

THE JUILLIARD SCHOOL

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

3. 1958/1959



JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT SCHEDULE

1958-59

11/26/58

MONDAY

Space available:

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

Rm. 607, 8:00 a.m. - 10:20 a.m.; 1:00-2:20 p.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	Ballet II. Corvino, Instructor; Wittman, Accompanist.
	Rm. 607	Limon III & IV. Dunbar, Instructor; Dennis, Accompanist.
	Rm. 102	Ballet I Tutorial. Hirschl, Instructor; Samachson, Accompanist.
10:30 - 11:50 a.m.	Rm. 610	Limon I. Dunbar, Instructor; Dennis, Accompanist.
10:30 - 11:20 a.m.	Rm. 102	Ballet I Tutorial. Corvino, Instructor; Wittman, Accompanist.
	Rm. 409	L & M III & IV. Lloyd, Instructor.
12:00 - 12:50 p.m.	Rm. 610	Ballet III & IV. Corvino, Instructor; Wittman, Accompanist.
	Rm. 102	Pre-Classic Practice, Section 1. Moore, Instructor; Caputi, Accompanist.
1:00 - 2:20 p.m.	Rm. 610	Ballet Repertory and Point. Corvino, Instructor; Wittman, Accompanist.
	Rm. 607	Limon II. Dunbar, Instructor; Dennis, Accompanist.
1:00 - 2:00 p.m.	Rm. 102	Pre-Classic Practice, Section 2. Moore, Instructor; Caputi, Accompanist.
2:30 - 3:50 p.m.	Rm. 610	Graham I & II. McGehee, Instructor; Dunn, Accompanist.
	Rm. 102	Modern Forms Practice. Moore, Instructor; Caputi, Accompanist.
4:00 - 5:20 p.m.	Rm. 610	Graham Advanced. McGehee, Instructor; Dunn, Accompanist.
5:30 - 7:30 p.m.	Rm. 610	Juilliard Dance Theater. Tamiris.
6:30 - 8:00 p.m.	C H	Stagecraft II. De Gaetani, Instructor. (Seminar in Lighting and Scene Design.)

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

9:00 - 10:20 a.m.	Rm. 102 L & M III. Lloyd, Instructor.
	Rm. 512 L & M I, Sections 1 and 2. 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; Sawyer, Accompanist.
	Rm. 07 Dance History and Criticism. Hill, Instructor.
1:00 - 2:20 p.m.	Rm. 610 Ballet II. Corvino, Instructor; Sawyer, Accompanist.
	Rm. 607 Graham I. Hinkson, Instructor; McCosh, Accompanist.
	Rm. 102 Notation III. Hutchinson, Instructor.
2:30 - 3:50 p.m.	Rm. 610 Graham Advanced. Hinkson, Instructor; McCosh, Accompanist.
	Rm. 607 Limon Performance and Repertory. Limon, Instructor, Wolenski, Demonstrator; Wittman, Accompanist.
	Rm. 102 Notation I, Section 1. Hutchinson, Instructor; Colman, Accompanist.
4:00 - 5:15 p.m.	Rm. 610 & 607 alt. Limon I & lower II. Limon, Instructor; Wolenski, Demonstrator; Wittman, Accompanist.
	Rm. 610 & 607 alt. Advanced Ballet, Girls. Tudor, Instructor; Sawyer, Accompanist.
	Rm. 102 Notation I, Section 2. Hutchinson, Instructor; Colman, Accompanist.
5:15 - 6:15 p.m.	Rm. 610 Ballet Boys. Tudor, Instructor; Sawyer, Accompanist.
5:30 - 6:30 p.m.	Rm. 607 Ballet II & III. Spear, Instructor; Wittman, Accompanist.
6:35 - 8:00 p.m.	C H Stagecraft I. DeGaetani, Instructor.
7:00 - 9:00 p.m.	Rm. 610 Juilliard Dance Theater. Tamiris.

WEDNESDAY

Space available:

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

Rm. 607, 8:00 a.m. - 10:00 p.m.

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

9:00 - 10:20 a.m.	Rm. 607	Graham Advanced. McGehee, Instructor; Gilbert, Accompanist.
	Rm. 610	Limon Advanced. Jones, Instructor; Wittman, Accompanist.
	Rm. 102	L & M I, Section I. Friend, Instructor.
10:30 - 11:50 a.m.	Rm. 610	Graham I & II. McGehee, Instructor; Gilbert, Accompanist.
	Rm. 607	Limon I. Jones, Instructor; Wittman, Accompanist.
12:00 - 12:50 p.m.	Rm. 610	Ballet II. Corvino, Instructor; Wittman, Accompanist. (Lazowski, 2nd semester; Orlov, Accompanist).
	Rm. 607	Ballet III & IV. Lazowski, Instructor; Orlov, Accompanist. (Corvino, 2nd semester; Wittman, Accompanist).
12:30 - 1:00 p.m.	Rm. 102	Laboratory section. Sweigard, Instructor.
1:00 - 2:00 p.m.	WEDNESDAY ONE O'CLOCK CONCERT	
1:00 - 2:00 p.m.	Rm. 102	Laboratory sections. Sweigard, Instructor.
2:00 - 3:20 p.m.	Rm. 610	Ballet I. Corvino, Instructor; Sawyer, Accompanist.
	Rm. 607	Modern Forms. Horst, Instructor; Caputi, Accompanist.
	Rm. 102	Anatomy. Sweigard, Instructor.
3:30 - 4:50 p.m.	Rm. 610	Ballet Production. Tudor, Instructor; Sawyer, Accompanist.
	Rm. 607	Pre-Classic Forms. Horst, Instructor; Caputi, Accompanist.
5:00 - 5:50 p.m.	Concert Hall and 610 and 607. DANCE WORKSHOP AND SEMINAR, alternating with Group Forms, Horst, Instructor.	
6:00 - 9:00 p.m.	Rm. 610	Juilliard Dance Theater. Bettis.

THURSDAY

Space available:

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

Rm. 607, 8:00 - 10:20 a.m.; 1:00 - 2:20, 5:00 - 10:00 p.m.

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

9:00 - 10:20 a.m.	Rm. 610	Limon I. Dunbar, Instructor; Wittman, Accompanist.
	Rm. 607	Graham I. Kikuchi, Instructor; McCosh, Accompanist.
	Rm. 102	Notation II. Druckman, Instructor.
10:30 - 11:50 a.m.	Rm. 610	Limon Advanced. Dunbar, Instructor; Wittman, Accompanist.
10:30 - 11:30 a.m.	Rm. 102	Ballet I. Hirschl, Instructor; Liebling, Accompanist.
12:00 - 12:50 p.m.	Rm. 610	Graham III & IV. Kikuchi, Instructor; McCosh, Accompanist.
	Rm. 102	Composition Materials, Section 1. Winter, Hoving, Instructors; Wittman, Accompanist.
1:00 - 2:20 p.m.	Rm. 610	Graham II. Kikuchi, Instructor; McCosh, Accompanist.
	Rm. 607	Ballet, Boys Class. Corvino, Instructor; Sawyer, Accompanist.
1:00 - 2:00 p.m.	Rm. 102	Composition Materials, Section 2. Winter, Hoving, Instructors; Wittman, Accompanist.
2:30 - 3:50 p.m.	Rm. 102	Notation I, Section 1. Hutchinson, Instructor, Bissell, Assistant.
3:00 - 4:15 p.m.	Rm. 610	Advanced Ballet, Girls. Tudor, Instructor; Sawyer, Accompanist.
4:00 - 5:20 p.m.	Rm. 102	Notation I, Section 2. Hutchinson, Instructor; Bissell, Assistant.
4:15 - 5:20 p.m.	Rm. 610	Adagio. Tudor, Instructor; Sawyer, Accompanist.
5:30 - 6:30 p.m.	Rm. 607	Ballet II. Spear, Instructor; Sawyer, Accompanist.
	Rm. 102	Ballet I. Hirschl, Instructor; Liebling, Accompanist.
5:30 - 8:30 p.m.	Rm. 610	Juilliard Dance Theater. Bettis.

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, Section 2. 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 II. Corvino, Instructor; Colman, Accompanist.
	Rm. 607	Ballet III & IV. Craske, Instructor; Farber, Accompanist.
2:30 - 3:50 p.m.	Rm. 610	Graham Advanced. Hinkson, Instructor; Gilbert, Accompanist.
	Rm. 607	Limon I. Limon, Instructor; Wolenski, Demonstrator; Liebling, Accompanist.
	Rm. 102	Ballet I tutorial. Hirschl, Instructor; Dennis, Accompanist.
4:00 - 5:20 p.m.	Rm. 610	Limon Advanced. Limon, Instructor; Wolenski, Demonstrator; Liebling, Accompanist.
	Rm. 607	Graham I. Hinkson, Instructor; Gilbert, Accompanist.
	Rm. 102	Ballet I tutorial. Hirschl, Instructor; Dennis, Accompanist.
5:30 - 7:30 p.m.	Rm. 610	Juilliard Dance Theater. Currier.

SATURDAY

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.

Preparatory Division

10:05 - 10:55 a.m. Rm. 610 Intermediate (9-11 yrs.). Lang, Instructor;
Liebling, Accompanist.

Rm. 607 Ballet (Beginners). Corvino, Instructor;
Wittman, Accompanist.

Rm. 102 Advanced (8-10 yrs.). Birsh, Instructor;
Hansen, Accompanist.

11:05 - 12:25 p.m. Rm. 610 Intermediate teen-agers. Lang, Instructor.

Rm. 607 Advanced Ballet. Corvino, Instructor.

11:05 - 11:55 a.m. Rm. 102 Intermediate (7-10 yrs.). Birsh, Instructor.

12:05 - 12:55 p.m. Rm. 102 Beginners (6½-8 yrs.). Birsh, Instructor.

12:35 - 1:25 p.m. Rm. 607 Intermediate Ballet. Corvino, Instructor.

1:05 - 2:25 p.m. Rm. 610 Advanced Modern. Lang, Instructor.

1:25 - 2:25 p.m. Rm. 607 Teen-age group. Birsh, Instructor.

2:25 - 3:25 p.m. Rm. 610 Ensemble. Lang, Instructor.

Regular Division

4:00 - 6:00 p.m. Rm. 610 Juilliard Dance Theater. Currier.

JUILLIARD SCHOOL OF MUSIC
Dance Department
1958-59

I REGULAR DIVISION

Alston, Barbara (Dip.); BI, GI; PreCl., NI, SI; L&MI
Anbary, Ahuva (Dip.); BI, GII; PreCl., NI, SI; L&MI
Andrade, Sandra (Dip.); BI, GI; Comp.Mat., NI, SI; L&MI
(Barb, Madeleine (Dip.); BII, GII; PreCl., NII, SI; L&MI;
enrolling 4 wks late)
Berrios, Fay Marie (B.S.); BI, GII; PreCl, NI, SI; L&MI
Biascoechea, Carmen (Dip.); BI, LI; CompMat, NI, SI; L&MI
Choe, Ae Suk (Dip.); BII, GII; PreCl, NI, SI; L&MII
Clemens, Stephanie (B.S.); BII, GI; CompMat, NI, SI, Anatomy; L&MI
Cohen, Helene (B.S.); BIV, LIV; DH&CII
Cohen, Nurit (Dip.); BI, LI; CompMat, NI, SI; L&MI
Copen, Ilona (Dip.); BII, GII; PreCl, NII, SII, Anatomy; L&MII
Darmstadt, Melinda (Dip.); BIII, GII; PreCl, B Prod., NII, SII, Anatomy;
L&MII
De Sola, Carla (Dip.); BIII, LIII; MF; L&MIII
Dickerson, Betsy (Dip.); BIV; NIII, DH&CII; L&MIV
Donin, Judith (Dip.); BI, LI; CompMat, NI, SI; L&MI
Dorfman, Jan (Dip.); BI, LI; CompMat, NI, SI; L&MI
Duzenski, Marianne (Dip.); BIII & II, GI; Comp Mat, B Prod, NI, SI; L&MI
Egan, Carol (B.S.); BIV, GIII; GF, B Prod, NIII, DH&CI; L&MIV
Elkon, Jacqueline (B.S.); BII & I, LI; CompMat, NI, SI; L&MI
Ellington, Mercedes (B.S.); BIV, GII; MF, NIII, DH&CI, SI; L&MIII
Elterman, Myra (Dip.); BI, GI; PreCl, NI, SI; L&MI
Flanzraich, Barry (Dip.); BI, GI & II; PreCl, NI, SI; L&MI
Gendler, Susan (B.S.); BII, GI; CompMat, NI, SI; L&MI
*Glick, Norman (B.S.); BIII, LIII, JDT; MF, NII; L&MII

Gracey, Carolyn (B.S.); BIII, LIII; MF, DH&CII
Grossberg, Harriet (B.S.); BII, GII; MF, NII; L&MII
Hale, Barbara (Dip.); BIV, LIV; MF, B.Prod., NIII, DH&CI; L&MIII
Heller, Ben (Dip.); BIII, LII; PreCl, NI, SII, Anatomy; L&MI
Hirabayashi, Kazuko (Dip.); BI, GI; Comp.Mat, NI, SI; L&MI
Hug, William (B.S. Ltd.); BIII, LIV; Adv. Comp., B.Prod., Anatomy
Imber, Michal (B.S.); BIII, GII; PreCl, NII, SII, Anatomy; L&MII
Kikuchi, Chieko (B.S.); BIV, GII; MF, B.Prod., NII; L&MII
King, Jerry (B.S.); BIII, GII; PreCl, NII, DH&CI, SII, Anatomy; L&MII
Klein, Virginia (B.S.); BI, LI; CompMat, NI, SI; L&MI
Latimer, Lenore (B.S. Ltd.); BIII, LIV; Adv Comp, SI, Anatomy
*Laughlin, Jane (Dip.); BIII, GIV, JDT; GF, DH&CII, Anatomy; L&MIV
Levand, Ellen (B.S.); BIII, LIII; MF, DH&CI; L&MIII
Lewis, Nancy (Dip.); BI, LI & II; PreCl, NI, SI; L&MI
Lindsey, Elizabeth (Dip.); BI, LI; CompMat, NI, SI; L&MI
Lipman, Carol (B.S.); BII, GII; PreCl, NII; L&MII
**Mansfield, Janet (B.S.); BIII, LIII, JDT; MF, NIII, DH&CI; L&MIII
Masley, Jennifer (Dip.); BII, LI&II; CompMat, NI, SI; L&MI
Miller, Marilyn (B.S.); BII, LI; CompMat, NI, SI; L&MI
Mink, Margot (B.S.); BIV, GIV; B Prod.
Naphtali, Zvia (Dip.); BI, LI; CompMat, NI, SI; L&MI
**Nooney, Jessica (B.S.); BIII, GIII, JDT; GF, NIII, DH&CI; L&MIII
Nye, Elizabeth (Dip.); BI, LII; PreCl, NI, SI; L&MI
Olin, Sandra (B.S.); BII, GIV; NIII; L&MIV
Pardo, Zaida (B.S.); BII, LII; PreCl, NI, Anatomy; L&MII
*Payton, Ann Vachon (Dip.); BIII, LIV, JDT; GF, DH&CII; L&MIV
*Payton, James (Dip.); BIII, LIII, JDT; NIII, DH&CI; L&MIV

Perkins, Susan (Dip.); BI, GI; PreCl, NI, SII; L&MI
Ralston, Karen (B.S.); BI, LI; PreCl, NI, SI; L&MI
Rayow, Steven (B.S.); BI, LI; CompMat, NI, SI; L&MI
**Robinson, Mabel (B.S.); BIII, GIV, JDT; DH&CI, SI; L&MIII
*Rogers, Jaime (Dip.); BI, GII, JDT; PreCl, NI; L&MI
Rollins, Jeannet (B.S.); BIII, GII; MF, NII, SII; L&MII
Rosado, Hiram (Dip.); BI, LI; CompMat, NI, SI; L&MI
Rothlein, Steven (Dip.); BI, GI; PreCl, NI, SI; L&MI
Scanlon, Jennifer (Dip.); BII, LI & II; CompMat, NI, SI; L&MI
Scheer, Shirley (Dip.); BII, LI; CompMat, NI, SI; L&MII
Schlieter, Joseph (Dip.); BI, GIII; MF, NI, L&MI
Schwarz, Lana (Dip.); BII, GII; CompMat, NI; L&MII
Sereno, Ronald (Dip.); BI, GI; PreCl, NI, SI; L&MI
Singer, Frances (B.S.); BII, GII; PreCl, NII; L&MII
Stein, Bonnie (B.S.); BIII, GII; MF, NII, L&MII
Tsuchiya, Kumiko (Dip.); BI, LII; PreCl, NI, SI; L&MI
Van Dyken, Dorothy (Dip.); BI, GI; CompMat, NI, SI; L&MI
Vanison, Dolores (B.S.); BIII, GIII; MF, NIII, DH&CI, SII; L&MIII
Waters, Sylvia (B.S.); BII, GII; PreCl, NII; L&MII
Weil, Elizabeth (B.S.); BIII, LIII; MF, DH&CI; L&MIII
Wiener, Jack (Dip.); BI, LII; PreCl, NI; L&MI
**Williams, Dudley (Dip.); BIII, GIII, JDT; MF, NII; L&MI
Wilson, Virginia (Dip.); BI, GII; MF, NIII, SI; L&MII

II VISITING SCHOLAR

*Muller, Horst, JDT; B Adv, G Adv; Chor. Project, DH&C, Anatomy; L&M Adv.

* Juilliard Dance Theater
** Augmented company 1958-59 JDT

III EXTENSION DIVISION

De Groot, Pauline, Dance Composition (Composition Materials)
Elkayam, Oshra, Dance Composition (Modern Forms)
Friedberg, Jean, Dance Technique (Modern, Limon II)
Harris, David S., Dance Notation I
Leyton, Morley, Dance Techniques (Ballet III)
Little, Leonora Watson, Stagecraft II
Nelson, Alexandra, Dance Techniques (Ballet II); (Modern, Graham II)
Nketia, Joseph, Dance Notation I
Wood, Marilyn, Dance Techniques (Ballet II & III)

IV. JULLIARD DANCE THEATER ONLY

Adler, Diane
Ben-Gal, Jemima
Bramlette, Sally
Brenner, Yvonne
Christopher, Patricia
Jowitt, Deborah
Peters, Florence
Rogers, Poligena
Searles, Baird
Trisler, Joyce
Wilson, John
Wittman, Martha
Wynne, David

V Dancers invited for augmented company for Helen Tamiris' work 1958-59 - JDT

Berg, Rima

Hirschl, Ilona

Schick, Eleanor

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NUMBER OF STUDENTS

Regular Division	74
Visiting Scholar	1
Extension Division	9
JDT only	13
JDT augmented company	3
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	100

REGISTRATION IN REGULAR DIVISION

Returning students	35 39
New students	39 35
41 Diploma	
2 B.S. Ltd.	
31 B.S.	

REGISTRATION IN EXTENSION DIVISION

Returning students	2
New students	7

BOYS IN DANCE DEPARTMENT (22)

REGULAR DIVISION:

Dorfman, Jan
Flanzraich, Barry
Glick, Norman
Heller, Ben
Hug, William
King, Jerry
Payton, James
Rayow, Steven
Rogers, Jaime
Rosado, Hiram
Rothlein, Steven
Schlichter, Joseph
Sereno, Ronald
Wiener, Jack
Williams, Dudley

VISITING SCHOLAR:

Muller, Horst

EXTENSION DIVISION:

Harris, David (Notation only)
Leyton, Morley
Nketia, Joseph (Notation only)

JDT ONLY:

Searles, Baird
Wilson, John
Wynne, David

JUILLIARD SCHOOL OF MUSIC
Dance Department
2nd Semester 1958-59

I REGULAR DIVISION

Anbary, Ahuva (Dip.); BI, GII; PreCl., NI, SI; I&MI
Andrade, Sandra (Dip.); BI, GI; Comp.Mat., NI, SI; I&MI
Berrios, Fay Marie (B.S.); BI, GII; PreCl, NI, SI; I&MI
Biascoechea, Carmen (Dip.); BI, LI; CompMat, NI, SI; I&MI
Choe, Ae Suk (Dip.); BII, GII; PreCl, NI; I&MII
Clemens, Stephanie (B.S.); BII, GI; CompMat, NI, SI, Anatomy; I&MI
Cohen, Helene (B.S.); BIV, LIV; DH&CII
Cohen, Nurit (Dip.); BI, LI; Pre-Cl., NI, SI; I&MI
Darmstadt, Melinda (Dip.); BIII, GII; PreCl, B Prod., NII, SII, Anatomy;
I&MII
De Sola, Carla (Dip.); BIII, LIII; MF; I&MIII
Dickerson, Betsy (Dip.); BIV; NIII, DH&CII; I&MIV
Donin, Judith (Dip.); BI, LI; CompMat, NI, SI; I&MI
Duzenski, Marianne (Dip.); BII & III, GI; CompMat, B Prod, NI, SI; I&MI
Egan, Carol (B.S.); BIV, GIII; GF, B Prod, NIII, DH&CI; I&MIV
Ellington, Mercedes (B.S.); BIV, GII; MF, NIII, DH&CI, SI; I&MIII
Elterman, Myra (Dip.); BI, GI; CompMat, SI; I&MI --WITHDREW APRIL 13th
Flanzraich, Barry (Dip.); BI, GI; PreCl, NI, SI; I&MI
Gendler, Susan (B.S.); BII, ^{GI}~~GI~~; CompMat, NI, SI; I&MI
*Glick, Norman (B.S.); BIII, LIII, JDT; MF, NII; I&MII
Gracey, Carolyn (B.S.); BIII, LIII; MF, DH&CII
Grossberg, Harriet (B.S.); BII, GII; MF, NII; I&MII
Hale, Barbara (Dip.); BIV, ~~LIV~~; MF, B Prod, NIII, DH&CI, SI; I&MIII
Heller, Ben (Dip.); BIII, LII; PreCl, NI, SII; I&MI
Hirabayashi, Kazuko (Dip.); BI, GI; CompMat, NI, SI; I&MI

Hug, William (B.S. Ltd.); BIII, LIV; Adv. Comp., B Prod, Anatomy (Audit)

Imber, Michal (B.S.); BIII, GII; PreCl, NII, SII, Anatomy; I&MII

Kikuchi, Chieko (B.S.); BIV, GII; MF, B Prod, NII; I&MII

King, Jerry (B.S.); BIII, GII; PreCl, NII, DH&CI, Anatomy; I&MII

Klein, Virginia (B.S.); BI, LI; CompMat, NI, SI; I&MI

**Latimer, Lenore (B.S. Ltd.); BIII, LIV; AdvComp, Anatomy; JDT

*Laughlin, Jane (Dip.); BIII, GIV, JDT; DH&CII; I&MIV

Levand, Ellen (B.S.); BIII, LIII; MF, DH&CI; I&MIII

Lewis, Nancy (Dip.); BI, LI; PreCl, NI, SI; I&MI

Lindsey, Elizabeth (Dip.); BI, LI; CompMat, NI, SI; I&MI

Lipman, Carol (B.S.); BII, GII; PreCl, NII; I&MII

*Mansfield, Janet (B.S.); BIII, LIII, JDT; MF, NIII, DH&CI; I&MIII

Masley, Jennifer (Dip.); BII, LI; CompMat, NI, SI; I&MI

Miller, Marilyn (B.S.); BII, LI; CompMat, NI, SI; I&MI

**Mink, Margot (B.S.); BIV, GIV; B Prod, JDT

Nadel, Myron (B.S.); BI, LI; CompMat; I&MI

Naphtali, Zvia (Dip.); BI, LI; CompMat, NI, SI; I&MI

**Nooney, Jessica (B.S.); BIII, GIII, JDT; NIII, DH&CI; I&MIII

Nye, Elizabeth (Dip.); BI, LI PreCl, NI, SI; I&MI

Olin, Sandra (B.S.); BII, GIV; NIII; I&MIV

Pardo, Zaida (B.S.); BII, LII; PreCl, NI, Anatomy; I&MII

Perkins, Susan (Dip.); BI, GI; PreCl, NI, SII; I&MI

Rader, Barbara (B.S.); BI, LI; NI; I&MI

Ralston, Karen (B.S.); BI, LI; PreCl, NI, SI; I&MI

Rayow, Steven (B.S.); BI, LI; CompMat, NI, SI; I&MI

**Robinson, Mabel (B.S.); BIII, GIV, JDT; GF, DH&CI; I&MIII

*Rogers, Jaime (Dip.); BI, GII, JDT; PreCl, NI; I&MI

Rollins, Jeannet (B.S.); BIII, GII; MF, NII, SII; L&MII
Rothlein, Steven (Dip.); BI, GI; PreCl, SI; L&MI
Scanlon, Jennifer (Dip.); BII, LI; CompMat, NI, SI; L&MI
Scheer, Shirley (Dip.); BII, LI; CompMat, NI, SI; L&MII
Schlichter, Joseph (Dip.); BI, LI; MF, NII, L&MI
Schwarz, Lana (Dip.); BII, GII; CompMat, NI; L&MII
Serenio, Ronald (Dip.); BI, GI; CompMat, SI; L&MI
Singer, Frances (B.S.); BII, GII; PreCl, NII, Anatomy; L&MII
Stein, Bonnie (B.S.); BIII, GII; MF, NII; L&MII
Tsuchiya, Kumiko (Dip.); BI, LI; PreCl, NI, SI; L&MI
Van Dyken, Dorothy (Dip.); BI, GI; CompMat, NI, SI; L&MI
Vanison, Dolores (B.S.); BIII, GIII; MF, NIII, DH&CI, SII; L&MIII
Waters, Sylvia (B.S.); BII, GII; PreCl, NII; L&MII
Weil, Elizabeth (B.S.); BIII, LIII; MF, DH&CI; L&MIII
Wiener, Jack (Dip.); BI, LI; PreCl, NI; L&MI
**Williams, Dudley (Dip.); BIII, GIII, JDT;
Wilson, Virginia (Dip.); BI, GII; MF, SI

II VISITING SCHOLAR

*Muller, Horst - JDT; B Adv, G Adv; Chor. Project, DH&C, Anatomy; L&M Adv.

- * Juilliard Dance Theater
- ** Augmented company 1958-59 JDT

III EXTENSION DIVISION

Abramson, Alice, Dance Technique (Modern, Graham I)
Brunberg, Beth, Dance Technique (Ballet II, Graham I)
Bue, Toni, Dance Technique (Modern, Graham I)
Copen, Ilona, Dance Technique (Ballet II, Graham II); Dance Comp. (Pre-C1)
De Groot, Pauline, Dance Composition (Composition Materials)
Elkayam, Oshra, Dance Composition (Modern Forms)
Friedberg, Jean, Dance Technique (Modern, Limon II)
Lambert, Patricia, Stagecraft II
Leyton, Morley, L & M I
Little, Leonora Watson, Stagecraft II
Quiroga, Alicia, Dance Composition (Modern Forms)
Sindall, Susan, Dance Technique (Ballet IV, Graham III); Dance Composition
(Group Forms)
Wood, Marilyn, Dance Techniques (Ballet II & III)

IV JULLIARD DANCE THEATER ONLY

Bramlette, Sallie	Trisler, Joyce
Christopher, Patricia	Wilson, John
Jowitt, Deborah	Wittman, Martha
Payton, Ann	Wynne, David
Payton, James	
Peters, Florence	
Rogers, Poligena	
Searles, Baird	

V Dancers invited for augmented company for Helen Tamiris' work 1958-59 - JDT

Berg, Rima

Hirschl, Ilona

Schick, Eleanor

#

NUMBER OF STUDENTS

Regular Division	68
Visiting Scholar	1
Extension Division	13
JDT only	12
JDT augmented company	3
	<hr/>
	97

REGISTRATION IN REGULAR DIVISION

Returning students	34
New students	34
Diploma	34
B.S. Ltd.	2
B.S.	32

REGISTRATION IN EXTENSION DIVISION

Returning students	4
New students	9

BOYS IN DANCE DEPARTMENT (19)

REGULAR DIVISION:

Flanzraich, Barry
Glick, Norman
Ben Heller
Hug, William
King, Jerry
Nadel, Myron
Rayow, Steven
Rogers, Jaime
Rothlein, Steven
Schlichter, Joseph
Sereno, Ronald
Wiener, Jack
Williams, Dudley

VISITING SCHOLAR:

Muller, Horst

EXTENSION DIVISION:

Leyton, Morley

JDT ONLY:

Payton, James
Searles, Baird
Wilson, John
Wynne, David

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JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
Wednesday, Dec. 3, 1958
5:00 p.m.
Concert Hall

Program

I
Pre-Classic Dance Forms

PAVANES

- Triumph..... Clark
Composed and Danced by Buck Heller
- Conquest.....Hellebrand
Composed and Danced by Carol Lipman
- Dominance.....Clark
Composed and Danced by Ahuva Anbary
- Ambivalence.....Jahm
Composed and Danced by Jack Wiener
- Worship.....Clark
Composed and Danced by Barbara Alston

GALLIARDS

- Holiday.....Atteignant
Composed and Danced by Elizabeth Nye
- Carnival.....Hassler
Composed and Danced by Carol Lipman
- Success.....Atteignant
Composed and Danced by Barbara Alston
- Romp.....Williamson
Composed and Danced by Barry Flanzraich and Jaime Rogers

II
Modern Forms in Dance

- Strange Space Design.....Windsperger
Composed and Danced by Bonnie Stein, Dolores Vanison,
Elizabeth Weil
- Dissonance.....Windsperger
Composed and Danced by Janet Mansfield, Dudley Williams,
Elizabeth Weil

Planal.....Windsperger
Composed and Danced by Mercedes Ellington, Norman Glick,
Harriet Grossberg, Barbara Hale, Janet Mansfield,
Jeannet Rollins, Joseph Schlicter, Bonnie Stein,
Dudley Williams

5/4 Rhythm

Collapse.....Satie
Composed and Danced by Dolores Vanison

The Rosin Box.....Satie
Composed and Danced by Elizabeth Weil

Which Way?.....Satie
Composed and Danced by Mercedes Ellington and
Janet Mansfield

Earth Primitive

Embryo.....Bartok
Composed and Danced by Jeannet Rollins

Earth Murmurs.....Bartok
Composed and Danced by Janet Mansfield

Clay Figure.....Bartok
Composed and Danced by Joseph Schlicter

Air Primitive

Rain Spirit.....Mompou
Composed and Danced by Carla De Sola

Beginning.....Mompou
Composed and Danced by Norman Glick

Bird Omen.....Mompou
Composed and Danced by Oshra Elkayam

III

Composition in Small Group Forms

Trios

Vivace.....Berkeley
Composed by Jane Laughlin;
Danced by Sandra Olin, Dudley Williams, Jane Laughlin

Three Little Pigs.....Salzedo
Composed by Mabel Robinson;
Danced by Fay Berrios, Harriet Grossberg, Jaime Rogers

* * * * *

Composed in the classes of Louis Horst

Jack Moore, Assistant

Anne Pasqualina Caputi, Pianist

YOUNG MEN'S & YOUNG WOMEN'S HEBREW ASSOCIATION

**KAUFMANN CONCERT
HALL PROGRAM**

The Dance Center of the YM-YWHA presents

MIDI GARTH

GEOFFREY HOLDER AND COMPANY

JUILLIARD DANCE THEATRE

Sunday Afternoon, January 25, 1959 at 2:30

JUILLIARD DANCE THEATRE

LIFE OF THE BEE

Kammermusik No. 1, Op. 24, No. 1

PAUL HINDEMITH

Choreography (1929)

Set

Costumes

Lighting

DORIS HUMPHREY

DORIS HUMPHREY

PAULINE LAWRENCE

THOMAS DeGAETANI

Young Queen

Old Queen

JANE LAUGHLIN

JOYCE TRISLER

Working Bees: SALLY BRAMLETTE, PATRICIA CHRISTOPHER, DEBORAH JOWITT, JANET MANSFIELD, FLORENCE PETERS, POLIGENA ROGERS, BAIRD SEARLES, ANN VACHON, JOHN WILSON, MARTHA WITTMAN, DAVID WYNNE

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.

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

SESSION '58

Choreography (1958)

Lighting

TEO MACERO

ANNA SOKOLOW

THOMAS DeGAETANI

ADVENTURE 1

ENTIRE COMPANY

BALLAD

JOYCE TRISLER

with JAMES PAYTON and JOHN WILSON

ADVENTURE 2

PATRICIA CHRISTOPHER

COUNTERPOINT

JANET MANSFIELD and BAIRD SEARLES

ANN VACHON and JAIME ROGERS

SALLY BRAMLETTE and JOHN WILSON

DEBORAH JOWITT and JAMES PAYTON

JOYCE TRISLER and NORMAN GLICK

MARTHA WITTMAN and DAVID WYNNE

and JANE LAUGHLIN, FLORENCE

PETERS, POLIGENA ROGERS

INTERMISSION

MIDI GARTH

VOICES

Arranged by HOVHANESS

ANONYMOUS

TIME AND MEMORY

VIVALDI

PENALTY

DEBUSSY

Choreography

MIDI GARTH

Costumes for VOICES and ANONYMOUS

MIDI GARTH

Costumes for TIME AND MEMORY and PENALTY: DOUGLAS McCLISH

Lighting

TOM SKELTON

Pianist

ALVIN NOVAK

INTERMISSION

GEOFFREY HOLDER AND COMPANY

CARMEN De LAVALLADE, guest artist

IMPROMPTU (Dance Improvisation)

GEOFFREY HOLDER

SUNDAY SUITE

MUSIC ARRANGED & SUNG BY ODETTA

CARMEN DeLAVALLADE

BANDA (Dance of Death)

DRUMS & GREGORIAN CHANT

(Choir of the Monks of the Abbey
of Saint Pierre De Solesmes)

Lamenting Mother

CARMEN De LAVALLADE

Baron Semedi

GEOFFREY HOLDER

SCOOGIE BROWNE AND THE COMPANY

BANDA is the dance of Baron Semedi, chief of a group of Haitian Deities, who guard the graves and cemeteries. He is an aristocratic fellow, dressed in black coat and top hat, twirling his little cane, which is the symbol of life and pleasure. Baron Semedi is really the personification of Death.

YANKEE DANCE (*Spirit of the Minstrels*)

DRUMS

GEOFFREY HOLDER AND THE COMPANY

Choreography & Costumes

GEOFFREY HOLDER

Dancers: JULIUS FIELDS, HERMAN HOWELL, THELMA HILL, ED KRESLEY, AUDREY MASON, MYRNA WHITE

Drummers: ALEX CUMBERLEN, ROLAND DE LONGORIA and CHARLES JOSEPH

Steinway Piano

Staff for the YM-YWHA:

DAN BUTT, Stage Manager

JOHN WORKMAN, Assistant Stage Manager

YM-YWHA, 92nd St. and Lexington Ave., New York 28, N. Y., Box Office: AT 9-2400

The YM-YWHA is supported by the Federation
of Jewish Philanthropies of New York.



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JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
Wednesday, Jan. 28, 1958
5:00 p.m.
Concert Hall

Program

I
Pre-Classic Dance Forms

PAVANES

Ambivalence.....Jahn
Composed and Danced by Jack Wiener

Worship.....Clark
Composed and Danced by Barbara Alston

GALLIARDS

Romp.....Williamson
Composed and Danced by Barry Flanzraich and
Jaime Rogers

Success.....Atteignant
Composed and Danced by Barbara Alston

ALLEMANDES

Entwined.....Couperin
Composed and Danced by Elizabeth Nye and Buck Heller

Reunion.....Handel
Composed and Danced by Fay Berrios and Steve Rothlein

Rendezvous.....Bach
Composed and Danced by Ilona Copen and
Barry Flanzraich

II
Modern Forms in Dance

Planal.....Windsperger
Composed and Danced by Mercedes Ellington, Norman Glick,
Harriet Grossberg, Barbara Hale, Janet Mansfield,
Jeannet Rollins, Joseph Schlicter, Bonnie Stein,
Dudley Williams

5/4 Rhythm

The Rosin Box.....Satie
Composed and Danced by Elizabeth Weil

Which Way?.....Satie
Composed and Danced by Mercedes Ellington and
Janet Mansfield

Earth Primitive

Earth Murmurs.....Bartok
Composed and Danced by Janet Mansfield

Clay Figure.....Bartok
Composed and Danced by Joseph Schlicter

Air Primitive

Bird Omen.....Mompou
Composed and Danced by Oshra Elkayan

Archaic

Oracle.....Satie
Composed and Danced by Janet Mansfield

Tryst.....Satie
Composed and Danced by Bonnie Stein and
Joseph Schlicter

Ancient Vestals.....Satie
Composed and Danced by Oshra Elkayam and
Dolores Vanison

Religious Medieval

Pilgrimage.....Maleingreau
Composed and Danced by Janet Mansfield

Penance.....Maleingreau
Composed and Danced by Bonnie Stein

III

"DANCE OF THE REED-PIPES".....Tschaikowsky
Danced by Betsy Dickerson and
Carol Egan, Barbara Hale, Michal Inber, Margot Mink

IV

Composition in Small Group Forms

TRIO

Vivace.....Berkeley
Composed by Jane Laughlin
Danced by Sandra Olin, Dudley Williams, Jane Laughlin

QUARTET

If to begin, Why end?.....Virgil Thompson
Composed by Helene Franck
Danced by Carla De Sola, Ronald Sereno,
Joseph Schlicter, Ae Suk Choe

QUINTETS

Terror the Human Form Divine.....Webern
Composed by Sandra Olin
Danced by Carol Egan, Lenore Latimer, Jane Laughlin,
Sandra Olin, Dudley Williams

Strange Dreams.....Webern
Composed by Ann Vachon
Danced by Carla De Sola, Elizabeth Nye, James Payton,
Bonnie Stein, Elizabeth Weil

Preludes.....Debussy
Composed by James Payton

The Wind on the Plains.....Ann Vachon

Canope.....Ann Vachon, James Payton

Fireworks.....James Payton

The Sounds and Aromas Turn in the Evening Air

Carol Egan, Michal Inber, Elizabeth Nye, Elizabeth Weil

No Dancing (from suite "Regulations") Percussion - William Hug
Composed by William Hug
Danced by Betsy Dickerson, Sandra Hammond,
Ilona Hirschl, Janet Mansfield, William Hug

TRIO

Coplas.....Mexican Traditional
Composed by Lenore Latimer
Danced by Jane Laughlin, Mabel Robinson,
Lenore Latimer

QUINTET

Jazzmania.....Richard Russell Bennett
Composed by Helene Franck
Danced by Betsy Dickerson, Barry Flanzraich,
Helene Franck, Ronald Sereno, Joseph Schlicter

* * * * *

I, II, & IV composed in the classes of Louis Horst
Jack Moore, Assistant

III prepared in the class of Alfredo Corvino

Pasqualina Anne Caputi, Pianist

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
Wednesday, Feb. 4, 1959
5:00 p.m.
Concert Hall

Program

I

"DANCE OF THE REED-PIPES".....Tschaikowsky 2' 1"
Danced by Betsy Dickerson and
Carol Egan, Barbara Hale, Michal Imber, Margot Mink

II

Pre-Classic Dance Forms

PAVAINE

Worship.....Clark 1' 11"
Composed and danced by Barbara Alston

GALLIARD

Romp.....Williamson 39"
Composed and danced by Barry Flanzraich
and Jaime Rogers

ALLEMANDES

Entwined.....Couperin 1' 19"
Composed and danced by Elizabeth Nye
and Ben Heller

Meeting.....Handel 59"
Composed and danced by Carol Lipman
and Jaime Rogers

III

Modern Forms in Dance

Planal.....Windsperger 1' 8"
Composed and danced by Mercedes Ellington,
Norman Glick, Harriet Grossberg, Barbara Hale,
Janet Mansfield, Jeannet Rollins,
Joseph Schlichter, Bonnie Stein, Dudley Williams

5/4 Rhythm

Which Way?.....Satie 22"
Composed and danced by Mercedes Ellington
and Janet Mansfield

Earth Primitive

Clay Figure.....Bartok 1' 14"
Composed and danced by Joseph Schlicter

Air Primitive

Bird Omen.....Mompou 1' 45"
Composed and danced by Oshra Elkayam

Archaic

Tryst.....Satie 2' 22"
Composed and danced by Bonnie Stein
and Joseph Schlicter

IV
Composition in Small Group Forms

TRIOS

Vivace.....Berkeley 1' 48"
Composed by Jane Laughlin
Danced by Sandra Olin, Dudley Williams,
Jane Laughlin

Coplas.....Mexican Traditional 3' 12"
Composed by Lenore Latimer
Danced by Jane Laughlin, Mabel Robinson,
Lenore Latimer

QUARTET

If to begin, Why end?.....Virgil Thompson 5' 26"
Composed by Helene Franck
Danced by Carla De Sola, Ronald Sereno,
Joseph Schlicter, Ae Suk Choe

QUINTETS

Strange Dreams.....Webern 4' 44"
Composed by Ann Vachon
Danced by Carla De Sola, Elizabeth Nye,
James Payton, Bonnie Stein, Elizabeth Weil

Jazzmania.....Richard Russell Bennett 3' 33"
Composed by Helene Franck
Danced by Betsy Dickerson, Barry Flanzraich,
Helene Franck, Ronald Sereno, Joseph Schlicter

* * * * *

I prepared in the class of Alfredo Corvino

II III IV composed in the classes of Louis Horst
Jack Moore, Assistant

Pasqualina Anne Caputi, Pianist

Juilliard School of Music
WEDNESDAY ONE O'CLOCK CONCERT SERIES
February 11, 1959

Program

I

Ballet

"Danse des Mirlitons" from Act II, CASSE NOISETTE Tschaikowsky
Choreography by L.I. Ivanov, 1892
Danced by Betsy Dickerson and
Carol Egan, Barbara Hale, Michal Imber, Margot Mink

II

Pre-Classic Dance Forms

PAVANE

Worship Clark
Composed and danced by Barbara Alston

GALLIARD

Romp Williamson
Composed and danced by Barry Flanraich
and Jaime Rogers

ALLEMANDES

Entwined Couperin
Composed and danced by Elizabeth Nye
and Ben Heller

Meeting Handel
Composed and danced by Carol Lipman
and Jaime Rogers

III

Modern Forms in Dance

Planal Windsperger
Composed and danced by Mercedes Ellington,
Norman Glick, Harriet Grossberg, Barbara Hale,
Janet Mansfield, Jeannet Rollins,
Joseph Schlicter, Bonnie Stein, Dudley Williams

5/4 Rhythm

Which Way? Satie
Composed and danced by Mercedes Ellington
and Janet Mansfield

Earth Primitive

Clay Figure Bartok
Composed and danced by Joseph Schlicter

Air Primitive

Bird Omen Mompou
Composed and danced by Oshra Elkayam

Archaic

Tryst Satie
Composed and danced by Bonnie Stein
and Joseph Schlicter

IV

Composition in Small Group Forms

TRIO

Vivace Berkeley
Composed by Jane Laughlin
Danced by Jane Laughlin, Sandra Olin,
Dudley Williams

QUARTET

If to begin, Why end? Virgil Thompson
Composed by Helene Franck
Danced by Ae Suk Choe, Carla De Sola,
Joseph Schlicter, Ronald Sereno

TRIO

Coplas Mexican Traditional
Composed by Lenore Latimer
Danced by Lenore Latimer, Jane Laughlin
Mabel Robinson
Costumes designed by Patricia Lambert

QUINTETS

Strange Dreams Webern
Composed by Ann Vachon
Danced by Carla De Sola, Elizabeth Nye,
James Payton, Bonnie Stein, Elizabeth Weil

Jazzmania Robert Russell Bennett
Composed by Helene Franck
Danced by Betsy Dickerson, Barry Flanzraich,
Helene Franck, Joseph Schlicter, Ronald Sereno

* * * * *

I prepared in the class of Alfredo Corvino

II III IV composed in the classes of Louis Horst
Jack Moore, Assistant

Lighting prepared in the class of Thomas De Gaetani
Pasqualina Anne Caputi, Pianist

Paris Really 'Goes' For All Dance Forms

By JERRY BYWATERS

(Miss Bywaters, a Dallas resident and honor graduate of New York's Juilliard School of Music in dance performance, is a Fulbright scholar studying ballet, modern dance and pantomime in Europe.)

In Paris, the dance continues as an exceptionally popular art, all performances having nearly full houses. The city has many, many schools of dance, teachers of dance, performers and performances, and it has been both a privilege and instructive pleasure for me to participate in some of these activities.

Such famous ballet teachers as Madame Preobrajenska, now in her eighty-seventh year and formerly of the Russian Imperial Ballet, are still teaching actively. In fact, it is said that everyone who is anyone in the dance world has at one time or another passed through the door of the famous old Wacker Studios at 16 Rue Douai in the Montmartre, mounted the creaky steps, and entered the studio to pay their respects and betake of a class from this remarkable little woman.

In another area of Paris, at 15 Rue de Rochefoucault, is the well known teacher and ballerina of the Diaghileff Company, Madame Lubov Egorova, the Princesse Troubetskaia, who is equally respected. She sits in the corner of her class room, speaks softly in French, moves her hands in the motions of the steps she wants, and then from out of nowhere 20 dancers burst expertly into one of her complex combinations.

Also in Paris are such "younger" teachers as Madame Nora or George Skibine. Madame Nora's classes are especially popular as she has great vitality and imagination. Skibine recently assumed directorship of the Paris Opera Ballet after the resignation of Serge Lifar. Skibine and his American wife, Marjorie Tallchief, have appeared many times before American audiences.

Every Wednesday night is ballet night at the Paris Opera. I

have seen the superb dancing of Yvette Chauvire in "Giselle" on one of these nights. Marjorie Tallchief, sister of Maria Tallchief, appears regularly and often in her husband's choreographic works. Liane Daye premiere danseuse at the opera when she was only 15 has been "etoile" there since 1951. Vida Brown, former ballet mistress of the New York City Center Ballet, is here during February to coach the Paris Opera Ballet in the Balanchine choreography of a Gounod symphony. From Paris Miss Brown will go directly to Dallas where she will teach her original choreography for Stravinsky's Pulcinella Suite to the newly formed Dallas Civic Ballet Company for public presentation on March 28 with the Dallas Symphony Orchestra.

In the modern dance field there is Mlle Dinah Maggie who teaches at the Ecole Supérieure; and Winifred Widener, formerly with Doris Humphrey's company, who is carrying the torch for American dance in Paris. From Essen, Germany, the famed Kurt Jooss, director of dance at the Folkwangschule, comes to Paris from time to time. Many years ago he appeared with his company in Dallas at which time his great work, "The Green Table," was presented.

It is evident that Paris loves dance in all its forms. Typical Parisian fans can be heard saying extravagant words of praise at any intermission. If only it were possible to impart to American audiences some of the spontaneous French enthusiasm for dance and ask a Parisian audience to be more discerning, because nothing I have seen excels the general quality of both dance performance and dance instruction in America.

Roland Petit and his wife, Jeanmaire, with their Ballets de Paris continue to be popular. His new work, "Cyrano de Bergerac" is expected sometime in the spring. Friday evenings are reserved for the ballet at the Opera Comique, and then of course there are the occasional bits of dance found in plays at the Comedie Francaise or in the French musical comedies. Paris also has a steady flow of touring dance companies from other nations.

Recently at the American Students and Artists Center on Boulevard Raspail, Winifred Widener presented an evening of dance films. Following two Oriental ones, she showed the Martha Graham film, "Dancers World", Jose Limon's "Moor's Pavane" and the New York City Center's "Western Symphony." Our French friends were highly impressed, and even some of the American Fulbrighters, most of whom are involved in some deep scholastic study of time long past, realized for the first time that their own country is in a high renaissance of dance.



Jerry Bywaters . . . Dallas dancer on Fulbright scholarship to study in Europe.

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP AND SEMINAR
Wednesday, March 18, 1959
5:00 p.m.
Room 610

Program

I
Composition Materials

SIMPLE DYNAMICS (Strong - Soft and Smooth - Percussive)

1. Jennifer Masley

DYNAMICS WITH SOUND

1. Pauline de Groot
2. Myron Nadel and Shirley Scheer
3. Susan Gendler and Jennifer Scanlon

DESIGN (Symmetry - Asymmetry - Successive Movement)

1. Judith Donin
2. Kazuko Hirabayashi
3. Jennifer Scanlon
4. Judith Donin and Kazuko Hirabayashi

* * * * *

Prepared in the Classes of Lucas Hoving
Josef Wittman, Pianist

II
PRE-CLASSIC DANCE FORMS

GIGUES

Rush hour.....Goodsitt
Composed and danced by Carol Lipman

Fright.....Goodsitt
Composed and danced by Nurit Cohen

Claustrophobia.....Goodsitt
Composed and danced by Nancy Lewis

III
MODERN FORMS IN DANCE

SECULAR MEDIEVAL

The Jester's Apprentice.....Cunningham
Composed and danced by Elizabeth Weil

To be announced.....Koechlin
Composed and danced by Mercedes Ellington

To be announced.....Cunningham
Composed and danced by Janet Mansfield and Norman Glick

INTROSPECTIVE

Fear of Height.....Scriabine
Composed and danced by Janet Mansfield

Paranoia.....Scriabine
Composed and danced by Carla De Sola

Parasites.....Scriabine
Composed and danced by Joseph Schlicter and Elizabeth Weil

CEREBRAL

Camels, Times Square.....Schoenberg
Composed and danced by Janet Mansfield

IV
COMPOSITION IN SMALL GROUP FORMS

TRIO

Three of a Kind.....?
Composed by Jaime Rogers
Danced by Steve Rothlein, Dudley Williams, and Jaime Rogers

* * * * *

Prepared in the classes of Louis Horst
Jack Moore, Assistant
Pasqualina Anne Caputi, Pianist

COLUMBIA UNIVERSITY

in cooperation with

THE UNIVERSITY OF ILLINOIS

presents

"The Bewitched"

A Dance-Satire

by

Harry Partch

This evening's performance was made possible by a grant
from the Alice M. Ditson Fund of Columbia University
and a grant from the The University of Illinois

Friday evening, April 10, 1959 at 8:30
Saturday evening, April 11, 1959 at 8:30

Juilliard Concert Hall
130 Claremont Avenue, New York City

"The Bewitched"

A Dance-Satire by

Harry Partch

Choreography by

Joyce Trisler

Lighting Design and

Production Coordination

Tom DeGaetani

Costumes by

Malcolm McCormack

Conducted by

John Garvey

COMPOSER'S STATEMENT

The Bewitched is in the tradition of world-wide ritual theater. It is the opposite of *specialized*. I conceived and wrote it in California in the period 1952-55, following the several performances of my version of Sophocles' *Oedipus*. In spirit, if not wholly in content, it is a satyr-play. It is a seeking for release—through satire, whimsy, magic, ribaldry—from the catharsis of tragedy. It is an essay toward a miraculous abeyance of civilized rigidity, in the feeling that the modern spirit might thereby find some ancient and magical sense of rebirth.

This is a true story. Gravitating to my instruments and to *an idea*, the *lost musicians* discovered that they were not relegated to a pit, but obligated to fulfill an integral element of ritual, *on stage*, and they did so. From the viewers' standpoint, the dynamism involved in seeing them as a tumultuous part of a modern whole, along with dancers, actors, singers, medicine-men, or whatever, opens a road to the rediscovering of Western man's ancient past and his present brothers.

The original lost musicians were never involved in a formal staging of *The Bewitched*, but I found willing proxies at the University of Illinois, and this was the locale of its debut, at the Festival of Contemporary Arts of 1957.

The University of Illinois Musical Ensemble:

John Garvey—Conductor

Freda Schell—The Witch

The Chorus of Lost Musicians in the order of their appearance:

<i>William Olson</i>	Marimba Eroica. Four huge resonators under planks; lowest of the marimbas.		
<i>George Frock</i>	Bass Marimba. Eleven large resonators with wood-blocks; low cello range.		
<i>Thomas Gauger</i>	Boo (Bamboo Marimba). Sixty-four sections of Philippine bamboo; vibrating tongues.		
<i>Robert Gronquist</i>	Spoils of War. Low and high wood-blocks, Pyrex bowls, artillery casings, spring steel.		
<i>Robert Gray</i>	Cloud-Chamber Bowls. Twelve sections of Pryex carboys.		
<i>Danlee Mitchell</i>	Diamond Marimba. The highest marimba; 36 small blocks and bamboo resonators; chordal.		
<i>Jack McKenzie</i>	Surrogate Kithara and Gongs. A low-on-the-floor instrument with two boxes, eight strings each.		
<i>Samuel Bradshaw</i>	Harmonic Canon: Castor.	} A desk-like instrument with 44 strings over movable bridges on each twin.	
<i>Alan Thomas</i>	Harmonic Canon: Pollux.		
<i>James Tenney</i>	Kithara (right side).	} A tall instrument with 72 strings in twelve hexads; sliding glass rods.	
<i>Jan Bach</i>	Kithara (left side).		
<i>Jay Winking</i>	Clarinet	} Unaltered; notations and playing techniques adapted.	
<i>Richard Larson</i>	Bass Clarinet		
<i>Kay Wolford</i>	Piccolo		
<i>Ralph Pahlow</i>	Koto		
<i>Peter Brown</i>	Cello		
<i>Emory Fanning</i>	Chromelodeon. An adapted read organ with 43 tones to the octave; the tuning guide.		

PROLOGUE—THE LOST MUSICIANS MIX MAGIC

A lost musician wanders onto a dark stage filled with strange instruments, goes to one and begins to play. Singly, others appear, and swing in on the beat. Like all lost people, they are endowed with the power to see in strange ways. It becomes apparent very soon that they are no longer lost in the first sense, but in quite another are lost in themselves, their beat, their power, and finally their vision. An ancient Witch appears, first as a spirit, then a presence and a voice. She is not a malevolent figure out of Christian folklore, but a being with the power of perception and the power to invoke perception.

This is not a tragedy, but an analogy is present. The Witch is the oracle, the musicians are her chorus, and the dancers who appear in the scenes to follow are the actors. At the climax of each sense of modern bewitchment the Witch strikes with a shaft of ancient illumination.

Toward the end of the Prologue she surveys the modern world, then becomes sad and moody. "Everybody wants background music," she sings, half to herself. But even in her gibberish there is a hint of conspiracy. The scenes materialize.

Scene 1—THREE UNDERGRADS BECOME TRANSFIGURED IN A HONG KONG MUSIC HALL

Dancers: *Carol Egan*
Florence Peters
John Wilson

Scene 2—EXERCISES IN HARMONY AND COUNTERPOINT ARE TRIED IN A COURT OF ANCIENT RITUAL

Dancers: *Penny Frank* *Baird Searles*
Debby Jowitt *John Wilson*

Scene 3—THE ROMANCING OF A PATHOLOGICAL LIAR COMES TO AN INSPIRED END

Dancers: *Florence Peters*
Jaime Rogers

Scene 4—A SOUL TORMENTED BY CONTEMPORARY MUSIC FINDS A HUMANIZING ALCHEMY

Dancers: *Joyce Trisler*

Scene 5—VISIONS FILL THE EYES OF A DEFEATED BASKETBALL TEAM IN THE SHOWER ROOM

Dancers: <i>Carol Egan</i>	<i>Horst Muller</i>
<i>Penny Frank</i>	<i>Jaime Rogers</i>
<i>Debby Jowitt</i>	<i>John Wilson</i>
<i>Florence Peters</i>	<i>David Wynne</i>

continued on following page

Scene 6—EUPHORIA DESCENDS A SAUSALITO STAIRWAY

Dancers: *Joyce Trisler*
John Wilson

**Scene 7—TWO DETECTIVES ON THE TAIL OF A TRICKY CULPRIT
TURN IN THEIR BADGES**

Dancers: *Jaime Rogers*
Baird Searles
John Wilson

**Scene 8—A COURT IN ITS OWN CONTEMPT RISES
TO A MOTHERLY APOTHEOSIS**

Dancers: *Debby Jowitt*
Horst Muller
John Wilson
David Wynne

**Scene 9—A LOST POLITICAL SOUL FINDS HIMSELF
AMONG THE VOTELESS WOMEN OF PARADISE**

Dancers: *Carol Egan*
Penny Frank
Debby Jowitt
Florence Peters
John Wilson

**Scene 10—THE COGNOSCENTI ARE PLUNGED INTO
A DEMONIC DESCENT WHILE AT COCKTAILS**

Dancers: *Entire Company*

Epilogue—THE LOST MUSICIANS WANDER AWAY.

THE INSTRUMENTS

Partch's philosophical base (expounded in his book, *Genesis of a Music*) involves a system of just intonation in so-called microtones. Its roots are ancient; it is capable of representing musical cultures other than Western. Partch began to alter current instruments in the 1920's, and to build instruments from the floor up in the 1930's, in order to implement his needs as a composer. The instruments used in *The Bewitched* were built in the period 1946-1955.

Master Carpenter:

Frederick Strassburg

Electrician:

Edward Litcher

Assistant Technicians:

Lawrence Burtchby
Patricia Lambert

Costumes executed by:

Maida Burr

Crew:

Ben Heller
Steven Rayow

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DANCE WORKSHOP

Wednesday, April 8th - 5:00PM - Room 610

FROM GRADUATION EXAMINATIONS

Pas de Deux.....Faure[!]

Composed by Betsy Dickerson

Danced by Betsy Dickerson and Horst Muller

Prisoner..... (First movement of Toccata for Percussion).....Chavez
Composed and danced by Jane Laughlin

SECULAR MEDIEVAL

Betwixt Us Two.....Cunningham

Composed and danced by Janet Mansfield and
Norman Glick

FROM GRADUATION EXAMINATIONS

Ballet Pas de Trois.....Johann Strauss

Choreography by Alfredo Corvino

Danced by Helene Franck Cohen, Betsy Dickerson, Margot Mink

Three Abstractions.....Alban Berg

Composed and danced by Lenore Latimer

"Prelude" from "Les Sylphides".....Chopin

Choreography by Michael Fokine

Danced by Betsy Dickerson

GROUP FORMS

TRIO: Three Of A Kind....("Manhattan Suite").....Reg.Owens

Composed by Jaime Rogers

Danced by Steven Rothlein, Dudley Williams, Jaime Rogers

QUARTET: Patterns In Time.....Cage

Composed by Carol Egan

Danced by Carla De Sola, Susan Sindall, Dolores Vanison,
Elizabeth Weil

Cataclysm....(Homage To Garcia Lorca).....Revueltas

Composed by Jack Moore

Danced by Elizabeth Weil, Carla De Sola, Carol Egan
Fay Berrios, Carol Lipman, Chieko Kikuchi, Dolores Vanison,
Harriet Grossberg, Oshra Elkayam, Virginia Wilson

MODERN FORMS IN DANCE

Secular Medieval

The Jester's Apprentice.....Cunningham

Composed and danced by Elizabeth Weil

Introspective

Paranoia.....Scriabine
Composed and danced by Carla De Sola

Cerebral

Camels, Times Square.....Schoenberg
Composed and danced by Janet Mansfield

Stop.....Toch
Composed and danced by Mercedes Ellington

Parlor Mechanics.....Toch
Composed and danced by Carla De Sola
and Joseph Schlichter

Beat.....Fairchild
Composed and danced by Janet Mansfield

Jazz

Lazy Day.....Fairchild
Composed and danced by Carla De Sola

PRE-CLASSIC DANCE FORMS

Gigues

Claustrophobia.....Williamson
Composed and danced by Nancy Lewis

Belligerence.....Goodsitt
Composed and danced by Jack Weiner

Juilliard School of Music

WEDNESDAY ONE O'CLOCK CONCERT SERIES
April 15, 1959

Program

I

Modern Forms in DanceSecular Medieval

Betwixt Us Two.....Cunningham
Composed and danced by Janet Mansfield
and Norman Glick

Introspective

Paranoia.....Scriabine
Composed and danced by Carla De Sola

Cerebral

Camels, Times Square.....Schoenberg
Composed and danced by Janet Mansfield

Parlor Mechanics.....Toch
Composed and danced by Carla De Sola
and Joseph Schlichter

Jazz

Uptown Strut.....Gruenberg
Composed and danced by Dolores Vanison
and Dudley Williams

II

Pas de Deux.....Faure
Composed by Betsy Dickerson
Danced by Betsy Dickerson and Horst Muller

III

Three Abstractions.....Alban Berg
Composed and danced by Lenore Latimer

Prisoner...(First movement of Toccata for Percussion)..Chavez
Composed and danced by Jane Laughlin

IV

GROUP FORMS

Trio: Three of a Kind.....Reg Owens

Composed by Jaime Rogers
Danced by Jaime Rogers, Steven Rothlein,
Dudley Williams

Quartet: Patterns In Time.....Cage

Composed by Carol Egan
Danced by Carla De Sola, Susan Sindall
Dolores Vanison, Elizabeth Weil

Cataclysm.....Revueltas

Composed by Jack Moore
Danced by Fay Berrios, Carla De Sola,
Carol Egan, Oshra Elkayam, Harriet Grossberg,
Chieko Kikuchi, Carol Lipman, Dolores Vanison,
Elizabeth Weil, Virginia Wilson

V

Pas de Trois.....Johann Strauss

Choreography by Alfredo Corvino
Danced by Helene Franck Cohen, Betsy Dickerson, Margot Mink

I III IV prepared in the classes of Louis Horst
Jack Moore, Assistant

II V prepared in the classes of Alfredo Corvino

Lighting prepared in the class of Thomas DeGaetani

Pasqualina Anne Caputi, Pianist
Josef Wittman, Pianist for V

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.

MAY 1959, DANCE GRADUATES

B.S.	Helene Cohen	Modern Dance Major (Limon) and Ballet Minor
Diploma	Betsy Dickerson	Ballet Major
B.S.	William Hug	Modern Dance (Limon) and Choreography Major
B.S.	Lenore Latimer	Modern Dance Major (Limon)
Diploma	Jane Laughlin	Modern Dance Major (Graham)
B.S.	Margot Mink	Ballet and Modern Dance Major (Graham)
B.S.	Sandra Olin	Modern Dance Major (Graham)

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April 9, 1959

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT

GRADUATION EXAMINATIONS

Concert Hall
5 P.M. Wednesday, April 15, 1959

I 5:00 to 6:30 P.M.

Technical Demonstration
&
Teaching Demonstration

A. Ballet Technical Demonstration - Pianist, Betty Sawyer

Helene Franck Cohen
Betsy Dickerson
Margot Mink

B. In Room 102 - Teaching Ballet I - Pianist, Betty Sawyer

Sandra Olin

C. 1. Limon Technical Demonstration

Helene Franck Cohen - Pianist, Josef Wittman
Lenore Latimer - Accompaniment composed and played by
Paul Knopf
William Hug - Pianist, Josef Wittman

2. Graham Technical Demonstration - Pianist, Ralph Gilbert

Jane Laughlin
Margot Mink
Sandra Olin

* * * * *
Dinner 6:30 - 8:00 P.M.
* * * * *

II 8:00 - 9:30 P.M.
Performance

1. Pas de Trois.....Johann Strauss

Composed by Alfredo Corvino
Helene Franck Cohen
Betsy Dickerson
Margot Mink
Pianist, Josef Wittman

2. Rhythm Ritual.....Self-accompanied

Composed by William Hug
Danced by - Ilona Hirschl
William Hug
Janet Mansfield

3. Three AbstractionsAlban Berg (Tape)
Composed and danced by Lenore Latimer
4. "Prelude" from "Les Sylphides".....Chopin (Tape)
Choreography by Michael Fokine
Betsy Dickerson
5. Sarabande from "Dark Meadow".....Chavez
Choreography by Martha Graham
Jane Laughlin
Margot Mink
Sandra Olin
Pianist: Cameron McCosh
6. City.....Leonard Balada, Peter Dickerson, Dorothy Hill
Composed by William Hug (Tape)
Rush hour
Incident
Gathering
Danced by: Sandra Hammond, Ilona Hirschl, William Hug, Janet Mansfield
7. Duet - "A Time to Speak and a Time to be Silent" from "There is a Time"
Choreography by José Limón
Lenore Latimer
James Payton
Accompanists: Stephen Paxton, Ann Vachon, Juliette Waung
8. Prisoner....First movement of Toccata for Percussion - Chavez (Tape)
Composed and danced by Jane Laughlin
9. Quartet - "If to Begin, Why End?".....Virgil Thompson (Tape)
Composed by Helene Franck Cohen
Danced by Helene Franck Cohen
Carla De Sola
Ben Heller
Joseph Schlichter
10. Trio - "Coplas".....Traditional Mexican Folk (Tape)
Composed by Lenore Latimer
Danced by Lenore Latimer
Jane Laughlin
Mabel Robinson
11. Pas de Deux.....Faure' (Tape)
Composed by Betsy Dickerson
Danced by Betsy Dickerson and Horst Muller
12. Excerpt from "Night Journey" (Furies).....William Schuman
Choreography by Martha Graham
Danced by Jane Laughlin
Margot Mink
Sandra Olin
Pianist: Cameron McCosh
13. Conversations.....Corelli - Barbirolli (Tape)
Composed by William Hug
Friendly Talk, Questioning Talk, Big Talk, Gossip Talk
Danced by Sandra Hammond, Ilona Hirschl, William Hug, Janet Mansfield

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1959 DORIS HUMPHREY DANCE THEATER TOUR

COMPANY

Bramlette, Sallie
Christopher, Patricia
Egan, Carol
Frank, Penny
Glick, Norman
Jowitt, Deborah
Laughlin, Jane
Mansfield, Janet
Muller, Horst
Payton, James
Peters, Florence
Rogers, Jaime
Schick, Eleanor
Searles, Baird
Trisler, Joyce
Vachon, Ann (Payton)
Wilson, John
Wittman, Martha
Wymme, David

Lecture-demonstration in charge of Deborah Jowitt
Master class in charge of Joyce Trisler
Pianist for lecture-demonstration and master class, John Wilson

SCHEDULE

Wed. Apr. 21		Load sets, etc., on Bus
Wed. Apr. 22	8:00 A.M.	Leave N.Y. for Urbana, Ill.
Wed. Apr. 22	Midnight	Arrive Urbana, Ill.
Thurs. Apr. 23	All Day	Rehearse "The Bewitched"
Fri. Apr. 24	8:30 P.M.	"The Bewitched" Performance
Sat. Apr. 25	9:00 A.M.	Leave Urbana for Chicago
Sat. Apr. 25	4:00 P.M.	Lecture Demonstration, Chicago
Sun. Apr. 26	8:00 A.M.	Leave Chicago for Charleston, Ill.
Sun. Apr. 26	4:00 P.M.	Lecture Demonstration, Charleston, Ill.
Sun. Apr. 26	7:00 P.M.	Leave for Carbondale, Ill.
Mon. Apr. 27	8:00 P.M.	Performance at Carbondale
Tues. Apr. 28	9:00 A.M.	Leave Carbondale for Macomb, Ill.
Tues. Apr. 28	7:00 P.M.	Master Class, Macomb
Wed. Apr. 29	8:00 P.M.	Performance, Macomb
Thurs. Apr. 30	6:00 A.M.	Leave Macomb for return trip to N.Y.

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JUILLIARD SCHOOL OF MUSIC
PREPARATORY DIVISION

SPRING CONCERT

SPONSORED BY
THE PARENTS' ASSOCIATION

For the Benefit of the Scholarship Fund

COMMITTEE

Leonard Deutsch, President
Bert Bernstein
Gerald Chalfin

Vera Leibo
Frieda Rabkin
Emma Wein

FRIDAY EVENING, APRIL 17, 1959, AT EIGHT-THIRTY O'CLOCK
CONCERT HALL, ONE THIRTY CLAREMONT AVENUE, NEW YORK

PROGRAM

Moment Musical in F minorSchubert
Spinning SongMendelssohn
EDITH KRAFT, piano

NigunBloch
JOAN MILKSON, violin
JOHN KOCH at the piano

Variations on the name "Abegg"Schumann
MARCIA HELLER, piano

Endless Pleasure, Endless Love, from "Semele"Händel
La PastorellaRossini
PierrotRybner
CAROLE NADEL, soprano
LOIS PACHUCKI at the piano

Little SuiteKirchner
Prelude — Song — Toccata — Fantasy — Epilogue
MARTA VAGO, piano

Two Dances
"Out of the Cradle Endlessly Rocking"Walt Whitman
Choreographed and performed by JENNIFER MULLER
Improvisation by JOSEPH LIEBLING

Gavotte from French Suite in G MajorBach
Choreographed by MARIA JULIA ALESSANDRONI
MARIA JOSEPHINA ALESSANDRONI
MARIA JULIA ALESSANDRONI
SARA JANE EPSTEIN
HARRIET FRAAD
ROSALIE LEWIS
RUTH MESAVAGE
JENNIFER MULLER
ELLEN ROBBINS
NANCY SPANIER

PROGRAM

Third Sonata for PianoProkofieff
JOEL THIOLLIER, piano

INTERMISSION

Variations and CapriceDello Joio
PAUL ROSENTHAL, violin
HARRIET WINGREEN at the piano

Pastorale for Wind EnsemblePersichetti
MICHAEL BERMAN
AMY DANCIS
FRANK EATON
BARRY FADER
STEPHEN FRIED
ROBERT O'BRIEN

Sonata — The Devil's TrillTartini
transcribed by Wesley Sontag
Larghetto
Allegro Assai
JERROLD RUBENSTEIN, violin
ADVANCED STRING ENSEMBLE

Concerto in E-flat MajorHaydn
Andante
Allegro
CAROLE REINHART, trumpet
ADVANCED STRING ENSEMBLE
conducted by WESLEY SONTAG

TOUR LECTURE-DEMONSTRATION

Only dancers required at run-through on April 20th (Monday) where sections marked * will be done:

Schick	Payton
Vachon	Wynne
Wittman	Wilson
Peters	Rogers
Laughlin	

COSTUME THROUGHOUT

GIRLS - long-sleeved, low-necked, black leotard, black tights.

BOYS - black tights, white T-shirt.

1. LECTURE

* 2. DEMONSTRATION

Schick	Payton
Vachon	Wynne
Wittman	

* 3. PHRASE FROM "SHAKERS"

Laughlin	Rogers
Peters	Payton
Wittman	Wynne

4. DUET from "LIFE OF THE BEE"

Laughlin
Trisler

* 5. "DIARY OF A FLY"

Wilson

6. Mirror section from "CLOSED DOOR"

Laughlin	Trisler	Payton
Peters	Wittman	Searles

7. "BRANDENBURG" (alternating 1st and 3rd movement)

The Brandenburg will be performed as follows:

Sat. April 25 - Chicago Lecture Demonstration - First movement only

Sun. April 26 - Charleston Lecture Demonstration - Third movement only

Mon. April 27 - Carbondale Concert - Third movement only

Wed. April 29 - Macomb Concert - First movement only

Concert Program runs as follows:

1. Brandenburg

2. Closed Door

3. Session '58

4. Life of the Bee

THE DEPARTMENT OF PHYSICAL EDUCATION FOR WOMEN
WESTERN ILLINOIS UNIVERSITY

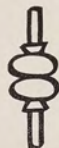
presents

THE DORIS HUMPHREY DANCE THEATRE

of the

JUILLIARD SCHOOL OF MUSIC
New York, N. Y.

CONCERT



WEDNESDAY EVENING, APRIL 29, 1959

MORGAN GYMNASIUM

eight o'clock p. m.

PROGRAM

I

BRANDENBURG CONCERTO No. 4 in G MAJOR

Excerpt from Brandenburg
Concerto No. 4 — Allegro.....Johann Sebastian Bach
Choreography (1958).....DORIS HUMPHREY and RUTH CURRIER
Lighting.....THOMAS DE GAETANI
Costumes and Set.....DORIS HUMPHREY
DANCERS.....SALLY BRAMLETTE, DEBORAH JOWITT,
JANET MANSFIELD, FLORENCE PETERS,
ANN VACHON and MARTHA WITTMAN.
JAMES PAYTON, BAIRD SEARLES, JOHN
WILSON and DAVID WYNNE.

II

SESSIONS '58

Session '58.....Teo Macero
Choreography (1958).....ANNA SOKOLOV
Lighting.....THOMAS DE GAETANI
ADVENTURE I.....Entire Company
BALLAD.....JOYCE TRISLER, JAMES PAYTON, JOHN WILSON
ADVENTURE II.....PATRICIA CHRISTOPHER
COUNTERPOINT.....JANET MANSFIELD and BAIRD SEARLES,
ANN VACHON and JAIME ROGERS,
SALLY BRAMLETTE and JOHN WILSON,
DEBORAH JOWITT and JAMES PAYTON,
JOYCE TRISLER and NORMAN GLICK,
MARTHA WITTMAN and DAVID WYNNE
and JANE LAUGHLIN, FLORENCE PETERS.

III

LIFE OF THE BEE

Kammermusik No. 1, Op. 24, No. 1.....Paul Hindemith
Choreography (1929) and Set.....DORIS HUMPHREY
Costumes.....PAULINE LAWRENCE
Lighting.....THOMAS DE GAETANI
YOUNG QUEEN.....JANE LAUGHLIN
OLD QUEEN.....JOYCE TRISLER
SALLY BRAMLETTE, PATRICIA CHRISTOPHER,
DEBORAH JOWITT, JANET MANSFIELD,
FLORENCE PETERS, ELEANOR SCHICK, BAIRD
SEARLES, ANN VACHON, JOHN WILSON,
MARTHA WITTMAN, DAVID WYNNE.

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
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.

Paraphrased from Maurice Maeterlinck's, "THE LIFE OF THE BEE"

IV

CLOSED DOOR

Five Movements for String Quartet Op. 5 (1909).....Anton von Webern
1: Heftig bewegt
2: Sehr langsam
3: Sehr bewegt
4: Sehr langsam
5: In Zarter Bewegung
Choreography (1958) and Costumes.....VALERIE BETTIS
Set.....PETER LARKIN
Lighting.....THOMAS DE GAETANI
PROLOGUE: Outside the room — within the room — within
themselves — within and without (*Present and Past*).

EPILOGUE: Closed Door.

CAST OF CHARACTERS —

Charon	JAIME ROGERS
First Man	JAMES PAYTON
His Self	BAIRD SEARLES
His Wife	PATRICIA CHRISTOPHER
First Woman	JOYCE TRISLER
Her Self	MARTHA WITTMAN
Another Woman	ELEANOR SHICK
Second Woman	JANE LAUGHLIN
Her Self	FLORENCE PETERS
Her Husband	HORST MULLER
Her Lover	NORMAN GLICK
Onlookers	NORMAN GLICK, DEBORAH JOWITT, HORST MULLER and DAVID WYNNE.
Assistants to Miss Bettis	J. C. McCORD, DUNCAN NOBLE



PRESS COMMENTS FROM PREVIOUS PERFORMANCES

"The company is a most winning ensemble, youthful, good-looking, technically well equipped and with a fine spirit."

— NEW YORK TIMES, 4/20/55, John Martin

"Let us proclaim, at the very beginning, that this was the most satisfying of any program of modern dance we have yet seen . . . Each individual was trained to a perfect control of movement and posture, the ensemble work being likewise exemplary in unity without loss of spontaneous movement . . . All the company showed a fine feeling for humor, aside from their technical and natural graces."

— BALTIMORE NEWS-POST, 1/18/57, Helen A. F. Penniman

"'Session '58', in a jazz vein, projected some telling and bitter comments. . . . mostly one remembers the high points of 'Ballad' and 'Adventure 2'. The first, a highly effective trio excitingly danced by Joyce Trisler with John Blanchard and James Payton; The second, an evocation and touching solo danced, also excitingly, by Patricia Christopher."

— DANCE OBSERVER, 6/58, Louis Horst



For help in making this performance a success, appreciation is due to ORCHESIS, WOMENS PHYSICAL EDUCATION MAJORS CLUB, ALPHA PHI OMEGA FRATERNITY, the DEPARTMENT OF PHYSICAL EDUCATION FOR MEN, and many Western University academic and nonacademic staff.

JUILLIARD SCHOOL OF MUSIC

OPEN DRESS REHEARSAL

MAY DANCE SERIES

Concert Hall

6:00PM, Thursday, May 7th.

Lament for Ignacio Sanchez Mejias

Music by Norman Lloyd
Choreography by Doris Humphrey

José Limon, Letitia Ide, Meg Mundy

Closed Door

Music by Anton von Webern
Choreography by Valerie Bettis

Juilliard Dance Theater

The Desperate Heart

Music by Bernardo Segall
Choreography by Valerie Bettis

Valerie Bettis

Dance for Walt Whitman

Music by David Diamond
Choreography by Helen Tamiris

Juilliard Dance Theater

Missa Brevis

Music by Zoltán Kodály
Choreography by José Limon

José Limon and Members of his Company
with Juilliard Dance Theater

The above dances will be presented on May 8, 9, and 11, 12, along with:

Brandenburg Concerto No. 4.

Music by Johann ~~Strauss~~ **J. Bach**
Choreography by Doris Humphrey
in collaboration with Ruth Currier

The Traitor

Music by Gunther Schuller
Choreography by José Limon

These concerts are presented as a memorial to Doris Humphrey
(1895-1958) founder and director of the Juilliard Dance Theater,
artistic director of the Jose Limon Company and member of the
faculty of Juilliard School of Music.

Tickets are available at the Concert Office - Room 237.

PROGRAMS

FRIDAY MAY 8 AND MONDAY MAY 11

"LAMENT FOR IGNACIO SANCHEZ MEJIAS", LLOYD-HUMPHREY; "DANCE FOR WALT WHITMAN", DIAMOND-TAMIRIS (FIRST NEW YORK PERFORMANCE); "MISSA BREVIS", KODALY-LIMON.

SATURDAY MAY 9 AND TUESDAY MAY 12

"BRANDENBURG CONCERTO NO. 4", BACH-HUMPHREY-CURRIER (PREMIERE); "CLOSED DOOR", WEBERN-BETTIS (PREMIERE); "THE DESPERATE HEART", SEGALL-BETTIS; "THE TRAITOR", SCHULLER-LIMON.

TICKETS ARE DISTRIBUTED ON THE BASIS OF MINIMUM CONTRIBUTIONS OF \$3.50, \$3.00 AND \$2.50 PER TICKET. ALL CONTRIBUTIONS ARE TAX DEDUCTIBLE.

PERFORMANCES START PROMPTLY AT 8:30 P.M.

JUILLIARD DANCE CONCERTS

JUILLIARD
SCHOOL OF MUSIC
PRESENTS

JOSE LIMON
WITH
MEMBERS OF HIS COMPANY

VALERIE BETTIS

JUILLIARD DANCE THEATER

THE JUILLIARD ORCHESTRA
AND CHORUS

FREDERICK PRAUSNITZ
CONDUCTOR

GUEST CHOREOGRAPHERS

VALERIE BETTIS RUTH CURRIER
HELEN TAMIRIS

PROCEEDS TO THE DORIS HUMPHREY
DANCE SCHOLARSHIP FUND

AUGMENTED COMPANY 1958-59

*Jerry Michaels
Stephen Paxton*

*Diane Quitzow
Joseph Schlichter
Juliette Waung*

MEMBERS OF THE JUILLIARD ORCHESTRA

Violins and Violas

*Earl Carlyss
Jerre Gibson
Michael Gilbert
Noel Gilbert
Kenji Kobayashi
Walter Maddox
Inti Marshall
George Mester
Marilyn Nudelman
Marcelle Perrier
Dorothy Pixley, concertmaster
Liesel Soley
Marilyn Stroh
Alison Tallman
Sonja Voyton*

Cellos

*David Moore
Toby Saks
Nancy Streetman
Edward Szabo*

Double Basses

*William Rhein
Eric Weissberg*

Flutes

*Marilyn Laughlin
Joseph Maggio*

Oboe

Hugh Matheny

Piano and Harpsichord

Warren Wilson

Clarinet

Roger Benioff

Bassoon

Robert Thompson

French Horn

A. Robert Johnson

Trumpet

Richard San Filippo

Trombone

James Biddlecome

Percussion

*Paul Fein
Howard Van Hyning*

Juilliard School of Music, in association with the Municipal Broadcasting System, presents a regular series of broadcast concerts comprising live and transcribed performances drawn from the public musical events of the School. These broadcasts are heard in New York City each Saturday evening from 8:30 to 10:00 o'clock through the facilities of stations WNYC and WNYC-FM.

FIRE NOTICE

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

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PROGRAM
SEASON 1958-59

Juilliard School of Music

presents

JOSÉ LIMÓN

with Members of his Company

VALERIE BETTIS

JUILLIARD DANCE THEATER

Guest choreographers:

Valerie Bettis
Ruth Currier
Helen Tamiris

**THE JUILLIARD CHORUS
and ORCHESTRA**
Frederick Prausnitz, *conductor*

These concerts are presented as a memorial to Doris Humphrey (1895-1958, founder and director of the Juilliard Dance Theater, artistic director of the José Limón Company and member of the faculty of Juilliard School of Music.

Proceeds to the Doris Humphrey Scholarship Fund of Juilliard School of Music

Friday, Saturday, Monday and Tuesday evenings,
May 8, 9, 11 and 12, 1959 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Friday, May 8 and Monday, May 11

Lament for Ignacio Sánchez Mejías *Music by Norman Lloyd*
Choreography by Doris Humphrey

INTERMISSION

Dance for Walt Whitman *Music by David Diamond*
(First New York Performances) *Choreography by Helen Tamiris*

INTERMISSION

Missa Brevis *Music by Zoltán Kodály*
Choreography by José Limón

Saturday, May 9 and Tuesday, May 12

Brandenburg Concerto No. 4 *Music by Johann Sebastian Bach*
(First Performances) *Choreography by Doris Humphrey*
in collaboration with Ruth Currier

INTERMISSION

Closed Door *Music by Anton von Webern*
(First New York Performances) *Choreography by Valerie Bettis*

INTERMISSION

The Desperate Heart *Music by Bernardo Segall*
Choreography by Valerie Bettis

INTERMISSION

The Traitor *Music by Gunther Schuller*
Choreography by José Limón

PROGRAM NOTES

LAMENT FOR IGNACIO SANCHEZ MEJIAS

Based on the poem by Federico García Lorca

Lament for Ignacio Sánchez Mejías (1946) *Norman Lloyd*

The Juilliard Orchestra
Frederick Prausnitz, conductor

Choreography (1946) *Doris Humphrey*
Set *Michael Czaja*
Costumes *Pauline Lawrence*

Prologue
The Catching and the Death
The Spilling of the Blood
Body Present
Absent Soul

The Bull-Fighter (Ignacio) *José Limón*
Figure of Destiny *Letitia Ide*
Figure of a Woman *Meg Mundy*

The poem concerns the life and death of an Andalusian bull-fighter, and is in four parts, presented without pause. Beginning with the departure of Ignacio and his fatal wounding in the bull ring, the poem recalls his past glory and ends with a memory of the absent soul. The poet's words are expressed by two women: one, the inexorable figure who marks the destiny of Ignacio; the other, the anguished one, who watches the well-loved hero.

DANCE FOR WALT WHITMAN

Excerpts from "Leaves of Grass" by Walt Whitman
(First New York Performances)

Rounds for String Orchestra (1944) *David Diamond*

Allegro, Molto Vivace
Adagio
Allegro Vigoroso

The Juilliard Orchestra
Frederick Prausnitz, conductor

Choreography (1958) *Helen Tamiris*
Set *Don J. Remacle*
Costumes *Saul Bolasni*
Lighting *Thomas De Gaetani*
Narrator *Curt Lowens*

continued on following page

Rima Berg
Sallie Bramlette
Patricia Christopher
Ilona Hirschl
Deborah Jowitt
Lenore Latimer
Jane Laughlin
Janet Mansfield

Norman Glick
Horst Muller
James Payton
Jaime Rogers

Margot Mink
Jessica Nooney
Florence Peters
Mabel Robinson
Poligena Rogers
Eleanor Schick
Joyce Trisler
Ann Vachon

Baird Searles
John Wilson
Dudley Williams
David Wynne

MISSA BREVIS

Missa Brevis (1945)

Zoltán Kodály

The Juilliard Chorus

Frederick Prausnitz, conductor

Sopranos

Alpha Brawner
Carolyn Backus
Martha Ann Bowers
Margaret Hoswell
Estelle Javis
Karen Mesavage

Tenors

James Justice
Howard Klein
Clifton Steere
Abraham Stokman
Arthur Williams

Altos

Esther Admon
Iris Bala
Piroshka Kelen
Arlene Pollack
Tatiana Troyanos

Basses

Barton Bereck
Nathan Carter
Donald Jenkins
Jerald Lepinski
Gordon Watkins
David Wingate

Dora Schively, organ

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Choreography (1958)

José Limón

Projection and costumes
Lighting

Ming Cho Lee
Thomas De Gaetani

Introitus

Kyrie

Gloria

Qui Tollis

Cum Sancto Spiritu

Credo

Crucifixus

Et Resurrexit

Sanctus

Benedictus

Hosanna

Agnus; Ite, Missa Est

entire company

entire company

José Limón

Harlan McCallum, Chester Wolenski,
Robert Powell

Betty Jones, Diane Quitzow,
Lucy Venable, Harlan McCallum,
Chester Wolenski, Robert Powell

Ruth Currier

entire company

Betty Jones, Ruth Currier,
Lucy Venable

José Limón, Betty Jones,
Ruth Currier

Ruth Currier

entire company

continued on following page

José Limón

* Ruth Currier

* Betty Jones

* Lucy Venable, Diane Quitzow;

* Harlan McCallum, * Chester Wolenski, * Robert Powell

Sallie Bramlette, Patricia Christopher, Norman Glick,
Ilona Hirschl, Deborah Jowitt, Jerry Michaels, Horst Muller,
Stephen Paxton, James Payton, Joseph Schlichter,
Ann Vachon, Juliette Waung, Martha Wittman,
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.

BRANDENBURG CONCERTO NO. 4 IN G MAJOR

(First Performances)

Brandenburg Concerto No. 4 in G Major

Johann Sebastian Bach

I Allegro
II Andante
III Presto

The Juilliard Orchestra

Frederick Prausnitz, conductor
Dorothy Pixley, violin obbligato
Marilyn Laughlin, flute I
Joseph Maggio, flute II

Choreography (1958)

Doris Humphrey
in collaboration
with Ruth Currier

Costumes and Set

Lighting

Doris Humphrey
Thomas De Gaetani

Sallie Bramlette
Deborah Jowitt
Janet Mansfield
Florence Peters
Ann Vachon
Martha Wittman

James Payton
Baird Searles

John Wilson
David Wynne

CLOSED DOOR

(First New York Performances)

Five Movements for String Quartet Op. 5 (1909)

Anton von Webern

Earl Carlyss, violin
Liesel Soley, violin
George Mester, viola
Gerald Appleman, cello

continued on following page

Choreography (1958)

Costumes
Set
Lighting

Valerie Bettis
Valerie Bettis
Peter Larkin
Thomas De Gaetani

Prologue: Outside the Room
Within the Room
Within Themselves
Within and Without (Present and Past)

Epilogue: Closed Door

Cast of characters

Charon	<i>Jaime Rogers</i>
First Man	<i>James Payton</i>
His Self	<i>Baird Searles</i>
His Wife	<i>Patricia Christopher</i>
First Woman	<i>Joyce Trisler</i>
Her Self	<i>Martha Wittman</i>
Another Woman	<i>Eleanor Schick</i>
Second Woman	<i>Jane Laughlin</i>
Her Self	<i>Florence Peters</i>
Her Husband	<i>Horst Muller</i>
Her Lover	<i>Norman Glick</i>
Onlookers	<i>Norman Glick</i> <i>Deborah Jowitt</i> <i>Janet Mansfield</i> <i>Horst Muller</i> <i>David Wynne</i>

"Closed Door" was inspired by the dramatic situation in Sartre's "Huit Clos" known to American audiences as "No Exit."

THE DESPERATE HEART

Poem by John Malcolm Brinnin

The Desperate Heart (1943)

Warren Wilson, piano

Bernardo Segall

Choreography (1943)

Costume Design
Spoken by

Valerie Bettis
Valerie Bettis
Duncan Noble

Valerie Bettis

THE TRAITOR

Symphony for Brasses and Percussion (1950-51)

Gunther Schuller
arranged for theater orchestra
by the composer

The Juilliard Orchestra
Frederick Prausnitz, conductor

Choreography (1954)

Set
Costumes

José Limón
Paul Trautvetter
Pauline Lawrence

The Leader
His Followers

Lucas Hoving
Harlan McCallum
Chester Wolenski
Martin Morginsky
Robert Powell
James Payton
Norman Glick

continued on following page

These dancers re-appear in the final scene; as officers of the law, as executioners, or as creatures who plague and torment the betrayer.

The Traitor

José Limón

"See, I go down to the nethermost pit, in order that you may rise in the highest to God."

The Nazarene, Sholem Asch

STAFF FOR THE JUILLIARD DANCE THEATER

Assistants to Miss Bettis

J. C. McCord
Duncan Noble

Costume Execution

Nellie Hatfield
Martha Dixon
Jennie Jackson

Shoes and Tights by

Capezio

STAFF FOR JUILLIARD SCHOOL OF MUSIC

Technical Director and
Stage Manager
Master Carpenter
Electrician
Technical Assistant
Student Assistants

Thomas De Gaetani
Frederick Strassburg
Edward Litcher
Patricia Lambert
Lawrence Burtchby
Steven Rayow
Ben Heller

JUILLIARD DANCE THEATER, 1954-

**Sallie Bramlette 1958-*
**Patricia Christopher 1954-*
**Norman Glick 1957-*
**Deborah Jowitt 1957-*
Jane Laughlin 1957-
Janet Mansfield 1958-
**Horst Muller 1958-*
**James Payton 1957-*

Florence Peters 1955-
Jaime Rogers 1958-
Poligena Rogers 1954-
Baird Searles 1957-
Joyce Trisler 1954-
**Ann Vachon 1958-*
John Wilson 1957-
**Martha Wittman 1955-*
**David Wynne 1955-*

* *Appearing with José Limon Company in "Missa Brevis"*
Dates indicate first year with Company

AUGMENTED COMPANY 1958-59

Rima Berg
**Ilona Hirschl*
Lenore Latimer
Margot Mink

Jessica Nooney
Mabel Robinson
Eleanor Schick
Dudley Williams

* *Appearing with José Limón Company in "Missa Brevis"*

JOSE LIMON COMPANY

Lucas Hoving
Betty Jones
Ruth Currier
Letitia Ide

Harlan McCallum
Chester Wolenski
Lucy Venable

Martin Morginsky
Robert Powell

continued on following page

See opposite page

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May 1, 1959

TO: JUILLIARD DANCE FACULTY

Juilliard dance faculty and students have been invited to a rehearsal of the Bolshoi at the Met, at twelve o'clock noon, on Friday, May 8th.

We shall be sent tickets. Will you let us know immediately if you wish one.

Concerning classes:

1. I am asking Mrs. Friend to dismiss her L & M II class at 11:15 sharp.
2. All dance classes for Friday afternoon from 12 noon on will be cancelled.

Martha Hill, Director
Dance Department

BOLSHOI BALLET

WORKING REHEARSAL

METROPOLITAN OPERA HOUSE

FRIDAY, MAY 8TH AT 12:00 NOON

39TH STREET ENTRANCE OPEN AT 11:30

No Seating After Rehearsal Begins

Guest of S. Hurok - - - - - ADMIT ONE

34

BOLSHOI DANCERS TO ATTEND JUILLIARD DANCE CONCERT

* * * * *

Over 100 members of the Company of the Bolshoi Ballet have accepted the invitation of Juilliard School of Music to attend tonight's performance of the current series of modern dance concerts being presented by the School. The invitation was extended by Juilliard's president, William Schuman, and Martha Hill, director of Juilliard's Dance Department, to Georgi Orvid, Director of the Bolshoi Theater, when Dr. Orvid visited Juilliard last Tuesday.

Tonight's performers will include José Limón with members of his Company and the Juilliard Dance Theater. The Juilliard Orchestra and Chorus will be conducted by Frederick Prausnitz. The final performance of the series will take place tomorrow evening.

#

DANCE SERIES SPECIAL ANNOUNCEMENT REGARDING FREE TICKETS

A number of people have purchased tickets for the Dance Series and requested that they be given away to students of the School.

These will be given out on MONDAY, MAY 11, from 12:00 noon to 1:00 p.m. and 3:00 to 4:00 p.m. in the CONCERT OFFICE, ROOM 237.

DANCE

WALTER TERRY
Juilliard Dance Concert

The first of four dance concerts, presented by the Juilliard School of Music as a memorial to the late Doris Humphrey, was given last night in the Juilliard Concert Hall with Jose Limon and his company and the Juilliard Dance Theater as the participating artists. Miss Humphrey, who was founder-director of the Juilliard Dance Theater and the artistic director of the Limon troupe, was represented on the program by her "Lament for Ignacio Sanchez Mejias," choreographed for Mr. Limon.

The "Lament," on this occasion, was given what I felt was a particularly glowing performance by Mr. Limon as Ignacio, the bullfighter who meets death in the arena; by Letitia Ide, as the remorseless figure of destiny, and by the actress Meg Mundy as the woman who gives Ignacio immortality through her love. The work itself, with a score by Norman Lloyd and employing the poetry of Federico Garcia Lorca, has long been recognized as a modern dance classic, a remarkably sensitive and eloquent integration of modern dance action, dramatic gesture and the spoken word. But the evening's novelty

was the first New York performance of "Dance for Walt Whitman," choreographed by Helen Tamiris to music by David Diamond (Rounds for String Orchestra). This three-movement suite captures in its choreography both the rich tenderness and the rolling heroics of the Whitman lines from his "Leaves of Grass." Vitality is everywhere, not only in leaps and spins but even in more gentle actions such as the swift runs of the girls or their lightly bounding skips. It is present also in the marvelous sea-like surge in which interlocking figures, in circles, in lines and moving at various levels, fill the stage with an endless, unbroken flow of action.

And from this rolling pattern, inspired by "Out of the Cradle Endlessly Rocking," Miss Tamiris makes a stunningly theatrical transition to the bright, closing episode by moving her dancers in one beat from the curved body positions of lyrical flow to stalwart uprightness, arms spread wide, heads held high in a movement statement which seems to proclaim the unquenchable zest for life.

The twenty-four boys and girls of the Juilliard Dance Theater danced Miss Tamiris' exuberant work with admirable

technical skill and with the vigor essential not only to the choreography but also to the Whitman source.

Mr. Limon's "Miss Brevis," set to the music of Zoltan Kodaly and danced by the combined Limon and Juilliard groups, brought the program to a close.

Music was provided by the Juilliard Chorus (for the "Missa Brevis") and Orchestra and the lighting (and superb it was) represented the work of Thomas de Gaetani. Kurt Lowens was the narrator for "Dance for Walt Whitman," which had a setting by Don J. Remacle and costumes by Saul Bolasni.

This program will be repeated Monday evening. Tomorrow and Tuesday evenings, the program will include the new "Brandenburg Concerto No. 4," partly choreographed by Miss Humphrey shortly before her death and completed for this performance by Ruth Currier; Mr. Limon and his company in "The Traitor" and Valerie Bettis' "Closed Door," danced by the Juilliard Dance Theater, and Miss Bettis' solo, "The Desperate Heart."

Proceeds from the performances will go to the Doris Humphrey Scholarship Fund of the Juilliard School of Music.

Music for Today

Fordham University School of Education Glee Club, Town Hall, 8:30 p.m.; Music Education League Winners Concerts, Carnegie Recital Hall, 5:30 and 8 p.m.; Della Reese, American folk and popular songs, Y.M.—Y.W.H.A., 92nd St. and Lexington Ave., 8:30 p.m.; "Morning Freiheit" concert, Carnegie Hall, 8:15 p.m.; Baroque Choral Festival, Walt Whitman Auditorium, Brooklyn College, 8:30 p.m.



Jose Limon in "Lament for Ignacio Sanchez Mejias."

U.S. Dancers
See Bolshoi
At RehearsalCity Ballet Returns
Compliment Monday

The Bolshoi Ballet opened its regular working rehearsal yesterday at the Metropolitan Opera House to American dancers, choreographers, teachers and students.

Some 1,600 enthusiastic dance guests, representing the New York City Ballet, the Martha Graham Dance Company, the American Ballet Theatre, the casts of "West Side Story" and "My Fair Lady" together with students and dancers from the School of American Ballet, the Ballet Theatre School, Ballet Arts, the Juilliard School of Music, the Henry Street Playhouse, the Sarah Lawrence College dance department and other organizations, watched the Bolshoi artists rehearse excerpts from their repertory.

In Practice Clothes

The Soviet performers, who close their engagement at the Met tonight and re-open Tuesday at Madison Square Garden for six more local appearances, wore practice clothes and worked to piano accompaniment. The rehearsal material included part of "Giselle," with Galina Ulanova, the prima ballerina, in the title part; portions of one of the divertissement programs and the gypsy scene from "Stone Flower."

Among the guests were several leading American dancers and teachers of Russian birth who were able to converse in Russian with members of the visiting troupe and, in some instances, reminisce about older times in Russia.

On Monday at noon, the New York City Ballet will return the compliment and play host to the Bolshoi Ballet. The Soviet troupe will also see a working rehearsal with the dancers in practice clothes. One of the ballets, "Agon," choreographed by the Russian-born George Balanchine (artistic director of the New York City Ballet) and with a score by Igor Stravinsky, will be rehearsed with orchestra. Two other Balanchine works, "Serenade" and "Symphony in C," will have piano accompaniment.

Music: A Dance Program

Memorial to Doris Humphrey Presented
as Benefit at Juilliard School

By HAROLD C. SCHONBERG

THROUGH last night's dance program at the Juilliard School of Music hovered the spirit of Doris Humphrey, the dancer-choreographer who died last Dec. 29 at the age of 63. The concerts—there will be additional ones tomorrow, Monday and Tuesday—are being presented as a memorial, and proceeds will go to the Doris Humphrey Scholarship Fund of the Juilliard School of Music.

The program on this occasion opened with the "Lament for Ignacio Sanchez Mejias," one of Miss Humphrey's most famous creations. The leading role was danced, as it was at the premiere in 1946, by Jose Limon, with Letitia Ide and Meg Mundy in supporting roles. Mr. Limon also danced in the evening's last work, his own familiar setting of the Kodaly "Missa Brevis."

Between these two pieces appeared the first New York performance of "Dance for Walt Whitman," choreographed by Helen Tamiris and danced by the members of the Juilliard Dance Theatre. Miss Humphrey founded this group at the Juilliard School while she was a member of the Juilliard faculty.

"Dance for Walt Whitman" is a twenty-minute work in three sections corresponding to the three sections of the music. For her score, Miss Tamiris has used David Diamond's "Rounds," one of the composer's best-known pieces. It is a fluent, rhythmic score, with a first movement strongly American in nature, and it

almost could have been composed for the ballet. It is eminently danceable.

Miss Tamiris introduces a speaker to set the mood of the three sections by quoting an excerpt from as many Whitman poems. The first section is folk-like, exuberant and fresh in feeling. It consists mostly of ensemble work, though there is a short solo and a trio; and one felt the need for a bigger stage so that the healthy young bodies could have room to leap and soar.

In the second section, based on "Out of the cradle, endlessly rocking," Miss Tamiris perilously approaches a series of tableaux vivants. She has groups of twos or threes rocking, folding and unfolding, occasionally moving a few steps to underscore a line. The result is a little overliteral and even naive, despite the lyric feeling animating the idea.

With Whitman hailing the emergence of a strong and vital America, Miss Tamiris returned somewhat to the quality of the first movement. She opens with a group of men dancing in strong, direct patterns, later joined by women. The choreography is not particularly subtle, but neither is the poem, and both are expressive of a healthy atmosphere of pride and sheer muscle-stretching.

Frederick Prausnitz conducted the Juilliard Orchestra in the three works of the program. He followed the dancers well, the orchestra followed him equally well, and the liaison was a credit to all concerned.

Juilliard School of Music
WEDNESDAY ONE O'CLOCK CONCERT SERIES
May 13, 1959

PROGRAM

Introduction: Mr. William Bergsma

City. Hill, Dickinson, Balada

Rush Hour

Incident

Duet by Sandra Hammond and William Hug
Gathering

Choreographed by William Hug

Danced by: Ilona Hirschl
Sandra Hammond
Janet Mansfield
William Hug

The same dance will be performed three times, each time with different music.

The first performance will be danced to the music of:
Dorothy Hill

The second performance will be danced to the music of:
Peter Dickinson

The third performance will be danced to the music of:
Leonardo Balada

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 13, 1959
5:00 p.m.
Concert Hall Stage

Program

I
Composition Materials

THEME & MANIPULATION

Pauline De Groot
Myron Nadel
Kazuko Hirabayashi
Virginia Klein
Susan Gendler

COMPOSITION ON AN EXISTING FORM

Judith Donin
Myron Nadel
Pauline De Groot
Jennifer Masley

Prepared in the Classes of Lucas Hoving
Josef Wittman, Pianist

II
Notation II

"The Man with the Golden Arm"

Main Title and Theme from original sound track
Elmer Bernstein and Orchestra
Choreography - Jon Gregory (1956)
Notated by Billie Mahoney (1956)
Danced by:

Melinda Darmstadt
Norman Glick
Harriet Grossberg
Michael Imber
Chieko Kikuchi
Carol Lipman
Joseph Schlichter
Frances Singer
Sylvia Waters

Prepared in the Classes of Billie Mahoney in Dance Notation II
from the Labanotation Score.

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- 2 -

III
Notation I

Chopin Waltz #7 in C Minor

Choreographed and notated by Ann Hutchinson (as a solo)

Arranged by Shirley Scheer (as a group dance)

Danced by:

Sandra Andrade
Carmen Biascochea
Nurit Cohen
Susan Gendler
Virginia Klein

Jennifer Masley
Elizabeth Nye
Karen Ralston
Steven Rayow
Jennifer Scanlon

Prepared in the classes of Ann Hutchinson in Dance Notation I
from the Labanotation Score.

IV
Pre-Classic Dance Forms

MINUET

Wrong Room.....Niemann
Composed and danced by Karen Ralston

THEME & VARIATIONSPachelbel
Theme composed by Carol Lipman
Variations composed and danced by Carol Lipman,
Steve Rothlein, Zaida Pardo, Fay Berrios, Jaime
Rogers, Carol Lipman, Ahuva Anbary, Karen Ralston

V
Modern Forms in Dance

AMERICANA

Prairie Sky.....Jahn
Composed and danced by Harriet Grossberg

Roundup.....Niemann
Composed by Carla De Sola, Barbara Hale, Elizabeth Weil
Danced by Carla De Sola, Janet Mansfield, Elizabeth Weil

Homestead.....Wilker
Composed and danced by Joseph Schlichter and
Dolores Vanison

VI
Group Forms

Song of the Sea.....Ives
Composed by Joseph Schlichter
Danced by Fay Berrios, Carla De Sola, Mercedes
Ellington, Michal Imber, Elizabeth Nye, Jeanette
Rollins, Kumiko Tsuchiya, Dolores Vanison, Steven
Rothlein, Joseph Schlichter, Elizabeth Weil

* * * * *

IV, V, & VI prepared in the classes of Louis Horst
Jack Moore, Assistant
Pasqualina Anne Caputi, Pianist

LINCOLN CENTER
FOR THE
PERFORMING ARTS



Ground-Breaking Ceremony



THURSDAY
MAY 14, 1959

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PROGRAM

LEONARD BERNSTEIN

Music Director of the New York Philharmonic
Master of Ceremonies

FANFARE (Copland)
The New York Philharmonic—Leonard Bernstein, *Conductor*

THE NATIONAL ANTHEM
The Juilliard Chorus and the New York Philharmonic

JOHN D. ROCKEFELLER 3RD

PROLOGUE, "I PAGLIACCI" (Leoncavallo)
LEONARD WARREN, *baritone*, the Metropolitan Opera

COMMISSIONER ROBERT MOSES

MAYOR ROBERT F. WAGNER

HABANERA, "CARMEN" (Bizet)
RISÉ STEVENS, *mezzo-soprano*, the Metropolitan Opera
Graduate of the Juilliard School of Music

LIEUTENANT GOVERNOR MALCOLM WILSON

OVERTURE, "EGMONT" (Beethoven)
The New York Philharmonic—Leonard Bernstein, *Conductor*

THE PRESIDENT OF THE UNITED STATES

GROUND BREAKING — The President

HALLELUJAH CHORUS, "MESSIAH" (Handel)
The Juilliard Chorus (Frederick Prausnitz, *Director*)
The New York Philharmonic—Leonard Bernstein, *Conductor*

"SEMPER FIDELIS" (Sousa)
The New York Philharmonic—Leonard Bernstein, *Conductor*

The audience is requested to stand during the Hallelujah Chorus and the departure of The President, and to remain seated until the conclusion of "Semper Fidelis" in order to facilitate the departure of the dais guests.

PROGRAM
SEASON 1958-59

Juilliard School of Music

presents

COMMENCEMENT CONCERT

THE JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, May 28, 1959 at 8:30

ACADEMIC EXERCISES

Friday morning, May 29, 1959 at 11:00

Juilliard Concert Hall

130 Claremont Avenue, New York City

COMMENCEMENT CONCERT

THE JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, May 28, 1959 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

"Ma Mère l'Oye" (1912)

Maurice Ravel

"Pavane de la Belle au bois dormant"
"Petit Poucet"
"Laideronnette, Impératrice des Pagodes"
"Les entretiens de la Belle et de la Bête"
"Le jardin féérique"

Symphony No. 6 (1955)

Walter Piston

Fluendo espressivo
Leggerissimo vivace
Adagio sereno
Allegro energico

INTERMISSION

Concerto No. 1 in D Minor for Piano and Orchestra,

Op. 15 (1854)

Johannes Brahms

Maestoso
Adagio
Rondo: Allegro non troppo
Tana Bawden, soloist

ACADEMIC EXERCISES

Friday morning, May 29, 1959 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: *David M. Keiser*

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
By Him the clouds are guid - ed, The winds a - rise and blow; By
By Him the clouds are guid - ed, The winds a - rise and blow; By
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, 1959

DIPLOMA

Gerald Konrad Appleman, <i>Violoncello</i>	Chung Hee Lee, <i>Voice</i>
Alfred Bahret, <i>Composition</i>	Ruth Milliken, <i>Choral Conducting</i>
Nechama Ben-Ezer, <i>Piano</i>	Amy Obata, <i>Piano</i>
Martha Ann Bowers, <i>Voice</i>	Stephan Petkoff, <i>Clarinet</i>
Mary Ellen Burleson, <i>Piano</i>	Dorothy Pixley, <i>Violin</i>
Louise Maxine Busto, <i>Piano</i>	Murray Ralph, <i>Piano</i>
Nathan M. Carter, Jr., <i>Choral Conducting</i>	Luciana Ricotti, <i>Piano*</i>
Raymond John Davis, <i>Violoncello</i>	Maxine Roslyn Rosen, <i>Voice</i>
Betsy Ann Dickerson, <i>Dance</i>	Louise Helen Russell, <i>Violin</i>
Addison Gerald Farmer, <i>Double Bass</i>	Ayse Savasir, <i>Piano</i>
Paul Fein, <i>Percussion</i>	Ernst Friedrich Seiler, <i>Piano</i>
Myrna J. Goodman, <i>Piano</i>	Amiram M. Sheffet, <i>Violin</i>
Bettina M. Harrison, <i>Violin</i>	Rita Simo-Rodriguez, <i>Piano</i>
Thomas Ernest Havel, <i>Violin</i>	Clifton J. Steere, <i>Voice</i>
Margaret Ann Hoswell, <i>Voice</i>	Marilyn Jeanne Van Norman, <i>Piano</i>
William G. Hug, <i>Dance</i>	Manuel Vicente R. Veiga, Jr., <i>Piano</i>
Harold Milton Jones, <i>Flute</i>	Janet Morcom Wagner, <i>Piano**</i>
Raymond F. Kennedy, <i>Double Bass</i>	Betty Ann Walker, <i>Piano</i>
Galina V. Kuraeff-Stebolina, <i>Piano</i>	Marguerite Elaine Wilberg, <i>Piano</i>
Jane Bradford Laughlin, <i>Dance</i>	Sydney Young, <i>Piano</i>
	Arlene Claire Zallman, <i>Composition*</i>

POSTGRADUATE DIPLOMA

Raphael M. Feinstein, *Violin*
 Walter Allen Maddox, *Violin*
 Barbara Ione Miller, *Voice*
 Chung Choo Oh, *Piano*

BACHELOR OF SCIENCE DEGREE

Bruce D. Abel, <i>Voice</i>	Merle Jean Foca, <i>Piano**</i>
Charles Allen Anderson, <i>Piano</i>	John Weiss Garvey, <i>Piano</i>
Mark B. Anstendig, <i>Orchestral Conducting</i>	Jerre Gibson, <i>Violin</i>
Roger Bogart Benioff, <i>Clarinet</i>	Albert S. Guastafeste, <i>Piano</i>
Regis Allan Benoit, <i>Piano</i>	David Thomas Hardison, <i>Piano</i>
Marjorie Alice Campbell, <i>Voice</i>	Earl Eugene Higgins, <i>Clarinet</i>
Valerie Gail Capers, <i>Piano</i>	Marilyn Hochberg, <i>Piano</i>
Michael Edward Cerveris, <i>Piano</i>	Stanley Herbert Hoffman, <i>Violin</i>
En Harriet Chang, <i>Piano</i>	Alexandra Hunt, <i>Voice</i>
Helene Franck Cohen, <i>Dance</i>	A. Robert Johnson, <i>French Horn</i>
Don A. Conflenti, <i>Piano</i>	David Norman Kaiserman, <i>Piano</i>
Leah Coron, <i>Piano*</i>	Daniel Sumner Karp, <i>Trumpet*</i>
Lorna Angela daCosta, <i>Organ</i>	Howard Kenneth Klein, <i>Piano</i>
David Davis, <i>Violin</i>	Lenore Judith Latimer, <i>Dance</i>
Robert E. Donovan, <i>Clarinet</i>	Marilyn Anne Laughlin, <i>Flute</i>
Leonard Eisner, <i>Piano</i>	Harold J. Lieberman, <i>Trumpet</i>
June Marie Farmer, <i>Piano</i>	Leonora Watson Little, <i>Harp*</i>

BACHELOR OF SCIENCE DEGREE (Cont'd)

Dale A. McKechnie, <i>Voice</i>	Lily M. Siao, <i>Piano</i>
Joseph Maggio, <i>Flute</i>	Frederick Irwin Silverberg, <i>Composition</i>
Seiko Virginia Makiyama, <i>Voice</i>	Edwin Skalak, <i>Organ</i>
Margot Mink, <i>Dance</i>	Judith Ann Somogi, <i>Piano</i>
Barbara Jean Neugeboren, <i>Voice</i>	Jack Stahl, <i>Piano</i>
Denver Oldham, <i>Piano</i> *	Abraham Stokman, <i>Piano</i>
Sandra Brignole Olin, <i>Dance</i>	Serge Suny, <i>Piano</i>
John V. Pangia, <i>Clarinet</i>	Richard Dennis Syracuse, <i>Piano</i>
Lalan Parrott, <i>Piano</i> **	Edward Joseph Szabo, <i>Violoncello</i>
Frank Renato Premezzi, <i>Piano</i>	Dubravka Tomsic, <i>Piano</i> **
Bobby Augustus Roberts, <i>Clarinet</i>	Estelle M. Tyner, <i>Voice</i>
Alice Robiczek, <i>Voice</i>	Roland Vamos, <i>Violin</i>
Bruce Alvin Rogers, <i>Violoncello</i>	Thomas Wade Williams, <i>Voice</i>
Vincent L. Rogers, <i>Tuba</i> **	Warren George Wilson, <i>Piano</i>
Judith Rosen, <i>Piano</i>	Stephen Wolosonovich, <i>Violin</i>
Barbara Lee Rudman, <i>Piano</i>	Barry E. Wyman, <i>Clarinet</i>
Edward Ralph Shipwright, <i>Piano</i>	

MASTER OF SCIENCE DEGREE

Armenta Adams, <i>Piano</i> B.S., Juilliard School of Music, 1958
Howard Aibel, <i>Piano</i> B.S., Juilliard School of Music, 1958
Agustin J. Anievas, <i>Piano</i> B.S., Juilliard School of Music, 1958
Jack Behrens, <i>Composition</i> B.S., Juilliard School of Music, 1958
Barton Bereck, <i>Voice</i> B.S., Juilliard School of Music, 1958
Arthur Andrew Bloom, <i>Orchestral Conducting</i> B.S., Juilliard School of Music, 1957
Saul Joseph Braverman, <i>Piano</i> B.S., Juilliard School of Music, 1957
David Lyman Buttolph, <i>Choral Conducting</i> B.S., Juilliard School of Music, 1949
John LaBoiteaux Buttrick, <i>Piano</i> B.S., Juilliard School of Music, 1957
Carmen Czernik, <i>Piano</i> A.B., Hunter College, 1957
Ronald Herman Ehlers, <i>Piano</i> * A.B., San Jose State College, 1956
Donn-Alexandre Feder, <i>Piano</i> B.S., Juilliard School of Music, 1958
Kenneth A. Fricker, <i>Double Bass</i> B.S., Milwaukee State Teachers College, 1952
Anita Brouillette Greenlee, <i>Organ</i> B.S., Juilliard School of Music, 1958
Joseph Gurt, <i>Piano</i> B.S., Juilliard School of Music, 1958
Herbert B. Haslam, <i>Composition</i> B.S., Juilliard School of Music, 1958
Judith Ann Hellenberg, <i>Piano</i> B.S., Juilliard School of Music, 1958
William Mandred Hudgins, <i>Piano</i> A.B., University of North Carolina, 1952

MASTER OF SCIENCE DEGREE (Cont'd)

Raymond T. Jackson, *Piano*
B.S., Juilliard School of Music, 1957

Charles Edward Jefferson, *Piano*
B.S., Juilliard School of Music, 1957

Howard Miles Lebow, *Piano*
B.S., Juilliard School of Music, 1957

Jerald L. Lepinski, *Voice*
B.S., Juilliard School of Music, 1958

Elizabeth E. LeViseur, *Piano*
B.S., Juilliard School of Music, 1958

Glenn R. Mack, *Piano*
B.M., University of Colorado, 1951

John Grant MacKay, Jr., *Piano*
A.B., University of Minnesota, 1956

Mary Anne Miller, *Piano*
B.S., Juilliard School of Music, 1958

Victor Aurelio Morosco, *Clarinet*
B.S., Juilliard School of Music, 1958

Ronald Clarke Mullen, *Piano*
B.M., University of Oklahoma, 1954

Valerie Jean Nash, *Piano**
A.B., San Jose State College, 1955

William Roger Shores, Jr., *Voice*
B.M., State University of Iowa, 1953

James K. Stroom, *Piano*
B.S., Juilliard School of Music, 1956

Anthony Joseph Strilko, *Composition*
B.S., Juilliard School of Music, 1956

Gertrude Ann Super, *Piano*
B.S., Juilliard School of Music, 1955

Henry Sol Traeger, *Piano*
A.B., University of California, 1942

* Completed requirements, August 29, 1958

** Completed requirements, January 30, 1959

PROGRAM NOTES

Walter Piston's *Symphony No. 6* was commissioned in celebration of the seventy-fifth season of the Boston Symphony Orchestra, and is "Dedicated to the Memory of Serge and Natalie Koussevitzky." It was first performed by the Boston Symphony, Charles Munch conducting, on November 25, 1955.

The composer has provided the following note on the work:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo 'cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to."

Tana Bawden is a native of Berkeley, California and now makes her home in New York City. Her piano studies began at the age of three-and-a-half and she made her debut at eleven playing the Beethoven Second Piano Concerto. Since 1955 Miss Bawden has been a student in the class of Mme. Rosina Lhevinne at Juilliard School of Music. She received the Diploma last spring and presently holds the Frank Damrosch Scholarship.

Two years ago Miss Bawden was the winner of the National Federation of Music Clubs contest and she received the YMHA award in 1956. She has appeared a number of times with Arthur Fiedler and toured Europe as soloist with the Little Chamber Orchestra of Portland, Oregon.

Miss Bawden was selected for this evening's performance in competitive auditions held at the School, as are all soloists with the Juilliard Orchestra.

PERSONNEL OF THE JUILLIARD ORCHESTRA

Violins and Violas

Donald Aibel
Rose-Marie Baker
Wilfred Biel
Kay Brainerd
John Calabrese
Constantine Constandinides
Laurance Fader
Raphael Feinstein
Aurora Felde
Jerre Gibson
Noel Gilbert
Louise Goldberg
Bettina Harrison
Howard Hill
Stanley Hoffman
Almita Hyman
Burton Kaplan
Kenji Kobayashi
Janet Lyman
Walter Maddox
Inti Marshall
Antonio Miranda
Marilyn Nudelman
Noriko Oka
Marcelle Perrier
Dorothy Pixley, concertmaster
Louise Russell
Allan Schiller
Amiran Sheffet
Liesel Soley
Marilyn Stroh
Alison Tallman
Roland Vamos
Domingos Vas
Sonja Voyton
Donald Weilerstein
Stephen Wolosonovich
Joseph Zwilich

Cellos

Ilsa Akau
Donald Anderson
Gerald Appleman
Stanley Atkins
Raymond Davis
David Moore
Fernando Penagos
Peter Rosenfeld
Toby Saks
Nancy Streetman
Edward Szabo
Charles Wendt

Double Basses

John Beal
Addison Farmer
Kenneth Fricker
Brenda Machlin
Warren Petty
William Rhein
Eric Weissberg

Flutes

Susan Cohn
Harold Jones
Marilyn Laughlin
Joseph Maggio

Oboes

Andrejs Jansons
Hugh Matheny
Charles Pease

Clarinets

Roger Benioff
Victor Morosco
John Pangia
Stephen Petkoff
Charles Scott

Bassoons

Stephen Portman
Robert Thompson

French Horns

Robert Johnson
Leon Kuntz

Trumpets

Anthony Caviglia
Richard San Filippo
Alan Silverman

Trombones

James Biddlecome
Charles Greer
Kenneth Guffey

Tuba

Vincent Rogers

Percussion

Joseph Adato
Paul Fein
Howard Van Hyning

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.

WEDNESDAY DANCE WORKSHOPS AND SEMINARS AND ONE O'CLOCK CONCERTS

Dance Workshops and Seminars

1st Term

- | | | |
|----------------------|---|------------------------|
| 1. October 8, 1958 | Albrecht Knust: Labanotation
(Lecture) | Juilliard Concert Hall |
| 2. October 15, 1958 | John Colman: Music, Rhythm &
Dance (lecture demonstration
with student participation) | Room 610 |
| 3. November 5, 1958 | First year students meet with
Miss Hill & Mrs. Dunbar | Faculty Lounge |
| 4. November 12, 1958 | Zelia Raye: Basic Rhythms as
applied to Dance (student
participation) | Room 610 |
| 5. December 3, 1958 | Workshop: classes of Louis
Horst - 23 students
participating | Juilliard Concert Hall |
| 6. January 28, 1959 | Workshop: classes of Louis
Horst and Alfredo Corvino -
36 students participating | Juilliard Concert Hall |

2nd Term

- | | | |
|----------------------|---|------------------------|
| 1. February 4, 1959 | Workshop: classes of Louis
Horst and Alfredo Corvino
(run-through for Wednesday
One O'Clock Concert)
30 students participating | Juilliard Concert Hall |
| 2. February 18, 1959 | Miss Hill & Mrs. Dunbar
discuss problems of
dance department with
students | Room 610 |
| 3. March 4, 1959 | Dr. Sweigard: Lecture -
Demonstration on Anatomy
for Dancers | Room 610 |
| 4. March 18, 1959 | Workshop: classes of Lucas
Hoving & Louis Horst -
20 students participating | Room 610 |
| 5. April 8, 1959 | Workshop: classes of Louis
Horst and dances from
Graduation Examinations
(run-through for Wednesday
One O'Clock Concert)
23 students participating | Room 610 |

- 2 -

6. May 13, 1959

Workshop: classes of Lucas
Hoving and Louis Horst and
the Notation II class of
Billie Mahoney -
30 students participating

Juilliard Concert Hall

One O'Clock Concerts

1. February 11, 1959

"Danse des Mirlitons"
from Act II, CASSE NOISETTE,
prepared in the class of
Alfredo Corvino, and student
compositions from the classes
of Louis Horst.
30 students participating

Juilliard Concert Hall

2. April 15, 1959

"Pas de Deux"
Betsy Dickerson
"Three Abstractions"
Lenore Latimer
"Prisoner"
Jane Laughlin
"Pas de Trois"
Alfredo Corvino
"Cataclysm"
Jack Moore
Student compositions from
the classes of Louis Horst.
23 students participating.

Juilliard Concert Hall
