

THE JUILLIARD SCHOOL

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

2. 1957/1958

dance
department
1957-58

1957-58
DANCE DEPARTMENT SCHEDULE

11/11/57

MONDAY

Space available:

Rm. 610, 8:00 a.m. - 10:00 p.m.

Rm. 607, 8:00 - 11:50 a.m.; 5:00 - 10:00 p.m.

Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 610 Graham I. McGehee, Instructor; McCosh, Accompanist.

Rm. 607 Limon I. Dunbar, Instructor; Uviller, Accompanist.

Rm. 102 L&M III & IV. Lloyd, Instructor.

10:30 - 11:50 a.m. Rm. 610 and 607

Graham, Advanced. McGehee, Instructor; McCosh, Accompanist.

Rm. 607 and 610

Limon III & IV. Dunbar, Instructor; Uviller, Accompanist.

12:00 - 12:50 p.m. Rm. 610 Ballet II. Corvino, Instructor; Colman, Accompanist.

Rm. 102 Tutorial for Ballet I. Hirschl, Instructor.

1:00 - 2:20 p.m. Rm. 610 Limon II. Dunbar, Instructor; Uviller, Accompanist.

1:20 - 2:20 p.m. Rm. 102 Pre-Classic Practice, Sec. 1. Neumann, Instructor; Ishkanian, Accompanist.

2:30 - 3:50 p.m. Rm. 610 Ballet III & IV & Point. Corvino, Instructor; Colman, Accompanist.

2:30 - 3:30 p.m. Rm. 102 Pre-Classic Practice, Sec. 2. Neumann, Instructor; Ishkanian, Accompanist.

4:00 - 5:20 p.m. Rm. 610 Ballet I. Corvino, Instructor; Colman, Accompanist.

4:00 - 5:00 p.m. Rm. 102 Modern Forms Practice. Neumann, Instructor; Ishkanian, Accompanist.

5:30 - 7:30 p.m. Rm. 610 Juilliard Dance Theater. McKayle, Humphrey.

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TUESDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 - 12:45 when orchestra is in Concert Hall)

Rm. 607, 1:00 - 10:00 p.m.

Rm. 102, 12:00 - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 102 L&M III. Lloyd, Instructor.

Rm. 512 L&M I. Friend, Instructor.

10:30 - 11:50 a.m. Rm. 102 L&M IV. Lloyd, Instructor.

Rm. 512 L&M II. Friend, Instructor.

12:00 - 12:50 p.m. Rm. 102 Ballet I. Corvino, Instructor; Colman, Accompanist.

Rm. 07 Dance History and Criticism, Sec. 1. Hill, Instructor.

1:00 - 2:20 p.m. Rm. 610 Ballet II. Tudor, Instructor; Sawyer, Accompanist.

Rm. 607 Ballet II. Corvino, Instructor; Colman, Accompanist.

Rm. 102 Notation II, Sec. 1. Grelinger, Instructor.

2:30 - 3:50 p.m. Rm. 610 Ballet III & IV & Production. Tudor, Instructor;
Sawyer, Accompanist.

Rm. 607 Graham I. Winter, Instructor; McCosh, Accompanist.

Rm. 102 Notation I, Sec. 1. Grelinger, Instructor.

4:00 - 5:20 p.m. Rm. 610 Limon Performance and Repertory (Limon III, IV, and
upper II students). Bettis, Limon, Instructors;
Hoiby, Accompanist.

Rm. 607 Graham, Advanced. Winter, Instructor; McCosh, Accompanist.

Rm. 102 Notation I, Sec. 2. Bissell, Instructor.

5:30 - 6:30 p.m. Rm. 607 Limon I and lower II. Bettis, Limon, Instructors;
Hoiby, Accompanist.

6:00 - 8:00 p.m. Rm. 610 Juilliard Dance Theater. Sokolow, Humphrey.

Concert Hall

Theater Techniques II. DeGaetani, Instructor.

6:30 - 8:00 p.m. Concert Hall

Theater Techniques I. DeGaetani, Instructor.

WEDNESDAY

Space available:

Rm. 610, 9:00 a.m. - 10:00 p.m.

Rm. 607, 9:00 a.m. - 10:00 p.m.

Rm. 102, 9:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 610 Graham I. McGehee, Instructor. Gilbert, Accompanist.

Rm. 607 Group Forms practice. Time to be signed for by choreographers ahead of time through Ilona Hirschl.

Rm. 102 L&M I. Friend, Instructor.

10:30 - 11:50 a.m. Rm. 610 Limon II. Dunbar, Instructor; Wittman, Accompanist.

Rm. 607 Graham, Advanced. McGehee, Instructor; Gilbert, Accompanist.

12:00 - 12:50 p.m. Rm. 610 Ballet, Advanced Character. Lazowski, Instructor; Dennis, Accompanist.

Rm. 607 Group Forms. Horst, Instructor. Alternate weeks, November 13, 27; December 11; January 8, 22; February 5, 19; March 5, 19; April 9, 23; May 7, 21.

AND

Limon I. Dunbar, Instructor; Wittman, Accompanist. Alternate weeks, November 20; December 4, 18; January 15, 29; February 12, 26; March 12, 26; April 16, 30; May 14.

Rm. 102 Limon I. Dunbar, Instructor; Wittman, Accompanist. Alternate weeks, November 13, 27; December 11; January 8, 22; February 5, 19; March 5, 19; April 9, 23; May 7, 21.

AND

Pre-Classic Forms. Horst, Instructor; Ishkanian, Accompanist. Alternate weeks, November 20; December 4, 18; January 15, 29; February 12, 26; March 12, 26; April 16, 30; May 14.

1:00 - 2:00 p.m. WEDNESDAY ONE O'CLOCK CONCERT

2:00 - 3:20 p.m. Rm. 610 Ballet, Advanced. Corvino, Instructor; Wittman, Accompanist.

Rm. 607 Pre-Classic Forms. Horst, Instructor; Neumann, Assistant; Ishkanian, Accompanist.

3:30 - 4:30 p.m. Rm. 610 Ballet I, Character. Lazowski, Instructor; Orlav, Accompanist.

3:30 - 4:50 p.m. Rm. 607 Modern Forms. Horst, Instructor; Neumann, Assistant; Ishkanian, Accompanist.

5:00 - 5:50 p.m. Concert Hall - DANCE WORKSHOP AND SEMINAR

6:00 - 8:00 p.m. Rm. 610 Juilliard Dance Theater. Sokolow, Humphrey.

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THURSDAY

Space available:

Rm. 610, 8:00 a.m. - 10:00 p.m.

Rm. 607, 8:00 - 11:50 a.m.; 5:00 - 10:00 p.m.

Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m.	Rm. 610	Graham I. Kikuchi, Instructor; Walden, Accompanist.
	Rm. 607	Limon II and lower III. Dunbar, Instructor; Wittman, Accompanist.
	Rm. 102	Notation III & IV. Hutchinson, Instructor; Druckman, Assistant.
10:30 - 11:50 a.m.	Rm. 610	Limon upper III & IV. Dunbar, Instructor; Wittman, Accompanist.
	Rm. 607	Graham III & IV. Kikuchi, Instructor; Walden, Accompanist.
12:00 - 12:50 p.m.	Rm. 610	Graham II. Kikuchi, Instructor; Walden, Accompanist.
	Rm. 102	Composition Materials, Sec. 1. Winter, Instructor; Wittman, Accompanist.
	Rm. 06	Notation IV. Hutchinson, Instructor.
1:00 - 2:20 p.m.	Rm. 610	Ballet, Advanced Girls. Tudor, Instructor; Sawyer, Accompanist.
1:00 - 2:00 p.m.	Rm. 102	Composition Materials, Sec. 2. Winter, Instructor; Wittman, Accompanist.
2:30 - 3:50 p.m.	Rm. 610	Ballet Boys. Tudor, Instructor; Sawyer, Accompanist.
	Rm. 102	Notation II, Sec. 2. Hutchinson, Instructor.
3:00 - 3:50 p.m.	Rm. 323	Dance History and Criticism, Sec. 2. Hill, Instructor.
4:00 - 5:20 p.m.	Rm. 610	Adagio. Tudor, Instructor; Sawyer, Accompanist.
5:00 - 6:00 p.m.	Rm. 607	Ballet I. Spear, Instructor; Orlav, Accompanist.
5:15 - 6:16 p.m.	Rm. 102	Ballet II. Keane, Instructor; Pollack, Accompanist.
5:30 - 7:30 p.m.	Rm. 610	Juilliard Dance Theater (second semester, Advanced Choreography). McKayle, Humphrey.

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FRIDAY

Space available:

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 - 12:45 when orchestra is in Concert Hall)

Rm. 607, 1:00 - 10:00 p.m.

Rm. 102, 8:00 a.m. - 10:00 p.m.

9:00 - 10:20 a.m. Rm. 102 L&M I. Friend, Instructor.

10:30 - 11:50 a.m. Rm. 102 L&M II. Friend, Instructor.

12:00 - 12:50 p.m. Rm. 102 Point class. Craske, Instructor; Farber, Accompanist.

1:00 - 2:20 p.m. Rm. 610 Ballet I & II. Corvino, Instructor; Wittman, Accompanist.

Rm. 607 Ballet III & IV. Craske, Instructor; Farber, Accompanist.

2:30 - 3:50 p.m. Rm. 610 Graham, Advanced. Winter, Instructor; Gilbert, Accompanist.

Rm. 607 Limon I. Bettis, Limon, Instructors; Colman, Accompanist.

4:00 - 5:20 p.m. Rm. 610 and 607
Graham I. Winter, Instructor; Gilbert, Accompanist.

Rm. 607 and 610
Limon, Advanced. Bettis, Limon, Instructors; Colman, Accompanist.

6:00 - 8:00 p.m. Rm. 610, Juilliard Dance Theater. Sokolow, Humphrey.

SATURDAY
(Preparatory Division classes only)

Space available:

Rm. 610, 8:00 a.m. - 6:00 p.m.
Rm. 607, 8:00 a.m. - 6:00 p.m.
Rm. 102, 8:00 a.m. - 6:00 p.m.

10:00 - 11:00 a.m. Rm. 610 Intermediate (9-11 yrs.). Lang, Instructor; Priester, Accompanist.
Rm. 607 Ballet (Beginners). Corvino, Instructor; Wittman, Accompanist.
Rm. 102 Advanced (8-10 yrs.). Birsh, Instructor; Millington, Accompanist.

11:00 - 12:30 p.m. Rm. 610 Intermediate teen-agers. Lang, Instructor; Priester, Accompanist.
Rm. 607 Advanced Ballet. Corvino, Instructor; Wittman, Accompanist.

11:00 - 12:00 noon Rm. 102 Intermediate (7-10 yrs.). Birsh, Instructor; Millington, Accompanist.

12:00 - 1:00 p.m. Rm. 102 Beginners (6 $\frac{1}{2}$ -8 yrs.). Birsh, Instructor; Millington, Accompanist.

12:30 - 1:30 p.m. Rm. 607 Intermediate Ballet. Corvino, Instructor; Wittman, Accompanist.

1:00 - 2:30 p.m. Rm. 610 Advanced Modern. Lang, Instructor; Priester, Accompanist.

1:30 - 2:30 p.m. Rm. 607 Teen-age group. Birsh, Instructor. Millington, Accompanist.

2:30 - 3:30 p.m. Rm. 610 Ensemble. Lang, Instructor; Priester, Accompanist.

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Limon Scores in Paris

PARIS, Sept. 17 (AP)—José Limon and his American Dance Group scored a hit tonight at their opening in the Théâtre de Marigny. Especially applauded was a dance version of Eugene O'Neill's "Emperor Jones" with music by the Brazilian composer Heitor Villa-Lobos. United States Ambassador Amory Houghton later gave a reception in the theatre's salon.

Times 9/18/57

LIMON ENDS POLISH TRIP

He and Troupe Danced in Warsaw and 3 Other Cities

Special to The New York Times.

WARSAW, Oct. 22—José Limon and his dance group from New York wound up a successful Polish tour tonight with the last of six Warsaw performances which attracted nearly 20,000 persons.

Although modern interpretive dancing is virtually unknown in Poland the Limon group has played to packed, appreciative houses at every performance in Katowice, Poznan, Wroclaw and Warsaw.

"It is not important whether we are for or against expressionism in dancing," wrote the critic of a Poznan paper. "One must state that Americans have shown themselves to be of the highest class."

The critic of Trybuna Ludu in Warsaw wrote that Limon's dancing was dominated by the same sadness, same strength of emotion, same compassion for suffering men that is expressed in Mexican painting.

N.Y. Times 10/23/57

N.Y. Times

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JULLIARD SCHOOL OF MUSIC
Dance Department

June 24, 1957

To: Juilliard dance students in Limon technique
From: Martha Hill and Jose Limon

As you know Jose Limon and his company will be touring in Europe and the Near East for The President's Special International Program for Cultural Presentations, opening in London September 3, 1957. During Mr. Limon's leave of absence, Valerie Bettis will teach the Tuesday and Friday classes which are Mr. Limon's usual schedule. June Dunbar will teach Monday, Wednesday, Thursday. Miss Bettis will teach classes in her own approach to the theater dance as well as technical classes. Miss Bettis' unusually broad experience in the concert dance, musical show and drama as well as in television, along with her activities as a choreographer and director make an unusual background for her teaching of "theater dance".

In the event of Miss Bettis' occasional absence for production in which she may be involved during the fall semester, her classes will be taught by J. C. McCord and/or Duncan Noble.

Martha Hill
Director, Dance Department

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JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT - 1957-58 - INFORMATION

Dance Bulletin Boards

Official dance bulletin boards are outside Rms. 102 and 610.

Practice Schedule

Juilliard is open 8:00 a.m. to 10:00 p.m. weekdays, and 8:00 a.m. to 6:00 p.m. Saturdays. A schedule of studio practice space available for individual or group practice is posted on the bulletin board outside Rm. 610. Sign up for practice time, and if you do not use the time signed for please cross out your name so someone else may make use of the time. Consult the Dance Office concerning the use of phonographs.

Dressing Rooms

Dance students will use the following dressing rooms backstage in the substage area: boys - dressing room #10; girls - dressing room #9. Students should go to the dressing rooms by way of the door in the basement area which is at the foot of the steps leading to the cafeteria, near the cafeteria door.

Costume

Students may not go to cafeteria, through corridors, or travel in elevators in studio clothes. Wear street clothes or coat over studio clothes.

Cafeteria

On basement level. Open weekdays from 11:30 - 4:30 and on Saturdays 11:30 - 2:00.

Library and Listening Library, on 3rd floor

Hours: 9:00 - 5:00 daily; 9:00 - 12:00 Saturdays. The listening library is open during the above hours and also until 9:00 p.m. on Wednesdays.

Wednesday One O'Clock Concerts

Attendance at Wednesday One O'Clock concerts is required of all students as part of their work in L & M. These concerts will begin in October; notices will be posted on bulletin boards, and your L & M instructors will notify you of seating arrangements.

Friday Night Concerts

Juilliard arranges a series of Friday night concerts for which students may procure free tickets at the concert office. Please watch the concert office bulletin board for announcements of the dates and times to pick up tickets.

Recordings

Recordings of music for class assignments may be arranged through the Dance Office.

Placement Office

For part-time jobs, register in Rm. 402.

Housing Information

Information Office, Rm. 120.

Doctor

Aubrey L. Whittemore, M.D. Appointments to be made through the Juilliard nurse.

Nurse

Mrs. Ray Donner, Rm. 208, Juilliard - 10:00 - 12:00 and 1:00 - 3:00 daily, Monday through Friday.

Advisement

Miss Irma Rhodes, Student Advisor, Rm. 121. Miss Hill and Dean Prausnitz by appointment.

Absences

Since Juilliard is a professional school, attendance at all classes is expected of each student as his professional obligation. There is no "cut" system at Juilliard. If it is necessary for a student to miss classes (1) because of illness, he should go to the Juilliard nurse for an excuse, or (2) because of any other reason, he should go to Miss Rhodes, Student Advisor.

Visitors

Students are not permitted to bring visitors to classes without a note from the Dance Office.

Lost and Found

A lost and found office is maintained in the Check Room on O level.

Student messages and mail

See student lounge mail box and message board at Check Room. Telephone messages will not be delivered to students except in cases of emergency.

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For additional information, consult handbook, obtainable at Information Office.

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BOOKS ON THE DANCE AND RELATED SUBJECTS IN
JULLIARD LIBRARY. FALL 1957

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- Alford, Violet. Traditional dance. Menthuen, 1935.
- Amberg, George. Art in modern ballet. Pantheon, 1946.
- Amberg, George. Ballet in America. Duell, Sloane & Pearce, 1949.
- American Assoc. for health, physical education & recreation. Nat'l section on Dance. Materials for teaching dance. The Assoc., Washington, D. C., 1953.
- Anthony, Gordon. Studies of the Sadler's Wells Ballet Co. at Covent Garden. Home & Van Thal, 1947.
- Arbeau, Thoinot. Orchesography. Kamin, 1948.
- Armitage, Merle. Dance memoranda. Duell, Sloan & Pearce, 1947.
- Armstrong, Lucile. Dances of Portugal. Chanticleer, 1948.
- Armstrong, Lucile. Dances of Spain. Chanticleer, 1950.
- Arvey, Verna. Choreographic music. Dutton, 1941.
- Balanchine, George. Complete stories of great ballets. Doubleday, 1954.
- Ballwebber, Edith. Group instruction in social dancing. Barnes, 1938.
- Bamford, T. W. Practical make-up for the stage. Pitman, 1952.
- Beaumont, Cyril W. Ballet design past and present. Studio Ltd., 1946.
- Beaumont, Cyril W. Ballets, past and present. Putnam, 1955.
- Beaumont, Cyril W. Ballets of to-day. Putnam, 1945.
- Beaumont, Cyril W. Complete book of ballets. Putnam, 1938.
- Beaumont, Cyril W. Complete book of ballets (suppl.) Beaumont, 1945.
- Beaumont, Cyril W. Sadler's Wells Ballet. Beaumont, 1947.
- *Bellew, Helene. Ballet in Moscow today. Graphic Society, 1956.
- *Benesh, Rudolf & Joan. Introduction to Benesh dance notation. Black, 1956.
- Blasis, Carlo. Elementary treatise upon the theory & practice of the art of dancing. Kamin, n. d.
- Bogdanov, Bersovsky. Ulanova & the development of the Soviet ballet. MacGibbon, 1952.
- Bohme, Franz Magnus. Geschichte des Tanzes in Deutschland. Breitkopf & Hartel, 1886.
- Bowers, Faubion. Dance in India. Columbia University Press, 1953.
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- Breuer, Katharina. Dances of Austria. Chanticleer, 1948.
- Brewer, E. Cobham. A dictionary of phrase and fable. Lippincott, 1937.
- *Bruhn, Wolfgang. Pictorial history of costume. Praeger, 1955.
- Buckle, Ruchard. Modern ballet design. Black, 1955.
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- Burchenal, Elizabeth. American country dances. Schirmer, c. 1918.
- Cannon, Walter. Wisdom of the body. Norton, 1932.
- Castle, Vernon & Irene. Modern dancing. World Syndicate Co., 1914.
- Chandler, Albert R. Beauty and human nature. Appleton, 1934.
- Cheney, Sheldon. The Theatre. 3000 yrs. — . Tudor, 1929.
- Chujoy, Anatole. Dance Encyclopedia. Barnes, 1949.
- Chujoy, Anatole. New York City Ballet. Knopf, 1953.
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- Cluzel, Magdeleine. Glimpses of the theatre & dance. Kamin, 1953.
- Coast, John. Dancers of Bali. Putnam, 1953.
- Collan, Anni. Dances of Finland. Chanticleer, 1948.
- Colum, Padraic. Orpheus: myths of the world. Macmillan, 1930.
- Conte, Pierre. La danse et ses lois. Arts et Movement, 1951.
- Conyn, Cornelius. Three centuries of ballet. Elsevier, 1953.
- Coton, A. V. New ballet of Kurt Jooss & his work. Dobson, 1946.

- Craske, Margaret. Theory and practice of allegro in classical ballet. Beaumont, 1930.
- Croce, Benedetto. Aesthetic. Noonday Press, 1953.
- Crosfield, Domini. Dances of Greece. Chanticleer, 1948.
- Dance Index. Stravinsky in the theatre. Dance Index, 1948.
- Dance Magazine. 25 years of American dance. Dance Magazine, 1951.
- Dance news annual. Knopf, 1953.
- Dance Notation Bureau. Dance techniques and studies. The Bureau, 1950.
- La Danse. Danse Masques, 1949, v. 1, 2.
- Davidson, Gladys. Ballet biographies. Laurie, 1952.
- De Mille, Agnes. Dance to the piper. Little, Brown, 1952.
- Denby, Edwin. Looking at the dance. Pellegrini, 1949.
- Dewey, John. Art as experience. Minton, Balch, 1934.
- Dixon, C. Madeleine. The power of dance. Day, 1939.
- Dolin, Anton. Alicia Markova. Hermitage House, 1953.
- Dolin, Anton. Pas de deux. Black, 1950.
- Dolmetsch, Habel. Dances of England & France, 1450-1600. Routledge, 1949.
- Draper & Atkinson. Ballet for beginners. Knopf, 1951.
- Duncan, Irma. Isadora Duncan's Russian days. Covici Friede, 1929.
- Duncan, Irma. Technique of Isadora Duncan. Kamin, n. d.
- Duncan, Isadora. My life. Boni, 1927.
- Edman, Irwin. Arts and the man. Norton, 1939.
- Ellis, Havelock. The dance of life. Houghton Mifflin, 1923.
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- Feibleman, James. Aesthetics. Duell, Sloane & Pearce, 1949.
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- Flaccus, Louis William. The spirit and substance of art. Crofts, 1941.
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- Fuller, Loie. Fifteen years of a dancer's life. Jenkins, 1913.
- Gabriel, John. Ballet school. Faber, 1947.
- Galanti, Bianca. Dances of Italy. Parrish, 1950.
- Gautier, Theophile. The romantic ballet. Beaumont, 1932.
- Greene, Theodore M. The arts and the art of criticism. Princeton University Press, 1947.
- Hall, Fernau. Modern English ballet. Melrose, 1950.
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- Hamilton, Edith. Mythology. Little, Brown, 1942.
- *Hansen, Henny. Costumes & styles. Dutton, 1956.
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- *Haskell, Arnold Lionel. Ballet decade. Black, 1956.
- Haskell, Arnold. Baron encore. Collins, 1952.
- Haskell, Arnold. Gala Performance ... Collins, 1955.
- Haskell, Arnold. Making of a dancer. Black, 1946.
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- Hawkins, Alma M. Modern dance in higher education. Teachers College, Columbia University, 1954.
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- Kragh-Jacobsen, Svend. Royal Danish Ballet. Black, 1955.
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* Recent acquisitions, since Fall 1956 listing.

Periodicals:

Dance	Dance Observer
Dance Magazine	Dancing Times (London)
Dance News	Folk Dancer
Dance Notation Record	Impulse (Annual), 1952-1956 incl.

Note: This is a limited list, selected from books available in the library. For further reading, books on related topics of aesthetics, art, health, costume and mythology are suggested.

WEDNESDAY DANCE WORKSHOP AND SEMINAR
1957-58

Program subject to change: (watch bulletin boards for announcement)

- | | | |
|-------------|--|--|
| October 9 | Concert Hall | Opening meeting of the Department. |
| October 16 | Concert Hall | Dance films: "The Desperate Heart" (Valerie Bettis), and "A Dancer's World" (Martha Graham and Company). |
| October 23 | Faculty Lounge | Meeting of first year students with Miss Hill. |
| October 30 | Concert Hall | Kinescope: "Let's Take a Trip", with José Limón, Doris Humphrey, Patricia Birsh, Juilliard Dance Theater and Juilliard dancers. |
| November 6 | CANCELLED | |
| November 13 | Room 610 | National and folk dances.
Scotch dance - Horst Muller
Korean dance - Ae Suk Choe
Puerto Rican dance - Polly Rogers
Everyone will participate in the following:
English country dance led by Hilary Bomser;
Greek folk dance led by Kalliope Tsoumbrakakos;
Israeli folk dance led by Hava Kohav, Accordion accompaniment by Hava Kohav. |
| November 20 | Room 610 | Open XXXXX Cancelled. |
| November 27 | CANCELLED (Thanksgiving holiday begins November 28). | |
| December 4 | Room 610 | Master lesson by Charles Weidman; Norman Lloyd, chairman. |
| December 11 | Concert Hall | Demonstration: classes of Louis Horst. |
| December 18 | Concert Hall | Open date Cancelled. |
| December 25 | HOLIDAY | |
| January 1 | HOLIDAY | |
| January 8 | Concert Hall | Dress rehearsal Dance Drama Co, Emily Frankel-Mark Ryder
Open XXXXX Demonstration of new XXXXX demonstration techniques
"StillPoint" "Brandenberg Concerto" (Ryder), "Past Perfect Hero" (Bettis) |
| January 15 | Concert Hall | Demonstration: classes of Louis Horst (preview for Wednesday One O'Clock Concert). |
| January 22 | Concert Hall | Lighting demonstration related to dances scheduled for Wednesday One O'Clock Concert: Thomas de Gaetani. |

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JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
Second semester 1957-58
5:00 p.m. in Concert Hall or Rm. 610
(subject to change)

February 5	Concert Hall	Doris Humphrey and Jose Limon: Report on the 1957 International Exchange Program tour of the Limon Company.
February 12	CANCELLED	
February 19	Concert Hall	Walter Clemens: Indian Dance.
February 26	Concert Hall	Isa Partsch: Demonstration of Jooss technique.
March 5	Concert Hall	Bennington College Dance Group.
March 12	Concert Hall	Demonstration: classes of Louis Horst.
March 19	Room 610	Room Jean Cebrun, master class
March 26	Room 610	Room Cancelled
April 2	HOLIDAY	
April 9	Concert Hall	<u>5:30 p.m.</u> Juilliard Dance Theater concert rehearsal with tape recording.
April 16	Concert Hall	Demonstration: classes of Louis Horst.
April 23	Concert Hall	Labanotation demonstration: Miss Hutchinson, chairman; Miss Grelinger, Mrs. Bissell, and students of the Dance Department.
April 30	Concert Hall	Run-through of May 7 One O'Clock Concert by Dance Department.
May 7	Concert Hall	Wednesday One O'Clock dance concert. and 5:00 p.m. - (tentative) Pearl Primus: demonstration. Wednesday One O'Clock dance concert.
May 14	Concert Hall	(tentative) preview of new work by Pearl Limon and group.
May 21	Concert Hall	Final Workshop of student dances.

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JUILLIARD SCHOOL OF MUSIC
Dance Department

November 14, 1957

ASSIGNMENTS TO LEVELS OF CLASSES
Regular Division

Adams, Nancy Lee (Dip.) BI, GI, MF, NI, L&M I, TT I.
Admire, Jere (B.S. Ltd.) BIV, GIII, MF, NIII, L&M III.
Barnett, Peggy Ann (Dip.) BI, LII, MF, NI, L&M I.
Ben-Gal, Jemima (Dip.) BIII, LIV, GF, L&M IV, JDT.
Bonser, Hilary Bertha (B.S.) BII, GI, Pre-Cl, NI, L&M I, TT II.
Bywaters, Jerry (B.S.) BIV, GIII, GF, NIII, DH&C KK, L&M IV.
Cahan, Cora Dee (B.S.) BI, GI, Pre-Cl, NI, L&M I.
Choe, Ae Suk (Dip.) BI, GI, CompMat, NI, L&M I.
Coffee, Elinor Katherine (Dip.) BII, LI, CompMat, NI, L&M I, TT I.
Cohen, Helene (B.S.) BIII, LIII, MF, NIII, DH&C I, L&M IV.
Conques, Jerry (B.S. Ltd.) BII, GI, MF, NII, DH&C II, L&M III.
Copen, Ilona (Dip.) BI, GI, CompMat, NI, L&M I, TT I.
Cornell, Dorothy (B.S.) BIII, LII, Pre-Cl, NII, L&M II, TT I.
Darmstadt, Melinda (Dip.) BII, GI, CompMat, NI, L&M I, TT I.
De Sola, Carla (Dip.) BII, LII, Pre-Cl, N III, L&M II.
Dickerson, Betsy (B.S.) BIII, LIII, MF, NIII, DH&C I, L&M III.
Egan, Carol (B.S.) BIII, GII, MF, NII, L&M III.
Ellington, Mercedes (B.S.) BIII, GI, Pre-Cl, NII, L&M II.
Fulcher, Marilyn (B.S.) BIII, GI, Pre-Cl, NI, L&M I, TT I.
Gerstacker, Carole (B.S.) BII, LI, CompMat, NII, L&M I, TT I.
Glick, Norman (B.S.) BII, LII, Pre-Cl, NI, L&M I, TT I.
Gracey, Carolyn (B.S.) BIII, LIII, MF, NIII, DH&C I, L&M IV.
Grossberg, Harriet (B.S.) BI, GI, Pre-Cl, NI, L&M I, TT I.
Hale, Barbara (B.S.) BIII, LIII, Pre-Cl, NII, L&M II.
Heller, Ben (Dip.) BII, LI, CompMat, NI, L&M I, TT I.
Hirschl, Ilona (Dip.) BIV, LIII, MF, NIII, DH&C I, L&M III.
Hug, William (B.S. Ltd.) BII, LIII, Dance Major Project, L&M IV.
Imber, Michal (B.S.) BII, GI, CompMat, NI, L&M I, TT I.
Kikuchi, Chieko (B.S.) BIII, GI, Pre-Cl, NI, L&M I, TT I.
King, Jerry (B.S.) BII, GI, CompMat (no credit), NII, L&M I, TT I.
Klein, Marcia Louise (B.S.) BII, GI, CompMat, NI, L&M I, TT I.
Latimer, Lenore (B.S.) BII, LIII, GF, DH&C II, L&M IV.
Laughlin, Jane (Dip.) BIII, GIV, MF, NIII, DH&C I, L&M III, JDT.
Laycock, Marsha Richmond (B.S.) BII, GI, Pre-Cl, NI, L&M II, TT I.
Levand, Ellen (B.S.) BII, LII, Pre-Cl, NIII, L&M II, TT I.
Levine, Suzanne (B.S.) BII, GII, MF, NII, L&M II.
Lipman, Carol (B.S.) BII, GI, CompMat, NI, L&M I, TT I.
Malkin, Arlene (B.S.) BII, GI, CompMat, NI, L&M I.
Mansfield, Janet (B.S.) BII, LII, Pre-Cl, NII, L&M II.
McDonald, Sara (B.S.) BII, LI, Pre-Cl, NI, L&M I, TT I.
Mink, Margot (B.S.) BIII, GIV, GF, DH&C II, L&M IV.
Mirenberg, Stanley Warren (B.S.) BII, GI, Pre-Cl, NI, L&M I.
Muchnik, Nora (Dip.) BII, LIII, MF, NII, L&M II.
Nelson, Alexandra (Dip.) BI, GI, PreCl, NI, L&M I, TT I.
Noble, Carol (B.S.) BII, GII, MF, NIII, L&M II.
Nowak, Elissa (B.S.) BI, LI, CompMat, NI, L&M I, TT I.
Olin, Sandra (Dip.) BIII, GIV, GF, NII, DH&C II, L&M III.
Pardo, Zaida Carmen (B.S.) BII, LI, CompMat, NI, L&M I, TT I.
Payton, James (Dip.) BII, LII, GF, NII, L&M III, JDT.
Prochnik, Joan (B.S.) BII, LI, CompMat, NI, L&M I, TT I.
Rapaport, Renee (B.S.) BII, GIII, Pre-Cl, NII, L&M II.
Robinson, Mabel (B.S.) BIII, GIV, MF, NIII, L&M II.
Rogers, Poligena (Dip.) BIV, GIV, Dance Major Project, NIII, DH&C II, L&M IV, JDT

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Rollins, Jeannet (B.S.) BII, GI, Pre-Cl, NI, L&M I, TT I.
 Sandburg, Patricia (Dip.) BIII, LIII, MF, NIII, L&M III.
 Schnee, Joel (B.S.) BIII, GIV.
 Schwarz, Lana (Dip.) BI, GI, CompMat, NI, L&M I, TT I.
 Silberblatt, Paula (Dip.) BIII, LIII, Pre-Cl, NIII, DH&C I, L&M III.
 Sindall, Susan (Dip.) BIII, GII, MF, NII, L&M III.
 Singer, Frances (B.S.) BI, GI, Pre-Cl, NI, L&M I, TT I.
 Stein, Bonnie Sue (B.S.) BII, GI, Pre-Cl, NI, L&M I, TT I.
 Tassone, Ronald (Dip.) BIV, LII, NIV, L&M IV, JDT.
 Tsoumbrakakos, Kalliope (Dip.) BIII, GII, Pre-Cl, NII, L&M I, TT I.
 Vachon, Ann (Dip.) BII, LIII, GF, NIV, DH&C I, L&M III.
 Vanison, Dolores (B.S.) BII, GII, Pre-Cl, NII, L&M II, TT I.
 Walcott, Jean (Dip.) BI, LI, CompMat, NI, L&M I TT I.
 Waters, Sylvia (Dip.) BI, GI, CompMat, NI, L&M I, TT I.
 Waung, Juliette (B.S. Ltd.) BIII, LIII, GF, NIV, L&M IV.
 Weil, Elizabeth (B.S.) BII, LII, Pre-Cl, NIII, L&M II.
 Wentworth, Karen (B.S.) BII, LIII, MF, NII, L&M II, TT II.
 White, Shirley (B.S.) BIII, GII, Pre-Cl, (no credit), NIII, DH&C I, L&M III.
 Williams, Annluise (B.S.) BII, GII, MF, NII, L&M III.
 Williams, Dudley (Dip.) BII, GII, Pre-Cl, NI, L&M I, TT I.
 Wittman, Martha (Dip.) BIV, LIV, Dance Major Project, DH&C I, JDT.
 Wood, Eleanor (Dip.) BI, LI, CompMat, NI, L&M I, TT I.

STUDENT LIST FOR 1957-58 (continued)

Extension Division

Ampel, Roberta - Pre-Classic Forms.
Barb, Madeleine - Notation I.
Beals, Margaret - Pre-Classic Forms, L&M I.
Berman, Marjorie - Pre-Classic Forms.
Crane, Donald - Theater Techniques II.
Gaylord, Helen - BII, LII, Pre-Classic Forms.
Hammond, Sandra Noll - BIII, GI.
Johnson, Frances - Group Forms.
Kalev, Arye - Modern Forms.
Kanda, Akiko - Pre-Classic Forms.
Kohav, Hava - BIII, Group Forms.
Kubinyi, Moisha - Modern Forms.
Lambert, Patricia - Theater Techniques II.
Lapzeson, Noemi - BI, LII, Pre-Classic Forms.
Levy, Joan - BI, GI, Comp. Mat., NI, L&M I, TTI.
Leyton, Morley - BIII.
Liebhaber, Bernard - L&M III.
Steuer, Joanne - Pre-Classic Forms.
Waller, John - BIII.
Watson, Susan - LII.
Zakoian, Susan - GI.

Muller, Horst - Visiting Scholar
Partsch, Isa - Visiting Scholar

Juilliard Dance Theater only

Adler, Diane.
R Blanchard, John.
Christopher, Patricia.
Gillick, Maureen.
Greenhaus, Yvonne.
Peters, Florence.
Quitow, Diane.
R Searles, Baird.
Trisler, Joyce.
R Wagoner, Dan.
Wilson, John.
Wynne, David.

Juilliard Dance Theater understudies

Ampel, Roberta.
Jowitt, Deborah.

Juilliard Dance Theater members on leave first semester

McCallum, Harlan.
Quitow, Vol.
Wolenski, Chester.

R - Replacement.

DANCE DEPARTMENT

MARTHA HILL ON LEAVE NOVEMBER 19, 1957
THROUGH JANUARY 5, 1958. DURING HER
ABSENCE, JUNE DUNBAR TAKES ADMINISTRATIVE
RESPONSIBILITY FOR THE DANCE DEPARTMENT.

PROGRAM
SEASON 1957-58

Juilliard School of Music

presents

*The Juilliard Opera Theater Production
The First Performance of*

"THE SWEET BYE AND BYE"

An Opera

Written by **Kenward Elmslie**

Composed by **Jack Beeson**

Friday evening, November 22, 1957 at 8:30
Saturday evening, November 23, 1957 at 8:30

Juilliard Concert Hall
130 Claremont Avenue
New York City

Benefit of the Juilliard Student Aid and Scholarship Fund

PROGRAM

"THE SWEET BYE AND BYE"

An Opera in Two Acts

Written by Kenward Elmslie

Composed by Jack Beeson

CAST OF CHARACTERS

Sister Rose Ora Easter	<i>Shirlee Emmons, Guest Artist</i>
Mother Rainey	<i>Ruth Kobart, Guest Artist</i>
Billy Wilcox	<i>William McGrath, Guest Artist</i>
Sister Gladys	<i>Alice Robiczek</i>
Sister Rees, the Sister Elect	<i>Anne Perillo</i>
Brother Smiley	<i>Richard Kuelling</i>
Mary Jane Ripley, First Bather	<i>Alexandra Hunt</i>
Second Bather {Two Good-Time	<i>Clifton Steere</i>
Third Bather {Charles	<i>W. Haggin Perry</i>
Three Bathing Beauties	Danced by <i>Helene Franck</i>
	<i>Lenore Latimer</i>
	<i>Margot Mink</i>
Photographers	Danced by <i>Ben Heller</i>
	<i>Jerry King</i>
First Gangster	Danced by <i>Norman Glick</i>
Second Gangster	Danced by <i>Joel Schnee</i>
Gun-Moll	Danced by <i>Carolyn Gracey</i>
The Flock of the Lifeshine Ark*. <i>Perryne Anker, Iris Bala, Ellen Berse, Alpha Brawner, Anne-Marie Cope, Barbara Crouch, Marnell Higley, Marian Krejewski, Chung Hee Lee, Ive Patrason, Susan Thiemann, Gail Thomas, Tatiana Troyanos, Estelle Tyner, Bruce Abel, Antony Balestrieri, Enrico Di Giuseppe, Josef Gustern, Wendell Howard, Richard Kuelling, Dale McKechnie Jerome Mann, John Parella, W. Haggin Perry, Donald Pyle, Gordon Richmond, Clifton Steere, David Wingate</i>	
Women's Trio	<i>Iris Bala, Alpha Brawner, Barbara Crouch</i>
Men's Trio	<i>Enrico Di Giuseppe, Dale McKechnie, John Parella</i>
"Sinners"	Danced by <i>Dorothy Cornell, Carol Egan, Bonnie Stein, Ben Heller, Jerry King</i>

* The Flock of the Lifeshine Ark is a fictional creation and any resemblance to other religious groups is coincidental. The Ark requires of its leader — who must be a woman — that she have no earthly ties: she must be an orphan of unknown parentage and she must take the vow of chastity.

TIME: The Late Twenties

ACT I

Scene One The Beach, Atlantic City
Scene Two A Terrace Suite in the Hotel Paradise Arms,
New York City

ACT II (Three Days Later)

Scene One The Boardwalk, Atlantic City
Scene Two Inside the Lifeshine Ark
Scene Three The Miracle Room

Musical Direction

Frederic Waldman

Production and Stage Direction

Frederic Cohen

Assisted by *Elsa Kahl*

Chorusmaster

John Parella

Choreography

Myra Kinch, Guest Artist

Settings

David Hays, Guest Artist

Lighting and Technical Direction

Thomas DeGaetani

Costume Design

Leo van Witsen

Stage Manager

Thomas DeGaetani

Master Carpenter

Frederick Strassburg

Assistant Stage Manager

Donald Crane

Assistant Technicians

Patricia Lambert

Hilary Bomser

Costume Execution

Maida Burr

Assisted by

Kenneth Goldsberry

Ray Simpson

Vincent Tarravella

Sets Executed and Painted

with the Assistance of the *Theater Techniques Class*

Staff of the JULLIARD OPERA THEATER

Frederic Cohen, Director

Frederic Waldman, Associate Director and Conductor

Elsa Kahl, Musical Acting

Madeleine Marshall, Diction

Philip Lawrence, Drama

Leo van Witsen, Stage Make-Up and Costumes

Irving De Koff, Fencing

Alberto Bimboni, Musical Assistant

Ethelyn Dryden, Musical Assistant

Joyce Noeh, Musical Assistant

Viola Peters, Musical Assistant

Thomas DeGaetani, Stage Manager

This production has been assisted by a grant from the Alice M. Ditson Fund of Columbia University.

JACK BEESON Born in Muncie, Indiana. Winner of the Rome Prize; Fulbright Fellow. At present Assistant Professor at Columbia University. His first full-length opera, "Jonah", to text by Paul Goodman, as yet unperformed; second opera, Saroyan's "Hello Out There", to be released by Columbia Records in 1958.

KENWARD ELMSLIE Born in New York City. Contributed material, in collaboration with the late John LaTouche, to "The Littlest Review", Phoenix Theatre, 1956; sketches to Ben Bagley's "Shoe-string '57"; musical play "Thirty-Love", 1956. Currently collaborating with Ruth Yorck on adaptation of Jean Cocteau's "The Infernal Machine" for spring production at Phoenix Theatre.

SHIRLEE EMMONS, Soprano Born in Stevens Point, Wisconsin. Fulbright Fellow; winner of Marian Anderson Award. Sang Susan B. Anthony in Phoenix Theatre revival of Stein-Thomson opera, "The Mother of Us All"; appearances as the Countess in NBC-TV Opera and NBC Opera Theatre productions of "The Marriage of Figaro"; in "Ariadne" with Sante Fé Opera Association. Performances with Robert Shaw Chorale and Dessoff Choirs and with CBS Symphony, among others; recordings for RCA Victor and Concert Hall.

RUTH KOBART, Mezzo-Soprano Born in Des Moines, Iowa. Appearances with Lemonade Opera Company in Prokofieff's "The Duenna" and "Hansel and Gretel"; in the Little Orchestra Society's performances of Stravinsky's "Mavra" and "Ravel's "L'Enfant et les Sortilèges"; understudy for Helen Traubel, whom she often replaced, in Broadway production of "Pipe Dream"; on tour with NBC Opera Theatre for second season as Marcellina in "The Marriage of Figaro"; scheduled to sing in NBC Opera Theatre forthcoming production of "Die Meistersinger".

WILLIAM McGRATH, Tenor Born in Medina, New York. Winner of Jugg Award. Solo tenor in Verdi's "Requiem" under Arturo Toscanini; numerous appearances with the Chicago, New Orleans, Buffalo and Pittsburgh symphony orchestras. Sang the title role in Verdi's "Otello" with CBS-TV; Pandarus in Walton's "Troilus and Cressida" in Toronto; Bacchus in "Ariadne" with Sante Fé Opera Association.

MYRA KINCH Born in Los Angeles. Head of Federal Theater Dance Project in California. European debut at Max Reinhardt's Deutsches Theater. For last eight years has been head of the modern dance department at Jacob's Pillow Dance Festival. Choreographer of three major pageants at Williamsburg, Virginia and Washington, D.C.; choreographed Milhaud's "Salade" at Brandeis University. Numerous appearances on TV and in New York with her own group in "Giselle's Revenge", "Variation on a Variation" among many others.

DAVID HAYS Born in New York City. Fulbright Fellow; while in London assistant to Roger Furse and Leslie Hurry. Head designer for Opera Department, Berkshire Music Center, Tanglewood; sets and costumes for "The Masques" and "Pastorale" for New York City Ballet; designer of O'Neill's "Long Day's Journey Into Night", New York and Paris.

PERSONNEL OF THE ORCHESTRA

Violins and Violas

Howard Beebe
Jerre Gibson
Michael Gilbert
Nicole Gluck
Bettina Harrison
Almita Hyman
Carol Jackson
Walter Maddox
Inti Marshall
Laurence Maves
George Mester
Uri Pianka
Liesel Soley
Marilyn Stroh
Stephen Wolosonovich
Michael Yurgeles
Joanne Zagst

Cellos

David Moore
Edward Szabo
Charles Wendt

Double Basses

Warren Petty
William Rhein

Flutes

Harold Jones
Joseph Maggio

Oboe

Hugh Matheny

Clarinets

Susan Cogan
Leslie Scott

Bassoon

Bernard Wasser

French Horns

Robert Johnson
Leon Kuntz

Trumpet

Ronald Anderson

Trombone

James Biddlecome

Timpani

Paul Fein

Percussion

Fred Pizzuto

Piano

Agustin Anievas

Celesta

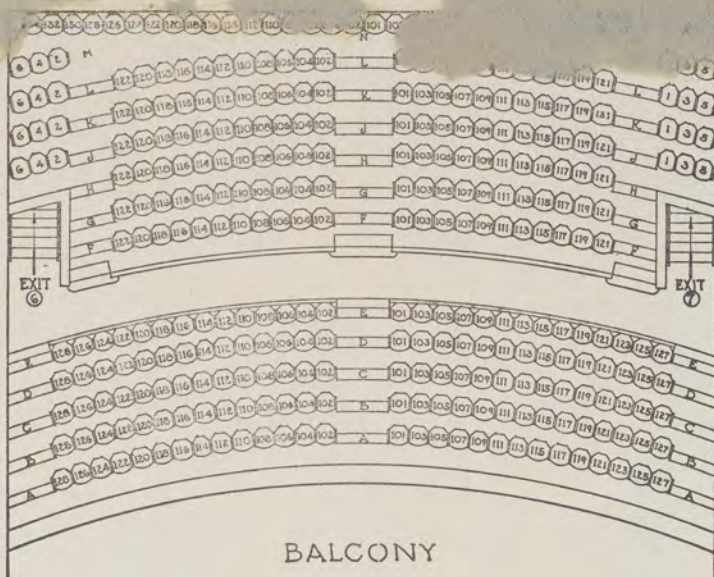
Joyce Noeh

Harp

Sarah Day

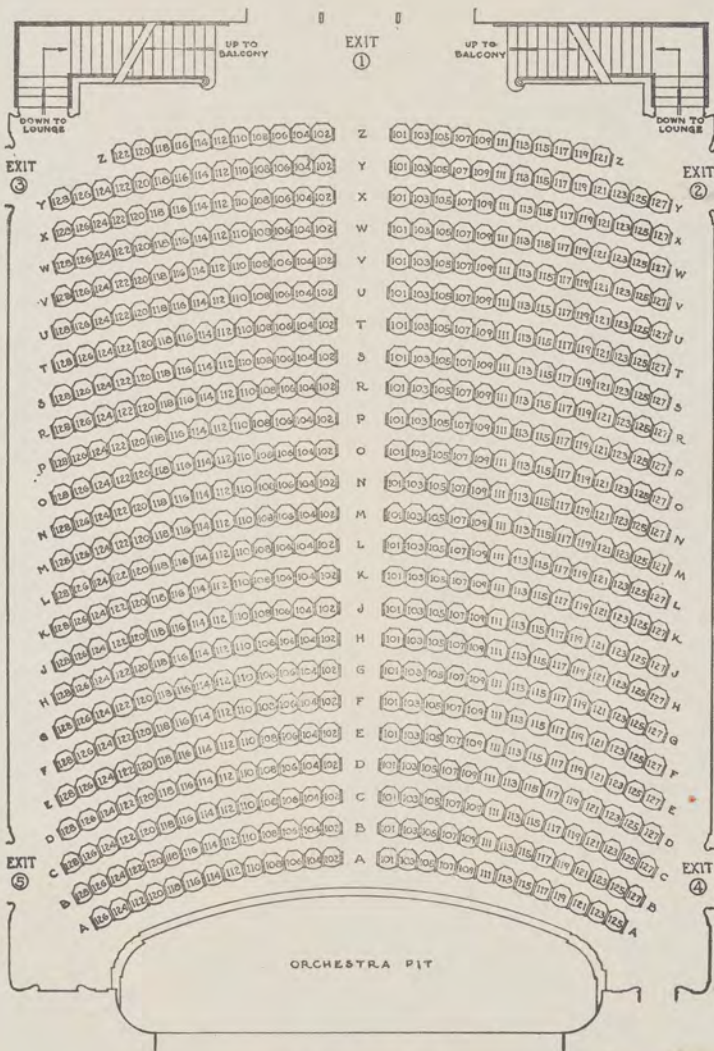
Orchestra Librarian

Felix Goettlicher



FIRE NOTICE

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



**RED LIGHTS
INDICATE
EXITS**

13

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP

Wednesday, December 11, 1957
5:00 p.m.
Concert Hall

Program

I

Pre-Classic Dance Forms

Pavanes

Demand Clark-Horst
Composed and danced by Kalliope Tsoumbrakakos

Pride Traditional
Composed and danced by Akiko Kanda

Prey Clark-Horst
Composed and danced by Roberta Ampel

Galliards

Going to Town Williamson
Composed and danced by Roberta Ampel

Carnival Hassler
Composed and danced by Chieko Kikuchi

Game Phalése
Composed and danced by Akiko Kanda

Call Hassler
Composed and danced by Dudley Williams

Allemandes

I Will Guide Thee Handel
Composed and danced by Harriet Grossberg and
Bonnie Stein

Elegy Blow
Composed and danced by Akiko Kanda and Chieko
Kikuchi

II

Modern Forms in Dance

Strange Space Design

Composed and danced by Jane Laughlin Windsperger

Composed and danced by Nora Muchnik Windsperger

Strange Space Design (continued)

Composed and danced by Mabel Robinson Windsperger

Composed and danced by Annluise Williams Windsperger

Dissonance

Composed and danced by Helene Franck Windsperger

Composed and danced by Carolyn Gracey Windsperger

Composed and danced by Jane Laughlin Windsperger

Composed and danced by Mabel Robinson Windsperger

Planal

Composed and danced by Nancy Adams Windsperger

Composed and danced by Susan Sindall Windsperger

Composed and danced by Jane Laughlin Windsperger

5/4 Rhythm

Tension Satie
Composed and danced by Nora Muchnik

Indecision Satie
Composed and danced by Jane Laughlin

Caught Satie
Composed and danced by Mabel Robinson

When Headache Strikes Satie
Composed and danced by Helene Franck

Earth Primitive

Composed and danced by Susan Sindall Bartok

Composed and danced by Jere Admire Bartok

Composed and danced by Moisha Kubinyi Bartok

III

Composition in Small Group Forms

Trios

The Intrusion of Time Debussy
Composed by Margot Mink;
Danced by Jerry Conques, Carol Egan, Juliette
Waung.

Trios (continued)

Possession Charles Ives
Composed by Sandra Olin;
Danced by Jerry Conques, Jerry King,
Susan Sindall.

Three in Song Bartok
Composed by Ann Vachon;
Danced by Ilona Hirschl, Nora Muchnik, Juliette
Waung.

Street Lamp Riegger
Composed by Hava Kohav;
Danced by Hava Kohav, James Payton, Mabel
Robinson.

Quartet

Gray the Gaunt Alec Wilde
Composed by Jerry Bywaters;
Danced by Carol Egan, Ilona Hirschl, Horst
Muller, Susan Sindall.

Quintet

Moods Villa-Lobos
Composed by William Hug;
Danced by Jerry Bywaters, Sandra Hammond,
William Hug, James Payton, Ann Vachon.

Sextet

B. C. Boogie Marvin Wright
Composed by Lenore Latimer;
Danced by Jemima Ben-Gal, Jerry Bywaters,
Helene Franck, Margot Mink, Horst
Muller, Ronald Tassone.

Octet

Opening Dance dancers' count
Composed by William Hug;
Danced by Jerry Bywaters, Betsy Dickerson,
Sandra Hammond, Ilona Hirschl, William
Hug, Janet Mansfield, James Payton,
Ann Vachon.

* * * *

Prepared in the classes of Louis Horst
Natanya Neumann, Assistant
Lucy Ishkanian, Pianist

14

THE STUDENT COUNCIL OF THE JUILLIARD SCHOOL OF MUSIC

PRESENTS

A Concert by students of the School

Tuesday, December 17, 1957 at 8:00 P.M. in the Recital Hall

*

PROGRAM

Suite of Dances François Couperin

Allemande
Courante
Sarabande
Minuet*
Gavotte

Betsy Dickerson
Lonnie Hirschl
Noemi Lapzeson

Nora Muchnik
James Payton
Karen Wentworth

Joel Schnee (choreographer)
Ann G. Cross (harpsichord)

*composed by James Payton

Requiem for Three Celli and Piano, Op. 66 (1892). David Popper

Jerry Appleman, cello
Raymond Davis, cello
Guillermo Helguera, cello
Jonathan Sack, piano

Etude in F Minor, Op. 10, No. 9 Frédéric Chopin

Etude in A Minor, Op. 25, No. 11 (Winter Wind). Frédéric Chopin

Étude pour les Arpèges Composées Claude Debussy

Etude, Op. 18, No. 1 Béla Bartók

James Johnson, piano

INTERMISSION

Serenade No. 10 in B-flat for Thirteen Wind Instruments
. Wolfgang Amadeus Mozart

Largo-Allegro molto
Menuetto
Adagio
Menuetto: Allegretto
Romanze: Adagio
Tema con Variazioni: Andante
Rondo: Allegro molto

Andre Jansens, oboe
Deborah Reich, oboe
Herbert Geller, clarinet
Anton Swenson, clarinet
James Myers, basset horn
Leslie Scott, basset horn

Ralph Froelich, horn
Robert Johnson, horn
Leon Kuntz, horn
Larry Lawrence, horn
Bernard Wasser, bassoon
Steven Portman, bassoon
Warren Fricker, bass

Arthur Weissberg, conductor

15

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP

Wednesday, January 22, 1958
5:00 p.m.
Concert Hall
and

ONE O'CLOCK CONCERT
Wednesday, January 29, 1958

Program

I

:Pre-Classic Dance Forms

Pavanes		
Pride	Traditional	1'20"
	Composed and danced by Akiko Kanda	
Prey	Clark-Horst	1'7"
	Composed and danced by Roberta Ampel	
Galliards		
Carnival	Hassler	30"
	Composed and danced by Chieko Kikuchi	
Call	Hassler	30"
	Composed and danced by Dudley Williams	
Allemandes		
Game of Love	Handel	1'5"
	Composed and danced by Norman Glick and Kalliope Tsoumbrakakos	
Elegy	Blow	1'5"
	Composed and danced by Akiko Kanda and Chieko Kikuchi	
Courante		
Scatterbrain	Hellebrandt	30"
	Composed and danced by Roberta Ampel	

II

Modern Forms in Dance

5/4 Rhythm		
Caught	Satie	23"
	Composed and danced by Nabel Robinson	
Primitive	Mompou	1'16"
	Composed and danced by Nora Muchnik	
Archaic	Satie	1'15"
	Composed and danced by Jane Laughlin	

Composition in Small Group Forms

Trios	Street Lamp	Wallingford Riegger	4'30"
	Composed by Hava Kohav; Danced by Hava Kohav, James Payton, Mabel Robinson.		
	Prelude	J. S. Bach	3'
	Composed by James Payton; Danced by James Payton, Ann Vachon, Juliette Waung.		
Quartet	Windows	Paul Hindemith	2'18"
	Composed by Hava Kohav; Danced by Cora Cahan, James Payton, Mabel Robinson, Dudley Williams.		
Septet	By the Rivers of Babylon	Samuel Barber	5'20"
	Adagio for Strings Composed by Jemima Ben-Gal; Danced by Jemima Ben-Gal, Noemi Lapzeson, Margot Mink, Nora Muchnik, Ann Vachon, Juliette Waung, Karen Wentworth.		
Octet	Dancers' Counts	Self-accompanied	7'
	Composed by William Hug; Danced by Jerry Bywaters, Betsy Dickerson, Sandra Hammond, Ilona Hirschl, William Hug, Janet Mansfield, James Payton, Ann Vachon.		

* * *

Prepared in the classes of Louis Horst
Natanya Neumann, Assistant
Lucy Ishkanian, Pianist

Juilliard School of Music

WEDNESDAY ONE O'CLOCK CONCERT SERIES
January 29, 1958

Program

Pre-Classic Dance Forms

- Pavanes
- Pride Traditional
Composed and danced by Akiko Kanda
- Prey Clark-Horst
Composed and danced by Roberta Ampel
- Galliards
- Carnival Hassler
Composed and danced by Chieko Kikuchi
- Call. Hassler
Composed and danced by Dudley Williams
- Allemandes
- Game of Love Handel
Composed and danced by Norman Glick
and Kalliope Tsounbrakakos
- Elegy Blow
Composed and danced by Akiko Kanda
and Chieko Kikuchi
- Courante
- Scatterbrain Hellebrandt
Composed and danced by Roberta Ampel

Modern Forms in Dance

- 5/4 Rhythm
- Caught Satie
Composed and danced by Mabel Robinson
- Primitive Mompou
Composed and danced by Nora Muchnik
- Archaic Satie
Composed and danced by Jane Laughlin

Composition in Small Group Forms

Trios

Street Lamp (Trio for Flute, Harp and Cello - Finale)

Wallingford Riegger

Composed by Hava Kohav

Danced by Hava Kohav, James Payton,
Mabel Robinson

Decor: Burt Breazeale

Prelude (Partita #1 in B flat major -2nd movement) J. S. Bach

Composed by James Payton

Danced by James Payton, Ann Vachon,
Juliette Waung

Quartet

Windows (Kleine Kammermusik, Op. 24, #2,
3rd movement)

Paul Hindemith

Composed by Hava Kohav

Danced by Cora Cahan, James Payton, Mabel
Robinson, Dudley Williams

Septet

Adagio (Adagio for Strings) Samuel Barber

"By the rivers of Babylon, there we sat down, yea,
we wept, when we remembered Zion." Psalm 137:1

Composed by Jemima Ben-Gal

Danced by Jemima Ben-Gal, Noemi Lapzeson, Margot
Mink, Nora Muchnik, Ann Vachon,
Juliette Waung, Karen Wentworth

Decor and Costumes: Patricia Lambert

Octet

Dancers' Counts Self-accompanied

Composed by William Hug

Danced by Jerry Bywaters, Betsy Dickerson,
Sandra Hammond, Ilona Hirschl,
William Hug, Janet Mansfield,
James Payton, Ann Vachon

Prepared in the classes of Louis Horst

Natanya Neumann, Assistant

Lucy Ishkanian, pianist

Scenery, Costumes and Lighting prepared and executed
by students of Mr. DeGaetani's Stagecraft class

The Wednesday One O'Clock Series is designed to supplement the class work in the Literature and Materials of Music program. All students of the School are eligible to perform in these concerts, and occasionally there will be performances by members of the faculty.

All students in the Literature and Materials of Music program are required to attend these concerts as a part of their regular class work. All other students and faculty of the School are cordially invited to attend.

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JUILLIARD SCHOOL OF MUSIC
Dance Department

REPORT ON THE 1957 INTERNATIONAL EXCHANGE PROGRAM TOUR OF THE LIMON COMPANY

Speakers: Doris Humphrey, Artistic Director of the Limon Company
José Limón, Director of the Limon Company

Wednesday, February 5
5:00-6:00 p. m.
in the
Concert Hall
130 Claremont Avenue

The public is invited, free of charge

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR

Wednesday, February 19, 5:00 p.m.
Concert Hall

PROGRAM OF AMERICAN INDIAN DANCES

Walter C. Clemens, Jr.

Mr. Clemens' program is based upon thirteen years' study of the Indian, in part with ethnologists such as Bernard S. Mason, James Wagner, Frazier Douglas, Buck Durshears -- and upon three summers spent living and dancing with the Mescalero Apaches, Tacs Pueblo and Santa Clara Pueblo, Navajos of the Many Farms area, and tribes visiting the Gallup and Flagstaff ceremonies in New Mexico, and with the Kiowas of Oklahoma.

Mr. Clemens is currently a Ph.D. candidate in the Russian Institute of Columbia University.

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JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP, WEDNESDAY, FEBRUARY 26
Concert Hall
5:00 p.m.

Kurt Jooss's approach to modern dance technique - one example of European dance education.

Demonstration arranged by Isa Partsch
Music - John Colman

A

Elementary technique: Judith Anderson, Marlene Ketelhut, Ellen Levand.

B

Intermediate technique: Judith Anderson, Horst Muller.

C

Studies: I Isa Partsch
 II Hazel Chung
 III Horst Muller
 IV Hazel Chung, Horst Muller

Märzlied: Music: Johannes Brahms
 Choreography: Kurt Jooss
 Danced by Martha Wittman, Horst Muller

Note: Judith Anderson and Marlene Ketelhut are students in the Dance Department of the YM-YWHA, 92nd Street; Hazel Chung is a graduate of Juilliard in the class of 1957; Horst Muller is a Visiting Scholar from the Kurt Jooss School in Essen; Ellen Levand and Martha Wittman are students in the Juilliard School.

Isa Partsch, who is a faculty member on leave from the Kurt Jooss School in Essen, came to the United States in the fall of 1956 on a fellowship from the Deutsche Akademische Austauschdienst and has since that time made her main affiliation the Juilliard School.

MODERN DANCE COMPANY PRESENTS CONCERT OF NOTE

The Doris Humphrey Dance Theater was presented Wednesday evening in John H. Greene Hall under the auspices of the Smith College Theater Dept. Although young in performance years - the company made its debut in 1955 - its repertoire is largely the work of choreographer Doris Humphrey, one of the venerated founders of the modern dance movement. Despite its youthfulness, therefore, it represents a traditional, rather than experimental, temper in contemporary dance.

The works presented range in period from 1922 to 1956; however, these dates have little stylistic significance in the dances selected for the Smith program. Dance devotees in this area are fortunate in having had a second opportunity this season to see a program of high caliber. It is possible that viewers of both events found the work of Shanta Rao and her Indian Dancers last November more immediately comprehensible than those of the Dance Theater Company Wednesday evening.

This is less of a paradox, perhaps, when one considers that the former, although "foreign", is primarily a folk art, whereas the latter represents a sophisticated and highly personal artistic conception. One might take issue with the conception in some of its manifestations on Wednesday night's program, but not without involving serious considerations of certain basic tenets of "modern dance."

Of the three works presented, this viewer found the second, "Dawn in New York," the most rewarding. The score by Hunter Johnson is of those few which not only meet but embrace and support the dancer. The choreography was electric visually and rhythmically and kinesthetically vibrant.

Capping its splendors was the dancing of Joyce Trisler and Chester Wolenski. Miss Trisler has a unique and totally absorbing, if not astounding, technical range which was allowed full play both in "Dawn" and in her role as the "Old Queen" in "Life of the Bee." As "The Sign of Spring" in "Dawn", her ability in lyric and sustained movement were revealed; the acrobatic agility and percussive attack shown in her portrayal of the "Old Queen" demanded an opposition of qualities rarely found in a single dancer.

Mr. Wolenski was equally strong in the dramatic and technical demands of his role as "The Young Man." The group work of the girls as "The Black Doves," and of the men as "Workers" was compelling.

Perhaps because it was an opening number, perhaps because one viewer has seen a long list of "preclassic" dance works, the "Partita No. 5" (Bach)

was less satisfying than the other two works. The performers seemed less comfortable technically and despite the craftsmanship of the choreography there were only moments when it seemed to rise to the piquancy and wit it promised. Diane Quitzow's spontaneous delight in dancing, however, and Jemima Ben-Gal's elegance, combined with the lighthearted pleasure of the group were a cheerful introduction to the company.

"Life of the Bee" (Hindemith) in this revival by Miss Humphrey, reveals certain characteristics which her work has retained and developed in the 30 years since it was composed - the use of levels (blocks, ramps, etc.) to heighten dramatic and visual effect, concern with social themes, exciting rhythmic pulse and skill in handling complex music.

The excellence of costumes, decor and lighting, and the technical smoothness of the concert, were all one has come to expect of any work bearing the Humphrey name. As assistant director of the group, Ruth Currier (prominent as a dancer in the Jose Limon Co.) also deserves no small issue of praise. The excellent company (some of whom are graduates of Juilliard School in New York) included, in order of appearance:

Florence Peters and Ronald Tassone; Maureen Gillick and David Wynne; Diane Quitzow and John Wilson; Jemima Ben-Gal, Martha Wittman, Diane Adler, Yvonne Brenner, Jane Laughlin, Deborah Jowitt, Chester Wolenski, Joyce Trisler, Durevol Quitzow, Harlan McCallum and Baird Searles. - M.M.

DANCE CENTER

subscription series

1957-1958

SUNDAY AFTERNOONS
at 2:40

Kaufmann Concert Hall

YOUNG MEN'S AND YOUNG WOMEN'S
HEBREW ASSOCIATION

Lexington Avenue at 92nd Street, New York 28

TRafalgar 6-2366



A member of the Federation of Jewish Philanthropies
of New York

Calendar of Events

October 27

GEOFFREY HOLDER & COMPANY
Featuring CARMEN DE LAVALLADE
WILLIAM HUG DANCE COMPANY
DANIEL NAGRIN

November 17

THE ANNA SOKOLOW DANCE COMPANY
VALERIE BETTIS & COMPANY
LOUIS JOHNSON & COMPANY

January 5

MERCE CUNNINGHAM & COMPANY
MAY O'DONNELL & COMPANY
IVA KITCHELL

February 16

JUILLIARD DANCE THEATRE
SOPHIE MASLOW & COMPANY
KATHERINE LITZ

March 23

DONALD McKAYLE & COMPANY
JOHN BUTLER & COMPANY
PAULINE KONER

April 20

MARY ANTHONY & COMPANY
PAUL CURTIS & AMERICAN MIME THEATRE
RUTH CURRIER

The groups and soloists that were invited were selected
from a list that was sent to dance authorities,
on a nationwide basis.

The program will consist primarily of modern dance
compositions.

The series was arranged under the supervision of
DORIS HUMPHREY, Director of the Y Dance Center.

SUBSCRIPTION FORM

Subscription: \$10
Single Admission: \$2.00
All seats reserved

I am enclosing my check for \$..... made payable to the
YM-YWHA for subscriptions.

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KAUFMANN

CONCERT

HALL

PROGRAM

The DANCE CENTER of the YM-YWHA presents

JUILLIARD DANCE THEATER

KATHERINE LITZ

SOPHIE MASLOW COMPANY

Sunday Afternoon, February 16, 1958, at 2:40

Program

JUILLIARD DANCE THEATER

DORIS HUMPHREY, *director*

*PARTITA No. 5 IN G MAJOR - - - - Johann Sebastian Bach

Choreography by Doris Humphrey (1940)

Costumes by Pauline Lawrence

Lighting by Thomas DeGaetani

Recording by Howard Lebow

Préambule

Allemande

Florence Peters and Ronald Tassone
Maureen Gillick and David Wynne
Diane Quitzow and John Wilson

Courante

Maureen Gillick, Florence Peters, Diane Quitzow,
Ronald Tassone, John Wilson, David Wynne

Sarabande

JEMIMA BEN-GAL and Maureen Gillick,
Florence Peters, Diane Quitzow, Ronald Tassone,
John Wilson, David Wynne

Tempo de Menuetto Diane Quitzow

Passepiéd

MAUREEN GILICK and RONALD TASSONE,
Jemima Ben-Gal, Florence Peters, Diane Quitzow,
John Wilson, David Wynne

Gigue

MAUREEN GILICK and Jemima Ben-Gal,
Florence Peters, Diane Quitzow, Ronald Tassone,
John Wilson, David Wynne

*From the original title page: "Partitas, Keyboard practice, consisting of Preludes, Allemandes, Courantes, Sarabandes, Giges, Minuets and other gallantries. Prepared for the spiritual enjoyment of music lovers by Johana Sebastian Bach."

*DAWN IN NEW YORK

Concerto for Piano and Chamber Orchestra - - - Hunter Johnson

Choreography by Doris Humphrey (1956)

Set and Costumes by William Sherman

Lighting by Thomas DeGaetani

Recording by John Kirkpatrick and orchestra

Black Doves

Diane Adler, Jemima Ben-Gal, Yvonne Brenner,
Maureen Gillick, Deborah Jowitt, Jane Laughlin,
Florence Peters, Diane Quitzow, Martha Wittman

Young Man

Chester Wolenski

Sign of Spring

Joyce Trisler

Workers

Harlan McCallum, Durevol Quitzow, Ronald Tassone,
John Wilson, David Wynne

*Commissioned by the Juilliard Musical Foundation for the Festival of American Music in 1956. "Dawn in New York" is based on the following quotations from poems by Federico Garcia Lorca:

"The New York dawn has
four columns of mud
and a hurricane of black doves . . .
The dawn comes and no one receives it in his mouth . . .
They know they are going to the mud of figures and laws,
to artless games, to fruitless sweat."

—From "The Dawn"

"What signs of Spring
do you hold in your hand?
A rose of blood
and a white lily."

—From "Ballad of the Little Square"

Assistant Director of the Juilliard Dance Theatre: Ruth Currier

Stage Manager: Thomas DeGaetani

Costumes executed by Nellie Hatfield

I N T E R M I S S I O N

KATHERINE LITZ

BLOOD OF THE LAMB - - - - Eugene Nicolait

a. The Beginning

b. The Becoming

Costume by Adolphine Rott

THE STORY OF LOVE FROM FEAR TO FLIGHT - - - Vivaldi

Costume by Eleanor De Vito

THE GLYPH - - - - Lou Harrison

Pianist David Tudor

Lighting Nicola Cernovich

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
Wednesday, March 5, 1958
5:00 p.m.
Concert Hall

BENNINGTON COLLEGE DANCE GROUP

Program

1. Sea Chanty Traditional Welsh

Choreography - Dimitra Sundeen

Lynn Donovan, Jane Lapiner, Harriet Clifford

2. All Hid Children's Songs - Recorded
by the Library of Congress

Choreography - Anita Andres

Anita Andres, Hester Renouf

The dance depicts a fear which often underlies children's games.

- *3. The Blue Scarf Persichetti, Bloch

Choreography - Sheila Hirschfeld

Patricia Beatty, Harriet Clifford, Stanley Berke,
Sheila Hirschfeld, Anita Andres

This is a dance about the fate of a scarf and how it takes on a different meaning with each person who comes in contact with it by chance.

- *4. Ballad of the Tryst Barber
Prologue from "The Three Bushes," by W. B. Yeats

Choreography - Lynn Donovan

Lady	Barbara Villa
Lover	Stanley Berke
Chambermaid	Lynn Donovan
Chorus	Claire Hirschhorn
	Hester Renouf

This dance is based on the poem "The Three Bushes" and is the story of a lady who sends her chambermaid to her lover because she is repelled by the physicality of love.

5. Ballata Paventosa

Handel

Jane Lapiner

This dance reflects two kinds of solitude and was inspired by the quotation: "I'm alone with the beating of my heart."

Lao-tze

*6. Let Every Herring Hang by its Own Gill - A Morality

Traditional 16th century; Margaret Fairlie

Choreography - Hester Renouf

Temptation	Stanley Berke
Peasants	Lynn Donovan
	Harriet Clifford
	Hester Renouf

A morality based on Brueghel's 16th-century paintings of the proverbs.

*Senior project
Solo dance choreographed by the performer

BENNINGTON COLLEGE DANCE GROUP 1958

WHO'S WHO

Patricia Beatty, whose home is Toronto, Canada, is a third-year dance major. She has had eight years of study at the Canadian Ballet School in Toronto and has also studied at the Martha Graham Studio and at the Connecticut College Summer School of the Dance. She has performed in the Arts Festival in Banff, Canada, the American Dance Festival in New London, Conn., and in the original cast of Mary Anthony's dance, "Threnody." On this tour, Trish holds the jobs of co-chairman, co-regisseur, and social liaison.

Anita Andres, a third-year dance major, and co-chairman of costumes for the tour, is from Chestnut Hill, Mass., where she graduated from Beaver Country Day School. She has studied dance with Barney Thompson, Yvonne Franz, and at the Connecticut College Summer School of the Dance, and has taught dance at the Beaver and the Scarborough Country Day Schools. Anita is also an ice skating enthusiast and has skated in several national competitions.

Stanley Berke was born in Cairo, Egypt, and attended Erasmus Hall and Brooklyn College in Brooklyn, N.Y. He entered Bennington last fall as a special student, having previously studied modern dance in New York at The New Dance Group and with Jose Limon; he has also done extended work in folk dance. Stanley has performed with the Young Concert Dancers and in the Charles Weidman Theatre for Dance. For this tour, he is acting as stage-manager.

Harriet Clifford, who went to Bradford Junior College, is a senior majoring in dance. Her home is in Hartford, Conn., where she graduated from the Oxford School. Harriet has attended the Connecticut College Summer School of the Dance, has studied dance with Mary Anthony and at the Metropolitan Opera Ballet School, was a member of the original cast of Mary Anthony's dance, "Threnody," and has taught dance at the Oxford School, at Bradford, and at Bennington as part of her dance-education program there. For this tour, she is acting as dance instructor.

Lynn Donovan, co-chairman and lecturer of the tour, is from New Jersey. She is a dance major and has previously studied modern dance with Kathleen Hinni and primitive dance with Pearl Primus. Lynn spent two years in Germany where she studied modern and Hungarian folk dance. She was in the original cast of Mary Anthony's "Threnody." After graduation, she expects to continue studies in ballet and modern dance.

Sheila Hirschfeld, spent her first two college years at Mount Holyoke College where she studied modern dance and Labanotation with Helen Rogers and was awarded a scholarship to the Connecticut College Summer School of the Dance. Her home is in Hartford, Conn., and she studied modern and ballet dancing there with Aida Diaz and Florence Greenland, respectively. Sheila has danced leading roles in summer productions of "Finian's Rainbow" and "Lady in the Dark," and she has taught dance at the Oxford School in Hartford and at a summer arts center. For this tour, she is publicity chairman and co-regisseur.

Claire Hirschhorn is a sophomore and plans to major in dance. She comes from New Rochelle, N.Y., and has studied acting, dance, and related arts at Arts in Action in Westchester, where she spent her past two summers teaching. Claire has been the recipient of a Steffi Nossen Modern Dance Scholarship and has studied dance at The New Dance Group in New York. On tour, she is assistant stage-manager and keeper of the log.

Jane Lapiner, in charge of sound and rehearsal scheduling for the tour, is a freshman and prospective dance major. She comes from New York where she graduated from the High School of Performing Arts. Jane has previously danced with The New Dance Group as a member of its Young Professional Group and has also performed with Marion Scott and with The Little Orchestra Society. She is a member of The Country Dance Society and has performed Scottish country dances in St. Andrews, Scotland.

Hester Renouf was born in New York City but has lived most of her life in Mexico. She is a senior dance major with a minor in mathematics and is acting as treasurer for this tour. Her dance training outside of Bennington has been at The Metropolitan Ballet Company, The Connecticut College Summer School of the Dance, and the Mary Anthony Dance Studios; and she appeared in the original cast of Mary Anthony's dance, "Threnody." Hester takes an active interest in music, especially guitar, and she has also had some experience with dance education for children.

Barbara Sailer Villa, co-chairman of costumes, is a sophomore and a prospective dance major. She is from Philadelphia where she studied modern dance with Nadia Chilkovsky. Barbara is also very interested in music and has done extensive work in music composition.

Bennington College Dance Faculty: Mr. William Bales
Mrs. Molly Lynn

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JUILLIARD SCHOOL OF MUSIC
Dance Department

March 4, 1958

Martha Hill will be on leave beginning approximately March 10 until her return in late April when she will be in residence throughout the remainder of the school year.

During Miss Hill's absence, June Dunbar will take administrative responsibility for the Dance Department.

Following is Miss Hill's address during leave:

Mrs. Thurston J. Davies
332 Av. Slegers
Woluwe - St. Lambert
Brussels, Belgium

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
Wednesday, March 12, 1958
5:00 p.m.
Concert Hall

Program

I
Pre-Classic Dance Forms

Allemandes

Grief Handel
Composed and danced by Margaret Beals
and Elizabeth Weil

Legato Handel
Composed and danced by Dudley Williams

Consolation Handel
Composed and danced by Barbara Hale and
Jeannet Rollins

Dream Handel
Composed and danced by Roberta Ampel

Courantes

Trapped Hellebrandt
Composed and danced by Dolores Vanison

Play Niemann
Composed and danced by Carla de Sola and
Janet Mansfield

Sarabandes

Ostracism Handel
Composed and danced by Margaret Beals

Tragic Dialogue Couperin
Composed and danced by Dorothy Cornell and
Kalliope Tsoumbrakakos

Gravity Handel
Composed and danced by Barbara Hale and
Jeannet Rollins

Possessive Love Satie
Composed and danced by Roberta Ampel and
Norman Glick

Gigue

Amateur Night Goodsitt
Composed and danced by Mercedes Ellington
and Janet Mansfield

- 2 -

II

Modern Forms in Dance

Religious Medieval

Composed and danced by Jane Laughlin . Maleingreau

Composed and danced by Susan Sindall . Maleingreau

Secular Medieval

Jongleur Cunningham
Composed and danced by Jessica Nooney

Couturier Koechlin
Composed and danced by Arye Kalev

Introspective

Withdrawal Scriabine
Composed and danced by Annluise Williams

Core Scriabine
Composed and danced by Mabel Robinson

Fear Scriabine
Composed and danced by Arye Kalev

Unborn Scriabine
Composed and danced by Jane Laughlin

Introvert Scriabine
Composed and danced by Nora Muchnik

Image Scriabine
Composed and danced by Jere Admire

III

Composition in Small Group Forms

Trio

Pixie Fiddle Cowell
Composed by Helene Franck;
Danced by Jere Admire, Jerry Bywaters,
Ilona Hirschl

Quartet

Ballet Piece Schubert
Composed by William Hug;
Danced by Jerry Bywaters, Betsy Dickerson,
Sandra Hammond, Ilona Hirschl

Quintet

A Gay Dance Scarlatti
Composed by Hava Kohav;
Danced by Hava Kohav, Margot Mink, Robert
Powell, Mabel Robinson, Dudley Williams

- 3 -

Sextet

Ronda EspañolaTerig Tucci
Composed by Poligena Rogers;
Danced by Betsy Dickerson, Jeannet Rollins,
Mabel Robinson, Ronald Tassone, Sylvia Waters,
Dudley Williams

* * * *

Prepared in the classes of Louis Horst
Natanya Neumann, Assistant
Mildred Kosoy, Pianist

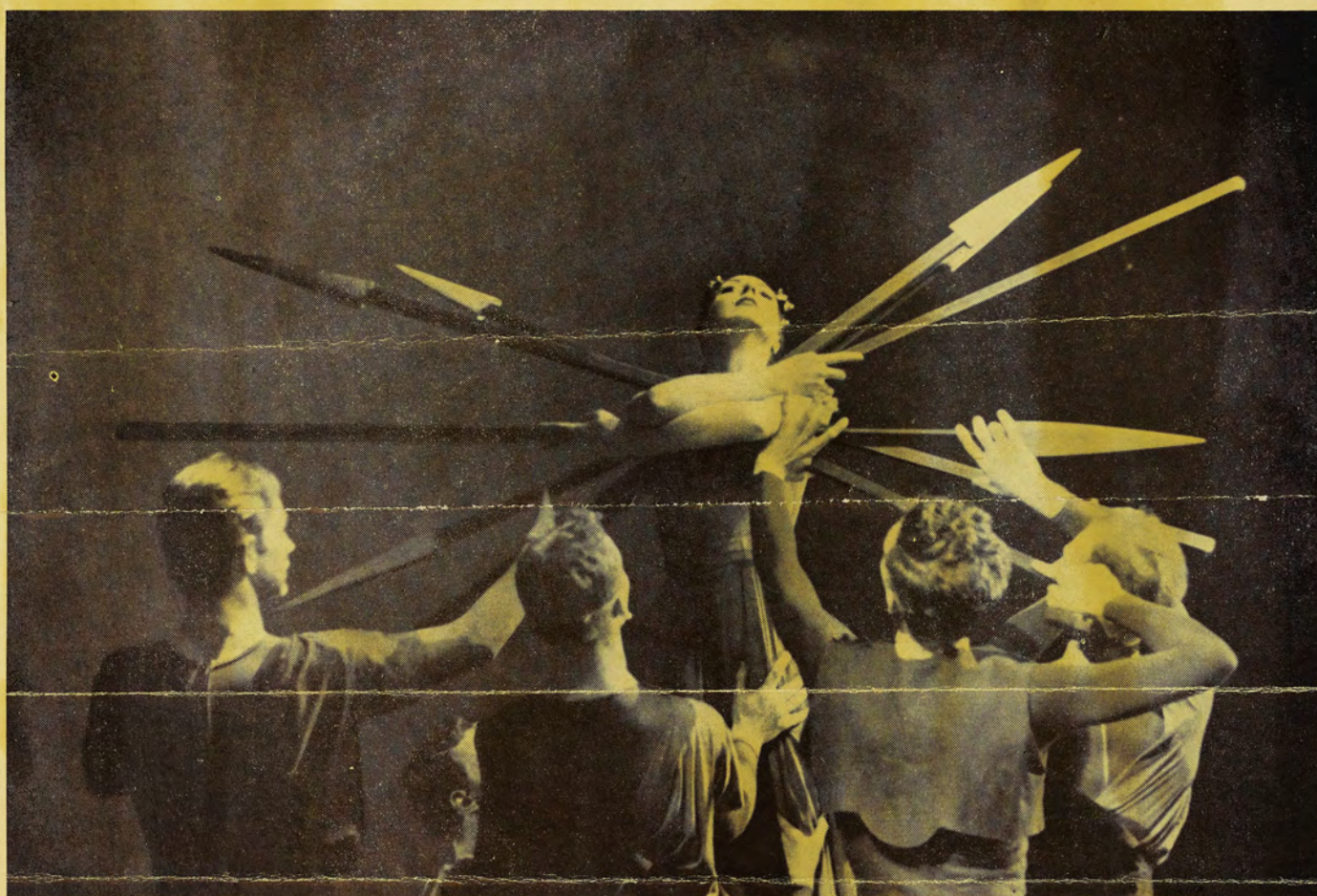
DORIS HUMPHREY

DANCE THEATER

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1957 — 1958

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David Barnett, Manager

Presents

THE DORIS HUMPHREY
DANCE THEATER

ALUMNAE HALL

WELLESLEY COLLEGE

WEDNESDAY, MARCH 19, 1958

AT 8 P.M.

DORIS HUMPHREY DANCE THEATER

P R O G R A M

I. Partita, No. 5, in G Major *Bach*

Choreography, Doris Humphrey; *Costumes*, Pauline Lawrence;
Lighting, Thomas DeGaetani; *Recording*, Howard Lebow.

In order of appearance:

Preamble

Allemande — Florence Peters, Ronald Tassone, Maureen Gillick, David
Wynne, Diane Quitzow, John Wilson

Courante — same

Sarabande — Jemima Ben-Gal and same

Tempo di Menuetto — Diane Quitzow

Passepied — Maureen Gillick, Ronald Tassone, and Jemima Ben-Gal,
Florence Peters, Diane Quitzow, David Wynne, John Wilson

Gigue — Maureen Gillick, with Ronald Tassone, Jemima Ben-Gal,
Florence Peters, Diane Quitzow, David Wynne, John Wilson

I N T E R M I S S I O N (10 Minutes)

II. Dawn in New York

Music, Concerto for Piano and Chamber Orchestra by Hunter
Johnson; *Choreography*, Doris Humphrey; *Set and Costumes*,
William Sherman; *Lighting*, Thomas DeGaetani; *Recording*,
John Kirkpatrick and orchestra.

In order of appearance:

Black Doves — Martha Wittman, Jemima Ben-Gal, Diane Adler, Yvonne
Brenner, Florence Peters, Maureen Gillick, Diane Quitzow, Jane
Laughlin, Deborah Jowitt

Young Man — Chester Wolenski

Sign of Spring — Joyce Trisler

Workers — Ronald Tassone, David Wynne, Durevol Quitzow, Harlan
McCallum, John Wilson

"*Dawn in New York*" is based on the following quotations from poems of
Federico Garcia Lorca:

"The New York dawn has
four columns of mud
and a hurricane of black doves . . .
The dawn comes and no one receives it in his mouth . . .
They know they are going to the mud of figures and laws,
to artless games, to fruitless sweat."

"What signs of Spring
do you hold in your hand?
A rose of blood
and a white lily."

INTERMISSION (10 Minutes)

III. Life of the Bee

Music, Kammermusik, No. 1, by Paul Hindemith; *Choreography and Set*, Doris Humphrey; *Costumes*, Pauline Lawrence; *Lighting*, Thomas DeGaetani; *Recording*, The Little Orchestra Society.

In order of appearance:

Workers — Diane Adler, Jemima Ben-Gal, Deborah Jowitt, Florence Peters, Diane Quitzow, Jane Laughlin, Martha Wittman, Yvonne Brenner, Ronald Tassone, David Wynne, Baird Searles

Young Queen — Maureen Gillick

Old Queen — Joyce Trisler

"*Life of the Bee*" is based on the following paraphrase of Maurice Maeterlinck's "*The Life of the Bee*":

"In the Holy of Holies of the palace, the workers dance and beat their wings around the cradle of the unborn princess who awaits her hour wrapped in a kind of shroud, motionless and pale, innocent alike that her kingdom has yet to be wrested from pretenders close by, and that the pitiless duty of the hive decrees the sacrifice of the individual at last to the immortality of the republic."

DORIS HUMPHREY DANCE THEATER

Ruth Currier, *Assistant Director*

Thomas DeGaetani, *Stage Manager*

Costumes executed by Nellie Hatfield, Capezio

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JUILLIARD SCHOOL OF MUSIC
Dance Department

April, 1958

ASSIGNMENTS TO LEVELS OF CLASSES
Regular Division

Adams, Nancy Lee (Dip.) BI, GI, MF, NI, L&M I, TT I.
Admire, Jere (Dip.) BIV, GIII, MF, NIII, L&M IV.
Barb, Madeleine (Dip.) BI, GI, CM, NI.
Barnett, Peggy Ann (Dip.) BI, LII, MF, L&M I.
*Ben-Gal, Jemima (Dip.) BIII, LIV, L&M IV, JDT.
Bomser, Hilary Bertha (B.S.) BII, GI, Pre-Cl, NI, L&M I, TT II.
Bywaters, Jerry (B.S.) BIV, GIII, NIII, DH&C II, L&M IV.
Cahan, Cora Dee (B.S.) BI, GI, Pre-Cl, NI, L&M I.
Choe, Ae Suk (Dip.) BI, GI, Comp Mat, NI, L&M I.
Coffee, Elinor Katherine (Dip.) BII, LI, Comp Mat, NI, L&M I, TT I.
Cohen, Helene (B.S.) BIII, LIII, MF, NIII, DH&C I, L&M IV.
Copen, Ilona (Dip.) BI, GI, Comp Mat, NI, L&M I, TT I.
Cornell, Dorothy (B.S.) BIII, LII, Pre-Cl, NII, L&M II.
Cross, Karen Wentworth (B.S.) BII, LIII, MF, NII, TT II.
Darmstadt, Melinda (Dip.) BII, GI, Comp Mat, NI, L&M I, TT I.
De Soia, Carla (Dip.) BII, LII, Pre-Cl, NIII, DH&C I, L&M II.
Dickerson, Betsy (B.S.) BIII, LIII, MF, NIII, DH&C I, L&M III.
Egan, Carol (B.S.) BIII, GII, MF, NII, L&M III.
Ellington, Mercedes (B.S.) BIII, GI, Pre-Cl, NII, L&M II.
*Glick, Norman (B.S.) BII, LII, Pre-Cl, Adv Chor, NI, L&M I, JDT.
Gracey, Carolyn (B.S.) BIII, LIII, MF, NIII, DH&C I, L&M IV.
Grossberg, Harriet (B.S.) BI, GI, Pre-Cl, NI, L&M I, TT I.
Hale, Barbara (B.S.) BIII, LIII, Pre-Cl, NII, L&M II.
Heller, Benjamin (Dip.) BII, LI, Comp Mat, NI, L&M I, TT I.
Hirschl, Ilona (Dip.) BIV, LIII, Dance Comp Maj Proj, NIII, DH&C II, L&M IV.
Hug, William (B.S. Ltd.) BII, LIII, Dance Maj Proj, L&M IV.
Imber, Michal (B.S.) BII, GI, Comp Mat, NI, L&M I, TT I.
Ince, Elizabeth (Dip.) BI, GI, Pre-Cl, Adv Chor, NII, L&M I.
Kikuchi, Chieko (B.S.) BIII, GI, Pre-Cl, NI, L&M I, TT I.
King, Jerry (B.S.) BII, GI, Comp Mat, NII, L&M I, TT I.
Klein, Marcia Louise (B.S.) BII, GI, Comp Mat, NI, L&M I, TT I.
Latimer, Lenore (B.S.) BII, LIII, Dance Comp Maj Proj, DH&C II, L&M IV.
*Laughlin, Jane (Dip.) BIII, GIV, MF, NIII, DH&C I, L&M III, JDT.
Laycock, Marsha Richmond (B.S.) BII, GI, Pre-Cl, NI, L&M II, TT I.
Levand, Ellen (B.S.) BII, LII, Pre-Cl, NIII, L&M II, TT I.
Levine, Suzanne (B.S.) BII, GII, MF, NII, L&M II.
Levy, Joan (Dip.) BI, GI, Comp Mat, NI, L&M I, TT I.
Lipman, Carol (B.S.) BII, GI, Comp Mat, NI, L&M I, TT I.
McDonald, Sara (B.S.) BII, LI, Comp Mat, NI, L&M I, TT I.
Malkin, Arlene (B.S.) BII, GI, Comp Mat, NI, L&M I.
Mansfield, Janet (B.S.) BII, LII, Pre-Cl, NII, L&M II.
Mink, Margot (B.S.) BIII, GIV, DH&C II, L&M IV.
Mirenberg, Stanley Warren (B.S.) BII, GI, Comp Mat, NI, L&M I.
Nelson, Alexandra (Dip.) BI, GI, Comp Mat, NI, L&M I.
Noble, Carol (B.S.) BII, GII, NIII.
Nooney, Jessica (B.S.) BII, GIII, MF, NII, L&M II.
Nowak, Elissa (B.S.) BI, LI, Comp Mat, NI, L&M I, TT I.
Olin, Sandra (Dip.) BIII, GIV, GF, NII, DH&C II, L&M III.
Pardo, Zaida Carmen (B.S.) BII, LI, Comp Mat, NI, L&M I, TT I.
*Payton, James (Dip.) BII, LII, Adv Chor, NII, L&M III, JDT.
Robinson, Mabel (B.S.) BII, GIV, MF, NIII, L&M II.
*Rogers, Poligena (Dip.) BIV, GIV, Dance Comp Maj Proj, NIII, DH&C II, L&M IV, JDT.

* Members of Juilliard Dance Theater

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Rollins, Jeannet (B.S.) BII, GI, Pre-Cl, NI, L&M I, TT I.
 Sandburg, Patricia (Dip.) BIII, LIII, MF, NIII, L&M III.
 Schnee, Joel (B.S.) BIII, GIV.
 Schwarz, Lana (Dip.) BI, GI, Comp Mat, NI, L&M I, TT I.
 Silberblatt, Paula (Dip.) BIII, LIII, Pre-Cl, NIII, DH&C I, L&M III.
 Sindall, Susan (Dip.) BIII, GII, MF, NII, L&M III.
 Singer, Frances (B.S.) BI, GI, Comp Mat, NI, L&M I, TT I.
 Stein, Bonnie Sue (B.S.) BII, GI, Pre-Cl, NI, L&M I.
 *Tassone, Ronald (Dip.) BIV, LII, DH&C II, L&M IV, JDT.
 Tsoumbrakakos, Kalliope (Dip.) BIII, GII, Pre-Cl, Adv Chor, NII, L&M I.
 Vachon, Ann (Dip.) BII, LIII, GF, NIII, DH&C I, L&M III.
 Vanison, Dolores (B.S.) BII, GII, Pre-Cl, NII, L&M II, TT I.
 Walcott, Jean (Dip.) BI, LI, Comp Mat, NI, L&M I, TT I.
 Waters, Sylvia (Dip.) BI, GI, Comp Mat, NI, L&M I.
 Waung, Juliette (B.S. Ltd.) BIII, LIII.
 Weil, Elizabeth (B.S.) BII, LII, Pre-Cl, NIII, L&M II.
 White, Shirley (B.S.) BIII, GII, Pre-Cl, NIII, DH&C I, L&M III.
 Williams, Annluise (B.S.) BII, GII, MF, NII, L&M III.
 Williams, Dudley (Dip.) BII, GII, Pre-Cl, NI, L&M I.
 *Wittman, Martha (Dip.) LIV, DH&C II, JDT.
 Wood, Eleanor (Dip.) BI, LI, Comp Mat, NI, L&M I, TT I.

Total: 73 students

38 returning
 1 readmitted
 34 new

41 in the B.S. course
 32 in the Diploma course
 7 in Juilliard Dance Theater

* Members of Juilliard Dance Theater

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STUDENT LIST FOR 1957-58 (continued)

Extension Division

Alston, Barbara. BI, GI, Comp Mat.
Beals, Margaret. Pre-Cl, L&M I.
Blair, Shareen. LI.
Breazeale, Albert. TT II.
Gaylord, Helen. LII, Pre-Cl.
Hammond, Sandra. BIII, GI.
Hinkley, Coralie. Adv Chor.
Kalev, Arye. Adv Chor.
Kanda, Akiko. Pre-Cl.
Kohav, Hava. GF.
Lambert, Patricia. TT II.
Lapzeson, Noemi. BI.
Leporsky, Zoya. Adv Chor.
Leyton, Morley. BIII.
Liebhaber, Bernard. L&M III.
Muchnik, Nora. BII, MF, L&M II.
Watson, Susan. LII.
Wood, Marilyn. Adv Chor.

Muller, Horst - Visiting Scholar

Juilliard Dance Theater only

Adler, Diane
Ampel, Roberta
Blanchard, John
Christopher, Patricia
Gillick, Maureen
Greenhaus, Yvonne
Jowitt, Deborah
McCallum, Harlan
Peters, Florence
Quitow, Diane
Quitow, Durevol
Searles, Baird
Trisler, Joyce
Wilson, John
Wolenski, Chester
Wynne, David

Men in the Dance Department

Admire, Jere - Reg. Div.	McCallum, Harlan - JDT
Blanchard, John - JDT	Mirenberg, Stanley - Reg. Div.
Breazeale, Albert - Ext. Div.	Payton, James - Reg. Div.
Glick, Norman - Reg. Div.	Quitow, Durevol - JDT
Heller, Benjamin - Reg. Div.	Schnee, Joel - Reg. Div.
Hug, William - Reg. Div.	Searles, Baird - JDT
Kalev, Arye - Ext. Div.	Tassone, Ronald - Reg. Div.
King, Jerry - Reg. Div.	Williams, Dudley - Reg. Div.
Leyton, Morley - Ext. Div.	Wilson, John - JDT
Liebhaber, Bernard - Ext. Div.	Wolenski, Chester - JDT
	Wynne, David - JDT

Juilliard School of Music presents the

JUILLIARD DANCE THEATER



DORIS HUMPHREY *director*
JOSÉ LIMÓN *guest artist*

Guest choreographers
José Limón
Donald McKayle
Anna Sokolow

THE JUILLIARD ORCHESTRA
FREDERICK PRAUSNITZ *conductor*

Howard Lebow, piano soloist

APRIL
11 & 12

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Proceeds to the Dance Scholarship Fund of Juilliard School of Music

PROGRAM

Juilliard Concert Hall 130 Claremont Avenue, New York City

Friday, April 11 and Saturday, April 12 (same program)

Performances start promptly at 8:30 p.m.

PARTITA

Music *Johann Sebastian Bach*
Choreography *Doris Humphrey*
Piano soloist *Howard Lebow*
Lighting *Thomas DeGaetani*

OUT OF THE CHRYSALIS

(first performances anywhere)

Music *Ernest Bloch*
Choreography *Donald McKayle*
Costumes *Domingo Rodriguez*
Lighting *Thomas DeGaetani*

MISSA BREVIS

(first performances anywhere)

Music *Zoltán Kodály*
Choreography *José Limón*
Lighting *Thomas DeGaetani*

SESSION '58

(first performances anywhere)

Music *Teo Macero*
Choreography *Anna Sokolow*
Lighting *Thomas DeGaetani*

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PROGRAM
SEASON 1957-58

Juilliard School of Music

presents

THE JUILLIARD DANCE THEATER

Doris Humphrey, *director*

José Limón, *guest artist*

with members of his company: Betty Jones, Ruth Currier, Lola Huth,
Lucy Venable, Michael Hollander, Harlan McCallum, Chester Wolenski

Guest choreographers:

José Limón
Donald McKayle
Anna Sokolow

Friday and Saturday evenings, April 11 and 12, 1958 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

members of
**THE JUILLIARD CHORUS
and ORCHESTRA**

Frederick Prausnitz, *conductor*
Howard Lebow, *piano soloist*

Proceeds to the Dance Scholarship Fund of Juilliard School of Music

PARTITA

*Partita No. 5 in G Major (1730)

Johann Sebastian Bach

Howard Lebow, piano

Choreography (1940)
Lighting

Doris Humphrey
Thomas DeGaetani

Praeambulum

Allemande

Florence Peters and Ronald Tassone
Maureen Gillick and David Wynne
Diane Quitzow and John Wilson

Courante

Maureen Gillick, Florence Peters, Diane Quitzow;
Ronald Tassone, John Wilson, David Wynne

Sarabande

Jemima Bel-Gal
and
Maureen Gillick, Florence Peters, Diane Quitzow;
Ronald Tassone, John Wilson, David Wynne

Tempo di Minuetto

Diane Quitzow

Passepied

Maureen Gillick and Ronald Tassone
Jemima Bel-Gal, Florence Peters, Diane Quitzow;
John Wilson, David Wynne

Gigue

Maureen Gillick
and
Jemima Bel-Gal, Florence Peters, Diane Quitzow;
Ronald Tassone, John Wilson, David Wynne

* From the original title page: "Partitas, Keyboard practice, consisting of Preludes, Allemandes, Courantes, Sarabandes, Giges, Minuets and other gallantries. Prepared for the spiritual enjoyment of music lovers by Johann Sebastian Bach."

OUT OF THE CHRYSALIS

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Four Episodes for Piano, Winds and Strings (1926)

Ernest Bloch

Harold Jones, flute

Uri Pianka, violin

Hugh Matheny, oboe

Kenji Kobayashi, violin

Roger Benioff, clarinet

Allan Schiller, viola

Bernard Wasser, bassoon

Bruce Rogers, cello

Ralph Froelich, French horn

John Canarina, bass

Howard Lebow, piano

Choreography (1958)
Costumes
Lighting

Donald McKayle
Domingo Rodriguez
Thomas DeGaetani

Martha Wittman and John Wilson
with

Diane Adler, Jemima Ben-Gal, Yvonne Brenner,
Patricia Christopher, Maureen Gillick, Florence Peters,
Diane Quitzow, Poligena Rogers, Joyce Trisler;
James Payton, Baird Searles, Ronald Tassone, David Wynne.

INTERMISSION

MISSA BREVIS

(First Performances Anywhere)

*Missa Brevis (1945)

Zoltán Kodály

Alpha Brawner

Eva Wolff

Martha Ann Bowers

Estelle Jiaavis

Karen Mesavage

Margaret Hoswell, sopranos

Iris Bala

Karen Hurdstrom

Piroshka Kelen

Esther Admon

Arlene Pollack, altos

Dora Schively, organ

Arthur Williams

John DeWitt

Howard Klein

Abraham Stokman, tenors

Wendell Howard

Gordon Watkins

Jerald Lepinski

Raymond Wolin, basses

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Choreography (1958)

Projection and costumes

Lighting

José Limón

Ming Cho Lee

Thomas DeGaetani

Introitus

Kyrie

entire company

Gloria

entire company

Qui Tollis

José Limón

Cum Sancto Spiritu

Michael Hollander, Harlan McCallum,
Chester Wolenski

Credo

Betty Jones, Lola Huth, Lucy Venable;
Michael Hollander, Harlan McCallum,
Chester Wolenski

Crucifixus

Ruth Currier

Et Resurrexit

entire company

Sanctus

Betty Jones, Ruth Currier, Lucy Venable

Benedictus

José Limón, Betty Jones, Ruth Currier

Hosanna

Betty Jones

Agnus; Ite, Missa Est entire company

José Limón

†Ruth Currier

†Betty Jones

†Lucy Venable, †Lola Huth;

†Michael Hollander, †Harlan McCallum,

†Chester Wolenski

Diane Adler, Roberta Ampel, Jemima Ben-Gal,
Patricia Christopher, Deborah Jowitt, Diane Quitzow,
Martha Wittman; John Blanchard, James Payton,
†Vol Quitzow, Baird Searles, Ronald Tassone,
John Wilson, David Wynne

†member of José Limón Company

* Zoltán Kodály wrote the Missa Brevis in Tempore Belli at the end of World War II. The first performance was given in the cellar of a bombed-out church in Budapest.

SESSION '58

(First Performances Anywhere)

Music (1948-55)

Teo Macero

Victor Morosco, saxophone	Paul Fein, percussion
Frank Perowsky, saxophone	Howard Van Hyning, percussion
Carroll Jackson, saxophone	Alexander Pickard, trumpet
Jonathan Sack, accordion	Richard San Filippo, trumpet
Mildred Kosoy, piano	James Biddlecome, trombone
John Beal, bass	Vincent Rogers, tuba
William Rhein, bass	

Conducted by the Composer

Choreography (1958)

Anna Sokolow

Lighting

Thomas DeGaetani

Adventure 1	entire company
Ballad	Joyce Trisler with John Blanchard and James Payton
Adventure 2	Patricia Christopher
Counterpoint	Jemima Ben-Gal and Baird Searles Yvonne Brenner and Ronald Tassone Maureen Gillick and John Wilson Diane Quitzow and James Payton Joyce Trisler and John Blanchard Martha Wittman and David Wynne and Diane Adler, Florence Peters, Poligena Rogers

STAFF FOR THE JULLIARD DANCE THEATER

Assistant to Miss Humphrey
Understudies

Ruth Currier
Jane Laughlin
Norman Glick
Nellie Hatfield
Capezio

Costume execution
Shoes and tights by

STAFF FOR JULLIARD SCHOOL OF MUSIC

Technical Director and Stage Manager
Master Carpenter
Assistant Stage Manager
Technical Assistant

Thomas DeGaetani
Frederick Strassburg
Albert Breazeale
Patricia Lambert

WHO'S WHO IN THE JULLIARD DANCE THEATER

Diane Adler: born in New York City; studied at School of Performing Arts, José Limón Studio, Juilliard School*, Connecticut College School of the Dance and with Matt Mattox; performed with Mary Anthony Company, Alan Banks Company, Marion Scott, Doris Rudko, three summers with Humphrey Repertory Group at Connecticut College Festival, Cleveland Musicarnival and Niagara Melody Fair; appeared as principal dancer in *The King and I* and *Kismet*, Kennebunkport Playhouse in *Can-Can*; teaches dance; Juilliard Dance Theater, 1955-.

Roberta Ampel: born in New York City; studied under Bonnie Bird, Martha Graham, Ben Harkavy and Madame Platova; performed with the Merry-Go-Rounders, understudied principal dancer in *Plain and Fancy*; concert performances with Ethel Winter and Natanya Neumann; Juilliard Dance Theater 1957-.

Jemima Ben-Gal: born in Jerusalem, Israel; studied under Gertrude Kraus, Elsa Dublon and at Juilliard School*; performed at Habima Theatre, Israel; 1955 tour of colleges and universities under the auspices of the Israel Students Organization in cooperation with the United States National Students Association; performed in *The Congo* with the Equity Library Theatre, 1957; in Chucky Jack outdoor drama, Gatlinburg, Tennessee, summer 1957; Juilliard Dance Theater, 1954-55, on leave 1955-56, 1956-.

John Blanchard: born in Bridgeport, Connecticut; began dance training at the University of Colorado; ballet training at Ballet Theatre School in Denver and in New York; performed in *Volpone* at the Rooftop Theatre, with John Butler Dance Theatre, Ronald Chase and company, on "Steve Allen Show" on NBC-TV, in *Brigadoon* and *Oklahoma* in summer stock at Boulder, Colorado; Juilliard Dance Theater 1957-.

Yvonne Brenner: born in Brooklyn New York; studied under Nanette Charisse and José Limón and at School of American Ballet, School of Dance Arts, School of Performing Arts, Metropolitan Opera Ballet School; performed with Radio City Music Hall Corps de Ballet, Tamiment Theater, Cain Park Theater, Deborah Zall Company at the 92nd Street YMHA, toured in United States and Canada and on television with Ryder-Frankel Dance Drama Company; Juilliard Dance Theater 1957-.

Patricia Christopher: born in San Francisco; attended Mills College; studied under José Limón, Doris Humphrey, Pauline Kner, Martha Graham, Hanya Holm, Louis Horst, and at Connecticut College, American School of Dance (California); assistant choreographer, performer and teacher in *Unto These Hills*, Cherokee, North Carolina; danced with Anna Sokolow's Theater Dance Company; taught dance in schools in California, now teaching at Birch Wathen School; Juilliard Dance Theater 1954-.

Maureen Gillick: born in New York City; studied under Jack Stanley, Jack Petteiger, at the School of Performing Arts, Connecticut College School of the Dance and at Juilliard School*; performed in School of Performing Arts concerts, with Marion Scott and at Radio City Music Hall; toured United States and Canada with "American Theater"; in Humphrey Repertory Group at Connecticut College, 1957; performed with June Taylor, and on television channels 2, 4, 5, 7; Juilliard Dance Theater 1955-.

Norman Glick: born in New York City; studied at Munt-Brooks studio, Delekova and Berk, Henry Street Settlement, Limón Studio, Yoshiko Kuzutani Ballet School (Tokyo, Japan), Metropolitan Opera Ballet School and at Juilliard School*; performed with Delekova and Berk, Yoshiko Kuzutani, toured with Munt-Brooks company, 1957; danced in Juilliard Opera Theater production of *The Sweet Bye and Bye*, 1957; Juilliard Dance Theater, 1957-.

Deborah Jowitt: born in Los Angeles; studied at University of California, with Maria Bekefi, Harriette Ann Gray and Bella Lewitsky, with Eileen Thorndyke (acting) in London, with José Limón, at the New Dance Group, at Perry-Mansfield School; has taught dance and drama at Camp Winnetaska, New Hampshire, and at schools and community centers around New York; two years member of Harriette Ann Gray Company and two years dancer and company manager for Mara's *Legends of Cambodia*; performed in concerts with Charles Weidman, the New Dance Group, Sophie Maslow, John Begg's Ballet Carnival, Ronald Chase and the Chanukah Festival, 1956; Juilliard Dance Theater 1957-.

Jane Laughlin: born in Washington, D.C.; studied under Erick Hawkins, Martha Graham and at Juilliard School*; taught at Valley Camp, Wolfeboro, New Hampshire; performed with Pearl Lang's company on television programs and at Brandeis University's Arts Festival; studied dance therapy under Marian Chace; Juilliard Dance Theater 1957-.

Harlan McCallum: born in Nanking, China; studied under Joseph Richard, Maria Bekefi and Bella Lewitsky in Los Angeles, and under José Limón; performed with José Limón Company, Ruth Currier and Emy St. Just; Juilliard Dance Theater 1955-.

James Payton: born in Cleveland; studied oboe at Oberlin Conservatory, dance at Juilliard School*; performed in Williamsburg, Virginia, in Myra Kinch's *The Founders* and *The Common Glory*; Juilliard Dance Theater 1957-.

Florence Peters: born in Seattle, Washington; studied under Bonnie Bird, Martha Graham, at Connecticut College School of the Dance and with Alfredo Corvino; performed with the Merry-Go-Rounders, Sov, at Connecticut College School of the Dance with the Humphrey Repertory Group and in the New York City Shakespeare Festival's production of *The Taming of the Shrew*; Juilliard Dance Theater 1955-.

Diane Quitzow: born in Vallejo, California; studied at Mills College summer school, Sulgwynn Quitzow Dance Studio, Connecticut College School of the Dance, José Limón Studio; performed with Millicent Hamburger Dance Group, Sulgwynn Quitzow Dance Group, Humphrey Repertory Group at Connecticut College; Juilliard Dance Theater 1956-.

Vol Quitzow: born in Alameda, California; studied at Sulgwynn Quitzow Dance Studio, José Limón Studio, Lester Horton Dance Studio, Bella Lewitsky Dance Studio, Connecticut College School of the Dance and the University of California at Berkeley; performed with and choreographed for Sulgwynn Quitzow group, University of California group, Mills College group, San Francisco Dance League; performed with the Humphrey Repertory Group at Connecticut College Festival, 1956 and 1957; with the José Limón Company in the United States and Europe; performed own works at 92nd Street YMHA, 1957, and at Connecticut College Little Concert Series, 1957; Juilliard Dance Theater 1955-.

Poligena Rogers: born in New York City; studied under Katherine Dunham, Lola Bravo, at the School of Performing Arts and at Juilliard School*; choreographed for television channels 2, 7 and 13, and for Amato Opera production of *Carmen*; performed at Brooklyn Museum, Museum of Natural History, for PTA programs in the New York City Public Schools, in Puerto Rico in television and in theaters; appeared in solo dance in *Carmen* with Arundel Opera Theater in Maine and in concert with her own company in Carnegie Recital Hall; taught and performed at the Shawnee Leadership Institution, Wallingford, Vermont; taught at the East Harlem Center, the Bronx River Community Center and Sarah Walker Camp, Ohio; Juilliard Dance Theater 1954-.

Baird Searles: born in Fort Benjamin Harrison, Indiana; studied with Virginia McKay in Palm Beach, Florida, at the Boston Conservatory Dance Department, at the School of American Ballet and with Ludmilla Lvova in New York; performed in concert with Jan Veen, Ronald Chase, Midi Garth, James Waring and Robert Joffrey; danced in eight musicals at the Lambertville Music Circus and a New York City Center Light Opera season; Juilliard Dance Theater 1957-.

Ronald Tassone: born in Cardale, Pennsylvania; studied at Jean King School of Dance, Carnegie Institute of Technology Conservatory, Juilliard School* and with Paul Draper, Myra Kinch; performed with the Jean King company in Pittsburgh, on television in Pittsburgh, in *The Common Glory* in Williamsburg, Virginia; principal dancer in summer stock, Detroit and Flint, Michigan; Juilliard Dance Theater 1956-.

Joyce Trisler: born in Los Angeles; studied under Lester Horton, at the University of California at Los Angeles and at Juilliard School*; performed with the Lester Horton Company, 1951-54; danced in Juilliard Opera Theater production of *The Child and the Apparitions*, 1957; teaching at Sarah Lawrence College and the American Ballet Academy; Juilliard Dance Theater 1954-.

John Wilson: born in Los Angeles; studied at the Katherine Dunham School, Dalcroze Institute and the Conservatory of Music, Geneva, Switzerland; summer course at Zurich under Wigman, Jooss and Kreutzberg; studied at the Nuevo Teatro de la Danza, Mexico City, 1956; studied under Alfredo Corvino and Robert Joffrey; musical director and member of Harriette Ann Gray company; musical director and dance instructor at Perry-Mansfield School of Dance and Theater, Steamboat Springs, Colorado; dance staff of 92nd Street YMHA, as pianist 1955-56; creative dance instructor of Gramercy School of Music and Dance; musical director and member of Robert Joffrey Theatre Ballet, tour 1956-57; appearances at Jacob's Pillow, American Ballet Theater Workshop, NBC-TV Opera; music faculty, Juilliard Preparatory Division; Juilliard Dance Theater, 1957-.

Martha Wittman: born in Philadelphia; studied at Littlefield School of Ballet, at Philadelphia Dance Theatre, at Juilliard School*, and with Antony Tudor; performed with Philadelphia Dance Theater; Juilliard Dance Theater 1955-.

Chester Wolenski: born in Bayonne, New Jersey; studied with Carl Morris and Betty Osgood and at Juilliard School*; performed with Joseph Gifford, Ruth Currier, Natanya Neumann, José Limón Company; Juilliard Dance Theater, 1955-.

David Wynne: born in Unadilla, Georgia; studied at University of Georgia, with Charles Weidman, at the Osgood-Morris Studio, American Ballet Centre; performed with Bill Hooks Company, Shirley Broughton Company, Charles Weidman's Dance Theatre, Pearl Lang Company, Fred Waring television show, Chanukah Festival, New Jersey Opera Guild; dancer and assistant choreographer in *Unto These Hills*, Cherokee, North Carolina; performed with Choreographer's Workshop, at Jacob's Pillow, on network television shows in United States and Canada; principal dancer in *Horn in the West*, Boone, North Carolina; Juilliard Dance Theater 1955-.

*FACULTY OF THE DANCE DEPARTMENT, JUILLIARD SCHOOL OF MUSIC

Martha Hill, Director
Valerie Bettis
Margaret Craske
Martha Graham
Louis Horst
Doris Humphrey
Ann Hutchinson
José Limón
Antony Tudor
* * *

Judith Bissell
Alfredo Corvino
Ruth Currier
Thomas DeGaetani (*Theater Techniques*)

June Dunbar
Letitia Evans
Els Grelinger
Betty Jones
Audrey Keane
Yuriko Kikuchi
Yurek Lazowski
Helen McGehee
Natanya Neumann
Gayle Spear
Lulu Sweigard
Lucy Venable
Ethel Winter

THE NEW YORK TIMES,

Dance: Three Premieres

Juilliard Offers Works by Jose Limon,
Donald McKayle and Anna Sokolow

4/13/58

By JOHN MARTIN

THE Juilliard Dance Theater, with Doris Humphrey as director, last night gave the first of two performances at Juilliard Concert Hall. Besides the revival of an old work by Miss Humphrey herself, the program contained the premieres of three new compositions by as many guest choreographers.

Among them was José Limon, who appeared also with members of his own concert company as guest performer, and to him went the honors of the evening. His "Missa Brevis," indeed, would take the honors of almost any evening, for it is a profoundly moving work, beautifully conceived, beautifully composed and beautifully performed.

Though it is set to Zoltan Kodaly's "Missa Brevis in Tempore Belli," it is in no sense an ecclesiastical piece. Like the mass itself, which was first sung in the cellar of a bombed-out church in Budapest in 1945, it treats of the spirit of simple people under the impact of a catastrophe, which strips away all pretension and leaves them standing naked, as it were, in their inherent nobility. Because it is totally innocent of self-pity, it is doubly poignant.

Its characters are ordinary citizens and peasants, in modern clothes, before the cut-out of a ruined church. They move largely as a group, in the most direct and superficially unemotional manner, and they stand still with equal eloquence. Mr. Limon, as an especially motionless figure on the outskirts of the crowd, sets the mood.

The themes he creates for them and, ultimately, for himself are developed throughout the entire work, through beautiful figurations and variations, all of them informed by deeply felt and honest conviction. All of it is solemn, none of it is depressing, and some of it has the colors of exaltation.

The work is sung by a choir of twenty under the direction of Frederick Prausnitz to the accompaniment of an organ, and the form, as well as the

spirit of this ageless ritual, shapes the action on stage with extraordinary effect.

Mr. Limon dances the "Qui Tollis" superbly, Ruth Currier the "Crucifixus" and Betty Jones the "Hosanna," but there is scarcely the sense of solo or ensemble about a work so wonderfully unified in texture and shape and substance. It will be a sad state of affairs, indeed, if it is limited to the two performances of the present series.

Miss Humphrey's setting of the Bach Partita No. 5 in G Major opened the program in the most charming manner possible. What a lovely little piece this is, supremely musical, touched with an evocative suggestion of eighteenth century style, and full of the easiest, most gracious and seemingly inevitable inventions. Howard Lebow was the pianist, and the young company danced with the pleasant awareness of what it was about.

The other two works of the evening were less successful. Donald McKayle chose Ernest Bloch's "Four Episodes for Piano, Winds and Strings" for a composition that he calls "Out of the Chrysalis." He has obviously been very much taken by the score (as what choreographer would not be?), and he has captured many of its qualities with success.

He has not been able, however, to dominate it choreographically; to reach through it, as it were, and capture us. Bloch, accordingly, holds the field, and the choreographic composition, in spite of its title, remains in the chrysalis.

Anna Sokolow's "Session '58" would undoubtedly look better under almost any other circumstances than those under which it was shown at its premiere, for it followed Mr. Limon's uplifting "Missa." There is good invention and creative ingenuity in it, but it is set to some cacophonous jazz by Teo Macero, and its no doubt deliberately chosen touch of vulgarity in vocabulary and content make it seem almost cynically empty. Better luck next time.

DANCE

WALTER TERRY

Juilliard Dance Theater

A nice-looking, energetic and well disciplined group of dancers, the Juilliard Dance Theater, presented its annual program of modern dance works last evening (there will be a repeat performance tonight) in the Juilliard Concert Hall. The company, under the direction of Doris Humphrey, quite naturally undergoes a change of personnel from season to season as graduates depart and new students join the group. This year's dancers were, as a unit (though there were several returnees), generally less polished than in other seasons.

In the opening "Patita" (choreographed by Miss Humphrey to music of Bach), for example, the young performers traversed their comparatively simple designs and non-virtuosic movements lithely and easily but the elegance and authority which one would wish to see in court dancers were pretty much lacking. They were sweet but, I fear, they were dull. The dainty sparkle inherent in the choreography was just not there. But one had to remember that the performers were part-amateur, part-professional and so one could admire their level of accomplishment without in-dorsing their somewhat immature interpretations.

With Donald McKayle's "Out of the Chrysalis" (to music of Bloch), they fared much better, for here they were given movements of primitive quality, ac-

tions which exploited their energy, their feeling for freedom, their guilelessness. In this brand new work (the "Patita" was a revival), the choreographer has devised a stunning opening in which the masses of dancing bodies seem to mirror surging vitality in its quest for form. The subsequent—and more formal—passages are not quite as effective, although there are striking designs from time to time, but again, one may suppose that the dancers were not yet prepared to reveal all of the values conceived by Mr. McKayle.

With the evening's third offering (also a premiere), the Juilliard dancers gave out with highly commendable performances. Here, however, in Jose Limon's "Missa Brevis," they had the advantage of expert leadership on stage, for Mr. Limon and members of his company assumed the principal dance assignments and held the key posts in ensemble actions. There were obvious inequalities between the student dancers and the professionals but, on the whole, both contributed handsomely to a stirring performance of a remarkable new work.

The work itself, choreographed to Zoltan Kodaly's mass of the same name (composed at the close of World War II and first performed in the basement of a bombed-out church in Budapest), captures in eloquent motion and gesture the feelings of simple, perhaps war-weary folk as they respond to the messages of invocation,



Jose Limon

anguish, prayerfulness, sacrifice, dedication, ecstasy and gratitude stemming from the mass itself.

Mr. Limon has in no sense attempted to create a church service in dance but he has sought, and successfully, to reproduce religious ardor and to interrelate man's special needs: man's necessity for man as well as his necessity for God. Thus, the choreographer begins his piece with mass movement set off by the skeleton of a destroyed cathedral but as individual forces of expressiveness take over, the outlines of the building fade and the patterns of worship find an indestructible home in the purity of space.

As an indication of Mr. Limon's plan to eschew a representational treatment of the images contained in the words, it might be noted that the Crucifixus is danced by a girl (and exquisitely and tenderly

danced) and that the Hosanna is a solo rather than a joyous cry from the multitude. But both solo and ensemble patterns pursue the course of evocation rather than reproduction. In a word, the choreography represents a "response" to the music, its sounds, its meanings and its luminosities.

Mr. Limon himself, Ruth Currier, Betty Jones and other members of the Limon company performed with fine sensitivity and, of course, a high degree of theatrical polish. The Juilliard Chorus, with Dora Schively at the organ, presented the Kodaly music expertly and rewardingly under the direction of Frederick Prausnitz.

The closing offering of the long program was Anna Sokolow's new "Session '58" (with music by Teo Macero) which went on too late in the evening to make comment at this time possible. Miss Sokolow, Mr. McKayle and Mr. Limon were all listed as guest choreographers and, of course, Mr. Limon and his company appeared as guest artists with the resident student group.

FORN



DREW

-- College Newspaper of Drew University --

Vol. 31—No. 14

DREW UNIVERSITY, MADISON, N. J.

April 14, 1958



(Photo courtesy of Julliard School of Music)
DORIS HUMPHREY and her troupe of seventeen artists will entertain tonight at 7:30 in the new auditorium. The ballet troupe, which is affiliated with the well-known Julliard Dance Theatre, will perform works by Bach, Hindemeth, and Johnson.

Three Works From the Repertoire Doris Humphrey Ballet Theatre Performs Here Tonight At 7:30

The Doris Humphrey Dance Theatre of New York City will perform tonight at 7:30 in the new auditorium-gymnasium, as part of the April University Convocation.

The troupe will present three major works from their own repertoire. Heading the program will be a choreographic sketch based on Bach's Partita Number 5 G Major and devised by Miss Humphrey.

Also featured will be a contemporary piece entitled "Dawn in New York", which was commissioned by the Juilliard Musical Foundation for the Festival of American Music in 1956. The final work on the program will be "Life of the Bee", Kammermusik Number 1 by Paul Hindemeth.

The Doris Humphrey Dance Theatre is affiliated with New York's Juilliard Dance Theatre, also directed by Doris Humphrey. The troupe consists of seventeen artists from a variety of backgrounds and from many parts of the United States.

Miss Humphrey, considered by many as one of America's most distinguished artists, is well-known in the dance world. She is the recipient of the 1954 Capezio Dance Award for her "creative leadership in the modern dance." The awards states that Miss Humphrey has both "produced and fostered the best in American dance."

The next University Convocation will be the Annual Awards Convocation on Monday, May 5.

LIFE OF THE BEE

Kammermusik No. 1 (1929) - - - - - Paul Hindemith
Choreography (1929)- - - - - Doris Humphrey
Set - - - - - Doris Humphrey
Costumes - - - - - Pauline Lawrence
Lighting - - - - - Thomas DeGaetani
Recording - - - - - The Little Orchestra Society

In order of appearance:

Workers - Diane Adler, Jemima Ben-Gal, Deborah
Jowitt, Florence Peters, Diane Quitzow,
Jane Laughlin, Martha Wittman, Yvonne
Brenner - - Ronald Tassone, David
Wynne, Baird Searles

Young Queen - Maureen Gillick

Old Queen - Joyce Trisler
* * * *

"In the Holy of Holies of the palace, the workers dance
and beat their wings around the cradle of the unborn
princess who awaits her hour wrapped in a kind of
shroud, motionless and pale, innocent alike that her
kingdom has yet to be wrested from pretenders close by,
and that the pitiless duty of the hive decrees the sac-
rifice of the individual at last to the immortality of
the republic."

Paraphrased from Maurice Maeterlinck's
"The Life of the Bee"

* * * *

Ass't Dir. of the Juilliard Dance Theater- Ruth Currier
Stage Manager and Lighting Designer- - Thomas DeGaetani
Costumes executed by - - - - - Nellie Hatfield
Shoes and tights by - - - - - Capezio

COLLEGE CONVOCATION

DREW UNIVERSITY

Madison, N. J.

April 14, 1958

7:30 P.M.

DORIS HUMPHREY DANCE THEATER

Doris Humphrey, Director

PARTITA

*PARTITA No. 5 IN G MAJOR (1730)- Johann Sebastian Bach

Choreography by Doris Humphrey (1940)

Recording: Howard Lebow

Lighting by Thomas DeGaetani

Préambule

Allemande - Florence Peters and Ronald Tassone

Maureen Gillick and David Wynne

Diane Quitzow and John Wilson

Courante - Maureen Gillick, Florence Peters, Diane

Quitizow, Ronald Tassone, John Wilson,

David Wynne

Sarabande- JEMINA BEN-GAL and Maureen Gillick, Florence

Peters, Diane Quitzow, Ronald Tassone, John

Wilson, David Wynne

Tempo de Menuetto - DIANE QUITZOW

Passepiéd- MAUREEN GILLICK and RONALD TASSONE, Jemima

Ben-Gal, Florence Peters, Diane Quitzow,

John Wilson, David Wynne

Gigue - MAUREEN GILLICK and Jamima Ben-Gal, Florence

Peters, Diane Quitzow, Ronald Tassone, John

Wilson, David Wynne

*From the original title page: "Partitas, Keyboard practice, consisting of Preludes, Allemandes, Courantes, Sarabandes, Giges, Minuets and other gallantries. Prepared for the spiritual enjoyment of Music lovers by Johann Sebastian Bach."

P R O G R A M

DAWN IN NEW YORK

Commissioned by the Juilliard Musical Foundation
for the Festival of American Music in 1956.

Concerto for Piano and Chamber Orchestra- Hunter Johnson
Choreography(1956) - - - - - Doris Humphrey
Set and costumes - - - - - William Sherman
Lighting - - - - - Thomas DeGaetani
Recording - - - - - John Kirkpatrick and Orchestra

In order of appearance:

Black Doves - Martha Wittman, Jemima Ben-Gal,
Diane Adler, Yvonne Brenner,
Florence Peters, Maureen Gillick,
Diane Quitzow, Jane Laughlin,
Deborah Jowitt

Young Man - Chester Wolenski

Sign of Spring - Joyce Trisler

Workers - Ronald Tassone, David Wynne,
Durevol Quitzow, Harlan McCallum,
John Wilson

* * * *

"Dawn in New York" is based on the following quotations
from poems by Federico Garcia Lorca:

"The New York dawn has
four columns of mud
and a hurricane of black doves ...
The dawn comes and no one receives it in his
mouth...
They know they are going to the mud of figures
and laws, to artless games, to fruitless sweat."

from "The Dawn"

"What signs of Spring
do you hold in hour hand?
A rose of blood
and a white lily."

from "Ballad of the Little Square"

* * * *

Interval 10 minutes

* * * *

DORIS HUMPHREY DANCE THEATER

Doris Humphrey, Director

PARTITA

*PARTITA No. 5 IN G MAJOR (1730)- Johann Sebastian Bach
Choreography by Doris Humphrey (1940)

Recording: Howard Lebow

Lighting by Thomas DeGaetani

Préambule

Allemande - Florence Peters and Ronald Tassone
Maureen Gillick and David Wynne
Diane Quitzow and John Wilson

Courante - Maureen Gillick, Florence Peters, Diane
Quitizow, Ronald Tassone, John Wilson,
David Wynne

Sarabande- JEMINA BEN-GAL and Maureen Gillick, Florence
Peters, Diane Quitzow, Ronald Tassone, John
Wilson, David Wynne

Tempo de Menuetto - DIANE QUITZOW

Passepiéd- MAUREEN GILLICK and RONALD TASSONE, Jemima
Ben-Gal, Florence Peters, Diane Quitzow,
John Wilson, David Wynne

Gigue - MAUREEN GILLICK and Jamima Ben-Gal, Florence
Peters, Diane Quitzow, Ronald Tassone, John
Wilson, David Wynne

*From the original title page: "Partitas, Keyboard
practice, consisting of Preludes, Allemandes,
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from "The Dawn"

"What signs of Spring
do you hold in hour hand?
A rose of blood
and a white lily."

from "Ballad of the Little Square"

* * * *

Interval 10 minutes

* * * *

SUNDAY, MAY 18, 1958.

THE DANCE 'MISSA'

Jose Limón's Tribute
To the Human Spirit

By JOHN MARTIN

IN a season that has come forth with more than its share of distinguished art, José Limón's "Missa Brevis" stands on a peak of its own. It was produced last month for two performances only by the Juilliard Dance Theatre, with Mr. Limón and eight dancers from his concert company, plus thirteen members of the Juilliard group and a choir of nineteen singers with Dora Schively at the organ. A setting of Zoltán Kodály's "Missa Brevis in Tempore Bello," it emerges a profound and exalting work of art.

The music, itself a beautiful creation informed by compassionate understanding, was composed in 1945 and was first performed in the cellar of a bombed-out church in Budapest. Mr. Limón has cast his choreographic embodiment of it in the same physical and psychological setting, before the projection on the back curtain of a ruined church, and in an intensification of what must have been Kodály's own vision. Some of the contagion of that vision undoubtedly came from Mr. Limón's visit last season to war-torn regions on both sides of the Iron Curtain, where the dauntlessness of a shattered people moved him to a tender and reverent awe. What he has caught and preserved in perpetuity in terms of art is more revelatory than any number of state papers and sociological statistics could ever hope to be, for it is a spiritual record.

The "Missa Brevis," however, is no document about war; neither is it a mass in any ecclesiastic sense. It is a capturing of the human spirit in its own terms, and its relevance embraces not only external cataclysms like war but every subjective touching by the individual of that universal, epic anguish by which his soul is stripped and he stands cleansed, beyond suffering.

Essence of Tragedy

It is a rare generation nowadays whose artists bring forth so much as a single tragedy in the immemorial meaning of the word; not merely a work in noble vein that ends in catastrophe, but one that induces a purgation of the spirit. This is what the Greeks achieved in celebrating the death and rebirth of Dionysus, and by rituals to the same end at the tombs of heroes. It is what makes the Christian mass so powerful even to the irreligious. In choosing the mass as his formal instrument Mr. Limón has made use of the only surviving ritual of death and rebirth for the creation of one of the few authentic works of pure tragedy of our time. Yet, for the believer, he has certainly been guilty of no sacrilege.

It was a bold and inspired choice, not only because of its invocation of this ageless core of tragedy, but also because of its evocation of a physical milieu, of the mind and habit of a people, of the source outside themselves to which they turn as naturally as to light in times of testing.

His "Missa" is more than a choreographic abstraction; its figures are dressed in recognizable clothes and the occasion of their suffering is specific. Their action, however,

is not narrative and their movement is not pantomimic; both are far more real than any surface representationalism could make them, for they are the irreducible essences of action.

It is extraordinary how the force of high inspiration can transcend the use of that bane of modern choreographers, a vocabulary; Mr. Limón has here created with an intuition beyond invention with extraordinary eloquence and never an echo or a cliché.

His use of the group as a group is a natural outgrowth of the subject and the material; when the individual emerges he is nonetheless an individual, and when he takes his personal flashes of emotional realization back into the group he is no less a part of the group. There is a remarkable awareness of the solitude of the individual, and yet also of the group as something more than a mere aggregation of solitudes.

How easy it would have been to turn such a theme as this into an emotional debauch! But Mr. Limón has seen much too deeply for this; indeed the real miracle of his accomplishment is its utter lack of self-pity. He does not wring our hearts; what he seems to be saying is that man is, in his bones and tissue, a creature of indestructible integrity, that when he is ravaged and despoiled he is still not destroyed, but only seen to stand forth in the naked grandeur of his spirit. If it is a solemn work, and a dedicated one, it is the very reverse of morbid and depressing.

The company as a whole, imbued with the fineness of the concept and the beauty of the artistry, give it a unified texture of conviction. Ruth Currier's "Crucifixus," Betty Jones' "Hosanna," the "Cum Sancto Spiritu" by Michael Hollander, Harlan McCallum and Chester Wolenski are all in the dimensions of real exaltation. As for Mr. Limón himself, he is incredibly moving; from his transfigured stillness in isolation, through the "Qui Tollis,"

his exit and re-entrance, his proneness on the ground, his identification with the group, he achieves an unforgettable spiritual nobility. Without making himself in any sense the star, he is nevertheless the focal force of the entire work.

To create a work like this is to be inordinately impractical, for with its requirements of not only a company of twenty-two dancers but also a choir and an organ it is clearly not a repertory piece. Only under such auspices as those of the Juilliard School is its proper presentation possible.

But perhaps this is as it should be; it may well be a unique work to be saved for occasional performance only. It is not a little shocking to think of its being done inadequately or merely as a routine item, between "Graduation Ball" and "Gaité Parisienne" or their modern dance equivalents, for it has an aura of ritual about it. When the "Ite, Missa Est" is sung, one should perhaps be allowed to leave the hall quietly and carry home the feeling of catharsis and of exaltation. When we find ourselves in the presence of a noble work, it behooves us to treat it nobly.

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JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
Wednesday, April 16, 1958
5:00 p.m.
Concert Hall

Program

I
Pre-Classic Dance Forms

Allemandes

Dream Handel
Composed and danced by Roberta Ampel

Consolation Handel
Composed and danced by Barbara
Hale and Jeannet Rollins

Courante

Play Niemann
Composed and danced by Carla de
Sola and Janet Mansfield

Sarabandes

Possessive Love Satie
Composed and danced by Roberta
Ampel and Norman Glick

Tragic Dialogue Couperin
Composed by Kalliope Tsoumbrakakos;
Danced by Dorothy Cornell and
Kalliope Tsoumbrakakos

Gigue

Amateur Night Goodsitt
Composed and danced by Mercedes
Ellington and Janet Mansfield

II
Modern Forms in Dance

Secular Medieval

Jongleur Cunningham
Composed and danced by Jessica
Nooney

Couturier Koechlin
Composed and danced by Arye Kalev

Introspective

Core Scriabine
Composed and danced by Mabel
Robinson

Unborn Scriabine
Composed and danced by Jane
Laughlin

Fear Scriabine
Composed and danced by Arye Kalev

Cerebral

Pendulum Toch
Composed and danced by Jane Laughlin

Barre Schoenberg
Composed and danced by Helene Franck

III

Composition in Small Group Forms

Quartet

Ballet Piece Schubert
Composed by William Hug;
Danced by Jerry Bywaters, Betsy
Dickerson, Sandra Hammond, Ilona
Hirschl

Quintet

A Gay Dance Scarlatti
Composed by Hava Kohav;
Danced by Hava Kohav, Margot Mink,
Robert Powell, Mabel Robinson, Dudley
Williams

Sextet

Ronda Española Terig Tucci
Composed by Poligena Rogers;
Danced by Betsy Dickerson, Jeannet
Rollins, Mabel Robinson, Ronald Tas-
sone, Sylvia Waters, Dudley Williams

* * * * *

Prepared in the classes of Louis Horst
Natanya Neumann, Assistant
Mildred Kosoy, Pianist

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
Wednesday, April 23, 1958
5:00 p.m.
Concert Hall

LABANOTATION DEMONSTRATION

- I. Discussion of present and future uses of Labanotation: Ann Hutchinson
- II. Demonstration. Class I; Judith Bissell, Els Grelinger, instructors;
Class II; Els Grelinger, Ann Hutchinson, instructors; Class III & IV;
Ann Hutchinson, instructor.

Class I

Bouree - Chilkovsky (arrangement) Bach
Danced by entire class;
Josef Wittman, pianist

Intrada, Pas de Trois - Sleeping Beauty Tschaikowsky-
Danced by Ben Heller, Bonnie Stein, Petipa
Jeannet Rollins;
Labanotation script by Ann Hutchinson;
Josef Wittman, pianist
Alfredo Corvino, ballet advisor

Pas de Trois - Swan Lake Tschaikowsky-
Danced by Melinda Darmstadt, Chieko Kikuchi, Petipa
Stanley Mirenberg;
Labanotation script by Ann Hutchinson;
Josef Wittman, pianist
Alfredo Corvino, ballet advisor

Israeli dances
Danced by entire class;
Labanotation script by Jemima Ben-Gal;
Jemima Ben-Gal, recorder

Class II

The following dance studies are from Ted Shawn's "Sixteen Dances in Sixteen Rhythms", notated by Ann Hutchinson; John Wilson, pianist.

Schottische Meeker
Danced by girls from Miss Grelinger's class

Mazurka Meeker
Danced by boys from Miss Grelinger's class

Tango Meeker
Danced by couples from Miss Grelinger's class

Tarantella Meeker
Danced by couples from Miss Grelinger's class

Varsoviene Meeker
Danced by Janet Mansfield, Jessica Nooney,
Sandra Olin, Kelly Tsoumbrakakos

Galop Meeker
Danced by Janet Mansfield, Dolores Vanison

Barcarolle Meeker
Danced by Mercedes Ellington, Sandra Olin,
Susan Sindall, Kelly Tsoumbrakakos

Jota Meeker
Danced by Carol Egan, Sandra Olin, Susan
Sindall

Class III

Swan Queen Tschaikowsky-
Danced by Ilona Hirschl; Petipa
John Wilson, pianist

Pas de Trois, second girl's solo Tschaikowsky-
Danced by Betsy Dickerson; Petipa
John Wilson, pianist

Fairy Variation III Tschaikowsky-
Danced by Helene Franck; Petipa
John Wilson, pianist

New Dance solo Riegger
Danced by Elizabeth Weil;
John Wilson, pianist

New Dance trio Riegger
Danced by Jane Laughlin, Mabel Robinson, Ann
Vachon

Game of Dance Berkowitz-
Danced by Jere Admire, Jerry Bywaters, Daniels
Ronald Tassone; (recording)
Labanotation score by Judith Bissell and
Barbara Hoenig;
Reconstructed from Labanotation script by
Joel Schnee

Neopolitan Dance - Swan Lake, Act III Tschaikowsky-
Danced by Carla De Sola, Ellen Levand, Poligena Petipa
Rogers, Shirley White; (recording)
Labanotation script by Ann Hutchinson and
Harry Haythorne.

Class IV

Trio from Concerto Grosso Vivaldi-
Danced by Ann Vachon, Juliette Waung, Limon
Chester Wolenski (recording)

JUILLIARD SCHOOL OF MUSIC
Dance Department
Graduation Examination
Saturday, May 10, 1958

Faculty jury: Miss Craske, Miss Graham, Miss Hill, Mr. Horst, Miss Humphrey,
Miss Hutchinson, Mr. Limon, Mr. Tudor.

I
DEMONSTRATION OF TEACHING

A. Ballet I class with Juilliard students.

Joel Schnee

Betty Sawyer, pianist

B. Graham I class with Juilliard students.

Joel Schnee

Cameron McCosh, pianist

C. Limon I class with Juilliard and Limon studio students.

Juliette Waung

Josef Wittman, pianist

II
TECHNICAL EXAMINATION

A. Technical demonstration of Ballet technique.

Jere Admire, Jerry Bywaters, Ilona Hirschl

Betty Sawyer, pianist

B. Technical demonstration of Limon technique.

Jemima Ben-Gal, Juliette Waung, Martha Wittman

Josef Wittman, pianist

C. Technical demonstration of Graham technique.

Jere Admire, Jerry Bywaters, Poligena Rogers, Joel Schnee

Cameron McCosh, pianist

III
PROGRAM OF DANCES

Las Chiapanecas Traditional
Composed by POLIGENA ROGERS (recording)
Performed by members of her company

Aragonese from Carmen, Georges Bizet
Composed by POLIGENA ROGERS (recording)
Performed by POLIGENA ROGERS and
Jaime Rogers

Ronda Española Terig Tucci
Composed by POLIGENA ROGERS (recording)
Performed by Betsy Dickerson, Mabel
Robinson, Jeannet Rollins, Ronald
Tassone, Sylvia Waters, Dudley Williams

La Mazurca Traditional
Composed by POLIGENA ROGERS (recording)
Performed by members of her company

Enchantment from Toccata for Percussion, Carlos Chavez
Composed by POLIGENA ROGERS (recording)
Performed by Betsy Dickerson, Mabel
Robinson, Jeannet Rollins, Ronald
Tassone, Sylvia Waters, Dudley Williams

~~Heartbreak from Zwei Klavierstücke, Arnold Schoenberg~~
~~Composed and danced by (recording)~~
~~POLIGENA ROGERS~~

Third and Fourth Movements from "Quartet" Concerto in
G Minor for Strings, Francesco Durante (recording)
Choreography by Ruth Currier
Performed by JEMIMA BEN-GAL, MARTHA WITTMAN,
Patricia Christopher, June Dunbar

Chanson du Matin Variation on a Theme by Diabelli,
Composed and danced by Franz Schubert
ILONA HIRSCHL
Josef Wittman, pianist

Descent Second Movement, String Quartet,
Claude Debussy (recording)
Composed by Margot Mink in the class
of Louis Horst
Performed by JULIETTE WAUNG, Margot Mink,
Dudley Williams

Duet from "Diversion of Angels" Norman Dello Joio
Choreography by Martha Graham
Performed by JERRY BYWATERS and JOEL SCHNEE
Cameron McCosh, pianist

Sarabande from "Partita" from Partita No. 5, J. S. Bach
Choreography by Doris Humphrey (recording)
Performed by JEMIMA BEN-GAL and
members of Juilliard Dance Theater

Game for Two Third Movement, Concerto for Harpsichord
and Celeste, Daniel Pinkham (recording)
Composed by JOEL SCHNEE
Performed by JOEL SCHNEE and Margot Mink

Largo from "Concerto Grosso" from Concerto Grosso in D
Minor, Antonio Vivaldi (recording)
Choreography by Jose Limon
Performed by JULIETTE WAUNG, Ann Vachon,
Chester Wolenski

Duet from "Out of the Chrysalis" Third movement, Four
Episodes for Piano, Winds and Strings, Ernest Bloch
Choreography by Donald McKayle (recording)
Performed by MARTHA WITTMAN and
John Wilson

Pas de Trois Benjamin Godard
Choreography by Alfredo Corvino
Performed by JERE ADMIRE, JERRY BYWATERS,
ILONA HIRSCHL
Josef Wittman, pianist

Imagined Wings ... Fourth movement, Set of Five, Henry Cowell
Composed and danced by (recording)
JOEL SCHNEE

Classical Sleeve Dance from the Chinese Theatre .. Traditional
Composed and danced by (recording)
JULIETTE WAUNG

Duet from "Diversion of Angels" Norman Dello Joio
Choreography by Martha Graham
Performed by JERE ADMIRE and Jane Laughlin
Cameron McCosh, pianist

Solo and duet from "Life of the Bee". from Kammermusik No. 1,
Op. 24, No. 1, Paul Hindemith (recording)
Arranged by JEMIMA BEN-GAL from
choreography by Doris Humphrey
Performed by JEMIMA BEN-GAL and Patricia
Christopher

Full Moon Josef Wittman
Composed and danced by MARTHA WITTMAN
Josef Wittman, pianist

Game of Dance Sol Berkowitz
Choreography by Danny Daniels (recording)
Performed by JERE ADMIRE, JERRY BYWATERS,
Ronald Tassone
Reconstructed from Labanotation score by
JOEL SCHNEE

Juilliard School of Music

WEDNESDAY ONE O'CLOCK CONCERT SERIES
May 14, 1958

Program

I

Chanson du Matin (Variation on a Theme by Diabelli) Franz Schubert
Composed and danced by Ilona Hirschl
Josef Wittman, pianist

II

Pre-Classic Dance Forms

Allemande - Dream G. F. Handel
Composed and danced by Roberta Ampel

Courante - Play Walter Niemann
Composed and danced by Carla de Sola
and Janet Mansfield

Sarabande - Possessive Love Erik Satie
Composed by Norman Glick
Danced by Roberta Ampel and Norman Glick

Gigue - Amateur Night M. Goodsitt
Composed and danced by Mercedes Ellington
and Janet Mansfield

III

Modern Forms in Dance

Secular Medieval - Jongleur Phyllis Cunningham
Composed and danced by Jessica Nooney

Introspective - Core Alexander Scriabine
Composed and danced by Mabel Robinson

Cerebral - Metronome Ernst Toch
Composed and danced by Jane Laughlin

Jazz

Jilted Blair Fairchild
Composed and danced by Mabel Robinson

The Balloon Louis Gruenberg
Composed and danced by Jere Admire and
Jane Laughlin

Imagined Wings Fourth Movement, Set of Five, Henry Cowell
Composed and danced by Joel Schnee

IV

Composition in Small Group Forms

Quintet - A Dance (Sonata in D Major) Domenico Scarlatti
Composed by Hava Kohav; (recording)

Danced by Benjamin Heller, Hava Kohav,
Margot Mink, Mabel Robinson, Dudley
Williams;

Costumes designed and executed by Patricia
Lambert.

Largo from "Concerto Grosso" (Limon-Vivaldi) danced by Ann Vachon, Juliette Waung, Chester
Sextet - Ronda Espanola Terig Tucci Wolenski

Composed by Poligena Rogers; (recording)

Danced by Betsy Dickerson, Mabel
Robinson, Jeannet Rollins, Ronald
Tassone, Sylvia Waters, Dudley Williams.

Septet - Affirmation Howard Van Hynning

Composed by Lenore Latimer;
Danced by Karen Cross, Marsha Laycock,
Sandra Olin, Susan Sindall, Susan
Watson, Juliette Waung, Annluise
Williams.

V

Pas de Trois Benjamin Godard

Composed by Alfredo Corvino
Intrada - Jere Admire, Jerry Bywaters, Ilona Hirschl
Impromptu - Ilona Hirschl
Mazurka - Jere Admire
Etude - Jerry Bywaters
Coda - Jere Admire, Jerry Bywaters, Ilona Hirschl
Josef Wittman, pianist
Jere Admire's costume designed and executed by
Patricia Lambert

* * * * *

I and V prepared in the classes of Antony Tudor and Alfredo Corvino

II, III and IV prepared in the classes of Louis Horst

Natanya Neumann, Assistant

Mildred Kosoy, Pianist

The Wednesday One O'Clock Concert Series is designed to supplement the class work in the Literature and Materials of Music program. All students of the School are eligible to perform in these concerts, and occasionally there will be performances by members of the faculty.

All students in the Literature and Materials of Music program are required to attend these concerts as a part of their regular class work. All other students and faculty of the School are cordially invited to attend.

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
Wednesday, May 21, 1958
5:00 p.m.

Program

I

*Dances from the classes of Louis Horst
Natanya Neumann, Assistant; Mildred Kosoy, Pianist
Pre-Classic Dance Forms
Modern Forms in Dance
Composition in Small Group Forms
Individual Projects

II

Bavarian Schuhplattler Traditional
Staged by Morley Leyton
Danced by Morley Leyton and Mercedes Ellington

Hungarian: Red Wine Czardas Jenö Hubay
Staged by Karoly Barta
Danced by Karoly Barta and Bonnie Stein

PAUSE

Polish Oberek Morley Leyton
Staged by Morley Leyton
Danced by Barbara Greig and Morley Leyton

PAUSE

Russian Suite: Strolling in the Park Traditional
Staged by Karoly Barta after themes by
I. Moiseyev;
Danced by Karoly Barta, Barbara Greig,
Morley Leyton, Bonnie Stein

Music arranged and recorded by Robert Dennis
Karoly Barta, Barbara Greig, and Morley Leyton are members of Yurek Lazowski's
Polish Dance Theater

Courante - My Friend the Balloon Kirnberger
Composed and danced by Akiko Kanda

* { Theme and Variations on a Chaconne Pachelbel
Theme composed by Dolores Vanison;
Variations composed and danced by Cora Cahan,
Dorothy Cornell, Carla De Sola, Mercedes Ellington,
Norman Glick, Akiko Kanda, Chieko Kikuchi, Janet
Mansfield, Dudley Williams

Jazz Study Fairchild
Composed and danced by Betsy Diekerson

Americana Composed and danced by Jessica Nooney Wilker

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JUILLIARD SCHOOL OF MUSIC
Dance Department

May 13, 1958

The following outline lists faculty members who have said they will be free at the examination sessions listed as well as students assigned to each examination session. All other faculty members are urged to attend any sessions possible in their schedules. If any of the jury members listed cannot attend, please notify Mrs. Clark by calling MO3-7200.

MAJOR EXAMINATIONS:

Monday, May 26, 10:00-12:00, room 610.

Faculty jury: Ballet - Mr. Corvino; Limon - Mrs. Dunbar, Miss Jones; Graham - Mrs. Kikuchi, Miss McGehee, Miss Winter; Composition - Mr. Horst; Notation - Mrs. Bissell; Miss Hill, Chairman.

Accompanists: Cameron McCosh, Betty Sawyer, Anne Uviller or Josef Wittman, Mildred Kosoy.

Students:

10:00 - 11:00	Adams, Nancy	BI	GI
	Barb, Madeleine	BI	GI
	Cahan, Cora	BI	GI
	Choe, Ae Suk	BI	GI
	Copen, Ilona	BI	GI
11:00 - 12:00	Nowak, Elissa	BI	LI
	Walcott, Jean	BI	LI
	Wood, Eleanor	BI	LI
	Pardo, Zaida	BI	LI
	Barnett, Peggy	BI	LI

Faculty luncheon meeting, 12:00 - 1:30, faculty room, cafeteria

Monday, May 26, 1:30-3:30, room 610.

Faculty jury: Ballet - Mr. Corvino, Mr. Tudor; Limon - Mrs. Dunbar, Miss Jones; Graham - Miss Graham, Mrs. Kikuchi, Miss McGehee, Miss Winter; Composition - Miss Currier, Mr. Horst, Miss Humphrey; Notation - Mrs. Bissell, Miss Hutchinson; Miss Hill, Chairman.

Accompanists: Cameron McCosh, Betty Sawyer, Anne Uviller or Josef Wittman, Mildred Kosoy.

Students:

1:30 - 2:30	Kikuchi, Chieko	BIII	GI
	Ellington, Mercedes	BIII	GI
	Sindall, Susan	BIII	GII
	Tsoumbrakakos, Kelly	BIII	GII
2:30 - 3:30	Nooney, Jessica	BII	GIII
	Laughlin, Jane	BII	GIV
	Mink, Margot	BIII	GIV
	Robinson, Mabel	BII	GIV
	Olin, Sandra	BII	GIV

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Tuesday, May 27, 10:00-1:00, room 610.

Faculty jury: Ballet - Mr. Corvino; Limon - Mrs. Dunbar, Miss Jones; Graham - Miss McGehee, Miss Winter; Composition - Miss Currier, Mr. Horst, Miss Neumann; Notation - Mrs. Bissell; Miss Hill, Chairman.

Accompanists: Mildred Kosoy, Cameron McCosh, Betty Sawyer, Anne Uviller or Josef Wittman.

Students:

10:00 - 11:00	Levy, Joan	BI	GI
	Ince, Elizabeth	BI	GI
	Nelson, Alexandra	BI	GI
	Singer, Frances	BI	GI
	Schwarz, Lana	BI	GI
11:00 - 12:00	Heller, Ben	BII	LI
	Coffee, Elinor	BII	LI
	De Sola, Carla	BII	LII
	Glick, Norman	BII	LII
	Levand, Ellen	BII	LII
12:00 - 1:00	Bomser, Hilary	BII	GI
	Darmstadt, Melinda	BII	GI
	Inber, Michal	BII	GI
	Grossberg, Harriet	BI	GI
	Waters, Sylvia	BI	GI
	<i>Lipman, Carol</i>	<i>BI</i>	<i>GI</i>

Faculty lunch, 1:00 - 2:00, faculty room, cafeteria

Tuesday, May 27, 2:00-4:00, room 610.

Faculty jury: Ballet - Mr. Corvino, Mr. Tudor; Limon - Mrs. Dunbar, Miss Jones, Mr. Limon; Graham - Miss Graham, Mrs. Kikuchi, Miss McGehee, Miss Winter; Composition - Mr. Horst, Miss Humphrey; Notation - Mrs. Bissell, Miss Hutchinson; Miss Hill, Chairman.

Accompanists: Mildred Kosoy, Cameron McCosh, Betty Sawyer, Anne Uviller or Josef Wittman.

Students:

2:00 - 3:00	Williams, Annluise	BII	GII
	Williams, Dudley	BII	GII
	White, Shirley	BIII	GII
	Egan, Carol	BIII	GII
	Olin, Sandra	BII	GIV
3:00 - 4:00	Cornell, Dorothy	BIII	LII
	Dickerson, Betsy	BIII	LIII
	Hale, Barbara	BIII	LIII
	Sandburg, Patricia	BIII	LIII
	Silberblatt, Paula	BIII	LIII

Wednesday, May 28, 10:00-12:30, room 610.

Faculty jury: Ballet - Mr. Corvino; Limon - Mrs. Dunbar, Miss Jones; Graham - Mrs. Kikuchi, Miss McGehee; Composition - Mr. Horst, Miss Hill, Chairman.

Accompanists: Mildred Kosoy, Cameron McCosh, Josef Wittman.

Students:

10:00 - 11:30	Lipman, Carol	BI	GI
	Mirenberg, Stanley	BII	GI
	Rollins, Jeannet	BII	GI
	Stein, Bonnie	BII	GI
	King, Jerry	BII	GI
	Klein, Marcia	BII	GI
11:30 - 12:30	Laycock, Marsha	BII	GI
	Malkin, Arlene	BII	GI
	Levine, Suzanne	BII	GII
	Noble, Carol	BII	GII
	Vanison, Dolores	BII	GII

Faculty luncheon meeting, 12:30 - 2:00, faculty room, cafeteria.

Wednesday, May 28, 2:00-4:00, room 610.

Faculty jury: Ballet - Mr. Corvino, Mr. Tudor; Limon - Mrs. Dunbar, Miss Jones, Mr. Limon; Graham - Mrs. Kikuchi, Miss McGehee, Miss Winter; Composition - Miss Currier, Miss Humphrey, Mr. Horst, Miss Neumann; Miss Hill, Chairman.

Accompanists: Mildred Kosoy, Cameron McCosh, Josef Wittman, Betty Sawyer.

Students:

2:00 - 3:00	Mansfield, Janet	BII	LII
	Weil, Elizabeth	BII	LII
	Payton, James	BII	LII
	Cross, Karen	BII	LIII
	Vachon, Ann	BII	LIII
3:00 - 4:00	Latimer, Lenore	BII	LIII
	Tassone, Ronald	BIV	LII
	Cohen, Helene	BIII	LIII
	Hug, William	BII	LIII

ENTRANCE EXAMINATIONS:

Monday, June 2, 10:00-1:00, Concert Hall.

Faculty jury: Ballet - Mr. Corvino; Limon - Mrs. Dunbar, Miss Jones; Graham - Mrs. Kikuchi, Miss McGehee, Miss Winter; Composition - Mr. Horst, Miss Neumann; Notation - Mrs. Bissell; Miss Hill, Chairman.

Accompanists: Cameron McCosh, Betty Sawyer, Anne Uviller or Josef Wittman.

Demonstrators: Ballet - Carol Egan, Ilona Hirschl; Limon - Ann Vachon; Graham - Mabel Robinson.

Monday, June 2, 2:00-5:00, Concert Hall.

Faculty jury: Ballet - Mr. Corvino, Mr. Tudor; Limon - Mrs. Dunbar, Miss Jones, Mr. Limon; Graham - Miss Graham, Mrs. Kikuchi, Miss McGehee; Composition - Miss Currier, Mr. Horst, Miss Humphrey, Miss Neumann; Notation - Mrs. Bissell, Miss Grelinger, Miss Hutchinson; Miss Hill, Chairman.

Accompanists: Cameron McCosh, Betty Sawyer, Anne Uviller or Josef Wittman.

Demonstrators: Ballet - Carol Egan, Ilona Hirschl; Limon - Ann Vachon; Graham - Mabel Robinson.

Tuesday, June 3, 10:00-1:00, Concert Hall.

Faculty jury: Ballet - Mr. Corvino; Limon - Mrs. Dunbar, Miss Jones; Graham - Mrs. Kikuchi, Miss McGehee; Composition - Mr. Horst, Miss Neumann; Notation - Mrs. Bissell, Miss Grelinger; Miss Hill, Chairman.

Accompanists: Cameron McCosh, Betty Sawyer, Anne Uviller or Josef Wittman.

Demonstrators: Ballet - Carol Egan, Ilona Hirschl; Limon - Ann Vachon; Graham - Mabel Robinson.

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MAJOR (PERFORMANCE) EXAMINATION SYLLABUS FOR LIMON STUDENTS

Limon I: Elinor Coffee
Ben Heller
Elissa Nowak
Sara McDonald
Zaida Pardo
Jean Walcott
Eleanor Wood

- Technique:
- 1) Isolations on floor
 - 2) Hip isolations at barre
 - 3) Body fall and rebound with arm swings in second position
 - 4) Floor stretch with one leg extended, on 6 counts
 - 5) Four bounces on floor with body opening in succession

Performance phrases:

- 1) Sequence starting with walks, quarter turns, hop turns, falls and rebounds and hip displacement.
- 2) Eight count phrase starting with 4 leaps and ending with leaping turn.

Limon II: Peggy Barnett
Dorothy Cornell
Carla De Sola
Norman Glick
Ellen Levand
Janet Mansfield
Jim Payton
Ronald Tassone
Elizabeth Weil

- Technique:
- 1) Isolations on floor
 - 2) Hip isolations away from barre
 - 3) Body fall and roll on 6 counts starting from second position
 - 4) Floor stretch with one leg extended, on 6 counts followed by slow roll of torso in each direction.
 - 5) Standing knee-hip isolations with shoulder and arm movement

Performance phrases:

- 1) Phrase on 6-5-7 ending in spiral turn to sitting position
- 2) Phrase on 3 counts with shoulder and elbow with $\frac{1}{4}$ turns, $\frac{1}{2}$ turns and full turns developing into 5 count phrase building to full turns.
- 3) Payton and Glick only responsible for two phrases from "Chaconne" - from Limon III requirement.

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Limon III: Helene Cohen

Karen Cross
Betsy Dickerson
Barbara Hale
Bill Hug
Lenore Latimer
Pat Sandburg
Paula Silberblatt
Ann Vachon

- Technique:
- 1) Isolations on floor
 - 2) Hip isolations away from barre
 - 3) Standing knee-hip isolations with shoulder -
plain and with full turns
 - 4) Floor stretch with one leg extended on 6 counts
followed by slow roll of torso in each direction.
 - 5) Back falls and recoveries

Performance phrases:

- 1) Two phrases from "Chaconne" prepared in Mr. Limon's
classes
- 2) Swing suspension phrase developing into pinwheel
leaps
- 3) Phrase on 3 counts with shoulder and elbow with
 $\frac{1}{4}$ turns, $\frac{1}{2}$ turns and full turns developing into
5 count phrase building to full turns.

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From: JULLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York 27, N. Y.

Telephone: MONUMENT 3-7200

May 19, 1958

At the 1958 Commencement ceremonies of the Juilliard School of Music scheduled for Friday, May 30, eight dance majors will graduate, five with the Diploma, Jere Admire, Jemima Ben-Gal, Ilona Hirschl, Poligena Rogers, Martha Wittman; and three with the B.S. degree, Jerry Bywaters, Joel Schnee, Juliette Waung.

Miss Jerry Bywaters, 1958 graduate of the Dance Department of Juilliard School of Music, has been awarded a Fulbright Fellowship for the study of dance in France for 1958-59. After a period of orientation, she will begin study at the Paris Conservatory of Dramatic Arts with the great pantomimist, Etienne Decroux. She will also study ballet and modern dance in Paris and in other European centers.

Hazel Chung, 1957 graduate of the Dance Department of Juilliard School of Music, has been awarded a Ford Foundation Foreign Area Training Fellowship for study of the dances of Indonesia. After three months of research and orientation in the United States, in the summer of 1958, Miss Chung will go to Bali. Here she will study with Mario, master of Balinese dance, after which she will go to other sections of Indonesia.

Juilliard School of Music

WEDNESDAY ONE O'CLOCK CONCERT SERIES
May 15, 1957

Program

I

Ballet

Excerpts from "The Sleeping Beauty" Peter Tschaikowsky
Choreography by Marius Petipa

Pas de Sept Jerry Bywaters and James Payton
 Betsy Dickerson and Jan Mickens
 Mercedes Ellington and William Hug
 Dolores Hillebrand and Malcolm McCormick
 Ilona Hirschl and Ronald Tassone
 Crystal Needle and Jere Admire
 Sandra Noll and Oliver Newman

Variations Lilac Fairy - Dolores Hillebrand
 Variation from Act I - Ilona Hirschl
 Aurora Variation from Act III - Jerry Bywaters
 Silver Fairy from Act III - Betsy Dickerson

Exercise Piece Juan Arriaga y Balzola
 First movement: Allegro con brio
 String Quartet No. 2 in A Major
 Arranged by Antony Tudor

(Mainly based on first and second port de bras, pas de bourees,
temps leve et chasses, demi-contretemps, glissades, echappes, and soubresauts)
Reconstructed from Labanotation score by Gail Valentine
Notation by Nancy Mount and original cast, Juilliard, 1953

Jerry Bywaters
Dolores Hillebrand
Joyce Trisler

Betsy Dickerson
Mercedes Ellington

Helene Cohen
Dorothy Cornell
Carolyn Gracey
Barbara Hale
Jacqueline Longstreet

Judith Morris
Sandra Noll
Patricia Sandburg
Paula Silberblatt
Beatrice Stein

Ilona Hirschl
Margot Mink
Crystal Needle
Poligena Rogers

Jere Admire
Malcolm McCormick
Ronald Tassone

* * *

Prepared in the classes of Antony Tudor
Gail Valentine, Assistant for Exercise Piece
Betty Sawyer, Pianist

II

Pre-Classic Dance Forms

Saraband

Grief(la Lugubre) Francois Couperin
Composed and danced by Mabel Robinson

Minuet

Audition, Anyone(Opus 125, #8) Walter Niemann
Composed and danced by Jere Admire and
Helene Cohen

Gigue

ClaustrophobiaMinnie Goodsitt
Composed and danced by Mabel Robinson

Modern Forms in Dance

Secular Medieval

The Friar and the FirePhyllis Cunningham
Composed and danced by Jerry Bywaters and
Ronald Tassore

Cerebral

Peephole(Opus 19, #2) Arnold Schoenberg
Composed and danced by Jerry Bywaters

Straight and Curved(Opus 19, #2) Arnold Schoenberg
Composed and danced by Hava Kohav

Jazz

Slow Dance(Sentimental Melody) Aaron Copland
Composed and danced by Hava Kohav

* * *

Prepared in the classes of Louis Horst
Natanya Neuman, Assistant
Hazel Johnson, Pianist

III

Composition in Small Group Forms

Rhythm RitualSelf-accompanied
Composed by William Hug;
Danced by Jerry Bywaters, Ilona Hirschl, William Hug
Ann Vachon.

Encounter Excerpts from Divertimento for Band, Wincent Persichetti
(recording)
Composed by Martha Wittman;
Danced by Jere Admire, Jane Laughlin, James Payton,
Joel Schnee.

Friendly Talk Allemanda from Concerto for Oboe and Strings on themes of
Arcangelo Corelli, John Barbirolli (recording)
(First dance of a suite called "Conversations")
Composed by William Hug;
Danced by Jerry Bywaters, Betsy Dickerson, Ilona Hirschl,
William Hug, Jacqueline Longstreet, Sandra Noll,
James Payton, Ann Vachon.

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Ritual

AdolescenceCharles Spies

Composed by Jemima Ben-Gal;

Danced by Jere Admire, James Payton,

Durevol Quitzow, Ronald Tassone.

Percussion score played by Anthony Columbia,

Patric Harrison, Charles Spies

WorkSecond Movement, "Evolution", Harold Farberman

Composed by Jemima Ben-Gal;

(recording)

Danced by Lenore Latimer, Nora Muchnik,

Diane Quitzow, Ann Vachon, Karen Wentworth.

* * *

Prepared in the class of Louis Horst

IV

Dance Reconstructed from Labanotation Score

Game of Dance, from "The Littlest Revue"Jazz Fugue, Sol Berkowitz

Composed by Danny Daniels;

(recording)

Danced by Jere Admire, Jerry Bywaters, Ronald Tassone;

Notation by Judith Bissell and Bobby Hoenig

Reconstructed from Labanotation score by Joel Schnee.

* * *

Prepared in the class of Judith Bissell

The Wednesday One O'Clock Series is designed to supplement the class work in the Literature and Materials of Music program. All students of the School are eligible to perform in these concerts, and occasionally there will be performances by members of the faculty.

All students in the Literature and Materials of Music program are required to attend these concerts as a part of their regular class work. All other students and faculty of the School are cordially invited to attend.

PROGRAM
SEASON 1957-1958

Juilliard School of Music

presents

COMMENCEMENT CONCERT THE JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, May 29, 1958 at 8:30

ACADEMIC EXERCISES

Friday morning, May 30, 1958 at 11:00

Juilliard Concert Hall

130 Claremont Avenue, New York City

COMMENCEMENT CONCERT

THE JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, May 29, 1958 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

"Le Carnaval Romain" Overture, Op. 9 (1844) *Hector Berlioz*

Symphony in D Minor (1889) *César Franck*
Lento
Allegretto
Allegro non troppo

INTERMISSION

Concerto in E-flat Major for Piano and Orchestra, K. 271 (1777)
Wolfgang Amadeus Mozart

Allegro
Andantino
Rondo: Presto—Menuetto: Cantabile

Herbert Chatzky, soloist

Suite from "L'Oiseau de Feu" (1919) *Igor Stravinsky*

Introduction
L'oiseau de feu et sa danse
Ronde des princesses
Danse infernale du roi Kastcheï
Berceuse
Final

Herbert Chatzky was born in Baltimore, Maryland and received his early musical training at the High School of Music and Art. He has studied with Irwin Freundlich for the past eight years, first privately and since September 1952 as a student at Juilliard School of Music, from which he will receive the Master of Science degree tomorrow.

Mr. Chatzky was selected for this evening's performance in competitive auditions held at the School, as are all solo performers with the Juilliard Orchestra.

ACADEMIC EXERCISES

Friday morning, May 30, 1958 at 11:00
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Processional

Bronson Ragan, organ

Chorale: "Whate'er may vex or grieve thee"
from the St. Matthew Passion *Johann Sebastian Bach*
Frederick Prausnitz, conductor

Speaker: *Carleton Sprague Smith*

Presentation of Diplomas and Conferring of Degrees

William Schuman, President
Mark Schubart, Dean

Please reserve applause until all Diplomas and Degrees have been awarded.

Chorale: "A mighty fortress is our God" *Martin Luther*
Frederick Prausnitz, conductor

Recessional

Bronson Ragan, organ

A reception in honor of the Graduating Class will be held on the North Terrace immediately following the Commencement Exercises.

WHATE'ER MAY VEX OR GRIEVE THEE

Soprano. *p* What-e'er may vex or grieve thee, To Him com-mit thy ways,
Who friendless will not leave thee, Whom high-est Heaven o - beys.

Alto. *p* What-e'er may vex or grieve thee, To Him com-mit thy ways,
Who friendless will not leave thee, Whom high-est Heaven o - beys.

Tenor. *p* What-e'er may vex or grieve thee, To Him com-mit thy ways,
Who friendless will not leave thee, Whom high-est Heaven o - beys.

Bass. *p* What-e'er may vex or grieve thee, To Him com-mit thy ways,
Who friendless will not leave thee, Whom high-est Heaven o - beys.

mf By Him the clouds are guid - ed, The winds a - rise and blow; By
mf By Him the clouds are guid - ed, The winds a - rise and blow; By
mf By Him the clouds are guid - ed, The winds a - rise and blow; By
mf By Him the clouds are guid - ed, The winds a - rise and blow; By

p allarg. Him the path pro - vid - ed, Where - on thy feet may go.
p allarg. Him the path pro - vid - ed, Where - on thy feet may go.
p allarg. Him the path pro - vid - ed, Where - on thy feet may go.
p allarg. Him the path pro - vid - ed, Where - on thy feet may go.

A MIGHTY FORTRESS IS OUR GOD

A migh - ty for - tress is our God, A bul-wark nev - er fail - ing;
And tho' this world, with devils filled, Should threaten to un - do us;
Our help - er he a - mid the flood Of mor - tal ills pre - vail - ing;
We will not fear, for God hath willed His truth to tri - umph through us;

For still our an - cient foe Doth seek to work us woe; His craft and
The prince of dark - ness grim, We trem - ble not for him; His rage we

power are great, And, armed with cruel hate, On earth is not his e - qual.
can en - dure, For lo! his doom is sure, One lit - tle word shall fell him.

GRADUATES

May, 1958

DIPLOMA

Jere Admire, <i>Dance</i>	Phillip R. Leland, <i>Piano</i>
Mark Bernard Anstendig, <i>Orchestral Conducting</i>	Walter Allen Maddox, <i>Violin</i>
Tana Bawden, <i>Piano</i>	Lawrence Carl Maves, Jr., <i>Violin</i>
Jemima Ben-Gal, <i>Dance</i>	Ruth Mense, <i>Piano**</i>
Giora G. Bernstein, <i>Violin**</i>	Barbara Ione Miller, <i>Voice</i>
Michel Block, <i>Piano</i>	Mie Ogiso, <i>Piano</i>
Stephen A. Caforio, <i>Choral Conducting</i>	Chung Choo Oh, <i>Piano</i>
Ira S. Cobb, <i>Piano</i>	Ted Pandel, <i>Piano</i>
Yves Philippe Desy, <i>Piano</i>	Barbara Lynn Pfeffer, <i>Piano</i>
Olegna Fuschi, <i>Piano</i>	Uri Pianka, <i>Violin</i>
Herbert Mack Geller, <i>Clarinet</i>	Salvatore James Princiotti, <i>Violin*</i>
Josef D. Gustern, <i>Voice</i>	Sarah Day Ranti, <i>Harp</i>
Ilona Rene Hirschl, <i>Dance</i>	Poligena Rogers, <i>Dance</i>
Marilyn Helena Houck, <i>Piano</i>	Sirkka Anne Shaw, <i>Voice</i>
Hubert Wendell Howard, <i>Voice</i>	Abraham Stokman, <i>Piano</i>
Carol W. Jackson, <i>Violin</i>	Lenore Roslind Venickoff, <i>Piano</i>
Gerald Kagan, <i>Violoncello</i>	Yusing Wang, <i>Piano</i>
Charles Edward Kelom, <i>French Horn</i>	Joseph Borrows Waters, <i>Piano</i>
Louis Lanza, <i>Violin</i>	Albert C. Wehr, <i>Violin</i>
	Martha Wittman, <i>Dance</i>

BACHELOR OF SCIENCE DEGREE

Armenta Estella Adams, <i>Piano</i>	Peter Larry Laurence, <i>French Horn</i>
Howard R. Aibel, <i>Piano</i>	Jerald L. Lepinski, <i>Voice</i>
Agustin Anievas, <i>Piano</i>	Noemi Levinsons, <i>Piano**</i>
Jack Behrens, <i>Composition</i>	Elizabeth E. LeViseur, <i>Piano</i>
Donald Anthony Benedetti, <i>Trumpet**</i>	Thomas S. McIntosh, <i>Trombone*</i>
Barton Bereck, <i>Voice</i>	Kelvin R. McLellan, <i>Piano</i>
Lynn Boroff, <i>Composition**</i>	Raymond E. Marsh, <i>Viola**</i>
Jerry Bywaters, <i>Dance</i>	Mary Anne Miller, <i>Piano</i>
Herbert Chatzky, <i>Piano**</i>	Victor Aurelio Morosco, <i>Clarinet</i>
Anne-Marie Cope, <i>Voice</i>	Malcolm Joseph Norton, <i>Voice</i>
Adriana Dominiani, <i>Violin</i>	Anne M. Perillo, <i>Voice</i>
Donn-Alexandre Feder, <i>Piano</i>	Frank Perowsky, <i>Clarinet</i>
Albert M. Fine, <i>Orchestral Conducting</i>	Alexander Lindsay Pickard, <i>Trumpet</i>
Mary Elizabeth Freeman, <i>Violin</i>	Kathryn Jane Schenerlein, <i>Piano</i>
Ralph Owen Froelich, <i>French Horn</i>	Dora Hammar Schively, <i>Organ</i>
Anita Brouillette Greenlee, <i>Organ</i>	Joel Louis Schnee, <i>Dance</i>
Marjorie Greif, <i>Composition**</i>	Robert John Sgandurra, <i>Piano</i>
Joseph Gurt, <i>Piano</i>	Vincent E. Sperandeo, <i>Piano</i>
Herbert B. Haslam, <i>Composition</i>	Harvey Spevak, <i>Organ**</i>
Judith Ann Hellenberg, <i>Piano</i>	Charles C. Spies, Jr., <i>Percussion</i>
Dorothy Ann Hill, <i>Composition</i>	Albert Thomas Tiberio, <i>Trumpet</i>
Raymond T. Jackson, <i>Piano**</i>	William Dean Tinker, <i>Organ**</i>
Lewis M. Joseph, <i>Clarinet</i>	Jordan Lane Waggoner, <i>Piano</i>
Lewis Kenneth Kaplan, <i>Violin</i>	Bernard Wasser, <i>Bassoon</i>
Carol Kreisberg, <i>Piano</i>	Gordon Ronald Watkins, <i>Voice</i>
	Juliette Waung, <i>Dance</i>

MASTER OF SCIENCE DEGREE

Ronald K. Anderson, *Trumpet*
B.S., Juilliard School of Music, 1957

Paul Bellam, *Violin*
B.S., Juilliard School of Music, 1957

Alayne Marcia Buechner, *Piano*
B.S., Juilliard School of Music, 1955

Arthur D. Burrows, Jr., *Voice*
B.S., Juilliard School of Music, 1955

John Canarina, *Orchestral Conducting*
B.S., Juilliard School of Music, 1957

Herbert Chatzky, *Piano*
B.S., Juilliard School of Music, 1957

James Leo Clyburn, *Piano*
A.B., Elon College, 1953

John Cornelius De Witt, *Choral Conducting*
B.S., Juilliard School of Music, 1957

Garth O. Emigh, *Piano*
B.F.A., Peru State Teachers College, 1951

Irwin Gelber, *Piano*
B.S., Juilliard School of Music, 1956

Janet Gifford, *Piano*
B.S., Juilliard School of Music, 1957

Sophie Lillian Ginn, *Voice***
B.S., Juilliard School of Music, 1956

Stephanie Gusikoff, *Piano*
A.B., Columbia University, 1957

Elizabeth Ann Hughes, *Piano*
B.S., Juilliard School of Music, 1957

Karen Lee Hurdstrom, *Voice*
A.B., University of Idaho, 1956

James Douglas Johnson, *Piano*
A.B., University of Minnesota, 1956

MASTER OF SCIENCE DEGREE (Cont'd.)

Dale Stuart Kugel, *Composition*
A.B., Lewis and Clark College, 1953

Dorothy Gerrish Lyman, *Harp***
B.S., Juilliard School of Music, 1956

Alan R. Mandel, *Piano*
B.S., Juilliard School of Music, 1957

Thomas Owen Mastroianni, *Piano*
B.S., Juilliard School of Music, 1957

Roy Clifton Matthews, Jr., *Piano*
B.S., Juilliard School of Music, 1956

Jorge Mester, *Orchestral Conducting*
B.S., Juilliard School of Music, 1957

Jens Nygaard, *Piano*
B.S., Juilliard School of Music, 1957

Lola Odiaga, *Piano*
B.S., Juilliard School of Music, 1957

Richard Cutts Peaslee, *Composition*
A.B., Yale University, 1952

Joseph L. Rollino, *Piano*
B.S., Juilliard School of Music, 1956

Edward Seferian, *Violin*
B.S., Juilliard School of Music, 1957

Julian Morton White, *Piano*
B.S., Juilliard School of Music, 1957

Alice Speas Wilkinson, *Piano*
B.S., Juilliard School of Music, 1957

Michel H. Yuspeh, *Piano*
Tulane University and Juilliard School of Music

Joanne Marie Zagst, *Violin*
B.S., Juilliard School of Music, 1957

** Completed requirements, August 31, 1957

* Completed requirements, February 1, 1958

PERSONNEL OF THE JUILLIARD ORCHESTRA

Violins and Violas

Howard Beebe
Paul Bellam
Wilfred Biel
Constantine Constandinides
Adrianna Dominianni
Raphael Feinstein
Mary Freeman, concertmaster
Jerre Gibson
Noel Gilbert
Nicole Gluck
Bertram Greenspan
Bettina Harrison
Nancy Hill
Stanley Hoffman
Almita Hyman
Carol Jackson
Lewis Kaplan
Kenji Kobayashi
Louis Lanza
Walter Maddox
Inti Marshall
Laurence Maves
George Mester
Marilyn Nudelman
Noriko Oka
Marcelle Perrier
Uri Pianka
Dorothy Pixley
Allen Schiller
Lisel Soley
David Stockhammer
Marilyn Stroh
Allison Tallman
Roland Vamos
Albert Wehr
Stephen Wolosonovich
Michael Yurgeles
Joanne Zagst

Cellos

Donald Anderson
Gerald Appleman
Raymond Davis
David Everhart
Gerald Kagan
David Moore
Bruce Rogers
Nancy Streetman
Edward Szabo
Charles Wendt

Double Bases

John Canarina
Warren Petty
William Rhein
Kenneth Fricker
Edward Mathias

Flutes

Harold Jones
Marilyn Laughlin
Joseph Maggio
Andrew Mikita

Oboes

Andrejs Jansons
Hugh Matheny
Charles Pease

Clarinets

Roger Benioff
Susan Cogan
Frank Perowsky
Leslie Scott

Bassoons

Bernard Wasser
Steve Portman
Nancy Richter

French Horns

Ralph Froelich
Arthur Robert Johnson
Leon Kuntz
Larry Laurence
Chester Tillotson

Trumpets

Ronald Anderson
Alexander Pickard
Richard San Filippo
Alan Silverman

Trombones

James Biddlecome
Charles Greer, Jr.
Myron Margulies

Tuba

Vincent Rogers

Percussion

Paul Fein
Frederick Pizzuto
Joseph Adato
Jesse Kregal
Howard Van Hyning

Harps

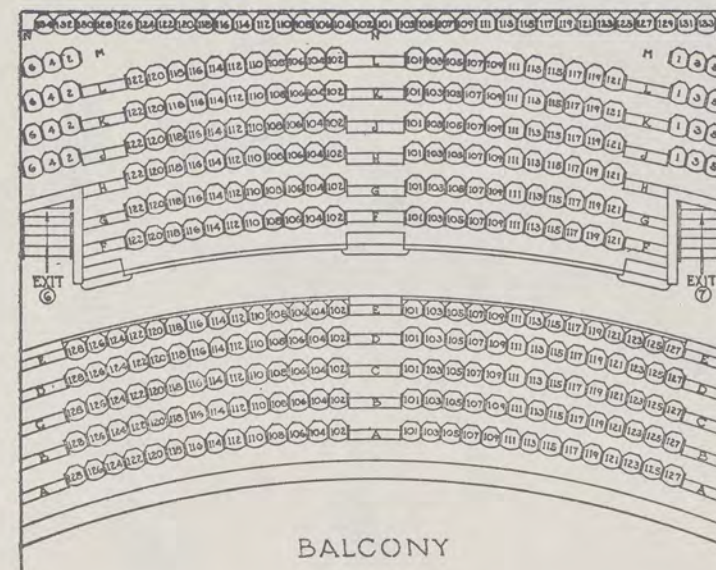
Sarah Day
Leonora Little

Piano

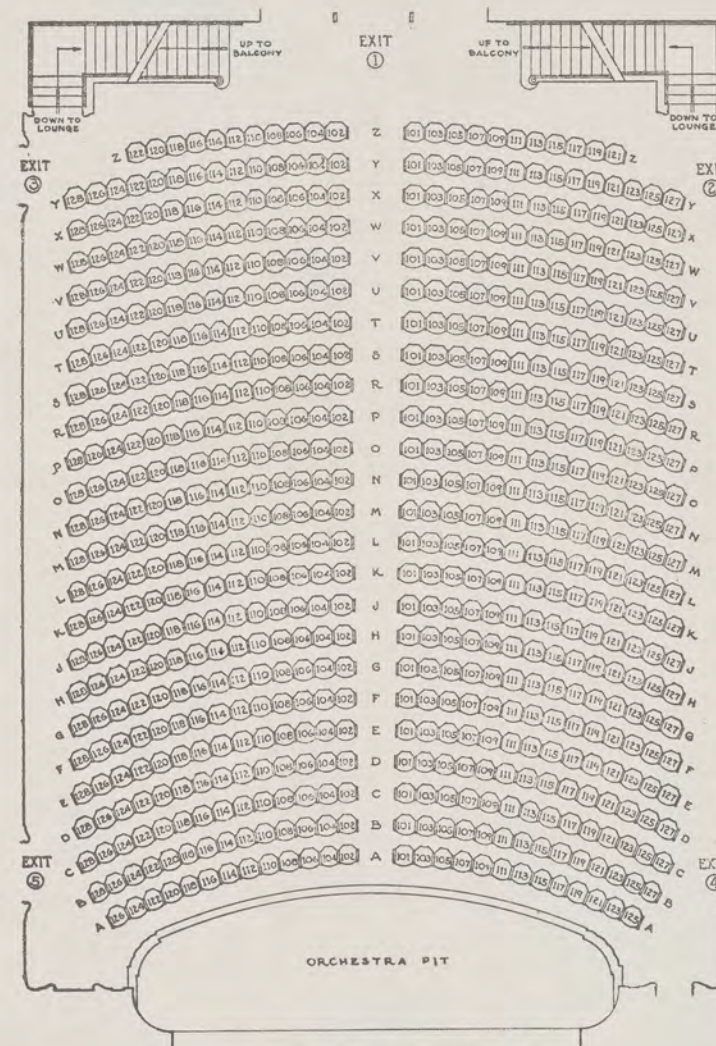
Michel Block

Orchestra Librarian

Felix Goettlicher



BALCONY



ORCHESTRA

FIRE NOTICE

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

RED LIGHTS
INDICATE
EXITS