

THE JUILLIARD SCHOOL

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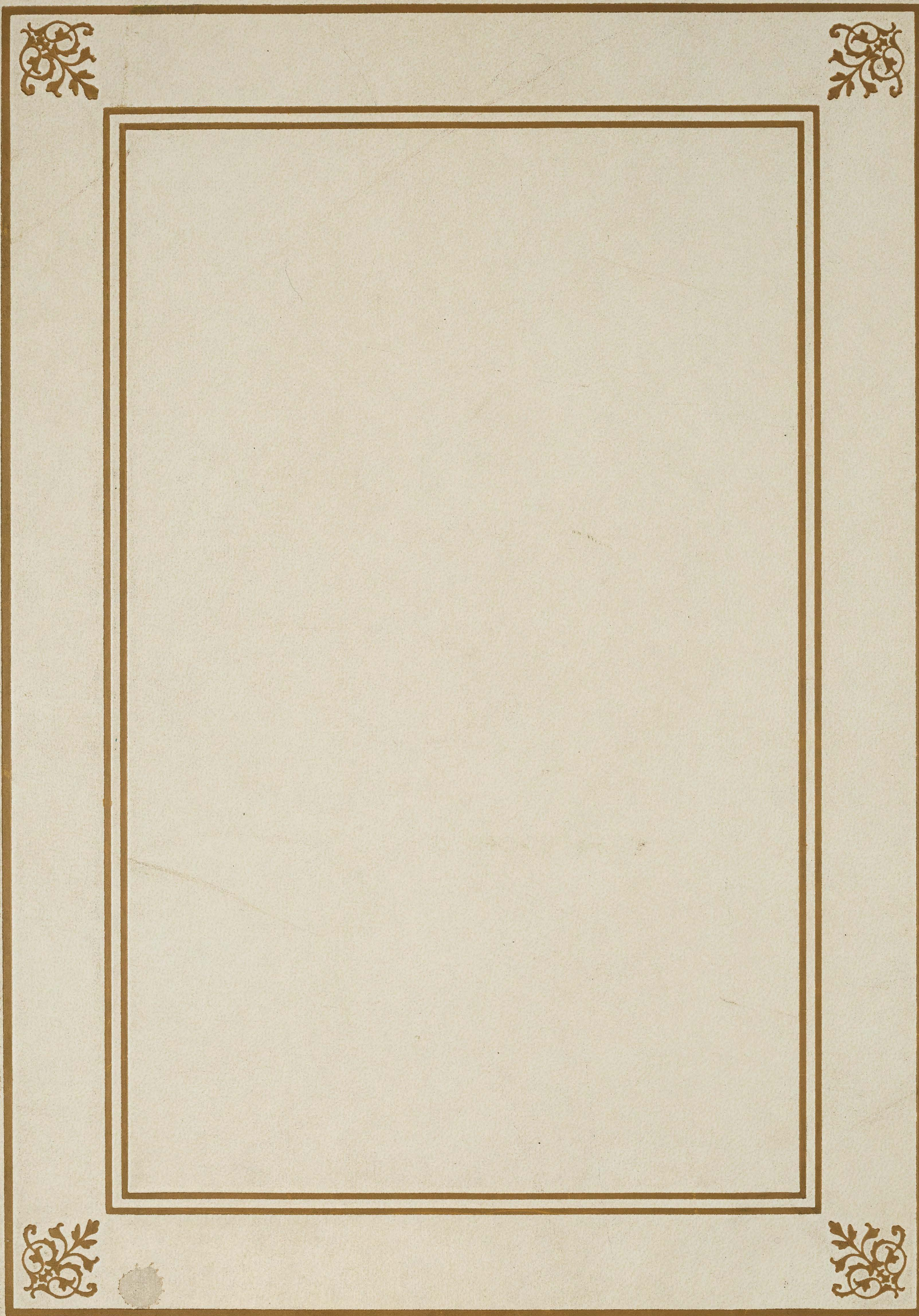
DANCE DIVISION SCRAPBOOKS

4. 1959/1960

[photo identifications made by Martha Hill, Dance
Division Director, 1951-85, in Nov. 1992]

* removed p. 25-30, 33-35, 45-50;
photographs of Pina Bausch and Dance Division

8X10 prints and negatives available for
selected images



91/2

juilliard

school

of

music

1959-1960

DANCE

SEASON 1959-1960

OCTOBER 7, 1959

JUILLIARD

School of Music

CONVOCATION

Fifty-fifth Academic Year

PROGRAM

Chorale: "A Mighty Fortress Is Our God"
Organist, Vernon de Tar
Conducted by Frederick Prausnitz

Speakers: William Schuman
President

Vittorio Giannini
Composition Faculty

Robert Mann
Chamber Music and Ensemble Faculty
First Violin, Juilliard String Quartet

"The Star-Spangled Banner"

A MIGHTY FORTRESS IS OUR GOD

A musical score for the hymn "A Mighty Fortress Is Our God". The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and organ accompaniment. It consists of four systems of music, each with a vocal line and a bass line. The lyrics are printed below the vocal line of each system. The key signature is one sharp (F#), and the time signature is common time (C).

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.

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT SCHEDULE

1959 - 60

Oct. 1, 1959

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, Dennis, Acc.
	Rm. 607	Graham I. McGehee, Instructor, McCosh, Acc.
	Rm. 409	L&M III & IV. Lloyd, Instructor
10:30 - 11:50 a.m.	Rm. 610	Graham Advanced. McGehee, Instructor, McCosh, Acc.
12:00 - 12:50 p.m.	Rm. 610	Ballet I. Corvino, Instructor, Dennis, Acc.
	Rm. 102	Pre-Classic Practice, Section 1. Moore, Instructor, Caputi, Acc.
	Rm. 07	Dance History & Criticism. Hill, Instructor
1:00 - 2:00 p.m.	Rm. 102	Pre-Classic Practice, Section 2. Moore, Instructor, Caputi, Acc.
1:00 - 2:20 p.m.	Rm. 610	Ballet III & IV. Corvino, Instructor, Dennis, Acc.
	Rm. 607	Limon II. Dunbar, Instructor, Colnan, Acc.
2:30 - 3:50 p.m.	Rm. 610	Limon I. Dunbar, Instructor, Colnan, Acc.
	Rm. 102	Modern Forms Practice. Moore, Instructor, Caputi, Acc.
4:00 - 5:20 p.m.	Rm. 610	Limon Advanced. Dunbar, Instructor, Ikeda, Acc.
	Rm. 102	Notation II. Grelinger, Instructor
	Rm. 06	Notation I, Section 1. Topaz, Instructor
	C H	Stagecraft I, Section 1. DeGaetani, Instructor.
6:30 - 8:00 p.m.	C H	Stagecraft III. DeGaetani, 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	I&M III. Lloyd, Instructor
	Rm. 512	I&M I. Sections 1 and 2. Friend, Instructor
10:30 - 11:50 a.m.	Rm. 102	I&M IV. Lloyd, Instructor
	Rm. 512	I&M II. Friend, Instructor
12:00 - 12:50 p.m.	Rm. 102	Ballet I. Corvino, Instructor, Lubin, Acc.
	Rm. 07	Dance History and Criticism. Hill, Instructor
1:00 - 2:20 p.m.	Rm. 610 & 607 alt.	Limon Advanced Girls. Limon, Instructor, Lubin, Acc.
	Rm. 607 & 610 alt.	Graham Advanced Girls. Winter, Instructor, Dunn, Acc.
	Rm. 102	Ballet Men's Class. Tudor, Instructor, Sawyer, Acc.
2:30 - 3:50 p.m.	Rm. 610	Ballet III & IV including Pointe. Tudor, Instructor, Sawyer, Acc.
	Rm. 607	Limon I and lower II. Limon, Instructor, Lubin, Acc.
	Rm. 102	Graham I. Winter, Instructor, Dunn, Acc.
4:00 - 5:20 p.m.	Rm. 610	Ballet Adagio. Tudor, Instructor, Sawyer, Acc.
	Rm. 607	Ballet II. Manuel, Instructor, Lubin, Acc.
	Rm. 102	Notation I, Section 2. Topaz, Instructor
5:30 - 7:00 p.m.	Rm. 610	Limon Rehearsal. Limon, Instructor
	C H	Stagecraft II. DeGaetani, Instructor. 1st Semester only.

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. 610 & 607 alt.	Limon Advanced. Jones, Instructor, Taffs, Acc.
	Rm. 607 & 610 alt.	Graham Advanced. McGehee, Instructor, Gilbert, Acc.
	Rm. 102	L&M I, Section 1. Friend, Instructor
10:30 - 11:50 a.m.	Rm. 610 & 607 alt.	Graham I & II. McGehee, Instructor, Gilbert, Acc.
	Rm. 607 & 610 alt.	Limon I. Jones, Instructor, Taffs, Acc.
12:00 - 12:50 p.m.	Rm. 610	Ballet II. Corvino, Instructor, Dennis, Acc.
	Rm. 607	Group Forms. Horst, Instructor
11:30 - 1:00 p.m.	Rm. 102	Laboratory sections. Sweigard, Instructor
1:00 - 2:00 p.m.	WEDNESDAY ONE O'CLOCK CONCERT	
2:00 - 3:20 p.m.	Rm. 610	Ballet I. Corvino, Instructor, Dennis, Acc.
	Rm. 607	Modern Forms. Horst, Instructor, Moore, Assistant, Caputi, Acc.
	Rm. 102	Anatomy. Sweigard, Instructor
3:30 - 4:50 p.m.	Rm. 610	Ballet III & IV. Tudor, Instructor, Sawyer, Acc.
	Rm. 607	Pre-Classic Forms. Horst, Instructor, Moore, Assistant, Caputi, Acc.
5:00 - 6:20 p.m.	Concert Hall and 610 and 607. Ballet Production or Ballet Rehearsal. Tudor, Instructor.	
	Alternating with DANCE SEMINAR AND WORKSHOP.	

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, Ikeda, Acc.
	Rm. 607	Graham I. Hinkson, Instructor, McCosh, Acc.
	Rm. 102	Notation II. Grelinger, Instructor.
10:30 - 11:50 a.m.	Rm. 610	Limon Advanced. Dunbar, Instructor, Ikeda, Acc.
12:00 - 12:50 p.m.	Rm. 610	Graham III & IV. Hinkson, Instructor, McCosh, Acc.
	Rm. 102	Comp. Materials, Section 1. Hoving, Moore, Instructors, Bull, Acc.
1:00 - 2:00 p.m.	Rm. 102	(Room 102 reserved for Section 2, Comp. Mat. if and when needed)
1:00 - 2:20 p.m.	Rm. 610	Ballet III & IV & reorientation. Tudor, Instructor, Sawyer, Acc.
	Rm. 607	Graham II. Hinkson, Instructor, McCosh, Acc.
2:30 - 3:50 p.m.	Rm. 610	Ballet II. Tudor, Instructor, Sawyer, Acc.
	Rm. 102	Notation 1, Section 1. Topaz, Instructor
	Rm. 323	Notation III. Hutchinson, Instructor
4:00 - 5:20 p.m.	Rm. 610	Ballet Production or Rehearsal. Tudor, Instructor, Sawyer, Acc.
	Rm. 102	Notation 1, Section 2. Topaz, Instructor
5:30 - 6:45 p.m.	Rm. 607	Ballet I. Manuel, Instructor, Dennis, Acc.

FRIDAY

Space Available:

Rm. 610, 12:45 - 10:00p.m. (also 9:00 - 12:45 when Orchestra is in CH)
 Rm. 607, 1:00 - 10:00 p.m.
 Rm. 102, 8:00 - 10:00 p.m.

9:00 - 10:20 a.m.	Rm. 102	I&M I, Section 2. Friend, Instructor
10:30 - 11:50 a.m.	Rm. 102	I&M II, Friend, Instructor
12:00 - 12:50 p.m.	Rm. 102	Pointe Class. Craske, Instructor, Farber, Accomp.
1:00 - 2:20 p.m.	Rm. 610	Ballet II. Corvino, Instructor, Colman, Accomp.
	Rm. 607	Ballet III & IV. Craske, Instructor Farber, Accomp.
	CH	Stagecraft I, Section 2. DeGaetani, Instructor
2:30 - 3:50 p.m.	Rm. 610	Graham Advanced. Ross, Instructor Gilbert, Accomp.
	Rm. 607	Limon I. Limon, Instructor, Colman, Accomp.
	Rm. 102	Ballet I. Manuel, Instructor, Lubin, Accomp.
4:00 - 5:20 p.m.	Rm. 607	Graham I. Ross, Instructor. Gilbert, Accomp.
	Rm. 102	Ballet I. Manuel, Instructor, Lubin, Accomp.
4:00 - 6:00 p.m.	Rm. 610	Limon Advanced Class and Rehearsal. Limon, Instructor, Colman, Accomp.

SATURDAY

SPACE AVAILABLE:

Room 610, 8:00a.m. - 6:00 p.m.
Room 607, 8:00a.m. - 6:00 p.m.
Room 102, 8:00a.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 Lubin, Accompanist
	Rm. 102	Advanced (8-10 yrs). Birsh, Instructor Hansen, Accompanist
11:05 - 12:25 p.m.	Rm. 610	Intermediate teen-agers. Lang, Instructor Liebling, Accomp.
	Rm. 607	Advanced Ballet, Corvino, Instructor Lubin, Accompanist
11:05 - 11:55 a.m.	Rm. 102	Intermediate (7-10 yrs). Birsh, Instructor Hansen, Accompanist
12:05 - 12:55 p.m.	Rm. 102	Beginners (6 $\frac{1}{2}$ -8 yrs.). Birsh, Instructor Hansen, Accompanist
12:35 - 1:25 p.m.	Rm. 607	Intermediate Ballet, Corvino, Instructor Lubin, Accompanist
1:05 - 2:25 p.m.	Rm. 610	Advanced Modern, Lang, Instructor Liebling, Accompanist
1:25 - 2:25 p.m.	Rm. 607	Teen-age group. Birsh, Instructor Hansen, Accompanist
2:25 - 3:25 p.m.	Rm. 610	Ensemble. Lang, Instructor Liebling, Accompanist

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT

DANCE WORKSHOP AND SEMINAR

Wednesday, October 7, 1959

4:45 PM

CONCERT HALL

* * * * *

PROGRAM

(To be selected from the following dances)

I

Dances by Special Studies Division Students

Spy.....Unaccompanied
Composed and Danced by Helmut Kluge

Girl In A Big City.....George Gershwin
Composed and Danced by Philippine Bausch
Pianist, Betty Sawyer

II

Ballet

Prepared in the class of Alfredo Corvino

Prelude from "Les Sylphides".....Chopin (Recording)
Choreography by Michel Fokine
Danced by Betsy Dickerson

III

Pre-Classic Dance Forms

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

Allemandes

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

Meeting.....Handel
Composed and Danced by Carol Lipman and Jaime Rogers

IV

Modern Forms in Dance

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

5/4 Rhythm

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

Secular Medieval

Betwixt Us Two.....Cunningham
Composed and Danced by Janet Soares and Norman Glick

Air Primitives

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

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

Introspective

Core.....Scriabin
Composed and Danced by Mabel Robinson

Cerebral

Camels, Times Square.....Schoenberg
Composed and Danced by Janet Mansfield Soares

V

Special Projects in Choreography

Interlude.....Stravinsky (Recording)
Composed by Jack Moore, Danced by Carol Egan

Three of a Kind.....Owens (Recording)
Composed by Jaime Rogers
Danced by Jaime Rogers, Steven Rothlein and Dudley Williams

* * * * *

12 October 1959

ON WEDNESDAY, OCTOBER 14th, AT 1:00 to 1:45 P.M., IN ROOM 610, DR. SWEIGARD WILL LEAD THE SEMINAR WITH DEMONSTRATION BY HER FORMER STUDENTS. DR. SWEIGARD WILL OUTLINE HER WORK IN THE DANCE DEPARTMENT IN LABORATORY AND IN ANATOMY FOR DANCERS.

ALL FIRST YEAR STUDENTS IN THE DANCE DEPARTMENT ARE EXPECTED TO ATTEND THIS SEMINAR. DR. SWEIGARD WOULD LIKE ALL HER FORMER STUDENTS TO COME IN STUDIO CLOTHES TO DEMONSTRATE FOR HER. OTHER STUDENTS ARE, OF COURSE, INVITED TO ATTEND THIS MEETING.

FILM NOTICE

On Wednesday, October 21, at 1:00 p.m. there was a kinescope film of a television program done at Juilliard called "Let's Take a Trip." It was a demonstration of the Limon technique done by students in the classes of Miss Birsch. Next week at this same time there is a strong possibility that another such film will be sponsored by the dance department.

On Wednesday, October 28, at 1:00 p.m. two films were shown by the dance department: "A Dancer's World" with Martha Graham and Company; and "Kukla, Fran, and Ollie" based on a visit to a Martha Graham Concert at the Juilliard School.

JERRY BYWATERS, Juilliard graduate in the class of 1958 in ballet and modern dance, has joined the faculty of Dallas Theater Center, Dallas, Texas, which opened in the fall of 1959. Miss Bywaters has just returned from a year's study on a Fulbright Scholarship to Paris, where she studied mime with Decroux, in addition to ballet and modern dance.

HAZEL CHUNG, a 1957 graduate in modern dance, who has this past year been in Indonesia on a Ford Foundation Grant, has had her fellowship extended for an additional year to continue her dance studies.

ILONA HIRSCHL, Juilliard graduate of 1958 in ballet, has joined the Metropolitan Opera Ballet Company.

WILLIAM HUG, class of 1959 in modern dance and choreography, has accepted a graduate fellowship and part-time teaching position at the University of Illinois.

MARTHA WITTMAN, 1958 graduate in modern dance, is a teaching fellow in dance at Bennington College, Bennington, Vermont.

YEMIMA BEN-GAL, graduate of the Dance Department in May, 1958, is performing this season with the Fred Berk Dance Company. In the same company the following former students of the Dance Department are also performing: Janet Byer, Joseph Schlichter, Jack Weiner.

A GROUP OF DANCERS FROM BAYANIHAN, THE PHILIPPINE DANCE GROUP, VISITED THE JUILLIARD SCHOOL ON 20 OCTOBER 1959.

November 20, 1959

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

STUDENTS

No. of Reg. Div. students - 61
No. of Ext. Div. students - 10

Regular Division

Alessandroni, Julia (B.S.); BI, LI; PreCl, NI, SI; L&M I
Anbary, Ahuva (Dip.); BII, GIII; MF, NII, SII; L&M II
Barnett, Mary (Dip.); BI, GI; PreCl, NI, SI; L&M I
Bauman, Arthur (Dip.); BI, LI; PreCl, NI, SI; L&M I
* Bausch, Philippine (S.S.); BIV, GII, L Rehearsal; MF, (PreCl, audit)
* Berg, Rina (Dip.); BI, LII; PreCl, NI, SI; L&M III
* Berrios, Fay (B.S.); BII, GII; MF, NII, SII; L&MII
Biascoechea, Carmen (B.S.); BIII, LII; CM, NI, SII, Anatomy; L&M II
Clark, Jennifer (B.S.); BI, GI; PreCl, NII, SI; L&M I
Cohen, Nurit (Dip) BII, LII, MF, NII, SII, L&MII
Darnstadt, Melinda (Dip), BIV, GIIL, MF, NIII, DH&CI, L&MIII
*De Sola, Carla (Dip), BIII, LIV, GF, DH&CII, Anatomy, L&MIV
Deutsch, Willa (B.S.) BII, LI, CM, Anatomy, SI, L&MI
Drachman, Mary (B.S.) BII, LI, CM, NI, SI, Anatomy, L&MI
Egan, Carol (B.S.) BIV, GIV, DH&CII
Ellington, Mercedes (B.S.) BIV, GIII, (GF Audit), DH&CII, L&MIV
Falloon, Nancy (B.S.) BII, GI, CM, L&MI
Fippinger, Lynne (B.S.) BI, LI, GF, NI, SI, Anatomy, L&MI
Gendler, Susan (B.S.) BIII, LII, PreCl, NII, SII, Anatomy, L&MI
* Glick, Norman (B.S.) BIII, LIV, GF, NIII, DH&CI, L&MIII
Grossberg, Harriet (B.S.) BIII, GIII, GF, NIII, DH&CI, L&MIII
(Maj)
Hale, Barbara (B.S.) BIV, DH&CII, SII, Anatomy, L&MIV

- * Heller, Benjamin (Dip), BIV, LIII, MF, NII, DH&CI, L&MI
 Hirabayashi, Kazuko (Dip), BII, GII, PreCl, NII, SII, L&MII
 Hirsch, Mildred (B.S.) BI, GI, PreCl, NI, SI, L&MI
- * Inber, Michal (B.S.) BIV, GIII, MF, NIII, DH&CI, L&MIII
 Johnson, Carole (B.S.) BII, GI, PreCl, NI, SI, Anatomy, L&MI
 Kikuchi, Chieko (B.S.) ^(Maj) BIV, GI&II limited program, GF, NIII, DH&CI, L&MIII
 King, Jerry (B.S.) BIV, GIII, MF, NIII, DH&CII, L&MII
- * Klein, Virginia (B.S.) BIII, LII, NI, SII, L&MII
 Kluge, Helmut (S.S.) BIII, GI, Linon Rehearsal, GF, Seminar for Stage Dir, etc.
 Kurtz, Marcia (B.S.) BI, LI, PreCl, NI, SI, L&MII
 Landon, Margaret (B.S.) BI, LI, CM, NI, SI, L&MI
- * Lewis, Nancy (Dip) BII, LII, MF, NI, SII, L&MII
 Lipman, Carol (B.S.) BIII, GIII, MF, NIII, DH&CI, L&MIII
- * Louthen, William (B.S.) BIII, GII, PreCl, NI, L&MI
 MacKay, Karen Ralston (B.S.) BII, LII, MF, NII, SII, L&MII
- * Masley, Jennifer (B.S.) BIV, LII, NII, Anatomy, SII, L&MII
- * McKinley, Ann (Dip) BII, LII, MF, DH&CI, L&MIII
- * Nadel, Myron (B.S.) BIII, LII, PreCl, NI, SI, L&MII
 Nadelman, Beverly (Dip) BII, GI, MF, NII, L&MI
 Naphtali, Zvia (Dip) BII, LI&II, PreCl, NII, Anatomy, SII, L&MII
- * Nye, Elizabeth (B.S.) BII, LII, MF, NII, L&MII, SII
 Pardo, Zeida (B.S.) BIII, LIII, MF, NII, DH&CI, L&MII
 Richardson, Diane (Dip) BIII, LI, CM, NI, Anatomy, L&MI
 Robinson, Mabel (B.S.) BIV, GIV, DH&CII, L&MIV
 Rogers, Jaime (Dip) BIII, GIII, MF, NII, L&MII
 Sama, Jacqueline, (Dip) BII, LI, PreCl, NI, Anatomy, SI, L&MI
- * Scanlon, Jennifer (Dip) BIII, LII, NIII, SII, L&MII

- (opt.)
- Schoer, Shirley (B.S.) BIII, LII, PreCl, NII, Anatomy, L&MIII
- * Schonfeld, Rena (Dip) BIII, GII, PreCl, NI, L&MI
- Schon, Bonnie (Dip) BIII, GI, CM, NI, Anatomy, L&MI
- * Sindall, Susan (Dip) BIV, GIV, GF, NIII, DH&CII, Anatomy, L&MIV
- * Stuyf, Koert (Dip) BIII, GII, LII, PreCl,
Theobald, Susan (B.S.) BII, LI, CM, NI, Anatomy, L&MI
Tsuchiya, Kuniko (Dip) BII, LII, MF, NII, SII, L&MII
- * Vanison, Dolores (B.S.) BIII, GIV, GF, Anatomy, DH&CII, L&MIV
- Volz, Eugenia (B.S.) BI, GI, PreCl, NI, Anatomy, SI, L&MI
- Waters, Sylvia (B.S.) BIII, GIII, MF, NIII, DH&CI, L&MIII
- * Weil, Elizabeth (B.S.) BIII, LIV, GF, Anatomy, DH&CII, L&MIV
- Yarry, Lynn (B.S.) BII, GI (LI), PreCl, NI, SI, L&MI

Extension Division Students

- Choo, Ae Suk SI, L&MII
- * Condodina, Alice LI&II, PreCl, Anatomy
- Elkayan, Oshra GF, NII, SI, Anatomy, L&MI
- Garcia, Benjamin NI, Anatomy, SI, L&MI
- Ingram, Ann LI
- Pringle, Clark SI
- Rothlein, Steven BII, GII, MF
- Singer, Frances BII&III, G Adv, MF, L&MIII
- Soares, Janet GF, Anatomy, L&MIV
- Williams, Dudley L&MI

- * Cast or understudy for Passacaglia

23 NOVEMBER 1959

NOTICE

ALL FIRST YEAR STUDENTS ARE REQUESTED TO MEET WITH MISS HILL AND
MRS DUNBAR IN THE FACULTY LOUNGE ON THE FIRST FLOOR:

THURSDAY, DECEMBER 10th

1:00-2:20 P.M.

The following people will not be expected to attend: Bonnie Schon,
Philippine Bausch, who are in Mr. Tudor's class at that time and
Marcia Kurtz, who has an academic class at that time.

The following students who are in Graham II, at that time should
take a Graham I class at 9:00 AM: Jennifer Clark, Beverly Nadelman,
Koert Stuyf. William Louthier should miss his Graham II class that
day since that class is an optional one for him.

JUILLIARD SCHOOL OF MUSIC

DEMONSTRATION OF PRE-CLASSIC FORMS IN DANCE

By Louis Horst and Dance Students

for

Music History (451) William Bergsma

11:00 A.M. - December 2, 1959 in Recital Hall

PROGRAM

Pavane

Majesty.....Clark-Horst
Marcia Kurtz

Galliard

Authentic.....Arbeau
Carol Lipman, Ben Heller

Joking.....Hassler
Julia Allessandroni

Allemande

Authentic.....Mattheson
Carol Lipman, Ben Heller

Title ?.....Handel
Mildred Hirsch, Arthur Bauman

Courante

Run Away Balloon.....Blow
Akiko Kanda

Sarabande

Title.?.....Debussy
Akiko Kanda

Gigue

Authentic.....Rameau
Carol Lipman, Ben Heller

Claustrophobia.....Goodsitt
Nancy Lewis

Minuet

Authentic.....Rameau
Carol Lipman, Ben Heller

Wrong Room.....Niemann
Karen McKay

Gavotte

Authentic.....Marchand
Carol Lipman, Ben Heller

PREPARED IN THE CLASS OF LOUIS HORST; ASSISTANT, JACK MOORE

Men in Regular Division

Bauman, Arthur

Glick, Norman

Heller, Benjamin

King, Jerry

Kluge, Helmut

Luther, William

Nadel, Myron

Rogers, Jaime

Stuyf, Koert

Men in Extension Division

Garcia, Benjamin

Pringle, Clark

Rothlein, Steven

Williams, Dudley

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT

DANCE WORKSHOP:

9
Wednesday, December 9, 1959

5:00 PM

CONCERT HALL

PROGRAM

Pre-Classic Dance Forms

Pavanes

Persecution.....Clark-Horst
Composed and danced by Mildred Hirsch

Majesty.....Jahn
Composed and danced by Marcia Kurtz

Vengeance.....Clark-Horst
Composed and danced by Rima Berg

Galliards

Joking.....Hassler
Composed and danced by Julia Allesandroni

Teasing.....Hassler
Composed and danced by Rena Schenfeld and
William Louther

Fun and Frolic.....Williamson
Composed and danced by Alice Condodina and
Myron Nadel

Allemandes

Tender Encounter.....Handel
Composed and danced by Mildred Hirsch and
Arthur Bauman

Longing.....Bach
Composed and danced by Rena Schenfeld and
William Louther

Modern Forms

- Strange Space.....Windsperger
Composed and danced by Fay Berrios and Ben Heller
- Whole Tone.....Windsperger
Composed and danced by Pina Bausch and Karen McKay
- Dissonance.....Windsperger
Composed and danced by Akiko Kanda, Nancy Lewis,
and Kumiko Tsuchiya

5/4 Rhythm

- Scatterbrain.....Satie
Composed and danced by Nancy Lewis
- Hitchhiker.....Satie
Composed and danced by Karen MacKay

Earth Primitive

- Awareness.....Bartok
Composed and danced by Karen MacKay
- Search.....Bartok
Composed and danced by Akiko Kanda
- Woman Planting.....Bartok
Composed and dance by Kumiko Tsuchiya

Air Primitive

- Bird Magic.....Mompou
Composed and danced by Akiko Kanda

Group Forms: Trios

- Supplication.....Ernest Bloch
Composed by Dolores Vanison
Danced by Carol Egan, Harriet Grossberg and Rena Schenfeld
- Sympathetic Gesture.....Heitor Villa-Lobos
Composed by Carla De Sola
Danced by Carmen Biascoechea, Jennifer Scanlon, Elizabeth Weil
- Ceremony.....Japanese Kabuki
Composed by Lynne Fippinger
Danced by Carole Johnson, Nancy Lewis, and Karen MacKay
- Pas de Trois.....Anton Dvorak
Composed by Chieko Kikuchi
Danced by Mercedes Ellington, Virginia Klein, and Koert Stuyf

Passing Fancy.....Debussy

Composed by Elizabeth Weil

Danced by Fay Berrios, Sylvia Waters, and William Louther

Rustic Sunday.....Vivaldi

Composed by Harriet Grossberg

Danced by Fay Berrios, Dolores Vanison and Sylvia Waters

Ritual.....Jonathan Sack

Composed by Oshra Elkayam

Danced by Dolores Vanison, William Louther and Dudley Willams

Riddle.....Ingolf Dahl

Composed by Janet Soares

Danced by Carla de Sola, Mercedes Ellington, and
Kumiko Tsuchiya

Prepared in the classes of Louis Horst.

Assistant, Jack Moore.

Pianist, Anne Caputi Pasqualina.

* * * * *

JUILLIARD SCHOOL OF MUSIC
Dance Department

Faculty and Staff List
Jan. 1960

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SU 7-5754

John Wilson
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KI 2-7263

JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE
1959 - 60

January, 1960

Space Available:

MONDAY

Rm. 610, 8:00 A.M. - 10:00PM

Rm. 607, 8:00 A.M. - 10:20AM; 1:00 - 2:20PM; 5:00PM - 10:00 PM

Rm. 102, 8:00 A.M. - 10:00PM

9:00 - 10:20 a.m.	Rm. 610	Ballet II Corvino, Instructor - Dennis, Accomp.
	Rm. 607	Graham I McGehee, Instructor - McCosh, Accomp.
	Rm. 409	L&M III & IV Lloyd, Instructor
10:30 - 11:50 a.m.	Rm. 610	Graham Advanced, McGehee, Instructor, McCosh, Accomp.
12:00 - 12:50 p.m.	Rm. 610	Ballet I, Corvino, Instructor, Dennis, Accomp.
	Rm. 102	Pre-Classic Practice, Section I. Moore, Instructor, Caputi, Accomp.
	Rm. 07	Dance History & Criticism, Hill, Instructor
1:00 - 2:00 p.m.	Rm. 102	Pre-Classic Practice, Section 2, Moore Instructor, Caputi, Accomp.
1:00 - 2:20 p.m.	Rm. 610	Ballet III & IV Corvino, Instructor - Dennis Accomp.
	Rm. 607	Limon II. Dunbar, Instructor, Colman, Accomp.
2:30 - 3:50 p.m.	Rm. 610	Limon I. Dunbar, Instructor, Colman, Accomp.
	Rm. 102	Modern Forms Practice, Moore, Instructor, Caputi, Accomp.
4:00 - 5:20 p.m.	Rm. 610	Limon Advanced. Dunbar, Instructor, Ikeda, Acc.
	Rm. 102	Notation I. Section 1. Topaz, Instructor
	Rm. 06	Notation II. Grelinger, Instructor
	C H	Stagecraft I. Section I. DeGaetani, Instructor
7:00 - 8:30 p.m.	C H	Stagecraft III: Lighting Seminar. DeGaetani, Instructor (2nd semester course)

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	I&M III. Lloyd, Instructor
	Rm. 512	I&M I. Sections 1 and 2. Friend, Instructor
10:30 - 11:50 a.m.	Rm. 102	I&M IV. Lloyd, Instructor
	Rm. 512	I&M II. Friend, Instructor
12:00 - 12:50 p.m.	Rm. 102	Ballet I. Corvino, Instructor, Lubin, Acc.
	Rm. 07	Dance History & Criticism. Hill, Instructor
1:00 - 2:20 p.m.	Rm. 610 & 607 alt.	Limon Advanced Girls. Limon, Instructor, Lubin, Acc.
	Rm. 607 & 610 alt.	Graham Advanced Girls. Winter, Instructor, McCosh, Acc.
	Rm. 102	Ballet Men's Class. Tudor, Instructor, Sawyer, Acc.
2:30 - 3:50 p.m.	Rm. 610	Ballet Advanced Girls. Tudor, Instructor, Sawyer, Acc.
	Rm. 607	Limon I and lower II. Limon, Instructor, Lubin, Acc.
	Rm. 102	Graham I. Winter, Instructor, McCosh, Acc.
4:10 - 5:30 p.m.	Rm. 610	Ballet Rehearsal (Adagio), Tudor, Instructor, Sawyer, Acc.
4:00 - 5:20 p.m.	Rm. 607	Ballet II & III. Manuel, Instructor, Lubin, Acc.
	Rm. 102	Notation I, Section 2. Topaz, Instructor.
6:00 - 7:30 p.m.	Rm. 610	Limon Rehearsal of Passacaglia. Limon, Instructor, Colman, Acc.

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. 610 & 607 alt.	Limon Advanced. Jones, Instructor, Taffs, Acc.
	Rm. 610 & 607 alt.	Graham Advanced. McGehee, Instructor, Millington, Acc.
	Rm. 102	I&M I, Section 1. Friend, Instructor
10:30 - 11:50 a.m.	Rm. 610 & 607 alt.	Graham I & II. McGehee, Instructor, Millington, Acc.
	Rm. 607 & 610 alt.	Limon I. Jones, Instructor, Taffs, Acc.
12:00 - 12:50 p.m.	Rm. 610	Ballet III & IV. Corvino, Instructor, Dennis, Acc.
	Rm. 607	Group Forms. Horst, Instructor. ON CALL.
11:30 - 1:00 p.m.	Rm. 102	Laboratory sections, Sweigard, Instructor.
1:00 - 2:00 p.m.		WEDNESDAY ONE O'CLOCK CONCERT
2:00 - 3:20 p.m.	Rm. 610	Ballet I & II. Corvino, Instructor, Dennis, Acc.
	Rm. 607	Modern Forms. Horst, Instructor, Moore, Assistant, Caputi, Acc.
	Rm. 102	Anatomy. Sweigard, Instructor.
3:30 - on	Rm. 610	Ballet Rehearsal, Tudor, Instructor, Sawyer, Accomp.
3:30 - 4:50 p.m.	Rm. 607	Pre-Classic Forms. Horst, Instructor, Moore, Assistant, Caputi, Acc.
5:00 - 6:00 p.m.		Concert Hall or 610 or 607. Dance Seminar & Workshop. ON CALL.

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, Ikeda, Acc.
	Rm. 607	Graham I. Hinkson, Instructor, McCosh, Acc.
	Rm. 102	Notation II. Grelinger, Instructor.
10:30 - 11:50 a.m.	Rm. 610	Limon Advanced. Dunbar, Instructor, Dennis, Acc.
11:50 - 12:55 p.m.	Rm. 610	Graham III & IV. Hinkson, Instructor, McCosh,
12:00 - 12:50 p.m.	Rm. 102	Comp. Materials, Section 1. Hoving, Moore, Instructors, Bull, Acc.
1:00 - 2:20 p.m.	Rm. 610	Advanced Ballet (Boys & Girls). Corvino, Instructor, Taxman, Acc.
	Rm. 607	Ballet Rehearsal, Tudor. Instructor, Sawyer, Acc.
	Rm. 102	Graham II. Hinkson, Instructor, McCosh, Acc.
2:30 - 3:40 p.m.	Rm. 610	Ballet II & III girls and boys who have not had 1 P.M. class and who are not called for rehearsal at this hour. Corvino, Instructor, Taxman, Acc.
	Rm. 102	Ballet Rehearsal, Tudor, Instructor, Sawyer, Acc.
	C H Lounge	Notation 1, Section 1. Topaz, Instructor.
	Rm. 323	Notation III. Hutchinson, Instructor
4:00 - 5:00 p.m.	Rm. 610	Ballet Boys & Girls class. Tudor, Instructor, Sawyer, Accomp.
4:00 - 5:20 p.m.	Rm. 102	Notation 1, Section 2. Topaz, Instructor
5:30 - 6:45 p.m.	Rm. 607	Ballet I. Manuel, Instructor, Taxman, Accomp.

FRIDAY

Space Available

Rm. 610, 12:45 - 10:00 p.m. (also 9:00 - 12:45 when Orchestra in CH)

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

Rm. 102, 8:00 - 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	Pointe Class. Craske, Instructor, Taxman, Accomp.
1:00 - 2:20 p.m.	Rm. 610	Ballet II. Corvino, Instructor, Colman, Accomp.
	Rm. 607	Ballet III & IV. Craske, Instructor, Taxman, Accomp.
	CH	Stagecraft I. Section 2. DeGaetani, Instructor
2:45 - 3:55 p.m.	Rm. 610 & 607 alt.	Graham Advanced. Ross, Instructor, Millington Accomp.
2:30 - 3:50 p.m.	Rm. 607 & 610 alt.	Repertory for LI & Advanced, Limon, Instructor Leibling, Accomp.
	Rm. 102	Ballet I. Manuel, Instructor, Lubin, Accomp.
4:00 - 5:20 p.m.	Rm. 607	Graham I. Ross, Instructor, Millington, Accomp.
	Rm. 102	Ballet I. Manuel, Instructor, Lubin, Accomp.
4:00 - 6:00 p.m.	Rm. 610	Limon Rehearsal of Passacaglia, Limon, Instructor, Liebling, Accomp.

12

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 Lubin, Accompanist
	Rm. 102	Advanced (8-10 yrs.) Birsh, Instructor Hansen, Accompanist
11:05 - 12:25 p.m.	Rm. 610	Intermediate teen-agers. Lang, Instructor Liebling, Accomp.
	Rm. 607	Advanced Ballet, Corvino, Instructor Lubin, Accompanist
11:05 - 11:55 a.m.	Rm. 102	Intermediate (7-10 yrs.) Birsh, Instructor Hasen, Accompanist
12:05 - 12:55 p.m.	Rm. 102	Beginners (6 $\frac{1}{2}$ -8 yrs.) Birsh, Instructor Hasen, Accompanist
12:35 - 1:25 p.m.	Rm. 607	Intermediate Ballet, Corvino, Instructor Lubin, Accompanist
1:05 - 2:25 p.m.	Rm. 610	Advanced Modern, Lang, Instructor Liebling, Accompanist
1:25 - 2:25 p.m.	Rm. 607	Teen-age group. Birsh, Instructor Hansen, Accompanist
2:25 - 3:25 p.m.	Rm. 610	Ensemble. Lang, Instructor Liebling, Accompanist

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SATURDAY PREPARATORY DIVISION SCHEDULE

(1959 - 60)

<u>Birsh</u>	<u>Birsh</u>	<u>Corvino</u>	<u>Lang</u>
102 Sat.	607 Sat.	607 Sat.	610 Sat.
(10:05-10:55) Advanced 8 - 10		(10:05 - 10:55) Beginners Ballet	(10:05 - 10:55) Intermediate 9 - 11
(11:05-11:55) Intermediate 7 - 10		(11:05 - 12:25) Advanced Ballet	(11:05 - 12:25) Intermediate Teen-agers
(12:05-12:55) Beginners 6½ - 8		(12:35 - 1:25) Intermediate Ballet	FREE (1:05 - 2:25) Advanced Modern
	FREE (1:35-2:25) Teen-agers		(2:35 - 3:25) Ensemble

Class Study (Music)

9 - 10	Rm. 010 - 9 students (El)
10 - 11	Rm. 010 - 21 students (HS)
11 - 12	Rm. 010 - 18 students (El & 2 HS)
12:30 - 1:30	Rm. 010 - 17 students (El & 7 HS)
1:30 - 2:30	Rm. 010 - 7 students (El & 2 HS)

Instructor - John Wilson; alternate, Beatrice Rainer

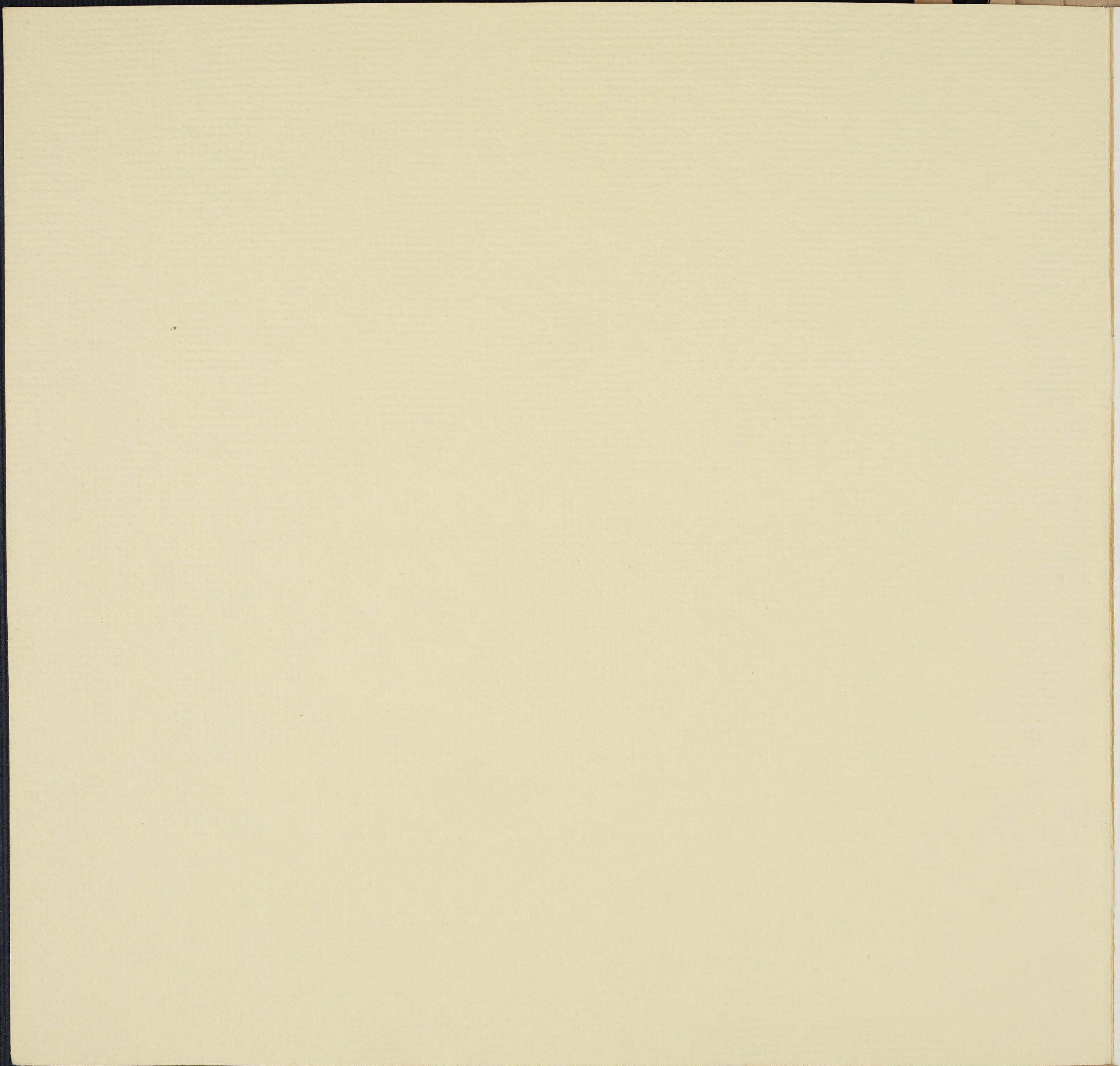
13 JANUARY 1960

A BIRTHDAY PARTY WAS HELD ON THIS DATE AT
NOON IN ROOM 607 FOR

LOUIS HORST, AGE 76

The Ninth Annual
CAPEZIO DANCE AWARD

1960



The Ninth Annual
CAPEZIO DANCE AWARD

honoring

MARTHA GRAHAM

LUNCHEON · ST. REGIS HOTEL · NEW YORK CITY · JANUARY 19, 1960

COMMITTEE FOR THE CAPEZIO DANCE AWARD

ANATOLE CHUJOY, Editor and Critic, Dance News and Dance Encyclopedia

EMILY COLEMAN, Editor and Critic, Newsweek

MARTHA HILL, Director of the Dance Department, Juilliard School of Music

WALTER TERRY, Editor and Critic, New York Herald Tribune

THE CAPEZIO AWARD was established late in 1951 for the purpose of contributing to public awareness of the progress of the dance in the United States.

Though every season contains its share of individual performances and productions that meet with popular approval, there are forces at work within the art itself which, for all their fundamental vitality, may easily escape the notice of the spectator at large. It is to focus attention on these substantial achievements, which might otherwise go unrecognized for what they are, that each year the Capezio Committee singles out one of them for specific honor.

The choice is not limited to the activities of the calendar year. For one thing, the award is concerned with long-term developments rather than with isolated events, however outstanding. For another thing, it is in no sense competitive. It is not made for the "best" performance, the "best" production of the year, or anything of the sort; events of such generally spectacular character need no further emphasis. Moreover, one year may produce half a dozen brilliant performances or productions, while the next may be comparatively barren. In the first instance, to choose one would be to slight the rest; in the second instance, it would be in effect merely to settle for the least bad. The matters which engage us here are those which have values independent of passing immediacies.

It is not by accident that the award takes the form of cash instead of a loving cup or a statuette. Such a trophy however handsome and deeply appreciated can do little more ultimately than stand upon a shelf and gather dust. Money given to an artist or a creative worker, however, inevitably contributes to the art itself, where it functions actively to breed further progress worthy of further honors in a lively continuity of growth.

JOHN MARTIN

An Appreciation

"Errand Into the Maze" is the title of one of Martha Graham's most powerful creations. Its theme is, of course, a self-imposed journey into the human heart to do battle with the creature of fear and to triumph over that fear. In a very real sense, the title of the piece, if not the specific theme, describes Miss Graham's remarkable career, for that career has been an errand in which the traveler adventured, without observable fear but with magnificent discipline, into new and uncharted areas of dance.

On this journey, we know, Miss Graham has never compromised with the aims of her continuing errand. As a very youthful member of the Denishawn Dancers, her own personal way of moving inspired Ted Shawn to create works designed especially for her. This, perhaps, was part of the errand but it was not enough. Neither was popular success as a soloist in the commercial musical theater but this also provided the adventurer with schooling in theatricality. The first independent concerts, though mirroring the past, were steps forward on the journey to dance independence.

Restlessly, but with vision, pushing ahead, Martha Graham defied the easy conventions of the dance theater of the late 1920's with movements and themes which disturbed rather than diverted. It was stark, this period which Miss Graham herself refers to as "the long woolens," but she stayed with it until she had exhausted its possibilities and then moved swiftly on from the standard recital format into the making of modern dance ballets enhanced by increasingly handsome costumes and striking decor.

The errand, of course, did not stop here. The journey went on to the discovery of new powers in the form of symphonic solos, to the creation of an evening-long work and, behind the scenes, to teaching methods in which creativity avoids the stultification of routine.

Martha Graham has shared the development of contemporary dance with other great leaders and she has contributed to the movement as a whole, but she has ever pursued her own course, plotted her own errand, faced her own fears. The errand, not yet completed, has led her to a unique position in the world of dance where she stands today as a performer of enormous personal power, a choreographer of unending imaginativeness, a woman of greatness.

WALTER TERRY

To
MARTHA GRAHAM,
distinguished dancer, choreographer, innovator, who has never compromised in her pursuit of dance exploration and who has, over her years of service to dance in America, continuously expanded her horizons to include the first major program-long work in modern dance, "Clytemnestra"; successful collaboration with the art of ballet in the Balanchine-Graham "Episodes"; and an impressive ambassadorship in taking her powerful version of American dance to audiences in Europe, the Middle East and the Orient.





Above: "Tango" with Ted Shawn during Denishawn days, 1916-23; "Poems of the East, solo 1926; early group composition, "Primitive Mysteries," 1931.



The life and works of Martha Graham can be chronicled roughly by the decades. Born near Pittsburgh, raised in Santa Barbara, trained at Denishawn, she made her debut as a soloist in New York in 1926. Her impact was immediate, and for the next several years she danced out the full range of human emotions . . . In 1929, when she began composing with her group, a new phase of her art began. America provided inspiration with the Indian, the Settler, the West. During the '30's, too, Martha

Early solos freely explored many moods: left, "Lamentation," 1930; below, "Fragilite," "Revolt," 1927; "Serenade," "Primitive Canticles," 1931.





Use of sets is important. Above: "Herodiade," Isamu Noguchi setting, 1944; "Appalachian Spring," 1944, from TV film, 1959; "Salem Shore," 1943.

Graham met America first-hand with four trans-continental tours... Her dance compositions grew as drama with the '40's. Sets became integral. Isamu Noguchi, Alexander Calder, Arch Lauterer added their magic. Words were introduced, notably in "Letter to the World," which fused the poetry of Emily Dickinson with motion. Music was always distinguished: Aaron Copland's score for "Appalachian Spring" won a Pulitzer Prize. From her earliest days, Louis Horst was her musical director and



Below: native soil theme, "Frontier," 1935; satire, "Every Soul is a Circus," 1939 and "Punch and the Judy," 1940. Right: "Letter to the World," 1940.





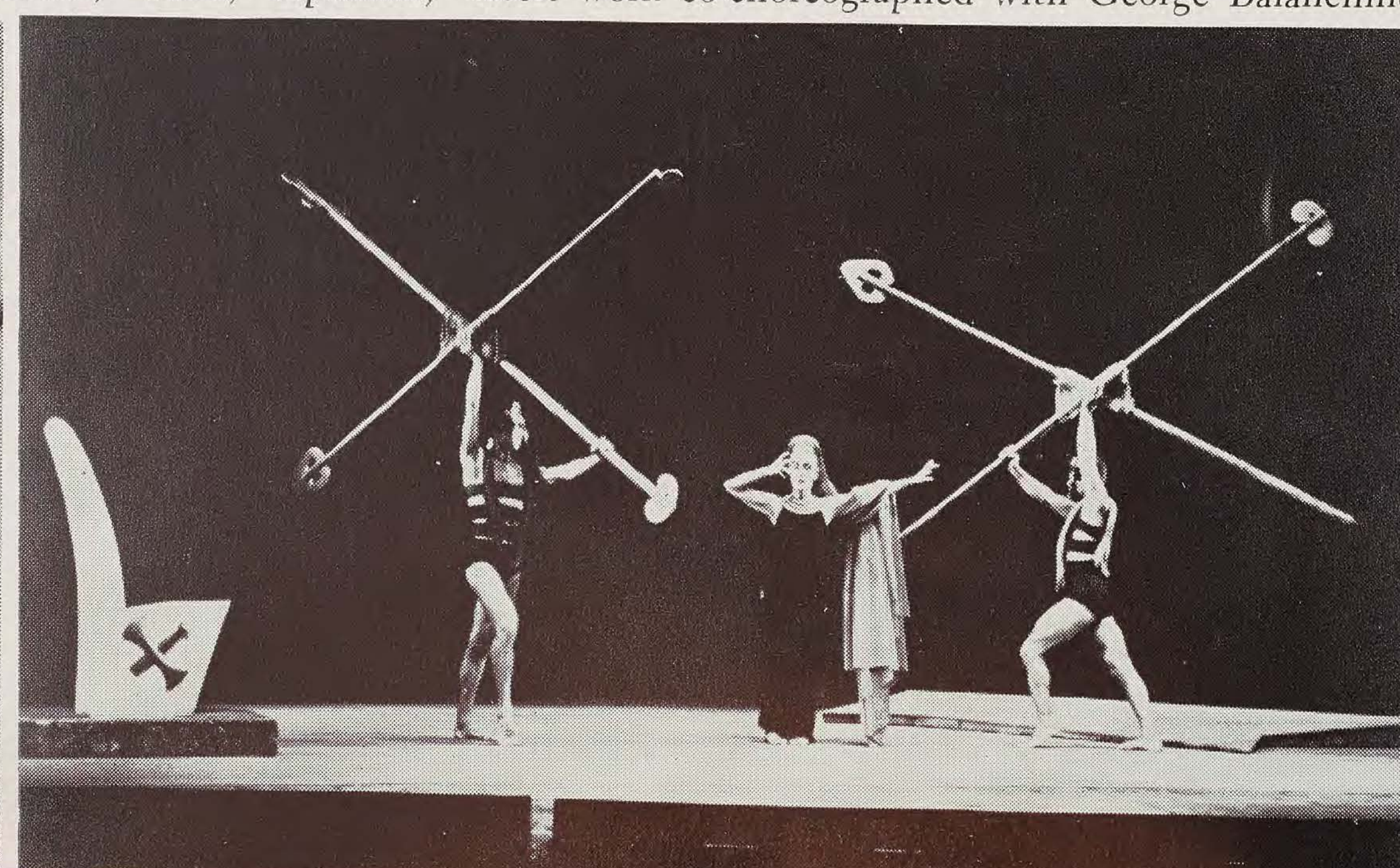
Above: "Triumph of St. Joan," commissioned by and performed with the Louisville Symphony, 1951; members of Company at Martha Graham School in New York; "Cave of the Heart," 1946.

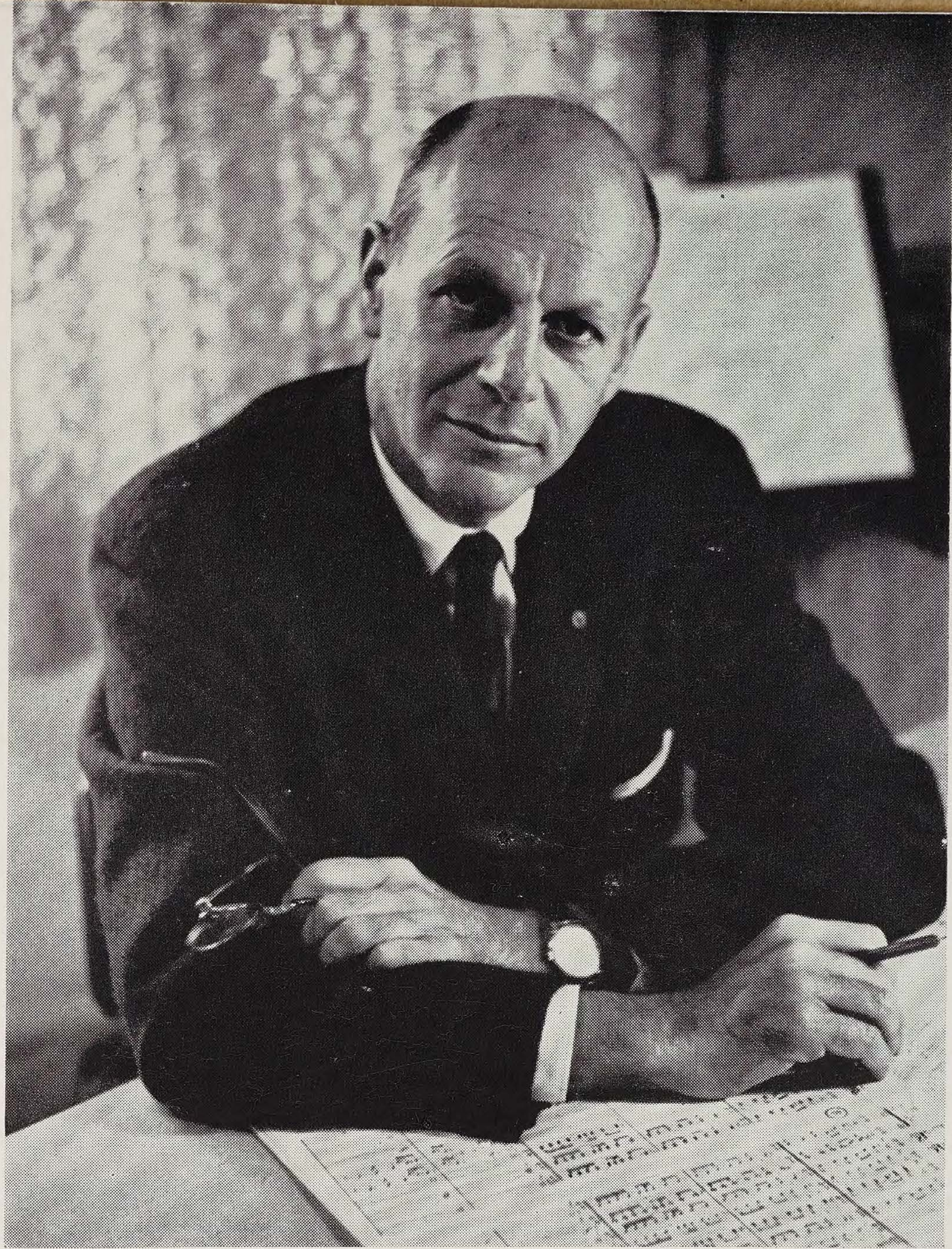


With Louis Horst

composed many of her scores . . . It was inevitable, for scope of drama and depth of emotion, that Martha Graham turn to Greek mythology for theme material, climaxed by the evening-long epic, "Clytemnestra," in 1958 . . . Throughout her life, she has been a dedicated teacher, with her own school and other teaching posts. Many distinguished foundations have granted her commissions. Currently Miss Graham is filming her production of "Night Journey," premiered in 1947.

Below: Greek mythology themes: "Errand into the Maze," 1947, and first full-evening dance epic, "Clytemnestra," 1958; "Episodes," latest work co-choreographed with George Balanchine, 1959.





WILLIAM SCHUMAN will present the Capezio Dance Award on behalf of the Award Committee.

To honor Miss Graham, it would be enough that William Schuman is President of the Juilliard School of Music and Miss Graham is on the faculty of its outstanding Dance Department. But the relationship goes deeper—as close as composer and choreographer. A musician of merit, Mr. Schuman favors dance composition, and counts among his major works three composed for Martha Graham: “Night Journey,” “Judith” (a Concerto for Dance and Orchestra) and “Voyage for a Theater.” William Schuman is the rare combination of an educator of musicians and a nationally recognized composer himself, with awards dating from 1940, including the first Pulitzer Prize ever given for music, his “A Free Song,” in 1943.



1952 ZACHARY SOLOV
 "For distinguished service in the field of American Dance, through the establishment of new standards of excellence within that area of the art which treats with Opera Ballet."



1953 LINCOLN KIRSTEIN
 "For his leadership and his labors in the establishment of the ballet as a force in the artistic life of America."



1954 DORIS HUMPHREY
 "For her creative leadership in the modern dance and especially for the repertoire of high distinction with which she has enriched it."



1955 LOUIS HORST
 "For his unique contribution to the modern dance as composer, accompanist, teacher, critic and general force for progress."



1956

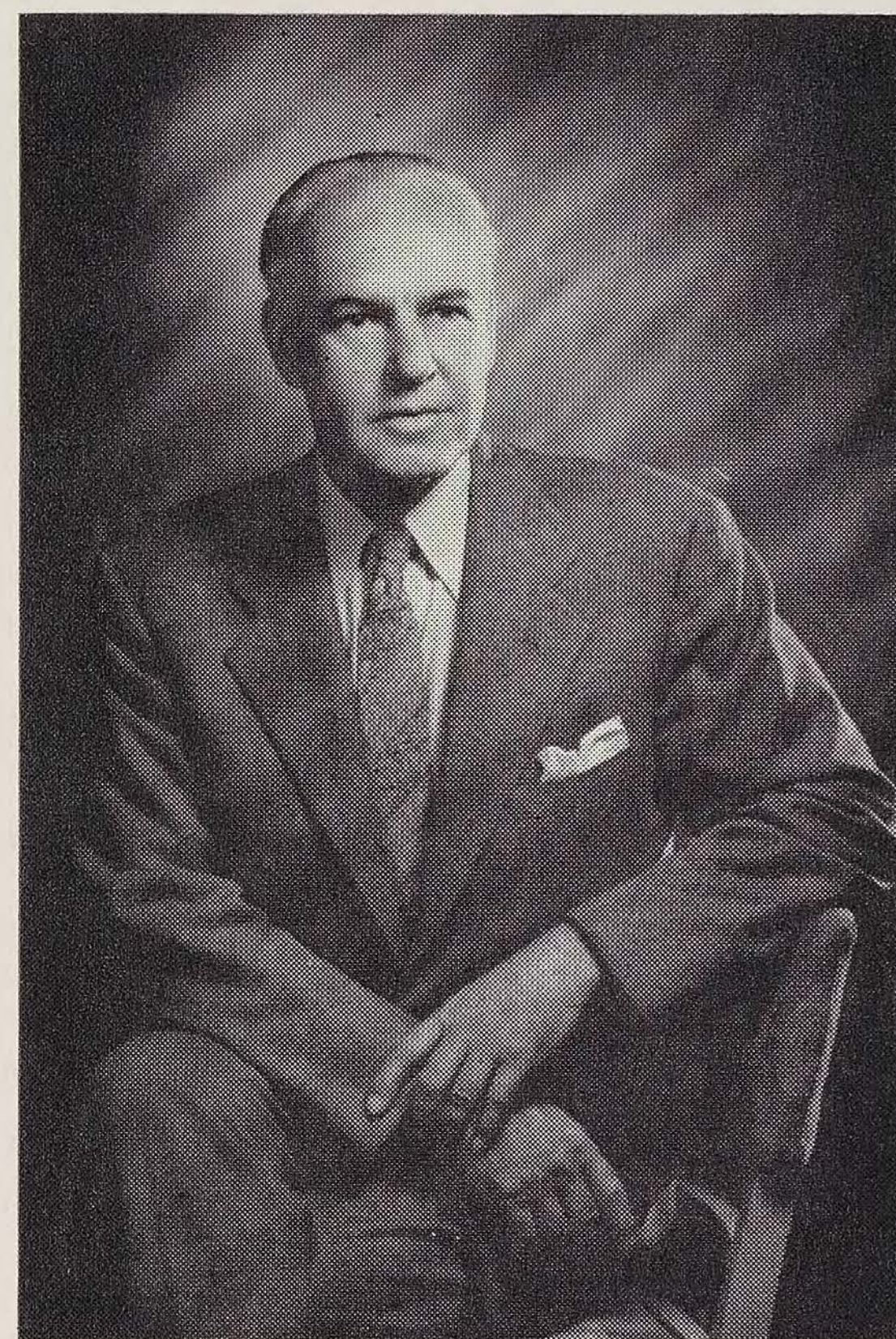
GENEVIEVE OSWALD

"For her work as curator of the dance collection of the New York Public Library, which she has made, both by acquisitions and administration, one of the liveliest centers of information and research anywhere in the field."

1957

TED SHAWN

"For his service to dance in making possible the performances of dancers and dance companies, both native and imported, both experimental and traditional, on the Jacob's Pillow Dance Festival, which he founded twenty-five years ago and which, under his continuing direction, has grown into an annual event of international recognition."



1958

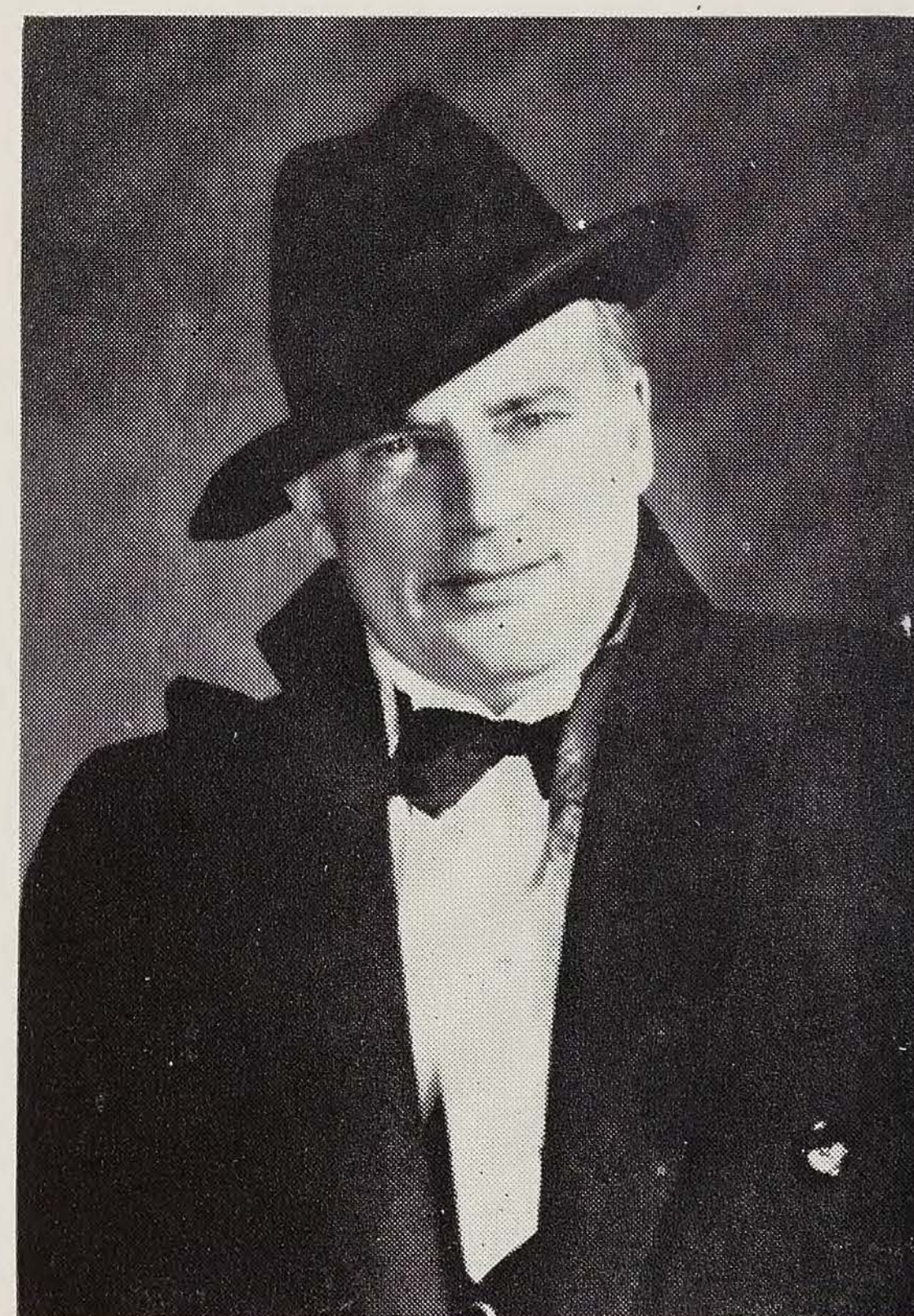
ALEXANDRA DANILOVA

"For her service to ballet in America through her personal artistry, through her unfailingly high standards of taste and of duty as a ballerina and through her continuing eagerness as a teacher and a colleague to share her vast knowledge of ballet with the junior members of that art to which her life has been uncompromisingly dedicated."

1959

S. HUOK

"For his service to dance as America's foremost impresario, who has transformed the term 'S. Hurok presents' from a mere statement of management to a promise of adventure with the best in the performing arts and who has, through his presentations of all forms of dance, both resident and imported, aided immeasurably in building for America a vast and increasingly knowledgeable dance public."



Acknowledgment...

Our thanks for the loan of photographs to:

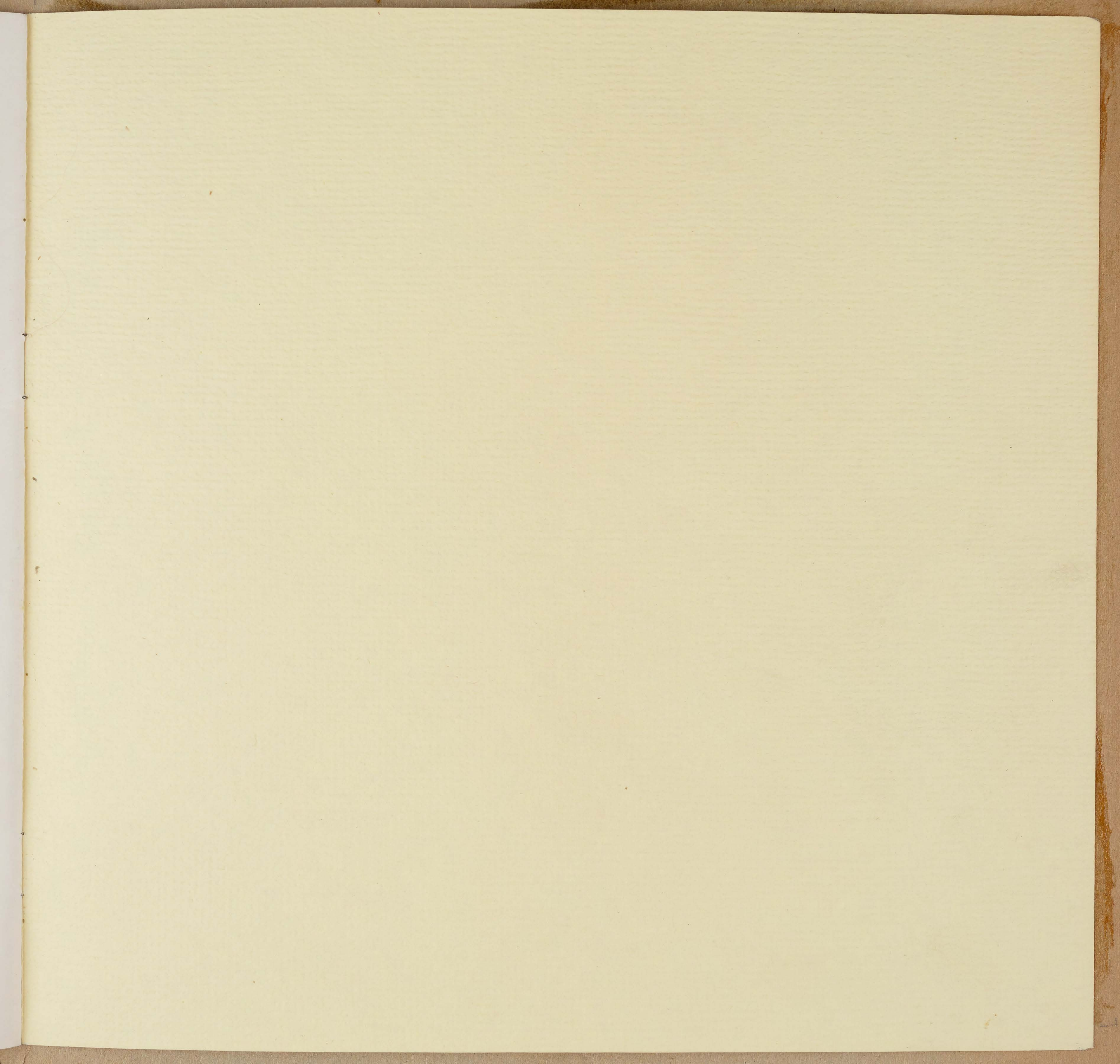
Arthur Todd, for his Collection,
Nathan Kroll, New York City Center,
New York Public Library

Photographers represented include:

Angus McBean: Portrait of Miss Graham in "Night Journey"
Carl Mydans: Portrait of Mr. Schuman

Picture story:

Chris Alexander, Fred Fehl, Burt Glinn, Barbara Morgan,
Nicholas Muray, Saichi Sunami, Austin Wilder



LOOK MAGAZINE, 19 JANUARY 1960

New U. S. capital for the performing arts

CULTURE



THEATER FOR THE DANCE

PARK AND BAND SHELL (REAR)

METROPOLITAN OPERA

Grouped around architectural model on Lincoln Center site are representatives of the dance, musical education and opera. From left: prima ballerina Alicia Markova; modern-dance pioneer Martha Graham;

Juilliard president and composer William Schuman; Juilliard music Dorothy Pixley (holding music and violin case); young American soprano Lucine Amara; Metropolitan Opera impresario Rudolf Bing.

CITY

Lincoln Center, now being erected at a cost of \$100 million, has been aptly described as "Culture City." It will be the new home of two of America's greatest musical institutions, the Metropolitan Opera and the New York Philharmonic. It will also provide facilities for the other performing arts. All are represented by the talented personalities in this photograph, taken on the Center's 14-acre site near Manhattan's Columbus Circle.



REPERTORY THEATER AND LIBRARY-MUSEUM (REAR)

PHILHARMONIC HALL

JUILLIARD SCHOOL OF MUSIC

Representing Lincoln Center management, the New York Philharmonic, and the Broadway theater are, from left: executive director of operations for the Center, Reginald Allen; Philharmonic managing director, George E. Tudd, Jr.; the Philharmonic's maestro, Leonard Bernstein; theatrical producer Robert Whitehead; actress Julie Harris, in costume for her role in *The Warm Peninsula*.

For further details about Lincoln Center, and the men responsible for creating it, see the following page.

Top designers are pooling their talents for Lincoln Center

To provide a matchless showcase for the performing arts in America, the planners of "Culture City" have matched the talents of some of this country's leading impresarios and artists with the talents of some of our most famous architects and designers.

John D. Rockefeller, 3rd, who heads the nonprofit organization that will build and operate Lincoln Center, comes from a family with a reputation for encouraging New York "cities." (They built Rockefeller Center and gave the United Nations its present headquarters site.) He is shown below with the impressive aggregation that is creating the five buildings of the Center. Wallace K. Harrison, chief architect for the project, is designing the new Metropolitan Opera House; his associate Max Abramovitz, the new Philharmonic Hall. The Theater for the Dance is the work of Philip Johnson; the Juilliard School, that of Pietro Belluschi. The Repertory Theater and Library-Museum building represents a four-man joint effort by Eero Saarinen, Jo Mielziner, Gordon Bunshaft, Edward

Mathews (the last two of the firm of Skidmore, Owings & Merrill).

The modern design of the Center is intended to free professional artists from the frustrations of limited facilities and to provide students of the performing arts with a unique educational environment. Admirably related in architectural style and scale, the buildings will be grouped around a great central plaza in an informal, campuslike plan. The Center will be extensively landscaped, will also include a tree-shaded municipal park, an underground, two-level garage and restaurants for both the performers and the public.

Philharmonic Hall is slated to open in 1961; the entire Center, by 1963. When finished, Lincoln Center will offer a remarkable range of educational, musical and theatrical activities to the some three million people who are expected to visit it each year. Millions more will enjoy these performances on radio and television. Their variety and artistic excellence will make the Center a symbol of America's cultural maturity.

PRODUCED BY JOHN PETER PHOTOGRAPHED BY ARNOLD NEWMAN



Shown above are the creative forces behind the Center's bold design. Threesome at left are architects Edward Mathews and Philip Johnson, theatrical designer Jo Mielziner. In the foreground are, from left: president of Lincoln Center

John D. Rockefeller, 3rd; architects Eero Saarinen, Gordon Bunshaft, Max Abramovitz and Pietro Belluschi, standing at right. Standing, center: Wallace K. Harrison, chief architect for Lincoln Center.

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT

DANCE WORKSHOP

Wednesday, January 20, 1960

5:00 PM

CONCERT HALL

* * * * *

PROGRAM

I

Pre-Classic Dance Forms

Pavanes

Persecution.....Clark-Horst
Composed and danced by Mildred Hirsch

Vengeance.....Clark-Horst
Composed and danced by Rima Berg

Galliard

Fun and Frolic.....Williamson
Composed and danced by Alice Condodina and Myron Nadel

Allemande

Longing.....Bach
Composed and danced by Rena Schenfeld and William Louthier

Courantes

Flight.....Kirnberger
Composed and danced by Rima Berg

Gossips.....Hellebrandt
Composed and danced by Mildred Hirsch and Rena Schenfeld

Get With It.....Kirnberger
Composed and danced by Myron Nadel

To Catch a Shadow.....Blow
Composed and danced by Alice Condodina and Marcia Kurtz

II

Moderns Forms

Whole Tone.....Windsperger
Composed and danced by Pina Bausch and Karen MacKay

Dissonance.....Windsperger
Composed and danced by Akiko Kanda, Nancy Lewis,
Kumiko Tsuchiya

5/4 Rhythm

Hitchhiker.....Satie
Composed and dance by Karen MacKay

Earth Primitive

Search.....Bartok
Composed and danced by Akiko Kanda

Introspective

Paranoiac.....Scriabin
Composed and danced by Kumiko Tsuchiya

Guilt.....Scriabin
Composed and danced by Nurit Cohen

Possessed.....Scriabin
Composed and danced by Elizabeth Nye

Dark Solitude.....Scriabin
Composed and danced by Nancy Lewis

The Final Scream.....Scriabin
Composed and danced by Ahuva Anbary

Obsession.....Scriabin
Composed and danced by Akiko Kanda

III

Group Forms: Trios & Quartets

Passing Fancy.....Debussy
Composed by Elizabeth Weil
Danced by Fay Berrios, Sylvia Waters, William Louthier

Ritual.....Jonathan Sack
Composed by Oshra Elkayam
Danced by Dolores Vanison, William Louthier, Dudley Williams

18
Riddle: How Many Angels Can Dance On The Head Of A Pin?....Ingolf Dahl
Composed by Janet Mansfield Soares
Danced by Carla de Sola, Mercedes Ellington, Kumiko Tsuchiya

Entangled Aftermath.....Jack Behrens
Composed by Lynn Fippinger
Danced by Alice Condodina, Rena Schenfeld, Mildred Hirsch
Carole Johnson

New Ground.....Mose Allison
Composed by Janet Mansfield Soares
Danced by Mildred Hirsch, Ben Heller, Myron Nadel,
Steve Rothlein

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

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT

DANCE WORKSHOP

Wednesday, January ²⁷~~26~~, 1960

5:00 PM

CONCERT HALL

* * * * *

PROGRAM

I

Pre-Classic Dance Forms

Pavanes

Persecution.....Clark-Horst
Composed and danced by Mildred Hirsch

Vengeance.....Clark-Horst
Composed and danced by Rima Berg

Galliard

Fun and Frolic.....Williamson
Composed and danced by Alice Condodina and Myron Nadel

Allemande

Longing.....Bach
Composed and danced by Rena Schenfeld and William Louther

Courantes

Flight.....Kirnberger
Composed and danced by Rima Berg

Gossips.....Hellebrandt
Composed and danced by Mildred Hirsch and Rena Schenfeld

Get With It.....Kirnberger
Composed and danced by Myron Nadel

To Catch a Shadow.....Blow
Composed and danced by Alice Condodina and Marcia Kurtz

II

Moderns Forms

Whole Tone.....Windsperger
Composed and danced by Pina Bausch and Karen MacKay

Dissonance.....Windsperger
Composed and danced by Akiko Kanda, Nancy Lewis,
Kumiko Tsuchiya

5/4 Rhythm

Hitchhiker.....Satie
Composed and dance by Karen MacKay

Earth Primitive

Search.....Bartok
Composed and danced by Akiko Kanda

Introspective

Paranoiac.....Scriabin
Composed and danced by Kumiko Tsuchiya

Guilt.....Scriabin
Composed and danced by Nurit Cohen

Possessed.....Scriabin
Composed and danced by Elizabeth Nye

Dark Solitude.....Scriabin
Composed and danced by Nancy Lewis

The Final Scream.....Scriabin
Composed and danced by Ahuva Anbary

Obsession.....Scriabin
Composed and danced by Akiko Kanda

III

Group Forms: Trios & Quartets

Passing Fancy.....Debussy
Composed by Elizabeth Weil
Danced by Fay Berrios, Sylvia Waters, William Louthier

Ritual.....Jonathan Sack
Composed by Oshra Elkayam
Danced by Dolores Vanison, William Louthier, Dudley Williams

19
Riddle: How Many Angels Can Dance On The Head Of A Pin?.....Ingolf Dahl
Composed by Janet Mansfield Soares
Danced by Carla de Sola, Mercedes Ellington, Kumiko Tsuchiya

Entangled Aftermath.....Jack Behrens
Composed by Lynn Fippinger
Danced by Alice Condodina, Rena Schenfeld, Mildred Hirsch
Carole Johnson

New Ground.....Mose Allison
Composed by Janet Mansfield Soares
Danced by Mildred Hirsch, Ben Heller, Myron Nadel,
Steve Rothlein

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

JUILLIARD SCHOOL OF MUSIC

Wednesday One O'clock Concert Series

February 3, 1960

PROGRAM

I

Pre-Classic Dance Forms

Pavane

Vegeance.....Clark-Horst
Composed and danced by Rina Berg

Galliard

Fun and Frolic.....Williamson
Composed and danced by Alice Condodina and Myron Nadel

Allemande

Longing.....Bach
Composed and danced by Rina Schenfeld and William Louthier

Courante

Follow Me.....Kirnberger
Composed and danced by Myron Nadel

Modern Forms

Exercises in Space, Volume and Time

Whole Tone.....Windsperger
Composed and danced by Pina Bausch and Karen MacKay

Dissonance.....Windsperger
Composed and danced by Nancy Lewis and
Kumiko Tsuchiya

5/4 Rhythm; Hitchhiker.....Satie
Composed and dance by Karen MacKay

Introspective

Victim of Fear.....Scriabin
Composed and danced by Kumiko Tsuchiya

Possessed.....Scriabin
Composed and danced by Elizabeth Nye

Dark Solitude.....Scriabin
Composed and danced by Nancy Lewis

Cerebral

Pas de deux and a half.....Tooh
Composed and danced by Michael Imber and Jerry King

III

Groups Forms: Trios, Quartets, and an Octet

Passing Fancy.....Debussy (Recording)
Composed by Elizabeth Weil
Danced by Fay Berrios, Sylvia Waters, William Louthier

Riddle: How Many Angels Can Dance On The Head Of A Pin?..Ingolf Dahl
Composed by Janet Mansfield Soares (Recording)
Danced by Carla de Sola, Mercedes Ellington,
Kumiko Tsuchiya

Dear Louella:Mose Allison
Composed by Janet Mansfield (Recording)
Danced by Mildred Hirsch, Ben Heller, Myron Nadel,
Steven Rothlein

Hieratic Design.....Jonathan Sack
Composed by Oshra Elkayan (Recording)
Danced by Dolores Vanison, William Louthier,
Dudley Williams

Entanglement.....Robert Thomas
Composed by Lynn Fippinger
Danced by Alice Condodina, Rina Schenfeld, Mildred Hirsch
Carole Johnson

Joropo.....Gutierrez(Recording)
Composed by Jaime Rogers
Danced by Mercedes Ellington, Jennifer Masley, Zaida Pardo,
Mabel Robinson and Ben Heller, William Louthier,
Jaime Rogers, Dudley Williams

* * * * *

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

To: Dance Faculty

Date: February 10, 1960

From: Miss Hill

Following are one returning student (Carl Wolz) and nine students for 2nd semester 1959-60, which opened Feb. 1:

Regular Division

Allister, Ann, B.S. BI, GI, CM
Jacobs, Judith, B.S., BII, GI, CM
Lamb, Beatrice, B.S., BII, LI, CM, L&MIb
Weissler, Emily, B.S., BI, GI, CM
Wolz, Carl, B.S. Ltd., BII, GI, CM, NI, DH&C, L&MI

Extension Division

Bender, Carol, BI, GII
Higgins, Jane, BI, GI, CM (accepted for Reg. Div., Jan. 1960; may enroll
Reg. Div., fall 1960)
Klein, Joyce, BI, GI, CM (accepted for Reg. Div., Jan. 1960; may enroll
Reg. Div., fall 1960)
Levinson, Elaine, CM (accepted for Reg. Div., Jan. 1960; may enroll
Reg. Div., fall 1960)
Sheridan, Mary, BI, LI, CM, L&M 012

Rainbolt, Ellen BI, LI, CM

3 MARCH 1960

SEVENTEEN VISITORS FROM BENNETT COLLEGE, MILBROOK, NEW YORK,
WATCHED CLASSES IN THE DANCE DEPARTMENT ON THIS DATE.

22
March 17, 1960

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

STUDENTS

No. of Reg. Div. students -
No. of Ext. Div. students -

Regular Division

Alessandroni, Julia (B.S.): BI, LI, Pre Cl, NI, SI, L&M I
Allister, Ann (B.S.): BI, GII, CM
Anbary, Ahuva (Dip); BII, GIII, MF, NII, SII, L&M II
Barnett, Mary (Dip); BI, GI, PreCl, NI, SI, L&M I
Bauman, Arthur (Dip); BI, LI, PreCl, NI, SI, L&M I
Bausch, Philippine (S.S.): BIV, GII, L Rehearsal, MF, (PreCl, audit)
Berg, Rima (Dip.); BI, LII, Pre Cl, NI, SI, L&M III
Berrios, Fay (B.S.); BII, GII, MF, NII, SII, L&MII
Biascochea, Carmen (B.S.): BIII, LII, CM, NI, SII, Anatomy, L&M III
Clark, Jennifer (B.S.): BI, GI, PreCl, NII, SI, L&M I
Cohen, Nurit (Dip) BII, LII, MF, NII, SII, L&M II
Darmstadt, Melinda (Dip): BIV, GIII, MF, NIII, DH&CI, L&M III
De Sola, Carla (Dip); BIII, LIV, GF, DH&CII, Anatomy, L&M IV
Deutsch, Willa (B.S.);BII, LI, CM, Anatomy, SI, L&M I
Drachman, Mary (B.S.);BII, LI, CM, NI, SI, Anatomy, L&M I
Egan, Carol (B.S.); BIV, GIV, DH&CII
Ellington, Mercedes(B.S.); BIV, GIII, (GF audit), DH&CII, L&MIV
Falloon, Nancy (B.S.); BII, GI, CM, L&M I
Fippinger, Lynne (B.S.); BI, LI, GF, NI, SI, Anatomy, L&M I
Gendler, Susan (B.S.); BIII, LII, PreCl, NII, SII, Anatomy, L&M I
Glick, Norman (B.S.); BIII, LIV
Grossberg, Harriet (B.S.); BIII, GIII, GF, NIII, DH&CI, L&M III

Hale, Barbara (B.S.); (Maj) BIV, DH&CII, SII, Anatomy, L&M IV
Heller, Benjamin (Dip); BIV, LIII, MF, NII, DH&CI, L&M I
Hirabayashi, Kazuko (Dip); BII, GII, PreCl, NII, SII, L&M II
Hirsch, Mildred (B.S.); BI, GI, PreCl, NI, SI, L&M I
Inber, Michal (B.S.); BIV, GIII, MF, NIII, DH&CI, L&MIII
Jacobs, Judy (B.S.); BII, GI, CM, DH&CI
Johnson, Carole (B.S.); BII, GI, PreCl, NI, SI, Anatomy, L&M I
Kikuchi, Chieko (B.S.); (Maj) BIV, GI&II limited program, GF, NIII, DH&CI, L&MIII
King, Jerry (B.S.); BIV, GIII, MF, NIII, DH&CII, L&MII
Klein, Virginia (B.S.) BIII, LII, NI, SII, L&M II
Kluge, Helmut (S.S.); BIII, GI, Limon Rehearsal, GF, Seminar for Stage Dir, etc.
Kurtz, Marcia (B.S.); BI, LI, PreCl, NI, SI, L&M II
Lanb, Beatrice (B.S.); BII, LI, CM, L&MI
Landon, Margaret (B.S.) BI, LI, CM, NI, SI, L&M I
Lewis, Nancy (Dip); BII, LII, MF, NI, SII, L&M II
Lipman, Carol (B.S.); BIII, GIII, MF, NIII, DH&CI, L&M III
Louther, William (B. S.) BIII, GII, PreCl, NI, L&M I
MacKay, Karen Ralston (B.S.) BII, LII, MF, NII, SII, L&M II
Masley, Jennifer (B.S.) BIV, LII, NII, Anatomy, SII, L&M II
Nadel, Myron (B.S.): BIII, LII, PreCl, NI, SI, L&M II
Nadelman, Beverly (Dip) BII, GI, MF, NII, L&M I
Nye, Elizabeth (B.S.) BII, LII, MF, NII, L&M II, SII
Pardo, Zaida (B.S.); BIII, LIII, MF, NII, DH&CI, L&M II
Richardson, Diane (Dip) BIII, LI, CM, NI, Anatomy, L&M I
Robinson, Mabel (B.S.); BIV, GIV, DH&CII, L&M IV
Rogers, Jaine (Dip); BIII, GIII, MF, NII, L&MII
Sana, Jacqueline, (Dip); BII, LI, PreCl, NI, Anatomy, SI, L&M I
Scanlon, Jennifer (Dip) BIII, LII, NIII, SII, L&M II

Scheer, Shirley (B.S.); BIII, LII, (opt.) PreCl, I II, Anatomy, L&M III
Schenfeld, Rena (Dip) BIII, GII, PreCl, NI, L&M I
Schon, Bonnie (Dip) BIII, GI, CM, NI, Anatomy, L&M I
Sindall, Susan (Dip); BIV, GIV, GF, NIII, DH&CII, Anatomy, L&M IV
Stuyf, Koert (Dip); BIII, GII, LII, PreCl
Theobald, Susan (B.S.) BII, LI, CM, NI, Anatomy, L&M I
Tsuchiya, Kumiko (Dip); BII, LII, MF, NII, SII, L&M II
Vanison, Dolores (B.S.) BIII, GIV, GF, Anatomy, DH&CII, L&M IV
Volz, Eugenia (B.S.) BI, GI, PreCl, NI, Anatomy, SI, L&M I
Waters, Sylvia (B.S.); BIII, GIII, MF, NIII, DH&CI, L&MIII
Weissler, Emily (B.S.); GI, BI
Weil, Elizabeth (B.S.); BIII, LIV, GF, Anatomy, DH&CII, L&MIV
Wolz, Carl (B.S. Ltd.); BII, GI, CM, NI
Yarry, Lynn (B.S.); BII, GI (LI), PreCl, NI, SI, L&M I

Extension Division Students

Bender, Carol BI, GI
Condodina, Alice LI&II, PreCl, Anatomy
Elkayan, Oshra GF, NII, SI, Anatomy, L&M I
Garcia, Benjamin Anatomy, SI
Higgins, Jane BI, GI, CM
Klein, Joyce BI, GI, CM
Levinson, Elaine CM
Rainbolt, Ellen BI, LI, CM
Rothlein, Steven BII, GII, MF
Sheridan, Mary BI, LI, CM, L&M O12
Singer, Frances BII&III, G Adv, MF, L&MIII
Soares, Janet L&MIV
Williams, Dudley L&MI

Men in Regular Division

Bauman, Arthur

Glick, Norman

Heller, Benjamin

King, Jerry

Kluge, Helmut

Louther, William

Nadel, Myron

Rogers, Jaine

Stuyf, Koert

Wolz Carl

Men in Extension Division

Garcia, Benjamin

Rothlein, Steven

Williams, Dudley

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT

DANCE WORKSHOP

Wednesday, March 30, 1960

12 noon - 1:00 p.m.

ROOM 610

PROGRAM

PRE-CLASSIC FORMS

Sarabande

Dark Memory Handel
Composed and danced by Rina Schenfeld

Elegy Bach
Composed and danced by Julia Alessandrone

Dispair Handel
Composed and danced by Mildred Hirsch

Minuet

Promenade Niemann
Composed and danced by Mary Barnett and William Louthier

Cocktail Party Niemann
Composed and danced by Marcia Kurtz and Myron Howard Nadel

MODERN FORMS

Cerebal

Mechanics on Parade Toch
Composed and danced by Pina Bausch

2 feet 10 Toch
Composed and danced by Nancy Lewis

Jazz

Blue Nocturne Fairchild
Composed and danced by Karen MacKay

Madison Avenue Fairchild
Composed and danced by Pina Bausch

Americana

- Desert Landscape Wilker
Composed and danced by Nancy Lewis
- Roundup Traditional
Composed and danced by Melinda Darmstadt
- Pioneer Land Jahn
Composed and danced by Fay Berrios
- Out by the Ole Pump Traditional
Composed and danced by Karen MacKay

GROUP FORMS

Quartet

- Prelude Arthur Foote
Composed by Elizabeth Weil
Danced by Susan Gendler, Virginia Klein, Nancy Lewis,
Jennifer Masley
- Impulse Hamilton
Composed by Dolores Vanison
Danced by Oshra Elkayam, Mable Robinson, William Louthier,
Dudley Williams
- Too Darn Beat Cowell
Composed by Carla De Sola
Danced by Rima Berg, Carol Egan, Arthur Bauman, Koert Stuyf

QUINTET

Quintet

- Thwarted Lullaby Bartok
Composed by Janet Mansfield Soares
Danced by Nurit Cohen, Carla De Sola, Mildred Hirsch,
Margaret Landon, Karen MacKay
- Intaglios Skalkottas, Katz, Bregman
Composed by Jack Moore
1. Montage Danced by Harriet Grossberg,
Carole Johnson, Marcia Kurtz,
Nancy Lewis, Karen MacKay, Carla De Sol
Kumiko Tsuchiya, Dolores Vanison
2. Blueprint Carol Egan
3. Overexposed Nancy Lewis
4. Underexposed Kumiko Tsuchiya, Ben Heller

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

13

L & M II COMPOSITIONS

Mozart Quartet K 465

Recording

Nancy Lewis
Myron Howard Nadel
Carmen Biascoechea

Prepared in the classes of Caryl Friend

JUILLIARD SCHOOL OF MUSIC

Wednesday One O'Clock Concert Series

March 30, 1960

P R O G R A M

Scherzo		Saul Goodman
Soundpiece		Fred Karlin
Voiles		Claude Debussy
	Trudy Muegel, vibraphone soloist	
Parade		Morton Gould
Nocturne		Robert Starer
Ballad for Dance		Saul Goodman
	Frederick King, tympani soloist	
	Dudley Williams, dancers	
	William Louthier,	
	Benjamin Heller, choreographer	
Canon for Percussion		Saul Goodman
Concerto for Percussion		Darius Milhaud
	Gloria Martin, marimba soloist	
La Fête des Infidèles		Robert Thomas
Hora Stoccato		Dinicu-Heifetz
	Joseph Adato, xylophone soloist	

PERCUSSIONISTS

Joseph Adato	Gloria Martin
Robert Ayers	Robert Melcher
Gerald Carlyss	Trudy Muegel
Anthony Cirone	Stephen Silverman
Richard Ecton	Robert Thomas
Lawrence Jacobs	Harry Sabonjian
Frederick King	

John Beal, contrabass

25

JUILLIARD SCHOOL OF MUSIC
FOUR EVENINGS OF DANCE

JUILLIARD SCHOOL OF MUSIC presents

**FOUR EVENINGS
OF DANCE**

Two Evenings of Modern Dance

Directed by Jose Limon

April 8 and 11 at 8:30

Two Evenings of Ballet

Directed by Antony Tudor

April 9 and 12 at 8:30

Guest Artist: PAULINE KONER

The Juilliard Orchestra

Frederick Prausnitz, conductor

Benefit Juilliard Dance Scholarship Fund

Tickets available on the basis of minimum contribution of
\$2.50, \$3.00, \$3.50 and \$4.00 each. Juilliard Concert Office,
120 Claremont Ave., New York 27.

26
Antony Tudor rehearsing A Choreographer Comments with Koert
Stuyf and Pina Bausch

Scrapbook #4 (1959/60) p. 26-27



27

Antony Tudor rehearsing A Choreographer Comments with Koert Stuyf and Pina Bausch

Scrapbook #4 (1959/60) p. 26-27





Photos #1-4 (top to bottom)

#1-2 Pina Bausch

#3 (l.to r.) unidentified, Bausch

#4 (l.to r.) unidentified, Bausch,
Koert Stuyf

Scrapbook #4 (1959/60) p. 28





Juilliard Dance Division students
rehearsing with Antony Tudor

Scrapbook #4 (1959/60) p. 29



THE DANCE: CURTAIN UP

City Ballet Returns— Juilliard Series

By JOHN MARTIN
THOUGH the New York City Ballet does not stay away long between seasons at the City Center, it is always old-home-week when it returns. Last Tuesday, when it opened its spring series, after having closed its winter one only on Feb. 7, there was a warm and cozy family welcome for it, and the values of continuity and a permanent home were once again made more than clear.

What is notable about it is that this is no closed-in, precious and snobbish family, but a free, broadly based, easily knowledgeable section of the public, that comes for no more invidious reason than that it likes the repertory, the people and the point of view. It is a heartening relationship across the footlights, a background of genuine substance against which to build an art.

To start the season with something of a fillip, however unpretentious, George Balanchine provided a new pas de deux, set to unfamiliar Tchaikovsky music, written originally for "Swan Lake" but never included in it. It is not much of a score, to be sure, and if the name of Minkus or even Pugnani were on the program, there would be little or no question. But actually it was not by Minkus or Pugnani, and hence has a significance of its own.

An Inviting Bonbon

Balanchine has made a sweet and winning dance of it, and if it captures something of the air of the Bolshoi's "Spring Waters," what is wrong with that? It is very young, very lyrical, full of invention and altogether charming.

True to his practices, Balanchine has fashioned the piece on the style of the ballerina who is to dance it, in this instance, Violette Verdy. She is a lovely dancer, with a remarkable ability to capture a choreographer's underlying intent; as a result she gives us not just a succession of steps, but a unified, beautifully phrased, musically informed whole. And she is gay as a lark as she does so, that being, indeed, the chief essential of the piece.

To assist her, young Conrad Ludlow has been chosen, and this, again, was an inspired choice. He is the least mannered, the least stereotyped, the least pretentious of dancers, and the very fact that he does not seem even to know how to throw things at us with more than their due emphasis, only makes him the more appealing. It might be a distant relation of Tom Sawyer up there dancing, which is an enormous help to the work itself and to Miss Verdy.

Karinska's costumes reflect the pink-and-blue aura that hangs over the piece, and it all holds together like a delicate bit of unsugary meringue.

At the Juilliard

The Juilliard School of Music will present the first pair of its "Four Evenings of Dance" on Friday and Saturday evenings of this week, with the second pair set for the following Monday and Tuesday. Though the performers will consist primarily of students and alumni of the school's dance department, José Limón and Pauline Koner and several members of the Limón company will also appear on the Friday program. They will provide, indeed, two of its three numbers, both premières.

Mr. Limón and Miss Koner will be seen in a work on which they have collaborated, based on Macbeth, set to music of Gunther Schuller, and entitled "Barren Sceptre." Ruth Currier will show a new piece called



Jack Mitchell, Impact Photos

JULLIARD SERIES—José Limón in "Barren Sceptre," a new duo about Macbeth; and Kurt Stuyf and Pina Busch in Antony Tudor's suite, "A Choreographer Comments."

"Toccata," to music of Henry Cowell, in which she will dance with Betty Jones, Harlan McCallum and Chester Wolenski.

Also on the bill will be a revival of Doris Humphrey's "Passacaglia and Fugue in C Minor" (Bach), danced by a student group with Mr. Wolenski (an alumnus) in the chief male role.

Saturday night's program will be devoted to the ballet division of the school, and Antony Tudor will not only direct it, but will also show two new compositions. The first is called "A Choreographer Comments" and is set to music of Schubert, and the second is "Little Improvisations," to music of Schumann. The latter is listed as a New York première, but the former is brand new.

On the bill will also be two other premières, one by Gilbert Reed (an alumnus) called "The Clowns" and set to music of Benjamin Britten, and the other by La Meri, a setting of Vivaldi's "The Seasons," which is a New York première.

In a different field altogether will be "Ballet de Neuf Danseurs, Trois Entrées Espagnoles" from "L'Europe Galante," reconstructed from the notation of Raoul Feuillet by Helmut Kluge.

The program will be danced by students, with three visiting alumni from the Metropolitan Opera Ballet—Iloni Hirschl, Nancy King and Bruce Marks—plus Mr. Wolenski again.

Frederick Frausnitz will conduct the Juilliard Orchestra, and proceeds from the performances will go to the scholarship fund.

The second pair of programs will be a repetition of the first.

Abroad and at Home

However the Castro Government in Cuba may feel officially about the United States Government, it apparently has no animadversions toward American dancers. When the American Ballet Theatre landed in Havana on Monday, four dozen gladioluses were handed to Lucia Chase, the company's director, in the name of President Castro.

The dancers were there under the auspices of the President's Special International Program for Cultural Relations administered by the American National Theatre and Academy, to appear in an international dance festival.

Originally they were scheduled to open on Monday evening, but the plane arrived some eighteen hours after it was supposed to, and Miss Chase ruled out any performance until the dancers had had a chance to rest. The opening, accordingly, was postponed until Tuesday.

All seats had been sold out well in advance, and when the company arrived there was a line extending around three sides of the theatre waiting for standing room.

A few more details are now available about the Ballet Theatre's forthcoming twentieth anniversary season at the Metropolitan Opera House, beginning April 19.

On the second night's bill is something listed simply as "Pas de Deux." Well, it turns out to be a new piece choreographed by Herbert Ross for Nora Kaye and Tommy Rall to music of Krenek. It will follow immediately after the première of Brigit Cullberg's "Lady From the Sea," which will have Lupe Serrano, Erik Bruhn and Glen Tetley in the cast.

Mr. Rall, by the way, will have Hugh Laing's role in "Pillar of Fire," and Mr. Tetley will have Antony Tudor's. The first "Giselle" of the season, on Thursday the 21st, will be danced by Alicia Markova and Mr. Bruhn. Alicia Alonso and Igor Youskevitch are scheduled for their first appearance the next night in an unspecified pas de deux.

The Week's Programs

This week the New York City Ballet will give the season's first performances of the "Mexico" and "Brazil" numbers from its last season's "Panamerica" suite, and will also bring back from last season its version of the Balanchine-Tchaikovsky "Theme and Variations."

Other events include the Juilliard School's dance series, as mentioned above, and this afternoon another "school" performance in the teen-age "workshop" of Arthur Mahoney and Thalia Mara. Here, too, by the way, an alumna from the Metropolitan Opera Ballet (Carol Kroon) will return as guest.

The schedule is as follows:

New York City Ballet City Center

TODAY (Mat.)—Swan Lake, Colombia Firebird, Symphony in C. (Eve.)—Square Dance, Uruguay, Apollo, Gounod Symphony.

TUESDAY—Swan Lake, Colombia, Firebird, Gounod Symphony.

WEDNESDAY—Square Dance, Pas de Trois, Night Shadow, Stars and Stripes.

THURSDAY—Divertimento No. 15, Mexico—Brazil, Apollo, Fanfare.

FRIDAY—Fanfare, Prodigal Son, Pas de Dix, Cuba.

SATURDAY (Mat.)—Theme and Variations, Swan Lake, New Pas de Deux, Firebird. (Eve.)—Souvenirs, Pas de Dix, Prodigal Son, Gounod Symphony.

NEXT SUNDAY (Mat.)—Square Dance, Medea, Afternoon of a Faun, Stars and

Stripes. (Eve.)—Con Amore, Agon, Allegro Brillante, Symphony in C.

Concerts and Recitals Today

BALLET REPERTORY WORKSHOP. Young Men's and Young Women's Hebrew Association, Lexington Avenue and Ninety-second Street; 4. (Arthur Mahoney and Thalia Mara, directors). Classroom Study, Pas d'Adage, Theme and Variations, Waltz (Sleeping Beauty), Reveille (Chopin), Peasant Pas de Deux (Giselle), Le Devoir, Pas de Bouquet, Polka (L'Age d'Or), Straussiana. Company includes Sonja Bayard, Mary Denny, Carol Kroon, Leif Anders, Jill Douglas, Renee Parjean, Nancy Gilmore, Sandra Hammond, Marilyn Lantz, Marilyn Siskind, Francine Sobel, Erica Wels, Michael Nestor, William Jacobs, Ian Benjamin, Howard Gaboury, Bruce Elliott, Richard de Longchamps.

FESTIVAL COMPANY OF NORWAY. Brooklyn Academy of Music; 8. Rustic Dialogue, Spring Dance from Telemark, Rustic March from Numedal, Norwegian Reel, Two Folk Songs, Rustic March from Setesdal, Hardanger Fiddlers' Contest, Magic Fiddle, Rustic Dance from Voss, Water Goblin, Spring Dance from Fana, Peer Gynt Riding the Buck, Spring Dance from Western Norway, Huldre, Country Wedding, Acrobatic Dance from Hallingdal. Company sponsored by Bergen International Festival of Music, Drama and Folklore in cooperation with Norwegian Government.

Friday

JOSE GRECO and Company, Brooklyn Academy of Music; 8:30. Program of Spanish dances.

JOSE LIMON and COMPANY, Juilliard Concert Hall, 130 Claremont Avenue; 8:30. (Frederick Frausnitz, conductor). Toccata (Currier-Cowell), Passacaglia and Fugue in C Minor (Humphrey-Bach), Barren Sceptre (Limon-Koner-Schuller).

(Company includes Pauline Koner, guest artist; Betty Jones, Ruth Currier, Harlan McCallum, Chester Wolenski and students of Juilliard School dance department).

Saturday

BALLET EVENING (Antony Tudor, director). Juilliard Concert Hall; 8:30. (Frederick Frausnitz, conductor). Ballet de Neuf Danseurs, Trois Entrées Espagnoles from "L'Europe Galante" (Reconstructed by Helmut Kluge from Feuillet notation). The Clowns (Gilbert Reed-Britten). A Choreographer Comments (Tudor-Schubert). Little Improvisations (Tudor-Schumann). The Seasons (La Meri-Vivaldi).

(Company consists of students of Juilliard School dance department, plus four alumni guests: Bruce Marks, Nancy King, Iloni Hirschl and Chester Wolenski).

SAHOMI TACHIBANA, Brooklyn Museum, Eastern Parkway; 3. (Admission free). "Japan Through Dance," directed by Frank Hrubant. Assisting artists: Elaine Hrubant, dancer; Teru Kurokawa, narrator.

Next Sunday

BABATUNDE OLATUNJI and Company, Town Hall; 2:30. African festival of dance, drumming and songs entitled "Safari to Musical Africa."

CHOREOGRAPHERS' NIGHT (sponsored by New York Ballet Club), High School of Fashion Industries, 225 West Twenty-fourth Street; 8:30.

New works by Alan Baker, Marvin Gordon, Anna Paulina, Joseph Rosen, Ruthann Carr and Phyllis Dersh.

JEWISH HOLIDAY DANCE SCENES. Y. M. and Y. W. H. A.; 1:30. (Junior Entertainment Series).

Fred Berk Dance Company, including Dov Alton, Yemima Ben-Gal, Janet Byer, Shleah Koner, Gila Melandoff, Joe Schlichter, Sally Stackhouse, Jack Wiener and Goren Folk Dance Group.

MARIA-THERESA, Dance Players Studio, 1223 Avenue of the Americas; 8:20.

Alleretto (Symphony in A major) (Beethoven). Scene "At the Brook" ("Pastoral") (Symphony) (Beethoven). "Unfinished" Symphony (Schubert). Venus Eternal (Wagner). Sonata op. 57 "Appassionata" (Beethoven).

ORCHESTRA AND STAGE REHEARSALS

FOR APRIL DANCE SERIES

Saturday, March 26	CH Pit	2:00 - 3:00 pm 3:00 - 5:00 pm	Schubert Octet musicians Vivaldi Seasons musicians Dancers invited to listen
Tuesday, March 29	CH Stage	2:00 - 4:00 pm	Seasons, entire cast Dancers using record
	CH Stage	4:15 - 6:30 pm	Schubert, entire cast Betty Sawyer, piano
	CH Stage	6:30 - 8:00 pm	Barren Sceptre tape recording
	CH Stage	8:00 -10:00 pm	Passacaglia John Colman, organ
Wednesday, March 30	STAGE NOT AVAILABLE UNTIL 2:00 PM		
	CH Stage	2:00 - 4:00 pm	Clowns Dancers using tape or record
	CH Stage	4:00 - 5:00 pm	Kinderscenen Abe Stokman, piano
	CH Stage	5:00 - 7:00 pm	Schubert, entire cast Betty Sawyer, piano
	CH Stage	7:15 - 9:00 pm	Feuillet, entire cast Abe Stokman, piano
Thursday, March 31	STAGE NOT AVAILABLE UNTIL 5:00 PM		
	CH Stage	5:00 - 7:00 pm	Seasons, entire cast Dancers using record
	CH Stage	7:00 - 9:00	Passacaglia, entire cast John Colman, organ
Friday, April 1	STAGE NOT AVAILABLE ALL DAY OR EVENING		
Saturday, April 2	CH Pit	10:00- 1:00 pm	Barren Sceptre musicians Dancers invited to listen
	CH Pit	2:00 - 3:00 pm	Schubert Octet musicians Dancers invited to listen
	CH Pit	3:00 - 5:00 pm	Vivaldi Seasons musicians Dancers invited to listen
	CH STAGE NOT AVAILABLE UNTIL 5:00 PM		
	CH Stage	5:00 - 6:30 pm	Feuillet, entire cast Abe Stokman, pianist
	CH Stage	6:30 - 8:30 pm	Toccanta Dancers using record or tape
	CH Stage	8:30 -10:00 pm	Barren Sceptre Dancers using record or tape
Monday, April 4	CH Stage	10:00-11:45 am	Toccanta lighting rehearsal Dancers using record
	CH Stage	12:15- 2:00 pm	Clowns lighting rehearsal Dancers using record
	CH Stage	2:00- 4:00 pm	Seasons, entire cast, Lightin rehearsal, Dancers & record

Monday, April 4 (continued)	CH Stage	4:00-6:00 pm	Feuillet, entire cast, Lighting rehearsal, Abe Stokman, piano
	CH Stage	6:00-7:00 pm	Toccanta run through
	CH Stage	7:00 pm ----	Run through with dancers & musicians of Limon program: Toccanta with musicians Passacaglia, J. Colman Barren Sceptre, Prausnitz conducting trio
Tuesday, April 5	CH Stage	10:00-11:45 am	Passacaglia lighting rehearsal John Colman, organ
	CH Stage	12:15- 2:00 pm	Barren Sceptre lighting rehearsal Dancers using tape or record
	CH Stage	2:00- 4:00 pm	Schubert, entire cast lighting rehearsal; Betty Sawyer, piano
	CH Stage	4:00- 6:00 pm	Kinderscenen lighting rehearsal Abe Stokman, piano
	CH Stage	7:00 pm ----	Run through of Ballet program Feuillet with Stokman Clowns-musicians Schubert-Prausnitz cond. Kinderscenen-Stokman Seasons-Prausnitz cond.
Wednesday, April 6	CH Stage	12:30-2:00 pm	All dancers & musicians on call
	CH Stage	7:00 pm ----	DRESS REHEARSAL TOCCANTA PASSACAGLIA BARREN SCEPTRE
Thursday, April 7	CH Stage	7:00 pm ----	DRESS REHEARSAL FEUILLET CLOWNS SCHUBERT KINDERSCENEN SEASONS
Friday, April 8		8:30 pm	OPENING NIGHT LIMON PROGRAM
Saturday, April 9		8:30 pm	OPENING NIGHT BALLET PROGRAM
Monday, April 11		8:30 pm	LIMON PROGRAM
Tuesday, April 12		8:30 pm	BALLET PROGRAM

JUILLIARD SCHOOL OF MUSIC FOUR EVENINGS OF DANCE

JOSÉ LIMÓN

WITH
Members of His Company

FEATURING
Pauline Koner
GUEST ARTIST

ANTONY TUDOR

Director
OF
Ballet Evenings

JUILLIARD DANCE ENSEMBLE

Guest Choreographers:
La Meri, Ruth Currier, Gilbert Reed

Alumni Guest Artists:
Ilona Hirschl, Nancy King,
Bruce Marks, Chester Wolenski

THE JUILLIARD ORCHESTRA

FREDERICK PRAUSNITZ, CONDUCTOR

JUILLIARD CONCERT HALL

Proceeds to the Dance Scholarship Fund of Juilliard School of Music

JUILLIARD SCHOOL OF MUSIC FOUR EVENINGS OF DANCE

APRIL 8 and 9 — 11 and 12

PROGRAMS

JUILLIARD CONCERT HALL

130 CLAREMONT AVENUE, NEW YORK CITY

8:30 P.M.

FRIDAY, APRIL 8, and MONDAY, APRIL 11

JOSÉ LIMÓN & DANCE COMPANY

Juilliard Dance Department
students and alumni

TOCCANTA (Première)

Music by Henry Cowell
Choreography by Ruth Currier
Danced by members of the
José Limón Company

PASSACAGLIA AND FUGUE IN C MINOR

Music by Johann Sebastian Bach
Choreography by Doris Humphrey
Danced by students and alumni of
Juilliard Dance Department

BARREN SCEPTRE (Première)

Music by Gunther Schuller
Choreography by José Limón
Danced by José Limón
and Pauline Koner

SATURDAY, APRIL 9, and TUESDAY, APRIL 12

ANTONY TUDOR, Director

Juilliard Dance Department
students and alumni

BALLET DE NEUF DANSEURS TROIS ENTRÉES ESPAGNOLES FROM L'EUROPE GALANTE

Reconstructed by Helmut Kluge from
Raoul Feuillet scores

THE CLOWNS (Première)

Music by Benjamin Britten
Choreography by Gilbert Reed

A CHOREOGRAPHER COMMENTS (Première)

Music by Franz Schubert
Dance Arrangements by Antony Tudor

LITTLE IMPROVISATIONS

(First New York Performance)

Music by Robert Schumann
Choreography by Antony Tudor

THE SEASONS (First New York Performance)

Music by Antonio Vivaldi
Choreography by La Meri

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April 8					
April 9					
April 11					
April 12					
Additional Contribution					
Total					

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PROGRAM
SEASON 1959-1960

Friday, Saturday, Monday and Tuesday evenings
April 8, 9, 11 and 12, 1960, at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

presents

FOUR EVENINGS OF DANCE

JOSÉ LIMÓN
with members of his Company
PAULINE KONER
guest artist

ANTONY TUDOR
Director
of
Ballet Evenings

JUILLIARD DANCE ENSEMBLE

Guest choreographers:
La Meri, Ruth Currier, Gilbert Reed

Alumni and guest artists:
Ilona Hirschl, Nancy Reed
Bruce Marks, Chester Wolenski

FREDERICK PRAUSNITZ
Musical Director and Conductor
Members of the JUILLIARD ORCHESTRA

Proceeds to the Dance Scholarship Fund of Juilliard School of Music

PROGRAM

Friday, April 8 and Monday, April 11

TOCCANTA

(Première Performances)

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*Toccanta (1938)

Perryne Anker, *soprano*
Marilyn Laughlin, *flute*

David Moore, *'cello*
Abraham Stokman, *piano*

Henry Cowell

Choreography (1960)

Costumes
Lighting

Ruth Currier
Pauline Lawrence
Thomas DeGaetani

RUTH CURRIER, BETTY JONES, CHESTER WOLENSKI, HARLAN MCCALLUM

The choreography for this work has been especially created for these performances at the request of José Limón.

**Toccanta is Mr. Cowell's title, intended to add a vocal implication to the word toccata*

INTERMISSION

PASSACAGLIA AND FUGUE IN C MINOR

Passacaglia and Fugue in C Minor

Johann Sebastian Bach
(1685-1750)

Lorna Da Costa, *organ*

Choreography (1938)

Director
Costumes
Lighting

Doris Humphrey
José Limón
Pauline Lawrence
Thomas DeGaetani

CHESTER WOLENSKI
PHILIPPINE BAUSCH

RIMA BERG
ALICE CONDODINA
CARLA DeSOLA
MICHAL IMBER
VIRGINIA KLEIN
NANCY LEWIS

JENNIFER MASLEY
ELIZABETH NYE
JENNIFER SCANLON
RINA SCHENFELD
SUSAN SINDALL
DOLORES VANISON
ELIZABETH WEIL

NORMAN GLICK
MYRON HOWARD NADEL

STEPHEN PAXTON
KOERT STUYF

Reconstructed from Labanotation score and documentary film.

INTERMISSION

BARREN SCEPTRE

(Première Performances)

Music for Violin, Piano and Percussion (1957)

Gunther Schuller

Dorothy Pixley, *violin*

Abraham Stokman, *piano*

Trudy Muegel, *percussion*

Choreography (1960)

Costumes
Lighting

José Limón
(in collaboration with
Miss Koner)
Pauline Lawrence
Thomas DeGaetani

The Thane
His Consort

JOSÉ LIMÓN
PAULINE KONER

*"Stars, hide your fires,
Let not light see my black and deep desires."*

— Macbeth, Shakespeare

programs for Ballet Evenings appear on pages following

PROGRAM

Saturday, April 9 and Tuesday, April 12

BALLET DE NEUF DANSEURS

Ballet de Neuf Danseurs

Unknown

Abraham Stokman, *harpsichord*

Choreography (1700)

Reconstruction

Lighting

Raoul Feuillet

Helmut Kluge

Thomas DeGaetani

CHESTER WOLENSKI

MILDRED HIRSCH

RINA SCHENFELD

EUGENIA VOLZ

SUSAN SINDALL (April 9)

ALICE CONDODINA (April 12)

ARTHUR BAUMAN

JERRY KING

MYRON HOWARD NADEL

CARL WOLZ

TROIS ENTRÉES ESPAGNOLES

(from the opera-ballet *L'Europe Galante*)

"L'Europe Galante" (1697)

André Campra

Abraham Stokman, *harpsichord*

Choreography (1697, for the

Paris Opéra)

Reconstruction

Lighting

Louis Pécour

Helmut Kluge

Thomas DeGaetani

MERCEDES ELLINGTON, HELMUT KLUGE, CARL WOLZ

Ballet de Neuf Danseurs and Trois Entrées Espagnoles have been reconstructed from the dance script of Raoul Feuillet.

THE CLOWNS

(Première Performances)

By permission of the Publishers and Copyright Owners, Boosey and Hawkes, Inc.

Fantasy for Oboe and Strings, Op. 2

Benjamin Britten

Hugh Matheny, *oboe*

Earl Carlyss, *violin*

Janet Lyman, *viola*

Toby Saks, *'cello*

Choreography (1960)

Costumes and Set

Lighting

Gilbert Reed

Leon Munier

Thomas DeGaetani

ILONA HIRSCHL, NANCY REED, BRUCE MARKS

Miss Hirschl and Mr. Marks are appearing by the kind permission of the Metropolitan Opera Association.

INTERMISSION

A CHOREOGRAPHER COMMENTS

(Première Performances)

Octet in F Major, Op. 166 (1824)

Franz Schubert

Dorothy Pixley, *violin*

Andrew Svilokos, *violin*

Laurance Fader, *viola*

Charles Wendt, *'cello*

William Rhein, *contrabass*

John Pangia, *clarinet*

Leon Kuntz, *French horn*

Robert Thompson, *bassoon*

Dance Arrangements (1960)

Lighting

Antony Tudor

Thomas DeGaetani

COMMENT I: Arabesque — A position in which the body is supported on one leg, while the other is extended in back with the arms harmoniously disposed.

587 Arabesques

PHILIPPINE BAUSCH

CHIEKO KIKUCHI

JENNIFER MASLEY

MICHAL IMBER

VIRGINIA KLEIN

CAROL LIPMAN

JERRY KING

MYRON HOWARD NADEL

KOERT STUYF

COMMENT II: Jété — A spring from one foot to the other.

224 Jétés

JENNIFER MASLEY

MABEL ROBINSON

BENJAMIN HELLER

WILLIAM LOUTHER

COMMENT III: Pas de Bourrée — Three transfers of weight from one foot to the other.

PHILIPPINE BAUSCH and KOERT STUYF

COMMENT IV: Tour — A turn.

60 Turns

CAROL EGAN

BARBARA HALE

CHIEKO KIKUCHI

JENNIFER MASLEY

continued on page following

COMMENT V: Quatrième en l'air — Leg extended in front.

PHILIPPINE BAUSCH
CAROL EGAN
BARBARA HALE
MICHAL IMBER
VIRGINIA KLEIN
CAROL LIPMAN

MABEL ROBINSON
BENJAMIN HELLER
JERRY KING
WILLIAM LOUTHER
MYRON HOWARD NADEL
KOERT STUYF

COMMENT VI: Bourrée Couru — Small running steps.

CHIEKO KIKUCHI

COMMENT VII: Petite Batterie — Small jumping steps in which the legs beat together.

597 Beats

CAROL EGAN
BARBARA HALE

CHIEKO KIKUCHI
JENNIFER MASLEY

COMMENT VIII: Posé — A step onto a straight leg.

65 Posés

JENNIFER MASLEY

COMMENT IX: Tour — A turn.

184 Turns

CAROL EGAN
BARBARA HALE

CHIEKO KIKUCHI
JENNIFER MASLEY

COMMENT X: Pas de chat — Literally, step of a cat.

1 Pas de chat

MICHAL IMBER and BENJAMIN HELLER

LITTLE IMPROVISATIONS

(First New York Performances)

Kinderscenen, Op. 15 (1838)

Robert Schumann

Abraham Stokman, *piano*

Dance Arrangement (1953)

Lighting

Antony Tudor
Thomas DeGaetani

MERCEDES ELLINGTON and WILLIAM LOUTHER

INTERMISSION

THE SEASONS

(First New York Performances)

The Seasons, Music and Subtitles

Antonio Vivaldi
(1675-1741)

Dorothy Pixley, *solo violin*
members of The Juilliard Orchestra

Choreography (1953)

Costumes

Lighting

La Meri

La Meri

Thomas DeGaetani

LA PRIMAVERA

Allegro — The First Bird; Streams and Zephyrs; Thunder and Lightning; The Peasants' Dance

PHILIPPINE BAUSCH
CAROL EGAN
MERCEDES ELLINGTON
BARBARA HALE

RINA SCHENFELD
BENJAMIN HELLER
JAIME ROGERS

Largo — The Plants Grow and the Cowherd Dreams

PHILIPPINE BAUSCH and CARL WOLZ

L'ESTATE

Allegro non molto — The Cuckoo; the Dove; the Cardinal; the Breezes; the Winds; Vilanel

MERCEDES ELLINGTON
RINA SCHENFELD

JERRY KING
MYRON HOWARD NADEL

L'AUTUMNO

Adagio molto — The Drunkards Dream after the Grape Harvest

PHILIPPINE BAUSCH

Allegro — The Hunters; the Rabbits; the Stag

CAROL EGAN
BARBARA HALE

BENJAMIN HELLER
JAIME ROGERS

L'INVERNO

Largo — The Poet; the Rain

CARL WOLZ

CAROL EGAN
MERCEDES ELLINGTON

BARBARA HALE
RINA SCHENFELD

Allegro — Hail, Ice and Storm; One Who Falls Through Ice; the Icicles; the Southwind

PHILIPPINE BAUSCH
CAROL EGAN
MERCEDES ELLINGTON
BARBARA HALE
RINA SCHENFELD

BENJAMIN HELLER
JERRY KING
MYRON HOWARD NADEL
CARL WOLZ

STAFF FOR THE DANCE SERIES

Assistant to Mr. Limón
Assistant to Mr. Tudor
Assistant to La Meri
Rehearsal pianist for Mr. Tudor
Technical direction, stage management
and lighting for Dance Series
Costume execution

Shoes and tights by
Master carpenter
Master electrician
Assistant technicians

Chester Wolenski
Margaret Black
Jerane Michel
Betty Sawyer

Thomas DeGaetani
Maida Burr
Nellie Hatfield
Jennie L. Jackson
Capezio
Frederick Strassburg
Edward Litcher
Arthur Bauman
Lynne Fippinger
Benjamin Garcia

MEMBERS OF THE JULLIARD ORCHESTRA PARTICIPATING IN THE DANCE SERIES

Violins

Judy Bush
Earl Carlyss
Nancy Hill Garvey
Almita Hyman
Jorge Kemeny
Marcelle Perrier
Dorothy Pixley
Liesel Soley
Andrew Svilokos
Donald Weilerstein

Violas

Donald Aibel
Laurance Fader
Anne Fryer
Noel Gilbert
Janet Lyman
Marilyn Stroh

'Cellos

Einar Holm
David Moore
Toby Saks
Charles Wendt

Contrabass

William Rhein

Flute

Marilyn Laughlin

Oboe

Hugh Matheny

Clarinet

John Pangia

Bassoon

Robert Thompson

French Horn

Leon Kuntz

Percussion

Trudy Muegel

Piano

Abraham Stokman

Harpsichord

Abraham Stokman
Sheila Keats (Vivaldi only)

Organ

Lorna Da Costa

Orchestra Librarian

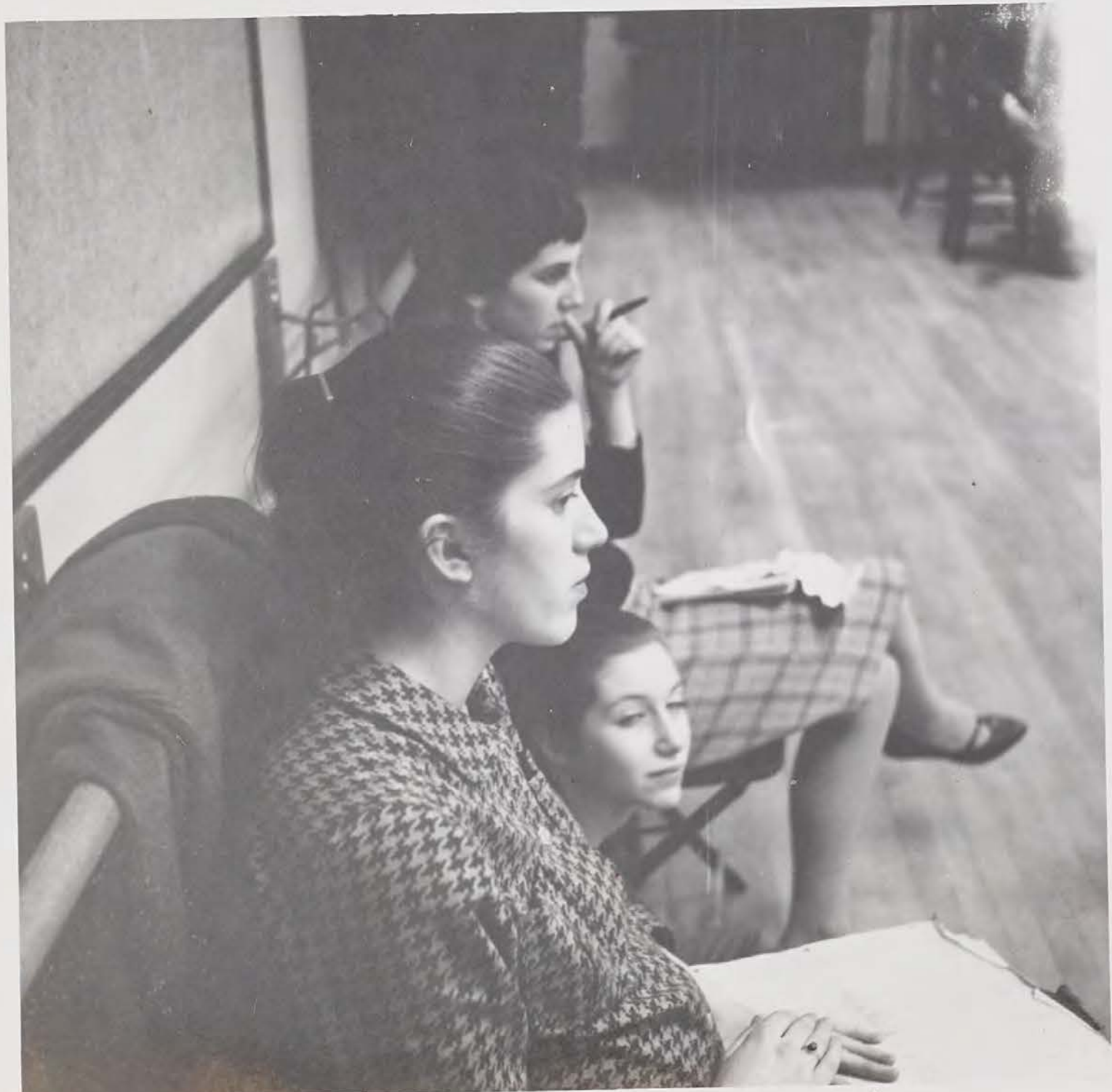
Felix Goettlicher

FIRE NOTICE

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

34
Juilliard Dance Division students rehearsing Doris
Humphrey's Passacaglia and Fugue

Scrapbook #4 (1959/60) p. 34-35 NEGS# 57-62



Juilliard Dance Division students rehearsing Doris
Humphrey's Passacaglia and Fugue

Scrapbook #4 (1959/60) p. 34-35

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Juilliard Dance Division students rehearsing Doris Humphrey's Passacaglia and Fugue; Pina Bausch in foreground.

Scrapbook #4 (1959/60) p. 36

NEGS. # 57-62



CONCERT REVIEWS

Reviewed by Doris Hering: 4 Evenings of Dance at Juilliard.

Reviewed by Selma Jeanne Cohen: N. Y. Ballet Club Choreographers' Night; Edith Stephen & Co.; Beverly Schmidt; Katherine Litz & Co.

**Four Evenings of Dance
Juilliard School of Music
Juilliard Concert Hall
April 8, 9, 11, 12 — 1960**

Some choreographers create a dance structure that progresses side by side with the music. Others use the music as a rhythmic impetus. And still others are able to create a dance that somehow fulfills the music—as Doris Humphrey did in her *Passacaglia and Fugue in C Minor*.

Restaged for this occasion from a Laba-notation score and film, the *Passacaglia* offers a stirring and strangely personal experience, although the means it uses to do so are as impersonal as a fine steel scaffolding. The dancers move in masses and levels, with every so often a soloist or small unit peeling away, and with a constant interplay of levels.

Dynamically the dance accumulates relentlessly. And just at the point where one wonders how much higher the tension can grow, it resolves majestically and with a candid simplicity of gesture. The Juilliard Dance Ensemble, led by Philippine Bausch and guest artist Chester Wolenski, performed with fervor.

In many ways, Ruth Currier seems to be a logical successor to Doris Humphrey. Like the voice of a Tourel or a Ferrier, Miss Currier's new *Toccanta* (Henry Cowell) wove rapturously through the music. Sometimes the movement was quite simple, like the opening phrase with a male dancer thoughtfully extending his leg. Sometimes it was arresting, like the moment when Miss Currier's body spilled downward into silence. But in every instance the choreographer displayed a sure instinct for the visual and rhythmic accent of a phrase. And the result was enhanced by the ecstatic dancing of Ruth Currier, Betty Jones, Chester Wolenski, and Harlan McCallum.

It would have been a challenge for any choreographer to conclude a program of such stature. José Limón and Pauline Koner did not meet the challenge in *Barren Sceptre* (Gunther Schuller).

The work, based upon the relationship between Macbeth and his wife, began with

an intriguing passage. Mr. Limón stood, a long black-clad figure in a reddish light. The slim small arms of Miss Koner serpented out from behind him as though they were emanations from his own body. And in that one instant the extent of Lady Macbeth's power over her husband was established. But beyond this point there was little choreographic or dramatic delving. Instead, the dance became feverishly athletic and melodramatic.

There was something delightfully magical in seeing the feathery old dance notation of Raoul Feuillet brought to life. Two works, the *Ballet de Neuf Danseurs* and *Trois Entrées Espagnoles* were reconstructed from the notation by Juilliard student Helmut Kluge. And their polite patterns, with softly rounded arms and gracious inclinations of the torso, were performed with sweetness and restraint.

For some reason, mankind's private face and the face he presents to the world are often typified by the clown without and with his make-up. In *The Clowns* (Britten), choreographer Gilbert Reed followed the pattern with three figures donning make-up before suspended dressing tables and subsequently removing the make-up to walk off, one-by-one. The dance added little to the universally accepted image.

Inevitably and compulsively we count the thirty-two fouettés whenever we see the *Black Swan Pas de Deux*. And as though he well knew our mundane soul (and that of most other balletomanes), choreographer Antony Tudor created a suite called *A Choreographer Comments*. It consisted of sections with titles like "587 Arabesques," "224 Jetés," "597 Beats," and "184 Turns."

But *A Choreographer Comments* was more than a playful bit of satire. It was a tasteful *exercice de style*, always aware of the gentle, wistful, or just simply loving quality of the young people dancing it.

In Mr. Tudor's *Little Improvisations*, a duet for Mercedes Ellington and William Louthier in which a young couple—a couple ostensibly in love—carried out their fantasies and yearnings with the aid of simple props, a cloth was by turns a cape and a make-believe baby. A bench was by turns a throne and a refuge. And, as in the preceding work, the imagery was inventive yet never forced.

There is nothing more gratifying than to encounter new creative resources in an established artist. This happened with La Meri. Her new work, *The Seasons* (Vivaldi) was her finest since the *Swan Lake*

(in Bharata Natyam style) of more than a decade ago.

La Meri followed the verbal indications of the composer—story-like subtitles indicating activities typical of each season. And she realized their imagery in a dancing style that lustrously combined the shape and impulse of Hindu dance with the softer phrasing of classic ballet.

Especially exciting were a heroic duet for Jerry King and Myron Howard Nadel and a melting solo for Philippine Bausch. And all of the dancers seemed greatly stimulated by La Meri's approach to movement. They performed *The Seasons* with zest and flavor.

D. H.

DANCE

WALTER TERRY

Juilliard Dance Series

A program of modern dance and one of ballet, each scheduled for two performances, are the current offerings of the Juilliard School of Music. On Friday evening, Jose Limon and Pauline Koner, Ruth Currier with members of the Limon company and the Juilliard Dance Ensemble gave three modern dance works, two of them new and one an important revival. The novelties were Mr. Limon's "Barren Sceptre," created in collaboration with Miss Koner, and Miss Currier's "Toccanta." The third work was the late Doris Humphrey's "Passacaglia and Fugue in C Minor" (Bach), first produced in 1938.

The new Limon piece, based on the figure of Macbeth and set to music of Gunther Schuller (Music for Violin, Piano and Percussion), is a melodrama in duo form for the Thane and his consort. Presumably, Mr. Limon intended to give dance substance to the desires, the conflicts and the fears which Macbeth experienced within himself as they related to the greed, ambition and passion of Lady Macbeth. Unfortunately, "Barren Sceptre" turned out to be not much more than surface drama, characterized by intense posturings, leerings and a sort of restless emotionalism.

Both Mr. Limon and Miss Koner are superb dancers but, I fear on this occasion, both were guilty of emoting. The intricate lifts which introduced the duet were expertly realized and Miss Koner in particular danced her own solo passages with technical skill, but "Barren Sceptre" emerged as a tedious study of two individuals who seemed neither noble nor ignoble but simply frenzied.

Miss Currier's "Toccanta," set to Henry Cowell's music of the same name (an intended adaptation of the usual "toccata") for soprano, flute, cello and piano, is an engaging dance abstraction which centers much of its action on lifts (both low and what might be described as Bolshoi-Ballet-high) and on spatial designs using the curve.

A technical miscalculation or slip marred the final lift and exit, but otherwise, the piece was beautifully danced by Miss Currier herself, the lovely Betty Jones, Chester Wolenski and Harlan McCallum. The quality most noticeable in "Toccanta" is its cool lyricism. There are passing hints of tenderness but in the main the work invites the interest of the eye rather than of the heart.

Miss Humphrey's monumental "Passacaglia," one of the great works of this great woman, was restaged through a dance notation score (La-banotation was the method used) and a documentary film. Since its performers Friday were chiefly dance students at Juilliard and since its two principals, Mr. Wolenski and Philippine Bausch, were not

the equals of previous interpreters, it followed that a good deal of the grandeur and power inherent in the choreography were not realized. But even as a workshop effort, Miss Humphrey's bold designs, her wonderful visualization of the musical properties of the Bach score and her expert interweaving of a massed group with solo figures were good rewards. Some day, we pray, this "Passacaglia" will find a permanent home in a professional modern theater dance repertory.

Members of the Juilliard Orchestra, directed by Frederick Prausnitz, provided the accompaniments for the two new works and Lorna Da Costa was the organist for the Bach.

On Saturday evening, Juilliard's ballet wing presented a program arranged and directed by Antony Tudor, with La Meri and Gilbert Reed as guest choreographers. It started slowly with some historically interesting but, to twentieth-century eyes, theatrically mild court ballet sequences of the year 1700 and declined further with Mr. Reed's "The Clowns," a dreary little number which captured neither the poignancy nor gaiety of clowns and which certainly had no movement invention to recommend it.

Then, following intermission, things perked up considerably as Mr. Tudor took over with a delightful series of studies, ten in all and each devoted to a statement and development of a specific ballet action or pose, such as arabesque, jete, tour, pas de bourree and the like. The distinguished choreographer did not settle for mere examples of balletic movement; rather did he weave them into interesting patterns and, on several occasions, invested them with delicious bits of humor.

If this technique-based suite, called "A Choreographer Comments," did not actually constitute a ballet, it was certainly, even with student dancers, far more entertaining than a good many works bearing the ballet label. Perhaps a few of the sequences were a trifle attenuated (we were promised 587 arabesques and I'm sure we got them) but, for the most part, the etudes flowed along, easily and lightly to music of Schubert.

Mr. Tudor's "Little Improvisations" (to music of Schumann), in its first New York presentation, turned out to be an enchanting duet, at times playful, occasionally ironic, again tender and touching. And no small part of its charm was due to the fine performing of Mercedes Ellington and William Lougher. In both this duet and in "A Choreographer Comments," it was good to see once more (for we see too little of his work these days), Mr. Tudor's quiet choreographic authority coupled with surprise bursts of comedy, either biting or purely antic.

The closing work, La Meri's



Jose Limon in his new "Barren Sceptre," based on "Macbeth."

"The Seasons" is not at all balletic in technique, for the choreographer has employed adapted East Indian dance technique for her vocabulary of movement. It is a fine piece, lyrical and with humor, which reflects skillfully the nature of the Vivaldi score. The Juilliard student dancers performed it nicely but could not, of course, give it the technical brightness and stylishness which La Meri's own professional dancers have brought to it in the past.

This evening, the modern dance program will be repeated and tomorrow evening will again be a ballet night.

Dance: Juilliard Concerts

Jose Limon Troupe Offers 2 Premieres
in a Pair of Programs at the School

By JOHN MARTIN

THE Juilliard School of Music gave the first of two pairs of concerts by its dance department at its concert hall on Friday and Saturday evenings. Friday's was devoted to the modern dance and Saturday's to the ballet. The second pair will be given tonight and tomorrow night.

Since these are primarily student performances, a line must be drawn between what is to be reviewed and what is not. Much of the material on both evenings was of value chiefly to the students, but some of it was on a professional level and performed by professional artists.

In this latter category, José Limón and members of his company provided two premieres, both of high caliber. In collaboration with Pauline Koner, Mr. Limón presented a telling dramatic work epitomizing the personal tragedy of Macbeth and his lady. Quite unlike his earlier Shakespearean adventure, the admirable "Moor's Pavane," this is less a dance composition than a psychological drama in movement. It is strong, terse, vivid and remarkably evocative.

Of enormous helpfulness is Gunther Schuller's fine score, called "Music for Violin, Piano and Percussion." Though it employs all the contemporary idioms that in the hands of so many composers become merely fashionable devices, it is rich in feeling, formal substance and musical excitement. Mr. Limón has made superb use of it; indeed, it might almost have been written for his particular purposes. Both dancers gave it characteristically fine performances.

The other premiere was Ruth Currier's setting of Henry Cowell's "Toccata," danced by herself, Betty Jones, Chester Wolenski and Harlan McCallum, all of the Limón concert company. Miss Currier is a talented artist in both her fields. She has created here an abstract lyric piece in terms of strikingly beautiful movement, with passages, especially in the later sections, of first-rate invention. The earlier sections, at least at first seeing, are con-

trapuntally somewhat difficult for easy watching.

The third number on the program was a student performance of Doris Humphrey's "Passacaglia and Fugue in C Minor" (Bach). Naturally enough, it was not very good.

Saturday's program was almost exclusively a student affair, with only Gilbert Reed's "The Clowns" in the professional category. Set to Benjamin Britten's "Fantasy for Oboe and Strings, Op. 2," it was performed very well indeed by Ilona Hirschl, Nancy Reed and Bruce Marks, all of them now or formerly of the Metropolitan Opera. As a ballet, however, it is thin and largely devoid of movement.

Of major interest, even though on the student level, was Anthony Tudor's "Little Improvisations," set to Schumann's "Kinderszenen" and danced beautifully by Mercedes Ellington and William Louther. It is sweet, tender genuinely young in heart and sympathy, and for all that it is danced by only two dancers to a single piano, it certainly belongs in some company's repertory.

Mr. Tudor preceded it with "A Choreographer Comments," really a demonstration of student technique, but put together in form and with delightful touches of humor that gave it spectator interest without in the least compromising its technical qualities.

The other numbers were two re-creations by Helmut Kluge from Feuillet's notation of old French court dances, and La Meri's staging of Vivaldi's "The Seasons" in a style derived chiefly from Hindu dance.

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT SCHEDULE

1959-1960

APRIL 1960

MONDAY

Space Available:

Rm. 610, 8:00 AM-10:00 PM

Rm. 607, 8:00 AM-10:20 AM, 1:00-2:20 PM, 5:00-10:00 PM

Rm. 102, 8:00 AM-10:00 PM

9:00-10:20 AM	Rm. 610	Ballet II. Corvino, Instructor; Dennis, Accomp.
	Rm. 607	Graham I. McGehee, Instructor; McCosh, Accomp.
	Rm. 409	L&M III & IV. Lloyd, Instructor.
10:30-11:50 AM	Rm. 610	Graham Advanced. McGehee, Instructor, McCosh, Acc.
12:00-12:50 PM	Rm. 610	Ballet I, Corvino, Instructor; Dennis, Accomp.
	Rm. 102	Pre-Classic Practice, Section I. Moore, Instructor; Caputi, Accomp.
	Rm. 07	Dance History & Criticism. Hill, Instructor
1:00-2:00 PM	Rm. 102	Pre-Classic Practice, Section 2. Moore, Instructor; Caputi, Accomp.
1:00-2:20 PM	Rm. 610	Ballet III & IV. Corvino, Instructor; Dennis, Acc.
	Rm. 607	Limon II. Dunbar, Instructor; Colman, Accomp.
2:30-3:50 PM	Rm. 610	Limon I. Dunbar, Instructor; Colman, Accomp.
	Rm. 102	Modern Forms Practice. Moore, Instructor; Caputi, Accomp.
4:00-5:20 PM	Rm. 610	Limon Advanced. Dunbar, Instructor; Ikeda, Acc.
	Rm. 102	Notation II. Grelinger, Instructor.
	Rm. 06	Notation I, Section 1. Topaz, Instructor.
	C H	Stagecraft I, Section 1. DeGaetani, Instructor.

TUESDAY

Space Available:

Rm. 610, 12:45-10:00 PM (also 9:00 AM-12:45 PM when Orchestra is in Concert Hall)

Rm. 607, 1:00 - 10:00 PM

Rm. 102, 8:00 AM - 10:00 PM

9:00-10:20 AM	Rm. 102	I&M III. Lloyd, Instructor.
	Rm. 515	I&M I. Sections 1 and 2. Friend, Instructor.
10:30-11:50 AM	Rm. 102	I&M IV. Lloyd, Instructor.
	Rm. 512	I&M II. Friend, Instructor.
12:00-12:50	Rm. 102	Ballet I. Corvino, Instructor; ^{Lubin} Lubin, Acc.
	Rm. 07	Dance History & Criticism. Hill, Instructor.
1:00-2:20 PM	Rm. 610 & 607 alt.	Limon Advanced Girls. Limon, Instructor; Lubin, Accomp.
	Rm. 607 & 610 alt.	Graham Advanced Girls. Winter, Instructor; McCosh, Acc.
	Rm. 102	Ballet Men's Class. Tudor, Instructor; Sawyer, Accomp.
2:30-3:50 PM	Rm. 610	Ballet Advanced Girls. Tudor, Instructor; Sawyer, Acc.
	Rm. 607	Limon I and lower II. Limon, Instructor; Lubin, Accomp.
	Rm. 102	Graham I. Winter, Instructor; McCosh, Accomp.
4:10-5:30 PM	Rm. 610	Ballet Adagio. Tudor, Instructor; Sawyer, Acc.
4:00-5:20 PM	Rm. 607	Ballet II & III. Manuel, Instructor; Lubin, Acc.
	Rm. 102	Notation I, Section 2. Topaz, Instructor.

WEDNESDAY

Space Available:

Rm. 610, 8:00 AM - 10:00 PM

Rm. 607, 8:00 AM - 10:00 PM

Rm. 102, 8:00 AM - 10:00 PM

9:00-10:20 AM	Rm 610 & 607 alt.	Limon Advanced. Jones, Instructor; Taffs, Acc.
	Rm. 610 & 607 Alt.	Graham Advanced. McGehee, Instructor; Millington, Acc.
	Rm. 102	L&M I, Section 1. Friend, Instructor.
10:30-11:50 AM	Rm. 610 & 607 alt.	Graham I & II. McGehee, Instructor, Millington, Acc.
	Rm. 607 & 610 alt.	Limon I. Jones, Instructor; Taffs, Acc.
12:00-12:50	Rm. 607	Group Forms. Horst, Instructor. ON CALL.
11:30-1:00 PM	Rm 102	Laboratory sections. Sweigard, Instructor.
1:00-2:00 PM	WEDNESDAY ONE O'CLOCK CONCERT	
2:00 - 3:20 PM	Rm. 610	Ballet I & II. Corvino, Instructor; Dennis, Acc.
	Rm. 607	Modern Forms. Horst, Instructor; Moore, Assistant; Caputi, Accomp.
	Rm. 102	Anatomy. Sweigard, Instructor.
3:30-4:45	Rm. 610	Ballet Advanced Girls (including pointe). Tudor, Instructor; Sawyer, Accomp.
	Rm. 607	Pre-Classic Forms. Horst, Instructor; Moore, Assistant; Caputi, Acc.
5:00-6:15 PM	Rm. 610	Ballet Girls & Boys Advanced II's & Lower III's. Tudor, Instructor; Sawyer, Accomp.
5:00-6:00 PM	Concert Hall or 610 or 607. Dance Seminar & Workshop. ON CALL.	

THURSDAY

Space Available:

Rm. 610, 8:00 AM - 10:00 PM

Rm. 607, 8:00 - 10:20 AM; 1:00 - 2:20; 5:00 - 10:00 PM

Rm. 102, 8:00 AM - 10:00 PM

9:00 - 10:20 AM	Rm. 610	Limon I. Dunbar, Instructor; Ikeda, Accomp.
	Rm. 607	Graham I. Hinkson, Instructor; McCosh, Accomp.
	Rm. 102	Notation II. Grelinger, Instructor.
10:30 - 11:50 AM	Rm. 610	Limon Advanced. Dunbar, Instructor; Dennis, Acc.
11:00 - 12:00 PM	Rm. 102	Comp. Materials, Section 2. Hoving, Instructor; Liebling, Accomp.
11:50 - 12:55 PM	Rm. 610	Graham III & IV. Hinkson, Instructor; McCosh, Accomp.
12:00 - 12:50 PM	Rm. 102	Comp. Materials, Section 1. Hoving, Instructor; Liebling, accomp.
1:00 - 2:20 PM	Rm. 610	Advanced Ballet, Girls. Tudor, Instructor; Sawyer, Accomp.
	Rm. 607	Graham II. Hinkson, Instructor; McCosh, Acc.
2:30 - 3:50 PM	Rm. 610	Ballet II & III girls. Tudor, Instructor; Sawyer, Acc.
	Rm. 102	Notation 1, Section 1. Topaz, Instructor.
	Rm. 323	Notation III. Hutchinson, Instructor.
4:00 - 5:00 PM	Rm. 610	Ballet Boys class. Tudor, Instructor; Sawyer, Accomp.
4:00 - 5:20 PM	Rm. 102	Notation 1, Section 2. Topaz, Instructor.
5:30 - 6:45 PM	Rm. 607	Ballet I. Manuel, Instructor; Colman, Accomp.

FRIDAY

Space Available:

Rm. 610, 12:45 - 10:00 PM (also 9:00 - 12:45 when Orchestra is in CH)

Rm. 607, 1:00 - 10:00 PM

Rm. 102, 8:00 AM - 10:00 PM

9:00 - 10:20 AM	Rm. 102	I&M I, Section 2. Friend, Instructor.
10:30 - 11:50 AM	Rm. 102	I&M II. Friend, Instructor
12:00 - 12:50 PM	Rm. 102	Pointe Class. Craske, Instructor; Seligman, Accomp.
1:00 - 2:20 PM	Rm. 610	Ballet II. Corvino, Instructor; Liebling, Acc.
	Rm. 607	Ballet III & IV. Craske, Instructor; Seligman, Accomp.
	CH	Stagecraft I, Section 2. DeGaetani, Instructor.
2:45 - 3:55 PM	Rm. 610 & 607 alt.	Graham Advanced. Ross, Instructor; Millington, Accomp.
2:30 - 3:50 PM	Rm. 607 & 610 alt.	Repertory for Limon I & II. Limon, Instructor. Liebling, Accomp.
	Rm. 102	Ballet I. Manuel, Instructor; Lubin, Accomp.
4:00 - 5:20 PM	Rm. 607	Graham I. Ross, Instructor, Millington, Accomp.
	Rm. 102	Ballet I. Manuel, Instructor; Lubin, Accomp.
4:00 - 6:00 PM	Rm. 610	Repertory for Limon Advanced. Limon, Instructor; Liebling, Accomp.

SATURDAY

Space Available

Rm. 610, 8:00 AM - 6:00 PM

Rm. 607, 8:00 AM - 6:00 PM

Rm. 102, 8:00 AM - 6:00 PM

Preparatory Division

10:05 - 10:55 AM	Rm. 610	Intermediate (9-11 yrs). Lang, Instructor; Liebling, Accomp.
	Rm. 607	Ballet (beginners). Corvino, Instructor; Lubin, Accomp.
	Rm. 102	Advanced (8-10 yrs.). Birsh, Instructor; Hansen, Accomp.
11:05 - 12:25	Rm. 610	Intermediate teen-agers. Lang, Instructor; Liebling, Accomp.
	Rm. 607	Advanced Ballet. Corvino, Instructor; Lubin, Accomp.
11:05 - 11:55 AM	Rm. 102	Intermediate (7-10 yrs.) Birsh, Instructor; Hansen, Accomp.
12:05 - 12:55 PM	Rm. 102	Beginners (6 $\frac{1}{2}$ -8 yrs.) Birsh, Instructor; Hasen, Accomp.
12:35 - 1:25 PM	Rm. 607	Intermediate Ballet. Corvino, Instructor; Lubin, Accomp.
1:05 - 2:25 PM	Rm. 610	Advanced Modern. Lang, Instructor; Liebling, Accomp.
1:25 - 2:25 PM	Rm. 607	Teen-age group. Birsh, Instructor; Hansen, Accomp.
2:25 - 3:25 PM	Rm. 610	Ensemble. Lang, Instructor; Liebling, Accomp.

THE Juilliard review

Winter 1959-1960

IMPACT



THE Juilliard review

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Winter 1959-60

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News of the School

News of the Alumni Association

ON THE COVER: Faculty member Joseph Fuchs rehearsing with the Juilliard Orchestra, Jean Morel conducting, for the New York premiere of President William Schuman's revised Violin Concerto, given at a special concert of American Music on Friday evening, February 19, at the School. For the complete program and additional photos, see page 20.

THE JUILLIARD REVIEW is published three times a year, in Fall, Winter and Spring, by Juilliard School of Music, and is sent free of charge to students, faculty and alumni of the School, and members of the Juilliard Association. It is otherwise available upon subscription at \$2.00 per year; single copies may be obtained at 75c.

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The article below is condensed from a talk given by Mrs. van Ess, director of Juilliard's Placement Bureau, at a special meeting for pianists sponsored by the Student Council.

What Outlook for Pianists?

by Mary van Ess

This meeting arranged by the Student Council indicates your deep concern and eagerness to obtain more factual information concerning the economic outlook for pianists. How do pianists make a living in music following graduation from Juilliard? If you wish to support yourself, or if it is necessary to do so, let us find some of the answers to these important questions.

Pianists, like the majority of musicians in all branches of the profession, make their living teaching, or in both teaching and performing. Very few maintain themselves solely from fees they receive as performing artists. There seems to be unlimited opportunity to **teach privately** in the New York area and in cities throughout the United States. It is also possible and advisable to combine private teaching with accompanying, performing as soloist and with ensembles, or working as organist in churches and synagogues. A pianist whose primary source of income is from private teaching is in business for himself, and needs to understand and follow sound principles common to all private enterprises, if he expects to have an adequate, stable income and find happiness in such a career. Of great importance is a love for people, especially children, and the ability to teach them from ages six to sixteen.

The kind of position which appeals to the Juilliard pianist, and the most difficult to find, is teaching in a **private conservatory**, where a studio is provided and talented pupils are taught individually. Such work is usually available on a part-time basis.

The **public schools** should not be ignored when you consider opportunities which offer immediate employment following graduation. There is great demand for music teachers in this field, and salaries for the beginning teacher range from \$4,000 to \$5,000 for a nine-month school year. The completion of a Bachelor's degree, and a city or state teaching certificate are the minimum requirements. A few large high schools offer full-time positions for accompanists. After two or three years of experience in the public schools, one is eligible to apply for positions teaching piano in teachers' colleges where such background is a state requirement, in addition to a Master's degree.

Private schools (college preparatory) offer attractive positions for the Juilliard piano graduate, and every year there are a number of openings. Following the completion of the Bachelor's degree or Diploma, a graduate may apply for such positions

with or without public school training or experience, although the latter would be helpful. These schools usually prefer single men and women because they provide maintenance in addition to a salary of \$3,000 to \$4,000 for nine months.

Some of the best opportunities for the pianist in recent years have been the openings in the music departments of **colleges and universities**. There is increasing demand for teachers capable of performing solo recitals, with faculty chamber ensembles and as soloist with the community symphony. The pianist who receives a Master's degree, the minimum requirement for college teaching, will be considered for an appointment as instructor or assistant professor at a beginning salary between \$4,500 and \$6,000 for nine months, and an additional amount if there is a summer session. One may advance to the rank of associate professor or professor after several years of teaching, and salaries range to \$12,000. Heads of piano departments, as well as music departments, receive salaries ranging from \$8,000 to \$16,000. The Doctorate is required for most positions as music administrators. Graduate assistantships and fellowships in piano are available in many of the large state colleges and universities. Competition is keen for college teaching positions in piano, and it is well for the graduate to write letters of application, register with teachers agencies, and through his Placement Bureau. It may take one to three years to obtain such a position, but those who keep trying usually succeed in doing so.

There are numerous positions which the pianist may consider in the **commercial field** which require broad musical background. Opera companies, symphony orchestras, radio and television stations, publishing houses, music stores in large cities, maintain staffs of office workers, researchers, administrative assistants, salesmen, etc. There is increasing need for managers of symphony orchestras. The recent graduate usually starts at the bottom of the ladder, so to speak, but advancement comes quickly, and salaries are high for top executive personnel.

A Juilliard graduate may expect immediate employment as an **accompanist** if he is interested and well qualified. Many are taking advantage of the apprentice program for accompanists at the School where paid opportunities are available in the voice, instrumental and dance studios, and opera department. Fees for the accompanist while touring with a concert artist, opera, dance or vocal group range

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from \$100 to \$200 weekly plus travel expenses. Most pianists teach and accompany on a free lance basis between tours. Yearly salaries range from \$5,000 to \$10,000 for those who work full time in this branch of the profession. Experience as an accompanist-coach for an opera company or theater may eventually lead to a career as musical director or producer. Accompanists may find summer jobs in theaters and camps.

In the field of **piano ensemble**, there is limited opportunity for the pianist to find positions in well-established trios, piano quartets and other professional chamber groups. However, one may organize his own, and under management his ensemble may have several weeks of concerts yearly. Only a few have sufficient bookings to provide more than partial yearly income.

Let us turn our attention to opportunities for the pianist who is interested in performing solo recitals. There are educational radio stations, hospitals, homes for the aged, public schools and other non-profit institutions where students may perform recitals on a voluntary basis. Young artists will find a limited number of clubs, community organizations and educational institutions which are prepared to pay minimum fees of \$25 to \$100 for a solo or joint recital. However, when the student or recent graduate is ready to be presented to larger audiences for larger fees, he must supply prospective sponsors with publicity folders containing biographical sketch, photographs, representative programs, copies of reviews, etc. An organization willing to pay \$100 or more for a concert considers artists recommended by commercial agencies, and the pianist suddenly finds himself in a highly competitive field.

Eventually, an aspiring young artist who wishes to build a national or international career as a **concert pianist** will need to audition for managers, and he should know who they are, how they operate, and the kinds of contracts they offer artists. There are several books in the library full of helpful information on this subject. One is Abram Chasin's recent book *Speaking of Pianists*. Another is Cecil Smith's *Worlds of Music* (1952), a fascinating history of the growth of the managerial world. The first two chapters cover the development, during the past twenty years, of the two leading corporations which handle the majority of bookings in the United States—Columbia Artists Management and National Artists Corporation, and their subsidiaries, Community Concerts and Civic Concerts, respectively. Community and Civic are salesmen for their parent corporations; as rivals, they are engaged in fierce competition to sell artists to paying audiences throughout the country. They assist communities in raising funds for a series of concerts, and organize new audiences in cities which have not previously presented artists. As a result, the majority of local sponsors throughout the country book exclusively with one of these two managers and seldom exercise their prerogative to obtain artists through other sources. There are at least twenty independent man-

agers with offices in New York City who try to do as much as they can for their clients, but who find it difficult to compete with the two big corporations. They are reluctant to add new pianists to their lists when they are unable to obtain a sufficient number of concerts for artists they already have. In the large special issue of *Musical America*, published yearly in February, you will find the activities of managers summarized and their lists of artists.

Are you familiar with the contractual agreement between an artist and his manager? If a manager invites you to sign a contract on June 1, 1960, for instance, you must be prepared to pay him a sum of money for the preparation and printing of publicity material, usually a minimum of \$750, and perhaps considerably more. Since the promotion and booking of concert artists are conducted a year in advance, your first concert appearances will probably be in the fall of 1961. If your fee per recital is \$500, the customary percentage for the manager is 20 percent, plus an additional deduction of 15 percent if you are booked through a subsidiary organization such as Community or Civic. You will have other deductions for travel and hotel expenses. After you sign a contract, the manager also takes a percentage of the fees for performances you obtain through your own contacts. Therefore, it is important for the artist to anticipate the amount he may expect to receive from concert bookings, and to know when he may be able to support himself partially or totally from this income.

In addition to the large commercial agencies in New York City, there are several located in other cities throughout the United States. There are also non-profit organizations which assist artists in finding paid concerts, such as the National Music League and the National Federation of Music Clubs. As Fulbright scholars, a number of Juilliard graduates have been able to perform extensively in Europe while studying there. I have already mentioned the increasing number of concert opportunities available to college and university teachers of piano in the growing cultural centers throughout the United States. Some of these institutions maintain concert bureaus for their own faculty artists.

A number of graduates prefer to obtain recitals through their own efforts. Exercising initiative and resourcefulness, they may have eight or ten engagements yearly and consider these appearances adequate public experience to build a large repertoire and perfect their art. The Placement Bureau assists its applicants in the preparation of publicity folders which serve a useful purpose until they find a personal representative or manager. The Bureau also has some opportunity to send these folders to colleges and community organizations that wish to consider young artists for paid engagements.

Opportunities for the pianist are many and varied. Students and graduates are most welcome to visit the Placement Bureau at any time to obtain additional vocational information, and to discuss their professional plans. ***



IMPACT

Training Accompanists at Juilliard

by Sergius Kagen

A peculiar misconception concerning accompanying is widely spread among pianists, and especially student pianists, everywhere. Juilliard students are no more immune to it than any other students. The misconception could be best summed up by quoting a beautifully innocent remark of one girl who auditioned for my accompanying class: "Since I don't have the technique to become a soloist there is nothing left for me but to become an accompanist."

Nothing could be farther removed from the truth. An accompanist today *must* be an *excellent* pianist. Let any but an excellent pianist attempt to play songs like Schubert's *Liebesbotschaft* or *Ungeduld*, Brahms' *Botschaft* or even Fauré's *Mandoline* and hear the results. And who but an excellent pianist could manage to play the Beethoven A major 'Cello Sonata, the last movement of Mendelssohn's Violin Concerto or Chausson's *Poème*?

Technical demands of this kind crop up constantly in the keyboard parts of vocal and instrumental literature, although it is true that the kind of digital showmanship demanded, for instance, in *La Campanella* or Chopin's double-thirds etude is hardly ever required. (However, do not forget Schubert's *Erlkönig*.)

Thus when Dean Schubart asked me to organize a class in accompanying, we agreed at the outset that only those who have an excellent command of the instrument (or at least a strong potential of such command) ought to be admitted to this class.

The second point on which we agreed was that, since the vocal and instrumental literature requiring the services of an accompanist is so incredibly vast, the applicant must demonstrate an unmistakable facility in reading music at the keyboard. A poor reader will need several lifetimes of unremitting, concentrated toil just to "learn" the standard repertoire. Unless a pianist can read fluently (or can learn to do so) there is nothing that he can accomplish as an accompanist.

Now then, if the requirements for entering the class include excellent pianism and excellent reading facility—what then are we trying to teach in this class? Could not a student who is so well equipped to begin with, just begin to accompany on his own? The answer to this is rather simple: the class is designed to save the conscientious student an incredi-

ble amount of unnecessary work, prevent him from straying into the dead-end alleys of the enormous repertoire, and to protect him from much painful embarrassment caused by ignorance and lack of experience. Certainly one can learn to accompany on one's own, just as one can learn anything else on one's own; but one can be spared innumerable and often humiliating experiences when, as a young professional, one is confronted with certain problems which one does not know how to solve: a problem, for instance, of playing an orchestral reduction and making it sound as music rather than an awkwardly written piano piece; a problem of transposing at sight, of realizing a figured bass at the keyboard, or a most delicate problem of proper doublings. All these and many more problems peculiar to accompanying one finally learns to solve, but how much easier life becomes if someone who knows these problems could make the student aware of their existence and guide him towards their solution in the classroom!

The accompanying program at Juilliard is conducted by Robert Starer and me. The classes are small (never more than six students). The student attends ten hours of classes a week and (if he cannot read well) would have to spend about five hundred hours a week in preparation. The students participate in Vocal Literature classes as accompanists, have a seminar in String Literature with Mr. Starer, a seminar in Opera with me and an advanced, practical keyboard harmony class (transposition, clef reading and figured bass playing) with Mr. Starer. Thus over a period of two years they become acquainted with the truly *indispensable* standard repertoire, learn how to play orchestral music on the piano and above all acquire the guided practical experience of making music in a great variety of styles.

After all, accompanying is making music. All the rules and regulations governing decent music-making hold as true in accompanying as in solo playing. The much talked about question of "following" the soloist is really the least important point of all. Both the soloist and the accompanist ought to follow the same score. If they do so faithfully and, if the pianist knows the solo part as well as he knows his

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Alumnus David Garvey found time in his active performing and touring schedule to write this article for THE JUILLIARD REVIEW. The success of his own career belies the title he has chosen.

Accompanists Anonymous

by David Garvey

The only two books I know which are devoted specifically to the art of accompanying are Gerald Moore's *The Unashamed Accompanist* and Coenraad Bos' *The Well-Tempered Accompanist*. Both of them are excellent. But both have titles which assume a position of self-defense. This is reasonable in view of the fact that the role of the accompanist has, at best, long been incompletely understood, even within the music profession itself. However, with the extraordinary mushrooming of recordings in hi-fi and stereo, the audience for music—and the music for that audience—has grown enormously. With this growth have come correspondingly higher standards of programming and taste. As a result, the accompanist now occupies a much stronger position in actual performance and, to a certain extent, even in public recognition.

When this article was still in the "talking stage," Mr. Joseph Fuchs happened to be present, and half-humorously suggested "Accompanists Anonymous" as a title. Actually, accompanists *are* anonymous, if only in part. How many times have I asked, during the discussion of a recital by a well-known singer or instrumentalist, "And who was his accompanist?" only to be rewarded by a blank look. Of course, in this age of huge businesses, the performing arts have found it useful to borrow many of business' techniques for expanding and promoting their interests. Foremost among these is publicity. The soloist spends as much time and money as possible advertising his name, facts about his achievements and, if necessary, items about his personal life. Making radio and television appearances, winning domestic and international contests—all of these help enormously to spread the fame of the soloist.

None of these things is expected of the accompanist, and naturally this has its gratifying aspects, even though it does very little to impress the mind of the general public with the name of the man who is assisting at the piano. The reputation of an accompanist (good or bad) exists primarily within the ranks of the music profession itself. I have heard of a tavern on Seventh Avenue in New York City which is a gathering place for jazz musicians. When a band or a "combo" is being organized or has a vacant spot, the names of various musicians who are at the moment "at liberty" are passed

along, and recommendations ensue. I have often felt that there is a relationship here, because of the truly free-lance style, to the engagements of the accompanist. In the last analysis, it is a long accumulation of experience, and of creditable performances (especially in New York City and on recordings) which *alone* count as important.

Perhaps there may be some value in describing my own background at this point. Born in Reading, Pennsylvania, of parents who loved music, I remember in my youngest years singing nursery tunes and other jingles with the family surrounding the piano. This must have helped to establish a very early pitch awareness, which in turn led to a career, from the age of six to the 'teens, of singing as a boy soprano in various church choirs. (Madame Povla Frijsh, with whom I was later fortunate enough to have a very stimulating artistic association, always insisted that this choir singing in my youth created a sensitiveness to a singing line and a singer's sound, as well as to the poetic values in song.) I also had the great luck to have an elder brother—now a member of the Walden String Quartet, in residence at the University of Illinois—whom I began to accompany almost from the start of my piano study at the age of six. All of this activity created an unusual facility in reading music notation, and after a few years, I was already earning bits of money in vocal and violin studios, and by doing ensemble work at weddings, banquets, and the like. As you can see, this provided opportunities to wade through enormous amounts of musical literature, sometimes under rough and ready conditions.

During all of these years, my piano studies continued with even greater intensity. An accompanist must first of all have as complete a command of his instrument as possible. When one considers the sonata repertoire for violin—any of the Beethoven sonatas, those of Mozart, the Franck, the two Bartók, the Schubert Fantasia—as well as many of the songs of Wolf, Strauss, Schubert, Debussy, Ravel, Fauré, so many it is impossible to enumerate them all, it becomes unnecessary to belabor this point!

In 1945, I entered Juilliard, but was at that time, in truth, a professional accompanist. I was already earning my living accompanying violinists and singers in recitals and in studios both in and outside

of the school. Before my graduation in 1949, I had been reviewed by Virgil Thomson and Olin Downes, then the leading New York critics, and had appeared numerous times in recital throughout the eastern United States. After graduation, I merely continued doing exactly what I had been doing for years.

All in all, now that I look back, an accompanying career has always seemed inevitable for me. Since my graduation, I have toured throughout the United States and Canada, in Alaska, India, Australia, Cuba, South America, and several times in Europe. I have had the pleasure of performing with many outstanding artists including Michael Rabin, Povla Frijsh, Frances Magnes, Fredell Lack, Anahid Ajemian, Carroll Glenn, Ruggiero Ricci, Eric Friedman, Jaime Laredo, Martha Flowers, Joseph Fuchs, Louise Behrend, William Warfield and Camilla Williams. This year I am enjoying my fifth season's tour with the magnificent soprano, Leontyne Price, a very happy association which began in our student days at Juilliard in 1949.

Accompanying on its highest level is really a form of chamber music, and in my opinion this is the level an accompanist must always strive to achieve, the only level on which constant growth as an artist can be found. This presupposes a union with a co-artist who is interested in high artistic endeavors and who performs a repertoire of good quality. As I have said before, the refusal of today's audiences to be performed *down to*, and the resultant higher level of programming and musicianship of the modern artists, have brought about a stronger demand on the accompanist's skill.

For the benefit of those who may be interested in following the career of accompanist—a word of warning! The very development of the skill of which I speak is time-consuming in the extreme. The enormous repertoire an accompanist must perform in one season is staggering. It is considerably larger than the soloist's, for apart from the tour programs he will be doing with one or two artists, the in-demand accompanist will be playing recitals and auditions with various artists in and around New York City. Of course, over a period of years, the knowledge of the repertoire mounts, leaving only fringe works to be studied: contemporary works (often in difficult-to-decipher manuscripts) and standard works, usually in the chamber music category, which are less often played. To say this, however, does not mean that if one has already played the Beethoven "Kreutzer" sonata or Schubert's *Die Winterreise*, for example, it is not necessary to spend further time in study and practice on these works in future performance. On the contrary. Even fingerings need to be checked and reworked, to say nothing of the always-difficult technical passages, the musical details, and beyond all that, the intensely interesting light thrown on the work by the different sound, musical climate and personality of the different artists with whom one is performing.

But what of the practical details? Assuming the

years of study and preparation, assuming that these have helped establish the young accompanist in his profession—what sort of life and schedule can he expect? Perhaps I can answer this best by describing my program for this season—a fairly typical one. This season I shall be doing my regular tour with Leontyne Price as well as a shorter one with the French tenor Michel Senechal, and have so far been engaged to do eight New York recitals. A portion of the repertoire for these programs includes the following works: (for violin and piano) Beethoven E-flat, C Minor, G Major and "Kreutzer" sonatas; Bach E. Major; Brahms D Minor; Franck; Chausson Concerto for violin, Piano and String Quartet; Stravinsky Duo Concertant; Bartók Sonata No. 2; Ives Sonata No. 4; Schoenberg *Phantasie*; Debussy Sonata; Prokofieff D Major; (works for voice) Ravel *Histoires Naturelles*; groups of Schubert; Strauss; Wolf; Poulenc; several contemporary cycles; Rameau; and much more! Oh yes—also a program with 'cello.

As must be evident, merely to play through all of this music takes time, but it must be well-rehearsed and thoroughly practised. I have not been able to find a way to combine all of this performing with the tours I've been doing except to work seven days and five nights a week. I try to keep mornings for my own work, from 9:00 to 12:00 perhaps; eating and relaxing from 12:00 to 2:30; rehearsing or coaching or auditioning from 2:30 to 6:00; and again from 7:00 to 9:30. Saturday evenings and a half of Sunday I try to keep free from work. This is excessive, I agree, and perhaps the concert schedule I am undergoing at the moment is rather unusual; however it is a career element of which aspiring accompanists should be aware. Contrary to popular opinion, it is on tour that one is generally most free from working pressure—partly because one is repeating the same one or two programs week after week, and partly because of the time spent traveling. For this very reason, I use as much available time as possible "on the road" practising technical exercises, solo repertoire and future recital programs.

And what of another practical consideration of the accompanist's life—the financial one? It is generally believed that this is one matter which can be placed

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David Garvey rehearsing with Leontyne Price.

WILLIAM N. JACOBELLIS

These speeches, delivered at the School's Convocation ceremonies last fall by Vittorio Giannini, member of the Composition and L&M faculties, and Robert Mann, first violinist of the Juilliard String Quartet, have been especially transcribed for publication in THE JULLIARD REVIEW.

Convocation Addresses

by Vittorio Giannini

I want to thank you for giving me this opportunity to speak to the students today, and express my very warm welcome to the new and returning students, on the beginning of this new year of study.

During the past years at Convocation I have sat among you, and it has always been for me an inspiring occasion to meet here together to express our hopes for the coming year and renew our intention to devote our energies to the year ahead of us. Especially moved I have been each time, hearing the chorale. To me this has always been an important thing, and not merely because it is a good opening for the Convocation. It has been very significant to me and I'd like to tell you what it means to me. In these days of seemingly rampant materialism—I say seemingly, because I have the firm conviction that the true values will always win over all the others—but in these days of seemingly rampant materialism, I think it is very significant, very important that we gather together and raise our voices, and in so doing affirm our faith and our belief in the spirit.

We especially in music, I think, are constantly aware of the spirit, because it is that mysterious element that sometimes is present in what is composed, in what is played, in what is sung—that is beyond and above the rules that we learn, above all the systems. Yet when it is present, we feel its force and we acknowledge it by a simple word: inspiration. We say, "an inspired composition," "an inspired performance." Therefore it always seemed to me very fitting that we open our Convocation with this act of faith and acknowledgment, that we dedicate ourselves to the service of our art.

And it has always seemed fitting that we end the service by singing our national anthem. Here we proclaim, as free men can proclaim, our dedication to freedom, and also our full consciousness of the responsibilities that freedom requires.

As I look at you now, I go back, years back, when I was also a student, and I can recall the excited anticipation with which I looked forward to the year. And as I recall this, this feeling is in a sense richer and fuller in my mind, because I know of some of the wonderful experiences—wonderful musical experiences—that can be yours if you have the desire, the curiosity, and a certain spirit of ad-

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by Robert Mann

I want to thank Mr. Schuman for having confidence in my speechmaking ability. I am afraid that long ago he gave up any hopes to reform my sloppy appearance in dress and my sloppy manner. However, this morning as I woke up I had a great desire to please him. I selected the pair of trousers that had the neatest crease and a clean shirt, and then proceeded to a very fatiguing rehearsal on the First Bartók, and *Death and the Maiden* Quartets. Completely wilted, I must admit defeat and apologize.

Also, some time ago, Mr. Schuman very wisely advised me to consult with Mr. Giannini on the topics of our talks, to avoid any head-on collision. I am afraid it's a little late for that now. Let me say in all seriousness that after Vittorio's most moving speech there is really no need for me to talk at all. My own thoughts seem quite egocentric and shabby. There is no problem of our colliding, for he has taken the inspirational and, you might say, positive, problem and approach to being a student and a musician, and I unfortunately have taken the salt and pepper approach.

I don't feel that I am cynical. Far from it. But in a sense I would like to talk about the attitudes latent in all of us which may prevent our following his advice or finding the excitement and hope Mr. Giannini has exhorted us to.

Actually, I was more confident about making this speech until the night before last when I misplaced some fifteen sheets of written notes. Then there was a great deal of hysteria, but fortunately, or unfortunately, I found these sheets. The theme that I'd like to talk about is the opening up of oneself to new experiences, whether they be pleasurable or painful.

The very first chamber music class that I ever taught at Juilliard took place in October of 1946. For once I was very prompt, and I was very eager—and a little nervous—and I waited until the students entered the room. They looked around and didn't see what they were looking for, and finally they asked me where the teacher was. When I told them I was the teacher, I could see the doubt on their faces, and, after they got used to the idea, they proceeded to call me, "Robert," "Bob," "Bobby" and

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The Bookshelf

THE MAIN STREAM OF MUSIC AND OTHER ESSAYS. By Donald Francis Tovey. 404 pp. New York, Meridian Books, Inc., 1959. \$1.45.

The eighteen essays in this volume represent the cream of Tovey's musical thought, and good heavy cream it is. Surely no recent writer on music has approached Tovey in seriousness, lucidity, wit or sense of what is really important. No musician or student can fail to derive new insights from reading him, or to be persuaded that criticism in its highest form, as Tovey represents it, is a valid exercise in itself as well as a necessary adjunct to art, education and the business of living.

For Tovey's essays are concerned, as is all good criticism, not only with *what* is living (in an art, for example), but with the nature of living itself. He is concerned not with the superficial appearances of art, or the fashionable terminology of a moment, but with the vital meanings of musical experience. There is not a dry, stale or pedantic thought in his mind. His language, free from jargon, like his thought, free from clichés, is a joy. He would not, I suspect, have desired, much less expected, that all of his readers would consistently agree with him. But he could rightly have expected to improve their thinking, and to sharpen their sensibilities, and this, perhaps, is the highest function of the critic, as it is of the teacher.

The essays cover a wide range of musical literature, technique and esthetics. What has up to now been undervalued are Tovey's extraordinary perceptions in the field of harmony, no less stimulating than his ideas on time and form. Many of the most provocative opinions are casually stated in a densely packed succession of ideas, and they will glide past the mind of the careless reader, for whom Tovey did not write. The careful reader may, as sometimes happens, develop some thoughts of his own. All readers are in the debt of Meridian Books for making available in this inexpensive reprint what I must advisedly term one of the major musical works of our time.

RICHARD F. GOLDMAN

OUR REVIEWERS:

RICHARD F. GOLDMAN, chairman of Juilliard's L&M Department, is a frequent contributor to musical publications.

MARTHA HILL is director of Juilliard's Dance Department.

Alumna CARYL D. FRIEND is a member of the School's L&M faculty.

JOHN MEHEGAN, jazz pianist, is a member of the School's Extension Division faculty.

Author DAVID HALL is Music Editor of HI-FI MUSIC REVIEW.

THE ART OF MAKING DANCES. By Doris Humphrey. Edited by Barbara Pollack. 189 pp. New York: Rinehart and Company, Inc., 1959. \$6.50.

Doris Humphrey's *The Art of Making Dances* is unique as the first treatise on the craft and the art of choreography. It is also unique in its statement and development of the artistic credo of one of the greatest dance artists of all time. As John Martin has recently said, "Over the years, especially because for so many seasons Miss Humphrey had not been able to dance, she has become almost exclusively a symbol of the advanced choreographer—original, bold, musical and dramatic, full of substance all around. . . Few people, indeed, have matched her grasp of the nature of movement."

Dancers and choreographers traditionally perform and produce through their chosen medium of movement. In a modern world, where the word is paramount, where naming a thing, a state, a feeling, passes for understanding, dancers continue to pursue their immemorial course. They understand the primitive with his taboo for the name spoken; they understand the ambivalence of language. They say, "I dance what cannot be expressed and communicated through words." The language of movement and the rhetoric of choreography by their very nature are, on the surface, clear and understandable (for everyone has the everyday experience of moving and seeing movement). But it takes a most wise and courageous person to probe verbally the arcane depths beneath the surface of the non-verbal.

Why, then, did this great dancer-choreographer, Doris Humphrey, break the word barrier? The answer is not to be found in her career of stunning performances with the Denishawn Company, the Humphrey-Weidman Company, with symphony orchestras and in Broadway productions. It is not to be found in her creative output of over a hundred dance works for the Denishawn Company, for José Limón and his Company and for her own Juilliard Dance Theater company. Nor is the answer to be found in her continual work on choreographic themes and ideas for the future. The act of creation in dance was to her the most fulfilling of all roles, the greatest of all privileges and joys. She often said, "The choreographer, of all people, feels omnipotent." For her it was truly, as Genevieve Taggard has said, "Seducing from the Void, the Event."

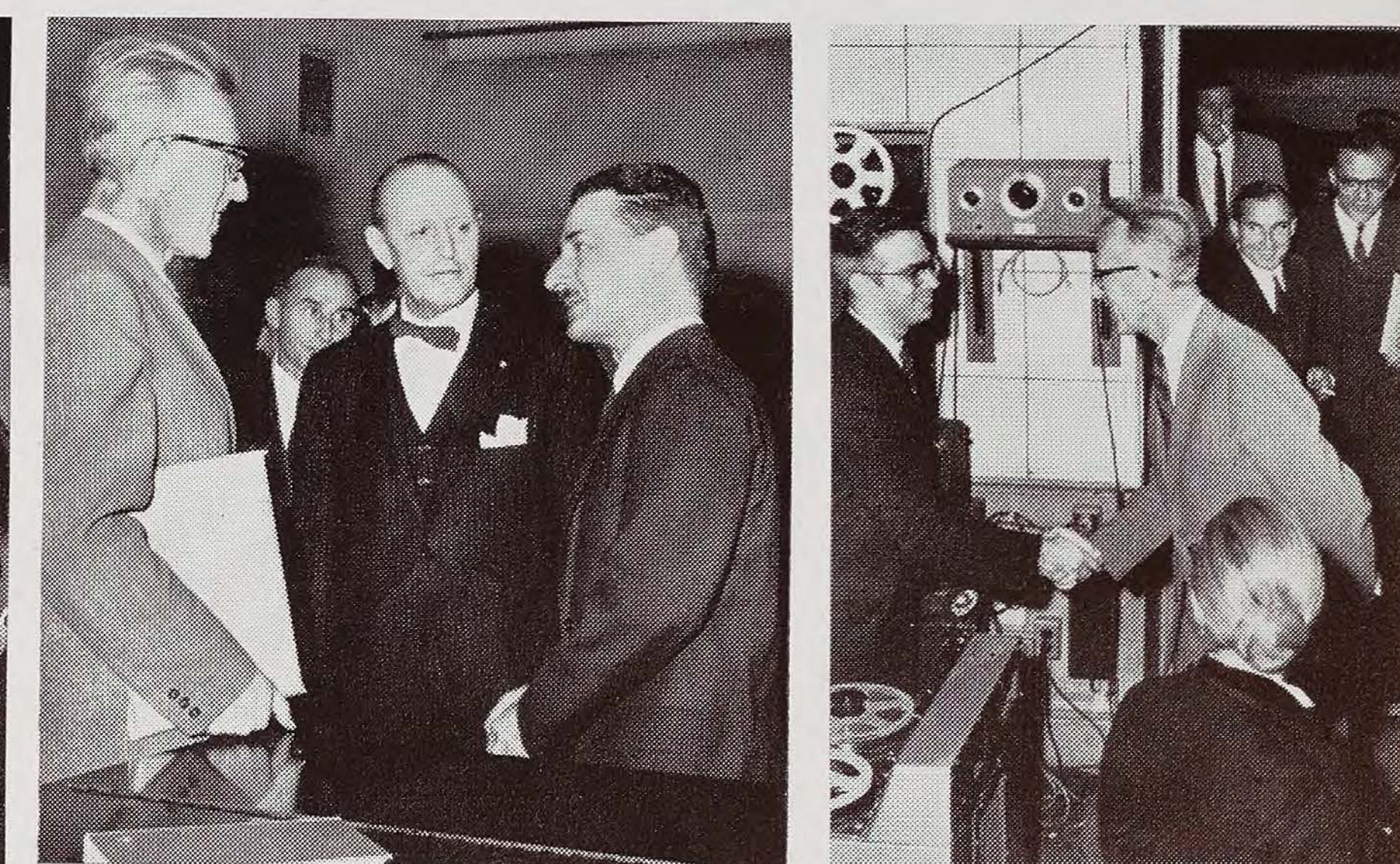
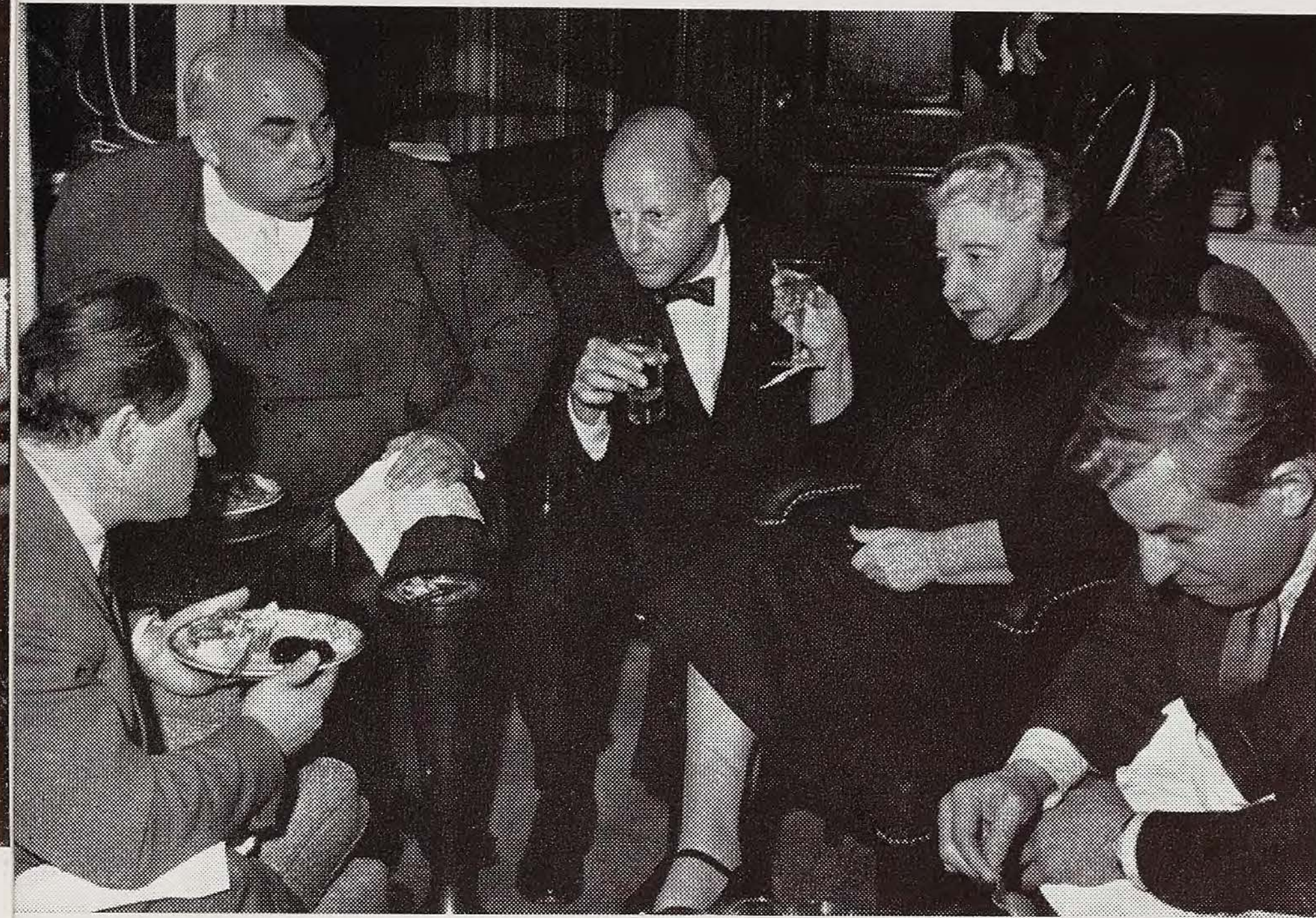
Doris Humphrey did not only live the present fully and vitally as a great performer and a great artist. She was responsibly aware of the future.

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Conductor Samuel Krachmalnick with interpreter Daniel Wolkonsky, visitors Dmitri Shostakovich and Dmitri Kabalevsky.

Visitors, with members of the School's faculty and alumni of the Composition Department, listening to works by Juilliard composers at a Composers Forum held in the Acoustics Studio.



At lunch, l. to r.: Tikhon Khrennikov, Konstantin Dannkevitch, President William Schuman, Mme. Rosina Lhevinne and Dr. Boris Yarustovsky.

left: Dmitri Kabalevsky chats with Juilliard faculty members Bernard Wagenaar and Richard F. Goldman. right: Dmitri Kabalevsky thanking Henry Friend, supervisor of the Acoustics Department, at the close of the Composers Forum. In doorway, from front to rear, are George Safirov, of the Soviet Embassy, Vladimir Ussachevsky, of Columbia University, and Hall Overton, Juilliard alumnus.

Soviet Composers at Juilliard

Group Visits School November 17, 1959

Visitors greeting the Juilliard Orchestra. l. to r.: President William Schuman, Dr. Boris Yarustovsky, Konstantin Dannkevitch, Fikret Amirov, Tikhon Krennikov, Dmitri Shostakovich and Dmitri Kabalevsky.



Faculty Activities

MITCHELL ANDREWS appeared as soloist with the York, Pa., Symphony Orchestra on November 24, in a performance of Franck's *Variations Symphoniques*, ROBERT MANDELL (1953) conducting. On October 16, as pianist of the New Art Trio, he appeared with Nancy Cirillo, violinist, and BRUCE ROGERS (1959), cellist, at the dedication concert of the John LaPorte Given, Jr. Auditorium of the new Art and Music Center of Colby College in Waterville, Me. He is touring this season with violinists CARROLL GLENN (1941) and MICHAEL RABIN (1951).

WILLIAM BELL's article, "The Tuba Triumphs," appeared in the September issue of *International Musician*.

WILLIAM BERGSMA has completed a work commissioned by the Portland, Ore., Junior Symphony.

JOSEPH BLOCH is spending the month of March giving concerts and master classes in piano in Japan, at the invitation of the Yamaha Piano Company. He is the first American artist to be so invited. Following his stay in Japan, he will appear in Formosa under the auspices of Taiwan Normal University and the National Music Council of China, giving classes and two recitals. Three recitals and additional classes are scheduled in Hong Kong, under the auspices of the Hong Kong Schools Association and the Hong Kong Music Society. Before leaving the Far East, he will also appear in Singapore. He will return home via the West Coast where he is scheduled for recitals and master classes at Willamette University, followed by classes and recitals at the University of Michigan and the University of Richmond.

EDITH BRAUN has supplied the translations for a new collection of songs being issued by Consolidated Music Publishers.

MAURO CALAMANDREI has been commissioned by the Einaudi Publishing House of Turin, Italy, to write a book on post-World War II America.

MAURICE COHEN is the author of a review of Arnold Toynbee's *Hellenism* in the January issue of *Commentary* magazine.

THOMAS DeGAETANI was appointed the United States representative to the International Committee of Technical Directors and Architects at the Second Congress of the International Association of Theater Technicians held last summer in Paris.

This season marks VERNON de TAR's twentieth anniversary as organist and choirmaster of the Church of the Ascension in New York.

IRWIN FREUNDLICH lectured before the Philadelphia Music Teachers Association on December

17. During January and February he presented four lecture-recitals at the Brooklyn Academy of Music on "Contemporary Music," for the Brooklyn Music Teachers Guild.

JAMES FRISKIN presented a lecture-recital on the Bach *Inventions* for the Music Educators Association of New Jersey in Newark on December 17.

JOSEPH FUCHS, LILLIAN FUCHS (1924) and JOSEF RAIEFF were among the participants in a memorial concert for Bohuslav Martinu, given November 29, at Mannes College of Music in New York.

VITTORIO GIANNINI appeared as guest conductor of the East Carolina College Orchestra on December 6, in a performance of his Symphony No. 2. His *Canticle of the Martyrs* has been published by H. W. Gray Co.

MARTHA GRAHAM is the recipient of the ninth annual Capezio Dance Award. She was cited by the Award Committee as a "distinguished dancer, choreographer, innovator, who has never compromised in her pursuit of dance exploration and who has, over her years to service to dance in America, continuously expanded her horizons . . ." and "for an impressive ambassadorship in taking her powerful version of American Dance to audiences in Europe, the Middle East and the Orient." WILLIAM SCHUMAN presented the award at a luncheon held on January 19. Miss Graham's dance, *Night Journey*, to a score by Mr. Schuman, is currently being made into a film.

MARCEL GRANDJANY was a member of the jury of the First International Harp Contest held in Israel last September. In February he appeared as soloist with the Tulsa Symphony Orchestra. He gave a recital for the Grosse Pointe Morning Musicales in Detroit on January 7, and at Morgan State College in Baltimore on January 20.

ANNE HULL lectured on "Piano Ensemble" last December before a meeting of the Music Educators Association in Newark, N. J.

CHARLES JONES' *Lyric Waltz Suite* and Sonata for Violin and Piano were performed last summer at the University of Saskatchewan Music Festival.

The JULLIARD STRING QUARTET gave the première of Easley Blackwood's Quartet No. 2 on January 8, at the Library of Congress.

PEARL LANG and her Company gave a dance program at Hunter College in New York on February 14. The program included premières of two of her new works, one to a score by Lou Harrison, the other to music by Alan Hovhaness. Dancers in the Company included BRUCE MARKS (1956), PA-

TRICIA CHRISTOPHER (1958), GAIL VALENTINE (1956) and ILONA HIRSCHL (1958). The February 14 program of the NBC-TV "Frontiers of Faith" presented a showing of her *And Joy Is My Witness* and excerpts from a new work. She has been commissioned to choreograph a work to John La Montaine's *Song of Songs*, and another to Britten's *Ceremony of Carols*.

LOTTE LEONARD has been invited to conduct a master class for singers in technique and interpretation at the Rubin Academy of Music in Jerusalem this summer.

ROBERT MANN conducted the Portland, Ore., Junior Symphony in the première of his fable for narrator and orchestra, *The Terrible-Tempered Conductor*, on November 28. His wife, Lucy Rowan, appeared as narrator.

ADELE MARCUS appeared at Ann Arbor, Mich., on February 15 and 16, giving a recital and delivering several lectures on "The Many Facets of a Teacher's Art." On February 17, she gave a recital and two lectures at the National Music Teachers Convention in Toledo, Ohio.

CLAUDE MARKS is giving a course in "Art and the Human Comedy" at the Metropolitan Museum of Art. He designed the set for this season's off-Broadway production of *Shadow and Substance*, presented by the Irish Players.

MADELEINE MARSHALL's book, *The Singer's Manual of English Diction*, has been recorded in its entirety for Recordings for the Blind, Inc., by Miss Marshall, assisted by BARBARA CROUCH (student). Six copies of the recording are being made available to blind students at centers throughout the country. On November 15, Miss Marshall performed the "Incantation of the Witch of Endor" in a performance of Honegger's *King David* in Springfield, Mass., given under the auspices of the American Guild of Organists. She continues her lecturing activities, having appeared recently in Union City, N. J., East Orange, N. J. and Providence, R. I. She recently completed a series of seven lectures at Hunter College School of General Studies.

JEAN MOREL conducts the Royal Opera House Orchestra of Covent Garden in Bizet's *L'Arlésienne Suites* Nos. 1 and 2, and Chabrier's *Espana Rapsodie* and *Marche Joyeuse* on Victor disc LM-2327 and stereo disc LSC-2327.

MARGARET PARDEE appeared as violist, with Dorothy Phillips, violinist, in performances of Mozart's Sinfonia Concertante, K. 364, with the National Gallery Orchestra, RICHARD BALES (1941) conducting, on November 7, in Alexandria, Va., and November 8, at the Gallery.

VINCENT PERSICHETTI's Seventh Symphony, commissioned for the eightieth anniversary of the St. Louis Symphony, was premiered by the orchestra, Edward Remoortel conducting, on October 24. Barbara Kleinman, soprano, and Dorothea Persichetti, pianist, gave the first performance of his *Three James Joyce Songs* on November 24, in Philadelphia. His Third String Quartet was performed by the Walden

Quartet on the same program. Last fall, the Italian Government awarded him a Medal of Honor for his contribution to creative composition. His Symphony No. 6, for band, has been recorded for Mercury Records by the Eastman Wind Ensemble, Frederick Fennell conducting.

LOUIS PERSINGER has been invited to conduct master classes in violin and chamber music at the University of Bahia, Brazil, next summer. He recently received a hand-carved Siberian chess set, sent to him as a gift by David Oistrakh, who entrusted its delivery to a member of the New York Philharmonic when the orchestra appeared in Russia last fall. Mr. Persinger has been elected president of the New York State Chess Association.

FREDERICK PRAUSNITZ conducted the final concerts of this year's international festival of the Jeunesses Musicales held at Schloss Weikersheim, Germany. The programs, which included the first German performance of WILLIAM BERGSMA's *Music on a Quiet Theme*, were later broadcast over the Bayerische Rundfunk. Last fall Mr. Prausnitz conducted the Symphony Orchestra of the Radiotelevisione Italiana in Turin in a concert which included the first public Italian performance of Peter Menin's Sixth Symphony, for network broadcast. In January he conducted a program of works by Luigi Dallapiccola at the Composers Showcase in New York. Featured was the first American performance of the *Christmas Concerto*. The program has been recorded by Epic Records.

The Language of the Piano, by DOROTHY M. PRIESING and LIBBIE TECKLIN, has been published by Carl Fischer, Inc.

DONALD READ is compiling and editing a United Nations Singers series of choral works, being published by Carl Fischer, Inc. His article, "The United Nations Singers," appeared in the April-May issue of *Music Journal*.

On February 1, the Composers Showcase in New York presented an evening devoted to works of WILLIAM SCHUMAN. Included on the program were his Fourth String Quartet, performed by the Lenox String Quartet, and a group of choral works, including choruses from his opera, *The Mighty Casey*, sung by the Camerata Singers conducted by ABRAHAM KAPLAN (1957). On February 19, JOSEPH FUCHS presented the first New York performance of Mr. Schuman's revised Violin Concerto, with the Juilliard Orchestra, JEAN MOREL conducting, on the School's regular concert series. The Concerto was premiered last summer during the Aspen Festival by Roman Totenberg, who has since performed it in Zurich and plans to present it over the British Broadcasting Company in London this spring. The work has also been performed by Raphael Druian with the Minneapolis Symphony. Mr. Schuman's *Judith* has been re-recorded by the Louisville Orchestra, Robert Whitney conducting. This season his *New England Triptych* and *Symphony for Strings* are being performed by many leading orchestras throughout the country.

ROBERT STARER has joined the composition faculty of the New York College of Music. He has completed a *Fantasia Concertante*, for piano four-hands, commissioned by LILLIAN (1934) and IRWIN FREUNDLICH, and a work for chorus, orchestra and soloists, *Ariel: Visions of Isaiah*, commissioned by the Interracial Fellowship Chorus. His Piano Concerto No. 2, for piano and concert band, and *Come, Sleep*, for women's chorus (SSA) have been published by Leeds Music. Southern Music Corporation has issued his Duo for Violin and Viola.

HERBERT STESSIN's piano recital on July 9, opened last summer's Connecticut Valley Music Festival.

LUISA STOJOWSKI was a member of the jury for the second International Piano Contest held in Rio de Janeiro last summer. Following the contest, she appeared in recital on September 23, in Lima, Peru. On December 13, she gave a program of works of Chopin and Stojowski for the Chopin Society in New York.

FREDERIC WALDMAN is conducting again this season a series of "Music Forgotten and Remembered" in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. At the opening program, LILLIAN FUCHS (1924) was viola soloist.

JOHN WILSON has been touring with the Robert Joffrey Theatre Ballet Company as musical director, dancer and singer.

STANLEY WOLFE's Symphony No. 3 was premiered on November 18, by the Albuquerque Civic Symphony, MAURICE BONNEY (1950) conducting.

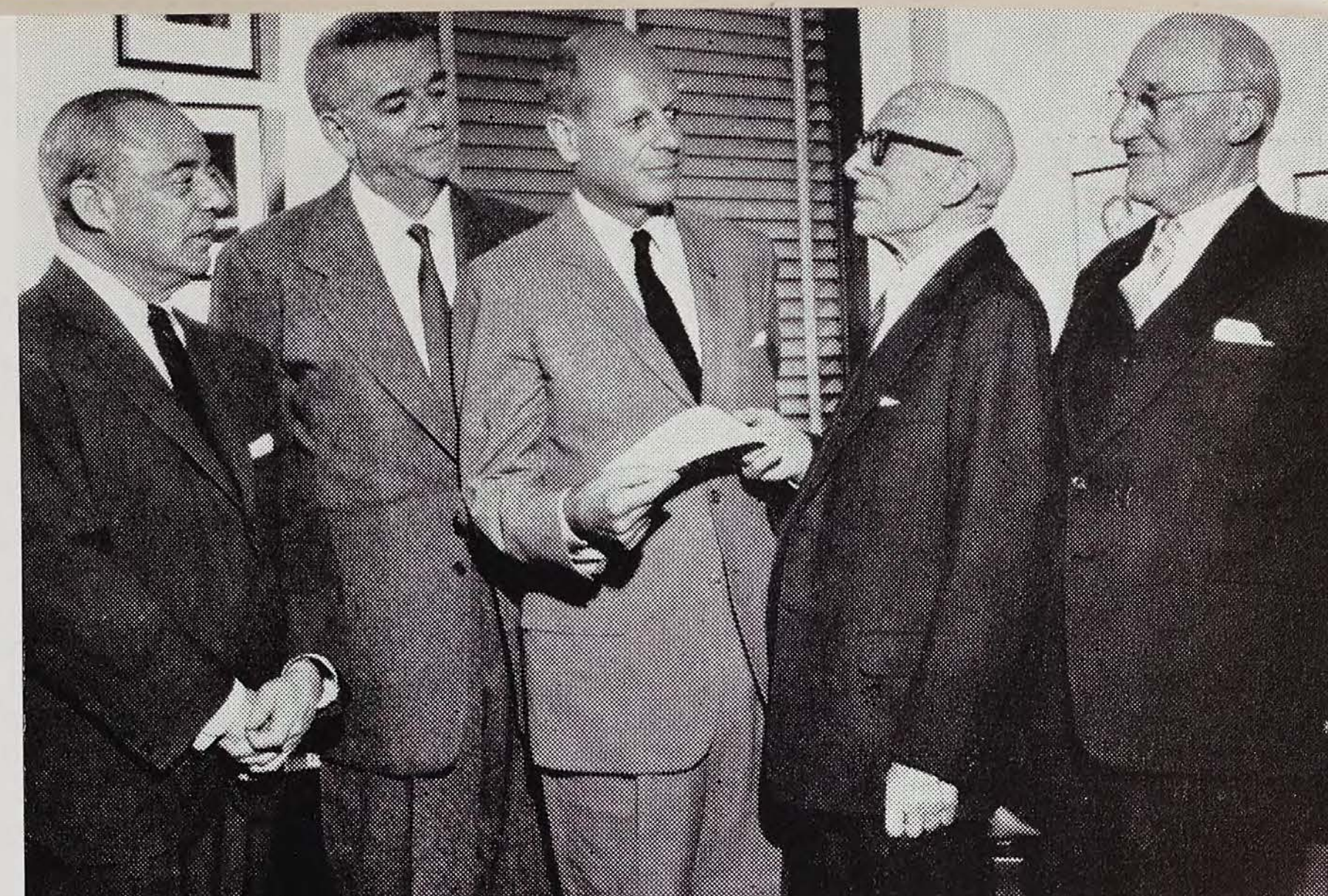
Saint-Denis Book to Appear

Theatre Arts Books is issuing Michel Saint-Denis' *Theatre, the Rediscovery of Style*. The book is an adaptation of a series of lectures given last year by M. Saint-Denis in New York and at Harvard University. M. Saint-Denis is chief consultant to Juilliard in the formation of the School's proposed Drama Division.

Cliburn Establishes Lhevinne Award

An annual Award bearing the name of Mme. Rosina Lhevinne has been established at the School by Van Cliburn, former student of Mme. Lhevinne. To inaugurate the Award, Mr. Cliburn has donated the sum of \$5,000. The Award, which will not exceed \$1,000 annually, will be made to an exceptionally gifted piano student at the School.

In announcing the establishment of the Rosina Lhevinne Award, William Schuman, Juilliard's President, said: "It gives me pleasure to acknowledge, on behalf of the School, this generous donation from a celebrated alumnus. Mr. Cliburn's gift, which constitutes a splendid tribute to one of Juilliard's most distinguished faculty members, is particularly welcome as a gesture of assistance to young artists from one who has already achieved so much."



l. to r.: Richard Rodgers and Oscar Hammerstein II look on while President William Schuman accepts scholarship check from Max and Louis Dreyfus.

Rodgers and Hammerstein Scholarship Established

A scholarship honoring Richard Rodgers and Oscar Hammerstein II has been established at the School by Max and Louis Dreyfus, on behalf of Chappell & Co., Inc., music publishers. The Messrs. Dreyfus presented an endowment in the amount of \$35,000, the income from which will provide a scholarship in perpetuity for a gifted composition student at the School. The donors have expressed the wish that the holder of this scholarship be a composer interested in music for the theatre.

In 1953, a scholarship in composition, bearing the name of Richard Rodgers, was established at the School, and in 1954, a scholarship in voice in honor of Max Dreyfus' eightieth birthday was established at Juilliard by Richard Rodgers and Oscar Hammerstein II.

Mr. Rodgers, an alumnus of Juilliard, is a member of the School's Board of Directors.

KAGEN, cont.

own, the problem is automatically solved. Accidents and slips of memory are, of course, bound to happen, but if the pianist knows the entire piece of music (including the solo part) well, he will always be able to skip or add a measure in an emergency without creating confusion.

The three areas in which we find even the best of our students most deficient and where we find they need most help and guidance are: 1) rhythmic precision (which in solo playing is sometimes sacrificed for various reasons, some of them perhaps valid); 2) sound balance (the pianists are accustomed to play the melodic line too prominently, and forget that they are often only doubling the soloist's line); and 3) the ability to rearrange an orchestra reduction to suit their own pianistic idiosyncrasies and thus to make it sound reasonable.

After two years of such concentrated studies (a string sonata class is added in the second year, usually conducted by Mr. Dethier) most students are ready to start professional work and to develop further on a firmly laid foundation. ***

Juilliard School of Music, its faculty, students and alumni, extend heartiest birthday wishes to three distinguished Juilliard musicians: faculty member Lonny Epstein on the occasion of her 75th birthday; faculty member Rosina Lhevinne on the occasion of her 80th birthday; and alumnus Wallingford Riegger on the occasion of his 75th birthday.



LONNY EPSTEIN

75th birthday
March 6, 1960

Lonny Epstein has been a member of the Juilliard faculty since 1927. She began her piano studies at the age of seven at the Frankfort Conservatory, continuing at the Cologne Conservatory where she was a student of Carl Friedberg, whose teaching assistant she later became. Distinguished for her performances of Mozart, of which she has made a specialty in recent years, she has been a regular performer in Salzburg, where she plays on Mozart's own piano. In 1956, when she opened the newly rebuilt Mozart residence there with a program of chamber music, the Mozarteum presented her with a bronze plaque and a citation "in grateful appreciation of meritorious activity in the Mozart Jubilee year." In her New York appearances, she performs on her own reproduction of Mozart's piano.

WALLINGFORD RIEGGER

75th birthday
April 29, 1960

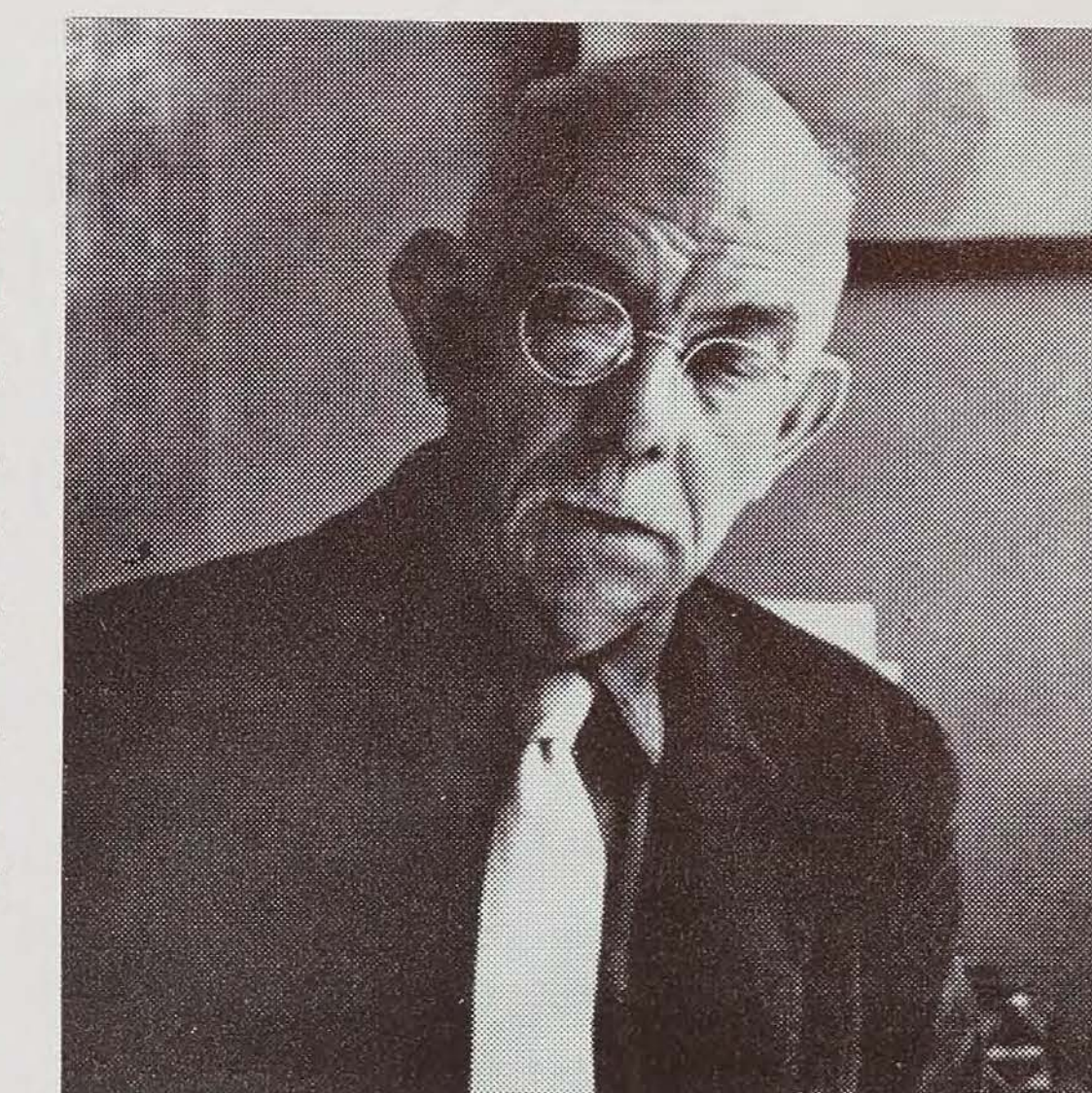
A member of the class of 1907, the first to be graduated from the Institute of Musical Art, 'cellist Wallingford Riegger soon embarked upon the career prophesied in a letter he received from Percy Goetschius shortly following graduation: "If my foresight does not mislead me, all of this will become secondary to your composition." But he takes delight in the words of advice which followed: "And let me warn you most earnestly to avoid the teachings of the ultra-modern school." Today his works are in the repertory of most of the world's major orchestras, and his chamber and solo works appear regularly on recital programs. Through these works he has earned an imposing list of honors, awards and recognition.



ROSINA LHEVINNE

80th birthday
March 29, 1960

Since Rosina Lhevinne entered the Moscow Conservatory at the age of nine, music has been her life. At eighteen she graduated the Conservatory with the Gold Medal, and eight days later married Josef Lhevinne. With her husband, one of the leading pianists of his generation, she embarked on a career of duo appearances, and enjoyed the distinction of being among the first to introduce two-piano and piano four-hands literature to audiences in the leading musical centers of the world. When the Lhevinnes were invited to join the Juilliard Graduate School faculty, at its inception in 1922, they extended their joint music-making into the field of teaching. Since his death in 1944, she has continued a distinguished career as a teacher and chamber music performer.



Alumni News

(Note: The year given in the news items which follow indicates the last full year of attendance in the School.)

1907:

WALLINGFORD RIEGGER's article on the music of John J. Becker appears in the American Composers Alliance *Bulletin*, Vol. IX, No. 1. On February 13, Mr. Riegger appeared as guest conductor of the Kansas City Philharmonic for a performance of his Fourth Symphony. His Variations for Violin and Orchestra, commissioned by the Louisville Symphony and premiered last April by the orchestra under Robert Whitney, conductor, with Sidney Harth as soloist, have been recorded for Louisville Records. On February 17, a program devoted to Mr. Riegger's works was presented in Fort Worth, Texas. His *Nonet for Brass* is being re-issued by Associated Music Publishers.

1908:

On February 7, the Brooklyn Chamber Music Society, CARL H. TOLLEFSEN, director, presented a Gala Norwegian Music Festival commemorating the 150th anniversary of the birth of Ole Bull. Participating performers included Mr. Tollefsen and KARL KRAEUTER (1921), violinists; EUGENIE LIMBERG DENGEL (1938), violist; and INEZ BULL (1946), soprano. Featured on the program was the first United States performance of Halvorsen's *Concert Caprice on Norwegian Airs*, for two violins and piano.

1930:

FRANCIS GERMAN gave a lecture-recital on "The Fifteen Songs of Henri Duparc" at Christ Episcopal Church in New York on December 8.

1934:

BERNARD KIRSCHBAUM's article, "The Piano Teacher as a Person," appears in the January issue of *Music Journal*.

MARION SELEE, contralto, gave a Carnegie Recital Hall program on February 2.

1935:

LAWRENCE and ANGELENE COLLINS RASMUSSEN (1947) are conducting a Music Festival Tour to Europe this summer under the auspices of the Mayfair Travel Service in New York.

ROSALYN TURECK, pianist, gave an all-Bach program in Town Hall on December 15.

1936:

Subway to the Met, a biography of RISE STEVENS, by Kyle Crichton, has been published by Doubleday and Co.

1937:

DOROTHY WESTRA, soprano, is assistant professor of music at the University of California, Santa Barbara.

1938:

HERBERT GARBER, violinist, has been appointed associate conductor of the Tulsa, Okla., Philharmonic.

1939:

DEAN DIXON conducted the third and fourth concerts of this year's international festival of the Jeunesses Musicales at Schloss Weikersheim, Germany.

RICHARD KORN conducted the Orchestra of America in the first New York performance of Frederick Jacobi's *Yeibichai: Variations for Orchestra on an American Indian Theme*, at the January 13 program of his Carnegie Hall series.

EUGENE LIST, pianist, is the subject of a feature article appearing in the October issue of *Musical America*.

NORA and RUSSELL SKITCH (1942) are the new directors of the Detroit Conservatory of Music.

1940:

BARBARA HOLMQUEST GOTZ was soloist with the Scandinavian Symphony of Detroit in the first American performance of Dag Wirén's Piano Concerto. On the same program, she performed Mendelssohn's *Capriccio Brillante*. On December 7, she appeared at Carnegie Recital Hall, and on December 20, performed with violinist LOUIS PERSINGER (faculty) at the Brooklyn Museum.

WILLIAM SCHATZKAMER's performances of the Beethoven Sonatas Opus 109 and 111 have been issued by Aspen Records under the Spang label. He is professor of music and artist-in-residence at Washington University in St. Louis.

1941:

ANAHID AJEMIAN, violinist, presented a program of contemporary chamber music in Carnegie

Recital Hall on November 19. Included were premieres of Ben Weber's *Chamber Fantasia* and Lou Harrison's Concerto for Violin with Percussion Orchestra.

1942:

JANE DeVRIES DREELAND has been appointed organist and choir director of the Paterson Avenue Methodist Church in Paterson, N. J.

1943:

JEAN MADEIRA, Metropolitan Opera contralto, is the subject of a feature article in the December 1 issue of *Musical America*. Last fall she appeared in Vienna and at the Munich Festival, before returning to the United States to open the Chicago Opera season in the title role of *Carmen*. She has been awarded an honorary Master of Arts degree by Brown University.

MARGARET SAUNDERS OTT is a member of the faculty of Holy Names College in Spokane, Wash., where she also has a large class of private piano students.

1945:

EDITH SAGUL has been elected president of the Doctorate Association of New York Educators, an organization of doctorate degree holders in the New York City Schools. Her article, "The State of Chamber Music," appears in the November-December issue of *Music Journal*.

1946:

ROBERT CRAFT conducts George Antheil's *Ballet mécanique* on Urania disc UX-134 and stereo disc USD-1034.

ALFRED MAYER's article, "Accordions for Young and Old," appeared in the September issue of *Music Journal*.

1947:

RUE KNAPP, director of the San Francisco State College opera department, is producing the American premiere of Arthur Benjamin's *Tale of Two Cities* at the College.

1948:

STUART CANIN, violinist, is the winner of the Nicola Paganini competition, in Genoa, Italy.

NED ROREM's article, "Writing Songs," appeared in the November issue of the *American Record Guide*. His *Eagles* was premiered on October 23 and 24, by the Philadelphia Orchestra, Eugene Ormandy conducting.

PEGGY and MILTON SALKIND (1949), duopianists, will give the first New York performance of Robert Kurka's *Concertino* for two pianos, trumpet and string orchestra with the New York Chamber Orchestra on March 27, in Town Hall.

ZVI ZEITLIN's Town Hall recital on December 14, was presented for the benefit of the scholarship fund of the America-Israel Cultural Foundation. In-

cluded in the program was the first New York performance, in Mr. Zeitlin's own transcription, of ROBERT STARER's (faculty) *Miniature Suite*.

C. ROBERT ZIMMERMAN, assistant professor of music at Linfield College in Vallejo, Calif., is conductor of the Linfield A Cappella Choir.

1949:

ALBERT Da COSTA is tenor soloist with the Columbia Symphony Orchestra, Bruno Walter conducting, in the Beethoven Ninth Symphony, recorded on Columbia set D7L-265 and stereo set D7S-610.

REGINALD R. GERIG, associate professor of piano at Wheaton College, has edited and written a collection of *Piano Preludes on Hymns and Chorales*, issued by the Hope Publishing Company.

MARGARET HILLIS conducted the Collegiate Chorale and the Symphony of the Air in the premiere of David Levy's oratorio, *For the Time Being*, on December 7, in Carnegie Hall. The performance was recorded by Everest Records.

BERTRAM NASTER, concertmaster of the Denver Businessmen's Orchestra, appeared as soloist in the Mozart Concerto in A Major at the Orchestra's opening concert on November 20.

PAUL PANKOTAN, pianist, is now teaching in Birmingham, Mich., where he has organized a series of "at home" recitals for young people.

VIRGINIA PASSACANTADO is a member of the Bronx House Music School faculty, and is also teaching at St. Clare's School.

1950:

RALPH S. GROVER is working toward his Ph.D. at the University of North Carolina.

DAVID MONTAGU, violinist, gave a Carnegie Hall recital on November 4.

1951:

BETHANY BEARDSLEE, soprano, is a soloist in the Columbia recording of Stravinsky's *Threni*, conducted by the composer on disc ML 5383 and stereo disc MS 60651.

JARED BOGARDUS has joined the piano faculty of the Preparatory and Regular Divisions of Eastman School of Music.

MEL BROILES' *Trumpet Studies and Duets* have been published by McGinnis & Marx.

PHILIP EVANS, pianist, gave a Town Hall recital on December 9.

EDWARD HAUSMAN, pianist, is on the faculty of Skidmore College.

DAVID LABOVITZ is directing a Choral Workshop and giving a lecture-performance course in chamber music at the Master Institute in New York.

RUSSELL OBERLIN, counter-tenor, sings Handel arias on Decca release DL 9407 and stereo release DL 79407.

LEONTYNE PRICE, soprano, sings a recital on Victor stereo disc LSC 2279. She sang the title role in *Aida* at the opening of the San Francisco Opera's season on September 11.

A feature article on MICHAEL RABIN, violinist, appears in the January 1 issue of *Musical America*. He is soloist with the Hollywood Bowl Symphony Orchestra on Capitol disc SP 8510, entitled *The Magic Bow*.

JOEL ROSEN, pianist, appeared at the Gardner Museum in Boston on December 6.

SYLVIA ROSENBERG, violinist, returns to Europe this spring, where she has appeared extensively in recital and as soloist with orchestra during her two years as a Fulbright scholar.

1952:

C. F. Peters Corporation has issued Henry Cowell's *Homage to Iran*, for violin and piano, dedicated to LEOPOLD AVAKIAN, who performed the work last summer for the Shah of Iran at a concert held in the Saheb-Gharanieh Palace in Tehran.

GLORIA DAVY, soprano, included in her January 29 Town Hall recital the premiere of Benjamin Frankel's Songs from Opus 32, written for Miss Davy, and the first New York performance of Hindemith's *Des Todes Tod*. She made her Vienna Opera debut last fall, appearing as a replacement for Renata Tebaldi, singing the title role in *Aida*, Herbert van Karajan conducting. She has been engaged for further appearances with the Opera.

FRANK SCOCOZZA, conductor of the Madison String Orchestra in Newark, N. J., is teaching in the Newark public schools and is assistant concertmaster of the New Jersey Symphony Orchestra.

PAUL VERMEL, conductor of the Fresno, Calif., Philharmonic Orchestra, presented the premiere of the new version of Ramiro Cortez's *Symphonia Sacre* at the Orchestra's December 3 concert.

1953:

JEANEANE DOWIS, pianist, made her Town Hall debut on October 22.

FRANK IOGHA, pianist, gave a Town Hall recital on January 22.

SAMUEL KRACHMALNICK conducts the New York City Opera's performance of Blitzstein's *Regina* on Columbia Records set 031-260.

PHYLLIS LOMMEL has signed a contract with the Amsterdam, Holland, Opera Company. She made her debut as Orlofsky in *Der Fledermaus*, and also appeared as Lola in *Cavalleria Rusticana*.

ROBERT H. ROTH has joined the faculty of Union Junior College in Cranford, N. J.

MARIANNE WELTMAN, soprano, appeared at the New York Composers Forum on November 29, singing Ben Johnston's *Three Chinese Lyrics*. Also appearing on the program, as conductor of several instrumental ensembles, was SAMUEL BARON (1947).

KENNETH WENTWORTH's article, "Bach's Twelve Little Preludes," appeared in the Fall issue of *The Piano Quarterly*.

Guest conductors of the St. Louis Philharmonic this season include JACKSON WILEY and STEFAN BAUER-MENGELBERG (1959).

1954:

VAN CLIBURN has been cited by the National Academy of Arts and Sciences for giving the best recorded solo performance during the 1958-59 season.

GEORGE SEMENTOVSKY, pianist, made his Town Hall debut on January 26.

EVALYN STEINBOCK has received a scholarship awarded by the Violoncello Society of New York to attend the master classes of Pablo Casals in Zermatt, Switzerland. She gave a Carnegie Recital Hall program on December 14, in which was included the first New York performance of Don Banks' *Three Studies*. DAVID GARVEY (1948) was the pianist.

The Cantilena Trio, of which AVRAHAM STERN-KLAR is pianist and AARON SHAPINSKY (1950), 'cellist, appeared at the Gardner Museum in Boston on October 11.

GATES WRAY, pianist, appeared at the Gardner Museum on September 13. He has been touring extensively this season as a soloist and accompanist. He is a faculty member at Bronx House Music School.

1955:

MARY MacKENZIE, contralto, made her debut in November with the Chicago Lyric Opera Company singing Mary in three performances of *The Flying Dutchman*.

GERSON YESSIN is dean of the Preparatory Division of the College of Music of Jacksonville University.

1956:

DONALD BERGER is teaching in Tokyo, Japan.

JOHN BROWNING, pianist, gave a Carnegie Hall recital on December 14. Included in his program were three pieces from WILLIAM BERGSMA's (faculty) *Tangents*. He has been touring extensively this season as a recitalist and as soloist with orchestra. His engagements, which have taken him cross-country, have included appearances with the New York Philharmonic and the Philadelphia Orchestra.

MARTIN CANIN, pianist, has received the 1959 Henry Bellamann Foundation Award "for meritorious achievement in music."

MacRAE COOK, pianist, gave a Town Hall recital on December 15.

CAROL ESCHAK, pianist, and JOSEPH GALLO (1957), violinist, are currently appearing at the Hotel Barclay in New York.

KARL KORTE has been awarded a Guggenheim Fellowship in musical composition. Last summer he was awarded the Margaret Crofts Scholarship at Tanglewood where he studied with Aaron Copland. His *Fantasy* for violin and piano was performed last summer at Tanglewood and also, last season, at the University of Texas. This spring, his Oboe Quintet will receive its premiere at the New York YMHA on the "Music in our Time" series, and the Tri-City Symphony will give the first performance

of his *For a Young Audience* at the Emma Willard School in Troy, N. Y.

KUM HEE MAH, soprano, made her debut in Carnegie Recital Hall on November 22.

TESSA MINGARELLI, pianist, is studying in Rome on a Fulbright scholarship, which has been renewed for a second year.

HERBERT ROGERS, pianist, opened the Young Artists Series in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, with a recital on November 12.

1957:

HAZEL CHUNG, who has been in Indonesia on a Ford Foundation grant, has had her fellowship extended for an additional year to continue her dance studies.

LEONARD FELDMAN and his wife, the former JOANNE ZAGST (1958) are living in Wilmington, Ohio, where he is 'cellist of the Alard Quartet, in residence at Wilmington College. Other members of the Quartet are DONALD HOPKINS (1954), RAYMOND PAGE (1955) and ARNOLD MAGNES (1954).

BRUCE MacDOUGALL is teaching instrumental music in the Morristown, N. J., public schools, and playing first oboe in the Madison Colonial Little Symphony.

DANIEL POLLACK, pianist, opened the American Artists Series at the Wilshire Ebell Theatre in Los Angeles with a recital on October 22. On February 16, he appeared as soloist with the Los Angeles Philharmonic Orchestra, and in January performed at Gracie Mansion, home of New York's mayor, for a special program at which Mrs. Eleanor Roosevelt was guest speaker.

Appearing as soloists with the New York Philharmonic this season are REGINA SARFATY, mezzo-soprano; LEONTYNE PRICE (1951), soprano; ARTHUR GOLD (1943) and JOHN BROWNING (1956), pianists; RUSSELL OBERLIN (1951), counter-tenor; and CHARLES BRESSLER (1950), tenor.

JOSEPH SCHWARTZ, pianist, who was a 1958 Naumburg winner, was selected by the National Music League as its representative at the International Chopin Competition in Warsaw.

SOPHIA STEFFAN, mezzo-soprano, made her Town Hall debut as a Naumburg winner on December 8.

DUBRAVKA TOMSIC, pianist, returned to her native Yugoslavia last summer after completing her studies at Juilliard. For a month after her arrival there she was the guest of Marshal Tito, under whose auspices she gave concerts for the Queen of the Belgians, the Emperor of Ethiopia and for diplomatic audiences. She is currently touring Yugoslavia as soloist with the Slovenian Philharmonic.

Dancer-choreographer JOYCE TRISLER appeared with her Company at the New York YMHA on February 27, in a program which included three of her own works.



IMPACT

Joseph Byrne, long-time elevator operator at Juilliard, greets students Bette Wishengrad and Christopher von Baeyer.

1958:

JERRY BYWATERS has joined the faculty and repertory company of the Dallas Theater Center. She recently returned from Paris where she was studying dance on a Fulbright scholarship.

SOPHIE GINN, soprano, made her debut with the New York City Opera on February 11, in Blitzstein's *The Cradle Will Rock*.

CLIFTON MATTHEWS, pianist, is studying in Munich on a Fulbright scholarship, which has been renewed for a second year.

Dancer-choreographers JAMES PAYTON, MARTHA WITTMAN and ANN VACHON, with a company of young dancers, presented an evening of dance at the New York YMHA on January 24.

URI PIANKA has joined the violin section of the Israeli Philharmonic.

LYNN RASMUSSEN is appearing as Micaela in the Zurich Stadttheater's production of *Carmen*.

JORDAN WAGGONER is a pianist-arranger with the Air Force Band in Washington, D. C.

MARTHA WITTMAN is a teaching fellow in dance at Bennington College.

1955:

ARMENTA ADAMS, pianist, made her Town Hall debut on February 12.

HOWARD AIBEL, pianist, appeared at the Phillips Gallery in Washington, D. C., on October 4.

DAVID DAVIS, violinist, gave a Town Hall recital on December 1.

RAPHAEL FEINSTEIN has joined the violin section of the Rochester, N. Y., Philharmonic.

MARGARET HOSWELL is soprano soloist in a Vanguard recording of Mahler's *Das klagende Lied*, with the Hartford Symphony and Chorale, Fritz Mahler conducting, on disc VRS 1048 and stereo disc VSD 2044.

WILLIAM HUG is a graduate fellow and part-time teacher of dance at the University of Illinois.

JERALD LEPINSKI has joined the voice faculty of Colorado Woman's College in Denver.

SEIKO MAKIYAMA presented two song recitals on New York City's radio station WNYC this season, and on January 7 gave a recital at the Liederkrantz Foundation in New York.



Joseph Fuchs demonstrates for William Schuman and conductor Jean Morel a passage from Mr. Schuman's Violin Concerto.

A Special Concert of American Music

Juilliard Concert Hall
February 19, 1960

PHOTOS BY IMPACT

Alumnus Norman Dello Joio and William Schuman listening to the Juilliard Orchestra rehearse their works.

Aaron Copland, guest artist, who appeared as the Speaker in his "A Lincoln Portrait."

Joseph Fuchs, William Schuman, Norman Dello Joio and Jean Morel relaxing together after the Juilliard Orchestra rehearsal.



PROGRAM

Variations, Chaconne, and Finale (1947)
Norman Dello Joio

"A Lincoln Portrait" (1942) . . . *Aaron Copland*
Aaron Copland, speaker

INTERMISSION

Concerto for Violin and Orchestra (1947-59)
William Schuman

First New York performance of final version

Part I

Allegro risoluto
Molto tranquillo—Tempo primo—
Cadenza—Agitato fervente

Part II

Introduzione (Adagio—Quasi cadenza)

Presto leggiero—Allegretto
Adagietto

Poco a poco accelerando al allegro vivo
Joseph Fuchs, violinist

Letter to the Editor

Piano graduate Sylvia Foodim Glickman reports on her recent trip to Africa.

My first glimpse of Africa was the dry, brush-covered countryside of Southern Rhodesia, a vista that did not appear promising for anything musical. But Salisbury, the capital of Southern Rhodesia, is a musical center in Africa, the site of the Rhodesian College of Music. The College is housed in two small adjacent buildings surrounded by lush foliage and rock gardens. Tea, in the true British tradition, is served at 11:00 a.m. and 4:00 p.m. to everyone, whether a lesson is in progress or not. As I practised in the recital hall for my first concert in Africa, I came to welcome the black houseboy with his steaming tray, because August in southern Africa is wintertime. Some evenings the temperature went down to 40 degrees. It was so cold the evening of the performance that the audience sat in their coats and I shared the stage with an electric heater!

The European population in Salisbury, about 40,000, does not have much opportunity to hear "live" music. The audience for concerts must remain small, as segregation and poverty prevent most Africans from coming to cultural functions. Tribal music (which can be heard and described in a record series by Hugh Tracy, a British musico-anthropologist) exists largely outside the cities. Africans who leave their tribal homes to work in the cities have discovered Western music, principally rock-'n-roll, and the latest American hit parade leaders blare forth from juke boxes in many public places.

Nairobi, like Salisbury, is a capital city (of Kenya). Like Salisbury, it also has no proper recital hall. It is the largest city in East Africa, boasting four movie houses and a smattering of "foreign" restaurants, and is the home of the East African Conservatoire of Music—which consists of a dedicated faculty and three converted barns. One may study any instrument and the majority of students are European children. I played a recital on a fine Bechstein in the Nairobi Municipal Council Chamber, a large wood-panelled room where the City Council normally deliberates. The audience, again, was mainly European, although many Indians were there as well. (There are more Asians than Europeans in Kenya.) My second recital in Nairobi was sponsored by the Goan Institute (Portuguese Indians) and took place at the Institute Hall. Warm and gracious people, the Goans are such music-lovers that they could barely wait for the program to begin. To appease their cultural appetites the public address system broadcast the latest Ricky Nelson hits until two minutes before I opened with the Bach E minor Partita. I don't know who was more shaken by the first arpeggiated chord!

The most satisfying recital I gave was in Addis Ababa, the capital of Ethiopia. Ethiopians, Europeans and Indians will sit side by side in this country, and the majority of my audience was Ethiopian.

In addition, the hall was full when I arrived, forty five minutes before I was scheduled to begin. A very appreciative audience, they applauded Aaron Copland as enthusiastically as they did Mozart.

I don't remember if I mentioned just why I was in Africa. My husband was doing research in political change all over the continent for a seminar he is offering at Princeton this semester. Since my intention was to join him for the last part of his trip (East Africa), I contacted the State Department, and through the United States Information Service, these arrangements were made for my recitals. The tour contained the mixed elements of any tour, but since it was in Africa—in politically "adolescent" states where Western culture is only beginning to seep in—it was particularly rewarding to display a small part of our American musical ways. It was a wonderful and fascinating experience for both of us, and we may go back and spend a year sometime soon.

SYLVIA FOODIM GLICKMAN (1955)

Alumni Association Elects Officers

On Monday evening, January 11, the Alumni Association met at the School to install its newly-elected panel of officers and representatives to the Alumni Council. Outgoing President, James de la Fuente, opened the meeting and presided over the installation ceremonies, introducing the new President, Alton Jones. Serving with Mr. Jones for a three-year term (1959-60 through 1961-62) are Vice-Presidents, Dorothy DeLay and Harry Knox; Secretary, Sheila Keats; and Treasurer, Louise Behrend.

Newly-elected members of the Alumni Council, serving a two-year term (1959-60 and 1960-61) are Hugh Aitken, James de la Fuente, Christine Dethier, Ruth Freeman, Stanley Lock, Ruth Hill McGregor, Margaret Pardee, Bella Shumiatcher and, representing the class of 1959, Albert Guastafeste and David Kaiserman. The remaining members of the Council include Edward Paul, President of the Los Angeles Chapter; Minuetta Kessler, President of the Boston Chapter; and Euene Price, Lehman Engel, Irwin Freundlich, Anita Greenlee, Herbert Sorkin, Leonid Hambro, Margaret Hillis, Sarah Day Ranti, Wallingford Riegger, Wesley Sontag and Charles Wadsworth, all of whom are completing their two-year term of office this season.

The new Secretary for Alumni Affairs, appointed jointly by the Alumni Association and the School, is Paul G. Preus, of the School's administrative staff.

HAVE YOU MOVED?

**Don't forget to notify the
Alumni office of your new address**

BOOKSHELF, cont.

She was aware that the future of dance depends not only on the artistic accomplishments of the present but on the development of young dancers who will be the performers, choreographers and leaders of the next period. Her book, therefore, is her gift to all young artists-in-the-making, a gift to the dance of the future. Through it, she shares her knowledge and experience of a lifetime in dance.

But others will also share in this gift, for the general reader will find here a travel guide, as it were, into formerly uncharted land in the arts, the journey being made with an explorer who is not only intrepid but amusing.

In form, *The Art of Making Dances* is in three sections. The first section introduces the reader, through a brief survey of choreography in the twentieth century, to the choreographer himself. In "Choreographers Are Special People" and "What to Dance About," sources of subject matter are explored. The following section, "The Theme," offers profound orientation to the dancer and dance viewer alike, with freshness and wit.

The second section concerns itself with the craft of composing dances. Each chapter closes with an assignment for the student-reader. Here Miss Humphrey has drawn upon her long experience in developing young artists.

The final section, "A Summing Up," provides a check-list for the composer (equally valuable for the member of the audience who wishes to develop his critical judgment) and a conclusion that returns the reader to the state of the art of the dance in the twentieth century.

The style of writing is informal and deceptively simple. Every point, every section is like a growing shoot springing from a tremendous root system. It is a book to be pondered over, to read and re-read.

There is no dryness here; there is always direct relationship to action—the studio, performance, the drama of human life and personality. Miss Humphrey says, "These ideas are not intended to be a formula; they do not pretend to be a magic brew for success—I have been putting them into practice for many years and they work for me, and may work for others, provided there is that mysterious added ingredient, talent." Still, young artists will revolt against certain rules set down, certain conclusions reached. Doris Humphrey would be the first to approve such revolt and its outcome if it be well-founded and brought to imaginative and definitive conclusion. Perhaps she has set up a few fences for this very purpose, having been a young pioneer herself and knowing young artists as she does.

Let the young pioneers of today (and they are needed sorely) look at the choreographic record of Doris Humphrey, which fills the last pages of the book, as a challenge and as proof that great things can be accomplished. And think upon the closing paragraph: "Though the focus of this book is on choreography, which I hope will be helpful in that

important part of the art, my own focus is centered on what direction the dance will take next, and what will be its fate in the rest of the twentieth century."

Robert Frost's comment on the art of making poems is most appropriate to *The Art of Making Dances*. He speaks of "the figure a poem makes. It begins in delight and ends in wisdom. The figure is the same as for love."

And this, I believe, is why *The Art of Making Dances* came into being.

MARTHA HILL

THE JOY OF MUSIC. By Leonard Bernstein. 303 pp. New York, Simon & Schuster, Inc., 1959. \$6.50.

Here is a new book which is immediately assured of a large, interested, and varied audience. These readers will range from professional musicians eager to hear a new expression from Leonard Bernstein in book format, to the large group of lay musicians, the public, which he has stimulated to a new interest in musical understanding through his television broadcasts.

For the former group of readers the first section of the book may very well be the most interesting. It consists of imaginary conversations, in the manner of Fux, in which the author is given a chance to express himself, through discussion with his uninitiated friends, about "what music is." Also to be found in this first "self-expression" section are a correspondence between the author and a Broadway Producer defining the attitude of each toward the position of serious musical composition in America today, and an "Interlude" describing a session of dubbing sound onto a film.

Unfortunately, to me, the "conversation" technique has always proved a clumsy and less effective way of expressing one's ideas than the more direct essay style. Also, as Bernstein himself insists to his companions, it is impossible to explain music in words, and his efforts seem less skilful than those of several who have preceded him in this effort. Nevertheless, the inexpressible feelings which he attempts to define here are understandable only to the devoted musician, and are perhaps somewhat out of place in a book designed primarily for his television audience. However, the reader finds in the first part of the book the seeds which were later to bring forth the television programs recorded in the last section.

A small group of photographs, taken from the series done for "Omnibus," precedes the main body of the book, seven "Omnibus" television scripts, as performed—including stage directions, etc. The scripts are interspersed with scores of the numerous musical examples used in the programs, making the discussion itself come alive. Bernstein often finds himself more dependent on the descriptive phrases he decries in the first section than we could wish, i.e., "The chorale-prelude is like a smoothly flowing river whose course is dotted with islands. The river is the main musical material, while the islands are the phrases of the chorale,

isolated one from the other . . ."; or again ". . . and the river is no longer tranquil, but churning and heaving."

I am sure the readers of this magazine will be particularly interested in the opportunity this gives them to examine in more detail the material covered and the method of approach used on the television broadcasts. It is closely akin to our own L&M program in its combination of technique and literature. It will provide ideas and guides to the teacher who is still new at presenting musical details in a more integrated way but who is eager to help his students see music as a whole.

Even after several rereadings I find myself left with the same impression with which I was left after a broadcast: that of a whirlwind trip through a tantalizing series of experiences. For Bernstein, in his eagerness to cover a subject in a given broadcast, has very often touched only on the barest surface of his topic. He has necessarily incorporated numerous technical terms into his exposition—sometimes including a thumbnail definition of them as an aside—but I wonder how the average television viewer-reader can successfully digest all of these.

It is difficult to discuss this book without also discussing the broadcasts. The book itself makes a disjointed impression because of the inclusion of several media and approaches within one cover. This will probably leave many readers dissatisfied with the whole, although isolated sections are particularly well expressed and interesting.

The Joy of Music, coming at a time when there seems to be a renaissance of interest in serious musical expression, will find its most appreciative audience among those who have been particularly moved by the television broadcasts themselves.

CARYL D. FRIEND

THE ART OF JAZZ: Essays on the Nature and Development of Jazz. Edited by Martin T. Williams. 248 pp. New York: Oxford University Press, 1959. \$5.00.

The literary superstructure of jazz has grown in recent years to rather startling proportions with a basic bibliography of some thirty volumes. This bibliography includes biography, historiography, criticism, polemical tracts, reflective essays, musicology and reference books as well as a definitive encyclopedia and a basic treatise on the morphological structure of the music.

To this rather stunning library has now been added *The Art of Jazz*.

Since the early 'Forties, jazz has moved out of the dubious area of functional art (dancing) into the more rarified atmosphere of chamber music. Slowly the new attitude changed the attitude of the audience as people began to substitute thinking for activity; and an apparent need appeared for "think" books and periodicals explaining lines of influence, historical sources, relation to the ethnic Negro culture, etc.

An interesting aspect of this plethora of writing

is pointed up in Mr. Williams' book, namely, that much of even the really good jazz writing has been done by people who are not professional writers. Of the twenty-one authors represented here, probably six would qualify as either full-time or part-time pros. The others range from recording executives and A&R men to the garden variety collector who holds as much affection for his Austin-Healy or his Burren as he does for his Hot Five recordings.

There are a few European contributors represented: four from England, two from France. Of the European essays, the best by far is a study on boogie-woogie pianist Maceo Merriweather, by Paul Oliver. Several good pieces on Duke Ellington, by Charles Fox and Vic Bellerby, a rather fawning eulogy of the Modern Jazz Quartet by Max Harrison and an example of early ethnic prose by conductor Ernest Ansermet round out the purely literary pieces from abroad. The remaining contribution from France is a petulant article by André Hodier "proving" that Art Tatum was not a jazz genius. I am not sure what a genius is (at least in the non-empirical arts) but if such a phenomenon can exist in jazz, it would seem that Art Tatum would qualify along with Louis Armstrong and Charlie Parker. Hodier pegs his thesis on some very uneven recordings on the Clef label, made by Tatum shortly before his death, to disparage the man who single-handedly created "swing" piano and anticipated nearly all of the rhythmic and harmonic idioms of the modern period. There is no doubt that Hodier's position on Tatum could not withstand a general survey of this giant's career. The one refreshing aspect of Hodier's piece is that it is the only "critical" article in the book (Williams points this out), which does leave one yearning for a little musical invective to lighten some more than occasional turgid prose which sometimes reads like institutional advertising.

The outstanding American contributions include a general survey of ragtime plus Guy Waterman's piece on the latter period of Scott Joplin, a stunning essay by Ross Russell on James P. Johnson and four brilliant pieces by William Russell on Jelly Roll Morton, Clarence Lofton, James Yancey and Meade Lux Lewis. Also of special note is a sensitive panegyric to the late Billie Holiday, by Glenn Coulter. The liner note industry (commentary appearing on LP record jackets) is represented by two first-rate biographical studies by George Avakian: one on Bix Beiderbecke, the other on Bessie Smith.

A very perceptive, but unfortunately short, piece by Paul Bacon on trumpeters Fats Navarro and Howard McGee and pianist Thelonius Monk, in addition to a set of four pieces on bop by Ross Russell represent the best of the modern essays. It is unfortunate that Mr. Williams did not ferret out some definitive writing on either Charlie Parker or Gerry Mulligan who are by common assent considered prime movers of the modern period. There is a very sound piece of musicology and historiography on guitarist Charlie Christian by Al Avakian and Bob Prince; a rather dull essay on blues figure Sonny Terry; a pointless

excerpt on Dixieland by Orrin Keepnews; an ingratiating nod to King Oliver's Creole Jazz Band by Larry Cushee (no play on words intended) plus two turgid pieces by Mr. Williams himself.

This book is much too short to represent a really definitive anthology of jazz writing. Also, if Mr. Williams had sub-divided his material into characterized styles and attitudes, i.e., ethnic, moldy fig, nostalgic, polemical, etc., the general reader would be in a better position to capture a panoramic view of jazz writing—which is not made succinctly clear in this particular collation. However, I would recommend this highly, if only for the pieces by Ross and William Russell and the Holiday essay by Glenn Coulter.

JOHN MEHEGAN

BEETHOVEN'S BELOVED. By Dana Steichen, with appendix note by Dale S. Kugel. 526 pp. New York, Doubleday & Co., Inc., 1959. \$6.95.

The riddle of Beethoven's "Immortal Beloved"—addressee of an extraordinary love letter found together with the Heiligenstadt Testament among the composer's effects the day after his death—has provided professional scholars and amateurs alike with a 130-year guessing game. The latest entry from the amateur wing is that of Dana Steichen, late wife of the renowned photographer.

The 1300-page typescript of *Beethoven's Beloved* was completed in first-draft form not long before Mrs. Steichen's death in 1957, and was the result of some five years of arduous research, as well as of careful thought to and reconsideration of already published data and conjecture. The volume under review here was edited from Mrs. Steichen's original draft, partly with the help of her illustrious husband.

Beethoven scholars seem to have narrowed the time when the "Immortal Beloved" letter was written down to 1801, 1807 and 1812—the years during which Beethoven was mature enough to have set to paper a letter of this kind dated merely Monday, July 6. Possible recipients have included the Countess Therese von Brunswick, Countess Giuletta Guiccardi, Josephine Brunswick Deym, Amalie Sebald and Therese Malfatti—all of them known to have stirred Beethoven's emotionality to a high pitch for varying periods of time. No one, however, has been able to establish conclusive proof that any one of these personages was in fact the "Immortal Beloved."

Mrs. Steichen has proposed an entirely new candidate—a high-born lady whose part in Beethoven's life was not dissimilar to that of the wealthy Nadejda von Meck in Tchaikovsky's half a century later—Countess Anna Marie von Erdödy.

Beethoven's junior by ten years, separated from her husband, and a semi-invalid by reason of a chronic ailment stemming from the rigors of childbirth, the Countess had long found consolation in music—both in the hearing and the playing. She had apparently become acquainted with Beethoven a few years before the Heiligenstadt crisis brought

on by the composer's knowledge of inevitable and permanent deafness. Over the years they became fast friends—to the point where she became something of a confidante. During the fall of 1808, Beethoven lived in the Countess's Vienna town house, at which time he dedicated to her the two trios of Opus 70. The following spring, a quarrel precipitated his removal to other quarters; but before this, she seems to have helped engineer the arrangement whereby the Archduke Rudolph and the Princes Lobkowitz and Kinsky were to assure Beethoven a regular income, on condition he stay in Vienna. There was apparently a partial reconciliation by early 1811, and full renewal of friendship by 1815, at which time he dedicated to her the Opus 102 'cello sonatas. After 1820, the status of the friendship between Beethoven and the Countess seems to have become problematical; for he was becoming increasingly harassed by poor health, unstable financial circumstances and increasing trouble with his nephew, Karl; while she had run afoul of the law, due to suspected complicity in the death of her son and the attempted suicide of a daughter. By the early part of 1824, the Countess had taken up permanent residence in Munich, some say under sentence of permanent banishment from the Austrian Empire.

So much for what seem to be reasonably verifiable facts. Beyond this lies the vast area of conjecture, which includes not only the actual identity of the addressee of Beethoven's celebrated love letter, but also the actual effect on the quantity and character of his creative work of the composer's emotionality toward the opposite sex. Mrs. Steichen sums up her conclusions regarding the actual letter by saying that it was written by Beethoven on July 6, 1807, from a spa (identity as yet unknown); that it was posted via Klosterneuburg (the "K." mentioned in the letter) to Countess Erdödy; and that it was returned to Beethoven after they quarreled in the spring of 1809.

This reviewer will leave it to the Beethoven scholar-specialists to assess the validity of Mrs. Steichen's theory regarding the identity of the "Immortal Beloved." On the basis of the sources called upon by the author—in particular the emphatic use (on p. 72) of the catalog description of the portrait miniature of the Countess Erdödy shown at the 1927 Vienna exhibition of Beethoven memorabilia—this reader is inclined to view with skepticism any such direct identification with Beethoven's "Immortal Beloved" letter. He is inclined to side with those Beethoven scholars who have chosen to leave off further speculation about the identity of the "Immortal Beloved" until such time as more solid evidence comes to light.

The importance, on the other hand, of Mrs. Steichen's contribution to the Beethoven biographical literature stems from her retelling of the composer's life story with particular focus upon a woman who was undoubtedly one of Beethoven's most valued and helpful friends among the Viennese nobility, and possibly the most truly intelligent and understanding

among his friends from the opposite sex. Insofar as the Countess Erdödy has remained something of a shadowy personage throughout much of the Beethoven biographical literature, Mrs. Steichen's book offers some fascinating and thought-provoking insights. For example, if we accept her line of argument, Beethoven's tremendous creative surge and growth after 1802 was considerably more than just a catharsis from the psychological crisis of Heiligenstadt.

Since Mrs. Steichen's book was edited from a first draft, it is difficult to comment on certain of its literary aspects. The chronological organization makes, of course, excellent sense; and the wealth of direct quotation from letters and conversation books is most welcome. However, objection can be taken to the numerous gratuitous pot shots taken throughout the main body of the book at various other writers and scholars in the Beethoven vineyard, ranging from redoubtable Thayer to various record album program annotators. Expression of personal opinion in this vein can certainly be accepted as author's prerogative, but it would have been more appropriate here in footnotes rather than as combative interruptions of the main story line. The appendix note by Dale S. Kugel concerning the musical sources for Mrs. Steichen's theorizing leaves us little more convinced than some of the more far-fetched "germ-motive" elaborations of Robert Haven Schauffler. With Schumann and Brahms, or even Bach, one is on more solid ground with such "source motive" theorizing; for one has either the composers' own word to back it up, or at least a well established body of musical symbolism.

As an interesting footnote to the body of Beethoven biography, Mrs. Steichen's volume has its value; one just must not take with any deadly seriousness her theorizing as to the specific identity of the "Immortal Beloved". Indeed, this writer fails to see why, for purposes of a study of the relations between Beethoven and the Countess Erdödy, it was necessary to bring up the matter of the "Immortal Beloved" letter at all. The reader is best advised to come to this book well armed with one of the good standard Beethoven biographies—if not the monumental three volumes of Thayer, then at least the Modern Library biography by John N. Burk.

DAVID HALL

HENRY PURCELL, 1659-1695. ESSAYS ON HIS MUSIC. Edited by Imogen Holst. 136 pp. London: Oxford University Press, 1959. \$4.25.

The aims of this volume are small, as are its achievements, but it makes pleasant and, for the most part, instructive reading. The essays, assembled for the Purcell tercentenary, range from the musicological to the informal and personal in style and content. Miss Holst states that the collection "was planned as a result of trying to solve some of the practical problems of editing Purcell's works for performance." Robert Donington's essay, "Performing Purcell's Mu-

sic Today," makes the greatest contribution to the subject. A valuable Appendix, by Nigel Fortune and Franklin B. Zimmerman, gives what is probably the most up-to-date and well-documented account of Purcell's autographs and reliable non-autograph sources. Eric Walter White's contribution, "New Light on Dido and Aeneas," is also valuable. For the rest, there is little of immediate relevance to the volume's stated aims. It is to be hoped, for example, that musicians will not follow Benjamin Britten's suggestions "On Realizing the Continuo in Purcell's Songs." Although these may work for Britten, and may please certain singers, they are highly subjective and constitute interpretation rather than realization. The essays by Peter Pears and Michael Tippett have a charm which is rather perfunctory. They are the sort of thing written and collected in volumes to celebrate the retirement of elderly professors. On the other hand, it is pleasant to read Miss Holst's own essay devoted to rehabilitating Purcell's maligned librettist, Nahum Tate.

On the whole, the volume is not a major necessity for the musician or student, but it adds a mite to our knowledge and reminds us, perhaps its most important service, that there is much of Purcell worth hearing again, or for the first time; and that what is worth hearing is Purcell's music as nearly in the original form as intelligent restoration can make it.

RICHARD F. GOLDMAN

GIANNINI, cont.

venture. President Schuman has said to you that I'd like to go into outer space. It is true that I enrolled in a club years ago. Our desire is that, when there is the first round trip into space, we're going to go—with a reasonable assurance of coming back.

As you can see, we are all very conscious of space, of travelling through space, of discoveries in space and exploration. Now you don't have to wait, as I'm waiting for that. Because in a symbolical way there is a voyage for you students, a wonderful voyage you can take. And before you, you have a universe, a universe of mind and space. The world of music is one of the planets in this universe. The other planets, to name but a few, include the worlds of literature, poetry, philosophy—they are all waiting for you to explore them, to discover them. And if you take the trouble and have this desire, your voyage of exploration and discovery can begin right now, if it hasn't begun before. Not only can it begin in your classroom as you study the masterpieces of the world of music, but it can continue and grow right in this building on the third floor: that is, the library and the record room.

You can continue this voyage of discovery and exploration all your life, wherever there is a good library of music—to talk only of the world of music. And if the events of your life bring you to other countries, you have also there a wealth of old libraries that will give you generously of their treasure.

continued on pg. following

And I will add here that we all have a specialty—piano, composition, violin—but that is only a small part of the world of music, important to each one of us that are in that specialty. But look further. There is an immense wealth: symphonies, opera, concerti, choral works, chamber works. And each one of these things are there for you. Because the world of music is a wonderful world, a beautiful world, a generous world, and a mysterious world: wonderful because you will see in these masterpieces what subtle, marvelous application of the human intelligence the masters showed; beautiful because the beauties you will find are endless; generous because these masterpieces will give you everything that they have; and mysterious because you will wonder in these masterpieces.

Now to continue my parallel, you know that as man is preparing to go into outer space, he must first learn about outer space. He must also learn the skills that will enable him to fashion the vehicles which will make this voyage possible. You must do this also. You must also gather the knowledge, learn the skills that will enable you to understand these masterpieces. And for this purpose you are here. As the voyage in the beauties of music continues all your life, so will the study that you are either beginning or continuing here in school continue. You are here to gather this knowledge, to learn the skills that will give you deeper understanding of the beauties in the masterpieces of music. As Plato has said, it is the privilege of beauty to give the mind ready access to the world of ideas; and that the contemplation of beauty enables the soul to grow wings.

In this respect, I say to you that we are here and are happy, we are even anxious, to help you. And we are ready to pass on to you whatever our teachers gave to us, and whatever our experience has given to us. And one of the wonders is that when one gives of the mind and the spirit, the giver is not deprived of what he gives as happens with material things. Instead, he receives as he gives, and sometimes receives a hundred-fold. And as we received from our teachers from the very beginning of our art, the continuity and eternal life of our art continues, because we will give to you and you in turn will give to others. And in giving, you give all you can, keeping nothing for yourself, and you will have more than you had before you gave. It is in this spirit that I want to wish to every one of you that the coming year be a year of very hard serious work, a year of wonderful musical experiences, and a year of great accomplishment. * * *

We want your

IDEAS, COMMENTS, NEWS

Write a Letter to the Editor

MANN, Cont.

sometimes, simply, "Hey, man." Being a little bit unsure of teacher-pupil relationships, I accepted this state, and I think I enjoyed the feeling of chumminess it created and the lack of formal barrier. Many years later I suddenly woke up and realized that most of the students were saying, "Mr. Mann," or, "Sir," and giving me the politeness that is usually reserved for teachers. At that moment I knew that the barrier was too wide to be gapped, and I've now crossed this divide—which I'm not sure I like.

Actually, twenty-one years ago, a young man arrived in New York to study as you have now—to study at the Juilliard School. There had been a violent hurricane at that time in this area, and the overturned trees and the debris seemed curiously fitting to the upheaval that was going on inside himself. He was on his own for the first time, without any parental supervision. That was very exciting. The anxieties over auditions to come, over future financial problems to solve, were more than silenced by hopes and fantasies of future musical success.

Was it more difficult for this student twenty-one years ago than it is for you today? Well, for one thing, this young man lived in a cubby-hole room for the sum of \$4.00 a week. Some very well-off students luxuriated in a spacious hall for the astronomical sum of \$6.00 a week. I understand that today some students, three of them perhaps, can rent an apartment for \$180.00 a month and feel very happy that they have this apartment. Subways were all of five cents a ride and so was the ferry-boat crossing the Hudson at 125th Street. We used this ferry-boat to take walks up the Jersey side of the river and it was a wonderful escape from the problems of the School that certainly doesn't exist today. In 1938, there is no doubt that the full scholarship that was offered to the students at that time was an enormous economical help and also a great psychological lift.

There was much work demanded in those times, but there was certainly not the heavy academic load of the degree course of today. There were not anywhere near as many foreign students as there are now. But at the same time, there were very few opportunities for American graduate students to study abroad in Europe as there are today. I sense in you students today a much more utilitarian attitude than there was then. I believe there are many fewer dreams of big concert careers. There is greater interest in chamber music opportunities, and in the expanding university music departments and the enormous growth of community musical activities in the United States today. I even like to suspect that the student escapades that we indulged in were a lot more wild and yours are more stable. However that may be just my own prejudice.

But the more I think of it, these differences seem less and less. After all, even the \$5.00 rent paid in those days was just as hard to raise as the \$15.00 possibly is today. The present building construction at a furious pace in Manhattan hasn't changed the

scene around International House Park. Despite the merging of the Institute and the Graduate School, the various refurbishings and changing of office locations, even the inside view of the School remains essentially the same.

The picture of Mr. Loeb benignly observes the same student scene he has always looked upon. Even the names of the students, though they change, are mere surface. All of you and all of us are the same types that we have always been. There are amongst you the aggressive extroverts, the shy introverts, the one or two big talents the managers are already interested in, the many of us who are serious, some of us who are flippant. There are those who are hostile, there are those who are friendly, there are just the babies, and there are those who are struggling to grow up, the rebels and the conformists. All of them are still here, and I think Joseph Byrne, Irma Rhodes or Felix Goettlicher will testify to this. Despite the sweeping changes on the surface of the music curriculum, with the Literature & Materials program, the essential effort, as Mr. Giannini has so well pointed out, is still the same. Each individual has to know himself better, to become more deeply involved in the music and to develop better control over his performing instrument. These things are always the same—they were, and they will be in the year 2000.

This particular young man of twenty-one years ago, though very lazy in his practice habits, was fortunate to have had good training previous to his arrival in New York. So he made a fairly good impression at his auditions at the Institute. He immediately embarked on a whole year's binge of personal irresponsibility. He never slept regularly, he certainly didn't eat regularly; he wasted enormous energies and time on neurotic love-situations; he thought without penetration and he relied mostly on opinionated intuition. And worse, he didn't do any one of these things enough. A completely disorganized individual on one big rebellion against parents who weren't even in the same city.

I am afraid that this streak, or at least part of it, the same futile shadowboxing, still exists today. He was very fortunate in that his major teacher, who was Mr. Dethier, was a profoundly human being, a man who could impart love and wisdom as well as musical knowledge to his students. Two things to the young man's credit were that his love for chamber music never died out—it grew and grew—and that he would play chamber music at the drop of a hat (usually at about 2:00 a.m. in the morning after such escapades as roller skating around the rim of Manhattan during the day.)

At the end of his first year he played a most miserable examination. I heard one teacher remark that he had never heard such deterioration over a single year. Not wishing to face home, he spent the following summer playing viola in student groups at a New England music festival. But he didn't change his living habits. He still talked too much and he didn't do enough. The result was a very

badly prepared Graduate School exam which he got through on nerves and talent. His teacher remarked the day after, that God was kind to fools and drunkards, and let this young man draw his own conclusions. By the end of that week, this foolish young man of nineteen was the unproud owner of a violent stomach ulcer. Here was the point of no return: either face slow but certain deterioration or pick oneself up and begin the struggle to grow up.

Still somewhat acquainted with this gentleman, I know that the struggle is not over, and most likely will never be over. This struggle that I keep referring to is important to all of us, faculty as well as students. We should never be ashamed of it or afraid of it; it is only when we refuse to recognize it that we are in danger. I am still enough of a student and a rebel to sympathize with the early stages of this battle. I am also aware that no amount of talking and preaching can help any individual to find himself. Yet I would like to make a plea. If you can, fight to keep your minds open to new ideas, your bodies open to new experiences, and your hearts open to deeper emotions, whether these be painful or pleasurable. The greatest disease that can afflict any creative artist is that of a closed, arrogant and opinionated mind; a hard, and insensitive body; a mass of static, anxious and shallow emotions. Everywhere I look I see this plague settling down over us like a poisonous smog. I see it in you students; I see it in my colleagues and in myself; and I know that it spells death to any individual's ability to love, to become rational and to be real. You can see that a person like Mr. Giannini doesn't have to worry about any of these things.

It is difficult to keep one's balance and yet be in motion, that is, to hold opinions and yet find interest in new and contrasting or opposing points of view. It is difficult not to be afraid of extremes, not to play it safe. It is difficult to penetrate beyond the average understanding of the materials we are dealing with—as Mr. Schuman said, "to brush the cobwebs out of our mind." It is difficult to accept mistakes in others, even teachers, as well as oneself, to see wisdom and spontaneity and imagination. And it is most difficult not to rationalize ourselves out of the situation of reality, not to find a scapegoat when a situation is painful, to rely on one's own effort when all is not presented in a neat, pre-digested package. It is difficult not to join these little protective cliques, full of contempt and smugness, which I see around the School. It is difficult to find the proper time for good work what with the kinds of schedules we have, to eliminate the hysteria, the fantasies, the dullish thought during our work processes, to remain alert whether alone or with other people.

Waste can be spotted in the lazy, stupid areas of our minds and personalities, but this is difficult for those who may work compulsively, who work without attending to emotional growth, or searching for insight and knowledge. It is hard, very hard, to see the postures and attitudes we all present to others. If we could but gain some perspective, we might

break through the blocks that prevent real and exciting progress; and believe me, the more I observe the student scene the more important I think this is. We must study music, we must love it, we must feel these things. But so much of the time what prevents us from accomplishment is not the desire, for that is in all of us, but these blocks that are in all of us which we either fail to recognize or are unable to cope with.

It is difficult to learn that music isn't loved by all music students, and it is most difficult for those who discover this fact to face it. It is hard even for those who love music to see the large view rather than the narrow trail that they are treading at a particular moment. It is hard, for instance, for a person who is developing technique to be equally concerned with the language of music, and yet I see this happening all the time. And vice versa, a young student who is not too well equipped technically sometimes rationalizes that it is only the music that counts, and doesn't give mastery of his instrument real due. After all, personality, intuition, intellect and technique are the most vital elements in our own performing art. Please don't underrate or overrate any one of them. Concern yourselves with the total effort. The most moving performances I know draw their power and their inspiration from these elements,

and in the greatest interpretations you cannot separate them, for they have fused into one unique experience.

The experience of being in a quartet for some thirteen years has been an enormous one, and one of the most wonderful things in my life, and I thank Mr. Schuman for providing this opportunity. But it has also been a most painful experience. Even when we say superficially, "Oh, four people can't join the same Quartet unless they're all in one world," you soon discover that there is no such thing as one world. There are four separate worlds, even among the closest of friends. And there is something about the intensity of musical feeling that brings out the worst in every one of them. I think the hardest thing we've had to learn is to hold tremendously strong feelings about our music and our desires in musical life, and yet be able to step down when such desires clash, and to recognize and adopt the opposing ideas. It is most difficult. I don't think we've learned it yet, but I do think I see small signs of progress.

And now that I have, after all, become the ineffectual preacher—I could not help becoming so—I'd like to wish you a most happy and successful year of music making.

GARVEY, Cont.

on the plus side of the accompanist's ledger. Again signs of caution must be raised. There are a few artists who engage their accompanists on a yearly basis, assuring them a yearly salary of, perhaps, \$10,000 for a ten-month period, during which the pianist is accountable only to the artist who has engaged him. Commercial fees, such as those for recording are, I believe, added to the salary. I know of only three or four artists who do this, since most singers spend the largest part of the season in opera houses, and most violinists find it financially more feasible to use different accompanists in different countries or in the various sections of the United States to which their tours take them. (The travel expenses of the accompanist are traditionally paid by the soloist; hotel and food bills are the accompanist's only tour expenses.)

The successful free-lance accompanist will usually manage to dovetail tours with two or three artists in a season, and intersperse these tours with recitals in New York City and vicinity, supplemented by coaching and/or studio accompanying. This is perhaps more challenging and more time-consuming work (because of the larger repertoire and longer hours of rehearsing with different artists), but, curiously, does not bring with it a yearly earning commensurate with that mentioned above. Although I have no statistics at my command, the impression I have is that the accompanist's earnings vary according to his skill and reputation, ranging from, perhaps, \$4,000 to \$6,500 (the majority undoubtedly fall into this category) up to the \$10,000 or slightly higher range (a very small minority). Balancing this estimate are the advantages of travel on an expense account and a considerable number of tax-deductible expenses. Nevertheless, the end result hardly adds up to an elegant living standard. Even if it did, most of the hard-working musicians I know would have no time to indulge that standard anyway!

Since it seems obvious that neither wealth nor fame are to be the lot of the accompanist, the matter of choice becomes very simple for the person who considers accompanying as a career. It is true, of course, that an adequate—even comfortable—and dependable living can be earned. But an accompanying career should not be chosen merely out of a desire for a job. Rather, one is drawn to this career by a basic and compelling love for music. For the lasting gratifications come from a joy in ensemble playing, from the desire to work in a medium where imagination and creativity are always present, where change and the possibilities of growth are not only possible but inevitable. In spite of the many moments of fatigue, despair and dissatisfaction in one's work, there seems always to follow the new challenge and the imaginative stimulation of the works of the great composers and of the interchange of creative thought and action in performance. The resultant ever-deepening understanding and personal maturity are one's greatest rewards—something that can never be taken but only given away.

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OP. 51 ZWEI GESANGE FÜR BASS-STIMME • TWO BASS SONGS—1. Das Thal/The Valley 2. Der Einsame/The Solitary one each .90

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JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT

DANCE WORKSHOP

Wednesday, April 27, 1960

5:00 P.M.

* * * * *

PROGRAM

I

Modern Forms

Cerebal

Mechanics on ParadeToch
Composed and danced by Pina Bausch

Jazz

Madison Avenue Blair Fairchild
Composed and danced by Pina Bausch

II

Graduation Solos

"En Dolor" De Falla
Choreography by Ethel Winter
Danced by Mabel Robinson

Excerpt from "Blue Roses" Paul Bowles
Choreography by Jose Limon
Danced by Carla DeSola

III

Group Forms

Quartet

Prelude Scarlatti
Composed by Elizabeth Weil
Danced by Susan Gendler, Virginia Klein, Nancy Lewis,
Jennifer Masley

Impulse Hamilton
Composed by Dolores Vanison
Danced by Mabel Robinson, Dolores Vanison, William Louther,
Dudley Williams

JUILLIARD SCHOOL OF MUSIC

Wednesday One O'Clock Concert Series

May 4, 1960
12:30 p.m.

P R O G R A M

Little Improvisations

Kinderscenen, Op. 15 Robert Schumann
Composed by Antony Tudor
Danced by Mercedes Ellington and William Louthier
Pianist, Abraham Stokman

Excerpt from "Blue Roses" Paul Bowles
Based on Tennessee Williams' play, "The Glass Menagerie"
Composed by José Limón
Danced by Carla DeSola

* "And these thy daughters . . . sisterly sealed in wild waters"
Based on Gerard Manley Hopkins' poem, Frank Martin
"The Wreck of the Deutschland"
Composed by Elizabeth Weil
Danced by Rima Berg, Lynne Fippinger, Susan Gendler,
Ellen Rainbolt, Jennifer Scanlon

"En Dolor" Manuel DeFalla
Composed by Ethel Winter
Danced by Mabel Robinson

* "When the Bough Breaks" Béla Bartók
Composed by Janet Mansfield Soares
Danced by Nurit Cohen, Carla DeSola, Mildred Hirsch,
Margaret Landon, Karen MacKay

* Tired Blood Henry Cowell
Composed by Carla DeSola
Danced by Rima Berg, Carol Egan, Arthur Bauman, Koert Stuyf

* Composed in the classes of Louis Horst

43
Snare Alberto Ginestera
"The fear of man bringeth a snare"--Proverbs 29:25
Composed by Betty Jones
Danced by Elizabeth Weil

Intaglios Skalkottas, Katz, Bregman
Composed by Jack Moore

- 1 Montage Danced by Carla DeSola, Harriet Grossberg,
Carole Johnson, Marcia Kurtz, Nancy Lewis,
Karen MacKay, Dolores Vanison
- 2 Blueprint for a Dream
Danced by Carol Egan
- 3 Overexposed Danced by Nancy Lewis
- 4 Underexposed Danced by Harriet Grossberg and Ben Heller
- 5 Candid Danced by Carla DeSola, Harriet Grossberg,
Carole Johnson, Marcia Kurtz, Nancy Lewis,
Karen MacKay, Dolores Vanison

Duet Paul Horn
Composed by Hava Kohav
Danced by Mabel Robinson and William Louthier

Concerto Grosso (second and third movements) Antonio Vivaldi
Composed by José Limón
Danced by Carla DeSola, Elizabeth Weil, Chester Wolenski

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT

Graduation Examinations

Concert Hall
Wednesday, May 11, 1960

* * * * *

I

TECHNICAL DEMONSTRATION

5:00-6:15 PM

- A. Graham Technical Demonstration Pianist, Cameron McCosh
 Carol Egan
 Mercedes Ellington
 Mabel Robinson
 Susan Sindall
- B. Etudes in Limon Technique by Pianist, Leonard Taffa
 Carla DeSola
 Elizabeth Weil
- C. Ballet Technical Demonstration Pianist, Betty Sawyer
 Carol Egan
 Mercedes Ellington
 Susan Sindall

DINNER

6:15-7:30 PM

II

PERFORMANCE

7:30-9:00 PM

1. Duet Paul Horn (Recording)
 Choreography by Hava Kohav
 Mabel Robinson
 William Louthier
2. Blueprint for a Dream, from "Intaglios" . . . Fred Katz (Recording)
 Choreography by Jack Moore
 Carol Egan
3. The Pit Hallstrom (Recording)
 Choreography by Helen McGehee
 Susan Sindall
4. Excerpt from "Blue Roses" Paul Bowles (Recording)
 Based on Tennessee Williams' play "The Glass Menagerie"
 Choreography by Jose Limon
 Carla DeSola

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT

DANCE WORKSHOP

Wednesday, May 18, 1960

* * * * * 5:00 P.M. * * * * *

PROGRAM

I

Pre-Classic Forms

Gigue

~~Fear~~.....Goodsitt
Composed and danced by Rina Schenfeld

AC-DC.....Goodsitt
Composed and danced by Alice Condodina and Myron Nadel

Modern Forms

Earth Primitive

Ceremonial.....Bartok
Air Primitive Composed and danced by Steven Rothlein

Bird Omen Composed and danced by Beverly Nadelman.....Monpou

Religious Medieval

Martyr.....Traditional
Composed and danced by Karen MacKay

Pilgrimage.....Traditional
Composed and danced by Jerry King

Processional.....M. Lidy
Composed and danced by Beverly Nadelman

Secular Medieval

Ballade.....Koechlin
Composed and danced by Sylvia Waters

Group Forms

Quintet

Asunder.....Cage
Composed by Dolores Vanison
Danced by Nurit Cohen, Harriet Grossberg, Mildred Hirsch,
Elizabeth Nye, Sylvia Waters

Divertissement.....Kodaly
Composed by Chieko Kikuchi
Danced by Chieko Kikuchi, Jennifer Masley, Ben Heller,
Myron Nadel, Koert Stuyf

Mediterranean

* * * * *
Composed by Oshra Elkayam
Danced by Beverly Nadelman, Jennifer Scanlon,
Margaret Landon, Alice Condodina

Juilliard Dance Division students rehearsing
Scrapbook #4 (1959/60) p. 46-47





Photos #5-6: Carl Wolz in Dance Division office
Scrapbook #4 (1959/60) p. 48



#2



#4



#6

Dance Division office scenes:
Renee Wennerholm (?), Division secretary (photos #1-2)

Scrapbook #4 (1959/60) p.49

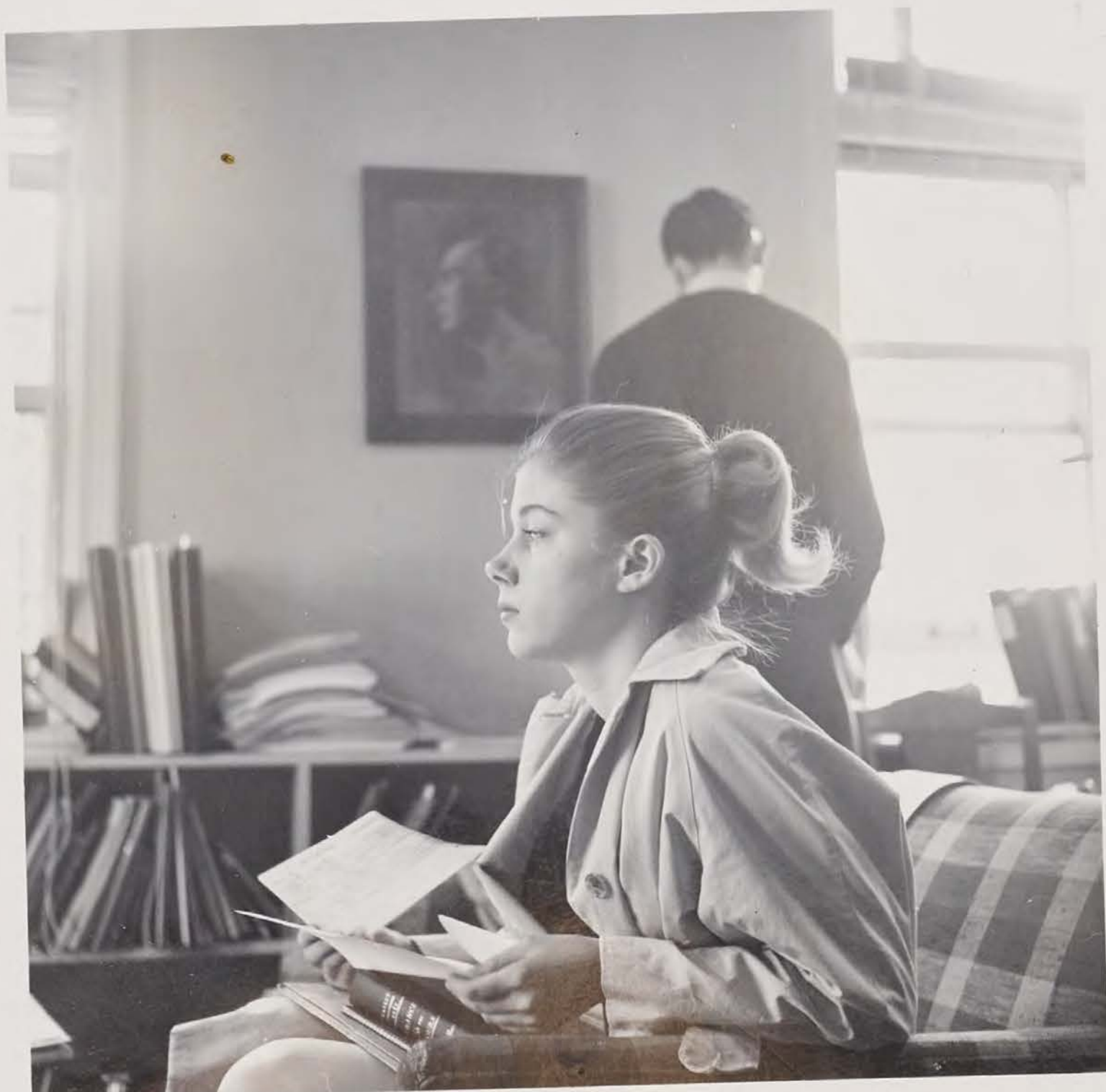
NEGS. #63-67



#1



#2



MAY 1960, DANCE GRADUATES

Diploma	Carla De Sola	Modern Dance Major (Limon)
B.S.	Carol Egan	Ballet and Modern Dance Major (Graham)
B.S.	Mercedes Ellington	Ballet Major and Modern Dance Minor (Graham)
B.S.	Mabel Robinson	Modern Dance Major (Graham)
Diploma	Susan Sindall	Modern Dance Major (Graham) and Ballet Minor
B.S.	Elizabeth Weil	Modern Dance Major (Limon)

PROGRAM
SEASON 1959-1960

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Juilliard
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presents the

COMMENCEMENT CONCERT
JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, May 26, 1960 at 8:30

ACADEMIC EXERCISES

Friday morning, May 27, 1960, at 11:00
Juilliard Concert Hall
130 Claremont Avenue, New York City

COMMENCEMENT CONCERT

THE JUILLIARD ORCHESTRA

Jean Morel, conductor

Thursday evening, May 26, 1960, at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Symphony No. 4 (1959)

First Performance

Vittorio Giannini

Allegro
Sostenuto
Allegro

Concerto for Piano and Orchestra in G Major (1930-31)

Maurice Ravel

Allegramente
Adagio assai
Presto

Thomas Schumacher, *soloist*

INTERMISSION

Symphony "Mathis der Maler" (1934)

Paul Hindemith

Engelkonzert
Ruhig bewegt; Ziemlich lebhafte Halbe
Grablegung
Sehr langsam
Versuchung des heiligen Antonius
Sehr langsam, frei im zeitmass; Sehr lebhaft

ACADEMIC EXERCISES

Friday morning, May 27, 1960, at 11:00
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Processional

Bronson Ragan, *organist*

Chorale: "Whate'er may vex or grieve thee" from the St. Matthew Passion

Johann Sebastian Bach

Frederick Prausnitz, *conductor*

Speaker: Dr. William Schuman, *President*

Juilliard School of Music

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, *organist*

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

WHATE'ER MAY VEX OR GRIEVE THEE

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

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

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

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

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

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

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

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

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

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

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

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

A MIGHTY FORTRESS IS OUR GOD

A migh - ty for - tress is our God, A bul-wark nev - er fail - ing;
And tho' this world, with devils filled, Should threaten to un - do us;

Our help - er he a - mid the flood Of mor - tal ills pre - vail - ing:
We will not fear, for God hath willed His truth to tri - umph through us:

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

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

GRADUATES

May, 1960

DIPLOMA

ESTHER ADMON, *Voice*
RALPH V. AFFOUMADO,
Orchestral Conducting
ROSE-MARIE BAKER, *Violin*
IRIS BALA, *Voice*
LEONARDO BALADA, *Composition*
ALBERTINE BAUMGARTNER, *Piano*
ELLEN BERSE, *Voice*
E. ROSALIE BLICKENSTAFF, *Piano*
SANG EI CHANG, *Voice*
CONSTANTINOS DEMETRIUS
CONSTANTINIDES, *Violin*
CARLA DeSOLA, *Dance*
SETSUKO SUGIHARA DEVENS, *Piano*
SUSAN FRILEY, *Piano*
PHILIP M. GLASS, *Composition*
ANGUS GODWIN, *Voice**
DOROTHY F. GOWDY, *Voice*
FRIEDA GREEN, *Piano*
CHARLES ATKINS GREER, JR.,
Trombone
MARNELL ELAINE HIGLEY, *Voice*
KRYSA S. KOUMPARAKIS, *Voice*
WENDY AILEEN KRIEGER, *Piano*

MARTHA LEAH KUNKEL, *Piano*
SOON OCK LEEM, *Harp*
FAY LEVINE, *Piano*
SANDRA IRIS LEVINE, *Harp*
INTI H. MARSHALL, *Viola*
HERBERT MARTIN, *Saxophone***
ALICE MILLER, *Piano*
FIORELLA MIOTTO, *Piano*
MARILYN ANNE NEUBAUER, *Piano*
CHARLES F. PEASE, *Oboe*
SERGIO ISAAC PENA, *Piano*
WARREN B. PETTY, *Double Bass*
SHARON MANN POLK, *Piano*
THOMAS SCHUMACHER, *Piano*
SUSAN SINDALL, *Dance*
RUDOLPH E. STAKEMAN, *Piano*
NANCY KATHERINE STREETMAN,
*Violoncello**
MARILYN STROH, *Violin and Viola*
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CATHERINE WALLACE, *Voice*
PAUL ZUKOFSKY, *Violin*

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CHARLES DONALD BERKE, JR., *Piano*
FREDERICK LACEY KING, *Percussion*
CHUNG HEE LEE, *Voice*
BRIAN MOLLOY, *Piano*
AMY OBATA, *Piano*
JONATHAN SACK, *Piano**
ERNST FRIEDRICH SEILER, *Piano*
MIE OGISO SEILER, *Piano*
ANDREW SVILOKOS, *Violin*

BACHELOR OF SCIENCE DEGREE

JOSEPH ADATO, *Percussion*
EDMUND IRA ARKUS, *Piano*
EDITH EVENSEN BAILEY, *Piano*
JOHN P. BEAL, *Double Bass*
HOWARD L. BEEBE, JR., *Violin**
GAYE BENNES, *Piano*
ISABEL BERG, *Piano*
WILFRED R. BIEL, *Violin**
KATHARINE ELIZABETH BRAINARD,
*Violoncello**
EUGENE S. CAMPBELL, *Piano*
SARAH CAROLYN CHARLES, *Piano*
Yael CHIPKIN, *Bassoon*
JAMES BRYANT CONWAY, *Piano*
ANNA E. D'ALTO, *Piano*
GEORGE G. DICKEY, *Voice*
CAROL ANN EGAN, *Dance*
MERCEDES D. ELLINGTON, *Dance*

LAURANCE FADER, *Viola*
MARION L. FELDMAN, *Violoncello*
GEORGE ALLAN FISCHOFF, *Piano*
JENNIE GLICKMAN, *Piano*
KENNETH EARLE GUFFEY, *Trombone**
ROBERT F. HARVEY, *Piano**
THOMAS ERNEST HAVEL, *Violin*
ARLENE DUANE HEMINGWAY, *Organ*
ROSEMARY BECKER HOWARD, *Piano*
ROBERT BRUCE HUNGERFORD, *Piano*
FELICIA RENA ISRAEL, *Piano*
CARROLL R. JACKSON, JR., *Saxophone*
ANDREJS JANSONS, *Oboe*
ESTELLE THEODORA JIAVIS, *Voice*
MARIAN JANET KRAJEWSKI, *Voice*
KENNETH M. KROTH, *Organ*
ANITA M. LANGBEIN, *Piano*
MARJORIE JUDITH LASKER, *Voice**

BACHELOR OF SCIENCE DEGREE (Continued)

FAITH SYLVIA LAWSON, <i>Piano</i>	LAWRENCE HENRY RUSHING, <i>Piano*</i>
HOPE MILDRED LAWSON, <i>Piano</i>	RICHARD JOHN SAN FILIPPO, <i>Trumpet</i>
MIRANDA HAU-YUNG LEE, <i>Piano</i>	MARGOT THERESA SCHIFTER, <i>Voice</i>
SAUL LEFKOF, <i>Trumpet**</i>	ELIZABETH JANE SCHWERING, <i>Voice</i>
BENNETT LENTCZNER, <i>Trumpet</i>	CHARLES LESLIE SCOTT III, <i>Bass Clarinet*</i>
ALLEN RICHARD MCGILL, <i>Violoncello</i>	EDWARD GEORGE SELDIN, <i>Trumpet</i>
JOHN ANTHONY MANNONE, <i>Trumpet</i>	LIESEL SOLEY, <i>Violin</i>
JOANNE MANUEL, <i>Violoncello**</i>	RUTH LEE STILL, <i>Trumpet</i>
GLORIA JEANNE MARTIN, <i>Percussion</i>	SALLY LEE TRAUB, <i>Piano</i>
LOUIS-CYRILLE MARTIN, <i>Piano</i>	HOWARD M. VAN HYNING, <i>Percussion**</i>
HUGH MATHENY, <i>Oboe</i>	BARBARA ELEANOR WASHINGTON, <i>Voice</i>
DAVID WILLARD MOORE, <i>Violoncello</i>	ELIZABETH H. WEIL, <i>Dance</i>
JOYCE ANN NOVOTNY, <i>Piano</i>	LINDA GAIL WEISNER, <i>Piano</i>
RONALD WILLIAM PUKAVICH, <i>Organ</i>	CHARLES GUSTAV WENDT, <i>Violoncello</i>
GEORGE COCHRAN QUINCY, <i>Piano</i>	WALTER WOLFE, <i>Piano</i>
RONALD FRANK REILLY, <i>Clarinet</i>	YURI YAMAMOTO, <i>Piano*</i>
JUDITH MADELINE RESNICK, <i>Flute*</i>	LEA YITSHAKI, <i>Piano</i>
ARTHUR MICHAEL RIVITUSO, <i>Piano*</i>	
ROSE ANN ROTH, <i>Piano**</i>	

MASTER OF SCIENCE DEGREE

CAROLYN ALICE BACKUS, <i>Voice</i> B.M., University of Illinois, 1957
HOWARD L. BEEBE, JR., <i>Violin</i> B.S., Juilliard School of Music, 1959
REGIS ALLAN BENOIT, <i>Piano</i> B.S., Juilliard School of Music, 1959
MARILYN LOUISE BEST, <i>Piano</i> B.A., Pomona College, 1959
WILFRED R. BIEL, <i>Violin</i> B.S., Juilliard School of Music, 1959
MARTHA ANN BOWERS, <i>Voice</i> B.M., Rollins College, 1957
NATHAN M. CARTER, JR., <i>Choral Conducting</i> B.S., Hampton Institute, 1957
EN HARRIET CHANG, <i>Piano</i> B.S., Juilliard School of Music, 1959
DONALD A. CONFLENTI, <i>Piano</i> B.S., Juilliard School of Music, 1959
LORNA daCOSTA, <i>Organ</i> B.S., Juilliard School of Music, 1959
JUNE MARIE FARMER, <i>Piano</i> B.S., Juilliard School of Music, 1959
ALBERT M. FINE, <i>Orchestral Conducting</i> B.S., Juilliard School of Music, 1958
DAVID THOMAS HARDISON, <i>Piano</i> B.S., Juilliard School of Music, 1959
DOROTHY ANN HILL, <i>Composition</i> B.S., Juilliard School of Music, 1958
DONALD PHELPS JENKINS, <i>Choral Conducting</i> B.A., Oberlin College, 1958
DAVID NORMAN KAISERMAN, <i>Piano</i> B.S., Juilliard School of Music, 1959
LEWIS KENNETH KAPLAN, <i>Violin</i> B.S., Juilliard School of Music, 1958
BARBARA ANN KNIPPER, <i>Piano</i> B.M., Eastman School of Music, 1956
MARILYN ANNE LAUGHLIN, <i>Flute</i> B.S., Juilliard School of Music, 1959
RUTH MILLIKEN, <i>Choral Conducting</i> B.S., Missouri State Teachers College, 1942
TRUDY DRUMMOND MUEGEL, <i>Percussion</i> B.S., University of Cincinnati, 1958
JOHN VINCENT PANGIA, <i>Clarinet</i> B.S., Juilliard School of Music, 1959

MASTER OF SCIENCE DEGREE (Continued)

- JUDITH MADELINE RESNICK, *Flute*
B.S., Juilliard School of Music, 1959
- ARTHUR MICHAEL RIVITUSO, *Piano*
B.S., Juilliard School of Music, 1959
- KATHRYN JANE SCHENERLEIN, *Piano*
B.S., Juilliard School of Music, 1958
- JOHANN PETER SCHICKELE, *Composition*
B.A., Swarthmore College, 1957
- CLIFTON J. STEERE, *Voice*
B.A., University of Washington, 1951
- ABRAHAM STOKMAN, *Piano*
B.S., Juilliard School of Music, 1959
- JOYCE E. STRONG, *Piano**
B.S., Juilliard School of Music, 1957
- SERGE SUNY, *Piano*
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B.S., Juilliard School of Music, 1959
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B.A., Bard College, 1958
- ROLAND VAMOS, *Violin*
B.S., Juilliard School of Music, 1959
- BETTY ANN WALKER, *Piano*
B.S., Juilliard School of Music, 1959
- GORDON RONALD WATKINS, *Voice*
B.S., Juilliard School of Music, 1958
- HARVEY WEDEEN, *Piano*
B.S., Columbia University, 1950
- GRANT BARTHE WILLIAMS, *Voice*
B.S., Juilliard School of Music, 1955
- WARREN GEORGE WILSON, *Piano*
B.S., Juilliard School of Music, 1959
- NANCY WURTELE, *Piano*
B.M., University of Southern California, 1958
- BARRY E. WYMAN, *Clarinet*
B.S., Juilliard School of Music, 1959
- YURI YAMAMOTO, *Piano*
B.S., Juilliard School of Music, 1959
- NICHOLAS ZUMBRO, *Piano**
B.A., University of Tennessee, 1954

PROGRAM NOTES

Vittorio Giannini's Symphony No. 4, composed during the summer of 1959, is dedicated to Jean Morel. Mr. Giannini, a member of the Juilliard composition faculty since 1939, has provided the following note on the work:

"Symphony No. 4 is in three movements. The first is in Sonata form; the second in Tripartite form; and the third in Rondo form with a Coda that recapitulates the main themes of the first and second movements.

"The opening motive of the first movement contains the twelve chromatic tones of the scale surging upwards in two groups of six notes in relation of perfect fourths and perfect fifths. These intervals predominate in the thematic material and melodic construction of the entire work.

"To avoid unwarranted conclusions may I say that because of the nature of the main motive, what might appear to be 'Serial Technic' is used in this work, but only as a technical tool added to the others accumulated during the development of the Art and used when needed to project my thought.

"It might be of interest to note that in the last movement during the development of the material there occurs a section where the twelve tones are added one after the other in relation of perfect fourths until all are present and reiterated rhythmically in ostinato. This passage is similar, almost a subconscious quote, to the opening pages of my first opera written in 1928-29 where a similar technic was used.

"But when all is said and done one thought remains uppermost, and it is the hope that the music will give the listener an esthetic pleasure and say for the composer: 'Thank you for listening.'"

THOMAS SCHUMACHER, a native of Butte, Montana, where he studied with Fisher Thompson until 1954, came to New York to study with Robert Goldsand at the Manhattan School of Music. He received the Bachelor of Music degree from Manhattan in 1958 at which time he also received the Harold Bauer Award. Mr. Schumacher entered Juilliard in September of that year in the class of Beveridge Webster, and is currently a master's degree candidate for 1961.

Mr. Schumacher was selected for tonight's performance through competitive auditions held at the School, as are all solo performers with the Juilliard Orchestra.

* Completed requirements, August 31, 1959

** Completed requirements, January 30, 1960

PERSONNEL OF THE JULLIARD ORCHESTRA

Violins and Violas

Donald Aibel
Rose-Marie Baker
Judith Basch
Howard Beebe
Judy Berman
Wilfred Biel
Kay Brainerd
Earl Carlyss
Constantinos Constantinides
Lawrence Fader
Anne Fryer
Maurice Fuks
Michael Gilbert
Nancy Hill Garvey
Noel Gilbert
Isaac Hurwitz
Jorge Kemeny
Aaron Krosnick
Janet Lyman
Inti Marshall
Marcelle Perrier
Dorothy Pixley
concertmaster
Alvin Rogers
Jerrold Rubenstein
Mitalia Barkay Rubin
Allan Schiller
Margot Schweich
Amiram Sheffet
Liesel Soley
Marilyn Stroh
Alison Tallman
Donald Weilerstein
Sister Xavier Mary
Paul Zukofsky

'Cellos

Ilsa Akau
Richard Amster
Ruth Glasser
Priscilla Grau
David Moore
Toby Saks
Edward Szabo
Charles Wendt

Double Basses

Ralph Affoumado
John Beal
Kenneth Fricker
Brenda Machlin
Warren Petty
William Rhein

Flutes

Susan Cohn
Marilyn Laughlin
Bonnie Lichter

Oboes

Andrejs Jansons
Hugh Matheny
Charles Pease

Clarinets

James Meyer
John Pangia
Jonathan Tunick
Barry Wyman

Bassoons

Paul Cammerato
Steven Portman
Robert Thompson

French Horns

William Karstens
Leon Kuntz
Larry Lawrence
William Slocum

Trumpets

Anthony Caviglia
Richard San Filippo
Charles Schlueter

Trombones

Gary Allabach
Per Brevig
Charles A. Greer, Jr.

Tuba

Vincent Rogers

Timpani

Howard Van Hyning

Percussion

Joseph Adato
Richard Ecton
Louis Gatti
Lawrence E. Jacobs
Frederick King
Trudy Muegel

Harp

Nan Gullo

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 7, 1959 | Workshop: samples of previous works of classes of Louis Horst and Alfredo Corvino and special projects in choreography and dances of Special Studies Division students.
16 students participating | Juilliard Concert Hall |
| 2. December 9, 1959 | Workshop: classes of Louis Horst.
29 students participating | Juilliard Concert Hall |
| 3. December 10, 1959
(Thursday) | First year students meet with Miss Hill and Mrs. Dunbar. | Faculty Lounge |
| 4. January 20, 1960 | Workshop: classes of Louis Horst.
25 students participating | Juilliard Concert Hall |
| 5. January 27, 1960 | Workshop: classes of Louis Horst (run-through for Wednesday One O'Clock Concert).
21 students participating | Juilliard Concert Hall |

2nd Term

- | | | |
|-------------------|---|------------------------|
| 1. March 30, 1960 | Workshop: classes of Louis Horst and group dance by Jack Moore.
31 students participating | Room 610 |
| 2. April 27, 1960 | Workshop: classes of Louis Horst, group dance of Jack Moore's and dances from Graduation Examinations (run-through for Wednesday One O'Clock Concert).
26 students participating | Juilliard Concert Hall |
| 3. May 18, 1960 | Workshop: classes of Louis Horst.
18 students participating | Juilliard Concert Hall |

One O'Clock Concerts

- | | | |
|---------------------|---|------------------------|
| 1. February 3, 1960 | Student compositions from
the classes of Louis Horst.
25 students participating | Juilliard Concert Hall |
| 2. May 4, 1960 | "Little Improvisations"
Antony Tudor
Excerpt from "Blue Roses"
Jose Limon
"En Dolor"
Ethel Winter
"Snare"
Betty Jones
"Intaglios"
Jack Moore
"Duet"
Hava Kohav
"Concerto Grosso (2nd & 3rd Movements)"
Jose Limon
Student compositions from the classes
of Louis Horst.
23 students participating and
1 alumnus. | Juilliard Concert Hall |
-

THE juilliard review

Spring 1960

IMPACT



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ON THE COVER: Frederic Cohen, director of Juilliard's Opera Theater, with designer Hermann Markard, technical director Thomas DeGaetani and conductor Frederic Waldman, examining the set of "Háry János." For more photos of the School's production of Kodály's opera, see pages 26 and 27.

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All correspondence should be addressed to THE JUILLIARD REVIEW, 120 Claremont Avenue, New York 27, New York.

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Alumni Chapter Springtime Concerts

LOS ANGELES



Daniel Pollack, 1957 graduate in piano, who returned to his native Los Angeles to present a benefit recital for the Los Angeles Chapter Scholarship Fund on June 11 at the home of Mr. and Mrs. Willard Coe.



LOS ANGELES EXAMINER

Richard and Adeline Leshin who presented the second anniversary concert of the Los Angeles Chapter on May 14, for the benefit of the Chapter's Scholarship Fund.

BOSTON



Mary Fraley Johnson and John Buttrick, two of the performers on the first concert sponsored by the Boston Chapter, held May 14 at the home of Mr. and Mrs. Raymond Myrer, for the benefit of the Chapter's Scholarship Fund.

PHOTOS BY RONNIE KESSLER

Members of the Concert Committee of the Boston Chapter. l. to r.; back row: John Buttrick, performer and former holder of an Alumni Association Scholarship; Mary Bray Dolan, recording secretary; Virginia Paton Bacon, treasurer; Minuetta Kessler, president; Robert Koff, corresponding secretary; Osbourne McConathy, committee member. Front row: Mary Fraley Johnson, performer; violinist Giora Bernstein, performer; Hope Clarke, committee member; Elna Sherman, chairman of concert committee.



Thomas DeGaetani, director of Juilliard's Stage Department, has recently been named Director of the ANTA-sponsored U. S. Center, International Association of Theatre Technicians. His article carries special interest at this time when Juilliard is planning its new theatre facilities at Lincoln Center.

Theatre Architecture

or: How Does It Look from Where You're Sitting?

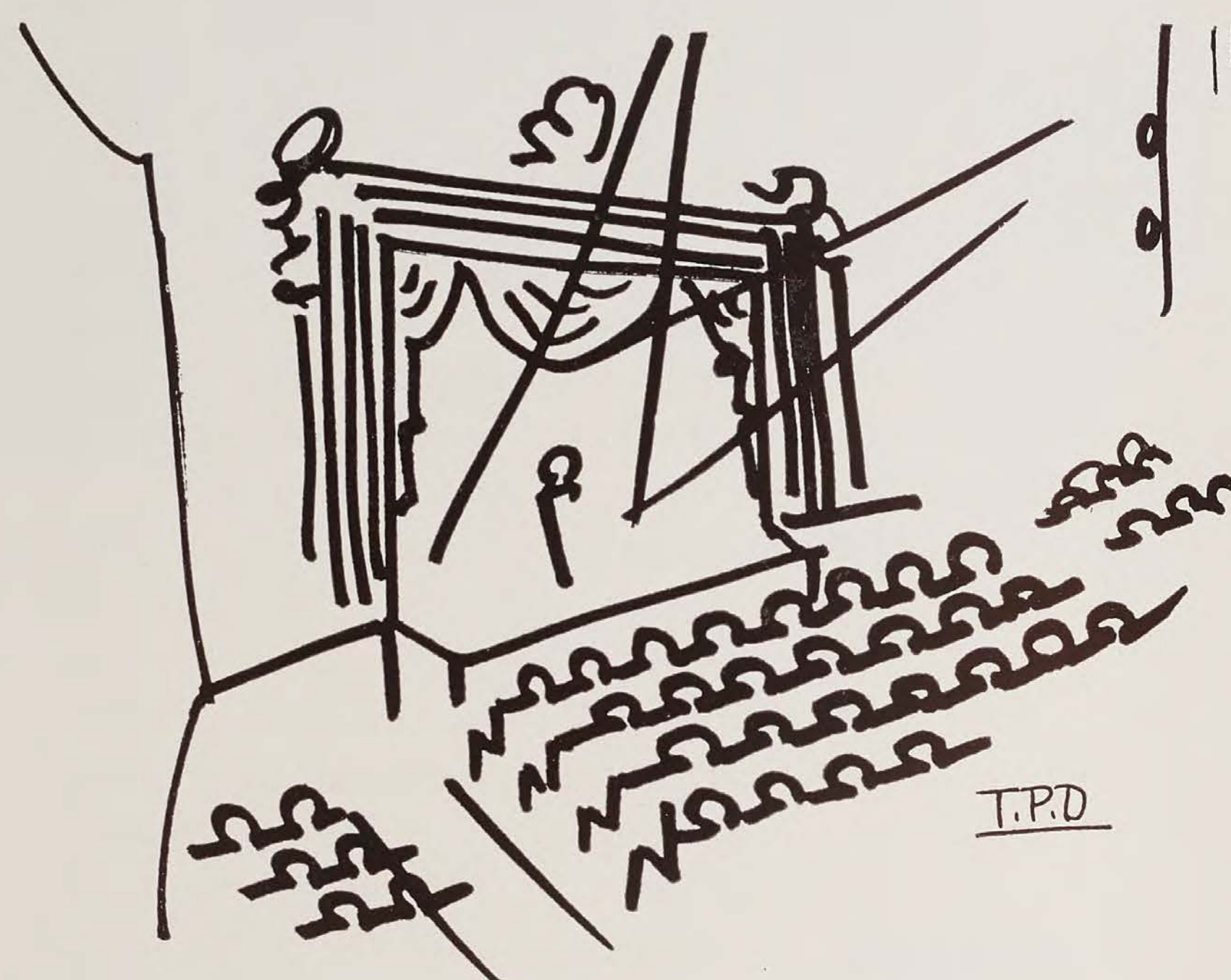
by Thomas DeGaetani

It is hardly possible to read a newspaper or periodical these days without realizing that there is an amazing amount of theatre planning and building going on in the United States. Hundreds of American university and community cultural centers in particular are currently faced with the economic and artistic problems of either renovating existing theatre facilities which have proven inadequate, or planning, designing and building new structures better suited to meet the demands which increased and varied performance activity have brought with them. On the academic, community and civic levels, professional and non-professional, the United States has 2,800 drama groups, 750 opera companies and workshops, 750 dance groups, 1,100 symphony orchestras, and chamber music and choral societies which defy enumeration. Unlike the metropolitan civic centers, it is a rare university or community center which can afford to build separate facilities for the different performing arts. The realities of economy dictate the need for (but not necessarily the desirability of) a single auditorium to house the presentation of all or some combination of these arts: the multi-purpose theatre.

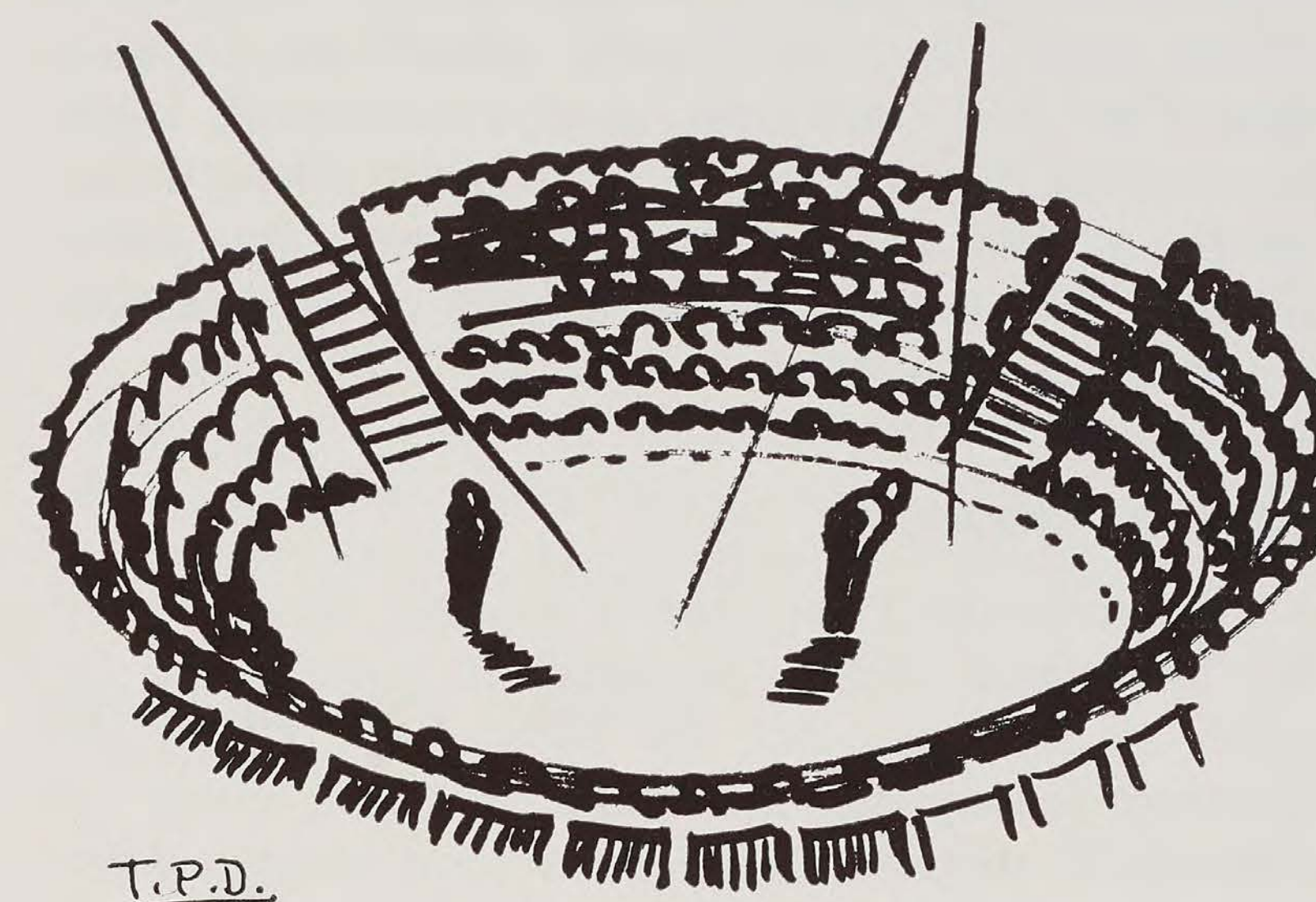
To further compound the problem, the drama in America has, during the last three decades, been revolting against the conventions of the proscenium or picture-frame stage. The academic theatre, followed by off-Broadway theatre, has sought theatre shapes which allow the director more presentational freedom and, even more basic, involve the audience more directly in the dramatic event. "Togetherness" has come to the theatre. Many prospective theatre builders, confronted with three possible theatre shapes (proscenium, arena, apron), rather than playing, "Tom, Dick or Harry, which one shall I marry?" are more frequently choosing architectural polygamy. They decide not only for multi-purpose but multi-form as well.

The challenge thereby presented to the architect is at once stimulating and frustrating as he ponders an obvious truth: the function of theatre architecture is to serve the performance. The visual, acoustical, and physical factors to be considered, evaluated and properly applied in the successful design of a single-purpose theatre are formidable. In the design of a single auditorium to house two, three, or more art forms, a direct square law starts multiplying the factors astronomically, while the chances for success seem to be reduced inversely as the auditorium's expected functions increase.

The irreducible factors in the design of any theatre are the performing area (stage) and the seating area (auditorium). There are several ways in which these two areas can be physically and spatially related. However, once this connection (or separation) has been architecturally fixed, so too are the functions to which the theatre can be successfully ap-



illustrated by the author

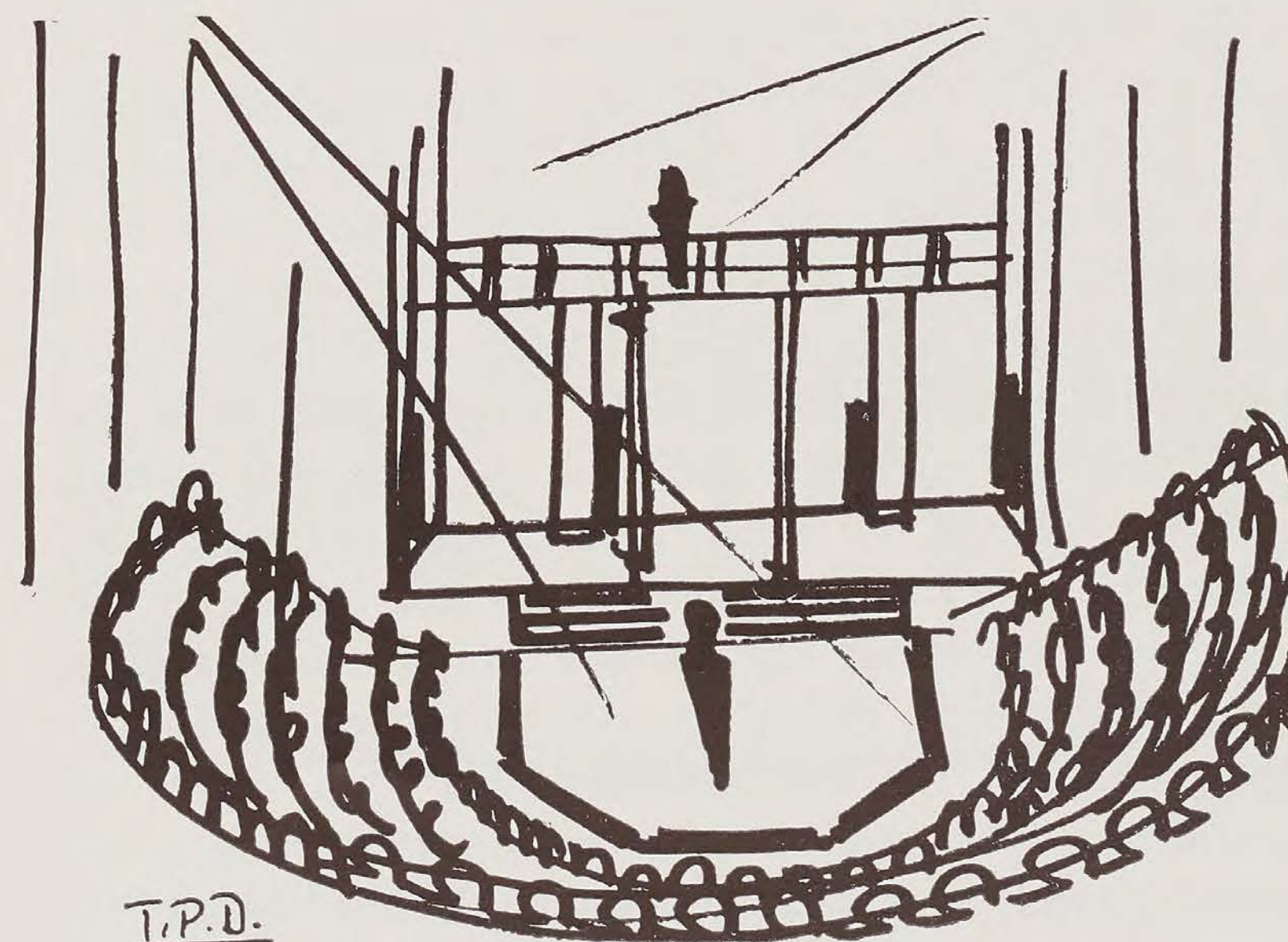


plied. For on this one fundamental relationship of stage to auditorium are all other factors architecturally predicated. Sight-lines and seating plans will be based on it; acoustics will, in large measure, be dictated by it; staging techniques will be circumscribed by it.

THE "MODERN" BROADWAY THEATRE

Nowhere is the limitation of presentational technique by fixed architecture better exemplified than it is on Broadway. The legitimate theatre throughout America, its playwriting, acting technique, presentational style and scenic concepts, is predicated on the physical and stylistic limitations of thirty-two New York playhouses—which are probably the worst examples of theatre architecture to be found anywhere in the world. The youngest of them thirty-three years old, their design reflects the esthetic proposition of their era: the theatre is the ultimate mirror of life, a literal reflection of events in realistic detail. The ormolu clock ticks on the wall, and an authentic Schrafft's restaurant is re-assembled on stage for the assignation scene. An evening in the theatre presented the audience with a series of *tableaux vivants*, all neatly framed and enclosed by the proscenium arch.

But these Broadway playhouses, even at the time of their construction (1903-1927), were inadequate



for the purposes for which they were built. Artistic hopes were comprised by a practical reality: money. These theatres were built not by high-minded citizens seeking to bring cultural enlightenment to their fellows, but by real-estate operators, seeking to make a profit on their investment.

The high cost of New York real estate discouraged purchase of generous sites, so the two irreducibles, stage and auditorium, were shoe-horned into the square footage of three city lots, sometimes four. (A city lot is 25' x 100'.) The stage was reduced to the smallest possible dimension and fitted out with the absolute minimum of equipment. The auditorium was crammed with as many revenue-producing seats as the limits of physical endurance and the fire laws would permit, and whatever room was left over was then given to dressing rooms, box-office and some semblance of a lobby. With this approach it was inevitable that at least one Broadway playhouse was found, upon completion, to con-



tain no dressing rooms at all. But they all had the proscenium arch, the invisible fourth wall through which the audience, like so many *voyeurs*, could look into the "real" world the director and designer had placed before them. However, since the last legitimate playhouse was built in 1927, the "talkies" and television have shown that, when it comes to photographic realism or naturalism, the theatre runs a poor third.

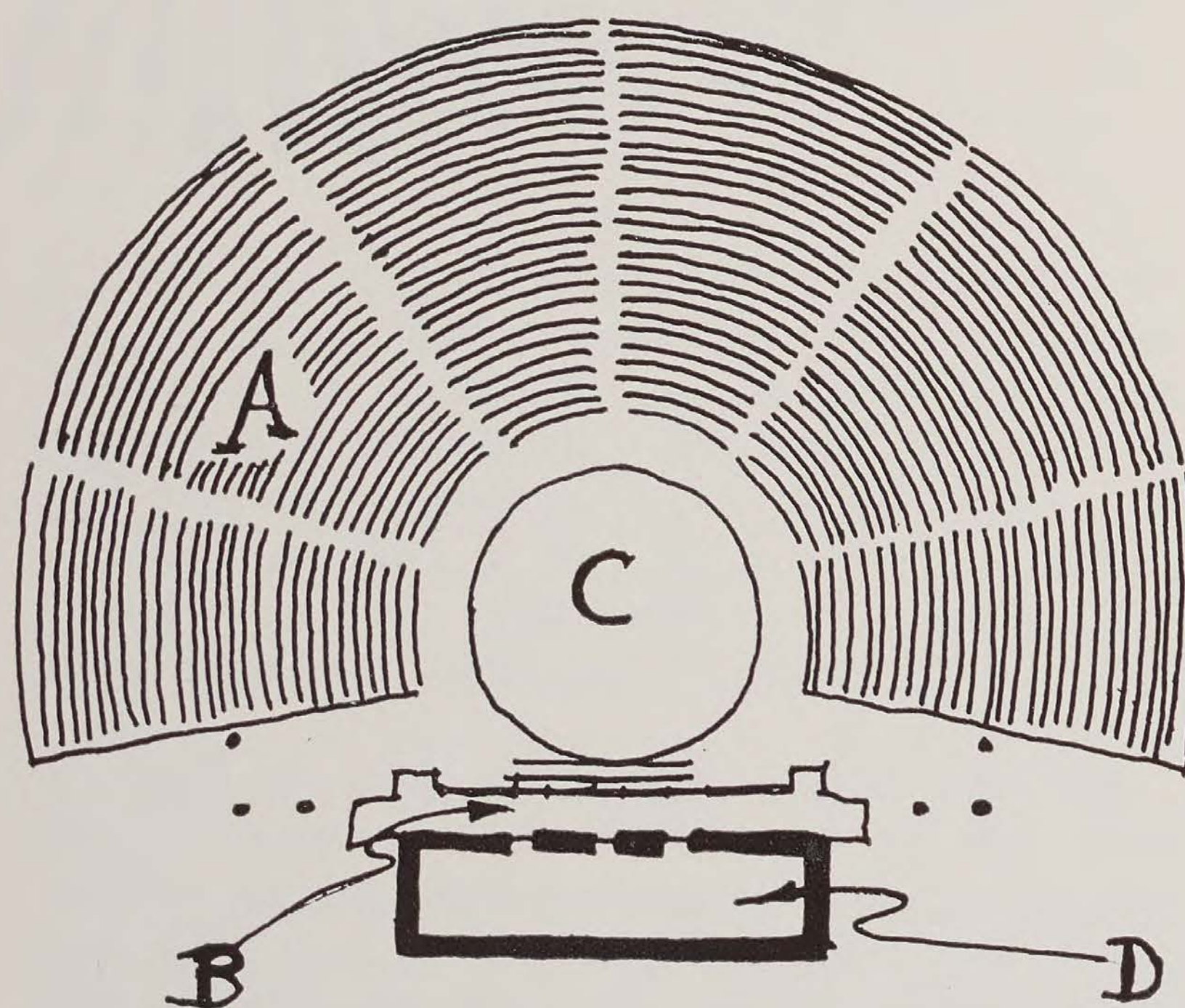
Since the 1930's, several playwrights and directors have read the handwriting on the proscenium wall and realized that the theatre's hopes lay not in fake realism but in the re-emphasis of the very thing that makes theatre unique: the here and now of the dramatic event, the interaction of performer and spectator. Thornton Wilder's *Our Town*, in 1938, was performed without scenery, and dialogue was spoken directly to the audience by a stage manager-character-narrator. Several of Tennessee Williams' works have employed either this rapport-achieving narrator or extensions of the stage which attempted to get the action closer to the spectator, or both. But these efforts to break the psychological barrier im-

posed by the picture frame have been frustrated by visual and physical factors permanently built into these theatres with and by the proscenium. Broadway productions and their directors have been "framed."

Although new theatres are not being built for Broadway, they *are* being built for its country cousins, the community and academic groups. And the new theatre forms are invariably based on historical examples which are being revived to bring the live performer and his audience closer together. The theatre of tomorrow actually reflects, in many of its features, the theatre of yesterday.

THE GREEK THEATRE

The earliest formal theatres which have come down to us are those of Greece. The simplest consisted of a flat circle, called the *orquestra* (playing space) located at the base of a hill which formed a natural amphitheatre and whose sides constituted the semicircular *auditorium* (hearing place). A *skena* (hut), for the use of the performers, was located at the rear of the circle. Later, the theatres became architecturally permanent: stone seating banks ringed the now-marbled *orquestra*, and the *skena* was replaced by a two-story building whose simple facade contained three doors which gave access to the area between the *skena* and *orquestra*. This area, the *proskena* (in front of the *skena*), is our first identifiable raised stage. Action flowed freely between the *orquestra* and the *proskena* and even reached the roof of the *skena* when a God appeared from Olympus. (It might be said that Zeus played the first balcony scene.)



THE GREEK THEATRE

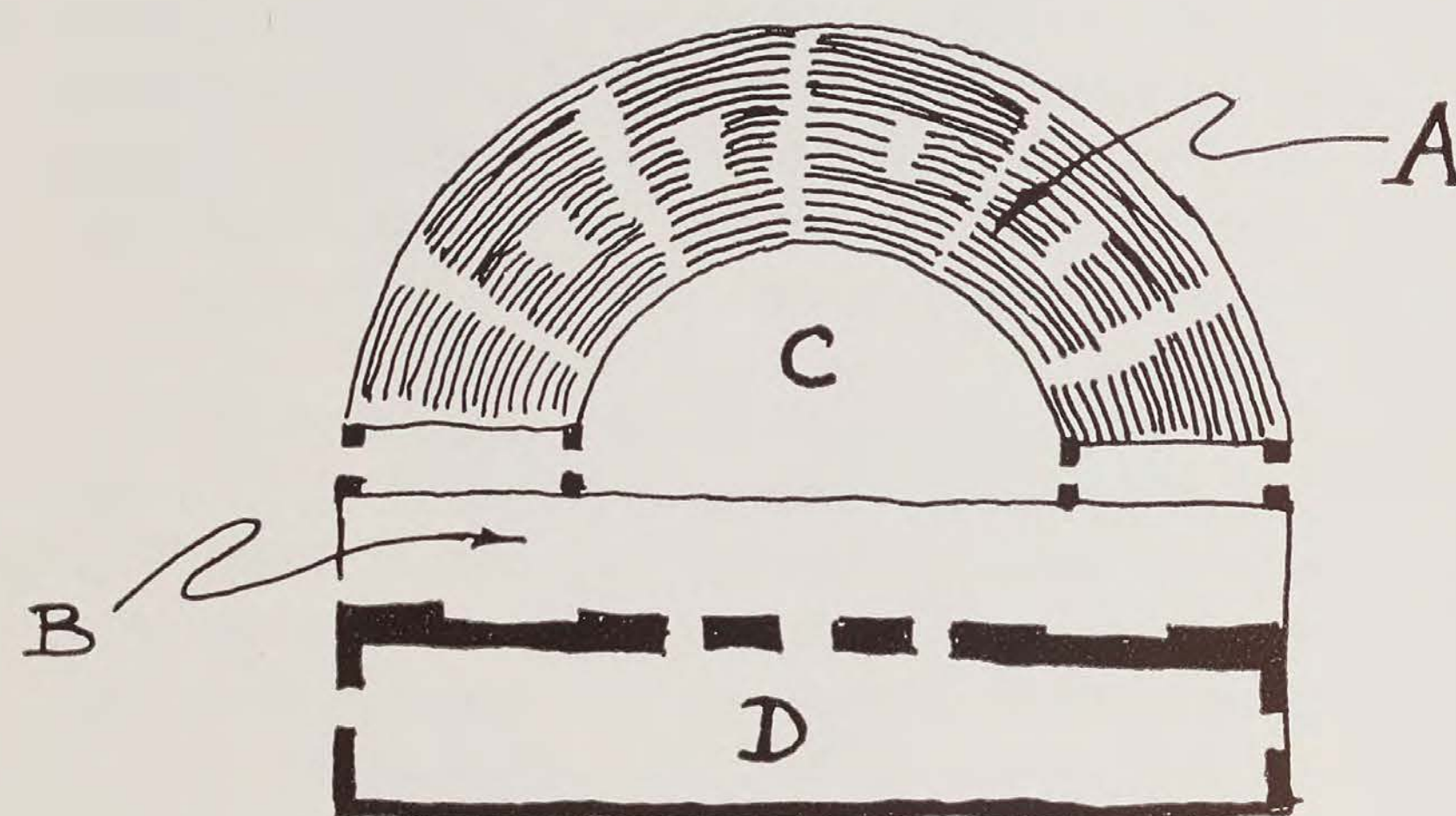
- | | |
|---------------|-------------|
| A) Auditorium | C) Orkestra |
| B) Proskena | D) Skena |

Natural acoustics were excellent, but resonance factors to improve vocal modulation were introduced by inverted *echeia* (vases) tuned to a tetrachord and placed under the seats. Scenery and

stage machinery played a very minor role in the Greek theatre and in no way shaped its architecture. The intellectual freedom and democratic ideals manifest in Greek plays is reflected no less in the design of the theatres, which allowed the entire audience to see, hear and participate in the dramatic event taking place in their midst.

ROMAN THEATRE

Theatre-on-the-Tiber was a Roman variation on the Hellenistic theme, provided at government expense as an opiate for the population. Under the Romans, drama was transformed from a means of intellectual stimulation to an entertainment. Their playwrights have left us no body of drama worthy of the name. Their theatre architects have left us colossal monuments to sight and spectacle. A glance at the plan of a Roman theatre shows the *orquestra* flattened into a semicircle, the *skena* pushed forward and physically connected to the auditorium. What is *not* shown is that the *orquestra* is now given over to the seating of high officials and the actor has been banished to the *proskena*, that narrow elevated stage.



THE ROMAN THEATRE

- | | |
|---------------|-------------|
| A) Auditorium | C) Orkestra |
| B) Proskena | D) Skena |

The *skena* still has the three classical doors, but the facade has been transformed from a simple acoustical reflector into a niched nightmare housing hundreds of statues screaming to heaven the splendor that was Rome and only faintly echoing either the glory that was Greece or the voice of the actor. Against this background the Roman soloist looked like a crowd scene as he chanted his lifeless Roman verse. It wasn't long before the producers introduced scenery, lots of it, to lure the crowds from the boxing matches. In so doing they brought about the conditions which demanded the front curtain, behind which the scenery was shifted.

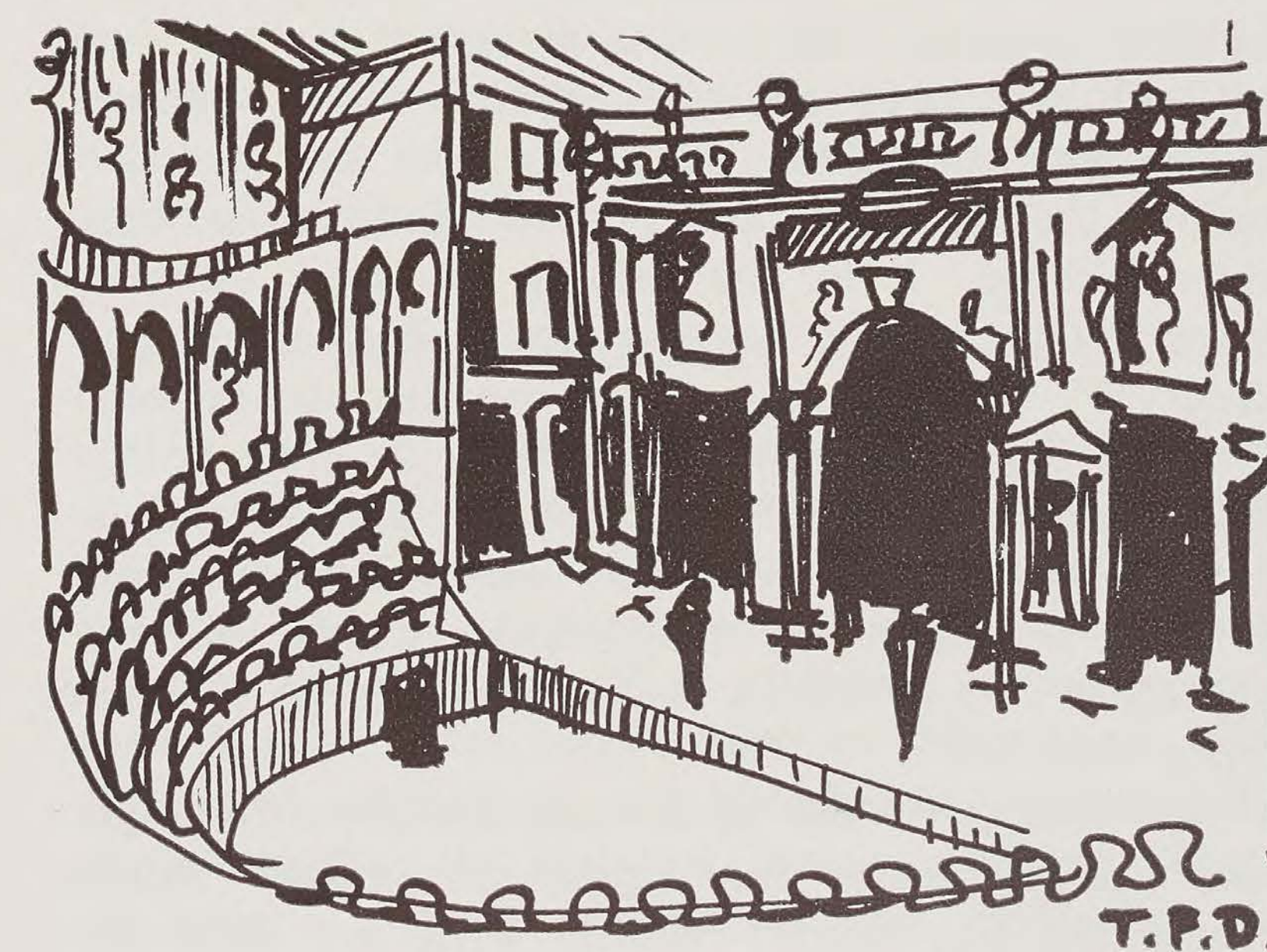
In its search for bigger and better bromides and places in which to present them, Rome conceived the stadium, the saucer-like theatre, on whose flat elliptical center was dished up the ultimate in Roman spectacle. It is best described as two connected *auditoria*, open end to open end, surrounding a circular arena accessible through tunnels under the

seating banks. That some were flooded for the staging of sea battles gives some indication of their size. In their dry state they were used for sporting events, chariot races, animal and gladiatorial combats, and throwing Christians to the lions. As a place for human combat, the Roman arena survives today as the boxing or football stadium and the bullfight arena. As a place for entertainment we may know it as the circus. As a repository for the drama we may recognize the theatre-in-the-round.

RENAISSANCE THEATRE

Theatre architecture was re-born when the Dukes of northern Italy commissioned court architects to build theatres in which the newly-discovered Greek and Roman playscripts could be performed for the entertainment of the Duke and his court. Based, as they were, on the descriptions of Greek and Roman theatres found in the writings of the Roman Vitruvius, these court theatres could best be described as *roofed over* models of their classical predecessors. The best extant example is the Teatro Olimpico in Vicenza, designed by Palladio in the late sixteenth century. Examination of its plan reveals the same familiar semi-circle of seats, the platform *proskena*, the *skena* and its three doors which frame a permanent background of perspective streets. But the *orquestra* is now less than semi-circular, and everywhere there is statuary, which, incidentally, served to counter the bugaboo which had moved indoors with the drama—reverberation.

The permanent scenery in Vicenza is an exception to the Renaissance rule. For once again elaborate spectacle came more and more to dominate the performance, until we see the center door of the *skena* developing into a true arch, framing a rear stage which housed the scenery and the complicated stage machinery. Action still took place on the *proskena* platform in front of the arch. But it was action in the palest sense. The real excitement was provided by the ingenious stage machines which



VINCENZA—TEATRO OLYMPICO

could amaze, delight and even frighten his highness and the royal guests by bringing cloud-borne deities to earth on horsedrawn cloud-chariots, or produce the devil from the very depths of hell.

A court performance was generally an adjunct to some special social event: a wedding, a birth, a visit from a neighboring duke. The host, participating in a Renaissance version of keeping up with the royal Joneses, spared no expense in his efforts to present an unbeatable production. On very special occasions the duke might even admit the public into a performance, by his generosity pointing up the vast gulf existing between royalty and the masses. The commoners were permitted to stand in the rear of the *orquestra* which, depressed below the level of the aristocracy's seating banks, became known as the "pit." The portion of the *orquestra* closest to the stage was by now reserved for the musicians, and sometimes dancers, who provided diversion during the interludes necessitated by scene-shifting. The Renaissance theatre, too, was theatre of spectacle.

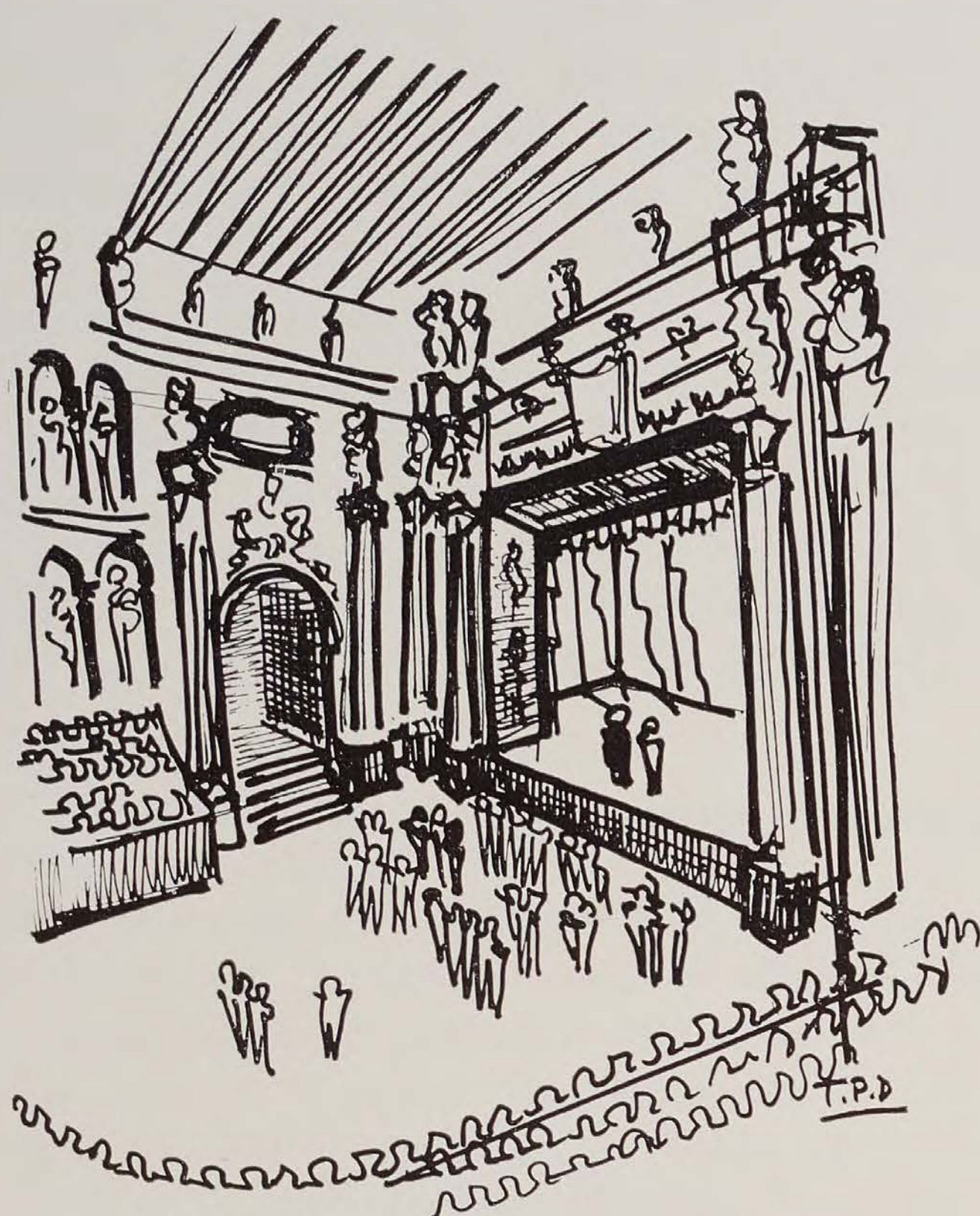
It was in the midst of this social and cultural environment that an event took place in 1600, the artistic ramifications of which are still with us, and whose physical requirements dominate the concept of theatre design to this day. A Florentine named Peri, attempting to imitate a Greek pastoral, produced a *dramma per musica*—and opera was here to stay.

THE OPERA HOUSE

It was impossible to keep this new art from the people, and the seventeenth century saw hundreds of public and royal opera houses springing up all over Europe. It would be safe to say that, then as now, much as the people loved opera, so did the architects commissioned to house it detest it. The problems were legion, for this one art form constitutes the collaboration of virtually all the performing arts. The singer must be visually related to the scenic background, but be positioned so that he can get his lines from the prompter, his tempi from the conductor, and still face the audience. And what of the seating plan? This new art was expensive and would require a large income-producing hall. The upper classes must be clearly separate from the populace who would come in droves. There was nothing for it but to enlarge the *orquestra*. Widen it? No, that would push the side seating banks out so far that patrons would be unable to see into the rear stage with all that exciting scenery. No, make the *orquestra* longer, that was the only way. The musicians could play in the portion of the *orquestra* closest to the *proskena*. The plan was no longer semi-circular, for the lengthened *orquestra* had produced a horse-shoe shape, and the seating banks became stacked tiers of plush boxes. The king or local duke enjoyed the advantages of the box located in the center of the lowest tier, where he could see the entire stage and in turn be seen by a majority of the house. For in the Baroque opera house there were always two observable spectacles—the stage and the audience.

THE ORCHESTRA PIT

By comparison with the Baroque audience, the Westchester Ladies Clubs attending a Wednesday benefit matinee are models of decorum, mute as giraffes. The auditorium of the Baroque Opera was bedlam during performance, the commoners exchanging lusty greetings, the aristocracy chatting and visiting in the boxes, occasionally dropping the refuse of their dinners into the thronged "pit" to receive howls of protest and imprecations in return. The musicians sawed away, and onstage the prima donna might, while waiting for her next song, be banging on the floor with a cane to let the conductor know what the tempo *really* was.



PARMA—1608

How they were ever able to tell we'll never really know, but some seventeenth century purists started complaining about the noise coming from the portion of the pit occupied by the musicians. They were playing too loud. Clearly something had to be done, and it was not long before we see the performer moved back into the rear stage and the acting platform replaced by a sunken pit to accommodate the musicians. The separation of performer and audience, started on the day the first tired Roman plunked himself into an *orquestra* seat after a hard morning at the Forum, was completed by the banishment of the performer to the area *behind the proskena arch*.

THE TRADITIONAL OPERA HOUSE

The development of the opera auditorium after this is almost exclusively one of interior decoration devolving into a sumptuousness verging on decay. And, as the auditorium grew more elaborate, so did the scenic effects. In the late seventeenth century, the first of a long line of theatre architects and designers bearing the family name Bibiena, introduced

perspective scenery to the opera. The stage picture as an attempt to fool the eye displaced the stage machine. Sides and overhead of the stage were filled with cut-out wings and borders carefully perspectivizing to an architecturally correct painted back-cloth. (It is the stage picture which the ballet, requiring a level, unobstructed area for its movement, still uses today.) The side wings could be slid off and replaced by others, the overhead borders could be raised out of sight and others lowered in, as could the back cloth.

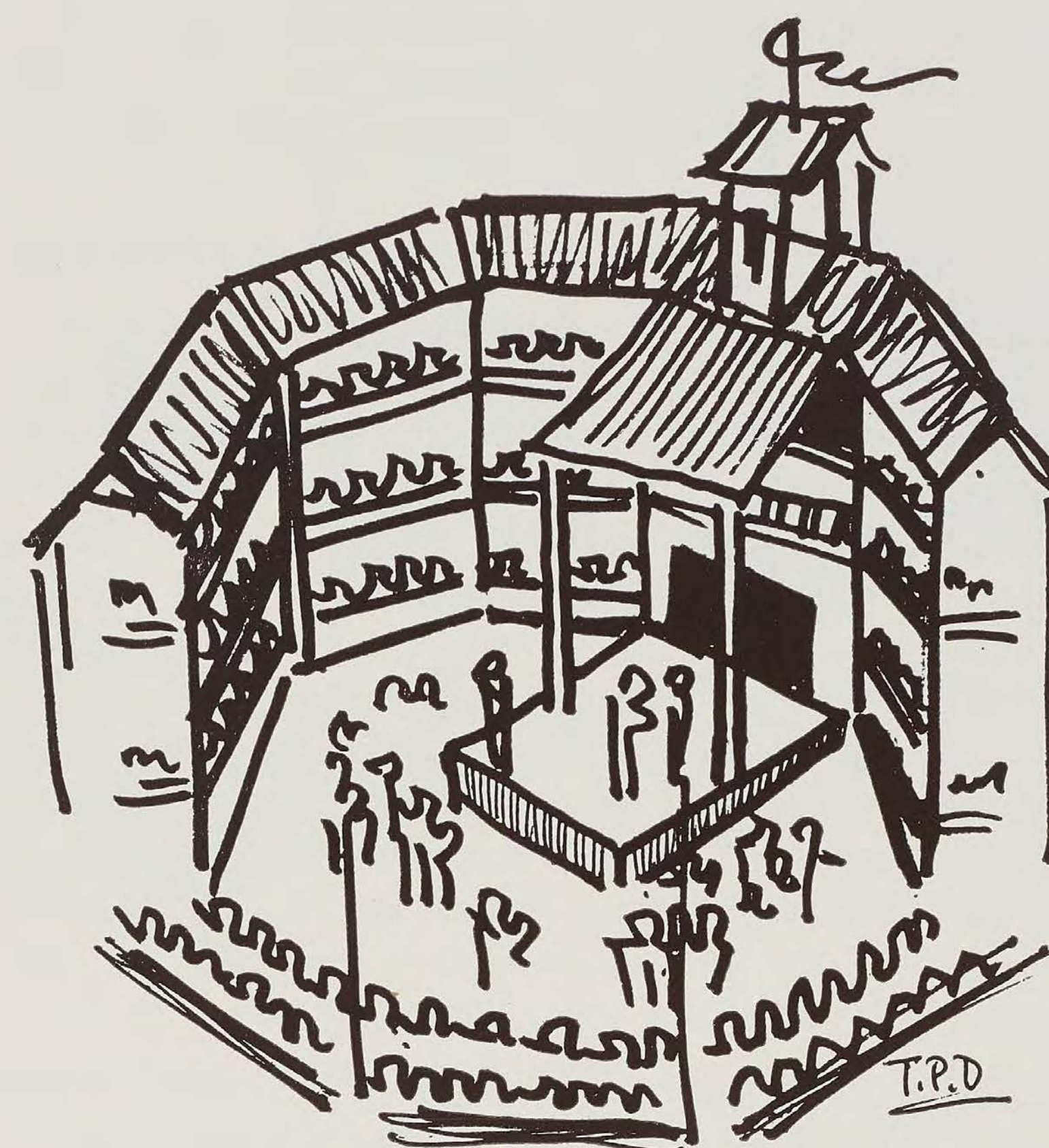
But this kind of scenic manipulation required some cooperation from the architect. The flying of overhead scenery required expansion of the stage volume vertically. The art of perspective scenery required a deeper stage; the wings needed some room at the sides from which they were slid on. The men or machinery needed to manipulate the wings could be housed under the stage if the room were made available. These were genuine enough demands for a theatre gone scenery crazy, and resulted in the expansion of the stage house outward and upward. Soon the total volume occupied by the stage was almost equal to that occupied by the revenue-producing auditorium, in which rows of seats had been installed in the *orquestra*. This form of continental opera house was to remain fairly constant until the late nineteenth century.

ENGLAND AND THE ELIZABETHAN PLAYHOUSE

Fifteenth and sixteenth century companies of English strolling players adapted the galleried country inn-yard to their dramatic purposes. A platform was erected in one corner of the yard, giving a raised performance area surrounded on slightly more than three sides by standees in the courtyard and seated patrons in the galleries lining it above. The gallery directly above the acting platform was reserved for elevated scenes, while the portion of the platform extending under this gallery was curtained and used for interior scenes.

When the first formal Elizabethan playhouse was built in 1576, it was patterned after the improvised inn-yard theatres which had served the players so well. It was open air, of octagonal shape, with an acting platform jutting half way into the yard, reuniting the performer and spectator for the first time since Greece. It is this theatre to which the narrator refers in the opening lines of Shakespeare's *Henry V*, when he asks: "... can this cockpit hold the vast fields of France? Or may we cram within this wooden O the very casques that did affright the air at Agincourt?" For this was theatre without scenery in which the playwright's words and the spectators' imaginations were all—and how much more than all!

The closing of the public playhouses in 1642 put this type of theatre into a premature grave. But it would not stay dead. Theatres patterned on it are to be found in many American and British Universities, and in 1953, it was used as the touchstone



ELIZABETHAN PLAYHOUSE

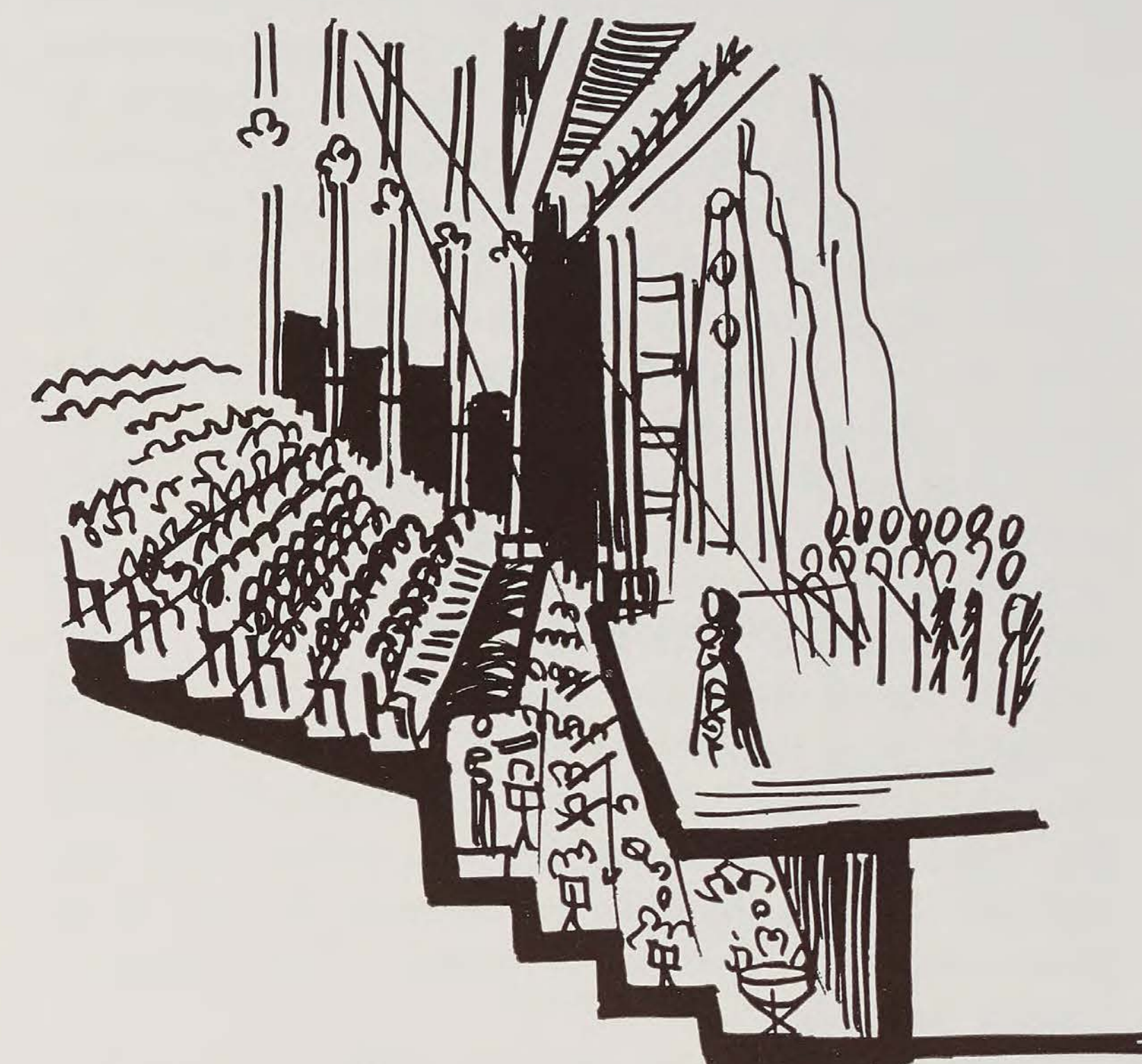
for a Canadian commercial venture, the Stratford, Ontario, Shakespeare Festival Theatre. Here designer Tanya Moiseiwitsch and director Tyrone Guthrie collaborated to produce a stage which incorporates the functionalism of the Elizabethan, an auditorium deriving from the Greek, and access to the performing area borrowed from the Roman arena. The seating is on a steep series of concentric semi-circular arcs enclosing the acting area, which is below the level of the first row of seats. A formal architectural version of the Elizabethan inner- and upper-stage complete the stage picture.

If the Elizabethan theatre had a drawback it was only in the limiting of actors' entrances and exits to and from the rear stage. The Stratford theatre has made the acting area accessible from virtually any point on its perimeter by the introduction of tunnels under the seating banks which open on to the stage. It becomes possible for a performer to make an exit while moving toward the audience, and an entrance moving away. The playwright's words, the architectural stage and the audience's imagination again provide all the scenery.

WAGNER AND BAYREUTH

The Festival Theatre in Bayreuth, built in 1876, is a single-purpose theatre, conceived, designed and built for the performance of Wagner opera, and nothing else. It incorporates features conceived by Wagner and designed by an architect named Semper for a Munich opera house which was never built. The stage and auditorium are visually and acoustically related so that the audience can see and hear Wagner opera to best advantage. The auditorium is wedge-shaped, a series of unbroken stepped concentric arcs rising at a continuous pitch. There are no

tiers of boxes, no balcony. All seating is on this one ramp. A series of simple columns slot the side walls of the auditorium and form the exits. The auditorium seems to continue into the stage, because the double proscenium, instead of being the traditional arch, consists of a pair of the columns flanking the orchestra pit. Every seat has an excellent view of the stage, unobstructed by either prompter's box or pit conductor, for here, in the relationship of auditorium and stage, and the orchestra pit to both, is Bayreuth's most startling innovation. The stage is below the level of the first row of seats, and the orchestra pit between is partially canopied, descending in tiers under the stage and completely invisible to the audience. The conductor and performer are on almost the same level.



BAYREUTH—1876
section sketch

The stage occupies an area slightly larger than that of the auditorium, but has a greater vertical volume for the flying of scenery. Although the depressed stage and canopied orchestra pit have been considered too specialized an application to have been widely adopted, the wedge-shaped auditorium will be found in the majority of playhouses built since then.

THEATRE IN THE NINETEENTH CENTURY

The Industrial Revolution and the subsequent social upheavals of the nineteenth century are amply manifest in the theatre and its architecture. The rise of the lower classes and man's determination to be self-governing politically and artistically produced a wave of public theatre building throughout Europe in the latter half of the nineteenth century. Emile Zola's *Naturalistic Manifesto* gave the people their drama, put their life on the stage, and by asking for realism, posed problems of scenic accommodation which were in turn solved by products of industry's technological advances.

As in America, public playhouses were built as private commercial ventures in the capital and larger cities of most European countries, Germany, still culturally decentralized after the political unification of 1871, built its theatres throughout the length and breadth of the land with public-voted state funds.

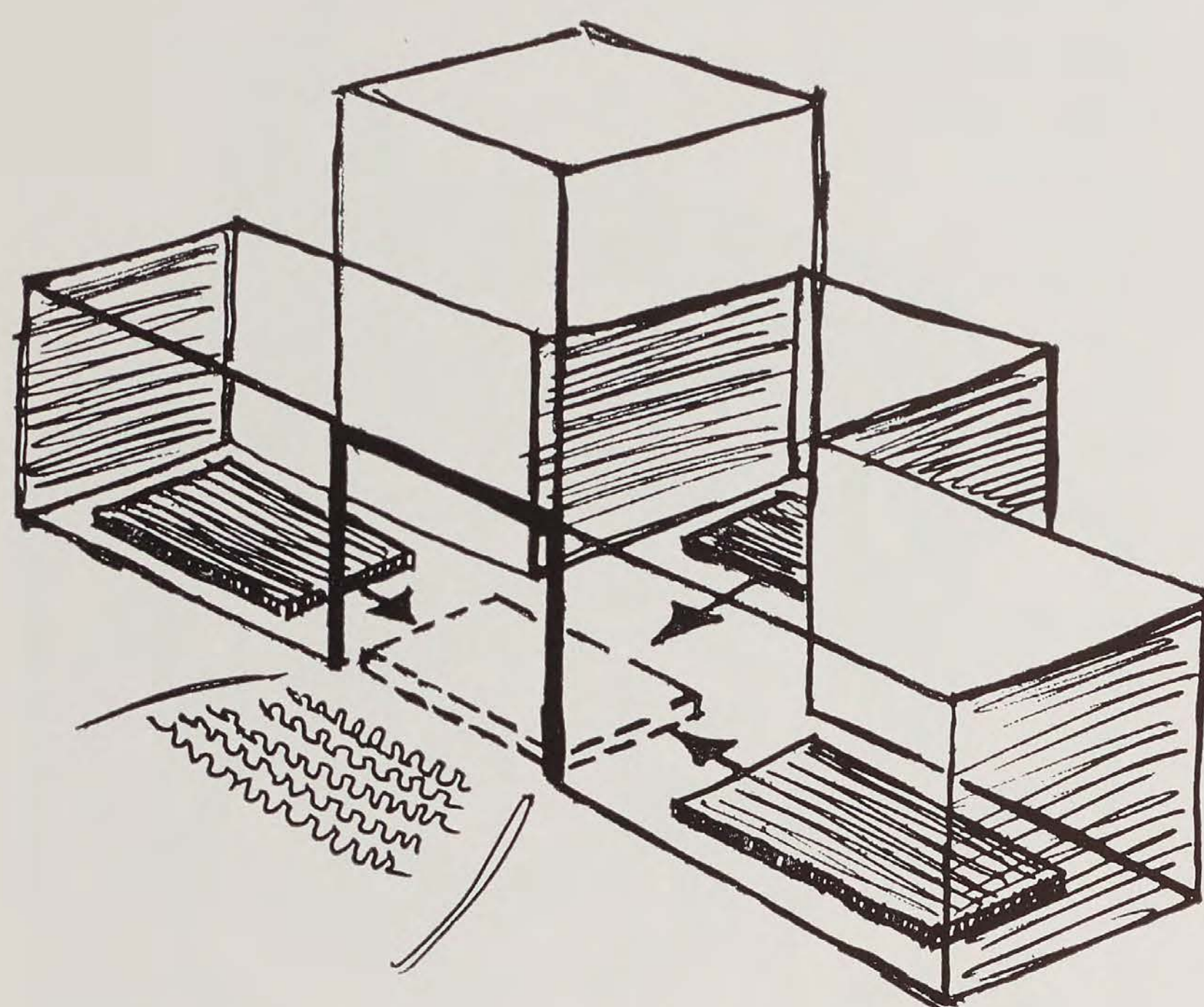
THE GERMAN THEATRE

Because of a series of tragic theatre fires, wide reforms had been written into the continental building codes. Structural steel took the place of wooden beams and allowed for the introduction of stage machines which made those of the seventeenth century look like tinker toys.

The German theatre generally adopted the seating plan à la Wagner plus balcony for the auditorium. The construction of the stage house and its mechanism was dependent upon the artistic and esthetic ideals of the age. The obvious problem introduced by theatrical naturalism was that of the scenery which was large, three-dimensional and heavy. The sheer bulk of this scenery demanded space and mobility within the stage house. A naturalistic drama or an opera with realistic scenery might call for several scene shifts. But breaking the scenery down into small portable parts, taking it away, bringing new pieces on and assembling them would have consumed too much time and labor. How to accomplish the almost instantaneous scene shift was answered by the German architects and technicians by a system we can call "the put and take," in which the curtain is lowered, the stage and all its scenery are taken away and another stage with different scenery is put in its place—and the curtain is raised. Time elapsed? Twenty seconds.

There are two ways of accomplishing this. One is the revolving stage, the scenic lazy susan. It requires an overall stage width and depth considerably larger than the opening between stage and auditorium. The revolve is segmented into two, three or more wedges, like a sliced pie. The arc of each wedge exactly fits the stage opening. Different settings are simply revolved into the opening by means of hydraulic or electro-mechanical drives. This system, however, has not proven completely satisfactory, for all settings must be largely angular in plan, are spatially restricting, and it is almost impossible to achieve exteriors following interiors or the reverse.

So, a system which can only be likened to a huge game of chinese checkers was evolved, in which the main stage is seen as a rectangle of given size. This rectangle was duplicated on either side of and to the rear of the main stage. Wagons, of stage size, were housed in these side and rear stages. On these wagons the settings were erected and a tall sky-cloth surrounding the main stage on three sides masked them from the view of the audience. When a wagon has to be shifted to or from the main stage, the sky-cloth is either raised into the flies or rolled up in a corner, like a window shade on end, and then lowered or rolled back when the shift is complete. Not a few pre-war German theatres had the main stage on a



large elevator, or combination of elevators, which could individually raise the stage to different, interesting levels, or, as one unit, could raise or lower the main stage to side and rear stages located above and below the main stage level. It was possible to do a performance calling for nine different sets in which no stage hand ever touched the scenery.

MULTI-PURPOSE THEATRES

It is obvious that the auditorium of the modern theatre has been affected by Wagner's Bayreuth Opera House. It is also obvious that the dictates of naturalism have shaped the stage and backstage areas. But, how can a meeting of stage and auditorium be achieved which will produce the utmost versatility within a fixed seating plan?

Many German theatres have no fixed proscenium. Instead, a portal, whose opening is variable and which can move to any point within the depth of the stage, is used when a frame is desirable. The fixed apron or permanent orchestra pit are rare in the modern German theatre. This general area is treated as a variable which can be manipulated by elevators to suit various performance needs.

In figure (1) we see the elevators positioned to form a deep orchestra pit for Wagner, or Strauss, or ballet. In figure (2) the elevators are rearranged to form a deep orchestra pit, partially covered, which allows the vocalist or dancer to get closer to the audience. Figure (3) shows the elevators in position for chamber opera, while figure (4) shows the elevators raised to form a modified apron stage.

A few German theatres have mechanically-driven accordion sections which can extend the auditorium walls and ceiling well into the stage area. The resulting opening, smaller in dimension and farther upstage than the normal stage opening, is then filled by an acoustically suitable surface flown in from the flies. The forestage elevators are arranged in position (figure 4) and the theatre has been converted into a suitable hall for symphonic performances in which listener and player share a single room.

It is generally agreed that a theatre with the above stage and forestage mechanics is the most versatile within a fixed seating plan.

MULTI-FORM THEATRE

In America, the move away from the traditional proscenium was initiated in the 'Thirties by the academic and community theatres. The University of Washington's Penthouse Theatre, the Cleveland Playhouse, Margot Jones' Arena Theatre, the Globe Theatre in San Diego, and the Dallas Theatre Center are but a few examples of academic and community non-proscenium theatres. The off-Broadway movement, dating from the early 'Fifties, is just as much a reaction to the limitations of proscenium production as it is to the economic restrictions which make production in Times Square more a financial gamble than an intellectual experiment.

All of the above theatres still represent, albeit non-proscenium, a fixed seating plan and a fixed relationship between stage and auditorium, whether apron or arena stage. It was only natural that steps would be taken to manipulate the stage and the seating plan in an effort to reconcile the needs of the traditional drama, opera and dance with those of the apron and arena. Although no single theatre has been built which can house successfully the traditional and modern forms of all the theatre arts, several new theatres may very well be forerunners of the Total Theatre described by Walter Gropius in 1927:

... I submit that the fundamental task of the modern theatre architect is to create an instrument of light and spaciousness so objective and flexible that it belongs to no one form, but unites the ideals of all theatre craft.

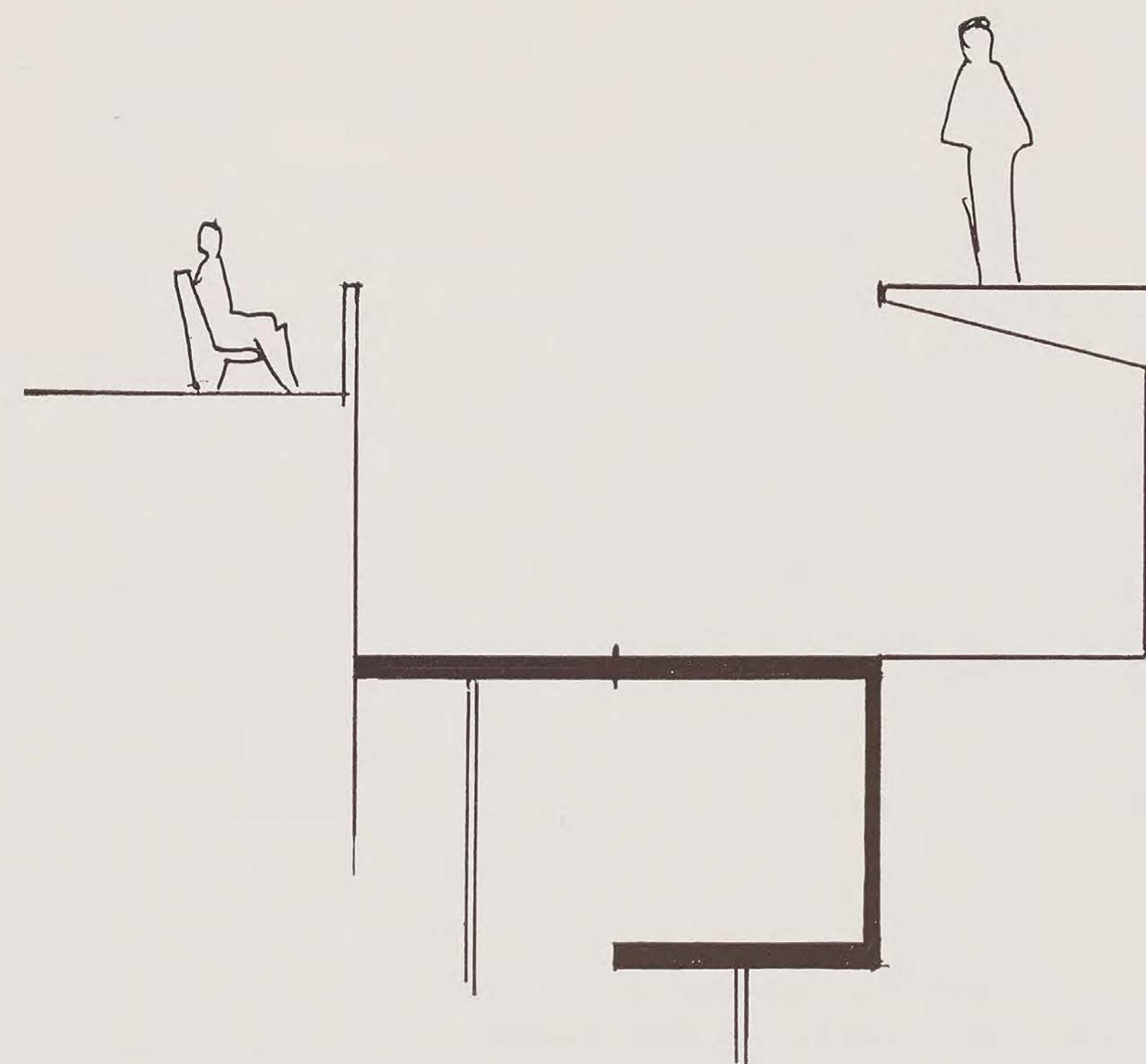


FIGURE 1

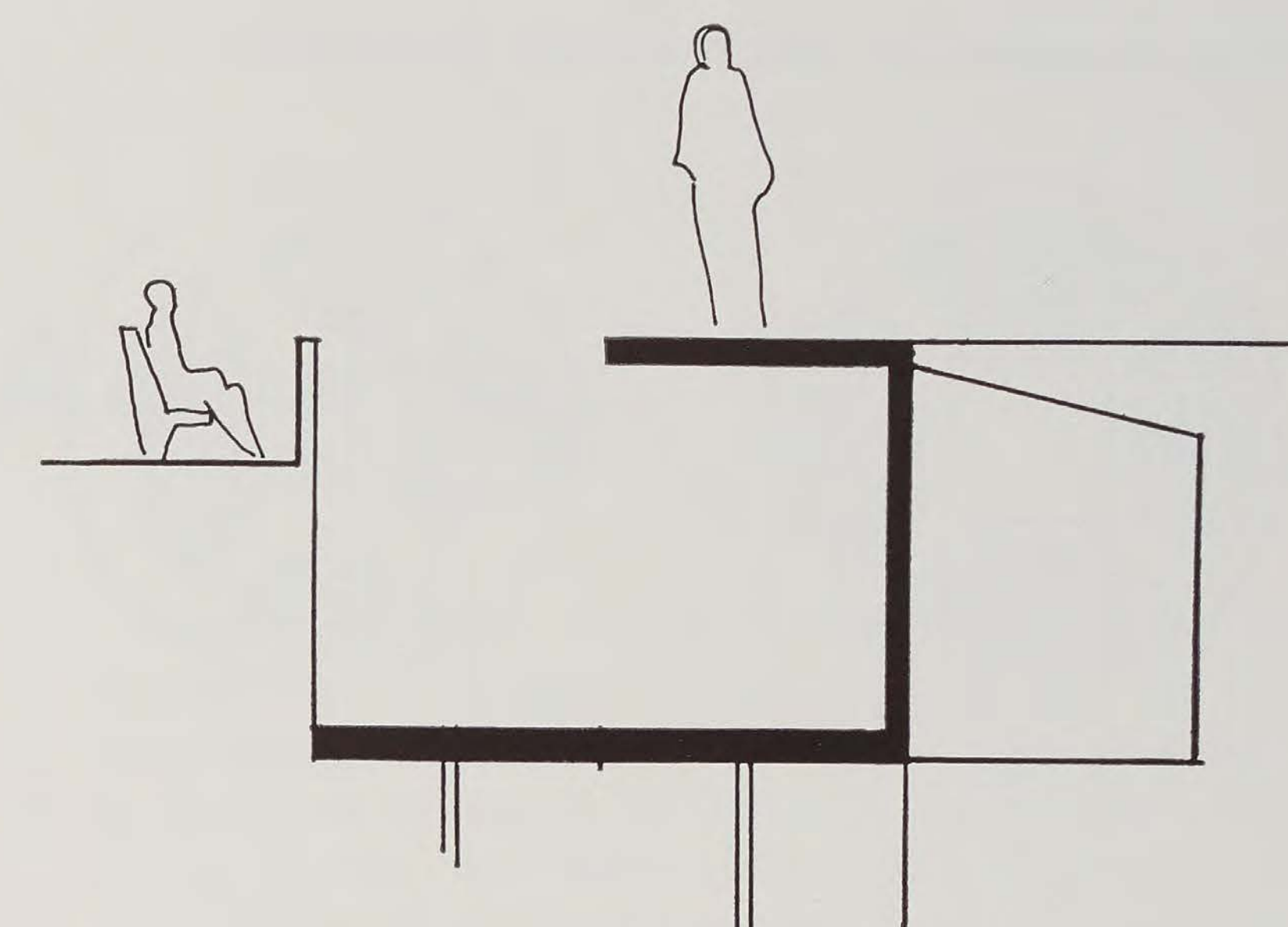


FIGURE 2



FIGURE 3

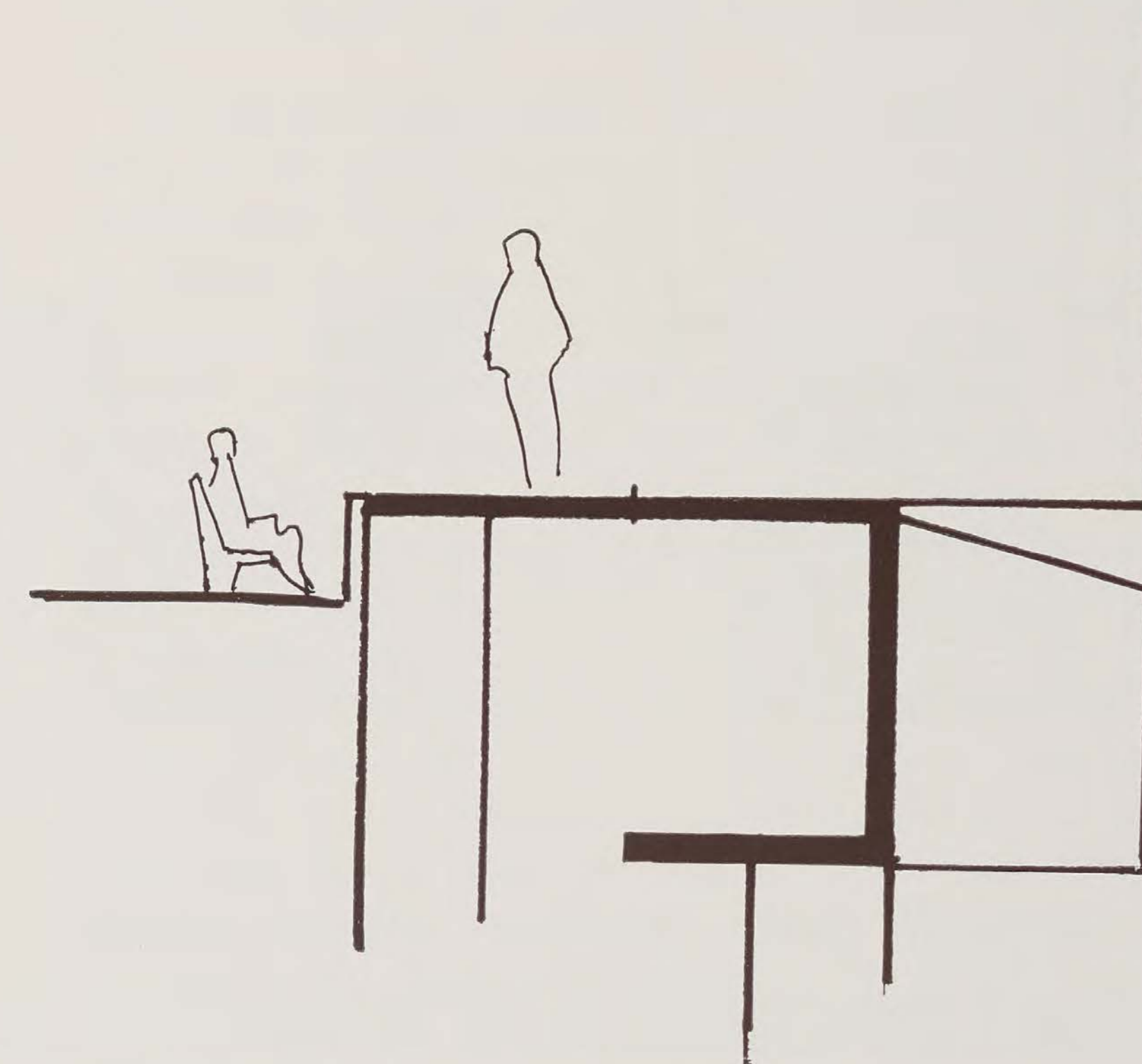
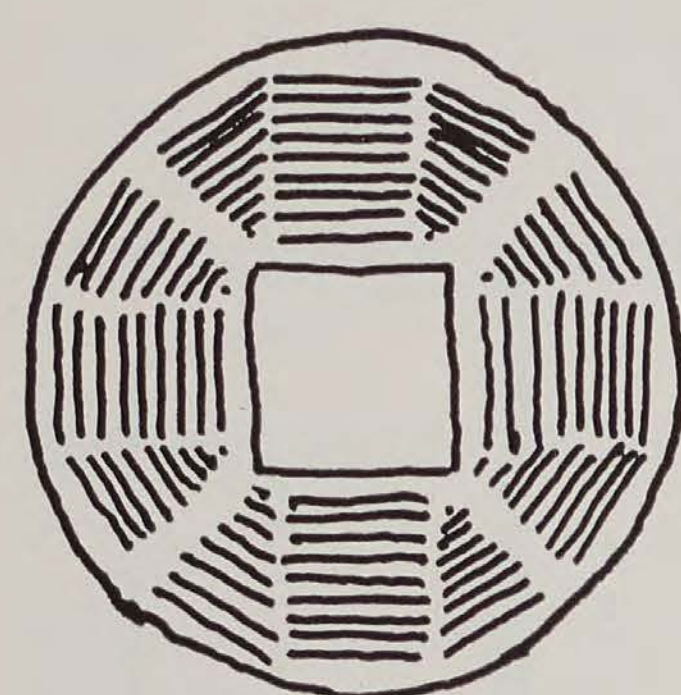


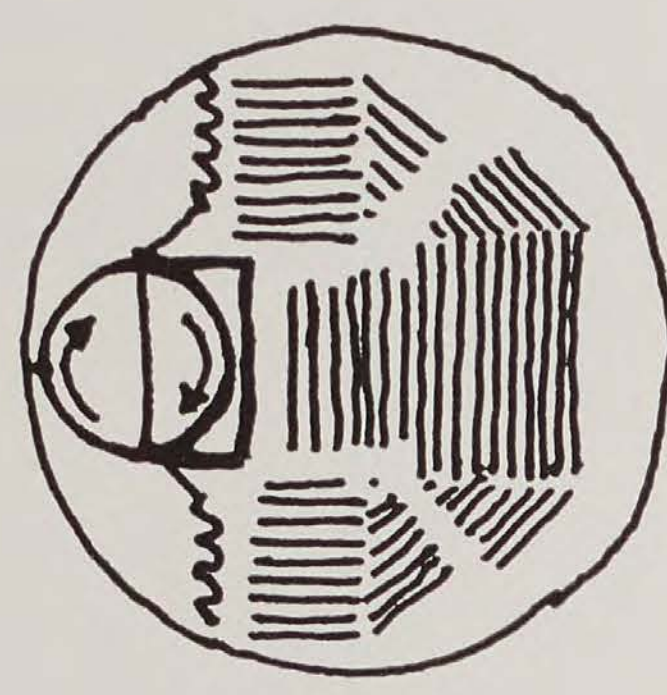
FIGURE 4

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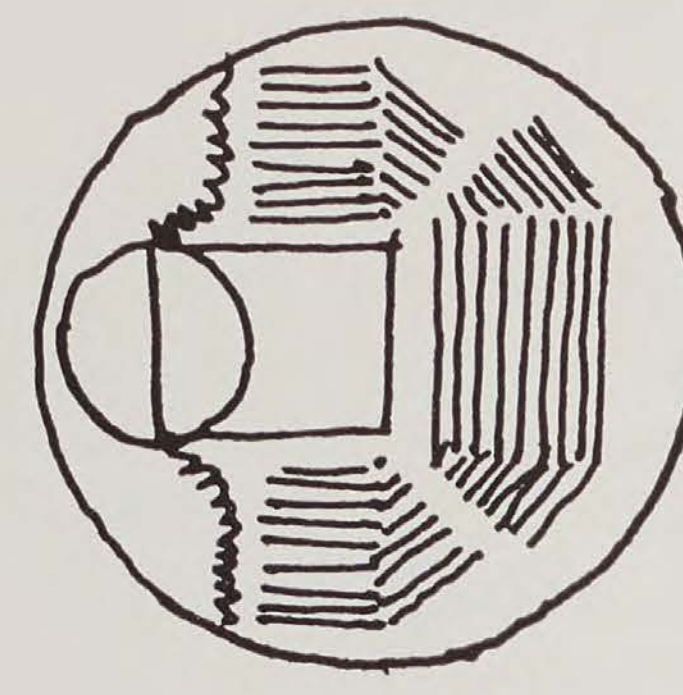
TWO AMERICAN MULTI-FORM THEATRES



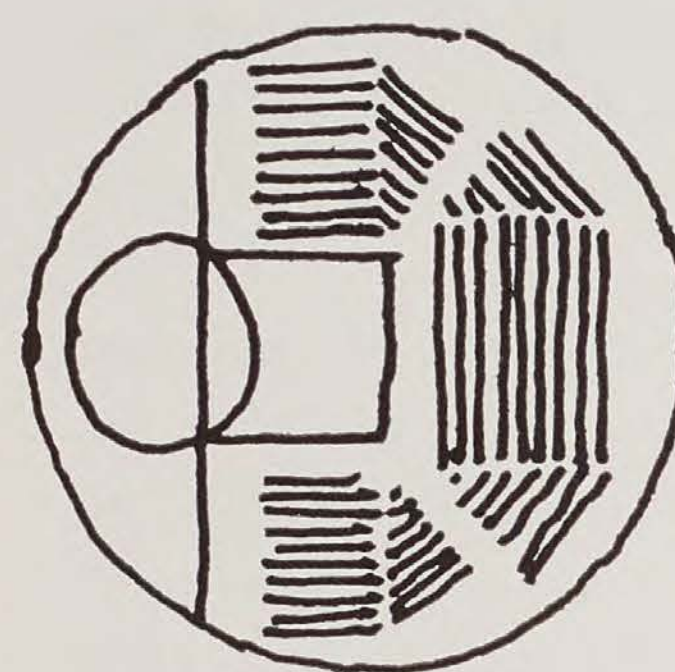
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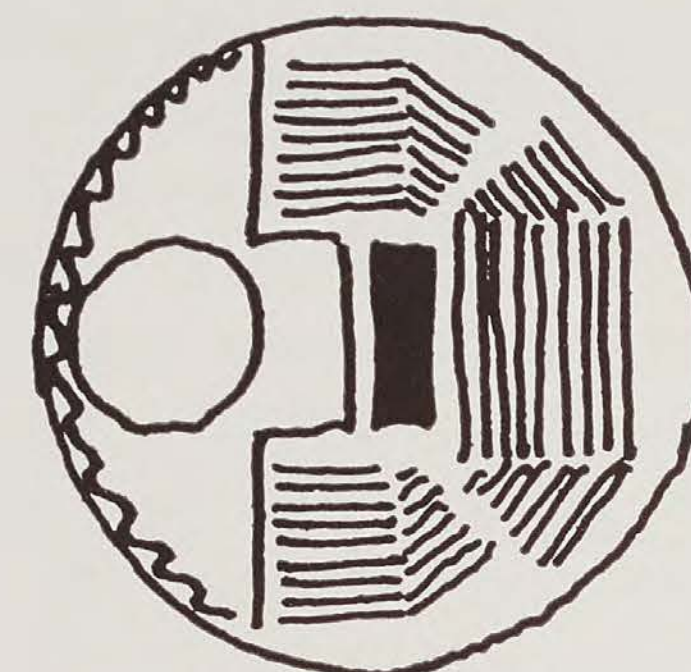
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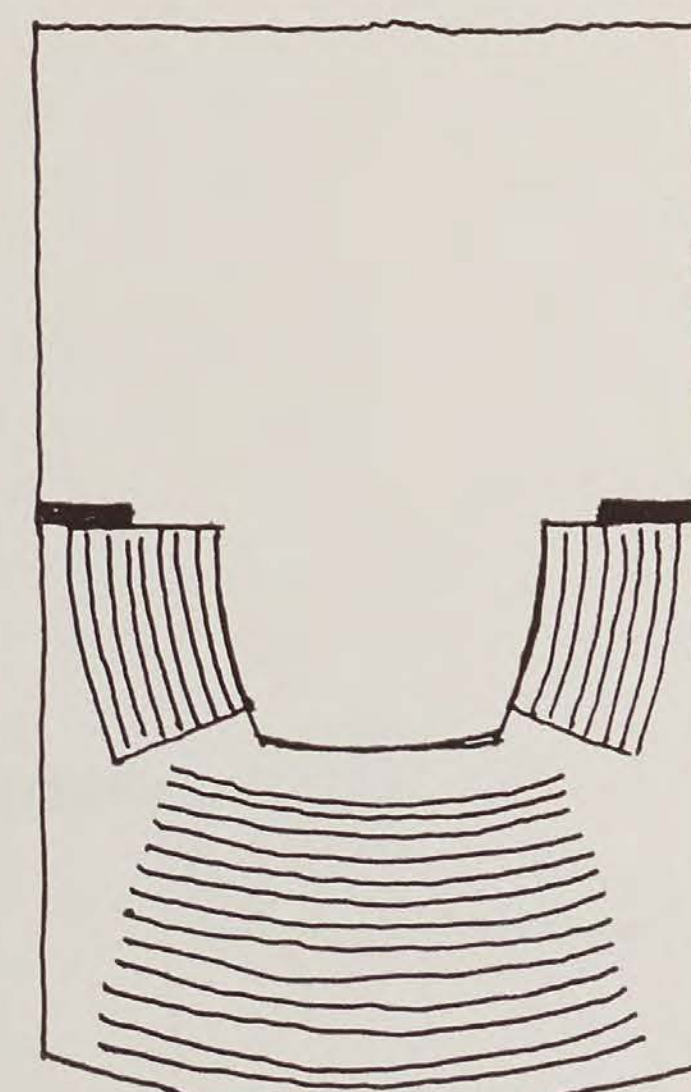
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UNIVERSITY OF MIAMI RING THEATRE (1951)

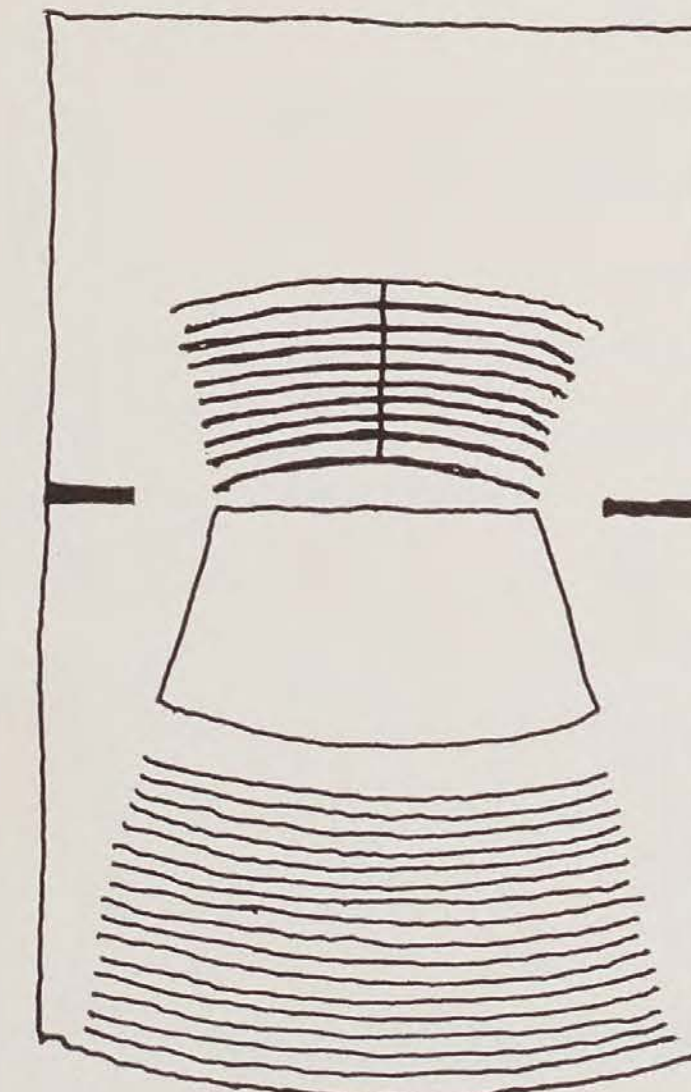
A large circular room with a flat floor, the theatre utilizes portable risers for seating banks and elevated stage. By manual manipulation, the following audience-stage relationships can be achieved: (1) arena theatre; (2) proscenium theatre (note revolving stage); (3) modified apron theatre; (4) Elizabethan "open" stage theatre; (5) lyric theatre for operetta and dance (note small orchestra pit—black rectangle—created by removing a section of floor). (Architects: Little and Manley)



(1)



(2)



(3)

LOEB DRAMA CENTER, HARVARD UNIVERSITY (1960)

Permanent seating banks form the auditorium of this theatre. The first seven rows, standing upon a series of elevators, can be raised, lowered and swiveled mechanically to achieve: (1) proscenium theatre with forestage elevator forming either a stage apron or a small orchestra pit; (2) apron theatre; (3) modified arena, in which the first seven seating rows of (1) have been swiveled into stage house. The stage area is framed by an adjustable proscenium opening. (Hugh Stubbins, architect; George Izenour, theatre engineer)

Faculty Activities

Works by **Hugh Aitken** were presented on the March 26 program of the Composers' Forum, held at New York's Donnell Library Auditorium. His *Partita*, for violin, and *Clarinet Quartet* received first performances there, and his *Seven Pieces for Piano* were performed on the program by **Walton Multer** (1951).

Mitchell Andrews made his New York solo recital debut on March 4, in Carnegie Recital Hall. Included in his program was the first performance of Arthur Harris' *Sonata for Piano*, written for and dedicated to Mr. Andrews. On July 31, he will appear in solo recital at the Gardner Museum in Boston.

On May 1, **Julius Baker** gave the first performance of **Elie Siegmeister's** (1935) *Concerto*, for flute and orchestra, with the New York Chamber Symphony, in Town Hall. His article, "Flute Playing in the United States," appeared in the December 1 issue of *Woodwind World*. With Jean-Pierre Rampal, he has recorded "Eighteenth Century Flute Duets" on Washington disc WR 419.

Gertrud Bamberger's article, "Teaching the Recorder to Children," appears in the Spring issue of the *American Recorder Quarterly*.

The Portland (Ore.) Junior Symphony, Jacob Avshalomov conductor, gave the première of **William Bergsma's** *Chameleon Variations*, which they had commissioned, on April 23. Galaxy Music has published his *Concerto for Wind Quintet*. His *Music on a Quiet Theme* has been recorded by the Japan Philharmonic Orchestra on Composers Recordings disc CRI 131.

Joseph Bloch has recorded Robert Moevs' *Piano Sonata* on Composers Recordings disc CRI 136.

Jane Carlson is teaching this summer at the Berkley Summer School of Music (Springvale, Maine).

Frederic Cohen, director of Juilliard's Opera Theater, who will be on leave of absence during 1960-61, has been appointed visiting Director of the Opera Workshop at U.C.L.A. for the year. Assisted by **Elsa Kahl**, he will supervise two major productions there. On May 27 and 28, he presented Mozart's *Magic Flute* at the Institute of Music and Dramatic Art of the Province of Quebec, in Montreal. **Elsa Kahl** assisted with the production.

Vernon de Tar was organist for the Bach Festival in Bethlehem, Pa., last May. This summer he is teaching and lecturing at Church Music Conferences at Hope College (Mich.), Syracuse University, Colby College (Waterville, Maine) and in Montreal, N. C.

Irwin and Lillian (1934) **Freundlich** gave the first performance of **Robert Starer's** *Fantasia Concertante*, for piano four-hands, commissioned by and dedicated to them, on March 4, at Carnegie Recital Hall. On April 1, Mr. Freundlich gave a solo recital in Greensboro, N. C., and on April 4 and 5, presented four-hands "Recitals with Commentary" with his wife at Greensboro College and Duke University. Featured on the programs were performances of the Starer work. On April 6, Mr. Freundlich conducted a Master Class at Duke. From June 20-July 1, he is conducting a Piano Workshop at Appalachian State Teachers College in Boone, N. C., before returning to Bennington, Vt., for his eighth summer session of Master Classes, being held July 3-August 14.

James Friskin gave a lecture-recital for the District of Columbia Federation of Music Clubs on March 6. He sailed for England after the close of the school year for his June 30 recital in Wigmore Hall, London.

Vittorio Giannini's *Fourth Symphony*, dedicated to **Jean Morel**, was given its first performance on May 26, by the Juilliard Orchestra conducted by Mr. Morel. His *Praeludium and Allegro*, for band; *Sonata*, for unaccompanied violin; and *Symphony No. 1* have been published by G. Ricordi.

Martha Graham presented a two-week season of dance, from April 26-May 8, at New York's Fifty-fourth Street Theatre. Included in her programs were two new works: *Acrobats of God*, to a score by Carlos Surinach; and *Alceste*, to a score by Vivian Fine.

Marcel Grandjany gave a lecture on "The Development of the Harp Literature from Cabezón to Paul Hindemith's Sonata" for students of Eastman School of Music, preceding his Kilbourne Hall recital on March 8. On March 22, he was soloist in works by Handel and Debussy, with the Sacramento Philharmonic Orchestra. On April 25, he appeared on the "Recital" series of the Canadian Broadcasting Corporation's Montreal TV station. Capitol has recently released his album, "La Harpe: Classique et Moderne," on disc SP 8514.

Charles Jones returns to the faculty of the Aspen Music School this summer. During the Festival there, he will moderate two special programs of American music, one devoted to works of Peter Mennin, the other to Aaron Copland. His *Sonatina for Violin and Piano* and *Epiphany*, for speaker and four instruments, will be included on the Festival's programs.

The **Juilliard String Quartet** is currently on a five-month European tour which takes them to over forty

cities in thirteen countries, including appearances at fourteen festivals. By special request of their European managers, they are including in the programs performances of Elliott Carter's Pulitzer Prize winning Second Quartet, whose première they gave at Juilliard on March 25. Victor has released their recordings of Schubert's Quartets No. 12 ("Quartett-satz") and No. 14 ("Death and the Maiden") on disc LM 2378 and stereo disc LSC 2378.

Mme. **Rosina Lhevinne** is performing a group of works for piano four-hands with her former student, **Brooks Smith** (1935), and the Beethoven *Violin Sonata*, Op. 24 ("Spring") with Eudice Shapiro, at the Aspen Music Festival this summer.

José Limón and his Company have returned to the Connecticut College Summer School of Dance to teach and perform there on the annual American Dance Festival. Following the Festival, they will leave for a twelve-week tour of Latin America, made under the auspices of the State Department—ANTA Cultural Exchange Program, the third such tour the Company has made.

Claude Marks is conducting a Heritage Art Tour in Italy this summer.

Madeleine Marshall continues her program of lectures on English diction, with appearances in Dumont, N. J.; Schenectady, N. Y.; Buffalo, N. Y.; before the National Catholic Music Educators Convention, Detroit; before directors of men's glee clubs at the Intercollegiate Musical Council seminar; and in Houston, Texas, where she has been invited to conduct a week-long workshop from June 20-24. On May 2, she appeared at the Phoenix Theatre in New York as pianist for Angna Enters, mime.

John Mehegan's Jazz Improvisation has been published by Watson-Guptyl. He lectured on jazz at the MENC Conference held in Atlantic City, March 20.

George Mester is conducting the ballet orchestra at the Festival of Two Worlds in Spoleto, Italy, this summer.

Margaret Pardee gave a viola recital on April 19, at Odessa (Tex.) College, preceding a four-day violin workshop which she held at the College.

Vincent Persichetti's Sixth Symphony (*Symphony for Band*) has been recorded by Frederick Fennell and the Eastman Symphonic Wind Ensemble on Mercury disc 50221 and stereo disc 90221. Elkan-Vogel has published his *James Joyce Songs*, *Emily Dickinson Songs* and the song cycle for soprano, *Harmonium*, to texts by Wallace Stevens.

Louis Persinger has received a citation "for his valuable and long service to music and the art of violin playing" from the American String Teachers Association. He has been elected a Life Fellow of the International Institute of Arts and Letters.

Bernard Portnoy's article, "The Young Professional Clarinetist," appeared in the December 1 issue of *Woodwind World*.

William Schuman's Violin Concerto, introduced in its final revision by **Joseph Fuchs** and the Juilliard Orchestra conducted by **Jean Morel**, at a Juilliard concert on February 19, is being published by Theo-

dore Presser Company. G. Schirmer, Inc. has issued his *Choruses from "The Mighty Casey."* He is currently finishing his *Seventh Symphony*, commissioned by the Boston Symphony which will give its première next season. His *Symphony for Strings* has received numerous performances by orchestras throughout the country this season, including those of New York, Dallas, Cincinnati and Chicago.

Bella Shumiatcher presented a lecture-demonstration on "Theme and Variation Form in Music" on New York's TV channel 11, illustrated with performances by several of her piano students.

Students of the late **Marcella Sembrich** will be pleased to learn that Rococo Records has issued a recital of her song and aria performances on disc R 23.

Wesley Sontag's Five Tunes for Two Fiddles, with piano accompaniment, has been published by Sam Fox Publishing Co.

Bernard Stambler appeared as Narrator with the Teaneck (N.J.) Symphony Orchestra, in a performance of **Robert Ward's** (1946) *Jonathan and the Gingery Snare*, with libretto by Mr. Stambler. On February 19, he lectured on "Dante, Plato and the Active Life" at St. John's College in Annapolis.

Robert Starer's Ariel, Visions of Isaiah, commissioned by the Interracial Fellowship Chorus, was given its first performance by that group, under the direction of **Harold Aks** (1949), on May 15, in Town Hall. The work has been published by Leeds Music Corp., which has also issued his *Prelude and Rondo Giocoso*. His *Duo*, for violin and viola, has been published by Southern Music, and Galaxy has issued his *Give Thanks unto the Lord*, for chorus SATB. On March 4, the "Composers' One Man Shows" presented a program of his chamber works at Carnegie Recital Hall. He has been commissioned by Nora Kaye and Herbert Ross to write an evening-long ballet based on *The Dybbuk* for their new Company, Ballets of Two Worlds. C.B.S. Television commissioned him to write the score for Anna Sokolow's new dance, *The Story of Esther*, which was shown on March 13.

Frederic Waldman conducted the *Musica Aeterna*, with Jerome Hines, bass, in an all-Bach program at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art on February 11. He has recorded Handel's oratorio, *L'Allegro ed Il Penseroso* for Decca.

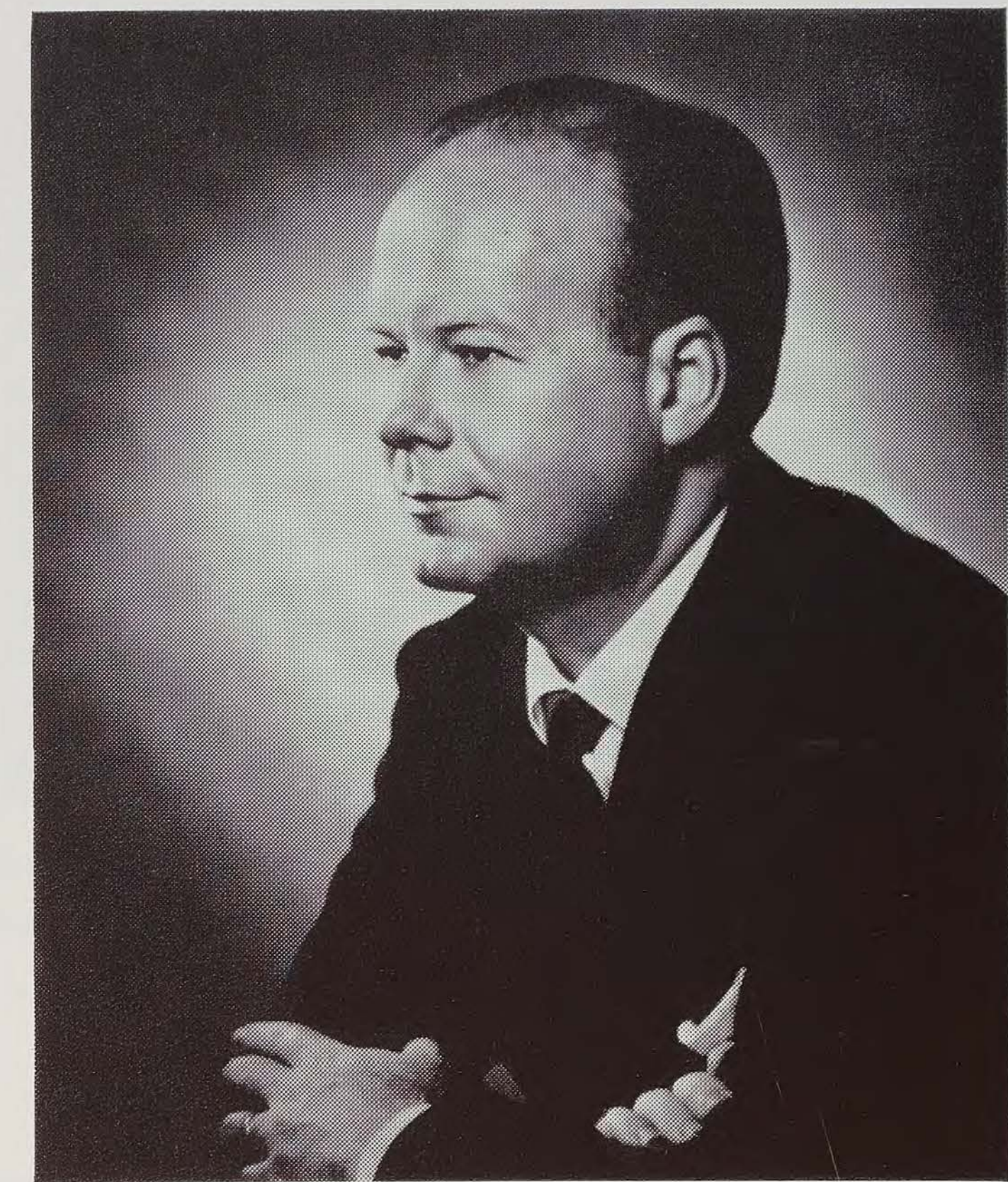
Hugo Weisgall's one-act opera, *The Tenor*, has been recorded for Westminster by Herbert Grossmann conducting soloists and members of the Vienna State Opera Orchestra on a 2-record set, OPW 1206.

John Wilson and his Dance Company appeared at the New York YMHA on May 14, in a program which included première performances of his *The Commuter* and *The Bronx Zoo Cantata*, for both of which he composed words, music and choreography. On February 27, he appeared with **Joyce Trisler** (1957) and her Dance Company at the YMHA. His organ score for the play, *Everyman Today*, was presented on March 2, at the Congregational Church in Riverhead, N.Y.

Mack Harrell, distinguished alumnus and member of the School's Voice Faculty for ten years, died on January 29, 1960. Sergius Kagen, his fellow alumnus and faculty colleague, here pays tribute to a long-time friend and artistic associate.

Mack Harrell

by Sergius Kagen



Anyone who knew Mack Harrell remembers his extraordinary artistic integrity. Being much in demand, Mack Harrell performed widely and constantly. Yet, he never seemed to find it necessary to compromise with his artistic conscience, nor did he ever develop any trace of contempt for the public. His recital programs were models of exceptional quality, no matter where he sang—in a small mid-western town or in New York. He never doubted the capacity of any audience to enjoy and appreciate great music well performed, and that is what he always gave to his audience.

He believed in the dignity of his calling and, equally, he believed in the dignity of his public. This faith could not be shaken by any pressures of the managers, the timid music committee chairmen or well-meaning "practical" friends. He simply dismissed all such "practical" advice and his public loved him for it.

He had the same rare integrity when it came to new music. When Mack Harrell sang a new work (and I have never known an established singer who was so eager and willing to perform new music) he did not merely condescend to perform it, as if this fact alone amounted to some sort of accolade to the composer and relieved the performer of most of his responsibility. Mack Harrell felt directly, personally responsible for every song he sang, and spent innumerable hours in preparation. This was the more unusual, since he was a wonderful musician and an exceptionally good sight reader (he was an accomplished violinist before he began to sing) and therefore could give, practically at sight, a most creditable and authoritative-sounding performance of any new work.

I had the good fortune of performing some of my songs with Mack when they were still in manuscript, and thus had the opportunity to see this integrity and devotion in action.

He came to the first rehearsal fully prepared, except that the songs were not yet memorized. There were a few small matters concerning the tempi and

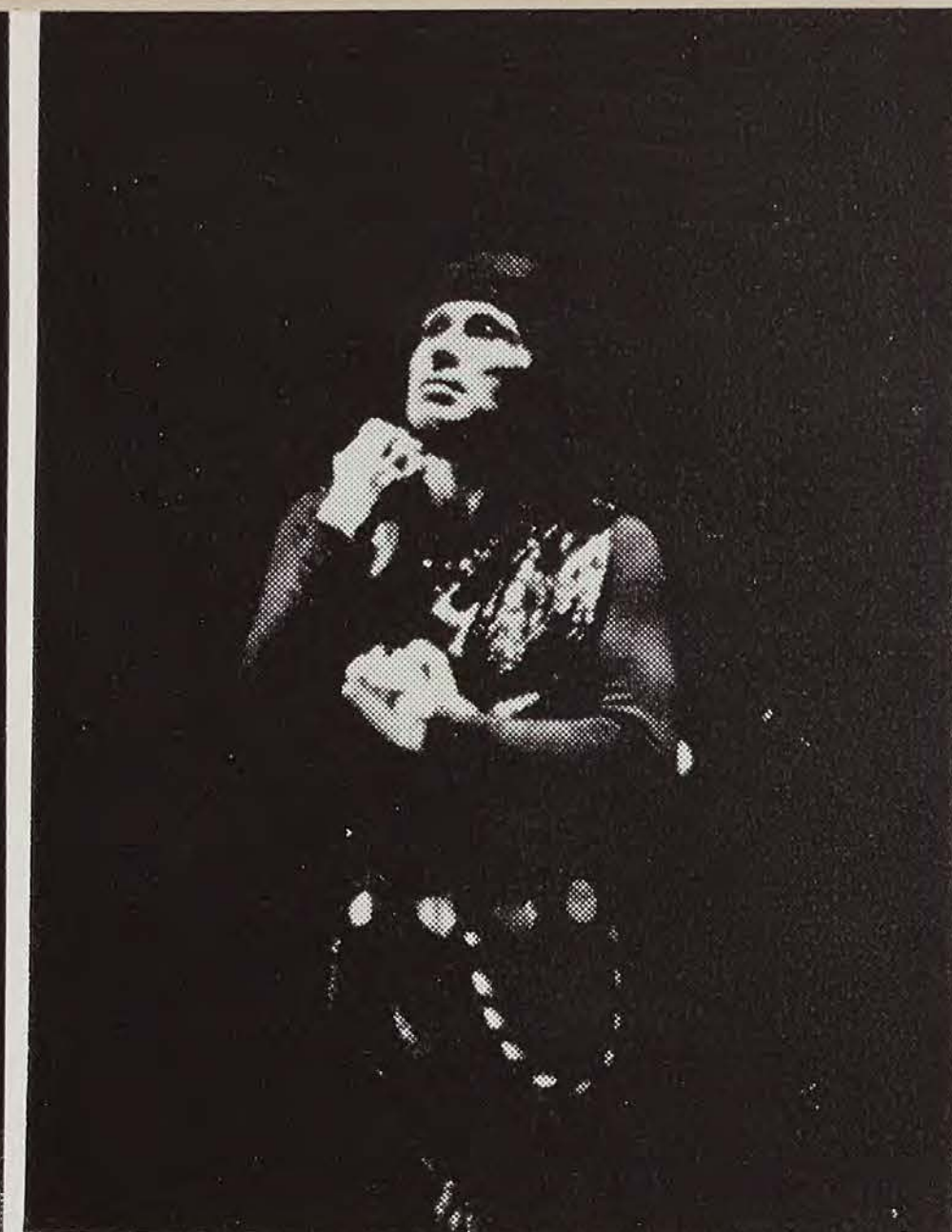
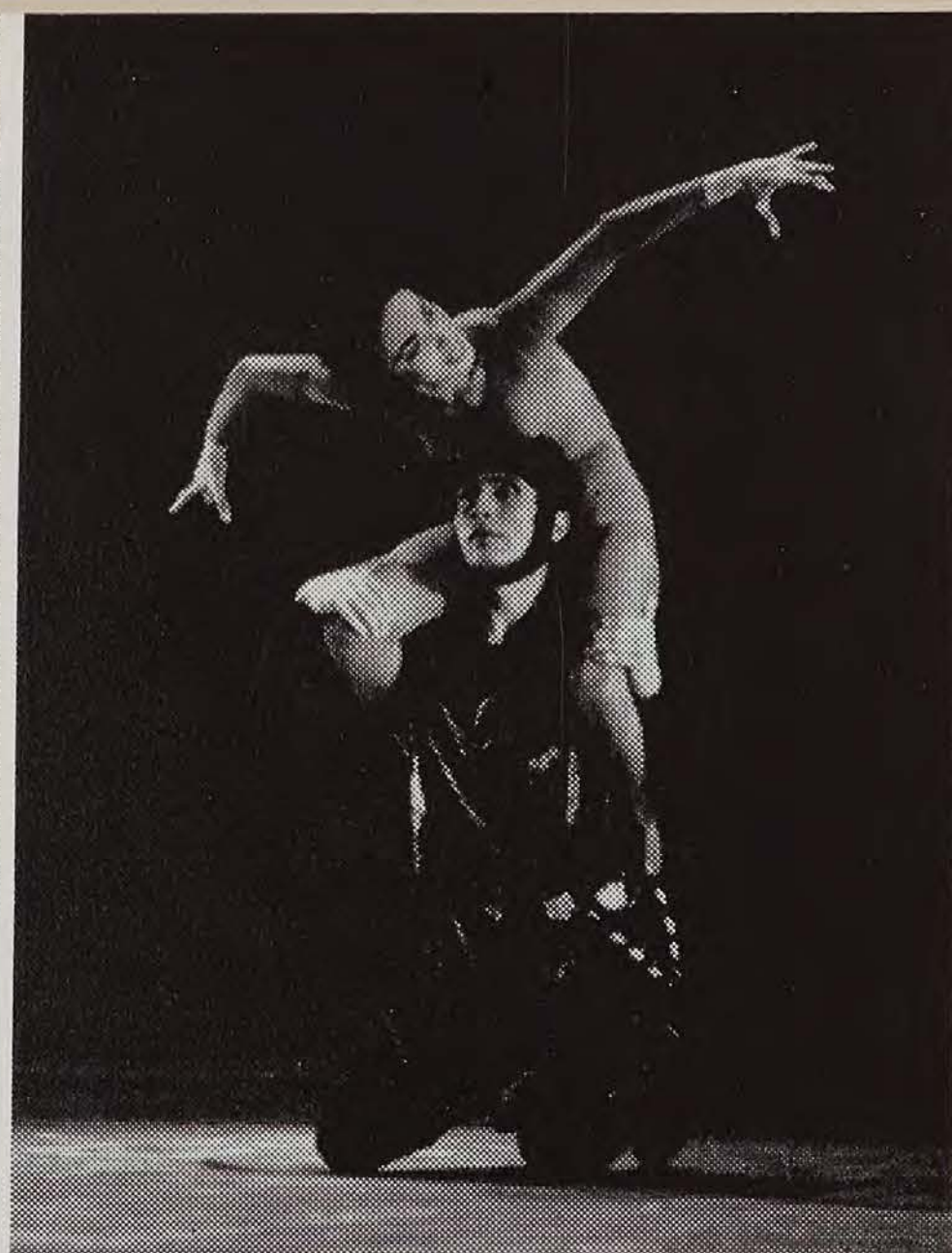
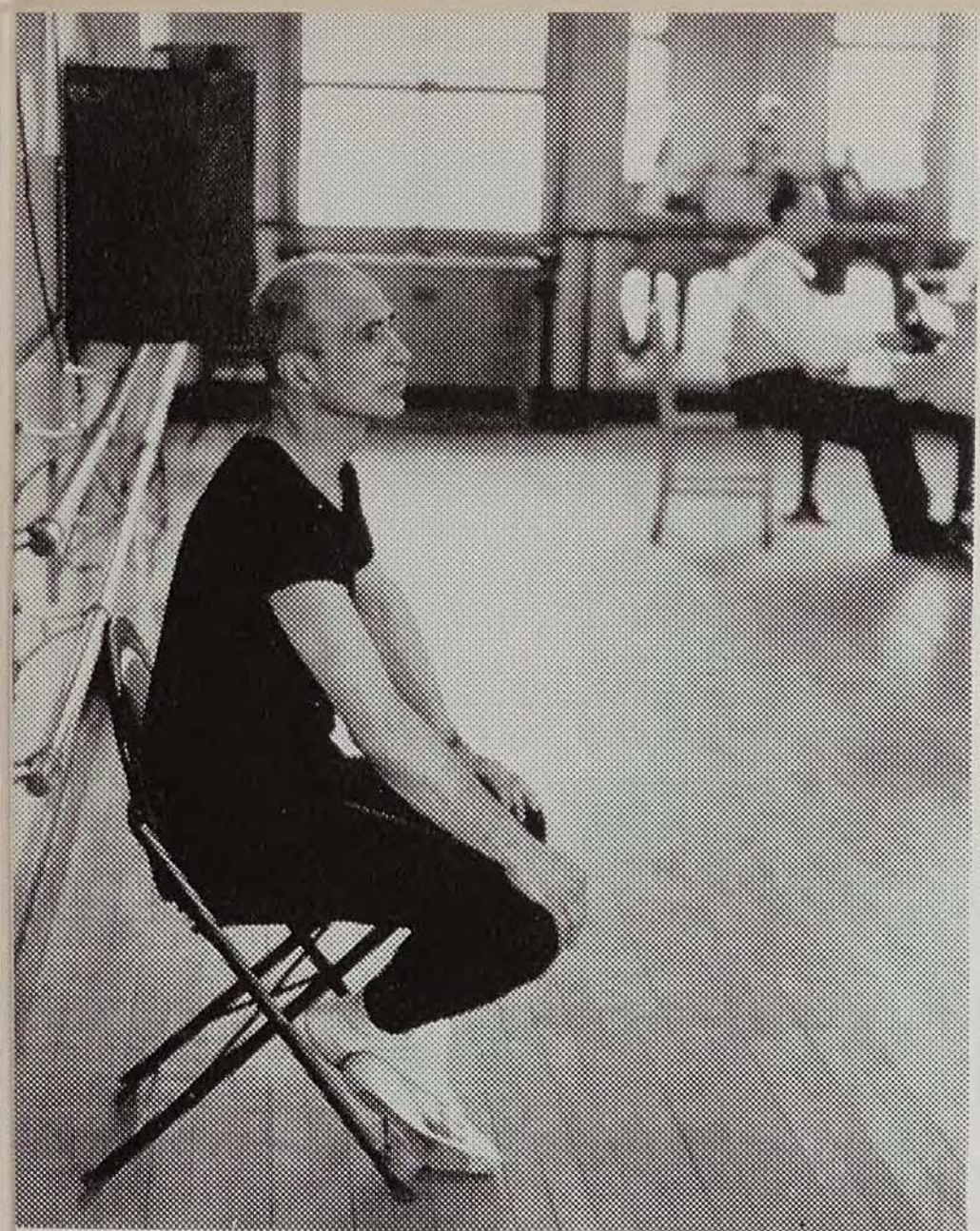
the balance which needed a bit of rehearsing, and after an hour or two I felt that, for all practical purposes, we were ready for a decent performance, provided we had another run-through in a few weeks, right before the concert. I knew that at that time he was extremely busy, and I did not dare even to hope for more rehearsal time. I still remember my incredulity when he took out his appointment book and set up another eight or ten rehearsals at odd times between his other engagements. All in all we spent about twenty-five hours preparing ten or twelve songs.

These rehearsals were a composer's paradise. One saw the emergence of one's own image of the music, meticulously accurate in every detail, yet at the same time being gradually infused with entirely new dimensions: those of Mack the individual and Mack the artist. The shades of inflection, the play of rhythms, the dimly-felt implications of the text gradually became more and more clarified, characterized and projected, until finally each song emerged full of conviction, individuality and life—and yet in a completely accurate reading, even to the last thirty-second note. The delight he took in probing, shaping and projecting the text and the music was so infectious, that no matter how tired I was at the beginning of a rehearsal, I always felt stimulated and refreshed afterwards.

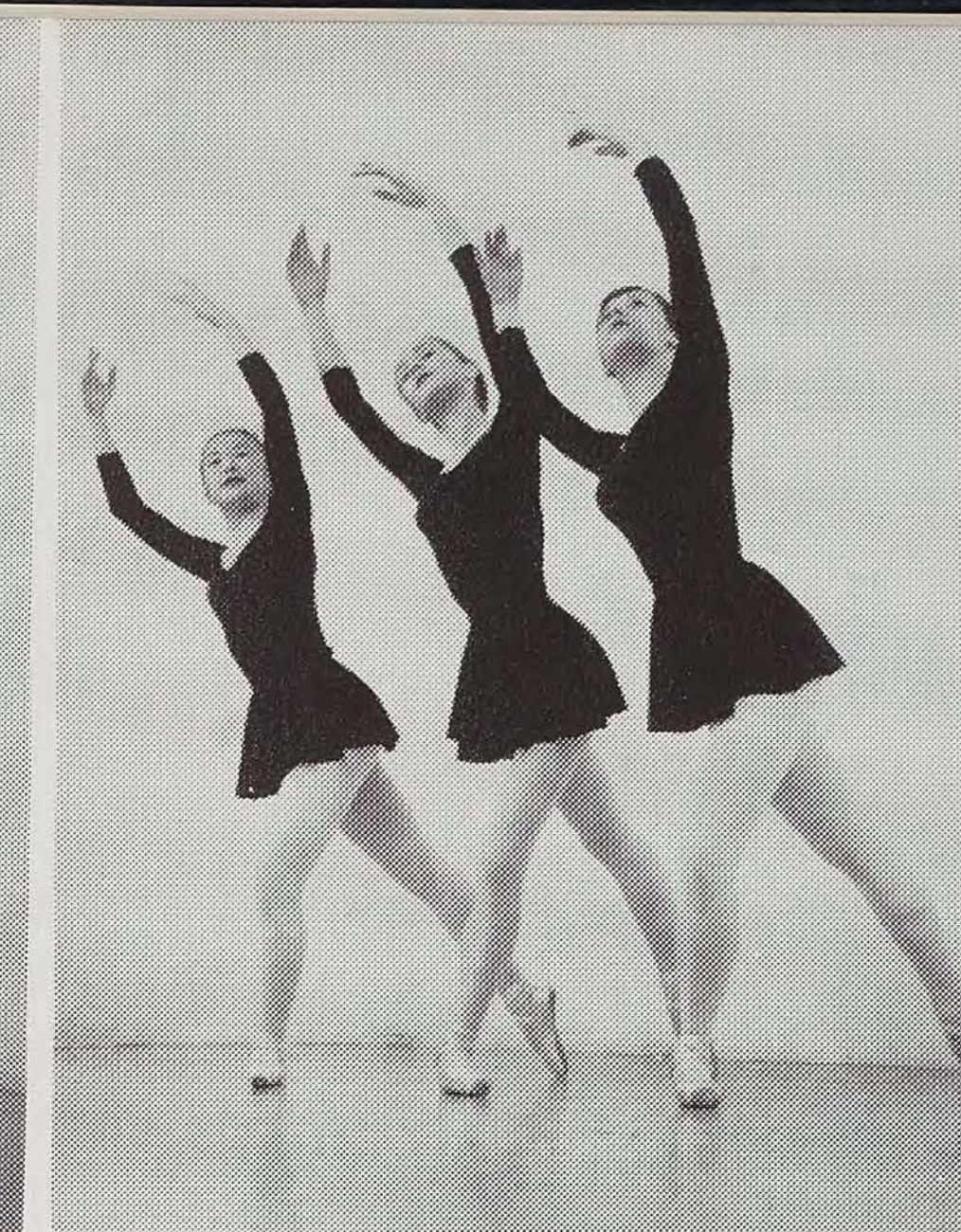
He was a patient and even-tempered man, kindly and considerate, a helpful colleague who never allowed himself the luxury of undisciplined "temperament," no matter how annoying and difficult the situation might have been.

Like every great artist, Mack was an indefatigable worker. He studied all the time, on planes, trains, in hotels, between performances, backstage between rehearsals. His repertoire was enormous and his knowledge of it remarkably thorough and in every way complete.

No one who had the good fortune of hearing him sing, and no one who had the privilege of knowing him, can ever forget his warm sincerity, his high purpose and his love for the art of music.



Left, José Limón during a rehearsal of the modern dance programs. Center and right, two scenes from Mr. Limón's new work, "Barren Sceptre," choreographed for Pauline Koner and himself and given its first performances during this series.



Students of Juilliard's Dance Department rehearsing for the premiere performances of Antony Tudor's "A Choreographer Comments," presented on this series.

Four Evenings of Dance



Betty Jones, Harlan McCallum, Chester Wolenski and Ruth Currier in the premiere performances of Miss Currier's "Toccanta."

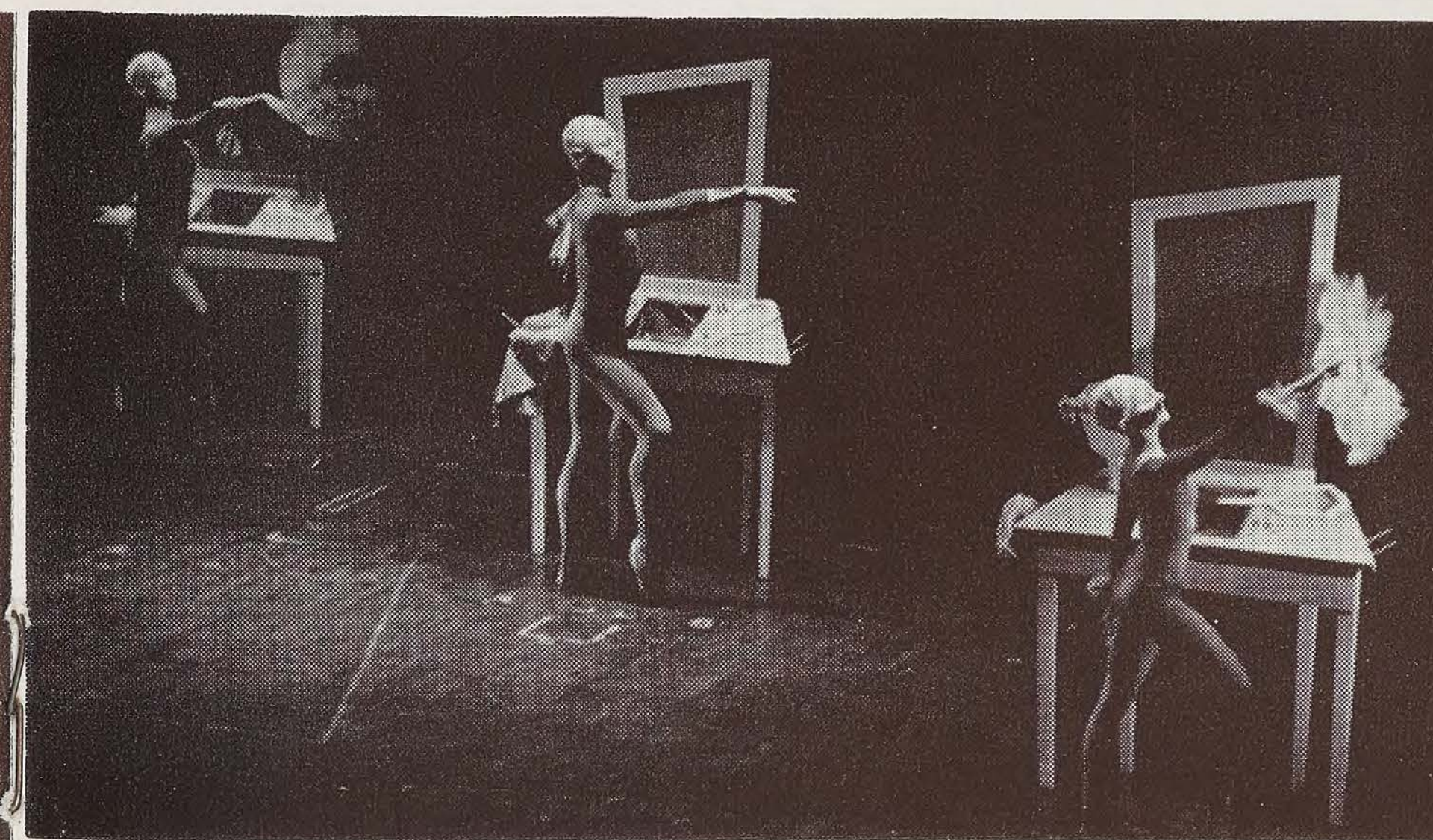
PHOTOS BY IMPACT

Right and below, scenes from the revival of Doris Humphrey's "Passacaglia and Fugue in C minor" danced by students of the School's Dance Department.

Modern Dance
directed by José Limón
April 8 and 11



Ballet Evenings
directed by Antony Tudor
April 9 and 12

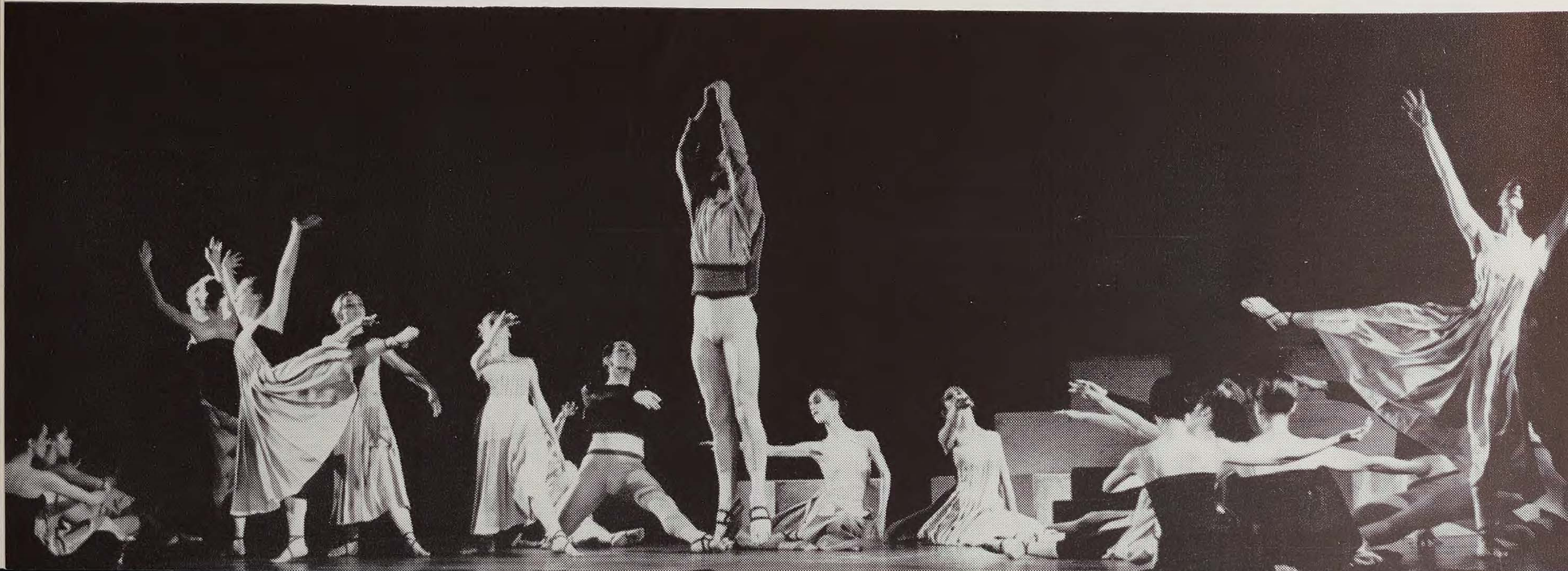


Below, students of the School's Dance Department in performances of Antony Tudor's "A Choreographer Comments."



Left, guest artist Nancy Reed with alumni Bruce Marks and Ilona Hirschl in the premiere performances of Gilbert Reed's "The Clowns." Above, students of the School's Dance Department in the first New York performances of La Meri's "The Seasons."

Students of the Dance Department in Helmut Kluge's reconstruction of seventh century dance scripts of Raoul Feuillet.



The Bookshelf

THE CANTATAS OF JOHANN SEBASTIAN BACH. By W. Gillies Whittaker. 2 vol. London, Oxford University Press, 1959. \$26.90.

It is a pity that a great quantity of choral works of J. S. Bach are not generally known. Few of the 220 cantatas that have survived are at all familiar to musicians, and hardly any have received wide popularity. Musicians have generally failed to make a conscientious study of the cantatas in their entirety and, on the other hand, scholars have offered only limited help to the average musician by presenting purely historical material about each cantata. This publication is therefore a highly welcome companion to the musicologists' work in this field.

W. Gillies Whittaker's analytical guide to the cantatas should prove extremely helpful to those preparing cantatas for public performance, primarily because of the practical information contained in his work.

Dr. Whittaker is well equipped to give his own views of the cantatas, whether we agree with him at all times or not. In England, he was a pioneer, having devoted himself for over thirty years to "true performances" (to use his own words) of all the cantatas. The mere fact that Dr. Whittaker was responsible for such a comprehensive undertaking means that he has a commendable achievement to his name. To publish an accumulation of ideas and practical knowledge about them calls for even greater praise.

At no time does the author make any pretense of being a Bach scholar. In his preliminary remarks he admits that "no fresh knowledge relating to the Cantatas is revealed . . . historical facts are quarried from the authorities quoted" (Forkel, Spitta, Schweitzer, Parry, Pirro and Schering). The author's death occurred in 1944, before a final draft of the work was completed, and since that time many new publications have revealed additional information regarding the works. Mr. Harold Thomson, an associate of Whittaker, and the Oxford University Press, decided not to change the original material presented, for the volumes as they stand now are still vast wells of information.

It must be admitted that to accumulate all these references under one cover is a difficult undertaking. Those wishing to refer to original source material, however, are at a loss. Reference works should be at hand in order to substantiate and coordinate various details. One cannot help but compare these volumes

OUR REVIEWERS:

DAVID DRINKWATER is a member of the music faculty of Rutgers University.

RICHARD F. GOLDMAN has been commissioned to write a libretto for an opera seria based on a seventeenth century French tragedy.

NORMAN LLOYD has been making an informal study of the music and writings of Ralph Vaughan Williams.

with *Handel's Dramatic Oratorios and Masques* by Winton Dean, issued recently by the same publishers. Dean has had a somewhat parallel assignment, but being a highly capable scholar has presented his material in a much more authoritative and methodically documented manner than the author of the present work.

Following Terry's example in *Bach's Cantata Texts, Sacred and Secular*, Whittaker divides his work into three main sections: Part I, the pre-Leipzig years; Part II, Leipzig, 1723-34; Part III, Leipzig, 1735-44. Part IV deals entirely with the secular cantatas. For each period, the author examines the various aspects of the cantatas: borrowed material (both instrumental and vocal); solo cantatas; choral cantatas. Under each of these headings, he incorporates a considerable amount of valuable information.

Everyone concerned with the cantatas can be assured of interesting and refreshing comments on the music in conjunction with the text and the formal structure of the cantatas. As an analytical guide (2449 musical excerpts) alone, this would be a most valuable reference work. In every case, a complete analysis is given of the cantata, each recitative and aria being treated separately. Along with this, a literal translation of the German text is given, preserving the original word order.

A helpful appendix to Part III lists Biblical and apocryphal texts. Appendix I, at the end of Volume II, lists the cantatas alphabetically in German, but gives no page references. Although the work leaves much to be desired, it still supplies a long-standing need for a guide to these greatly neglected masterpieces.

DAVID DRINKWATER

THE MEMOIRS OF LORENZO DA PONTE. Translated by Elisabeth Abbott. Edited and annotated by Arthur Livingston. Preface by Thomas G. Bergin. New York, The Orion Press, 1959. \$5.00.

Da Ponte's delightful *Memoirs* were first published in New York (in Italian) in a series of volumes issued between 1823 and 1833. It seems odd that their introduction in English should have had to wait until 1929, when Miss Abbott's excellent translation first appeared. For if ever there were an amusing document, full of interest not only to musicians and writers, but to students of American history and *mores* as well, surely Da Ponte's miscellany of comments and recollections falls into this category. The *Memoirs* have long been considered a minor classic of Italian literature; questions of style aside, the American reader can now see why. Da Ponte can be described, with some mildness, as a salty character, with the kind of wit and resource needed by any adventurer; what makes him more fascinating than most adventurers is the num-

ber of fields he managed to cover. Few other opera librettists have managed to do as much; perhaps that is why most opera libretti are so dull and dismal. At any rate, Da Ponte had a wide acquaintance with life, and a nice feeling for writing about it.

There is no point whatever in attempting to summarize in a short review just what Da Ponte's *Memoirs* are about, except to say that they are about Da Ponte and some of the rather interesting people he knew: Mozart, Casanova, assorted members of various European nobilities, and a selection of usual and unusual people in New York and Pennsylvania. It is generally suspected that Da Ponte is not always quite truthful, but *Memoirs* are always best read as the kind of fiction that will most interest the reader and most benefit the writer. Good *Memoirs*, that is. Or *Memoirs* that can be read with profit and enjoyment by people not related by blood or marriage to the subject. And these are good *Memoirs*!

The professional musician, or the music student, will probably be most immediately interested in Da Ponte's accounts of Mozart, Salieri, Martin y Soler and other composers. The librettist of *Don Giovanni* had plenty to say about all of them; his picture of the opera in Vienna, however colored by opinion and prejudice, is still the liveliest one we have, and highly to be recommended over the stuffy productions of recent "researchers."

RICHARD F. GOLDMAN

HEIRS AND REBELS: Letters written to each other and occasional writings on music. By Ralph Vaughan Williams and Gustav Holst. Ed. by Ursula Vaughan Williams and Imogen Holst. 111 pp. London, Oxford University Press, 1959. \$2.60.

NATIONAL MUSIC. By Ralph Vaughan Williams. 146 pp. London, Oxford University Press. Re-issue, 1959. \$3.50.

National Music is a re-issue of a series of nine lectures given by Ralph Vaughan Williams at Bryn Mawr College in 1932. *Heirs and Rebels* is a grab-bag of letters between Vaughan Williams and Holst over a period of forty years, plus early writings and later lectures by Vaughan Williams and lecture notes by Holst. Both of these books are intensely English, yet they have a certain pertinence for American musicians. English music in the early 1900s was in the same condition as American music in the 1920s and '30s. How familiar to American musicians is this plaint of Holst's: "It was understood that if you were a good musician you must be a foreigner. And if you were a foreign musician it followed that you must be a better one than an English one." (p. 50)

How contemporary is this passage from an article on "Conducting," written by Vaughan Williams for the 1904 edition of Grove's Dictionary:

. . . one cannot help believing that there are many young English musicians who would become very capable conductors if they only had the means of learning the art. Conducting can

only be learnt at the conductor's desk. On the continent there are many small posts at opera-houses and in concert-rooms through which a young man can gradually rise to the front rank, and obtain a post as Kapellmeister. In England there are no such means of learning the art, and hardly any appointments to be gained at the end. (p. 36)

The early letters between Vaughan Williams and Holst give a sketchy but clear picture of two young musicians searching for a way to be themselves in their music. Many of the letters touch on purely personal topics; others discuss how to perform as organist and choirmaster (Vaughan Williams to Holst) or the advisability of a young composer writing "in the style of."

As time passes the letters become communications between two men who had found their special place in music. Comments, always frank, become even franker. Here is Holst "Pretending to be a University Professor" at Harvard in 1932:

My idea of composition is to spoil as much *ms* paper as possible. But my pupils here would far rather write a thesis on Schoenberg's use of the bass clarinet compared with von Weber's; or, better still, talk vaguely about the best method of introducing the second subject in the recapitulation. And some of these boys have really studied hard—if not music, anyhow books on music. Is this University or is it America.

Heirs and Rebels concludes with Vaughan Williams' 1957 "Talk on Parry and Stanford," his old teachers. He sees the debt that he and many later English composers owe to the men whom many considered reactionaries. He appreciates Parry's broad-mindedness: in his old age, Parry took the trouble to listen to Schoenberg's *Five Orchestral Pieces* even though he did not like them. With the passage of time Vaughan Williams can appreciate Stanford's criticism of a slow movement of his string quartet: "All rot, me boy," and realize that when he had been with Stanford he was "in the presence of a lovable, powerful and enthralling mind; this helped me more than any amount of technical instruction."

The essays in *National Music* must not be read as scholarly investigations of folk music but as part of a conscious journey to find musical roots. They are speculative rather than musicological. They tell more about Vaughan Williams than about national and folk music. He discovered, early in his composing career, that the sincere composer writes out of his own background and experiences. He points to Stravinsky as a composer who was uprooted. Only in those works which are close to Stravinsky's Russian background, *Les Noces* and *Sinfonie des Psaumes*, does Stravinsky become anything other than a "too clever craftsman" and his works "the feats of a precocious child." Many of Vaughan Williams' theories are open to serious questioning. But if these theories led to his orchestral works, *Job*, and the big choral works, they served their purpose well.

NORMAN LLOYD

Alumni News

(Note: The year given in the news items which follow indicates the last full year of attendance in the School.)

1907:

Wallingford Riegger's seventy-fifth birthday, on April 29, occasioned an informal festival of his works in New York's concert halls, in honor of the event. A special birthday concert, at which seven of his compositions were performed, was held on April 27, at the Caspary Auditorium of the Rockefeller Institute, sponsored by the Contemporary Music Society. As an encore to the program, the orchestra and audience joined in singing *Happy Birthday* to the composer, who was in the audience. On the same evening, the Contemporary Baroque Ensemble paid tribute to him by devoting half their program, given in the New School Auditorium, to his works. Earlier in the month, on April 19, he conducted the National Orchestral Society in Carnegie Hall, in the New York premiere of his *Festival Overture*. On May 15, he appeared as guest conductor in Town Hall with the Interracial Festival Chorus and Orchestra, leading a performance of his *Dichotomy*.

The National Association for American Composers and Conductors has honored him with a citation, presented at its annual awards reception held May 19, at the Waldorf Astoria Hotel. The presentation of awards was preceded by a program of his works.

1915:

Howard Hanson has received this year's Huntington Hartford Foundation Award. In making the Award, the Foundation cited "the great contributions to American music made by Dr. Hanson throughout his career." He is the first musician to receive the award. His book, *Harmonic Materials of Modern Music*, has been published by Appleton-Century-Crofts. On May 13, he received an honorary Doctor of Music degree from the University of Michigan. Mercury Records has released his recordings of Bloch's *Concerti Grossi*, Nos. 1 and 2, on disc 50223 and stereo disc 90223, and his own *Elegy*, on stereo disc 90150. He leads the Eastman-Rochester Symphony, joined by the Eastman School Chorus in the *Elegy*, on both discs. His *Summer Scapes*, for orchestra, has been published by Carl Fisher.

1917:

Howard Murphy's *Music for Study*, written with Robert A. Melcher, has been published by Prentice-Hall. He spoke on "The Meaning of Musicianship"

at a meeting of the Ontario Music Educators Association held April 19, in Toronto.

1925:

David Barnett's *Ballade*, for viola and piano, has been published by Oxford University Press.

1930:

Daniel Saidenberg conducts the Saidenberg Little Symphony in works by Purcell and Boyce on disc AS 1003 and stereo disc SAS 1003 of the newly-formed American Society Concerts in the Home Recordings, of which he is musical director. On March 27, he conducted sixty young members of the Junior Club of the Violincello Society in their first concert, held in New York's Judson Hall.

1932:

Henry Brant's *Antiphony I* was performed by the New York Philharmonic, Leonard Bernstein and his assistants conducting, on March 31, April 1, 2 and 3.

1935:

Rosalyn Tureck's *An Introduction to the Performance of Bach*, has been published by Oxford University Press.

1938:

Alexei Haieff's *Symphony No. 2* has been recorded by the Boston Symphony, Charles Munch conducting, on Victor disc LM 2352 and stereo disc LSC 2352.

1939:

Eugene List celebrated the twenty-fifth anniversary of his concert debut with a piano recital in Carnegie Hall on March 22.

Artistic Choral Singing, by **Harry Robert Wilson**, has been published by G. Schirmer.

1940:

James de la Fuente dedicated his May 26 Judson Hall violin recital to the memory of his teacher, **Albert Spalding**, for many years a member of the Juilliard faculty.

1941:

Richard Bales, conductor of the National Gallery Orchestra in Washington, D.C., was awarded Columbia University's Alice M. Ditson Award for 1960.

1942:

Norman Dello Joio's *Sonata No. 3* has been recorded by pianist Frank Glazer on Concert Discs stereo release 217. Carl Fischer has published his *Meditation on Ecclesiastes*, for string orchestra; *Listeners*, for voice and piano; and *O Sing unto the Lord*, for male chorus (TTBB) and organ.

Raymond J. Martin, Associate Professor of Music and College Organist at Agnes Scott College (Decatur, Ga.), has received a study grant from the U.S. Presbyterian Board of Christian Education. He will be in residence at Union Theological Seminary in New York next year, working toward his Doctor of Sacred Music degree.

1943:

Francis Madeira has just completed his fifteenth season as conductor of the Rhode Island Philharmonic Orchestra, in Providence. In addition to its regular concerts, the Orchestra has presented a series of educational concerts which to date have been heard by over 33,000 school children and 10,000 high school and college students.

1945:

Harriet Carter is currently working toward her Doctorate at Columbia University. Under her professional name, **Joanne Carter**, she has recorded two songs on a 45 rpm disc for Square Records.

Leonid Hambro is soloist in Bartók's *First Piano Concerto* and *Rhapsody*, Op. 1, with the Zimble

Sinfonietta conducted by **Robert Mann** (faculty) on Bartók disc 313.

Hadassah Sahr, pianist, presented a program of contemporary music, including **Bernard Wagenaar's** (faculty) *Sonata* and **Robert Starer's** (faculty) *Five Preludes*, in Carnegie Recital Hall on April 2.

1946:

Genevieve Kniese Chaudhuri is a member of the 'cello section of the Houston (Tex.) Symphony.

Robert Craft shared the podium with Igor Stravinsky for a special series of three concerts in Stravinsky's honor, presented by Columbia Records in Town Hall in December and January. He conducts Schoenberg's *Five Pieces for Orchestra*, Berg's "Altenberg" *Lieder* and Webern's *Five Movements for String Orchestra*, on Columbia stereo disc MS 6103. **Bethany Beardslee** (1951) is soprano soloist in the Berg.

Edward B. Marks Music Corporation has published **Alfred Mayer's** *Step by Step Accordion Method*.

Robert Ward's opera, *He Who Gets Slapped*, with libretto by **Bernard Stambler** (faculty) has been published by Galaxy Music, which has also issued his *Prairie Overture*, for band; and *Arioso and Tarantelle*, for viola (or 'cello) and piano.

1947:

Samuel Baron and members of the Fine Arts Quartet have recorded Mozart's *Quartets*, for flute and strings, K. 285, 285a, 285b and 298, on Concert Discs stereo release 215.

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Yehudi Wyner's *Concert Duo* received its first performance in Carnegie Recital Hall on March 13, by Matthew Raimondi, violinist, and Martin Boykan, pianist. The first New York performance of his *Passover Offering*, for flute, clarinet, trombone and 'cello, was given on April 19 at the B. de Rothschild Foundation.

1948:

William Diehl, baritone, and **Norman Goldblatt** (1941), violinist, appeared on "A Program of American Music" at the Newark (N.J.) Museum on March 6.

Juilliard alumni who performed at the National Gallery of Art this season include **Joann Freeman** and **Matthew Kennedy** (1950), pianists; and **Sophia Steffan** (1957), mezzo-soprano.

Armando Ghitalla presented the first performance of Alvin Lucier's *Trumpet Concerto*, written for him, and the first New York performance of Johann M. Molter's (d. 1765) *Second Concerto*, at his Carnegie Recital Hall program on March 27.

Violinist **Sonya Monosoff** and harpsichordist **Stoddard Lincoln** (1952) presented a sonata recital in Carnegie Recital Hall on February 23.

Soloists with the New York Philharmonic next season will include violinist **Zvi Zeitlin** and pianist **William Masselos** (1942).

1949:

Margaret Hillis conducted the New York Chamber Soloists in a program of Mozart and Hindemith on April 27, in the Kaufmann Auditorium of the New York YMHA.

Robert Nagel's *Trumpets on Parade*, for band, has been published by Galaxy Music.

Milton and **Peggy** (1948) **Salkind** included the first New York performance of Seymour Shifrin's *The Modern Temper* in their March 9, program of music for piano four-hands, at the New York YMHA.

Hunter Wiley, Associate Professor of Instrumental Music and Director of Bands at the University of Tampa (Fla.) has been named Music Consultant to the Hillsborough County Education Department.

1950:

Making their Lewisohn Stadium debuts in New York this summer will be pianists **David Bar-Illan**, **John Browning** (1957) and **Frank Renato Premezzi** (1959).

Norman Myrvik, tenor, is currently touring in Norway, Sweden, Denmark, Germany and France.

1951:

The Village Civic Symphony, which makes its home in New York's Greenwich Village, gave the first performance of **Theodore Newman's** (1960) *Hymn for Strings* on April 6, under the direction of its founder and conductor, **Norman Masonson**.

Russell Oberlin, countertenor, will sing what is probably the first modern performance in the original voice range, of Handel's *Ombra Cara*, with the BBC Symphony Orchestra in London's Albert Hall

on July 30. While in England, he will also appear on the BBC and will give concerts and lectures at the Dartington Summer Festival. He is touring England, France and Italy this summer as a guest artist with the New York Pro Musica's production of *The Play of Daniel*.

Hall Overton's *Quartet No. 2* has been recorded by the Beaux-Arts String Quartet on Composers Recordings disc CRI 126.

Leontyne Price will make her Metropolitan Opera debut next season as Leonora in *Il Trovatore*. She has been invited by Herbert von Karajan to perform the role in July for the opening of the new Salzburg Festival Theatre. Her La Scala debut, as Aida, this spring, was followed by appearances with the Vienna Philharmonic, at the Salzburg Festival, and with the Vienna State Opera, with which she is completing her third season. Next fall she will appear with the San Francisco Opera in *Madame Butterfly*. With **David Garvey** (1948), pianist, she has recorded "A Program of Song" on Victor disc LM 2279 and stereo disc LSC 2279.

Michael Rabin, violinist, performs "Kreisler Favorites" on Capitol disc P 8510 and stereo disc SP 8510.

1952:

The University Choir and Chamber Choir of Southern Illinois University, conducted by **Robert S. Hines**, presented a program of "Music by Living American Composers" on April 10, at the University. Included were works by **Vincent Persichetti** (faculty), **William Schuman**, **Norman Dello Joio** (1942) and **Howard Hanson** (1915).

1953:

Joseph Liebling was musical director and pianist for the revival of Marc Blitzstein's opera, *No for an Answer*, given April 18 and 25 at the Composers' Showcase in New York.

Jeanette Scovotti, soprano, is a member of the Santa Fe Opera Company.

Elyakum Shapira has been named an assistant conductor of the New York Philharmonic for the 1960-61 season.

James Sutcliffe's *Gymnopedie* has been recorded by the Eastman-Rochester Symphony, **Howard Hanson** (1915) conducting, on Mercury disc MG 50053. His *Elegy for Wind Orchestra* was performed by the Pittsburgh Wind Symphony conducted by **Robert Boudreau** (1950) on June 14. Lawson-Gould has published his Christmas carol, *So We Now Carolling*.

1954:

Louis Calabro's *Sonatina*, for piano, has been published by Elkan-Vogel.

1955:

Sarah Dubin has been engaged as first soprano soloist at the Berlin Komische Oper.

John Koch's song, *O My Luve Is Like a Red, Red Rose* (Robert Burns) has been published by Orchesis Publications.

Mary MacKenzie, mezzo-soprano, is the winner of the Metropolitan Opera auditions. She will appear next season with the Metropolitan Opera Company.

Betty Sawyer's *Spring Serenade*, for soprano, flute, oboe, 'cello and piano, received its premiere on April 10, in the "Music in Our Time" series at the New York YMHA.

1956:

Kevin Carlise and his Dance Company appeared at the New York YMHA on March 6, presenting three of his new works: *Jazz Andante*, *Joy of Dancing* and *And. . .*

Lynn Rasmussen has received a contract as leading soprano at the Beel Stadtheatre, Switzerland.

1957:

John Canarina is conducting the Seventh Army Symphony Orchestra in Germany. The Orchestra plays three or four concerts a week, travelling throughout West Germany and to other parts of Europe. In February, they presented a series of concerts in Berlin, including in the programs **William Schuman's** *Judith*. Programs for their spring tour of France and Italy included **Vittorio Giannini's** (faculty) *Prelude and Fugue for String Orchestra*.

William Cooper, Junior High School Band Director in Edinburg Tex., performed Mozart's *Piano Concerto*, K. 466, with the Valley Civic Orchestra on April 26, at the dedication of the new Civic Auditorium in MacAllen, Tex.

Abraham Kaplan appeared with his chorus, the Camerata Singers, as guest conductor of the Goldman Band, on June 25 and 26.

Robert Mandell conducted the Ars Nova Orchestra in its Carnegie Hall concert on April 18.

Edna Marie Natkin is teaching music theory at the Carmel (Calif.) branch of the San Francisco Conservatory of Music.

Joseph Schwartz has been appointed Assistant Professor of Piano at Oberlin Conservatory for next year.

Ford Foundation grants, to sponsor composers-in-residence for twelve school systems throughout the country, have been made to Juilliard alumni **Michael White**, who held a similar grant last year, Amarillo, Tex.; **Peter Schickele** (1960), Los Angeles, Calif.; and **Theodore S. Newman** (1960), Tulsa Okla.

1958:

Mary Freeman Blankstein, violinist, received the Premier Prix from the Brussels Conservatoire in the Concours of 1959.

James Johnson and Kathryn Simpson performed Spencer Norton's *Partita*, for two pianos and orchestra, with the Minneapolis Symphony Orchestra, Antal Dorati conducting, on April 10.

Chung Choo Oh, pianist, appeared in Carnegie Recital Hall on March 12.

1959:

Stefan Bauer-Mengelberg, who has been an assistant conductor of the New York Philharmonic this year, has been appointed conductor of the St. Louis Philharmonic Orchestra for the 1960-61 season.

Dobbs Franks has been named musical director and accompanist of the National Grass Roots Opera Company.

Raymond T. Jackson, pianist and director of music at Trinity Lutheran Church in Tenaflly, N.J., has received a fellowship for advanced study from the Howard Foundation at Brown University.

William Shores, baritone, made his debut in Carnegie Recital Hall on March 6.

1960:

Juilliard Alumni who have received Fulbright scholarships for study in Europe include **Regis Benoit**, to study piano in France; **Lorna Da Costa**, organ in Frankfurt, Germany; **John Koch** (1955), composition in Paris, France; **Marian Krajewski**, voice in Vienna, Austria; **Frank Renato Premezzi** (1959), piano in Rome, Italy; **Katherine Schenerlein**, piano in Munich, Germany; **Allan Schiller**, violin in Brussels, Belgium; and **William Whitesides**, voice in Cologne, Germany.

Jonathan Sack, pianist, has received the Young Artist Award of the New York YMHA. He will appear in recital at the Y's Kaufmann Auditorium on December 4.

The Swarthmore Singers of Swarthmore College gave the premiere performance of **Peter Schickele's** *The Canticle of the Sun*, written for them, on April 23. He is a 1957 graduate of the College.

Obituaries

Emily Boekell, a member of the Preparatory Division piano faculty, since 1929, died on December 15.

Joseph Bonime, a member of the class of 1917, died on November 8. A pianist and composer, he began his career as an accompanist, playing for Mischa Elman and Eugene Ysaye among others. He was long active as a conductor and arranger for radio, having been associated with WJZ and later with CBS. From 1930-1958, he was a member of the radio department of the McCann-Erikson advertising agency.

John Fiasca, a member of the class of 1946, died of a heart attack on May 14, while touring in Japan with the Boston Symphony Orchestra, of which he was a member of the viola section.

Joseph Golden, a member of the class of 1949, died on April 4. Formerly a member of the horn sections of the Houston Symphony and the Minneapolis Symphony, he had joined the New York Philharmonic just prior to its European tour last summer.

Blanche Salomon Shields, a member of the class of 1928, died on May 16. She had been for many years a piano teacher in New York, and appeared frequently in recital.

Vincent P. Tramontana, a member of the class of 1950, was killed on February 25 in the crash of an airplane carrying a group of Navy Band members to Rio de Janeiro. He had been a member of the Navy Band for ten years.



CHARLES WENDT

Mme. Lhevinne acknowledging the applause of the Juilliard Orchestra after receiving the School's birthday citation.



IMPACT

Mme. Lhevinne, with students and former students at the birthday party given in her honor by her friend and former student, Mrs. J. N. Heed.

Rosina Lhevinne-Eightieth Birthday Celebration

March 28, 1960

On Tuesday, March 29, Rosina Lhevinne celebrated her eightieth birthday. And on Monday, March 28, Juilliard School of Music gave a birthday party for this distinguished faculty member. But this was an unusual party, for the gift offered for the occasion was Mme. Lhevinne's own performance, with members of the Juilliard Orchestra and their conductor, Jean Morel, of Mozart's Concerto in C major, K. 467.

The performance was given in the School's Concert Hall to a standing-room-only audience which paid tribute to the performer and her performance with a standing ovation.

But the guest of honor was not allowed to leave the platform without receiving a gift in return. Following the performance, President William Schuman joined Mme. Lhevinne on stage to present the School's birthday gift to her saying, in part:

Thank you, Rosina, for this marvelous present you've given us on the eve of your birthday.

I feel today that this occasion is 100% joyous, and no speech could possibly add to that joy. So there will be no speech. I do want to say just this: that every member of this audience—your colleagues, your pupils, and many of your other friends and admirers, Maestro Morel, and our wonderful students—will never forget this day. We will cherish it always.

But, Rosina, I think that we're being a little selfish. We want to make quite sure that you remember it. With all the music that goes on here, we nevertheless, when we're with musicians, like to say that we're an academic institution; and when we're with the academicians, we tell them that we're musicians. But today we're going to be a little of both—we're going to give you a diploma.

I'd like to read this diploma, because it's not our usual form of diploma. We don't give honorary degrees—everybody gets honorary degrees and they wouldn't be good enough for you. And we didn't know exactly what you would be majoring in—but we have said the following:

Juilliard School of Music

citation to

ROSINA LHEVINNE

on the occasion of her eightieth birthday

in recognition of her outstanding contribution as a member of the faculty of this school for thirty-five years and to mark her distinguished achievements as inspired artist and teacher, in which capacities she has enriched the musical life of her adopted country.

In Witness Whereof, we have caused this citation to be signed by the President and the Dean of the Juilliard School of Music and our corporate seal to be hereunto affixed and attested by the secretary, in the City of New York, on the twenty-ninth day of March, in the year of our Lord, one thousand nine hundred and sixty.

Accepting the citation, Mme. Lhevinne replied:

Of course, there are no words that could express my gratitude to you and to Mark Schubart for this citation and for the touching thoughtfulness with which you arranged this celebration. You knew probably that nothing would give me more pleasure than to play for you, and especially under the baton of my dear friend and distinguished colleague, Jean Morel. I certainly am grateful to him and to the members of the orchestra.

My heart is so full that words could not express my feelings; but I would like to tell you how endlessly grateful I am to Almighty God, that He gives me the joy to celebrate my eightieth birthday and allows me to play for you. I hope and pray that I will be able to continue to work, to teach, and to share with all of you, my dear young people, Mr. Lhevinne's and my experience in music and in life.

An informal reception in Mme. Lhevinne's honor was held following the concert.

IMPACT



President William Schuman presenting the School's birthday citation to Mme. Lhevinne.

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Left, Princess Marie Louise and Ilka, his country sweetheart, vying for János' attention. Middle, Napoleon himself enters the field of battle. Right, Count Eberlastin finds himself outclassed by János.



PHOTOS BY IMPACT

János celebrates his engagement to Princess Marie Louise at a festive royal dinner.

Alumni Here and There

Letter to the Editor

Alumnus Merle I. Kelly writes of his experiences as a missionary of music in Japan. His letter arrived here in early June.

In a few days the Boston Symphony will leave Japan after giving twenty-two concerts on its tour of this country. Everywhere it has gone, the fine response has been overwhelming. It is wonderful that amidst all of the anti-U.S.-Japan Treaty demonstrations that are going on at this time, that the U.S. saw fit to send its finest ambassadors of good will. Their influence will be felt for years to come.

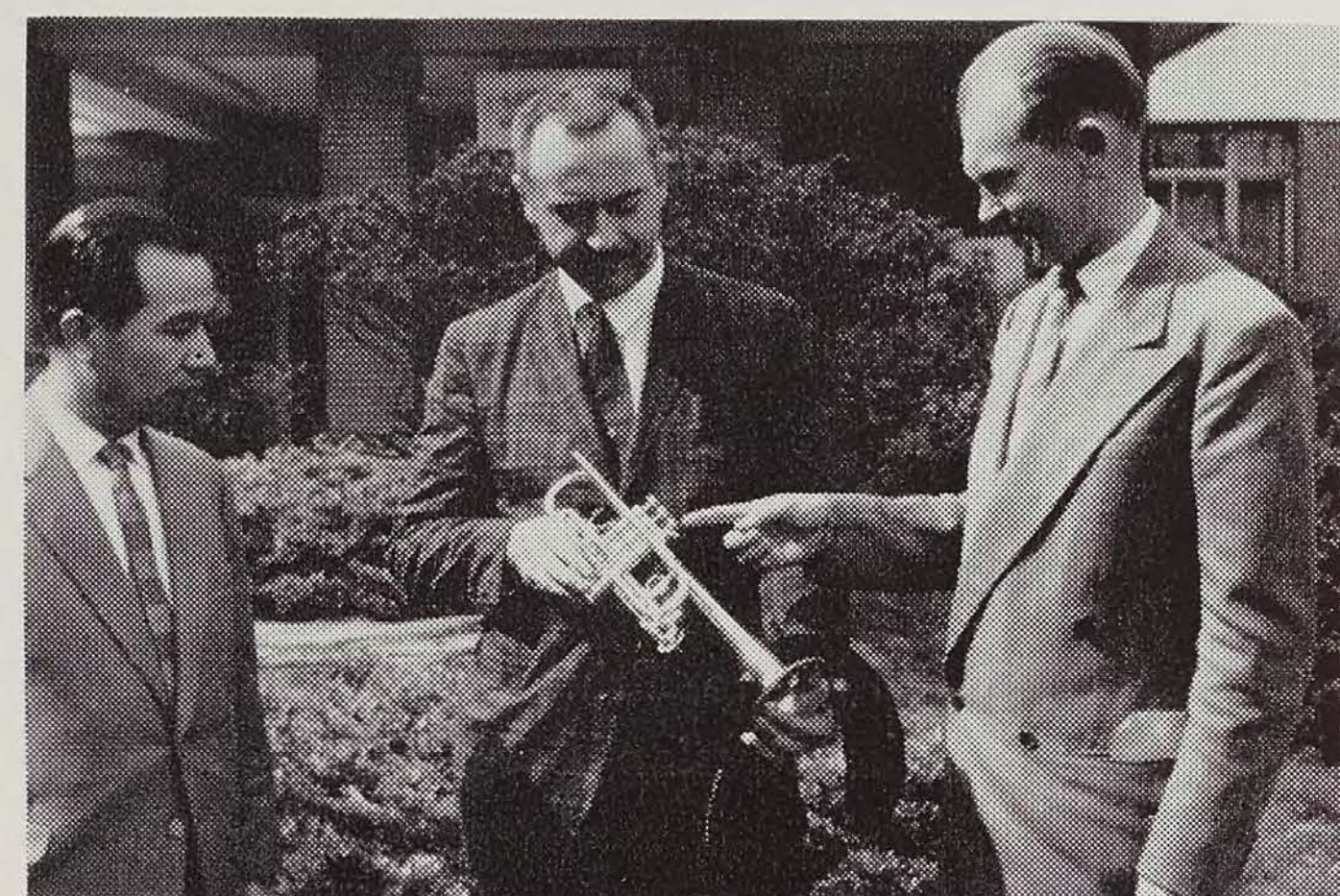
It was wonderful to have a chance to hear the orchestra when they played in Nagoya. There were many however that were unable to get even standing room tickets.

Armando Ghitalla (Juilliard 1948) spent the day with us and it was good to mention Juilliard classmates that neither of us had thought of for several years. Kinjo Gakuin (the Presbyterian-related girl's school where I teach music) invited "Mundy" to make a tape recorded interview which was played in a broadcast to the entire student body of more than 5,000 girls.

Enclosed is the photo that you asked for. Mr. A. Menjo has been teaching music for seventeen years at Kinjo and for the past five years has been developing the orchestra program in the Junior and Senior High School department. We now have two orchestras of about thirty members each. At present, I am helping to develop an orchestra at Kinjo College. Also, each morning before school, at 7:30 a.m., over forty wide-awake seventh graders are learning to play various wind instruments.

In addition to my teaching and going with other missionaries, helping with the music at evangelistic meetings, I'm playing first horn with the Nagoya NHK (radio-TV) on its weekly symphonic radio program broadcast to the whole nation. So you see that the life of a missionary is varied indeed.

On the Easter weekend two years ago, I accompanied two evangelistic missionaries to a small island just south of Shikoku Island. I was amazed to learn



L. to r.: Mr. A. Menjo, Armando Ghitalla and Merle Kelly.

from the old people on the island that we were the first foreigners ever to visit their island. Only 370 people live on the island. No electricity and all the water has to be boiled. Very few vegetables and fruit. The doctor comes once a year. Such is the scene—but you should have heard those children (and their parents too) who crowded into the school room sing the first part of Handel's Hallelujah Chorus. They were hearing of Jesus' Universal Love.

We had to leave the island when one of the storms that comes at that time of year started. By small fishing boat with the waves going over the top of the boat, we made the three-hour dash back to the mainland. Thrilling and exciting to say the least. Ah yes—missionary life is varied indeed!

I wonder if you could put a question in **The Juilliard Review** sometime asking for other alumni who have gone into the field of Christian music in its many facets. For instance, **Esther Metz** (1950), who sang with the Shaw Chorale for several years, is now in Mendon, Mass., the wife of a Baptist minister. **Dick Foulkes** (1950) went from Juilliard to Fuller Seminary and on to Costa Rica where he teaches in the seminary of the Latin American Mission. He also gives regular concerts (piano).

I'm grateful for your interest in Japan and will later write of other music activities here.

MERLE I. KELLY (1947)
Missionary (Music Education)
Presbyterian Church in the U.S.



Left, alumnus Michel Bloch, with Jerry Lukowicz of Poland, at the Chopin Competition in Warsaw. Right, dance alumna Jerry Bywaters with Ruth St. Denis.

Alumni Association Honors Graduates

The Alumni Association closed its year's activities on Tuesday, May 24, with its annual dinner and concert in honor of the graduating class. One of the most successful parties the Association has given in recent years, the dinner was marked by a record attendance. Alumni President Alton Jones welcomed the graduates into the Association, introducing them, the newest members, to the returning alumni, faculty members and members of the School's administration who attended the dinner.

In a departure from the custom of previous years, the dinner was served to the guests by Mrs. Ella Morris and her Cafeteria staff. Attractive table decorations and gracious service added to the festivity of the occasion, providing a pleasant background for the reunions of old friends, alumni and faculty, and the celebration of the graduates' successful completion of their Juilliard studies. Many of the tables were reserved by members of the major faculty, who were joined by their graduating students and alumni who had returned to share in the pleasure of the occasion.

Following the dinner, the Association presented its annual concert in the School's Recital Hall. As in the past, the concert featured performances by the current Alumni Scholars.

The first half of the program was devoted to choral works conducted by Nathan Carter. An

assistant conductor of the Juilliard Chorus, Carter, who has been studying at the School with Frederick Prausnitz, received his M.S. degree at the Commencement exercises held on May 27. He is returning to the School for the 1960-61 academic year to continue his duties with the Chorus. His program included three *a cappella* works by Victoria: *Estote fortes in bello*, *Ave Maria* and *O Magnum Mysterium*, sung by a twenty-five voice chorus assembled by him from the School's student body. The chorus was joined by a student orchestra and soloists alumna Shirley Verrett-Carter, alto, and students James Justice, tenor and David Wingate, bass, for the concluding work, Handel's *Utrecht Jubilate*.

The second half of the program was presented by Allan Schiller, violinist. A student of Oscar Shumsky, Schiller had previously studied with Alumni Treasurer Louise Behrend and Louis Persinger. He has been awarded a Fulbright Scholarship for study in Brussels next year. Accompanied by Stephen Manes, he performed Bach's *Sonata* in E Major, Schubert's *Rondeau Brilliant*, Op. 70, and Saint-Saëns' *Caprice*, Op. 52.

A capacity audience warmly applauded both performers who provided an evening of music-making of which the Alumni Association, as the donor of the scholarships which provided a year of study for these young musicians can be justly proud.

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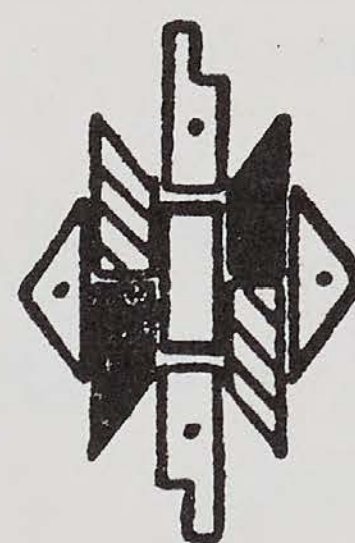
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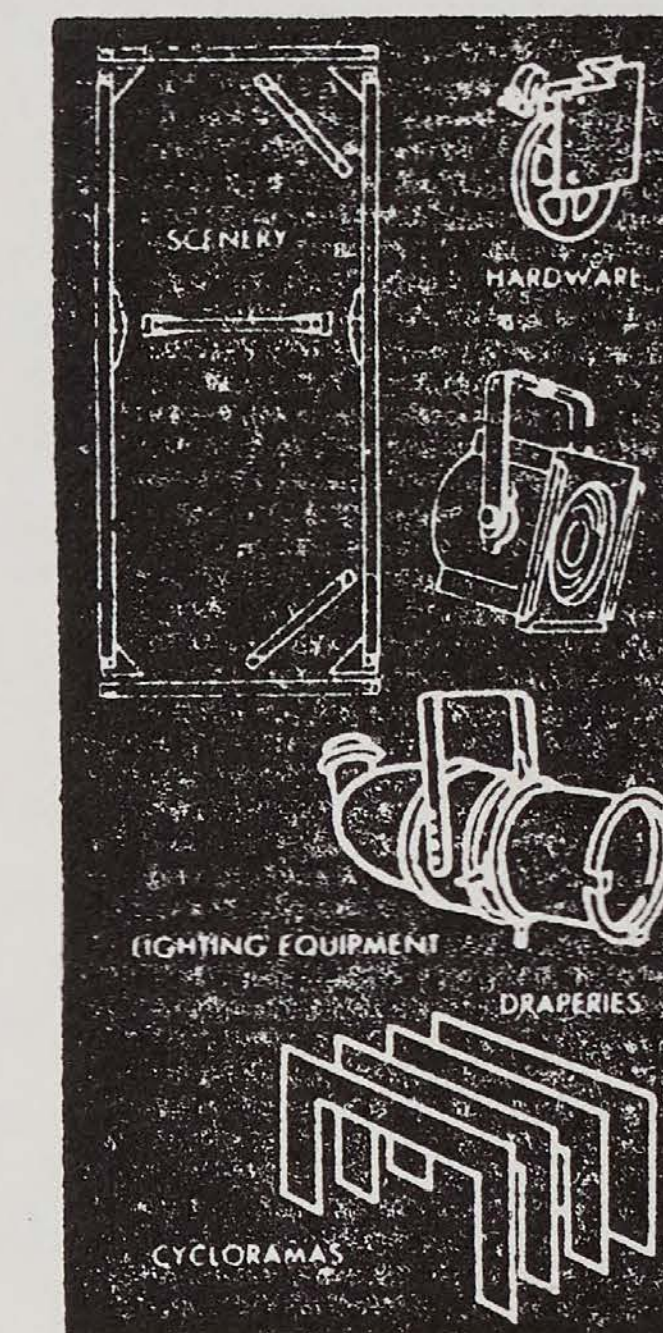
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DORIS HUMPHREY, Choreography

WILLIAM DALE, SIMON SADOFF, Pianists

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PAULINE LAWRENCE: Costumes

DORIS HUMPHREY: Set

THOMAS SKELTON: Lighting

† NIGHT WANDERING Bo Nilsson

(*Bewegungen, Quantitäten und Schlagfiguren.*

In accord with the composer's intention, the music is heard electronically.

Piano, David Tudor; Sound engineering, Earle Brown)

MERCE CUNNINGHAM, Choreography

MERCE CUNNINGHAM, CAROLYN BROWN

NICOLA CERNOVICH: Lighting

INTERMISSION — 15 minutes

‡ First performance, Dance Festival, Bennington College, Summer, 1938.

† American Premiere

* **TRANSFIGURED SEASON** *Jack Behrens*

RUTH CURRIER, Choreography

SIMON SADOFF, Conductor

Figure in Time MARTHA WITTMAN
Premonitory Figure RUTH CURRIER
The Changing Ones Julie Arenal,
Joan Miller, Tryntje Ostrander, Jan
Stockman, Dimitra Sundeen, Ann Vachon

THOMAS SKELTON: Lighting

‡ **SEPTET** *Erik Satie*
(Trois Morceaux en Forme de Poire, in seven parts)

MERCE CUNNINGHAM, Choreography

JOHN CAGE, ROBERT DUNN, Piano (Four Hands)

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In the Morgue
In the Distance
In the End

The poetic ambiguity of the music and the dance titles expresses the character of this ballet, the subject of which is Eros, and the occurrence of which is at the intersection of joy and sorrow.

MERCE CUNNINGHAM
CAROLYN BROWN, VIOLA FARBER, MARILYN WOOD,
REMY CHARLIP, JACK MOORE

NICOLA CERNOVICH: Lighting

INTERMISSION — 15 minutes

* World Premiere: Commissioned by Connecticut College.

‡ This ballet was choreographed and first performed at Black Mountain College, 1953.

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PAULINE LAWRENCE: Costumes

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‡ Commissioned by Connecticut College; first performance at the Seventh American Dance Festival, August 19, 1954

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 JUDITH (Bales-Johnson) August 13, 1949
 INVENTION (Humphrey-Lloyd) August 13, 1949
 DOMINO FURIOSO (Bettis-Segall) August 14, 1949
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 FESTIVAL (Maslow-Matlowsky) August 16, 1949
 THE MOOR'S PAVANE (Limon-Purcell) August 17, 1949
 IT IS ALWAYS FAREWELL (Bettis-Baselon) August 18, 1949
 IMPROMPTU (Bales-Satie) August 5, 1950
 THE EXILES (Limon-Schoenberg) August 11, 1950
 SONATA (Dudley-Bartok) August 12, 1950
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 AMOROUS ADVENTURE (Koner-Miller) August 16, 1951
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 THE QUEEN'S EPICEDUEM (Limon-Purcell) August 21, 1952
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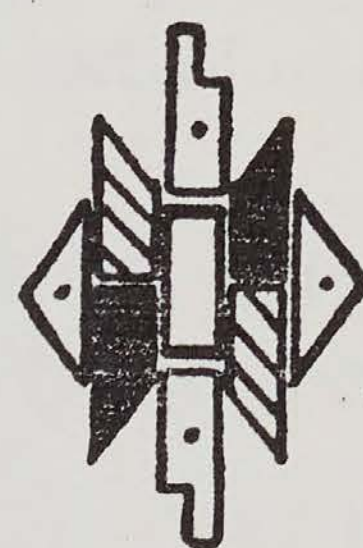
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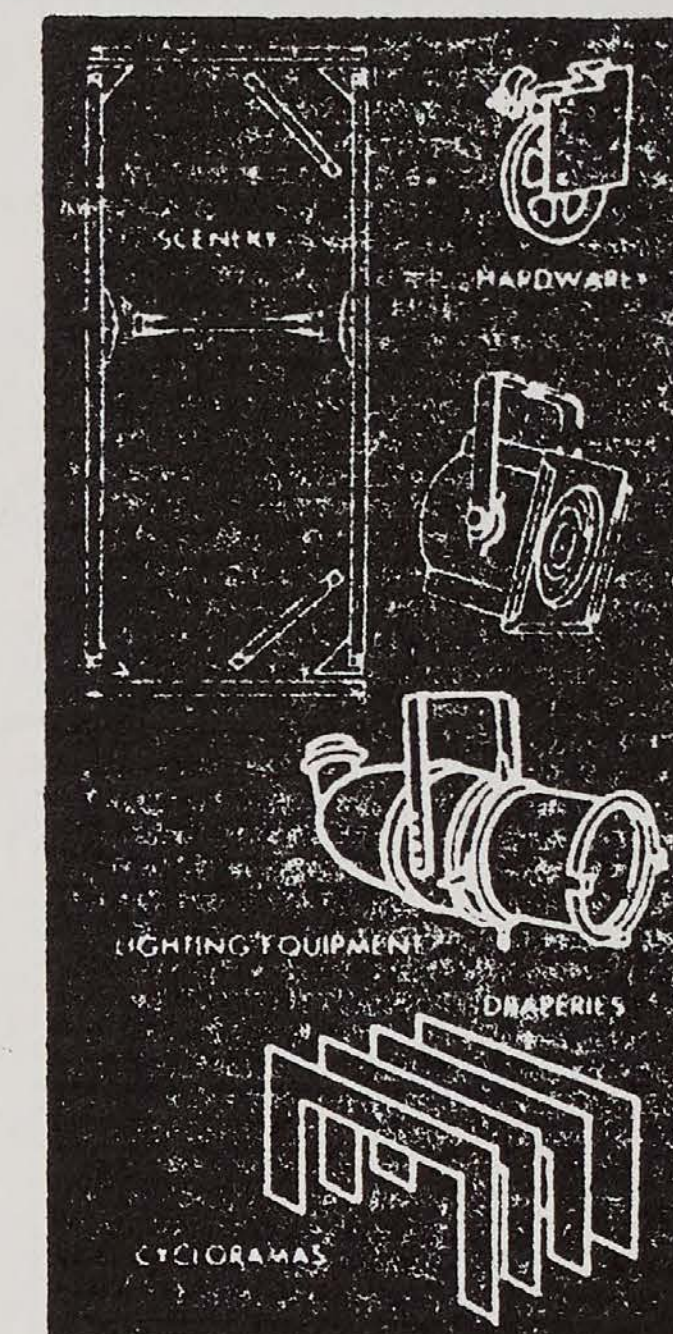
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—*Azeddin El Moccadecci*

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DIVERSION OF ANGELS (Graham-Dello Joio) August 13, 1948
 CORYBANTIC (Humphrey-Bartok) August 18, 1948
 THE STRANGLER (Hawkins-Martinu) August 22, 1948
 OUT OF THE CRADLE ENDLESSLY ROCKING (Dudley-Beethoven) August 13, 1949
 JUDITH (Bales-Johnson) August 13, 1949
 INVENTION (Humphrey-Lloyd) August 13, 1949
 DOMINO FURIOSO (Bettis-Segall) August 14, 1949
 VAGARY (Dudley-Bartok) August 16, 1949
 FESTIVAL (Maslow-Matlowsky) August 16, 1949
 THE MOOR'S PAVANE (Limon-Purcell) August 17, 1949
 IT IS ALWAYS FAREWELL (Bettis-Baselton) August 18, 1949
 IMPROMPTU (Bales-Satie) August 5, 1950
 THE EXILES (Limon-Schoenberg) August 11, 1950
 SONATA (Dudley-Bartok) August 12, 1950
 THE VILLAGE I KNEW (Maslow-Tucker, Matlowsky) August 18, 1950
 CONCERT (Limon-Bach) August 19, 1950
 SONNETS (Maslow-Schumann) August 16, 1951
 NIGHT SPELL (Humphrey-Rainier) August 16, 1951
 AMOROUS ADVENTURE (Koner-Miller) August 16, 1951
 A SONG FOR YOU (Weidman-Houston) August 18, 1951
 THE HAUNTED ONES (Bales-Kirchner) August 18, 1951
 THE QUEEN'S EPICEDUM (Limon-Purcell) August 21, 1952
 MOSTLY LIKE FLIGHT (Aul-Stravinsky) August 21, 1952
 SNOW QUEEN (Maslow-Prokofieff) August 22, 1952
 FAMILY PORTRAIT (Dudley-Kupferman) August 22, 1952
 FANTASY & FUGUE (Humphrey-Mozart) August 23, 1952
 THE VISITATION (Limon-Schoenberg) August 23, 1952
 RUINS AND VISIONS (Humphrey-Britten) August 20, 1953
 CASSANDRA (Koner-Copland) August 20, 1953
 MALOCCHIO (Butler-Provenzano) August 20, 1953
 PERILOUS FLIGHT (Hoving-Bartok) August 21, 1953
 MANHATTAN TRANSFER (Maslow-Smith, Yancey, Johnson) August 21, 1953
 30TH AT 3RD (Aul-Albeniz, Laparra, deFalla) August 22, 1953
 SONATA FOR DANCER AND PIANO (Aul-Raphling) August 22, 1953
 SATYROS, SPRING (Hoving-Poulenc) August 22, 1953
 DON JUAN FANTASIA (Limon-Liszt) August 22, 1953
 THE TRAITOR (Limon-Schuller) August 19, 1954
 FOUR WINDOWS (Yuriko-Bartok) August 19, 1954
 WHERE THE ROADS (Yuriko-Lester) August 19, 1954
 MAN DANCING (Nagrin-Bartok) August 20, 1954
 A DREAM (Dietz-Kessler) August 21, 1954
 FELIPE EL LOCO (Humphrey-trad.) August 21, 1954
 AIRS AND GRACES (Humphrey-Locatelli) August 19, 1955
 SCHERZO (Limon-Johnson) August 19, 1955
 SYMPHONY FOR STRINGS (Limon-Schumann) August 19, 1955
 IDYL (Currier-Bartok) August 20, 1955
 SATYROS, Summer, Autumn (Hoving, Nielsen-Poulenc) August 20, 1955
 THE ANTAGONISTS (Currier-Stravinsky) August 20, 1957
 CONCERTINO (Koner-Pergolesi) August 20, 1955
 DANCE OVERTURE (Humphrey-Creston) August 15, 1957
 BLUE ROSES (Limon-Bowles) August 16, 1957
 RUNCIC CANTO (Nikolais) August 16, 1957
 THE GREAT SONG (Hoyer-Wiatowitsch) August 18, 1957
 ANTIC MEET (Cunningham-Cage) August 14, 1958
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 SUMMERSPACE (Cunningham-Cage) August 17, 1958
 TENEBRAE 1914 (Limon-Wilson) August 13, 1959
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 TIDES (Koner-Villa-Lobos, Guiffre, Farberman) August 14, 1959
 RUNE (Cunningham-Wolff) August 14, 1959
 THEATRE FOR FOOLS (Nagrin-Bartok) August 15, 1959
 THE APOSTATE (Limon-Krenek) August 15, 1959

STUDENT *notebook*

Dancer's Advice: Take Steps to Improve Mind First

By HOPE JOHNSON.

How important is at least a nodding acquaintance with Dostoevski or the atomic theory to a gifted student of the dance?

Should the high school girl who wishes to follow in the footsteps of a Melissa Hayden or a Martha Grahame give herself completely to practice or should she take time out for the mind exercise of college?

Lithesome, imaginative Carol Egan, 21, who was graduated this summer from the Julliard School of the Dance, eight years old and the newest of the famous institution's faculties, is glad she took time out to take a BS. She would recommend a similar dance pattern to other serious dancers about to graduate from high school.

Off to Holland.

"I'm glad I made the choice of college rather than a dance studio," she said yesterday before she left for Holland where she has been invited to conduct classes in the modern dance for the next six months.

"I knew I would get more out of college when I made the decision," she continued. "But I had no idea at the time exactly how much.

"It's important for dancers to see and know many things outside their own fields — language, humanities, philosophy," she explained. "Musicians and dancers need all the background they can get.

Started at Four.

"And there's an even more important reason," she said



Photo by Bottega.

CAROL EGAN.

after careful thought. "It is not enough for a dancer just to imitate. We're in a stagnant period of the dance. It's time now for young people to develop their own ways of saying things. And one of the best ways is to learn as much as possible."

Carol who first began dancing at the age of four and performing at five "because my parents thought I was shy," decided definitely on a dance career when she was 14. An honor student in her Los Angeles high school she took dance classes practically every night of the week and considered them "a vacation."

For her scholastic as well as on-stage ability Carol won a partial scholarship to Julliard. And here, she points out another advantage of pursuing a

dance major in a good college. "We were taught by the best teachers of many schools rather than by one."

May Go to Sweden.

After Holland where she will teach in the Rotterdam Dance School, Carol hopes to teach in Stockholm. Holland is now one of the most dance-minded countries in the world, she says. "It all happened in the last few years." If her Swedish prospects go through she may be able to teach modern dance at the famous Royal Swedish Ballet Company.

Carol has studied both

modern and ballet. She prefers ballet at the moment. "I think I can say more of the things I want to say in modern dance," she said.

When she returns from Europe Carol hopes to concentrate on both teaching and performing. "Modern dance companies perform less often than ballet groups," she explained.

Likes To Teach.

Carol regrets the fact that so many people think of teaching as an economic way out. She's going into the field with her whole heart.

"Too many people think of the career as a way of making a living.

"The first time I taught was at Horace Mann. It was exciting to instill in those young children a love for the dance. If you can communicate your own love to others even if they are interested in it only as a hobby, I think a person has done something worth while."

Carol considers herself lucky that she is equipped to teach the dance.

"It's one of the first arts. And it's one of the few arts you can teach without know-

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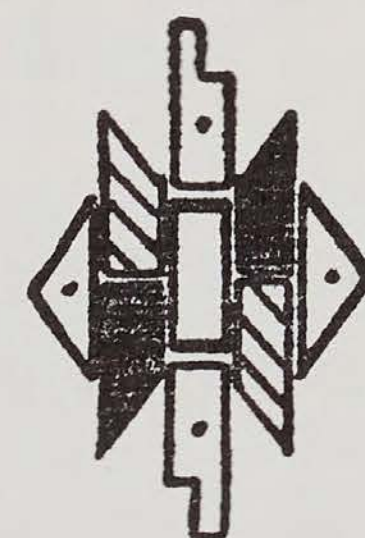
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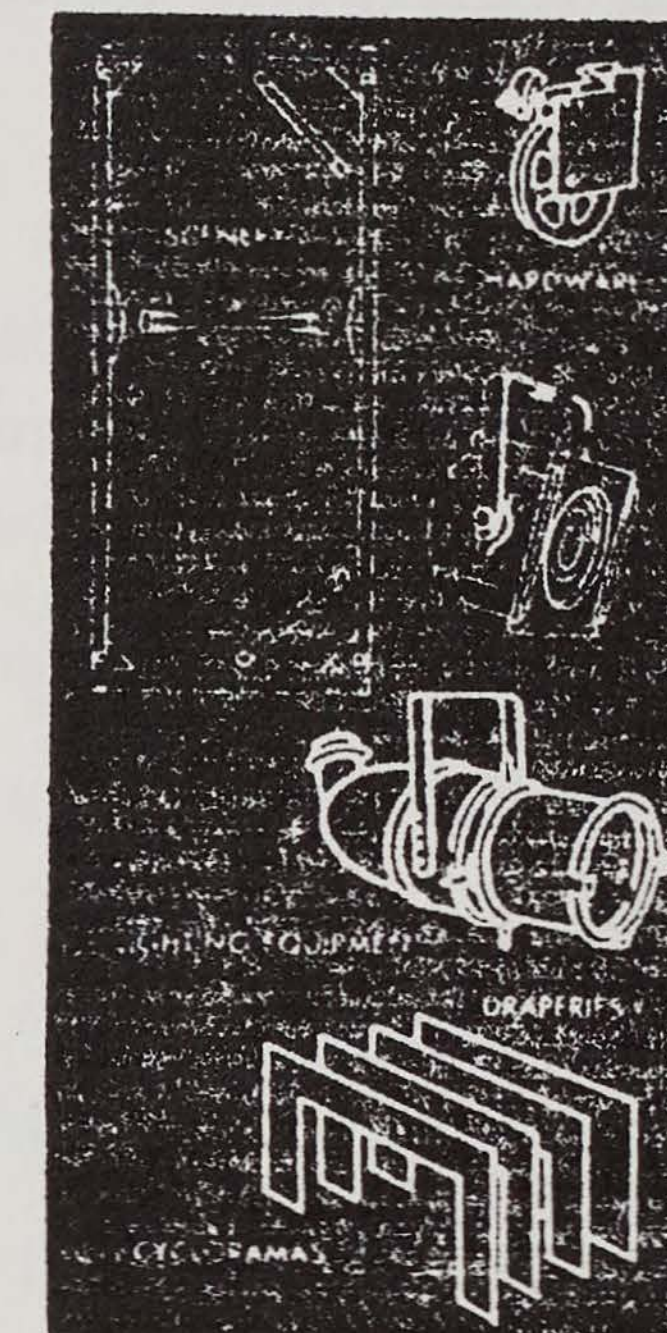
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GERTRUDE LIPPINCOTT

and

ROBERT MOULTON

Concerts

Master Lessons

Demonstrations

Lectures

1960-1961 Season

Opens — Oct. 28-30 at
MACALESTER COLLEGE
ST. PAUL, MINNESOTA
(with Dance Repertory Group)

For Information:

252 Bedford Street S.E.
Minneapolis 14, Minnesota

AMERICAN DANCE FESTIVAL COMMITTEE

Rosemary Park, Chairman; Martha Hill, Louis Horst, Allen Lambdin, Norman Lloyd, Jeanette Schlottmann, Thomas Watson, Theodora Wiesner

CREDITS . . .

Jose Limon Company costumes executed by Nellie Hatfield, Elizabeth Parsons, Consuelo Gana and Diana Allen. Shoes and Tights by CAPEZIO. Wardrobe Master, Charles Tomlinson.

Rehearsal Assistant for Missa Brevis and Passacaglia, Lucas Hoving.

Pearl Lang Company Costumes executed by Nellie Hatfield and Ruth Frank.

Music by Erik Satie used by kind permission of Salabert Publications; Contemporary Music Publishers Corporation.

Auxilliary percussion and tympani from the United States Coast Guard Academy Band.



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23 Years

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ADELPHI COLLEGE DANCE DEPARTMENT

Mr. Harry Bernstein, chairman
Hanya Holm, consultant

Four-Year Course of Study Leading to
the Bachelor of Arts Degree with Major
in Dance, including:

Modern Dance	Ballet Technique
Theory & Composition	Ballet Repertory
Rhythmic Training	Music for Dance
Dance History	Labanotation
and Education	

Dance Production and
Performance in the

ADELPHI DANCE THEATRE

Write for catalog and application:	Dean of Admissions ADELPHI COLLEGE Garden City, L. I., N. Y.
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Saturday, August 20, 1960, 3:00 p. m.

SUITE FOR FIVE

John Cage
(Music for Piano)

MERCE CUNNINGHAM, Choreography

JOHN CAGE, ROBERT DUNN, Pianos

Solo: At Random

Solo: A Meander

Trio: Transition

Solo: Stillness

Duet: Extended Moment

Solo: Excursion

Quintet: Meetings

The events and sounds of this dance revolve around a quiet center, which, though silent and unmoving, is the source from which they happen.

MERCE CUNNINGHAM

CAROLYN BROWN, VIOLA FARBER, MARILYN WOOD, REMY CHARLIP

ROBERT RAUSCHENBERG: Costumes

NICOLA CERNOVICH: Lighting

INTERMISSION — 10 minutes

WALL OF SILENCE *Florent Schmitt*

LUCAS HOVING, Choreography

SIMON SADOFF, Conductor

Louis Graeler: First violin

Bernard Lurie: Second violin

Golda Shour: Viola

Leo Rostal: Cello

PATRICIA CHRISTOPHER, LUCAS HOVING

BETTY DE JONG, NANCY LEWIS, KOERT STUYF, KARL WOLZ

LAVINA NIELSEN: Costumes

THOMAS SKELTON: Lighting

SONGS REMEMBERED *Alban Berg*

JACK MOORE, Choreography

NANCY LEWIS and JACK MOORE

1st Recitative . . . Solo

2nd Recitative . . . Solo

Chant . . . Duet

3rd Recitative . . . Solo

Sonnet . . . Duet

JACK MOORE: Costumes

THOMAS WATSON: Lighting

INTERMISSION — 10 minutes

Gertrude Lippincott

1960-1961 Season

TWO COMPLETE SOLO PROGRAMS

"FACES OF WOMEN"

**"DRAMA OF SPEECH
AND MOVEMENT"**

Master classes

Lectures

Demonstrations

For Information:

252 Bedford Street S.E.

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STEINWAY, KNABE,
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SKIDMORE COLLEGE
Saratoga Springs New York

Modern Dance Technique
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B.S. IN PHYSICAL EDUCATION
with EMPHASIS ON DANCE

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DETROIT MICHIGAN

Ruth Murray

Julia Sanford

Harriet Berg

Patricia Welling

Milton Setzer

DANCE WORKSHOP
Bachelor's Degree in Physical Education
with EMPHASIS ON DANCE

AMERICAN DANCE FESTIVAL PREMIERES — 1948-1959

DIVERSION OF ANGELS (Graham-Dello Joio) August 13, 1948
 CORYBANTIC (Humphrey-Bartok) August 18, 1948
 THE STRANGLER (Hawkins-Martinu) August 22, 1948
 OUT OF THE CRADLE ENDLESSLY ROCKING (Dudley-Beethoven) August 13, 1949
 JUDITH (Bales-Johnson) August 13, 1949
 INVENTION (Humphrey-Lloyd) August 13, 1949
 DOMINO FURIOSO (Bettis-Segall) August 14, 1949
 VAGARY (Dudley-Bartok) August 16, 1949
 FESTIVAL (Maslow-Matlowsky) August 16, 1949
 THE MOOR'S PAVANE (Limon-Purcell) August 17, 1949
 IT IS ALWAYS FAREWELL (Bettis-Baselton) August 18, 1949
 IMPROMPTU (Bales-Satie) August 5, 1950
 THE EXILES (Limon-Schoenberg) August 11, 1950
 SONATA (Dudley-Bartok) August 12, 1950
 THE VILLAGE I KNEW (Maslow-Tucker, Matlowsky) August 18, 1950
 CONCERT (Limon-Bach) August 19, 1950
 SONNETS (Maslow-Schumann) August 16, 1951
 NIGHT SPELL (Humphrey-Rainier) August 16, 1951
 AMOROUS ADVENTURE (Koner-Miller) August 16, 1951
 A SONG FOR YOU (Weidman-Houston) August 18, 1951
 THE HAUNTED ONES (Bales-Kirchner) August 18, 1951
 THE QUEEN'S EPICEDEUM (Limon-Purcell) August 21, 1952
 MOSTLY LIKE FLIGHT (Aul-Stravinsky) August 21, 1952
 SNOW QUEEN (Maslow-Prokofieff) August 22, 1952
 FAMILY PORTRAIT (Dudley-Kupferman) August 22, 1952
 FANTASY & FUGUE (Humphrey-Mozart) August 23, 1952
 THE VISITATION (Limon-Schoenberg) August 23, 1952
 RUINS AND VISIONS (Humphrey-Britten) August 20, 1953
 CASSANDRA (Koner-Copland) August 20, 1953
 MALOCCCHIO (Butler-Provenzano) August 20, 1953
 PERILOUS FLIGHT (Hoving-Bartok) August 21, 1953
 MANHATTAN TRANSFER (Maslow-Smith, Yancey, Johnson) August 21, 1953
 30TH AT 3RD (Aul-Albeniz, Laparra, deFalla) August 22, 1953
 SONATA FOR DANCER AND PIANO (Aul-Raphling) August 22, 1953
 SATYROS, SPRING (Hoving-Poulenc) August 22, 1953
 DON JUAN FANTASIA (Limon-Liszt) August 22, 1953
 THE TRAITOR (Limon-Schuller) August 19, 1954
 FOUR WINDOWS (Yuriko-Bartok) August 19, 1954
 WHERE THE ROADS (Yuriko-Lester) August 19, 1954
 MAN DANCING (Nagrín-Bartok) August 20, 1954
 A DREAM (Dietz-Kessler) August 21, 1954
 FELIPE EL LOCO (Humphrey-trad.) August 21, 1954
 AIRS AND GRACES (Humphrey-Locatelli) August 19, 1955
 SCHERZO (Limon-Johnson) August 19, 1955
 SYMPHONY FOR STRINGS (Limon-Schumann) August 19, 1955
 IDYL (Currier-Bartok) August 20, 1955
 SATYROS, Summer, Autumn (Hoving, Nielsen-Poulenc) August 20, 1955
 THE ANTAGONISTS (Currier-Stravinsky) August 20, 1957
 CONCERTINO (Koner-Pergolesi) August 20, 1955
 DANCE OVERTURE (Humphrey-Creston) August 15, 1957
 BLUE ROSES (Limon-Bowles) August 16, 1957
 RUNC CANTO (Nikolais) August 16, 1957
 THE GREAT SONG (Hoyer-Wiatowitsch) August 18, 1957
 ANTIC MEET (Cunningham-Cage) August 14, 1958
 SERENATA (Limon-Bowles) August 14, 1958
 DANCES (Limon-Chopin) August 15, 1958
 SUMMERSPACE (Cunningham-Cage) August 17, 1958
 TENEBRAE 1914 (Limon-Wilson) August 13, 1959
 ANTIC MEET (Cunningham-Cage) August 13, 1959
 TIDES (Koner-Villa-Lobos, Guiffre, Farberman) August 14, 1959
 RUNE (Cunningham-Wolff) August 14, 1959
 THEATRE FOR FOOLS (Nagrín-Bartok) August 15, 1959
 THE APOSTATE (Limon-Krenek) August 15, 1959

CONNECTICUT COLLEGE SCHOOL OF DANCE
LITTLE CONCERT — LECTURE SERIES

presents

DANCES BY YOUNG CHOREOGRAPHERS

ESCAMPE FOR FIVE *J. S. Bach*
JOAN HARTSHORNE, Choreography THOMAS WATSON, Lighting
Shareen Blair Joan Hartshorne
Sally Stackhouse Jan Stockman Ann Vachon

PROTEST *Alberto Ginastera*
JOAN MILLER BILLIE BURRILL, Lighting
"Who is on my side, who? Who is the victim, who is the
slayer? Speak."

EL BARCO NEGRO (The Black Boat) *Fado (Traditional)*
RINA SCHENFIELD DOROTHY JACOBS, Lighting
". . . the old women say you will not return, my beloved.
They are crazy. You are in the wind, the sand, the waves,
everything. You are always with me."

THE SNARE *Alberto Ginastera*
BETTY JONES GEORGE McGEARY, Pianist
NANCY RICKETTS, Lighting
"The fear of man bringeth a snare." *Proverbs, XXIX: 25*

SKETCHES OF GAUCHETTE *Satie*
CAROL ANNE WALLACE GEORGE McGEARY, Pianist
MIDGE AYERS, Lighting
Pen Pal Frustrated Flirtation
Bon Voyage Wishful Thinking

INTERMISSION

THE KEEPER OF THE MOON *Glen Dalby*
(solo from MOON CATCHERS)
LOLA HUTH VINCENT BENEDETTO, Lighting

INTAGLIOS* *Skalkottas, Katz, Bergman*
JACK MOORE, Choreography and Costumes
THOMAS WATSON, Lighting
Montage Group
Blueprint for a Dream Carol Egan
Overexposed Nancy Lewis
Underexposed Carol Egan and Jack Moore
Candid Group

*A design or figure carved below the surface: opposed to cameo.

Members of the Group: Julia Alesandroni, Alice Helpern, Margaret
Jenkins, Renee Kimball, Margaret Landon, Jean Learey, Elizabeth
Nye, Dora Sanders, Marilyn Sharp, Elizabeth Walton.

PRODUCTION

Technical Director Thomas Watson
Stage Manager Billie Ann Burrill
Sound and Assistant Stage Manager Douglas Maddox
Technical Crew Rosemary Mahaffey and Simmie
Lighting by members of the class in Lighting Design, under the direction of
Thomas Watson

PALMER AUDITORIUM AUGUST 8, 1960 8:00 P. M.

Modern Innovations Given

1960

American Dancers Open
2 Worlds Festival in Italy

By Walter Terry

SPOLETO, Italy, June 12.—

American performers were the chief attraction at the third international music drama and dance festival of two worlds Friday evening when an interracial dance group, especially created for the occasion presented the first in a series of nine evenings of American dance at the Teatro Nuovo. Although the program was billed as "new American Ballets," only two of the works were actually new; the three others, though new to audiences here in Spoleto, have been seen in New York and elsewhere in the United States.

Furthermore, to be strictly accurate about the program, it should be described as modern dance rather than as ballet, despite some occasional ballet activity in certain of the numbers. Paul Taylor's "Meridian," for example is avant garde American modern dance and the two works by Donald McKayle are a fusion of American folk action with modern dance. Only in the creation by Herbert Ross and Karel Shook did the look of ballet appear. This is fine, for America's modern dance innovations are still too little known in Europe.

The opening piece, Mr. Shook's "Entrance," set to delightfully energetic music by E. N. Von Reznick, might best be described as mercifully short, for it is little more than a frantic display of movement cliches. The lovely Mary Hinkson and the zestful Arthur Mitchell, heading the cast, did the best they could with the ungrateful material.

Mr. McKayle's "Games," which is something of a modern classic at home, was expertly done, but the use of highly idiomatic folk songs, chants and shouts could not be wholly understood by a predominately Italian audience, thus lessening the impact of a basically strong work.

The evening really came to life with "Meridian," for although the movement design, phrasing and passing antics are sometimes strange to the point of weirdness, the originality of the work is impressive and its very abstractness of form makes it of universal appeal. "Meridian," with its even stranger score by Morton Feldman, stirred the audience to enthusiasm and, at curtain calls, to loud cheers for the magnificent dancing of Mr. Taylor, the beautiful Akiko Kanza and the highly gifted Dan Wagoner.

For his second work, Mr. McKayle offered his "Rainbow Round My Shoulder," a vividly conceived exposition of the labors of a chain gang and the dreams of youthful prisoners as they recall the prettiness of a first girl friend, the tenderness of a mother, the sweetness of a waiting wife, all broken by the attempted escape and death of two prisoners. Miss Hinkson as the several images of woman, was splendid, Mr. Mitchell was excellent and the choreographer himself dances one of the principal roles with dramatic power and, of course, his ever-present movement skill in his warmly received dance for seven men, one girl and a chorus of male singers.

The closing ballet Mr. Ross' "Toccata for Percussion," to the music of Carlos Chadez, was originally created as a pas de deux for the American ballerina

deal of modern dance action into it.

It is unashamedly a show piece and Mr. Ross gives his dancers a batch of tricks, allegro and adagio in ballet, modern and Latin American styles, and they do him full justice in a performance which fairly sparkles with energy and good-natured displays of prowess. It may not be a great creation but it is a fine finale for any program. Miss Hinkson, Mr. Mitchell, Miss Kanza and Mr. Wagoner walked off with first honors in this ballet as they had done throughout a program which dared to represent American dance, some times brilliantly and generally (with the noted exception) effectively, at this meeting of two worlds in the arts.

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PALMER AUDITORIUM

CONNECTICUT COLLEGE SCHOOL OF DANCE

10 a.m.

Saturday, July 23, 1960

DANCE WORKSHOP

STUDENT WORK IN PROGRESS

I.

Ruth Currier, Director

Martha Wittman, Assistant

Josef Wittman, Pianist

CLASS IN ELEMENTARY COMPOSITION

Studies in Dynamics

Solos - James Tyler
Janet Aaron
Arthur Wohl
Gaynl Plair
Harriet Bronstein

Duets - Jerome Cushman and Marjorie Levy
Sue Leshowitz and Susan Buirge
Judy Mikell and Betsy Kohler
Freda Crisp and Harriet Shaffritz
Mary Ledgerwood and Karen Weis

CLASS IN INTERMEDIATE - ADVANCED COMPOSITION

Group Studies

1. Betty de Jong
Carol Wallace - choreographer for finale
Jane Firey
Kayla Kazahn
Nadia Pavlychenko
Phyllis Babbitt
Barbara Sommer
Nancy Lewis - choreographer for group entrance
Judy Graff
2. Lois Lancaster
Judith Hogan
Vincent Benedetto
Anna Lee Worley
Barbara Dilley
Ruth Burke
Eve Morgan
Candy Candianides - choreography for group entrance
Elsie Manley
Emily Wadhams - choreographer for finale

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PROGRAM OF DANCES FROM OTHER COUNTRIES
by

Foreign Students at the Connecticut College School of Dance

1. DRUM DANCE(Korean Folk Dance for girls) Traditional Korean

This is one of the most outstanding and popular folk dances in Korea. Particularly during the colorful season of harvest in the fall, farmers in the villages translate their happy and triumphant feeling of "the job well done" into free, twirling, and rolling dances. The pulse and rhythm of the drum echos the spirit of the dancer.

Baek Cho Kim

2. MALAMBO(Argentina) Contra Punto

This is an Argentine dance derived from the Spanish "Zapateado". The dance is for men only. It becomes a dance of competition when it is performed by two or more. These men compete for the honor of achieving the most skill at the "zapateado" or fast footwork. The meter is 6/8 and the rhythm is repeated with little melodic variation. It is danced in the central and southern part of Argentina.

Flora Martinez

3. HARUSAME(Japanese Traditional Dance) Traditional Japanese
(Spring Rain)

This is a popular dance of a woman who is waiting in the rain for her "beloved". The music form is called Huta and has been a very popular classical song.

Ayako Uchiyama

4. MATSU NO MIDORI(Japanese Kabuki Dance) Classical Japanese
(The green of the pine tree)

From the strong movements this is easily recognized as a male dance. The dance is performed on happy occasions, such as during New Year's celebrations and at weddings. The music form called Naguta has been the most popular orchestral music of Classical Japan.

Ayako Uchiyama

5. Danza CASTELLANA(Spanish Folk Dance) Alcazar de Toledo by
F. Elias de Quiros

< Karin Thulin

6. BOY DANCE (Korean Folk Dance)

On a comfortably warm spring day, a country lad dances in a field covered with fragrant flowers and blue grass. An age-old native flute provides an ageless rhythm as he dances expressing his jubilant and "holiday" feeling.

Baek Cho Kim

7. KOJO (Jamaica)

A man after having killed the most beautiful bird in the hills becomes so obsessed with the feathers, that they finally possess him and ruin him.

Edward Thomas

8. JUBA (Haitian origin)

A boy and girl flirt. He later wins her by offering her his true love, symbolized by a rose.

Danced by Edward Thomas and Loretta Abbott

Drums played by Arthur Wohl and Elsie Manley

Director of the Program Virginia Olney

Sound Engineer Arthur Wohl

EAST STUDIO, CROZIER-WILLIAMS CENTER

8:30 P.M., August 5, 1960

PALMER AUDITORIUM

CONNECTICUT COLLEGE SCHOOL OF DANCE

10 a.m.

Saturday, August 6, 1960

DANCE WORKSHOP

STUDENT WORK IN PROGRESS

I.

David Wood, Director

Marnie Wood, Assistant

Evelyn Lohoefer, Pianist

TECHNIQUE DEMONSTRATION

Members of the class in Advanced Graham Technique

II.

Ruth Currier, Director

Martha Wittman, Assistant

Josef Wittman, Pianist

CLASS IN ELEMENTARY COMPOSITION

Studies For Legs and Feet in Space

Elayne Bressman
Betsy Kohler
Esther Herman
James Tyler

Studies in Body Design

Mary Ledgerwood - wet towel
James Tyler - pretzel
Freda Crisp - jello
Jerome Cushman - pencil
Nancy Roark - butterfly net

CLASS IN INTERMEDIATE-ADVANCED COMPOSITION

Studies From Emotional Sources

Solo - Judith Hogan
Trio - Jane Firey - Choreographer
 Nancy Lewis
 Elsie Lancaster
Solo - Elsie Lancaster
Solo - Nancy Lewis
Trio - Anna Lee Worley - Choreographer
 Judith Hogan
 Carol Wallace

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CONNECTICUT COLLEGE SCHOOL OF DANCE
PALMER AUDITORIUM 10 a.m. Saturday, ^{July} 30, 1960

DANCE WORKSHOP

STUDENT WORK IN PROGRESS

I.

Merce Cunningham, Director
Carolyn Brown, Assistant Josef Wittman, Pianist

TECHNIQUE DEMONSTRATION

Members of the class in Advanced Cunningham Technique

II.

Ruth Currier, Director
Martha Wittman, Assistant Josef Wittman, Pianist

CLASS IN ELEMENTARY COMPOSITION

Conversion of Breath Energy to Percussive

Freda Crisp

Studies Contrasting Soft and Sharp Dynamics

Mary Ledgerwood
Arthur Wohl
Nancy Roark
Gaynl Clair
James Tyler
Gail Schwerin

Studies in Metric Rhythm

Mardi Parman
James Tyler
Susie Watts
Janet Aaron
Freda Crisp

CLASS IN INTERMEDIATE - ADVANCED COMPOSITION

Phrases Based on Models From Nature

1. Kayla Kazahn - round object over a waterfall
2. Lois Lancaster - seed to a tree
3. Barbara Sommer - bug trapped in a web
4. Nancy Lewis - sunrise to sunset
5. Nadia Pavlychenko - railroad track passed over by a train

- 2 -

6. Candy Candianides - bird teasing a cat
7. Carol Wallace - an egg cracked and fried

III.

Lucas Hoving, Director
Lola Huth, Pat Christopher - Richard Bull, Josef Wittman -
Assistants Pianists

CLASS IN ELEMENTARY COMPOSITION

Studies in Various Dynamics

<u>Soft:</u>	Jean Venable	<u>Strong:</u>	Nathalie Taft
	Shaune Curry		David McLain
	Betty Forsyth		Susan Randolph
	Susan Seiffert		Amy Greenfield

Studies in Design

<u>Curved Lines:</u>	Susan Mason	<u>Angular Lines:</u>	Liz Walton
	Santo Giglio		Betty Forsyth
	Diane McBride		Carol Loud

CLASS IN INTERMEDIATE AND ADVANCED COMPOSITION

Excercises in Design

Dorothy Jacobs
Marilyn Sharp
Carolyn Johnston

Study in Varied Rhythms Kayla Kazahn

Travelling Phrases

<u>Strong:</u>	Margaret Landon	<u>Soft:</u>	Louise Reichlin
	Sally Hess		Flora Martinez
	Beverly Hillsman		Ellen Rainbolt
	Ruth Burke		Ruth Burke
	Pat Welling		Linda Call

IV.

Pearl Lang, Director
Dale Sehnert, Assistant Clifford Priester,
Leonard Taffs - Pianists

CLASS IN ELEMENTARY COMPOSITION

Dance Studies

"Venezuela" Karen Thulin

"I Ride an Old Paint" Marlene Lustik

Anger Studies

Aviva Passow
Margaret Robbins
Susan Keene
Rena Clahr

V.

Doris Rudko, Assistant Louis Horst, Director George McGeary, Pianist

CLASS IN PRE - CLASSIC FORMS

- I. Grief (Allemande) Mario Grippio
Suzanne Merian
- II. Longing (Allemande) Couperin
Patricia Welling
- III. Sorrow (Saraband) Handel
Ayako Uchiyama
- IV. Sinister Welcome (Saraband) Leonard Taffs
~ Lynne Kothera

CLASS IN MODERN FORMS

I. Earth Primitive

- a. Planting Ritual Bartok
Jean Learey
- b. Recognition Bartok
~ Alice Condodina and Rina Schenfeld
- c. Earth Wonder Eileen Cohan
Myra Rigor

II. Air Primitive

- a. Bird Spell Mompou
Pauline de Groot
- b. Desert Image Mompou
Jean Learey
- c. Bird Omen Mompou
~ Rina Schenfeld

CLASS IN INTERMEDIATE AND ADVANCED COMPOSITION

Studies with Small and Large Movements

Dancers to be announced

Studies in Different Styles

Dancers to be announced

IV.

Martha Wittman, Assistant Ruth Currier, Director Josef Wittman, Pianist

CLASS IN INTERMEDIATE - ADVANCED COMPOSITION

Study for Group as a Mass

Judith Hogan - Choreographer
Phyllis Babbitt
Judith Graff
Nadia Pavlychenko
Jeanne Worley
Anna Lee Worley
Lois Lancaster

Phrases Built on a Single Movement

Phyllis Babbitt
Elsie Manley
Kaliopé Candianides
Carol Wallace
Nancy Lewis

Trio Study in Contrasts

Barbara Sommer - Choreographer
Barbara Dilley
Jane Firey
Kaliopé Candianides

CLASS IN ELEMENTARY COMPOSITION

Phrases Built on a Single Movement

Janet Aaron
Elayne Bressman
Lorraine Powlus
James Tyler
Gail Schwerin

Studies in Body Design

Mary Ledgerwood - wet towel
Karen Weis - pony tail
Anne Bloch - telephone
Nancy Roark - butterfly net
Freda Crisp - jello

PALMER AUDITORIUM CONNECTICUT COLLEGE SCHOOL OF DANCE
 11 a.m. Saturday, August 13, 1960

I.

Betty Jones, Chester Wolenski- Jose Limon, Director
 Assistants Leonard Taffs, Pianist

TECHNIQUE DEMONSTRATION

Members of the class in Intermediate Technique and the class in
 Advanced Repertory.

CLASS IN ADVANCED REPERTORY

Time to Dance

By the members of the class

II.

Doris Rudko, Assistant Louis Horst, Director
 George McGeary, Pianist

CLASS IN PRE-CLASSIC FORMS

1. Mirth (Galliard) Juliette Jamie
 Patricia Welling
2. Infernal Joy of an Egg Laying Machine Hassler
 Amy Greenfield
3. Treadmill (Courante) Leonard Taffs
 Crystelle Trump
4. Short Circuit (Courante) Eileen Cohan
 Cynthia Post
5. Going Places (Courante) Hellebrandt
 Deborah Sprague
6. Fright (Gigue), Eileen Cohan
 Ellen Mason
7. The Mouse (Gigue) Handel
 Suzanne Merian and Patricia Welling
8. Terror (Gigue) Leonard Taffs
 Sharon Kinney
9. A Game of Pinochle (Minuet) Niemann
 Suzanne Merian and Patricia Welling

CLASS IN MODERN FORMS

1. Archaic Studies

- a. Jean Learey Satie
- b. Pauline de Groot Satie

2. Introspection Studies

- a. Schizophrenia Scriabin
- Rina Schenfeld
- b. Self Hate Scriabin
- Alice Condodina
- c. Guilt Complex Leonard Taffs
Pauline de Groot

3. Cerebral Studies

- a. TV Toch
- Alice Condodina
- b. Telefunken Schoenberg
Brigitte Lehr-Garski

CLASS IN GROUP FORMS

Out of Focus (Quartet) Persichetti
Choreography by Carol Wallace
Nancy Slaughter, Barbara Sommer, Suzie Watts, Emily Wadhams

III.

Lucas Hoving, Director
Lola Huth, Pat Christopher, - Clifford Priester, Josef Wittman
Assistants Pianists

CLASS IN ELEMENTARY COMPOSITION

Theme and Manipulation for Solo and Group

Dancers to be announced

Repetitive Walking and Jumping Phrases

Dancers to be announced