

THE JUILLIARD SCHOOL

1993-94 DANIEL SAIDENBERG
FACULTY RECITAL SERIES

ROBERT WHITE, TENOR
SAMUEL SANDERS, PIANO

WITH GUEST FACULTY ARTISTS

CHO-LIANG LIN, VIOLIN

FRED SHERRY, VIOLONCELLO

Monday, October 18, 1993 at 8:00 PM
Juilliard Theater

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CHO-LIANG LIN, *Violin*
FRED SHERRY, *Violoncello*

PURCELL (1659-1695) Strike The Viol
HANDEL (1685-1759) Gentle Airs *Athalia*
(Humphreys)
PURCELL There's Nothing So Fatal As Woman
A Fool's Preferment (Fletcher)
PURCELL Lord, What Is Man? (Fuller)
Messrs. White, Sherry & Sanders

SCHUMAN (1910-1992) Orpheus With His Lute
Henry VIII (Shakespeare)
HINDEMITH (1895-1963) Echo (Moore)
HINDEMITH On Hearing "The Last Rose of Summer"
(Wolfe)
KAGEN (1909-1964) Yonder See The Morning Blink (Housman)
CORIGLIANO (b. 1938) Song To The Witch of the Cloisters
The Cloisters (Hoffman)
Messrs. White & Sanders

RACHMANINOFF (1873-1943) O Cease Thy Singing, Maiden Fair
(Pushkin)
GOUNOD (1818-1893) Sérénade (Hugo)
GODARD (1849-1895) Angels Guard Thee *Jocelyn* (Reilly)
GOODEVE (fl. late 19th C.) Fiddle And I (Weatherly)
Messrs. White, Lin & Sanders

INTERMISSION

GEOFFREY MOLYNEUX PALMER
(1882-1957)

Songs from James Joyce's
CHAMBER MUSIC (*New York Premiere*)

I. Strings in the Earth and Air II. The twilight turns III. At that hour
V. Lean out of the window VI. I would in that sweet bosom be
XV. From dewy dreams XVI. O cool is the valley now XIII. Go seek
her out XVII. Because your voice XXIV. Silently she's combing
XXV. Lightly come or lightly go XXXI. O it was out by Donnycarney
XXXIV. Sleep now XXXV. All day I hear XXXVI. I hear an army

Messrs. White & Sanders

BEETHOVEN (1770-1827)

Six Folk Song Settings

Again My Lyre (Smyth)
'Tis Sunshine At Last (Smyth)
The Return To Ulster (Scott)
O Mary At Thy Window Be (Burns)
The Kiss, Dear Maid (Byron)
Helpless Woman (Burns)

Messrs. White, Lin, Sherry & Sanders

NOTES ON THE PROGRAM

Samuel Sanders and I met when we were teenagers attending Hunter College here in New York. We each went on to get our Master's degrees at Juilliard and studied as well with Nadia Boulanger at Fontainebleau in France. Over the years we have given numerous concerts around the world and have made many recordings together. But this is the first time we find ourselves as teachers on the same faculty—namely Juilliard—and therefore this program has a special meaning for us, both as friends and as lifelong colleagues. After so many years of concertizing together, we take particular pleasure in performing tonight on the Daniel Saidenberg Faculty Recital Series in this, our Alma Mater.

Each of tonight's group of songs starts with an invocation to music—as played or sung—be it for viols, lutes, voices, strings or lyre. The 20th-century song group in particular reflects Samuel's and my Juilliard experience in a personal way which I will explain anon.

I have been mesmerized by Henry Purcell's music for as long as I can remember. The songs I sing tonight exhibit three totally different sides of Purcell's expressivity: *Strike the viol* sits in the center of 17th-century courtly life and is a paean as much to music as to the royal patronage which kept that music alive. *There's Nothing So Fatal As Woman* is timeless in its humorous depiction of the toper's obsession, and *Lord, What Is Man?* is one of the monuments of declamation in English music. In three sections, it moves from dramatic recitative addressing the Deity as well as the Fallen Angels, to an aria seeking a quill from an angel's wing to write in Saint Theresa-like ecstasy of eternal love, to a torrent of *Alleluias* which brings the piece to a powerful close in the manner of the final movement of a baroque *concerto grosso*. Handel's *Gentle Airs* from *Athalia* is a beautiful colloquy

between the voice and cello on the power of music to soothe the saddest heart. I am delighted to be performing this first group of songs with my friend and long-time colleague, cellist Fred Sherry.

The second group consists of songs and composers Sam and I came to know mainly through our association at Juilliard. The late William Schuman was president of Juilliard while Sam was a student there. He was a gentleman of such geniality and warmth that it was always a pleasure to be in his company. I had the privilege of singing one of Bill's works for his 75th birthday celebration at Lincoln Center. For me, his setting of Shakespeare's *Orpheus With His Lute* has a mysterious, other-worldly quality unique in 20th-century song.

In 1963, I was studying voice privately with Sergius Kagen when he recommended me to replace an ailing tenor, with only five days to learn the leading role of 'Charles Bayard' in the Juilliard Opera Center's American premiere of Paul Hindemith's *The Long Christmas Dinner*, with libretto by Thornton Wilder. Since I was not yet a student at the Juilliard, it was a professional engagement. The great thrill for me was that Hindemith himself conducted the opening night. I had just returned from studies in Munich, and spent the whole time talking with the Maestro in my newly acquired German. I found him to be utterly charming, and his music was a joy to sing. I sing two of his songs tonight. *Echo's* tender message is realized through delightful canonic effects. In *On Hearing "The Last Rose of Summer,"* Hindemith maintains a feeling of suppressed anguish by means of fleeting references to the famous song in its title.

Sam studied with Sergius Kagen while at Juilliard, and has pointed out to me that Kagen dedicated *Yonder see the morning blink* to composer Robert Starer who was also Sam's teacher at

Juilliard. Kagen's rather droll sense of humor is much in evidence in his setting of Housman's poem to morning. After Sergius Kagen died in 1964, I had the good fortune to study singing with Beverley Peck Johnson and continued to work with her at Juilliard from 1966 to 1968 when I received my Master's degree.

Since we met, just out of college in 1961, Juilliard composition faculty member John Corigliano has been one of my dearest friends. John has written pieces for me and has invited me to participate in many music projects here and in Europe. I remember when John was composing *The Cloisters*—a setting of four poems by William M. Hoffman, who has also taught at Juilliard—how thrilled I felt when he told me he was dedicating one of the songs to me. I was taken aback somewhat when I received the published copies and saw *which* of the four songs was written with me in mind! *Song to the Witch of the Cloisters* is a remarkable depiction of a real-life character who used to give impromptu lectures on the occult meaning of the museum's famous Unicorn Tapestries. In the poet's fantasy, she tends a sinister herb garden on the grounds of the Cloisters. I cannot adequately relate the personal joy I felt for John Corigliano's triumph two seasons ago when the Metropolitan Opera performed his and William Hoffman's *Ghosts of Versailles* to worldwide acclaim.

I grew up with the recordings of Fritz Kreisler and John McCormack in songs of Rachmaninoff and Godard. It is a great joy and privilege to be performing some of these melodies tonight with the gifted violinist, Cho-Liang Lin. Such collaborations between solo singer and instrumentalist were much in vogue earlier in this century. The light-hearted *Fiddle And I* to words of Fred Weatherly (who wrote *Danny Boy* and *Roses of Picardy* among other famous songs) ends the first half of the program.

Tonight's recital affords Samuel and me the opportunity to give our first performance in New York of some beautiful song settings of James Joyce poems that we recently recorded. The songs were brought to my attention by Myra Russel, a Joyce scholar and retired professor of English at Iona College in Westchester. Professor Russel approached me in 1989 to look at the manuscripts of Geoffrey Molyneux Palmer's 1907 settings of ten poems from Joyce's *CHAMBER MUSIC*, a set of 36 poems which were the first works of Joyce to be printed. I am often asked to look at music old and new for performance possibilities. Such pieces are unknown for a variety of reasons, the most common being that they simply are not impressive. But in Geoffrey Palmer I found a gifted and sensitive song composer who should have been celebrated in his own time for the beauty of these Joyce settings alone. The story behind the songs is fascinating. Over the years, upwards of 100 composers have set all or part of the 36 poems to music. Joyce knew of about 40 of these settings. In letters to Palmer and to his own son George, Joyce made it clear that Palmer's settings remained his favorites, describing them as "elegant" and "distinguished," as well as "the finest" and "the best." For years, Joyce tried in vain to have them published. Through some strange reticence on Palmer's part, this never happened. When Palmer died in 1957, the manuscripts were considered lost until Professor Russel found them at the library of Southern Illinois University in 1981. To her surprise, instead of the 10 songs known to have been sent to Joyce, she found that Palmer had actually created a song cycle consisting of 32 of the poems. More information about the background of these songs, along with the printed music and the correspondence between Joyce and Palmer, can be found in Myra Russel's book *James Joyce's*

CHAMBER MUSIC: *The Lost Song Settings*, published by Indiana University Press. I will sing 15 of the songs tonight.

The majority of the **CHAMBER MUSIC** poems are short in length, tracing a love affair from its lyrical beginnings to its harrowing end. The courtship, romance, ecstasy, doubt, pain, rage and final realization of utter loss, are all depicted in Joyce's cycle; different moods are portrayed even within a single poem. With brief musical flashes, Palmer is able to capture these fleeting changes of attitude and energy. A bar or two of postlude music can evoke that tremor of stifled hope or pain found at the end of many of the poems. The most intense example comes at the final cry of despair in the last poem, "My love, my love, my love, Why have you left me alone?"

The English-speaking world should be indebted indeed to a Scottish music lover from Edinburgh named George Thomson. By commissioning the likes of Beethoven,

Weber, Haydn, Kozeluch, Hummel and Pleyel to arrange several hundred folk airs of the British Isles for voice, piano, cello and violin, set to the poems of such luminaries as Sir Walter Scott, Lord Byron, Robert Burns and others, Thomson helped to create a huge body of song in English by important continental composers. This type of house music was very much in vogue in 18th-century Britain.

Beethoven's settings run the gamut of emotions from joy to despair. This sweep is evident between the second and third songs, *'Tis Sunshine At Last* and *The Return to Ulster*. The beautiful rise and fall of *The Last Rose of Summer* is discernable in Beethoven's melody for *The Kiss, Dear Maid*. Robert Burn's *Helpless Woman* is a powerful indictment of parents who would marry off their daughters for financial gain. With scherzo-like energy, Beethoven's setting of this poem brings tonight's program to a close.

—Robert White

A few minutes after I met Robert White for the first time, he asked me if I would accompany him in *Deposuit Potentes* from Bach's *Magnificat*, just for the fun of it. I had never heard of the piece and I had never accompanied anyone before. My only experience performing with other musicians were some concerto performances (I had never enjoyed these frightening occasions; I felt as if I were facing down the entire New York Giants football team). Nevertheless, Bobby was as pleased with my sight-reading as I was exhilarated by Bach's music and the sound of Bobby's voice. Within a very short time I decided that if I were to be a performer, it would only happen in a collaborative sense.

Sergius Kagen, my accompanying teacher at Juilliard, taught me the skills to help me achieve that goal.

His lessons still reveal themselves anew, and his wisdom about the music business was priceless. Perhaps his most valuable advice was to "just try to be an honest professional." I'm so glad we are performing one of his pieces tonight.

When Kagen died, I was shattered emotionally. Besides missing him so badly, I knew that there was so much more for me to know about playing the piano. Fortunately, Martin Canin of the Juilliard faculty picked up the pieces. After I graduated from Juilliard, I took lessons from Martin as a private student. I still do from time to time.

This is the first full faculty concert I've performed at Juilliard, even though I've taught here for 30 years. I am glad it's with my old buddy, who turned on the light so long ago.

—Samuel Sanders

TRANSLATIONS & TEXTS

RACHMANINOFF

O Cease Thy Singing, Maiden Fair
(Pushkin)

O cease thy singing, maiden fair
The songs of Georgia land.
They remind me of a distant life,
A far off shore, alas.
Your cruel melodies
Recall the steppe, the night
And the moonlight.
The poor girl's face,
—Her beloved ghost—
When you sing,
Appears before me.

GOUNOD

Sérénade
(Victor Hugo)

When you sing, at eve
Cradled in my arms
Do you hear me softly replying?
Your sweet song recalls my happiest days.
Sing, my beautiful one, sing on!

When you sleep, calmly serene
In the shadow of my gaze
You murmur harmonious words
And your lovely form
Unveiled lies pure.
Sleep, my beautiful one, sleep on!

PALMER

CHAMBER MUSIC
(James Joyce)

I

Strings in the earth and air
Make music sweet;
Strings by the river where
The willows meet.

There's music along the river,
For Love wanders there,
Pale flowers on his mantle,
Dark leaves on his hair.

All softly playing,
With head to the music bent,
And fingers straying
Upon an instrument.

II

The twilight turns from amethyst
To deep and deeper blue,
The lamp fills with a pale green glow
The trees of the avenue.

The old piano plays an air,
Sedate and slow and gay;
She bends upon the yellow keys,
Her head inclines this way.

Shy thoughts and grave wide eyes
and hands
That wander as they list—
The twilight turns to darker blue
With lights of amethyst.

III

At that hour when all things have repose,
O lonely watcher of the skies,
Do you hear the night wind and the sighs
Of harps playing unto Love to unclosethe
The pale gates of sunrise?

When all things repose do you alone
Awake to hear the sweet harps play
To Love before him on his way,
And the night wind answering in
antiphon
Til night is overgone?

Play on, invisible harps, unto Love,
Whose way in heaven is aglow
At that hour when soft lights come
and go,
Soft sweet music in the air above
And in the earth below.

V

Lean out of the window,
Goldenhair,
I heard you singing
A merry air.

My book was closed;
I read no more,
Watching the fire dance
On the floor.

I have left my book,
I have left my room,
For I heard you singing
Through the gloom.
Singing and singing
A merry air,
Lean out of the window,
Goldenhair.

VI

I would in that sweet bosom be
(O sweet it is and fair it is!)
Where no rude wind might visit me.
Because of sad austerities
I would in that sweet bosom be.
I would be ever in that heart
(O soft I knock and soft entreat her!)
Where only peace might be my part.
Austerities were all the sweeter
So I were ever in that heart.

XV

From dewy dreams, my soul, arise,
From love's deep slumber and from
death,
For lo! the trees are full of sighs
Whose leaves the morn admonisheth.
Eastward the gradual dawn prevails
Where softly-burning fires appear,
Making to tremble all those veils
Of grey and golden gossamer.
While sweetly, gently, secretly,
The flowery bells of morn are stirred
And the wise choirs of faery
Begin (innumerable!) to be heard.

XVI

O cool is the valley now
And there, love, will we go
For many a choir is singing now
Where Love did sometime go.
And hear you not the thrushes calling,
Calling us away?
O cool and pleasant is the valley
And there, love, will we stay.

XIII

Go seek her out all courteously,
And say I come,
Wind of spices whose song is ever
Epithalamium.
O, hurry over the dark lands
And run upon the sea
For seas and land shall not divide us
My love and me.

Now, wind, of your good courtesy
I pray you go,
And come into her little garden
And sing at her window;
Singing: The bridal wind is blowing
For Love is at his noon;
And soon will your true love be
with you,
Soon, O soon.

XVII

Because your voice was at my side
I gave him pain,
Because within my hand I held
Your hand again.
There is no word nor any sign
Can make amend—
He is a stranger to me now
Who was my friend.

XXIV

Silently she's combing,
Combing her long hair,
Silently and graciously,
With many a pretty air.
The sun is in the willow leaves
And on the dappled grass,
And still she's combing her long hair
Before the looking-glass.
I pray you, cease to comb out,
Comb out your long hair,
For I have heard of witchery
Under a pretty air,
That makes as one thing to the lover
Staying and going hence,
All fair, with many a pretty air
And many a negligence.

XXV

Lightly come or lightly go:
 Though thy heart presage thee woe,
 Vales and many a wasted sun,
 Oread, let thy laughter run,
 Till the irreverent mountain air
 Ripple all thy flying hair.

Lightly, lightly—ever so:
 Clouds that wrap the vales below
 At the hour of evenstar
 Lowliest attendants are;
 Love and laughter song-confessed
 When the heart is heaviest.

XXXI

O, it was out by Donnycarney
 When the bat flew from tree to tree
 My love and I did walk together;
 And sweet were the words she
 said to me.

Along with us the summer wind
 Went murmuring—O, happily!—
 But softer than the breath of summer
 Was the kiss she gave to me.

XXXIV

Sleep now, O sleep now,
 O you unquiet heart!
 A voice crying "Sleep now"
 Is heard in my heart.

The voice of the winter
 Is heard at the door.
 O sleep, for the winter
 Is crying "Sleep no more."

My kiss will give peace now
 And quiet to your heart—
 Sleep on in peace now,
 O you unquiet heart!

XXXV

All day I hear the noise of waters
 Making moan,
 Sad as the sea-bird is, when going
 Forth alone,
 He hears the winds cry to the waters'
 Monotone.

The grey winds, the cold winds are
 blowing
 Where I go.
 I hear the noise of many waters
 Far below.
 All day, all night, I hear them flowing
 To and fro.

XXXVI

I hear an army charging upon the land,
 And the thunder of horses plunging,
 foam about their knees:
 Arrogant, in black armour, behind
 them stand,
 Disdaining the reins, with fluttering
 whips, the charioteers.

They cry unto the night their battle-name:
 I moan in sleep when I hear afar their
 whirling laughter.
 They cleave the gloom of dreams, a
 blinding flame,
 Clanging, clanging upon the heart
 as upon an anvil.

They come shaking in triumph their long,
 green hair:
 They come out of the sea and run
 shouting by the shore.
 My heart, have you no wisdom thus
 to despair?
 My love, my love, my love, why
 have you left me alone?

ABOUT THE ARTISTS

Tenor **Robert White** was born into a New York family that enjoys a strong tradition of song. After a childhood career on radio, Mr. White studied at The Juilliard School where he earned a Master's degree in voice. He also studied at Fontainebleau with Nadia Boulanger. Further studies in Europe have given the tenor fluency in six languages.

Versatility has been Robert White's trademark throughout his career. Just after college, he toured Europe and America as soloist with Noah Greenberg's Pro Musica—an ensemble celebrated for its performances of Medieval and Renaissance music—while performing as well premieres of 20th-century works by Menotti, Schuller, Babbitt, Corigliano and Hindemith (under that composer's direction).

Over the past decade, Mr. White has attracted a large concert following in the United Kingdom and Ireland through his many appearances on BBC television and radio. His name is often associated with that of the legendary tenor John McCormack; Mr. White's RCA Red Seal recordings of much of that great tenor's repertoire have been an outstanding success. In 1986, Mr. White's three-concert tribute to the art of John McCormack at Lincoln Center's Alice Tully Hall with pianist Samuel Sanders was completely sold-out and received unanimous critical acclaim. Last season in the same hall, a second series of three concerts entitled *My Endless Song*—a chronicle of Mr. White's own singing career—was again sold out. The tenor was joined in these recitals by fellow artists flutist James Galway; pianists Stephen Hough, Samuel Sanders and Brian Zeger; guitarist Sharon Isbin; and harpsichordist Albert Fuller, among others.

In England, following a month-long tour with James Galway, which included joint television performances, Robert White was given the rare opportunity for an American artist to host his own BBC radio series—with orchestra—in repertoire ranging from Mozart and Dvořák to Kern and Berlin.

Mr. White has participated in major festivals, including New York's Mostly Mozart, the Bethlehem Bach, and those at Edinburgh, Spoleto, Hong Kong, Prague and Aspen. He has sung with the New York Philharmonic, the National Symphony Orchestra, the Houston and Baltimore Symphonies, as well as with the English Chamber Orchestra, the Royal Philharmonic and the Monte Carlo Philharmonic. His work in opera is wide-ranging, including many Baroque operas, Mozart's *Don Giovanni*, Smetana's *The Two Widows*, Mussorgsky's *Boris Godunov* and modern operas such as Hindemith's *The Long Christmas Dinner* and Menotti's *Labyrinth*.

Today Robert White is one of America's most recorded tenors. His albums of Schubert *Lieder* and Handel Arias for the Virgin Classic label have received outstanding reviews in *The New York Times*, *Gramophone* and *Fanfare* magazines, and many other publications in the United States and overseas. He has recorded a dozen solo albums for RCA and EMI-Angel. Mr. White sings in the full-cast recording of *Man of La Mancha* with Plácido Domingo on the CBS Sony Classical label.

Robert White has sung for five United States presidents, England's Queen Mother and Prince Charles, Monaco's Prince Rainier, and Pope John Paul II. In 1992, Mr. White was appointed to the voice faculty of The Juilliard School.

For over three decades, New York-born pianist **Samuel Sanders** has collaborated with some of the leading performers of our time. Artists such as Itzhak Perlman, Pinchas Zukerman, Robert White, Jaime Laredo, Yo-Yo Ma, Mstislav Rostropovich, Håkan Hagegård, Hermann Baumann, Josef Suk, Heinrich Schiff, Jacqueline Du Pré, Dmitri Sitkovetski, Jean-Pierre Rampal, and Jessye Norman have valued Mr. Sanders' unique combination of high musical standards and professional commitment.

As a chamber musician, Mr. Sanders has performed with numerous chamber groups and string quartets such as the Lark, Composers, Lydian, Borromeo and Colorado Quartets. He has appeared with the Chamber Music Society of Lincoln Center and at major American and European festivals, including Lincoln Center's Mostly Mozart, Tanglewood, Marlboro, Ravinia, Saratoga, Spoleto (Italy and U.S.), Stratford and Victoria (Canada), Chichester (England) and Madeira (Portugal). Mr. Sanders has made more than three dozen records, several of which have won Grammy Awards. He has recorded for such labels as EMI, Philips, RCA Victor, Columbia, Melodia, Nippon-Columbia, London, Decca and Nonesuch.

Mr. Sanders is the Founder and Artistic Director of the Cape & Islands Chamber Music Festival. This season he celebrates his thirtieth year as a faculty member at Juilliard, where he helped to organize the degree program for accompanists. He also conducts master classes annually in leading cities from Tokyo to Tel Aviv and serves on the Boards of Directors of Chamber Music America (national), the Berkshire Opera Festival (Massachusetts), and the Lehman College Performing Arts Center (New York). Mr. Sanders is an artistic advisor to organizations such as Young Concert Artists, the New York International Festival of the Arts, and the Leonard Rose International Cello Competition.

Among those events which he considers highlights of his career are winning an honorary award in the 1966 Tchaikovsky International Competition in Moscow and seven appearances at the White House under five presidents. As a tribute to his accomplishments in the field of education, Mr. Sanders was awarded an honorary doctorate by the Saint Louis Conservatory in 1984. When not involved as a musician, Mr. Sanders enjoys spending time with his daughter Sophie, a recent graduate of Washington University in Saint Louis, Missouri, and enduring the trials of being a die-hard Yankee fan.

Violinist **Cho-Liang Lin**'s 1993-94 season is highlighted by a 14-city American tour with the Dresden Philharmonic, which includes a Carnegie Hall performance, appearances with the Bournemouth Symphony at Avery Fisher Hall, tours of the United Kingdom with the Royal Philharmonic Orchestra, and concerts with the Bergen Philharmonic. He will also appear with the Toronto Symphony, the National Arts Centre Orchestra, the San Antonio Symphony, and with orchestras in Europe. In addition, he will tour the Far East, make recital appearances in Washington, DC and San Francisco, and give chamber music perfor-

mances in New York City and Detroit.

Cho-Liang Lin records exclusively for the Sony Classical label. Upcoming releases include recordings of Stravinsky's *Concerto in D for Violin and Orchestra* and Prokofiev's *Violin Concertos No. 1 and 2*, both with Esa-Pekka Salonen and the Los Angeles Philharmonic.

A native of Taiwan, at age 12 Cho-Liang Lin was sent to Australia to study at the Sydney Conservatorium. He enrolled in The Juilliard School in 1975 as a student of Dorothy DeLay and was appointed to the Juilliard faculty in 1991. Mr. Lin became a United States citizen in December 1987.

Cellist **Fred Sherry** has had a close association with such eminent composers as Luciano Berio, Aaron Copland, Lukas Foss, Toru Takemitsu, and jazz pianist and composer Chick Corea. He premiered Mario Davidowsky's *Divertimento for Cello and Orchestra* with the American Composers Orchestra and the San Francisco Symphony. In 1988 Charles Wuorinen wrote *Five* for him, a concerto he premiered at the New York City Ballet and again at Carnegie Hall. He is a founding member of TASHI. Mr. Sherry

has played with the Los Angeles Philharmonic, the New Japan Philharmonic, the Boston Symphony Orchestra, L'Orchestre de la Suisse Romande and has appeared at major music festivals throughout the world. Fred Sherry has been performing with The Chamber Music Society of Lincoln Center since the 1970's. He became an Artist of the Society in 1984 and was Artistic Director of the Society from 1989 through the 1991-92 season. He has been a member of the Juilliard faculty since last year.

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