

RECORDINGS

"The Age of Splendor"

LP recording of trumpet sonatas by Fontana and Frescobaldi, Gerard Schwarz, trumpet; Julie Feves, bassoon; and Helen-Ursula Katz, harpsichord

Early solo releases, audiophile cassettes:

Cameo

18th century music for solo harpsichord, including *Partita with the Overture in the French Manner*, J.S. Bach; *Sonatas* by Domenico Scarlatti; and *Pièces* by Jean-Philippe Rameau

To the Manner Born

Piano Sonata in B-flat, W.A. Mozart, K.333; Keyboard sonata in E-flat, by F.J. Haydn, Hoboken XVI45

2nd Solo Re-release CD:

Bach, Mozart, Rameau, Scarlatti, solo piano and harpsichord



HONORS AND DISTINCTIONS

- "Who's Who" in American Music
- *Aspen Institute Executive Seminar Program* participant by invitation, speaking for the artist in contemporary society, Aspen, Colorado
- Eduard M. Steuermann Memorial Prize for Excellence and Achievement in a variety of musical fields, NYC
- New York State Council on the Arts Award for establishing *Concerts at Southbridge* chamber music series, NYC
- Juilliard School, first harpsichordist to receive a Bachelor of Music Degree, NYC
- Double Fulbright Grant, recorder repertoire, harpsichord solo repertoire, chamber music performance practice of the 16th-18th centuries, with Frans Brüggen and Gustav Leonhardt, Holland; Sigiswald, Wieland, and Louis Kuijken, Holland and Belgium.



TEACHING POSITIONS

- 1977-1983** The Juilliard School, instructor in keyboard sight-reading, orchestral score-reading, and improvisation, to pianists, organists, and harpsichordists.
- 1974-1976** Massachusetts Institute of Technology, Humanities Department, Lecturer in Music Appreciation.
- 1963-1969** Kinhaven Music School, private instructor in harpsichord, recorder and bassoon; woodwind and string chamber music coach.
- 1965-1966** Riverdale Music School, first year ear-training and harmony.

MUSIC EDUCATION: *Non-Instrumental*

EAR-TRAINING, MUSIC THEORY, COMPOSITION & CONDUCTING

- 1947-1953** Home schooling, Anne & Joseph Katz, ear training and keyboard improvisation
- 1953** The Spielter School for Advanced Musical Technique, private instruction, clef reading and sight reading
- 1954-1956** Ear training and elementary theory with Esther Ellman, pianist and sister of world-renowned violinist, Mischa
- 1956-1959** The Metropolitan Music School, small classes and private tutoring with Richard Wernick, Rudolf Jankel, and Lili Popper
- 1961-1963** High School of Music and Art, theory and conducting
- 1963** Oberlin Conservatory, theory and music history, Robert Melcher
- 1964-1970** The Juilliard School, Literature and Materials of Music, Arnold Fish and Larry Widdoes, instructors
- 1973** Mannes College of Music, atonal dictation and solfège, with Marie Powers
- 1977-1980** Advanced composition and analysis, Roger Sessions, instructor, with David Diamond, David del Tredici; instruction and exercises in 12-tone compositional techniques



MUSIC EDUCATION: *Instrumental*

HARPSICHORD

- 1963** Egbert Ennulat, private instruction, Oberlin Conservatory
- 1963-1967** Albert Fuller, private instruction, Juilliard School
- 1969-1970** Bachelor of Music
- 1967-1968** Gustav Leonhardt, Amsterdam Conservatory, Early through High Baroque private instruction
- 1977-1980** Albert Fuller, Master of Music and Doctor of Musical Arts degrees

MUSIC EDUCATION: *Instrumental* (Continued)

PIANO

- 1949-1953** Anne and Joseph Katz, home schooling, NYC
1954-1959 Private instruction with Esther Ellman, Lili Popper, and Rudolf Jankel (Metropolitan Music School), NYC
1959-1963 Lillian Freundlich, private instruction, NYC
1970 Tanya Polunin, private instruction, London, England
1971-1972 Richard Goode, private instruction, NYC
1972-1973 Edith Oppens, The Mannes College of Music, Post-Graduate Diploma
1973-1974 Irwin Freundlich, private instruction, NYC



RECORDER

- 1954-1958** Home schooling, Joseph Katz, NYC
1959-1961 American Recorder Society, ensemble class, NYC
1961-1962 Kinhaven Music School, chamber music and recorder ensemble, Weston, VT
1966 Bernard Krainis, private instruction, NYC
1967-1968 Frans Brüggén, Amsterdam Muzieklyceum, private instruction, Baroque solo, avant-garde solo
1968 Hans-Martin Linde, private coaching, Basel, Switzerland



BASSOON

- 1960-1963** High School of Music & Art, private instruction, chamber music, and orchestra training, NYC
1963-1964 Private instruction and ensemble coaching, Oberlin Conservatory, Ohio
1964-1967 Stephen Maxym, private instruction, Juilliard School, NYC
1966 Morris Newman, private coaching in Renaissance, Baroque, and pre-classical style, NYC

REPRESENTATIVE APPEARANCES

HARPSICHORD

Carnegie Recital Hall

Series of two solo debut recitals, New York Times review

Carnegie Hall

Solo appearance with Henryk Szeryng and the 92nd Street "Y" Chamber Orchestra

Carnegie Hall and Kennedy Center

Los Angeles Chamber Orchestra's East Coast Tour, Gerard Schwarz, conductor

New Jersey Symphony

Appearance with Jean-Pierre Rampal, flute soloist and conductor

Corcoran Gallery of Art

Solo and chamber music with Adrian Gnam, oboist and conductor (former Music Program Director of the National Endowment for the Arts) and friends, Washington, DC

Dumbarton Oaks

Appearance with Murray Perahia and Albert Fuller in the J.S. Bach Concerti for One, Two, and Three Harpsichords and Orchestra

Metropolitan Museum of Art

Musica Aeterna Orchestra, Frederic Waldman, conductor

WQXR

"The Listening Room," Robert Sherman, host, 1-hour interview about style of solo harpsichord repertoire



BASSOON

Westchester Symphony, Clarion Orchestra, Esterhazy Orchestra with David Blum, José Serrebrier, Lawrence Foster, other guest conductors

New York Wind Ensemble, Henry Schuman, conductor

The Juilliard Orchestra

REPRESENTATIVE APPEARANCES (Continued)

RECORDER

Carnegie Hall Obbligato Aria, "Esurientes Implevit Bonis," in performance of
The Magnificat, J.S. Bach

Aston Magna Academy Bach Brandenburg Concerto No. 4, with Bernard Krainis,
recorder, and Albert Fuller, music director, Great Barrington, MA

"Queekhoven" Breukelen, Holland Fulbright Seminar chamber ensemble
performances on early pitch baroque instruments

Waverly Consort, New York Pro Musica, Musica Aeterna, Esterhazy, and Clarion Orchestras



PIANO

WABC, WCBS, WNBC

Live (on-air) recording of Beethoven; also, sound recording of my originally composed incidental music for broadcast library use, NYC

WNEW

Nightly News, promotional piece by arts reviewer Stuart Klein for that evening's debut of Four-Hand Duo *Zalkind and Katz* at Carnegie Recital Hall, NYC

WQXR-FM

"The Listening Room," Robert Sherman, host, live performance with the Boston Symphony's principle violist, Burton Fine

New York Philharmonic

Lorin Maazel and James LeVine, conductors; orchestral keyboards

Denver Symphony Orchestra

James de Priest, conductor; orchestral keyboards

Alice Tully Hall

Piano and violin recital with Michael Gutman

Carnegie Recital Hall

Zalkind and Katz recital of works by W.A. Mozart, F. Schubert, and J. Brahms

OTHER PROFESSIONAL ENDEAVORS

Concerts at Southbridge

During my student years, I volunteered to become founder and President of *Concerts at Southbridge*, a chamber music series based in a residential part of the Financial District of New York City. Julian Fifer, soon to become Music Director of the *Orpheus Ensemble*, was Vice President. After a highly successful first season, we were funded in our second year by the NY State Council on the Arts.

Aspen Music Festival

In the fifteen-year period during which I was a faculty member at the *Aspen Music School and Festival*, I was variously harpsichordist-in-residence, bassoonist, recorder-player, pianist, orchestra member, chamber music coach, and private instructor.

To categorize the performances and teaching arrangements by each season would be a daunting task, since my desire to participate in all the ways I could be useful to the Festival was the determining factor, and generally exceeded the stipulations of my annual contracts.

As a bassoonist, I played second chair of the woodwind section of the Aspen Festival Orchestra; as a harpsichordist (and sometimes solo recorder-player), a member of the Aspen Chamber Orchestra. I was a frequent performer on the regularly scheduled weekly chamber music concerts in a series of special recitals at Paepke Hall.

Roxelle Enterprises

Music production and consultation, Helen-Ursula Katz, President, NYC and Berkeley, CA

Music for Film

Travelling Hopefully, documentary short subject film, Helen Katz, music supervisor, Michael Kamen, conductor, John G. Avildsen and Steven Haft, producers, John G. Avildsen, director, nominated for Academy Award, L.A. and NYC.

Melvin Kaplan, Inc.

Contracting Assistant for orchestra and chamber music ensemble performances, NYC

WNCN

Airplay quality technician for extensive LP record library

Private Coaching for recording industry singer-songwriters (including Art Garfunkel), Aspen and NYC

Music transcriber for Steve Allen, L.A. and NYC

