

juilliard

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THE JUILLIARD SCHOOL

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

6. 1961/1962



juilliard

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school
of
music

DANCE

DEPT.

1961-62

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PROGRAM
SEASON 1961-1962

Wednesday, October 11, 1961, at 1:00 p.m.
Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

CONVOCATION

Fifty-seventh Academic Year

PROGRAM

Chorale: "A Mighty Fortress Is Our God"
Organist, *Vernon deTar*
Conducted by *Abraham Kaplan*

Speakers: William Schuman
President

Bernard Stambler
Interim Chairman, Department of Academic Studies

Beveridge Webster,
Member of Piano Faculty

"The Star-Spangled Banner"

A MIGHTY FORTRESS IS OUR GOD

A musical score for the chorale "A Mighty Fortress Is Our God". It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are printed below the vocal line of each system.

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.

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JUILLIARD SCHOOL OF MUSIC
Dance Department

Faculty and Staff List

October 1961

Miss Martha Hill (Mrs. Thurston J. Davies) Director
210 Columbia Heights
Brooklyn 1, New York
Home tel: UL 8-9067
Juilliard tel: MO 3-7200

Mrs. June Dunbar (Mrs. Jack Dunbar), Assistant to Director
33 Jones Street
New York 14, New York
Home tel: WA 9-3720

Miss Renee Wennerholm, Secretary
36 Riverside Drive
New York 23, New York
Home tel: TR 3-6384

A. Regular Division, Dance

1. Major Faculty, Dance

Miss Margaret Craske
Hotel Laurelton
147 West 55th Street
New York 19, New York
Home tel: CI 7-3900

Miss Martha Graham
316 East 63rd Street
New York 21, New York
Studio tel: TE 6-5886

Mr. Louis Horst
440 East 62nd Street, Apt. 9G
New York 21, New York
Home tel: PL 2-3459

Mr. Jose Limon
50 West 72nd Street, Apt. 1109
New York 23, New York
Home tel: SU 7-0500

Dance Players Studio
1233 Sixth Avenue
New York 19, New York
CI 7-7740, 1, 2, 3

RD#1, Stockton, New Jersey

Mr. Antony Tudor
44 West 77th Street
New York 24, New York
Home tel: TR 7-4523

Metropolitan Opera Ballet School
BR 9-2411 or PE 6-1200

2. Instructors

Miss Margaret Black
226 West 72nd Street, Apt. 1B
New York 23, New York
Home tel:

Mr. Alfredo Corvino
451 West 50th Street
New York 19, New York
Home tel: CI 7-2564

Mr. Henry Danton
1639 Kaufers Lane
Fort Lee, New Jersey
11 Windsor 7-4021
201

Mr. Thomas DeGaetani
Juilliard School of Music (or)
207 West 106th Street
New York 25, New York
Home tel: UN 6-1429

Mrs. June Dunbar
33 Jones Street
New York 14, New York
Home tel: WA 9-3720

Miss Mary Hinkson (Mrs. Julien Jackson)
146 West 23rd Street
New York 11, New York
Home tel: AL 5-2639

Mr. Lucas Hoving
121 Washington Place
New York 14, New York
Home tel: WA 9-8939

Miss Betty Jones
31 West 69th Street
New York 23, New York
Home tel: TR 7-0116

Miss Helen McGehee
35 East 19th Street
New York 3, New York
Home tel: AL 4-4258

Mrs. Fiorella Manuel
650 West End Avenue
New York 25, New York
Home tel: TR 4-5148

Mr. Allan Miles
632 West End Avenue
New York 23, New York
Home tel: LY 5-7532

Dance Notation Bureau
47 West 63rd Street
New York, New York
EN 2-7740

Mr. Jack Moore
126 East 10th Street
New York 3, New York
Home tel: GR 7-1193

Mr. Bertram Ross
200 East 26th Street
New York 10, New York
Home tel: MU 5-9229

Mrs. Janet Mansfield Soares (Mrs. Arthur Soares)
531 West 122nd Street, Apt. D-41
New York 27, New York
Home tel: UN 4-5371

Dr. Lulu Sweigard (Mrs. Fritz Popken)
"Jeanora" on Buckberg Mountain
Tomkins Cove, New York
Home tel: 914 Stony Point 6-2879

Miss Muriel Topaz (Mrs. Jacob Druckman)
780 Riverside Drive, Apt. 8C
New York 32, New York
Home tel: AU 1-0167

Miss Ethel Winter (Mrs. Charles Hyman)
306 East 30th Street
New York 16, New York
Home tel: MU 5-5569

*Lucy Venable
Hotel Whelby
325 W 45
NYC
CF-4-0430*

3. Demonstrators, Assistants, and Substitute Teachers.

Miss Alice Condodina (until 30 Jan 1962)
36 Riverside Drive
New York 23, New York
Home tel: TR 3-6384

Mr. Harlan McCallum
c/o Igal Roodenko
36 East 10th Street
New York 3, New York
GR 5-1050

Mr. Chester Wolenski
311 East 9th Street
New York 9, New York
Home tel: SP 7-0221

Mr. Carl Wolz
309 West 87th Street
New York 24, New York
Home tel:

4. Student Assistants

Ahuva Anbary (LEM)
211 West 88th Street
New York 24, New York
Home tel: TR 3-5944

Mary Barnett
393 Seymour Avenue
Newark 12, New Jersey
Home tel: WA 6-6290

Larry Berger
309 West 107th Street
New York 25, New York
Home tel: MO 3-3360

Nurit Cohen (LEM)
211 West 88th Street, Apt. 1A
New York 24, New York
Home tel: TR 3-5944

Allison Fenton (wardrobe)
540 West 125th Street
New York 27, New York
Home tel: UN 5-8318

Diane Gray ¹²⁰
423 West 102nd Street
New York 27, New York
Home tel:

Marcia Kurtz
3970 Hillman Avenue
Bronx 63, New York
Home tel: KI 3-9142

3
Francia Roxin
309 West 109th Street
New York 27, New York
Home tel: UN 5-6856

B. Preparatory Division, Dance

Miss Patricia Birch (Mrs. Arthur William Becker, III)
320 East 72nd Street
New York 21, New York
Home tel: BU 8-6261

Mr. Alfredo Corvino
(See Regular Division)

Miss Pearl Lang (Mrs. Johann Mitchell)
57 West 86th Street
New York 24, New York
Home tel: TR 4-7743
Studio: TR 7-9480
(At Yale University, New Haven on Tuesdays.)

Mr. John Wilson (Music)
1030 Bryant Avenue
New York
Home tel: KI 2-7263

C. L&M Faculty

Mrs. Caryl Friend (Mrs. Henry P. Friend)
102 Hillside Avenue
Englewood, New Jersey
Home tel: ~~1X~~ LO 7-6595
201

Mr. Howard Klein
865 West End Avenue, Apt. 6E
New York 25, New York
Home tel: UN 5-2263

Mr. Norman Lloyd
28 Hollywood Avenue
Crestwood, New York
Home tel: SP 9-4978

D. ACCOMPANISTS

Joe Barish
636 West End Avenue, Apt. 9
New York 24, New York
Home tel: SC 4-5281

Pasqualina Caputi (Mrs. Leone Dunbar Farwell)
30 Shaughnessy Lane
Staten Island 5, New York
Home tel: GI 7-3861

John Colman
1503 First Avenue
New York 21, New York
Home tel: YU 8-2399

Alternate: 156 East 79th Street
New York 21, New York
RH 4-0526

Norman Curtis
15 West 107th Street, Apt. 41
New York 25, New York
Home tel: MO 6-8461

Robert Dennis
885 West End Avenue
New York 25, New York
Home tel: AC 2-1452

Sylvia Faust
329 West 88th Street
New York 24, New York
Home tel: TR 7-4171

Ralph Gilbert
45 University Place
New York 3, New York
Home tel: OR 4-1122

Reed Hansen
419 West 119th Street, Apt. 8E
New York 27, New York
Home tel: UN 4-6485

Howard Klein
(See LHM Faculty)

Cameron McCosh
11A Clinton Street, Apt. 4A
New York 2, New York
Home tel: CA 8-8731

Ed Muller
248 East 50th Street
New York 22, New York
Home tel: MU 8-3637

Herb Millington
262 West 107th Street, Apt. 6A
New York 25, New York
Home tel: RI 9-3011

Office for messages: JU 2-6160
c/o Sosa (no phone)
16 Butler Street
Brooklyn 2, New York

Betty Sawyer (Mrs. Alan Daniels)
78 Bedford Street
New York 14, New York
Home tel: AL 5-7912

Isiah Seligman
700 West 180th Street
New York 33, New York
Home tel: WA 3-2117

Paul Spong
370 East 10th Street
New York 9, New York
Home tel: YU 2-1996

Abraham Stokman
229 West 101st Street
New York 25, New York
Home tel: UN 5-5465

Nelita True
123 West 13th Street
New York 11, New York
Home tel: CH 2-2400, Ext. 909

Stanley Walden
788 Riverside Drive, Apt. 9C
New York 32, New York
Home tel: AD 4-1893

John Wilson
(See Preparatory Division)

E. Miscellaneous

Radford Dascombe (photographer)
46 West 53rd Street
New York 19, New York
PL 2-2340 and JU 2-7748

G. Schirmer
Juilliard Branch: UN 4-4124

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JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT INFORMATION
1961-62

FACULTY

Martha Hill, Director
June Dunbar, Assistant to the Director
Renee Wennerholm, Secretary

Ballet & Repertory Faculty

Antony Tudor
Margaret Craske
Alfredo Corvino
Henry Danton
Fiorella Manuel
Margaret Black

Modern Dance & Repertory Faculty

Martha Graham	Jose Limon
Mary Hinkson	June Dunbar
Helen McGehee	Betty Jones
Bertram Ross	
Ethel Winter	

Composition Faculty

Louis Horst
Lucas Hoving
Janet Soares,
ass't to Mr. Horst

Notation Faculty

Ann Hutchinson,
on leave 1961-62
Muriel Topaz
Allan Miles

I&M Faculty

Norman Lloyd
Caryl Friend
Howard Klein

Anatomy Faculty

Lulu Sweigard

JULLIARD SERVICES

Housing Information

Information Office, Room 120

Library and Listening Library, on 3rd Floor

Hours: 9:00 AM-5:00 PM daily; 9:00 AM-12:00 Noon Saturdays.
The listening library is open during the above hours and also until 9:00 PM
on Wednesday. Mr. Bennett Ludden, Librarian.
Dance I&M Listening Room 513, Mon,Tue,Wed,Thu. 6:00-9:00 PM.

Placement Office

For part-time jobs, register in Room 402.
Director, Mrs. Mary van Ess; Placement Counselor, Mr. Corbett L. Evans.

Doctor

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

Nurse

Mrs. Alexander

Room 208, Juilliard.

Office Hours: ~~10:00-12:00~~ and ~~1:00-3:00~~ daily, Monday through Friday.

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Advisement

Miss Irma Rhodes, Student Adviser, Room 121.

Miss Hill, Mrs. Dunbar and Dean Bergsma by appointment.

Lost and Found

A Lost and Found office is maintained in the Check Room on O level.

Cafeteria

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

Recordings

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

Student Mail and Messages

See message board at Check Room. Telephone messages will not be delivered to students except in cases of emergency. Students should check daily in the Student Lounge for mail.

INFORMATION PERTAINING TO DANCE STUDENTS

Dance Bulletin Boards

Official dance bulletin boards are outside rooms 102 and 610.

Practice Schedule

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

Dressing Rooms

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

Costume

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

Absences

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

Visitors

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

CONCERTS

Wednesday One O'Clock Concerts

Attendance at Wednesday One O'Clock concerts is required of all students as part of their work in I&M.

Friday Night Concerts

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

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FOR ADDITIONAL INFORMATION, CONSULT HANDBOOK, OBTAINABLE IN INFORMATION OFFICE.

JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT
FIRST SEMESTER, 1961-62
Tentative listing of students October 16, 1961

Anbary, Ahuva - Dip., BIII, GIV, GF, DH&C, L&MIV
Baker, Shawn - B.S., GII, BII, PreCl., L&MII
Barnett, Mary - Dip., GIII, BII, GF, NII, DH&C, L&MII
Baya, Barbara - B.S., BII&III, MOD.I, Pre Cl., NI, SI, L&MI
Berger, Lawrence - Dip., BII&III, LII, MF, NII, L&MIII, *DH&C*
Berkowitz, Lynn - Dip., BI & II, MOD I, CM, NI, SI, L&MI
Blake, Jacqueline - B.S., BI, MOD.I, CM, NI, SI, L&MI
Campbell, Herman - Dip., BI, MOD.I, CM, NI, SI, L&MI
Carrington, Hugh - Dip., BI, MOD.I, CM, NI, SI, L&MI
Cicierska, Margaret - B.S., BI, MODI, CM, NI, SI, Anat., L&MI
Clarke, Martha - B.S., BI, MOD.I, MF, NI, SI, L&MI
Cohen, Murit - Dip., BII, LIV, GF, DH&C, L&MIV
Cohen, Susan - B.S., BI, MODI & LII, MF, NI, L&MII, *SI*
Cook, Catherine - Dip., BII, MODI, CM, NI, SI, Anat, L&M I
Donaldson, Morris - Dip., BII, MOD.I, CM, NI, SI, L&MI
Edelman, Phyllis - Dip., BIII, MODI, CM, NI, SI, L&MI
Fenton, Allison - B.S., BII & III, GII, Pre.Cl., NI, SI, L&MI
Ficker, Donna - B.S., BII & III, MOD I, Pre.Cl., NI, SI, L&MI
Fippinger, Lynne - B.S., BII, LIII, GF(S.Proj.), DH&C, L&MIII
Ford, Sarah - B.S., BII, MOD.I, CM, NI, SI, L&MI
Friedman, Deborah - B.S., BI, MOD.I, CM, NI, SI, L&MI
Goettelmann, Margaret- B.S., BI, MODI, CM, NI, SI, L&MI
Graff, Dorothy - Dip., BI&II, MODI, CM, NI, SI, L&MI
Gray, Diane - B.S., BII, III, GII, MF, NII, DH&C, L&MIII
Green, Franklin - Dip., BII, MODI, Pre.Cl., NI, SI, L&MI

Tentative Listing of Students

October 16, 1961 Page 2

Gross, Steven - B.S., BI, MODI, CM, NI, SI, L&MI
Hansel, Leslie - B.S., BII, MODI, CM, NI, SI, L&MI
Hess, Susan - Dip., BII, III, MODI, MF, NI, L&MI, ~~SI~~
Hirabayashi, Kazuko - Dip., BII, III, G. Adv., GF, DH&C, L&MI
Hirsch, Judith - Dip., BII, MODI, CM, NI, SI, L&MI
Hirsch, Mildred - B.S., BII, III, GIII, GF, DH&C, L&MI (withdrawn, re-enter 2nd sem)
Hogan, Judith - Dip., BII, III, MODI, GII, LI, GF, NII, DH&C, SII, L&MI
Hogan, Kelly - B.S., BII, MODI, CM, NI, SI, Anat, I MI
Holmes, Anthony - Dip., BII, GI, PreC NII, SII, L&MI III
Howitt, Valerie - B.S., BII, G.Adv., Pre.Cl., NI, SI, L&MI
Hunter, Marion - Dip., BI, MOD.I, PreCl., NI, SI, L&MI
Johnson, Carole - B.S., BAdv., GAdv., GF, DH&C, L&MI
Katz, Marcia - B.S., BII, LII, Pre.Cl., NII, L&MI
Kelly, Paula - B.S., BII, GII, MF, NII, DH&C, L&MI
Klein, Joyce - B.S., BII, GII, MF, NII, L&MI
Klein, Virginia - B.S., BIV, MF, DH&C, Anat., L&MI
Kosting, Sarah - Dip., BI, MODI, PreCl., NI, SI, L&MI
Krasnow, Stephanie - Dip., BI, MOD.I, CM, NI, SI, L&MI
Kurtz, Marcia - B.S., BIII, LIII, GF, DH&C, Anat, L&MI
Lamb, Beatrice - B.S. BIII, LIV, NI, SI, DH&C, L&MI
Lauter, Elizabeth - Dip., BI, MODI, CM, NI, L&MI
Lerner, Marcia - B.S., BII, GII, GF, NII, L&MI
Lewis, Dorothy - Dip., BI, MOD.I, CM, NI, SI, L&MI
Liebman, Marilyn - B.S., BII, GII, IF, NII, L&MI

Tentative Listing of Students

October 16, 1961

Londono, Juanita - Dip., BI, MODI, CM, NI, SI, L&MI
 Lowe, Donna - B.S., BII&III, MOD.I, CM, NI, SI, L&MI
 Lund, Lee - B.S., BI, II, MOD.I, ^{Recd} ~~CM~~, NI, SI, L&MI
 Mailliard, Kathleen - Dip., BIII & IV, MODI, Pre.Cl., NI, SI, L&MI
 Mesavage, Ruth - B.S., BIII, GII, MF, NII, DH&C, L&MIII
 Meunier, Francesca - Dip., BIII, GII, Pre.Cl., NII, Anat, L&MII
 Michelson, Laila - B.S., BII & III, MOD.I, CM, NI, ~~SI~~, L&MI
 Miller, Carol - B.S., BII, GII, Pre.Cl., NII, L&MII
 Miller, Jefferson Ann - B.S., BI, MOD.I, CM, NII, SI, L&MI
 Miller, Joan - Dip., BII, LIV, CH.Sp. Proj., NII, L&MIV, ^{DH&C II}
 Miller, Judith - B.S., BI, MODI, CM, NI, SI, L&MI
 Murray, Michele - Dip., BI, MOD.I, CM, NI, SI, L&MI
 Nadel, Myron - B.S., BIV, LIV, GF, DH&C, Anat., L&MIV
 Nye, Elizabeth - B.S., BIII, GIII, GF, DH&C, L&MIII
 Pollak, Martha - Dip., BI, MOD.I, CM, NI, SI, L&MI
 Ribeiro, Lucille, Dip., BI, MOD.I, Pre.Cl., NI, SI, L&MI
 Ronen, Oshra - Dip., BII, GIII, GF, DH&C, L&MIII
 Roxin, Francia - B.S., BIV, LII, MF, NII, SI, DH&C, L&MIV
 Shaik, Jorge - B.S., BI, MOD.I, CM, NI, SI, Anat., L&MI
 Shaw, Beatrice - B.S., BII, MOD.I, CM, NI, SI, L&MI
 Shoop, Linda - B.S., BIII, GII, Pre.Cl., NII, SI, L&MII
 Stark, Arlynn - B.S., BII, MODI, LII, PreCl., NI, SI, L&MI
 Theobald, Susan - Dip., BIV, MODI, GII, MF, DH&C, L&MIII
 Tittler, Ellen - B.S., BII, MOD.I, CM, NI, SI, L&MI
 Van der Wijk, Martha - Dip., BIII & IV, MOD.I, CM, SI, L&MI
 Vass, Dana - Dip., BIII, MOD.I, CM, NI, SI, L&MI
 Volz, Eugenia - B.S., BII, LIII, GF, DH&C, L&MIII

Tentative Listing of Students

Page 4
October 16, 1961

Wahl, Judith - Dip., BIII, IV, MODI, CM, NI, SI, L&MI, *DH&C2*
Wheeler, Joyce - Dip., BII, GII, MF, NII, SII, L&MII
Willis, Judith - B.S., BII, MOD. I, GII, MF, NII, SII, DH&C, L&MIII
Wilson, Lester - B.S., BII, GII, Pre.Cl., NII, L&MI
Woshakiwsky, Tamara - B.S. BII, III, MOD.I, CM, NI, SI, L&MI
Yuda, Shohko - Dip., BI, MOD.I, Pre.Cl., NI, SI, L&MI
Zander, Constance - B.S., BII, LII, MF, NII, L&MII

Extension Division

Bauman, Arthur - Dance Comp. *prep* (Mod. Forms)

Berger, Erika - Modern Dance I, Ballet I

Hamakawa, Junko - Notation I, Dance Comp. (Mat.)

Hanson, Sarah - Dance Comp. (Mod. Forms)

Higgins, Jane - Dance Comp. (Mod. Forms), *Stagecraft II*

Hodecker, Carol - Ballet II

Klineman, Joanne - Dance Comp. (Mod. Forms)

Leoporsky, Zoya - Dance Comp. (Mod. Forms)

~~Nassif, Anna - Dance Comp. (Mod. Forms)~~

Reis, Bruce - Ballet I

Steinbiss, Linda - Notation I

Walton, Elizabeth - Dance L&M II

Wilkinson, Micheline - Dance Comp. (Pre-Classic)

Gary, Lynn - B II, Music L & M I

Prep Div - Reg Div

Muller, Jennifer - Ballet Adv

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT
MEN STUDENTS
1961-2

REGULAR DIVISION

Berger, Lawrence - Dip.
Campbell, Herman - Dip.
Carrington, Hugh - Dip.
Donaldson, Morris - Dip.
Green, Franklin - Dip.
Gross, Steven - B.S.
Holmes, Anthony - Dip.
Madel, Myron - B.S.
Shaik, Jorge - B.S.
Wilson, Lester - B. S.

EXTENSION DIVISION

Bauman, Arthur - Dance Comp. (Group Forms)
Reis, Bruce - Ballet I

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE
1961-62

OCTOBER 1961

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	Modern Dance I, Sec. 1. McGehee, Inst.; Gilbert, Accomp.
	alt. with 607	
	Rm. 607	Modern Dance I, Sec. 2. Dunbar, Inst.; Millington, Accomp.
	alt. with 610	
	Rm. 102	Notation II, Sec. 1. Miles, Inst.; Klein, Accomp.
	Rm. 509	L&M III&IV. Lloyd, Inst.
10:30-11:50	Rm. 610	Graham Advanced. McGehee, Inst.; Gilbert, Accomp.
	Rm. 102	Notation I, Sec. 1. Miles, Inst.; Klein, Accomp.
12:00-12:50 PM	Rm. 610	Limon Advanced. Dunbar, Inst.; Millington, Accomp.
	Rm. 102	Pre-Cl. Practice, Sec. 1. Soares, Inst.; Klein, Accomp.
1:00-2:20	Rm. 610	Ballet I. Corvino, Inst.; Dennis, Accomp.
	Rm. 607	Ballet Pointe. Manuel, Inst.; Barish, Accomp.
	Rm. 102	Pre-Cl. Practice, Sec. 2. Soares, Inst.; True, Accomp.
2:30-3:50	Rm. 610	Ballet II. Corvino, Inst.; Dennis, Accomp.
	Rm. 102	Modern Forms Practice, Sec. 1. Soares, Inst.; True, Accomp.
4:00-5:20	Rm. 610	Ballet Advanced. Danton, Inst.; Seligman, Accomp.
	Rm. 102	Modern Forms Practice, Sec. 2. Soares, Inst.; True, Accomp.
5:30-7:00	Rm. 610	Modern Dance Repertory.
6:00-8:00	Rm. 513	L&M II Listening Period. Cohen, Ass't.
8:00-9:00	Rm. 513	L&M I Listening Period. Cohen, Ass't.

TUESDAY

Space Available:

Rm. 610, 12:45-10:00 PM (Also 9:00 AM-12:45 PM 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	L&M I, Sec. 1. Friend, Inst.
	Rm. 05	Notation II, Sec. 2. Topaz, Inst.
10:30-11:50	Rm. 102	L&M II, Sec. 1. Friend, Inst.
	Rm. 05 & 07	Notation I, Sec. 2. Topaz, Inst.
	Rm. 014	Dance History & Criticism, Sec. 1. Hill, Inst.
12:00-12:50 PM	Rm. 102	Performance Techniques in Modern Dance. Dunbar, Inst.; Klein, Accomp.
1:00-2:20	Rm. 610	Graham Advanced & Repertory. Graham and Ross, Insts.; McCosh, Accomp.
alt. with 607	Rm. 607	Limon Advanced & Repertory. Limon, Inst.; Klein, Accomp.
alt. with 610	Rm. 102	L&M I, Sec. 2. Friend, Inst.
2:30-3:50	Rm. 610	Modern Dance I, Sec. 1. Graham and Ross, Insts.;
alt. with 607	Rm. 607	McCosh, Accomp.
	Rm. 607	Modern Dance I, Sec. 2. Limon, Inst.; Klein, Accomp.
alt. with 610	Rm. 102	L&M II, Sec. 2. Friend, Inst.
4:00-5:20	Rm. 610	Ballet I. Manuel, Inst.; Sawyer, Accomp.
	Rm. 607	Ballet Advanced. Tudor, Inst.; Barish, Accomp.
5:30-6:45	Rm. 607	Ballet II&III. Black, Inst.; Sawyer, Accomp.
5:30-7:30	Rm. 610	Ballet Rehearsal. Tudor, Inst.; Barish, Accomp.
6:00-7:00	Rm. 513	L&M I Listening Period. Anbary, Ass't.
7:00-9:00	Rm. 513	L&M III Listening Period. Anbary, Ass't.

6

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. 607	Limon Advanced. Dunbar, Inst.; Colman, Accomp.
	Rm. 610	Graham Advanced. McGehee, Inst.; Gilbert, Accomp.
	RH	I&M I, Sec. 1&2. Friend, Inst; Klein, Ass't.
10:30-11:50	Rm. 610	Modern Dance I, Sec. 1. Dunbar, Inst.; Colman,
	alt. with 607	Accomp.
	Rm. 607	Modern Dance I, Sec. 2. McGehee, Inst.; Gilbert,
	alt. with 610	Accomp.
	Rm. 606	I&M III&IV. Friend, Inst.
	Rm. 014	I&M II, Sec. A, Keyboard. Klein, Inst.
12:00-12:50 PM	Rm. 610	Ballet I. Corvino, Inst.; Dennis, Accomp.
	Rm. 607	Modern Forms. Horst, Inst.; Soares, Ass't.;
		Klein, Accomp.
	Rm. 102	Anatomy Lab. Sweigard, Inst.
	Rm. 03	Dance History and Criticism, Sec. 2. Hill, Inst.
1:00-2:00	CH	ONE O'CLOCK CONCERT
2:00-3:10	Rm. 610	Ballet II. Corvino, Inst.; Dennis, Accomp.
	Rm. 607	Pre-Cl. Forms, Sec. 1. Horst, Inst.; Soares, Ass't.;
		True, Accomp.
	Rm. 102	Anatomy, Sweigard, Inst.
	Rm. 05	Dance History and Criticism, Sec. 3. Hill, Inst.
3:20-4:35	Rm. 610	Ballet Advanced. Tudor, Inst.; Sawyer, Accomp.
	Rm. 607	Pre-Cl. Forms, Sec. 2. Horst, Inst.; Soares,
		Ass't.; True, Accomp.
	Rm. 102	Anatomy Lab. Sweigard, Inst.
4:45-5:45	Rm. 610	Ballet Rehearsal for students not involved in
		Group Forms (every third week). Tudor, Inst.;
		Sawyer, Accomp.
	Rm. 607	Group Forms every third week, starting the first
		Wednesday of the semester. Horst, Inst., Soares, Ass't.
4:45-6:45	Rm. 610	Ballet Rehearsal. Tudor. Two weeks out of three.
		Sawyer, Accomp.
5:45-7:45	Rm. 610	Ballet Rehearsal. Tudor. One week out of three.
		Sawyer, Accomp.
6:00-7:30	Rm. 513	I&M I Listening Period. Cohen, Ass't.
7:30-9:00	Rm. 513	I&M IV Listening Period. Cohen, Ass't.
	CH or Rm. 610.	WORKSHOP ON CALL.

6

THURSDAY

Space Available:

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

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

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

9:00-10:20 AM	Rm. 610	Modern Dance I, Sec. 1. Hinkson, Inst.; Faust,
	alt. with 607	Accomp.
	Rm. 607	Modern Dance I, Sec. 2. Jones, Inst.; Millington,
	alt. with 610	Accomp.
	Rm. 509	I&M III. Friend, Inst.
	Rm. 05	Notation II, Sec. 1. Miles, Inst.
10:30-11:50	Rm. 610	Graham Advanced. Hinkson, Inst.; Faust, Accomp.
	Rm. 102	Limon Intermediate. Jones, Inst.; Millington,
		Accomp.
	Rm. 05 & 014	Notation I, Sec. 1. Miles, Inst.
10:30-1:00 PM	Rm. 509	I&M IV. Friend, Inst.
12:00-12:50	Rm. 610	Ballet II&III. Corvino, Inst.; Barish, Accomp.
1:00-2:20	Rm. 610	Ballet I. Corvino, Inst.; Barish, Accomp.
	Rm. 607	Limon Advanced. Jones, Inst.; Millington, Accomp.
	Rm. 102	I&M II, Sec. B, Keyboard. Klein, Inst.
2:30-3:30	Rm. 610	Ballet Advanced Girls. Tudor, Inst.; Sawyer, Accomp.
2:30-3:50	Rm. 102	Composition Materials, Sec. 1. Hoving, Inst.;
		Klein, Accomp.
4:00-5:00	Rm. 610	Ballet Men. Tudor, Inst.; Sawyer, Accomp.
4:00-5:20	Rm. 102	Composition Materials, Sec. 2. Hoving, Inst.;
		Klein, Accomp.
5:30-7:00	Rm. 610	Ballet Rehearsal. Tudor, Inst.; Sawyer, Accomp.
	Rm. 607	Modern Dance Rehearsal.
6:00-7:30	Rm. 513	I&M I Listening Period. Cohen, Ass't.
7:30-9:00	Rm. 513	I&M III Listening Period. Cohen, Ass't.

FRIDAY

Space Available:

Rm. 610, 12:45-10:00 PM (also 9:00 AM-12:45 PM 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	Notation II, sec. 2. Topaz, Inst.; Millington, Acc.
	Rm. 509	I&M I, Sec. 1&2. Friend, Inst.; Klein, Ass't.
	& 015	
10:30-11:50	Rm. 102	Notation I, Sec. 2. Topaz, Inst.; Millington, Accomp.
	& 07	
	Rm. 509	I&M II, Sec. 1&2. Friend, Inst.; Klein, Ass't.
12:00-12:50 PM	Rm. 102	Ballet, Pointe. Craske, Inst.; Dennis, Accomp.
1:00-2:20	Rm. 610	Ballet II&III. Corvino, Inst.; Barish, Accomp.
	Rm. 607	Ballet Advanced. Craske, Inst.; Dennis, Accomp.
	Rm. 102	Ballet I. Manuel, Inst.; Millington, Accomp.
2:30-3:50	Rm. 610	Modern Dance I, Sec. 1. Limon, Inst.; Walden, Accomp.
alt. with 607		
	Rm. 607	Modern Dance I, Sec. 2. Winter, Inst.; Millington, Accomp.
alt. with 610		
	Rm. 102	Ballet II&III. Black, Inst.; Barish, Accomp.
4:00-5:20	Rm. 610	Graham Advanced. Winter, Inst.; Millington, Accomp.
	Rm. 607	Limon Advanced and Repertory. Limon, Inst.; Walden, Accomp.
	Rm. 102	Ballet I. Danton, Inst.; Seligman, Accomp.
5:30-6:45	Rm. 610	Ballet Repertory. Danton, Inst.; Barish, Accomp.
	Rm. 607	Modern Dance Rehearsal.

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, Inst.; Walden, Accomp.
	Rm. 607	Ballet (beginners). Corvino, Inst.; Millington, Accomp.
	Rm. 102	Advanced (8-10 yrs.) Birch, Inst.; Hansen, Accomp.
11:05-12:25	Rm. 610	Intermediate teen-agers. Lang, Inst.; Walden, Accomp.
	Rm. 607	Advanced Ballet. Corvino, Inst.; Millington, Accomp.
11:05-11:55 AM	Rm. 102	Intermediate (7-10 yrs.) Birch, Inst., Hansen, Accomp.
12:05-12:55 PM	Rm. 102	Beginners (6 $\frac{1}{2}$ -8 yrs.) Birch, Inst.; Hansen, Accomp.
12:35-1:25 PM	Rm. 607	Intermediate Ballet. Corvino, Inst.; Millington, Accomp.
1:05-2:25 PM	Rm. 610	Advanced Modern. Lang, Inst.; Walden, Accomp.
1:25-2:25 PM	Rm. 607	Teen-age Group. Birch, Inst.; Hansen, Accomp.
2:25-3:25 PM	Rm. 610	Ensemble. Lang, Inst.; Walden, Accomp.

* * * * *

9:00 AM-12 NOON &
1:00-5:00 PM

Stagecraft I (Three Saturdays per semester on
call, schedule to be announced later.)

Stagecraft II (Lighting Seminar)

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT
FIRST SEMESTER, 1961-62
Tentative listing of students October 16, 1961

Anbary, Ahuva - Dip., BIII, GIV, GF, DH&C, L&MIV
Baker, Shawn - B.S., GII, BII, PreCl., L&MII
Barnett, Mary - Dip., GIII, BII, GF, NII, DH&C, L&MII
Baya, Barbara - B.S., BII&III, MOD.I, Pre Cl., NI, SI, L&MI
Berger, Lawrence - Dip., BII&III, LII, MF, NII, L&MIII
Berkowitz, Lynn - Dip., BI & II, MOD I, CM, NI, SI, L&MI
Blake, Jacqueline - B.S., BI, MOD.I, CM, NI, SI, L&MI
Campbell, Herman - Dip., EI, MOD.I, CM, NI, SI, L&MI
Carrington, Hugh - Dip., BI, MOD.I, CM, NI, SI, L&MI
Cicierska, Margaret - B.S., BI, MODI, CM, NI, SI, Anat., L&MI
Clarke, Martha - B.S., BI, MOD.I, MF, NI, SI, L&MI
Cohen, Nurit - Dip., BII, LIV, GF, DH&C, L&MIV
Cohen, Susan - B.S., BI, MODI & LII, MF, NI, L&MII
Cook, Catherine - Dip., BII, MODI, CM, NI, SI, Anat, L&MI
Donaldson, Morris - Dip., BII, MOD.I, CM, NI, SI, L&MI
Edelman, Phyllis - Dip., BIII, MODI, CM, NI, SI, L&MI
Fenton, Allison - B.S., BII & III, GII, Pre.Cl., NI, SI, L&MI
Ficker, Donna - B.S., BII & III, MOD I, Pre.Cl., NI, SI, L&MI
Fippinger, Lynne - B.S., BII, LIII, GF(S.Proj.), DH&C, L&MIII
Ford, Sarah - B.S., BII, MOD.I, CM, NI, SI, L&MI
Friedman, Deborah - B.S., BI, MOD.I, CM, NI, SI, L&MI
Goettelmann, Margaret- B.S., BI, MODI, CM, NI, SI, L&MI
Graff, Dorothy - Dip., BI&II, MODI, CM, NI, SI, L&MI
Gray, Diane - B.S., BII, III, GII, IF, NII, DH&C, L&MIII
Green, Franklin - Dip., BII, MODI, Pre.Cl., NI, SI, L&MI

Tentative Listing of Students

October 16, 1961

Page 2

Gross, Steven - B.S., BI, MODI, CM, NI, SI, L&MI
Hansel, Leslie - B.S., BII, MODI, CM, NI, SI, L&MI
Hess, Susan - Dip., BII, III, MODI, MF, NI, L&MI
Hirabayashi, Kazuko - Dip., BII, III, G. Adv., GF, DH&C, L&MI
Hirsch, Judith - Dip., BII, MODI, CM, NI, SI, L&MI
Hirsch, Mildred - B.S., BII, III, GIII, GF, DH&C, L&MI (withdrawn; re-enter Indsen)
Hogan, Judith - Dip., BII, III, MODI, GII, LI, GF, NII, DH&C, SII, L&MI
Hogan, Kelly - B.S., BII, MODI, CM, NI, SI, Anat, I MI
Holmes, Anthony - Dip., BII, GI, PreC NII, SII, L&MI III
Howitt, Valerie - B.S., BII, G.Adv., Pre.Cl., NI, SI, L&MI
Hunter, Marion - Dip., BI, MOD.I, PreCl., NI, SI, L&MI
Johnson, Carole - B.S., BAdv., GAdv., GF, DH&C, L&MI
Katz, Marcia - B.S., BII, LII, Pre.Cl., NII, L&MI
Kelly, Paula - B.S., BII, GII, MF, NII, DH&C, L&MI
Klein, Joyce - B.S., BII, GII, MF, NII, L&MI
Klein, Virginia - B.S., BIV, MF, DH&C, Anat., L&MI
Kosting, Sarah - Dip., BI, MODI, PreCl., NI, SI, L&MI
Krasnow, Stephanie - Dip., BI, MOD.I, CM, NI, SI, L&MI
Kurtz, Marcia - B.S., BIII, LIII, GF, DH&C, Anat, L&MI
Lamb, Beatrice - B.S. BIII, LIV, NI, SI, DH&C, L&MI
Lauter, Elizabeth - Dip., BI, MODI, CM, NI, L&MI
Lerner, Marcia - B.S., BII, GII, GF, NII, L&MI
Lewis, Dorothy - Dip., BI, MOD.I, CM, NI, SI, L&MI
Liebman, Marilyn - B.S., BII, GII, MF, NII, L&MI

Tentative Listing of Students

October 16, 1961

Londono, Juanita - Dip., BI, MOD.I, CM, NI, SI, L&MI
Lowe, Donna - B.S., BII&III, MOD.I, CM, NI, SI, L&MI
Lund, Lee - B.S., BI, II, MOD.I, CM, NI, SI, L&MI
Mailliard, Kathleen - Dip., BIII & IV, MOD.I, Pre.Cl., NI, SI, L&MI
Mesavage, Ruth - B.S., BIII, GII, MF, NII, DH&C, L&MIII
Meunier, Francesca - Dip., BIII, GII, Pre.Cl., NII, Anat, L&MII
Michelson, Laila - B.S., BII & III, MOD.I, CM, NI, SI, L&MI
Miller, Carol - B.S., BII, GII, Pre.Cl., NII, L&MII
Miller, Jefferson Ann - B.S., BI, MOD.I, CM, NII, SI, L&MI
Miller, Joan - Dip., BII, LIV, CH.Sp. Proj., NII, L&MIV
Miller, Judith - B.S., BI, MOD.I, CM, NI, SI, L&MI
Murray, Michele - Dip., BI, MOD.I, CM, NI, SI, L&MI
Nadel, Myron - B.S., BIV, LIV, GF, DH&C, Anat., L&MIV
Nye, Elizabeth - B.S., BIII, GIII, GF, DH&C, L&MIII
Pollak, Martha - Dip., BI, MOD.I, CM, NI, SI, L&MI
Ribeiro, Lucille, Dip., BI, MOD.I, Pre.Cl., NI, SI, L&MI
Ronen, Oshra - Dip., BII, GIII, GF, DH&C, L&MIII
Roxin, Francia - B.S., BIV, LII, MF, NII, SI, DH&C, L&MIV
Shaik, Jorge - B.S., BI, MOD.I, CM, NI, SI, Anat., L&MI
Shaw, Beatrice - B.S., BII, MOD.I, CM, NI, SI, L&MI
Shoop, Linda - B.S., BIII, GII, Pre.Cl., NII, SI, L&MII
Stark, Arlynn - B.S., BII, MOD.I, LII, Pre.Cl., NI, SI, L&MI
Theobald, Susan - Dip., BIV, MOD.I, GII, MF, DH&C, L&MIII
Tittler, Ellen - B.S., BII, MOD.I, CM, NI, SI, L&MI
Van der Wijk, Martha - Dip., BIII & IV, MOD.I, CM, SI, L&MI
Vass, Dana - Dip., BIII, MOD.I, CM, NI, SI, L&MI
Volz, Eugenia - B.S., BII, LIII, GF, DH&C, L&MIII

Tentative Listing of Students

Page 4
October 16, 1961

Wahl, Judith - Dip., BIII, IV, MODI, CM, NI, SI, I&MI
Wheeler, Joyce - Dip., BII, GII, MF, NII, SII, I&MII
Willis, Judith - B.S., BII, MOD. I, GII, MF, NII, SII, DH&C, I&MIII
Wilson, Lester - B.S., BII, GII, Pre.Cl., NII, I&MI
Woshakiwsky, Tamara - B.S. BII, III, MOD.I, CM, NI, SI, I&MI
Yuda, Shohko - Dip., BI, MOD.I, Pre.Cl., NI, SI, I&MI
Zander, Constance - B.S., BII, LII, MF, NII, I&MII

Extension Division

Bauman, Arthur - Dance Comp. ^{group} (Mod. Forms)

Berger, Erika - Modern Dance I, Ballet I

Hamakawa, Junko - Notation I, Dance Comp. (Mat.)

Hanson, Sarah - Dance Comp. (Mod. Forms)

Higgins, Jane - Dance Comp. (Mod. Forms), *Stagecraft II*

Hodecker, Carol - Ballet II

Klineman, Joanne - Dance Comp. (Mod. Forms)

Leoporsky, Zoya - Dance Comp. (Mod. Forms)

Nassif, Anna - Dance Comp. (Mod. Forms)

Reis, Bruce - Ballet I

Steinbiss, Linda - Notation I

Walton, Elizabeth - Dance I&M II

Wilkinson, Micheline - Dance Comp. (Pre-Classic)

Yarny, Lynn - BII, Music L+M I

Prep Div - Reg Div

Muller, Jennifer - Ballet Adv

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT
MEN STUDENTS
1961-2

REGULAR DIVISION

Berger, Lawrence - Dip.
Campbell, Herman - Dip.
Carrington, Hugh - Dip.
Donaldson, Morris - Dip.
Green, Franklin - Dip.
Gross, Steven - B.S.
Holmes, Anthony - Dip.
Hadel, Myron - B.S.
Shaik, Jorge - B.S.
Wilson, Lester - B. S.

EXTENSION DIVISION

Bauman, Arthur - Dance Comp. (Group Forms)
Reis, Bruce - Ballet I

8

DANCE ORIENTATION MEETING

for First Year Students

Wednesday, October 4

2:00 P.M.

Faculty Lounge

First Floor near Switch Board



Herald Tribune photo by Nat Fein
LOOKING IN ON LINCOLN CENTER—William Schuman, wearing construction worker's hat, as he inspected progress on the new buildings yesterday.

Heads Juilliard—Composed, Once Lured by Baseball

Schuman the New Lincoln Center President

By Lewis Lapham

William Schuman, president of the Juilliard School of Music and composer of seven symphonies, has been elected president of Lincoln Center for the Performing Arts.

He succeeds Gen. Maxwell D. Taylor, who resigned in July to become military adviser to President Kennedy. The presidency of the center thus passes from a soldier to a musician.

John D. Rockefeller 3d, chairman of the center's board of directors, announced the election of Dr. Schuman yesterday.

He praised the composer for his "pre-eminent gifts" and for "a thorough and professional awareness of the artistic opportunities that lie before us, as well as an understanding of the difficult business problems that must be surmounted."

Dr. Schuman, overlooking cranes and construction workers

yesterday from the terrace of the half-finished Philharmonic Hall on W. 65th St., spoke of the "enormous opportunity for the arts" afforded by the center.

In a letter to the faculty of the Juilliard School, of which he has been president since 1945, Dr. Schuman said he believed Lincoln Center "can lead the way in the development of new twentieth-century solutions to the problems of supporting and encouraging the creators, performers and institutions of the performing arts."

Dr. Schuman, who is fifty-one and lives in New Rochelle, N. Y., will take over Jan. 1. Until then, Edgar B. Young, the acting president, will continue in office.

James P. Warburg, chairman of the board at the Juilliard School, wished Dr. Schuman well yesterday in his new office and said the composer's "great-

est gift is his ability to integrate art with life."

Dr. Schuman, who writes music early in the morning before going off to his administrative responsibilities, said he needed both a public and a private life. Writing music constitutes his private life.

"If I didn't have both," he said, "I'd wither on the vine."

In his youth, Dr. Schuman entertained the idea of becoming a professional baseball player. At the age of nineteen, he had not yet heard an orchestral concert.

While subsequently studying at the Malkin Conservatory of Music and Columbia University, Dr. Schuman wrote words and music for popular tunes, which he plugged in Tin Pan Alley.

He thereafter studied briefly at the Mozarteum in Salzburg, Austria, and with the American composer, Roy Harris. He also taught music at Columbia and at Sarah Lawrence College.

Dr. Schuman reorganized the curriculum during his tenure at the Juilliard School.

He has received numerous awards and fellowships for his compositions, among them the Pulitzer Prize. He has served several organizations and institutions in an advisory capacity, for one, the United States Information Agency, and he presently is a director of the Metropolitan Opera Association.

N.Y. Herald Tribune
 Wednesday, Sept. 13, '61

N.Y. Times Wed Sept. 13, 1961 THE N

Composer at Lincoln Sq.

William Howard Schuman

ASIDE from a youthful indiscretion, the career of William Howard Schuman, the new president of the Lincoln Center for the Performing Arts, has been one of dedication to serious composing and teaching.

The youthful indiscretion is perhaps forgivable. In his teens he formed a jazz band in which he played the banjo and sang, through a megaphone, such frivolous works as "In a Little Spanish Town."

The banjoist is now Dr. Schuman, composer of symphonies, quartets and concertos, as well as an opera about Casey of "Casey at the Bat." Some of his other well-known works are "Undertow," "American Festival Overture" and "Judith."

In taking over as president of Lincoln Center, Dr. Schuman will relinquish his position as president of the Juilliard School of Music, a position he assumed in 1945 at the age of 35. He is now 51.

As president of Juilliard, Dr. Schuman introduced contemporary music into the regular curriculum—scrupulously refraining from emphasizing any particular school—and revolutionized the teaching of musical theory, composition and history by rolling them into one program.

Furthermore, in keeping with his hope of making "responsible adults of musicians," he added such courses as sociology and race relations.

At the time of his appointment, one trustee was reported to have said: "This will either be the greatest thing that ever happened to Juilliard or the most colossal error of our collective lives." The burgeoning of Juilliard seems to have justified the first prediction.

There is no Pulitzer Prize for school presidents, but there is one for composers, and Dr. Schuman won it in 1943, the first year the Pulitzer was offered for music. The winning composition was "Secular Cantata No. 2, a Free Song." Dr. Schuman won the prize while he was a Professor of Music at Sarah Lawrence College.

In Traditional Patterns

As a composer, Dr. Schuman is regarded as a middle-of-the-roader: interested in and not afraid of advanced contemporary musical techniques, but essentially a writer in solid, traditional patterns.

He was born in New York City of Aug. 4, 1910. At George Washington High School he organized his jazz band and later fell to writing popular songs with Edward B. Marks Jr. and Frank Loesser.

He had studied the violin, but was not much interested



Carl Mydans

"I sing while I write, loudly and badly."

in serious music until he was 19 and his sister, a pianist, took him to his first symphony concert. He forthwith bade farewell to jazz and enrolled in the Malkin Conservatory of Music. He studied with Max Persin, Charles Haubiel and Roy Harris. At the same time he attended Teachers College at Columbia University, from which he was graduated in 1935.

Worked for Schirmer

Following his graduation, he joined the faculty of Sarah Lawrence. In 1944 he became director of publications at G. Schirmer, Inc., music publisher. A year later he became president of Juilliard.

Dr. Schuman composed music while president of Juilliard and says he will continue to do so as head of Lincoln Center.

He works at his music in the early morning and on summer vacations. He sets a goal of 400 to 600 hours of composing a year.

"I've now put in 300 hours and 46 seconds on a large work I'm composing," he said yesterday. "When I sit down at my desk to compose—I'm terrible at the piano—I note the time, for instance, 8:17 A. M. If I'm called to the phone, I note a loss of, say, three minutes."

He composes in a little studio in his house in New Rochelle. "I installed an air conditioner in it," he said, "and I did it so badly that it rattles, but I can't hear any other noise over it. I sing while I write, loudly and badly."

Dr. Schuman says he reads everything in sight and likes to swim. He and his wife, the former Frances Prince, have two children, a boy of 17 and a girl of 12.

Composer to Head Lincoln Art Center

By PHILIP BENJAMIN

William Schuman, president of the Juilliard School of Music, has been chosen president of the Lincoln Center for the Performing Arts.

His selection was announced yesterday by John D. Rockefeller 3d, chairman of the board of the center. Dr. Schuman will succeed Gen. Maxwell D. Taylor, who left the position July 1 to become military adviser to President Kennedy. Dr. Schuman's appointment is effective Jan. 1.

Dr. Schuman, who is 51 years old, is a composer and administrator. He won the first Pulitzer Prize awarded for music in 1943.

As president of the Lincoln Center, Dr. Schuman will stay in close touch with the Juilliard School, because the school will become part of the center, along with the Metropolitan Opera and the New York Philharmonic.

Besides being elected president, Dr. Schuman was also made a director of the center, effective immediately. Until he takes over as president next year, Edgar B. Young will continue as acting president.

In announcing Dr. Schuman's selection, Mr. Rockefeller took note of the center's continuing financial problems. The center is \$30,000,000 short of its goal of \$102,000,000.

"All of us at Lincoln Center," Mr. Rockefeller said, "are well aware that we still face major financing problems, and the great task of building has only begun; but we recognize that the greatest contribution of Lincoln Center over the years will lie in the informed and sensitive leadership it gives to the encouragement and stimulation of the finest in the performing arts and to education in the arts."

Dr. Schuman, he said, is "an administrator of proven ability" who built the Juilliard School "to a position of world recognition during his sixteen years as its president."

Double Role Cited

"In addition," Mr. Rockefeller said, "he is a composer of distinction. He brings to Lincoln Center a thorough and professional awareness of the artistic opportunities that lie before us as well as an understanding of the difficult business problems that must be surmounted."

In a letter to the Juilliard School faculty announcing his decision to accept the presidency of the center, Dr. Schuman wrote in part:

"I believe that the center can provide leadership in bringing large numbers of Americans to a new interest in music, drama and the dance and in giving them new opportunities to enjoy an experience with these arts."

"I believe it can lead the way in the development of new twentieth-century solution to the problems of supporting and encouraging the creators, performers and institutions of the performing arts."

"I want to do everything I can to help achieve such objectives. In short, it is my conviction that Lincoln Center can be and must be a dynamic constructive force."

James P. Warburg, chairman of the board of the Juilliard School, praised Mr. Rockefeller and his associates for choosing Dr. Schuman. "I can think of no other man," he said, "who so uniquely combines creative imagination with executive ability."

Dr. Schuman said in a telephone interview that he hoped to develop projects at the center that would "give reality to the mathematical impossibility of the whole's being greater than the sum of its parts."

If the Juilliard School has not chosen a successor by Jan. 1, he said, he will function as an adviser to the school while assuming the presidency of the center.

WEDNESDAY, OCTOBER 11, 1961

Six members of the Leningrad Kirov Ballet Company came to Juilliard to visit a technique class taught by Jose Limon.

Kirov visitors:	Inna Zubkovskaya	Igor Belsky
	Irina Gensler	Konstantin Rassadin
	Vladimir Katayev	Anatole Nikiforov

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT WORKSHOP

JUILLIARD CONCERT HALL

5:30 P. M.

WEDNESDAY, OCTOBER 18, 1961

Courtesy of S. Hurok
THE ZACHARY SLOV BALLET ENSEMBLE

PROGRAM
Choreography by Zachary Slov

I

CHEZ TCHAIKOVSKY

Music by P. I. Tchaikovsky
Courtesy of the Tchaikovsky Foundation

Overture	Ialan Parrott	Rachel Koefod
A. Natha-Valse . . . .	.Birgitta Kiviniemi	Frank Bourman
	Dmitry Cheremeteff	Diana Cartier
	Janice Colver	Anna Marie Longtin
Polka)	.Birgitta Kiviniemi and Corps de Ballet	
The Lark Song)		
Mazurka . . . . .	.Rosalia Kurowska and Corps de Ballet	
B. Nocturne . . . . .	.Rosalia Kurowska	Frank Bourman
Valse Sentimentale . .	.Diana Cartier	Janice Colver
Tendres Reproches. . .	.Anna Marie Longtin	Birgitta Kiviniemi
	Dmitry Cheremeteff	
C. Au Village . . . . .	.Birgitta Kiviniemi and Corps de Ballet	
Danse Russe . . . . .	.Rosalia Kurowska	
Danse Characteristique .	.Entire Company	

II

GRAND PAS DE DEUX

Music by Lee Delibes

A. Adagio . . . . .	.Irina Borowska	Michael Maule
B. Variation. . . . .	.Michael Maule	
C. Variation. . . . .	.Irina Borowska	
D. Coda . . . . .	.Irina Borowska	Michael Maule

* * * * *

Fifteen Minute Intermission

* * * * *

ORPHEUS

Orpheus . . . . .	.Zachary Solov
Eurydice . . . . .	.Birgitta Kiviniemi
Mourning Women . . . . .	.Anna Marie Longtin Rosalia Kurowska
Death Figures . . . . .	.Richard Gibson Dmitry Cheremeteff
Angel of Death . . . . .	.Diana Cartier
Furies . . . . .	.Frank Bourman Richard Gibson Dmitry Cheremeteff
Happy Spirit. . . . .	.Irina Borowska
Heavenly Spirits . . . . .	.Anna Marie Longtin Janice Colver Rosalia Kurowska Frank Bourman Dmitry Cheremeteff Richard Gibson

IV

ALL EGRESSE

Molto allegro con fuoco . . .	.Irina Borowska	Michael Maule
	Birgitta Kiviniemi	Janice Colver
	Anna Marie Longtin	Diana Cartier
	Rosalia Kurowska	Frank Bourman
	Dmitry Cheremeteff	Richard Gibson
Andante . . . . .	.Irina Borowska	Michael Maule
Molto allegro e vivace . . .	.Entire Company	

Pianists . . . . .	.Lalan Parrott	Rachel Koefod
Stage Manager . . . .	.John H. Wilson	
Wardrobe Mistress . . .	.Blanche Kurowska	
Costumes designed by . .	.Malcolm McCormick	
Costumes executed by . .	.Helene Pons	
Shoes by Capezio		
Jewelry by Coro		

* * * * *

Technical Director. . . .Thomas DeGaetani
Master Electrician. . . .Arthur Minor
Master CarpenterFrederick Strassburg
Student AssistantsArthur Bauman Lynne Fippinger
Jane Higgins

13

LECTURE - DEMONSTRATION

DANCES OF INDONESIA

by

HAZEL CHUNG

GRADUATE OF JUILLIARD SCHOOL

and

DR. S. D. HUMARDANI

ROOM 610 6:00 PM

TUESDAY, OCTOBER 31, 1961

14
Post 610

N O T I C E

ON TUESDAY, NOVEMBER 7, PERFORMANCE TECHNIQUES CLASS
WILL MEET IN ROOM 610. GUEST INSTRUCTOR WILL BE
RUTH CURRIER. STUDENTS REGULARLY REGISTERED IN MRS.
DUNBAR'S CLASS ARE REQUIRED TO ATTEND; OTHER UPPER
CLASS STUDENTS WHO ARE INTERESTED ARE INVITED TO
ATTEND THIS SINGLE CLASS. MISS CURRIER WILL TEACH
EXAMPLES OF MOVEMENT THAT RELATE TO THE FIRST
ASSIGNMENT IN DORIS HUMPHREY'S BOOK, "THE ART OF
MAKING DANCES".

14 15

THE DANCE FILM CLUB

Presents

"A Dancer's World"

Danced by: Martha Graham and Company

and

"Sugar Plum Fairy"

Danced by: Alicia Markova

Friday November 8, 1961
Recital Hall

7:00-8:00 P.M.
Everyone Invited

16
THE DANCE FILM CLUB

Presents

"A Choreographer Comments"

By: Antony Tudor

"Creative Leisure"

and

"Little Improvisations"

By: Antony Tudor

Friday November 10, 1961
Faculty Lounge

7:00-8:00 P.M.
Everyone Invited

17
The Dance Films Club

Presents

"Night Journey"

Martha Graham

and

Company

Music by William Schuman

"Kukla, Fran and Ollie"

Friday, November 17, 1961

7:00-8:00

Recital Hall

Everyone Invited

Bayanihan

PHILIPPINE DANCE COMPANY

AT JOILLIARD, Nov. 20, 1961

We have greatly enjoyed our visit at Joilliard today. We are all most grateful for this wonderful opportunity of interchanging news and ideas! Thanks you very much for your kind hospitality!

Francisco R. Kasilig

Musi. Director

Genius - Nane

Quena de la Pagan

Lenora Luisa Alano

Carmen C. de Jesus

Maria Antonia Romero

Lucenia Reyes- Gutula

Dance Director, Bayanihan Philippine Dance Company

Robert A. Santos, Costume Director

Maria Cristina A Lim

Carolina M. Lopez

Elanor M. Alano

023 235-12

Bayanihan

PHILIPPINE DANCE COMPANY

LENORA ALANO
MEMBER

BAYANIHAN FOLK ARTS CENTER
TAFT AVE., MANILA

19

November 16, 1961

To: Dance Faculty and Advanced Ballet Students

From: Dance Department Office

You are invited to an informal occasion for meeting and greeting and for saying "bon voyage" to Chieko Kikuchi who leaves November 28 for Tokyo. The film of "Rose Adagio," danced by Chieko and her cavaliers, will be shown.

Time: 5:30 PM, Tuesday, November 21

Place: Faculty room of Juilliard Cafeteria

Film Premiere

"Performance"

Choreographer: Jose Limon

Music
Theme

William Schuman
P. Starer
H. Aitken
W. Bergsma
J. Druckman
V. Giannini
N. Lloyd
V. Persichetti
H. Weisgall

Performed by
Juilliard Dance Ensemble

"Rose Adagio"

From the
Sleeping Beauty

Directed by Antony Tudor

Friday, December 1, 1961

7:00-8:00 p.m.

Recital Hall

Everyone Invited

21
December 6, 1961

JUILLIARD SCHOOL OF MUSIC
Lecture-Demonstration
Pre-Classic Forms in Dance

Louis Horst and students of the Dance Department

11:15 a.m., Recital Hall

- Authentic Pavane Arbeau
Danced by Susan Theobald, Judy Willis, Larry Berger,
Myron Nadel
- Pavane (Demand) Clark-Horst
Danced by Shohko Yuda
- Authentic Galliard. Arbeau-Horst
Danced by Susan Theobald, Judy Willis, Larry Berger,
Myron Nadel
- Galliard (Quick Energy) Hassler
Danced by Marilyn Liebman
- Authentic Allemande Mattheson
Danced by Susan Theobald, Judy Willis, Larry Berger,
Arthur Bauman
- Allemande (Yearning) Handel
Danced by Martha Clarke
- Authentic Gigue Rameau
Danced by Marica Lerner, Susan Theobald, Larry Berger,
Myron Nadel
- Gigue (Hysteria) Goodsitt
Danced by Diane Gray
- Authentic Minuet Rameau
Danced by Susan Theobald, Judy Willis, Arthur Bauman,
Larry Berger
- Minuet (Puppet-Tears). Niemann
Danced by Martha Clarke and Joanne Klineman
- Authentic Gavotte Marchand
Danced by Susan Theobald, Judy Willis, Larry Berger,
Myron Nadel

Prepared in the classes of Louis Horst
Assistant, Janet Soares

Performed in Juilliard Recital Hall for William Bergsma's class,
Music 451, Music History

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP

Wednesday, December 6, 1961
4:00 p.m.
Concert Hall

PROGRAM

I

Composition Materials

Studies with isolated forms on either the
time, energy or space aspect of movement.

Concentration Study

Energy

Design

3 x 3, Symmetrical Study, Oppositional Study

Danced by Margaret Cicierska, Catherine Cook, Morris Donaldson,
Phyllis Edelman, Sarah Ford, Dorothy Graff, Judith Hirsch, Kelly Hogan,
Junko Humakawa, Dorothy Lewis, Juanita Londono, Donna Lowe, Laila Michelson,
Jeff Miller, Judith Miller, Michele Murray, Ellen Tittler, Martha Van der Wijk
Tamara Woshakiwsky.

II

Pre-Classic Dance Forms

Pavanes

Demand Clark-Horst
Composed and danced by Shohko Yuda

Grief Jahn
Composed and danced by Lee Lund

Dominance Clark-Horst
Composed and danced by Allison Burgwin Fenton

Galliards

Spree Hassler
Composed and danced by Shohko Yuda

Capers Hassler
Composed and danced by Allison Burgwin Fenton

III

Modern Forms

Strange Space Designs Windsperger
Composed and danced by Martha Clarke and Judith Willis

Disonance Windsperger
Composed and danced by Paula Kelly, Joanne Klineman,
Jane Higgins

Planal Study Windsperger
Composed and danced by Martha Clarke, Sarah Hanson,
Joanne Klineman

5/4 Rhythm

Melodrama Satie
Composed and danced by Diane Gray and Constance Zander

Candy Store Thief Satie
Composed and danced by Paula Kelly

Earth Primitive

Fertile Earth Bartok
Composed and danced by Martha Clarke

In Search of "Soul" Bartok
Composed and danced by Diane Gray

IV GROUP FORMS

Special Project

Lonely Road Van Eps, Green, Simone
Choreographed by Lynne Fippinger
Danced by Marcia Kurtz, Joan Miller, Eugenia Volz

Trics

Family Ties . . . 3rd movement, String Quartet No. 4, Op. 37, Schoenberg
Choreographed by Kazuko Hirabayashi
Danced by Ellen Tittler, Judith Willis, Bill Dugan

Delusion of Enchantment . . . 1st movement, Contrasts, Bartok
Choreographed by Marcia Lerner
Danced by Diane Gray, Paula Kelly, Judith Willis

* * * *

Composition Materials prepared in the classes of Lucas Hoving;
Alice Condodina, Assistant; Howard Klein, Accompanist.

Other Sections prepared in the classes of Louis Horst; Janet Soares,
Assistant; Nelita True, Accompanist.

23

JUILLIARD SCHOOL OF MUSIC

WILLIAM SCHUMAN, President

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

Faculty members, staff, and students of the
School are cordially invited to attend the annual
Christmas party, to take place on Thursday, December 14,
from 4:30 to 6 p.m. in the first floor lobby.

November 21, 1961

24

The Dance Film Club

Presents

An Evening of Modern Dance

Works by

Doris Humphrey

Mary Wigman

Anna Sokolow

Music by
Norman Lloyd

Friday, December 15, 1961

7:00-8:00 p.m.

Recital Hall

Everyone Invited

25

Schuman—His Major Themes for Lincoln Center
Wednesday, January 3, 1962

William Schuman, composer of symphonies, yesterday announced the major themes of his new work as president of the Lincoln Center for the Performing Arts. On his first working day as president of the Center, Mr. Schuman set forth the four ideas he hopes to develop during his tenure in office. As an entrepreneur, the Center will shortly announce a project involving all of the Center's constituent organizations—the Metropolitan Opera, the

New York Herald Tribune

the New York Philharmonic, the new Lincoln Repertory Theater and the Juilliard School. The project, he said, should "attract world-wide attention." As an educational influence, the Center will continue its plans to add drama training to the school's curriculum. The Center is making plans to add to the music, drama and dance to other cultures. In his memo to the staff, Mr. Schuman said that one final responsibility remained: to raise funds still needed for the educational and artistic programs, and to complete the Center's theaters and auditoriums in time for the New York World's Fair of 1964-65.

Entertainment

Man to Orchestrate Lincoln Center

William Schuman, the unusual if not unique educator, administrator, entrepreneur and composer, has ideas to match the immensity of the project he heads.

By HAROLD C. SCHONBERG

WILLIAM SCHUMAN, who becomes president of the Lincoln Center for the Performing Arts tomorrow, is an organization man and also an organized man who has come pretty close to making the best of two worlds, like a cherubim in good standing being voted into a floating crap game with the blessings of both sides.

As a creative figure, he is recognized as one of America's important composers, has won the first Pulitzer Prize ever given for music, has been granted two Guggenheim fellowships, an award from the National Institute of Arts and Letters, two citations from the New York Music Critics Circle and more honorary doctorates than a World War II general. As an organization man, he has successfully engaged in business, has run the large Juilliard School of Music for the past sixteen years, sits on various boards, happily hobnobs with nabobs, and shakes big ideas out of his sleeve with the non-

HAROLD C. SCHONBERG, The Times music critic, has known Mr. Schuman for many years.

chalance of The Great Trimetragon producing elephant after elephant from his silk hat: ideas that are bigger than the hat, bigger than he, bigger than you, bigger than all of us.

To do all this, one must be organized. So successfully is Schuman organized that his friends think he even manages to get some sleep every now and then. Basically he is a man with a many-track mind who switches from track to track and barrels along each route with a single-minded purpose, following it to its logical conclusion. As a composer, he must compose. "You either are a writer or you aren't. If you are a writer, you write," he says. This is reminiscent of the time Sinclair Lewis asked a writing class how many wanted to be writers. Every hand went up. "Well, goddammit," said Lewis, "go home and write."

SO every morning around 9 Schuman sits down at his desk at his home in New Rochelle (he composes away from the piano) and starts making noises. When in the throes of creation, he sings. But since he has so many things

to do, he can allot just so much time to his composition. Say, two hours each morning. He makes exact note of the time he spends. If he is called to the telephone, he makes note of that time, too. If the call lasts six minutes and forty-three seconds, he adds six minutes and forty-three seconds to his composing. No matter what, the year's end will see a pretty close approximation of the 600 hours of creative work he had set himself twelve months before.

He likes to swim, partly because he likes to swim, partly because he likes to keep in shape. It was not enough that he had a backyard pool on his grounds. What to do during winter? He had a swim-run built into his basement. This is thirty feet long, about four feet wide, three and a half feet deep. Every morning Schuman plunges in and swims ten laps, or a hundred yards, no more and no less.

When he decided to diet he went about it systematically, memorizing the calorie chart. Friends taking him to dinner would be faced with this kind of monologue: "Tomato juice, fifty

calories. One small steak rare, 500 calories. Salad, fifty calories. An apple, eighty calories. Black coffee, no calories. I think that will do."

WHEN he was in the market for a house, he read everything about real estate. "My God," says a friend who admits to complete ignorance on financial matters. "Bill talked about mortgages, valuation, devaluation, with the calm confidence of a real-estate operator." Schuman admits to being well-organized. "I'm systematic," he says, "but not fanatic, and there's a hell of a difference."

Schuman has a combination of pragmatism and imagination that puts its mark on everybody he meets. About 90 per cent of the people who have had anything to do with him automatically describe him as an "unusual combination," two words Schuman must be heartily sick of by now. The other 10 per cent do not make snap judgments. They think deeply and describe him as a "rare combination." Those who respect him and also like him tack on words like "practical visionary" or "an artist who gets things done." Those who respect him but do not know him too well call him an administrator with a fine cultural background. Those who respect him but do not like him call him a super-salesman of a politician with Madison Avenue in his blood.

But one thing all are agreed upon: the man can speak with the fervor, hypnotism and eloquence of Gielgud on one of his better days. "He is the only man in America who can outtalk Lennie Bernstein, and I was there when he did it," says an awed observer. "He is by far the most brilliant off-the-cuff speaker in America."

SCHUMAN is much better as an impromptu speaker than as a pundit. When he prepares a speech and reads it, he sounds stilted, stiff and full of clichés. When he talks off the cuff, as by now he always does, he is witty, brilliant and inspirational. His audiences realize that it is as much a performance as a speech. Schuman knows he is good, and there is something of the ham in him. Nothing delights him more than standing in front of an audience and fingering it with the virtuosity of Heifetz high on the E string. A Juilliard graduate, by no means friendly to Schuman, has told of his first impression. "It's a dynamism that bowls you over. When I was a new student in 1948, he spoke to my class, and his address made a terrific impact on all of us. We were inspired, and we walked out of the hall imbued with the spirit of music and our honored place as musicians in the world."

It was Schuman's speaking ability that probably got him into the Juilliard. In 1945, he was on a panel discussion of modern music at the New School, and the distinguished scholar, novelist and musical amateur, John Erskine, made a speech. (Continued on Page 28)



CENTER PRESIDENT—Mr. Schuman, with plans and models for Lincoln Center; beside him, a model of the Chamber Music and Recital Hall.

To Orchestrate Lincoln Center

(Continued from Page 8)

The trouble with modern music, Erskine said, was twofold: one, it wasn't heard; two, it was. It was unmelodic, dissonant, unintelligible. Schuman rose, began to demolish Erskine's arguments, and even sang a few pieces from the repertory to demonstrate that modern music was, too, melodic.

Erskine, one of the trustees of Juilliard, was impressed. Who was this young man, he wanted to know. They got together, and Schuman told him what he thought was wrong with Juilliard. Erskine carried the tale back to the school, and Schuman was invited to discuss his theories at greater length. Shortly after, he was installed as president.

WHEN Schuman came to Juilliard, he turned the place upside down. Among his favorite words is "projects," and he had many projects on his mind. One of them was to amalgamate the graduate school with the regular school, which he did. Another was to revitalize the concept of music theory and the way it had historically been taught. Thus came into being the L&M concept—Literature and Materials of Music, which was Schuman's contribution to pedagogy.

In L&M, abstract theoretical exercises are abandoned in favor of music study as a living force. That means, among other things, a concentration on contemporary music and a complete reorientation of teaching principles. Schuman always had felt, and still feels, that education has too much pedagogy and not enough education. Today his L&M principles are being adopted by many music schools, but initially there was a good deal of opposition on the faculty.

"Only a great organizer could have rammed it through the way Bill did," said a colleague who was there from the beginning. "Before, Juilliard was a regular old nineteenth-century conservatory. Now it is in the twentieth century."

SCHUMAN was born in the twentieth century—in New York, on Aug. 4, 1910. He came to serious music rather late in life. At George Washington High School he got interested in jazz, when he could tear himself away from baseball (he caught on the high school team), and formed a group called Billy Schuman and His Alamo Society Orchestra.

After having had his fill of every occasion—college proms, weddings, dinners—he surrendered the Alamo at the age of 18. ("Really, I had never been south of Jersey City at that time.") Then he went into popular song writing, working with Frank Loesser for a



while. Schuman and Loesser were known in the trade as special material writers, who could supply music and lyrics for any act that came along.

During all this, Schuman was musically illiterate. He went to the Malkin Conservatory of Music at the age of 19 because he wanted to learn how to harmonize and score his popular songs. But at Malkin, destiny crouched and leaped. All of a sudden Schuman knew there was only one thing in life he wanted to be: a serious composer. He spent hours and hours each day on harmony and counterpoint, started devouring scores, started going to concerts and opera (one season he attended "Tristan und Isolde" seven times) and, as he says, "threw myself into it like a madman."

HE entered Columbia University, took his degree in two years and followed it with a master's degree and a job teaching music at Sarah Lawrence. From 1935 to 1945 he led the young ladies of Sarah Lawrence through music appreciation, harmony and choral singing. During those years he also did much composing. Then, in 1945, he was called to the firm of G. Schirmer as director of publications. He was worried about the shift into a business world, and talked it over with Serge Koussevitzky, then conductor of the Boston Symphony. Koussevitzky had taken a great interest in the young Schuman and had directed the premières of many of his pieces. The late conductor, who knew his man, was not worried. "Villiam," he said, "through the night you will become business man."

As a business man at Schirmer's, Schuman got along just fine. "He was very shrewd," says a Schirmer executive. "He was the kind of man given to big ideas. He has a tycoon mentality, not the kind that worries about every penny or where the pencils go. Sure, some of his ideas were impractical, and he made mistakes. Anybody who throws out so many big ideas is bound to come up with a few that do not work."

Another Schirmer executive is still amused when he thinks of the shock that Schuman gave the old publishing house. "He really hasn't much

(Continued from Preceding Page)

his opinions are right. He loves argument, discussions, verbal violence. He professes to be unfamiliar with things like promotion and publicity. Ho, ho, ho. He'll put on this innocent, naïve air and say something like: 'I don't know . . . I respect experts . . . Tell me what to do.'

"But I know, and he knows I know, he's going to do it his way anyway. Of course, he has great tact when he needs it. Otherwise he wouldn't be where he is. An unusual man. We expect great things."

More than once Schuman has been described as a radical with conservative ideas. He is, for instance, almost prissy about the amenities of living, and sees no reason why people should not always conduct themselves with decorum. Once, at a Juilliard concert, Schuman saw a man in shirt sleeves. He asked the man to put his jacket on. The man reluctantly did, after first thinking over whether to give Schuman a black eye. "I suppose," Schuman reflectively says, "that if I had lived fifty years ago I would have been against middies and bloomers."

HIS own Juilliard faculty has learned to dress properly. Some of the younger teachers would appear in the halls without neckties. They did it only once, if Schuman saw them. A piano instructor once went into his office smoking a cigarette. Schuman talked to him like a Dutch uncle. "Now, there's nothing personal in this," he said, "but you are going to be getting many interviews in the future, and you want to make a good impression; if you enter smoking and dropping ashes on the floor . . ." "All right, all

right!" said the instructor. He is now a successful teacher and concert pianist. "Of course, Mr. Schuman was right," he later said. "I never did that again."

Even though Schuman lives a schizophrenic life, consorting with his muse in the morning and administering for the rest of the day, he seems to thrive on it. Far from slowing down his compositional output, his hectic regimen seems to have stimulated it, and some of his best music comes from the period after 1945.

AS a composer, he has been described as a middle-of-the-roader, but that would depend on what the road is named. He has never written twelve-tone music and is not an avant-gardist. On the other hand, his scores are not easy to assimilate. They tend toward rhythmic complexity and a good deal of dissonance, and on the whole are more respected by his fellow musicians than by the public.

Schuman strongly believes that he is a melodist. Not many of his colleagues agree, though they admire his workmanship and his breezy orchestration. "Let's face it," one of them says, "if he was a great composer, then he would have been Stravinsky and not president of Lincoln Center."

He remains, nevertheless, one of America's most respected composers of serious music, has a working knowledge of many of the arts, has pronounced business and executive ability, is devoted to the concept of Lincoln Center, gets along with people and can, if he wishes, charm a cobra out of its skin. Everybody may be understating the case when they call him an unusual combination. He may be unique.

CENTER CALENDAR

Philharmonic Hall—Soon to be completed. Opening concert on Sept. 23, 1962. Cost of building, an estimated \$15,400,000. Seating capacity, 2,801. Architect, Philip Johnson Associates.

Vivian Beaumont Theatre—Target date for opening, 1963. Housed in structure which will also contain the Library-Museum. Architects for over-all structure, Skidmore, Owings & Merrill, and Eero Saarinen and Associates. Architects for Vivian Beaumont Theatre (the repertory theatre), Eero Saarinen and Associates, with Jo Mielziner as collaborating designer. Seating capacity, 1,100. Estimated cost, \$8,200,000.

Library-Museum—Target date, 1964. Housed in structure that will also contain the Vivian Beaumont Theatre. Estimated cost, \$7,200,000. Will include 100-seat Children's Theatre.

New York State Theatre—For dance and operetta. Target date, 1964. Estimated cost,

\$18,350,000. Seating capacity, 2,801. Architect, Philip Johnson Associates.

Metropolitan Opera—Target date, 1964 or later. Estimated cost, \$36,400,000. Architect, Wallace K. Harrison. Seating capacity, 3,800.

Juilliard School of Music—Target date, 1965. Estimated cost, \$17,400,000. Architects, Pietro Belluschi and Catalano & Westerman. Will include Juilliard Theatre, capacity 700; Chamber Music and Recital Hall, capacity 750-800; Recital Studio, capacity 299; Drama Studio, capacity 250.

Garage and Plaza—Under construction. Estimated cost, \$10,150,000. Paid by Department of Parks under Federal-City grant-in-aid.

Underground Mechanical and Cooling Plant—Under construction. Estimated cost, \$4,350,000. Situated west of Philharmonic Hall under North Plaza.

To Orchestrate Lincoln Center



time.) Then he went into popular song writing, working with Frank Loesser for a

thinks of the shock that Schuman gave the old publishing house. "He really hasn't much

THE NEW YORK TIMES MAGAZINE

sense of money, and yet curiously he is a good business man, the kind who looks beyond money. He has the imagination that would make money for us in the long run."

One of the first things Schuman did was to arrange for Schirmer's to publish the Second Symphony by Roger Sessions, a long, difficult, complicated work that never has made much headway in the world. It cost a fortune to print. Mr. Schirmer himself came around wondering how many copies would sell. "Well," Schuman said, "we can get around 300 copies into circulation. Of course, these copies are going to be sent to very important people; you wouldn't expect them to pay for them." Schirmer respectfully tiptoed away.

At Schirmer's they still talk about Schuman's combination of practicality and vision. "I was very surprised to find out it was considered unusual," Schuman says. "I like to try to move things from A to B. Administration really is nothing more than a degree of caring. It's no chore, I like it. It just takes common sense."

AS president of Juilliard, which is one of the constituents of Lincoln Center, Schuman was from the beginning involved with Lincoln Center planning. He knew all of the problems and had much to offer, but his name was not discussed as president until after Gen. Maxwell Taylor left. That was about eight months ago, and nobody at Lincoln Center professes to know who started the Schuman-for-president boom.

"It just seemed to surge up," says a Lincoln Center board member, "and everybody said: 'Why didn't we think of that before?'"

John D. Rockefeller 3d, chairman of the board, had lunch with Schuman one afternoon last May and asked if he would consider taking over. Schuman met with the entire board and outlined his position. He said that he would accept full responsibility if he took the job, that he had such and such ideas, that he also had to have some time to compose. "You want an artist, I presume, not an ex-artist." The board agreed that it did indeed want an artist.

NATURALLY, Schuman has been thinking a lot about his new responsibilities, but is not yet prepared to make public his plans. These involve festivals, education, commissioning projects in all the Lincoln Center media, and the development of special projects complementary to the main work of the constituents—the Metropolitan Opera, New York Philharmonic, Repertory Theatre, Dance and Operetta Theatre, Juilliard School and Library-Museum.

"On the first day I will have a staff meeting," says Schuman. "I will ask my staff to list all their present and fu-

ture projects. Then I will talk about some of mine. Each project will have a target date for completion, and I will expect regular progress reports. Specific people will be assigned to specific jobs. Lincoln Center has to work by projects. That is the only way it can be organized. But I am not necessarily a believer in the chain-of-command concept. I have always jumped channels and will continue to do so."

HE considers a \$10,000,000 special fund the core of Lincoln Center, and will try to augment it. "Out of this fund will come the money to help the constituents do things they normally would not or could not do. We want to help the constituents, not change them. After all, one has to deal with the given, with the fact, and go on from there. I'm a pragmatist."

Schuman's face is not only furrowed but fissured with sincerity as he says these words. He is a tall, slim, bald man, impeccably dressed, with



a narrow face, prominent features, a look of intelligence so pronounced that it can almost be touched, a perpetually eager expression and a quality of quivering, suppressed excitement, something like that of a leashed Doberman pinscher who sees a rabbit in the distance. Schuman is eager about everything he does.

Close friends of the Schumans are intrigued by the way his wife keeps him in line when his natural exuberance runs away with him. "When he gets too ebullient or too hammy," an intimate says, "she quietly puts him back in the box. I admire her for that." Mrs. Schuman is the former Frances Prince; they were married in 1936. They have two children—Tony, 17, and Andrea, 12.

He is a man of strong opinions who has no hesitation setting them forth. At times he rubs people the wrong way. "He's a very opinionated guy," says a man at Lincoln Center. "Fortunately for him he knows

(Continued on Following Page)

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610
Official Notice
Dance Department
January 8, 1962

Ruth Currier will teach June Dunbar's Performance Techniques class on Tuesday, January 9 at 12:00 in Room 102. She will be teaching examples of assignments from Doris Humphrey's book, "The Art of Making Dances". Will the students in this class please come to class promptly so that Miss Currier can teach for a full fifty minute period.

DANCE WORKSHOP

PROGRAM

I

Pavanes

AggressionClark-Horst
Composed and danced by Linda Shoop

Capers Hassler
Composed and danced by Allison Burgwin Fenton

Desire Bach
Composed and danced by Lee Lund and Lester Wilson

II.

Strange Space Designs Windsperger
Composed and danced by Martha Clarke and Judith Willis

Dissonance Windsperger
Composed and danced by Paula Kelly

Planal Study Windsperger
Composed and danced by Martha Clarke

Melodrama Satie
Composed and danced by Diane Gray and Constance Zander

Air Primitive

Invocations Mompou
 Composed and danced by Jane Higgins

Group Forms

Illusion of Three Loves 1st movement, Contrasts, Bartok
Choreographed by Marcia Lerner
Danced by Diane Gray, Paula Kelly, Judith Willis

In Stately Mood Bach
Choreographed by Oshra Ronen
Danced by Diane Gray, Paula Kelly, Bea Lamb, Lee Lund,
Bill Dugan, Jorge Shaik, Lester Wilson

* * * * *

Prepared in the classes of Louis Horst
Janet Soares, Assistant
Nelita True, Pianist

305

DANCE DEPARTMENT ALUMNI NEWS

1961 Dance Department graduate CHIEKO KIKUCHI left on November 26 to go to Tokyo to be an instructor of English at Kokushi University. She will also be studying at the Komaki Ballet School in Tokyo.

Two 1961 Dance Department graduates (ANN VACHON PAYTON AND MICHEL IMBER) and alumna JENNIFER SCANLON joined the Merry-Go-Rounders this fall. This dance company performs for audiences of children and is under the artistic direction of LUCAS HOVING, of the Dance Department faculty.

ELIZABETH WEIL, Dance Department Graduate, 1960, is now instructor of dance at the University of Michigan at Ann Arbor.

KELLY TSOUMBRAKAKOS, Dance Department alumna, has returned to Athens and is now teaching there. Recently she gave a dance concert with a small company.

Alumnus PAUL TAYLOR presented two dance concerts with his own company at Hunter College auditorium on November 25 and 26. Juilliard extension division student ELIZABETH WALTON is a member of this company.

Two alumni, BRUCE MARKS AND RICHARD ENGLUND, are members of the American Ballet Theater Company. Mr. Marks is a soloist in the company this year. In the December issue of Dance Magazine, there is a profile of Mr. Marks.

West Side Story travelling companies this last summer had three Dance Department alumni in their casts. JAIME ROGERS returned from the European company in September and alumni STEVE ROTHLEIN AND MERCEDES ELLINGTON (graduate 1960) were members of the Australian company. Jaime Rogers is also in the cast of the West Side Story film, now playing on Broadway.

Graduate HAZEL CHUNG has recently joined the faculty at the University of California at Los Angeles and will be teaching dance and will be collaborating with the music department which has an outstanding Eastern music division.

31

THE DANCE FILM CLUB

Presents

"Ballet Girl"
Story of the Danish School

and

"Bourneville Technique"
As Performed By
Juilliard Dance Ensemble

Friday January 12, 1962
Recital Hall

7:00-8:00 P.M.
Everyone Invited

JUILLIARD SCHOOL OF MUSIC

Wednesday One O'clock Concert Series

January 24, 1962

PROGRAM

I. Pre Classic Dance Forms

Pavanes

Demand Clark-Horst
Composed and danced by Shohko Yuda

Dominance Clark-Horst
Composed and danced by Linda Shoop

Galliards

Frolic Atteignant
Composed and danced by Carol Miller

Joke Hassler
Composed and danced by Lester Wilson

Capers Hassler
Composed and danced by Allison Burgwin Fenton

Allemandes

Romantic Duet Bach
Composed and danced by Lee Lund and Lester Wilson

Reverie Bach
Composed and danced by Shohko Yuda

II. Modern Forms

~~Dissonance~~

Windsperger

~~Composed and danced by Paula Kelly~~

Planal Study

Windsperger

Composed and danced by Martha Clarke

5/4 Rhythm

Melodrama Satie
Composed and danced by Diane Gray and Constance Zander

EARTH PRIMITIVE

Fertile Earth

Composed and danced by Martha Clark BARTOK

Air Primitive

~~Bird Augury~~

~~Composed and danced by Paula Kelly~~

~~Mompou~~

Spell

Composed and danced by Susan Cohen

Mompou

Cloud Bird

Composed and danced by Martha Clarke

Mompou

III. Group Forms: Trios, a Quintet, a Septet and an Octet

In Stately Mood

Bach
(recording)

Composed by Oshra Ronen

Danced by Diane Gray, ~~Paula Kelly~~, Beatrice Lamb, Lee
Lund, William Dugan, Jorge Shaik and Lester
Wilson, Oshra Ronen

Family Ties

Third movement, String Quartet No. 4, Schoenberg
(recording)

Composed by Kazuka Hirabayashi

Danced by Ellen Tittler, Judith Willis and William
Dugan

~~Dark Carnival~~

~~"Summer Music," Barber~~
(recording)

~~Composed by Arthur Bauman~~

~~Danced by Jefferson Ann Miller, Joyce Wheeler and
Lester Wilson~~

Illusion of Three Loves

First movement, "Contrasts" Bartok
(recording)

Composed by Marcia Lerner

Danced by Diane Gray, ~~Paula Kelly~~ and Judith Willis, MARCIA LERNER

The Path, Three Variations on a Diagonal Theme

Van Eps, Green and Simone
(recording)

Composed by Lynne Fippinger

Danced by Marcia Kurtz, Joan Miller and Eugenia Volz

Fugue

Fugue in G minor, Bach
(recording)

Composed by Ahuva Anbary

Danced by Diane Gray, Carole Johnson, ~~Paula Kelly~~,
Juanita Londono, Jefferson Ann Miller,
Susan Theobald, Martha Van der Wijk and
~~Joyce Wheeler~~, AHUVA ANBARY

Prepared in the classes of Louis Horst

Janet Mansfield Soares, Assistant

Nelita True at the piano

Allison Burgwin Fenton,

Wardrobe Mistress

Lighting prepared by the students
of Mr. DeGaetani's Stagecraft II
Lighting Seminar:

Arthur Bauman
Judith Hogan
Karen MacKay
Joyce Wheeler
Judith Willis

33

THE DANCE FILM CLUB

Presents

"Modern Ballet"

From The Series

"A Time To Dance"

With:

Antony Tudor
Nora Kaye
Hugh Laing

Friday February 2, 1961

5:00 P.M.

Room 607

Everyone Invited

34

THE DANCE FILM CLUB

Presents

"Appalachian Spring"

with

Martha Graham
and
Company

Music:
Aaron Copland

and

"The Seasons"

Choreography:
La Meri

Music:
Vivaldi

Danced by:

The Juilliard Dance Ensemble

Friday January 26, 1961

Recital Hall

7:00-8:00 P.M.

Everyone Invited

35

THE DANCE FILM CLUB

Presents

"Moment In Love"

Choreography: Shirley Clarke
Anna Sokolow

Music: Norman Lloyd

and

"Lament"

Choreography: Doris Humphrey

Music: Norman Lloyd

Friday, February 16, 1961
Recital Hall

7:00-8:00 P.M.
Everyone Invited

36

To the Faculty and friends of Juilliard School of Music:

The Dance Department of Juilliard School of Music will present a special program of Ballet Studies

GRADUS AD PARNASSUM

at 8:30 on Thursday and Friday evenings, March 8 and 9, in the Juilliard Concert Hall. The program, directed by Antony Tudor, will illustrate the various phases of ballet training at Juilliard, presented in progressive order.

Should you wish to attend this program, we shall be happy to send you tickets for the evening of your choice. An order form is attached for your convenience. Admission will be without charge, but contributions to the Juilliard Dance Scholarship Fund will be gratefully accepted.

To: Concert Office
Juilliard School of Music
130 Claremont Avenue
New York 27, New York

Number of tickets.....Thursday, March 8, 8:30 p.m.
.....Friday, March 9, 8:30 p.m.

Please enclose a self-addressed stamped envelope.

NAME
(Please Print)

ADDRESS

Location preferred:Orchestra.Mezzanine or Balcony.

PROGRAM
SEASON 1961-1962

Thursday and Friday evenings
March 8 and 9, at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

presents

GRADUS AD PARNASSUM

presents

ANTONY TUDOR, *Production Director*

JUILLIARD DANCE ENSEMBLE

PROGRAM

GRADUS AD PARNASSUM

Ballet Studies

Ballet I

Passamezzi from the Collection of Keyboard Pieces by
Antonio Gardano. *Intavolatura nova di varie sorte
di balli*. 1551.

Arranged by Antony Tudor

Herman Campbell
Morris Donaldson
Lester Wilson

Carole Johnson

Robert Dennis, *harpsichordist*

Ballet I

From *Musick's Hand-Maid* (1689)

Henry Purcell

Arranged by Antony Tudor

Margaret Goettelmann
Juanita Londono
Ellen Tittler
Martha Clarke
Margaret Cicierska
Steven Gross

Robert Dennis, *harpsichordist*

Ballet II

Enfantines (1923)

Ernest Bloch

Arranged by Margaret Black

Donna Lowe
Lee Lund

Morris Donaldson

Elliot Prescott, *pianist*

Ballet II and III

Scènes d'Enfants (1915)

Federico Mompou

Arranged by Alfredo Corvino

Ruth Mesavage Jefferson Ann Miller
Francesca Meunier Joyce Wheeler

Robert Dennis, *pianist*

Ballet III and Ballet IV

Suite Française (1918)

Francis Poulenc

Arranged by Fiorella Keane

Phyllis Edelman
Diane Gray

Carole Johnson
Beatrice Lamb

* * * *

Virginia Klein
Francesca Meunier

Francia Roxin
Susan Theobald

Herman Campbell

Lester Wilson

Dorita Schneck, *pianist*

INTERMISSION

Excerpts from Le Carnaval

From *Carnaval, Op. 9* (1834-35)

Robert Schumann

Choreography (1910) by Michel Fokine

Directed by Yurek Lazowski and Henry Danton

Chiarina

Linda Shoop

Eusebius

Carl Wolz

Florestan

Myron Nadel

Estrella

Martha van der Wijk

Ladies

Donna Lowe and Francesca Meunier

Papillon

Francia Roxin

Harlequin

Morris Donaldson

Columbine

Susan Theobald

Pantalon

Lawrence Berger

Donald Walker, *pianist*

Little Improvisations

Kinderscenen, Op. 15 (1838)

Robert Schumann

Arranged by Antony Tudor

Mercedes Ellington and William Louthier

Thomas McIntosh, *pianist*

Trio Con Brio

From *Russlan and Ludmilla* (1842)

Mikhail Ivanovitch Glinka

Arranged by Antony Tudor

Virginia Klein

Myron Nadel

Lawrence Berger

Elliot Prescott, *pianist*

INTERMISSION

PROGRAM

GRADUS AD PARNASSUM

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Ladies

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Papillon

Francia Roxin

Harlequin

Morris Donaldson

Columbine

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Pantalon

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Donald Walker, *pianist*

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Trio Con Brio

From Russlan and Ludmilla (1842)

Mikhail Ivanovitch Glinka

Arranged by Antony Tudor

Virginia Klein

Myron Nadel

Lawrence Berger

Elliot Prescott, *pianist*

INTERMISSION

For tonight's performance, Margaret Black will replace Linda Shoop in "Le Carnaval" and in "Dance Studies (Less Orthodox)".

Dance Studies (Less Orthodox)

From *Eight Etudes and a Fantasy for Woodwind Quartet* (1950)

Elliott Carter

Arranged by Antony Tudor

Phyllis Edelman	Francia Roxin	Lawrence Berger
Diane Gray	Linda Shoop	Herman Campbell
Beatrice Lamb	Susan Theobald	Morris Donaldson
Donna Lowe	Martha van der Wijk	Steven Gross
Francesca Meunier	Dana Vass	Myron Nadel
	Judith Wahl	

Susan Cohn, *flutist*

Janice Miner, *oboist*

Martin James, *bassoonist*

Joseph Rabbai, *clarinetist*

Since many gifted students in the Dance Department are dependent on scholarship aid, contributions to the Juilliard Dance Scholarship Fund will be gratefully accepted.

STAFF FOR GRADUS AD PARNASSUM

Assistant to Mr. Tudor
Lighting and Technical Direction
Master Carpenter
Master Electrician
Assistant Technician
Lighting Assistant
Property Manager
Costume Execution

Margaret Black
Thomas DeGaetani
Frederick Strassburg
Arthur Minor
Arthur Bauman
Karen MacKay
Allison Burgwin Fenton
Nellie Hatfield
Jennie Jackson

FIRE NOTICE:

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

World Theater Day

World Theater Day, under the sponsorship of Unesco and the International Theater Institute, will be observed in 25 nations today to coincide with the opening of the Theatre des Nations in Paris.

Locally, the day will be celebrated with an evening of drama, music and dance at 8:30 p. m. in the concert hall of the Juilliard School of Music. Addresses will be given by August Heckscher, White House Cultural Co-ordinator, and Robert Whitehead, representing the Lincoln Center for the Performing Arts.

Performances will be given by Rosina Lhevinne and Leonard Rose, Jose Limon and Lucas Hoving, Martina Arroyo, the Metropolitan Ballet Studio and the Institute for Advanced Studies in the Theater Arts. Sponsoring the New York celebration are ANTA, the American Educational Theater Association and the U. S. Institute for Theater Technology.

THE AMERICAN NATIONAL THEATRE AND ACADEMY

Peggy Wood, President

THE AMERICAN EDUCATIONAL THEATRE ASSOCIATION

Marjorie Dycke, President

and

THE UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY

Thomas DeGaetani, President

present

A GALA EVENING OF DRAMA, DANCE, AND MUSIC

in honor of

WORLD THEATRE DAY

•

March 27th, 1962

8 p.m.

Juilliard Concert Hall

PROGRAM

I

Address by Rosamond Gilder, Vice-President, International Theatre Institute

II

Metropolitan Opera Ballet

presents

"INVITATIONS"

A ballet by Thomas Andrew

Music by Tchaikowsky

Louellen Sibley
Nancy King
Judith Chazin
Joan Wilder
Ingrid Blecker

Howard Sayette
Craig Crosson
Ron Sequoia
Richard Zelens
Edilio Ferraro

Irving Owen, Ballet pianist

III

Sonata in A Major for Piano and 'Cello, Opus 69Beethoven

Allegro ma non tanto

Adagio Cantabile — Allegro Vivace

Rosina Lhevinne and Leonard Rose

IV

Address by August Heckscher, Cultural Coordinator for the White House

V

Institute for Advanced Studies in the Theatre Arts

presents a scene from

"NARUKAMI" (The Thunder God)

A Kabuki play by Tsuuchi Hanjuro

English Translation by Miyoko Watanabe

Costumes by George Drew

Technical Direction by Dale and Lucy Parry

Original Production directed at the Institute by Onoe Baiko VII of the Kabuki-ya, Tokyo

NARUKAMIGeorge Gitto

KUMO NO TAEMAMiyoko Watanabe

Priest Narukami had been piqued by the Imperial Court, and for revenge he had used his supernatural powers to imprison the Rain God. When the play begins, Princess Taema arrives, sent by the Imperial Court. Her mission is to draw from Narukami the secret of how to release the Rain God. The scene to be presented is a synthesis of the climactic moments of the Kabuki drama.

Intermission

I

Address by Robert Whitehead, Co-producing Director, Lincoln Repertory Theatre

II

Martina Arroyo, Soprano

"O toi, qui prolongeas mes jours" from *Iphigenia in Taurus*Gluck

"O patria mia" from *Aida*Verdi

"Io sono l'umile ancella" from *Adriana Lecouvreur*Cilea

Stanley Sonntag, Accompanist

III

Institute for Advanced Studies in the Theatre Arts

presents a scene from

"THE GREEN BIRD" (L'Augellin Belverde)

A Commedia dell' arte play by Carlo Gozzi

Italian Adaptation by Nina Savo

Costumes by George Drew

Technical Direction by Dale and Lucy Parry

Original Production directed at the Institute
by Giovanni Poli of the Teatro Ca' Foscari, Venice

TRUFFALDINOBarry Alan Grael

RENZOGeorge Gitto

Truffaldino, the Arlecchino character from Commedia dell' arte, is Renzo's foster father. Truffaldino, tired of feeding a bastard, not his own, has thrown him out. Renzo since has prospered, and Truffaldino, hearing of his new-found wealth, unabashedly comes to Renzo to ask for "bed and board" in Renzo's palace.

IV

Excerpt from "EMPEROR JONES"

Choreography by José Limon

Music by Hector Villa-Lobos

Costumes by Pauline Lawrence

José Limon and Lucas Hoving

V

"WORLD THEATRE DAY"

Text by Jean Cocteau

Translated and read by Margaret Rawlings

44

The Program Committee wishes to express its gratitude to the following individuals and organizations whose moral and material support have helped make American celebration of World Theatre Day a reality:

SPONSORS

Actors Equity Association
American Federation of Musicians
American Guild of Musical Artists
Mr. & Mrs. David Black
Capezio, Inc.
Cue Magazine
Dramatists Guild
of the Authors League of America
Mr. & Mrs. Robert W. Dowling
Mr. & Mrs. Felix Graham
Mr. & Mrs. Joseph Hansen
Sol Hurok
League of New York Theatres
National Catholic Theatre Conference
Theatrical Protective Union Number One

Our special thanks to Juilliard School of Music for its generosity in serving as host for the Gala Evening.

PROGRAM COMMITTEE

Chairman, Thomas DeGaetani, President, U.S. Institute for Theatre Technology
Warren Caro, Co-director, Theatre Guild Productions, Inc.
John Cornell, The Council, Actors Equity Association
Marjorie Dycke, President, American Educational Theatre Association
Rosamond Gilder, Vice-President, International Theatre Institute
John Gutman, Metropolitan Opera Association
Peggy Wood, President, American National Theatre and Academy

JUILLIARD PRODUCTION STAFF

Arthur Minor, jr., Master Electrician	Frederick Strassburg, Master Carpenter
Arthur Bauman, Technical Assistant	Karen MacKay, Lighting Assistant

JUILLIARD SCHOOL OF MUSIC

DANCE DEPARTMENT WORKSHOP

JUILLIARD CONCERT HALL 5:30 P.M. MONDAY, APRIL 2, 1962

THE PAUL TAYLOR DANCE COMPANY

PROGRAM

Choreography by Paul Taylor

I

3 EPITAPHS The Laneville-Johnson Union Brass Band

Paul Taylor, Betty DeJong, Bonnie Mathis, Shareen Blair

II

TABLET David Hollister

An archaic courtship

Elizabeth Walton, Dan Wagoner

III

NEW UNTITLED WORK James Tenney

Paul Taylor, Betty DeJong, Shareen Blair, Bonnie Mathis

TEN MINUTE INTERMISSION

IV

INSECTS AND HEROES John Herbert McDowell

An elaboration based on the belief that within each mortal dwells an insect and a hero.

- | | |
|--------------------|-----------|
| 1. Opening | 5. Plague |
| 2. Solos and Duets | 6. Chase |
| 3. Patting Dance | 7. Duet |
| 4. Battle | 8. Finale |

Full Company

TEN MINUTE INTERMISSION

JUNCTION Johann Sebastian Bach

Pedestrians cross at the intersection of Tranquil Street and Turmoil Boulevard.

Full Company

* * * * *

Mr. Taylor was a scholarship student of the Juilliard Dance Department in 1952-53. This open rehearsal, without costumes, lighting effects, or sets, is being given in preparation for a forthcoming European tour.

46

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP

Wednesday, April 4, 1962
Concert Hall

4:30 P. M.

PROGRAM

I

COMPOSITION MATERIALS

Breath Phrase

Letters and Numbers

Walking Phrase

Jumping Phrase

Turning Phrase

Danced by Lynn Berkowitz, Herman Campbell, Margaret Cicierska, Catherine Cook,
Morris Donaldson, Phyllis Edelman, Sarah Ford, Dorothy Graff, Steven Gross,
Judith Hirsch, Kelly Hogan, Dorothy Lewis, Juanita Londono, Jefferson Miller,
Michele Murray, Tamara Woshakiwsky.

II

NOTATION I READING PROJECTS

Aurora's Variation, from Act I of "Sleeping Beauty". . . .Tschaikowsky
Danced by Tamara Woshakiwsky

Pastorale Section from "La Sonnambula" . . . Bellini arranged by Rieti
Choreography by George Balanchine
Danced by Jacqueline Blake and Steven Gross

III

PRE-CLASSIC DANCE FORMS

Gigue

Frenzy Goodsitt
Composed and danced by Shohko Yuda

Chase Handel
Composed and danced by Lee Lund

Wild Party Goodsitt
Composed and danced by Lester Wilson

Minuets

Loves Me, Loves Me Not Niemann
Composed and danced by Barbara Baya

Up Too Late Niemann
Composed and danced by Donna Ficker

HEAR NO EVIL, SEE NO EVIL, SPEAK NO EVIL . . . NIEMANN
Sarabander Composed and danced by Carol Muller

Illusion Bach
Composed and danced by Sarah Kosting

Reverie Debussy
Composed and danced by Francesca Meunier

Fate Handel
Composed and danced by Shohko Yuda

'Till Death Do Us Part. Satie
Composed and danced by Lee Lund and Lester Wilson

IV

MODERN FORMS

Religious Medieval

Martyr Maleingreau
Composed and danced by Susan Hess

Pilgrimage Maleingreau
Composed and danced by Jane Higgins

Secular Medieval

Me Hearte Pitter Pats Cunningham
Composed and danced by JoAnne Klineman

"Lord, What Fools These Mortals Be". Hellebrandt
Composed and danced by Martha Clarke and Diane Gray

Introspective

Self-Hate Scriabine
Composed and danced by Paula Kelly

Fear of Lunacy. Scriabine
Composed and danced by JoAnne Klineman

Death Wish Scriabine
Composed and danced by Jane Higgins

Mania Scriabine
Composed and danced by Martha Clarke

Cerebral
EXIT *composed & danced by Susan Cohen* *Toch*
"L & M (Literature and Materials)" Toch
Composed and danced by Susan Hess and Judith Willis

V

GROUP FORMS

Evil Alliance First Movement, Capricorn Concerto - Barber
Based on characters from the ballet, "~~Sleeping Beauty~~" *SWAN LAKE*
Choreography by Kazuko Hirabayashi
Danced by Diane Gray, Susan Theobald, Raymond Cook, William Dugan

Ominous Prelude Last Movement, Intergrales - Varese
Choreography by Marcia Lerner
Danced by Diane Gray, Paula Kelly, Judith Willis, Lester Wilson

* * * * *

Composition Materials prepared in the classes of Lucas Hoving;
Robert Dennis, Accompanist.

Notation I Reading Projects prepared in the classes of Muriel Topaz;
Constance Douglass, Accompanist.

Other Sections prepared in the classes of Louis Horst;
Janet Mansfield Soares, Assistant; Nelita True, Accompanist.

47

THE DANCE FILM CLUB

Presents

"Night At The Peking Opera"

and

"Let's Take A Trip"
(Visit to Juilliard)

Narrated by Doris Humphrey

Friday April 6, 1961
Recital Hall

7:00-8:00 P.M.
Everyone Invited

48

PROGRAM
SEASON 1961-1962

Friday and Saturday evenings
April 27 and 28 at 8:30
Juilliard School of Music
130 Claremont Avenue, New York City

Juilliard
School of Music

To the faculty and friends of Juilliard School of Music:

The Dance Department of Juilliard will present the Juilliard Dance Ensemble in a program of new dances on Friday and Saturday evenings, April 27 and 28 at 8:30 in the Juilliard Concert Hall. Helen McGehee, Ethel Winter, Lucas Hoving and Jack Moore are choreographing works for this occasion. Scores for the dances have been written by Ramiro Cortés, Jean Middleton, Arthur Murphy and Peter Schickele.

Should you wish to attend this program, we shall be happy to send you tickets for the evening of your choice. An order form is attached for your convenience. There will be no admission charge but contributions to the Doris Humphrey Dance Scholarship Fund will be gratefully accepted.

To: Concert Office
Juilliard School of Music
130 Claremont Avenue
New York 27, N. Y.

Number of tickets:Friday, April 27, 8:30 p.m.
.....Saturday, April 28, 8:30 p.m.

Please enclose a self-addressed stamped envelope.

NAME
(Please Print)

ADDRESS

TELEPHONE

Location preferred:OrchestraMezzanine or Balcony

NOTE: Depending on the demand, it may not be possible to accept orders exceeding 10 tickets.

48

PROGRAM
SEASON 1961-1962

Friday and Saturday evenings
April 27 and 28 at 8:30
Juilliard School of Music
130 Claremont Avenue, New York City

Juilliard
School of Music

presents

A PROGRAM OF DANCE

Choreographers:

LUCAS HOVING
HELEN McGEHEE
JACK MOORE
ETHEL WINTER

JUILLIARD DANCE ENSEMBLE

CHAMBER ORCHESTRA

Jorge Mester, *Conductor*

PROGRAM

The choreography and music for the four dances on this program were especially created for this occasion.

SUITE FOR A SUMMER DAY

Choreography

Lucas Hoving

Music

Peter Schickele

Costumes

Lavina Nielsen

Lighting

Thomas DeGaetani

Patricia Christopher
Martha Clarke
Alice Condodina

Beatrice Lamb
Nancy Lewis
Michele Murray

Lucille Ribiero
Ellen Tittler
Tamara Woshakiwsky

Arthur Bauman
Lawrence Berger
Hugh Carrington

Myron Nadel
Chase Robinson
Lester Wilson

THE MAGIC MIRROR

Choreography

Ethel Winter

Music

Arthur Murphy

Set Design

Charles Hyman

Lighting

Thomas DeGaetani

A fantasy of ourselves.

A GIRL

Kazuko Hirabayashi

A BOY

Moss Cohen

THREE SPECTRES

Marilyn Liebman
Juanita Londoño
Linda Shoop

INTERMISSION

OPTICON (A VAUDEVILLE OF THE MIND)

Choreography

Jack Moore

Music

Jean Middleton

Lighting

Thomas DeGaetani

OVERTURE

Marcia Katz, Marcia Kurtz,
Ruth Mesavage, Laila Michelson,
Susan Theobald, Joyce Wheeler,
Constance Zander

SCENE I

Harriet Grossberg, Juliette Waung

SCENE CHANGE

Marcia Katz, Marcia Kurtz,
Ruth Mesavage, Laila Michelson,
Susan Theobald, Joyce Wheeler,
Constance Zander

INTERLUDE

Nancy Lewis and
Marcia Katz, Marcia Kurtz,
Ruth Mesavage, Laila Michelson,
Susan Theobald, Joyce Wheeler,
Constance Zander

SCENE II

Carol Egan, Janet Mansfield Soares,
William Davis, Jack Weber

FINALE

Entire Cast

INCURSION

Choreography

Helen McGehee

Music

Ramiro Cortés

Set Design

Umaña

Costumes

Helen McGehee

Lighting

Thomas DeGaetani

In the times of the Crusades there was a Saracen princess, ARMIDA, who was also a witch. She lured into her enchanted garden two Christian knights, RENAUD and his friend UBALD. Armida disarmed and bewitched Renaud and at the same time fell in love with him. Ubald remained impervious to the charms of the beautiful witches of the garden and removed the spell from his friend by forcing him to recognize the cross on his shield. Together they escaped, leaving Armida broken in her power and in her heart.

ARMIDA

Helen McGehee

RENAUD

Robert Powell

UBALD

Dudley Williams

and

Diane Gray, Carole Johnson, Paula Kelly,
Jefferson Ann Miller, Judith Willis

STAFF FOR THE PROGRAM OF DANCE

Technical Director and Stage Manager
Master Carpenter
Master Electrician
Assistant Technician
Lighting Assistant
Assistant to Mr. Moore
Costume Execution for "A Magic Mirror"
and "Incursion"
Costume Execution for "Suite for a
Summer Day"

Thomas DeGaetani
Frederick Strassburg
Arthur Minor, Jr.
Arthur Bauman
Karen MacKay
Carol Egan
Ursula Reed

Nellie Hatfield

Since many gifted students in the Dance Department are dependent on scholarship aid, contributions to the Doris Humphrey Dance Scholarship Fund of the Juilliard School of Music will be gratefully accepted.

MEMBERS OF THE CHAMBER ORCHESTRA

Violin

Earl Carlyss

Trumpet

Scott Whitener

'Cello

Ruth Glasser

Percussion

Robert Ayers

Clarinet

William Lewis

Piano

John Garvey

Bassoon

Martin James

FIRE NOTICE:

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

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J U I L L I A R D S C H O O L O F M U S I C

Wednesday One O'clock Concert Series

May 2, 1962

P R O G R A M

I. Dance Studies in the Materials of Composition

Studies in Sensory Perception

Danced by Herman Campbell, Morris Donaldson, Steven Gross, Jorge Shaik

Languor

Danced by Margaret Cicierska

Bird

Danced by Kelly Hogan

Conflict

Danced by Sarah Ford

from "Mikrokosmos Vol. V," by Bela Bartok

II. Pre-Classic Dance Forms

Sarabande

Parting

Satie

Composed and danced by Lee Lund and Lester Wilson

III. Modern Forms

Medieval

"Lord, What Fools These Mortals Be"

Hellebrandt

Composed and danced by Martha Clarke and Diane Gray

Introspective

Mania

Scriabine

Composed and danced by Martha Clarke

Cerebral

"L & M"

Toch

Composed and danced by Susan Hess and Judith Willis

Jazz

Waiting

Copland

Composed and danced by Paula Kelly

III. GROUP FORMS

Estranged	Howard Klein (Recording)
Composed by Janet Mansfield Soares	
Danced by Carla DeSola and Arthur Bauman	
Dark Carnival	"Summer Music," Samuel Barber (Recording)
Composed by Arthur Bauman	
Danced by Jefferson Miller, Joyce Wheeler, Lester Wilson	
Evil Alliance	"Capricorn Concerto," Samuel Barber (Recording)
Based on characters from the ballet, "Swan Lake"	
Composed by Kazuko Hiarbayashi	
Danced by Diane Gray, Susan Theobald, Raymond Cook, William Dugan	
Five Images	Five Pieces for Orchestra, Anton von Webern (Recording)
Composed by Arthur Bauman	
Danced by Mary Drachman, Jane Higgins, Marcia Lerner, Molly Moore	
The Trial	Bela Bartok (Recording)
Composed by Oshra Ronen	
Danced by Susan Cohen, Phyllis Edelman, Oshra Ronen, William Dugan	

* * * * *

Dances in Group I were prepared in the classes of Lucas Hoving.
Joseph Barish, pianist.

Dances in Groups II, III, and IV were prepared in the classes of Louis Horst;
Janet Mansfield Soares, Assistant.
Nelita True, pianist.

* * * * *

FOLLOWING TODAY'S ONE O'CLOCK CONCERT UNTIL 2:20 P.M., DANCE WORKS BY STUDENTS
PREPARING FOR GRADUATION EXAMINATIONS WILL BE PRESENTED. ALL MEMBERS OF THE
ONE O'CLOCK CONCERT AUDIENCE ARE CORDIALLY INVITED TO STAY.

STUDENTS HAVING 2:00 P.M. CLASSES ARE EXPECTED TO ATTEND THOSE CLASSES PROMPTLY.

DANCE WORKS FOR DANCE GRADUATION EXAMINATIONS

Excerpt from "La Malinche" Norman Lloyd
 Choreography by Jose Limon
 Danced by Joan Miller and Harlan McCallum

Lament Ami Maayani
 Choreography by Ahuva Anbary (Recording)
 Danced by Diane Gray, Kelly Hogan, Paula Kelly, Jefferson Ann Miller,
 Ellen Tittler, Joyce Wheeler

~~"Time to Embrace" from "There Is A Time"~~ Norman dello Joio
~~Choreography by Jose Limon~~ (Recording)
~~Danced by Mirit Cohen and Myron Nadel~~

En Dolor Manuel De Falla
 Choreography by Ethel Winter (Recording)
 Danced by Ahuva Anbary

Excerpt from "Chaconne" J. S. Bach-Busoni
 Choreography by Jose Limon
 Danced by Myron Nadel and Lynn Fippinger, Marcia Kurtz,
 Francia Roxin, Eugenia Volz, Constance Zander

Pianist for "La Malinche", Simon Sadoff
 Pianist for "Chaconne", Joseph Barish

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JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP

Wednesday, April 25, 1962

Room 610

4:30 P. M.

PROGRAM

I.

PRE-CLASSIC DANCE FORMS

Gigue

Wild Party Goodsitt
Composed and danced by Lester Wilson

Sarabande

Parting Satie
Composed and danced by Lee Lund and Lester Wilson

II.

MODERN FORMS

Religious Medieval

Pilgrimage Maleingreau
Composed and danced by Jane Higgins

Secular Medieval

"Lord, What Fools These Mortals Be" Hellebrandt
Composed and danced by Martha Clarke and Diane Gray

Introspective

Death Wish Scriabine
Composed and danced by Jane Higgins

Mania Scriabine
Composed and danced by Martha Clarke

Cerebral

"L&M" Toch
Composed and danced by Susan Hess and Judith Willis

Exit Toch
Composed and danced by Susan Cohen

Jazz

Waitin' for My SweetieCopland
Composed and danced by Paula Kelly

III.

GROUP FORMS

Images.....Five Pieces for OrchestraWebern
Composed by Arthur Bauman
Danced by Marcia Lerner, Jane Higgins, Mary Drachman,
Molly Moore

Dark Carnival....."Summer Music," Barber
Composed by Arthur Bauman
Danced by Jefferson Miller, Joyce Wheeler, Lester Wilson

Evil Alliance.....1.....First Movement, "Capricorn Concerto," Barber
Based on characters from the ballet, "Swan Lake"
Composed by Kazuko Hirabayashi
Danced by Diane Gray, Susan Theobald, Raymond Cook,
William Dugan

Bittersweet Chainfrom Fourth movement, Symphony No. 1,
Shostakovich
Composed by Lynn Fippinger
Danced by Karen MacKay

Prologue to DisasterLast movement; "Integrales," Varese
Composed by Marcia Lerner
Danced by Diane Gray, Paula Kelly, Judith Willis, Lester, Wilson

Estranged.....Howard Klein
Composed by Janet Mansfield Soares
Danced by Carla DeSola and Arthur Bauman

Touched in the WindBerisovsky
Composed by Lynne Fippinger
Danced by Susan Theobald, and Lester Wilson

The TrialBartok
Composed by Oshra Ronen
Danced by Susan Cohen, Phyllis Edelman, Oshra Ronen,
William Dugan

IV.

GRADUATION PIECES

"Time to Embrace"Dello Joio
from "There Is a Time," choreography by Jose Limon
Danced by Nurit Cohen, Myron Nadel

Prepared in the classes of Louis Horst
Janet Mansfield Soares, Assistant
Nelita True, Pianist

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

Graduation Examinations

Concert Hall
Thursday, May 10, 1962

I
TECHNICAL DEMONSTRATION

6:00-6:30 P.M.

- A. Limon Technical Demonstration Pianist, Stanley Walden
Nurit Cohen
Joan Miller
Myron Nadel
- B. Graham Technical Demonstration Pianist, Edward Muller
Ahuva Anbary
Kazuko Hirabayashi

PAUSE

II

PERFORMANCE

6:30-6:45 P.M.

1. Trio Con Brio Mikhail Ivanovitch Glinka
Choreography by Antony Tudor
Virginia Klein, Myron Nadel, Lawrence Berger
Betty Sawyer, Pianist

* * * * * DINNER * * * * * 6:45 P.M.

PERFORMANCE
(Continued)

8:00 P.M.

2. "A Time to Embrace" from There is a Time Norman Dello Joio*
Choreography by Jose Limon
Nurit Cohen and Myron Nadel
3. Fugue Johann Sebastian Bach*
Choreography by Ahuva Anbary
Ahuva Anbary, Carole Johnson, Paula Kelly,
Jefferson Ann Miller, Susan Theobald, Martha
Van der Wijk, Joyce Wheeler, Diane Gray
4. Excerpt from La Malinche Norman Lloyd*
Choreography by Jose Limon
Joan Miller and Harlan McCallum
5. The Lost One Charles Ives*
Choreography by Kazuko Hirabayashi
Kazuko Hirabayashi and Raymond Cook

6. "Crucifixus" from Missa Brevis Zoltan Kodaly *
Choreography by Jose Limon
Nurit Cohen and Lawrence Berger, Herman Campbell,
Hugh Carrington, Morris Donaldson, Harlan McCallum,
Lester Wilson.

7. Excerpt from Chaconne Johann Sebastian Bach-
Choreography by Jose Limon Busoni
Myron Nadel and Lynne Fippinger, Marcia Kurtz,
Francia Roxin, Eugenia Volz, Constance Zander
Joseph Barish, Pianist

8. Solo from Lyric Suite Alban Berg*
Choreography by Anna Sokolow
Ahuva Anbary

9. "A Time to Laugh" from There is a Time Norman Dello Joio*
Choreography by Jose Limon
Joan Miller

10. "A Time of War" from There is a Time Norman Dello Joio*
Choreography by Jose Limon
Nurit Cohen

11. Duet from The Magic Mirror Arthur Murphy*
Choreography by Ethel Winter
Kazuko Hirabayashi and Moss Cohen

12. En Dolor Manuel De Falla*
Choreography by Ethel Winter
Ahuva Anbary

13. Solo from Places Antonio Vivaldi*
Choreography by Ruth Currier
Joan Miller

14. Barefoot Marcel Grandjany*
Choreography by Janet Mansfield Soares
Nurit Cohen

15. Lament Ami Maayani*
Choreography by Ahuva Anbary
Diane Gray, Kelly Hogan, Paula Kelly,
Jefferson Ann Miller, Ellen Tittler, Joyce Wheeler

16. "A Time of War" from There is a Time Norman Dello Joio*
Choreography by Jose Limon
Joan Miller

* * * * *

* Tape Recordings used

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the student council theatre
of the
JUILLIARD SCHOOL OF MUSIC

presents
THE WILD BIRDS

a musical in two acts
with book, music and lyrics by
GORDON RICHMOND

a project in musical theatre suggested and produced by
HOWARD PERLOFF

with

MAXINE FOSTER

ALLEN ABRAHAMSON

MARILYN ZSCHAU

KAREN COBBETT

JOHN ALBERT HARRIS

JEROME MANN

RAYMOND CHASE

LESTER WILSON

HOWARD PERLOFF

DAVID TRUCKSESS

musical arrangements, orchestrations

and orchestra conducted by

JONATHAN TUNICK

settings and lighting

choreography

ARTHUR BAUMAN

MYRON NADEL

costumes

dance music

JANET GREEN

BRENT McCALL

stage manager

STEPHEN LICKMAN

production staged by
GORDON RICHMOND

CAST

(in order of appearance)

DORA SLAG	Karen Cobbett
SANDY McGUFFIN	John Harris
DEPUTY HARRIS	Raymond Chase
WILLIE PERKINS	Lester Wilson
CORIE SLAG	Marilyn Zschau
MARTIN McGUFFIN	David Trucksess
LUTHER McGUFFIN	Howard Perloff
MAZIE	Maxine Foster
JOHN SLAG	Raymond Chase
MILT HENRY	Jerome Mann
ADAM LARSON	Allen Abrahamson

DANCERS

Bill Dugan, Sarah Ford, Dotsy Graff, Steve Gross,
Gordon Hayes, Susan Hess, Kathleen Mailliard,
Francesca Meunier, Leila Michaelson, Michelle Murray,
Francia Roxin, Connie Sander, Lester Wilson

The book of "THE WILD BIRDS" is based on
an idea from a 1925 play, "WILD BIRDS" by
Dan Totheroh.

ACT I

- Scene 1: The front yard of the Slag farm house, somewhere in the southwest.
The time is early evening.
- Scene 2: The Slag kitchen, later the same evening.
- Scene 3: An old well behind the house, later that evening.
- Scene 4: The front yard . . . a few weeks later.
- Scene 5: The bedroom . . . that evening.

ACT II

- Scene 1: A wooded area beside a river . . . three days later.
- Scene 2: A clearing in the woods . . . the next morning.
- Scene 3: The Slag place . . . three months later.
- Scene 4: The following evening.

MUSICAL NUMBERS

- ACT I Scene 1: "Wild Birds"
Mrs. Slag
"The Simple Folk"
Sandy, Martin, Luther and Willie
Reprise: "Wild Birds"
Sandy, Martin, Luther and Mazie
"A World Worth Knowin' "
Mrs. Slag
- Scene 2: "Ever'day Kind O' Woman"
Milt, Corie and Mrs. Slag
"A Tender Now an' Then"
Mazie
Reprise: "A Tender Now an' Then"
Corie
- Scene 3: "I Jus' Cain't Figger It Out!"
Sandy
"I See Moments"
Mazie
- Scene 4: "Now An' Agin"
Mazie and Adam
Reprise: "I See Moments"
Mazie and Dancers
- Scene 5: "Oh God! What a Weddin' "
Corie
"Somewhere Somewhere"
Finale: "I Jus' Cain't Figger It Out"

INTERMISSION

Entr'acte
Orchestra

- ACT II Scene 1: "Heaven, You're No Help At All"
Adam and Dancers
"I Could Tell You"
Adam and Mazie
- Scene 2: "The Devil an' John Slag"
Milt and Company
- Scene 3: Intermezzo: "Wild Birds"
Sandy
"Some Little Word"
Mrs. Slag, Milt, Sandy, Martin and Luther
- Scene 4: Reprise: "Somewhere"
Mazie and Corie

FINALE

Orchestra

THE WILD BIRDS — ORCHESTRA PERSONNEL

Concertmaster—PIERRE MENARD

Personnel Manager—ROBERT SYLVESTER

Librarian and Copyist—ALLEN SMITH

Violins and Viola	Piano and Celesta	Bassoon
Pierre Menard	Howard Danzinger	Martin James
Bill Clifford	Harp	French Horn
Jacob Druckman	Nancy Richman	Mary Anne Stephens
Carmel Kaine	Flute	Lloyd Rosevear
Richard Maximoff	Susan Cohn	Trumpet
Peter Mark	Virginia Sindelar	Seymour Platt
Elvira Morgenstern	Oboe and English Horn	William Kirby
Cello	Janice Miner	Trombone
Robert Sylvester	Clarinet	Eric Culver
Martha Gerschefski	William Lewis	Percussion
Bass	Joseph Rabbai	Louis Gatti
Peter Cuje		Gerald Carlyss

Administrative advisor—GIDEON WALDROP

Rehearsal Accompanist

Mary Anne Richmond

Make-up

Lynn Berkowitz

Stage Personnel

Master Electrician — Arthur Minor

Master Carpenter — Frederic Sprassburg

Technical Assistants — David Heide

Judy Hogan

Molly Moore

Publicity

David Heide

ACKNOWLEDGMENTS

Thomas De Gaetani

Peter Notehelfer

Moses Jenkins

Sunny Talbert

Marie Tavroges

Raymond Chase

Joan Saglimbene

George Dickey

Cynder Richmond

Pat Mayer

Mynne Perloff

Henry Friend

Mimi McLoughlin

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JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP

Wednesday, May 22, 1962
Concert Hall

5:00 P. M.

PROGRAM

I.

PRE-CLASSIC DANCE FORMS

Courantes

My Shadow Follows Me Blow
Composed and danced by Shohko Yuda

Air Raid Hellebrandt
Composed and danced by Marion Hunter

Windblown Kirnberger
Composed and danced by Sarah Kosting

II.

MODERN FORMS

Jazz

Blue Fairchild
Composed and danced by Sarah Hanson

Daiquiri Doll Gruenberg
Composed and danced by JoAnne Klineman

Dime A Dance Lloyd
Composed and danced by Susan Hess

Cerebral

Knit 1, Purl 2, Yarn Over, Slip 1 Schoenberg
Composed and danced by Diane Gray

Jazz

Five A. M. Gershwin
Composed and danced by Susan Cohen

Jazz Band Gruenberg
Composed and danced by Jane Higgins

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PROGRAM
SEASON 1961-1962

Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

presents the

COMMENCEMENT CONCERT

JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, May 31, 1962, at 8:30

ACADEMIC EXERCISES

Friday morning, June 1, 1962, at 11:00

COMMENCEMENT CONCERT

THE JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, May 31, 1962, at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Symphony No. 2 in D Major, Op. 73 (1877)

Johannes Brahms

Allegro non troppo
Adagio non troppo
Allegretto grazioso — Presto ma non assai
Allegro con spirito

INTERMISSION

Concerto for Violin and Orchestra in E Minor, Op. 64 (1844)

Felix Mendelssohn

Allegro molto appassionato
Andante
Allegretto non troppo — Allegro molto vivace
Donald Weilerstein, *soloist*

"La Mer," Three Symphonic Sketches (1903-1905)

Claude Debussy

From Dawn to Noon on the Sea
Play of the Waves
Dialogue of the Wind and the Sea

ACADEMIC EXERCISES

Friday morning, June 1, 1962, 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

Abraham Kaplan, *conductor*

Speakers:

Mark Schubart, *Dean and Vice President*

Dr. William Schuman, *President Emeritus;*

President, Lincoln Center for the Performing Arts

Commencement Address

Dr. Goddard Lieberman,
President, Columbia Records

Awarding of Diplomas and Conferring of Degrees

Mark Schubart, *Dean and Vice President*

William Bergsma, *Associate Dean*

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

Chorale:

"A mighty fortress is our God"

Martin Luther

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

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

A MIGHTY FORTRESS IS OUR GOD

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

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

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

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

GRADUATES

June, 1962

DIPLOMA

AHUVA ANBARY, <i>Dance</i>	BRENT LLOYD McCALL, <i>Composition</i>
MIECZYSLAW MICHAEL ARZEWSKI, <i>Piano</i>	JOAN A. MILLER, <i>Dance</i>
ROBERT B. AYERS, <i>Percussion</i>	WILLIAM S. OLDROYD, <i>Piano</i>
ARLINE B. BILLINGS, <i>Piano</i>	HAI OK HYUN PAIK, <i>Voice</i>
MAY CHANG, <i>Piano</i>	TIBOR PALVOLGYI-TOMKA, <i>Double Bass</i>
CLAUDE ANGELE CHARLES, <i>Voice</i>	ESTEBAN DE LA RAMA PIROVANO, <i>Piano</i>
NURIT COHEN, <i>Dance</i>	ROBERT E. PRESTON, <i>Piano</i>
CONSTANCE CHANNON DOUGLASS, <i>Piano</i>	WILLIAM ALEXANDER READ, <i>Piano</i>
BEVERLY QUINN EHRET, <i>Piano</i>	MITALIA BARKAY RUBIN, <i>Violin**</i>
DONALD O. EISNOR, <i>Percussion</i>	S. OSWALD A. RUSSELL, <i>Piano**</i>
MAURICIO FUKS, <i>Violin</i>	YOSHIKO SHIGA, <i>Piano</i>
KAROLY GECZY, <i>Double Bass</i>	DIXIE CAROL STEWART, <i>Voice</i>
MARTHA GERSCHEFSKI, <i>Violoncello</i>	MOSHE TAUBE, <i>Voice</i>
DONALD A. HASSARD, <i>Piano</i>	GAILLARD A. TROMER, <i>Clarinet</i>
KAZUKO HIRABAYASHI, <i>Dance</i>	TATIANA TROYANOS, <i>Voice</i>
JENNY JEAN HUDSON, <i>Voice</i>	BIJAN YAKOUBOFF, <i>Piano</i>
MAREK JABLONSKI, <i>Piano</i>	
EDWARD L. KLASS, <i>Piano</i>	

POSTGRADUATE DIPLOMA

YONG-JA KIM CHI, <i>Voice</i>	NEAL DELWIN O'DOAN, <i>Piano</i>
FRIEDA GREEN, <i>Piano</i>	MARY ANNE STEPHENS, <i>French Horn</i>
GORDANA LAZAREVICH, <i>Piano</i>	

BACHELOR OF SCIENCE DEGREE

DONALD JAY AIBEL, <i>Violin</i>	DIANA MITTLER, <i>Piano</i>
WILLIAM JOHN AIDE, <i>Piano</i>	GABOR NEUMANN, <i>Piano</i>
ILSA M. AKAU, <i>Violoncello*</i>	THEODORE NEWMAN, <i>Composition*</i>
SUE ETHEL ALEXANDER, <i>Piano</i>	LOIS CAROLE PACHUCKI, <i>Piano</i>
ERNEST QUON CHEW CHANG, <i>Piano</i>	SEYMOUR PLATT, <i>Trumpet*</i>
LYNN MARCIA CHOPIN, <i>Piano*</i>	JOSEPH JOHN RABBAI, <i>Clarinet</i>
JOHN CORRIGAN, <i>Piano*</i>	JUNE FLECHTNER RISS, <i>Organ</i>
STEPHEN ROBERT CROSBY, <i>Piano</i>	INGA ELNA ROSENQUIST, <i>Voice</i>
VERICA FASSEL, <i>Piano*</i>	MILTON ASBERRY RYAN III, <i>Violin</i>
GERALDINE V. FESTANTE, <i>Voice</i>	JONATHAN SACK, <i>Piano</i>
ANNE VICTORIA FISHER, <i>Piano</i>	FRANK AUSTIN SAUNDERS, JR., <i>Piano*</i>
RONALD LIONEL FREED, <i>Voice</i>	CHARLES B. SCHIFF, <i>Orchestral Conducting</i>
MICHAEL GALLO, <i>Voice</i>	CHARLES E. SCHLUETER, <i>Trumpet*</i>
ARTHUR A. GOETZE, <i>Organ*</i>	KARL SIGNELL, <i>French Horn</i>
SANDRA MAY GORE, <i>Piano</i>	IRENE STANTON, <i>Voice</i>
PRISCILLA GRAU, <i>Violoncello*</i>	ANTON SWENSEN, JR., <i>Clarinet*</i>
LINDA SUE GREER, <i>Piano</i>	FRANCOIS-JOEL THIOLLIER, <i>Piano</i>
CHARLES TATNALL GRIFFITH, <i>Violoncello</i>	BYRON RA TINSLEY, <i>Piano</i>
MICHAEL G. JAMANIS, <i>Piano</i>	DAVID D. TRUCKSESS, <i>Voice</i>
DONALD JENNINGS, <i>Orchestral Conducting</i>	AUSRA ELEONORA VEDECKAS, <i>Voice</i>
ARTHUR E. JOHNSON, <i>Trumpet</i>	SYLVIA B. WATERS, <i>Dance*</i>
RAYMOND F. KENNEDY, <i>Double Bass</i>	SYLVIA ANN WEICK, <i>Piano*</i>
JOSEPH LAINO, <i>Saxophone</i>	PAUL WEINLADER, <i>Piano</i>
SUSAN H. LAIRD, <i>Piano</i>	JOAN R. WEINSTOCK, <i>Piano</i>
EILEEN TOBY LUBARS, <i>Piano</i>	C. ALLEN WEISS, <i>Piano</i>
KARIN RUTH TAMMEUS McPHAIL, <i>Organ</i>	MARY HARRIET WOODLEY, <i>Piano</i>
KRISTIN LYNN MILLER, <i>Violin</i>	ZEINAB YAKOUBOFF, <i>Piano</i>
	ALBERT YSAC, <i>Piano</i>

MASTER OF SCIENCE DEGREE

- EDMUND IRA ARKUS, *Piano*
B.S., Juilliard School of Music, 1960
- MARGARET BACHMAN, *Piano*
B.S., Juilliard School of Music, 1961
- ALBERTINE BAUMGARTNER, *Piano**
B.S., Mannes College of Music, 1958
- KATHARINE ELIZABETH BRAINARD, *Violoncello**
B.S., Juilliard School of Music, 1959
- GEORGE BRYANT, *Piano*
B.S., Juilliard School of Music, 1961
- JUDITH BURHOP, *Piano*
B.S., Juilliard School of Music, 1961
- LOIS ANN BUSCH, *Piano*
B.S., Juilliard School of Music, 1961
- SARAH CAROLYN CHARLES, *Piano*
B.S., Juilliard School of Music, 1960
- SUSAN MARTHA COHN, *Flute*
B.S., Juilliard School of Music, 1961
- RAMIRO CORTES, *Composition*
B.M., University of Southern California, 1955
- SHARON YVONNE DAVIS, *Piano*
B.M., University of Southern California, 1960
- VERICA FASSEL, *Piano*
B.S., Juilliard School of Music, 1961
- MARION LOUISE FELDMAN, *Violoncello*
B.S., Juilliard School of Music, 1960
- RONALD LLOYD FISHBAUGH, *Piano*
B.M., Rollins College, 1957
- RICHARD FRISCH, *Voice*
B.S., Juilliard School of Music, 1961
- JOHN WEISS GARVEY, *Piano*
B.S., Juilliard School of Music, 1959
- DONALD LOUIS GEPHARDT, *Clarinet*
B.S., Juilliard School of Music, 1961
- PHILIP MORRIS GLASS, *Composition*
B.S., Juilliard School of Music, 1960
- NANCY J. HILL, *Violin*
B.S., Juilliard School of Music, 1961
- ISAAC DAVID HURWITZ, *Violin*
B.A., Harvard College, 1958
- PATRICIA JOSEPHINE KAVAN, *Voice**
B.F.A., University of Omaha, 1956
- KAROLY KOPE, *Orchestral Conducting*
St. Cecilia Conservatory, 1952
- EILEEN LAURENCE, *Voice*
B.S., Juilliard School of Music, 1961
- WILLIAM HAYES LEWIS, *Clarinet*
B.S., Juilliard School of Music, 1961
- BONNIE B. LICHTER, *Flute*
B.S., Juilliard School of Music, 1961

MASTER OF SCIENCE DEGREE (Continued)

- MARK LINDLEY, *Harpsichord*
B.A., Harvard College, 1958
- ALICE MILLER, *Piano*
B.A., Brandeis University, 1958
- EDWARD LLEWELLYN MOBBS, *Piano*
B.S., Mannes College of Music, 1955
- DAVID W. MOORE, *Violoncello**
B.S., Juilliard School of Music, 1960
- SONJA LOUISE PETERSON, *Piano*
B.M., Willamette University, 1960
- GEORGE QUINCY, *Piano*
B.S., Juilliard School of Music, 1960
- NANCY BURGHEIM RICHMAN, *Harp*
B.A., Sarah Lawrence College, 1960
- SIMON SARGON, *Composition*
B.A., Brandeis University, 1959
- ALLAN SCHILLER, *Violin*
B.S., Juilliard School of Music, 1961
- THOMAS SCHUMACHER, *Piano*
B.M., Manhattan School of Music, 1958
- FRANCIS SCHWARTZ, *Piano*
B.S., Juilliard School of Music, 1961
- NAOMI SEGAL, *Piano*
B.S., Juilliard School of Music, 1961
- RUTH SEGAL, *Piano*
B.S., Juilliard School of Music, 1961
- EDMUND SHAY, *Organ*
B.S., Juilliard School of Music, 1961
- SISTER XAVIER MARY COURVOISIER, S.N.J.M., *Violin*
B.S., Marylhurst College, 1942
- LIESEL SOLEY, *Violin*
B.S., Juilliard School of Music, 1960
- DAVID ELI STOCKHAMMER, *Violin*
B.S., Juilliard School of Music, 1961
- TANIMICHI SUGITA, *Piano*
B.S., Juilliard School of Music, 1961
- ANTON SWENSEN, JR., *Clarinet*
B.S., Juilliard School of Music, 1961
- THOMAS S. VASILOFF, *Voice**
B.S. Juilliard School of Music, 1956
- A. DE WAYNE WEE, *Piano*
B.A., St. Olaf College, 1958
- LAURENCE W. WILSON, *Piano*
B.S., Juilliard School of Music, 1961
- BILLY JON WOODS, *Voice*
B.M., Southwestern at Memphis, 1957

* Completed Requirements August 28, 1961
** Completed Requirements February 3, 1962

DONALD WEILERSTEIN was born in Washington, D.C., and began the study of violin at the age of six with Beulah Logan in Berkeley, California. Mr. Weilerstein performed the Mendelssohn Concerto with the San Francisco Symphony Orchestra on its youth concert series in both Berkeley and San Francisco in 1956. That same year he was first violinist of the Pacific String Quartet, which gave numerous concerts throughout the State of California, and made its San Francisco debut in late 1957. In 1958, Mr. Weilerstein was concertmaster of the University of California Symphony.

After graduating from Berkeley High School in 1958, Mr. Weilerstein received an honorary scholarship to Juilliard School of Music for study with Ivan Galamian. In 1960 he was appointed concertmaster of the Juilliard Orchestra.

Mr. Weilerstein was selected for tonight's performance through competitive auditions held at the school, as are all soloists with the Juilliard Orchestra.

PERSONNEL OF THE JUILLIARD ORCHESTRA

Violins and Violas

Earl Carlyss,
concertmaster
Doris Allen
Ellicott Antokoletz
Judy Berman
Anker Buch
Stephen Clapp
Vincent G. Edwards
Bruce Freifeld
Anne Fryer
Mimi Fung
Nancy Garvey
Noel Gilbert
Anne Greene
Sarkis Kardalian
Christopher Kimber
Sidney Mann
Peter Mark
Richard Maximoff
Pierre Menard
Joan Milkson
Delmar Pettys
Alvin Rogers
Jerrold Rubenstein
Milton Ryan, Jr.
Kenneth Sarch
Allan Schiller
William Sohni
Liesel Soley
David Stockhammer
Dorothy Strahl
Yoko Takebe
Romualdo Tecco
Walter Verderber
Michael Vitale
Peter Zaret

'Cellos

Richard Amster
Mary Brace
Nina de Veritch
Andrew Emelianoff
Marion Feldman
Martha Gerschefski
Ruth Glasser
Einar Holm
Stephen Kates
Robert Sylvester

Double Basses

Ralph Affoumado
Joseph Hearne
Gary Karr
Leonard Lasher
Talya Mense
Warren Petty

Flutes

Susan Cohn
Bonnie Lichter
Paula Robison
Marjorie Wiener

Oboes

James Byars
Doris Goltzer
Janice Miner

Clarinets

William Lewis
Joseph Rabbai
Gerald Stavisky
Anton Swensen

Bassoons

Martin James
Burl Lane
Richard Thompson
Bernard Wasser

French Horns

Richard Happe
Ralph Hotz
Peter Kline
Lloyd Rosevear
Mary Stephens

Trumpets

Edward Altshuler
William Kirby
David Kuehn
Seymour Platt
Scott Whitener

Trombones

Philip Jameson
Jerry Kuhl
Eugene Orcutt

Tuba

Carol Evans

Timpani

Gerald Carlyss

Percussion

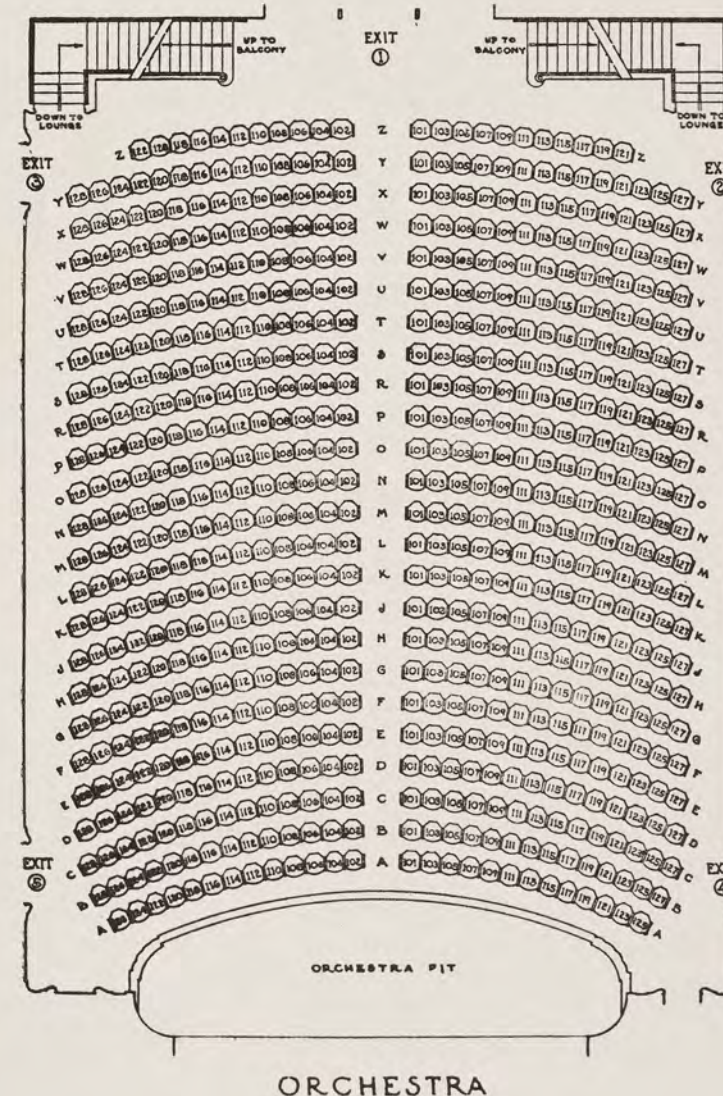
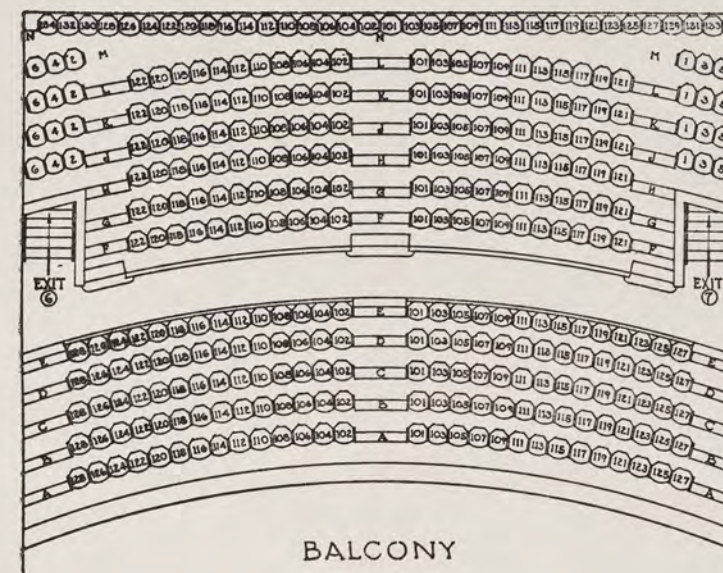
Anthony Cirone
Eugene Espino
Louis Gatti
Lawrence Jacobs

Harp

Nancy Burgheim
Sally Foster

Orchestra Librarian

Felix Goettlicher



FIRE NOTICE

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

RED LIGHTS INDICATE EXITS