will be in some degree rewarded, encourages me and flatters me with the thought that these children may one day prove a source of consolation to me. During your last stay in the capital you yourself, my very dear friend, expressed to me your approval of these compositions. Your good opinion encourages me to offer them to you and leads me to hope that you will not consider them wholly unworthy of your favor. Please receive them kindly and be to them a father, guide, and friend! From this moment I surrender to you all my rights over them. I entreat you, however, to be indulgent to those faults which

may have escaped a father's partial eye, and, in spite of them, to continue your generous friendship towards one who so highly appreciates it. Meanwhile, I remain with all my heart, dearest friend, your most sincere friend.

--W.A. Mozart

Not only did Mozart publish this dedication, he often expressed his admiration for "Papa Haydn" in public. When one day the Bohemian composer Kozeluch and Mozart were listening to a performance of a Haydn quartet, Kozeluch sneered, "I would never have written that." Mozart replied, "Neither would I, and do you know why? Because neither you nor I would have had an idea as excellent...rolled up together we would not make one Haydn."

Turning now to the other side of the coin, on the occasion of the visit in 1785 which Mozart's father, Leopold, made, Joseph Haydn and the two Mozarts were constantly together, at concerts, at Freemason meetings, and making music. On one occasion, Wolfgang's "Haydn quartets" were performed by Haydn, the two Barons Tindi, and Wolfgang (playing viola). On Saint Valentine's Day 1785, Leopold Mozart wrote to his daughter Nannerl, in Salzburg, quoting what Haydn had said to Leopold, "I tell you before God as an honest man that your son is the greatest composer known to me either in person or by reputation; he has taste, and what is more, the most profound knowledge of composition."

In December 1787, after the Prague success of Mozart's *Don Giovanni*, an impresario from Prague wrote to Haydn to ask him for an opera. Haydn modestly declined, noting that most of his works were for the Esterhazy Theatre, and that he did not often compose for theatres as large as the one in Prague "...it would take courage to run the risk of putting myself in competition with such a man as Mozart...Prague must hold on to this precious man..."

This by way of a brief introduction to a musical, personal, and spiritual friendship--a cornucopia of mutual influences--which ever since has made all of us infinitely richer.

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

Advanced Musical Studies In France

La Sorbonne and Le Conservatoire National Supérieur de Musique

by Anne Bongrain

When I first visited Juilliard, I enjoyed learning a little bit more about your famous school. I thought it would be interesting to compare Juilliard (the organization, policies, curriculum, history) with foreign conservatories and other specialized schools of music throughout the world.

Because I was a student and an assistant-professor at *Le Conservatoire National Supérieur de Musique de Paris*, as well as a student in the Music Department at *La Sorbonne* where I am now an associate-professor, I will write about these two institutions.

THE HISTORY

La Sorbonne, like Harvard, is a very old school founded for the teaching of theology. However the *Sorbonne* was founded in 1257, more than 400 years before Harvard, by Robert de Sorbon, a protégé of Louis IX. Quickly it became a very famous place where not only theology, but also philosophy and liberal arts, were taught. Its walls are impregnated with the history of France (Richelieu lies here in a tomb sculpted by Girardon), and the *Sorbonne* still stands at the same place, in the center of the Latin Quarter of Paris, always alive and full of students, artists and writers.

In comparison, *Le Conservatoire* is little more than 100 years older than Juilliard. Before the French Revolution, two *Ecoles Royales* were established, one for voice, one for acting. In 1773, after Marie-Antoinette and her husband were decapitated, these two schools were combined into the *Institut de Chant et de Déclamation*. A second institute was created, the *Institut National de Musique*. Two years later, in 1795, the *Conservatoire* was born when the two institutes joined together: under the same roof, one could find voice, music and drama.

In 1911, just before World War I, *Le Conservatoire* moved to its permanent address, rue de Madrid. The Drama Department became *Le Conservatoire d'Art Dramatique* just after World War II, separating and moving to another location. It is now an independent institution.

So, for 200 years *Le Conservatoire* has been full of eminent musicians who are directors, teachers and graduates such as Berlioz, Fauré, Debussy, Ravel, Messiaen, Boulez, Rampal, Maurice André, Tortelier, Lagoya, Régine Crespin, William Christie...to mention only a few.

In September 1990, *Le Conservatoire* was given a new name, *Conservatoire National Supérieur de Musique et de Danse de Paris*, and moved to a new address at the Center of Performing Arts at La Villette. On this new campus there are also other important institutions like the *Ensemble Intercontemporain* (created by Pierre Boulez and dedicated to today's music), a new 1200 seat concert hall, the *Musée Instrumental*, and the *Institut de Pédagogie Musicale et Chorégraphique*. The *Conservatoire* is now ready for the 21st century!

THE ORGANIZATION

La Sorbonne is a public university (like most the universities in France), which is run by the Ministry of Education, an important department of the french government dedicated to the educational system. *Le Conservatoire* (which means "the keeper of the tradition") is a special school of music, also a public institution, managed by the Ministry of Culture--the Department related to everything concerning the arts and cultural patrimony in France (museums, theaters, performances, artistic creation, movies, festivals, old stones...and the educational system concerning future artists). This difference in management is one reason why students cannot easily jump from one institution to the other, or obtain equivalent

ADVANCED MUSICAL STUDIES IN FRANCE		
SUMMARY TABLE		
	Le CNSM de PARIS Conservatoire National Supérieur de Musique et de Danse de Paris	PUBLIC UNIVERSITY DEPARTMENT OF MUSIC LA SORBONNE
Authority	Ministère de la Culture	Ministère de l'Education
Admission	Competitive Examination	High School Degree
Age of Admission	Limited	Unlimited
Number of Students	Limited	Unlimited
Tuition Fee	Free of Charge	Free of Charge
Attendance	Compulsory Attendance	no Attendance Policy
Curriculum	Single Specialty Classes	Multidisciplinary Curriculum
Length of Studies	Class 2 to 5 years depending of the Classes Possibility of doing various Classes in parallel or one after the other Prize or Diploma for each Specialty Class Cycle de Perfectionnement (Post Graduate Curriculum) for Performers only 2 years	12 UV DEUG In 2 years Licence In 1 year 4 Certificates CAPES 1 year limited Number of admissions Agrégation 1 year or more limited Number of admissions Maîtrise 1 year Dissertation Doctorat 3-5 years Dissertation
Career	Performers, Composers Teachers in Conservatoires	Teachers in Elementary, Middle or High School Research

Anne Bongrain March 1991

credit from the two curriculums.

THE GOALS

The institutions are independent also because they have different goals: *Le Conservatoire* has, as a goal, to produce musicians, instrumentalists, dancers and singers who will later become composers or performers. It also educates the future teachers for all the conservatories. By contrast *La Sorbonne* produces the future teachers of the French educational system (elementary, middle and high school), and the future researchers in music, as well as scholars, music critics, etc.

Of course, with different goals, the natures of study are quite different from *Le Conservatoire* to *La Sorbonne*: in *Le Conservatoire*, the study is very focused, with small classes (five to twelve students), while at *La Sorbonne*, there is a wide variety of courses, with classes of twenty to more than 100 students at a time.

POLICIES AND CURRICULUM

La Sorbonne

Let us begin with a closer analysis of *La Sorbonne*:

During the first two years, the curriculum is broken down into twelve credits called UV (unités de valeur). Each UV consists of a two- or three- hour weekly course lasting a full university year. Of the twelve UV, nine are mandatory (Ear Training I and II, Harmony and Analysis I and II, Music History I and II, Art History I and II, and French). The student may choose the other three UV from the Music Department or any another department (Philosophy, History, Mathematics, Biology, etc...). In addition, the student must obtain an *attestation*, certifying a defined level of ability in foreign language, instrument, and orchestra, chamber music or choir.

It is easily understandable that with such a busy schedule, the student doesn't have much time to delve into one specific subject but gains a wide exposure. Personally, I appreciated that very much.

In completing these first two years, one obtains the *DEUG* (*Diplôme d'Etudes Universitaires Générales*)--perhaps like your Associate degree with already a major in music.

The end of the third year is called *Licence*,

almost equivalent to your Bachelors Degree. During this *Licence* year, the student must obtain four *Certificats* including the three following: Musical Technics, Music from the 20th century, and Practice and Creation. In addition, the student starts specializing and chooses one *Certificate* of musical history from the following: the Middle Ages, Renaissance, Baroque Period Classical Times and Romantic Era.

After obtaining the *Licence* Degree, the student may take one of two paths, the first of which prepares the student for competitive teaching examinations (CAPES and Agrégation), and the second which allows the student to continue in musical research and become more specialized (Doctorat Degree).

Le Conservatoire

The curriculum at *Le Conservatoire* is very different:

First of all, the student doesn't have to be a high school graduate, as he would have to be with the university. But, to enroll, the student must pass a competitive examination, which is either an audition or a written test. In addition, there are strict age limits.

The entrance examination is extremely difficult and competitive because openings are very few--during the last several years, an average of 350 out of 2800 applicants has been admitted, which translates into less than 12% rate of admission. Some classes, especially flute classes, offer only three places for almost 300 applicants (1%!).

When accepted, the student must fulfill a strict attendance requirement. By contrast in the university, students may choose not to attend their courses, attempting to pass

only by passing end-of-the-year exams.

Also differing from *La Sorbonne*, *Le Conservatoire* has neither a general studies requirement, nor a liberal arts requirement; it only has music requirements. A student must pass an exam to attend each of his/her major classes, and minor classes are available only at introductory levels. Length of study varies between two and five years depending on the choice and number of majors.

The end of the curriculum is always approved by an exam. The student can obtain prizes or diplomas giving him/her an honorific reputation--excellent professional exposure for any future job.

For only the most gifted graduates, the *Conservatoire* further offers the *Cycle de Perfectionnement*--two more years of study with exceptional circumstances: weekly private lessons with a *Conservatoire* professor, participation in Master Classes, preparation for international competitions, recitals and performances as soloist or with an orchestra in Paris. However, the examination is very difficult, and only about 10% of the students succeed.

Quite evidently, *Le Conservatoire* and *La Sorbonne* both concern the study of music, but differ significantly in goals, curriculums, study policies, etc. However, they do have one similarity that is very important: there is **no** tuition at either institution! The student only pays several dollars each year to have student medical insurance and a student card (offering discounts for many services). But ordinary living expenses are as expensive as in New York.

In summary, *La Sorbonne* offers students a broad exposure to the French culture and diverse educational opportunities. Furthermore, students do not need a high level of instrumental proficiency to benefit from its programs. By contrast, *Le Conservatoire* is more similar to Juilliard in that it focuses greatly on producing future skilled professionals from its musicians. In addition to its top level of technical instruction, *Le Conservatoire* strives for a level of excellence in musical education, complete with courses in theory, history, aesthetics, and more.

What advice could be given to an American student regarding the French institutions?

First of all: *Les voyages forment la jeunesse!*, which is a popular expression in France that means "travel educates youth" when translated.

Furthermore, developing a real European musical sensitivity at *La Sorbonne* or *Le Conservatoire* is enhanced by the settings of both institutions--located in the heart of one of the most prestigious capital cities of Europe, these institutions offer much to the student desiring to become familiar with the European culture.

For more information, please write to:
--Conservatoire National Supérieur de Musique et de Danse de Paris/209 rue Jean Jaurès/75019 Paris - France

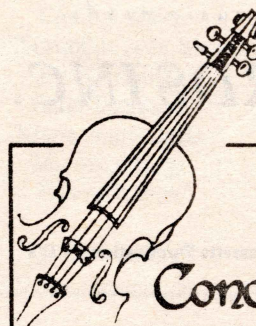
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Anne Bongrain is an associate professor in the Department of Music and Musicology at *La Sorbonne*.

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The Legacy of Martha Graham

Martha Graham and her First-Hand Contributions to The Juilliard School

by Martha Hill

The Juilliard School has been blessed by the contributions of that outstanding genius of our century, Martha Graham. Martha Graham joined the founding group of the Dance Department (now Dance Division) in 1951 when it was the first and only center for professional dance training and education. She gave first hand participation to all aspects of the pioneer project, teaching, directing, supervising and joining in the group planning as well as appearing along with her own company in the Juilliard Theater.

In the first year, 1951-52, when a student performing group was still in the making, she brought her company to premiere "Canticle for Innocent Comedians." In a series of programs, April 1951, for the benefit of the Dance Scholarship Fund, she presented as well the first New York performances of her solos "Judith" to a specially composed orchestral score by William Schuman and "The Triumph of Saint Joan," music by Norman Dello Joio. "Saint Joan" later developed into the group work "Seraphic Dialogue," first performed in 1955. These programs also contained "Herodiade," music by Paul Hindemith with May O'Donnell as Miss Graham's attendant and "Errand into the Maze," score by Gian-Carlo Menotti with Stuart Hodes as the Creature of Fear menacing Ms. Graham's solo figure. The Juilliard Orchestra and Frederick Prausnitz, conductor, collaborated in these concerts.

In March 1963, the Juilliard School of Music presented "Four Evenings of Stage Works by Paul Hindemith." "Herodiade" with Ethel Winter in Miss Graham's role, Linda Hodes, as her attendant, and The Juilliard Orchestra with Jorge Mester as conductor, was included. (As part of this



Photograph By PHILIPPE HALSMAN

Martha Graham and Erick Hawkins in *Dark Meadow*.

Copyright © Yvonne Halsman

series, José Limón appeared in his own choreography for Hindemith's "The Demon," and Hindemith's Opera, "The Long Christmas Dinner" was given its first American performance.)

In subsequent years, 1967 and 1968, and in two seasons in 1971, under Miss Graham's direction, the Dance Division produced her "Diversion of Angels" with the Juilliard Dance Ensemble. Graduates aspired to join her company and some achieved their goal.

Many students and members of the Juilliard family comment: I think myself

fortunate to have lived in the same period as Martha Graham." Her ever-continuing influence lifts the quality of our life. Her presence in our studios and theater, so real to all of us who were there, should be felt as a living inspiration for all new Juilliard generations. We stand in awe of the generosity of this great genius who found it possible to share so much of her life with us.

Martha Hill is Artistic Director Emeritus and Founding Director of the Dance Division.

MARTHA SWOPE PHOTOGRAPHY, INC.

Martha Graham, Teacher

by Diane Gray

Since the passing of Martha Graham on April 1, 1991, I have been asked over and over again what I will remember most about her. As always, I immediately respond that she was, above everything, the most extraordinary teacher.

Martha Graham's dance classes were ever so simple and clear. She sought the truth of the movement rather than the design. In 1941 she wrote, "Technique and training have never been a substitute for that condition of awareness which is talent, for that complete miracle of balance which is genius, but it can give plasticity and tension, freedom and discipline, balancing one against the other. It can awaken memory of the race through muscular memory of the body. Training and technique are means to strength, to freedom, to spontaneity."

Passionate about the divinity of the human body, Martha taught her law of posture--"the perpendicular line connecting heaven and earth." She spoke of posture as the indicator of change--physical, emotional, mental and nervous. I loved it when she praised with wonder the small bones of the foot, or advised of the danger and daring of shifting the body's weight. Once when she was warming up and a dancer asked if she would like some music, I heard her say, "No, thank you, I like to listen to myself move."

Martha loved the children in her school. She often sat, after her rehearsal, outside their studio door to watch them in class. She loved their sense of abandonment and the wildness of their energy. On recent occasions she went into the class to say hello to the little ones, or invited them into her room to talk to her.

I am constantly amazed at the depth of influence Martha Graham has had on my life, beginning with the first time I ever heard of her--in a seemingly insignificant letter enclosing a review of "Clytemnestra," sent to me in Ohio by my high school Latin teacher. "Thought you'd be interested," he had noted in the margin. That letter began a search to find Martha Graham which led me from the film "A Dancer's World" to an audition for Juilliard and a long career in the Martha Graham Dance company, from Larousse's Encyclopedia of Mythology (Clytemnestra?) to a voracious reading campaign in Greek mythology and a fascination for the "hero" of whom Martha's good friend Joseph Campbell spoke.

Martha taught me the dignity of being a dancer, the joy and anguish of commitment. She taught me to listen to myself and never to compromise my standards. How to share space with a musical score, how to design costumes out of scraps, how to use steely colored side lights to make the body look like sculpture. She taught me how to work with fabric; how silk catches the air, how to dress my hair and apply theatrical makeup; how to enter a room--and the best way to shake a gentleman's hand.

Martha introduced me to self-respect and lust, Chinese art and Robert Graves, Japanese chrysanthemums and inner thighs. She told me that Helen of Troy was like Marilyn Monroe and that Johnnie Walker had the best stride. I learned about the mystery of blood memory, the triumph of practice, the importance of clean feet and the indignity of perspiration.

What I am most grateful for is that Martha Graham never taught me to be like her, rather she gave me the tools to become unique. If only for this reason alone, I consider her one of the greatest teachers ever.

Diane Gray is Director of the Martha Graham School and an alumnus of Juilliard

Martha Graham, An Act of Light

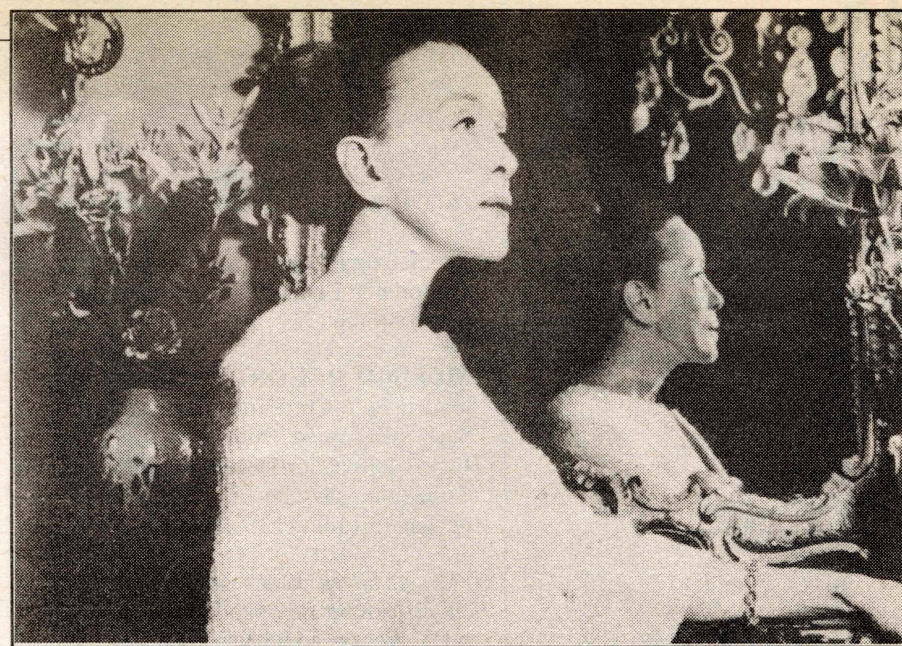
by Jeanne Ruddy

She was called a national treasure, honored by every country and city we played. Martha, who charmed and astonished audiences across the globe for sixty-five years, has died.

Though everyone who knew her could see the time was near, there was a feeling, created by her indomitable will and fighting spirit, that she'd live forever. For those of us who danced in her company, for management, and for her friends, it was a choice to follow her into battle--to devotedly work out the complexities of a new piece made up of hundreds of movements, to help fend off the constant financial problems, and to soothe her fears at the premiere of a new work. But we felt impotent against her final battle, our common unrelenting battle, the fight against time.

To live as a dancer in her company was to suspend oneself from an everyday reality--she demanded total commitment, complete discipline. In exchange she offered the juiciest roles imaginable, with enough dramatic conflict to allow a few fortunate contemporary dancers to discover the artistic joys of self-realization through the study, and the quest for perfection in roles they played tour after tour, year after year.

It is those roles and her dances that are our inheritance. They helped shape the very parameters and definitions of contemporary dance. her masterworks fulfill a need of our society to view the tangle, enigmatic inner life of human experience in dances well rooted in time-



honored themes. In exquisite detail she layered the subtle and potent nuances found in human relationships, be it man to woman, woman to woman, or man to man, or the inner fear people find when facing themselves. Ranging from her finely-etched portrait, *Appalachian Spring*, to the densely symbolic dance/poem celebrating re-birth, *Dark Meadow*, Martha always used emotions as her tools to create a dance. Weaving those lightning fast surges of anger, jealousy, hate, and love, into mesmerizing evenings of dance, she revealed passion's power in human destruction and transformation. She worked out movements that honestly portrayed those feelings through her masterful, choreographic mind, making dances a important to American art history as the work of our great twentieth-century writers, painters, and composers.

Despite the death of Martha, we must

manage to keep her work alive so that people will always be able to see and understand the richness of her most popular and most obscure ballets. My hope is that resources will become available and that positive attitudes will prevail so that live performances and filmed versions of as many works as possible can be seen in years to come.

Martha often spoke of how, as a child in Santa Barbara, she became intoxicated with the light. She held on to that inner light and then shared her fiery heat, her passion, with us and with her audiences. She inspired the wings of many, mine certainly. And in that "act of light" lies a true grace. Thank you Martha.

Jeanne Ruddy is former principal dancer of The Martha Graham Dance Company and a current faculty member of the Juilliard Dance Division.

The Penguins Triumph

by Ian de Nolfo



MELISSA DIBBLE

Back: (l. to r.): Carlisle Wilson, Alex Russell, Jean Labbé, Artie Dibble, Joseph Szurly (Captain of Alumni), Ian de Nolfo (Captain), and Franco Pomponi. Front (l. to r.): Kevin James, Frank Sadocha, and goalie Richard Ford.

On Sunday April 14, the Juilliard Hockey team undertook another adventurous trip to Boston to challenge NEC in their fifth annual Maestro Match. Victorious once again, with a score of 10 to 6, the Penguins advanced their record to 4-1-0. Because their only loss was last year here in New York, The Penguins felt a great deal of pressure to bring the cup home.

The team was led by captains Joe Szurly and Ian deNolfo. Most valuable player was given to Alex Russell who scored four goals. Other goals were scored by Carlisle Wilson (3), Ian deNolfo (1), Frank Sadocha (1), and Jean Labbé. Other players included Franco Pomponi who contributed with

two assistants, defenseman Kevin James, forward and last year's captain Artie Dibble and last but not least our valuable goalie, Rich Ford.

The game was very close but Juilliard always maintained the lead. Juilliard was enthusiastically cheered on by four close friends of the team, Lisa, Andrea, Victoria and Melissa. Plans for next year include a large tournament held here in New York with perhaps four to five music conservatories invited, with the team led by Franco Pomponi.

Ian de Nolfo is a fourth-year voice student.

Letters

March 23, 1991

Dear Editor:

The short essay, "What Now?" by Micah Yui, in the March issue, touched a point that thousands of gifted music students wonder about:

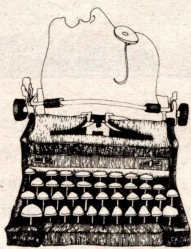
What am I going to do after I graduate?

When I attended Juilliard, I never wondered. I was going to become a concert artist. I did have a small doubt, so after graduating, I went to Teachers College, Columbia University, for five years, and picked up a Bachelor of Science degree, and the Master of Arts in Music and Music Education. It didn't do me a bit of good. I lacked the money to push my luck, didn't have a Ph.D. Not one college would consider me for a post because I lacked a doctorate in my credentials. They were getting too many applications, and found this requirement a good way of weeding

some of them out.

Today we have too many graduates from our fine music schools for the market. The best open field today is in studio teaching. Or do what Charles Ives did. Go into some business to earn a living. He earned good income as head of a New York insurance company, and at the same time was a productive composer. One should be able to contribute to the musical culture without the worry of how to pay the bills between jobs.

Bernard Kirshbaum
Program Chairman, Association of Piano Teachers of Long Island



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Remembering Marcel Grandjany

The American Harp Society will honor the memory of Marcel Grandjany at its 28th National Conference, June 25-29, 1991, at George Mason University in the Washington D.C. environs. Mr. Grandjany was its founder in 1961 and an active force in the formation of chapters throughout the country.

Marcel Grandjany was appointed to the Juilliard faculty in 1938 and brought great distinction to the position until his death in 1975. He continued his career as recitalist, recording artist, and orchestral soloist until near his seventies, and many of his compositions and transcriptions have become part of the standard harp repertoire.

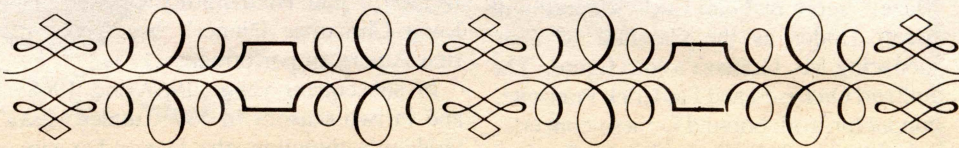
Juilliard Grandjany alumni are to be found in all parts of the country, carrying on his tradition of musicianship first and foremost. Some have become prominent faculty members in institutions across the nation. Among them are Nancy Allen, The Juilliard School; Kathleen Bride, Eastman School of Music; Anne Adams, Mills College; Jane Weidensaul, William Paterson College; Jeanne Henderson, University of Wisconsin in Milwaukee; Nan Gullo Mann, University of Pennsylvania; and Sally Day Ranti, Wesleyan University in Connecticut.

Grandjany enjoyed the admiration and respect of his colleagues and students, not only for his musical achievements,

but for his personal qualities as well. On the occasion of Mr. Grandjany's 75th year, the members of his first class tried to express their feelings of the qualities which made him such a superb teacher. Patience, understanding, kindness, empathy, inspiration, anticipation, willingness to help, encouragement, respect, truth and beauty of sound were some of the words which resounded in their tributes. He was able to inspire us always with his spiritual, reverent qualities in regard to music and life. The memory of his never-failing example of patience, interest and consideration help us live our daily lives.

During the American Harp Society Conference many of Grandjany's Juilliard students will participate in the concerts and events: Anne Everingham Adams, Catherine John Gotthoffer, Lucien Thomson, Jane Weidensaul, Kathleen Bride, Anne-Marguerite Michaud, Christine Stavrache, Gretchen Van Hoesen and Rhonda Smith. Three home videotapes of Mr. Grandjany made in 1973 demonstrating elements of his teaching will be shown and made available.

All who wish to attend and join in this observance are welcome. Details about the conference and the videotapes may be obtained from Catherine Gotthoffer, 3512 The Strand, Hermosa Beach, CA 90254, (213) 379-5517.



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1990-1991 Highlights

(right) Second-year dance student Heather DeLussa in *Kleine Kammermusik*, choreographed by Daniel Pelzig. Photograph by Stephanie Cimino.

(below) Conductor Otto-Werner Mueller congratulates soloist Cho-Liang Lin and the Juilliard Orchestra after a performance of Brahms's *Violin Concerto in D Major, Op. 77* in Avery Fisher Hall on April 8. Photograph by David Archer.



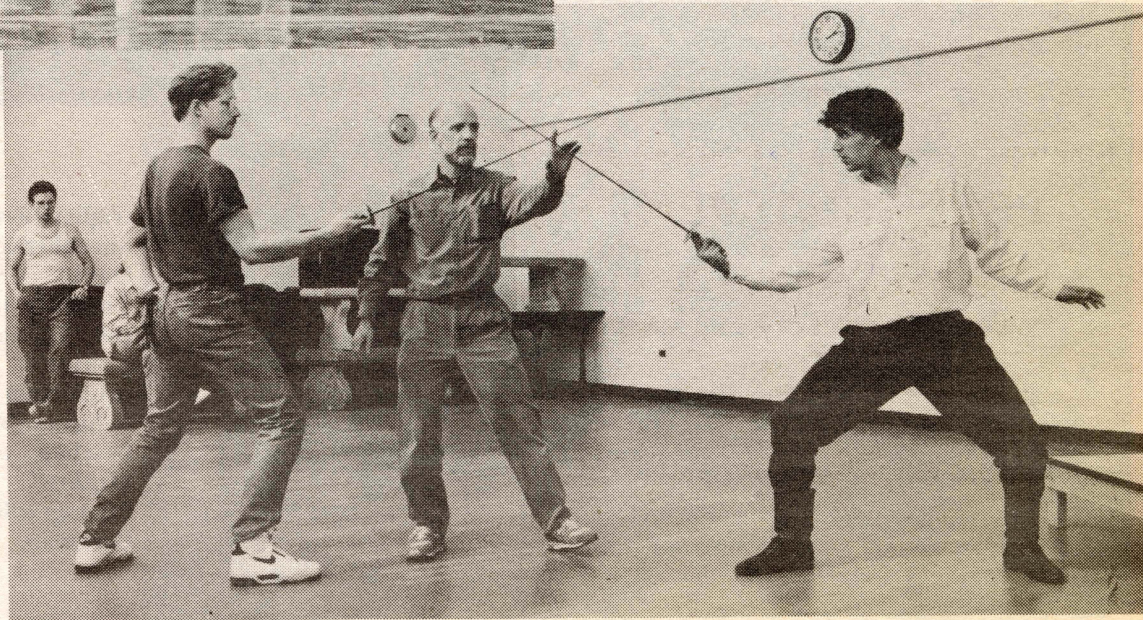
(right) Cathy Minn, center, delights in the prospect of a ring of gold with Valarie Williams (left) and Hannah Baumgarten in . Photograph by Martha Swope Associates.

(below) Fourth-year double bass student, Ian Crawford, in orchestra rehearsal. Photograph by Alastair Onglingswan.



(above) Dallas Roberts and other first-year drama students follow Stephanie Chase in Movement Class. Photograph by Jessica Katz.

(below) J. Allen Suddeth, center, works with Reed Diamond, left, and Tucker McCrady, in polishing a duel. Photograph by Jessica Katz.

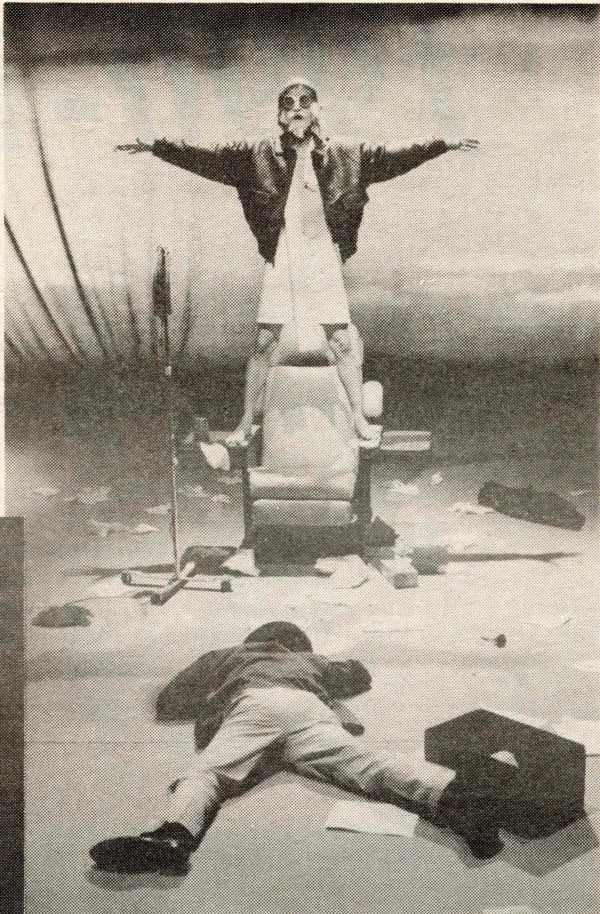




(left) Music Director designate of the New York Philharmonic, Kurt Masur, conducts a reading of Beethoven's *Ninth Symphony* with the Juilliard Orchestra in November 1990. Photograph by Henry Grossman.

(below) Marie Plette as Laurina and Kenn Chester as Fernando in the Juilliard Opera Center production of Cimarosa's *Le donne rivali* and Mozart's *lo sposo deluso* in the Juilliard Theater. Photograph by Beth Bergman.

(right) Dustin Smith (standing) as Henry and Peter Jacobson as Raul in the fourth-year drama production of Sam Shepard's *Seduced*. Photograph by Jessica Katz.



(above l. to r.) Varvara Mikhailovna (Susan Knott) expresses her concerns to Anya (Lisa Benavides) in the fourth-year drama production of Anton Chekhov's *The Cherry Orchard*. Photograph by Jessica Katz.

(below) As Kristina Isabelle (left) models a design creation, Jill Balzer proceeds to break down in Arnold Apostol's "Old, New, Borrowed and Blue," performed in the senior dance production *Head Tales*. Photograph by Alastair Onglingswan.



(right) Dancers converge on Michele de la Reza in Maricio Wainrot's "Nocturne." Photograph by Martha Swope Associates.



(right) Russell Cusik as Snedeker (pitcher) and David Corman as Thatcher (catcher) in the Juilliard Opera Center's new production of William Schuman's 1953 baseball opera, *The Mighty Casey*. Photograph by Beth Bergman.





(above) In a January dance stage workshop, (l. to r.) John Heginbothan, Chris Bergman, Stanley Wells, and Arnold Apostol revel to the disco beat in Mr. Wells's "Skin." Photograph by Stephanie Cimino.



Third-year Rod Matthews, tuba. Photograph by Alastair Onglingswan.



(left) An ethereal moment from Paul Taylor's *Airs* with Chen-Yu Tseui and Jeffrey Schmidt. Photograph by Martha Swope Associates.

(right) Second-year drama student Michelle O'Neill improvises with a character mask. Photograph by Jessica Katz.



(below) Third-year actors catch the clowning spirit in Physical Comedy class. Photograph by Jessica Katz.



(left) First-year Masters student Bohdan Hilash, clarinet. Photograph by Alastair Onglingswan.

(below) A scene from the Juilliard Opera Center production of Giuseppe Verdi's *Falstaff*. Photograph by Catherine Miller.



Materializations--The Aesthetic/Artistic Experience

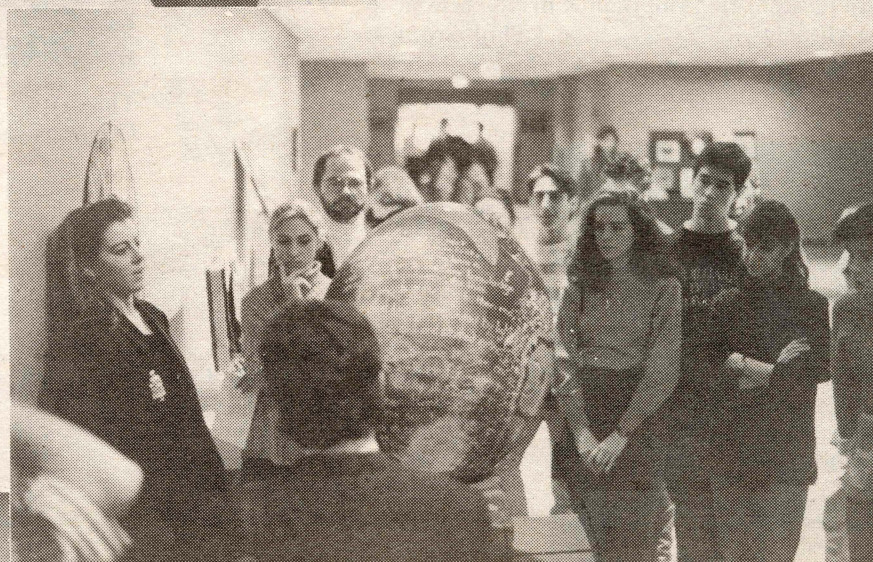
Photographs by ALASTAIR ONGLINGSWAN



"Emanataions"



"Looking At The Contemplative Self"



"Windows"



Pathetic Musings

by Martin Riseley

Volume $\infty - x!$ where x is the number of completed volumes No 2: Statements from out of burning foliage, such as twigs, tussock and other dried grasses.

Listen to the surge of the elements, a neuronic grey mass of sand, sea and sky; indistinguishable units constantly shifting and merging into each other with violent ease. Feel the harshness of the blades of tussock as they bite the cold. Move against the tide of silica, feet sinking, wind howling, the shrieks of gulls augmenting your progress, questing for food of any temperature...My vessel lies beached, no catch within, for who would be fool enough to cast nets before this impending storm? Neptune himself I can feel, chasing me to my domain, his anger at my successful escape crying out for ventilation.

By the blessed bile of Dionysius, where am I? An orwell up for air? [One convenience these environs provide!] Oh you, gentle Father of Time, should know above all others. <<Wherefore singest thou, bard of prophecy?>>

Oh sod off, leaking of misfortune; you're merely that dribble of malportent with which I have had to contend all the waking years of this cycle.

Where is the friendship of music now? For in this mortal guise am I so lonely, full of misery and erring syntax that- Nay, introduce levity not, son of sorrow.

And yet can I still find my abode. Through growing dusk of black and saltspray, through ebbing squalls and high-pitched squeals, I stumble across something large and ugly, thrown into fiery relief by the setting sun.

A simple thatched cottage, of driftwood and clay, finished with dried tussock, where could dwell a fairytale witch from the Iron Age. Not, as seems to be the attaché, a musical god lately of the scourged Thermonuclearfluorocarbonhyperspaced Age.

There you have me. My memory is dim, my knowledge of the future clearer than the contact ens of Zeus.

For you must not blame the gods for their jealousy. True, the Earth is no more. I feel as bad about that as anyone, believe me. I hid myself so well, out of shame and fear, that I don't even know where I am. So do not think I haven't suffered, too!

Do not, otherwise, blame the gods for their actions. The path was brilliantly clear, so naturally I was one of the first to perceive it.

As I now see the doorway, open it, to find that a section of seaward wall has collapsed, and curse the day we mortalised ourselves--for another cycle of the universe. Not entirely, of course...How could we ever let ourselves die! But flesh and blood, you know.

The fresh, brisk air whipping through my confines disturbs me. Neptune is certainly not here yet. But I'm beginning to suspect that he knows where I am. Let not the old hatred rekindle, for those with the greatest talents possess the least power. Did I not sponsor Mozart--only to be thwarted by yPox-- and create countless others who should have been genii, only to whither in abluent abortion?

No matter now, the Universe is silent.

For when we noticed the technologies of the mortals, what they were achieving, we grew envious. We had engendered their faith in us, eons ago, but now they believed in us little. By being ignored, our powers were being rendered impotent. Simple, no? Existence in immaterial intellect for too long can really strain the creative urges. I did my dash over the centuries--fifth to first BC were great, and the seventeenth to nineteenth AD weren't bad,. But I let the next ones go to hell. We all did. And look what happened--well, I hardly remember myself, with this feeble mind. I'm trapped in.

Cupid, our Russian love genius, read a translation of the book of Zelazny. What book?

Said we were missing out, needed to join the action.

So it was settled.

The first thing we did, of course, was make our mortal selves very powerful. This scared the living plasmatic shit from the anal orifices of the rest of mankind. Mars and Thor began an immediate major league pitched battle. Most of us fought, killing people left, right, and somewhat colse to the gentalia. Myself, I never had any ambition to be omnipotent, I'm just a humble musician. So it was I who figured out how to deploy the hyperdrive spacebarges before Thor went nuclear.

Soon after, all the others escaped too, since a charred and lifeless planet wasn't any use to anyone.

I was lucky to find this place so like a beachcomber's paradise. Well, actually I crashed into it, but was, of course, unharmed. The fishing isn't bad. You don't really need to eat if you can never die, but in this body an empty stomach is hellishly distracting.

Where the others got to, I don't know. Neptune's onto me, though. The Father of Time, Jehovah, searches me out continuously, as I could always predict when his next coronary was coming.

All in all, I suppose it took us about twenty days to finally destroy the world as it was known. Somehow, I don't think we can accomplish that with the Universe before the cycle is closed. But hey, who knows?

Can't wait. I miss Cecilia a lot.

Next time, Mozart will be a Tibetan monk, where yPox can't get him. I tried it before and he lived to fifty-six before his brain exploded from composing so many chants and mantras.

At the moment, though, I really hope this weather dies down. It doesn't feel the least bit pathetically phallic to me, anymore.

It's just damn cold.

Martin Riseley is a second-year Violin student in the Masters program.

Selfishness persists
While blind emotions
Become more muddled
And words mean nothing
Tell me all
Hear me not
Convenience leads us
Are you here?
Feeling groovy
But not at peace
Excitement and passion
Sweep hideously into
Black unseen corners of the heart.
Incomplete happiness
A neglected foreshadowing of
Narcissistic insecurity.
Shallow pools of mud
While the deep and powerful oceans
Swirl and pulse with life
Pools being easy to escape
In oceans we drown
And are afraid.
What is to become of us?
Those muddy stagnant pools
Of undefined fervor
Splash all around us and are displaced
Until our tears
Form new blind streams of melted ice.

--Emma Moon, violin

Carol Rodland Takes Fulbright To Germany

by Jay Johnson and Jean Dumlao

Carol Rodland, a viola student of Karen Tuttle, will study in Freiburg, Germany as a Fulbright scholar for the 1991-92 year. Carol, graduating from Juilliard with a Bachelors degree this spring, takes her Fulbright Full Grant to the Freiburg Hochschule where she will study with Kim Kashkashian, a noted concertizing violist and also a former student of Karen Tuttle. Of the 555 applicants from all disciplines who competed for a Fulbright grant in Germany, she is one of the 182 chosen to participate.

As extraordinary as that honor may be, Carol has also been awarded a grant from the Frank Huntington Beebe Fund, which will allow her to continue her study abroad and further fine-tune her program in Germany. Even more competitive than the Fulbright, the Beebe Fund grant is awarded to only four or five people, from a field of fifty musicians.

Granted the opportunity to speak with Carol, we were able to get an idea of what the grant committees found special about her, what inspires her, and what she hopes to accomplish.

"Ever since I can remember, my life has revolved around my family, my church and my music," are words with which she begins her Fulbright proposal. The daughter of co-ministers of music at a large church in Ridgewood, New Jersey, Carol discovered these passions at a young age. She started formal musical training as a pre-schooler and participated with her sister in the choir program run by her parents, who, Carol says, considered "music to be an educational tool of immense power, capable of instilling discipline and a love of beauty and excellence." It is, perhaps, this love of beauty and excellence found and shared through her family, church and music that makes her so special. Because through this love she finds strength.

When asked about her intentions to go abroad, Carol readily offered many reasons—not just musical ones. She mentioned family influences, speaking at great lengths about her father, who passed away just a year ago. "He made a lot of friends in Europe. He was the type of man, who, even if he didn't speak your language, made friends with you anyway. And it was very important to him to establish these cross-cultural relationships...I want to continue that." Carol's deep reverence for her father, whose influence continues to guide her, may be best expressed in her own words: "I am determined to continue to grow as he wanted me to, living life to its fullest and spreading love through my music as he did."

One of Carol's first priorities while in Freiburg is to study the German style of string playing which she feels is "more reserved" and "very effective for music of the Baroque and Classical periods." She is interested in playing chamber music at the Hochschule because it gives her the chance to have more personal contact with other musicians. To Carol, that is one of the best ways to learn another style of playing and truly become acquainted with people you work with.

Carol wants to experience the German culture firsthand, feeling that it will better her understanding of the people of Germany, and in turn, help her relate better to people of all cultures. "If there is any hope for this world, it's communication and I think art is one of the primary means."

According to Carol, The Freiburg Hochschule has an excellent viola department and she anticipates it will be an inspiring environment. She looks forward to playing with the school's orchestra and comparing the focus of a German orchestra rehearsal to that of an American rehearsal.

She is also very excited about the opportunity to spend a second year in Europe on her Beebe Fund grant. More flexible than the Fulbright, it will allow her to focus on that part of her studies which she finds most rewarding. After adjusting to the language and culture during the first year, she expects to progress even faster the second year.

Freiburg is a small city and Carol welcomes a change of pace from New York. "I want to take some time to smell the roses," she says. She also expresses a desire to

spend plenty of time tasting the excellent wines in Freiburg. While she feels her music study is important, she feels making friends and experiencing the culture outside the practice room is equally important.

Carol will be in Germany for two years doing what she wants to do most—learning and sharing with the people of that country a love, a knowledge and an understanding of their culture and musical tradition. She writes in her proposal to Fulbright: "Artists are part of an international community. We musicians even share an international language. It is our responsibility to utilize our talents to work toward the unification of humankind. Our individual attempts to relate to and understand peoples of other cultures are the first steps toward achieving this."

Jay Johnson is a first-year Double Bass student in the Masters program and Jean Dumlao is managing editor of *The Juilliard Journal*.



Fulbright recipient Carol Rodland

Students Present Baltic Benefit

by Vello Pettai

Seven students from Juilliard will put on a wide-ranging benefit concert on May 10 in St. Peter's Church (54th Street and Lexington) to help families of the victims of the Soviet crackdown in Latvia and Lithuania last January.

Over twenty people died after Soviet tanks move in on the Lithuanian TV tower in Vilnius on January 13 and one week later took over the Latvian Interior Ministry headquarters in Riga.

Concert organizer Indrek Laul, a native of the third Baltic republic of Estonia, says the event will not be a memorial for the victims, but rather a show of support for those who survived. "Response from the Baltics has been tremendous, with even the Lithuanian Ministry of Culture offering to send music," Laul says.

Six other Juilliard students have joined Laul to put together a broad musical program, which in addition to works by Strauss, Schumann and Tchaikovsky, will

include sonatas by the Estonian composer Eduard Tubin and the Latvian composer Peteris Vasks. The seven students scheduled to perform are Sharon Kam (clarinet), Endrik Wottrich (tenor), Brent Poe McCabe (guitar), Aki Fujita (accompanist), Dmitri Berlinsky (violin), Roman Mekinulov (cello), and Indrek Laul (piano).

"It is an international effort," says Indrek Laul pointing to the fact that Berlinsky and Mekinulov are from Leningrad, Wottrich from Germany, Fujita from Japan, and Kam from Israel.

Minimum ticket donations are \$20.00 and should be reserved in advance. Check and money orders (made out to United Baltic Appeal Inc.) may be sent c/o Ms. L.G. Bein, 5 Tulip Tree Lane, Darien, Connecticut, 06820-4912. Or order by phone, (203) 655-8074 or (914) 243-3339.

Vello Pettai is a graduate student in Political Science at Columbia University.

Summer Series of New Music

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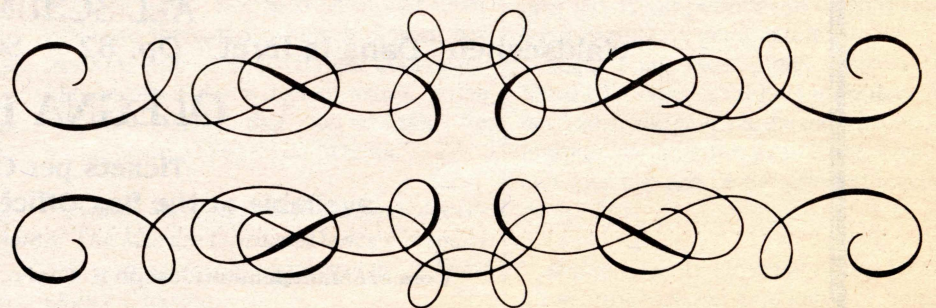
71 Van Dam Street
New York City

For further information and scheduling contact:
Renato Miceli
212-727-9114



As Rupert Taitt Juilliard's shop steward looks on, William Ausby receives congratulations from lobby receptionist Nora Downes and an award of recognition from President Joseph Polisi for his forty-five years of dedicated service at Juilliard. Mr. Ausby retired last month as foreman of Juilliard's night shift.

Enjoy Your Summer!



The Davidsbündler

Gala Concerto Program

at Carnegie Hall
Tuesday, May 14 at 8 p.m.



ROBERT SCHUMANN



OLEGNA FUSCHI
Pianist



FERRUCCIO BUSONI
Photo courtesy of Steinway & Sons



CARL MARIA VON WEBER



JOSÉ SEREBRIER
Conductor



DAVID DIAMOND

The Orchestra of St. Luke's

Gala Concerto Program

Ferruccio Busoni, Indian Fantasy Op. 44
David Diamond, Piano Concerto
C.M. Weber, Grand Concerto C major Op. 11
Robert Schumann, Concerto A minor Op. 54

Tickets available at the
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212-247-7800
\$40, \$30, \$20, \$15, \$12.50

—AT—

ALICE TULLY HALL, LINCOLN CENTER

Broadway & 65th Street, New York

June 9th

ALL SCHUMANN PROGRAM

Waldscenen "Dans la foret," Op. 82 — Sonata F Sharp minor Op. 11 — Carnaval Op. 9

OLEGNA FUSCHI, Pianist

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Steinway Piano

Concert Management: Joseph H. Conlin, 853 Seventh Ave., N.Y., NY 10019—Tel. 212-307-1990

Student Affairs

Movie of the Week

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

May 1, 7pm

Movie Madness

Movies shown all day in the Lounge from 11am to 5pm. See door of the Student Lounge for a schedule.

May 8, 7pm

Movie Madness

The final Movie of the Week for the year. We will show movies all day in the Lounge. Beginning at 11am and going until 5pm. Stop by for a study break!

Subject to change due to availability, scheduling and error.

All members of the Juilliard community are welcome!

A Special Thanks...

The Office of Student Affairs would like to thank the following people for their contributions to Student Life at Juilliard. Some students mentioned here, we applaud for their advocacy and courage. Others we commend for their leadership and desire to evoke change. Still others we thank for their hard work and muscles. In all cases, their presence, cheerfulness and good will were very important to us during this challenging year.

The Peer Advisors

Jasmine Alexandra
Tricia Angus
Jill Balzer
Nadia Bohachewsky
Trevor Carlson
Pamela Cohen
Lisa Dove

Zach Ehrenfreund
Ruben Graciani
Enid Graham
Michael Ishii
Aaron Janse
Marcus Johnson
Mara Kurotschka
Jennifer Nagel

Jamie Norcini
Billie Jo Perry
Jackie Schiller
Michiko Singh
Raymond Thornton
Naoko Toyota
Stanley Wells

Helpers, Supporters, Movers, Shakers, MLKers, Exercisers, Yearbookers, and general Do-Allers

Andrew Adelson
Sungsoo Ahn
Hadley Allen
Jose Almonte
Victoria Anderson
Arnie Apostol
Robert Battle
Brian Benson
Timothy Blevins
Christina Bouras
Edward Buggie
Lee Burkhardt
Gerald Casel
Andrew Chandler
Lymartin Chattman
Shannon Cullem
Immanuel Davis
Viola Davis
Ian DeNolfo
Wayne duMaine
Marc Dwyer
Zach Ehrenfreund
Lea Elwin
Jon Etterbeek
Errol Fahey
Paul Festa

Eric Fritz
Lynn Gardow
Jorge Garza
Rivka Gottlieb
Ranardo Grays
Julian Hallmark
Cedric Harris
Helen Hathorn
John Heginbotham
John Henbest
Laura Hibbard
Jennifer Hines
Stephen Hodson
Brian Kelly
Gina Kim
Edward Lawrence
Lili Lebel
Clemens Leske
David Libman
Karen Linstedt
Ana Martinez
Katherine McCarthy
Robert McGaha
Chris McKinney
Eve Michelson

Max Midroit
Caroline Oxenham
Danijela Popovic
Janis Potter
Carrie Preston
Catherine Ransom
Janelle Robinson
Leajato Robinson
Stacey Robinson
Alaine Rodin-Lo
James Roe
Solange Sandy
Emma Shook
Trellis Stepter
Katherine Svistoonoff
Jose Tanega
Tina Thompson
Jennifer Timm
Joseph Webster
Alanna Wheatley
Rachel Whiting
Valarie Williams
Cornell Womack
Chris World
Micah Yui
Lori Zeglarski

FINALLY, because they always agreed to have their needs met last, because they sacrificed and sweated, because they always bent over backwards for us and their fellow students...

THE RESIDENT ASSISTANTS!

We would like to express our deep gratitude to the members of the 1990-1991 Residence Life Team. They are true pioneers who confronted many difficult challenges with pride, commitment and love.

Estella Berg
Catherine Cangiano
Alan Eto
Aaron Flagg
Michael Hayden

Rebecca Hermos
Yoav Kaddar
Tucker McCrady
Audra McDonald
Kara Miller

Emma Moon
Michelle O'Neill
Meredith Rodig
Alexander Schlempp
Robert Sella

Seniors

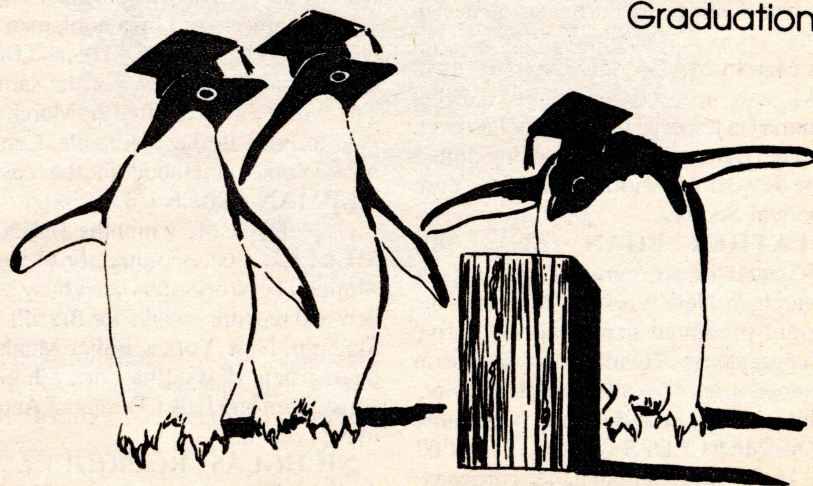
The Juilliard Yearbook is nearing completion. Your complementary copy of the Yearbook will be mailed to you in the early fall. Please be absolutely sure that the school has a correct permanent address for you.

For all other students, if you would like a copy, please come into the Office of Student Affairs and order one **by May 15, 1991**. A copy of the Yearbook will be \$30 for all non-graduating students and alumni.

GRADUATING STUDENTS

The Office of Student Affairs would like to congratulate the students graduating on May 17, 1991. We wish you the best of luck for the future in your careers!

Graduation



1991 GRADUATES

Commencement Rehearsal
2:00 PM, Thursday, May 16
Alice Tully Hall

Remember: You must attend the rehearsal if you plan to participate in the ceremony.

END-OF-YEAR LIBRARY HOURS

The library will be open regular hours (Monday through Thursday 8:30 AM to 9 PM; Friday 8:30 AM to 5 PM; Saturday 9 AM to 4:30 PM) through Saturday, May 11. A reminder that all library materials are due by May 11, and all library fines must be cleared before grades can be released. Beginning Monday, May 13, library hours are 9 AM to 5 PM Monday through Friday. The library is closed from July 1 until August 26.

Best wishes for a pleasant summer from the library staff!

ORIENTATION T-SHIRT DESIGN CONTEST!

There will be a logo designing contest for the Orientation T-Shirt for 1991. All entries must include in its design the following:

**Juilliard
Orientation
1991**

A \$50 cash prize will awarded for the selected design. Entries must be turned in to the Office of Student Affairs by Friday, June 7, 1991. Entries can **not** be returned.

AIDS Walk 1991

On Sunday, May 19th, the Juilliard School will walk as a team in the annual AIDS Walk fundraiser. Registration cards are available in the Office of Student Affairs. Let's get together and WALK!

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

Robin Lakes Rough Dance, Chicago Repertory Dance Ensemble and Chicago Dance Medium have all boasted performances by **AMY ALT** ('89 BFA) this past season. In addition, Ms. Alt has been a guest member of the modern dance faculty at Harper College and is now Director of the Two Paths Dance Center in Chicago.

HIKARI BABA ('83 DIP) danced in An Evening of Premieres and Repertoire by Marie Alonzo, choreographer, at Teachers College Performance Space in April.

In March, **MARK DE GARMO** ('82 BFA) and his company of dancers performed in a special program for Passover, entitled "Dances of Spring and Freedom" in the Jewish Museum at the New York Historical Society.

HEATHER EGAN (BFA, '90) participated in a program at Movement Research in New York, in March. The program presented dance works of five choreographers. Heather was soloist in the choreographic work of Malene Lotz.

The past few months have been quite busy for **MERCEDES ELLINGTON** ('60 BS). In January, her tap dance company, Dancellington, had their longest season to date at Symphony Space. In addition, Dancellington had performances in March at Symphony Space as part of their Wall to Wall Duke Ellington celebration, and in April at the Queens Museum with the Kit McClure all-female orchestra. Ms. Ellington also choreographed the AMAS production of *Juba*.

ALEXIS EUIPIERRE ('90, DIP) choreographed a dance work for Maracaibo Dance Company in Venezuela. Also, he recently danced with David Zamirano's company in Italy.

An April performance of the Zawacki Ballet featured performances by **DIANA FANTANO** (BFA, '88) and **BRUCE HARRIS** ('86, BFA).

Works & Laura Glenn Dance, led by Artistic Director **LAURA GLENN** ('67 BS), performed at the Claremont Opera House in Claremont, New Hampshire. The program included works from their current repertory.

In March, An Evening of Choreography and Reconstructions by **OONA HAARANEN** ('87, BFA) was presented in a Graduate Dance Program, City College, in Aaron Davis Hall. The first and second sections of Anna Sokolow's *Opus 65* were performed under Ms. Haarenen's direction; also two other pieces on the program were choreographed by Haarenen. Included in the cast were **TINA CURRAN** (BFA, '90), **ELISABETH McPHERSON** (BFA, '90), **MICHELLE MOSE** ('87, BFA), **LESLIE NELSON** ('87, BFA), **SOLVEIG OLSEN** ('86, BFA), **TORBJORN STENBERG** ('86, DIP6) and **SALLY SULLIVAN** ('88, BFA). **JILL BECK**, Juilliard Dance Faculty, was Artistic Director of the program.

Choreographer **SAEKO ICHINOHE** ('71 Diploma) has completed a new segment in her full-length work based on the eleventh-century Japanese literary masterpiece *The Tale of Genji*. Titled "Heian," this new piece was inspired both by the beauty of a nobleman's Sokutai - formal attire worn by a nobleman of the Heian Period (794-1185 AD) - and Bugaku, an imperial court dance of the same era. The work was presented in March at the Auditorium at the Equitable Center in New York. Included in the cast was **HERMAN SEBEK** ('83 BFA).

Over the past few months **JENNIFER MULLER** ('67 BS) director of Jennifer Muller/The Works, has been busy staging new and repertory works for Brazil's Ballet Stagium, New York's Ballet Manhattan, Dansgroep Kirsztina de Chatel of Amsterdam and Ballet Theater of Annapolis in Maryland.

NICHOLAS RODRIGUEZ ('84) Artistic Director of Dance Compass, presented a program of his own choreography and Paul Taylor's *Aureole* at Weiss Center in Montclair, New Jersey in April. Nicholas also danced in the program with comapny members which included **KELLEY WARD** ('89, BFA), **NATALIE ROGERS** ('84, BFA), **CHARLTON BOYD** ('86, DIP) and **DANIEL SANCHEZ**.

DRAMA

TONY ABATEMARCO (Group 7) directs Julie Harris, among others, in the Broadway production of *Lucifer's Child* at the Music Box Theater.

The motion picture *Cadence* features a performance by **MICHAEL BEACH** (Group 15).

In February, **BILL CAMP** (Group 18) was featured in Caryl Churchill's *Light Shining on Buckhamshire*.

New York Reunion
Friday, May 31, 1991

For information on
Last-Minute Reservations
call
The Alumni Affairs Office
(212) 799-5000 ext. 344
or
(212) 496-6698

The series *Life Goes On*, featured an appearance by **JAN DEVEREAUX** (Group 3). Devereaux is currently filming the television movie *Death Dreams* starring **CHRISTOPHER REEVE** (Group 4).

KATHRYN GRANT (Group 8) appeared as Titania in Meadowbrook Theatre Company's production of *A Midsummer Night's Dream*. She was also recently named Associate Director of the American Renaissance Theatre.

Both **LARRY GREEN** (Group 17) and **DAVID RAINEY** (Group 16) are featured in *Black Eagles* at Manhattan Theatre Club.

EVAN HANDLER (Group 12) stars and **JANE ADAMS** (Group 18) is featured in *I Hate Hamlet* at the William Kerr Theater.

Baltimore is home for **STEVE IRISH**, (Group 14) as he is featured in Center Stage's production of *Twelfth Night* there.

ERIQ LA SALLE (Group 13) is featured in the television movie *The Eyes of a Witness*.

MANDY PATINKIN (Group 5) was featured in the motion picture *True Colors*, and can be seen in *Impromptu*.

JACK STEHLIN (Group 11) has joined the cast of *Learned Ladies* at CSC.

In April, **MARK TANKERSLEY** (Group 13) was featured in *The Kryptonite Kid* which was presented at the Kampo Cultural Center.

JON TENNY (Group 19) can be seen in Playwrights Horizons' production of *The Substance of Fire* and the television film *Daughters of Privilege*.

MUSIC

Pianist **SAHAN ARZRUNI** ('65 DIP, '67 BM, '68 MS) recorded a CD of Alan Hovhaness' piano music on the occasion of the composer's 80th birthday. The disc, entitled "Visionary Landscapes," is

released on the Hearts of Space label. Mr. Arzruni was also the featured pianist at a recent chamber music program at the Tilles Center.

Merkin Concert Hall in New York was the setting for a concert by flutist and Juilliard faculty member **SAMUEL BARON** ('47 Diploma). Mr. Baron was joined by pianist Arnon Erez and the Aviv String Quartet in a program that included works by Copland, Debussy, Varese, Berio, Beethoven, Laderman and Mozart.

JAMES CLYBURN (Piano, '58 MS), Professor of Piano at Meredith College in Raleigh, NC, presented an all-Chopin recital March 24 at Meredith College. The recital was part of a sabbatical project during the fall of 1990, when he visited Warsaw, Poland, Vienna and Paris.

The Louisiana State University New Music Ensemble, under the direction of **DINOS CONSTANTINIDES** (Violin, '60 Diploma) gave a recital in Weill Recital Hall at Carnegie Hall in April. The program included works by Zwilich, Constantinides, Krenek and LSU composers. Constantinides will also give a violin recital at Lincoln Center Library in the Bruno Walter Auditorium on May 16.

Pianist **ANDREW COOPERSTOCK** ('83 MM) and duo-piano partner Richard Dowling won second prize in the recently held National Federation of Music Clubs first biennial Ellis Duo-Piano Competition held at Converse College in Spartanburg, SC. They also won the Mary Prudie Brown Award for best performance of American music. Andrew is on the faculties at the University of Oklahoma and the Brevard Music Center in the summer.

Flutist **LESLIE CULLEN** ('87 MM) recently completed a series of tours, first in January with the Linden Woodwind Quintet, performing in Virginia, Kentucky, Missouri, Colorado and Wyoming. In February she appeared throughout the Midwest as piccolo soloist with the Paragon Ragtime Orchestral and in March she toured with the Royale Trio through Canada and Michigan.

The Greenwich House in New York played host to a concert presented by Downtown Music Productions entitled: "feedback!: Pop, Jazz and Romantic Influences on Composers" in March. Premiering a piece by Robert Baksa entitled Three Portraits for Bass and Piano was Bass-Baritone **KEVIN DEAS** (Voice, '78 BM).

EDWINA EUSTIS DICK (Voice, '30) was recently honored by the State of Connecticut and Courtland Gardens Residence in its annual Salute to Seniors in the Arts. Her citation from the State of Connecticut, General Assembly, reads: "The Connecticut Senate offers its sincerest congratulations to Edwina Eustis, in recognition of her long and successful career in music, her generous donation of time and talent to improving the lives of others, as well as her distinguished career in public service."

In September, pianist **RICHARD FIELDS** ('72 BM, '75 MM) will perform two concertos with the Los Angeles Philharmonic at the Hollywood Bowl. He will also give a recital at the Kennedy Center in Washington, DC on October 12 and on the Chicago Symphony's Allied Artists Series at Orchestra Hall on April 12, 1992. Mr. Fields performed *Rhapsody in Blue* with the Dearborn Symphony in February, and was presented on the Dame Myra Hess Recital Series in Los Angeles and Chicago. Mr Fields' recently completed North American tour included performances in Chicago, Cleveland, Atlanta, Texas, Ohio, Tennessee, Virginia and Colorado. The tour concluded with a lecture/recital at the National Black Music Caucus Annual Convention in Charlotte, North Carolina.

The Aspen Wind Quintet gave a free performance at Queens Borough Public

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.				
Harriet Abram	voice	'53	Hee-Young Paik	piano '85
Donald P. Barba			Charlotte F. Paine	
Nothera Barton	piano	'33	W. Maxwell Paini	
Ruth E. Cairns	piano	'25	Richard Palmer	
Eleanor M. Caron	voice	'38	Catherine Parenti	viola '83
Eddie Daniels	clarinet	'66	Dmitry Rachmanov	piano '82
Dorothy A. Earley	piano	'38	Lydia Ranieri	'41
Arthur Feese	composition	1900	Julie Ranti	flute '82
Bernard Garfield		'43	Peter Re	'42
Crystal E. Garner	viola	'84	Gregory Lee Reeves	piano '74
Leslie Richard Garrison	piano	'38	Valerie Saalbach	voice '76
Harlan Hafner			Anthony Sabatino	
Arno Harold Jacobsen	voice	'57	Arrigo Sadun	
Yoheved Kaplinsky	piano	'73	Bertrand Salmirs	piano '56
Aldis Lagzdins	organ	'70	Eduardo Sanchez-Zuber	violin '84
Susan Stuchlen Leaafrelon			Vincent Howard Talley	piano '25
Marie Elizabeth Leary	voice	'25	David M. Taylor	trombone '68
Irene E. Lockwood	organ	'33	Douglas Tesluch	
Kum Hee Mah	voice	'56	Ruth Vainberg	piano '83
Bertha Mankoff			Oscar Luis Valdez Mena	piano '71
Barbara Markay	piano	'73	Janet M. Wagner	piano '59
Omaira Josefina Naranjo	cello	'85	Loraine J. Washburn	piano '38

Thank You!

We gratefully acknowledge the assistance of the following who have helped us in our search for lost alumni:

William Duncan Allen
Stephan VonCron
Robert Dietrich
Jon Etterbeek
Alan Fletcher
Barbara Gallagher
Janet Guggenheim (née Goodman)
Mary Hastings
Rober Helmacy
Ashley Horne
Charles Jones
Ruth Kornblatt (née Shapiro)
Evan Poultry
Odin Rathnam
Marie Sanfratello
Michiko Singh
David Walter

(partial listing)

Alumni Notes Continued

Library's Forest Hills Branch. This performance is the last in a series of Queens Library Carnegie Hall Neighborhood Concerts. The quintet features Barli Nugent on flute; Robert Ingliss on oboe; **LAURA FLAX** ('74 BM, '75 MM) on clarinet; Celeste-Marie Roy on bassoon, and Chris Komer on horn.

In March, pianist **LILLIAN FREUNDLICH** ('35 Diploma) gave a lecture demonstration on the "Physical Approach to Playing the Piano" as well as "Some Musical Indications Very Often Overlooked" for the Brooklyn Music Teachers Guild.

The Shadyside Concert Series in Pittsburgh celebrated the birthday of Mozart with a concert of Mozart Concerti. Gretchen Van Hoesen Gorton and **BERNARD GOLDBERG** (Flute, '43 Diploma), played the flute and harp concerto. As part of a three concert celebration of the 100th anniversary of Prokofiev, Mr. Goldberg played his flute sonata preceeding the concert of the Pittsburgh Symphony in February. In March, Mr. Goldberg gave master classes at Western Michigan Universtiy in Kalamazoo and at the Eastman School of Music.

Violist **NATHAN GORDON** ('36) recently returned from Hawaii, where he conducted the Maui Symphony and played the Handel Viola Concerto on the same program. In addition, Mr. Gordon also gave a workshop on Orchestra Techniques.

LYNN HABIAN (Piano, '73 BM, '74 MM) gave two solo recitals in New York this season. The first performance was on March 15 at Lincoln Center and the other was at Merkin Concert Hall on April 29th. On May 19th, in celebration of the "Mozart Bicentennial," Ms. Habian will present a solo recital sponsored by the Pro-Mozart Society of Greater Miami. She will also perform on May 24 at Miami-Dade Community College's Mitchell Wolfson Auditorium.

Tenor **DAVID HARRIS** ('86 MM) appeared in the leading role of Lensky in the Russian Opera Theatre's *Eugene Onegin* in an original language production at Riverside Church in April. In March, he was an eleventh-hour replacement as Tamino in *The Magic Flute* at Bank Street College. Mr. Harris will present two New York recitals this Spring, including Brahms' "Magleone" song cycle, Dvorak's "Gypsy Songs," and Janacek's "Diary of One Who Vanished," in Czech.

Soprano **HEI-KYUNG HONG** ('80 DIP, '82 PDG) who was originally slated to sing the title role in Seattle Opera's production of *Manon*, will now sing the role of Despina in *Così fan tutte*, the production that will replace *Manon*.

During the month of March, **DANIEL PAUL HORN** (Piano, '78 BM, '79 MM, '87 DMA) performed with bass Kenneth Cox in a benefit recital for the San Diego Opera Guild at the Escondido Civic Center, and in a recital presented by the Artist Series at Wheaton College in Illinois. The programs included works by Handel, Brahms, Verdi, Rachmaninoff and Ives. Earlier in the season, he gave a guest recital at Louisiana State University, consisting of works by Mozart, Bolcom, Crumb and Liszt. This summer, he will be on the faculty at the Sewanee Summer Music Center in Tennessee.

Pianist **DUANE HULBERT** ('78 BM, '79 MM) made his formal New York debut at Merkin Concert Hall in April. His program included works by Clementi,

Glazunov, Grieg and Stravinsky.

ENID KATAHN (Piano, '52) will be teaching and performing at the Brevard Music Center this summer, June 26th - August 11th. She has just been nominated for "Teacher of the Year" by the Nashville Area Music Teachers Association.

The Glorian Duo, consisting of harpist **WENDY KERNER** ('83 BM, '84 MM) and Donna Milanovich, flute, performed two concerts with the Fairfield Orchestra featuring the Mozart *Flute and Harp Concerto* and the Debussy *Trio for Flute, Viola and Harp* in February. They were also presented in a two day school residency and chamber music concert as a part of the Canterbury Concert Series in Connecticut. In March, The Glorian Duo performed at the University of Pennsylvania in Philadelphia in a concert that featured the World Premiere of Paul M. Stauffer's *Lament and Scherzo*, a work written for The Duo. In April, they performed at Duquesne University in Pittsburgh, as well as other concerts in the New York area.

Violist **JODI LEVITZ** ('82 BM, '83 MM) and violinist **BETTINA MUSSUMELI** ('80 BM, '81 MM), both principals with the Italian Chamber Orchestra "I Solisti Veneti" are currently touring the US with this group and James Galway. They will be featured soloists in concerto of Rolla and Vivaldi in 17 cities, including Los Angeles, Denver and New York, where they appeared at Avery Fisher Hall.

This past December, violist **RUTH MORROW** ('67 BM, '69 MS) performed the Paganini *Sonata per la Grand' Viola ed Orchestra* with the East Texas Symphony Orchestra, and repeated the performance in April with the Longview Symphony Orchestra. Currently on the faculties of the University of Texas at Tyler and Tyler Junior College, Ms. Morrow is principal violist of the East Texas Symphony Orchestra, the Longview Symphony Orchestra and the Marshall Symphony.

JOHN NAUMAN (Piano, '85 BM, MM) recently won the 1992 Xerox Pianist Affiliate Artists Program. Nauman also played Mozart's Piano Concerto, K. 503 with Maxim Shostakovich and the New Orleans Symphony. As a result of winning the Joanna Hodges Piano Competition, he was presented in Ambassador Auditorium on the Gold Medal Series on February 4.

The Plum-Schlesinger Duo, consisting of violinist **SARAH PLUM** ('87 MM) and pianist Elizabeth Schlesinger, was presented in their Paris debut by the Atelier Concert Series at The American Church in Paris. The program, presented in April, consisted of works by Brahms, Beethoven, Bartok and Currie.

Pianist **JOSE RAMOS SANTANA** ('78 BM, '80 MM) made his debut last season with the New York Philharmonic performing Liszt's Piano Concerto in E-Flat. An Affiliate Artist - Xerox Pianist Program performer - he premiered Roberto Sierra's *Glosas* for piano and orchestra with the Grant Park Festival Orchestra, John Adams, conducting. Mr. Ramos-Santana will be playing *Glosas* with the New York Philharmonic this coming June in the Young People's Concert Series. Recently, he has been a soloist with the orchestras of Baltimore, Rochester, San Antonio and Puerto Rico. In April he was a soloist with the Hartford Symphony in Gershwin's *Concerto in F* and this month, he will appear with the Detroit Symphony in Chopin's E Minor concerto.

Pianist **JOHN SCIULLO** ('90), former student of Adele Marcus and Herbert Stessin, is performing a concert at the Kosciuszko Foundation on May 6 at 8 PM. He will also perform upcoming concerts with the St. Cecilia Chamber Orchestra and the Glenn Falls Symphony, both in upstate New York, and the Butler Symphony Orchestra in Pittsburgh.

Announcements

FACULTY

In April, faculty member **DAVID DUBAL**'S latest book, *Conversations with Menuhin* (A Celebration On His 75th Birthday) will be published in London by William Henemann, Ltd. Also, his two CD package was released, titled *Music of the Romantic Pianist/Composer* (Musical Heritage Society) in December.

MARTHA HILL of the Dance Division faculty, returned recently from speaking and meeting with the dance faculty and students of the New World School of the Arts in Miami, Florida where **DANIEL LEWIS**, Juilliard graduate and faculty member, is founding Dean of a flourishing young Dance division in this school for the performing and visual arts.

Evening Division faculty member **EVA LISA KOVALIK** and George Schlein gave a recital of Mozart's four-hand music at Columbia University on March 12 as part of their Mozart celebration. In an All-Mozart Concert with the Catskill Symphony Orchestra on April 20, Ms. Kovalik is also featured soloist in a performance of Mozart's K.467 *Piano Concerto*. The program also includes the *Die Entführung aus dem Serail* and *Requiem*.

Teacher of Classical Spanish Dance at Juilliard, **GLORIA MARINA**, participated in Amigos de la Zarzuela's presentation of a Gala Spring Concert in March at CAMI Recital Hall in New York. A program of Classical Zarzuela dances directed by Ms. Marina, and performed by Juilliard dancers **ERICA BURKE**, **HEATHER DE LUSSA**, **CLAUDIA FLORIAN** and **LAURI HOGAN**. The performance was made possible by the New York State Council of the Arts, administered in New York County by the Cultural Council Foundation.

STUDENT

On April 13, the **West Side Chamber Ensemble**, composed of Juilliard students **RUSSELL CAMPBELL** and **JENS LINDEMANN**, trumpets; **KRISTEN REITZ**, horn; **PAUL REDMAN**, trombone; and **ERIC S. FRITZ**, tuba, claimed first prize in the Alliance Chamber Music Competition in Guilford, Connecticut. The group performed works including a piece entitled "Frostfire" composed in 1990 by Juilliard composer and faculty member Eric Ewazen. The West Side Chamber Ensemble will perform

next season in the Shoreline Alliance for the Arts Concert Series as part of the first prize.

Pianist **JEE YOUNG CHOI**, first year masters student, was a recent winner of Artists International's nineteenth annual auditions. As part of her prize she will make her New York debut in Weill Recital Hall at Carnegie Hall during the 1991-92 season.

ROBERT MARKHAM, a second year masters pianist, performed Prokofiev's Third Piano Concerto with the Hull Philharmonic Orchestra in Kingston-Upon-Hull, England in February. In March, Mr. Markham gave piano recitals in Sicily.

At a very emotional concert in Beirut, the first since the cessation of hostilities in Lebanon, the 13-year old violinist **ZAREH TCHERQYAN** performed the Bruch Concerto under the sponsorship of the Jeunesses Musicales. The Lebanese violinist of Armenian descent, a Pre-College division student, returned to Lebanon in January for this special occasion.

Harpsichordist **NATSUKO UEMURA** a second year student in the Professional Studies Program gave a lecture/demonstration on D'Anglebert's unmeasured preludes for the annual conclave of the Midwestern Historical Keyboard Society in April. In May, Ms. Uemura will be a featured soloist with the New York Symphonic Ensemble, performing Haydn's *Harpsichord Concerto in D Major*.

GERARD ZAFFUTO, 14 year-old Pre-College Division violinist, was the Gold Medal Winner, Junior Division, of the Queens Symphony Orchestra Young Soloists Competition in January. As winner, he is being presented in several recitals, including one sponsored by New York Newsday.

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In Memoriam

Dana Perelman

Student of
Sascha Gorodnitzki
Juilliard, 1976

May Sampler

Juilliard

- 5/1 **Wednesdays At One**, *Music by French Composers*, Alice Tully Hall, 1 PM.
Daniel Saidenberg Faculty Recital, *New York Woodwind Quintet*, Paul Hall, 8 PM. FINE's *Partita, Quintet* by FRANÇAIX (1948), ROSEMAN's *Woodwind Quintet* (1987), BEETHOVEN's *Quintet in E-flat Major*, from Op. 4. Free tickets available in the Juilliard Concert Office.
- 5/2 **Abbie Furmansky**, voice, Paul Hall, 4 PM.
Ian Hall, composer, Paul Hall, 6 PM.
Gregory Slag, piano, Paul Hall, 8 PM.
Steven Moran, double bass, Room 102, 8 PM.
- 5/3 **Juilliard Chamber Chorus**, Paul Hall, 4 PM.
Tami Schwartz, voice, Paul Hall, 6 PM.
Matthew Herskowitz, piano, Paul Hall, 8 PM.
Fourth-Year Drama Production, ANTON CHEKHOV's *The Cherry Orchard*, Drama Theater, 8 PM. Adaptation by Elisavieta Lavrova. Directed by Mark Brokaw. Tickets are \$10 and are available in the Juilliard Concert Office.
- 5/4 **Seung Pil Cheong**, voice, Paul Hall, 8:30 PM.
Fourth-Year Drama Production, ANTON CHEKHOV's *The Cherry Orchard*, Drama Theater, 8 PM. See 5/3 for more information.
- 5/5 **Fourth-Year Drama Production**, ANTON CHEKHOV's *The Cherry Orchard*, Drama Theater, 2 PM and 8 PM. See 5/3 for more information.
Pre-College Symphony, Juilliard Theater, 3 PM. Alan R. Kay, conductor. STRAUSS's *Emperor Waltzes*, KABALEVSKY's *Concerto for Violin and Orchestra*, Op. 48. SMETANA's *Ma vlast*.
- 5/6 **Mi-Young Chun**, piano, Paul Hall, 4 PM.
Sharon Isbin Class Recital, Paul Hall, 6 PM.
Frank Foerster, viola, Paul Hall, 8 PM.
- 5/7 **The Indiana University School of Music**, *Chamber Ensembles*, Paul Hall, 4 PM. MOZART's *Quartet in E-flat Major*, K.493; *Quartet in F Major*, K.590; *Quintet in A Major*, K.581.
Wayne J. DuMaine, trumpet, Paul Hall, 6 PM.
Juilliard Chamber Chorus, Paul Hall, 8 PM.
- 5/8 **English Diction Class Recital**, Paul Hall, 1 PM.
Wednesdays At One, *Chamber Music*, Alice Tully Hall, 1 PM. MOZART's *Divertimento in B-flat for String Quartet*, K.137; *Divertimento in E-flat for Winds*, K.252; *Three of the Twelve Duos for Horns*, K.487.
Nancy Fox McNamee, voice, Paul Hall, 8 PM.
Indiana University Opera Theater

production, MOZART's *La Finta Giardiniera*, Juilliard Theater, 8 PM. Tickets are \$10 and are available in the Juilliard Concert Office or by calling CenterCharge (212) 874-7515.

- 5/9 **Laura Koehl**, cello, Paul Hall, 4 PM.
French Vocal Music, *Thomas Grubb's Vocal Class*, Paul Hall, 7 PM.
- 5/10 **An Evening of Electronic Music**, Paul Hall, 8 PM.

An Evening of Chamber Music, Alice Tully Hall, 8 PM. Free tickets available beginning May 3 in the Juilliard Concert Office.

- 5/11 **Juilliard Dance Division Workshop**, Juilliard Theater, 12 PM.

Juilliard Dance Division Workshop, *Graduating Senior Showcase*, Juilliard Theater, 5:30 PM.

Ayako Yonetani, violin, Paul Hall, 8:30 PM.

- 5/13 **Juilliard Dance Division Workshop**, Juilliard Theater, 12 PM.

Juilliard Dance Division Workshop, *Young Choreographers*, Juilliard Theater, 8 PM.

Gina Levinson Class Recital, Paul Hall, 4 PM.

Marcia Littley, violin, Paul Hall, 6 PM.

Etienne Anthony Betz, violin, Paul Hall, 8 PM.

- 5/14 **Krzysztof Witek**, violin, Paul Hall, 4 PM.

Mi Kyong Yi, piano, Paul Hall, 6 PM.

Latin Jazz Ensemble, Paul Hall, 8 PM.

- 5/15 **John Charron**, organ, Paul Hall, 4 PM.

Javier Arias-Flores, cello, Paul Hall, 6 PM.

Andrew Moore, organ, Paul Hall, 8 PM.

- 5/16 **Elizabeth Kim**, piano, Paul Hall, 4 PM.

Juilliard Orchestra, Alice Tully Hall, 8 PM. Otto-Werner Mueller, conductor. COPLAND's *Fanfare for the Common Man*, RACHMANINOFF's *Piano Concerto No. 3 in D minor*, Op. 30; STRAUSS's *Don Quixote*, Op. 35. Free tickets available beginning May 9 in the Juilliard Concert Office.

- 5/24 **Student Quartets participating in the Juilliard String Quartet Seminar**, Paul Hall, 4 PM and 8 PM.

- 5/25 **Pre-College Chamber Orchestra**, Juilliard Theater, 6 PM. Eugene Becker, conductor. BACH's *Concerto for Two Violins in D minor*, BWV 1043, MOZART's *Symphony No. 39*.

- 5/26 **Pre-College Commencement**, Juilliard Theater, 4 PM.

Pre-College Orchestra, Juilliard Theater, 8 PM. Alan Kay, conductor. RACHMANINOFF's *Piano Concerto No. 2 in C minor*, Op. 18, BRUCH's *Romance for Viola and Orchestra*, SHOSTAKOVICH's *Symphony No. 1*, Op. 10, Pre-College student composition to be announced. Free tickets available in the Juilliard Concert Office beginning May 6.

Mozart Symposium at The Juilliard School

May 19 - May 24

Sunday, May 19

Noon-6 PM Registration

Monday, May 21

8-9 AM
9-12:15 PM

Late Registration

Changing Styles of Mozart Performance over the Generations

Chair: Neal Zaslaw (Cornell, Juilliard); Presenters: George Barth (Stanford), *The 19th Century*; Laurence Dreyfus (Univ. of Chicago), *Early Music?*; Bin Ebisawa (Kunitachi School of Music), *Contrasting National Performance Styles*; David Hamilton (*The Nation*), *100 Years of Recordings*.

Historical and Modern Performance Practices

Chair: Neal Zaslaw (Cornell, Juilliard); Presenters: Malcolm Bilson (Cornell), *Phrasing and Articulation*; Malcolm Frager (Lenox, MA); Robert D. Levin (Univ. of Freiburg), *Philosophies of Ornamentation*; Neal Zaslaw, Juilliard, *Tempo and Repeats*.

8 PM

Juilliard Opera Center performance of Mozart's *Lo sposo deluso* and Cimarosa's *Le donne rivali* in The Juilliard Theater.

Tuesday, May 21

9-Noon

Mozart's Instruments

Chair: Jane Bowers (Univ. of Wisconsin, Milwaukee); Presenters: Jane Bowers, *'Classical' Flutes*; Bruce Haynes (Montreal), *'Classical' Double Reeds*; Don Smithers (West Nyack, NY), *'Classical' Brass and Percussion*; Peter Walls (Victoria Univ. of Wellington), *'Classical' Bows, Strings, Fiddles*; Respondent: Stanley Ritchie (Indiana Univ.).

2-5:45 PM

Mozart's Orchestras

Chair: Cliff Eisen (New York Univ.); Presenters: Jane Glover (London); Christoph-Hellmut Mahling (Univ. of Mainz); Neal Zaslaw (Cornell, Juilliard).

9-10 AM

The Implications for Performance of Dance Rhythms in Mozart's Arias

Chair: Neal Zaslaw (Cornell, Juilliard); Wye Allanbrook (St. John's); Wendy Hilton (Juilliard).

10:15 AM-12:15 PM

Small discussion groups led by Symposium participants in Juilliard classrooms

Thursday, May 23

9-Noon

Analysis and Performance

Chair: James Webster (Cornell); Presenters: William Kinderman (Victoria Univ., B.C.); Steven Lubin (NY); Leonard Ratner (Stanford); Carl Schachter (Queens College, Grad. Center of the City Univ. of NY); László Somfai (Bartok Archives, Budapest).

2-5:45 PM

Mozart's Singers

Chair: Daniel Heartz (Univ. of CA, Berkeley); Presenters: Thomas Bauman (Univ. Washington), *Mozart's German Singers*; Alessandra Campana (Univ. of Rome), *Mozart's Singers in Italy*; Will Crutchfield (Juilliard), *Mozart's Vocal Ornaments*; Patricia Lewy (Baltimore), *Mozart's Singers*; Elisabeth Söderström (Lindigö, Sweden), *Singing Mozart in Big Houses*.

Friday, May 24

9-Noon

How Sources, Editions and Text Criticism Bear on Performance

Chair: Lewis Lockwood (Harvard); Presenters: Otto Biba (Gesellschaft der Musik Freunde, Vienna); Cliff Eisen (New York University); Marius Flothuis (Amsterdam); Jacob Lateiner (Juilliard).

2-5:45 PM

Judging Mozart Performances

Chair: Nicholas Kenyon (*Early Music*); Presenters: Will Crutchfield (Juilliard); David Hamilton (*The Nation*); Andrew Porter (*The New Yorker*); Richard Taruskin (Univ. of CA, Berkeley).

Programs and speakers subject to change.

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