

PRODUCTION STAFF

Technical Direction and Stage Management

Lighting Director

Master Carpenter

Stage Electrician

Technical Assistant

Stage Crew

Sidney Bennett
Thomas DeGaetani
Frederick Strassburg
Albert Cassidy
Arthur Bauman
Karen McKay
Dana Holby
Stephanie Sherman

Sets for *The Long Christmas Dinner* and *The Demon* executed and painted with the assistance of the Stagecraft Class.

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was established for the assistance of gifted young students at the School who are in need of financial aid. For the information of those who are not already members, and who may wish to join, the following categories of membership are listed:

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Address: JUILLIARD ASSOCIATION, Room 236, 130 Claremont Ave., New York 27

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ALL CONTRIBUTIONS ARE TAX DEDUCTIBLE

FIRE NOTICE:

Look around NOW and choose the exit nearest your seat. In case of fire walk, do not run, to that exit.

PROGRAM SEASON 1962-1963

Juilliard *School of Music*

presents

Four Evenings of Stage Works by

PAUL HINDEMITH

Wednesday and Thursday, March 13 and 14, 8:30 p.m.

THE DEMON

THE LONG CHRISTMAS DINNER

Friday and Saturday, March 15 and 16, 8:30 p.m.

HERODIADE

THE LONG CHRISTMAS DINNER

Juilliard Concert Hall

130 Claremont Avenue, New York City

These, the first performances in America of *The Long Christmas Dinner*, are the first anywhere of the work in its original English text. In this operatic setting by Paul Hindemith, *The Long Christmas Dinner* was first given in Mannheim, Germany, on December 17, 1961. The original version of the play was published in 1931, and the libretto for the opera was adapted by Thornton Wilder at the suggestion of the composer.

The action of *The Long Christmas Dinner* spans a period of ninety years, from 1840 to 1930, and is centered upon a Christmas dinner in which the guests quietly and imperceptibly replace one another: the same names, the same habits, the same feelings, are handed down from generation to generation, but with the inevitable changes brought by the lapse of time.

* * *

The Demon was composed in 1924 and was first performed in that year in Germany. The style of this original presentation was highly typical of the German theatre in the 1920's. José Limón's new choreographic treatment of the score is a free fantasy, emerging directly from the spirit and quality of the music.

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Herodiade was commissioned for Martha Graham by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and was first performed in Washington, D. C. on October 30, 1944. The present production has been staged under the personal supervision of Martha Graham.

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Martha Graham and José Limón are on the faculty of the Juilliard Dance Department.

Wednesday, March 13

Thursday, March 14

1963

at 8:30

A new production of

THE DEMON

Music by Paul Hindemith

Choreography by José Limón

Set and Costumes by Malcolm McCormick

Lighting by Thomas DeGaetani

Musical Preparation by Jorge Mester

If, as is sometimes maintained, it was rebellious Lucifer and his cohorts who were victorious in the celestial war of long ago, and he usurped the highest throne, then there is some question as to the true identity of The Demon, and still graver question as to who and what is good or evil.

The Demon

Fallen Monarch

Black Mass

Archangel

Parade of Sins

Confrontation

Finale

Characters

The Demon who may not be a Demon but is a Demon

José Limón

Votaries of Lucifer:

Priestess — Betty Jones

Martyr — Ruth Currier

Witch — Lola Huth

Philosopher — Harlan McCallum

Poet — Louis Falco

Archangel who may not be an Archangel but is an Archangel

Lucas Hoving

Angels who may not be Angels but are Angels:

Betty Jones

Harlan McCallum

Ruth Currier

Louis Falco

Lola Huth

THE JULLIARD ORCHESTRA

Paul Hindemith, conductor

INTERMISSION

Friday, March 15
Saturday, March 16
1963
at 8:30

HERODIADE

Music by Paul Hindemith

Choreography by Martha Graham

Setting by Isamu Noguchi

Lighting by Jean Rosenthal

Assistant and Musical Advisor to Martha Graham, Eugene Lester

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress

The scene is an antechamber where a woman waits with her attendant. She does not know for what she waits; she does not know what she may be required to endure, and the time of waiting becomes a time of preparation. A mirror provokes an anguish of scrutiny; images of the past, fragments of dreams float to its cold surface, add to the woman's agony of consciousness. With self-knowledge comes acceptance of her mysterious destiny; this is the moment when the waiting ends.

Solemnly the attendant prepares her. As she advances to meet the unknown, the curtain falls.

Characters

A WOMAN
HER ATTENDANT

Ethel Winter
Linda Hodes

THE JUILLIARD ORCHESTRA

Jorge Mester, conductor

INTERMISSION

Wednesday, March 13
Thursday, March 14
Friday, March 15
Saturday, March 16
1963
at 8:30

The First American performances of

THE LONG CHRISTMAS DINNER

Opera in One Act

Music by Paul Hindemith

Libretto by Thornton Wilder

Stage Direction by Christopher West

Set and Costumes by Thea Neu

Lighting by Thomas DeGaetani

Characters in order of their appearance:

LUCIA
MOTHER BAYARD
RODERICK
BRANDON
CHARLES
GENEVIEVE
LEONORA
ERMENGARDE
SAM
LUCIA II
RODERICK II
NURSEMAID

Lorna Haywood
Marilyn Zschau
John Harris
Allan Evans
Robert White
Geraldine McIlroy
Frances Riley
Janet Wagner
Calvin Coots
Lorraine Santore
Clifton Steere
Veronica Tyler

In the dining-room of the Bayard home there are two doors, denoting birth and death. Ninety years are traversed in this opera which represents in accelerated motion ninety Christmas dinners in the Bayard household.

THE JUILLIARD ORCHESTRA

Paul Hindemith, conductor (on March 13 and 14)

Jorge Mester, conductor (on March 15 and 16)

Wardrobe

Ladies' Costumes by Grace Costumes

Men's Costumes by Eaves Costumes

Silverware by Jean's Silver

Assistant to Miss Neu

Assistants to the Director

Poppy Lagodmos

Jim Boyce

Lawrence Berger, Bonnie Godfrey

STAFF OF THE JULLIARD OPERA THEATERFrederic Cohen, *Director* (On leave of absence)Christopher West, *Acting Director*Frederic Waldman, *Associate Director and Conductor*Madeleine Marshall, *Diction*Elsa Kahl, *Musical Acting* (On leave of absence)Viola Peters, *Musical Assistant*Bertha Melnik, *Musical Assistant*Abraham Stokman, *Musical Assistant*Nicholas Kepros, *Stage Make-Up*Louis Bankuti, *Fencing*Sidney Bennett, *Technical Director and Stage Manager*Margaret Chernis, *Secretary***PERSONNEL OF THE JULLIARD ORCHESTRA****Violins and Violas**Earl Carlyss
Concertmaster

Anne Greene

Peter Mark

Richard Maximoff

Joan Milkson

Patricia Pats

Delmar Pettys

Alvin Rogers

William Sohni

Romuald Tecco

Double Basses

Wayne Hearne

Gary Karr

Leonard Lasher

Flutes

Paula Robison

Margaret Strum

Oboe

James Byars

Clarinets

Joseph Rabbai

Jonathan Tunick

'Cellos

Mary E. Brace

Ruth Glasser

Gilda Rubinstein

Robert Sylvester

Bassoons

Martin James

Burl Lane

Bernard Wasser

French Horn

Ralph Hotz

Trumpets

David Kuehn

Alan Rubin

Trombones

Philip Jameson

Myron Margulies

Tuba

Herbert Price

Percussion

Gerald Carlyss

Harpsichord

Satoko Takemae

Piano

Peter Weis

John Sanders, *orchestra librarian*