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THE JUILLIARD SCHOOL

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

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juilliard

school
of
music

DANCE

DEPT.

1962-63

12

PROGRAM
SEASON 1962-1963

Wednesday, October 10, 1962, at 1:00 p.m.
Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

CONVOCATION

Fifty-eighth Academic Year

PROGRAM

Chorale: "A Mighty Fortress Is Our God"

Organist, *Vernon deTar*

Conducted by *Abraham Kaplan*

Speakers: Mark Schubart

Dean and Vice President

Irwin Freundlich

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". The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and organ. It consists of four systems of music, each with a vocal line and an organ line. 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.

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 via the door in the basement area 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 Advisor.

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 L & 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.

Dance Concerts

Student rate tickets for certain dance concerts in N.Y.C. are posted from time to time on the dance bulletin boards.

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

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JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT INFORMATION
1962-63

FACULTY

Martha Hill, Director
June Dunbar, Assistant to the Director

Ballet & Repertory

Antony Tudor
Margaret Craske
Alfredo Corvino
Fiorella Keane
Margaret Black

Modern Dance and Repertory

Mary Hinkson	Jose Limon
Helen McGehee	June Dunbar
Bertram Ross	Betty Jones
Ethel Winter	
Paul Draper	
Donald McKayle	

Composition

Louis Horst
Lucas Hoving
Antony Tudor
Janet Soares, asst. to
Mr. Horst

Notation

Muriel Topaz
Allan Miles

Music

Norman Lloyd
Caryl Friend
John Colman
Betty Walberg

Stagecraft

Thomas DeGaetani

Anatomy

Lulu Sweigard

Dance History and
Criticism

Martha Hill

JUILLIARD SERVICES

Housing Information

Information Office, Room 120

Library and Listening Library, on 3rd Floor

Hours: 9:00 am-9:00 pm Monday, Tuesday, Wednesday, and Thursday.
9:00 am-5:00 pm Friday, . . .
9:00 am-12:00 noon Saturday.

Mr. Bennett Iudden, Librarian.

Dance L & M Listening Room 513, Mon., Tues., Wed., Thurs. 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 Whittmore, M.D. Appointments to be made through the Juilliard nurse.

Nurse.

Mrs. Evelyn Alexander, Room 208, Juilliard.

Office Hours: 9:00-1:00 and 2:00-4:00 Monday through Friday;
9:00-1:00 and 2:00-4:00. *Saturday*

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 11:00-2:00.

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.

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 via the door in the basement area at the foot of the steps leading to the cafeteria, near the cafeteria door.

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

JUILLIARD SCHOOL OF MUSIC
Dance Department

Faculty and Staff List

October, 1962

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, Ext. 144, 145, 146

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

Mrs. Mary Chudick
3021 Holland Avenue
Bronx 67, New York
Home tel: TU 2-3234

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, Ext. 88

Miss Martha Graham
316 East 63rd Street
New York 21, New York
Studio tel: TE 8-5886

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

At Neighborhood Playhouse School
Monday 1:00 - 3:00, Thur. 1:00 - 4:30
At Martha Graham School
Tuesday 2:30 - 4:00

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

Also for mail:
c/o Woodford
R.D. #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 9-2400 or PE 6-1200

2. Instructors

Miss Margaret Black (Mrs. Joseph J. Ragno)
226 West 72nd Street, Apt. 1B
New York 23, New York
No telephone

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

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

Mr. Paul Draper
530 West End Avenue
New York 24, New York
Home tel: LY 5-8645

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

Miss Mary Hinkson (Mrs. Julien Jackson)
165 Park Row, Apt. 14F
New York 38, New York
Home tel: RE 2-1568

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, N.Y.
Home tel: TR 7-0116
Also: Chosica
Bradford, R.I.
Tel: Westerly, R.I. FAirview 2-0006

Miss Fiorella Keane (Mrs. Eugene J. Brown)
650 West End Avenue
New York 25, New York
Home tel: TR 4-5148

Miss Helen McGehee (Mrs. A. Umana)
35 East 19th Street
New York 3, New York
Home tel: AL 4-4258

Mr. Donald McKayle
211 West 106th Street
New York 25, N.Y.
Home tel: UN 6-3475
Also: CI 5-9327, CI 5-9328

Mr. Allan Miles
632 West End Avenue
New York 25, New York
Home tel: LY 5-7532

Dance Notation Bureau
47 West 63rd Street
New York 23, New York
EN 2-7740

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. D41
New York 27, New York
Home tel: UN 4-5371

Miss Anna Sokolow
372 Central Park West
New York 25, New York
Home tel: MO 3-6665

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. 8-C
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

3. Demonstrators, Assistants and Substitute Teachers

Miss Sally Stackhouse (Assistant to Mr. Limon)
236 Mulberry Street
New York 12, New York
Home tel: BE 3-0641

4. Student Assistants

Mary Barnett
International House
500 Riverside Drive
New York 27, New York
Tel: MO 6-7600

Lawrence Berger
20-39 149th Street
Whitestone 57, New York
Home tel: LE 9-7209

Morris Donaldson
92 Morningside Drive, Apt. 45
New York 27, New York
Home tel: MO 2-7825

Diane Gray (I&M IV Assistant)
293 Riverside Drive
New York 25, New York
Home Tel: not to be given out

Carole Johnson
730 Riverside Drive
New York 31, New York
Home tel: AD 4-5873

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

Beatrice Lamb (I&M II Assistant)
405 East 87th Street
New York 28, New York
Home tel: not to be given out

Francina Roxin (I&M I Assistant)
309 West 109th Street Apt. 1D
New York 25, New York
Home tel: UN 5-4603

Judith Willis (I&M III Assistant)
749 West End Avenue, Apt. 3E
New York 25, New York
Home tel: MO 6-6890

B. Preparatory Division, Dance

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

Substitute Teacher for Miss Birch:
Mrs. Mimi Cole (Mrs. Murray Cole)
235 Wall Avenue
Patterson 4, New Jersey
Home tel: 201 ARmory 8-1757

Mr. Alfredo Corvino
(See Regular Division)

Miss Pearl Lang
57 West 86th Street
New York 24, New York
Tel: TR 4-7743 and TR 7-9480

At Yale University, New Haven on Tuesdays

Mr. John Wilson (Music)
1030 Bryant Avenue
New York 59, New York
Home tel: KI 2-7263

C. I&M Faculty

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

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

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

Mrs. Betty J. Walberg
170 2nd Avenue, Apt. 2B
New York 3, New York
Home tel: GR 7-3852

D. Accompanists, regularly scheduled

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

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

Wallace Harper
312 West 88th Street, Apt. 5F
New York 24, New York
Home tel: TR 4-3265

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

Elliott Prescott
562 West 113th Street, Apt. 6B1
New York 25, New York
Home tel: UN 5-2900, Ext. 6B1

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

Judith Somogi
139 West 82 Street, Apt. 6F
New York 24, New York
Home tel: TR 3-7623

Bob Wade
Pennview Hotel
320 West 34th Street
New York 1, New York
Home tel: LO 5-9484

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

E. Accompanists, substitute

Rick Haeseler
314 West 103rd Street
New York 25, New York
Home tel: RI 9-2740

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

Joshua Rifkin
3835 Bailey Avenue
Bronx 63, New York
Home tel: KI 8-0828

Peter Schaaf (Juilliard student)
431 West 121st Street
New York 27, New York
Home tel: UN 4-1482

Fred Schick (Jazz accompanist)
788 Riverside Drive
New York 32, New York
Home tel: AU 6-9603 or WA 7-9481

Abraham Stokman (Juilliard Opera Theater)
309 West 99th Street, Apt 8C
New York 25, New York
Home tel: MO 3-8429

Nelita True (Juilliard student)
24 East 78th Street
New York 21, New York
Home tel: BU 8-2061

Igal Roga (Juilliard student....for reading)
H89 Sheridan Avenue, Apt. 4A
Bronx 56, New York
Home tel: CY 3-7786

F. Miscellaneous

Radford Bascome (Photographer)
46 West 53rd Street
New York 19, New York
Tel: PL 2-2340 or JU 2-7748

Dwight Godwin (films)
161 West 75th Street
New York 23, New York
Home tel: TR 3-1982
Also: Fordel Films, Inc.
1079 Nelson Avenue
New York 52, New York
Tel: WY 2-5000

G. Schirmer
Juilliard branch: UN 4-4124

Carol Eisenberg (Accompanist - substitute)
4104 170 Street
Flushing 58, New York
Home Tel: IN 1-3302

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE

1962-63

October 29, 1962

MONDAY

Available Space:

Rm. 610, 8:00 AM-10:00 PM
Rm. 607, 8:00 AM-10:20 AM; 1:00-2:20; 5:00-10:00
Rm. 102, 8:00 AM-10:00 PM
Rm. 407, 5:00 PM-10:00 PM

	Room	
9:00-10:20	alt. 610	Modern Dance I, sec. 1. Winter, then McGehee, Inst.; Gilbert, Acc.
	alt. 607	Modern Dance I, Sec. 2. Dunbar, Inst.; Millington, Acc.
	102	Notation II, Sec. 1. Miles, Inst.; Curtis, Acc. at 9:30
	513	MSS III-IV. Lloyd, Inst.
	409	L&M II. Friend, Inst.
10:30-11:50	610	Graham Advanced. Winter, then McGehee, Inst.; Gilbert, Acc.
	102	Notation I, Sec. 1. Miles, Inst.; Curtis, Acc. until 11:30.
	409	MSS I, Sec. 1. Friend, Inst.
12:00-12:50	610	Limon Advanced. Dunbar, Inst.; Millington, Acc.
	102	Pre Classic Practice, Sec. 1. Soares, Inst. Somogi, Acc.
1:00-2:20	610	Ballet I. Corvino, Inst.; Dennis, Acc.
	607	Pre Classic Practice, Sec. 2. Soares, Inst.; Somogi, Acc.
	102	L&M III. Friend, Inst.
2:30-3:50	610	Ballet II & III. Corvino, Inst.; Dennis, Acc.
	102	Modern Forms Practice. Soares, Inst.; Somogi, Acc.
	07	L&M IV. Friend, Inst.
4:00-5:15	102	Ballet I. Keane, or Miles, Inst.; Seligman, Acc.
	610	Ballet Advanced. Tudor or Keane Inst.; Barish, Acc.
5:15-5:45	610	Pointe Class. Tudor or Keane Inst.; Barish, Acc.
5:30 on	610	Ballet Rehearsal (on call)
	607	Modern Dance Rehearsal (on call)
6:00-7:30	507	MSS I (Section 2) Francia Roxin
	515	L&M IV Diane Gray
7:30-9:00	507	MSS I (Section 1) Francia Roxin
	515	L&M IV (if Necessary) D. Gray

MSS - Musical Structures and Style
FMM - Fundamental Materials of Music
L&M - Literature and Materials of Music

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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
 Rm. 407, 5:00 PM-10:00 PM

	Room	
9:00-10:20	102 07	FMM I, Sec. 1. Walberg, Inst. Notation II. Sec. 2. Topaz, Inst.
10:30-11:50	102 07	FMM II. Colman, Inst. Notation I, Sec. 2. Topaz, Inst.
12:00-12:50	102	Performance Techniques in Modern Dance, Dunbar, Inst.
1:00-2:20	610 607 102	Ballet Advanced and Pointe. Tudor, Inst.; Sawyer, Acc. Ballet II & III. Keane, Inst.; Dennis FMM I, Sec. 2. Colman, Inst.
2:30-3:50	alt. 610 alt. 607 102	Modern Dance I, Sec. 1. Hinkson, then Ross, Inst.; Gilbert, Acc. Modern Dance I, Sec. 2. Limon, Inst.; Millington, Acc. Ballet Arrangement. Tudor, Inst. Sawyer, Acc.
4:00-5:20	610 607 102	Graham Advanced. Hinkson, then Ross, Inst.; Gilbert, Acc. Limon Advanced. Limon, Inst.; Millington, Acc. Ballet I. Black, Inst.; Sawyer, Acc.
5:30 on	610 607	Modern Dance Rehearsal (on call) Ballet Rehearsal (on call)
6:00-7:30	507 515	MSS II (Sec. 2) Beatrice Lamb L&M III Judith Willis
7:30-9:00	507 515	MSS II (Sec. 1) Beatrice Lamb L&M III Judith Willis (if necessary)

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THURSDAY

Space Available:

Rm. 610, 8:00 AM-10:00 PM
Rm. 607, 8:00 AM-10:20 AM; 1:00-2:20; 5:00-10:00 PM
Rm. 102, 8:00 AM-10:00 PM
Rm. 407, 5:00 PM-10:00 PM

	Room	
9:00-10:20	alt. 610	Modern Dance I, Sec. 1. Draper, then Hinkson, Inst.; Harper, Acc.
	alt. 607	Modern Dance I, Sec. 2. Jones, Inst.; Millington, Acc.
	012	Notation II, Sec. 1. Miles, Inst.
	102	L&M IV. Friend, Inst.
10:30-11:50	610	Limon Advanced. Jones, Inst.; Millington, Acc.
	102	Ballet I. Corvino, Inst.; Wade, Acc.
	05	Notation I, Sec. 1. Miles, Inst.
	409	MSS II, Sec. 2. Friend, Inst.
12:00-12:50	610	Graham Advanced. Draper, then Hinkson, Inst.; Harper, Acc.
	102	Advanced Composition. Hoving, Inst.
1:00-2:20	607	Ballet Advanced. Tudor, Inst.; Sawyer, Acc.
	610	Ballet II & III. Corvino, Inst.; Wade, Acc.
	102	L&M II. Friend, Inst.
2:30-3:30	610	Adagio. Tudor, Inst.; Sawyer, Acc.
2:30-3:50	102	Composition Materials, Sec. 1. Hoving, Inst.; Gilbert, Acc.
	07	L&M I Consultation. Friend, Inst.
4:00-5:20	610	Ballet I & II. Black, Inst.; Sawyer, Acc. (1st semester only)
	102	Composition Materials, Sec. 2. Hoving, Inst.; Gilbert, Acc.

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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

Rm. 407, 9:00 AM-12:00; 1:00-2:20; 5:00-10:00 PM

	Room	
9:00-10:20	407	Notation II, Sec. 2. Topaz, Inst.; Curtis, Acc. after 9:30
	102	FMM I, Sec. 1. Walberg, Inst.
10:30-11:50	407	Notation I, Sec. 2. Topaz, Inst.; Curtis, Acc. until 11:30
	102	FMM II. Colman, Inst.
12:00-12:50	102	Ballet Pointe. Craske, Inst.; Dennis, Acc.
1:00-2:20	610	Ballet II & III. Corvino, Inst.; Barish, Acc.
	607	Ballet Advanced. Craske, Inst.; Dennis, Acc.
	102	FMM I. Sec. 2. Colman, Inst.
2:30-3:50	alt. 610	Modern Dance I, Sec. 1. Limon, Inst.; Walden, Acc.
	alt. 607	Modern Dance I, Sec. 2. McKayle, then Winter, Inst.; Millington, Acc.
	102	Ballet II. Corvino, Inst.; Barish, Acc.
4:00-5:20	607	Limon Advanced. Limon, Inst.; Walden, Acc.
	610	Graham Advanced. McKayle, then Winter, Inst.; Millington, Acc.
	102	Ballet I, Sec. 2. Keane, Inst.; Seligman, Acc.
5:30 on	610	Modern Dance Rehearsal (on call)

JUILLIARD SCHOOL OF MUSIC
Dance Department

MODERN DANCE WORKSHOP

Wednesday, October 17, 1962

Concert Hall

1:00 P.M.

PROGRAM

I.

PRECLASSIC DANCE FORMS

Pavane

Victory Clark-Horst
Composed and danced by Jennifer Muller

Allemande

Parasite Couperin
Composed by Jennifer Muller
Danced by Susan Buirge and Jennifer Muller

II.

MODERN FORMS

Secular Medieval

Jester Hellebrandt
Composed and danced by Karen Thulin

Jazz

Cleaning Woman Drag Lloyd
Composed and danced by Judith Willis

III.

SCLO AND GROUP FORMS

Freudian Slips Villa-Lobos (Recording)
Composed by Joan Miller
Ego: Marcia Kurtz
Id: Paula Kelly
Super Ego: Lynne Fippinger

Strange Games Satie (Recording)
Composed and danced by Martha Clarke

The Lost One Ives (Recording)
Composed by Kazuko Hirabayashi
Danced by Raymond Cook and Kazuko Hirabayashi

Eccentricities: 5 for 5 Starer (Recording)
Composed by Janet Mansfield Soares
Danced by Susan Buirge, Martha Clarke,
Susan Hess, Jennifer Muller
and Karen Thulin

-- Prepared in the classes of Louis Horst
Janet Mansfield Soares, Assistant
Abraham Stokman, Accompanist

JUILLIARD SCHOOL OF MUSIC
Dance Department

October 24, 1962

JUILLIARD BALLET FILMS

CHOREOGRAPHY, 1961-62, GRADUS AD PARNASSUM

Antony Tudor
Alfredo Corvino

MUSIC

Betty Sawyer
and
Juilliard Ensemble

CONCERT HALL

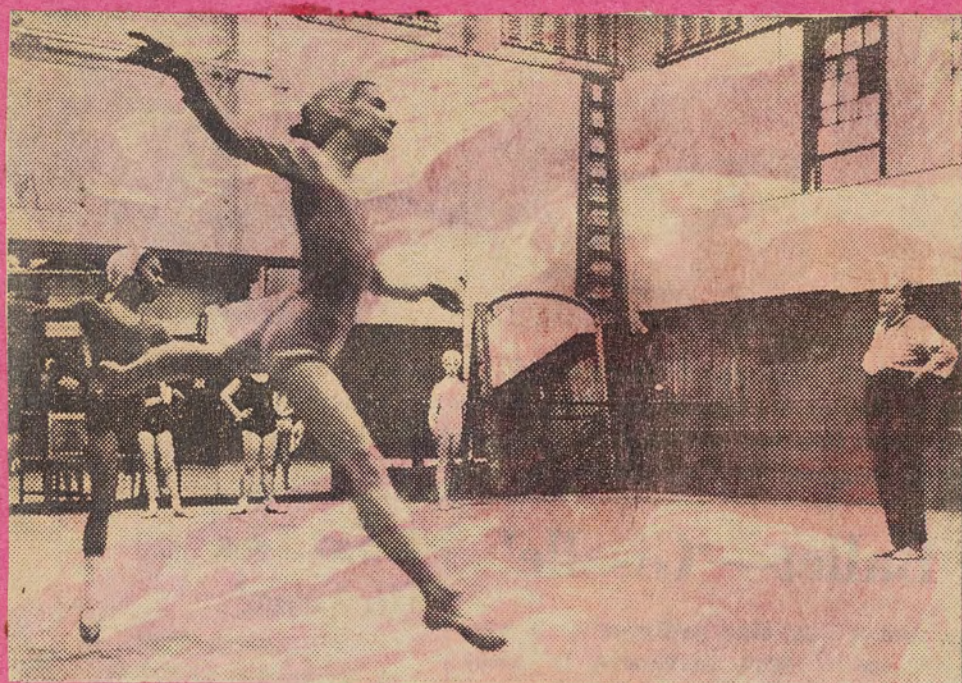
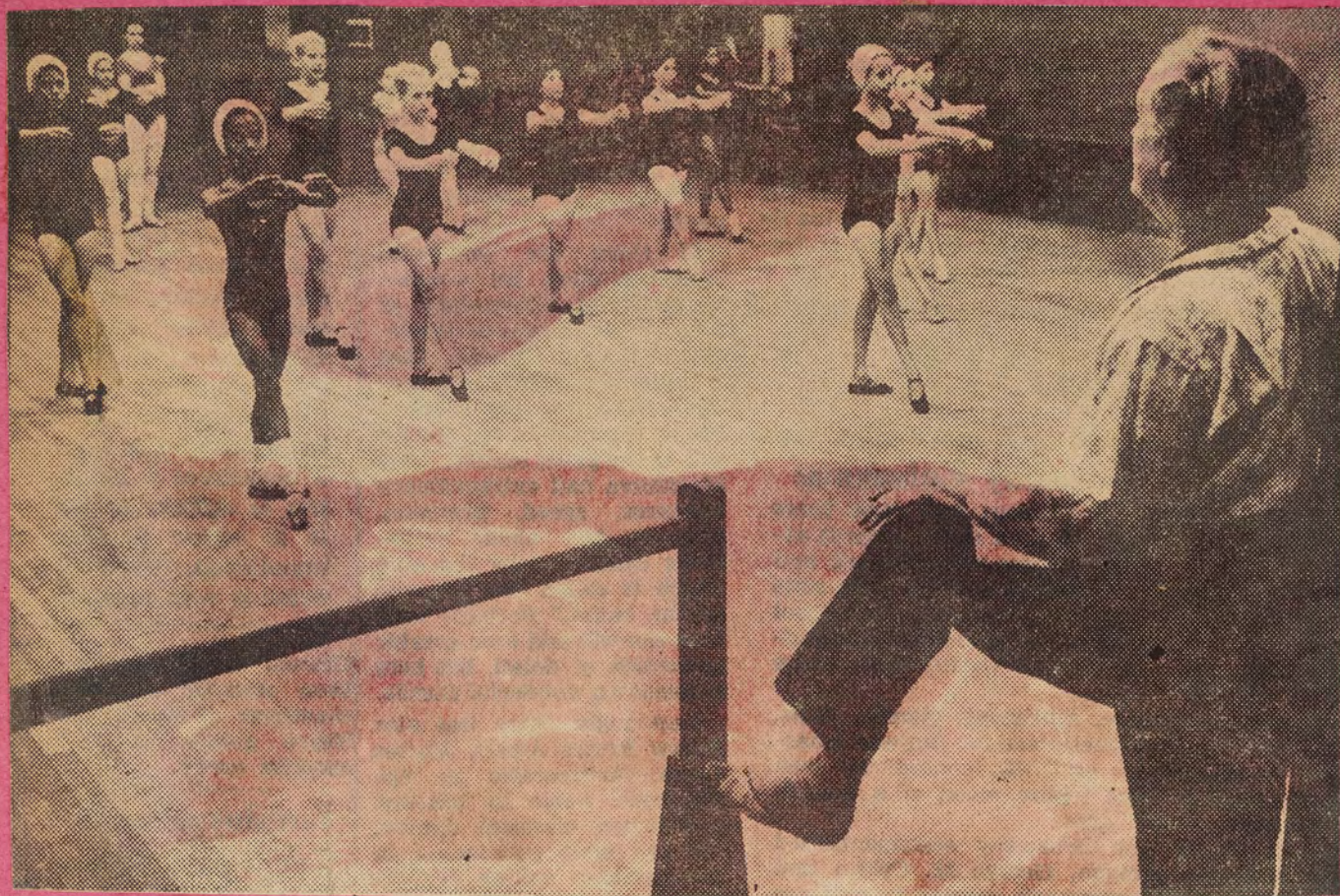
TODAY

WEDNESDAY, OCTOBER 24TH

AT

ONE O'CLOCK

Upstairs at the Met



While the Bolshoi Ballet company performs downstairs, Margaret Craske of the Metropolitan Opera Ballet School is constructing young ballerinas upstairs in the Met's top floor skylight studio. Miss-Craske, the prime teacher of Cecchetti method in this country, danced with Diaghileff's Ballets Russes, taught both at Sadder's Wells and her own school in England, and came to the United States in 1950 as ballet mistress for Ballet Theater. She now teaches more than full time, for in addition to the Met, she gives classes at Julliard and in summer at Ted Shawn's Jacob's Pillow dance center.

By Priscilla Tucker

Upstairs under the skylight at the Metropolitan Opera House there are approximately 300 little girls who see themselves as Maya Plisetskaya, the Bolshoi Ballet's prima ballerina who is shining on stage downstairs. It is highly unlikely that any of them, or as a matter of fact any of the roughly 200,000 children starting ballet classes this week all over New York City, will ever make it.

According to famous ballet teacher, Margaret Craske, the ideal dancer is made of a combination of a special "sort of balance" which depends on inborn coordination, of a terrific desire and dedication, and of good proportions which are impossible to predict at eight. After a lifetime of watching downy ducklings turn into giraffes, Miss Craske states: "At adolescence, you don't know what's going to happen."

Furthermore, the child with the body and balance is seldom the child with the burning desire. It's just not enough of a challenge. "The child with no talent is usually the most dedicated," says Miss Craske, never one to waste words.

Problem

Miss Craske, who danced with European ballet companies including Diaghileff's Ballets Russes and who both taught at Sadder's Wells and had her own school in London before the war, feels that the American child has a special problem in becoming a dancer. . . her mother. "American mothers want their children to have culture. The poor child must learn to play the piccolo, paint like Picasso and do heaven knows what else." The result is that a lot of children arrive at ballet class scattered and just plain worn out.

Not that this disrupts the class. Miss Craske is a story-book stern ballet mistress. She employs the kind of clipped English asides that awe new adult students and inspire real love in children. Little girls who won't be shushed at home, keep quiet at the Met and bring her drawings instead.

Although the Met absolutely reeks with theatrical atmosphere since students use the stage door and the backstage elevator, there's no glamour upstairs. Visitors and fussing only make the children "terribly conceited".



The little girls in these pictures are in the third year children's ballet class at the Metropolitan Opera Ballet School. At this stage they have one afternoon and one Saturday class a week. Perhaps the only thing that distinguishes them from the thousands of children starting ballet classes in New York this week are the funny hair nets which teacher Margaret Craske recommends to keep hair out of the eyes. In the top picture, two of the class' best leapers . . . Diana Gould (front) and Tana McClain.



The New York Times

LINCOLN CENTER AIDE:
Richard Rodgers, director
of New York Music Theater.

Rodgers Is Named Head of Music Unit By Lincoln Center

By MILTON ESTEROW

Richard Rodgers will head a new unit specializing in operetta and musical comedy at the Lincoln Center for the performing Arts.

His appointment was announced yesterday by William Schuman, president of the center.

The unit will be called the New York Music Theater and is expected to open in the center's 2,735-seat New York State Theater in July, 1964. The unit plans to present two productions annually, from July to September.

"After the summer, we plan to send the two productions on tour," Mr. Rodgers said. "We feel that if we make a profit, this would allow us to finance two more productions. Eventually, it would give us a repertory of musical theater that we could turn to every summer and send touring every fall."

He said that no shows had been selected yet. "We hope to do new works as well as old ones," he said.

No Price Scale Yet

Mr. Rodgers will serve without salary as president and producing director. The unit is being formed as a nonprofit membership corporation. All profits will go to Lincoln Center.

No ticket price scale has been worked out. However, Mr. Schuman said that "there will be large numbers of inexpensive seats." He said that prices would be "much cheaper than Broadway prices."

In Lincoln Center's original conception, the New York State Theater was known as the Theater for Dance and Operetta.

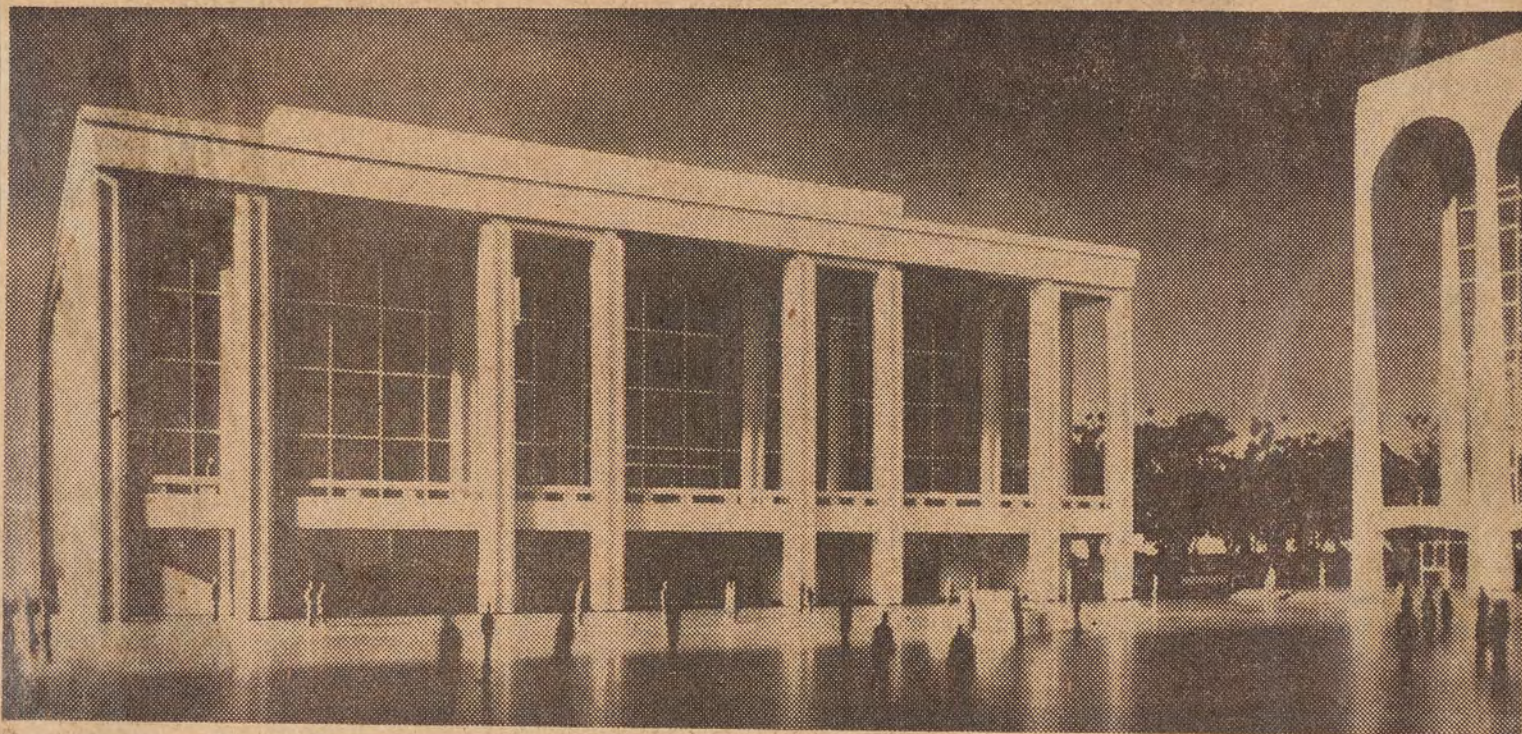
It is being financed largely by \$15,000,000 made available by the state as part of its participation in the 1964-65 New York World's Fair. The city will provide \$4,333,000 more to land costs and part of construction.

For Lincoln Center Musicals: Rodgers



Herald Tribune photo by TERENCE McCARTEN

THE CENTER'S NEW MAN—Richard Rodgers, left, newly selected to head Lincoln Center's New York Music Theater, with the Center president, Dr. William Schuman. They stand on the portico of Philharmonic Hall with construction of the New York State Theater, which will be the Music Theater's home, in background.



AS IT WILL BE—Architect's model of the New York State Theater, where musical comedy will be a tenant.

By Stuart W. Little
Of The Herald Tribune Staff

Lincoln Center has organized a new unit for musical comedy and has picked one of Broadway's foremost composers, Richard Rodgers, to run it.

Mr. Rodgers' job will be to produce two shows by leading composers each year. The first is slated to open July 4, 1964. They will be performed in Lincoln Center during the summer months and sent out on tour across the country in the early fall until the following spring.

The first two productions will be recognized classics of operetta and musical comedy, but new works will not be ruled out and Mr. Rodgers

himself will almost certainly be represented.

"If we don't have Rodgers in the theater, we have the wrong man heading the project," said Dr. William Schuman, president of Lincoln Center for the Performing Arts, in announcing the Rodgers appointment and the formation of the New York Music Theater, as it will be known.

The theater will be a constituent unit of Lincoln Center comparable to the opera, the Philharmonic and the repertory theater. It will make its home in the New York State Theater facing the just-opened Philharmonic Hall.

Construction work on this theater, which will be the second completed building in

Lincoln Center, has reached the second floor. It has been designed by Philip Johnson Associates to have an 11-story stagehouse, with ample room for set storage, and an auditorium of 2,735 seats. It is being financed largely with \$15 million in state funds as part of New York State's participation in the World's Fair and it is to be completed in time for the April, 1964, opening of the fair.

Mr. Rodgers as a possible head of the music theater first occurred to Dr. Schuman last January in his first week in office as president of Lincoln Center. And Mr. Rodgers himself was immediately enthusiastic. "I don't think anyone grabbed it as quickly as I did," he said.

He will serve without compensation.

Juilliard School of Music

in cooperation with

THE ASIA SOCIETY

presents

B A L A S A R A S W A T I

Demonstration and performance of Bharata Natyam

Narrator: Robert E. Brown

K. Ganesan - Dancemaster
S. Narasimhulu - Singer
T. Ranganathan - Mridangam
S. Dhanalakshmi - Tamboura
T. Viswanathan - Flute

Concert Hall

Juilliard School of Music

November 19, 1962

5:30 P.M.

BHARATA NATYAM

The Classical Dance of South India

INTRODUCTION

This demonstration of Bharata Natyam is intended to provide a general introduction to the movement patterns of the dance, its gesture language, the relationship of dance and music, and the role of improvisation. The examples will be taken from only one form, the Varnam. The most complex item on a recital program, it will be analyzed in detail and performed following intermission, together with the traditional opening dance, Alarippu, and two concluding pieces, a Sloka and Padam.

INTERMISSION

ALARIPPU

Khandam

Alarippu commences any formal Bharata Natyam recital. It is an invocation as well as a preliminary exercise in the basic forms and movements and consists of pure dance sequences involving movements of the eyes, neck and limbs. Ordinarily there is no thematic content or verbal connotation; the vocal accompaniment consists only of drum mnemonics. However, as a variation, a 15th Century religious song will be used as a melodic background. Tala: Khandam (5 beats)

PADA VARNAM

Danike

The Varnam is the most complex and richest item in a Bharata Natyam recital. The musical composition from which it derives its name consists of two main movements. The first part is comprised of Pallavi, Anupallavi and Muktayi Svaram-Sahitya. Many of the lines of music are repeated over and over again as the dancer performs varying interpretations of the words of the poetic text. The second part is called the Charanam, and lines of sol-fa syllables (svaram) and poetic text alternate with the refrain of the Charanam melody in a type of rondo form.

The dance begins with a pure dance sequence and is followed by interpretation through gesture (abhinaya) of the words of the song. In the Muktayi Svaram-Sahitya section the same melodic passages are sung first in svaram syllables and then with words. The dancer interprets the former in pure dance (nritta), and the latter in abhinaya (nritya). The same procedure is followed in the Charanam, where each phase of the mimetic dancing is followed by a brief but complex pattern of pure dance. An imaginative dancer is able to interpret both the pure dance sequences as well as the verbal subtleties in a variety of ways.

Raga: To di (C D^b E^b F G A^b B^b C) Tala: Rupakam (3 beats)
 Composer: Ponniah (18th Century) Language: Telugu

Here the love-lorn maiden's companion appeals directly to the lover, elaborating upon the pitiable condition of her friend.

I PALLAVI

Danike Tagu Janara Nivu
 (You are her ideal mate)

Daya Yunchara Ivyalara
 (Take pity on her, Oh! Lord)

ANUPALLAVI

Mana Ghanudaina Sri Mahadevuni Pujinchu
 (Oh! Lord who prays to the Almighty Mahadev)

Srinidhi Niveyara Sivaji Maharajendra
 (Oh! Maharaja Sivaji, giver of plenty to all)

MUKTAYI SVARA-SAHITYA

Damitamida Chaturadani Sarigana
 Bhuvilo Dorakadu
 Dorayani Dorikina
 Ikanurati Salupa Samayamu Padara Ipudu Sadaramunaku
 Aramaralika Sayataguna Manavikaikonumu

(To quench her heart's yearnings, in all the world,
 In all four quarters there is no better Lord than you
 She might obtain. She frets with the fever of love.
 Now is the moment for you to join her in her mansion...
 Be not indifferent to her plight...
 Heed my entreaties and come)

II CHARANAM

Kamuni Kelikaina Bhamanu Cherara
 (Go to her for the sake of love)

i Garavimpa Vegara
 Ni Garanambu Saya Tagadi
 (Lame excuses and reluctant attitude will not
 suit an occasion designed for her happiness)

ii Marubalukadura Manchigunavatire
 Verudalachakura
 Ni Vintalaku Tagina Satira
 (She will not cross you in talk, her nature being what
 it is, she will never misunderstand you.
 She is the most suitable companion for you)

iii Nivegati Yenohimari
 Nemmadiga Namminadira

Balira Adaramrutamira
 Sarasaguna Rasika Doravanuchu
 Mari Niratamuga Ninu Madini Dalachi
 Virahamuna
 Migula Telipinadira
 (Firm in the belief that you are her destiny
 She awaits calm and composed. This is the truth!
 Send her the message of your lips.
 You, patron of the arts!
 She is always pining for you.
 Overwrought with emotion,
 She confided her desperate state to me)

SLOKA

Ramo Nama

A Sloka is a Sanskrit verse sung as an improvisation in a raga, without strict time measure. The character of the language is such that a great deal of meaning can be compressed in relatively few words, and the artist expands upon the text through improvised abhinava. This particular Sloka is followed without pause by a devotional Padam upon the same subject, the baby Krishna.

Raga: Kapi (CDFGB^bC, CB^bAB^bGFE^bDC) Language: Sanskrit
 From the Krishnakarnamrita of Lilasuka

Mother Yasoda is telling a story to put the baby Krishna to sleep. The story concerns the Lord's life in his former incarnation as Rama, with its central incident of the demon Ravana carrying away his wife Sita. Forgetting his present incarnation as Krishna, the Lord suddenly sits up, and calls his younger brother Lakshmana (in the former incarnation) to bring his bow and proceed again Ravana.

Ramo Nama Babhuva Hum
 (His name was Rama. (The baby murmurs) Hum)

Tad-abala Siteti Hum
 (His wife was Sita. . . Hum)

Tau Pituh Vacha
 (They two, following his father's word)

Panchavati Tate Viharatah
 (Went to the Panchavati forest and there lived happily)

Tam Aharat Ravanah
 (She was carried away by Ravana)

Nidraratham Janani Katham Iti
 (This story was told by his mother)

Sisor Humkaratah Srinvatah
 (As the listening child murmured in his sleep)

Saumitre Kva Dhanur Dhanur Dhanur
(Suddenly he uttered the words, "O Lakshmana
where is my bow, my bow, my bow")

Iti Vyagrah Girah Pantu Nah
(May these words of the Lod protect us)

PADAM

Jagadho Dharana

Raga: Kapi (CDFGB^bC, CB^bAB^bGFE^bDC) Tala: Adi (8 beats in
4-2-2) Composer: Purandara Das (16th Century) Language: Kannada

In this lyrical song the attributes of the Divine Child, Lord
Krishna, are related to the manifestations of the Infinite.

Jagadho Dharana Adi Sidalu Yasoda
(Yasoda cradles her son Krishna, savior of the world)

Jagadho Dharana Maganendu Karaiyuta
Magugala Manikkya Na Adi Sidalu Yasoda
(Fondly calling her son, she plays
with the gem among children)

Nigamage Nilukada Aganila Gunagana
Aprameyana Adi Sidalu Yasoda
(The child Krishna is beyond the reach of
the world, vested with the quality of infinity
and of unsurpassed character)

Anuvaniya Mahatomahimana
Kapatanatakana Adi Sidalu Yasoda
(He is both small (atom of the atoms) and large
(Mightier than the mightiest) and with this
peerless one, Yasoda plays)

Parama Purushana Para Vasudevana
Purandara Vittalana Adi Sidalu Yasoda
(Supreme among men is Vasudeva (Krishna) . . .
Thus says Purandara Vittal (composer of the song) . .
And with this divine child Yasoda plays)

PADA VARNAM Danike

OUTLINE OF THE MUSICAL FORM WITH THE CORRESPONDING DANCE MOVEMENTS

I. PALLAVI

Trikala tirmanam, abhinaya for line 1, Tisra Nadai tirmanam (3)
Abhinaya for line 2, Misra Gati tirmanam (7)

ANUPALLAVI

Abhinaya for line 1, Khanda Gati tirmanam (5)
Abhinaya for line 2, Sankirna Gati tirmanam (9)

MUKTAYI SVARA-SAHITYA

Adavus for first three lines of svaras to the right
Adavus for first three lines of svaras to the left (mirror)
Adavus for last two lines of svaras, tadinginathom (thrice repeated), return to line 1 of Pallavi
Abhinaya for first three lines of sahitya
Abhinaya for first three lines of sahitya (variation)
Abhinaya for last two lines of sahitya
Repetition of the abhinaya portions with tattti mettu (foot movements), cadence on first word of Pallavi
Abhinaya for line 1, the last two repetitions with the addition of tattti mettu to right and left.

II. CHARANAM

1. SVARAS

Adavu patterns; return to line of Charanam
Abhinaya for words set to the first svaras; return to line of Charanam

1. SVARA-SAHITYA

2. SVARAS

Adavu patterns; return to line of Charanam
Abhinaya for words set to second svaras; return to line of Charanam

2. SVARA-SAHITYA

3. SVARAS

Adavu patterns; return to line of Charanam
Abhinaya for words set to third svaras; return to line of Charanam

3. SVARA-SAHITYA

4. SVARAS

Adavu patterns; return to line of Charanam

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JUILLIARD SCHOOL OF MUSIC

PETER MENNIN, President

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in cooperation with

THE ASIA SOCIETY

cordially invites you to attend a demonstration
and performance of Bharata Natyam by India's
leading exponent of South Indian Classical Dance,

Srimati T. BALASARASWATI

Monday Evening, November 19th, 1962 at 5:30
Concert Hall, Juilliard School of Music
130 Claremont Avenue, New York City

This invitation will admit two and
must be presented at the door

PRESENTATION OF CLASSICAL DANCE AND MUSIC
OF SOUTH INDIA

Wednesday, November 14, 1962



BALASARASWATI

A PROFILE OF BALASARASWATI

BY NARAYANA MENON

In the history of dance, we find every now and then a supreme artist who dominates the field for a generation enriching the existing tradition, providing a corrective to current practices and setting standards for generations to follow. To-day, in India, Balasaraswati is one such dancer.

The flowering of Balasaraswati's genius has taken place in a garden of great splendor. For generations the family has been a repository of the Karnatic * tradition in its pristine glory. Her great-grandmother taught at the Tanjore Court and was a court-dancer up to the age of 75! Balasaraswati's grandmother, the late Veena Dhanam, had no peer as an exponent of the Karnatic tradition in music. Music and the dance reigned supreme in the household. The family was an inspiration for composers and teachers alike. The great composer Subbaraya Sastri taught Balasaraswati's great-grandmother. Another composer Sattanur Panchanathier taught music to Veena Dhanam. A third, Patnam Subramania Iyer taught Dhanam's daughter. And a great many of the **Javalis** of Dharmapuri Subbaraya Iyer were composed in that home.

It was into such a treasure-house of the Karnatic tradition that Balasaraswati was born. Music and dancing were in her blood. And music and dancing were all round her. And they were, of course, music and dancing of the highest quality, and practised and heard in abundant measure. Her formal training started at the age of four under the late Kandappa. Her **Arangetrem**, debut, took place in her seventh year at Kancheepuram at the Ammanakshi Amman Temple. At her Madras debut, scholars, musicians and dancers sat spellbound by the precision and exactitude of the child's rhythm. By the time she was in her early teens, Balasaraswati was an accomplished dancer. In those early years she appeared on the same platform with such famous and well-established dancers as Tanjore Veenabhashini and the Kalyani daughters. Though her formal training was in the hands of Kandappa, she had advice and guidance from people like Gauri Ammal and Chinnaya Naidu. The latter taught her slokas and abhinaya. More recently she studied from Kuchipudi Vedantam Lakshminarayana Sastri the basis of **Abhinaya** and **Kalpana**.

Soon she was in great demand for public performances. But life was by no means a bed of roses. Those were the days of the Devadasi Bill. While veteran musicians and connoisseurs went into ecstasies over her art, there were others who scoffed at the practice of Bharatanatya as a profession. But Jayammal, her mother, stood firm. The result was not only a personal triumph for Balasaraswati, but the preservation and the strengthening of a great and ancient tradition.

* There are two principal schools of Indian music — the Southern School called the Karnatic, and the Northern, usually known as the Hindusthani School.

No dancer has captured the public imagination as Balasaraswati did in the thirties and forties. **Bharatanatyam** to the public until then was an esoteric art practised for the pleasure of a few connoisseurs and dilettantes. Outside the pale of the temple there were hardly any public performances. Balasaraswati made the public aware of **Bharatanatyam**, not by deliberate efforts as a reformer, but by the beauty and the eloquence of her dancing. It was left to others to fight prejudices and stupidity, do research, delve into the past, give the dancer's profession respectability and so on. But Balasaraswati made us aware of the living miracle of **Bharatanatyam**, to be seen and to be enraptured. She has a fantastic repertoire — some fifteen Varnams, innumerable Jatiswarams, Sabdams, Tillanas and of course countless Padams, literally countless. Her technique is so superb that one has come to take it for granted, and to Balasaraswati herself it has become second nature. Her gestures are eloquent, her Abhinaya sheer poetry. Her sense of rhythm is so compelling that there is a kind of inevitability about it. Added to these fabulous gifts is her fine musicianship. Balasaraswati is a musician in her own rights, and as an exponent of certain type of Karnatic music such as Padams and Javalis, she has few equals.

Balasaraswati's art has to be evaluated against the background of the Karnatic tradition. Other dancers there are who have carried the message of Indian dancing to the world, who have streamlined it, electroplated it and tailored it to suit the tastes of all and sundry. All honor to them. But Balasaraswati would admit of no compromise in her art. She is incapable of it. Her Padams are as inseparable from the Karnatic tradition as are Jayamma's music. The one seems to grow from the other. It is, as it were, the abstract music give concrete shape. Balasaraswati's **bhava** is not merely the enactment of the words of a song. It is the recreation in another idiom of the musical subtleties of the song. When she dances **Mera Topu Seyaka** (a Padam in Sahana Ragam) she dances Sahana, and what Sahana it is!

It is, in a way, sad that slick techniques and presentation, fleet-footedness and pyrotechniques are usurping the stage and debasing public taste to-day. Balasaraswati has been, of course, honored with the Presidential Award and the Padma Bhushan. But her art stands out, a little isolated from the feverish activity and smart pleasantries that pass off as the dance to-day. Thanks to the Music Academy, Madras, she is imparting some of her fabulous gifts to a few fortunate students who should keep the tradition alive. Posterity will owe her a great debt — not merely the debt we all owe a supreme artist, but also a debt of gratitude for her artistic integrity and her steadfastness of purpose.

BHARATA NATYAM AND THE KARNATAK TRADITION IN MUSIC

AN INTRODUCTION TO THE RECITAL PROGRAM

BY ROBERT E. BROWN

Bharata Natyam is one of four main classical styles in India, and it developed from ritualistic dances performed in the past as offerings to the deities of Hindu temples. The traditionally conservative South seems to have maintained a style closely related to the type of dancing mirrored in temple sculpture during more than two thousand years of recorded movement in stone. Commentators frequently stress its religious background, and compare it with the European conception of the dance primarily as an entertainment and lively art. The great wonder of India dance is that it can be both an act of religious devotion and a superb entertainment at the same time. In the performance of an artist like Balasaraswati, lofty philosophy and human emotion blend in a subtle combination which gives a special flavor to every sound and movement, and the aural aspect of a Bharata Natyam recital is as important as the visual.

The two main categories of dance, **nritya**, or pure dance for the sake of its own beauty, and **nritya**, expression of a mood or story through pantomime and a rich language of gesture, are equally well represented in this style. The solo dancer presents a recital — various types of dance related to specific musical forms — and she proceeds from items of pure dance (**nritya**) through others which introduce portions of pantomime (**nritya**), to the culminating **padas** and **javalis** in which full attention is given to the interpretation of a poetic text through gesture and bodily expression.

The word **abhinaya** may be loosely translated as pantomime, but it is a very particular style of pantomime and requires a knowledgeable audience for ideal communication. In the enormous vocabulary of **mudras** are many gestures which convey immediate symbolic meanings, but the majority are stylized to the point that one cannot follow them without a certain amount of experience. And if the myriad emotions reflected by facial expression and bodily movement can frequently be understood, the particular stories or myths which are being delineated often cannot. An understanding

of the text which is being sung is probably the first step toward sharpened insight into the amazing range of feeling and specific situation which a great artist can convey by means of the magnificent vocabulary of gesture upon which she is able to draw.

Bharata Natyam has been described as "visualized music," and the strongest possible alliance exists between the melody and rhythm of the Karnatak, or South Indian, classical music, and every movement, no matter how small, of the dance. Some of the salient features of Karnatak music will be related to the main dance forms (which are also musical forms) in the order in which they would usually be performed on a recital program.

Alarippu, the opening dance of invocation, is ordinarily done to a purely rhythmic accompaniment played on a drum capable of great variety of tonal color, the **mridangam**. The chiming of small brass hand cymbals played by the dance master represents certain patterns of recited vocal syllables which are used in teaching the various movements of the choreography, and the syllables, in turn, represent the sounds of the drum. The **nattuvanar**, or dance master, recites some of the syllable patterns aloud when a certain type of dance sequence known as **tirmanam** is performed in subsequent recital pieces.

In all Bharata Natyam forms except the **sloka**, rhythm is organized in repetitive cycles of beats called the **tala**. The dance rhythms are intricate in themselves, but become even more fascinating when one is aware of the way in which they are fitted into the recurring cycles of the **tala**. The basic **tala** cycle is usually 3, 5, 7, or 8 beats in length, and the dance pattern often works in cross-rhythm against it. Thus, a dance pattern seven beats in length must be repeated several times within a cycle of three beats before beat one of the **tala** cycle and beat one of the dance pattern coincide.

Jatiswaram is a musical form similar to the rondo, in which a refrain (heard first at the very beginning)

alternates with three or four sections of contrasting melody. There are no words, but the melodies employ the Indian sol-fa syllables (sa, ri, ga, ma, pa, dha, ni) for the seven scale degrees. These are known as **swara**. **Jati** is a rhythmic pattern; the composition, then is an arrangement of solfeggios in rhythmic patterns. Indian melody conforms to certain modal types known as **raga**. Each **raga** has a particular scale, certain ornaments associated with its tones, traditional melodic phrases, and various musical, aesthetic, and emotional connotations which help to give it a unique character and mood of its own.

Sabdam is often sung in a medley of **ragas**, known as **ragamalika**. The form is simple, consisting of four or five sections in different **ragas**, separated by short passages of drum syllables chanted in the **raga** scale. This is the only instance where the syllables are sung rather than spoken. In this composition a poetic text is sung which praises a king or deity, and the dancer uses it as a springboard for improvising **abhinaya**. Short sequences of pure dance are done to the syllables which separate the various melodic sections.

Varnam is a complex musical form, and the basis for an even more complex dance form. The main item on the program, it may sometimes be performed for an hour or more, and combines pure dance and **abhinaya** — **nritta** and **nritya**. One line of the music, for instance, may be used for a brilliant rhythmic **tirmanam** as well as for interpretation of the text in **abhinaya**. The musical and poetic form is in two main sections. The first consists of **Pallavi** and **Anupallavi**, each having two lines of text, and **Muktayi** (composed) **Swaras**. The latter melody is sung first in **swara** syllables and then with words. The dancer interprets the syllables as pure dance movement, and the words in **abhinaya**. Sometimes the two are combined — the dancer moves about with difficult foot work called **tattimettu** as she does the gestures. In **Pallavi** and **Anupallavi** the words are also interpreted in **abhinaya**, and one line may be done for some time. Each line generally concentrates on one of the nine **rasas**, or emotional states: love, bravery, compassion, wonder, humor, fear, disgust, anger and serenity. When the dancer finishes **abhinaya** for a particular line, she usually concludes with a **tirmanam** in pure dance, and a thrice-repeated pattern stamped out by the feet indicates that she has concluded one line and is going on to the next.

The second half of the **Varnam** begins with a refrain melody known as the **Charanam**. This alternates with four or five sections of **swaras**, in the same type of rondo form found in the **Jatiswaram**. However, in the **Varnam**, each set of **swaras** also has words, and is immediately repeated with text. The **swara** passages are done in pure dance, and the sections with text in **abhinaya**. As in many Indian dance forms, there are moments of repose in the **Varnam** where the dancer steps out of character briefly, before beginning the next portion.

Padam is a kind of love song in slow tempo sung to a highly ornamented and expressive melody. The text can often be interpreted on many levels; one text, for example, might be treated as the relationship of lover and beloved, or of devotee and deity. The **ragas** used are particularly rich in emotional expression, and the luxuriant movement of the ornamentation has a direct effect upon the movement of gesture. A **padam** is interpreted solely through **abhinaya**, and the rhythm, though often slow, is the subtle foundation for every movement which the dancer makes. The musical form is tripartite: **Pallavi**, **Anupallavi**, and **Charanam**, and the performance sometimes begins with the second section, **Anupallavi**, and then returns to the **Pallavi**.

Javali is a song in lighter vein and quicker tempo. The text generally treats of love on a more worldly plane. Once again the words are a vehicle for **abhinaya**.

Sloka is a Sanskrit verse sung to improvised **raga** melody. There is no set meter as in the other dance forms and the artist interprets a poetic text wherein each word may suggest a wealth of ideas. As in most other dance forms, she may do **abhinaya** word for word, or develop the general meaning of a whole line, perhaps by using certain well-known myths and stories.

Tillana is the concluding item of pure dance, and is performed to a rhythmic composition using sol-fa and drum syllables, with little, if any text.

Balasaraswati, as a supreme artist in the dance, must be an equally gifted and inspired musician. An understanding of the musical forms upon which Bharata Natyam is based can add immeasurably to the enjoyment of her faultless rhythmic patterns and poetic **abhinaya**, for the dance and music are one.

RECITAL PROGRAM

K. Ganesan — Dancemaster

S. Narasimhulu — Singer

T. Viswanathan — Flute

T. Ranganathan — Mridangam

S. Dhanalakshmi — Tamboura

1. ALARIPPU

Alarippu commences any formal Bharata Natyam recital. It is an invocation as well as a preliminary exercise in the basic forms and movements of the style, and consists of pure dance sequences involving movements of the eyes, neck and limbs. There is no thematic content or

verbal connotation; the vocal accompaniment usually consists only of drum mnemonics. Alarippu will be performed in one of three talas: Tisram (3 beats), Khandam (5 beats), or Misram (7 beats).

2. JATISWARAM

The second item of a Bharata Natyam recital, the **Jatiswaram**, is a more elaborate form of pure dance, rich in plastic gestures and rhythmic patterns, and it presents a variety of complicated steps and sculptural poses. The musical background consists of solfeggios spun around a **jati** (rhythmic pattern) or time measure. Three jatiswaras will be performed during the tour:

1. Kalyani ragam (C D E F# G A B C), Rupaka talam (3 beats)
2. Hemavati ragam (C D E^b F# G A B^b C), Tisra Triputa talam (7 beats, divided 3-2-2)
3. Vasanta ragam (C E F A B C, C B A F E D^b C), Rupaka talam (3 beats)

3. SABDAM

The third recital item ranks half-way between the pure and interpretive dance. It may be in the mood of love or religious devotion. Here the artist accentuates the **abhinaya**, or gesture portions, paving the way for the later emphasis of the mood and emotions of the **Varnam**. The

Telugu text of a typical Sabdam is given with translation. It is a **ragamalika**, or garland of melody-modes, employing four different ragas, and is in Misra Chapu tala (7 beats, divided 3-2-2).

Ragam Kambhoji (CDEFGAC, CB^bAGFEDC)

Sarasijakshulu Jalakamādētarunamuna Nivu
Achchatikijani Sarigachīralu Mellachēkoni
Taruvunekkuta Jūchuchundūta Dharmamā?

The lotus-eyed gopis were bathing then.
Secretly, their brocaded saris you stole
And climbed a tree and sat watching. Is that a just thing to do?

Ragam Pantuvarali (CD^bEF#GA^bBC)

Vuṭṭimīdanu Peṭṭiyundē Chaṭṭipālunu
Aṭṭakanukoni Koṭṭi Chētula Paṭṭi Tāgina
Geṭṭitanamidigādaiya?

In a sling Yasoda kept her milk pot.
Cleverly watching you broke it and drank the fallen milk
From your hands. Is that a wise way to act?

Ragam Bhairavi (CDE^bFGAB^bC, CB^bA^bGFEB^bDC)

Alla Lakshmi Vallapuḍavai Tolli Alla
Rēpallālōpala Gollabhāmala Kūḍitivi
Adichellu Nīkidi Chellunā?

You, the husband of the beautiful Lakshmi, once
In Repalla reveled in the company of the gopis.
In the past we forgave you; but can we excuse you now?

Ragam Surati (CDFGB^bC, CB^bAGFEGFDC)

Ilanu Ninu Madidalachi Jūḍaga Nalugurunuvini
Naguturanuchunu Lalita Malayālamuna Dāgina
Baḷibaḷira Sṛī Padmanābha Salāmure.

Because of these things, people mocked you.
Is that why you have hidden yourself away in beautiful Kerala?
O good Lord Padmanabha, I salute you.

4. VARNAM

The Varnam is the richest and most complex item in a Bharata Natyam recital. It begins with pure dance sequences followed by interpretation through gestures (abhinaya) of the words of the song. Just as the swaras (sol-fa syllables) alternate with words in the song, so do pure dance (nritta) and mime (abhinaya) alternate in the dance. Musical phrases may be repeated a number of time and the imaginative dancer may develop the pure dance sequences, as well as the interpretive

portions, in a variety of ways. This particular Varnam (colorful representation of a mood) voices the ruffled temper of a simple maid who complains, but gently, to a sympathetic companion of the indifference of her lover. The composition is on Lord Brahadeeswara (Shiva) enshrined in the great temple at Tanjore. It is in Kamas ragam. (C F E F - B G A B^b C, C B^b A G F E D C), and Adi talam (8 beats, divided 4-2-2).

I. PALLAVI

Sāmini Rammanavē Sakhiyarō

Sāmānya Doragādē Sakhiyarō

O friend, bring unto me my Lord!

No ordinary Lord is he.

ANUPALLAVI

Bhūmilō Sṛī Tanjapuri Brahadeīswaruḍu

Kāmitārtamulu Ichchi Kalayūṭa Samayamu

He is the Lord Brahadeeswara (Siva) of Tanjore himself.

This is the moment when my heart's yearnings will be fulfilled.

MUKTAYI SWARA-SAHITYA

Vānisogasu Jūchi Nē Kanikaramuṭō Marulu Aiti Gadā

Vullāsamu Sallāpamu Muddula Sompulaina Chālā Ghanudai

Rati Vitāla Sarasālanu Atanito Ravaliga Chenayanu

Idi Tagu Samayamu

When I beheld the beauty of his majestic presence

I was entranced by his graceful ways, his taste, speech and gaiety.

He is the man I pine for.

This is the moment designed for our meeting.

II. CHARANAM

Rāvē Nā Māta Vinu

1. Māruḍu Nāpai Veḍale
2. Viribhāṇamu Yedapai Bigadurusuga
Vēyaganu Cheliyarō Nē Tāḷa
3. Tummedalu Atimrōyaga Kōkilalu Kuyyaganu,
Sadā Chilukalalu Kalakalamani,
Palukaga Manasu Bhedara.

Come, my companion, and listen to my plaint.

Kama * has launched his attack on me.

Fast and furious fly his arrows of flowers
And these I am unable to bear.

Dragon flies buzz around in profusion, cuckoos warble
Parrots chatter all the time
And my heart quivers in inexplicable fright . . .

* The god of love.

5. PADAM

The Padam belongs to the realm of mime (abhinaya) and concentrates on gesture and facial expression to convey a mood or depict the development of a piquant situation. One of the most famous of the

padas in devotional mood, Krishna ni begane baro, is in Yaman raga (B D E F# G A B C, C B A G F# E D C), Misra Chapu tala (7 beats, divided 3-2-2).

Krishnā Nī Bēgane Bārō.

Bēgane Bārō Mukhavannē Tōrō.

Kālālanduge Gejjē Nīlada Bāvuḷi
Nīlavarṇanē Nātyamāḍuta Bārō.

Vuḍiyalli Vuḍi-Gaije Beraḷalli Vungura
Koraḷōḷu Hākida Vaijayanti-Mālā.

Kāsi Pithāmbara Kaiyalli Koḷaḷu
Pūsida Srīghanda Maiyōḷa Ghammē.

Tāyigē Bāyalli Jagavannē Tōrida
Jagadōddhāraṇamā Uḍipi Srī Krishnā.

Krishna, come, come soon.

Come soon and show me your face.

With bells on your feet and blue pendants in your ears
O Blue-hued Lord, come dancing to me.

Little Bells tinkling round your waist, on each finger a ring
Round your neck hangs the Vaijayanti-garland.

Robed in Benaras brocade, in your hand the flute
Redolent with fragrant sandal-wood paste.

Your mother beheld the entire Universe when you opened your mouth
(When she sought to chide her little son for eating mud,)
O prop of the Universe, O Lord Krishna of Uḍipi.*

* A shrine in South India

6. JAVALI

A Javali is lighter in nature and quicker in tempo than the Padam, and the mood is again conveyed solely through abhinaya. Both forms are performed as the culmination of the Bharata Nātyam recital. The raga

is Ananda Bhairavi (C E^b D E^b F G A G C, C B^b A G F E^b D C), and the tala Adi (8 beats, divided 4-2-2).

Young sportive Krishna comes across one of the cow-herd maidens on the road. He dallies with her as she pleads with him.

Madurā Nagarilō Challanamma Bōnu
Dārividumu Krishnā . . . Krishnā.

Māpaṭivēḷaku Tappaga Vachcheda
Paṭṭaku Kongu Gaṭṭigānu Krishnā . . . Krishnā.

Kosari Kosari Nātō Sarasamulāḍaku
Rājamārgamidi Krishnā . . . Krishnā
Pagavanitalu Nanu Jēravattunika
Viḍu Viḍu Nā Chai Krishnā . . . Krishnā.

O Krishna! I am on my way to Mathura to sell buttermilk.
Please let me go.

I assure you, I shall come in the evening.
Please do not hold my sari so fast.

Do not dally with me here;
This is the King's highway,
My rivals may come here any minute.
Let me go O Krishna! I implore you not to tease me now.
Please do not hold my hand.

BALASARASWATI

BY FAUBION BOWERS

A scholar of Oriental theatre tells about India's artist devadasi, who makes her first visit to the U. S. this summer.

Four times, no more no less, in the course of my long life as a spectator of dance the world over, I have been led to exclaim "This is it!" or words to that effect. I am not talking about pleasure or brilliance, triumph or marvel—they all enter in of course—but of the supreme moment of esthetic realization when action and reaction, execution and meaning, intent and reception all fuse like soldered wires. One of those four experiences happened one night in India.

India's leading Sanskrit scholar had invited me to Balasaraswati's house. It was late in the evening, when the city of Madras suddenly cools and releases the smell of its night flowers — jasmine, tuberose, Queen of the Night — into the scarcely moving air. Sitting on the floor of the tiled balcony, with her aged mother off in a corner droning a soft accompaniment, we watched the dancer (there was no one else) perform **Taye Yasoda**, a brief song which can either be sung by dancers or danced by singers in one of those blends (Westerners call them "contradictions") so appropriate to the Orient.

The fragment of a story told of a girl who reports to a boy's mother that when she tried to kiss him as a child, he kissed her as a wedded husband. The boy is, not surprisingly, Lord Krishna, the cowherd god of India, and the girl is one of his dozen milkmaids, whose devotion follows him throughout life — from babyhood (Bala means baby) to manhood — and even now continues in the heavens above.

As Balasaraswati danced these seconds of music, as she will again and again during her six-month stay in the U. S., she cupped the child-god's imaginary face in her expressive hands. He has been naughty, her anger has melted into playful love. She kisses him as a mother would her son, but instantly springs back, embarrassed, dismayed, shocked. The Universe was in his

mouth, and God, indeed, is Love. For us, the dance is acting, and in the ancient language of Sanskrit there is no word separating the two arts. Dance and acting are one.

Bala, as she is affectionately known, is recognized by all as the supreme dancer-performer of India. Her enemies may say she is too heavy, too old (she is in her forties), too obscure. Her passionate adherents (and the number is legion) spread rumors of government officials who have committed suicide for her favors. But nowhere, the length and breadth of vast India, is a serious word levelled against the pure, pure truth of her dancing.

Dancing is literally in her blood. She belongs to the special caste of **devadasi** — servants of the gods — which denotes a hereditary community of people who since time immemorial have dedicated their women to temples as dancers, singers, musicians. The men of this caste are teachers. And, although a man may never take a dance step, he will still be the **guru** or instructor who trains his daughters, first, and daughters of others for his livelihood. In him lives the wisdom of the dance traditionally, and in his women resides the art itself. Thus, as Indians say, a dancer is a receptacle of knowledge and a repository of beauty. Bala is both.

By the accident of birth, she belongs to the South, and out of several schools and types of Indian dance she inherits Bharata Natyam. While India of the North received invasions of Moghuls and felt its stifling effects, aesthetically, and the British, by concentrating in the North, added their share, the South survived well in its remoteness. Dance traditions were preserved by the **devadasi**, in the main — a custom that has disappeared from the North entirely, and was almost extinguished in the South by British law.

The dance of Bala, consequently, has the oldest traditions of all traditional dance in India. Its canons are well-documented by a **Sastra** or treatise whose inception dates from 2,000 years ago. In it, the movements of the head, hands, neck and eyeballs, even, are computed and prescribed, and the profundities of the meaning of the dance — its essence — are illuminated as far as they can be by words. Art is worship of the Gods, according to India, and the artist is a channel through which flow the highest philosophies of man, the widest emotional range of his nature, and the most expressive refined and tempestuous feelings. The channel must, of course, be a perfect technical vehicle; a flick of the eye must communicate, the flash of a smile has to contain charges of delight, envy, allure, exuberance, resignation.

Great artists are always the result of a conjuncture of outer, as well as inner circumstances. The stars and planets were favorably aspected when Bala was born. She is beautiful by South Indian standards — moon-like face, delicately small-featured, voluptuously full-bodied, and she is tranquil. Her dance is suffused with the casual grace that marks the master from the striving, laboring, fussing and fuming amateur. Freed from the technical mass of Bharata Natyam's rules and restrictions, she deals with enlightenment and revelation. Watch how she makes the difficult seem easy; watch how she throws away a passing movement to go directly to the peak of what it means; watch how effortlessly she stretches out her arms to the exact alignment, or forms her fingers to precisely measured curves and bends. The tension will be in her eyes, not in her body. Watch how she makes a word — coded into Bharata Natyam's cryptic sign-language, the mudras — come alive; look between the gestures to the rhythmic breathing that links the poses and postures and transforms them from something static and perfect, like a temple sculpture, into a flow of resonances. And above all, pay attention to the shades of her **abhinayam** — the expressions or acting within the dance. As the spectator of Indian dance must read the signals of the hands, so

must he attend the face and its restless, shifting moods. Is it love? What kind of love? What are its tinges and tints? In Bala you will see a prismatic diffusion of love's light — love plus envy, envy plus admiration, admiration plus humility, petulance, hope, feigned indifference, and . . . the list is endless.

No dancer I know of gives quite the intellectual and emotional exercise Bala manages, and this is not because of the unfamiliarity of Bharata Natyam's exoticisms, or the complexity of its lover-beloved, god-man themes. Bala exercises areas of understanding we have too long left fallow. Her dance is not easy to grasp, if it is "graspable" at all. It is intricate, deceptive, evasive, fireworks-less, it is **not** overwhelming. It grows in the mind, and this process continues long after the performance is concluded — afterwards you ask yourself, "What have I seen?" The answer is often startling, because Bala's images are suffused with the passions of human experience.

India's worldly government, after centuries of neglecting the dance arts, has officially recognized Bala's supremacy and awarded her the country's highest honor — the golden lotus. India's literati paid homage, too, when the only book in an Indian language about Indian dance was devoted exclusively to the secrets of Bala's art and heritage.

Every country, each generation venerates a single genius in a particular art — Italy's Duse, Japan's Utaemon, China's Mei Lan Fang, Russia's Pavlova, England's Olivier. And to the list India's Balasarawati is added. This does not mean — contrary to the popular misconception that art is universal — that the idols of one nation are invariably worshipped elsewhere. The magic of gods is potent only when performer and spectator participate in a mutual act of intuition. Great artists, however, make this easy, because they work an advantage over words and the entrenchment of preconception; they speak from soul to soul, not always at mind-level, and what operates and is affected is the psyche rather than reason.



This book was published by The Asia Society, 112 E. 64th St., New York. Book design by John Frazer. Cover photograph by Marilyn Silvertone. Inside photograph by Krishen Khanna.

13

PRESENTATION OF CLASSICAL DANCE AND MUSIC
OF SOUTH INDIA

Wednesday, November 14, 1962

1:00 - 1:50 p.m.

Concert Hall

Introductory Lecture Demonstration of the
dance style of Bharata Natyam

by OF SOUTH INDIA

MATTEO

Monday, November 19

5:30 p.m.

Concert Hall

SRIMATI T. BALASARASWATI

and

MUSICIANS

in

A CONCERT OF BHARATA NATYAM
and the
MUSIC OF SOUTH INDIA

Students and faculty are invited to attend.
The front section of the Concert Hall will
be reserved for dance students and faculty.

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A folder of articles, programs and photographs
of Balasaraswati is at the desk of the
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1:00 - 1:20.50
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1:00 - 1:20 p.m.
Wednesday, November 17, 1965

13

OF SOUTH INDIA
PRESENTATION OF CLASSICAL DANCE AND MUSIC

JUILLIARD SCHOOL OF MUSIC
Dance Department

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Monday, November 19

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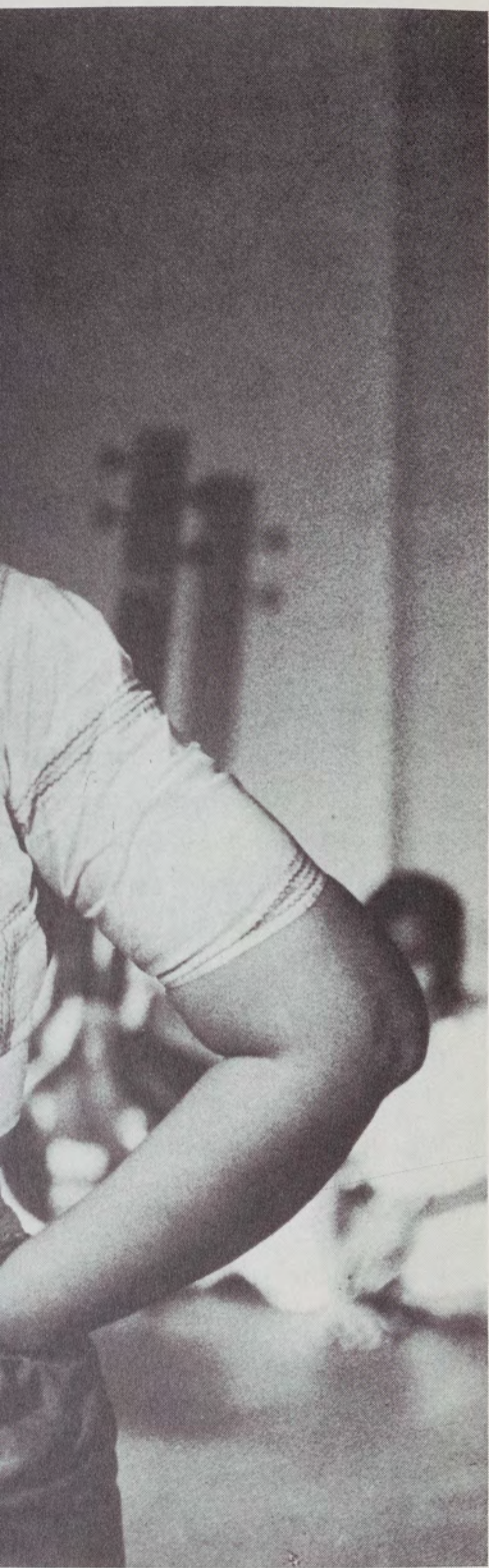
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JUILLIARD NEWS BULLETIN

Volume 1, number 3



BALASARASWATI

BALASARASWATI PERFORMS AT JUILLIARD

On November 19 Juilliard students and invited guests attended a demonstration and performance of Bharata Natyam by Balasaraswati, one of India's greatest dancers.

Bharata Natyam, the classic dance style of South India, stands in the forefront of all the classical dance arts now prevalent in India, owing to its religious origin and its highly developed technique. It consists of two parts: pure dance, which depicts the beauty of poses, and interpretive dance, which expresses the meaning of songs through the art of gesture and expression.

Balasaraswati is the leading exponent of this style today, and is the only dancer ever awarded the Golden Lotus, her country's highest honor. The illusion of ease and spontaneity that she creates and her presentation, so simple and unprepossessing, cause one to forget that this dance form is among the most complex known.

A band of musicians, sitting cross-legged on a raised platform on stage, assisted.

The program was given in cooperation with the Asia Society.



PHOTOS COURTESY OF DANCE MAGAZINE 1

NEW SCHOOL FOR SOCIAL RESEARCH

WORKSHOPS

Course 2117

THE CRAFT OF CHOREOGRAPHY

ANTONY TUDOR

World-renowned choreographer and dancer; Ballet Director, Metropolitan Opera Company; Former choreographer, Royal Opera House, Covent Garden.

10 sessions, beginning January 10, 1962

Thursdays, 5:30-7 P.M. \$65

The workshop will meet on Jan. 10, 17, 24, 31; Feb. 7, 14, 21, 28, and Mar. 7, 14. Enrollment will be limited to 15 students. Class assignments will consist of the solution of various problems in choreography.

(The course on "Choreography: Past and Present" is a pre-requisite for this workshop. See below for information on combined tuition fee.)



Course 2113

CHOREOGRAPHY: PAST AND PRESENT

ANTONY TUDOR

and guest speakers

10 sessions, beginning October 9, 1962

Tuesdays, 5:30-7 P.M. \$35

This course is a pre-requisite for Mr. Tudor's workshop on The Craft of Choreography (see above). Students enrolling for both courses at the beginning of the Fall, 1962 semester will have the advantage of a combined fee of \$90.

- Oct. 9 Noverre, The Great Innovator
- Oct. 16 Bournonville, The Source
- Oct. 23 The Romantic Period
- Oct. 30 The Classic Ballet
- Nov. 6 Fokine, The Rebel
- Nov. 13 Diaghilev: Early Period
- Nov. 20 The Diaghilev Influence
- Nov. 27 The English Choreographers
- Dec. 4 The Break with the Classic Traditions
- Dec. 11 The Contemporary Scene

HISTORY OF DANCE MUSIC IN EUROPE AND THE U.S.

NORMAN LLOYD

Pianist; Former Director of Education, Juilliard School of Music; Composer of dance scores for Martha Graham, Hanya Holm, Jose Limon and others.

15 sessions, beginning February 4, 1963

Mondays, 8:30-10:10 P.M. \$35

A study of the changing forms of dance music — from medieval times to the present. Topics will include the interrelationships between music, dance and poetry in the Renaissance; the opera-ballets of Lully and Rameau; the influence of social dance and folk dance on the music of the Baroque, Classical, Romantic and Modern periods; dance music in 19th century Italian and French operas and ballets; dance and music in Wagner's theory and practice; Russian ballet music, from Glinka to Stravinsky; the use of music by modern dancers.

JUILLIARD NEWS BULLETIN

Volume 1, number 3



ALUMNI NEWS

JERE ADMIRE is dancing in the Broadway musical, *No Strings*.

MARGARET BEALS and KAZUKO HIRABAYASHI, dancers, were presented in a concert at the Clark Center of the Performing Arts, New York City, on November 4.

BETSY DICKERSON, dancer, is a member of the touring company of *The Unsinkable Molly Brown*.

RICHARD ENGLUND is Director of the Birmingham Civic Ballet Company in Alabama.

BEN HELLER, dancer, is in the Broadway musical, *Carnival*.
ILONA HIRSCHL was soloist with the Frederick Franklin Ballet Company in Washington, D. C.

WILLIAM HUG is Director of Modern Dance at the National Music Camp at Interlochen, Michigan.

CHIEKO KIKUCHI is a member of the Komaki Ballet Company in Tokyo.

GENE McDONALD is on the faculty of the Martha Graham School of Contemporary Dance.

FRANCESCA MEUNIER is a member of the Canadian National Ballet.

MYRON NADEL and LAWRENCE BERGER danced in the production of *Paradise Island* this past summer at Jones Beach, New York.

SHELDON OSSOSKY is a member of the faculty of New Dance Group.

STEVEN ROTHLEIN is dancing in the touring company of *Carnival*.

BARBARA TUCKER is a member of the Erick Hawkins Dance Company.

DANA VASS, dancer, performed with Alwin Nikolais Company at the Festival of Two Worlds in Spoleto, Italy.

BETTE WISHENGRAD is performing in the musical comedy, *Little Red Riding Hood*, at the Judson Hall Playhouse, New York City. Performances are scheduled through Christmas week.

MARTHA WITTMAN is a member of the dance faculty of Bennington College. Last summer she taught at Connecticut College School of the Dance.

CHESTER WOLENSKI, dancer, is in the Broadway production of *Camelot*.

PATRICIA SPARROW is on the dance faculty of the University of California at Santa Barbara.

FACULTY ACTIVITIES

JUNE DUNBAR taught a series of master classes in June at the Rotterdam Dance Academy and the Nel Roos' School in Amsterdam.

Faculty members who appeared in the American Dance Festival, New London, Connecticut, last August were MARTHA GRAHAM, JOSE LIMON, MARY HINKSON, ETHEL WINTER, BETTY JONES, LUCAS HOVING, HELEN McGEHEE and BERTRAM ROSS.

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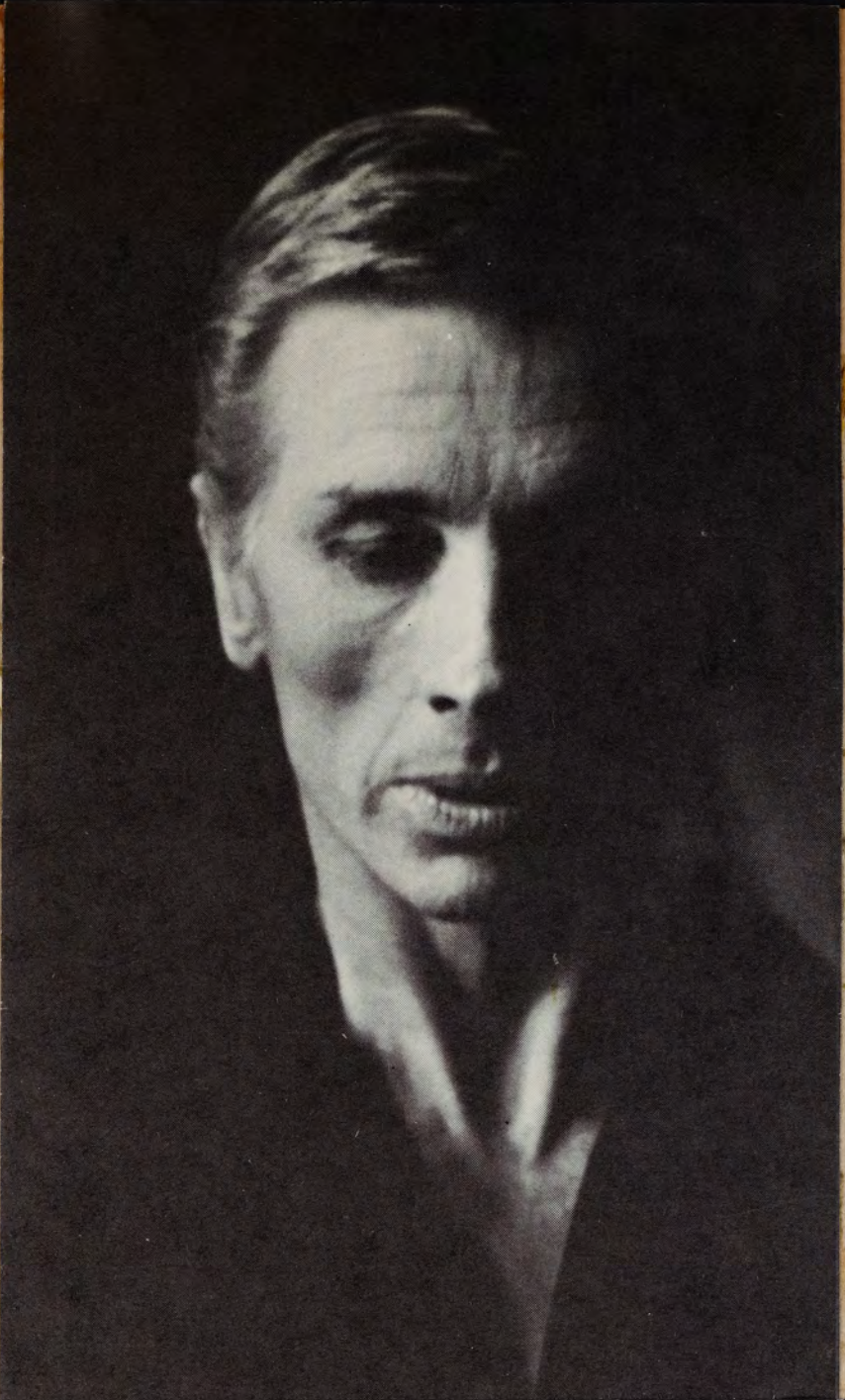
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LUCAS HOVING

with

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and

ART BAUMAN

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PARADES AND OTHER FANCIES

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COSTUMES — LAVINA NIELSEN

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HAS THE LAST TRAIN LEFT?

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JUILLIARD SCHOOL OF MUSIC
Dance Department

MODERN DANCE WORKSHOP

Wednesday, January 16, 1963

Concert Hall

6:00 p.m.

* * * * *

PROGRAM

I.

Courante from Partita No. 5 in G Major J. S. Bach

Choreography by Doris Humphrey

Danced by Margaret Cicierska, Margaret Goettelmann, Susan Hess

Marion Hunter, Carol Miller and Jennifer Muller

Re-created from the Labanotation score and prepared in the

Notation II class of Muriel Topaz

Pianist, Norman Curtis

II.

DANCE STUDIES

Prepared in the classes of Lucas Hoving

Pianist, Ralph Gilbert

III.

PRE CLASSIC DANCE FORMS

Pavane

AggressionClark-Horst
Composed and danced by Sarah Ford

Galliard

SpoofHassler
Composed and danced by Sarah Ford

Allemande

BoundCouperin
Composed and danced by Esther Alpert and Joan Morgan

Gigue

KleptomaniacGoodsitt
Composed and danced by Joan Morgan

WindupNiemann
Composed and danced by Margaret Goettelmann

- Prepared in the classes of Louis Horst; Janet Mansfield Soares, Asst.
Pianist, Judith Somogi

IV.

MODERN FORMS

5/4 Study

HypochondriacSatie
Composed and danced by Jennifer Muller

Earth Primitive

DawnBartok
Composed and danced by Raymond Cook

Air Primitive

SpellMompou
Composed and danced by Jennifer Muller

Secular Medieval

Maiden's LamentHellebrandt
Composed and danced by Margaretha Asberg

Introspective

Death WishScriabine
Composed and danced by Joyce Wheeler

Self-HateScriabine
Composed and danced by Ray Cook

ComplexScriabine
Composed and danced by Jennifer Muller

- Prepared in the classes of Louis Horst; Janet Mansfield Soares, Asst.
Pianist, Judith Somogi

V.

GROUP FORMS

Trios

Menage a TroisSatie (Recording)
Composed by Francoise de la Morandiere
Danced by Morris Donaldson, Dana Holby and Ellen Tittler

AwakeningBartok (Recording)
Composed by Ruth Mesavage
Danced by Marlene Cooley, Margaret Goettelmann and
Paula Kelly

V. GROUP FORMS (continued)

Trios (cont'd)

Sacrilege.....Boulez (Recording)
Composed by Martha Clarke
Danced by Mary Barnett, Laurie Glenn and Judith Willis

House of WomenDebussy (Recording)
Composed by Mary Barnett
Danced by Kelly Hogan, Carole Johnson and Michele Murray

Spirit of WonderSowerby (Recording)
Composed by JoAnne Klineman
Danced by Margaret Goettelmann, Dorothy Lewis and Michael Podwal

Special Project (Sextet)

Witches' Sabbath.....Ravel (Recording)
Composed by Oshra Ronen
Danced by Mary Barnett, Martha Clarke, Phyllis Edelman,
Laurie Glenn, Judith Hogan and Jane Platt

- Prepared in classes of Louis Horst; Janet Mansfield Soares, Assistant.

JUILLIARD SCHOOL OF MUSIC
Dance Department

MODERN DANCE WORKSHOP

Wednesday, December 12, 1962

Concert Hall

6:00 P.M.

* * * * *

PROGRAM

I.

DANCE STUDIES FROM MATERIALS OF DANCE COMPOSITION

Turning Patterns:

Janet East, Georgia Hale, Lornar Hodges, Bettianne Small

Design Studies:

Sue Brown, Carol Conte, Georgia Hale

Focus Studies:

A. Cornelia Cappelman, Carol Conte, Lornar Hodges,
Bettianne Small, Susan Stowens.

B. Sue Brown, Cornelia Cappelman, Lornar Hodges,
Daniel Lewis, Bettianne Small.

Prepared in the classes of Lucas Hoving
Pianist, Herbert Millington

II.

"Courante" from Partita No. 5 in G Major J. S. Bach

Choreography by Doris Humphrey
Danced by Margaret Cicierska, Margaret Goettelmann, Susan Hess
Marion Hunter, Carol Miller and Jennifer Muller
Re-created from the Labanotation score and prepared in the
Notation II class of Muriel Topaz
Pianist, Herbert Millington

III.

PRE CLASSIC DANCE FORMS

Pavane

Aggression Clark-Horst
Composed and danced by Sarah Ford

Conquest Jahn
Composed and danced by Esther Alpert

(program continued)

PRE CLASSIC DANCE FORMS (cont'd)

Galliard

- Greeting Hassler
Composed and danced by Joan Morgan
- Antics Atteignant
Composed and danced by Jefferson Ann Miller
- Spoof Hassler
Composed and danced by Sarah Ford

Allemande

- Other Voices McLeary
Composed and danced by Margaret Cicierska
- Bound Couperin
Composed and danced by Esther Alpert and Joan Morgan
- Prepared in the classes of Louis Horst
Pianist, Judith Somogi

IV.

MODERN FORMS

- Strange Space Design Windsperger
Composed and danced by Jennifer Muller and Raymond Cook
- Study in Dissonance Windsperger
Composed and danced by Marion Hunter

5/4 Study

- Hypochondriac Satie
Composed and danced by Jennifer Muller

Earth Primitive

- Dawn Bartok
Composed and danced by Raymond Cook
- Fertility Rite Bartok
Composed and danced by Margaretha Asberg

Air Primitive

- Spell Mompou
Composed and danced by Jennifer Muller

Archaic Study Mompou

Composed and danced by Margaretha Asberg and
Raymond Cook

Religious Medieval

- Martyr Maleingreau
Composed and danced by Susan Buirge
--Prepared in the classes of Louis Horst
Pianist, Judith Somogi

Trios

Antics in the Attic Boulez (Recording)
Composed by Martha Clarke
Danced by Mary Barnett, Laurie Glenn and Judith Willis

House of Women Debussy (Recording)
Composed by Mary Barnett
Danced by Kelly Hogan, Carole Johnson and Michele Murray

Hidden, Are We Seeking? Janacek (Recording)
Composed by Karin Thulin
Danced by Margaretha Asberg, ~~Juanita Londono~~ and Michael Uthoff
Joan Hogan

Special Project (Quartet)

Exiled by Innocence Bartok (Recording)
Composed by Lynne Fippinger
Danced by Kelly Hogan, Marcia Kurtz, Marcia Lerner
and Karen MacKay

Trios

Jigsaw Webern (Recording)
Composed by Diane Gray
Danced by William Dugan, Juanita Londono and Jane Platt

Hands Have No Tears to Flow Bergsma (Recording)
Composed by Judith Willis
Danced by Margaretha Asberg, Sarah Ford and ~~Juanita Londono~~
Michelle Murray

Special Project (Sextet)

Witches' Sabbath Ravel (Recording)
Composed by Oshra Ronen
Danced by Mary Barnett, Martha Clarke, Phyllis Edelman,
Judith Hogan, Paula Kelly and Jane Platt

-- Prepared in classes of Louis Horst

* * * * *

20
Julliard School of Music

Friday, February 1, 1963 - at 4:00 p.m.

THE OPERA THEATRE

presents

WORKSHOP PERFORMANCES

of

"COSI FAN TUTTE"

Opera in Two Acts by Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte

First performed in Vienna, 1790

English Version by Ruth and Thomas Martin

Sextet from Act I

Guglielmo and Ferrando have left Fiordiligi and Dorabella and "gone to war". Don Alfonso, to demonstrate his views on the fidelity of women, introduces the young men, disguised as Albanians, to their grief-stricken fiancées.

DON ALFONSO, a philosopher	Alan Evans
DESPINA, a mercenary maid	Rita Meyer
FERRANDO, a young suitor	Clifton Steere
GUGLIELMO, another	John Harris
FIORDILIGI, Guglielmo's fiancée	Lorna Haywood
DORABELLA, Ferrando's fiancée	Geraldine McIlroy

Accompanist BERTHA MELNIK

"THE MAGIC FLUTE"

Opera in Two Acts by Wolfgang Amadeus Mozart

Libretto by Carl Ludwig Giesecke and Emanuel Schikaneder

First performed in Vienna, 1791

English Version by Ruth and Thomas Martin

Scene from the Finale of Act I

Led by three Boys, Tamino finds himself in front of three Temples. Here, he believes, his beloved Pamina is held prisoner by Sarastro. A priest questions him.

THREE BOYS	Rita Meyer
	Frances Riley
	Geraldine McIlroy
TAMINO	James Justice
A PRIEST	George Pollock

Accompanist VIOLA PETERS

"THE MAGIC FLUTE"

Scene from the Finale of Act II

The three Boys see Pamina, overcome by doubt, approach. Believing that Tamino has foresaken her, she tries to kill herself.

THREE BOYS Rita Meyer
 Frances Riley
 Geraldine McIlroy
 PAMINA Maralyn Straughter
 Accompanist VIOLA PETERS

"CARMEN"

Opera in Four Acts by Georges Bizet

Libretto by Meilhac and Halévy
 (after Merrimée's novel of the same name.)
 Recitatives by Ernest Guiraud
 First performed in Paris, 1875

Quintet from Act II

At Lillas Pastia's tavern, the smugglers' headquarters, Dancairo onlists the help of the fair sex.

FRASQUITA, a café girl Frances Ryan
 DANCAIRO, a smuggler John Harris
 REMENDADA, his henchman. Clifton Steere
 CARMEN, a gypsy. Bonita Godfrey
 MERCEDES, a café girl. Janet Wagner

Trio from Act III

The three girls read their fate in the cards.

FRASQUITA. Frances Ryan
 MERCEDES Janet Wagner
 CARMEN Bonita Godfrey
 Accompanist VIOLA PETERS

"THE MARRIAGE OF FIGARO"

Comic Opera in Four Acts by Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte
 (after Beaumarchais' "La Follie Journée ou Le Marriage de Figaro")
 First performed in Vienna, 1786
 English Version by Ruth and Thomas Martin

Duet from Act III

Susanna makes a rendezvous with the Count which the Countess, in disguise, will keep. Overhearing a remark of Susanna's to Figaro, the Count expresses his feelings about the lower orders - and his own rights.

SUSANNA. Noreen Cotter
 THE COUNT. John Harris
 FIGARO Frank Perry
 Accompanist BERTHA MEINIK

"THE MARRIAGE OF FIGARO"

First part of the Finale of Act IV

Disguised as Susanna, the Countess waits to meet the Count. Unexpectedly, Cherubino and Figaro complicate the situation, but the Countess secures the evidence she needs. Disguised as her mistress, Susanna connives the plot. Figaro recognizes Susanna and joins in the masquerade. Reconciled, the two servants resolve to teach the Count a lesson.

CHERUBINO Geraldine McIlroy
THE COUNTESS. Rhonda Bruce
SUSANNA Pauline Domanski
FIGARO. Frank Perry
THE COUNT John Harris

Accompanist BERTHA MELNIK

"DER ROSENKAVALIER"

Comedy for Music by Hugo von Hofmannsthal
with

Music by Richard Strauss

First performed in Dresden, 1911

English Version (after Alfred Kalisch) by Christopher West

Closing Scene

The Marschallin realizes that Octavian has, as she foresaw in Act I, found "another who is younger - and levelier". The time has come for her to withdraw.

SOPHIA VON FANINAL. Lorraine Santore
COUNT OCTAVIAN. Marilyn Zschau
THE PRINCESS VON WERDENBERG
(the Marschallin) Lorna Haywood
VON FANINAL Alan Evans
THE MARSCHALLIN'S PAGE. Michael Podwal

Accompanists. VIOLA PETERS
BERTHA MELNIK

Conducted by Frederic Waldman
Directed by Christopher West

Musical Preparation Viola Peters
Bertha Melnik
Abraham Stickman
Technical Director Thomas DeGaetani
Master Carpenter Frederick Strassburg
Stage Electrician Albert Cassidy
Technical Assistant Arthur Bauman
Costumes Thea Neu
Wardrobe Supervision Poppy Lagos
Wardrobe Assistants Karen Bacon
Linda Geiser
Makeup Nicholas Kepres

Stage Manager Myron Nadel (Opera Theatre Seminar)

GROUP FORMS

Trios

Antics in the Attic Boulez (Recording)
Composed by Martha Clarke
Danced by Mary Barnett, Laurie Glenn and Judith Willis

House of Women Debussy (Recording)
Composed by Mary Barnett
Danced by Kelly Hogan, Carole Johnson and Michele Murray

Hidden, Are We Seeking? Janacek (Recording)
Composed by Karin Thulin
Danced by Margaretha Asberg, ~~Juanita Londono~~ and Michael Uthoff
Joan Morgan

Special Project (Quartet)

Exiled by Innocence Bartok (Recording)
Composed by Lynne Fippinger
Danced by Kelly Hogan, Marcia Kurtz, Marcia Lerner
and Karen MacKay

Trios

Jigsaw Webern (Recording)
Composed by Diane Gray
Danced by William Dugan, Juanita Londono and Jane Platt

Hands Have No Tears to Flow Bergsma (Recording)
Composed by Judith Willis
Danced by Margaretha Asberg, Sarah Ford and ~~Juanita Londono~~
Michelle Murray

Special Project (Sextet)

Witches' Sabbath Ravel (Recording)
Composed by Oshra Ronen
Danced by Mary Barnett, Martha Clarke, Phyllis Edelman,
Judith Hogan, Paula Kelly and Jane Platt

-- Prepared in classes of Louis Horst

* * * * *

"THE MARRIAGE OF FIGARO"

First part of the Finale of Act IV

Disguised as Susanna, the Countess waits to meet the Count. Unexpectedly, Cherubino and Figaro complicate the situation, but the Countess secures the evidence she needs. Disguised as her mistress, Susanna connives the plot. Figaro recognizes Susanna and joins in the masquerade. Reconciled, the two servants resolve to teach the Count a lesson.

CHERUBINO Geraldine McIlroy
THE COUNTESS Rhonda Bruce
SUSANNA Pauline Domanski
FIGARO Frank Perry
THE COUNT John Harris

Accompanist BERTHA MELNIK

"DER ROSENKAVALIER"

Comedy for Music by Hugo von Hofmannsthal
with

Music by Richard Strauss

First performed in Dresden, 1911

English Version (after Alfred Kalisch) by Christopher West

Closing Scene

The Marschallin realizes that Octavian has, as she foresaw in Act I, found "another who is younger - and levelier". The time has come for her to withdraw.

SOPHIA VON FANINAL Lorraine Santore
COUNT OCTAVIAN Marilyn Zschau
THE PRINCESS VON WERDENBERG
(the Marschallin) Lorna Haywood
VON FANINAL Alan Evans
THE MARSCHALLIN'S PAGE Michael Podwal

Accompanists VIOLA PETERS
BERTHA MELNIK

Conducted by Frederic Waldman
Directed by Christopher West

Musical Preparation Viola Peters
Bertha Melnik
Abraham Stickman
Technical Director Thomas DeGaetani
Master Carpenter Frederick Strassburg
Stage Electrician Albert Cassidy
Technical Assistant Arthur Bauman
Costumes Thea Neu
Wardrobe Supervision Poppy Lages
Wardrobe Assistants Karen Bacon
Linda Geiser
Makeup Nicholas Kepres

Stage Manager Myron Nadel (Opera Theatre Seminar)

[] not presented ; dancers absent because of illness.

JUILLIARD SCHOOL OF MUSIC
Dance Department
MODERN DANCE WORKSHOP
Wednesday, February 6, 1963

Room 610

12:00 Noon

PROGRAM

Following is a program for Dance Workshop February 6th. The program for the February 13th One O'Clock Concert will be posted after this Workshop.

I.

PRE CLASSIC SUITE

- Pavane Clark-Horst
- Galliard Hassler
- Gigue Goodsitt

Composed and danced by Sarah Ford

Sarabande

- Bound Debussy
- Composed and danced by Michele Murray

- Matriarch Handel
- Composed and danced by Ellen Tittler

- Conflict Bach
- Composed and danced by Esther Alpert

[Prowl Coopersin]
Composed and danced by Margaret Cicinich
II.

MODERN FORMS

Earth Primitive

- Dawn Bartok
- Composed and danced by Raymond Cook

Air Primitive

- Spell Mompou
- Composed and danced by Jennifer Muller

Secular Medieval

- Maiden's Lament Cunningham
Hellebrandt
- Composed and danced by Margaretha Asberg

(continued)

II.

MODERN FORMS (cont'd)

Introspective

Complex Scriabin
Composed and danced by Jennifer Muller

Cerebral

Modern Toch
Composed and danced by Carol Miller

Three R's Toch
Composed and danced by Jennifer Muller

III.

GROUP FORMS

*Duet

Frolic Arthur Sullivan
(Recording)
Composed by Ray Cook
Danced by Phyllis Edelman and Ray Cook
- Prepared in the class of Antony Tudor-

Trios

① House of Women Debussy (Recording)
Composed by Mary Barnett
Danced by Kelly Hogan, Carole Johnson and Michele Murray

③ Abstraction *Empty Corners* Varese (Recording)
Composed by Paula Kelly
Danced by Michele Murray, Susan Theobald, and Judith Willis

④ Beyond These Windows Bergsma (Recording)
Composed by Judith Willis
Danced by Margaretha Asberg, Sarah Ford and Michele Murray

⑤ Snare Schoenberg (Recording)
Composed by Judith Hogan
Danced by Mary Barnett, Margaret Goettelmann and
Bonnie Schon

② Evil and the Innocents VARESE
Composed by Jane Platt
Danced by Diane Gray, Judy Willis, Myron Hadel

III.

GROUP FORMS (cont'd)

Quartet

Suite For Messengers Lalande (Recording)

Fanfare
Minuet
Dance Piece
Processional

Composed by Diane Gray
Danced by ~~Carol~~ Miller, Julia Theobald, Susan Theobald
and Joyce Wheeler.

Jefferson Ann

Exiled by Innocence Bartok (Recording)

Composed by Lynne Fippinger
Danced by Kelly Hogan, Marcia Kurtz, Marcia Lerner
and Karen MacKay.

Quintet

"Vanity of Vanities, All is Vanity" Schuller (Recording)

Composed by Oshra Ronen
Danced by Margaret Beals, Judith Hogan, Cliff Keuter,
Daniel Lewis and John Parks.

-- Prepared in the classes of Louis Horst with one exception as noted*;
Janet Mansfield Soares, Assistant
Pianist for Pre Classic and Modern Forms - Judith Somogi

22

JUILLIARD SCHOOL OF MUSIC

Dance Department

Wednesday, February 20, 1963 at 6:00 p.m.

Concert Hall

DANCE CONCERT

Dances Composed by Oshra Elkayam Ronen

* * * * *

Program

1. In Stately Mood Third movement, Sarabande, from Suite No. 2
in B Minor for flute and strings.
Johann Sebastian Bach

Danced by Margaretha Asberg, Jewell Jackson, Daniel Lewis,
Laila Michelson, John Parks, Sal Pernice, Susan Theobald

Musicians:

Flute, Amos Eisenberg	Viola, Pierre Menard
Violin I, Haim Shtrum	'Cello, Stephen Custer
Violin II, Thomas Johnson	Double Bass, Talya Mense

2. The Lonely Passion First movement from Music for Strings,
Percussion and Celesta.
Bela Bartok (recording)

"My ships, alas, have run aground,
Gripped by a fearful giant's hands.
Why did you beckon, faithless shore-lights?
Why did you lure me, distant lands?"

From the Hebrew of Rachel Blaustein (1890-1931)

Danced by Oshra Elkayam Ronen

- *3. Ritual Robert Thomas (recording)
Danced by John Parks, Kelvin Rotardier, Mariko Sanjo

4. Bird Omen Cants Magics No. 2
Federico Mompou

Danced by Oshra Elkayam Ronen
Pianist, Peter Weis

5. Adam and Eve First movement from Trio
Heitor Villa-Lobos (recording)

Danced by Raymond Cook and Phyllis Edelman

*Music especially composed for this dance

(cont'd)

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- Page 2 -

6. Mediterranean Greek Folk Song (recording)
Danced by Oshra Elkayam Ronen

*7. "Vanity of vanities . . . all is vanity" . . Fantasy Quartet for Four 'Celli
Gunther Schuller (recording)

"For who knoweth what is good for man in this life, all the
days of his vain life which he spendeth as a shadow? for
who can tell a man what shall be after him under the sun?"
Ecclesiastes 6:12

Danced by Margaret Beals, Judith Hogan, Cliff Keuter,
Daniel Lewis, Kelvin Rotardier

*8. Witches' Sabbath Third movement from Piano Concerto in G
Maurice Ravel (recording)

Danced by Mary Barnett, Martha Clarke, Phyllis Edelman,
Laurie Glenn, Judith Hogan, Jane Piatt

9. The Trial Third movement from Music for Strings,
Percussion and Celesta
Bela Bartok (recording)

Danced by Susan Cohen, Phyllis Edelman, Cliff Keuter,
Oshra Elkayam Ronen

Technical direction and production supervision by Thomas DeCaetani
Lighting by Arthur Bauman
Master Carpenter Frederick Strassburg
Stage Electrician Albert Cassidy

*Sets by Dan Zelevinsky

P R O G R A M

1. HUMOROUS BAGATELLES, opus 11 (1897)..... Carl Nielsen
 Hello-Hello
 The Spinning Top
 Slow Waltz
 The Jumping Jack
 The Dolls' March
 The Music Box
2. ARCHAIC STUDY
 choreography M. Åsberg
 to music by Erik Satie
3. CHACONNE, opus 32 (1916) Carl Nielsen
4. Solo from THE MOON REINDEER
 choreography Birgit Cullberg

(Intermission)

1. *ÖGA: SÖMN I DRÖM (The Eye: Asleep as in a Dream)
 In Six Parts
 Music Karl-Birger Blomdahl
 Poem Erik Lindegren
 Choreography ... Birgit Åkesson
2. SUITE, opus 45 (1919)..... Carl Nielsen
 Allegretto un pochettino
 Poco Moderato
 Molto Adagio e patético
 Allegretto innocente
 Allegretto vivo
 Allegro non troppo ma vigoroso

* New York Premiere

PROGRAM NOTES

About the Performers

MARGARETA ÅSBERG was born in Stockholm and studied at the Royal Swedish Opera Ballet School. She has been with the Royal Swedish Ballet since 1958 and been on tour in France, Spain, the United Kingdom and China. Mrs. Åsberg has been a soloist at performances at the Royal Swedish Opera of the works of Birgit Åkesson and Birgit Cullberg. She is on leave from the Swedish Ballet for a year's study of modern dance and choreography at the Juilliard School of Music where she holds a Juilliard Scholarship.

PETER WEIS was born in Aarhus, Denmark and studied at the Royal Danish Music Conservatory in Copenhagen and with Nadia Boulanger in Paris. He has given piano recitals in Denmark, Sweden and France and has been a soloist with the Danish State Radio Orchestra, the Tivoli Symphony Orchestra and the Gothenburg Symphony Orchestra. He is a Fellow of the Denmark-America Foundation and The American-Scandinavian Foundation and is currently studying at the Juilliard School of Music.

About the Program

CARL NIELSEN (1865-1931) who has long been known and loved in Denmark for his numerous songs, his operas "Masquerade" and "Saul and David", his six symphonies, solo works and chamber music is now winning recognition throughout the United States as a truly great composer. His works are characterized by a freshness and originality of both idea and development, a remarkable command of large-scale musical form, and display a strongly positive attitude towards life, combined with much humour and charm.

KARL-BIRGER BLOMDAHL (1916-) is one of Sweden's leading contemporary composers. He is the best known of that group of Swedish composers whose works came to international prominence during the years following World War II. Among his major works is the recent opera score "Aniara".

ERIK LINDEGREN (1910-) is a major Swedish poet who, together with Karl Vennberg, launched the work of the "writers of the '40s". He has collaborated with Blomdahl several times, most recently in writing the libretto for "Aniara". Lindegren was appointed a member of the Swedish Academy last year, taking the seat formerly held by the late Dag Hammarskjöld.

BIRGIT ÅKESSON AND BIRGIT CULLBERG are the leading choreographers of Sweden. Miss Cullberg's work is known to American audiences through her "Miss Julie" and "Medea" which were presented at the New York City Center Ballet.

ÖGA: SÖMN I DRÖM

Av Erik Lindegren

Se, drömmaren vilar där

En imma glänser på hans panna

Det är allt vad han ser av mörkrets gläntor i sovande almar
vid gryningens vatten med ändernas sovande is.

En åska rynkar hans ögonbryn

Det är tusen hästar som avlägset stormar fram mot dödsrikets
port, över öknarnas sand efter förvittrade berg, i söder och
nord, men ännu med minne av stjärndialogen.

Hans hand sjunker redlöst mot golvet

O redlost ropet från andra sidan (!) redlös hans sådd av
fåglar (!) och redlös vågen som sköljer in i hans strupe.

Hans lemmar kastas som stiltje i storm

Det är hästarnas hovslag som dör bort i fjärran - och se hur
han förföljer dem med sin vilande blick (!) Det är dimman
som börjar stiga upp för din syn.

Hans huvud faller ut över sängkantens stup

Det är vilan i lustgården och tårekrukan som ömärkligt drejas
av den blåa aftonens vind. Det är golvet som sakta öppnas för
din fot, det är vågorna som stiger upp mot din mun

O skynda dig sakta

Väck honom varligt

Ty det är han som är din själ --

.....

See, there rests the Dreamer

The agony of torment glistening on his brow

What sees he now of the glades of sleeping elms,

Twilight waters or the sleeping ice of eternity

As a soul in torment a movement crosses his brow

A thousand horses storm towards Death's Kingdom,
across the sands of the desert, past petrified
mountains to the south and north, but still destiny
pursues its inevitable course.

His hand sinks lifelessly to the floor

A meaningless cry from the other side!

Helpless as a flock of birds in a storm!

As helpless as the wave of movement in his throat!

His limbs are thrown as a ship in a storm

The thunder of hooves dies in the distance -

see how he follows with his restful eye!

A mist appears and clouds your sight.

His head slumps across the couch of sleep

There is peace in the garden of rest and the phial

of tears remains imperceptibly turned by the blue wind of evening.

The floor slowly opens beneath your feet,

silently waves of emotion swirl up and engulf your being

O move slowly

Wake him gently

For it is he that is your soul.

24

The Smith College Concert Dancers

Present

TWO EVENINGS OF DANCE

** Guest Artists: JAMES PAYTON, JAMES TYLER **

FEATURING A PERFORMANCE OF THE

BRANDENBURG CONCERTO #4

CHOREOGRAPHED BY DORIS HUMPHREY

AND RECONSTRUCTED ESPECIALLY FOR THIS CONCERT

FROM THE DANCE NOTATION SCORE

TUESDAY AND WEDNESDAY, FEBRUARY 12 AND 13

8:00 o'clock in the evening

STUDENTS' BUILDING, SMITH COLLEGE

ADMISSION FREE

SPONSORED BY THE DEPARTMENTS OF

THEATRE & SPEECH, PHYSICAL EDUCATION

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

February 13, 1963

DANCE COMPOSITIONS BY STUDENT CHOREOGRAPHERS

P R O G R A M

I

PRE-CLASSIC DANCE FORMS

Pavane Clark-Horst

Galliard Hassler

Composed and danced by Sarah Ford

II

MODERN FORMS

Earth Primitive

Dawn Bartók

Composed and danced by Raymond Cook

Air Primitive

Spell Mompou

Composed and danced by Jennifer Muller

Secular Medieval

Maiden's Lament Cunningham

Composed and danced by Margaretha Asberg

III

Frolic Sir Arthur Sullivan

Excerpts from Gilbert and Sullivan Operas (Recording)

Composed by Ray Cook

Danced by Phyllis Edelman and Ray Cook

cont.....

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

February 13, 1963

DANCE COMPOSITIONS BY STUDENT CHOREOGRAPHERS

P R O G R A M

I

PRE-CLASSIC DANCE FORMS

Pavane Clark-Horst

Galliard Hassler

Composed and danced by Sarah Ford

II

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III

Frolic Sir Arthur Sullivan

Excerpts from Gilbert and Sullivan Operas (Recording)

Composed by Ray Cook

Danced by Phyllis Edelman and Ray Cook

cont.....

-Page 2-

IV

GROUP FORMS

House of Women Second movement from Quartet in G Minor, Op. 10
Claude Debussy (recording)

Composed by Mary Barnett
Danced by Kelly Hogan, Carole Johnson and Michele Murray

Suite for Messengers Excerpts from Symphonies des Soupers du Roy
(Suite No. 4)
Michel-Richard de Lalande (recording)

Fanfare
Minuet
Dance Piece
Processional

Composed by Diane Gray
Danced by Jefferson Ann Miller, Julia Theobald,
Susan Theobald and Joyce Wheeler

Beyond These Windows First movement from Third Quartet
William Bergsma (recording)

Composed by Judith Willis
Danced by Margaretha Asberg, Sarah Ford and Michele Murray

"Vanity of vanities. . . all is vanity" Fantasy Quartet for Four 'Celli
Gunther Schuller (recording)

"For who knoweth what is good for man in this life, all the
days of his vain life which he spendeth as a shadow? for
who can tell a man what shall be after him under the sun?"
Ecclesiastes 6:12

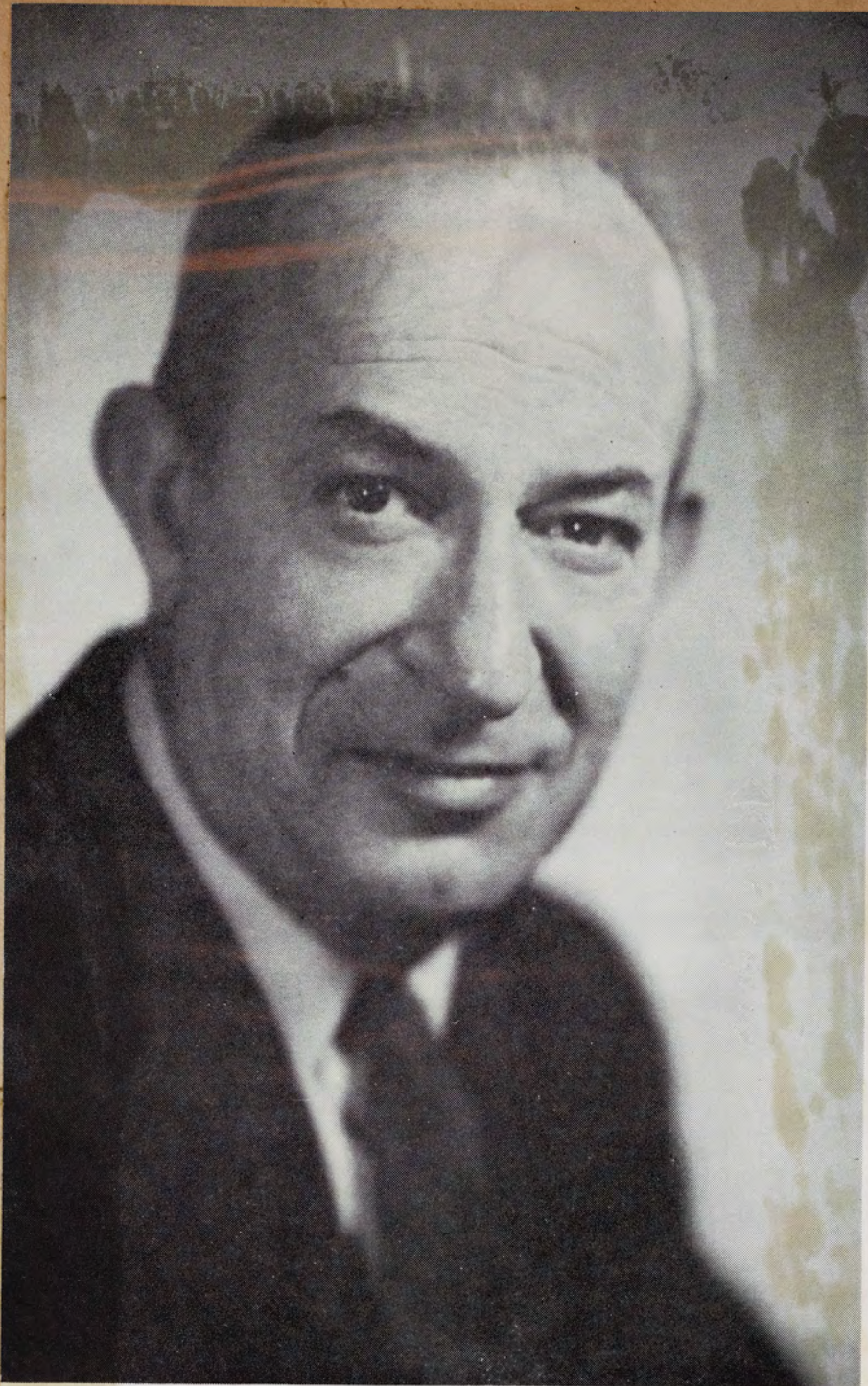
Composed by Oshra Ronen
Danced by Margaret Beals, Judith Hogan, Cliff Keuter,
Daniel Lewis, Kalvan Rotardier

I, II, IV - Prepared in the classes of Louis Horst; Janet Mansfield
Soares, Assistant

III - Prepared as a special project in choreography

Pianist for Pre-Classic and Modern Forms - Judith Somogi

The Wednesday One O'clock Concert Series is designed to supplement the
classwork of the students in the School. All students are eligible to perform
in these concerts, and occasionally there will be performances by members
of the Faculty. All students are expected to attend these concerts as a
part of their regular classwork.



NORMAN LLOYD APPOINTED DEAN OF OBERLIN

On January 11 Robert K. Carr, President of Oberlin College, Oberlin, Ohio, announced the appointment of Norman Lloyd as Dean of the Oberlin College Conservatory of Music. The appointment is effective July 1, 1963.

Mr. Lloyd will be the sixth man to head the 96-year-old Conservatory and the first to hold the title of Dean. The Conservatory is one of three divisions comprising Oberlin College. Others are



SANDOR ACS

Pearl Lang and
Bruce Marks

DANCES BY PEARL LANG

Shirah, choreography by Pearl Lang danced to *Concerto for Viola and Strings* by Hovhaness, was performed last summer by the National Netherlands Ballet. The work was given in Paris, major cities in Spain, and Holland during the Holland Festival. After its summer success, *Shirah* was retained on the regular repertory of the National Ballet. It has since been performed in Monte Carlo and taped for television in Holland and Switzerland.



PETER BASCH

Pearl Lang

4



PIERROT LUNAIRE IN RETROSPECT

by Edward Steuermann

Could it really have been half a century ago that Schönberg gave the once young student who is now writing this a sheet of manuscript paper, on it the music to "Gebet an Pierrot" (now the second piece of the second part of *Pierrot Lunaire*) and asked him to get in touch with Mrs. Albertina Zehme to arrange to coach it with her? Mrs. Zehme, a former actress, had for some time been drawn to the commedia dell'arte character of Pierrot. Having discovered Giraud's cycle of poems, *Pierrot Lunaire*, translated by E. O. Hartleben and composed as "melodramas" by Frieslander, Mrs. Zehme toured Germany declaiming these piquant and somewhat bizarre lyrics. But the music was obviously not strong enough, and someone advised her to approach Schönberg, who was also considered "bizarre," to say the least, and at this time not very well known, for it was before the performance of *Gurre-Lieder*, an event which made him world-famous.

The composition for Mrs. Zehme was supposed to be a cycle of declamations with piano accompaniment. She was to study them and arrange a concert tour through Germany and Austria. However, soon after starting to think about the work, Schönberg asked whether he could include a clarinet. Mrs. Zehme agreed. Shortly thereafter, the composer asked whether a violin would also be acceptable (each additional instrument, of course, increased the cost of the performance, but Mrs. Zehme proved to be a real sponsor, interested primarily in satisfying the desires awakened by the composer's inspiration). And when in "Colombine" a flute was needed

28

JUILLIARD SCHOOL OF MUSIC
Dance Department

OPEN REHEARSAL

Juilliard Concert Hall

Thursday, March 14, 1963, 12:00 Noon

HERODIADE

Choreography Martha Graham
Music Paul Hindemith
Set Isamu Noguchi
Direction Martha Graham
Conductor Jorge Mester

with
The Juilliard Orchestra

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

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

The Characters

A Woman Ethel Winter Her Attendant Linda Hodes

Juilliard Dance Department students and faculty and staff are invited to this Open Rehearsal. No tickets are necessary.

(Stage lighting will not be prepared in time for this Open Rehearsal)

Hindemuth Premiere

Paul Hindemith's one-act opera with an English-speaking libretto, "The Long Christmas Dinner," received its eagerly-awaited first American performance at the Juilliard School of Music last night. The composer conducted the Juilliard Orchestra.

Thornton Wilder's play, the source of the libretto, traces a single family through three generations at their Christmas dining table. Ninety years are compressed "in accelerated motion" into one hour, and several themes: the shocking speed with which time passes, the inevitable fact of human frailty and grief, the ceaseless awful repetition of life and the ending of a tradition of gentility and grace.

* * *

If Wilder's tone was somewhat sentimental, Hindemith's music is not. Dry, often discordant, it is filled with the familiar "Hindemith sound": one melody carried by strings, punctuated by music of thicker orchestration (often, more strings) and contrasting rhythm. The technique provides an underlying tone of irony to the play, one that is further extended by having each syllable of the text deliberately unmatched by an equal note in the score (a single chord may stretch for anywhere from one to nine words) a device that is repeated frequently. Wilder's dialogue is thus not so much mated to the music as augmented and given new dimension by it.

At its most ambitious, the composition for voice includes a sextet for five living members of the family, and one who is about to walk through "the door of Death." (Wilder's two side doors denote birth and death.) Hindemith's harmonies here, and in the duets, are original and moving.

* * *

Christopher West's understated direction and Thea Neu's soft reds and browns contributed to the overall impression of a play that has become more timeless thanks

to music that elevates, rather than accompanies, a text.

The opera was preceded by a new production of a Hindemith-Jose Limon collaboration, "The Demon." A ballet on the theme of good vs. evil with a twist (the angels may be devils, the devil may be good), its score bursts forth and forward with a tight energy, only to contract at periodic intervals, as if to draw in breath. The use of piano as an integral part of the score is demoniac and exciting.

Mr. Limon's angular and (literally) aloft choreography moved theatrically through a brilliant visual conception, the work of Malcolm McCormick.

The composer conducted both of these works with clarity and force. The players of the Juilliard Orchestra responded well.

The opera will be repeated through Saturday night. Friday and Saturday evening, Martha Graham's "Herodiade" (also to music by Hindemith) will replace the Limon ballet.

—Daniel Selznick



Juilliard School of Music
presents
Four evenings of stage works by
**PAUL
HINDEMITH**
Featuring the first
American performances of
THE LONG CHRISTMAS DINNER

PAUL HINDEMITH conducting
Wednesday and Thursday,
March 13-14

JORGE MESTER conducting
Friday and Saturday,
March 15-16

JUILLIARD CONCERT HALL
120 Claremont Avenue

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

Wednesday, March 20, 1963 at 6:00 p.m.

Concert Hall

DANCE WORKSHOP

* * * * *

P R O G R A M

I.

Excerpt from "The Sleeping Beauty" Peter Tschaikovsky (recording)
Aurora's Variation from Act One

Danced by Gerrie Houlihan
Prepared from Labanotation score in the classes of Muriel Topaz
Directed by Fiorella Keane

II.

PRE-CLASSIC DANCE FORMS

Courantes

Winded Hellebrandt
Composed and danced by Sarah Ford

You're It Niemann
Composed and danced by Margaret Goettelmann
and Esther Jaenn

Theme and Variations

Theme composed by Esther Jaenn
Variations composed by Sarah Ford, Laurie Glenn, Margaret Goettelmann,
Gerrie Houlihan, Joan Morgan, Michele Murray, Betty Ridenhour

III.

MODERN FORMS

Cerebral

Mobile Schoenberg
Composed and danced by Margaretha Asberg

The IBM Says No Schuller (recording)
Composed and danced by Susan Buirge

Jazz

Down and Out Lloyd
Composed and danced by Marion Hunter

Waitin' For Nobody Gruenberg
Composed and danced by Susan Buirge

Hash House Blues Gershwin
Composed and danced by Joan Weinstein

Jazz Scherzo Harsanyi
Composed and danced by Jennifer Muller

IV.

GROUP FORMS

Quartet

We Are All One Webern (recording)
Composed by Ruth Mesavage
Danced by Ronald Ball, Sarah Ford, Bettianne Small,
Michael Uthoff

----- Sections II, III and IV prepared in the classes of Louis Horst, and
Janet Mansfield Soares, Assistant.
Pianist, Arlene Zallman

* * * * *

THE CHRISTIAN SCIENCE MONITOR,

WEDNESDAY, MARCH 20, 1963

Dance Scene: 'The Demon'

By P. W. Manchester

Two important dance events took place March 13 and 15 at Juilliard Concert Hall. March 13 was the occasion of the first U.S. performance of Paul

Hindemith's dance-pantomime, "The Demon," the composer himself conducting the music he composed in 1924.

José Limón was the choreographer, but equal heroes of the occasion were Malcolm McCormick, the designer, and Thomas DeGaetani, who lit this odd and wonderful work.

Between them, they create a strange and frozen world of weird and awful beauty in which the Fallen Monarch (Limón) must suffer eternally and forever be confronted by an Archangel who will defeat him and return him to his everlasting torment.

The first appearance of Lucas Hoving as the Archangel, high in the air and descending with majestic slowness to his appointed task of confrontation and victory, is a piece of pure, theatrical magic.

Only the end is a little inconclusive. The music fails to reach the essential climax and Limón, having previously piled his dancers into strange and awe-inspiring shapes, is left with nothing to work with.

Two nights later Martha Graham revived her "Herodiade," for which Hindemith wrote the score in 1944. This revival was the first occasion on which it was ever danced other than by its creators, Graham as the Woman, and May O'Donnell as her Attendant.

"Herodiade" is a magnificent work in an earlier Graham manner, and a reminder of others of the same period which, now she has made this beginning, their begetter may decide to let us see again. Of course Ethel Winter is not Graham, and Linda Hodes does not have the statuesque nobility of May O'Donnell; but both are superb performers, and "Herodiade" lives triumphantly.

The score is a wonderful one for dance, and Isamu Noguchi's stark setting, lit by Jean Rosenthal, has all its old power to set the atmosphere.

In spite of the longish program note we still do not know what "Herodiade" is about. All we know as we watch is that we are caught up in the mystery of life itself, and we live this period of waiting with the woman and, as she prepares herself for what is to come, we find that we also are ready.



By Oleaga

José Limón danced the title role of 'The Demon,' presented by him and his company at the Juilliard School of Music in New York City.

PROGRAM
SEASON 1962-1963

Juilliard School of Music

presents

Four Evenings of Stage Works by

PAUL HINDEMITH

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

THE DEMON

THE LONG CHRISTMAS DINNER

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

HERODIADE

THE LONG CHRISTMAS DINNER

Juilliard Concert Hall

130 Claremont Avenue, New York City

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

HERODIADE

Music by Paul Hindemith
Choreography by Martha Graham
Setting by Isamu Noguchi
Lighting by Jean Rosenthal
Assistant and Musical Advisor to Martha Graham, Eugene Lester

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

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

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

Characters

A WOMAN
HER ATTENDANT

Ethel Winter
Linda Hodes

THE JUILLIARD ORCHESTRA

Jorge Mester, conductor

INTERMISSION

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

The First American performances of

THE LONG CHRISTMAS DINNER

Opera in One Act

Music by Paul Hindemith
Libretto by Thornton Wilder
Stage Direction by Christopher West
Set and Costumes by Thea Neu
Lighting by Thomas DeGaetani

Characters in order of their appearance:

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

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

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

THE JUILLIARD ORCHESTRA

Paul Hindemith, conductor (on March 13 and 14)

Jorge Mester, conductor (on March 15 and 16)

Wardrobe

Ladies' Costumes by Grace Costumes

Men's Costumes by Eaves Costumes

Silverware by Jean's Silver

Assistant to Miss Neu

Assistants to the Director

Poppy Lagodmos

Jim Boyce

Lawrence Berger, Bonnie Godfrey

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

Anne Greene

Peter Mark

Richard Maximoff

Joan Milkson

Patricia Pats

Delmar Pettys

Alvin Rogers

William Sohni

Romuald Tecco

Double Basses

Wayne Hearne

Gary Karr

Leonard Lasher

Flutes

Paula Robison

Margaret Strum

Oboe

James Byars

Clarinets

Joseph Rabbai

Jonathan Tunick

'Cellos

Mary E. Brace

Ruth Glasser

Gilda Rubinstein

Robert Sylvester

Bassoons

Martin James

Burl Lane

Bernard Wasser

French Horn

Ralph Hotz

Trumpets

David Kuehn

Alan Rubin

Trombones

Philip Jameson

Myron Margulies

Tuba

Herbert Price

Percussion

Gerald Carlyss

Harpsichord

Satoko Takemae

Piano

Peter Weis

John Sanders, *orchestra librarian***PRODUCTION STAFF**

Technical Direction and Stage Management

Lighting Director

Master Carpenter

Stage Electrician

Technical Assistant

Stage Crew

Sidney Bennett

Thomas DeGaetani

Frederick Strassburg

Albert Cassidy

Arthur Bauman

Karen McKay

Dana Holby

Stephanie Sherman

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

PRODUCTION STAFF

Technical Direction and Stage Management

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Master Carpenter

Stage Electrician

Technical Assistant

Stage Crew

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Thomas DeGaetani
Frederick Strassburg
Albert Cassidy
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Sets for *The Long Christmas Dinner* and *The Demon* executed and painted with the assistance of the Stagecraft Class.

The Juilliard Association...

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

LIFE MEMBER

Minimum contribution \$1,000

Four tickets to all public concerts, opera and dance productions

PATRON, five-year membership

Minimum contribution \$250

Four tickets to all public concerts, opera and dance productions

SPONSOR, one-year membership

Minimum contribution \$100

Four tickets to all public concerts, opera and dance productions

DONOR, one-year membership

Minimum contribution \$25

Two tickets to all public concerts, opera and dance productions

CONTRIBUTOR, one-year membership

Minimum contribution \$15

One ticket to all public concerts, opera and dance productions

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

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PERSONNEL OF THE JUILLIARD ORCHESTRA

Violins and Violas

Earl Carlyss
Concertmaster
Anne Greene
Peter Mark
Richard Maximoff
Joan Milkson
Patricia Pats
Delmar Pettys
Alvin Rogers
William Sohni
Romuald Tecco

'Cellos

Mary E. Brace
Ruth Glasser
Gilda Rubinstein
Robert Sylvester

Double Basses

Wayne Hearne
Gary Karr
Leonard Lasher

Flutes

Paula Robison
Margaret Strum

Oboe

James Byars

Clarinets

Joseph Rabbai
Jonathan Tunick

Bassoons

Martin James
Burl Lane
Bernard Wasser

French Horn

Ralph Hotz

Trumpets

David Kuehn
Alan Rubin

Trombones

Philip Jameson
Myron Margulies

Tuba

Herbert Price

Percussion

Gerald Carlyss

Harpsichord

Satoko Takemae

Piano

Peter Weis

John Sanders, *orchestra librarian*

PRODUCTION STAFF

Technical Direction and Stage Management

Lighting Director

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Stage Electrician

Technical Assistant

Stage Crew

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PROGRAM
SEASON 1962-1963

Friday and Saturday evenings
April 5 and 6, 1963 at 8:30

Juilliard
School of Music

presents

A PROGRAM OF BALLET

JUILLIARD DANCE ENSEMBLE
Antony Tudor, Production Director

Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

A CHOREOGRAPHER COMMENTS

Octet in F Major, Opus 166 (1824)

Franz Schubert

Dance Arrangements (1960) Antony Tudor
Lighting Thomas DeGaetani

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

587 Arabesques

LINDA SHOOP	
CORNELIA CAPPELMAN	
SUSAN THEOBALD	
GERRIE HOULIHAN	LAWRENCE BERGER
ESTHER JAENN	MYRON NADEL
JOYCE WHEELER	MICHAEL UTHOFF

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

224 Jétés

CARMEN BIASCOECHEA	RAYMOND COOK
BEATRICE LAMB	MORRIS DONALDSON

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

LINDA SHOOP and MICHAEL UTHOFF

COMMENT IV: Tour — A turn.

60 Turns

CARMEN BIASCOECHEA	BEATRICE LAMB
ESTHER JAENN	FRANCIA ROXIN

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

CARMEN BIASCOECHEA	JOYCE WHEELER
CORNELIA CAPPELMAN	
GERRIE HOULIHAN	LAWRENCE BERGER
BEATRICE LAMB	RAYMOND COOK
FRANCIA ROXIN	MORRIS DONALDSON
LINDA SHOOP	MYRON NADEL
SUSAN THEOBALD	MICHAEL UTHOFF

COMMENT VI: Bourrée Couru — Small running steps.

CARMEN BIASCOECHEA

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

597 Beats

ESTHER JAENN	FRANCIA ROXIN
BEATRICE LAMB	SUSAN THEOBALD

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

65 Posés

ESTHER JAENN

COMMENT IX: Tour — A turn.

184 Turns

CARMEN BIASCOECHEA	FRANCIA ROXIN
ESTHER JAENN	SUSAN THEOBALD

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

1 Pas de chat

BEATRICE LAMB and RAYMOND COOK

Earl Carlyss, <i>violin</i>	Gary Karr, <i>double bass</i>
Virginia Rylands, <i>violin</i>	Joseph Rabbai, <i>clarinet</i>
Stephen Clapp, <i>viola</i>	Lloyd Rosevear, <i>French horn</i>
Stephen Kates, <i>violoncello</i>	Martin James, <i>bassoon</i>
JORGE MESTER, <i>Conductor</i>	

INTERMISSION

HOUSE OF ATREUS (Premiere Performances)

String Quartet No. 2 (1958)

Alberto Ginastera

By special arrangement with Boosey and Hawkes, Inc., publisher and copyright owner.

Choreography (1963)	Grant Strate
Costumes and Set	John Rawlings
Lighting	Thomas DeGaetani

Clytaemestra and the royal household prepare for the return and doom of the victorious Agamemnon. This achieved, Clytaemestra cloaks her lover, Aegisthus, with the dynasty. Her son, Orestes, is sent into exile. Electra is left to feed her bitter passion for vengeance from the memory of her father, Agamemnon.

Orestes' return provides the tool for Electra's purpose. He is as much a victim of her sanguinary determination as are Clytaemestra and Aegisthus. For these reluctant murders, the Furies banish Orestes from his heritage. Electra is left alone in arid righteousness.

Agamemnon	CHASE ROBINSON
Clytaemestra	PAULA KELLY
Child Electra	CARMEN BIASCOECHEA
Electra	CAROLYN BROWN
Child Orestes	MICHAEL PODWAL
Orestes	MORRIS DONALDSON
Aegisthus	LAWRENCE BERGER
Leader of the Chorus	MARGARET BLACK
Chorus	SARAH FORD, GERRIE HOULIHAN, RUTH MESAVAGE, JENNIFER MULLER, FRANCIA ROXIN, TAMARA WOSHAKIWSKY

Allan Schiller, *violin*
Anne Fryer, *violin*

Laurance Fader, *viola*
Nina de Veritch, *violoncello*

INTERMISSION

DANCE STUDIES (LESS ORTHODOX) *from Gradus ad Parnassum*

From Eight Etudes and a Fantasy for Woodwind Quartet (1926) *Elliott Carter*

Dance Arrangement (1962)	Antony Tudor
Lighting	Thomas DeGaetani

MARGARETHA ASBERG	JUDITH HOGAN	LAWRENCE BERGER
CARMEN BIASCOECHEA	ESTHER JAENN	RAYMOND COOK
CORNELIA CAPPLEMAN	BEATRICE LAMB	MYRON NADEL
LAURIE GLENN	FRANCIA ROXIN	RAYMOND RIVERA
DIANE GRAY	LINDA SHOOP	MICHAEL UTHOFF
GERRIE HOULIHAN	SUSAN THEOBALD	

Peggy Strum, <i>flute</i>	Janice Miner <i>oboe</i>
Martin James, <i>bassoon</i>	Joseph Rabbai, <i>clarinet</i>

STAFF FOR A PROGRAM OF BALLET

Technical Direction and Stage Management	Sidney Bennett
Lighting Director	Thomas DeGaetani
Master Carpenter	Frederick Strassburg
Stage Electrician	Albert Cassidy
Technical Assistant	Arthur Bauman
Stage Crew	Karen MacKay, Marlene Cooley, Kathleen Gallo, Lornar Hodges, Laila Michelson
Costume Execution	Nellie Hatfield, Betty Williams
Assistant to Mr. Tudor	Margaret Black
Rehearsal Pianist for Mr. Tudor	Betty Sawyer
Rehearsal Pianist for Mr. Strate	Peter Weis

FIRE NOTICE:

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

JUILLIARD SCHOOL OF MUSIC

presents

A PROGRAM OF BALLET

April 5 and 6

Directed by

ANTONY TUDOR

JUILLIARD DANCE ENSEMBLE

Choreography by

ANTONY TUDOR GRANT STRATE

MEMBERS OF THE JUILLIARD ORCHESTRA

JORGE MESTER, Conductor

JUILLIARD CONCERT HALL

PROCEEDS TO THE DANCE SCHOLARSHIP FUND OF THE JUILLIARD SCHOOL OF MUSIC

BALLET BY STRATE SEEN AT JULLIARD

Canadian's 'House of Atreus'
Marks Him as Dramatist

By ALLEN HUGHES

A new dramatic ballet of considerable promise was given its premiere last night by the Juilliard Dance Ensemble in the Juilliard Concert Hall.

The work, "House of Atreus," was choreographed by Grant Strate of the Canadian National Ballet. Mr. Strate has been in New York for several months as a recipient of a grant from the Canada Council.

His treatment of the story of Electra suggests that he is a choreographer to be reckoned with from now on. He has shown in this work that he has strong dramatic instincts and the capacity to communicate them. Furthermore, he seems to know how to keep his dancers dancing while telling a story.

Though he comes from a company that specializes in classical ballet and from a country that is not known for "modern dance," Mr. Strate's "House of Atreus" is so close to the "modern dance" idiom that it could move into the repertory of Martha Graham's company without seeming misplaced.

This is not to imply that "House of Atreus" is a full-blown masterpiece. Indeed, it has one great drawback that severely limits its effectiveness.

Ginastera Score Used

This has to do with the music. Mr. Strate has used Alberto Ginastera's String Quartet No. 2, which is an excellent score, and one full of the kind of musical drama needed for this ballet.

Unfortunately the score is too short to allow the choreographer all the time he needs to comment on the implications of the story. Also, being a conventional four-movement work, it has the customary stops and

starts between movements that interrupt the choreography just when it should keep going.

The quartet that played the piece (very well) even stopped for considerable tuning along the way. The choreographer had tried to bridge these gaps with silent movement, but this did not solve the problem.

If "House of Atreus" is to live the life it merits, it will surely need a seamless score and a longer one. If Ginastera is not willing to adapt his splendid music for the purpose, Mr. Strate will have to look elsewhere — and probably see his ballet suffer in the process.

This performance was distinguished by the presence of Carolyn Brown in the part of Electra. It seemed too bad that she was not given the part of the child Electra as well as that of the mature character, for with her acting ability, she could surely have made the character believable from start to finish.

The one dancer in toe shoes in the ballet was Margaret Black, who was strong as the Leader of the Chorus. The cast also included Chase Robinson, Paula Kelly, Morris Donaldson and Lawrence Berger.

The program began and ended

with Antony Tudor's witty "dance arrangements." These are technical studies that could be called "ballets" if a lesser choreographer than Mr. Tudor had made them. They are "A Choreographer Comments" (to Schubert's Octet in F) and "Dance Studies — Less Orthodox" (to excerpts from Elliott Carter's Eight Etudes and a Fantasy for Woodwind Quartet).

The entire program will be repeated tonight.

PROGRAM

JULLIARD CONCERT HALL

130 Claremont Avenue, New York City

8:30 P.M.

Friday, April 5 and Saturday, April 6

JULLIARD DANCE ENSEMBLE

A CHOREOGRAPHER COMMENTS

Music by **Franz Schubert**

Dance Arrangements by **Antony Tudor**

HOUSE OF ATREUS (Premiere)

Music by **Alberto Ginastera**

Choreography by **Grant Strate**

Guest Artists

Margaret Black

Carolyn Brown

DANCE STUDIES (LESS ORTHODOX)

from "Gradus Ad Parnassum"

Music by **Elliott Carter**

Dance Arrangements by **Antony Tudor**

TICKET ORDER FORM

Benefit of the Dance Scholarship Fund
of Juilliard School of Music.

Please indicate number of tickets at the
following minimum contribution:

Make Checks payable to:

Juilliard School of Music

ALL CONTRIBUTIONS ARE TAX DEDUCTIBLE

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New York 27, N. Y.
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	\$1.00	\$2.00	\$3.00	Total
April 5				
April 6				
Additional Contribution				
Total				

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DANCE CONCERT

PROGRAM



Helen McGehee

HELEN McGEHEE

Assisted by guest artists from the Martha Graham Dance Company

GENE McDONALD ROBERT POWELL DUDLEY WILLIAMS

And from the Juilliard Dance Department

DIANE GRAY JUDITH WILLIS JOYCE WHEELER
PAULA KELLY CAROLE JOHNSON

SUNDAY, APRIL 7, 1963

8:45 P.M.

ART AND DESIGN AUDITORIUM

57th Street and 2nd Avenue, New York City

Benefit for Juilliard Student Aid Scholarship Fund

PROGRAM

1. UNDINETHOMAS RIBBINK

Danced by Helen McGehee and Gene McDonald

Choreography and costumes by Helen McGehee

The music was especially composed for the dance.

First performance given at Juilliard, 1951

2. I AM THE GATEPAUL HINDEMITH

Figure of Cassandra - - - - - Helen McGehee

Choreography and costume by Helen McGehee

Set by *Umaña*

The music is the third movement of The Sonata for Trumpet and Piano "The Music of Mourning".

First performance at Bellevue Auditorium, New York, 1957.

3. LA INTRUSALOUIS CALABRO

The permanent consciousness of his own ultimate death gives the Spaniard a profound interest in the manner, the style of dying. In this dance Death, "The Intruder," summons the gypsy to grapple with her and to meet his violent end. The girl, in her grief, asks to take her own life and is shown a tranquil end.

The gypsy - - - - - Gene McDonald

The girl - - - - - Diane Gray

Death - - - - - Helen McGehee

Choreography and costumes by Helen McGehee

Set by *Umaña*

First performance given at YMHA, New York, 1952.

The music was composed especially for the dance.

INTERMISSION

DANCE CONCERT

4. NIGHTMAREOLIVIER MESSIAEN

A woman is committed to her love for a man. A nightmare descends in the form of three creatures and the character of of the beloved becomes strange and unknown. In the end the nightmare is dispelled.

Man - - - - - *Gene McDonald*
Woman - - - - - *Helen McGehee*
The Nightmare - - *Diane Gray, Judith Willis and Joyce Wheeler*

Choreography and costumes by *Helen McGehee*

First performance given at Randolph-Macon Woman's College, Lynchburg, Virginia, March 20, 1963.

The music is "Oiseaux Exotiques"

5. INCURSIONRAMIRO CORTES

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*

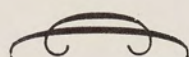
and

*Diane Gray, Carole Johnson, Paula Kelly,
Noemi Lapzeson, Judith Willis*

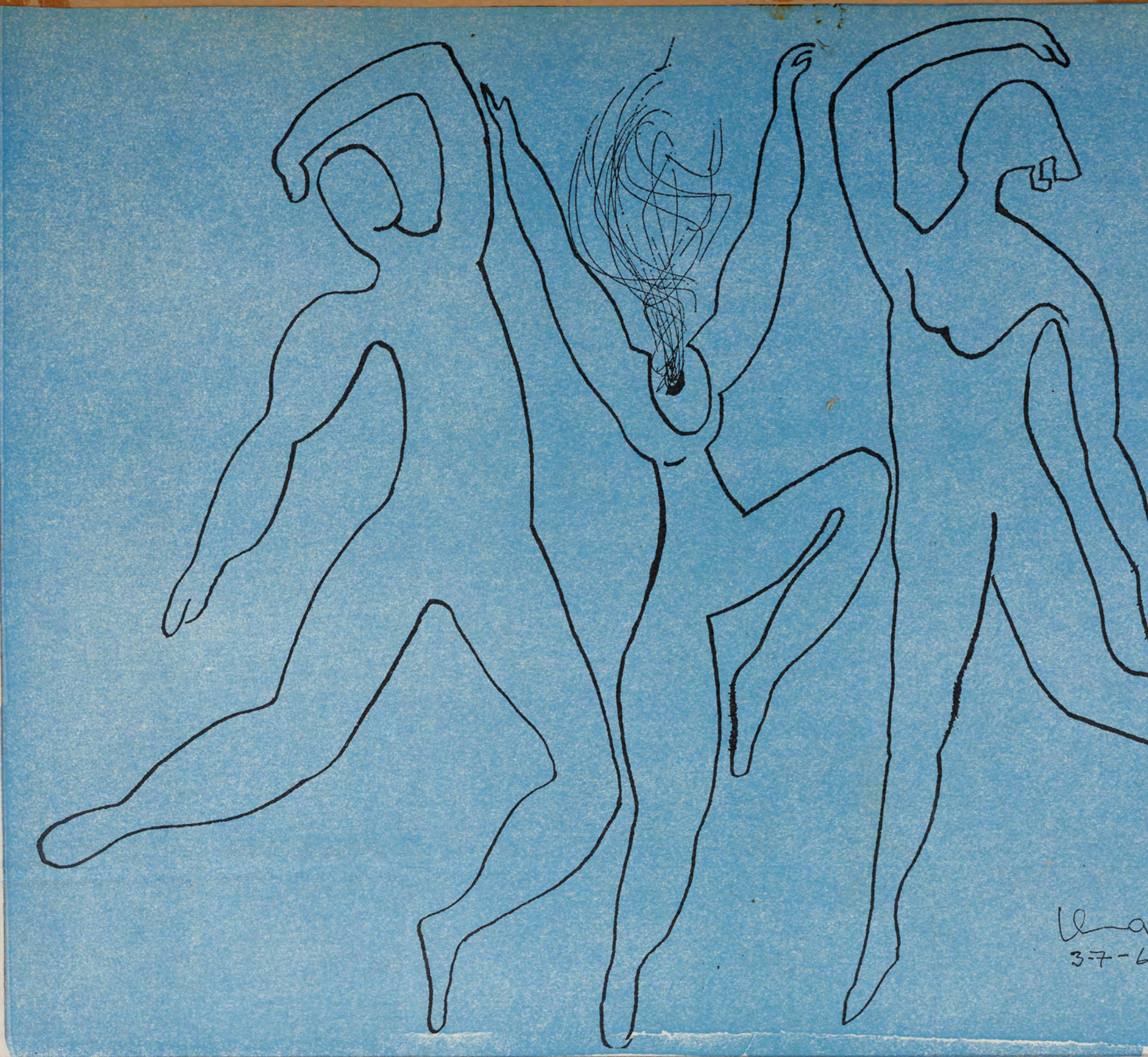
Choreography and costumes by *Helen McGehee*

Set by *Umaña*

The music was especially composed for the dance.
First performance commissioned by and performed at Juilliard, 1962.



Sound Engineer . . . *Jan Syrjala*
Lighting designed by . . . *Louise Guthman*
Costumes executed by . . . *Ursula Reed*



DANCE PROGRAM LED BY HELEN McGEHEE

Helen McGehee, a principal dancer in the Martha Graham Company, gave a program of her own works in the auditorium of the High School of Art and Design last night for the benefit of the Juilliard Student Aid Scholarship Fund.

Three guest artists from the Graham company—Gene McDonald, Robert Powell and Dudley Williams—appeared with her. The performing group also included five dancers from the Juilliard Dance Department, of which Miss McGehee is a faculty member.

The program consisted of "Undine" (1951), "La Intrusa" (1952), "I Am the Gate" (1957), "Incursion" (1962), "Nightmare" (1963), and, as an extra feature, "The Lady and the Unicorn," for which no date of creation was given.

It is obvious that Miss McGehee has had considerable practice over the years as a choreographer, and her works show that she has had the courage to experiment with various kinds of movements, groupings and dramatic situations.

Some of the results are, naturally, more successful than others, and of the pieces seen by this reviewer last night, "I Am the Gate" seemed to make its points best. It is a solo subtitled "Figure of Cassandra," and in it Miss McGehee develops and projects real tension.

I did not find comparable tensions elsewhere. Because Miss McGehee seems not to make the best possible use of the stage space at her disposal, there seemed frequently to be gaps of emptiness between groups of participants or emptiness surrounding those who were grouped together.

It may be that she has not yet solved the problems posed by the move from rehearsal studio to theater. More likely, it is that in her creation her attention is so divided between dramatic and pure dance elements that she fails to know how much of either is working for her at a given time. Whatever the cause, the effect of most of her work is not very strong.

ALLEN HUGHES.

HELEN McGEHEE

AND

GUEST ARTISTS FROM THE MARTHA GRAHAM DANCE COMPANY

GENE McDONALD • ROBERT POWELL • DUDLEY WILLIAMS

AND FROM THE JULLIARD DANCE DEPARTMENT

DIANE GRAY • JUDITH WILLIS • JOYCE WHEELER
PAULA KELLY • CAROLE JOHNSON • JEFFERSON ANN MILLER

BENEFIT FOR JULLIARD STUDENT AID SCHOLARSHIP FUND

SUNDAY, APRIL 7, 1963 AT 8:45 PM

ART AND DESIGN AUDITORIUM

57th ST. and 2nd AVENUE, NEW YORK CITY

ADMISSION \$2.00

For Tickets Write or Call

UMAÑA 35 EAST 19th STREET, N.Y. C. 3, N.Y. AL 4-4258

Give money to Diane Gray for tickets



ABOVE: José Limón in the Juilliard production of *The Demon*, March 13 and 14, 1963.



ABOVE: Lucas Hoving.

LEFT: Ruth Currier, Lucas Hoving, and Betty Jones.

PHOTOS BY OLEAGA

JOSÉ LIMÓN TALKS ABOUT *THE DEMON*

Paul Hindemith's score for the ballet, *The Demon*, has a scenario which was used in the 1924 production in Germany. But I found that without Mr. Hindemith's presence and personal collaboration, the scenario would be difficult, if not impossible, to reproduce. Through trans-atlantic correspondence during the summer, autumn, and winter of 1962, Mr. Hindemith and I discussed the drastic changes in ideas, styles, and treatment of choreography since the '20's. I asked to be permitted to feel my way to arrange a choreographic setting for the score more in keeping with our ideas on this side of the ocean and in consonance with our stage of development in the dance art. After acquainting myself with the music, its style, its spirit and implications, I evolved the following thesis as a working scenario for what I proposed to be the 1963 American choreographic version of *The Demon*:

Man invents gods and demons to reflect the duality of his nature. These potent symbols represent the eternal polarity between good and evil — virtue and sin, and the perpetual drama of their struggle for ascendancy over the human spirit. The imagination of man has always been hypnotically fascinated by the concept of evil. It has even created a legend that the great war of rebellion in the heavens

ended in the triumph of Lucifer and his hosts rather than of God and his archangels. The heavenly throne is, therefore, occupied by a usurper. What, then, is the true identity of the Being who went down in ignominious defeat and is captive in the nether regions? Satan has had his cult, his devoted worshipers, his adherents and martyrs through the centuries. So we may ask: Are Satanists true believers who perceive their dark deity to be the fallen Monarch? And are angels and archangels, those resplendent creatures of light, truly sinister and foul fiends in disguise?

This challenging and piquant surmise, I have used as the premise in setting the choreography to Mr. Hindemith's score of *The Demon*. I have followed its evocative qualities: its consistent undertone of irony, seriocomic, mocking, somber, suggestive, pompous, sinister. It emerged as a fantasy on the blurring of identities, the displacement of deities, and the inversion of the opposing principles which sway and dominate fallible human nature.

The master's touch is present in this work of Paul Hindemith as in his others. It has been a pleasure to work to such rich, evocative, and delightful music. As a dancer-choreographer, I have been continually inspired and challenged by the depth of his musical and dramatic inventiveness, his rhythmic dynamism, and his always deep humanity.

MARTHA GRAHAM RESTAGES *HERODIADE*

On October 30, 1944, *Herodiade* was presented to a distinguished audience in the Coolidge Auditorium of the Library of Congress, Washington, D. C. The New York City premiere followed on May 15, 1945, at the National Theater. Commissioned by the Elizabeth Sprague Coolidge Foundation for the Library of Congress, *Herodiade* gave these first audiences the high experience of seeing and hearing two great artists in collaboration — Martha Graham, choreographer, and Paul Hindemith, composer.

John Martin, Dance Editor of The New York Times, wrote as follows:

Herodiade, with its dark and troubled music by Paul Hinde-



Ethel Winter as
A Woman in the
Juilliard production
of *Herodiade*,
March 15 and 16, 1963.

mith and its even darker dramatic mood, was the evening's high point, as it is likely to be on any program. Here is a work in the great Graham tradition, searching deep into the emotions and emerging with movement that is completely revelatory. It is a single sustained scene between two characters in a situation which is nameless and unexplained. It builds with a cumulativeness of power to an ultimate resolution that is still un-nameable but that brings with it all the satisfactions of dramatic completion in some such way as this great music assembles and resolves its forces.

At the premiere Martha Graham danced the role of A Woman;
4 Her Attendant was danced by May O'Donnell. The set was designed

JUILLIARD NEWS BULLETIN

Volume I, number 6



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by Isamu Noguchi. The program note was as follows:

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

Since the first performances, many audiences have acclaimed the



Linda Hodes as
Her Attendant.

PHOTOS BY OLEAGA

work. It was last seen in New York City on May 22, 1953.

Herodiade, directed by Martha Graham, was given at Juilliard March 15 and 16, 1963, as part of the Hindemith Festival with Ethel Winter in the role of A Woman and Linda Hodes as Her Attendant. Miss Graham says of *Herodiade* and of this production for the Juilliard School:

Herodiade is one of the most brilliant, challenging, and deeply moving scores I have ever had the honor to work with. Most of the dance was composed at Bennington College in the quiet hills of Vermont. It was a time of glory and anguish. I am happy to have the privilege of re-doing it for members of my company.

10. All the Sun Long Peter Schickele
Choreography by June Dunbar
Marcia Kurtz
Abraham Stokman, pianist
11. Excerpt from Session 158 Teo Macero *
Choreography by Anna Sokolow
Lynne Fippinger
12. Opening Dance from Dark Meadow Carlos Chavez
Choreography by Martha Graham
Carole Johnson, Elizabeth Nye, Oshra Ronen, Susan Theobald,
Joyce Wheeler
Robert Dunn, pianist
13. The Lady and the Unicorn Maleingreau-Koechlin*
Choreography by Helen McGehee
Diane Gray
14. Listen to my Voice Second Movement from String Quartet No. 6
Bela Bartok*
Choreography by Lynne Fippinger
Lynne Fippinger and Marcia Kurtz, Karen MacKay, Kelly Hogan
- * * * * * SHORT PAUSE OF 5 MINUTES * * * * *
15. Pas de Deux from Giselle Adolphe Adam
Choreography by Jean Coralli
Susan Theobald and Lawrence Berger
Betty Sawyer, pianist
16. Variation from Sleeping Beauty Peter Ilyitch Tchaikovsky
Choreography by Marius Petipa
Beatrice Lamb
Betty Sawyer, pianist
17. Waltz from Les Sylphides Frederic Chopin
Choreography by Michel Fokine
Carmen Biascoechea
Betty Sawyer, pianist
18. Pas de Deux from Les Sylphides Frederic Chopin
Choreography by Michel Fokine
Carole Johnson and Lawrence Berger
Betty Sawyer, pianist
19. Excerpt from Coppelia Leo Delibes*
Choreography by Arthur Saint-Leon
Francia Roxin, Lawrence Berger and Raymond Cook
20. The following excerpts from A Choreographer Comments Robert Schumann
Choreography by Antony Tudor
- | | | |
|-------------|-----------------|--|
| Comment II | Jete | -Carmen Biascoechea, Beatrice Lamb and |
| Comment IV | Tour | Raymond Cook, Morris Donaldson |
| | | -Carmen Biascoechea, Beatrice Lamb, |
| | | Carole Johnson, Francia Roxin |
| Comment VI | Bourree Couru | -Carmen Biascoechea |
| Comment VII | Petite Batterie | - Beatrice Lamb, Carole Johnson, |
| | | Francia Roxin, Susan Theobald |
| Comment IX | Tour | -Carmen Biascoechea, Beatrice Lamb, |
| | | Francia Roxin, Susan Theobald |
| Comment X | Pas de Chat | -Beatrice Lamb and Raymond Cook |

SUPPLEMENT TO GRADUATION PROGRAM

Ref: #5 "La Intrusa"

Character:

Graduation The Gypsy Gene McDonald
The Girl Diane Gray
Concealment Judith Willis

Ref: #13 "The Lady and the Unicorn"

Sight - Smell -- Taste -- Touch -- Hearing

PERFORMANCE

5:00 - 6:00 P.M.

1. Concerto in D Minor Johann Sebastian Bach after Vivaldi*

Choreography by Jose Limon

Carmen Biascoechea, Beatrice Lamb, Elizabeth Nye, Marcia Kurtz,
Francia Roxin, Judith Willis and Raymond Cook and Morris Donaldson

2. The Pit Henry Hallstrom*

Choreography by Helen McGehee
Joyce Wheeler

3. "Vanity of vanities.....all is vanity"Fantasy Quartet for Four *Celli
Gunther Schuller*

"For who knoweth what is good for man in this life, all the days
of his vain life which he spendeth as a shadow? for who can tell
a man what shall be after him under the sun?"

Ecclesiastes 6:12

Choreography by Oshra Ronen

Margaret Beals, Judith Hogan, Cliff Keuter, Daniel Lewis, John Parks

4. "Sanctus" and "Benedictus" from Missa Brevis Zoltan Kodaly*

Choreography by Jose Limon

Carmen Biascoechea, Marcia Kurtz, Beatrice Lamb and James Payton

5. La Intrusa Louis Calabro*

Choreography by Helen McGehee

Diane Gray, Judith Willis and Gene McDonald

6. The Trial Third Movement from Music for Strings, Percussion
and Celesta

Bela Bartok*

Choreography by Oshra Ronen

Oshra Ronen and Susan Cohen, Phyllis Edelman, Cliff Keuter

7. Excerpt from Day on EarthPiano Sonata, Aaron Copland*

Choreography by Doris Humphrey

Lynne Fippinger and James Payton

* * * * * DINNER * * * * * 6:00 P.M.

PERFORMANCE (Continued)

7:30 P.M.

8. Mediterranean Greek Folk Song *

Choreography by Oshra Ronen

Oshra Ronen

9. Gloria Gloria ad modum tubae
Guillaume Dufay*

Choreography by Lynne Fippinger

Sarah Ford, Susan Hess, Gerrie Houlihan, Dana Holby, Michele Murray,
Tamara Woshakiwsky

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

Graduation Examinations

Concert Hall

Monday, April 22, 1963

* * * * *

PERFORMANCE

5:00 - 6:00 P.M.

1. Concerto in D Minor Johann Sebastian Bach after Vivaldi*

Choreography by Jose Limon

Carmen Biascoechea, Beatrice Lamb, Elizabeth Nye, Marcia Kurtz,
Francia Roxin, Judith Willis and Raymond Cook and Morris Donaldson

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Choreography by Helen McGehee
Joyce Wheeler

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| | | Carole Johnson, Francia Roxin |
| Comment VI | Bourree Couru | -Carmen Biascoechea |
| Comment VII | Petite Batterie | - Beatrice Lamb, Carole Johnson, |
| | | Francia Roxin, Susan Theobald |
| Comment IX | Tour | -Carmen Biascoechea, Beatrice Lamb, |
| | | Francia Roxin, Susan Theobald |
| Comment X | Pas de Chat | -Beatrice Lamb and Raymond Cook |



By Oleaga

José Limón danced the title role of 'The Demon,' presented by him and his company at the Juilliard School of Music in New York City.

Dance Scene: 'Imago' And 'The Demon'

CSM

By P. W. Manchester

2.20.63

New York Like all that Alwin Nikolais has done during the past few years at the Henry Street Playhouse, "Imago" is a fantasy of movement, pattern, color, and design in which the dancers are part of the constantly changing kaleidoscope. But where all his previous works were an experimentation toward an end, "Imago" appears to be the end itself. Here everything is complete and ordered from first to last.

An extraordinary imagination has gone into its making and, in turn, it is a challenge to the imagination of its audience. All is evocation without explanation. It can mean nothing at all yet it sets the mind flying in all directions to decide its own images.

Two important dance events took place March 13 and 15 at Juilliard Concert Hall. March 13 was the occasion of the first U.S. performance of Paul

Hindemith's dance-pantomime, "The Demon," the composer himself conducting the music he composed in 1924.

José Limón was the choreographer, but equal heroes of the occasion were Malcolm McCormick, the designer, and Thomas DeGaetani, who lit this odd and wonderful work.

Between them, they create a strange and frozen world of weird and awful beauty in which the Fallen Monarch (Limón) must suffer eternally and forever be confronted by an Archangel who will defeat him and return him to his everlasting torment.

The first appearance of Lucas Hoving as the Archangel, high in the air and descending with majestic slowness to his appointed task of confrontation and victory, is a piece of pure, theatrical magic.

Only the end is a little inconclusive. The music fails to reach the essential climax and Limón, having previously piled his dancers into strange and awe-inspiring shapes, is left with nothing to work with.

Two nights later Marina Graham revived her "Herodiade," for which Hindemith wrote the score in 1944. This revival was the first occasion on which it was ever danced other than by its creators, Graham as the Woman, and May O'Donnell as her Attendant.

"Herodiade" is a magnificent work in an earlier Graham manner, and a reminder of others of the same period which, now she has made this beginning, their begetter may decide to let us see again. Of course Ethel Winter is not Graham, and Linda Hodes does not have the statuesque nobility of May O'Donnell; but both are superb performers, and "Herodiade" lives triumphantly.

The score is a wonderful one for dance, and Isamu Noguchi's stark setting, lit by Jean Rosenthal, has all its old power to set the atmosphere.

In spite of the longish program note we still do not know what "Herodiade" is about. All we know as we watch is that we are caught up in the mystery of life itself, and we live this period of waiting with the woman and, as she prepares herself for what is to come, we find that we also are ready.



By Sosenko

Scene from 'Imago,' being performed at the Henry Street Playhouse in New York

40
J U I L L I A R D S C H O O L O F M U S I C

DANCE DEPARTMENT

DANCE WORKSHOP

3:20 - 4:20 p.m.

Concert Hall

April 24, 1963

P R O G R A M

I.

PRE-CLASSIC DANCE FORMS

Courantes

Play Kirnberger
Composed and danced by Ellen Tittler

Frantic Nightmare Hellebrandt
Composed and danced by Michele Murray

II.

MODERN FORMS

Cerebral

The IBM Says No Schuller (recording)
Composed and danced by Susan Buirge

Scherzo in 5/8 Time Harsanyi
Composed and danced by Jennifer Muller

On the Street Copland
Composed and danced by Margaretha Asberg

Lordy, Lordy Gruenberg
Composed and danced by Ray Cook

Americana

My Land Wilker
Composed and danced by Jennifer Muller

American Duet Wilker
Composed and danced by Susan Buirge and Ray Cook

III.

Independent Project

The Hollow Crowd Authentic sound track
Composed by Ray Cook
Characters:

Girl - Laurie Glenn
Actor - Daniel Lewis
Acrobat - Raymond Cook

The Crowd - Rhoda Antman, Roberta Brawer, Susan Buirge
Carol Conte, Janet East, Dorothy Lewis,
Sheila Zatroch

Solo

All the Sun Long Peter Schickele (recording)
Composed by June Dunbar
Danced by Marcia Kurtz

-- Sections I and II prepared in the classes of Louis Horst;
Janet Mansfield Soares, Assistant
Pianist, Judith Somogi

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 1, 1963

DANCE COMPOSITIONS

PROGRAM

I

MODERN FORMS

Cerebral

The IBM Says No Schuller (Recording)
Composed and danced by Susan Buirge

Jazz

Scherzo in 5/8 Time Harsanyi
Composed and danced by Jennifer Muller

Americana

Homesteading Wilker
Composed and danced by Susan Buirge and Raymond Cook

My Land Wilker
Composed and danced by Jennifer Muller

Prepared in the classes of Louis Horst
Janet Mansfield Soares, Assistant
Judith Somogi, pianist

II

Poor Valley Bach and American Folk Song
Composed by Judith Willis (Recording)
Danced by Sarah Ford, Marion Hunter, Jane Platt, Mel Pincus

Opening Dance from Dark Meadow Chavez
Choreography by Martha Graham
Danced by Carole Johnson, Elizabeth Nye, Oshra Ronen, Susan
Theobald, Joyce Wheeler
Robert Dunn, pianist

Quaternion Webern (Recording)
Composed by Ruth Mesavage
Danced by Ronald Ball, Sarah Ford, Bettianne Small, Michael Uthoff

The Hollow Crowd Carnival sound track
Composed by Ray Cook (Recording)
Characters:

Girl	-	Laurie Glenn
Actor	-	Daniel Lewis
Acrobat	-	Raymond Cook
Juggler	-	Dorothy Lewis
The Crowd	-	Rhoda Antman, Roberta Brawer, Susan Buirge, Carol Conte, Jane East, Sheila Zatroch

Excerpt from Coppelia Delibes
Choreography by Arthur Saint-Leon
Danced by Francia Roxin, Lawrence Berger and Raymond Cook

"Where is the Beat?" Improvisation
Choreography by Paul Draper

Rhoda Antman	Georgia Hale	Ruth Mesavage
Susan Buirge	Dana Holby	Judith Munnerlyn
Carol Conte	Karen MacKay	Michele Murray
Lynne Flippinger		Bettianne Small

Wallace Harper, piano
Burt Alcantara, percussion

Prepared in the classes of Paul Draper, Louis Horst, Antony Tudor.

42

PROGRAM
SEASON 1962-1963

Friday and Saturday evenings
May 10 and 11, 1963 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

presents

A PROGRAM OF MODERN DANCE

Choreography by
Doris Humphrey
José Limón
Anna Sokolow

JUILLIARD DANCE ENSEMBLE

42

Juilliard School of Music

presents

Program of Modern Dance

May 10 and 11

Juilliard Dance Ensemble

Choreography by

DORIS HUMPHREY

JOSÉ LIMÓN

ANNA SOKOLOV

MEMBERS OF THE JUILLIARD ORCHESTRA

JUILLIARD CONCERT HALL

PROCEEDS TO THE DANCE SCHOLARSHIP FUND OF THE JUILLIARD SCHOOL OF MUSIC

CONCERTO IN D MINOR

Choreography by **José Limón**

Music by **Johann Sebastian Bach** after **Vivaldi**

OPUS '63 (Premiere)

Choreography by **Anna Sokolow**

Music by **Teo Macero**

VARIATIONS AND CONCLUSION

from

NEW DANCE

Choreography by **Doris Humphrey**

Music by **Wallingford Riegger**

PROGRAM

CONCERTO IN D MINOR AFTER VIVALDI

Choreography* (1945) and **Artistic Direction**

Direction

Music (ca. 1710)

Costumes

Lighting

José Limón

Betty Jones

Johann Sebastian Bach

Pauline Lawrence

Thomas DeGaetani

CARMEN BIASCOECHEA

MARCIA KURTZ

BEATRICE LAMB

LIBBY NYE

FRANCIA ROXIN

JUDITH WILLIS

RAYMOND COOK

MORRIS DONALDSON

MILTON SUTTER, *organist*

* The original choreography for three dancers has been arranged for a larger cast by Mr. Limón and Miss Jones especially for these performances.

INTERMISSION

OPUS '63

(Premiere Performances)

Choreography (1963) and **Direction**

Music (1963)

Lighting

Anna Sokolow

Teo Macero

Thomas DeGaetani

JULIE ARENAL

MARGARETHA ASBERG

MARTHA CLARKE

LYNNE FIPPINGER

MARGARET GOETTELMAHN

DANA HOLBY

MARCIA KURTZ

OSHRA RONEN

FRANCIA ROXIN

RONALD BALL

RAYMOND COOK

MORRIS DONALDSON

ROBERT KAPPEL

CLIFF KEUTER

DANIEL LEWIS

JOHN PARKS

MICHAEL PODWAL

Earl Carlyss, *violin*

Leonard Lasher, *double bass*

Wallace Harper, *piano*

Jonathan Tunick,

saxophone and clarinet

Alan Rubin, *trumpet*

Eric Culver, *trombone*

Herbert Price, *tuba*

Gerald Carlyss, *percussion*

Lawrence Jacobs, *percussion*

Burt Alcantara, *percussion*

TEO MACERO, *Conductor*

INTERMISSION

VARIATIONS AND CONCLUSION FROM NEW DANCE

Choreography* (1935)

Direction

Artistic Collaboration

Music (1935)

Costumes

Lighting

SUSAN BUIRGE
JENNIFER MULLER
LIBBY NYE

GLENN BROOKS
DONATO CAPOZZOLI

JANE PLATT
BETTIANNE SMALL
JOYCE WHEELER

WILLIAM DUGAN
DAVID WYNNE

DRORA AND BARUCH ARNON, *pianists*

Doris Humphrey
Ruth Currier
José Limón
Wallingford Riegger
Pauline Lawrence
Thomas DeGaetani

* Recreated from Labanotation score

STAFF FOR A PROGRAM OF MODERN DANCE

Technical Director and Stage Manager

Lighting Director

Master Carpenter

Stage Electrician

Technical Assistant

Stage Crew

Rehearsal Assistant for Miss Sokolow

Costume Execution

Sidney Bennett

Thomas DeGaetani

Frederick Strassburg

Albert Cassidy

Arthur Bauman

Karen MacKay, Rhoda Antman, Sue Brown,
JoAnne Klineman, Susan Stowens, Sheila Zatroch

Julie Arenal

Nellie Hatfield, Jennie Jackson

Juilliard School of Music

presents

A Program of Modern Dance

May 10 and 11

Juilliard Dance Ensemble

Choreography by

DORIS HUMPHREY

JOSÉ LIMÓN

ANNA SOKOLOV

CONCERTO IN D MINOR

Choreography by José Limón

Music by Johann Sebastian Bach after Vivaldi

OPUS '63 (Premiere)

Choreography by Anna Sokolow

Music by Teo Macero

VARIATIONS AND CONCLUSION

from

NEW DANCE

Choreography by Doris Humphrey

Music by Wallingford Riegger

MEMBERS OF THE JUILLIARD ORCHESTRA

JUILLIARD CONCERT HALL

PROCEEDS TO THE DANCE SCHOLARSHIP FUND OF THE JUILLIARD SCHOOL OF MUSIC

BACKSTAGE
May 24, 1963

Dance Events

By JENNIE SCHULMAN

The Julliard School of Music presented a program of modern dance on May 10 and 11 which featured choreography by the late Doris Humphrey, Jose Limon and Anna Sokolow.

The Bach transcription of the Vivaldi Concerto in D minor was originally utilized in 1945 for three dancers. Choreography has been rearranged for a larger group by Jose Limon and assistant, Betty Jones. Transposition to a larger number of dancers (there were eight this time) was a harmonious one in all respects. It never seems to matter how many dancers Limon has at his command. He can manage impressive formations whether solos, duos, trios or three groups going at once in alternate cascading patterns. This is a thoroughly expansive work and one can sense that there would still be unlimited possibilities in further extension of the work. The group was led by Raymond Cook and Morris Donaldson. Organist, Milton Sutter played the luminous accompaniment.

The premiere performance of Anna Sokolow's "Opus 63" saw an even greater extension of range than in her previous works this season. The first movement commenced on a taut, suspenseful note which gradually subsided to an enchanting serenity. However, this halcyon idyll soon gave way to a madcap takeoff on every shape and variety of the twist heretofore undreamed of. At one point Miss Sokolow had four boys suspending one girl in mid air and literally twisting her inside out, after which they all collapsed in a heap, and little wonder, considering that at the conclusion of this particular bit the audience too was in a state of prostration, due to the overwhelming hilarity. The choreographer again proved that anything the faddists can do, she can do, she can do better. In the concluding movement we were faced with a new awareness of what makes Miss Sokolow the great choreographer she is—her sense of timing, for one thing. What profound effects she can obtain by a sudden twist of the neck or a mere thrust of a hand in any direction. And what an intensely dramatic scene she can effect by the timing with which her dancers form a chain of hands and move in unison through the concluding scene.

The late Doris Humphrey first created "New Dance" to a score by Wallingford Riegger in 1935. "Variations and Conclusions" from this work has been revived at intervals. This latest revival as re-created by Ruth Currier and Jose Limon reveals that there is nothing in the least bit dated. It is in fact as vital a creation today as it was almost thirty years ago. And when a lovely young dancer like Jennifer Muller comes to the fore in her soaring elevation, the effects are so effervescent, she is almost the essence and the wonder that was the young Doris Humphrey.

THE NEW YORK TIMES, SATURDAY, MAY 11, 1963.

DANCE PROGRAM SPANS 3 DECADES

Modern Works Presented at
Juilliard Concert Hall

Three compositions, spanning three decades of modern dance, were presented last night at the Juilliard Concert Hall for the benefit of the Dance Scholarship Fund of the Juilliard School of Music. It may not be stretching a point too far to note that the program did not include a work composed in the nineteen-fifties, in some ways a decade of doldrums in modern dance.

The newest work was a premiere. Anna Sokolow's "Opus '63" proved that there is still lots to be said in dance about teen-agers as both rock 'n' rollers and symbols of society—lands of frenzy contained in desolation.

Heartless, violent confusion alternated rapidly with furious, balked silence. There was a wryly funny twist in which four boys elevated the familiar enormous blonde and were finally crushed by her; a mambo that was almost really fun but ran up the dead end to frustration; and a choralelike ending with a phalanx of bodies trying solidarity as a way out.

The score by Teo Macero, commissioned for the occasion, was a brilliant match.

The entry for the nineteen-forties was José Limón's "Concerto Grosso," originally composed for a trio and produced last night as "Concerto in D Minor After Vivaldi" for nine dancers. The translation lost a good deal of the strength and clarity that once nicely echoed the music of Bach. His organ transcription of the concerto was played by Milton Suttar.

Doris Humphrey's "Variations and Conclusions From New Dance" remains after 33 years one of the most beautiful group dances ever made. As just one more facet of her genius, Miss Humphrey had the foresight to record it in Labanotation so that it could be re-created for our joy five years after her death.

The concert will be repeated tonight. NATALIE JAFFE.

JUNE-JULY, 1963

REVIEWS OF THE MONTH

A Program of Modern Dance

Juilliard Concert Hall
May 10 and 11, 1963

THIS program offered by the Juilliard Dance Ensemble deserves credit for preserving and re-choreographing major dance creations of the past and to lead the young into the daring expression of tomorrow's today.

The evening opened with Jose Limon's *Concerto in D Minor After Vivaldi*, once a dance for three, which necessarily suffered from having been re-choreographed for the larger cast of nine that could not be expected to re-create the same sweeping beauty the original had. In re-staging this dance, Betty Jones preserved form, feeling and its strength of line.

It was followed by a new work created by Anna Sokolow, simply and indicatively called *Opus '63* to a jazz score of Teo Macero. To her series of life-throbbing pieces in which she puts her fingers on the pulse-beat of our time, she added a new one which again proved her sure craftsmanship and inventiveness. It may have been less harassing and sardonic in its comments than some of her other work. As a matter of fact, it had sequences of wry humor and of that kind of desperate fun you can have with your own frustrations. But it started with a cool, violent gesture of determination and ended on a rather positive note of oneness in which, phalanx-like,

the dancers moved toward the audience. Only a second seeing of this dance creation, produced with a highly professional company (although these young dancers have done a fine job), could reveal all the nuances of this powerful work.

The program closed with a re-creation of one of Doris Humphrey's early works (1935), the *Variations and Conclusion From New Dance* which has lost nothing of its joyful, forceful movement quality in this rendering re-directed by Ruth Currier.

Walter Sorell

DANCE OBSERVER

EDITORS: Lois Balcom, Harry Bernstein, Louis Horst, Doris Rudko, Robert Sabin, Walter Sorell, Ernestine Stodella, Ralph Taylor.

ASSOCIATE EDITORS: Louise Guthman, George Jackson, Jennie Schulman, Lelia K. Telberg, Arthur Todd.

MANAGING EDITOR: Louis Horst.

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THE STUDENT COUNCIL OF
Juilliard School Of Music

Presents its Second Annual Musical Comedy

ONCE UPON A MATTRESS

Book by Jay Thompson, Marshall Barer, Dean Fuller

Lyrics by Marshall Barer Music by Mary Rodgers

Directed by
Arthur Bauman

Musical Director
Jonathan Tunick

Choreography
Myron Howard Nadel

Produced by
Howard Porter Perloff

WITH

Marilyn Zschau
Iris Hanisch
Grace Hart
Myron Howard Nadel

Alfredo Corvino
Howard Porter Perloff
William Griffith
Edwin Riley

Clifton Steere

Settings by
Jenifer Muller

Costumes by
Dana Holby

Lighting by
Charles DeRosa

Juilliard Concert Hall — 130 Claremont Avenue, New York City

Friday and Saturday, May 24 and 25, 1963

Orchestra Conducted by
JONATHAN TUNICK

Chorus Master Daniel Lipton

Concert Master Pierre Menard

Librarian Allen Smith

ORCHESTRA

Violins

Pierre Menard
Christopher Kimber
William Shoni
James Rapp
Paul Zukofsky

Violas

Peter Mark
Richard Maximoff

Celli

Christopher VonBeyer
Stephen Custer

Bass

Andrew Muson

Guitar

Donald Barra

Piano & Celesta

John DeMain

Flute

Virginia Sindelar

Oboe

Stephen Lickman

Clarinets

Joseph Rabbai
Allen Smith

French Horn

Lloyd Rosevear

Trumpets

David Kuehn
Lawrence Elam

Trombone

Eric Culver

Percussion

David Freidman

Harp

Sally Foster

CAST IN ORDER OF APPEARANCE

<i>Minstrel</i>	Edwin Riley
<i>Pantomime Characters</i>	
<i>Queen</i>	Cornelia Cappleman
<i>Prince</i>	Daniel Lewis
<i>Princess</i>	Laura Glenn
<i>Wizard</i>	Clifton Steere
<i>Princess No. 12</i>	Catherine Corkill
<i>Lady Larken</i>	Grace Hart
<i>Queen Aggravain</i>	Iris Hanisch
<i>Prince Dauntless</i>	Howard Porter Perloff
<i>King Sextimus</i>	Alfredo Corvino
<i>Lady Rowena</i>	Janet Wagner
<i>Lady Merrill</i>	Lois Slomoff
<i>Lady Lucile</i>	Janet East
<i>Jester</i>	Myron Howard Nadel
<i>Sir Studley</i>	Daniel Lipton
<i>Sir Luce</i>	Sasha Irving
<i>Sir Harry</i>	William Griffith
<i>Princess Winifred</i>	Marilyn Zschau
<i>Emily</i>	Brenda Bareika
<i>Lady Mabelle</i>	Lois Slomoff
<i>Nightingale</i>	Joanne Bruno
<i>Lady Beatrice</i>	Ellen Titler
<i>Sir Loin</i>	Melvin Austin
<i>Sir Harold</i>	Michael Podwal
<i>Sir Tall</i>	Michael Utoff
<i>Sir Moish</i>	Thomas Walsh
<i>Lady Jane</i>	Rhoda Antman
<i>Lady Madison</i>	Stephanie Sherman

PRODUCTION STAFF

<i>Stage Manager</i>	Charles DeRosa
<i>Assistant Musical Director</i>	John DeMain
<i>Assistant Producer</i>	Mario Truglio
<i>Property Mistress</i>	Stephanie Sherman
<i>Property Assistant</i>	Stephanie Krasnow
<i>Assistant to the Choreographer</i>	Jefferson Ann Miller
<i>Costume Assistant</i>	Janet East
<i>Stage Electrician</i>	Albert Cassidy
<i>Stage Crew</i>	Karen McKay, Tom Rawlins, Jeff Warren
<i>Set Construction</i>	Gerrie Houlihan, Janet East, Lynette Muller, Kelly Hogan, Tamara Brooks
<i>Master Carpenter</i>	Frederic Strassburg

MUSICAL NUMBERS

ACT I

Prologue

"Prologue" Minstrel and Dancers

Scene 1

"Opening for a Princess" Dauntless, Minstrel, Larken and Ensemble

"In a Little While" Larken and Harry

Scene 2

Reprise: "In a Little While" Larken and Harry

Scene 3

"Shy" Winifred, Queen, Dauntless and Ensemble

"Jester, Minstrel, and I" Jester, Minstrel and King

Scene 4

"Sensitivity" Queen and Wizard

Scene 5

"Swamps of Home" Winifred, Dauntless and Ladies

Scene 6

"Spanish Panic Demonstration" Queen, Wizard and Dancers

Scene 7

"King's Chase" King and Girls

"Normandy" King, Jester, Minstrel and Larken

Scene 9

"Spanish Panic" Dancers

"Song of Love" Dauntless, Winifred and Ensemble

ACT II

Scene 1

"Quiet" Dancers, Jester, Queen, King, Minstrel and Larken

Scene 2

"Happily Ever After" Winifred

Scene 3

"Man-to-Man Talk" King and Dauntless

Scene 5

"Very Soft Shoes" Jester and Dancers

Scene 6

"Yesterday I Loved You" Harry and Larken

Scene 7

"Lullaby" Nightingale

Scene 9

"Finale" Entire Cast

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE WORKSHOP

Thursday, May 16, 1963

12:00 Noon - 1:00 p.m.

Concert Hall

PROGRAM

I.

The Citizens

Choreography by Myron Howard Nadel
Incidental music composed by Jonathan Tunick and Excerpts from October 15, 1963
Speech of President John F. Kennedy (recording)

A comment on the motives and activities of people
during a time of crisis.

Rhoda Antman, Cornelia Cappelman, Marlene Cooley
Stephanie Sherman, Myron Howard Nadel

II.

Conversation with the Moon

Music by Theodore Newman (recording)
Composed and danced by Kelly Hogan

Conversation with a Storm

Music by Theodore Newman (recording)
Composed and danced by Susan Cohen

Prepared in the class of Lucas Hoving

III.

Dance Set

Choreography by Paul Draper
Music by Brent McCall

Susan Theobald, Lawrence Berger, Myron Howard Nadel

Bruce Grant, pianist

IV.

Rondo

Music by Wolfgang Amadeus Mozart, "Quartet in C Major" (recording)
Composed by Karen MacKay

Mary Barnett, Carol Conte, Dorothy Lewis, Judith Munnerlyn

Requiem

Music by Virgil Thomson (recording)
Composed and danced by Judith Hogan

The Other Side

Music - improvised score
Composed by Mary Barnett

Laurie Glenn, Michele Murray, Stephanie Sherman, Susan Stowens
Prepared in the classes of Louis Horst; Janet Mansfield Soares, Asst.

JUILLIARD SCHOOL OF MUSIC
Dance Department

* * *

Graduation Examinations

Concert Hall

Monday, June 3, 1963

1:15 p.m.

* * * * *

All the Sun Long Peter Schickel

Choreography by June Dunbar
Marcia Kurtz
Abraham Stockman, pianist

Duet Regale Bela Bartok (recording)

Choreography by Lynne Fippinger
Lynne Fippinger and Karen MacKay

Third Movement from
Concerto in D Minor after Vivaldi J.S. Bach (recording)

Choreography by Jose Limon
Marcia Kurtz

Arranged for solo dancer by the choreographer.

Dance Study from
Second Movement of Piano Sonata No. 6 Serge Prokofiev (record)

Choreography by Jose Limon
Lynne Fippinger

* * * * *

PROGRAM
SEASON 1962-1963

Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

presents the

COMMENCEMENT CONCERT
JUILLIARD ORCHESTRA AND CHORUS
Jean Morel, *conductor*

Thursday evening, May 30, 1963, at 8:30

ACADEMIC EXERCISES

Friday morning, May 31, 1963, at 11:00

Carmer Kane
Sarkis Kardalian
Christopher Kimber
Sydney Mann
Peter Mark
Richard Maximoff
Joan Milkson
Takako Nishizaki
Patricia Pats
Delmar Pettys
Martha Potter
James Rapp
Alvin Rogers
Jerry Rubenstein
Virginia Rylands
Ronald Sabaroff
Kenneth Sarch
Haim Shtrum
William Sohni
Sheila Spiegler
Dorothy Strahl
Yoko Takebe
Romuald Tecco
Walter Verderber
Michael Vitale
Peter Zaret
Paul Zukofsky

JUILLIARD ORCHESTRA

Cellos

Richard Amster
Mary Brace
Andre Emelianoff
Edgar Fischer
Ruth Glasser
Einar Holm
Stephen Kates
Gilda Rubinstein
Eugenia Slezak
Robert Sylvester

Bassoons

Martin James
Burl Lane
Bernard Wasser

French Horns

Eli Hollander
Ralph Holtz
William Karstens
Peter Kline
Lloyd Rosevear

Double Basses

John Beal
Edgar Gomez
Richard Johnson
Gary Karr
Leonard Lasher

Trumpets

Lawrence Elam
Chandler Goetting
David Kuehn
Alan Rubin

Flutes

Paula Robison
Virginia Sindelar
Margaret Strum
Marjorie Wiener

Trombones

Robert Biddlecome
Philip Jameson
Jerry Kuhl

Oboes

James Byars
Gregory Donovetsky
David Straubinger

Timpani

Gerald Carlyss

Clarinets

Victor Battipaglia
Joseph Rabbai
Gerald Stavisky

Percussion

Anthony Cirone
Lawrence Jacobs
Rogelio Teran

FIRE NOTICE:

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

COMMENCEMENT CONCERT
JUILLIARD ORCHESTRA AND CHORUS

Jean Morel, *conductor*

Thursday evening, May 30, 1963, at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Concerto No. 1 in C Major for Piano and Orchestra, Opus 15 (1798)
Ludwig van Beethoven

Allegro con brio

Largo

Rondo: Allegro scherzando

Seiko Takahashi, *piano*

INTERMISSION

Symphony No. 9 in D Minor ("Choral"), Opus 125 (1817-1823)
Ludwig van Beethoven

I Allegro ma non troppo, un poco maestoso

II Molto vivace: Presto

III Adagio molto e cantabile

IV Presto; Allegro; Allegro assai

Gwendolyn Walters, *soprano*

Marilyn Zschau, *contralto*

James Wainner, *tenor*

Allen Wentt, *bass*

JUILLIARD CHORUS

Abraham Kaplan, *conductor*

ACADEMIC EXERCISES

Friday morning, May 31, 1963, 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
Abraham Kaplan, *conductor*

Johann Sebastian Bach

Speaker: Peter Mennin, *President*,
Juilliard School of Music

Presentation of Diplomas and Conferring of Degrees

Peter Mennin, *President*
William Bergsma, *Associate Dean*

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

Chorale: "A mighty fortress is our God"
Abraham Kaplan, *conductor*

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

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

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

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

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

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

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

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

A MIGHTY FORTRESS IS OUR GOD

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

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

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

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

GRADUATES

May, 1963

DIPLOMA

GEORGE C. ARGILA, <i>Percussion</i>	REGINE LANGLOIS, <i>Violin</i>
MYRA BAKER, <i>Choral Conducting</i>	BARBARA IRENE LEVIER, <i>Piano</i>
ROBERT BEDFORD, <i>Piano</i>	JAMES L. LEVINE, <i>Orchestral Conducting</i>
LAWRENCE DAVID BERGER, <i>Dance</i>	LINDA NACH, <i>Piano</i>
ANKER BUCH, <i>Violin</i>	KIKUKO NAKAMURA, <i>Piano</i>
SOON BIN CHUNG, <i>Piano</i>	ANTHONY PRIMOLA, <i>Trumpet**</i>
STEPHAN H. CLAPP, <i>Violin</i>	FRED W. RASMUSSEN, <i>Trombone**</i>
VINCENT G. EDWARDS, <i>Violin</i>	OSHRA ELKAYAM RONEN, <i>Dance</i>
SARAH REBEKAH FOSTER, <i>Harp</i>	MEI-MAN SONG, <i>Piano</i>
SUZANNE FREMON, <i>Piano</i>	GERALD STAVISKY, <i>Clarinet</i>
MARCELLO GUERCHFELD, <i>Violin</i>	GITTA STEINER, <i>Composition</i>
EDNA GUZMAN, <i>Piano</i>	SEIKO TAKAHASHI, <i>Piano</i>
TONG IL HAN, <i>Piano</i>	YORIKO TAKAHASHI, <i>Piano</i>
EINAR JEFFREY HOLM, <i>Violoncello</i>	SUSAN THEOBALD, <i>Dance</i>
HIROKO IGUCHI, <i>Piano</i>	DONALD L. WEILERSTEIN, <i>Violin</i>
JOSEPHINE F. JAGUSIAK, <i>Piano**</i>	SCOTT WHITENER, <i>Trumpet*</i>
JUDITH KORANY, <i>Piano*</i>	DAVID WYNER, <i>Piano</i>
BURL SPENCER LANE, <i>Bassoon</i>	KARAN ZDANOFF, <i>Piano</i>

POSTGRADUATE DIPLOMA

CONSTANCE CHANNON DOUGLASS, <i>Piano</i>	WILLIAM ALEXANDER READ, JR., <i>Piano</i>
YOSHIKO SHIGA, <i>Piano</i>	

BACHELOR OF SCIENCE DEGREE

W. ALLEN ABRAHAMSON, JR., <i>Voice</i>	BRUCE FREDERIC LAKE, <i>Piano*</i>
NEILL PRESTON ANDREWS, <i>Piano</i>	BEATRICE H. LAMB, <i>Dance</i>
DAVID KARL AURELIUS, <i>Choral Conducting</i>	GORDANA LAZAREVICH, <i>Piano</i>
VICTOR A. BATTIPAGLIA, <i>Clarinet</i>	CLAUDIA McCLINTOCK, <i>Piano</i>
JUDY BERMAN, <i>Violin</i>	NANCY ANN McCORMICK, <i>Piano</i>
CARMEN GEORGINA BIASCOECHEA, <i>Dance</i>	LINDA J. MAGILL, <i>Violoncello</i>
BONNIE BOGLE, <i>Piano</i>	JEROME S. MANN, <i>Voice**</i>
MARY ELEANOR BRACE, <i>Violoncello</i>	PAULINE MELIKIAN, <i>Piano</i>
RHONDA KATHLEEN BRUCE, <i>Voice</i>	SIDNEY MOORE, <i>Piano</i>
CAMELLIA MAE CARROLL, <i>Violin</i>	DANIEL R. MORGANSTERN, <i>Violoncello</i>
GERARD I. CATALANELLO, <i>Saxophone</i>	MYRON HOWARD NADEL, <i>Dance*</i>
LINDA CHEN, <i>Piano</i>	CHARLES PARSLEY, <i>Piano</i>
R. FINDLAY COCKRELL, <i>Piano</i>	CHRISTINE PRICE, <i>Piano</i>
LOUIS MICHAEL CORDAS, <i>Clarinet</i>	WILLIAM ALAN RHEIN, <i>Double Bass*</i>
ROSINA DIAZ, <i>Voice</i>	PAULA JUDITH ROBISON, <i>Flute</i>
ANNE HOMER FRYER, <i>Violin</i>	FRANCIA DOLORES ROXIN, <i>Dance</i>
LOUIS M. GATTI, <i>Percussion</i>	JERROLD RUBENSTEIN, <i>Violin</i>
DONNA JEANNINE GRAHAM, <i>Piano</i>	MILIVOJ IAN SAMUROVICH, <i>Piano*</i>
DOLORES GRAU, <i>Violin</i>	PAUL MELVIN SHELDEN, <i>Clarinet</i>
DIANE GRAY, <i>Dance</i>	BRUCE PHILIP SILVER, <i>Trumpet**</i>
IRV GREENE, <i>Percussion**</i>	HERBERT SUCOFF, <i>Clarinet**</i>
JOHN M. HARRIS, <i>Piano</i>	MILTON JOSEPH SUTTER, JR., <i>Organ</i>
GRACE HART, <i>Voice</i>	KIRSTIN SYNNESTVEDT, <i>Organ</i>
ELLEN HARWICKE, <i>Piano</i>	VIRGINIA ANN VAN WIE, <i>Piano</i>
EDWARD J. HERKO, <i>Clarinet</i>	STANLEY WALDOFF, <i>Piano</i>
ELISABETH LANZA INFANTE, <i>Voice</i>	EVELYN CORNELIA WEININGER, <i>Piano</i>
SUSAN JACOBSON, <i>Piano</i>	JOYCE WHEELER, <i>Dance</i>
CAROLE YVONNE JOHNSON, <i>Dance</i>	JUDITH VAN CLEVE WILLIS, <i>Dance</i>
MARTIN EDWARD JAMES, <i>Bassoon</i>	KAY FRANCES WINKLER, <i>Voice*</i>
VIRGINIA D. KLEIN, <i>Dance*</i>	PETER MICHAEL YELLIN, <i>Saxophone**</i>
ANNA KONINSKY, <i>Voice</i>	PETER HAROLD ZARET, <i>Violin</i>
STANLEY F. LAIRD, <i>Clarinet**</i>	EDWARD ZOLAS, <i>Piano</i>

MASTER OF SCIENCE DEGREE

ROY EDWARD ALDWELL, <i>Piano</i>	JOSEPH JOHN RABBAI, <i>Clarinet</i>
PHYLLIS C. ALPERT, <i>Piano</i>	MICHAEL ROGERS, <i>Piano</i>
WILSON L. AUGSBURGER, <i>Piano</i>	RONALD JACK ROGERS, <i>Piano</i>
DONALD PAUL BARRA, <i>Composition</i>	JONATHAN SACK, <i>Piano</i>
SAMARAH J. BELLARDO, <i>Piano</i>	MILIVOJ IAN SAMUROVICH, <i>Piano</i>
ERNEST QUON CHEW CHANG, <i>Piano</i>	CHARLES B. SCHIFF, <i>Orchestral Conducting</i>
PETER A. CORAGGIO, <i>Piano</i>	PHILIP JOHN STEELE, <i>Voice</i>
STEPHEN ROBERT CROSBY, <i>Piano</i>	MARY M. STROM, <i>Piano</i>
DAVID DAVIS, <i>Violin</i>	BARBARA SPEER SUCOFF, <i>Piano</i>
DANA HARRIS DIXON, <i>Piano</i>	REIKO TAMARU, <i>Piano*</i>
ALAN FINELL, <i>Piano</i>	FRANÇOIS-JOEL THIOLLIER, <i>Piano</i>
JANET BERYL GOODMAN, <i>Piano*</i>	BYRON RAVENSTEIN TINSLEY, <i>Piano</i>
LINDA SUE GREER, <i>Piano</i>	HOWARD MARTIN VAN HYNING, <i>Percussion</i>
CHARLES TATNALL GRIFFITH, <i>Violoncello</i>	GEORGE A. VAS, <i>Piano</i>
JAMESETTA V. HOLLIMAN, <i>Piano</i>	DONALD LEE WALKER, <i>Piano</i>
ANTHONY GEORGE JAROSZEWICZ, <i>Piano</i>	MALCOLM HOWARD WECHSLER, <i>Organ</i>
RUTH LEEDS, <i>Piano</i>	THOMAS WADE WILLIAMS, <i>Voice</i>
THOMAS McINTOSH, <i>Piano</i>	MARY HARRIET WOODLEY, <i>Piano</i>
STEPHEN GABRIEL MANES, <i>Piano</i>	LYNDON WOODSIDE, <i>Piano</i>
DIANA MITTLER, <i>Piano</i>	M. LOIS WOOLMAN, <i>Piano</i>
GABOR NEUMANN, <i>Piano</i>	ZEINAB YAKOUBOFF, <i>Piano</i>
THOEDORE S. NEWMAN, <i>Composition</i>	DAVID JOHN YEOMANS, <i>Piano</i>
LOIS CAROLE PACHUCKI, <i>Piano</i>	NEAL A. ZASLAW, <i>Flute</i>
SEYMOUR PLATT, <i>Trumpet</i>	

* Complete Requirements August 31, 1962

** Complete Requirements February 2, 1963

SEIKO TAKAHASHI was born in Tokyo and started studying piano with her mother at the age of four. She continued her studies at the Toho Conservatory of Music in Tokyo with Aiko Iguchi and Mr. & Mrs. Motonari Iguchi. In 1958 she won the music competition sponsored by NHK Broadcasting and Mainichi Newspapers, and two years later gave her debut recital in Tokyo.

Miss Takahashi now holds a Fulbright Music Scholarship at Juilliard School of Music where she is a student of Mme. Rosina Lhevinne and Jeanean Dowis.

JAMES WAINNER, American born and trained, has distinguished himself in a variety of operatic and oratorio roles. He has appeared with the Goldovsky Opera Theatre, Little Orchestra Society, Oratorio Society of New York, and the Brooklyn Opera Company, and has toured the United States and Canada, appearing with leading symphony orchestras. This fall he joins the Kansas City Opera Company.

Mr. Wainner was a winner in the 1962 Ford Foundation's Program for Opera Singers. He is a frequent performer on radio and television, and has recorded for RCA Victor and Columbia Records.

GWENDOLYN WALTERS is a graduate of Central State College, Wilberforce, Ohio, where she received Bachelor of Arts and Bachelor of Science degrees. She completed the Master of Arts degree at Western Reserve University in Cleveland. Miss Walters has appeared at the Karamu Theatre in Cleveland, and in April 1962 made her first New York City Opera appearance as Clara in *Porgy and Bess*. She has also presented solo and chamber concerts at the Spoleto Festival in Italy. Her awards include the John Hay Whitney Fellowship and the Marian Anderson Award. At the present time Miss Walters is studying voice with Florence Page Kimball at Juilliard. In addition to her musical activities, Miss Walters is a teacher of retarded children in the New York Public Schools System.

ALLEN WENTT is from the Republic of Panama. He attended the National Conservatory of Panama where he studied with Mme. Martha Spoel, who had been a pupil of Lili Lehman. In 1959 he was awarded a full scholarship at Juilliard School of Music with Mme. Marion Freschl.

Presently Rector of St. Luke's Episcopal Church in the Bronx, Rev. Wentt made his Town Hall debut in November of last year. He holds the Caruso Fellowship for 1962-1963 at Juilliard.

MARILYN ZSCHAU, of Raleigh, N. C., attended the University of North Carolina where she received her Bachelor of Arts degree. As a winner of the Young Artists Competition there she gave a series of eight concerts with the North Carolina Symphony. She also won the Institute of Opera Scholarship at the University, and was a member of the Carolina Playmakers. Last summer she held a full scholarship at the Yale University Summer School of Music and Art.

Currently Miss Zschau holds the Mary Duke Biddle Scholarship at Juilliard School of Music where she is a student of Mme. Lotte Leonard.

The student soloists for tonight's performance were selected through competitive auditions held at the School.

TEXT FOR NINTH SYMPHONY

O Freunde, nicht die se Töne!
sondern lasst uns an genehmere an stimmen
und freuden vollere.

Freude, schöner Götterfunken,
Tochter aus Elysium!
Wir betreten feuertrunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
Was die Mode streng getheilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wers nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bosen
Folgen ihrer Rosenspur!
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen,
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid, umschlungen, Millionen!
Diesen Kuss der Ganzen Welt!
Brüder überm Sternen Zelt
Muss ein lieber Vater Wohnen.
Ihr stützt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such'ihn überm Sternen Zelt!
Über Sternen muss er thronen.

Oh friends, not these tones!
Let us raise a more pleasing and
more joyous strain.

Joy, thou beauteous spark of God,
Daughter of Elysium,
Enter we now drunk with fire,
Goddess, in your radiant shrine!
By your magic is united,
What stern Custom strictly parts;
All mankind are ever brothers,
Where your gentle wings abide.

He who's known the greatest fortune,
Friend unto a friend has been.
He who's won a gracious helpmate,
Join us in our joyful shouts!
But he who holds within his keeping
Only one soul, all his own,
Now let him join us, or steal away,
Weeping from our midst alone.

All God's creatures drink of joy,
From Nature's bounteous cups,
Let the just and let the unjust,
Follow in her road of roses.
Wine, she gave us and sweet kisses,
Friend, she proved unto Death,
Bliss she gave all, e'en the worm
Lo, the Seraph dwells with God.

Glad, as His sun aloft is plying
Through the heavens glorious space,
Now, dear brothers, run your race
As a hero unto victory.

Be embraced, O ye millions!
Here's a kiss for all the world!
Brothers o'er yon starry spheres
Surely swells our loving Father.
Do you fall prostrate, O ye millions?
Do you feel your maker near, oh World?
Seek him o'er yon starry spheres!
Come adore Him where He dwells!

PERSONNEL OF THE JUILLIARD CHORUS

Warren Abrahamson
Robert Antonian
Baruch Arnon
John Atkins
David Aurelius
Dianne Ball
Brenda Bareika
Michael Bassin
Carol Baumann
Yael Bialogorsky
Paula Biran
Holly Birnel
Kenneth Bowen
Jane Bowness
Jo Anne Brieff
Joyce Britton
Tamara Brooks
Warren Brown
Byrne Camp
Martin Cane
Ronald Capicotto
William Cessna
Sylvia Chambless
Donald Chan
Marta Chapelsky
Sondra Clark
Ann Cleary
Myra Cohen
Martha Conzelmann
Theodore Cornell
Morris Cotel
Nathaniel Crossland
William Czerwinski
David DeHaven
Asunción Deiparine
Roseine DeLaney
John DeMain
Arthur DeNero
Patricia Dennis
Nina Deutsch
Mark Dimond
Brian Dykstra
Stephen Elliott
Linus Ellis
Kitty Ferguson

Stephen Flamberg
Diane Fredman
Ferdinand Gajewski
Donald Garcia
Ellen Glickman
Dika Golovatchoff
John Gotjen
Bruce Grant
Theresa Grasso
Eliyahu Greenzweig
Iris Hanisch
Wallace Harper
Margaret Harris
Grace Hart
Henry Hester
Omus Hirshbein
Elisabeth Infante
Monica Jakuc
Richard Jones
Bernard Katzman
Deborah Kaufman
Jung-Ja Kim
Irene Kondra
Laura Lalonde
Monique Laurence
Barbara LeVier
Robert Martin
Madeline Mines
Haruna Miyake
Balazs Monoki
William Moody
Ronald Morebello
Jennifer Muller
Arthur Murphy
Louis Nagel
Marie Nelsen
Sandra Owen
Diane Paris
Charles Parsley
Thomas Pasatieri
Kenneth Perry
Rona Pervil
William Phemister
Anne Phillips
Miguel Pinto
Esteban Pirovano

Paula Biran, *choral assistant*
Beatrice Botty, *choral accompa*

Robert Powell
Elliot Prescott
Hinda Pressman
Mirium Promislow
Joseph Rademacher
Ann Ransom
Paula Rath
Alexander Reik
Jon Robertson
Marsha Rose
Susan Rosenman
Florence Rosenthal
Thomas Rowland
Roman Rudnytsky
Christopher Sager
Roxanne Schmitt
Peter Schroeder
Gloria Schwarz
Mi Kyung Shinn
Jeffrey Siegel
Thomas Simons
Michael Smolanoff
Gitta Steiner
Carl Sundberg
Mary Switzer
Kirstin Synnestvedt
Seiko Takahashi
Etsuko Tazaki
Satomi Tsuji

PERSONNEL OF THE JU

Violins and Violas

Earl Carlyss,
concertmaster
Elliott Antokoletz
Paul Barbuto
Judy Berman
Matitiau Braun
Anker Buch
Stephen Clapp
David Davis
Vincent Edwards
Bruce Freifeld
Anne Fryer
Mauricio Fuks
Mimi Fung
Marc Ginsberg
Anne Greene
Marcello Guerchfeld
Carmel Kaine

Satomi Tsuji
Mary Turner
Hubert Van Putten
Robert Van Velsor
Samuel Viviano
Michael Wagman
Thomas Walsh
Fannie Watson
Francis Whang
Virginia Whitehead
Martha Williford
Charles Wilson
Jack Winerock
Linda Witkind
Yuko Yamaguchi
Marilyn Zondlo
Eva Zuk

CONCERT STRA AND CHORUS

at 8:30

rk City

or for Piano and Orchestra, Opus 15 (1798)
Ludwig van Beethoven

Rondo: Allegro scherzando

Seiko Takahashi, *piano*

INTERMISSION

Symphony No. 9 in D Minor ("Choral"), Opus 125 (1817-1823)
Ludwig van Beethoven

I Allegro ma non troppo, un poco maestoso

II Molto vivace: Presto

III Adagio molto e cantabile

IV Presto; Allegro; Allegro assai

Gwendolyn Walters, *soprano*

Marilyn Zschau, *contralto*

James Wainner, *tenor*

Allen Wentt, *bass*

JUILLIARD CHORUS

Abraham Kaplan, *conductor*

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Bernard Katzman
Deborah Kaufman
Jung-Ja Kim
Irene Kondra
Laura Lalonde
Monique Laurence
Barbara LeVier
Robert Martin
Madeline Mines
Haruna Miyake
Balazs Monoki
William Moody
Ronald Morebello
Jennifer Muller
Arthur Murphy
Louis Nagel
Marie Nelsen
Sandra Owen
Diane Paris
Charles Parsley
Thomas Pasatieri
Kenneth Perry
Rona Pervil
William Phemister
Anne Phillips
Miguel Pinto
Esteban Pirovano

Robert Powell
Elliot Prescott
Hinda Pressman
Mirium Promislow
Joseph Rademacher
Ann Ransom
Paula Rath
Alexander Reik
Jon Robertson
Marsha Rose
Susan Rosenman
Florence Rosenthal
Thomas Rowland
Roman Rudnytsky
Christopher Sager
Roxanne Schmitt
Peter Schroeder
Gloria Schwarz
Mi Kyung Shinn
Jeffrey Siegel
Thomas Simons
Michael Smolanoff
Gitta Steiner
Carl Sundberg
Mary Switzer
Kirstin Synnestvedt
Seiko Takahashi
Etsuko Tazaki
Satomi Tsuji
Mary Turner
Hubert Van Putten
Robert Van Velsor
Samuel Viviano
Michael Wagman
Thomas Walsh
Fannie Watson
Francis Whang
Virginia Whitehead
Martha Williford
Charles Wilson
Jack Winerock
Linda Witkind
Yuko Yamaguchi
Marilyn Zondlo
Eva Zuk

Paula Biran, *choral assistant*

Beatrice Botty, *choral accompanist*

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Matitiau Braun
Anker Buch
Stephen Clapp
David Davis
Vincent Edwards
Bruce Freifeld
Anne Fryer
Mauricio Fuks
Mimi Fung
Marc Ginsberg
Anne Greene
Marcello Guerchfeld
Carmel Kaine
Sarkis Kardalian
Christopher Kimber
Sydney Mann
Peter Mark
Richard Maximoff
Joan Milkson
Takako Nishizaki
Patricia Pats
Delmar Pettys
Martha Potter
James Rapp
Alvin Rogers
Jerry Rubenstein
Virginia Rylands
Ronald Sabaroff
Kenneth Sarch
Haim Shtrum
William Sohni
Sheila Spiegler
Dorothy Strahl
Yoko Takebe
Romuald Tecco
Walter Verderber
Michael Vitale
Peter Zaret
Paul Zukofsky

'Cellos

Richard Amster
Mary Brace
Andre Emelianoff
Edgar Fischer
Ruth Glasser
Einar Holm
Stephen Kates
Gilda Rubinstein
Eugenia Slezak
Robert Sylvester

Double Bases

John Beal
Edgar Gomez
Richard Johnson
Gary Karr
Leonard Lasher

Flutes

Paula Robison
Virginia Sindelar
Margaret Strum
Marjorie Wiener

Oboes

James Byars
Gregory Donovetsky
David Straubinger

Clarinets

Victor Battipaglia
Joseph Rabbai
Gerald Stavisky

Bassoons

Martin James
Burl Lane
Bernard Wasser

French Horns

Eli Hollander
Ralph Holtz
William Karstens
Peter Kline
Lloyd Rosevear

Trumpets

Lawrence Elam
Chandler Goetting
David Kuehn
Alan Rubin

Trombones

Robert Biddlecome
Philip Jameson
Jerry Kuhl

Timpani

Gerald Carlyss

Percussion

Anthony Cirone
Lawrence Jacobs
Rogelio Teran

FIRE NOTICE:

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

DANCE ROUND-UP

A Summary of Events
Seen This Winter

By ALLEN HUGHES

DANCING did not stop in New York during the newspaper strike, and there were few cancellations of previously-announced events. Inevitably, attendance at some of the events that did take place was smaller than it would have been had the newspapers been supplying their normal quota of publicity.

Actually, the most important American dance news during this period was made outside New York when the National Ballet of Washington made its debut in its home city on Jan. 3.

This is the new company established under the artistic direction of Frederic Franklin with the financial backing of Mrs. Jean Riddell. It is Washington's first native professional company, but not the city's only resident professional company. On Dec. 10, the American Ballet Theater opened its first season in the national capital after having moved there from New York.

It remains to be seen how closely Ballet Theater will attempt to identify itself with the city that has now undertaken to guarantee its support.

The very first production the company put on a Washington stage after moving there was a stillborn, styleless runthrough of "Princess Aurora."

Fortunately, the first program also included "The Combat" and "Etudes," both of which were danced decently and effectively, and a trifling pas de deux from "Gayane" danced by Dame Margot Fonteyn and Victor Rona. Mr. Rona is a Hungarian who had not been seen previously in this country. He is ruggedly handsome, and exhibited a commanding stage presence, but he did not appear to be an extraordinary dancer.

Good Ensemble

When the smaller (25 members) National Ballet made its debut three weeks later, it impressed this observer as an efficient, cohesive ensemble. Mr. Franklin found eight of his dancers in the non-professional Washington Ballet, absorbed several from the inactive Ballet Russe de Monte Carlo, picked up a male soloist from the San Francisco Ballet, and completed the lot with a few individuals from other sources.

Here in New York in December, 68,000 people saw the New York City Ballet in a 26-performance season that extended over slightly more than two weeks. It was a season of "The Nutcracker," and the company's first performance, at least, was full of charm, vitality and grace.

Dance made its formal debut at Lincoln Center on Jan. 5, when José Limón and Company were presented in a Saturday matinee performance of "The Moor's Pavane" and "Missa Brevis" in Philharmonic Hall. Despite the shortcomings of the concert auditorium as a dance theater, which it was never intended to be, the performances of Limón's two best works came off well.

Elsewhere — at the Fashion Institute of Technology, Hunter College, Judson Hall and the YMHA — there were modern dance programs given by various choreographers with their own companies.



Fred Fehl

RETURN OF THE "DREAM"—Beginning Friday, the New York City Ballet will give seven consecutive performances of "A Midsummer Night's Dream." In this scene, Arthur Mitchell, as Puck, dances with the lovely supernatural inhabitants of the forest.

James Waring and Company (including Miss Rainer) devised a program around "At The Hallelujah Gardens," a series of "events" that comprised a profusion of sight gags, costume changes, antic dance, serious dance, spoken nonsense and much more. There was no logic at all in any of this and therefore no shape. It was the sort of thing that should run as a continuous entertainment to be walked in and out of at will. Because this could not be done at Hunter (the audience not knowing how long it would last), it became a bit trying as a "work" to be sat through. But it was full of zany invention and good, clean fun.

In the Sanasardo-Feuer Dance Company program at Hunter Playhouse, Mr. Sanasardo took a giant stride in the direction of lyricism in his choreography "Opulent Dream." Here, a promising command of the craft of dance composition went well with lush music by Scriabin and a riot of hot pinks, reds, purples

and greens in the decoration. The New Dance Group Studio presented two absorbing programs in Kaufmann Concert Hall. The first was distinguished by a revival of Anna Sokolow's "Rooms," a haunting depiction of the inability of human beings to make meaningful contact with each other. Of the three premieres in the second program, Sophie Maslow's "Poem" was an instant hit as a theater work. It combined spoken excerpts from Lawrence Ferlinghetti's "Autobiography" with music by Duke Ellington and jazz dance styles. Miss Sokolow was represented by eloquent abstract choreographic essay to Bach's Suite No. 5 in C minor for unaccompanied cello. This had a magnificent slow pas de deux danced in unison by four couples.

At the Henry Street Playhouse, Alwin Nikolais introduced his latest full-length work, "Imago," which ends its six-week run with the performance this evening. The astonishingly inventive Mr. Nikolais has again created an admirable fusion of movement, color, creative lighting, highly original costuming and electronic sound.

A series of Hindemith programs at the Juilliard School of Music included two significant dance presentations. One was a revival of Martha Graham's "Heriade." It was danced by Ethel Winter (in the role originally danced by Graham) and Linda Hodes (in the part originally taken by May O'Donnell).

José Limón created a new work to Hindemith's score "The Demon," which was composed in 1924. Mr. Limón scrapped the old scenario for the piece and created a novel one of his own, which questions the true identity of Lucifer and the Archangel. The 35-minute work has the makings of a good dance piece, I think, but some of these were pretty well hidden from view by Malcolm McCormick's obtrusive set and needlessly fanciful costumes.

BALLET MOVES TO LINCOLN CENTER

ONE year and 16 days from today, the New York City Ballet will perform for the first time in the New York State Theater at Lincoln Center. The occasion promises to be glamorous and exciting.

Philip Johnson has consciously tried to create an elegant theater, and because he is an architect who cares very much about the dance, he will surely have done as much as he can to enhance it. He worked closely with George Balanchine and Lincoln Kirstein, the inventors and directors of the New York City

existence. Most of its members have been dancing like the lithest, bravest angels you could wish for.

Many of the corps members, in particular, I would say, deserve medals for bravery in action. During the first week of the current series of performances, it was almost touching to see the girls and boys in the back row looking nervously at each other's feet trying to figure out what came next.

Insufficient Rehearsal

Why was this necessary? Well, they had obviously had

has pushed him into action without the preparation he needed.

It is, indeed, a shame that a ballet company of such artistic excellence should be so careless with its day-to-day operations.

Take the shambles of the programs within the past two weeks. For a few days, at least, the programs and casting changed so fast that no one seemed to know what was going to be given when the curtain opened. Accidents do happen in emergencies do occur, but experienced, professional organizations plan for them in advance.

Works that must be prepared

got Fonteyn and Victor Rona. Mr. Rona is a Hungarian who had not been seen previously in this country. He is ruggedly handsome, and exhibited a commanding stage presence, but he did not appear to be an extraordinary dancer.

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Elsewhere — at the Fashion Institute of Technology, Hunter College, Judson Hall and the YMHA — there were modern dance programs given by various choreographers with their own companies.

Comic "Train"

On Dec. 16, Lucas Hoving introduced two new works in his program: "Parades and Other Fancies" and "Has The Last Train Left?" The "Train," done to an electronic score by Henk Badings, struck this reviewer as being possibly the most successful creation Mr. Hoving has produced thus far. Its tone is comic, and it is sometimes wistful, often broad in its comments on human foibles.

On Jan. 12, Jeff Duncan made his official debut as a choreographer with a company of his own. A young alumnus of the Limón and Anna Sokolow companies, Mr. Duncan offered as his major opus a long, long series of tortured solos by several dancers. This was "Wineburg Portraits." There were intermittent flashes of imaginative invention in Mr. Duncan's choreography and dramatic effects, but not enough to compensate for the formal flaws of his pieces. And, to tell the truth, there was not a great deal of variety in the dance movements he used.

I had no better time anywhere that at two "far out" entertainments given under the heading of dance in opposite ends of town. The first, in the gymnasium of Judson Memorial Church on Washington Square, was a free-for-all led, apparently, by Yvonne Rainer, though she was only one of eight choreographers who contributed to the program.

A lot of what went on there had little to do with dance as I understand it, but I was intrigued all the same. Instance: Miss Rainer set twelve people to running—gently—to a choral excerpt from what I assumed to be Berlioz' "Requiem." They just ran here and there, stopping only to huddle on occasion, but they were so quiet, orderly and dignified about it that I began to wonder "Well, why not?" After all, no one thinks it strange when George Balanchine has the New York City Ballet crawl through a movement of "Ivesiana."

Uptown, at Hunter College,

(including Miss Rainer) devised a program around "At The Hall-leluah Gardens," a series of "events" that comprised a profusion of sight gags, costume changes, antic dance, serious dance, spoken nonsense and much more. There was no logic at all in any of this and therefore no shape. It was the sort of thing that should run as a continuous entertainment to be walked in and out of at will. Because this could not be done at Hunter (the audience not knowing how long it would last), it became a bit trying as a "work" to be sat through. But it was full of zany invention and good, clean fun.

In the Sanasardo-Feuer Dance Company program at Hunter Playhouse, Mr. Sanasardo took a giant stride in the direction of lyricism in his choreography "Opulent Dream." Here, a promising command of the craft of dance composition went well with lush music by Scriabin and a riot of hot pinks, reds, purples

The New Dance Group Studio again created an admirable production of movement, color, creative lighting, highly original costumes and electronic sound. A series of Hindemith programs at the Juilliard School of Music included two significant dance presentations. One was a revival of Martha Graham's "Heriade." It was danced by Ethel Winter (in the role originally danced by Graham) and Linda Hodes (in the part originally taken by May O'Donnell).

Of the three premieres in the second program, Sophie Masson's "Poem" was an instant hit as a theater work. It combined spoken excerpts from Lawrence Ferlinghetti's "Autobiography" with music by Duke Ellington and jazz dance styles. Miss Sokolow was represented by eloquent abstract choreographic essay to Bach's Suite No. 5 in C minor for unaccompanied cello. This had a magnificent slow pas de deux danced in unison by four couples.

At the Henry Street Playhouse, Alwin Nikolais introduced his latest full-length work, "Imago," which ends its six-week run with the performance this evening. The astonishing

has pushed him into action without the preparation he needed. It is, indeed, a shame that a ballet company of such artistic excellence should be so careless with its day-to-day operations. Take the shambles of the programs within the past two weeks. For a few days, at least, the programs and casting changed so fast that no one seemed to know what was going to be given when the curtain opened. Accidents do happen in emergencies do occur, but experienced, professional organizations plan for them in advance. Works that cannot be prepared for performance in the available rehearsal time should not be scheduled, and programs should be planned so that an injury to a performer does not call for a wholesale shuffling of works and casts.

Public Patience The public has been willing to forgive the company for the inconveniences and disappointments at the City Center, but it may not be so patient in the grander setting of Lincoln Center. There are to be 20 weeks of New York City Ballet performances annually there, and 20 weeks of the organizational chaos we have been having recently would be too much to bear.

The company's seemingly casual attitude about the condition of its familiar works may result from devoted concentration on the new ones. We are certainly not against the new, but it sometimes seems that repertory pieces suffer too much. Of the three new works the company is presenting this season, the first two have not been masterpieces. One, John Taras' "Arcade," to Igor Stravinsky's Concerto for Piano and Wind Instruments, is essentially an amiable, decorative exercise for male dancers. Mr. Balanchine's "Bugaku," to a new score by Toshiro Mayazumi, has a beautiful set and lovely tutus, but as a whole is an unfortunate stylistic mishmash. Some Japanese viewers, I am told, are offended by it, and well they might be. Its "second-act" bikini costumes are very pretty, but they and the erotic choreography that goes with them do not constitute tasteful gestures of friendship towards an ancient culture.

Fortunately, the greatness of the New York City Ballet, and of George Balanchine, is not brought into question by this list of complaints. It is rather because the company and its director are so great that we feel especially upset when things do not run the way they should. Therefore we raise this urgent plea: More thoughtful planning, please.

A. H.

BALLET MOVES TO LINCOLN CENTER

ONE year and 16 days from today, the New York City Ballet will perform for the first time in the New York State Theater at Lincoln Center. The occasion promises to be glamorous and exciting.

Philip Johnson has consciously tried to create an elegant theater, and because he is an architect who cares very much about the dance, he will surely have done as much as he can to enhance it. He worked closely with George Balanchine and Lincoln Kirstein, the inventors and directors of the New York City Ballet, in preparing the plans for the theater, and it seems safe to assume that its stage area, lighting facilities, and so on, will be as nearly ideal as possible for dance usage.

Meanwhile, the ballet company is still playing in the "barn," the cavernous but lovable City Center, which has little to recommend it in ideal theater terms, but which is a national landmark in the young history of American dance and opera development.

In the current spring season, which is running this year from March 12 through April 21, the New York City Ballet has looked stronger, I think, than ever before in its 15 years of

existence. Most of its members have been dancing like the lithest, bravest angels you could wish for.

Many of the corps members, in particular, I would say, deserve medals for bravery in action. During the first week of the current series of performances, it was almost touching to see the girls and boys in the back row looking nervously at each other's feet trying to figure out what came next.

Insufficient Rehearsal

Why was this necessary? Well, they had obviously had less than the minimum amount of rehearsal required to learn the dances they had to do. They did them nevertheless, and, because they are so expert technically and so courageous, did them amazingly well.

André Prokovsky, the new principal dancer from France, has been less fortunate. He has had no opportunity to do time in the back row and no one to watch when dancing a solo or partnering one of the leading female dancers. As a result, he has looked pretty bad on occasion, though his technique seems very strong.

If the public is wise, it will not blame Mr. Prokovsky. It is the company management that

DANCE PROGRAMS OF THE WEEK

NEW YORK CITY BALLET

CITY CENTER, 131 West 55th Street. Evenings at 8:30 P.M.; matinees on Saturday and Sunday at 2:30 P.M.; no performance on Monday.

Today—(Mat.) Scottish Symphony; Bugaku; Interplay; Stars and Stripes. (Eve.) Serenade; La Sonnambula; Bugaku; Raymond's Variations.

Tuesday—Orpheus; Movements for Piano and Orchestra (premiere); The Cage; Apollo.

Wednesday—Swan Lake; Agon; Movements for Piano and Orchestra; Firebird.

Thursday—Arcade; Apollo; Liebeslieder Walzer.

Friday—A Midsummer Night's Dream.

Saturday—A Midsummer Night's Dream. (Mat. and Eve.)

OTHER EVENTS

Today

HELEN McGEHEE, Art and Design Auditorium, 57th Street and 2d Avenue, 2:45 P.M. With members of the Martha Graham Dance Company and the Juilliard Dance Department. Undine; I Am the Gate; La Intrusa; Nightmare; Incursion.

ALWIN NIKOLAIS DANCE COMPANY, Henry Street Playhouse, 466 Grand Street, 8:30 P.M.

Imago, a new dance-theater production with choreography, costumes, lighting and electronic score by Alwin Nikolais.

PAUL SWAN, 939 Eighth Avenue, 8:30 P.M. With Richard Neely, pianist. Glimpse of Chinese Theater; Persian Poem; To the Slain Heroes; Movements Seen and Unseen in Nature; Nostalgic Oriental; Temple Bells Are Ringing.

Tuesday

SUZUSHI HANAYAGI, Fashion Institute of Technology, 227 West 27th Street, 8:30 P.M.

Tracer (premiere); Wood Grain (premiere); Nine Heads 1,000 Eyes 990 Hands 6 Legs (premiere); Womb; Action.

AN EXPRESSION OF TWO ARTS, 102 West 29th Street, 8:30 P.M.

Mikhail Santaro and Charles Waldman and Company: Composition to Music I for Evolutions; Saints, Sinners and Scribbles; Reeds and Gargoyles.

Wednesday

LOUISE DELCENA AND COMPANY, Educational Alliance, 197 East Broadway, 8:30 P.M.

Ethnic dances to African, and West Indian music, blues, spirituals, and penny-whistle tunes.

Saturday

AN EXPRESSION OF TWO ARTS, 102 West 29th Street, 4 P.M. and 8:30 P.M. Repeat performances of Tuesday's program.



Isamu Kawai
Suzushi Hanayagi

Walter Terry on Dance

Some to Recall,
Some to Forget

The long newspaper blackout drew a veil over dance performances and news events far too numerous to review in detail. True, there were some performances whose perpetrators might well be grateful for the journalistic stillness and these we shall permit to remain unidentified. But others warrant mention, for although the dance season had its peak in the fall and is just now duplicating it through the spring, there were important dance highlights that cannot be overlooked.

The New York City Ballet, for example, following its triumphs in Europe and in the Soviet Union, returned for its annual holiday season of presentations of "The Nutcracker." Because the company's home theater, the New York City Center, has a potent mailing list built up over the years and because "Nutcracker" was advertised before the newspaper strike, the season was almost a sell-out. The company is back again at the City Center (it opened March 12 and will be there through April 21), this time for a repertory season featuring three new works, two by George Balanchine and one by John Taras; two revivals; an Easter season of "A Midsummer Night's Dream" and the addition to the roster of a fine new male dancer from Europe, André Prokovsky, a Balanchine discovery.

Genius and Skill

A resumé of the New York City Ballet season will come along next week. For the present, let it be said that the company is dancing superbly; that Balanchine's Japanese-slanted "Bugaku" boasts a fascinating wedding-night duet and that the engagement seems, more than ever before, to illumine the choreographic genius of Balanchine himself along with the skill of his dancers in giving performing substance to his creative images. John Taras' new "Arcade" (to music of Stravinsky) is an absorbing, if sometimes obscure, addition to the repertory.

Incidentally, the New York City Ballet has just been engaged as the resident dance company for the New York State Theater in Lincoln Center. The company, slated for 20 weeks each year (under a two-year contract), will

open the new theater April 23, 1964, just one day after the opening of the World's Fair in New York.

Now, in brief, other highlights of performance news during the blackout. Speaking of Lincoln Center, the first dance event took place there in January when José Limón and his company gave "Missa Brevis" and "The Moor's Pavane" in Philharmonic Hall. The program was a marked success, so much so that Lincoln Center directors plan further modern dance events in the same auditorium. At the Juilliard School of Music (which will ultimately become a part of the Lincoln Center complex), two programs devoted to music of Paul Hindemith were given earlier this month. At one, Limón offered a dance piece and at the other, a Martha Graham creation was featured.

A Couple of Swans

During this period, the National Ballet Company, with headquarters in Washington, D. C., made its local bow at Brooklyn College. The troupe, headed by Frederic Franklin, turned out to be a handsome and excellently disciplined corps. Its "Swan Lake" (Act II) was neat and tidy and stylish, a symbol and a promise of Mr. Franklin's long-known skill as a ballet master and director. Yet another Act II "Swan Lake" came along when Ballet Arts presented it recently on a program featuring newer pieces. But interest was centered on the old work since Nina Stroganova emerged from retirement to dance a sturdy and effective Swan Queen.

Abroad, the Robert Joffrey

Ballet, touring the Middle East under the auspices of the U. S. State Department and with the sponsorship of the Rebekah Harkness Foundation, enjoyed unprecedented successes in every city played during an arduous tour. The youth of the personnel and the varied repertory elicited critical and public enthusiasm everywhere.

The Foo Hsing Theater, that marvelous troupe of child-actor dancers from the Republic of China, returned to Broadway, after the strike began for a return engagement. Business was poor but those present shouted enthusiasm for a remarkable dance-theater event which, earlier, had attracted capacity audiences.

Final quickies include the



Gloria Govrin (as Hippolyta) and members of the corps in George Balanchine's full-length ballet extravaganza, "A Midsummer Night's Dream," slated for an Eastertime run at the City Center.

following: Marc Platt created a delightful ballet based on the paintings of Degas for his Radio City Music Hall Corps de Ballet; Alexandra Danilova choreographed the ballet for the Metropolitan Opera's new production of "Adriana Lecouvreur" and, within the limitations imposed by libretto and score, did an attractive job—the premier danseur, in his Met opera debut, was Igor Youskevitch; Alvin Nikolais and his Henry Street Playhouse Dance Company introduced Mr. Nikolais' new "Image" (which can still be seen

tonight at the Playhouse).

Alicia Markova, Britain's great ballerina and long a fixture on the American ballet scene, announced her retirement as she embarked upon a new career as coach teacher and newly appointed director of the Metropolitan Opera Ballet; in Paris, the great Russian ballerina of an earlier age, Olga Prebrenjenska, died in her 90s; in Moscow, a famous colleague, Ekaterina Geltzer, whom (it is said) the hero of "Peoples' Artist" created by the Soviet government, died in her 80s.

DANCE NOTES

"Dance Magazine" has announced that the winners for this year in its annual awards are Dame Margot Fonteyn, prima ballerina of Britain's Royal Ballet; Bob Fosse, choreographer of Broadway musicals, among them the current "Little Me" and "How to Succeed in Business Without Really Trying"; Isadora Bennett, for 30 years a major publicist, agent, manager, producer and writer in the dance field.

Theodora Wiesner, director of dance at Brooklyn College, where she is an associate professor, has been appointed director of the School of the Dance at Connecticut College, New London. During summer sessions, since 1949, Dr. Wiesner has been an administrative assistant at the School of the Dance in New London but this year, beginning July 1, she will assume full direction of the summer dance session including the annual American Dance Festival. Dr. Wiesner succeeds Jeannette Schlottmann, director of dance at Connecticut College since 1958, who is leaving to join the dance faculty of Barnard College.

The Metropolitan Ballet Studio, founded by John Gutman and now under the direction of Alicia Markova, will give six performances this week, Monday through Wednesday at 10:45 a. m. and 1:30 p. m. at Town Hall for audiences composed entirely of public school children.

Paul Draper

By Walter Terry

You just can't beat Paul Draper. Not only is he the most proficient and polished tap dancer I know of but he is also a tapster who dares to invade serious music circles and winds up winning greater applause for the musicality of his tread than the musicians themselves receive for their playing. Saturday afternoon, Mr. Draper was one of the guest artists at a "Concerto Concert" presented in Town Hall by the New Chamber Orchestra.

His first offerings consisted of selections from the third and seventh symphonies of the eighteenth-century English composer William Boyce. With charm and uncommonly perceptive taste, he captures the form and qualities of the music not only with his rhythmic taps (never noisy, always impeccable in loudness or softness ranges) but with the style of body movement also. Thus, he concluded one very stately musical statement with a courtly bow to the floor and in another Boyce excerpt, he mirrored the lilt, the "upness" of sound with rollicking steps which might suggest a lively pre-classic dance form, say, a gigue or a rigaudon.

But every one of Mr. Draper's dances to the Boyce musical movements was a delight. Much less effective, however, was his choreographic viewing of the second movement of Debussy's String Quartet in D Minor. The foot rhythms were fine, but the body movements, which attempted to associate themselves with the haunting, somewhat mystic moods of the music, seemed contrived. But in honesty, I must confess that Todd Bolender's choreography (to the Debussy quartet) of the successful ballet "The Still Point" is so firmly planed in my memory that other movement designs to the same music seem to pale by comparison.

Mr. Draper, of course, was completely in his own province with his "Sonata for Tap Dancer" (unaccompanied), which was added to the program. Here, he gave us of his virtuosity (his tap-pings cannot be topped by the foot-beats of a flamenco master), his elegance (there is no place for gangling razzmatazz in his balletic posture), his wit and his command of form (both choreographic and musical). He displayed in his dancing everything from an aristocratic version of the old soft shoe to fabulous cadenzas of taps. The audience cried "Bravo!" and quite rightly. Mr. Draper was superb.

was sloppily performed and ended up a cacophonous lump of noises.

Yoko Matsuo, a fine violinist with a pearl-like tone, played the Mozart Concerto No. 4, K. 218, with warm grace and a refreshing vigor. By the time pianist Vera Tisheff was heard, however, the orchestra had taken to rambling, so that her sensitive playing and intimate conception of Mozart's Concerto No. 14, K. 449, were seldom effective.

JUDITH ROBISON.

Yuriko—Seeking

A Style

Yuriko, long a soloist with the Martha Graham company, has been testing her own choreographic responses in recent years and the latest program of her own works was given Saturday night at the 92d St. Y. M. and Y. W. H. A. The diminutive and highly gifted dancer has been seeking ways to fuse or relate, in choreographic terms, her Japanese heritage and America's contemporary dance. To date, she has been only very sketchily successful.

In many of her dances, especially those passages designed for herself, rather than for the dancers in her group, Grahamisms are all over the place. In Saturday's program, however, there were fewer than in the earlier programs and more signposts indicating that she was on the way to finding a style of her own.

"Flowers for Me," a new piece, exemplified Yuriko's choreographic progress, for although it was too busy with too many movements, these movements were often both original in form and dramatic in appeal. Here at last, she seemed to be applying the dynamic of the Graham technique without using Graham gestures and to be adapting the ritualism of Japanese dance-drama to a universal theme, the visions of the dreamer attacked by nightmares, subjected to inconsistencies, terrified by the promise of death.

A second novelty, "Life of a Tree," also reflected Yuriko's freeing of herself from past associations, for it too was fresh and unforced. Unfortunately, it turned out to be, after a beginning which had some interesting churning actions, as if the secret pulses of life were giving birth to a plant, a too placid essay in motion.

A revised "Shochikubai" (Pine, Bamboo and Plum), and other dances seen in earlier concerts, including one of her most effective creations, the richly Oriental and eerie "The Ghost," were also given.

The assisting dancers in Yuriko's group appeared through the courtesy of the Martha Graham Company and of these, Clive Thompson who was featured, was particularly impressive.

WALTER TERRY



Paul Draper

another choreographic try on her own and last night, another top-flight Graham dancer, Helen McGehee appeared in dances of her own devising. Too bad.

Miss McGehee and her dancers (drawn from the Graham company and from Juilliard) offered a program of five pieces and every one danced beautifully. Miss McGehee herself was a whiz, as she always is, in technical matters. In "Undine," for example, her one-leg balances were remarkable as she swayed as if motivated by the ebbs and rises of the sea. But this was sheer technique. Where was the tragic figure of Undine? It just wasn't there.

In "I Am the Gate," with its Cassandra figure, Miss McGehee reproduced movements we have all seen Miss Graham herself do with splendor and power and purpose. Miss McGehee made them clichés. With "La Intrusa," created more than a decade ago, she selected the vivid theme of Death striking first a youth and then the girl he loves, and somehow, the choreographer made it seem pallid beyond belief. Every one moved correctly, even beautifully but drama, emotion, concern were conspicuous by their absence.

And so it went at this Helen McGehee recital. All was disciplined, the costumes were attractive, settings and lighting were tasteful, scores (in the main) were generally interesting but the atmosphere was leaden and that "urgency" of action which is at the core of Miss Graham's art was missing in the work of her disciple. Miss McGehee, whom I deeply admire as a dancer in the Graham repertory, probably won't believe what I say about her choreographic efforts, for a good-sized audience applauded her warmly but I hope she hearkens to the sound as encouragement for what she might one day do and not for what she has done.

WALTER TERRY

Helen McGehee

No Choreographer

Martha Graham has a company of dancers so skilled technically and so handsome in appearance that she is the envy of other dance leaders the world around. And Miss Graham of course, through the genius of her choreography, makes her dancers appear to be truly "Acrobats of God" (the title of one of her creations). They are, then, superb dancers but this does not necessarily mean that they are any great shakes as choreographers. This past week end has indicated that. On Saturday, Yuriko, made

By JOHN ROSENFELD

The Southwest's first regional ballet festival, held a week ago in Austin, exposed the desirability, needs, potentials and built-in afflictions of the movement. The Austin Ballet Society with Hoyle Osborne as president was gallantly the guinea pig.

To discuss the matter intelligently, one must accept the premise that the dance is a vital form of art and dancers will dance and teach others to dance. The dancer is to the ballet what the violinist is to a whole orchestra or the vocal soloist to the chorus. More aptly, what the vocalist is to grand opera.

The needs of a regional or local ballet movement are simple. They are cooperation of all studios and subsidy in the form of voluntary, not tax-fund, support. All ballet, even the simplest, is costlier than almost any other form of esthetic theater.

Opera can survive an aged, croaking comprimaria. An orchestra puts up with weaknesses some conspicuous. Dramatic magic can be made with 5 per cent means and 95 per cent imagination. But there is no such thing as a tolerably mediocre ballet. Ballet must be distinguished or unendurable.

THERE IS NO such thing, either, in rich, artistically undernourished America as a fixed ballet. Two major touring companies are sometimes things, more fixed in repertoire than in principals. The New York City Ballet tours infrequently because it has priced itself out of the concert market and is, essentially, an "ad hoc"

THIS WASN'T an ignominious start of a Southwestern regional ballet festival idea. Austin was valiant about it, taking on liabilities to \$7,500. This did not include the costs to each company for its own transportation and production.

The Houston Youth Symphony Ballet will be hosts in 1964 and the Dallas Civic may take over in 1965. The Dallasites wanted more time to spread the notion here and to consolidate forces.

Regional drama and symphonic activity has replaced the withering of "the road"; that is, touring from New York. The ballet must do something like this if most of the United States is to have ballet as part of life's experience.

organization differing from season to season often within the same year.

The best ballet seen in America are from Moscow, London and now and then Copenhagen, Stockholm and Leningrad. All are companies with heavy state subsidies.

America's answer to them must be ballet companies at the local level with each as elaborate as resources will permit. Undoubtedly, these will have to start as little theaters of the dance with pay for everybody except those who count—the performers. Accompanying orchestras will not come free, nor the scenery nor the theater.

As with many community orchestras and with the community drama movement, the artists themselves have faced up to this unequal distribution of the means for the sake of breathing life into an art. By this method the United States has accumulated a diffuse but salient "national theater" and more symphony orchestras per population than any other nation in the world.

MOST CITIES have many prospering dance studios and capable teachers. They are so fiercely competitive that a civic ballet society rarely enjoys the participation of all or more than the participation of one dominant good studio.

This complaint is universal. Somehow, an honor roll system must be established, if at all possible, whereby a studio can be part of the whole but retain its identity. This reads more easily than it is done.

Amarillo, the Houston Civic, the House Junior Symphony Ballet, the Tulsa, Austin and Dallas Civic Ballets were represented at the Austin festival. Their longish evening of full-blown ballets was well-attended.

By organization rule, all danced to taped symphonic music which

Viewing Ballet At Local Level

had its disadvantages. It deprived the dance of flexibility which may or may not make up for well-reproduced symphonic sound and freedom from the tinkling piano thrall.

The Amarillo contribution was large ceremonial. The Houston Civic gave an overblown historical pageant of Texas with only a little that passed for advanced dancing or interesting choreography. There were six flags to applaud, though.

Tulsa offered a plotless version of fin de siècle Paris after "Gaité Parisienne" with interesting solo work by the professional head, Moscelyne Larkin, and her husband, Roman Jasinski.

The most "creative" episode came from home with the benefit of home-based scenery. It was the Austin Civic Ballet's adaptation of Thomas Mann's "The Transposed Heads." Mary Margaret Combs of Austin and Ron Poindexter, borrowed from the San Francisco Ballet Company, were twinkling stars. Barbara Carson's choreography went to pieces in the final scene but was, otherwise, inventive and sophisticated. She had the corps de ballet which could dance it.

The Dallas Civic Ballet, directed by Don Cranford, showed the highest level of ensemble dancing. The subject was "Rhapsody," an abstraction of "modern classicism" along Balanchine lines. Inspiration for the colorful costumes obviously was "Ballet Imperial." Anne Etgen, professional, and William Atkinson, her husband and partner, interwove exciting pas de deux. The scenery included two Peter Wolf chandeliers and false proscenium frames which made the ungainly Austin Municipal Auditorium stage look more human.

Dance June '63

A Program of Ballet Juilliard Concert Hall April 5, 6, 1963

A successful, though not unconventional, balletic treatment of the Electra story, *House of Atreus*, was premiered by the Juilliard Dance Ensemble. Choreographer Grant Strate's use of Ginastera's String Quartet No. 2 was imaginative, dramatic, and exceptionally aware musically. Employing a band of furies, led by talented Margaret Black, to connect dramatic episodes and build emotional pitch, he managed to compress the complicated story to a series of brief, significant encounters. Movement was a mixture of modern and ballet, the furies, appropriately, for their more abstract purposes, bearing the ballet burden. Paula Kelly as Clytemnestra, Carolyn Brown as Electra, and Morris Donaldson as Orestes were particularly outstanding.

Anthony Tudor's could-be witty "dance arrangements," *A Choreographer Comments* and *Dance Studies (Less Orthodox)* from *Gradus ad Parnassum*, were the flanking numbers on the program. Though the dancers were not always technically up to the task, they made the excursion, from the kaleidoscopic 587 arabesques of the first "arrangement" to the final plethora of polite bows in the second, enjoyable.

M.M.

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NEW YORK TIMES, SATURDAY, APRIL 6, 1963.

BALLET BY STRATE SEEN AT JUILLIARD

Canadian's 'House of Atreus'
Marks Him as Dramatist

By ALLEN HUGHES

A new dramatic ballet of considerable promise was given its premiere last night by the Juilliard Dance Ensemble in the Juilliard Concert Hall.

The work, "House of Atreus," was choreographed by Grant Strate of the Canadian National Ballet. Mr. Strate has been in New York for several months as a recipient of a grant from the Canada Council.

His treatment of the story of Electra suggests that he is a choreographer to be reckoned with from now on. He has shown in this work that he has strong dramatic instincts and the capacity to communicate them. Furthermore, he seems to know how to keep his dancers dancing while telling a story.

Though he comes from a company that specializes in classical ballet and from a country that is not known for "modern dance," Mr. Strate's "House of Atreus" is so close to the "modern dance" idiom that it could move into the repertory of Martha Graham's company without seeming misplaced.

This is not to imply that "House of Atreus" is a full-blown masterpiece. Indeed, it has one great drawback that severely limits its effectiveness.

Ginastera Score Used

This has to do with the music. Mr. Strate has used Alberto Ginastera's String Quartet No. 2, which is an excellent score, and one full of the kind of musical drama needed for this ballet.

Unfortunately the score is too short to allow the choreographer all the time he needs to comment on the implications of the story. Also, being a conventional four-movement work, it has the customary stops and

starts between movements that interrupt the choreography just when it should keep going.

The quartet that played the piece (very well) even stopped for considerable tuning along the way. The choreographer had tried to bridge these gaps with silent movement, but this did not solve the problem.

If "House of Atreus" is to live the life it merits, it will surely need a seamless score and a longer one. If Ginastera is not willing to adapt his splendid music for the purpose, Mr. Strate will have to look elsewhere — and probably see his ballet suffer in the process.

This performance was distinguished by the presence of Carolyn Brown in the part of Electra. It seemed too bad that she was not given the part of the child Electra as well as that of the mature character, for with her acting ability, she could surely have made the character believable from start to finish.

The one dancer in toe shoes in the ballet was Margaret Black, who was strong as the Leader of the Chorus. The cast also included Chase Robinson, Paula Kelly, Morris Donaldson and Lawrence Berger.

The program began and ended

with Antony Tudor's witty "dance arrangements." These are technical studies that could be called "ballets" if a lesser choreographer than Mr. Tudor had made them. They are "A Choreographer Comments" (to Schubert's Octet in F) and "Dance Studies — Less Orthodox" (to excerpts from Elliott Carter's Eight Etudes and a Fantasy for Woodwind Quartet).

The entire program will be repeated tonight.

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Stage Works by Paul Hindemith
Juilliard Concert Hall
March 13-16, 1963

This magazine's head critic once wrote that without their creator "Martha Graham's epoch-making solos . . . would lose the strange, almost mystical concentration, the uncompromising sincerity, the powerful physical drive, the dual sense of doom and hope." She was right. But since the works are, as Miss Hering also noted, "choreographically sound," they lose none of their theatrical validity.

Ethel Winter danced Miss Graham's role of a woman facing her destiny in the "duet-solo" *Herodiade*, a work of immense concentration and economy of movement. Linda Hodes was her attendant. Curiously, one was more emphatically aware of Miss Graham than if she had been dancing herself. Her imprint was unmistakable — in gesture, timing, even in hairdo. Miss Winter, so far as she was able, reincarnated Miss Graham. Her performance was, nonetheless, intrinsically moving, particularly for those who had never seen Miss Graham. She was a less intense, more womanly woman, less driving than driven. Her movements were the same angular slashes, but her expression was softer. She melded more naturally with the rounded, sweeping movements of Miss Hodes.

With the different dancers one could begin to see, not simply Martha Graham, in no matter what role, but a separate piece of dance expression. In time it may be possible to see a completely independent and personal interpretation.

Herodiade was infinitely more "choreographically sound" than José Limón's new treatment of *The Demon*, a work Hindemith composed in 1924. Based on the premise that Lucifer and his cohorts were victorious in the celestial war of long ago, it presents a "Parade of Sins" and a "Confrontation" between the Demon and Archangel in order to raise the question of "who and what is good or evil."

Despite Malcolm McCormick's striking and somewhat surrealist sets and costumes, it was a work of low intensity and slight dramatic impact. Mr. Limón as "the Demon who may not be a Demon but is a Demon" constantly recalled Mr. Limón in one of his many other guises. Lucas Hoving as "an Archangel who may not be an Archangel but is an Archangel" was costumed in the reverse image of Paul Taylor's insect, gold instead of black, and was as-

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REVIEWS (Cont'd from p. 31)

signed pawing gestures that made of him an oddly animalistic archangel. Various Votaries of Lucifer and accumulated Angels were weakly characterized, perhaps in an attempt to carry out the work's underlying ambiguity, but more likely through lack of definitive movement. What must have been the Priestess (and if so, danced by Betty Jones) wore a huge oysterlike headpiece right out of *Alice in Wonderland* that she opened and closed periodically. Someone else wore an ostrichlike ruff. All except the silver Demon and the golden Archangel trailed wisps of scarves.

The Archangel's entrance suspended in a rope cradle was extremely effective, as was Mr. Limón's first appearance caught in the apertures of a giant cobwebby stage hanging, but these "stills" were isolated images. The work as a whole sprawled.

M.M.

RECONSTRUCTIONS

"NEW DANCE" AT JULLIARD

On May 10th and 11th, the dance students at the Juilliard School of Music will perform a revival of "Variations and Conclusion" from New Dance, choreography by Doris Humphrey, music by Wallingford Reigger. The Labanotation score of the dance was used in the reconstruction both by the director, Ruth Currier, and by the students. Miss Currier used the score before beginning rehearsals to refresh her memory of those sections she already knew and to learn those less familiar to her.

Since all the students of the school are required to study Labanotation, it seemed only practical to make use of this knowledge. Copies of the score were distributed to the dancers, and each dancer proceeded to learn a phrase of movement which he then taught to the others. Since "Variations and Conclusion" is, as the title suggests, a series of solo variations done against a ground base of group movement, the dance lent itself well to this kind of learning process, and within a very short time, a whole section was learned. Working in this manner also afforded the dancers the opportunity of learning quickly all the variations, and Miss Currier could then see which dancers were most comfortable with which movement sequences before casting. During those early rehearsals, several things could be worked on simultaneously; individuals were at all times able to consult the score.

It was my privilege to have been present at the first six rehearsals as notation consultant. This was my first reconstruction experience, and it was exciting to watch, even in those few sessions, the evident benefits of working with notation. Unexpected absences of the director caused no great crises, rehearsals proceeding well with the notator present; cast changes and understudies ceased to be great problems; little of the dancers' time was wasted in sitting around while solo sections were being worked, and everyone could use the rehearsal time profitably; the individuals were quickly able to get a picture of the general shape of the dance; memory lapses, rhythmic difficulties etc. were easily dispensed with. In short, the dancers were soon able to get past the stage of "which foot comes next?" and had more time to deal with the prodigious technical demands of New Dance and to concentrate on the nuances of phrasing and the quality of the movement.

To me, one of the great joys was in watching the ebb and flow of the dance as it unfolded from the written page; a tribute to the deathlessness of the choreographic genius of Miss Humphrey.

by Muriel Topaz

"BRANDENBURG CONCERTO" AT SMITH

The first movement of the Brandenburg Concerto, choreography by Doris Humphrey and Ruth Currier, music by J.S. Bach, was performed at Smith College on February 12th and 13th. According to Joan Miller, who reconstructed the dance from its notated score, the performance went very well and the audience loved it. The Bureau had loaned a copy of the score and an exhibit entitled "Life With Labanotation" for display at the time of performance. Interest was aroused in notation and another beginner's class may be added to the curriculum.

"BRANDENBURG CONCERTO" AT U.C.L.A.

Active Member Carol Scothorn reports that at U.C.L.A., where they are reconstructing the first movement of the Brandenburg Concerto (Humphrey-Currier, Bach), they have also been analysing the score in composition class as part of their study of form and structure. The Brandenburg will have three performances: April 6th, April 26th, and May 18th.

(cont. pg. 4)

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PROGRAM

Fantasia in C Major, Opus 15Schubert

JEFFREY HUTTERER

Second French SuiteBach

Allemande

Sarabande

Aria

Dancers MARCIA PLEVIN
LOIS SCHNEIDER

Bird Study: Improvisation on Piano Strings

Dancer LISA NELSON

Accompanist MOSHE GOLDBERG

ElégieFauré

Allegro appassionatoSaint-Saëns

JANE FIRMUNN

YORIKO TAKAHASHI at the piano

Nocturne in C sharp minorChopin

Suggestion DiaboliqueProkofieff

CHRISTINE PETROWSKY

Concerto, Opus 21, for Piano and Violin with String QuartetChausson

First Movement: Décidé

LESLIE CHILDS, piano

PINCHAS ZUCKERMAN, violin

DANIEL DOMJAN, violin

MICHAEL DOMJAN, viola

SAUL LIPSCHUTZ, violin

FRED SHERRY, cello

INTERMISSION

PROGRAM

Sonata in One Movement for Piano and ViolinDavid Saperstein

PATRICIA KOPEC, violin

DAVID SAPERSTEIN, piano

PassacagliaCopland

CECILIA CIPRIANO

Requiem, Opus 66, for three violoncelli and stringsDavid Popper-Sontag

MARION HELLER

NELLA HUNKINS

MARCIA LEDERMAN

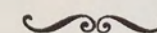
Concerto in A Major (K. 219)Mozart

Allegro aperto

ARTHUR DELMONI

ADVANCED STRING ENSEMBLE

WESLEY SONTAG, conductor



Mr. and M
Miss Dorot
Mr. and M
Miss Franc
Miss Adele
Miss Joan



DEMONSTRATION - LESSON

th. March 28 -
5³⁰ - 6³⁰, Run 610

MASAMI KUNI

Starting his dance career in Japan at the age of thirteen, made his name well known by giving 420 solo recitals throughout European countries. Graduated from German Dance College under Rudolf Laban, Mary Wigman and Max Terpis, following which he made his own school in Berlin. His teaching experience includes the Faculty of German Dance College, Guest-Professor of the Brazilian Federal University of Bahia, Escola livre de Musica in Sao Paulo, and further teaching in Buenos Aires, London, Florence. Masami Kuni has much devoted to the progress of modern dance in Europe, especially Space Forming and Dance Creation, and has developed new theory and methods in this field. He is director of Kuni Institute of Creative Dance in Tokyo and has hundreds of prominent students throughout the world. He is the author of ten books covering Dance Education, Rhythm, Creation and History. Graduate of Tokyo Imperial University in Aesthetics, he is a scholar, philosopher and educator as well as artist.

Masami Kuni will give a lecture-demonstration of his method in modern dance Thursday, March 28, 5:30 - 6:30 p.m. - Room 610.

Students who wish to attend and/or to be part of the demonstration group, please sign below: