

## **Alice Tully Hall and The Juilliard School**

In addition to the opening of Damrosch Park in the spring, 1969 also heralded the completion of the Juilliard School in the fall. A project that took twelve years to complete, the administrators of the Juilliard School not only had to accommodate their own board of directors, but also other institutional boards as well.<sup>1</sup> For example, part of the Juilliard School's agreement with Lincoln Center, Inc. entailed the inclusion of a chamber music hall within its new facility, primarily for the umbrella organization's uses.<sup>2</sup> Endorsed by Juilliard's then president, William Schuman, who envisioned a future chamber music constituent, the project received principle funding from Alice Tully, considered "one of the most generous of America's cultural philanthropists."<sup>3</sup>

A former opera singer and recitalist, Tully had performed in Europe during the 1920s and in the United States during the 1930s, before becoming a ferry pilot with the Civil Air Patrol in 1941, and an American Red Cross nurse's aide thereafter.<sup>4</sup> Since World War II, she had been active in many institutional boards throughout the city such as the Juilliard School, the New York Philharmonic, New York University's Institute of Fine Arts and the Alliance Française. In 1958, Tully inherited the estate of her maternal grandfather, William Houghton, the founder of the Corning Glass Works. Seizing upon Tully's lifelong commitment to the arts, her cousin, Arthur Houghton, Jr., urged her to underwrite a chamber music hall at Lincoln Center.<sup>5</sup>

Although the city had had many concert halls, by 1958, there was no space exclusively devoted to—or ideally suited for—chamber music in New York City.<sup>6</sup> Between the mid-eighteenth and late-nineteenth century, many multi-purpose halls for chamber music, symphony and opera had been built by enterprising impresarios which were subsequently demolished by fire, or closed due to changes in ownership.<sup>7</sup> The earliest known venue was Mr. Burn's New Room (1770; location unknown). Over the years, others performance venues followed, such as the Park Theater (1798), on Park Row near Ann Street; the aforementioned Apollo Rooms and

Castle Garden; the original Steinway Hall (1866), on 14<sup>th</sup> Street, east of Union Square; and the previously-discussed Academy of Music, Metropolitan Opera House and Carnegie Hall.

During the early part of the 20<sup>th</sup> century, several new concert halls were constructed that offered chamber, orchestral and jazz music, as well as solo and group recitals. Among these, were Warren & Wetmore's relatively short-lived Aeolian Hall (1912), which was housed within the Aeolian Piano Company, located on 42<sup>nd</sup> Street, between Fifth and Sixth Avenues, and closed in 1925.<sup>8</sup> A second and more intimate Steinway Hall, also designed by Warren & Wetmore, was constructed in 1925 and located on West 57<sup>th</sup> Street, between Fifth and Sixth Avenues. This closed in 1955, after the building was sold to the Metropolitan Life Insurance Company.<sup>9</sup> Consequently, when Alice Tully was asked about her inspiration for funding such a chamber music hall, she replied, "Up until now, there's been no real hall in the city that's exactly right for it. We feel this will answer the need."<sup>10</sup> Ironically, even though Tully's pledge to the center had ensured the creation of a chamber music hall at Lincoln Center in 1958, its resident ensemble and constituent organization, the Chamber Music Society of Lincoln Center, was not established until 1969.<sup>11</sup>

Although Belluschi was the lead architect for the Juilliard School, he was assisted by two distinguished designers, Eduardo Catalano and Helge Westermann. Pietro Belluschi was born in 1899 in Ancona, Italy, and graduated from the University of Rome with a degree in engineering in 1922.<sup>12</sup> Immigrating to the United States upon completion of his undergraduate degree, Belluschi subsequently studied civil engineering at Cornell University, and received his master's degree in 1924. Settling in Portland, Oregon, the architect began work at the architecture firm of A. E. Doyle Associates in 1925, and became its chief designer after Doyle's death in 1928. His most notable achievement during his years at A. E. Doyle were his additions to the Portland Art Museum (1931-32; 1937-38), which were "remarkably modern in [their] crisp, unornamented brick and innovative use of natural daylighting."<sup>13</sup> Another design which won the architect wide

acclaim was his Finley Mortuary (1936-37), also located in Portland. Belluschi's design of his own Portland house (1936), with other houses to follow, was emblematic of his commitment to the Modern movement as he fused ideas of Frank Lloyd Wright, barn designs and Japanese motifs into a "true regional style."<sup>14</sup>

In 1942, after re-instituting the A. E. Doyle firm under his own name, Belluschi continued to create a range of modern buildings that included offices, shops, banks and churches. In each one of these, the architect was able to "demonstrate his belief in the validity of a simple, logically designed functional modern architecture" while revealing "a clarity of expression with practical technological solutions."<sup>15</sup> Among his more notable achievements were the Zion Lutheran Church in Portland (1948-51) and the Central Lutheran Church (1949-51), both in Portland. These and other church designs gave him a reputation as "one of the foremost church architects in the country" by the 1950s.<sup>16</sup> Furthermore, Belluschi's work in commercial design was just as distinguished, as evidenced by his landmark Equitable Building (1945-48), which, with its glass curtain wall and its unadorned aluminum grid cladding over reinforced concrete, was a pioneer work of American corporate building design.<sup>17</sup>

After selling his practice to Skidmore, Owings and Merrill, Belluschi accepted the position of Dean of Architecture and Urban Planning at the Massachusetts Institute of Technology in Cambridge, a job he held between 1951 and 1965. Serving as a design consultant to various firms during his academic tenure, the architect collaborated on a variety of projects such as Temple Koch in Swampscott, Massachusetts (1956; with Carl Koch and Associates); Bennington College Library in Bennington, Vermont (1958-1959; also with Carl Koch and Associates); the Portsmouth Abbey Church and Monastery in Rhode Island (1959; with Anderson, Beckwith and Haible); and the Pan Am Building at 200 Park Avenue in New York (1962; consultant with Walter Gropius to Emery Roth & Sons). Belluschi continued to consult even after his retirement from M.I.T. in 1965, collaborating with various firms on more churches and synagogues, dormitories, office buildings and a symphony hall. During a career that

spanned six decades, the architect was active on many different boards and foundations, having also served as president of the Oregon chapter of the American Institute of Architects (1943-44) and of the Portland Museum of Art (1947-48), and as a member of the National Fine Arts Commission (1950-55). He also received many honorary distinctions, including fellowships from the American Institute of Architects (1948) and the American Academy of Arts and Sciences (1952), Knight Commander for the Republic of Italy (1965) and the Gold Medal from the American Institute of Architects (1972). Pietro Belluschi died in 1994.

Eduardo Catalano, Belluschi's associate on the Juilliard School and a former colleague at the Massachusetts Institute of Technology, was born in Buenos Aires in 1917 and immigrated to the United States in 1951.<sup>18</sup> Having obtained his undergraduate degree at the University of Buenos Aires in 1940, Catalano earned two successive masters degrees in architecture in the United States: one from the University of Pennsylvania in 1944, and the other through an International Education/United States Department of State Scholarship to Harvard University in 1945. In 1958, after having won several design competitions, the architect established his own firm, Eduardo Catalano, Architects and Engineers, in Cambridge, Massachusetts.

During the 1960s the architect alternated between working on institutional projects at the Massachusetts Institute of Technology and at the University of Buenos Aires. At the former, he collaborated on the Burton-Connor Dining Room (1961; with W. Brown), as well as designing the Student Center (1963) and the Married Students Housing and Polaroid Building (1965). At the University of Buenos Aires, he collaborated on the master plan (1961; with H. Caminos and E. Sacriste), the Science Building (1962; with H. Caminos) and the Architecture Building (1965; also with H. Caminos). Commenting on Catalano's work, Stephen P. Hamilton wrote, "His own designs exhibit an underlying and visible expression of pure form, often pure geometry in their structural systems...All of the inside spaces and functions are subservient to the powerful geometric shape."<sup>19</sup>

During the 1970s and 1980s, Catalano broadened his scope of institutional buildings to include civic centers and courthouses. Some of his works during this period include the Civic Center in Springfield, Massachusetts (1969), the Government Center in Greensboro, North Carolina (1970), the Hall of Justice in Springfield (1973) and La Guardia High School in New York (1976). Commercial projects completed during this time include a Burlington office building in Burlington, Massachusetts (1978), a Cambridge Park office complex (1981) and the United States Embassy in Pretoria, South Africa (1986). In addition to his work as a practicing architect, Catalano also taught design at the University of North Carolina in Raleigh between 1951 and 1956, and at M.I.T., between 1956 and 1977.

Belluschi's other associate on the Juilliard School was Helge Westermann. Born in Esbjerg, Denmark in 1914, Westermann received his architecture degree from Harvard University's Graduate School of Design in 1945.<sup>20</sup> Between 1947 and 1955, he was a partner in the firm Neergaard, Agnew, Craig & Westermann, and then ran his own firm between 1955 and 1964. In 1964, he formed a partnership with Richard Miller called Helge Westermann/Richard Miller/Associates. Known primarily for his work on institutional projects, some of Westermann's works include Mercy Hospital in Baltimore (1962; with Taylor & Fisher), Middletown State Hospital Rehabilitation Center in New York (1967); Smith College Center for the Performing Arts in Northampton, Massachusetts (1968); and Caguas Area Hospital, Nursing Home & Mental Health Center in Puerto Rico (1968).

Inarguably, Pietro Belluschi, Eduardo Catalano and Helge Westermann were confronted with a more challenging task than their fellow architects in having to design a one-building campus for the Juilliard School in conjunction with a chamber music auditorium. When interviewed about the project, Helge Westermann stated:

This is the most complex building of the whole Lincoln Center group. More so even than the Metropolitan Opera. That is because it is so much more diverse in its function. It is a school, a specialized school. It also will have theaters in it.<sup>21</sup>

Westermann's response, however, while acknowledging the complexity of uses within the building, did not delve into the specifics, which not only entailed drama-related activities for Juilliard's newly created drama division, but also large, customized, rehearsal studios for the school's dance department and George Balanchine's School of American Ballet.<sup>22</sup> Ultimately, Belluschi, Catalano and Westermann integrated 28 soundproof classrooms, 15 two-story rehearsal studios, 35 teaching studios and 84 practice rooms for music, dance and drama into one facility, while also customizing spaces for a library, four auditoriums, a host of administrative offices, a student-faculty lounge and snack bar, and several mechanical facilities.<sup>23</sup> Perhaps it is not surprising then, that when one architecture critic described the Juilliard School, she deemed it "one of the most complicated buildings ever made...as intricate as a Chinese puzzle."<sup>24</sup>

Like Harrison's opera house, the design of the Juilliard School underwent many revisions and faced numerous delays.<sup>25</sup> In addition to the seventy preliminary drawings that Belluschi and his associates made starting in 1958, an additional three hundred on-the-job sketches were done once construction had begun.<sup>26</sup> Complicating the design process were building height restrictions, an uncertainty pertaining to the structure's ultimate uses, and the final acquisition of land and demolition of the existing structure—which were still not complete by 1962.<sup>27</sup> In order to build on the block bordered by West 65<sup>th</sup> and 66<sup>th</sup> Streets between Broadway and Amsterdam Avenue, Lincoln Center had to purchase the existing High School of Commerce building, and find an alternative location for a new school. Although a parcel was found within the Lincoln Square Urban Renewal Area on the northwest corner of West 65<sup>th</sup> Street and Amsterdam Avenue, the Board of Education delayed authorization to demolish the old high school building until the new one was in operation. However, the Board of Education finally relented in 1965, allowing demolition of the High School of Commerce to take place and work on the Juilliard

School to begin—in spite of the fact that the new school, later dedicated as “Martin Luther King, Jr. High School,” was not completed until ten years later.<sup>28</sup>

Measuring three hundred, fifty feet along West 65<sup>th</sup> and 66<sup>th</sup> Streets, and two hundred feet along Broadway, Belluschi, Catalano and Westermann’s complex, eight-million-cubic-foot interior for the Juilliard School was manifested in its unrestrained exterior.<sup>29</sup> Superimposing a rectangular building footprint onto a rectangular lot cut on the bias, the architects created a facility of four stories below grade and six stories above, including a wraparound terrace on the second story, and a cantilevered mass above it. Referencing the Brutalist style introduced by the French master architect, Le Corbusier, the shape of the building was defined by massive “modernist block forms,” incorporating “béton brut” or “raw concrete,” in addition to the center’s mandated travertine cladding.<sup>30</sup> These raw concrete surfaces are most apparent in the coffered undersides of the building’s projecting elements.

While the architects’ use of travertine, along with glass, were in accordance with the Lincoln Center design teams’ specifications, the ways in which they were applied to the Juilliard School building were not. As previously noted, travertine had been Belluschi’s original recommendation for the center’s principle cladding material; it had also been donated to the Juilliard School by the Italian government.<sup>31</sup> However, Belluschi and his associates eschewed the larger rectangular panels used by the other Lincoln Center architects in favor of smaller square ones, affixed side by side, thereby emphasizing the marble’s rich layers through contrasting panels. Punctuating each floor were rows of square or rectangular windows, spaced uniformly apart from one another, each embodying the type of space within. Like Dan Kiley’s use of abstraction, uniformity and minimalism in his landscape designs, Belluschi and his colleagues invested these same modernistic concepts into their Expressionistic design of the Juilliard School.

Since the facility was to be used primarily by students and faculty arriving via street-level transit and subway, and presumably not from Lincoln Center Plaza North, the architects placed the main entrance in the middle of the school on West 65<sup>th</sup> Street underneath a bridge plaza, with a secondary entrance and loading dock on West 66<sup>th</sup> Street. A third entrance on the bridge plaza level enabled students to cross over West 65<sup>th</sup> Street and down a wide, pink marble granite stairway to use the Library for the Performing Arts, while also allowing the general public access to the Juilliard School's performance venues from Lincoln Center. Formerly named Kaskel Plaza, the travertine-enclosed bridge was renamed Paul Milstein Plaza on July 12, 1997, and connects to a terrace which lines the Broadway façade, and features another granite stairway leading down to the street level at Broadway and West 65<sup>th</sup> Street. Also on the plaza side above is another projecting balcony which stretches the length of the school.

Entering the lobby from West 65<sup>th</sup> Street, intersecting exposed-concrete piers and beams frame a wide stairway that leads up to the second-story. Due to budgetary constraints, the architects had to forego wood finishes for exposed concrete in the lobby areas.<sup>32</sup> Immediately surrounding the stairway are crimson-colored-carpeted public areas that lead to the Juilliard Theater, Alice Tully Hall, Paul Recital Hall, and other stairways and elevators. Divided into three general zones, the Juilliard School's bottom four levels house the Juilliard Theater and Alice Tully Hall, lying parallel to Amsterdam Avenue and Broadway, respectively, as well as a scenery workshop, an area for mechanical equipment and the school's main lobby, located within the south central area between the two auditoriums. As originally designed, this level also housed the school's music store to the north of the lobby area.<sup>33</sup>

Created to accommodate opera, drama and dance, the oval-shaped Juilliard Theater can seat between 961 to 1,026 patrons. Two stage lifts enable theater technicians to extend or reduce the length of the stage, thereby decreasing or increasing the number of seats available for audience members. A movable ceiling in overlapping tiers of basswood and cherry wood is capable of being adjusted into three positions, within a seven-foot span, to direct sound

reverberation according to performance requirements. Below the stage area, the orchestra pit can accommodate up to ninety-five musicians. Like the paneled ceiling, the curved walls of the orchestra and balcony sections are also finished in basswood and cherry wood, with black-upholstered seats and red carpeting. Over the audience areas, platforms and light bridges facilitate a variety of light settings and accessibility for lighting designers and technicians. Lighting for the Julliard Theater and other concert halls was designed by Jean Rosenthal Associates, Inc.

Lying parallel to the Juilliard Theater along Broadway—a mere twenty feet from the Interborough Rapid Transit subway line—is the 1,096-seat Alice Tully Hall. Accessible from Broadway, the lobby to Alice Tully Hall is several feet below street level. Enclosed within a structural envelope which isolates it from subway vibrations, the hall itself features insular materials such as cork-lined asbestos that separate its foundation from the below-grade rock surface. Designed principally for chamber music concerts, the diamond-shaped, bi-level auditorium has basswood wall and ceiling finishes, lavender carpeting and raspberry-colored seats. Tully had been personally involved in the selection of the carpeting and upholstery, and had specified the organ manufacturer—the Theodore Kuhn Company.<sup>34</sup> The stage measures twenty-three-feet-deep by fifty-feet-wide, and can be extended an additional fourteen feet for larger musical ensembles. In addition, an orchestra pit can also be implemented below the stage area by removing two rows of auditorium seats. The Kuhn organ located upstage can be either raised into view for performances or lowered completely out of sight. Other features include pipes on electrical winches that hold the curtains, lighting and scenery, and stage side walls that can pivot to provide greater access to the backstage area. Built also for film screenings, Alice Tully Hall features a projection booth and sound system.

The second zone consists of administrative offices, public areas, lounges, Paul Recital Hall and the Drama Workshop. A more intimate performance space than its counterparts, the 277-seat Paul Recital Hall, located in the middle of the block on the second story, is lit with large

globe fixtures and paneled in cherry wood with sloping ceiling coffers and plastic covered seats for optimal sound diffusion. Equally adaptable to recitals or lectures, the single-level hall also contains a Holtkamp organ onstage. To the west of Paul Recital Hall are the Green Room, elevators and stairways, and the Drama Workshop, a semi-circular rehearsal and performance space, also capable of seating 277 people. East of the recital hall are administrative offices and fly spaces for the Juilliard Theater and Alice Tully Hall.

The third zone features the Orchestra Rehearsal and Recording Studio, the Lila Acheson Wallace Library, a lounge area, large rehearsal studios, private teaching studios, practice rooms and a mechanical room. Occupying the central core of the building, starting with the third floor and ascending, are the fifty-by-seventy-foot Orchestra Rehearsal and Recording Studio, the double-story Lila Acheson Wallace Library and adjacent lounge area, and the mechanical room. To the east of these facilities, also starting with the third floor and ascending, are large studios built especially for dance rehearsals, irregularly-shaped practice rooms, and teaching studios and classrooms surrounding an open courtyard. To the west of the central core is another open courtyard with administrative offices to the south. Lining the building's perimeter of floors two through five are additional practice rooms, teaching studios and classrooms.

Given the complexity and diversity of programs within the Juilliard School, good acoustical design was essential. In addition to having to deaden the usual noise and vibrations emanating from mechanical equipment, and heating and cooling systems, the architects also had to contend with potential disruptions from outside noise, nearby subway trains, performance spaces, practice and rehearsal rooms, and teaching studios. In an interview with *The New York Times*, resident architect, Joseph Morog, stressing the critical nature of the school's acoustical design, stated, "There are between seventy-five and eighty practice rooms...Practice rooms are no good if noise goes out or comes in. So we have had to insulate everything, floors, ceilings, even fixtures like air-conditioning ducts."<sup>35</sup> In addition to wall insulation, the designers also specified triple-glazed panels for the exterior windows.

Supervising sound design for the project was acoustician, Heinrich Keilholz, who had made modifications to Philharmonic Hall's acoustics between 1963 and 1965. Regarding the intricacies of the Juilliard School's design, *Architectural Record* critic, Mildred F. Schmertz, wrote:

All major sound-producing spaces are insulated from the structure. Each as a unique volume and special wall, floor and ceiling treatments. As a result, no two floors of Juilliard are alike, and floor slab elevations constantly vary. The building has cavity walls, solid walls, walls with insulation and walls without. Because of the intricacy of the plan, there is no direct transfer of loads to the foundation.<sup>36</sup>

Schmertz further noted that floor loads for the building range between 250 to 280 pounds per square foot, due to the structure's concrete slabs, secondary slabs and floor finishes, thereby making this diffusion of weight highly effective.<sup>37</sup> Engineers involved in the project included structural engineer, Paul Weidlinger; the mechanical and electrical engineering firm of Jaros, Baum and Bolles; and moveable facilities engineer, Olaf Soöt.

### **The Chamber Music Society of Lincoln Center / The Film Society of Lincoln Center**

Once plans for an independent chamber music hall within the Juilliard School had been finalized, William Schuman proposed a chamber music constituent as its resident ensemble.<sup>38</sup> In addition to being devoted to music education, Schuman was equally committed to music composition and appreciation. Born in New York City in 1910, Schuman had played several different instruments in a jazz ensemble in high school, before attending Teachers College to pursue a Bachelor of Music degree between 1932 and 1935.<sup>39</sup> Joining the faculty of Sarah Lawrence College in 1935, he was concurrently enrolled at Columbia University, where he earned a Masters of Arts degree in 1937.

In 1941, he gained international notoriety for his composition, *Symphony No. 3*, for which he received the first New York Music Critics Circle Award. Two years later, Schuman won the Pulitzer Prize in music for his cantata entitled *A Free Song*, set to a text by Walt

Whitman. In 1945, Schuman resigned from his teaching position at Sarah Lawrence to become director of publications for music publisher, G. Schirmer. That same year, he also became president of the Juilliard School of Music, continuing to compose in his off-time. As previously noted, Schuman's tenure at Juilliard was marked by several notable changes, including the final merger between the Institute for Musical Arts and the Juilliard School of Music, the initiation of an innovative teaching method, the founding of the Juilliard String Quartet and the addition of a dance division to the curriculum. After leaving Juilliard in 1961 to become the president of Lincoln Center starting in 1962, Schuman continued to advocate music education in his new job while also promoting musical performance.

In 1965, he approached Charles Wadsworth about creating a chamber music constituent for Lincoln Center that would serve as the resident musical ensemble for Alice Tully Hall. Although primarily identified as an accompanist, Wadsworth shared a similar interest in promoting chamber music to the general public. Having earned his Bachelor's and Master's degrees in piano, Wadsworth had also studied vocal repertoires extensively in Paris, Munich and New York.<sup>40</sup> Thereafter working as an accompanist, he played for Beverly Sills, Jan Peerce, Monserrat Caballe, Shirley Verrett, Frederica von Stade and Dietrich Fisher Dieskau, among others. In 1960, Gian Carlo Menotti invited him to devise and subsequently host the Chamber Music Series at the Festival of Two Worlds in Spoleto, Italy, thereby garnering Wadsworth distinction in the realm of chamber music appreciation.

Responding enthusiastically to Schuman's request, Wadsworth collaborated with him to create the Chamber Music Society of Lincoln Center. Enlisting Alice Tully to chair the board of the new constituent, Schuman and Wadsworth determined that the Chamber Music Society would be comprised of "highly esteemed performers, including a core of Artist Members to be augmented each season by Guest Artists."<sup>41</sup> On February 17, 1969, the Chamber Music Society of Lincoln Center became a constituent with Wadsworth serving as its artistic director.<sup>42</sup>

Previous to Schuman's goals for a chamber music constituent in 1965, the newly-appointed president had also promoted the inception of a music theater constituent, a summer festival and a film festival.<sup>43</sup> Starting in 1963, under the auspices of Lincoln Center, Inc., these film festivals were held with the assumption that a constituent organization would eventually emerge from them, independent of the center's sponsorship.<sup>44</sup> In 1967, Schuman asked his friend, Martin E. Segal, a cine-phile and businessman, to help with the endeavor. Segal in turn approached William F. May, president of the American Can Company, and the Lincoln Center Film Committee was subsequently organized.

In May 1969, after numerous budgetary uncertainties which had prolonged its establishment, the Film Society of Lincoln Center was formed "to further appreciation of film as a leading communicative art form."<sup>45</sup> Owing to a substantial grant from the National Endowment for the Arts, patron pledges and a scaling back of the budget, these aforementioned obstacles had been partially overcome.<sup>46</sup> The new constituent organization featured Martin E. Segal as its president and William F. May as its chairman.

### **Alice Tully Hall / Juilliard School Opening and Critical Response**

Characterized by one critic as "quiet and dignified," the opening of Alice Tully Hall on September 11, 1969, preceded the official opening of the Juilliard School by one month.<sup>47</sup> In attendance were Alice Tully, John D. Rockefeller, III, Rudolph Bing, Parks Commissioner August Heckscher and Heinrich Keilholz. In his speech, Rockefeller praised the hall as "a joy both esthetically and acoustically," and Tully, for "giving unstintingly of herself" in terms of the hall's design and décor.<sup>48</sup> Tully herself waxed, "It's a glorious evening. It's fulfilled every wish and dream of mine."<sup>49</sup> The evening also marked the debut of the Chamber Music Society of Lincoln Center, which for this evening's concert, was comprised of violinists, Pinchas Zuckerman and James Oliver Buswell, IV; cellists, Pierre Fournier and Leslie Parnas; violist, Walter Trampler; and harpsichordist and pianist, Charles Wadsworth. The evening's program

consisted of Schumann's *Dichterliebe*, sung by baritone, Hermann Prey; Bach's Trio Sonata in C and Schubert's Quintet.

On the whole, reviews for Alice Tully Hall were complimentary. Calling the hall, "handsome," Harold C. Schonberg added, "Alice Tully Hall is warm and colorful without being garish. It is all of a piece, with colors flowing into each other."<sup>50</sup> Regarding the acoustics, the music critic commended the hall's ability to produce a "nice, clear sound."<sup>51</sup> An unnamed critic for *Time* magazine agreed with Schonberg, calling the auditorium, "Lincoln Center's acoustically superb home for chamber music."<sup>52</sup> Schonberg also hailed the Chamber Music Society itself as fulfilling its purpose to "honestly represent what it stands for—the best in chamber music, played by the finest musicians around."<sup>53</sup> Concluding his review, the music critic wrote, "So everybody walked out content, knowing that New York now has a fine new hall designed primarily for chamber music that really works."<sup>54</sup>

Mildred F. Schmertz, writing for *Architectural Record*, included Alice Tully Hall in her assessment, stating:

Juilliard's interiors are in some ways better than those of the other buildings. Its beautifully shaped wood paneled auditoriums, for example, prove that it is possible to create elegant halls in contemporary terms without resorting to skimpy evocations of the gilt, plaster and crystal décor of the great halls of the past.<sup>55</sup>

Similarly, Ada Louise Huxtable, describing Alice Tully Hall as "attractive," maintained, "The richness of [the Juilliard] theaters is in their sweep of space, the warmth of their exposed wood ceilings and walls, justness of colors and proportions, and the total absence of the gratuitous gimmicks of glamour."<sup>56</sup>

In contrast to the more understated opening of Alice Tully Hall, the inauguration of the \$29.7 million Juilliard School on October 26, 1969, was a major cultural event that garnered national attention. Recounting the details of the previous night in a front-page story entitled, "Juilliard School Dedication Marks Completion of Lincoln Center," *New York Times* staff writer, George Gent, noted that "More than 1,000 notables from music, politics, the arts, business and

society attended formal dedication ceremonies last night for the Juilliard School's lavish new home at Lincoln Center."<sup>57</sup> Among the dignitaries and luminaries noted in Gent's article were First Lady Patricia Nixon with son-in-law, David Eisenhower, and daughter, Julie; John D. Rockefeller, III; President of Juilliard, Peter Mennin; Governor and Mrs. Rockefeller; Parks Commissioner Hecksher; Pietro Belluschi; Lauritz Melchior; William Schuman; Jennie Tourel; Martha Graham; Aaron Copeland; Rise Stevens; Sol Hurok; Andre Previn and Mia Farrow.<sup>58</sup>

John D. Rockefeller, III, in a nationally-televised speech preceding the ninety-minute concert in Alice Tully Hall, remarked on both the significance of the school and of the completion of Lincoln Center. Of the Juilliard School, Rockefeller said that the students "will benefit from proximity to the greatest professionals gathered at Lincoln Center, just as the professionals 'will be stimulated by their interaction with young aspiring artists.'"<sup>59</sup> Moreover, Rockefeller exclaimed, "With the completion of Lincoln Center, it is now the time of the artist and his audience, for only they can make this Center a living testament to the quality of life."<sup>60</sup> Leonard Bernstein, acting as the televised concert's emcee, offered that at Juilliard, 'teachers learn and students teach.'<sup>61</sup> Bernstein also praised the school's completion for bringing "unity to the complex," allowing the center to transcend its value as an expensive piece of real estate.<sup>62</sup>

The program itself featured solo performances by three of the school's graduates as well as symphonic works played by the Juilliard Orchestra under the direction of Jean Morel. Violinist Itzhak Perlman played Paganini's Violin Concerto in D, mezzo-soprano Shirley Verrett sang Mozart's Alleluia and an aria from Donizetti's *Anna Bolena*, and Van Cliburn played Liszt's E flat Piano Concerto. In addition, Leopold Stokowski conducted The Star-Spangled Banner and the Preludes to Acts I and III of Wagner's *Lohengrin*, as Morel closed the program with Danse générale from *Daphnis et Chloe*.

Upon its opening, the Juilliard School was unanimously endorsed by critics. *Time* magazine hailed it as "a triumph of architecture" and "technology," *Newsweek* referred to it as "a friendly fortress," while *Architectural Record* proclaimed it "the best building at Lincoln

Center.”<sup>63</sup> Just as enthusiastic, Harold C. Schonberg, referred to the Juilliard School as “the Taj Mahal of conservatories, opulent, beautiful and domineering.”<sup>64</sup> Schonberg’s review concluded that, “the Juilliard School has become the most impressive conservatory in the entire world, with facilities at its disposal that no other conservatory can begin to approach.”<sup>65</sup>

Having taken a preliminary tour of the building before its official opening, Ada Louise Huxtable offered a review that was more mitigated in its praise, yet nevertheless enthusiastic. Regarding the theaters, she maintained that they “promise to be the best in town.”<sup>66</sup> Furthermore, she asserted that while she found Alice Tully Hall “attractive,” the Juilliard Theater “promises to be even better,” with its “near-circular shape” providing “greater intimacy and liveliness.”<sup>67</sup> The following year, Huxtable elaborated:

The splendid Juilliard theaters are a suave exercise in taste and beauty. They are traditional, and conventional, in that they use all of the components of building with artful sophistication for elegant detailed designs, objectives that architecture has always aspired to historically. They represent Mr. Belluschi’s personal lifetime philosophy of function, propriety, sensibility and respect for the nature of materials.<sup>68</sup>

Critical commentary for Paul Recital Hall ranged from “lovely” to “beautiful” to “exquisite.”<sup>69</sup> Schonberg compared the space to Alice Tully Hall, writing that it possessed “an air of quiet elegance,” and Huxtable approved of the onstage organ as “an abstract sculpture that is hard to beat.”<sup>70</sup> On May 19, 1970, Belluschi, Catalano and Westermann were awarded the Bard Award for Excellence in Architecture and Urban Design for their concert halls within the Juilliard School, which, it was noted, were “three of the very finest halls the jury has seen anywhere.”<sup>71</sup>

In terms of the public areas, Huxtable wrote that the exposed concrete surfaces, were “sometimes an aesthetic gain,” while “often leav[ing] something to be desired.”<sup>72</sup> Yet, she commended the design of the “open, central entrance court rising several stories,” which, she asserted, “gives focus and orientation to the building.”<sup>73</sup> Huxtable concluded her review by praising Belluschi’s “restrained establishment modern” design, maintaining, “It is not avant-garde, but its refinements and simplicities are timeless. With the Beaumont Theater, Juilliard

offers architectural and esthetic reality to the cultural confusions of Lincoln Center, ending 14 years on an upbeat.”<sup>74</sup> Moreover, the critic found deeper significance in Belluschi’s work at Lincoln Center, claiming, “What he is actually presenting here is the case for modernism preached by three generations of architects in the 20<sup>th</sup> century: a marriage of form and function in terms of rational simplicity and bare-boned solutions.”<sup>75</sup>

### **Art Within the Juilliard School**

On March 30, 1970, an untitled sculpture comprised of black Swedish granite in the shape of a “truncated pagoda” was installed in the Juilliard School’s lobby stairwell.<sup>76</sup> Created by Masayuki Nagare, who later made the twin *Bachi* sculptures for the Metropolitan Opera House’s outdoor promenade, the piece for the Juilliard School was acquired through a donation by John D. Rockefeller, III. Citing the Juilliard School’s leadership in training foreign students—who were predominantly Japanese—Rockefeller also expressed gratitude to the Japanese Federation of Economic Organizations for its sizable contribution toward the school’s capital campaign. Responding on behalf of the federation, Vice President Masahuru Doi echoed President Eisenhower’s original ground-breaking speech, saying that he hoped “the center would help ‘to upgrade existing art forms and create new ones, and as a consequence, improve peace and amity throughout the world.’”<sup>77</sup> Although not reviewed, Ada Louise Huxtable had favorably anticipated that Nagare’s work would give Juilliard’s central stairwell “further focus.”<sup>78</sup>

Acknowledging the Israeli contingent of students who had also benefited from Juilliard, a lawyer and investor named George Jaffin donated a kinetic sculpture by Yaacov Agam to the school on behalf of the America-Israel Cultural Foundation.<sup>79</sup> Weighing five tons and consisting of three zigzagging columns of stainless-steel tubes, Agam’s movable sculpture was called, “Three X Three Interplay.”<sup>80</sup> When asked about the piece, Agam replied that it was “not a statement, but a constant becoming, not a sculpture but many possibilities for one.”<sup>81</sup> A pioneer in the field of kinetic art, Agam used spectator-initiated time sequences in his works to show “his

entirely optimistic and dynamic interpretation and celebration of the force of life in art and his total faith in the participation of the public in the creative process.”<sup>82</sup>

On May 4, 1971, “Three X Three Interplay” was unveiled at the southeast corner of Milstein Plaza. Presiding over the ceremony were Bess Myerson, the city’s Consumer Affairs Commissioner; violinist, Isaac Stern; the donors, Mr. and Mrs. George Jaffin; Dr. Avraham Soltes, chairman of the International Jewish Music Library at Lincoln Center; and Yaacov Agam. Employing a steel winch to move the three tubings, the artist said that his work was meant to “create new visual spaces, visually and sculpturally interpreting sequences of the work the way a musician plays a piece of music.”<sup>83</sup> Avraham Soltes added, “Agam believes that reality can’t be represented by a fixed image. He sees the world not as existence but possibility, and he seeks to make sculptures that transcend the visible.”<sup>84</sup> Meyerson praised the work for adding “one more place of renewal of the spirit, one more moment of quiet reflection, one more opportunity for a cultural adventure in which we can share the talent and insight of a gifted artist.”<sup>85</sup>

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<sup>1</sup> Mildred F. Schmertz, “The Juilliard School,” *Architectural Record*, January 1970, v.147, p.121.

<sup>2</sup> For Alice Tully Hall, see “The Chamber Music Society’s Origins” at [www.chamberlinc.org/hisory.htm](http://www.chamberlinc.org/hisory.htm), p.3.

<sup>3</sup> For the Chamber Music Society, see “The Chamber Music Society’s Origins,” pp.1-5.

<sup>4</sup> For Tully, see Donal Henahan, “Auditoriums Come and Go, but They Always Move Uptown,” *The New York Times*, September 11, 1969, p.50.

<sup>5</sup> “The Chamber Music Society’s Origins,” p.3.

<sup>6</sup> For chamber music halls in New York City, see Donal Henahan, “Auditoriums Come and Go, but They Always Move Uptown,” *The New York Times*, September 11, 1969, p.50.

<sup>7</sup> *ibid.*

<sup>8</sup> *ibid.*

<sup>9</sup> Marc Ferris, “Steinway Hall,” in Jackson, ed., p.1121.

<sup>10</sup> Quoted in Donal Henahan, “Auditoriums Come and Go, but They Always Move Uptown,” *The New York Times*, September 11, 1969, p.50.

<sup>11</sup> “The Chamber Music Society’s Origins,” p.1.

<sup>12</sup> For Pietro Belluschi, see Meredith L. Clausen, “Belluschi, Pietro,” in Turner, ed., v.3, p.682; Marion Dean Ross, “Belluschi, Pietro,” in Placzek, ed., pp.172-173; Lucinda Hawkings Collinge, “Belluschi, Pietro,” in Emanuel, ed., pp.99-101.

<sup>13</sup> Meredith L. Clausen, “Belluschi, Pietro,” in Turner, ed., p.682.

<sup>14</sup> Marion Dean Ross, “Belluschi, Pietro,” in Placzek, ed., p.172.

<sup>15</sup> Meredith L. Clausen, “Belluschi, Pietro,” in Turner, ed., p.682.

<sup>16</sup> Marion Dean Ross, “Belluschi, Pietro,” in Placzek, ed., p.172.

<sup>17</sup> Meredith L. Clausen, “Belluschi, Pietro,” in Turner, ed., p.682.

<sup>18</sup> For Eduardo Catalano, see Stephen P. Hamilton, “Catalano, Eduardo” in Emanuel, ed., pp.165-166, and Michael Hollander, “Catalano, Eduardo” in Placzek, ed., v. 1, pp.393-394.

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- <sup>19</sup> Stephen P. Hamilton, "Catalano, Eduardo" in Emanuel, ed., p.166.
- <sup>20</sup> For Helge Westermann, see John F. Gane, "Westermann, Helge," in AIA, ed., *American Architects Directory*, 3<sup>rd</sup> Edition, (New York: R.R. Bowker Co., 1970) p.980.
- <sup>21</sup> Quoted in Harold C. Schonberg, "Mainly We Will Look for Talent," *The New York Times*, May 5, 1968, II, p.19.
- <sup>22</sup> For expanding uses and height restrictions, see Mildred F. Schmertz, "The Juilliard School," *Architectural Record*, January 1970, v.147, p.122.
- <sup>23</sup> "The Juilliard School Press," p.5.
- <sup>24</sup> Mildred F. Schmertz, "The Juilliard School," p.121.
- <sup>25</sup> For construction delays of the Juilliard School, see Stern, "Lincoln Square: Juilliard School," p.713, and Young, "Building Progress: 1962-1966," pp.199-202.
- <sup>26</sup> Mildred F. Schmertz, "The Juilliard School," p.121.
- <sup>27</sup> *ibid.*, p.122.
- <sup>28</sup> Stern, Mellins, and Fishman, "Lincoln Square: Juilliard School," p.713.
- <sup>29</sup> For Juilliard School building specifications, see Schmertz, "The Juilliard School," pp.121-128; Schonberg, "Mainly We Will Look for Talent," *The New York Times*, May 5, 1968, II, p.19; Stern, Mellins, and Fishman, "Lincoln Square: Juilliard School," pp.713-716; and "The Juilliard School," *Wisconsin Architect*, December 1969, v.40, n.11, pp.18-23.
- <sup>30</sup> For a discussion of brutalism, see Reyner Banham, "brutalism," in Turner, ed., v.5, pp.55-57.
- <sup>31</sup> Stern, Mellins, and Fishman, "Lincoln Square: Juilliard School," p.713.
- <sup>32</sup> Schmertz, "The Juilliard School," p.123.
- <sup>33</sup> The store has since been relocated to Milstein Plaza.
- <sup>34</sup> "The Chamber Music Society's Origins," p.3.
- <sup>35</sup> Quoted in Schonberg, "Mainly We Will Look for Talent," p.19.
- <sup>36</sup> Schmertz, "The Juilliard School," p.128.
- <sup>37</sup> *ibid.*
- <sup>38</sup> For the origins and founders of the Chamber Music Society, see "The Chamber Music Society's Origins," pp.1-5.
- <sup>39</sup> For William Schuman, see "William Schuman" in "The Chamber Music Society's Origins," pp.1-2, and Allen J. Share, "Schuman, William (Howard)," in Jackson, ed., pp.1048-1049.
- <sup>40</sup> For Charles Wadsworth, see "Charles Wadsworth" in "The Chamber Music Society's Origins," pp.4-5.
- <sup>41</sup> "The Chamber Music Society's Origins," p.1.
- <sup>42</sup> Young, "Chronology of Lincoln Center," p.XIV.
- <sup>43</sup> Young, "Evolution of the Organization: 1959-1962," p.115. The Music Theater of Lincoln Center, Inc. was established in February 1963 to present revivals of musicals and commission new shows as a means of showcasing an indigenous American art form. Under the direction of Richard Rodgers, the constituent company presented productions part of the year in the New York State Theater beginning in 1964 until the organization disbanded in 1974. Young, "Vexations of Federation: 1962-1966," p.241, and [www.lincolncenter.org/aboutLC/archive\\_history](http://www.lincolncenter.org/aboutLC/archive_history). The international summer festival, originally planned for the summer of 1966, was delayed one year, and has been produced intermittently since 1967 under the auspices of Lincoln Center, Inc. According to Young, "Schuman's primary motivation for [the festivals] and for assumption by Lincoln Center of artistic and financial responsibility was his conviction that Lincoln Center's latent potential for leadership in the arts rested on such activities." Young, "Crisis and Resolution: 1966-1970," pp.282-283.
- <sup>44</sup> Young, "Crisis and Resolution: 1966-1970," p.285. For more information on the Film Society of Lincoln Center, see *ibid.*, pp.297-299.
- <sup>45</sup> Young, "Crisis and Resolution: 1966-1970," p.296.
- <sup>46</sup> *ibid.*, p.297-298.
- <sup>47</sup> Harold C. Schonberg, "Music: Good Acoustics," *The New York Times*, September 12, 1969, p.36. For more on the opening of Alice Tully Hall, see Grace Glueck, "J.D. Rockefeller, J.S. Bach Inaugurate Tully Hall," *The New York Times*, September 12, 1969, p.35.
- <sup>48</sup> Quoted in Schonberg, "Music: Good Acoustics," p.36.
- <sup>49</sup> Quoted in *ibid.*
- <sup>50</sup> *ibid.*
- <sup>51</sup> *ibid.*
- <sup>52</sup> "A Jewel of a Juilliard," *Time*, October 31, 1969, v.94, p.46.
- <sup>53</sup> Schonberg, "Music: Good Acoustics," p.36.
- <sup>54</sup> *ibid.*
- <sup>55</sup> Schmertz, "The Juilliard School," p.121.
- <sup>56</sup> "attractive": Ada Louise Huxtable, "Juilliard's New Building: Esthetic Reality," *The New York Times*, October 8, 1969, p.59; "The richness of these...": "Dissimilar Buildings, Similar Awards," *The New York Times*, May 24, 1970, VIII, p.7.

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- <sup>57</sup> George Gent, "Juilliard School Dedication Marks Completion of Lincoln Center," *The New York Times*, October 27, 1969, p. 1. For more on the opening of the Juilliard School, see *ibid.*, pp.1+, and Harold C. Schonberg, "Juilliard Program Symbolizes a Decade," *The New York Times*, October 27, 1969, p.57. Paul Recital Hall, named after its donor, Colonel C. Michael Paul, was dedicated the following year, on November 30, 1970, although it was in operation since the Juilliard School's opening. For the dedication of Paul Recital Hall, see Raymond Ericson, "An Orchestra Divided—On Purpose," *The New York Times*, November 29, 1969, II, p.17, and Harold C. Schonberg, "Paul Recital Hall: Little but Exquisite," *The New York Times*, December 2, 1970, p.55.
- <sup>58</sup> Gent, "Juilliard School Dedication Marks Completion of Lincoln Center," p.57.
- <sup>59</sup> Quoted in *ibid.*
- <sup>60</sup> Quoted in *ibid.*
- <sup>61</sup> Quoted in *ibid.*
- <sup>62</sup> *ibid.*
- <sup>63</sup> "triumph of architecture...": "A Jewel of a Juilliard," p.46; "a friendly fortress": "Juilliard at Home," *Newsweek*, October 13, 1969, v.74, p.127; "the best building...": Schmertz, "The Juilliard School," p.121.
- <sup>64</sup> "Taj Mahal of Music": Harold C. Schonberg, "Taj Mahal of Music," *The New York Times*, October 3, 1969, p.47; "Taj Mahal on a budget": Huxtable, "Juilliard's New Building: Esthetic Reality," p.59.
- <sup>65</sup> Harold C. Schonberg, "Taj Mahal of Music," p.47.
- <sup>66</sup> *ibid.*
- <sup>67</sup> *ibid.*
- <sup>68</sup> Huxtable, "Dissimilar Buildings, Similar Awards," p.7.
- <sup>69</sup> "lovely": Huxtable, "Juilliard's New Building: Esthetic Reality," p.59; "beautiful": Ericson, "An Orchestra Divided—On Purpose," p.17; "exquisite": Schonberg, "Paul Recital Hall: Little but Exquisite," p.55.
- <sup>70</sup> "an air of quiet...": Schonberg, "Paul Recital Hall: Little but Exquisite," p.55; "an abstract sculpture that...": Huxtable, "Juilliard's New Building: Esthetic Reality," p.59.
- <sup>71</sup> "Award Given Museum, Ex-Pool Hall," *The New York Times*, May 20, 1970, p.83. The Juilliard School architects shared first honors with Hardy Holzman Pfeiffer Associates, which created the Bedford-Lincoln Neighborhood Museum.
- <sup>72</sup> Huxtable, "Juilliard's New Building: Esthetic Reality," p.59.
- <sup>73</sup> *ibid.*
- <sup>74</sup> *ibid.*
- <sup>75</sup> Huxtable, "Dissimilar Buildings, Similar Awards," p.7.
- <sup>76</sup> Glueck, "Lincoln Center Unveils Gift of Japanese Sculpture," p.34.
- <sup>77</sup> *ibid.*
- <sup>78</sup> Huxtable, "Juilliard's New Building: Esthetic Reality," p.59.
- <sup>79</sup> Grace Glueck, "Juilliard's First Outdoor Sculpture Is Agam's 'Tree,'" *The New York Times*, May 5, 1971, p.56.
- <sup>80</sup> Quoted in *ibid.*
- <sup>81</sup> Quoted in Glueck, "Juilliard's First Outdoor Sculpture Is Agam's 'Tree,'" p.56.
- <sup>82</sup> *ibid.*, p.12.
- <sup>83</sup> *ibid.*
- <sup>84</sup> Quoted in *ibid.*
- <sup>85</sup> Quoted in *ibid.*