

THE JUILLIARD SCHOOL

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JUILLIARD SCHOOL

DANCE DIVISION SCRAPBOOKS

9. 1964/1965



November 2, 1964

JUILLIARD SCHOOL OF MUSIC
120 Claremont Ave.
New York, NY 10027
MO 3-7200

Dance Department
Extensions 144, 145, 146
Night Line: MO 3-7214

DANCE FACULTY AND STAFF

Miss Martha Hill (Mrs. Thurston J. Davies) Director
210 Columbia Heights
Brooklyn, New York 11201
Home Tel: UL 8-9067

Mrs. June Dunbar (Mrs. Jack Dunbar) Assistant to Director
33 Jones Street
New York, N. Y. 10014
Home Tel: WA 9-3720

Mrs. Mary Chudick (Mrs. Walter W. Chudick) Secretary
3021 Holland Avenue
Bronx, N. Y. 10467
Home Tel: TU 2-3234

A. Regular Division, Dance

1. Major Faculty, Dance

Miss Margaret Craske
Hotel Laurelton
147 West 55th Street
New York, N. Y. 10019
Home Tel: CI 7-3900, Ext. 50

Miss Martha Graham
316 East 63rd Street
New York, N. Y. 10021
Studio Tel: TE 8-5886

Mr. Jose Limon
50 West 72nd Street - Apt. 1109
New York, N. Y. 10023
Home Tel: SU 7-0500

Studio Enterprises
~~1235~~ 6th Avenue
New York, N. Y.
Studio Tel: JU 6-7464

Mr. Antony Tudor
113 East 30th Street
New York, N. Y. 10016
Home Tel: MU 5-5492

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

2. Instructors

Mr. Sidney Bennett (Stage Dept.)
27 1/4 Lincoln Blvd.
Emerson, New Jersey
Home Tel: 201-265-0063

Miss Margaret Black (Mrs. Joseph J. Ragno)
260 West End Avenue - Apt. 16E
New York, N. Y. 10023
(No phone listed)

At Dance Players:

Wednesdays 7:00 - 9:00 p.m.
Saturdays 1:30 - 3:30 p.m.

Mr. Kevin Carlisle
70 Riverside Drive - Apt. 5G
New York, N. Y. 10024
Home Tel: TR 4-7680

Mr. Alfredo Corvino
451 West 50th Street
New York, N. Y. 10019
Home Tel: CI 7-2564

Mrs. June Dunbar (Mrs. Jack Dunbar)
33 Jones Street
New York, N. Y. 10014
Home Tel: WA 9-3720

Miss Mary Hinkson (Mrs. Julien Jackson)
165 Park Row - Apt. 14F
New York, N. Y. 10038
Home Tel: RE 2-1568

Mr. Lucas Hoving
1 Sheridan Square - Apt. 3C
New York, N. Y. 10014
Home Tel: WA 9-8939

Miss Betty Jones
31 West 69th Street
New York, N. Y. 10023
Home Tel: TR 7-0116

Also: Chosica
Bradford, R.I.
Tel: Westerly, R.I. Tel: FAirview 2-0006

Miss Fiorella Keane (Mrs. Eugene J. Brown)
650 West End Avenue
New York, N. Y. 10025
Home Tel: TR 4-5148

Miss Helen McGeheee (Mrs. A. Umana)
35 East 19th Street
New York, N. Y. 10003
Home Tel: AL 4-4258

2. Instructors (continued)

Mr. Allan Miles
632 West End Avenue
New York, N. Y. 10024
Home Tel: LY 5-7532

Dance Notation Bureau
8 East 12th Street
New York, N. Y. 10003
Tel: YU 9-5535

Mr. Bertram Ross
241 West 16th Street
New York, N. Y. 10011
Home Tel: CH 3-4663

Mrs. Janet Mansfield Soares (Mrs. Arthur Soares) At Barnard College:
560 Riverside Drive - Apt. 8B
New York, N. Y. 10027
Home Tel: UN 4-5371
Tuesdays and Thursdays :
4:15 - 5:30 p.m.

Miss Anna Sokolow On Thursdays - at Great Neck
372 Central Park West - Apt. 4V
New York, N. Y. 10025
Home Tel: MO 3-6665
Mondays and Wednesdays:
9:00 - 11:00 a.m.
Leaves: 1:00 p.m.
Returns: 9:00 p.m.

Dr. Lulu Sweigard (Mrs. Fritz Popken)
"Jeanora" on Buckberg Mountain
Tomkins Cove, New York 10986
Home Tel: 914 Stony Point 6-2879

Miss Muriel Topaz (Mrs. Jacob Druckman)
780 Riverside Drive - Apt. 8C
New York, N. Y. 10032
Home Tel: AU 1-0167

Miss Ethel Winter (Mrs. Charles Hyman)
306 East 30th Street
New York, N. Y. 10016
Home Tel: MU 5-5569

3. Substitute Teachers, Demonstrators, Assistants

Mr. Robert Cohan
101 Charles Street
New York, N.Y. 10014
Home Tel: OR 5-4737

Mrs. Yuriko Kikuchi (Mrs. Charles Y. Kikuchi)
239 East 78th Street
New York, N. Y. 10021
Home Tel: UN 1-1455

Mr. Richard H. Kuch
302 Elizabeth Street
New York, N. Y. 10012
Home Tel: GR 7-5061

Miss Noemi Lapzeson (Mrs. Norberto Chiesa)
259 Bleecker Street
New York, N. Y. 10014
Home Tel: AL 5-5044

Miss Sally Stackhouse (Assistant to Mr. Limon)
243 East 26th Street - Apt. 4B
New York, N. Y. 10010
Home Tel: MU 3-4068

4. Music Faculty (Dance)

Mrs. Frances Webber Aronoff
560 Riverside Drive
New York, N. Y. 10027
Home Tel: MO 3-6551

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

Mrs. Betty J. Walberg
15 West 68th Street
New York, N.Y. 10023
Home Tel: SU 7-4944

A S S I S T A N T S - Music (Dance)

Miss Nurit Cohen (Asst. in MSS I)
c/o Feinberg
333 East 30th Street
New York, N. Y. 10016
Home Tel: MU 6-0482

Miss Susan Hess (Asst. in MSS II
and L&M III & IV)
313 West 76th Street
New York, N. Y. 10023
Home Tel: EN 2-2737

Mr. Steven Lubin (Asst. L&M II Piano Practice)
15 Butler Place
Brooklyn 38, New York
Home Tel: MA 2-3487

B. Preparatory Division, Dance and Music

Mr. Robert Abramson (Music)
300 West 12th Street
New York, N. Y. 10014
Home Tel: AL 5-0652

Miss Patricia Birch (Mrs. A. William J. Becker, III)
320 East 72nd Street
New York, N. Y. 10021
Home Tel: BU 8-6261

Mr. Alfredo Corvino (also Regular Division)
451 West 50th Street
New York, N. Y. 10019
Home Tel: CI 7-2564

Miss Pearl Lang
372 Central Park West
New York, N. Y. 10025
Home Tel: UN 6-2680

Tuesdays: At Yale University (all day), New Haven
Mon. & Thurs: Neighborhood Playhouse, 9:00 - 12:00
(until Dec. 25, 1964)
-- Studio Tel: TR 7-9480
Additional no. for messages in emergency TR 4-7743

Miss Beatrice Rainer (Music)
16 East 98th Street
New York, N. Y. 10029
Home Tel: TR 6-7577

Mr. John Wilson (Music)
1030 Bryant Avenue
Bronx, N. Y. 10459
Home Tel: KI 2-7263

C. Accompanists

Mr. Baruch Arnon
700 West End Avenue
New York, N. Y. 10025
Home Tel: RI 9-0463

Mr. Josef Barish
150 West 82nd Street - Apt. 7
New York, N. Y. 10024
Home Tel: SC 4-5281

Mr. Charles E. Dalbotten
60 West 96th Street
New York, N. Y. 10025
Home Tel: UN 6-9606

Mrs. Eugenia Demidov
222 Pennsylvania Avenue
Brooklyn 7, New York
Home Tel: DI 6-7938

Mr. Robert Dennis
885 West End Avenue
New York, N. Y. 10025
Home Tel: AC 2-1452

Mr. Isale Disenhaus
425 West End Avenue
New York, N. Y. 10024
Home Tel: TR 4-0326

Mr. Robert Dunn
3 West 87th Street - Apt. 4B
New York, N. Y. 10024
Home Tel: TR 7-8641

Mr. Kenneth Ealy
c/o Mrs. Josef Bonime
289 West 92nd Street-- Apt. 7G
New York, N. Y. 10024
799-2464

.....	Miss Aline Eiger
Mr. Joseph Gesben	166 East 88th Street
20 West 83rd Street - Apt. 10	New York, N. Y. 10028
New York, N. Y. 10024	Home Tel: TR 6-7726
No phone listed	

Mr. Ralph Gilbert
45 University Place
New York, N. Y. 10003
Home Tel: GR 5-1414

Mr. Reed Hansen
388 Third Avenue
New York, N. Y.
Home Tel: MU 6-7234

(Accompanistscontinued)

Mrs. Susan McCauley (Mrs. John McCauley)
435 West 238th Street
New York, N. Y. 10063
Home Tel: KI 9-1417

..... Mr. Mel Marvin
Mr. Herbert Millington
c/o Mickelbank
Box 125
Kew Gardens, N. Y. 11415
Home Tel: BO 3-0327

620 West 116th Street - Apt. 7
New York, N. Y. 10027
Home Tel: UN 4-7387

Miss Joyce Ringdahl
318 Lexington Avenue
New York, N. Y. 10016
Home Tel: MU 4-7846

Mr. Igal Roga
1189 Sheridan Avenue - Apt. 4A
Bronx, N. Y. 10456
Home Tel: CY 3-7786

Miss Betty Sawyer
78 Bedford Street
New York, N. Y. 10014
Home Tel: AL 5-7912

Mr. Isiah Seligman
700 West 180th Street
New York, N. Y. 10033
Home Tel: WA 3-2117

Mr. Stanley Sussman
418 East 83rd Street
New York, N. Y. 10028
Home Tel: NA 8-5419

Mr. Paul Spong
3111 Broadway
New York, N. Y. 10027
Home Tel: MO 2-9994

Mr. Leonard Taffs
80 Thompson Street
New York, N. Y.
Home Tel: WA 5-6926 - Message Service JU 6-6300

Mr. Stanley Walden
788 Riverside Drive
New York, N. Y. 10032
Home Tel: AD 4-1893

Mr. Peter Weis
444 Central Park West - Apt. 10E
New York, N. Y. 10025
Home Tel: UN 5-2859

D. Student Assistants

Clifford Allen
1757 Toppings Avenue - Apt. 3-D
Bronx, N. Y. 10457
Home Tel: LU 3-0979

Janine Brown
360 Riverside Drive - Apt. 2C
New York, N. Y. 10025
Home Tel: UN 6-0357

Margaret Cicierska
531 West 122nd Street
New York, N. Y. 10027
Home Tel: RI 9-7862

.....Christine Clark (Stud. Asst. in Notation)
17 West 95th Street - Apt. 1A
New York, N. Y. 10025
Home Tel: 663-7697

Martha Clarke
123 East 64th Street
New York, N. Y. 10021
Home Tel: UN 1-2215

Frank Cooper
121 Plainfield Road
Albertson, N. Y.
Home Tel: 516- MA-6591

Gerrie Houlihan
140 Claremont Avenue - Apt. 5G
New York, N. Y. 10027
Home Tel: MO 3-6374

Michele Larson
251 West 93rd Street
New York, N. Y. 10025
Home Tel: 222-8648

* John Giffin
644 Riverside Drive
New York, N. Y. 10031
Home Tel: WA 6-0838

Daniel Lewis
1174 58th Street
Brooklyn 19, New York
Home Tel: GE 8-8566

Jennifer Muller
140 Claremont Avenue
New York, N. Y. 10027
Home Tel: MO 3-6374

Dennis Nahat
55 Tiemann Place - Apt. 52
New York, N. Y. 10027
Home Tel: UN 4-7917

Irine Nute
360 Riverside Drive - Apt. 2C
New York, N. Y. 10025
Home Tel: UN 6-0357

* not alphabetical

(Student Assistantscontinued)

Ramon Rivera
1123 E. Tremont Avenue
Bronx, New York
Home Tel: 597-3332

David Taylor
140 Claremont Avenue - Apt. 6E
New York, N. Y. 10027
No phone listed

Michael Uthoff
International House
500 Riverside Drive
New York, N. Y. 10027
Home Tel: MO 6-7600

Lance Westergard
140 Claremont Avenue
New York, N. Y. 10027
No phone listed.

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT INFORMATION

1964-65

F A C U L T Y

Miss Martha Hill, Director
Mrs. June Dunbar, Assistant to the Director
Mrs. Mary Chudick, Secretary

BALLET & REPERTORY

Mr. Antony Tudor
Miss Margaret Craske
Mr. Alfredo Corvino
Miss Fiorella Keane
Miss Margaret Black

MODERN DANCE AND REPERTORY

Graham Technique

Miss Mary Hinkson
Miss Helen McGehee
Mr. Bertram Ross
Miss Ethel Winter

Limon Technique

Mr. Jose Limon
Mrs. June Dunbar
Miss Betty Jones
Miss Sally Stackhouse,
assistant to Mr. Limon

COMPOSITION

Mr. Lucas Hoving
Mr. Antony Tudor
Mrs. Janet Soares

NOTATION

Miss Muriel Topaz
Mr. Allan Miles

MUSIC

Mrs. Frances Aronoff
Mrs. Caryl Friend
Mrs. Betty Walberg

STAGECRAFT

Mr. Sidney Bennett

ANATOMY

Dr. Lulu E. Sweigard

DANCE HISTORY & CRITICISM

Miss Martha Hill

JUILLIARD SERVICES

Housing Information

Information Office - Room 120

Library and Listening Library - on 3rd Floor

Hours: 9:00 a.m. - 9:00 p.m. Monday, Tuesday, Wednesday, Thursday
9:00 a.m. - 5:00 p.m. Friday
9:00 a.m. - 12:00 noon Saturday

Mr. Bennett Ludden, Librarian

Placement Office

For part-time jobs, register in Room 402
Director, Mr. Corbett L. Evans
Secretary, Mrs. Regina Wynne

Doctor

Aubrey Whittemore, 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 Hill (Room 01) and Mrs. Dunbar (Room 02) are available, by appointment, for conferences.

Miss Irma Rhodes, Student Advisor, Room 121, will see students during the school day.

In addition, Dean Waldrop and Associate Dean Hardy, may be seen by appointment.

Cafeteria

On basement level. Open weekdays from 8:30 a.m.-10:30 a.m.;
11:30 a.m.- 4:30 p.m.

Saturdays from 8:30 a.m.-10:30 a.m.;
11:00 a.m.- 2:00 p.m.

Recordings

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

Lockers

Lockers may be obtained through Comptroller's Office (Room 114). There is a 50¢ deposit which is returned when you relinquish your key at the end of the year.

Student Mail and Messages.

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

Dance Bulletin Boards

Official dance bulletin boards are outside rooms 102 and 610

Practice Schedule

Juilliard is open 8:00 a.m. to 10:00 p.m. weekdays, and 8:00 a.m. to 6:00 p.m. Saturdays. A schedule of studio practice space available for individual or group practice is posted on the bulletin board outside 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. Keys for phonographs in Rooms 610, 607 and 102 must be obtained in checkroom by signing in and out.

Dressing Rooms

Dance students will use the following dressing rooms backstage in the substage area: men--dressing room #10; girls--dressing room #9 where showers are available (students must provide their own towels and soap). 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

Girls are requested to wear pink tights and pink ballet shoes for ballet classes. All girls should also provide themselves with black tights and black leotards; men should provide themselves with black tights, white T-shirts, white socks and either black or white ballet shoes. STUDENTS MUST CHANGE TO STREET CLOTHES OR COVER THEIR STUDIO CLOTHES WHEN IN CAFETERIA, CORRIDORS, ELEVATORS, CLASSROOMS OTHER THAN STUDIOS.

Re: 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; that excuse should then be shown to any instructors whose classes have been missed. If the student must be absent for any other reason, he should go to Miss Rhodes. It is helpful if students will report by telephone to the Dance Department office when classes are to be missed.

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 music.

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.

Other Events

From time to time the Concert Office has free or reduced tickets for concerts and/or the theatre.

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

JUILLIARD SCHOOL OF MUSIC
Dance Department

List of Students 1964-65

Allen, Clifford (Dip) BI;MDI,Sec.1;CM;MSS I,Sec.1;FMM I,Sec.1; NI,Sec.2
Anderson, Pamela (BS) BIII;MDII;Pre.Cl;NII,Sec.2;L&MII;MSSII;SII;Lab.
Antman Rhoda (BS) BIV;GIII;MF;
Ashpitz, Joan (BS) BII;GII;MF;NII;Sec.2;L&MII;MSSII
Ato, Eiko (Ishii, Kaoru) (SS) BIV;MDI,Sec.1&2;Comp;FMMI,Sec.1;Lab.;Anat.
Aytch, Enid (BS) BII;MDI,Sec.1;CM;NI,Sec.2;SI,MSSI,Sec.2;FMMI,Sec.2;Lab.
Bailla, Charlotte (Dip) BII;MDII;MF;NII;L&MII;MSSII
Balbos, Jessica (BFA) BI;MDI,Sec.1;CM;NI,Sec.2;SI;MSSI,Sec.2;FMMI,Sec.2;Lab.
Barnett, Mary (Dip) BII;GLV;GF;MSSIV,Lab.
Baumeister, Laurie (Dip) BIII;MDI,Sec.2;B.Arr.;NI,Sec.1;MSSI,Sec.1;FMMI,Sec.1
Lab.
Blum, Janice (Dip) BII&III;MDI,Sec.2;CM;NI,Sec.1;SI;MSSI,Sec.2;FMMI,Sec.2;Lab.
Brealond, Toney (Dip) BI;MDI,Sec.1;Pre.Cl.;NI,Sec.1;MSSI,Sec.2;FMMI,Sec.2
Brown, Janine (BS) BIII;MDI,Sec.1;B.Arr.;NI,Sec.1;SI;MSSI,Sec.1;FMMI,Sec.1;Lab.
Brown, Sandra (BFA) BII;MDI,Sec.1;CM;NI,Sec.2;SI;FMMI,Sec.2;MSSI,Sec.2;Lab.
Bucciante, Judith (Dip) BI;MDI,Sec.2;CM;NI,SI;MSSI,Sec.2;FMMI,Sec.2;Lab.
Byer, Diane (BS) *BII;MDI,Sec.2;B.Arr.;NI,Sec.2;MSSI,Sec.1;FMMI,Sec.1;Lab;Ana.
Ciclerska, Margaret (BFA) BIV;GIV;GF;DH&C;MSSIV
Clarke, Martha (BFA) BIII;GIV;GF;DH&C;MSSIV;L&MIV
Cohen, Ellen (BS) BI;MDI,Sec.1;CM;NI,Sec.1;SI;MSSI,Sec.1;FMMI,Sec.2;Lab.
Cohen, Ze'eva (Dip) BII;GII;GF;MSSIII;L&MIII
Conte, Carol (BS) BIII;LIII;Proj.Choreo.;MSSII; L&M II.
Casper, Frank (Dip) BII;MDI,Sec.1;CM;NI,Sec.1;MSSI,Sec.2;FMMI,Sec.2;Lab.
Countryman, Roberta (BFA) BI;MDI,Sec.1;CM;NI,Sec.1;SI;MSSI,Sec.1;FMMI,Sec.1;
Anat.
DeNicola, Peter (Dip) BII;MDII;B.Arr.;NI,Sec.1;MSSII;L&MII
DESoto, Edward (BFA) BII;MDII;Pre.Cl.;NII,Sec.2;MSSI,Sec.2;L&MII;Lab.

Effron, Edward (Dip) BI;MDI,Sec.2;CM;NI,Sec1,MSSI,Sec1;FMMI,Sec.2;Lab;Anat.

Ford, Sarah (BS) BIV;MDIV;DH&C;MSSIV;L&MIV

Friedman, Joann (BFA) BII;GIII,NII,MSSII;L&MII

Giffin, John (BFA) BII;MDI,Sec. 2 CM;NI,Sec.1;MSSI,Sec.1;FMMI,Sec.2

Glenn, Laura (BS) BIV;LIII;B.Arr. DH&C;MSSIII;L&MIII;Lab

Hampton, Eric (BFA) BII;MDI,Sec.2;Pre.Cl.,NI,Sec. 2;MSSI,Sec.1;FMMI,Sec.1;B.Arr. (audit)

Harper, Lee (BFA) BII;MDI,Sec2;CM; NI,Sec. 2; SI; MSSI,Sec. 1;FMMI,Sec.1

Hoshino, Yasuko (SS) BIV;MDI,Sec.1&2;CM;B.Arr.;MSSI,Sec.1 (Audit);FMMI,Sec.1; Lab;Anat(Audit)

Kaplan, Judith (BS) BII;GII,MF,NI,Sec.2;MSSII;L&MII;Lab.

Kent, Linda (BS) BI;MDI,Sec.2;Pre.Cl.;NI,Sec1;SI;MSSI,Sec.1;FMMI,Sec.1;

Kiely, Leslie (BFA) BII;MDI,Sec.2;CM;NI,Sec.2;SI;MSSI,Sec.1;FMMI,Sec.1;Lab.

Knapp, Sue (BS) BIII; GII ;B.Arr.;NII,Sec.2;MSSIII;L&MIII

Kuschnir, Rimona (Dip) BI;MDI,Sec1;Pre.Cl.;NI,Sec1;SI;MSSI,Sec.2;FMMI,Sec2,

Kwakwa, Patience (BFA) BI;LI;NI;Sec.2;CM;SI;MSSI,Sec.2;FMMI,Sec.1

Lang, Margaret (Dip) BI;MDI,Sec.2;Pre.Cl.;NI,Sec.1;SI;MSSI,Sec.2;FMMI,Sec.2

Larsson, Michele (Dip) BII;MDII, Proj.Choreo.;NII; MSSII;L&MII; Lab.

Lewis, Daniel (Dip) BII;LIII; Proj.Choreo.;MSS I,Sec.1;L&M III;Anatomy

Leyson, Teodoro (Dip) BI;MDI,Sec2;CM;NI,Sec1;MSSI,Sec.1;FMMI,Sec2;Lab.

Mansell, Carol (Dip) BI;MDI,Sec.2;Pre.Cl.,NI,Sec.2;SI;MSSI,Sec.2;FMMI,Sec.2

Mason, Mimi (Dip) BI;MDI,Sec.2;MF;NI,Sec.1;MSSI,Sec.1;FMMI,Sec1;Lab.

Maxwell, Carla (BS) BI;MDI,Sec.1&2;LII,MF;NI,Sec.1;L&MII;MSSI,Sec.2 (audit II)

Melworth, Sue Roberta (BS) BII LII;Pre.Cl.;NII,Sec.2;L&MII;MSSII:SII

Menhart, Ethel (BFA) BK;MDI,Sec.1;CM;NI,Sec1;SI;MSSI,Sec.1;FMMI,Sec2;Lab.

Mezza, Barbara (BFA) BII;MDI,Sec.2;CM;NI,Sec2;SI;MSSI,Sec.2;FMMI,Sec.2;Lab.

Miller, Sharron (BS) BIII;GII ; MF;NII;MSSII;L&MII

Mitzenmacher, Charlotte (BS) BIII;LII,MF;NII,Sec.1;MSSIII;L&MIII

Mohrmann, Diane (BFA) BIII;MDII;B.Arr.;NII,Sec.2;SI;MSSII;L&MII

Muller, Jennifer (BS) BIII;MDIII;GF;MSSIII;L&MIII
Nahat, Dennis (Dip) BIII;MDII;B.Arr.;NI,Sec.1;MSSI,Sec.1;L&M II.
Noyes, Caroline (BS) BII;MDI,Sec.2;CM;NI,Sec1;MSSI,Sec.1;FMMI,Sec.1
Nute, Irine (BS) BIII;MDII(OL,3G);MF;NII,Sec.1;MSSII;L&MIII;SII;Lab.
Paz, Yigal (Dip) BII;GI;MF;NI,Sec.2;MSSI,Sec.2;FMMI,Sec.2;
Pellerin, Laurie ((BS) BII;MDI,Sec2;NI,Sec.2;SI;MSSI,Sec.1;FMMI,Sec.2
Puertollano, Lourdes (Dip) BIII&IV;MDI,Sec.1;B.Arr.;NI,Sec.1;SI;MSSI,Sec.2;
FMMI,Sec.1;Lab;Anat
Purinton, John (Dip) BI;MDI,Sec.2;CM;NI,Sec.1;MSSI,Sec.2;FMMI,Sec.2;Lab;Anat.
Quick, Marcia (BFA) *BII;MDI,Sec2;CM;NI,Sec2;SI;MSSI,Sec.1;FMMI,Sec1;Anat.
Rabin, Linda (BS) BI&II;MDI,Sec.2;Pre.Cl.;SI;MSSII;L&MII; Lab.
Rabuffo, Diane (BS) BI;MDI,Sec.1;Pre.Cl.;NI,Sec.2;SI;MSSI,Sec.2;FMMI,Sec.2
Rankin, Linda (BFA) BII;MDII;Pre.Cl.;NII;MSSII;L&MII
Reynolds, Pearl (BFA) BI;MDI,Sec.1;Pre.Cl.;NI,Sec.1;SI;MSSI,Sec.2;FMMI,Sec.2;
Rivera, Ramon (BS) BIII;LII;Pre.Cl.;NII;L&MII;MSSI,Sec1(MSSII audit);B.Arr(Aud)
Lab.
Sarner, Harriet (BS) BI;MDI,Sec1;Pre.Cl.;NI,Sec2;SI;MSSI,Sec.2;FMMI,Sec.1;
Sumner, Janet (BFA) BIII;MDII;NII;B.Arr.;MSSII;L&MII
Tamakloe, Emerentia (BFA) BI;GI;NI,Sec.2;CM;SI;MSSISec.2;FMMI,Sec.1;
Taylor, David (Dip) BIII;MDII;MF;NII;MSSIII;L&MIII;DH&C
Terhune, Karen (Dip) BI;MDI,Sec.2;CM;NI;Sec.1;SI;MSSI,Sec1;FMMI,Sec.1;Lab.
Theobald, Julie (BFA) BII;GII;NII,Sec.1;L&MIII;MSSIII
Tittler, Ellen (BS) BIII;GIV;DH&C;MSSIV;L&MIV
Wagner, Lee (BS) BIII;MDII;B.Arr.;NII;SI;MSSII;L&MII
Welch, Sally Ann (BFA) BII;MDI,Sec.1;Pre.Cl.;NI,Sec.2;MSSI,Sec.2;FMMI,Sec.1
Westergard, Lance (BFA) BIII;LII;B.Arr.;NII;MSSII;L&MII;Lab.
Williams, Ernestine (Dip) BI;MDI,Sec.1;CM;NI;Sec.2;SI;MSSI,Sec2;FMMI,Sec2;Lab.
Wimmer, Lynne (Dip) BII;MDI,Sec.2;Pre.Cl.;NI,Sec.1;SI;MSSI,Sec.1;FMMI,Sec.1;
Woshakiwsky, Tamara (Dip) BIV;MDIV;B.Arr.;DH&C;MSSIV
Zabala, Marie (BS) BI&II;MDI,Sec.1;CM;NI;SI;MSSI,Sec.2;FMMI,Sec.2
Zatroch, Sheila (BS) BIV;LIII;B.Arr.;MSSIII;L&MII

-4-

Extension Division

DeRosa, Charles SII

Dugan, William GF

Goettelmann, Margaret DH&C:MSSIV

Houlihan, Gerrie BIV;MSSIII;

Myman, Barbara BIII

Sciorsci, Lucia BIV

Uthoff, Michael BIV

Vered, Avner MSSI,Sec.2

JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE
1964-65

January 11, 1965

MONDAY

Available Space:

Room 610	8:00a.m.-10:00p.m.
Room 607	8:00a.m.-10:00a.m.; 12:00-1:00p.m.; 6:00-10:00p.m.
Room 102	8:00a.m.-10:00p.m.
Room 016	8:00a.m.-10:00p.m.

	<u>Room</u>	
9:00-10:15	610	Alt. Modern Dance I, Sec.1 McGehee, Inst.; Gilbert, Acc.
	607	Alt. Modern Dance I, Sec.2. Jones, Inst.; Ealy, Acc.
	409	L&M II. Friend, Inst.
	102	Notation II, Sec. 1. Miles, Inst. Barish, Acc.
	016	
10:30-11:45	610	Graham Advanced. McGehee, Inst.; Gilbert, Acc.
	102	Notation I, Sec.1(a). Miles, Inst.; Barish, Acc.
	016	Notation I, Sec. 1(b). Miles, Inst.; Christine Clark, Asst.
	509	L&M IV. Friend, Inst.; Susan Hess, Asst.
12:00-12:30	016	Pre-Classic Practice. Soares, Inst.; McCauley, Asst.
12:00-12:50	610	Limon Advanced. Dunbar, Inst.; Dennis, Acc.
	607	Ballet I. Corvino, Inst.; Barish, Acc.
	102	
	05	Notation I Tutorial. Christine Clark, Inst.
12:30-1:00	016	Modern Forms Practice. Soares, Inst.; McCauley, Acc.
1:00-1:30	016	Pre-Classic Practice. Soares Inst.; McCauley, Acc.
1:00-2:15	610	Ballet II. Corvino, Inst. Dennis, Acc.
	102	L&M III. Friend, Inst.; Susan Hess, Asst. on call
1:30-2:00	016	Pre-Classic Practice. Soares, Inst.; McCauley, Acc.
2:00-2:30	016	
2:30-3:00	102	Modern Forms Practice. Soares, Inst.; McCauley, Acc.
2:30-3:45	016	Composition Materials. Hoving, Inst.; Ringdahl, Acc.
	05	L&M Practice. Friend, Inst.
2:30-4:15	610	Girl's Advanced Ballet and Pointe. Tudor, Inst. Sawyer, Acc.
3:00-4:00	102	Pre-Classic Practice. Soares, Inst.; McCauley, Acc.
4:00-5:00	102	
	016	Composition Materials. Hoving, Inst.; Ringdahl, Acc.
4:15-5:30	610	Boy's Ballet Class. Tudor, Inst.; Sawyer, Acc.
5:15-6:15	102	
	016	Projects in Choreography, Hoving, Inst. Ringdahl, Acc.
5:30-6:45	126	MSS II Listening. Susan Hess.
7:00-8:30	126	L&M III Listening. Susan Hess.

4

TUESDAY

Available Space:

Room 610 12:45 p.m. - 10:00 p.m.
Room 607 1:00 p.m. - 10:00 p.m.
Room 102 8:00 a.m. - 10:00 p.m.
Room 016 8:00 a.m. - 10:00 p.m.

	<u>ROOM</u>	
9:00-10:15	102	FMM I, Sec. 1. Walberg, Inst.
	016	FMM I, Sec. 2. Aronoff, Inst.
	06	Notation II, Sec. 2. Topaz, Inst.
10:30-11:30	102	Pointe & Repertory. Keane, Inst.; Barish, Acc.
10:30-11:45	126	Notation I, Sec. 2. Topaz, Inst.; (Miles, Inst. on call)
	016	
11:30-12:00	102	
12:00-12:50	102	Graham I Tutorial (Margaret Cicierska)
	016	Ballet I. Keane, Inst.; Dennis, Acc.
	CH	Stagecraft II. Bennett, Inst.
1:00-2:00	016	Ballet I Tutorial (Lance Westergard)
1:00-2:15	607	Ballet II-III. Keane, Inst.; Dennis, Acc.
	102	
1:00-2:30	610	Advanced Ballet. Tudor, Inst.; Sawyer, Acc.
2:30-3:45	610 Alt.	Modern Dance I. Sec. 1. Ross, Inst.; Gilbert, Acc.
	607 Alt.	Modern Dance I. Sec. 2. Limon, Inst.; Ringdahl, Acc.
	102	Ballet Repertory (on call); or Adv. Boys' Class Sawyer, Acc.
	016	
4:00-5:15	610	Limon Advanced. Limon, Inst.; Ringdahl, Acc.
	607	Graham Advanced. Ross, Inst.; Gilbert, Acc.
	102	Ballet Repertory (on call); or Less Adv. Boys' Class,
	016	Sawyer.
	06	MSS I, Sec. 1. (Listening) Nurit Cohen.
5:30-6:45	05	MSS I, Sec. 1. (Listening) Nurit Cohen (additional class)

4

WEDNESDAY

Available Space:

Room 610	8:00 a.m. - 10:00 p.m.
Room 607	8:00 a.m. - 10:00 p.m.
Room 102	8:00 a.m. - 10:00 p.m.
Room 016	8:00 a.m. - 10:00 p.m.

	<u>ROOM</u>	
9:00-10:15	610	Alt. Graham Advanced. McGehee, Inst.; Gilbert, Acc.
	607	Alt. Limon Advanced. Dunbar, Inst.; Acc.
	102	
	016	
	03	MSS I, Sec. 1. Friend, Inst.
10:30-11:45	610	Alt. Modern Dance I, Sec. 1. Limon, Inst.; ,Acc.
	607	Alt. Modern Dance I, Sec. 2. McGehee, Inst.; Gilbert, Acc.
	126	Dance History and Criticism. Hill, Inst.
	03	MSS II. Friend, Inst.; Susan Hess, Asst.
	016	
11:00-12:00	102	Anatomy Labs. Sweigard, Inst.; Jones, Asst.
12:00-12:50	610	Limon Repertory. Limon, Inst.; , Acc.
	607	Group Forms. Soares, Inst.
	102	Anatomy Labs. Sweigard, Inst.; Jones, Asst.
	016	Ballet I. Corvino, Inst.; Eiger, Acc.
12:00-1:00	05	L&M Piano Practice. Lubin, Inst.
1:00-2:00	CH	<u>ONE O'CLOCK CONCERT</u>
2:00-3:15	610	Ballet II. Corvino, Inst.; Dennis, Acc.
	607	Pre-Classic Forms. Soares, Inst.; McCauley, Acc.
	102	Anatomy. Sweigard, Inst.; Jones, Asst.
	016	
	03	L&M III. Friend, Inst.; Susan Hess, Asst. on call.
3:30-4:30	610	Men's Ballet Class. Tudor, Inst.; Sawyer, Acc.
3:30-4:40	607	Modern Forms. Soares, Inst.; McCauley, Acc.
	102	L&M Piano Practice. Friend, Inst.
	CH	Stagecraft I. Bennett, Inst.
	016	
4:30-5:00	610	Pointe Class. Tudor, Inst.; Sawyer, Acc.
5:00-6:00	610	Adagio. Tudor, Inst.; Sawyer, Acc.
	607	Adagio. Black, Inst.; Ealy, Acc.
	102	
	016	

4

THURSDAY

Available Space:

Room 610 8:00 a.m. - 10:00 p.m.
Room 607 8:00 a.m. - 10:00 a.m.; 12:00-1:00 p.m.; 5:00-10:00 p.m.
Room 102 8:00 a.m. - 10:00 p.m.
Room 016 8:00 a.m. - 10:00 p.m.

ROOM

9:00-10:15	610	Alt. Modern Dance I, Sec. 1. Hinkson, Inst.; Gilbert, Acc.
	607	Alt. Modern Dance I, Sec. 2. Dunbar, Inst.; Gavis, Acc.
	102	L&M II. Friend
	016	
	126	Notation II, Sec. 1. Miles, Inst.
10:30-11:45	610	Limon Advanced. Limon, Inst.; Gavis, Acc.
	102	L&M IV. Friend, Inst.; Susan Hess, Asst.
	016	Graham Intermediate. Hinkson, Inst.; Gilbert Acc.
	05	Notation I, Sec. 1. Miles, Inst.; Christine Clark, Asst.
12:00-12:50	610	Graham Advanced. Hinkson, Inst.; Gilbert, Acc.
	607	Limon Repertory. Limon, Inst.; , Acc.
	102	
	016	Ballet I. Corvino, Inst.; Eiger, Acc.
1:00-2:00	03	Notation I Tutorial. Miles, Inst.
1:00-2:15	610	Ballet II & III. Corvino, Inst.; Eiger, Acc.
	102	On call (Tudor)
	102 or 016	MSS III & IV. Friend, Inst.
2:30-3:45	610	Ballet Advanced. Tudor, Inst.; Ringdahl, Acc.
	102	
	016	
	06	MSS I, Sec. 2. Friend, Inst.; Nurit Cohen, Asst.
4:00-5:30	610	Ballet Prod. & Arr. Tudor, Inst.; Bowen, Acc.
	102	
	016	

4

FRIDAY

Available Space:

Room 610	12:45 p.m. - 10:00 p.m.
Room 607	1:00 p.m. - 10:00 p.m.
Room 102	8:00 a.m. - 10:00 p.m.
Room 016	8:00 a.m. - 10:00 p.m.

	<u>ROOM</u>	
9:00-10:15	06	FMM I, Sec. 1. Walberg, Inst.
	102	FMM I, Sec. 2. Aronoff, Inst.
	016	Notation II, Sec. 2(a). Topaz, Inst.; Sussman, Acc.
	010	Notation II, Sec. 2(b). Miles, Inst. (on call)
10:30-11:45	016 & 06 102	Notation I, Sec. 2. Topaz, Inst.; Sussman, Acc.
10:30-12:00	05	L&M II Piano Practice. Lubin, Inst.
12:00-12:50	102	Pointe. Keane, Inst.; Eiger, Inst.
	016	Pointe. Craske, Inst.; Dennis, Acc.
12:00-1:00	05	L&M II Piano Practice. Lubin, Inst.
	314	L&M IV (Listening). Susan Hess.
1:00-2:15	610	Ballet II. Corvino, Inst.; Eiger, Acc.
	607	Ballet Advanced. Craske, Inst.; Dennis, Acc.
	102	
	016	Ballet I. Keane, Inst.; Hansen, Acc.
2:30-3:45	610	Alt. Modern Dance I, Sec. 2. Winter, Inst.; Hansen, Acc.
	607	Alt. Modern Dance I, Sec. 1. Dunbar, Inst.; Sussman, Acc.
2:40-3:40	102	Ballet Repertory. Keane, Inst.; Eiger, Acc.
	016	
4:00-5:15	610	Alt. Limon Advanced. Jones, Inst.; Sussman, Acc.
	607	Alt. Graham Advanced. Winter, Inst.; Hansen, Acc.
	102	
	06	MSS I, Sec. 2 (Listening). Murit Cohen.
	016	

Wednesday, October 21 (continued)

SWAN LAKE PAS DE DEUX

Music by
Choreography (1895)

Peter I. Tchaikovsky
Lev Ivanov

TWO ESSAYS FOR LARGE ENSEMBLE

Choreography (1964)

Jose Limon

Canen a 4 and Allegro from Trio Sonata
from "A Musical Offering"

Johann Sebastian Bach

THE LOST ONE (June 1963)

Choreography
Music by

Kazuko Hirabayashi
Charles Ives

Duet composed for Kazuko Hirabayashi and Raymond Cook.

JUILLIARD DANCE FILM SHOWINGS

Concert Hall

1:00 - 1:50 P. M.

Wednesday, October 14

DANCE STUDIES (LESS ORTHODOX)
from Gradus ad Parnassum

From Eight Etudes and a Fantasy for Woodwind Quartet (1926)
Dance Arrangement (1962)

Elliott Carter

Antony Tudor

Let's Take a Trip

CBS film taken at Juilliard February 6, 1957 featuring Doris Humphrey,
Jose Limon, Juilliard Dance Theater (including Kevin Bruce Carlisle),
and Regular Division and Preparatory Division students

Wednesday, October 21

- Program to be selected from:

1963-64 Juilliard Dance Films:

PART-TIME INVENTION

Music by
Choreography (1964)

Peter Schickele
Kevin Carlisle

THE QUESTION

Choreography (1964)
Five Movements for String Quartet,
Opus 5 (1909)

Anna Sokolow
Anton Webern

Excerpt from RUINS AND VISIONS

Choreography (1953)
Second Movement, Vivace, from
String Quartet No. 2, Opus 36 (1945)
Artistic Direction

Doris Humphrey
Benjamin Britten
Ruth Currier and Betty Jones

SESSION FOR SIX

Choreography (1964)
Excerpts from "What's New?"

Anna Sokolow
Teo Macero

SOMETIMES

Choreography (1964)
Excursions, Opus 20 (1944)

Paul Draper
Samuel Barber

LIST OF JULLIARD STUDENTS WHO SIGNED UP AS EXTRAS FOR THE CHILEAN STATE BALLET

November 10, 1964

New York State Theater - Arrive by 7 P.M.
Stage Entrance at 62nd St. and Columbus Ave.

SEE MR. DECONVILLE

GIRLS

- 1) Balbos, Jessica
- 2) Judi Bucciante
- 3) Sandra Brown
- 4) Gerrie Houlihan
- 5) Carla Maxwell
- 6) Robbie Mellworth
- 7) Irene Nute
- 8) Linda Rabin
- 9) Mine Rabuffo
- 10) Linda Rankin
- 11) Karen Terhune
- 12) Julie Theobald
- 13) Lynne Winner
- 14) Marie Zabalo
- 15) Ernestine Williams

BOYS

- 16) Cliford Allen
- 17) Toney Brealond
- 18) Eddie Efron
- 19) John Giffin
- 20) John Purinton

JUILLIARD SCHOOL OF MUSIC

Dance Department

DANCE WORKSHOP

Tuesday, December 8, 1964

5:30 - 7:00 p.m. -- Room 610

P R O G R A M

ORDER OF PERFORMANCE TO BE ANNOUNCED

I.

Prepared in the Dance Composition classes of Lucas Hoving.

Composition Materials

- A) 8 count walking phrases
- B) Symmetrical Studies
- C) Studies based on strong and soft movements
- D) Design Explorations

Projects in Choreography

- A) Studies with low dynamics
- B) Studies based on a given form

II.

Prepared in the Fundamental Materials of Music classes of Betty Walberg.

Josef Barish, pianist

Simple theme and variations (Goldberg Variations) Bach

(Given a rhythmic pattern, the students choreographed movement emphasizing space).

Theme: Composed and danced by Laurie Baumeister, Diane Byer, Roberta Countryman, Lourdes Puertollano, Harriet Sarner, Emerentia Tamakloe, Karen Terhune.

1st Variation: Composed and danced by Lee Harper, Linda Kent, Leslie Kiely, Marcia Quick.

2nd Variation: Composed and danced by Janine Brown, Mimi Mason, Lynn Wimmer, Clifford Allen.

3rd Variation: Composed and danced by Kaoru Ishii, Caroline Noyes, Eric Hampton.

5th Variation: Restatement of Theme - Danced by the whole group.

III.

Prepared in the Literature and Materials of Music classes of
Caryl Friend.

~~Finale~~ (Ferocious)Unaccompanied
(Designed to show rhythmic development from a theme)
Composed and danced by Dennis Nahat

IV.

Prepared in the classes of Janet Soares
Susan McCauley, pianist

A) PRE-CLASSIC FORMS

Pavanes

MatriarchDaly-Horst
Composed and danced by Diane Rabuffo

ObsessedClark-Horst
Composed and danced by Eric Hampton

Galliards

TeaseTashiro
Composed and danced by Sue Roberta Melworth

ScatterbrainHassler
Composed and danced by Linda Rabin

For KicksWilliamson
Composed and danced by Linda Kent

Allemandes

DuetHandel
Composed and danced by Sue Roberta Melworth,
Edward DeSoto

OutcryMcGeary
Composed and danced by Linda Kent

Dark EncounterCouperin
Composed and danced by Lynn Wimmer, Eric Hampton

IV. (cont'd)

B) MODERN FORMS

Strange Space DesignsWindsperger
Composed and danced by Joan Ashpitz, Mimi Mason,
Carla Maxwell, Irine Nute

Study in DissonanceWindsperger
Composed and danced by Judith Kaplan, David Taylor

Planal StudyWindsperger
Composed and danced by Carla Maxwell, Yigal Paz

5/4 Studies

Beyond ReachSatie
Composed and danced by Judith Kaplan

Quick DrawSatie
Composed and danced by Irine Nute

Primitive Studies

Earth Primitive, DiscoveryBartok
Composed and danced by Charlotte Mitzenmacher

Air Primitive, Air-borneMompou
Composed and danced by Judith Kaplan

Primitive SuiteBartok, Mompou
Composed and danced by Carla Maxwell

C) GROUP FORMS

Trio: RomanzaRiegger
Composed by William Dugan
Danced by Janas Perlman, Ellen Tittler, David Taylor

Trio: firstSusan Ain
Composed by Margaret Ciclerska
Danced by Rimona Kuschnir, Diane Rabuffo,
Tamara Woshakiwsky

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Susan Ain

IV. (cont'd)

C) - continued- GROUP FORMS

Solo: Don Quichotte à DulcineeRavel

Composed and danced by Charlotte Mitzenmacher

Grayson Hirst, singer

Lois Guse, pianist

Solo: Two Yemenite DancesTraditional

Shepherd DanceAlexander Haim

Arranged and danced by Ze'eva Cohen

Trio: RecollectionsMessiaen

Composed by Ze'eva Cohen

Danced by Diane Mohrmann, Laurie Baumeister,

Clifford Allen

V.

BALLET REPERTORY

A) Prepared in the classes of Alfredo Corvino

Pas de Quatre (Lucile Grahn variation).....Pugni

Choreography by Keith Lester, Anton Dolin

Danced by Janet Sumner

Don Quixote (variation from Pas de Deux).....Minkus

Choreography by Marius Petipa

Danced by Lance Westergard

B) Prepared in the classes of Fiorella Keane

Les Patineurs (Pas de Trois)Meyerbeer

Choreography by Frederick Ashton

Danced by Diane Mohrmann, Janet Sumner, Lance Westergard

Facade (Tango)Walton

Choreography by Frederick Ashton

Danced by Julie Theobald, Dennis Nahat

JUILLIARD SCHOOL OF MUSIC
Dance Department

October 29, 1964

Notice to Freshman in the Dance Department

Miss Hill and Mrs. Dunbar would like to hold an informal meeting
with all first year students on Wednesday, November 4, at 1:00-1:15 p.m.
in Room 126.

JUILLIARD NEWSLETTER

Published for the information of Faculty, Staff Members
and Students of Juilliard School of Music

Address all communications to
Editor, Newsletter
Box 277

February 9, 1965

Number Seven

A PROGRAM OF DANCE
February 12 and 13, 1965 at 8:30 P.M.
Choreography by
DORIS HUMPHREY-JOSÉ LIMÓN-ANNA SOKOLOW

MODERN DANCE CONCERT
by Jennifer Muller

A Program of Modern Dance will be presented at Juilliard this Friday and Saturday, February 12 - 13. This is the first of the two productions which form the focus of the Dance Department yearly presentations.

This concert will be exceptionally varied and exciting. Each of the four pieces choreographed by Anna Sokolow, José Limón, and the late Doris Humphrey has a distinct personality, for the moods of the pieces were inspired by the individual qualities of the music. Three of these works were choreographed directly for the Juilliard students, and the fourth is a revival of a world-celebrated dance.

Mr. Limón has worked with a small ensemble of students to construct a set of dance variations to Brahms' "Variations on a Theme by Paganini". The Choreography reflects the genial charm and delight of the music. The movements were suggested by the character of each variation: The music implies now turns, now jumps, or suggests masculine or feminine motions. As Mr. Limón followed what each variation indicated, the result is a piece of quickly shifting moods.

The piece requiring the largest group of dancers was choreographed by Anna Sokolow as an homage to Edgar Varèse. Miss Sokolow used three of his pieces - "Octandre", "Density 21.5", "Poème Electronique" - because his music has always fascinated her: She feels that Varèse is a great composer. Miss Sokolow has called



the pieces "Odes" - odes of nobility.

The second piece by Anna Sokolow is for a quartet of dancers to piano music of Scriabin. Again, her choreography was inspired by admiration for a twentieth century romantic composer. Miss Sokolow remembers that Louis Horst, member of the Juilliard Dance Faculty, 1951 - 1964, always liked Scriabin. The dance recaptures the mood of romanticism and youth.

The fourth piece, Ritmo Jondo, is by Doris Humphrey and has been in the Limón repertory for twenty years. This dance to the music of Carlos Surinach has been taken to South America, Europe, and on numerous tours of the United States. It has the well-tried, successful reputation of a masterpiece. Miss Humphrey, in accordance with the spirit of the music, has created a piece motivated dramatically by the "Iberian character" as shown in the contrast between the male and the female: They are opposites. The male essence is bold, rough, strong, virile, and aggressive. The female is soft, flowing, and graceful. This marked difference defines the movements of the dancers: The men use

Modern Dance (Continued)

their legs dynamically as the chief part of their bodies; their feet are percussive and rhythmic. The women, on the other hand, wear long skirts covering their legs and seem to float across the floor. The lyric movements of their arms and torsos reflect their yielding nature.

The title, "Ritmo Jondo", means "Deep Rhythm". The contrast of rhythms between male and female form the basis of a dramatic sequence - of men, of women, and of their meeting and parting. In the opening scene, the men are preparing to leave for adventure: They look toward the horizon. The women, on the contrary, are a part of the land; They represent the home life. Therefore, they are introduced in a dance of ritual and love of place. They carry branches symbolizing life, land, and the garden. The last section contains the meeting of the two natures, and their contrast is intensified by their juxtaposition. Male and Female meet in a dance of courting and seduction: The bold male woos the retiring female and conquers her only to leave her to mourn his departure. This is the only one of the four pieces with a story content.

This concert will offer a diversified cross-section of modern dance.

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CONCERTS

Wednesday One O'Clock Series

February 10

Chamber Music

BRAHMS Trio in A Minor for Piano,
Clarinet, and Cello, op. 114

VAUGHAN-WILLIAMS Three Vocalises (1958)

HOVHANESS Moss Garden, op. 181 (1961)

POULENC Sonata (1922) for Trumpet,
Trombone, and French horn

Friday, February 19, at 8:30 P.M.

JUILLIARD CHORUS

Program

KODALY Missa Brevis

and

Choral Works by TALLIS, VITTORIA,
PASSEREAU, SCHÜTZ, and others

EMERGENCY VOTE NEEDED TO REVISE
THE CONSTITUTION

The Student Council Report in the last issue of the Newsletter stated that the Council is in the process of amending and revising the Student Council Constitution. It was discovered, however, that the present constitution does not provide any authorization for revisions. In order for the Council to continue legally to revise the Constitution, the following Amendment must be changed by the vote of the student body :

The original Amendment - Article 22 - states in its present form :
Amendments to the Constitution may originate with the Student Council or the student body.

The proposed change of this Article states that :

Amendments and revisions to the Constitution may originate with the Student Council or the student body.

Although this is only a formality, the student body must officially vote to change this amendment. All votes may be cast by writing either "22-yes" or "22-no" on a slip of paper and depositing it in the slot on the door of Room 04 (the Student Council Office). All votes must be cast before Tuesday, February 16, 1965.

Constitution Committee of
the Student Council,
Paul Sheldon, Chairman

IVES FOURTH SYMPHONY TO BE PREMIERED

The American Symphony Orchestra will give the world premiere of the Fourth Symphony of Charles Ives on April 26, 1965. This work has been too difficult to perform; however, grants have made it possible for this orchestra to begin rehearsals this month. This promises to be an event of major importance, so that tickets should be bought at Carnegie Hall soon!

INTER- VARSITY CHRISTIAN FELLOWSHIP by Vincent Di Fiore

The Inter-Varsity Christian Fellowship is a non denominational group here at Juilliard, which is part of a world-wide organization at many other institutions. It has been our intention to consider I.V. (as it is called) not an organization with officers and dues, but rather a fellowship which gathers to exchange views on any aspect of Christianity. Attendance does not mean commitment to any particular faith: I.V. stresses the individual and his particular commitment to God.

Meetings are held every Wednesday in Room 126 from 12:00 - 1:00 P.M. These meetings concentrate on the study of passages from the Bible and aim to give light to the numerous implications contained in Biblical text. Each month a different topic is presented and discussed among the group. December was devoted to the Book of James; January, to the Book of Ecclesiastics; and February, to Kierkegaard's "Purity of Heart is to Will One Thing".

Prayer meetings and social activities are determined by the group as a whole. Our activities since October have included dinner-discussion parties, a picnic, an ice-skating party, and concert performances in various churches in the New York area. IVCF held a World Council Convention at the University of Illinois at Urbana from December 27 - 31. Attendance at this convention numbered over 7,000, with Juilliard represented by Richard Nealy and Mr. and Mrs. Steve Clapp.

I encourage everyone to take advantage of this unique opportunity at school.

AMERICAN MUSIC STAMP

The United States Postal Department has recently issued a commemorative stamp to celebrate the fiftieth anniversary of the founding of the American Society of Authors, Composers, and Publishers. The stamp, which depicts a lute, an ancient trumpet, and a music book wreathed in leaves, is dedicated to American Music. It seems that the only previous issues having anything to do with music were in honor of Francis Scott Key and Stephen Foster.

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JUILLIARD COMPOSERS TO BE HEARD IN CANADA

by Michael Smolanoff

Five Juilliard composers will represent the school at a Symposium to be held February 27 - 28 at the Royal Conservatory of Music in the University of Toronto. The Symposium will be conducted with a program as follows:

Saturday - 10:30 A.M. Composers Panel
3:30 P.M. Chamber Music
Recital
6:00 Banquet
8:30 Orchestral Concert
Sunday - 10:30 A.M. Continuation
Meeting

Jorge Mester will conduct the orchestral concert of Juilliard compositions on Saturday evening. The Juilliard works to be performed are:

Orchestral

Concertino for Alto Saxophone and String Orchestra, op. 16

Michael Smolanoff

Process

Michael Czajkowski

Chamber Music

String Trio Brenda Corman
Sonata for Piano Brent McCall
Song of Solomon Thomas Pasatieri

The Eastman School of Music will also be represented, and the Royal Conservatory of Music will be host for the Symposium.



MISS MARTHA HILL
JUILLIARD SCHL OF MUSIC
120 CLAREMONT AVE
NEW YORK 27 N Y

WEST SIDE NEWS and NEWSPAPER Morningsider

10c Per Copy

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103 Vol XVII — No. 36

Page 9

Lincoln Center Plays Host To PS 191, 199 Youngsters

Children from the fourth, fifth, and sixth grades of P.S. 191 and P.S. 199 were the guests of Lincoln Center for the Performing Arts Monday at a ballet demonstration in the New York State Theater and a piano recital in Philharmonic Hall.

More than 400 students, accompanied by their parents and teachers, participated in the Lincoln Center "open house" which was given in cooperation with Districts 6 and 8 of the Board of Education, the Lincoln Square Community Council, and Community Planning Board No. 7.

The purpose of the "open house" was to acquaint those in the Lincoln Square neighborhood with Lincoln Center and to foster a closer community relationship. Both elementary schools are located in the Lincoln Square area, P.S. 191 at 210 W. 61 St., and P.S. 199 at 270 W. 70 St.

The Program

The program began at 3 p.m. in the New York State Theater where Mark Schubart, executive director of the Lincoln Center Fund, welcomed the guests. The Fund supports the Center's Student Program as well as other creative and artistic programs.

Thomas DeGaetani, managing director of Theaters and Concert Halls, described the function of the State Theater and demonstrated the operation of the stage facilities. Two students from the dance department of the Juilliard School

then performed a 12-minute ballet by Antony Tudor, "Little Improvisations," which is set to Robert Schumann's "Kinderszenen."

At 4 p.m., the children received a similar demonstration of the facilities of Philharmonic Hall. Jon Robertson, pianist, also of the Juilliard School, performed Chopin's "Revolutionary" Etude, Schubert's G Flat Impromptu, Rachmaninoff's Prelude No. 2 in B Flat, and Debussy's Prelude and Toccata from the Suite "Pour le piano."



IRIS SANCHEZ (second from right) emulates the style of Lee Wagner who, with Lance Westergard (holding Iris) put on a ballet demonstration for more than 700 children from PS 191 and PS 199 at the New York State Theatre.

—Photo by Bob Serating

West Side News, November 12, 1964

(11/23/64)

Juilliard Dance Department - Dates relating to Dance Production 1964-65

December 1964	January 1965	February 1965
Tues. Dec. 8 - Room 610 - 5:30 p.m. DANCE WORKSHOP	Jan. 4 - classes resume	Feb. 1 - 2nd semester opens
Dec. 20-Jan. 3 - Juilliard Christmas Holiday	Mon. Jan. 11 - CH - 7 - 9 pm Dress Rehearsal for One O'Clock Concert	Week of Feb. 1 - Tues. through Fri. Lincoln Center Student Program Dance Ensemble Tour.
	Wed. Jan. 13 - CH - One O'Clock Concert	Feb. 12 - 13 -- Juilliard Dance Ensemble concerts.
	Jan. 25-29 - Juilliard Mid-year examina- tions.	Wk. of Feb. 15 - Mon. through Fri. - Lincoln Center Student Program Dance Ensemble Tour.
March 1965	April 1965	May 1965
(March entrance exams to be scheduled - 1st week of March)	(Dance graduation examinations to be scheduled April 5 onward.) (Dance Workshop to be scheduled between April 8 and May 7)	
March 12 and 13 - Juilliard Ballet Concerts.	Wed. April 7 - CH - 5:00 pm DANCE WORKSHOP	Wed. May 12 - CH- One O'Clock Concert including Composers' Forum Projects.
Wk. of March 22)Lincoln Center Wk. of March 29) Student Program Ballet Ensemble Tour	April 11 - 18 --Juilliard Spring Recess. (April 16 - Good Friday April 17 - Passover April 18 - Easter)	(To be scheduled: Final Dance Workshop) May 17 - 21 - Week of Final Examinations. May 24 - 26 - Major Examinations Fri. May 28 - Commencement ***** June entrance exams - 1st week of June.

Dance Ensemble Tour
Weeks of:
February 1 & 15, 1965

JUILLIARD SCHOOL OF MUSIC
Dance Department

LINCOLN CENTER
STUDENT PROGRAM

January 27, 1965

List of addresses and telephone numbers for reference (re: February Tour)

Fiorella Keane(Tour Director).....Home tel: TR 4-5148
Lawrence Berger.....(Technical Director).....Home tel: 939-2515
Martha Hill.....(Director, Dance Department)....Home tel: UL 8-9067
June Dunbar(Ass't to Dir., Dance Dept.)....Home tel: WA 9-3720
Mary Chudick(Secretary, Dance Department)...Home tel: TU 2-3234

JUILLIARD SCHOOL OF MUSIC.....MO 3-7200
Ext. 144, 145, 146
(Night line, Dance Dept. Office MO 3-7214)

C A S T

Clifford Allen
1757 Toppings Avenue
Apartment 3D
Bronx, New York
Tel: LU 3-0979

Martha Clarke
123 East 64th Street
New York, N. Y.
Tel: UN 1-2215

Ze'eva Cohen
International House
500 Riverside Drive
New York, N. Y.
Tel: MO 6-7600

Peter DeNicola (Feb. 18)
315 West 75th Street
New York, N. Y.
Tel: unlisted

Edward Effron
310 Pleasant Avenue
New York, N. Y.
Tel: HA 7-4771

Eric Hampton
140 Claremont Avenue
Apartment 2E
New York, N. Y.
Tel: none

Carla Maxwell (Feb. 2, 3, 15, 16, 17)
304 West 81st Street
New York, N. Y.
Tel: 799-2848

Dennis Nahat
55 Tiemann Place
Apartment 52
New York, N. Y.
Tel: UN 4-7917

Lourdes Puertollano (Feb. 4, 5, 18, 19)
508 - 10 West 112th Street
Apartment 2B1
New York, N. Y.
Tel: MO 6-5162

Ramon Rivera (except Feb. 18)
1123 East Tremont Avenue
Bronx, N. Y.
Tel: 597-3332

David Taylor
140 Claremont Avenue
Apartment 6E
New York, N. Y.
Tel: none

Tamara Woshakiwsky
240 East 21st Street
Apartment 4-D
New York, N. Y.
Tel: none

January 27, 1965

JUILLIARD SCHOOL OF MUSIC
Dance Department

LINCOLN CENTER
STUDENT PROGRAM

TO: Cast going on tour with Dance Ensemble - Weeks of February 1 and 15, 1965
FROM: Martha Hill

Listed below are the names, addresses, dates and times of performances for each school where performances will be given. In most instances, the cast and staff will travel to and from the performance, from Juilliard, in the two micro buses provided for this purpose. If a member of the cast, however, lives closer to the school where the performance will take place than to Juilliard, he or she may want to go directly to the school independently. If this is done, the cast member MUST inform Larry Berger and Fiorella Keane the day in advance.

SCHOOL	DATE	DAY	PERFORMANCE TIME	BUS DEPARTS FR. JUILLIARD	ARRIVAL AT SCHOOL
Huntington High School Oakwood and McKay Rds. Huntington, L.I., N.Y. Tel: 516 HAmilton 1-5520	2/2	Tues.	2:00 pm	10:30 am	12:30 pm
Cast and staff will travel to Huntington from Juilliard by micro bus.					
William L. Ettinger J.H.S. 106th Street & Madison Ave. New York, N. Y. Tel: TR 6-4248	2/3	Wed.	10:00 am	8:00 am	8:30 am
Eastchester Sr. High School Stewart Place Eastchester, New York Tel: 914--SW 3-6130	2/4	Thurs.	1:30 pm	10:30 am	12:00 noon
Cast and staff will travel to Eastchester from Juilliard by micro bus.					
Inwood Jr. High School 650 Academy Street New York, N. Y. Tel: LO 9-3200	2/5	Fri.	9:50 am & 11:00 am	7:45 am	8:15 am
NOTE: Cast and staff will be guests at lunch at Inwood Jr. High School.					
H. S. of Fashion Industries 225 West 24th Street New York, N. Y. Tel: AL 5-1235	2/15	Mon.	2:00 pm	12:00 noon	12:30 pm
Prospect Heights High School 883 Classon Avenue Brooklyn, N. Y. Tel: ST 3-5890	2/16	Tues.	1:30 pm & 3:00 pm	11:00 am	12:00 noon
Meyer Levin Jr. High School Beverly Rd. & East 59th St. Brooklyn, N. Y. Tel: GL 1-2200	2/17	Wed.	10:30 am	7:30 am	9:00 am
Note: Second performance in Brooklyn in the afternoon at Bishop McDonnell H. S. All cast and staff must travel there from Meyer Levin Jr. High School by micro bus. Cast and staff will have lunch at Meyer Levin Jr. H. S.					
Bishop McDonnell Memorial H. S. Catholic High School for Girls 260 Eastern Parkway Brooklyn, N. Y. Tel: NE 8-9285	2/17	Wed.	2:00 pm		
Jamaica High School 168th Street & Gothic Drive Jamaica, N. Y. Tel: RE 9-5942	2/18	Thurs.	9:35 am	7:00 am	8:00 am
Note: Second performance in Queens in the afternoon at Mater Christi H. S. All cast and staff must travel there from Jamaica H. S. by micro bus. They will have lunch at Jamaica H. S.					
Mater Christi H. S. 21st Ave. and Crescent St. Long Island City Tel: RA 1-7200	2/18	Thurs.	2:00 pm		
North Bergen High School 7417 Hudson County Road North Bergen, New Jersey Tel: 201 UN 8-1000, Ext. 57	2/19	Fri.	1:30 pm & 3:00 pm	11:00 am	12:00 noon
(All cast will travel together fr. Juilliard by micro bus.)					

For Juilliard Dancers —Olympian Is the Word

(Saturday, February 13, 1965 - New York Herald Tribune)

By Walter Terry

Anna Sokolow has created a stunning new work, "Odes," for the Juilliard Dance Ensemble. It is in three sections, set to Edgar Varese's Octandre, Density 21.5 and Poeme Electronique, and although it is basically an abstract piece, its choreographic patterns renew the majesty of the ancient Greek chorus with its unison actions, with its uneven paces, with its attitudes of supplication, despair, hope and ecstasy.

There is nothing literal about "Odes," nothing which pretends to Greek classicism in matters of style, but in terms of power and design, it reaches close to those monumental heights of motion and emotion for which the antique chorus existed.

If Miss Sokolow's actions for full company (twenty-two dancers) are both powerful in their dynamic force and striking, as pure design, to the eye, so also are her measures for single or duo figures. Indeed, the second movement is a duet and its conclusion in whirling, light-footed adventures through space is as exhilarating as the air itself

at the summit of Mount Olympus.

"Odes" was indisputably the most exciting offering on last evening's modern dance program in the Juilliard Concert Hall, and it earned lusty cheers from a capacity house, but there were other choreographies of substance on the bill.

Miss Sokolow herself was represented by still another premiere, "Ballade" (to music of Scriabin), a delightful piece, filled with many exam-

ples of the choreographer's inventiveness but gayer (or, at least, lighter) in spirit than a good many of her creations.

The youthful Juilliard Dancers, excellently trained and beautifully rehearsed, danced both of the Sokolow creations with fine technical authority and a wonderful eagerness of spirit. But they were also expert in a revival of an enormously difficult work, the late Doris Humphrey's Spanish-flavored "Ritmo Jondo" (to music of Surinach). Jose Limon adapted and edited this work for his young charges and the boys and the girls captured effectively its juxtaposed contrasts of the male and the female qualities and deportments as mirrored in dance movement.

Mr. Limon, in his capacity as a choreographer, was also represented on this program (which will be repeated tonight) by a new group dance,



Anna Sokolow

"Variations on a Theme of Paganini" (Brahms). It is agreeable enough and serviceable as an opening number for an ensemble of young dancers but its movements lean dangerously close to the balletic and this is something better left to ballet dancers and not entrusted to modern dance exponents. But this mild reservation aside, it was a rousing night of dance which Juilliard turned out.

DANCE NEWS: MARCH 1965
JUILLIARD DANCE ENSEMBLE, at Juilliard Concert Hall, N.Y., Feb. 12 and 13. P.W. Manchester

This was far and away the strongest program ever presented by a Juilliard student group and congratulations are due to everyone concerned.

Variations on a Theme of Paganini, choreographed by Jose Limon to the Brahms music, is a pretty-to-look-at curtain raiser. It is, however, in a style which leans heavily on purely balletic movements and it would have been more effective if it had been handed over to the ballet wing and danced on point.

Limon's other contribution was a slightly altered version of Doris Humphrey's Ritmo Jondo. It was extremely well danced by the students but the re-distribution of the roles so that there was no dominating male and female figure made for a certain lack of focus. One missed that splendid bandit, sardonically bowing his adieu and striding off with his henchman to resume the work — smuggling no doubt — of which the dalliance had been but a pleasant interlude.

Sokolow's Works a Triumph

Each of the new Anna Sokolow's works is a triumph in its particular way.

Ballade to piano preludes by Alexander Scriabin is lovely though of lesser importance. Two girls and two boys (Ze'va Cohen, Tamara Woshakiwsky, Eric Hampton, Dennis Nahat) play the age-old game of youth and its discoveries, with a touching grace and an understanding straight out of their own youngness. Particularly eloquent are those characteristic Sokolow phrases in which the movement flows through the dancer's body beginning with the feet and ending with an always unexpected yet inevitably right twist or ripple of the arms.

Odes established itself immediately as a major contribution to the modern dance repertoire. It is to three Edgar Varese pieces: Octandre (1924), Density 21.5 (1936) and Poeme Electronique (1958). There is no program but each Ode has its own separate theme which each onlooker must discover for himself.

Dante's Ring

The opening group, in red leotards and tights, are like the victims struggling endlessly in one of Dante's rings of hell. The second, a lyrical dance, takes us into the empyrean, where creatures of light are forever young and free. This was exquisitely danced by Lee Wagner and Lance Westergard, though the latter's hair style was straight out of a Greenwich Village discotheque.

The final Ode — and the most powerful — is in two sections. A Greek chorus seems to foretell its own doom, which it then acts out to the final, bitter, and utter catastrophe. Charles Tomlinson's costumes were especially impressive here.

The whole work has an immensity of concept which is awesome.

Juilliard School of Music

invites you to attend

A Program of Dance

February 12 and 13, 1965

Juilliard Dance Ensemble

Choreography by

Doris Humphrey José Limón Anna Sokolow

CHAMBER ENSEMBLE

conducted by Jorge Mes

JUILLIARD CONCERT

130 Claremont Avenue, New Yc

The Dance Department of Juilliard will present the Juilliard Dance Ensemble in a special program on Friday and Saturday evenings, February 12 and 13 at 8:30 in the Juilliard Concert Hall. The program will include works which the group will perform in the high schools of New York City and vicinity as part of the Lincoln Center Student Program, sponsored by the Lincoln Center Fund.

PROGRAM

VARIATIONS ON A THEME OF PAGANINI (Premiere)

Music by Johannes Brahms

Choreography by José Limón

PRELUDES (Premiere)

Music by Alexander Scriabin

Choreography by Anna Sokolow

Excerpts from RITMO JONDO

Music by Carlos Surinach

Choreography by Doris Humphrey

ODES (Premiere)

Music by Edgar Varèse

Choreography by Anna Sokolow

* * *

Proceeds for these performances will go to the
Louis Horst Dance Scholarship Fund.

Tickets distributed on the basis of a minimum contribution of \$1.50 per ticket.
Contributions are tax-deductible.

Return to:
Concert Office
Juilliard School of Music
130 Claremont Avenue
New York, N. Y. 10027

Friday, February 12

Saturday, February 13

Number of tickets	Contribution	Total
Total		

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Preferred location:

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A Program of Dance

February 12 and 13, 1965

Juilliard Dance Ensemble

Choreography by

Doris Humphrey José Limón Anna Sokolow

CHAMBER ENSEMBLE

conducted by Jorge Mester

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A Program of Dance

February 12 and 13, 1965

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Choreography by

Doris Humphrey José Limón Anna Sokolow

CHAMBER ENSEMBLE

conducted by Jorge Mester

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PROGRAM
SEASON 1964-1965

Friday and Saturday evenings
February 12 and 13, 1965 at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

presents

JUILLIARD DANCE ENSEMBLE
in
A PROGRAM OF DANCE

Choreography by
DORIS HUMPHREY
JOSÉ LIMÓN
ANNA SOKOLOW

CHAMBER ENSEMBLE
JORGE MESTER, *Conductor*

PROGRAM

The first three works tonight comprise the repertory which the Juilliard Dance Ensemble is performing in the high schools of New York City and vicinity as part of the Lincoln Center Student Program, sponsored by the Lincoln Center Fund.

VARIATIONS ON A THEME OF PAGANINI

(Premiere Performances)

Choreography (1964)

José LIMÓN

Excerpts from Variations on a Theme of Paganini, Opus 35

Books I and II (1879)

Johannes Brahms

Costumes

CHARLES TOMLINSON

Lighting

SIDNEY BENNETT

MARTHA CLARKE

CLIFFORD ALLEN

ZE'eva COHEN

EDWARD EFFRON

*CARLA MAXWELL

DENNIS NAHAT

**LOURDES PUERTOLLANO

RAMON RIVERA

TAMARA WOSHAKIWSKY

DAVID TAYLOR

STEVEN LUBIN, *pianist*

BALLADE

(Premiere Performances)

Choreography (1964)

ANNA SOKOLOV

Preludes (1897-1913)

Alexander Scriabin

Costumes

CHARLES TOMLINSON

Lighting

SIDNEY BENNETT

ZE'eva COHEN

ERIC HAMPTON

TAMARA WOSHAKIWSKY

DENNIS NAHAT

JUSTIN BLASDALE, *pianist*

RITMO JONDO

Choreography (1953)

DORIS HUMPHREY

Music based on songs and dances of Spanish gypsies (1952)

Carlos Surinach

Direction

José LIMÓN, *assisted by* BETTY JONES

Set (based on a painting by Charles Oscar)

JEAN ROSENTHAL

Costumes

PAULINE LAWRENCE

Lighting

SIDNEY BENNETT

MARTHA CLARKE

CLIFFORD ALLEN

ZE'eva COHEN

EDWARD EFFRON

*CARLA MAXWELL

DENNIS NAHAT

**LOURDES PUERTOLLANO

RAMON RIVERA

TAMARA WOSHAKIWSKY

DAVID TAYLOR

*February 12

**February 13

DANZA CHICA*
SAETA
DANZA GRANDE
GARROTÍN

*This section was rearranged for these performances by Mr. Limón.
ALBERT LOTTO and STEVEN LUBIN, *pianists*

INTERMISSION

ODES

(Premiere Performances)

Choreography (1964)

ANNA SOKOLOV

Octandre (1924), Density 21.5 (1936), Poème Electronique (1958)

Edgar Varèse

Costumes

CHARLES TOMLINSON

Lighting

SIDNEY BENNETT

I.

ENTIRE COMPANY

II.

LEE WAGNER AND LANCE WESTERGARD
VIRGINIA SINDELAR, *flutist*

III.

ENTIRE COMPANY

CHARLOTTE BAILIS
MARY BARNETT
MARGARET CICIERSKA
ELLEN COHEN
SARAH FORD

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KAORU ISHII
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CLIFFORD ALLEN
TONEY BREALOND

PETER DENICOLA
EDWARD DE SOTO
EDWARD EFFRON

JOHN GIFFIN
ERIC HAMPTON

VIRGINIA SINDELAR, *flute*
PAUL SHELDEN, *clarinet*
BASIL REEVE, *oboe*
BERNADETTE ZIRKULI, *bassoon*

DAVID CRITES, *French horn*
RICHARD GIANCIULIO, *trumpet*
ANDRÉ SMITH, *trombone*
MAKATO UEDA, *bass*

JORGE MESTER, *Conductor*

Technical Director
Master Carpenter
Stage Electrician
Technical Assistant
Stage Crew

Costume Execution
Assistants to Mr. Limón
Pianists for Mr. Limón
Pianist for Miss Sokolow

Sidney Bennett
Frederick Strassburg
Albert Cassidy
Arthur Bauman
Pamela Anderson, Irine Nute,
Janice Blum, Janine Brown, Sandra Brown,
Ethel Menhart, Barbara Mezza
Juliette Waung and Jane Whitney
Sally Stackhouse and Muriel Topaz
Robert Dunn and Steven Lubin
Justin Blasdale

Set and costumes for Ritmo Jondo loaned by José Limón Dance Company

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

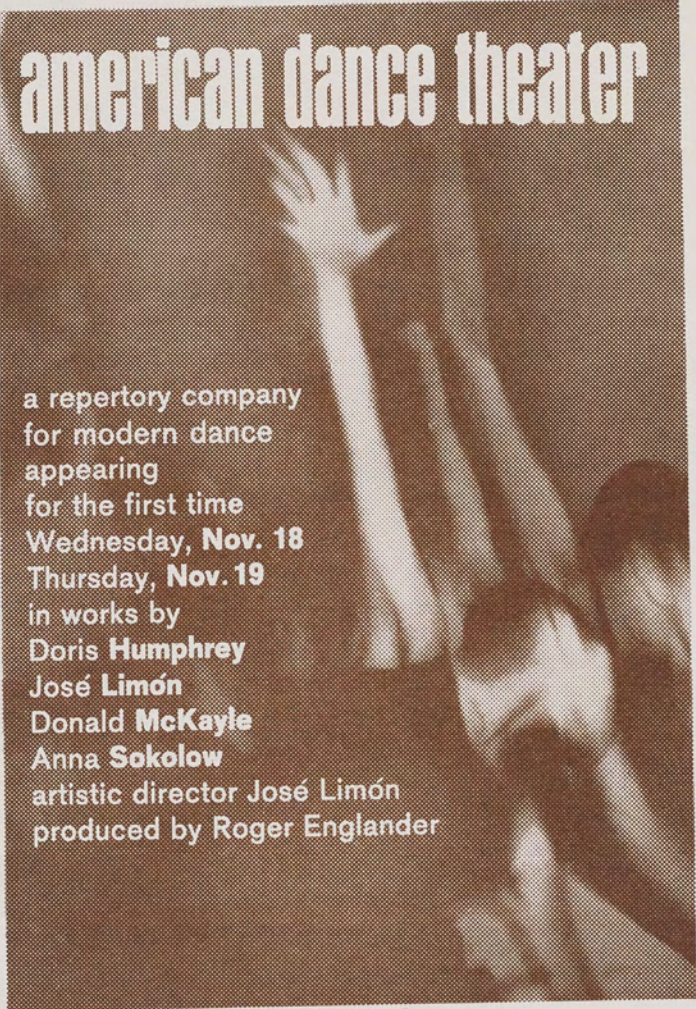
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Donald McKayle
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artistic director José Limón
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PROGRAM

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(World Premiere)

choreography by Donald McKayle music by Robert McBride

LAMENT FOR IGNACIO SANCHEZ MEJIAS

choreography by Doris Humphrey music by Norman Lloyd

THE QUESTION

choreography by Anna Sokolow music by Anton Webern

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choreography by José Limón music by J. S. Bach

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1964

American Dance Theater | November 1964





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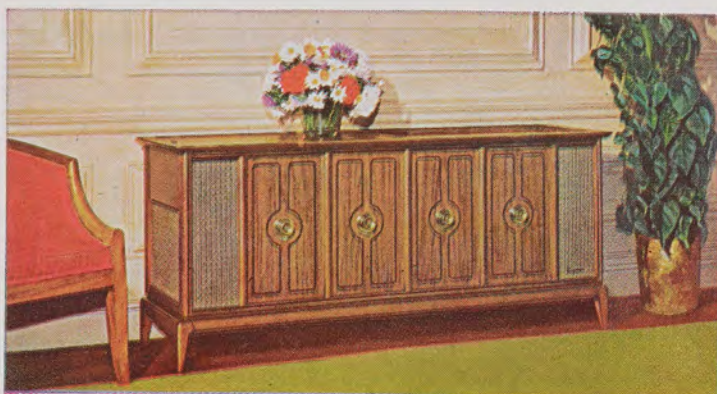
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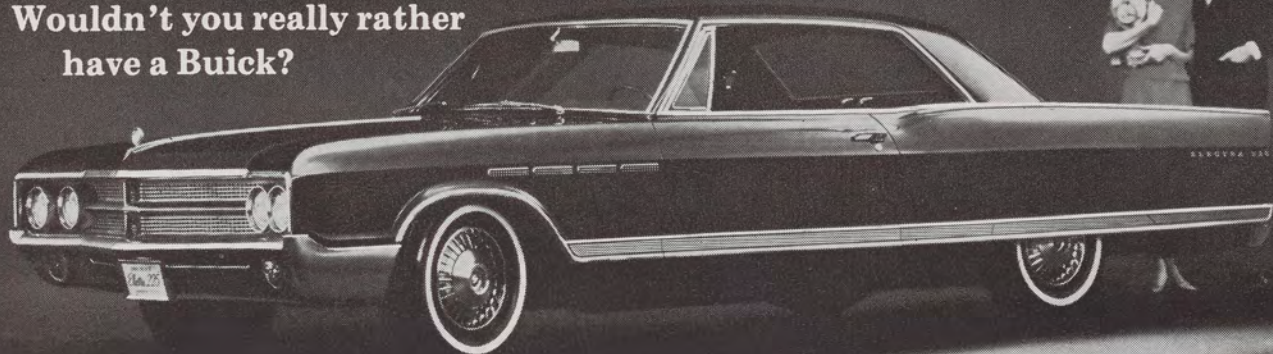
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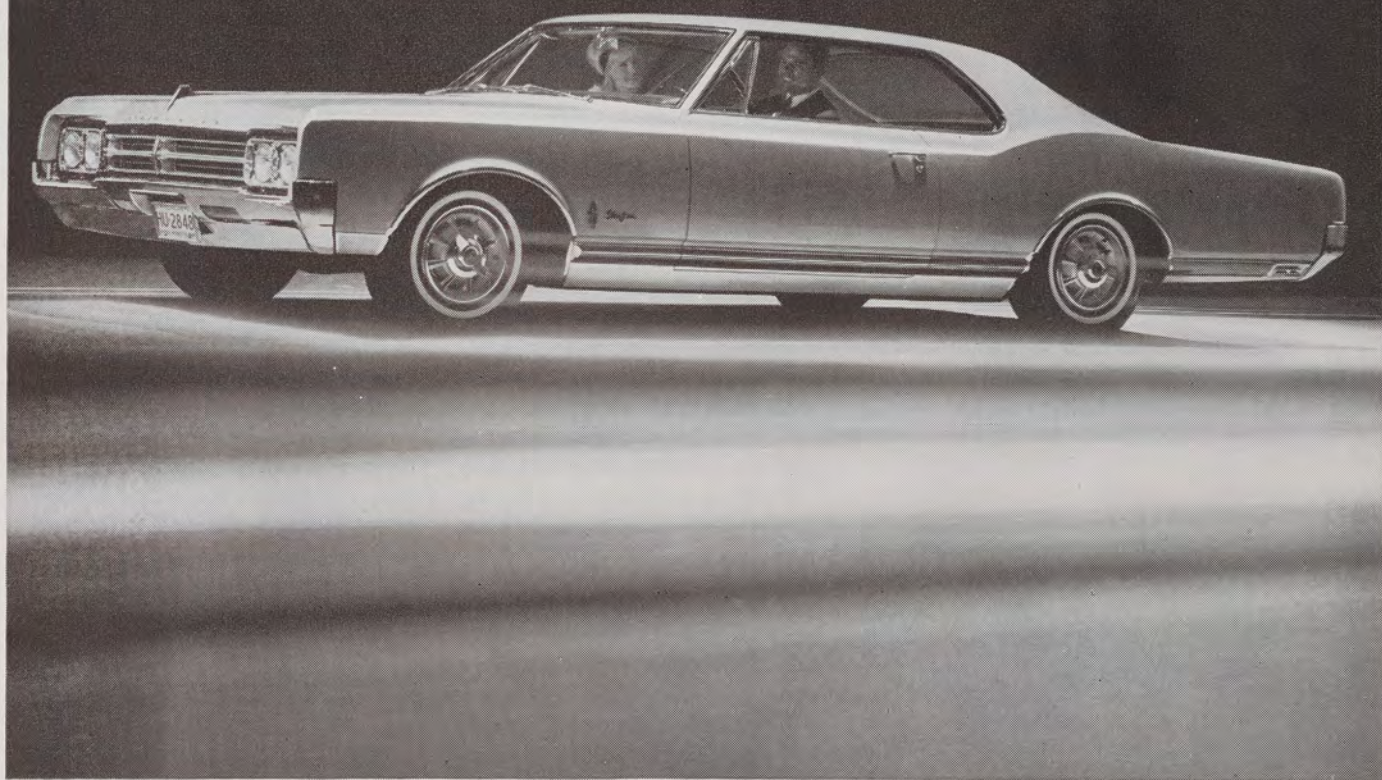
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Schiller and the Opera

JOHANN CHRISTOPH FRIEDRICH VON SCHILLER could identify fully with the Marquis of Posa's warning to Philip II in "Don Carlos," "You may find me dangerous, because I think for myself . . . One day milder times will come and bring a better wisdom: then ordinary men will walk with kings and princes, the state will let its children dance, and human need once more will find a human heart to succour it."

Historically, no man would have dared to speak so freely to this Spanish monarch. But Schiller never hesitated to rearrange historical facts into what he considered "poetic truths," using the past as a philosophical study of man's conflicts and progress. Born in 1759, he was in his mid-twenties while writing "Don Carlos," maturing after the explosive libertarian expression of his first three dramas, but still outraged by the despotism in his own era, and dedicated to the cause of universal human advancement.

This figure of eighteenth century German enlightenment and his "Don Carlos" provide a literary link between the unbridled absolutism of pre-modern Europe—as explored in this drama of Inquisition Spain—and the bloody sequence which was to follow Schiller's death in 1805: the breakup of the Holy Roman Empire by Napoleon's invading armies, the solidifying of nation states, the billowing of Nationalism, the great power struggles which would culminate in the Second World War. Schiller called on the Netherlands uprising against Spain of the sixteenth century as a way of attacking the repressions of his own period, and his lyricism was echoed throughout the nineteenth century—most prominently by that Italian patriot and musical voice of the *Risorgimento*, Giuseppe Verdi.

Before Verdi composed his own "Don Carlo" for a Paris première in 1867, he had set three other Schiller dramas to music—"Giovanna d'Arco" (after Schiller's "Maid of Orleans"), "I Masnadieri" ("The Robbers") and "Luisa Miller" ("Intrigue and Love.") Fra Melitone's punning sermon in Verdi's "La Forza del Destino" was suggested by a Capuchin's monologue in Schiller's "Wallenstein." It has been thought (and disputed) that the German's "Conspiracy of Fiesco" inspired

the Italian's "Simon Boccanegra." Schiller's last drama, "William Tell," dealing with the Swiss peasant revolution, provided the theme of Gioacchino Rossini's final opera in 1829. However, Francis Toye suspects, the casual Rossini was catering to the public mood (Parisian and Italian) rather than waving any freedom banners.

Verdi was introduced to Schiller's works by his friend and sometime librettist, Andrea Maffei. The historian Hajo Holborn points out: "Schiller . . . had at his command a language of plastic expression and musical rhythm that gave his plays a rare poetic beauty"—and an operatic quality? Thomas Mann, on the 150th anniversary of Schiller's death, noted the poet's "boyishness and love of adventure which makes such a childish contrast with his sublimity"—suitable traits for an opera composer as well. (Composers D'Indy, Balfe, Mercadente, Carr adapted Schiller dramas. His famous "Ode to Joy" became the choral text of Beethoven's Ninth Symphony.)

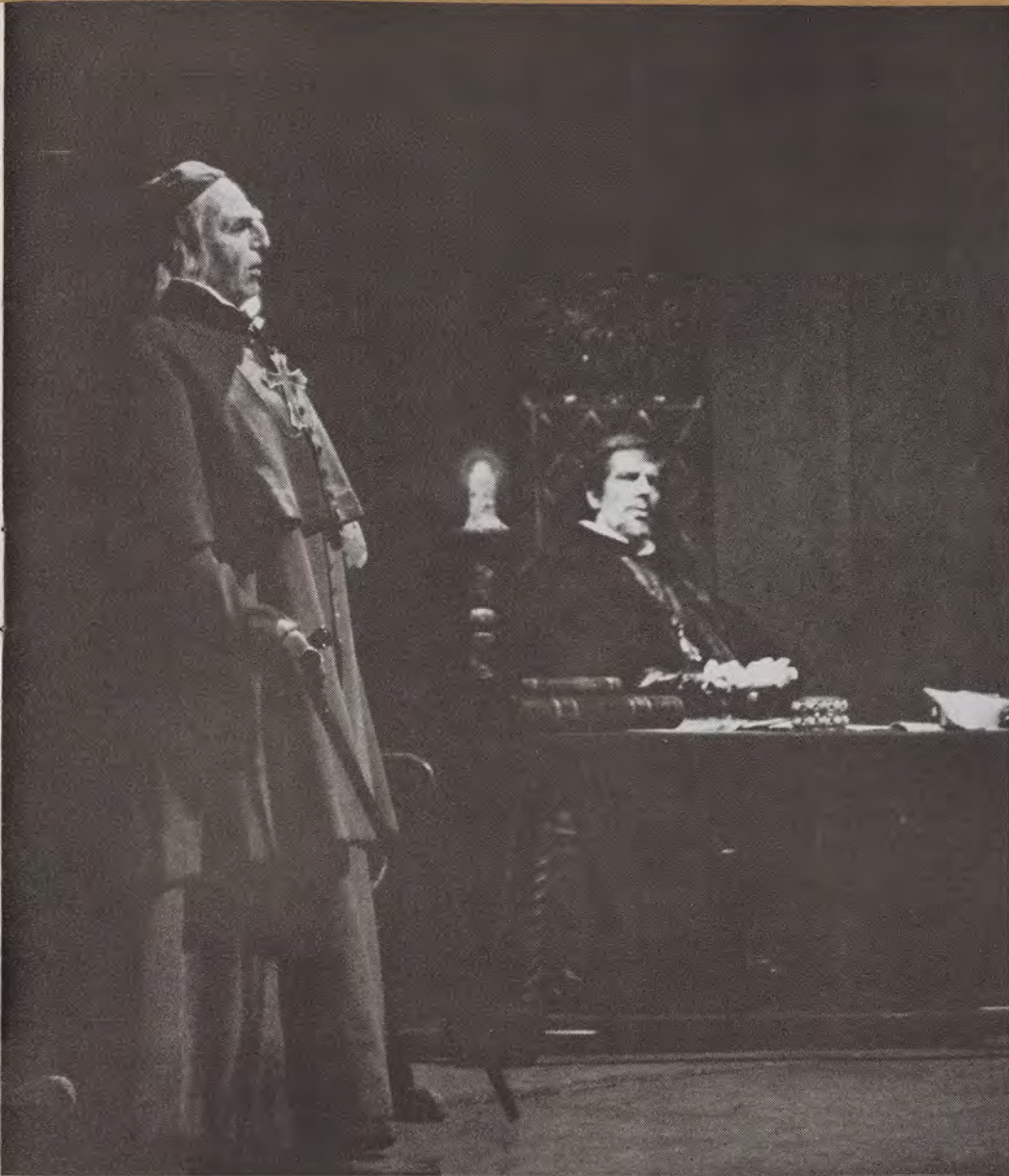
In his childhood Schiller endured the restriction and indignity (for a poet) of a Prussianized military schooling at the whim of Grand Duke Karl Eugen of Württemberg. His father was an officer in the Duke's army, away in service to Frederick the Great in the Seven Years War (a manifold power grab by Prussia, Austria, France, England, Russia and Sweden) when his son was born. Young Friedrich thought of becoming a minister, but at the Duke's insistence, he entered the Karlsschule at Stuttgart to study law, later medicine. Carlyle writes, "The Stuttgart system of education seems to have been formed on the principle, not of cherishing and correcting nature, but of rooting it out, and supplying its place with something better. The process of teaching and living was conducted with the stiff formality of military drilling . . .

Despising the school's harsh discipline and the Duke's tyranny, Schiller wrote his first play, "The Robbers," in which the hero turns to a marauding life so as to harass the unjust established order. The play's publication and its Mannheim staging in 1781 earned Schiller the displeasure of the philistine Duke and a brief stay in jail when he was caught sneaking off to Mannheim

for the première. At age 23, he escaped Stuttgart, never to return. Living in Bauerbach, then Mannheim and Leipzig, he wrote "Fiesco" and "Intrigue and Love," and in 1885 printed the first three acts of "Don Carlos" (started in 1883) in his new literary journal, "Rheinische Thalia."

His last two acts, when completed for the Dresden stage in 1787, highlighted the mature reflections and courage of the Marquis of Posa, rather than the impetuous rebellion of the title character, who had dominated the first three acts. In his "Letters concerning 'Don Carlos,'" Schiller confided that "the work had of necessity to share in the various vicissitudes that my manner of thinking and feeling has undergone (during the interval since the first draft) . . . New ideas ousted the earlier ones . . ." Good and Evil are no longer so obvious. King Philip's personal dilemma warrants understanding. As explained by one of Schiller's biographers, Bernt von Heiseler, "His poetic intuition now shines deep into the intricate tensions of which the real world consists. It illuminates the countenance of the aged king, and now the poet sees, and makes us see, what it means to have to rule and at the same time to be a man, and that freedom alone cannot build a state. For freedom and sovereignty are mutually conditioned, and only the constant struggle between them, in which the scales reach a quivering equilibrium, makes a true political life possible, and then only for a brief span which must again and again be fought for and won."

Although accounts of Philip's career vary, Schiller's version is basically fictitious—by choice, apparently, for he had read the German translation of Robert Watson's "History of the Reign of Philip II" (1778) and himself translated Louis-Sebastien Mercier's "Portrait de Philippe second" (1785). Schiller wrote a partial "History of the Netherlands Revolt." (Also, as professor of history at the University of Jena, he published chronicles of the Hundred Years War and Thirty Years War, ignoring his own facts when shaping "Maid of Orleans" and "Wallenstein.") Philip II mercilessly ruled Spain, Italy, the Low Countries and part of France, and waged religious wars as a self-appointed



Louis Melançon

The confrontation between the Grand Inquisitor (Paul Schöffler) and King Philip (Jerome Hines) in the Metropolitan Opera production of Verdi's "Don Carlo"

Defender of the Faith and host of the Inquisition, oppressing Moslems, Jews and Protestants. The real Don Carlos suffered imprisonment by Philip and death at age twenty-three, not because of any heroic revolutionary designs, but as the sad demise of a neurotic, sickly delinquent. The triangle involving Philip, Carlos and Elizabeth never existed. Dutch and Flemish patriots did falsely claim that Carlos was executed by the Inquisition, inspiring many legends fed by romantics and pseudo-historians. One English version (1675), by Thomas Otway, appeared in German translations in 1757 and 1770, finding popularity in the Age of Rousseau, and they may have prompted Schiller's interest. Both Otway's and Schiller's treatments drew their fictitious plots from a *nouvelle historique* (1672) by Cesar Vichard Saint-Real, which casts the Flemish prince Egmont as a friend of Carlos. In Saint-Real's fantasy, Carlos is allowed to die, as an alternative to slow poison, by opening his veins in a hot bath.

"Don Carlos" is a turning point for Schiller. He decides that the ultimate conflict must be within man, between

free will and necessity, represented by the clash between the ardent, guilty, lovable Mary of Scotland and the rigid Queen Elizabeth in his "Maria Stuart" of 1800 (idealist vs. realist, or intuitive heart vs. rational intellect, as Charles E. Passage analyzes), or by Wallenstein's inner sparring of fire and prudence, or by the bewildering maze of loyalty-betrayal among Wallenstein's comrades-in-arms (1798). Schiller, like his friend Goethe, outgrew his *sturm und drang* beginnings, adopting classical forms, searching for fundamental human ideals.

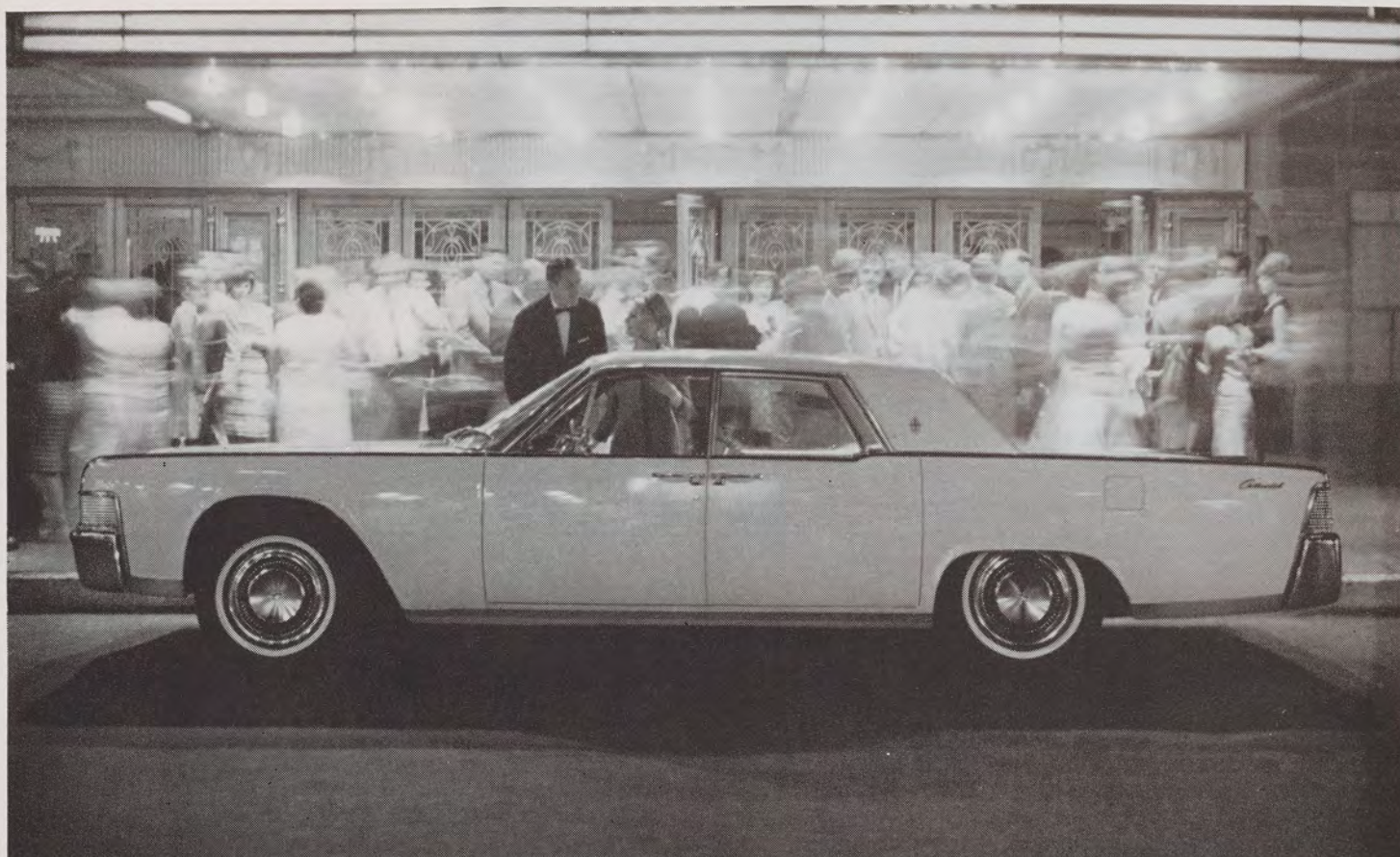
For Verdi, artistic maturity meant that he could never again give in to the nationalistic excesses of "The Battle of Legnano," composed after the insurrections of 1848 and containing many sections, it was said, that resemble Italian national anthems. Already Verdi's Israelite chorus ("Va, pensiero, sull'ali dorate") in "Nabucco" had detonated the Italian revolutionary spirit. While he composed "Don Carlo" in 1866, Italy was involved in the Austrian-Prussian War, and Verdi wrote to a friend from his country home at Sant' Agata: "Any moment now I ex-

pect to hear guns and I am so close here to the battlefield that I would not be surprised one fine morning to see a cannonball roll into my room." He became enraged at rumors that the Austrian emperor had ceded Venetia to Napoleon III, and thus tried to break his contract for the Paris premiere of "Don Carlo," unsuccessfully. Nevertheless, the artist avoided any temptation to make the opera ring with Italian battle cries. Vincent Sheean has written, "'Don Carlo' . . . derives its prevailing gloom not so much from the subject itself as from Verdi's anxiety and depression over Italy" (and the death of his father that year).

Starting with "Luisa Miller," in fact, Verdi and his librettist Cammarano, obliging the government censors, eliminated Schiller's political and social overtones, settling for the love tragedy. In "Don Carlo" the love ties of the Spanish prince and Elizabeth are emphasized in more conventional terms than Schiller would have chosen; Carlo and Philip emerge as stock operatic rivals for Elizabeth's affection. Verdi's French librettists invented a first act which shows the initial meeting and promises of love between Carlo and Elizabeth, but revision in 1884 by the Italian librettist Ghislanzoni dropped this introduction. The operatic version, for the sake of Parisian *spectacle*, includes an *auto-da-fé* scene, with dramatic interchange between Flemish deputies and their Holy Office persecutors (libertarian enough). The libretto adds a ludicrous finale, with Carlo spirited off by the ghost of Charles V instead of being handed over to the Inquisition by his father, as Schiller left it. The cruel Duke of Alba is missing from the opera; the Princess of Eboli remains as *femme fatale* but lacking credible motives. Schiller's probing of the unhappy, loveless monarch is summed up exquisitely by Verdi's aria for Philip "Ella giammai m'amo" ("She never loved me").

A key difference between the German classicist-romantic and the Italian out-and-out-romantic lies in their treatment of leading female characters. Schiller's Elizabeth of Valois may have once loved Carlos, but her sense of rightness and honor now blot out the

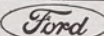
continued on page 28



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José Limón

Martha Swope

“The Modern Dance—an unpopular art”

This is part of a statement by JOSE LIMON that will appear next year in a book on the modern dance to be published by Wesleyan University Press. It was written before Mr. Limón was appointed Artistic Director of the American Dance Theater.

IT HAS BEEN said that the modern dance is a temporary phase — that it has not set down roots like the ballet and cannot, like it, endure. Yet the modern dance began with Isadora Duncan around 1900. Here it is 1964, and one would have to be myopic indeed not to see that it is far from finished. An art that has produced such figures as Ruth St. Denis, Ted Shawn, Martha Graham, Charles Weidman, Helen Tamiris, Hanya Holm, Pauline Koner, Anna Sokolow, Sophie Maslow, Pearl Lang, and Merce Cunningham, and can look to the vigor and ferment of a new generation, has a more than fair prospect of enduring. Especially when its principles exist and flourish, not only in its own milieu, but in the works of the leading ballet companies. Let us make no mistake about it: if by “modern dance” one means a state of mind, a cognizance of the necessity of

the art of the dance to come to terms with our time, then that art cannot be relegated to the position of a merely transitory fashion. The modern dance is here to stay, whether it is performed barefoot or *sur les pointes*.

Modern dance is not a “popular art.” It is not suitable, as is the traditional ballet, to advertise automobiles, vacuum cleaners, rugs, or hair dyes in newspapers or magazines or on television. A pretty ballerina in a pert tutu and pink toe shoes is a much more fetching sales pitch than a vision of a dancer in a species of ecstasy or suffering and in bare feet. On the other hand, talented—or sometimes merely clever — choreographers have taken the modern dance and adapted it to serve very successfully in musical shows, television, and films, in much the same manner that adaptations of

continued on page 18

The New York State Council on the Arts

These performances have been made possible through the support of the New York State Council on the Arts. Established by the Legislature and Governor Rockefeller in 1960, the Council has since carried out a broad experiment towards encouraging participation in and appreciation of the arts throughout the State.

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That this first great experiment is taking place in New York should be a source of pride to each of us. It needs our suggestions, our thoughtful criticism, and enthusiastic support. The Council's offices are located at 250 West 57th Street, New York 19, New York. JUdson 6-2040.

COMING EVENTS AT PHILHARMONIC HALL

Thursday, November 19, 8:30
NEW YORK PHILHARMONIC
William Steinberg, Guest Conductor
Works of Copland and Bruckner

Friday, November 20, 11:00 a.m.
PRE-PHILHARMONIC CONCERT LECTURE
At Philharmonic Hall Choral Room

Friday, November 20, 2:15
NEW YORK PHILHARMONIC
Repeat of Thursday Evening Program

Friday, November 20, 8:30
THE FESTIVAL ORCHESTRA OF NEW YORK
Thomas Dunn, Conductor
All Bach Program
Ralph Kirkpatrick, Harpsichord

Saturday, November 21, Noon
NEW YORK PHILHARMONIC
Young People's Concert (Preview)
Leonard Bernstein, Music Director

Saturday, November 21, 2:30
NEW YORK PHILHARMONIC
Young People's Concert
Leonard Bernstein, Music Director

Saturday, November 21, 8:30
NEW YORK PHILHARMONIC
Repeat of Thursday Evening Program

Sunday, November 22, 11:00 a.m.
CHURCH OF THE TRUTH
Dr. Ervin Seale, Minister

Sunday, November 22, 3:00
NEW YORK PHILHARMONIC
Repeat of Thursday Evening Program

Sunday, November 22, 9:00
"A PORTRAIT OF HERMANN SCHERCHEN"
President Kennedy, A Memoriam
Westminster Choir
Soloists to be announced

Monday, November 23, 8:30
EMIL GILELS, Pianist

Tuesday, November 24, 9:30
THE PHILADELPHIA ORCHESTRA
Eugene Ormandy, Music Director
Works of Britten, Yardumian, Beethoven

Wednesday, November 25, 8:30
OBERNKIRCHEN CHILDREN'S CHOIR

Thursday, November 26, 8:30
NEW YORK PHILHARMONIC
William Steinberg, Guest Conductor
Dietrich Fischer-Dieskau, Baritone
Works of Haydn, Wolf, Mahler, Elgar

Friday, November 27, 11:00 a.m.
PRE-PHILHARMONIC CONCERT LECTURE
Philharmonic Hall Choral Room



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but let me put it to my lips when I am so disposed."*

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Debut Performances
of the

AMERICAN
DANCE
THEATER

a repertory company for modern dance

in works choreographed by

Doris HUMPHREY

Jose LIMON

Donald McKAYLE

Anna SOKOLOW

Musical Director: Simon Sadoff

Lighting Designer: Thomas Skelton

Artistic Director: José Limón

Produced by Roger Englander

Sponsored by the New York State Council on the Arts

Workout

(First Performances)
Commissioned by the New York State Council on the Arts)

Choreography by Donald McKayle
Music by Robert McBride
("Workout for Small Orchestra")

"Go" Choruses

Chase Robinson, Nancy Stevens, Lenore Latimer, Sally Stackhouse,
Libby Nye, Alice Condodina, Michael Uthoff, Miguel Godreau,
John Parks, Fritz Lüdin, Marcos Paredes

Sweet

Patricia Christopher, Chase Robinson

Fast Swing

The Company

INTERMISSION

Lament For Ignacio Sanchez Mejias

(Based on the poem by Federico Garcia Lorca)

Choreography by Doris Humphrey
Music by Norman Lloyd

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

The Bull Fighter (Ignacio)	Louis Falco
Figure of Destiny	Letitia Ide
Figure of a Woman	Patricia Hammack

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

Federico Garcia Lorca was, before his death during the Spanish Civil War, Spain's leading poet and dramatist. The excerpts used in the dance-drama are from various English translations.

INTERMISSION

The Question

Choreography by Anna Sokolow
Music by Anton Webern

"Five Movements for String Quartet, Opus 5"

Julie Arenal, Patricia Christopher, Nancy Lewis, Nancy Stevens, Lenore Latimer,
Alma Robinson, Joan Miller, Marcos Paredes, Larry Richardson, Joseph Amaral,
John Parks, Elbert Morris, Miguel Godreau, Michael Uthoff, Peter Randazzo

"Four Pieces for Violin and Piano, Opus 7"

Marcos Paredes, John Parks, Larry Richardson, Michael Uthoff

INTERMISSION

A Choreographic Offering

(First New York Performances)

Choreography by José Limón
Music by Johann Sebastian Bach
("The Musical Offering")

This work, commissioned by Connecticut College, is in memory of Doris Humphrey. It is based on movements from her dances, and contains variations, paraphrases and motifs from *Gigue*, *Sarabande*, *Water Study*, *Dionysiaques*, *Pleasures of Counterpoint*, *Circular Descent*, *Handel Variations*, *Air for Ground Bass*, *Rudepoema*, *New Dance*, *With My Red Fires*, *Passacaglia* and *Fugue in C Minor*, *Ruins and Visions*, and *Invention*.

I. *Dance for Nine*

Libby Nye, Michael Uthoff, Jennifer Muller, Fritz Lüdin, Alice Condodina,
Daniel Lewis, Sally Stackhouse, John Parks, Kelly Hogan

II. *Solo*

José Limón

III. *Trio*

Betty Jones, Daniel Lewis, Fritz Lüdin

IV. *Solo with Five*

Sally Stackhouse, with Alice Condodina, Laura Glenn, Jennifer Muller
Libby Nye, Kelly Hogan

V. *Quintet*

Jennifer Muller, Libby Nye, Alice Condodina, Daniel Lewis, Fritz Lüdin

VI. *Duet*

Louis Falco, Sally Stackhouse

VII. *Solo*

Betty Jones

VIII. *Dance for Twenty-two*

Libby Nye, Jennifer Muller, Alice Condodina, Kelly Hogan, Laura Glenn
Michael Uthoff, Fritz Lüdin, Daniel Lewis, John Parks, Julie Arenal
Lenore Latimer, Nancy Lewis, Joan Miller, Alma Robinson, Jennifer Scanlon
Nancy Stevens, Joseph Amaral, Richard Kuch, Elbert Morris, Marcos Paredes,
Peter Randazzo, Larry Richardson

IX. *Solo with Four*

Sally Stackhouse, with Kelly Hogan, Alice Condodina, Libby Nye, Jennifer Muller

X. *Dance for Twenty-two*

The Company

XI. *Dance for Ten*

Louis Falco, Sally Stackhouse, with Libby Nye, Michael Uthoff, Jennifer Muller,
Fritz Lüdin, Alice Condodina, Daniel Lewis, Kelly Hogan, John Parks

XII. *Solo with Nine*

Louis Falco, with Jennifer Muller, Libby Nye, Laura Glenn, Kelly Hogan,
Alice Condodina, John Parks, Fritz Lüdin, Daniel Lewis, Michael Uthoff

XIII. *Finale*

José Limón, Betty Jones, Sally Stackhouse, Louis Falco and the Company

The taking of photographs in the theater auditorium during the performance is strictly forbidden

The Baldwin is the official piano of The New York State Theater

American Dance Theater

JOSE LIMON, an artist with a vision, has long been an innovator in the field of dance. Typical of his understanding of the needs of the dance world is his willingness to become artistic director of the AMERICAN DANCE THEATER. Mr. Limón originally came to New York to study art. He became fascinated with the dance, and joined the Humphrey-Weidman group. After a short but profitable career on Broadway, dancing in such shows as "Americana" and "As Thousands Cheer," and choreographing "Roberta" and "I'd Rather Be Right," he concentrated on the contemporary dance. His concert works include "The Moor's Pavane," "The Exiles," "There is a Time," "The Traitor," "Emperor Jones" and "Missa Brevis." José Limón has brought international attention to modern dance. He and his company have made four international tours for the State Department, as well as their yearly tours of the United States. He has taught at Bennington and Sarah Lawrence Colleges and the American Dance Festival at Connecticut College for Women. At present Mr. Limón is on the faculty of the Juilliard School of Music.

DORIS HUMPHREY, who died in 1958, left a rich legacy to the world of dance. She was the founder and director of the Juilliard Dance Theater, artistic director of the José Limón Company, and a member of the faculty of the Juilliard School of Music. The pinnacle of her achievement, both as a dancer and choreographer was reached in her formidable trilogy, "New Dance," "Theater Piece," and "With My Red Fires." "This trilogy," wrote José Limón "of symphonic dimensions, brought the art of the dance to the status of a serious, mature art, worthy of comparison with the other major arts." After a tragic disability brought about her retirement as a performer, she continued her career as a choreographer. It was during this period in 1946 that she composed "Lament for Ignacio Sanchez Mejias" for José Limón and his company. This elegiac work is a commemorative of the dead from World War II. It is fitting that José Limón's tribute to Miss Humphrey, "A Choreographic Offering," should be included in these performances of the AMERICAN DANCE THEATER, since for several years before her death she had worked tirelessly to find a way to create just such a repertory company.

DONALD MCKAYLE, who choreographed the musical "Golden Boy," has probably moved back and forth between Broadway and the concert stage more than any other young dancer. Originally

a member of the New Dance Group and the Martha Graham Company, he has appeared on Broadway in "House of Flowers," "West Side Story," and "Copper and Brass." Off-Broadway, Mr. McKayle directed "Trumpets of the Lord," and he has choreographed "The Tempest" and "As You Like It" for the New York Shakespeare Festival. Among the works he has choreographed for his own company, which he formed in 1951, are "Games," "District Storyville," "Rainbow Round My Shoulder," and "Reflections in the Park." He has presented his works on television and on tour here and abroad. He departs this month for assignments in Tunisia and Israel. Donald McKayle was born in New York City and attended the College of the City of New York. He began to study dance while a student, beginning his professional career in 1948. Mr. McKayle was the 1963 recipient of the Capezio Dance Award.

ANNA SOKOLOW was introduced to dance and the theater at the Neighborhood Playhouse when it was on Grand Street. Among the members of the dance faculty were Martha Graham and Louis Horst. Miss Sokolow launched her professional career with the first Martha Graham Company to tour the United States. In 1939 she formed her own company for which she choreographed, among other works, "Rooms," "Lyric Suite," and "Dreams." Because of her renown as a teacher she has been invited to hold classes in Sweden, Switzerland, Germany, Holland, and Mexico. In the last eleven years Miss Sokolow has made seventeen trips to Israel. Since her original trip as an advisor to Inbal, she has taught throughout that country, formed a modern dance company and choreographed an original Israeli musical. Miss Sokolow has also choreographed several Broadway shows, including, "Candide," "Regina," "Street Scene," "Red Roses for Me," and "Camino Real." Her work, of such power and impact, is concerned and committed to man's dilemma. It is in the humanistic tradition, and utilizes the most advanced choreographic forms in the theater today.

ROGER ENGLANDER, producer for the AMERICAN DANCE THEATER, has had an outstanding career in television. He won two Emmy Awards for "The New York Philharmonic Young People's Concerts with Leonard Bernstein," which he has produced and directed since their inception on CBS in 1958. Among the wide variety of television shows for which he has been responsible are "The Bell Telephone Hour," "The Concert of the Week,"

"Omnibus," "Festival of Performing Arts," and numerous dramatic and documentary programs. He has also been stage director for the New York City Opera Company. Because of his knowledge of music and the theater, Mr. Englander was asked to direct and produce the first operas ever seen on network television, "The Medium" and "The Telephone." Roger Englander is no stranger to Lincoln Center: for the past two springs, he has produced the successful "Promenade Concerts" with the New York Philharmonic in Philharmonic Hall, and he directs the soon to be seen series "Lincoln Center Presents" for Educational Television. During the summers he is a visiting professor at Parsons College in Iowa, where he stages musicals for their professional Fine Arts Festival.

ROBERT MCBRIDE was born in the then Arizona Territory and is now on the faculty of the University of Arizona. When he was teaching at Bennington he received an award from the American Academy of Arts and Letters "for developing a new American idiom." Mr. McBride wrote "Workout for Small Orchestra" in 1936. He also composed a ballet, "Show Piece," which was choreographed for the Ballet Caravan.

NORMAN LLOYD, now the Director of the Arts for the Rockefeller Foundation, was born in Pottsville, Pennsylvania. Formerly Director of Education for the Juilliard School of Music and Dean of Oberlin College Conservatory of Music, his scores for the dance include "La Malinche" and "Dialogue" for José Limón; and "Panorama" and "Opening Dance" for Martha Graham.


ANTON WEBERN (1883-1945). Unlike many prolific Austrian composers of the past, Webern has left us an almost miniature legacy. His complete works are contained on three long-playing records. A well known conductor, he was distinguished by his single-minded devotion to music. He wrote "Five Movements for String Quartet" in 1909 and "Four Pieces for Violin and Piano" the following year.

JOHANN SEBASTIAN BACH (1685-1750). At the age of sixty-two Bach traveled with his eldest son, Wilhelm Friedemann, to the court of Frederick the Great of Prussia, at the palace of Sans Souci in Potsdam. This journey inspired "The Musical Offering," one of his greatest works, yet one which today is underrated and misunderstood. The work was dedicated to Frederick of Prussia.

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Debussy, Bartok, and Schönberg have found their way into popular songs and the sound tracks of films from Hollywood. The use of serious art in any of its forms for less than its exalted purpose may be open to question. The fact remains that the multitudes who flock to musicals and movies would have had no contact with the contemporary arts (however diluted their presentation in commercial form) if they had not encountered them in this way.

I discovered, however, early in my career, after I had appeared in Broadway shows as both a dancer and a choreographer, that the commercial form and the serious form of the modern dance were incompatible. One had to devote one's self exclusively to one or the other. They could not mix. The serious dance demands an incorruptibility that makes no concessions to so-called popular taste. This has resulted in a dance that not only is not popular, it is not fashionable—it is not chic.

Yet it is a reality and a necessity of our time. Not every artist is disposed towards the Academy, great as it is in tradition and accomplishment. An American idiom is needed to say what cannot be said within the vocabulary of the European dance. This idiom, created by generations of American artists, is in essence, non-academic; in principle, experimental; in practice, eclectic and inclusive.

Doris Humphrey declared that, as a young dancer, she was trained to perform—besides the traditional ballet—Spanish, Hindu, Siamese, Balinese, Japanese, Chinese, and other exotic dances. The time came, however, when she became aware that she had no identity as an American, and that all her dancing was—in effect—an impersonation, a masquerade. It was always something borrowed from Europe or the Orient. She could very well have accepted this, as so many young artists did, and still do. But she suffered a deep discontent, knowing that for her this was not the way. What to do? What was there to look to as an American dance? Square dances? The American Indian? Negro jazz? Tap dancing? None of these offered a solution. Even the great Duncan, in rejecting the ballet, had reverted to the Hellenistic era. Doris Humphrey saw that the dance idiom she sought would have to be invented. Its creation would be a hard and long voyage of discovery into the inner self; its origins, its awareness and experience

and capacity as an American living in the twentieth century. This dance would spring from the temper of her time.

I was fortunate in coming as a novice to the studio at the precise moment when she had, in company with Charles Weidman, embarked on this voyage of discovery. My experience with the dance had been, in a sense, similar to hers, though—by comparison—miniscule. As a child in Mexico, I had been fascinated—as any child would be—by Spanish *jotas*, Mexican *jarabes*, and Indian *bailes*. Later, across the border, I had seen tap dancers and ballet dancers. All this seemed interesting enough to watch, but to me it was something for girls to do. It never occurred to me as something a man would be caught dead doing. Then, pure accident brought me to a performance by Harald Kreutzberg. What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and a towering majesty, dance; not mince, prance, cavort, do “fancy dancing” or “show-off” steps. No: dance as Michelangelo's visions dance and as the music of Bach dances.

Kreutzberg had given me the illumination to see the road. But he was a German; his visions were Gothic. They became him; but I was by origin a Mexican, by rearing an American. I must find the dance to say what I had to say about what I was. With Doris Humphrey I found a master who knew that every dancer, being an individual, was an instrument unique and distinct from any other, and that in consequence this dancer must ultimately find his own dance, as she had found hers. I was instructed, stimulated, trained, criticized, encouraged to look for and find my own dance. I was not to ape my teachers. Early, I was encouraged to compose dances. I was admonished: “You will compose one hundred bad dances before you compose one good one.”

I view myself as a disciple and follower of Isadora Duncan and of the American impetus as exemplified by Doris Humphrey and Martha Graham, and by their vision of the dance as an art capable of the sublimity of tragedy and the Dionysian ecstasies. I try to compose works that are involved with man's basic tragedy and the grandeur of his spirit. I want to dig beneath empty formalisms, displays of techni-

cal virtuosity, and the slick surface; to probe the human entity for the powerful, often crude, beauty of the gesture that speaks of man's humanity. I reach for demons, saints, martyrs, apostates, fools, and other impassioned visions. I go for inspiration and instruction to the artists who reveal the passion of man to me, who exemplify the supreme artistic discipline and impeccable form: to Bach, Michelangelo, Shakespeare, Goya, Schönberg, Picasso, Orozco.

With the years, I have become blind to the blandishments and seductions of the romantics. I am impatient with the sounds of the Schumanns, the Mendelssohns, the Gounods, and the Massenets. The literature of the romantics, their architecture, and their fashions arouse in me a feeling of aversion. The undisciplined and sometimes fatuous exhibition of the romantic soul in exquisite torment—whether in music, painting, or dance—leaves me cold. This saccharine and maudlin view of the human condition is to me specious and decayed. I am happy that the Cezannes, the Debussys, the Duncans, the Ibsens, the Dreisers, and the O'Neills have given us back a more adult view of our humanity.

I also deplore the artist who makes of his art a withdrawal from the turmoil of his time; who sterilizes and dehumanizes it into empty formalism; who renounces the vision of man as perfectable, a “golden impossibility,” and makes him into the shabby scarecrow of the beatniks; who forgets that the artist's function is perpetually to be the voice and conscience of his time. It was Doris Humphrey who first taught me that man is the fittest subject for choreography. And Martha Graham continues triumphantly to prove that his passions, grandeurs, and vices are the ingredients of great dance, great theater, and great art.

It is important to preserve the traditional. It is part of our heritage, and as such is to be cherished. But the modern idioms should be left to the individual to be kept resilient, venturesome, experimental, unhampered. The individual contribution is what gave us cultural maturity and independence from Europe in all our arts. Were it not for this, dancers in America would have remained docile provincials, creating nothing original. By learning to speak in an American idiom, they have enriched the world.

JOSE LIMON

Morton Gould

A musician of seemingly limitless versatility and energy, Morton Gould plays, arranges, conducts and composes with equal facility and effect. Some of his finest work has been written for the ballet, adding immeasurably to the riches of the American dance repertoire. Foremost among these is his Fall River Legend, composed with and for Agnes de Mille. Equally fascinating are his ballet adaptations of Interplay and the Latin-American Symphonette. Enjoy Gould Ballet Music, conducted by Morton Gould himself, exclusively on RCA Victor Red Seal.



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The diagram illustrates the seating arrangement of the New York State Theater, which has a semi-circular shape. The seating is organized into several distinct sections:

- GALLERY:** Located at the very top of the theater, divided into GALLERY RIGHT and GALLERY LEFT.
- FIFTH RING:** The uppermost tier of seats, split into FIFTH RING RIGHT and FIFTH RING LEFT.
- FOURTH RING:** The second tier from the top, split into FOURTH RING RIGHT and FOURTH RING LEFT.
- THIRD RING:** The third tier from the top, split into THIRD RING RIGHT and THIRD RING LEFT.
- SECOND RING:** The fourth tier from the top, split into SECOND RING RIGHT and SECOND RING LEFT.
- FIRST RING:** The fifth tier from the top, split into FIRST RING RIGHT and FIRST RING LEFT.
- ORCHESTRA:** The bottom-most tier of seats, split into ORCHESTRA RIGHT and ORCHESTRA LEFT.

Numerous individual seats are depicted within each section, often grouped by row and seat number. Exit points are clearly marked throughout the plan, particularly along the outer edges of the seating bowl. Labels such as "EXIT", "THEATER RIGHT", and "THEATER LEFT" are used to indicate specific locations and directions. The overall layout is symmetrical around a central vertical axis.

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STATISTICS OF THE THEATER

Capacity	2,729*
Orchestra	1,044
1st Ring	339
2nd Ring	312
3rd Ring	310
4th Ring	141
5th Ring	32
Gallery	551

Stage dimensions

80 feet wide
58 feet deep
89 feet high

Proscenium

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*Three additional rows of seats may be added for performances when there is no orchestra, bringing the total of seats to 2,804.

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The objective of the Lincoln Center Patron Program is to add 26 names to the above list by 1965 in order to bring the number of Patrons to 100.

Lincoln Center Teacher's Guide

THE TEACHERS in the New York public schools have a new textbook. They will not base any tests on it. Instead, they will use it to introduce their students to a unique series of cultural adventures—from some of which the teachers themselves are excluded. The book is *A Teacher's Guide to Lincoln Center* and it lists the variety of student activities, from opera and symphonic concerts to motion pictures and puppet shows, which are presented either individually or cooperatively by the Center and its constituents—the New York Philharmonic, the Metropolitan Opera Association, the Juilliard School, the Repertory Theater of Lincoln Center, the New York City Ballet and The New York Public Library. The Center's share of the program is supported by the Lincoln Center Fund, under the direction of Mark Schubart.

Among the Program's many benefits is the annual presentation of 1,000 Student Awards, which enable young people in their senior year of high school to attend four regular concerts of the New York Philharmonic and one performance each of the New York City Ballet and the Repertory Theater. Recipients are nominated by their school principals. All students, however, are eligible for reduced price tickets for performances by all three organizations.

This year the Center is also sponsoring five full-length concerts by the Philharmonic for junior and senior high school students. The former will have two special dates, February 25 and April 2, set aside for them. The latter will have three: November 15, December 4, and March 18. The concerts will be given in the afternoons and will offer the same program, conductor, and soloists as the regular concerts of that week. The tickets, costing only \$1.00 each, will be available to groups of students. In this case, the teacher gets in, too—free.

In addition to these special concerts, senior high school students may also obtain reduced rate tickets on a group basis for the regular Sunday afternoon performances of the Philharmonic. The supply of \$1.25 tickets is limited. For

the first time this year, rates are also being made available to college students, who may obtain coupons from their college office for Saturday night concerts (\$1.50) or Sunday afternoon (\$1.25). A limited number of Philharmonic rehearsals will also be opened to students who are members of bands, choruses, orchestras, and other music groups.

The New York City Ballet offers a number of programs for students beyond its regular performances at the New York State Theater, for which reduced price tickets are available. Lecture-demonstrations by members of the company are offered for performance in schools. The programs are designed to fit into fifty-minute assembly periods. The company has also prepared a film, *Watching Ballet*, with Allegra Kent, Jacques d'Amboise, and students from the School of American Ballet. This was produced by the New York State Council on the Arts for Ballet Society, Inc., and is available for showing in schools.

Even organizations whose future homes at Lincoln Center are not yet completed are participating in the Center's student programs. Reduced price tickets to performances of the Metropolitan Opera and the Repertory Theater are being made available through the Program. The Metropolitan Opera Studio and the Juilliard School also take groups of artists into the schools for performances.

The buildings that will house the Metropolitan, the Juilliard School, and the Repertory Theater are now rising on the grounds of Lincoln Center, and students will have a chance to observe their progress when they take advantage of the special rates provided for conducted tours of the Center. While tours do not include a concert or performance, rehearsals may be viewed from observation booths located just above the stage. The single student rate is 75 cents; groups may attend for 60 cents per person.

Details on how to participate in the Lincoln Center Student program are contained in *A Teacher's Guide to Lincoln Center*. Every student will want his teacher to have one.

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Orchestra Foyer, left and right
Promenade levels, left and right

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Plaza entrance lobby

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Promenade levels, Ladies left, Gentlemen right
Top of Gallery lounges, Ladies left, Gentlemen right

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Orchestra Foyer, left and right

PUBLIC TELEPHONES

Plaza entrance, left and right
Orchestra Foyer opposite elevators, left and right
Promenade levels in Ring Passages
Top of Gallery lounges, left and right

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What will become a familiar vista from the interior promenades, looking across the Lincoln Center plaza to Lincoln Square itself. Left, Philharmonic Hall; right, the New York State Theater. In the left foreground will be a restaurant; outside, across the width of the building, the Chalk Garden.

Inside the New Met

WHAT was for long a hole in the ground at the west end of the Lincoln Center development has now blossomed with more than a sizable shell of the new Metropolitan Opera House. Construction has progressed to the point where roofing has been completed, the heating plant ready for operation and glass about to be installed so that work on the interior can proceed through the winter months. The adjoining pictures show the monumental proportions of the structure, front and back of the house.

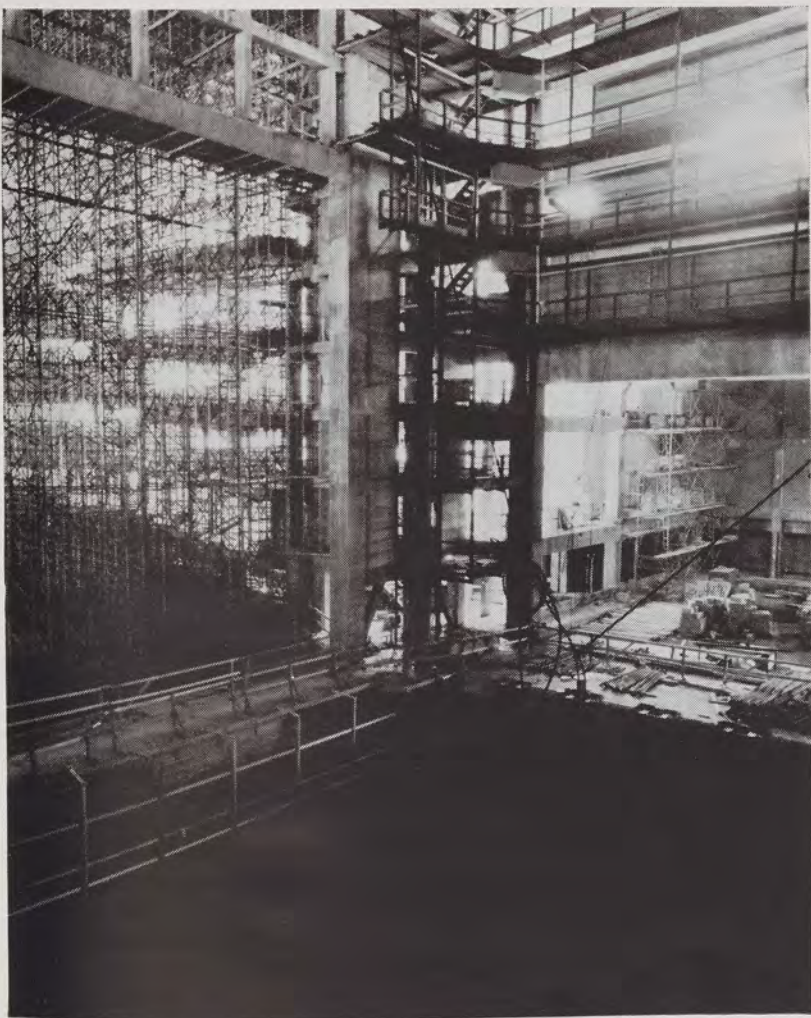
PHOTOS BY *William Stuart*



(Left) A view from stage rear, through the proscenium. The levels in the distance define the boxes, dress circle, balcony, etc. Platforms at side can be used for stage bands, chorus, etc.



(Above) Looking up from the orchestra floor to the parterre boxes, grand tier, dress circle and balcony (family circle rises at the back).



(Left) View across the stage, to the side stage, right, to which a set in use can be moved, laterally, and replaced by a set from similar side stage, left. Tier of platforms (beside proscenium) provides controls for hydraulic lifts, etc. Galleries above afford access for technicians.

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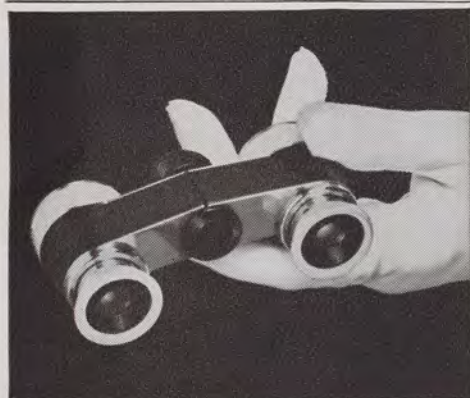


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continued from page 7

past. She is tender, dutiful, angelic, self-sacrificing, related by her lofty simplicity to Schiller's other heroines, Amelia in "The Robbers," Leonora in "Fiesco," Louisa in "Intrigue and Love," Princess Thekla in "Wallenstein." As Passage tells us, Schiller was the first writer to accord sympathy and sanctity to the Maid of Orleans, going so far as to treat this village lass of the Middle Ages as "a well-bred young lady of 1800." His Joan dies not by fire at the stake, but picturesquely on the battlefield. For Schiller, these ladies symbolized a poetic harmony which could ideally solve man's conflicting drives—remindful of Wagner's recurring theme of redemption through love (Senta's, Elisabeth's, Brünnhilde's). Verdi idealized women, too, but the Italian artist felt compelled to render them utterly human, no longer philosophic symbols.

Schiller was not a patriot or *political* idealist. At first heartened by the values of the French Revolution, he lost all hope for it upon the murder of Louis XVI and the onset of Jacobin terrorism. In 1859 Germans honored the centennial of Schiller's birth by a call in the poet's name for German unity and independence, completely misinterpreting Schiller's humanism. He would have scorned German (and Italian) nationalism, believing only in the potential of the German individual. Hans Kohn quotes a fellow professor in evaluating "Don Carlos:" "Never have the slogans of cosmopolitanism, of universal philanthropy, and of liberty of thought and faith found a more eloquent and powerful expression than in this play." Dr. Kohn underlines Schiller's "cosmopolitanism," lamenting his "degradation into a patriotic bard" by the 1859 Bismarckians.

If Verdi, the product of a different cultural and historical era, seems more the homeland patriot and national hero worshipper (of Cavour, Garibaldi, Manzoni), Schiller would have accepted and admired the composer's overriding premise, that man *can* be immensely noble—even Othello, when totally defeated. Certain stage remarks of Posa to Philip reflect Schiller's specific reservations: "The foolish craze for revolution, which but makes more heavy the weight of chains it cannot wholly break, will never fire *my* blood"—but his impassioned plea, "Consecrate the ruling power to the welfare of the peoples . . . Restore mankind its lost nobility," resounds throughout the ages, joining all liberal thought.

EUGENE H. PALATSKY



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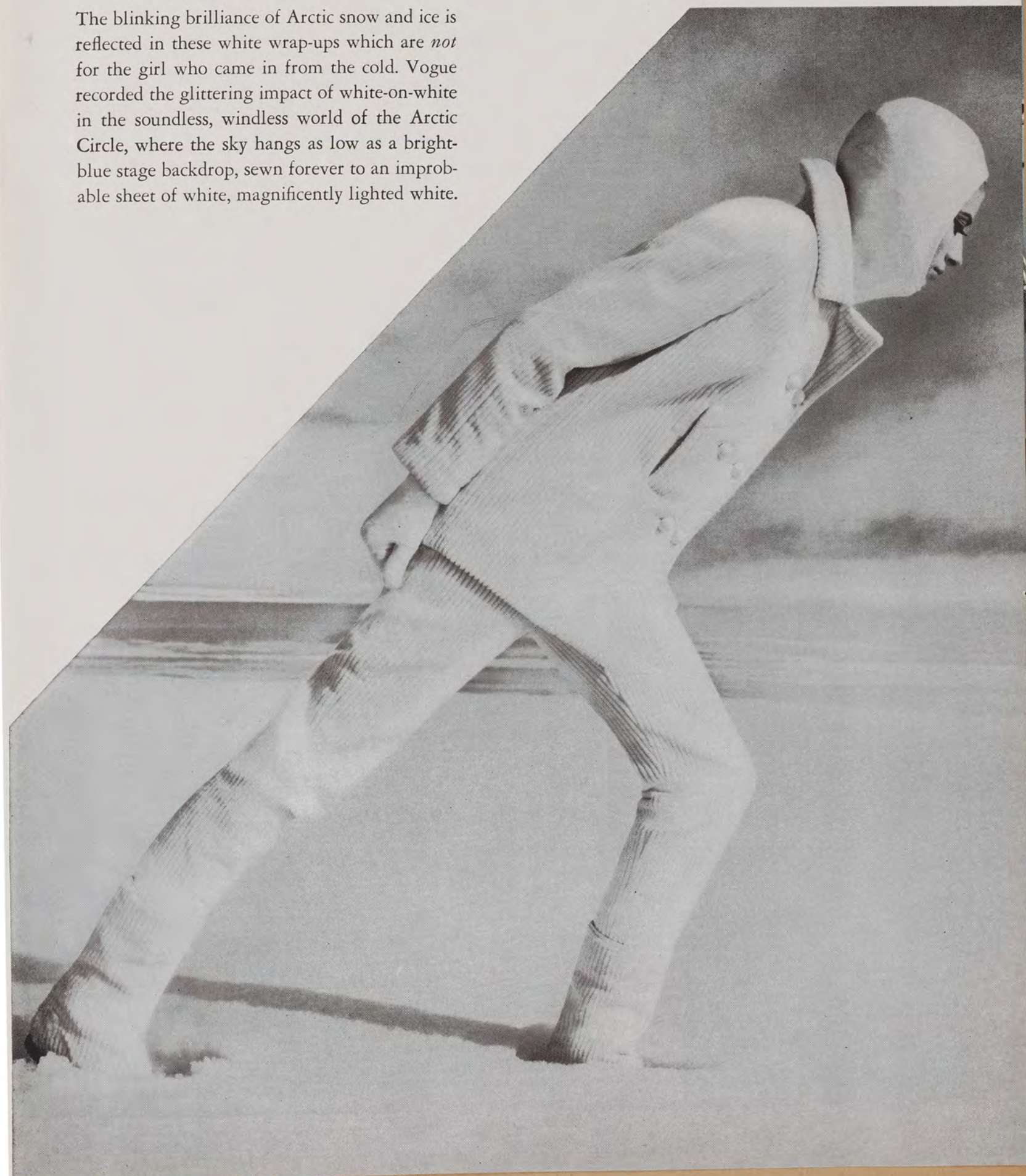
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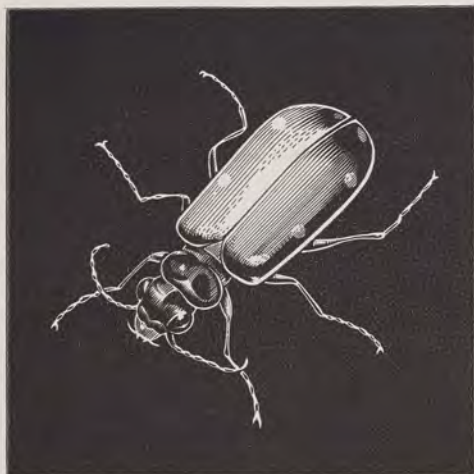
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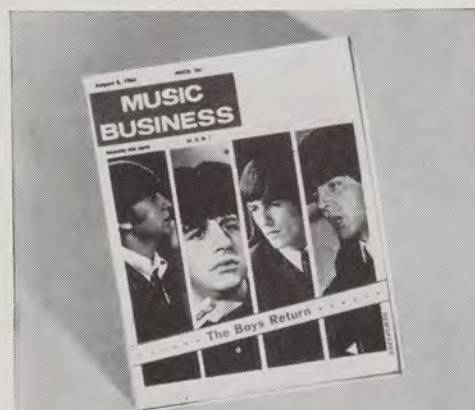
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Lincoln Center Fund Campaign

LINCOLN CENTER hopes to complete its fund-raising campaign by the end of this year. Clarence Francis, chairman of the campaign, has paid tribute to the many donors who contributed to the appeal since Lincoln Center Day—September 20, 1963. He stated:

"We are particularly gratified, as we near the completion of the campaign, by the response to the Center's appeal for additional support from many donors who made substantial commitments earlier in the campaign. Having gone this far, I have faith that the citizens of this great metropolitan area will finish the job." The past year has brought the Center to within \$10.9 million, or 7 per cent, of its \$160.7 million project goal.

Recent gifts to the Center include a grant of \$1 million received from The Louis Calder Foundation, which was designated for the State Box and Promenade on the parterre level of the new Metropolitan Opera House. The gift was given in memory of Louis Calder Sr., The State Box complex will consist of three boxes, each seating eight persons, which can be used individually or as one unit. It will be available for visiting dignitaries from here and abroad.

A grant of \$1 million was received from the James Foundation, bringing that foundation's total contribution to \$2.2 million. A second gift of \$1 million was contributed by an anonymous donor.

Last February, John D. Rockefeller 3rd, chairman of the Center's board, offered to accept personal responsibility for raising up to \$8 million to match what others obtain and give before the end of 1964 toward the approximately \$16 million still needed at that time. Mr. Rockefeller said that he intended his offer as a challenge to himself as well as to the leaders of the Center and the entire New York community. Since the challenge was made, a total of \$5.8 million has been realized.

The Center now has seventy-four Patrons—individual donors of \$100,000 or more. Altogether, the Center has now received financial support from 9,047 individuals, 89 foundations, 361 corporations, and 143 other donors (including foreign governments). These are in addition to support given by the city, state, and federal governments. The total amount received so far is \$149.8 million.

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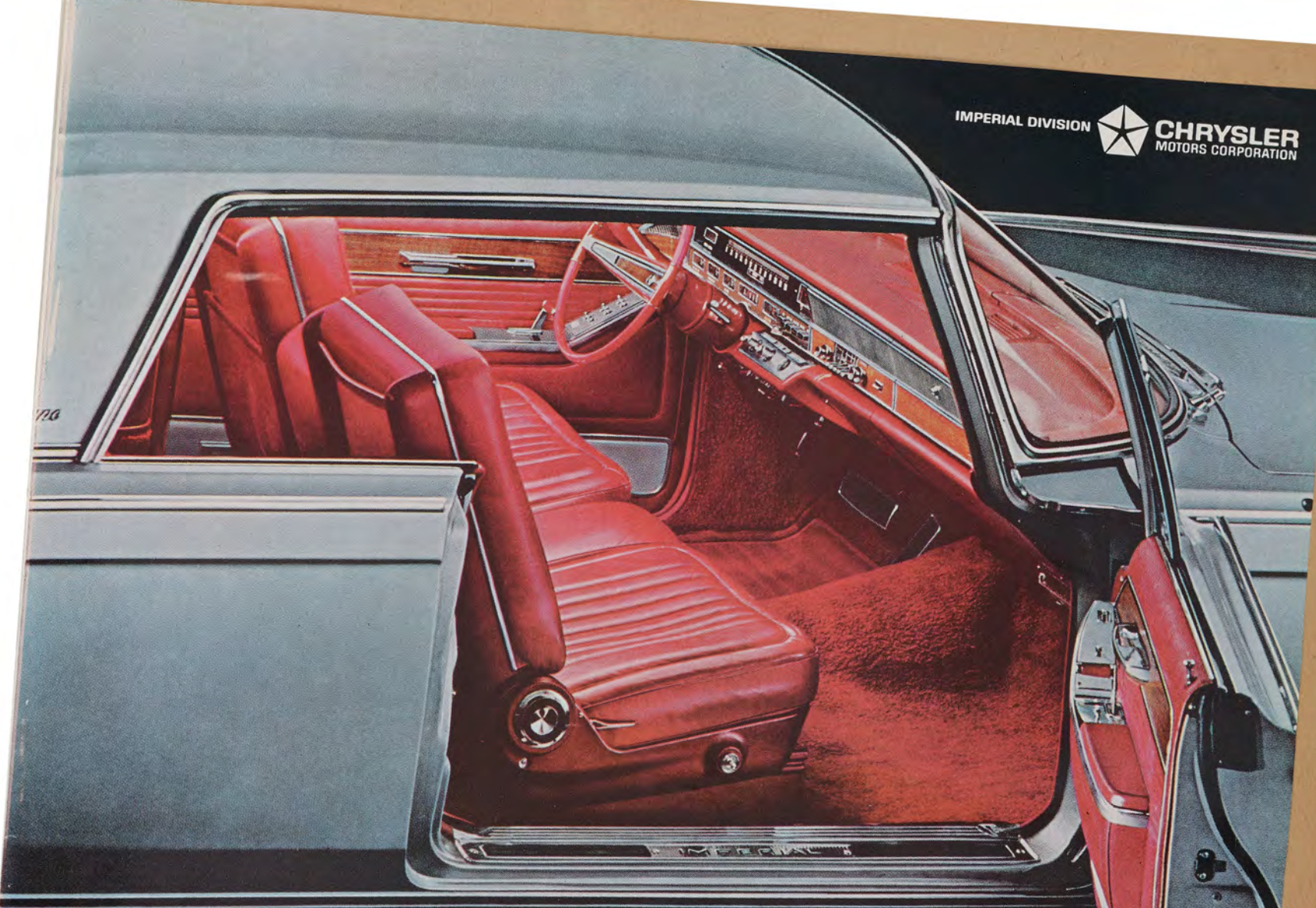
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— PROGRAM —

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DORIS HUMPHREY
Passacaglia and Fugue in C minor

PEARL LANG and company
Aparionada

ALWIN NIKOLAIS and company
Imago

March 4 at 8:15 and March 6 at 2:15

DORIS HUMPHREY
Passacaglia and Fugue in C minor

ANNA SOKOLOW
Ballade

MERCE CUNNINGHAM and company
Winterbranch

SOPHIE MASLOW
The Village I Knew

March 3 at 8:15 and March 5 at 8:15

PEARL LANG and company
Shirah

SOPHIE MASLOW
Poem

LUCAS HOVING
Icarus

VALERIE BETTIS
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Justin Blasdale, Pianist

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AMERICAN DANCE THEATER

Passacaglia and Fugue in C Minor (1938)

Choreography by Doris Humphrey
Music by J. S. Bach

Lola Huth, Chester Wolenski
with

Janet Aaron, Margaret Beals, Carolyn Dyer, Phyllis Gutelius,
Sharon Kinney, Kathryn Posin, Sara Rudner, Nancy Stevens, Judith Willis
Manuel Alum, Glenn Brooks, Raymond Cook, Haruki Fujimoto, Heinz Poll

Richard Grant, Organist

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DORIS HUMPHREY	Passacaglia and Fugue in C minor
ALWIN NIKOLAIS	Imago (excerpts)
PEARL LANG	Apasionada

March 3 at 8:15 and March 5 at 8:15

PEARL LANG	Shirah
SOPHIE MASLOW	Poem
LUCAS HOVING	Icarus
VALERIE BETTIS	As I Lay Dying

March 4 at 8:15 and March 6 at 2:15

SOPHIE MASLOW	The Village I Knew
MERCE CUNNINGHAM	Winterbranch
ANNA SOKOLOV	Ballade
DORIS HUMPHREY	Passacaglia and Fugue in C minor

March 7 at 2:15 and 8:15

MERCE CUNNINGHAM	Summerspace
VALERIE BETTIS	As I Lay Dying
JOSE LIMON	Missa Brevis

AMERICAN DANCE THEATER

THE HISTORY of modern American dance is a history of heretics, of rebels, of revolutionaries.

The first to break with the status quo was Isadora Duncan who, at the turn of the century, rebelled against the arbitrary movements of the ballet, movements which had changed little since the 18th century. She championed the free body, natural and unencumbered. She discarded formal costumes, wore a simple toga and danced barefoot.

A few years later, Ruth St. Denis, without returning to traditions of the ballet, drew on Oriental themes for her dances and added costumes to enhance them. Her major contribution is Denishawn, the school and company she founded with Ted Shawn. Shawn also established the very successful Jacob's Pillow Dance Festival and school in Massachusetts.

From Denishawn came three dancers who, in their rebellion against the naïve use of foreign themes, began to search for ways to express a native American spirit in dance. In the late 1920s, Martha Graham, Doris Humphrey, and Charles Weidman, out of Denishawn, created the contemporary American dance. Helen Tamiris, whose early training was at the Henry Street Settlement and the Metropolitan Opera Ballet School, also made her debut at this time.

Now, dancers began to study the anatomy and dynamics of the body and its equilibrium. In learning to articulate every muscle, dancers learned to be awkward as well as regal, to be unlovely as well as lyrical, and to analyze the emotional impact of different movements. They took a look at the space in which they worked, and expanded it. The ground, for example, was not merely to dance on top of, or to leave briefly. It could be incorporated into one's work; to lie on, to kneel on, to sit on. The use of music was explored. Instead of a full orchestra, dancers tried working with smaller groups of instruments, with one instrument, with the human voice, with foreign sounds, with no sound at all.

The American dance left the storybook ballet behind and experimented with dances dealing with universal problems and abstract ideas. Dancers drew inspiration from the classical drama as well as from the day's headlines. There were dances of satire, of sorrow, of symbol, of celebration. Today, many of these concepts are part of the vocabulary of modern ballet.

From Martha Graham's classes and company have come many of today's leading choreographers and teachers. Many of them were non-conformists too, who felt the need to break with their roots in order to find and develop their own techniques. John Butler, Merce Cunningham, Jean Erdman, Erick Hawkins, Pearl Lang, Sophie Maslow, Anna Sokolow, Paul Taylor all trained with her.

From the Humphrey-Weidman company came José Limón, who instead of turning away from the forms he learned, has used them fully, expanding them and creating his own vivid personal style. Lucas Hoving danced with the Limón company as did Pauline Koner, Katherine Litz, and Sybil Shearer.

Hanya Holm first came to the United States with Mary Wigman's company and became head of her New York school. She soon found Wigman's technique unsuitable for American dancers and the American idiom and left to establish her own school and company. Valerie Bettis, a teacher, dancer, and choreographer with a distinct dramatic

style, received her initial training with Holm.

From the West Coast came Lester Horton and from his company, Alvin Ailey, who has continued to perform Horton's work as well as his own. Donald McKayle studied with the New Dance Group where leading dancers and choreographers continue to teach different techniques under one roof. There is Alwin Nikolais, not a dancer himself, who began as a pianist and who works experimentally with light and sound. Murray Louis, one of Nikolais' leading dancers, is now a choreographer as well. Still other young experimenters have been working at the Judson Dance Theater.

And it all began with Isadora Duncan who fought for the liberated spirit of each individual.

Ironically, it is this individuality that has kept the American dance from forming a repertory company which would—in the manner of symphony orchestras, theaters, ballet and opera companies—insure permanence for outstanding works and for the art itself.

In 1930, Helen Tamiris formed the Dance Repertory Theater with Martha Graham, Doris Humphrey and Charles Weidman. It lasted two short seasons. Subsequent attempts have been equally shortlived.

Instead, each season brings forth another company dancing to its different drumbeat; a company devoted solely to one choreographer's work. Occasionally, a major dancer will make a rare "guest appearance" with another group but the choreographers themselves have kept more than a tight hold on their creations. As companies dissolve and form again, works worth preserving have been lost; and the need for a repertory company persists.

In October, 1964, the New York State Council on the Arts agreed to underwrite two performances of the American Dance Theater. José Limón, Artistic Director, and Roger Englander, Producer, had but four weeks. They opened at the New York State Theater on November 18, 1964. The program was composed of a world première (Donald McKayle's *Workout*), a revival of a classic (Doris Humphrey's *Lament for Ignacio Sanchez Mejias*), a revised work (Anna Sokolow's *The Question*), and a New York première (José Limón's *A Choreographic Offering*).

Audiences and critics hailed the new company's "historic debut." The American Dance Theater "has proven . . . that the traditionally rugged individualists of modern dance can work effectively with one another." (*New York Times*).

With the birth of the American Dance Theater, there is, for the first time, a *single continuing permanent* company with a group of dancers versatile enough to perform the works of all choreographers. Here is the company to revive the classics of the contemporary dance; to commission new works by choreographers and composers; to guarantee dancers long-term employment and a wide variety of roles; to provide the continuity which will allow choreographers greater freedom to experiment; to keep alive the excellent works created for the Broadway stage; and to establish, by video-taping, a permanent record of each production.

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La Sylphide: Epitome of the Romantic Ballet

"LA SYLPHIDE" changed the course of ballet. It introduced a whole new world of sylphs, dryads, water nymphs, wood sprites, swan maidens and other mysterious, ethereal creatures in diaphanous veils and filmy white skirts—the world which is still, to most people, the true realm of the ballet. With its production by the American Ballet Theatre, "La Sylphide" will enter the repertoire of an American company for the first time in this century, as a special feature of its season at the New York State Theater.

Early in the 19th century a new spirit had permeated the world of art through the paintings of Delacroix, the novels of Walter Scott, the poems of Byron, Keats and Shelley. The ballet, however, was preoccupied with technique. Few dancers concerned themselves with artistic problems. They were content to spin like tops, jump like balloons, and show off a fairly recent and rather acrobatic accomplishment, in rising to the tips (or "pointes") of their toes. The stories of many ballets were based on Greek and Roman legends, popular since the previous century as a framework on which to hang spectacular dances.

A hint of the approaching balletic revolution came in 1831, when the Paris Opera produced an opera called "Robert le Diable," by Giacomo Meyerbeer. The work contained a scene where the hero is tempted by the ghosts of renegade nuns, who rise from their tombs in an eerie cloister to lure him with sensuous yet wraith-like dances. (It is easy to see that the ballet of "Robert le Diable" influenced not only "La Sylphide," but the familiar second act of "Giselle," where the Wilis attempt to lead Albrecht to his destruction.) The ballerina who created the principal dance role in "Robert le Diable" was Marie Taglioni, a young Swedish-Italian girl whose decidedly original and individual style had already created a furore in Paris.

Taglioni danced like an intangible spirit. She seemed a daughter of the air. Her steps barely skimmed over the surface of the stage, and her leaps were so light that she often seemed to hover motionless in space. Where other dancers struggled painfully to get up on their toes, she made pointe work so effortless and natural that it appeared

to be simply another manifestation of her aerial lightness.

It was the world famous tenor Adolphe Nourrit who devised the plot of "La Sylphide" and suggested it to Philippe Taglioni, Marie's father and teacher, as a possible theme for a ballet. In reading a story called "Trilby," by Charles Nodier, Nourrit had realized that this legend of a sprite of the Scottish highlands would make an ideal vehicle for the special gifts of the ethereal ballerina.

The story of "La Sylphide" concerns a young Scotsman, James, who is about to be married to Effie, a pretty young highland lassie. In the early morning of the wedding day, James is dozing in a chair by the fire when an elfin sprite, a sylphide, appears beside him and wakens him with an airy kiss. She dances for him, with a playful and innocent charm. When the rest of the household begins to stir, and neighbors arrive to commence preparations for the wedding, she vanishes up the chimney.

As he greets his lovely bride and her friends, James tries to forget the enchanting Sylphide. Among the neighbors James has a rival, Gurn, who is very much in love with Effie. During the preparations for the wedding a hideous old hag, Madge, enters and huddles before the fire, trying to warm herself. James, fearing an evil omen, peremptorily orders her out of the house, but Gurn befriends her and offers her something to eat and drink. She can foretell the future, and as she reads Effie's palm she prophesies that the young girl will never marry James, but will become the wife of Gurn.

When James, puzzled and disturbed, is left alone again, the Sylphide appears at the window. She tries to persuade him to follow her to the forest where she lives. Gurn, returning, catches a glimpse of the mysterious winged creature and runs to fetch witnesses to James's faithlessness. The Sylphide nestles in a chair, and James hastily and guiltily covers her with his tartan. But when Gurn comes back with Effie, and snatches the cloth aside, the chair is empty.

The festivities begin, and the guests dance an exhilarating Scottish reel. In the midst of this rollicking dance the Sylphide flies across the room, invisible

to all but James. He deserts his partner to follow her, but she has disappeared into thin air. Finally everything is ready for the ceremony. James is holding the ring with which he is to marry Effie when the Sylphide reappears and swiftly seizes it. He pursues her out of the house and into the forest. In the meantime toasts are being drunk, but when Effie turns to touch glasses with James, he is not there. She collapses in tears while Gurn, jubilant at this turn of events, leads the other men in search of the missing bridegroom.

The second act opens on a scene very much like that of the witches in "Macbeth." Madge and the grotesque demons who are her attendants are concocting a poisonous brew in which they soak a pale pink scarf. With it Madge plans to wreak her vengeance on James.

The witches vanish, and day breaks on a lovely woodland glen. There is a dance of many sylphides, and then they disappear. The Sylphide enters, followed by James, who is breathless but enraptured. She tells him that this is her home; she brings him wild strawberries to eat, cool spring water to drink, and floats up to the branch of a tree to show him a bird's nest. But when he tries to capture and hold her, she slips from his grasp and flies away. He tries to follow.

Into the empty glen come Gurn and the other wedding guests, looking for James. Gurn finds his cap, but on the advice of old Madge, he conceals it and tells Effie that he has found no trace of her fiancé. She reluctantly listens to Gurn's ardent suit, which her mother seems to favor. They abandon the search for James. After their departure, he returns to the glen, disconsolate because of the Sylphide's elusiveness. The witch approaches and offers him the magic scarf, promising that with its aid he can capture the fragile creature and hold her close forever.

When the Sylphide reappears, James draws out the gossamer veil. With a naive and childish delight, she leaps to catch it as he tosses it into the air. He swears that she shall have it if she will kneel and promise to remain with him always. As she happily agrees, he twines the poisoned scarf around her shoulders. Stricken, she totters, and her wings drop softly to the ground. Hor-



Toni Lander (right) and Royes Fernandez
in "La Sylphide"

Jack Mitchell

rified, James tries to comfort her, but it is too late. She dies in the arms of her sister sylphs. As they bear her upwards beyond the tree tops, the wedding procession of Effie and Gurn passes in the distance. James falls unconscious. The old witch Madge is left alone, exulting in her triumph.

It would be hard to find a story more naturally adapted for ballet than "La Sylphide," or roles more rich in opportunities for dance characterization than those of the Sylphide, James and Madge. These are among the factors which determined the initial triumph of "La Sylphide" and which help to make it just as effective today.

The first performance of "La Sylphide" took place at the Paris Opéra on March 12, 1832. The score was by Jean Schneitzhoeffter, a staff musician who was a competent craftsman if not an inspired composer. A good-natured fellow, he realized the unpronounceability of his name and had his visiting cards printed: "Schneitzhoeffter, pronounced Bertrand." Pierre Cicéri designed the settings. The choreography was by Philippe Taglioni, who also signed the libretto. It was not until considerably later that the true authorship of the story was revealed, although it was cleverly indicated in a review by Castil-Blaze which said: "The author, who preserves his anonymity, has been nourished (*c'est nourri*) on some good books of northern mythology . . ." For

c'est nourri, one had only to read *c'est Nourrit*, and the secret was out. It is ironical to think that a tenor nearly as celebrated in his century as Caruso in ours should be remembered because of a ballet libretto he did not even sign. He certainly received no royalties from "La Sylphide," although Marie Taglioni and her father—to say nothing of the astute director of the Paris Opéra, Dr. Louis Véron, who commissioned the new ballet—made a small fortune out of it. Nourrit, plunged into melancholia by the success of a younger singer, committed suicide in Naples in 1839, when he was only 37.

At the world première of "La Sylphide," Marie Taglioni danced the title role, which had, of course been designed for her unique qualities. The first James was Joseph Mazilier, with Lise Noblet as Effie, Georges Elie as Gurn and Mme. Louise Elie as the witch Madge. In this Paris production the Sylphide's role was all-important, and for Marie Taglioni it was an overwhelming personal triumph. In the chorus of praise for her imponderable lightness, her modest and delicate grace, there was not a single dissenting voice. "La Sylphide" became the rage of Paris. Within a month ladies were wearing their hair "*à la sylphide*"; Maison Beauvais created a *turban sylphide*; someone even started a fashion magazine called *La Sylphide*. So many other dancers began to imitate Tag-

lioni's personal style that a critic invented a new verb, *taglioniser*.

No small part of the success of "La Sylphide" was due to the lovely costumes designed for Taglioni and the other sylphides by Eugene Lami. They were exquisitely simple: long bell-shaped skirts of very thin white muslin, in several layers, white bodices with tiny puffed sleeves edged with seed pearls, and iridescent wings. Taglioni had worn a similar dress in the ballet "Flore et Zephyr" in London in the preceding year, and a lithograph of her made by Alfred E. Chalon in 1831, representing her as Flore, is often mistaken for her portrait as the Sylphide. It is quite possible that Taglioni herself may have influenced Lami's design for her costume, for she obviously found the floating bell-shaped skirt much to her taste. It is still the most typical romantic ballet costume, and it is familiar today because Michel Fokine made it the uniform of the entire ensemble in his masterpiece, "Les Sylphides," a ballet with music by Frédéric Chopin, which owed its original inspiration to the earlier work. Unlike "La Sylphide," with its naturalistic Scottish setting and its strong dramatic situations, "Les Sylphides" has no plot; it is simply a ballet of poetic mood and pure classical dancing. In it Fokine, revolting from what he considered the stilted conventions of the ballet of his own time, paid homage to the romantic era and the great ballerina who was the incarnation of spiritual expression in the dance.

Although pointe work, or dancing on the very tips of the toes, had been practised by many ballet stars long before Taglioni made her debut—as a child Taglioni herself had admired the "pointes" of the older ballerina Amalia Brugnoli—"La Sylphide" used this novel technique not as a stunt, but as a means of suggesting unearthly lightness and fragility, and even aspiration. Taglioni's dancing on the pointes actually strengthened her characterization of the Sylphide, and made her seem a truly supernatural being, not bound to earth by the laws of gravity, like ordinary mortals. This choreographic innovation alone would have been enough to make "La Sylphide" a work of unusual significance. Certainly it was sufficiently striking, even in its own time, to lead many otherwise reputable critics to make the mistake of crediting



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Taglioni with the invention of toe dancing. However, pointe work remains a charming and typical feature of "La Sylphide," serving now (as it did in 1832) to mark the difference between the weightless sylphides, who dance on the toes, and the simple human beings, who don't.

Philippe Taglioni's choreography for "La Sylphide" has been lost, but the version still danced today was produced only four years after the original, and was created by a man now recognized as a far greater master than the Italian, whose chief claim to distinction lay in the fact that he was the father and teacher of Marie. The great Danish choreographer August Bournonville first saw "La Sylphide" in 1834, when he was making some guest appearances at the Paris Opéra. Bournonville had been trained in Paris by Auguste Vestris, one of the most spectacular virtuosos in the annals of ballet. He had been a regular member of the Opéra ballet, with soloist status, from 1826 to 1829. Then (partly because the popularity of Marie Taglioni was detracting from the importance of the male dancer) Bournonville left Paris to assume the double position of ballet master and premier danseur in his native Copenhagen. He soon revealed unusual gifts as a choreographer, and his work was so highly valued that he became the virtual dictator of the Danish ballet for nearly half a century, retiring only two years before his death in 1879. In recent years, critical appraisal of Bournonville's surviving ballets—of which "La Sylphide" is perhaps the finest—has proclaimed his genius. During his lifetime, Bournonville's works were danced only in Copenhagen. Today they are produced all over the world.

By comparing old pictures of the French production with the current Danish version, which has remained in the repertoire in Copenhagen almost without interruption since its first performance on November 28, 1836, we know that the opening and closing tableaux (where the curtain first rises on the Sylphide kneeling beside the sleeping James, and the final scene where she is borne skyward on an elaborate contraption of wires, surrounded by small sister sylphs) were substantially the same in Paris and Copenhagen. Thanks to the kind offices of Paul Taglioni, the great ballerina's

brother, Bournonville obtained a portrait of Marie as the Sylphide, from which he copied her costume, and he also arranged to have the mechanical wings (fixed so that they would drop off after James encircled her shoulders with the poisoned scarf) made in Paris, according to the original pattern.

The first complete, authentic presentation of the ballet "La Sylphide" in America was given at the Park Theater, New York, on May 22, 1839, with Paul Taglioni and his wife, Amélie, in the principal roles. They used the Schneitzhoeffer score in full (bits and pieces of it had been interpolated in the various "ballet opera" presentations, earlier) and followed Philippe Taglioni's choreography. It was an enormous success, and remained in the repertoire of the Park Theater for many years, danced by a long succession of ballerinas, native and imported. Fanny Elssler appeared in it there in 1840, and later took it on tour all over the United States.

Bournonville's "Sylphiden" was not brought to America until a century later, when the Royal Danish Ballet presented it during its first engagement at the Metropolitan Opera House, New York, in 1956. The current production by the American Ballet Theatre is the first by an American company. The Lovenskjoed music, newly arranged and adapted by Edgar Cosma, the noted European conductor-composer, is used. The decor and costumes are designed by Robert O'Hearn, who recently was highly praised for his similar contributions to the Metropolitan Opera's repertoire. The ballet has been staged by Harald Lander, who headed the Royal Danish Ballet from 1929 to 1950. During that period he supervised the presentations of "La Sylphide" at the Royal Theater, Copenhagen.

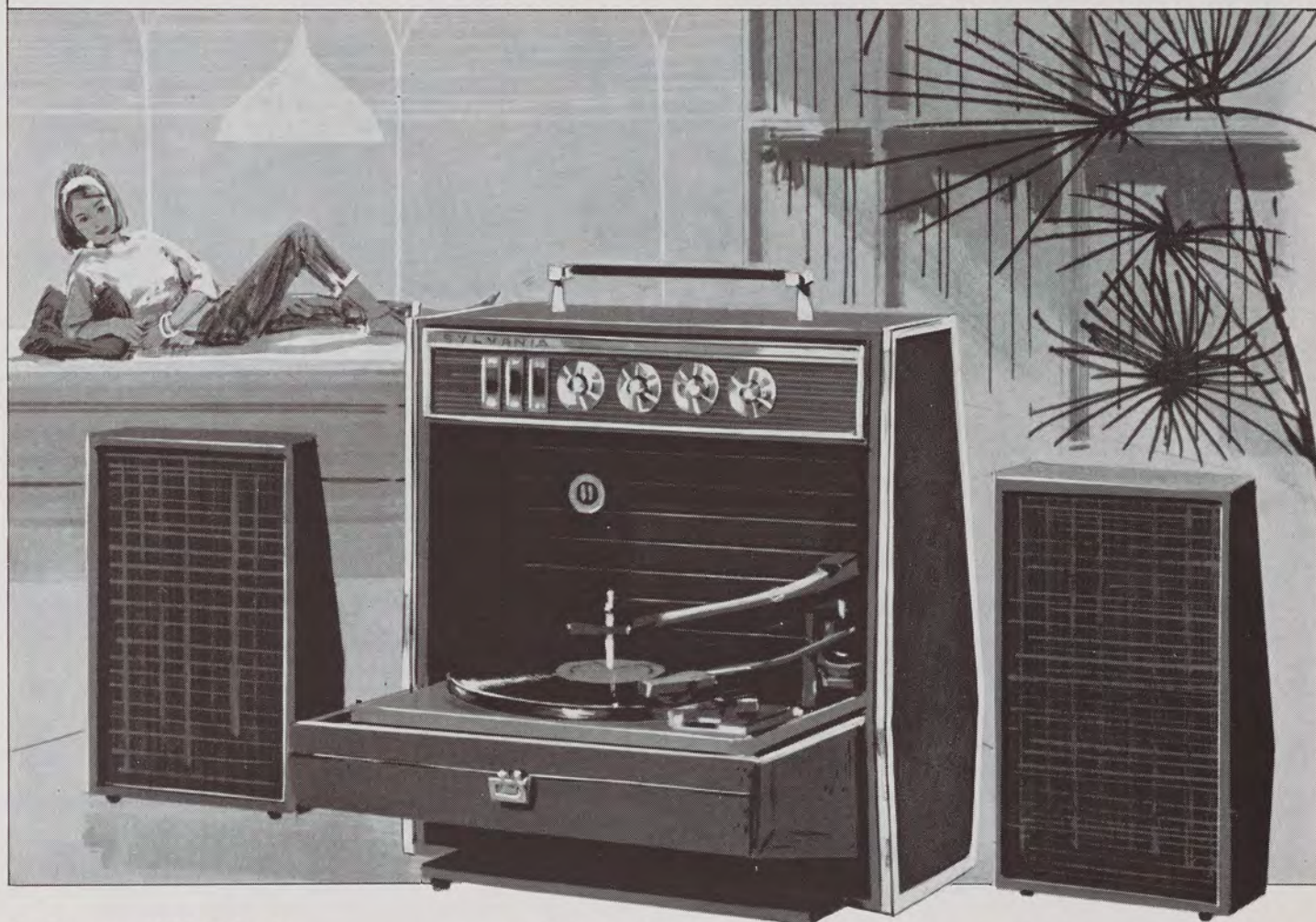
To the great majority of Americans, however, "La Sylphide" will be both a novelty and a revelation. Danced in the same way for nearly a century and a quarter, it still has a freshness and vitality unequalled by most of the ballets created today. It lives on because the beauty of the dancing and the touching little tragedy of the Sylphide reveal a universal truth: man, the dreamer, will sometimes sacrifice his happiness and even his life in his pursuit of an intangible ideal.

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The sounds for the "Imago" score were produced on the RCA Synthesizer of the Columbia-Princeton Electronics Music Center.

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Costumes executed by Nellie Hatfield and P. Lagos

The music is titled "Talin," Concerto for viola and strings, by Alan Hovhaness, and is published by AMP, Inc.

AS I LAY DYING
Costumes by Kim Swados
Coordinator for Miss Bettis, Doris Luhrs

ICARUS
Costumes by Lavina Nielsen

POEM
The music by Duke Ellington is titled: "Black, Brown and Beige"; "Dual Fuel"; "Sonnet for Sister Kate"; and "Madness in Great Ones."

THE VILLAGE I KNEW
Costumes by Eileen Holding
Singer Tony Kraber

WINTERBRANCH
Costumes by Robert Rauschenberg
The music by LaMonte Young is titled "II Sounds (April, 1960)."
Stage manager for Mr. Cunningham, Beverly Emmons.

BALLADE
Costumes by Charles D. Tomlinson
The piano preludes by Scriabin are taken from Opus 11, 15, 32, 48 and 59.

SUMMERSPACE
Design and costumes by Robert Rauschenberg
The music is titled "Ixion" by Morton Feldman, and is published by C. F. Peters, Inc.
Stage manager for Mr. Cunningham, Beverly Emmons.

MISSA BREVIS
Commissioned by the Juilliard School of Music
Design and costumes by Ming Cho Lee
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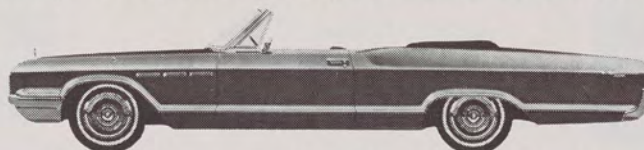
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American—Ballet and Theater

continued from page 7

who settled in the United States to spread their art among the barbarians. The problem of how the Americans were to prove themselves remained.

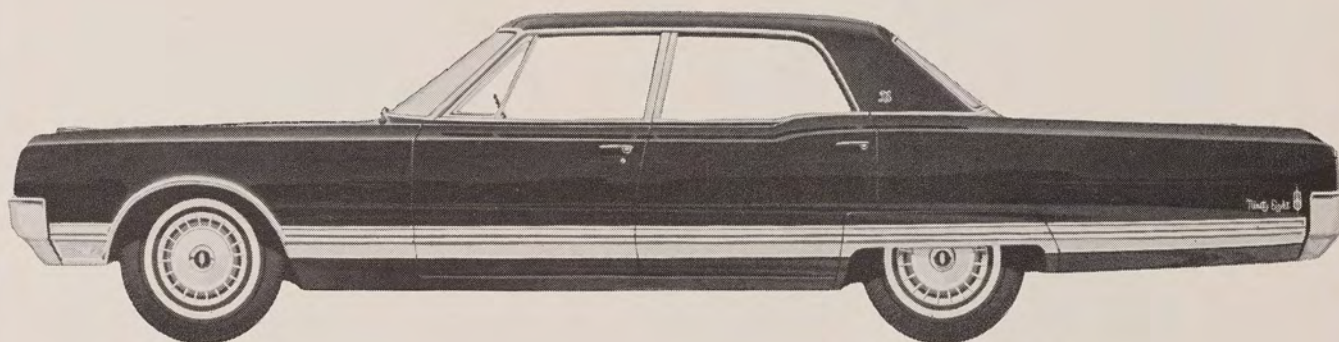
At the turn of the century, two girls—one from California, one from New Jersey—began to redeem the situation. But neither Isadora Duncan nor Ruth St. Denis could resolve it entirely. Isadora, despite her feelings for her homeland, performed little in this country. Besides, she was too much of an individualist to ally herself with any one nation; she was a citizen of the land of Art. As to Miss St. Denis, her leanings had always been toward the exotic; she turned for inspiration to Egypt, India, and Japan. Though her husband, Ted Shawn, did dances like "The Boston Fancy," the flavor of the Denishawn repertory was weighted on the side of Orientalia.

In time, it was a Denishawn dancer, Doris Humphrey, who shook her fiery red hair and asserted that she was tired of dancing like some remote creature who lived long ago or far away or both. She wanted to dance like herself, a twentieth-century American. Her colleague, Martha Graham, remarked: "Life today is nervous, sharp, and zigzag. It often stops in midair. It is what I aim for in my dances." Each produced a few works of Americana, but they were striving for something deeper—an underlying rhythm, a feeling, a point of view that was American regardless of its superficial "subject." They were after a style that would embody the energy, the freedom, the directness of the American character. The essence was in the movement, not in what the movement was "about."

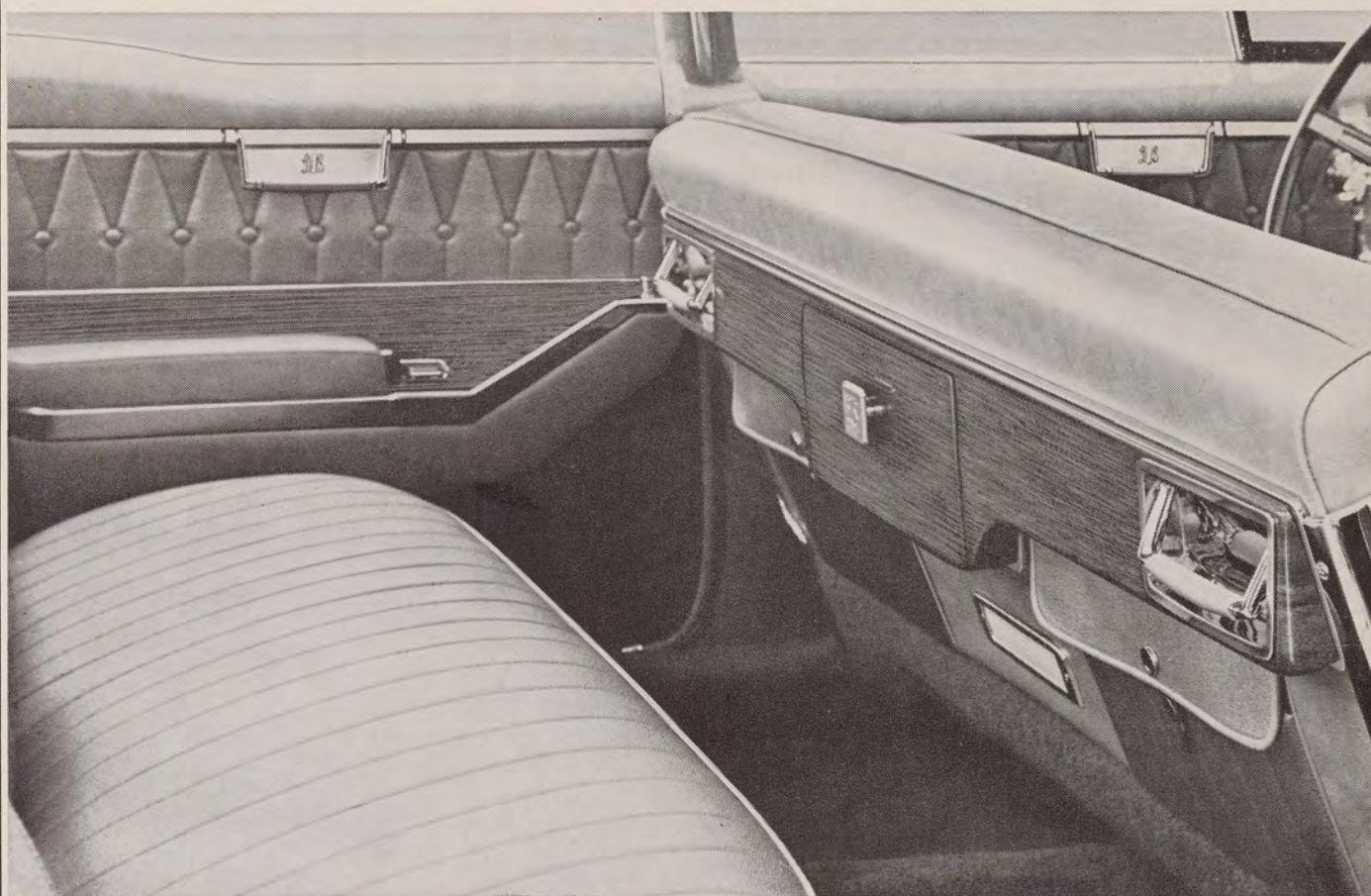
Even style, however, can have its self-conscious aspects. If the greats of the modern dance managed to avoid them, a number of lesser figures became enmeshed. There was a time when they felt they had to be exuberantly bouncy or jazzy to proclaim their nationality. Actually, the attitude was apologetic, grasping onto a few well-established clichés as if fearful that the American character would be unrecognizable without them. It was a long time before the American dance felt secure enough to relax.

There were, however, some successes along the way. One was Eugene Loring's "Billy the Kid," and it remains in the repertory because it was an exception. Even in 1938 it was recognized as something more than bravado Americana. Though Loring consciously imbued it with the breadth and sweep and toughness of the frontier, he set his movement patterns into a strictly disciplined form. The ballet did not

continued on page 20




Behind all *this* beautiful scenery

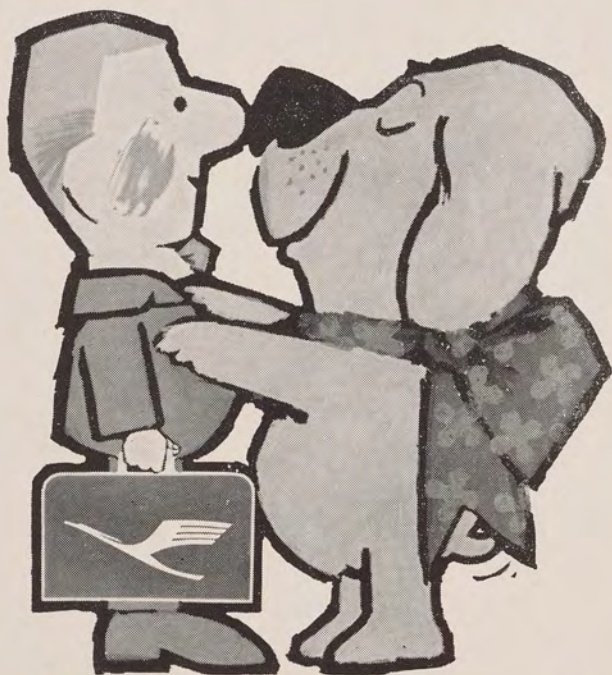


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American—Ballet and Theater

continued from page 18

simply exude spirit and local color; it used them within a sound structure.

Whether Jerome Robbins wanted "Fancy Free" to be hailed as a triumph of contemporary folklore only Mr. Robbins can know. If he did, he let no sign of it show in the ballet, which goes its spontaneous way as if it gave no thought whatsoever to its own significance in the history of American dance. For all its integrity, "Billy the Kid" sometimes looks a bit pompous in its assertion of pioneer strength and determination. "Fancy Free" does not push its point. The three sailors are good fellows, but they are no heroes. The approach is both honest and ingratiating.

The relaxation of self-consciousness is easy to see in "Fancy Free." Yet it appears in more serious works as well, because it comes—not with mere casualness of approach—but with immersion in an idea that leaves no spare energy to be expended on assertiveness for its own sake.

In "As I Lay Dying," Valerie Bettis is concerned with the characters of William Faulkner's story, not because of their locale (though she understands that, being a southerner herself), but because of their interrelations as people. The particularity of the setting is useful as it lends an air of reality to the action. Its function is theatrical. This applies to Agnes de Mille's "Fall River Legend" as well. The world of Lizzie Borden is New England; it shapes her and tortures her. Yet the ultimate effect of the ballet is that of a tragedy, not of a piece of local history.

Some of the most American works, however, relinquish the specific scene entirely. Both Merce Cunningham and Alwin Nikolais have rebelled against dancing that has dramatic or literary connotations. Neither is trying to prove anything about America; they are just being stubborn about their independence—which sounds like a familiar American point of view. And there is the very contemporary, very urban rhythm of Anna Sokolow. Her dances are shot through with nervous tensions that many audiences find disturbing. She would rather be truthful than "nice." That Yankee stubbornness, again.

Free to comment on life and art in general, the present-day choreographer also feels free to comment on the American scene. "I am leading a quiet life on lower East Broadway," says the narrator in Sophie Maslow's "Poem." And the jazz swings; the dancers sway. "I am an American," he says quietly. He does not have to shout.

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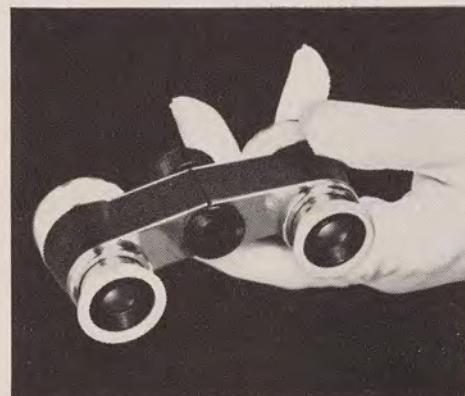
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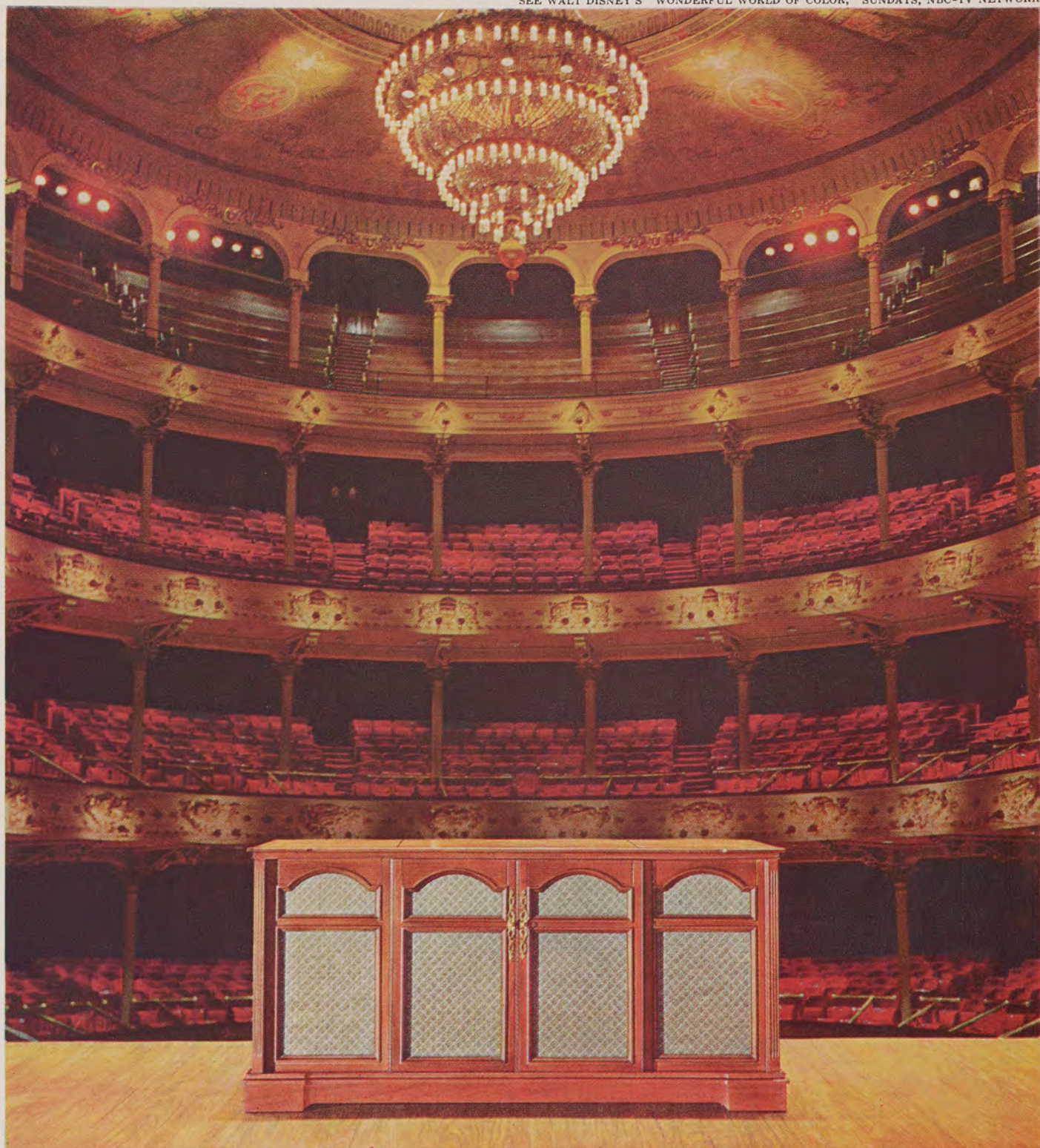
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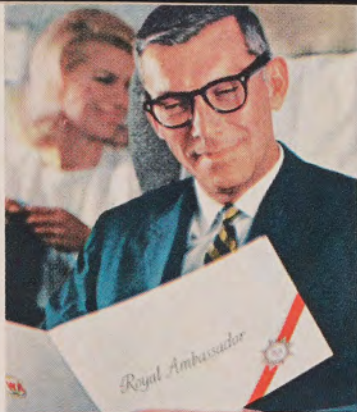
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1965

American Dance Theater | March 1965





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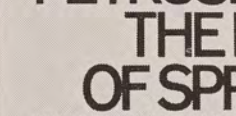
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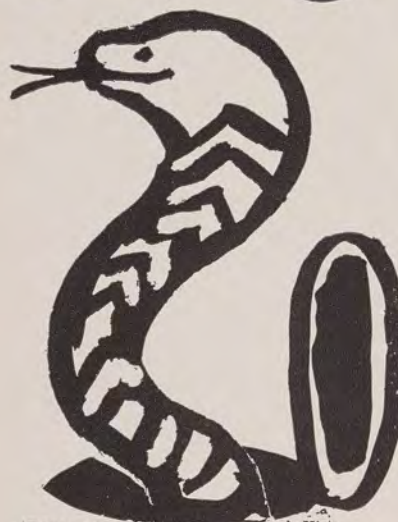
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By JOHN C. DEVLIN

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American Ballet Theatre's production of "Fancy Free," a spontaneous triumph of national folklore

American — Ballet and Theater

A WELL-KNOWN CRITIC once wrote that he firmly believed human society to be divided into three classes: Russian dancers, dancers, and very ordinary people. For a long time a majority of dance "experts" accepted the verdict, agreeing that—particularly—no American could possibly make it to the top in this sacrosanct realm. They applied the judgment to choreographers as well: good dancers and good dances alike had to be made abroad. Then, as the field grew more popular—a sharp reaction: if it was American, it was good. Busy being American, few dance artists, and even fewer dance spectators, stopped to think what "American" meant.

In the month of March the New York State Theater is host to the American Dance Theater and the American Ballet Theatre. How "American" are they?

The dancers' names sound native enough, and so do the choreographers'. But what about their works? Even a quick glance arouses suspicion. Here is Pearl Lang presenting "Apasionada" to music by the Spaniard Carlos Surinach and with a hero who appears as a bullfighter. Her "Shirah" is described as "a song with undertones of meaning suggested by a Chassidic parable." Then there is Sophie Maslow's "The Village I Knew," straight from the pages of

Sholem Aleichem. And there is José Limón's "Missa Brevis," inspired by his experiences in post-war Eastern Europe.

Maybe the balletic contingent is more American? Even apart from the European-created classics, the repertory bears intimations of foreign influence. There is Herbert Ross's "Caprichos," based on Goya; Agnes de Mille's "The Frail Quarry," evoking eighteenth-century France; and William Dollar's "The Combat," with a story that pre-dates Columbus. Then there is Jerome Robbins' new version of "Les Noces"—a Russian peasant wedding, no less. What goes on here?

True, there are some pieces of Americana on the lists, but these are in the minority. Shouldn't there be more of them if these companies are to live up to their name?

Once upon a time (thirty-one years ago, in fact) there was a ballet called "Union Pacific." Terribly American title. Very American subject. All about the completion of the first trans-continental railroad in 1869. Its characters included Irish and Chinese workmen (melting-pot theme), a surveyor, a barman, Indians, and capitalists. Real Americana—even to a libretto by Archibald MacLeish. It was an awful ballet.

In performance, "Union Pacific" did

not come off as American at all. Nor was it likely to, since Leonide Massine, its choreographer, was Russian; Nicolas Nabokov, its composer, was Russian; and its dancers were Russian members of the Ballet Russe de Monte Carlo.

If the creators and performers had been born-and-bred Americans, could they have saved "Union Pacific"? Possibly. Possibly not. That same year, 1934, George Balanchine created "Alma Mater" for his company of American dancers. It had American music, too. By 1935, it was out of the repertory.

Leonard Bernstein once spoke of a kind of music "which is self-consciously nationalistic and as a result hardly ever works." That kind of dance does not work, either. The trouble with the ballets of 1934 was that they tried too hard; the effort was obvious.

Perhaps American dance had to pass through a stage of rather acute self-consciousness. The going had been rough. The few native dancers who achieved distinction in the nineteenth century had performed in ballets that were created abroad or were taught to them by ballet masters who came from Paris or Milan. Later it was Russia that produced the repertories, the choreographers, and eventually the teachers

continued on page 18

Thursday Evening, March 4, 1965, at 8:15

Saturday Afternoon, March 6, 1965, at 2:15

AMERICAN DANCE THEATER

The Village I Knew (1951)

(Based on the tales of Sholem Aleichem)

Choreography by Sophie Maslow

Music by Gregory Tucker and Samuel Matlowsky

I. Sabbath

Janet Aaron, Julie Arenal, Carolyn Dyer, Phyllis Gutelius,
Beatrice Seckler, Nancy Stevens

Stanley Berke, William Dugan, Haruki Fujimoto, Dick Kuch, Sheldon Ossosky

II. It's Good To Be An Orphan

Orphan: Janet Aaron

Woman: Carolyn Dyer

III. A Point of Doctrine

Housewife: Beatrice Seckler

Rabbi: Sheldon Ossosky

IV. Festival

Orphan: Janet Aaron

The Merrymakers: Stanley Berke, Dick Kuch, William Dugan

Pursuer: Haruki Fujimoto

Pursued: Phyllis Gutelius, Julie Arenal

Two Women: Nancy Stevens, Carolyn Dyer

V. The Fiddler

Mother: Beatrice Seckler

Daughter: Julie Arenal

Fiddler: Haruki Fujimoto

VI. Why Is It Thus?

Dick Kuch, William Dugan, Stanley Berke

VII. Exodus

The Company

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Winterbranch (1964)

Choreography by Merce Cunningham

Music by LaMonte Young

Merce Cunningham

Carolyn Brown Viola Farber

Barbara Lloyd, Albert Reid, Gus Solomons, Jr.

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

Wednesday One O'Clock Concert Series

May 19, 1965

J U I L L I A R D D A N C E D E P A R T M E N T

P R O G R A M

City Scapes Alan Leichtling*
Choreography by Margaret Cicierska
Danced by Enid Aytch, Charlotte Bailis, Tamara
Woshakiwsky, Clifford Allen, Toney Brealond

Minawa David Moulton
Choreographed and danced by Kaoru Ishii
Marilyn Reisler, harpist
Robert Cram, flutist

Braided Michael Smolanoff*
Choreography by Jennifer Muller
Danced by Judith Kaplan, Carla Maxwell, Tamara Woshakiwsky

Parade Carman Moore*
Choreography by Mary Barnett
Promenade
Cortege
Procession
Danced by Rhoda Antman, Linda Kent, Mimi Mason,
Edward DeSoto, Edward Effron

Impromptu Vincent Persichetti
From Poems for Piano (1947)
Choreography by Lucas Hoving (1965)
Danced by Sue Knapp and William Dugan
with Sandra Brown, Leslie Kiely, Marcia Quick,
Janet Sumner, Julie Theobald, Lynne Wimmer
Kenneth Bowen, pianist

Under Green Leaves Georg Philipp Telemann*
Largo and Allegro from Concerto in G Major
for Viola and Strings (1743)
Choreography by Charles Bennett (1963)
Costumes designed by Charles Bennett
Danced by Diane Mohrmann, Sharron Miller,
Peter DeNicola, Ramon Rivera

Courtesy of First Chamber Dance Quartet

* * * * *

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as part of the 1964-65 project of
collaborations between the Composers'
Forum and Advanced Choreography students.

*recording

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members of the Faculty. All students are
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of their regular classwork.

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CITY SCAPES: Alan Leichtling, conductor

Scott Goff, flute and piccolo
Martin Fulterman, oboe
Michael Kamen
Frank Cohen, clarinet
Alex Irving, bassoon
Charles Tabony, violin
Elliott Antokoletz, violin
Susan Pray, viola
Stephen Custer, 'cello
Steven Margoshes, piano and celesta

BRAIDED: Juilliard String Orchestra

Lawrence Elam, solo trumpet
Jorge Mester, conductor

PARADE: David Shostac, piccolo
Bernadette Zirkuli, bassoon
Alex Irving, bassoon
Marcus Thompson, viola
Robert Bush, percussion
David Friedman, vibraphone

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

January 13, 1965

J U I L L I A R D D A N C E D E P A R T M E N T

P R O G R A M

1) GEOGRAPHICAL FUGUE (for Speaking Chorus).....Ernst Toch

Enid Aytch
Jessica Balbos
Janice Blum
Toney Brealond
Sandra Brown
Judith Rucciante
Ellen Cohen
Frank Cooper

Edward Effron
John Giffin
Rimona Kuschnir
Margaret Lang
Teodoro Leysen
Ethel Menhart
Barbara Mezza

Yigal Paz
Laurie Pellerin
John Purinton
Diane Rabuffo
Pearl Reynolds
Ernestine Williams
Marie Zabala

2) FARUCCA.....Unaccompanied
Composed and danced by Dennis Nahat

3) 4th MOVEMENT, STRING QUARTET, OPUS 18, NO. 6.....Ludwig van Beethoven*
Composed and danced by Jennifer Muller

4) RECOLLECTIONS.....Olivier Messaien*
Composed by Ze'eva Cohen
Danced by Laurie Baumeister, Diane Mohrmann, Clifford Allen

5) CANTICLE.....Béla Bartók, Federico Mompou
Composed and danced by Carla Maxwell
Pianist: Susan McCauley

6) first.....Susan Ain*
Composed by Margaret Cicierska
Danced by Rimona Kuschnir, Diane Rabuffo, Tamara Woshakiwsky

7) TWO YEMENITE DANCES.....Traditional*
Woman's Dance
Man's Dance
Arranged and danced by Ze'eva Cohen

8) ROMANZA.....Wallingford Riegger*
Composed by William Dugan
Danced by Jennifer Muller, Ellen Tittler, David Taylor

9) Pas de Trois from LES PATINEURS.....Giacomo Meyerbeer*
Choreography by Frederick Ashton
Danced by Diane Mohrmann, Janet Sumner, Ramon Rivera

10) Tango from FACADE.....William Walton*
Choreography by Frederick Ashton
Danced by Julie Theobald, Dennis Nahat

*Recording
Lighting by Sidney Bennett

- 1) Prepared in the Fundamental Materials of Music classes of Frances Aronoff.
- 2) Prepared in the Literature and Materials of Music classes of Caryl Friend as a project in development of a rhythmic theme.
- 3) Prepared in the Literature and Materials classes of Caryl Friend as a project in music visualization.
- 4) 5) 6) 7) 8) Prepared in the Dance Composition classes of Janet Mansfield Soares.
- 9) 10) Prepared in the Ballet Repertory classes of Fiorella Keane.

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Danced Dancers (England) May, 1965

an autumn season when Helen Tamiris is to mount one or more works for the regular pool of dancers. By then, one hopes, this highly promising concept will return to its original artistic policy of mounting past and present works on a pool of dancers. Next time, though, let's encourage other choreographers as well. Why, for instance, no works from (to list them alphabetically) Alvin Ailey, Talley Beatty, Erick Hawkins, Hanya Holm, Martha Graham, Paul Taylor and Charles Weidman? And why not a full-evening programme of works by Anna Sokolow, one of the most brilliant choreographers of our day?

Juilliard Dance Theatre

THE STUDENT DANCE GROUP OF JUILLIARD presented its finest programme to date with top honours going to Anna Sokolow's *Odes* set to three scores composed by Edgar Varèse: *Octandre* (1924), *Density 21.5* (1936) and *Poème Electronique* (1958). As was true of Anna Sokolow's *The Question*, to Anton Webern's music, premiered last year at Juilliard, her new work is also a masterwork. Indeed, it is the most important composition in the field of modern dance thus far in the current 1964-65 season. What is it about? That's up to the eye of the beholder. There are no programme notes and each 'ode' or section is thematically separate and different yet all three form a total unity. The opening section, with the dancers in red tights and leotards might well be Hell; the second could be the Elysian fields with some especially glorious and lyrical dancing by Lee Wagner and Lance Westergard. Westergard, who scored so importantly at Juilliard in 1964 in a Tudor ballet, appears to be equally as brilliant in modern dance. Indeed, he is the most exciting and promising male talent yet developed at Juilliard and all he needs to do now is to find a new barber. At the moment he has a greater shock of hair than Nureyev, making him look like a fugitive from a road company of *West Side Story*. The third section, and the most dramatic, features a Greek chorus that appears to dance out its own disaster.

Other works on the programme included José Limón's new *Variations on a Theme of Paganini* to Brahms' music which was flowingly balletic; excerpts from Doris Humphrey's *Ritmo Jondo* which were diminished by a two-piano accompaniment of Carlos Surinach's stunning score for orchestra; and Anna Sokolow's *Ballade*, previously mentioned.

American Ballet Theatre

AMERICAN BALLET THEATRE'S GALA 25TH Anniversary Season got under way at the New York State Theatre on March 16 with a mixed programme of familiar works that appear to be chosen solely in order that every one of its principal dan-

cers might be put on view. The programme was made up of *Les Sylphides*, *Etudes*, *Fancy Free* and *Black Swan Pas de Deux*. Well, apparently American Ballet Theatre believes that its audience is more interested in nostalgia. In 1958, Martha Graham gambled the success of her entire season by premiering *Clytemnestra* on First Night and this year the Royal Ballet has the artistic daring and courage to mount three performances of *Romeo and Juliet* for their Gala Première and second and third nights. Sadly enough, the artistic direction of American Ballet Theatre prefers remembrances of things past.

As mentioned previously, Agnes de Mille's *The Wind in the Mountains*, was given on the second night with Karen Krych and Gayle Young in its leading rôles in this new work with a score by Laurence Rosenthal and décor by Jean Rosenthal. Harald Lander's restaging of Bournonville's *La Sylphide* was presented on the third night with Toni Lander as the Sylphide and Royes Fernandez as James. Agnes de Mille's *The Four Marys*, with guest star Carmen de Lavallade and Paul Sutherland in the main rôles, was presented on March 23 with a score by Trude Rittmann and setting by American Ballet Theatre's Co-Director, Oliver Smith. Glen Tetley's *Sargasso*, featuring Bruce Marks and Sallie Wilson and to music by Ernst Krenek, made its U.S. debut on March 24 with new décor by Rouben Ter-Arutunian. Jerome Robbins' version of Stravinsky's *Les Noces*, using most of the company's dancers, took place on March 30. Finally, Bentley Stone's *L'Inconnu*, seen last spring in a Ballet Theatre Workshop presentation, premiered on April 6 with the same leading dancers—Ruth Ann Koesun and John Kriza—but with a new score by Hershy Kay.

Guest star John Gilpin, of London's Festival Ballet, appeared in the *pas de deux* from *Esmeralda*, *Etudes*, *Giselle* and *Les Sylphides*. Another guest, Sonia Arova of The National Ballet of Washington, danced the *Sylvia pas de deux* and Carmen de Lavallade appeared in Agnes de Mille's *The Frail Quarry*, a revival of this choreographer's *Tally Ho!*, which also includes Karen Krych, John Kriza and Royes Fernandez. Anton Dolin has restaged *Giselle*, Antony Tudor has revived one of his masterworks, *Dark Elegies* and Dimitri Romanoff is handling his own production of *La Fille Mal Gardée*. A full report on this season appears in our June issue.

Robert Joffrey Ballet

REORGANISED WITH A FORD FOUNDATION Grant of \$155,000, the Robert Joffrey Ballet, now rehearsing, makes its official debut at Ted Shawn's Jacob's Pillow Dance Festival during the week of August 10. One month later, the company will be presented in five performances at Delacorte Theatre in Central Park by the New

York Shakespeare Festival. This engagement will follow immediately after the Rebekah Harkness Foundation Dance Festival, which also appears under the aegis of the N.Y. Shakespeare Festival.

Choreographer Bertram Ross

BERTRAM ROSS, KNOWN TO BRITISH audiences as the leading male star in Martha Graham's Company, made his choreographic début with his company at the YMHA Auditorium on March 11. All three works—*Triangle*, *Break-up* and *Untitled*—were dramatic pieces and their scores were especially composed by Walter Condon. Matt Turney, Robert Powell and Naomi Lapzeson, other Graham company members, appeared in Ross's works as did Alex Gianinini, Judith Hogan, Jeanne Nuethern, Ross Parkes and Abner Vered.

Award Time in New York

IN THE SPRING, DANCE AWARDS BLOOM IN New York just as do crocuses in Regent's Park. On March 15, the Fourteenth Annual Capezio Dance Award was presented to Maria Tallchief. On behalf of the Capezio Award Committee, Sir John Gielgud presented this award to Miss Tallchief in the Gallery Lounge of Huntington Hartford's Gallery of Modern Art. A week later, on March 22, Dance Magazine's Annual Awards were presented to three men: Edward Villella, of the New York City Ballet, and choreographers Peter Gennaro and John Butler.

Bolshoi on TV

TWO ONE AND ONE-HALF HOUR TELEVISION programmes on February 21 and March 14, with Agnes de Mille as commentator, presented *The Best of the Bolshoi*. These tapes of the Bolshoi Ballet, made in Los Angeles in 1959, when Galina Ulanova was dancing with the company, cost some \$1,500,000 dollars (£500,000) to make and were four hours in length. Originally planned for pay television, they were presented only once on a Hartford, Connecticut, station. Now, obviously, we are seeing only half to two-thirds on commercial television because the Eastern Airlines commercials take up considerable time. What we have seen thus far, as we go to press, makes it possible to state that these are far and away best reproduction of ballet for television ever seen in the U.S. The camera work is superb and never once was an arm or a leg ever cropped.

Thus far *Spring Waters*, Ulanova in *The Dying Swan* and Plisetskaya in *Walpurgis Night* and excerpts from *Swan Lake*, Act II, have been nothing short of superb. Promised for the second programme were excerpts from *Giselle* and *Romeo and Juliet*.

2:00 p.m.

PERFORMANCE

1. Aves from Permianization a cinque 1958Matyas Seiber (tape record.)
(First Performance)

(7½ min.) Choreography by Susan Cohen
Susan Cohen

2. Emily* Brent McCall
(First Performance)

Scenario by Beatrice Lamb
Choreography by Beatrice Lamb

(35 min.) In small towns people live close together all their lives. The ballet concerns their daily life, love and death and especially the feelings of Emily, a young girl, as she grows up and falls in love.

Scene I The People in Daily Life

Scene II The Children

Scene III Emily and George

Some time later

Scene IV The People, The Children, George and Emily

Scene V The Rain

Scene VI The Funeral

Scene VII The Return of Emily

CAST

Emily Bonnie Mathis

George Jim Maher

The People The Gossips. Rhoda Antman, Charlotte Bailis
 The Storekeeper)
 The Choirmaster) Tom Reardon
 The Minister)
 The Old Man. Michael Fender
 The Old Woman. Michele Larsson

The Children Rhoda Antman, Judith Hogan,
Diane Mohrmann, Lee Wagner
Ron Hildebrande, Lance Westergard

Earl Carlyss, violin
Alexander Emilianoff, violincello
Merlin Petroff, clarinet
Bernadette Zerculy, clarinet
Virginia Sindelar, flute
Bernard Berkowitz, bassoon
Alexander Irving, bassoon

Joshua Rifkin, conductor

*Scenario suggested by Thornton Wilder's "Our Town"

3. Recantare from Three Shanties for Wind Quintet Malcolm Arnold
1952 (tape record.)
(First Performance)

($2\frac{1}{2}$ min.)

Choreography by Susan Cohen
Susan Cohen

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

Graduation Examinations

Concert Hall

Monday, May 17, 1965

P E R F O R M A N C E

5:30 - 6:15 p.m.

1. Excerpt from Ruins and VisionsBenjamin Britten *

Choreography by Doris Humphrey
Martha Clarke with Susan Hess and Daniel Lewis

2. ParadeCarman Moore *

Promenade
Cortege
Procession

Choreography by Mary Barnett
Rhoda Antman, Linda Kent, Mimi Mason, Edward DeSoto, Edward Effron

3. A Time to Heal from There is a Time.....Norman Dello Joio *

Choreography by Jose Limon
Sarah Ford with Edward Effron

4. Gypsy Zoltan Kodaly *

Choreography by Margaret Cicierska
Margaret Cicierska

5. A Time of War from There is a Time.....Norman Dello Joio *

Choreography by Jose Limon
Sarah Ford

6. PoemDylan Thomas *

Choreography by Martha Clarke
Martha Clarke

D I N N E R

6:15 - 7:45 p.m.

* tape recording

P E R F O R M A N C E (continued)

7:45 p.m.

7. Duet from Rainbow Round My Shoulder.....Traditional *

Choreography by Donald McKayle

The Dream (Sweetheart, Mother, Wife)

The Man, boy

Mary Barnett

Raymond Sawyer

8. Excerpt from Appalachian Spring.....Aaron Copland

Choreography by Martha Graham

Martha Clarke, Sarah Ford, Margaret Cicierska,

Ellen Tittler, Larry Richardson

Eugene Lester, pianist

9. Ballade.....Alexander Scriabin *

Choreography by Anna Sokolow

Tamara Woshakiwsky with Ze'eva Cohen, Eric Hampton

and Dennis Nahat

10. Suite of ThreeJoseph Liebling *

Anticipation

Disillusion

Exaltation

Choreography by Ethel Winter

Ellen Tittler

11. Excerpt from Ritmo Jondo.....Carlos Surinach *

Choreography by Doris Humphrey

Martha Clarke and Tamara Woshakiwsky with Ze'eva Cohen,

Lulu Puertollano, Clifford Allen, Edward Effron, Dennis Nahat,

David Taylor

RAMON RIVERA

----- P A U S E -----

12. Opening dance from Dark Meadow.....Carlos Chavez

Choreography by Martha Graham

Mary Barnett, Sarah Ford, Margaret Cicierska,

Ellen Tittler, Tamara Woshakiwsky

Eugene Lester, pianist

* tape recording

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

Dance Department

* * * * *

DANCE WORKSHOP

Wednesday, April 7, 1965

5:00 p.m.

Concert Hall

I. ImpromptuPersichetti

Choreography by Lucas Hoving

Danced by Sue Knapp and William Dugan

with Sandra Brown, Leslie Kiely, Marcia Quick
Janet Sumner, Julie Theobald, Lynne Wimmer

Prepared in the Repertory classes of Lucas Hoving
Pianist, Kenneth Bowen

II. A) Rhythmic solo phrases against a ground bass.

1. Caroline Noyes
Sandra Brown
Marcia Quick
Yasuko Hoshino
Lee Harper
Leslie Kiely
John Giffin

2. Edward Effron
Sandra Brown
Clifford Allen

B) Duets based on symmetrical, oppositional and one-directional designs.

Clifford Allen	- Ernestine Williams
Leslie Kiely	- Jessica Balbos
Barbara Mezza	- John Purinton
Edward Effron	- Ellen Cohen

Prepared in Composition Materials classes of Lucas Hoving
Pianist, Stanley Sussman

III. A) Authentic Pre-classic Dance FormsRameau and Tabourot

Pavane	Arranged by Linda Kent
Galliard	Arranged by Lynne Wimmer
Minuet	Arranged by Pamela Anderson
Gigue	Arranged by Diane Rabuffo

Danced by Linda Kent, Robbi Melworth, Lynne Wimmer, Toney Brealond,
Edward DeSoto, Eric Hampton

B) Pre-classic Dance Forms in modern compositional form.

Sarabandes

Silent Fear	Couperin
Composed and danced by Linda Rabin	
Wistful Wiles	Debussy
Composed and danced by Lynne Wimmer	
Artemis	Bach
Composed and danced by Pamela Anderson	
Horn: Barbara Elliott	

Minuets

First Recital	Niemann
Composed and danced by Carol Mansell	
Jekyll's Potion	Jahn
Composed and danced by Eric Hampton	

Allemande

Duet.....	Handel
Composed and danced by Diane Rabuffo and Toney Brealond	

Gigues

50 Seconds' Worth	Handel
Composed and danced by Linda Rankin	
Raid	Goodsitt
Composed and danced by Linda Rabin and Toney Brealond	
At the Track	Kirnberger
Composed and danced by Edward DeSoto	

Courantes

Rebellious	Hellebrandt
Composed and danced by Robbi Melworth	
Snare	Niemann
Composed and danced by Linda Kent	
Gone Haywire	Hellebrandt
Composed and danced by Eric Hampton	

Prepared in the classes of Janet Soares
Pianist, Susan McCauley

IV. Modern Forms

Medieval StudiesKoechlin
Irine Nute
Charlotte Bailis and Carla Maxwell

Introspective SuiteScriabin
Carla Maxwell
Joan Ashpitz and Irine Nute
Charlotte Mitzenmacher
Charlotte Bailis and Rhoda Antman

Prepared in the classes of Janet Soares
Pianist, Susan McCauley

V. Dances re-created from Labanotation scores

Jazz StudyMancini (recording)
Adapted from choreography of Danny Daniels and
danced by Jessica Balbos

Two WaltzesBrahms
Choreography by Charles Weidman
Danced by Pamela Anderson, Joan Ashpitz, Robbi Melworth,
Linda Rankin, Janet Sumner, Edward DeSoto

Prepared in the Notation classes of Muriel Topaz
Pianist, Stanley Sussman

VI. From classes in Group Forms and Projects in Choreography

* MinawaDavid Moulton (recording)
Composed and danced by Kaoru Ishii

QuintetRobert Thomas (recording)
Composed by Martha Clarke
Danced by Margaret Cicierska, Carla Maxwell, Sara Rudner,
John Parks and Jorge Shaik

* Fiery TriplicityRichard Busch (recording)
Composed by William Dugan
Danced by Clifford Allen, Toney Brealond, William Dugan

* TrioMichael Smolanoff (recording)
Composed by Jennifer Muller
Danced by Judith Kaplan, Carla Maxwell, Tamara Woshakiwsky

* City ScapesAlan Leichtling (recording)
Composed by Margaret Cicierska
Danced by Enid Aytch, Charlotte Bailis, Tamara Woshakiwsky,
Clifford Allen, Toney Brealond

* ParadeCarmen Moore (recording)
Composed by Mary Barnett
Danced by Rhoda Antman, Linda Kent, Mimi Mason,
Edward DeSoto, Edward Effron

* Prepared in conjunction with Composers' Forum

Further work in progress:

* QuartetWilliam Chamberlain
Composed by Ze'eva Cohen

JUILLIARD
NEWS
BULLETIN

Volume III, number 5



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ON THE COVER: Ze'eva Cohen and Dennis Nahat in Anna Sokolow's *Ballade*, which was first performed by the Juilliard Dance Ensemble at School on February 12. The others in the cast were Tamara Woshakiwsky and Eric Hampton. The same four dancers repeated the work during the season of American Dance Theater at the New York State Theater, March 2-7. Photograph by Oleaga

JUILLIARD NEWS BULLETIN

Volume III, number 5

March 1965

EDITOR

A. J. Pischl

ALUMNI COUNCIL REPRESENTATIVE

Sheila Keats

The JUILLIARD NEWS BULLETIN is published six times a year by the Juilliard School of Music and is sent free of charge to students, faculty and alumni of the School, and members of the Juilliard Association. It is otherwise available upon subscription at \$2.00 per school year. Volumes are numbered and dated to coincide with the school year; issues are published during the months of November through April. All correspondence should be addressed to the JUILLIARD NEWS BULLETIN, 120 Claremont Avenue, New York, New York 10027.

SCHOOL MOURNS DEATH OF LONNY EPSTEIN

Lonny Epstein, who retired less than a year ago from the piano faculty, died in New York on March 9 of a heart attack. She was on a visit here from her home in Switzerland and on Wednesday, March 3, played a Mozart program at the One O'Clock Concert in School. She repeated this program at the Newark (New Jersey) Museum on Sunday, March 7, and was to play it again on March 13 at the University of Michigan.

Miss Epstein was born in Frankfurt am Main and received her teachers diploma from Dr. Hoch's Conservatory there in 1904. Further studies at the Conservatory of Music in Cologne brought her an Artists Diploma in 1906. Her principal teachers during this period were James Kwast and Carl Friedberg.

Her long teaching career began at the Conservatory of Music in Koblenz in 1907, and continued at the Academy of Music in Muenster. She came to the United States and joined the piano faculty of the Institute of Musical Art in 1927, and continued with the Juilliard School of Music until last year. At that time she announced her decision to retire and returned to live with her sister in Lugano, Switzerland.

Miss Epstein had an extensive concert career in Germany, Austria, Switzerland, Italy, Holland and Belgium, and was soloist with major orchestras under the batons of Max Reger, Fritz Busch, Otto Klemperer, Artur Bodanzky, and others. She was also soloist at the Salzburg Mozart Festival and made numerous recital and radio appearances in the United States.

Surviving are a sister, Miss Tilly Epstein, of Lugano, Switzerland, a nephew, Professor Fritz T. Epstein, of Bloomington, Indiana, and Miss Eva Epstein, a niece, of New York City.

Services were held at Riverside Memorial Chapel on March 12, when James Friskin delivered the following eulogy:

"I have the honor and sad privilege of trying, on behalf of our school's administration, faculty and student body, to give expression to our sense of loss in the sudden death of Lonny Epstein. She retired as our colleague only last year, and she had been here on a short visit from her new home in Switzerland, during which she had already given two recitals — one in our school on Wednesday of last week.

"On Monday evening, through the kindness of another close friend and her daughter, my wife and I had dinner with Miss Epstein; we were a party of five, and when we saw her into the cab that took her back to her hotel nothing was farther from our minds 1



Lonny Epstein at her replica of the Mozart piano.

than that this was a final farewell. Her visit next day to her doctor was apparently a routine examination, and the message that brought the news of her death in his office, following so closely on our happy evening together, brought a sorrow that had a special poignancy.

“Looking back over the past thirty-eight years, I still remember vividly the day when Dr. Frank Damrosch came into my room in the old school and told me that he was engaging Lonny Epstein, mentioning at the same time the high praise that had been pronounced by the conductor Otto Klemperer, with whom she had played more than once, and who considered that the school was most fortunate in having obtained a musician of such distinction for its teaching staff. She had already made a name for herself in Germany, having completed with Carl Friedberg in Cologne a training that stemmed from Clara Schumann, whose influence on many leading pianists of a past generation was so healthy and productive, not only in Germany but in my own native Britain.

“When I try to give an idea of Miss Epstein’s individuality and artistic personality, I find it in the familiar association and identification by our English poet of the twin ideals of truth and beauty. She was indeed so unswerving in her devotion to truth that those who did not know her sometimes found it a little daunting. But no one who listened to her interpretations of Mozart, as we did only the other day, could have failed to appreciate the delicacy and sensitiveness of her art — an art that spoke in every note an equal devotion to beauty.

"She has explained that she was, as she put it, 'steeped in Mozart's music from my earliest childhood.' Her father, himself a noted scholar, was a Mozart enthusiast; and she actually knew the whole *Magic Flute* from memory when she was nine years old — a feat which she humorously disclaimed in her later years. That inherited love and understanding never left her, and only became deeper with the lapse of time.

"One distinction that she regarded with special pride was that at the Mozart bicentenary in 1956 she was invited to open the rebuilt Mozarthaus in Salzburg by giving a program of his chamber music, playing on his own piano. In recognition of that and other services she was presented with a bronze plaque of which she was very proud; its citation read: — 'In grateful appreciation of meritorious activity in the Mozart Jubilee year.' Many of us remember too her delight in the possession of an exact replica of Mozart's own piano, and the pleasure she gave us by her performances on it.

"I had the greatest admiration for her teaching. In that field she united attention to detail with a thorough musical understanding. And in this connection I recollect in corroboration one almost sensational instance. One of her pupils, who had studied with her from childhood, was voted the winner of a Juilliard contest for an orchestral appearance, at the first audition — with no need for the usual final one. I can recall no case of comparable unanimity.

"As we remember now those relatives of Miss Epstein who are in this country, we think most of all of the sister, far away, who shared her life and affection for so long, and who now has to face her remaining years without that companionship she had hoped for. She surely has our deepest sympathy.

"In these inadequate words I have tried to give some picture of a woman of rare integrity and nobility, whom all of us who worked with her remember with honor and gratitude. For myself I confess that the gift of her friendship is one of the possessions of my whole life which I prize most highly.

"And now we are to listen to Mozart's own benediction, as we say — goodbye".

The Adagio from Mozart's *String Quartet in D Major*, K. 499 was played by Don Weilerstein, violin; Delmar Pettys, violin; Janet Lyman, viola, Paul Tobias, violoncello.

* * *

Dr. Mennin has announced that a memorial fund is being established to honor Miss Epstein. Contributions to the Lonny Epstein Memorial Fund may be forwarded to the School.

SYMPOSIUM FOR STUDENT COMPOSERS IN TORONTO

by Michael Smolanoff

On February 27, the Royal Conservatory of Music in Toronto hosted a Symposium for student composers. Their plan was to reactivate symposia previously held by the International Federation of Music Students from 1947 to 1953. This year students from Juilliard School of Music, Eastman School of Music and the Royal Conservatory of Music were invited to send compositions for performance. Dr. Boyd Neel, Dr. Arnold Walter, Dr. Ettore Mazzoleni and Mr. Carl Little, C.B.E., chose two programs from the sixty scores submitted, to be performed during the Symposium.

Each of the participating schools agreed to provide a conductor to lead the works of his school. Unfortunately Walter Hendl from Eastman was not able to go because of bad weather conditions, and Jorge Mester and Stanley Wolfe arrived hours late because of flight delays. For this reason the performances suffered from lack of rehearsal time.

The five students representing Juilliard were Brenda Corman, Brent McCall, Thomas Pasatieri, Michael Czajkowsky and Michael Smolanoff.

The two concerts were open to the public, admission free. The chamber works were heard in the afternoon of February 27 and included Brenda Corman's *String Trio*, Thomas Pasatieri's *From the Song of Solomon*, and Brent McCall's *Piano Sonata*. In the evening, Jorge Mester conducted the orchestra in Michael Czajkowsky's *Process* and Michael Smolanoff's *Concertino for Alto Saxophone and String Orchestra*.

In addition to the concerts there was a Composers' Panel with Louis Applebaum as chairman. The four composers — Morton Feldman, New York; George Rochberg, Philadelphia; François Morel, Montreal; John Weinzweig, Toronto — each spoke for ten minutes on "The Composer in the 20th Century — Progress or Stalemate?" An open question and answer period followed.

On Sunday morning, Stanley Wolfe, Brent McCall, Michael Czajkowsky and Michael Smolanoff attended a "Continuations Meeting." The representatives from the various schools at this meeting formed a committee which will set up machinery for future symposia. Despite certain problems of performance and scheduling, the Juilliard delegates felt the symposia should definitely continue.

The Symposium this year was in the nature of a trial balloon.

4 The Royal Conservatory paid all expenses, as well as the sizable

rehearsal and performance fees for the two concerts; and, they housed all the delegates on campus. This of necessity limited the number of schools invited. It is hoped that in the future various schools will take turns as host, with each school responsible for the performance of its own students' compositions.



Stephen Clapp

IN CONCERT: STEPHEN CLAPP

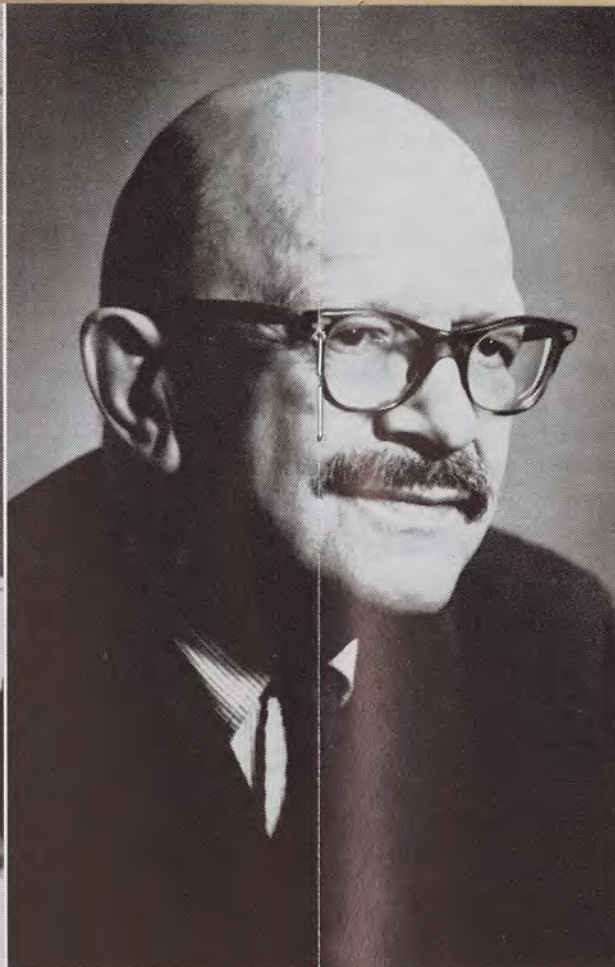
Stephen Clapp, violinist, was soloist with the Juilliard Orchestra on February 26 in a performance of Serge Prokofieff's *Violin Concerto No. 2 in G Minor*, Opus 63. Jean Morel conducted. Also on the same program were Alberto Ginastera's *Variaciones Concertantes for Chamber Orchestra* and Mendelssohn's *Symphony No. 5 in D Major*, Opus 107 ("Reformation").

Mr. Clapp was born in Tallmann, New York. He earned his Bachelor of Music degree in 1961 at Oberlin Conservatory where he studied with Andor Toth; presently he holds a scholarship at Juilliard School of Music, studying with Dorothy DeLay and Ivan Galamian while working toward his Master of Science degree. In 1959 Mr. Clapp was recipient of the Joseph Gingold Award presented by the Cleveland Society for Strings. He has performed in Europe and Latin America, both with chamber groups and as soloist.

As are all soloists with the Juilliard Orchestra, Mr. Clapp was selected for this appearance on the Juilliard Concert Series through competitive auditions held at the School.



Luciano Berio



Roger Sessions



Rudolf Firkusny

RUDOLF FIRKUSNY, ROGER SESSIONS & LUCIANO BERIO ADDED TO FACULTY

Dr. Mennin has announced the appointment of new faculty members for the 1965-1966 school year.

Rudolf Firkusny, the world-famous Czech pianist, will join the piano faculty. Mr. Firkusny received his early training in piano with Vilem Kurz and Artur Schnabel, and studied composition with Leos Janacek and Joseph Suk. He has concertized throughout the world and has appeared with all the major European and American orchestras, some for five and six times in a row. He has been largely responsible for the revival of interest in Smetana's music and is considered by many as his ideal interpreter. In demand to premiere new works, Mr. Firkusny has given first performances of concertos by Martinu, Menotti and Howard Hanson. This appointment will not interrupt Mr. Firkusny's concert career; he will continue as performer in addition to his teaching assignments at Juilliard.

Added to the composition faculty will be Roger Sessions and Luciano Berio. Generally considered as one of the outstanding teachers of composition in the United States, Mr. Sessions studied with Horatio Parker at Yale and later with composer Ernest Bloch, whom he accompanied to Cleveland in 1921 as his assistant in the Cleveland Institute of Music. The composer of symphonies, chamber music, and works for chorus, Mr. Sessions recently attended the premiere of his opera *Montezuma* in Berlin. He is a member of the National Institute of Arts and Letters, the American Academy of Arts and Letters, and the American Academy of Arts and Sciences; and he holds honorary degrees from Harvard, Rutgers, and Wesleyan.

Mr. Berio came to this country on a Koussevitsky Foundation scholarship and studied at Tanglewood with Luigi Dallapiccola. He has been involved in all phases of music and has recently become active in the electronic field. At the present time Mr. Berio is in Berlin where he is working on a Ford Foundation grant.

by George Dickey

GEORGETTE WEISZ AMOWITZ, dancer, FLORENCE VICKLAND, soprano, and ELAINE DAHL ST. VINCENT, pianist, were participants in the Betty Sue Moehlenkamp's Dance Concert at the Lynchburg Fine Art Center on February 27.

NORMA AUZIN, violinist, gave a concert in Cleveland on February 7 with 'cellist, Ronald Leonard, and pianist, David Renner. Other concerts were recently given in Rochester, Toronto, Philadelphia, and New York City.

RICHARD BALES conducted the Cantata Choir of the Church of the Reformation and the National Gallery Orchestra in his cantata, *The Republic*. The concert was in the National Gallery, Washington, D. C., January 17.

MARION BARNUM is recipient of a graduate teaching assistantship at the University of Iowa this school year.

HOWARD BEEBE, assistant professor of music at Ohio Wesleyan University, was soloist on February 14 with the Mansfield Symphony, Ohio, performing Beethoven's *Violin Concerto in D Major*.

JUDY BERMAN was soloist with the Clinton Symphony, Iowa, on February 21 and with the University of Iowa Symphony on March 17 performing Tchaikovsky's *Violin Concerto in D Major*.

CAROLINE B. BRITTING has been elected vice-president of the Ballet Society of Connecticut, a newly formed organization.

NORA CAPERAN, pianist, gave a recital in Judson Hall, New York City, on February 27.

BRENDA MILLER COOPER, pianist, will give a faculty recital at Montclair State College, New Jersey, on April 11.

FRED COULTER, pianist, gave his first faculty recital at Kent State University on January 22. Mr. Coulter joined the faculty last fall.

Yarborough and Cowan (ROBERT COWAN), duo-pianists, presented the American première of Niels Viggo Bentzon's *Symphonic Fantasy for Two Pianos and Orchestra* with the Oklahoma City Symphony, Guy Fraser Harrison, conductor, on November 29.

EUGENIE DENGEL, violinist, performed in a concert sponsored by the professional sorority, Sigma Alpha Iota, at the Donnell Library Center, New York City, on February 19. Works by CELIUS DOUGHERTY and JULIA SMITH were included on the program.

GIZELLA EHRENWERTH, violinist, will give a recital on May 9 at 10 the Brooklyn Museum. The recital will be broadcast over WNYC.

Jack Benny with Stuart Canin
as they appeared on the
Jack Benny Show
in February.



MICHAEL GILBERT was soloist with the San Antonio Symphony on January 16 in Tchiakovsky's *Violin Concerto in D Major*.

LYDIA ROSEN HAILPARN performed the Brahms' *Piano Quintet*, Opus 34 with the Faculty Chamber Music Group of Glassboro State College, New Jersey, on January 20. On the same program the Group performed Dr. Hailparn's *Five Diversions for Three Woodwinds*.

GENEVIEVE HALL conducted the New Jersey Symphony Woodwind Quintet in a concert at the Montclair Art Museum, New Jersey, on January 10.

ELSA HILGER was soloist with the Philadelphia Orchestra on January 8 and 9 performing Haydn's *Concerto for Violoncello in D Major*.

RAYMOND JACKSON performed Grieg's *Piano Concerto in A Minor* recently with the National Symphony Orchestra.

DESPY KARLAS, associate professor of music at the University of Georgia, gave a recital at Georgia Southern College on January 15 sponsored by the College's chapter of Phi Mu Alpha.

JESSE KREGAL, timpanist with the Toronto Symphony, Canada, gave a recital at the Phillips Collection in Washington, D. C. The recital, "Timpani in Solo and Ensemble," was praised by critics as one of the outstanding events of the season.

JEROME LOWENTHAL, pianist, following summer appearances at the Robin Hood Dell, Grant Park, and Lewisohn Stadium, left as 11



Karen Mesavage in
The Merry Widow.

soloist with the Pittsburgh Symphony, William Steinberg, conductor, for a State Department-sponsored tour of fourteen countries in Europe and the Middle East. Since his return to the United States in November, he has been soloist with the orchestras of New Haven, Kansas City, Dallas, New Jersey, Shreveport, Denver, Fort Wayne, and San Antonio.

GLORIA BUGNI McMASTER, contralto, was soloist on March 14 in the Hochstein Music School's performance of Mozart's *Requiem*. On May 14 and 15 Mrs. McMaster will sing the title role in Menotti's *The Medium* produced by the Rochester Opera Theater.

KAREN MESAVAGE, student of piano while at Juilliard, sang the title role in Franz Lehar's *The Merry Widow* recently. Between January 29 and February 7, eight performances were given in Mulhouse, France, and one performance in Colmar, France.

BEATRICE MULTIADDES has recently been appointed official organist of the National Episcopal Center, New York City.

WALTER MOURANT'S *Aria for Orchestra*, recorded by the Hamburg Philharmonic by CRI, was released in February. Also Mr. Mourant's *The God of Abraham Praise*, an anthem, and *Manhattan Suite*, for solo harp, were recently published.

DONAL NOLD has been appointed assistant conductor of the Santa Fe Opera Company. Productions for the coming season include *La*

Traviata, *Arabella*, and the American première of *The Nose* by Shostakovich.

WILLIAM PRIMROSE, currently on the faculty of the University of Southern California, has been appointed professor of music at Indiana University and will assume his duties there in September.

PETER J. RE, who is on the faculty of Colby College, has been promoted to a full professorship in music.

JOYCE WHEELER presented a program of modern dance at the University of Wisconsin's North Campus on February 3.

LAURA WICKERHAM was soloist with the Peoria Symphony, Illinois, on December 6 performing the *Concerto in B Minor for Viola* by Handel.

PROGRAMS AT JUILLIARD

A CONCERT OF CHAMBER MUSIC (March 5)

STRING QUARTET NO. 4 *Bartók*

Donald Weilerstein, Delmar Pettys, Janet Lyman, Paul Tobias

SERENATA NO. 1 FOR FLUTE AND FOURTEEN INSTRUMENTS

Luciano Berio

Virginia Sindelar, *flute*

Ensemble conducted by Arthur Weisberg

CONCERTO FOR PIANO, WINDS, AND PERCUSSION

Karl Amadeus Hartmann

Francine Fymat, *piano*

Ensemble conducted by Arthur Weisberg

JUILLIARD THEATER ORCHESTRA (March 19)

SYMPHONY NO. 93 IN D MAJOR *Haydn*

"BURLESKE" FOR PIANO AND ORCHESTRA *Strauss*

Roman Rudnitsky, *piano*

"PICTURES AT AN EXHIBITION" *Moussorgsky - Ravel*

Jorge Mester, *conductor*

JUILLIARD STRING QUARTET (March 23)

STRING QUARTET IN A MAJOR, K. 464 *Mozart*

STRING QUARTET NO. 2 *Bernard Wagenaar*

STRING QUARTET NO. 8 IN E MINOR, OPUS 59. NO. 2 *Beethoven*

JUILLIARD ORCHESTRA (March 26)

"THE WORLD OF PAUL KLEE" *David Diamond*

SYMPHONIC VARIATIONS FOR PIANO AND ORCHESTRA *Franck*

Robert Preston, *piano*

"IBERIA" *Debussy*

Jean Morel, *conductor*

JUILLIARD SCHOOL OF MUSIC

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Permit No. 6915

JANET M. SOARES

JUDITH WILLIS

and COMPANIES

WILLIAM HUG, *guest artist*

Saturday evening, May 8, 1965 at 8:30



KAUFMANN CONCERT HALL

The 92nd St. Young Men's & Young Women's Hebrew Association
Lexington Avenue at 92nd Street, New York 28



The YM-YWHA is a constituent society of the Federation of Jewish Philanthropies.

P R O G R A M

FIVE LITTLE COMPOSITIONS Brent McCall*

Choreographed and danced by JANET M. SOARES

Joseph Kalichstein, *piano*
Bonnie Mangold, *cello*
Jerome Bunke, *clarinet*

ESTRANGED Henry Cole*

Choreographed by JANET M. SOARES

Carla DeSola Arthur Bauman

FOLK SOLOS

Shepherd's Dance . . . Traditional

Water Boy sung by Odetta

Choreographed and danced by WILLIAM HUG

SYLLOGISM W.A. Mozart

Choreographed by JUDITH WILLIS

Anna Mittelholzer David Earle
Sara Rudner Edward Effron
Nancy Topf

intermission

SONGS FOR YOUNG LOVERS Pop Potpourri

Choreographed by JUDITH WILLIS

Carla Maxwell	Edward DeSoto
Anna Mittelholzer	David Earle
Judyth Ofsowitz	Edward Effron
Sara Rudner	Daniel Lewis

MIGRARE J. Franco*

Choreographed by JANET M. SOARES

Janet Aaron	Carla Maxwell
Ellen Cohen	Carla Rosen
Judith Hogan	Sara Rudner

Virginia Sindelar, *flute*
Frances Aaronoff, Robert Bush,
Dennis Glick, Regelio Teran, *percussion*
Catherine Comet, *conductor*

HECTOR SCHMEDDELLY

Hector with Hat Dimitri Shostakovitch

Part I Part II Part III

Hector on the Podium. Johannes Brahms

Hector as Artist Dimitri Shostakovitch

Part I Part II

Choreographed and danced by WILLIAM HUG

*Music composed especially for this dance.

Lighting by Gary Harris

Tape arrangements for SONGS FOR YOUNG LOVERS
by Posthorn Recordings.

Costumes for SYLLOGISM and SONGS FOR YOUNG LOVERS
designed and executed by Abigail Ewert.

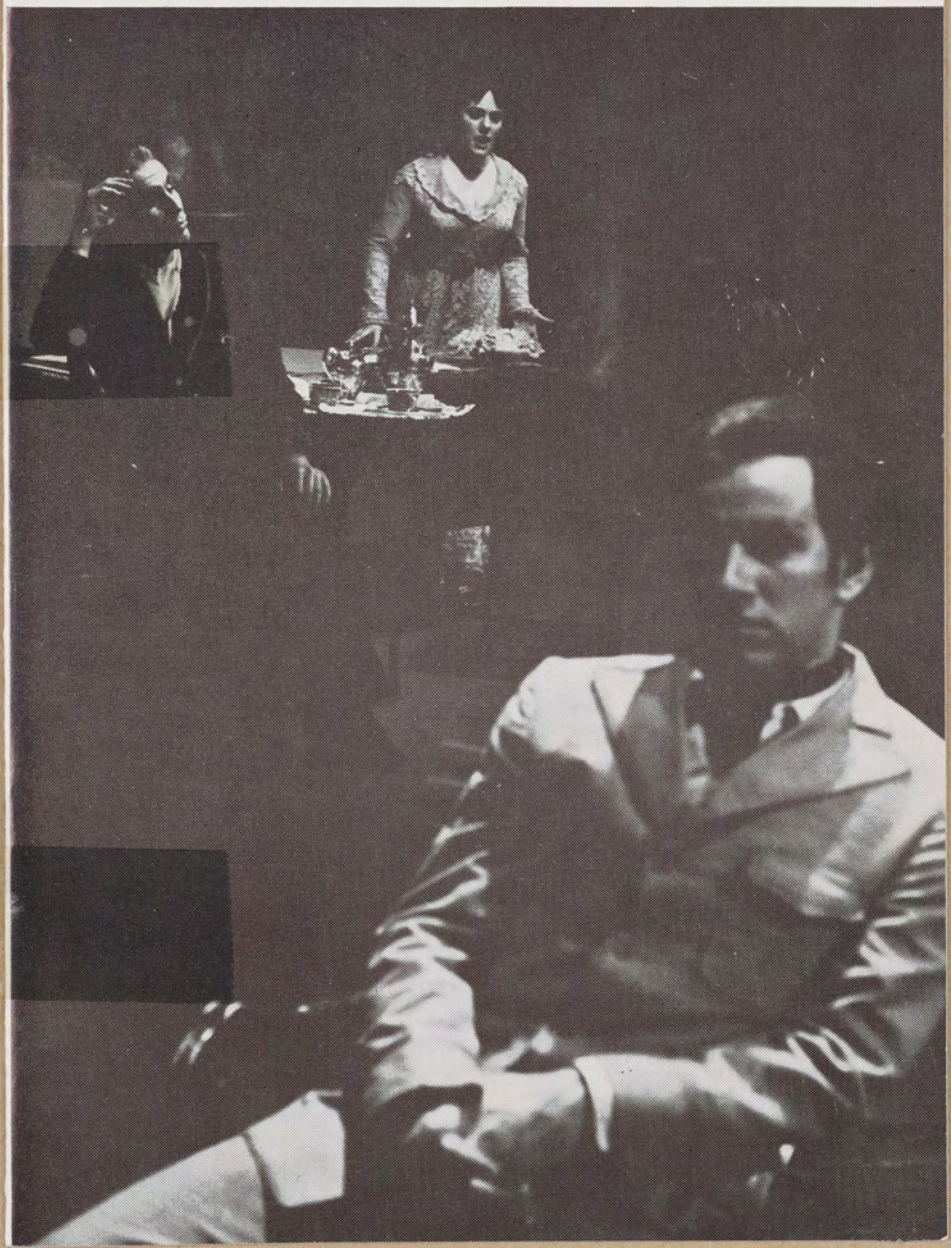
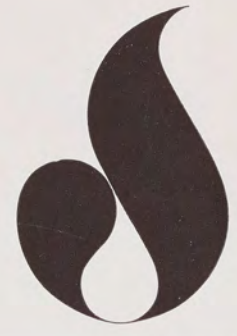
Staff for the YM-YWHA:

Gary Harris, stage manager
Dennis Parichy, assistant stage manager

Use of cameras or recording equipment during
performances in the Theresa L. Kaufmann Hall
is prohibited.

JUILLIARD
NEWS
BULLETIN

Volume III, number 6



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ON THE COVER: Jack Davison and Lorna Haywood, with Robert Jones in the foreground, in a scene from Act II of Hans Werner Henze's *Elegy for Young Lovers*, which received its American première at the School on April 29 and May 1. Photograph by Oleaga.

JUILLIARD NEWS BULLETIN

Volume III, number 6

April 1965

EDITOR

A. J. Pischl

ALUMNI COUNCIL REPRESENTATIVE

Sheila Keats

The JUILLIARD NEWS BULLETIN is published six times a year by the Juilliard School of Music and is sent free of charge to students, faculty and alumni of the School, and members of the Juilliard Association. It is otherwise available upon subscription at \$2.00 per school year. Volumes are numbered and dated to coincide with the school year; issues are published during the months of November through April. All correspondence should be addressed to the JUILLIARD NEWS BULLETIN, 120 Claremont Avenue, New York, New York 10027.



WHITESTONE PHOTO

Mme. Lhevinne seated at the piano, surrounded by Gideon Waldrop, William Schuman, Peter Mennin and Mark Schubart.

ROSINA LHEVINNE IS HONORED AT 85

The following article appeared in The New York Times on March 30:

Rosina Lhevinne was given an 85th birthday tribute by her colleagues, students and friends yesterday afternoon at the Juilliard School of Music. She was also given a tape recorder, the first she has ever owned.

The celebrated piano teacher has been with Juilliard since 1925. Yesterday she was escorted down the center aisle of the concert hall to the stage by Peter Mennin, head of the school, and William Schuman, former head.

Also attending her were Gid Waldrop, dean, and Mark Schubart, former dean. A small chorus on stage sang "Happy Birthday to You, Happy Birthday, Great Lady."

As the "great lady" sat on stage with her entourage, Mr. Mennin addressed her and the audience, taking note of the stature she has added to the school. "She has made all of us step a little livelier," he said.

Mr. Schuman, too, paid tribute to the teacher's zest, and Mr. Schubart said, "I love Rosina, I admire her and I respect her. She is a source of inspiration."

"A thousand thanks for everything," the guest of honor replied.

Asked how she felt to be 85, she said, "It doesn't feel different, and I am very grateful to God that I am teaching. I love my teaching."

ALUMNI ASSOCIATION RECEPTIONS AT CONVENTIONS IN BUFFALO AND DALLAS

Every year various music organizations hold conventions so that their members can meet. Other than serving as a business meeting for an organization, performers and music teachers can renew acquaintances at such conventions, exchange ideas with others in the profession, and hear discussions and performances by distinguished individuals and groups.

At two conventions this year the Juilliard Alumni Association held receptions so that Juilliard Alumni attending the conventions could see their colleagues of former days and catch up on who is where and doing what.

The first reception was held at the Eastern Division Convention of the Music Educators National Conference in Buffalo, New York, on February 6. Arrangements were made late which caused some scheduling difficulties. However, those who got the word and attended the reception were delighted that the Alumni Association had made it possible for them to meet together. Vittorio Giannini, who spoke at the convention about the Juilliard Repertory Project, greeted many former students and friends at the reception. The wish most often expressed was, "I hope this will be repeated at future conventions."

The second gathering was at the Music Teachers National Association Convention in Dallas, Texas. The reception was held on March 31 and the North Texas Chapter of the Alumni Association, Mrs. Betty Lief Sims, President, served as host. Alumni from as far as Washington State were present, and the enthusiasm to have such parties in the future was stated even more emphatically in Dallas than in Buffalo. The convention program included many Juilliard Alumni who attend the reception. Irwin Freundlich, of the Juilliard Piano Faculty, was one performer at the convention, and he brought the greetings of President Peter Mennin and Dean Gideon Waldrop to all present.

FACULTY ACTIVITIES

The Friends of the Eastchester Library and the Eastchester Women's Club sponsored a series of five piano-lectures by JOSEPH BLOCH called "Exploring Piano Music."

JEANEANE DOWIS was one of the judges awarding gold ribbons and special commendations in a public audition-concert at Nyack High School on March 21, sponsored by the Rockland County

At the March meeting of the Rockland County Music Teachers Guild, KATHERINE MCC. ELLIS took part in a panel discussion, "College vs Conservatory Training." The meeting was arranged by LELAND THOMPSON of the Preparatory Division.

IRWIN FREUNDLICH presented a workshop on the "Repertoire for Four Hands at One Piano" for the Buffalo Music Teachers' Forum on March 17, and appeared in a four-hand recital with Lillian Freundlich at Villa Maria Institute of Music in Buffalo that same evening. On March 30 he gave a lecture-recital on the *Preludes* of Claude Debussy (Book I) at the National Convention of Music Teachers' National Association in Dallas. Mr. Freundlich will return to Bennington College this summer for his thirteenth consecutive Summer Master Class in Piano.

On March 22 JAMES FRISKIN played the piano part of his *Piano Quintet* in C Minor at Carnegie Recital Hall, on a program of four piano quintets, all of which had the designation Opus 1.

JOSEPH FUCHS toured Russia from March 4-24, playing 11 concerts in 20 days, in Leningrad, Moscow, Vilnis, Baku, Yerivan and Kiev.

JOSÉ LIMÓN's *Missa Brevis* and ANNA SOKOLOV's *Ballade* were included in the season of the American Dance Theater at the New York State Theater in March.

ROBERT MANN heads a committee of distinguished musicians who will judge the Naumburg Foundation competition for string quartets next October.

MADELEINE MARSHALL recently gave lectures on diction in New Jersey and Long Island, and to the Rockland County Chapter of the American Guild of Organists.

HELEN MC GEHEE presented a lecture-demonstration and master class at the Studio Theatre at Lake Erie College, Ohio, in March.

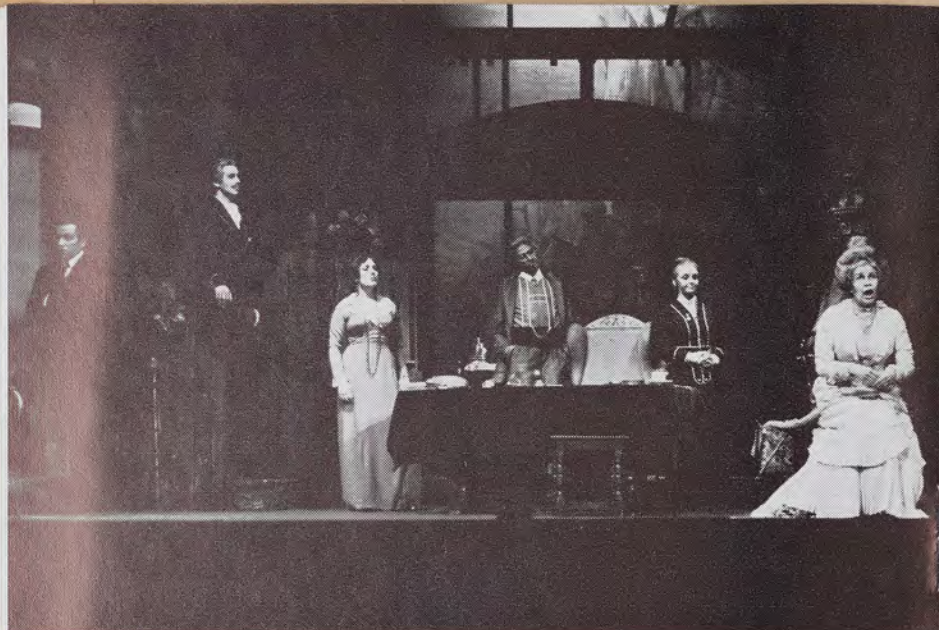
On April 4 JORGE MESTER conducted a performance of Mozart's *Così Fan Tutte* for the North Shore Friends of Opera.

The Second Annual Festival of Contemporary Music was conducted at Limestone College (South Carolina) in March, with VINCENT PERSICHETTI featured.

LOUIS PERSINGER has been elected an Honorary Member of the Royal Academy of Music in London.

EDGAR ROBERTS played the final program in a series of free concerts given by the Montclair (N. J.) Art Museum, on February 14.

On March 14 BELLA SHUMIATCHER served as an adjudicator for the Young Peoples Audition of the Rockland County Music Teachers Guild.



OLEAGA

*Act I: Robert Jones, Jack Davison, Lorna Haywood, Allan Evans,
Janet Wagner, Rita Shane Tritter.*



OLEAGA

Act II: Lorna Haywood, Allan Evans, Robert Jones.

ELEGY FOR YOUNG LOVERS

Opera in Three Acts by WYSTAN H. AUDEN AND CHESTER KALLMAN

Music by HANS WERNER HENZE

with the composer conducting

FIRST AMERICAN PERFORMANCES APRIL 29 AND MAY 1

Act II: Jack Davison and Janet Wagner.

PAUL F. BARBUTO, JR.

*Act III: George Livings, Rita Shane Tritter, Jack Davison, Janet Wagner,
Lorna Haywood, Allan Evans, Robert Jones.*

PAUL F. BARBUTO, JR.



"Modern poetry and literary influence on the opera" is the subject of DR. BERNARD STAMBLER's guest lecture at the Conservatory School at Castle Hill, Mass.

BEVERIDGE WEBSTER was guest artist and keynote speaker at the 34th Annual Oklahoma Music Teachers Association Convention at the University of Oklahoma in February.

Two performances were given at Wheaton College, Mass., in February, by ETHEL WINTER and her dance company.

On March 15 ELENA WOLOKONSKY played Debussy's *Première Rhapsodie* at Pushkin Hall in New York.

AMONG THE STUDENTS

WYATT BENNET, EDGAR GOMEZ, MARTIN FLOWERMAN and ALAN BIRNBAUM are members of a string bass quartet, directed by Fred-eric Zimmermann, which appeared at the Philadelphia Art Alliance on February 28, and on WCAU-TV in Philadelphia on March 8. On March 15, the quartet made its first New York appearance.

On April 17, MATITIAHU BRAUN, violinist, was presented by the Concert Artists Guild in a joint recital at Town Hall.

Pianist MICHAEL CANNON gave a recital on March 19 at Covina State Center of the Church of Jesus Christ of Latter-Day Saints in Covina, California.

DIANA COOK, flutist, and faculty member of the Bella Shumiatcher School of Music, performed the Haydn *Concerto in D for Flute and Piano* on the Fordham University Music Hour Program over Station WFUV on April 6.

DANIEL DOMB, 'cellist, participated in "Jewish Heritage," a program devoted to Jewish music of Eastern Europe and presented by WNBC-TV on April 4. This was the first of three programs of the Hebrew Arts School for Music and Dance.

Organist DONALD DUMLER took second place in the sixth annual National Organ Playing Competition on March 6 in Fort Wayne, Indiana.

BARRY FARBER was awarded first prize for pianists in the current auditions of the National Arts Club. He has also been granted a Fellowship this coming summer to participate in the chamber music program at Tanglewood.

KITTY FERGUSON, soprano, performed six songs by John Gruen over WNYC-Radio as a part of the Festival of American Music on February 21. In January she recorded the soprano solo in Arbeau's

JUNG-JA KIM played a solo piano recital at Baltimore Junior College on April 4 and appeared in joint recital at Carnegie Hall with violinist MAURICIO FUKS on April 11 as a part of the Young Concert Artist's Series. Miss Kim also performed at a concert of alumni of the High School for the Performing Arts and at a memorial concert in Great Neck for the late Mrs. Leonard Rose. She was joined in the latter by LORNA HAYWOOD and Samuel Sanders.

MACK MCCRAY has been engaged as soloist to open the Redlands Bowl Symphony Orchestra Summer Series with the Tschaikowsky *Piano Concerto in B Flat Minor*.

On March 27, pianist LOUIS NAGEL was presented by the Concert Artists Guild in a joint recital in Town Hall.

REINHOLD NEUMANN, pianist, opened the Festival of the Arts at International House with a solo recital featuring works by Mozart, Brahms, Chopin, Boris Blacher and Ravel.

Violinist TAKAKO NISHIZAKI recently appeared as soloist with the Knox-Galesburg Symphony Orchestra in Galesburg, Illinois.

CHRISTINE PETROWSKY played a solo piano recital recently at the Ukrainian Institute, performing works by Mozart, Beethoven, Messiaen and Copland.

ANNE PHILLIPS, pianist, performed in a recital at the Women's Club of New Rochelle in the second event of the season's series of programs of the Philharmonic Symphony of Westchester.

CHRISTOPHER CZAJA SAGER, pianist, recently performed the *Concerto No. 12, in A Major* by Mozart with the New Chamber Orchestra. On April 3 he performed works of Schönberg, Bach and Chopin at Philharmonic Hall for a lecture-recital Lincoln Center Program. On April 4 he played the *Third Partita* of J. S. Bach on WNYC's "Keyboard Masters."

MICHAEL SMOLANOFF was elected recently to membership in the American Society of Composers, Authors and Publishers. On May 14 his *Canticle* for band and *This Is My God* for chorus and wind ensemble will receive their premières at Hofstra University.

On February 16, GARY VAN OSDALE, violist of the Greenwich Quartet, appeared with the Quartet in the auditorium of Woodrow Wilson High School in Beckley, West Virginia. The concert was presented under Beckley Community Concert Association.

WALTER VERDERBER, violinist, has been awarded a Fulbright grant to study in Vienna next year.

Soprano GWENDOLYN WALTERS presented a recital in Hartford, Connecticut on February 25. Her appearance was sponsored by the Musical Club of Hartford.

BLOOMINGDALE'S TO AID SCHOLARSHIP FUND

Bloomingdale's has invited the Juilliard Alumni Association and the Juilliard School to sponsor a Press-Preview cocktail party on Tuesday, September 21, for the benefit of the Juilliard Scholarship Fund. The party, to be held in the Bloomingdale store on Lexington Avenue at 59th Street, will launch store-wide presentations of import collections which have been a full year in the making and which will not be on view to the general public until the following day. Alumni, faculty and friends of the School will be invited.

The cost of this event will be underwritten completely by Bloomingdale's, and Juilliard will retain all the receipts from ticket sales for its Scholarship Fund.

With lots of beautiful things to look at and lots of beautiful things to eat and drink, the evening gives every promise of being a gay and pleasurable one. Fuller details of the party will follow in due course but circle the date — September 21 — now.

ALUMNI NOTES

by George Dickey

Among the twenty-eight singers engaged for the first season of the Metropolitan Opera National Company are ELLEN BERSE, mezzo-soprano, MARILYN ZSCHAU, mezzo-soprano, and ENRICODI GIUSEPPE, tenor. The company will take four operas to seventy cities during the season. It is sponsored by the John F. Kennedy Cultural Center in Washington and the Metropolitan Opera in New York. RISE STEVENS is one of the general managers.

* * *

ANAHID AJEMIAN, violinist, and MARIO AJEMIAN, pianist, played a benefit for the N. Y. Chapter of Sigma Alpha Iota on March 26.

DAVID BEAN, Artist-in-Residence at Miami University in Ohio, gave an all-Liszt recital at the University on February 21.

RITA BENTON, music librarian at the University of Iowa, did research last summer in Europe for her book on Ignace Pleyel. Her article "J. F. Edelmann, a Musical Victim of the French Revolution" appeared in the April 1964 issue of *The Musical Quarterly*.

SHARI BORUVKA, who has been in Germany on a Fulbright Scholarship, has signed a two-year contract with the Stadtooper in Aachen,

10 Germany, as first mezzo-soprano.

ALPHA BRAWNER, soprano, was soloist with the Cincinnati Symphony in February performing Beethoven's *Symphony No. 9*.

HELENE FRANCK COLTEN BREAZEAL danced with Mark Ryder in the Cleveland Dance Festival in May. She will choreograph for The Red Barn Theater in Saugatuck, Michigan, this summer.

MADELEINE CARABO-CONE has just published a book, *The Carabo-Cone Method in Action*, which concerns a general vocal and pre-instrumental foundation in fundamentals of music.

PETER CORAGGIO, pianist, gave a recital in Philadelphia on March 7, sponsored by the Division of Education of the Philadelphia Museum of Art.

LORETTA DI FRANCO, soprano, won the grand prize at the annual auditions of the Metropolitan Opera's National Council, receiving a contract with the Metropolitan and the \$2,000 Chambers Award.

THOMAS D. FITZPATRICK, Head of the Voice Department and Director of Opera Theater at DePauw University, Indiana, is recipient of a grant for doctoral study. This year Mr. Fitzpatrick has given concerts and produced performances of *Die Fledermaus* at DePauw.

LILLIAN FREUNDLICH gave a piano recital in Kaufmann Hall, New York City, on February 27. The program included the American première of two pieces by Edward Steuermann.

CLIFFORD HERZER was soloist with the Palm Beach Symphony on January 23 performing Saint-Saëns' *Piano Concerto in G Minor*.

WILLIAM (Tony) HOLMES recently returned from three years in Europe. Mr. Holmes taught in many schools in England, Italy, France, and Norway, and worked with many different groups. He was guest instructor for the Oslo National Ballet and choreographed one composition which was danced by members of the Royal Ballet and Ballet Rambert of England.

ALICE HOWLAND performed Schönberg's *Pierrot Lunaire* with the Aeolian Players at the University of Chicago April 9.

PATRICIA KAVAN, mezzo-soprano, accompanied by BELLA SHUMATCHER, performed songs by Brahms, Fauré, Chausin, and Vaughn Williams over Fordham University Radio Station WFUV April 6.

G. DONALD KAYE, organist, gave a recital on March 14 at the Green Ridge Presbyterian Church, Scranton, Pennsylvania.

String Quartet No. 2 by KARL KORTE, composer-in-residence at State University of New York at Binghamton, was premièred at the University on March 28. It was commissioned by Harpur College.

DAVID LABOVITZ conducted the Choral Symphony Society Orchestra in Town Hall, New York City, on April 11. ARTHUR BURROWS, baritone, and LORICE STEVENS, soprano, were soloists.

JOAN RADSKIN LAWRENCE, pianist, gave a recital at Manhattanville College of the Sacred Heart in Purchase, N. Y., on March 25.

HOWARD LEBOW, was soloist in Carnegie Hall on April 11 with the Youth Symphony Orchestra of New York, DAVID EPSTEIN, conductor, performing Beethoven's *Piano Concerto No. 5 in E flat Major*.

JOHN RICHARDS MCCRAE, Professor of Voice and Opera at Converse College has been appointed producer-director of the newly organized opera workshop at the Brevard Music Center.

BIRUTA RAMOSKA MANN was soprano soloist in the Poulenc *Gloria* with the University Singers of Florida State University in March.

CLIFTON MATTHEWS has been appointed to the faculty of the University of North Carolina at Chapel Hill beginning this fall.

NEAL O'DOAN, pianist, gave a recital in Town Hall, New York City, on April 3.

RONALD ROGERS was soloist with the Jamaica Symphony Orchestra, RALPH AFFOUMADO, Music Director, on March 6, performing Rachmaninoff's *Piano Concerto No. 2 in C Minor*. On April 26 he performed on a benefit concert for Fordham University with Patricia Wilde, prima ballerina of the New York City Ballet. Mr. Rogers will give two performances each of Beethoven's *Piano Concerto No. 5* and Tchaikovsky's *Piano Concerto No. 1* this summer with the N. H. State Festival Orchestra, CHARLES SCHIFF, conductor.

EILEEN SCHAULER, soprano, recently sang the lead in Shostakovich's opera, *Katerina Ismailova*, at the New York City Opera. About the performance, the *New York Herald Tribune* wrote: "A tall, slim, sultry-voiced girl came out of the thickly-populated soprano woods and instantly made a formidable name for herself in the grueling title role . . ."

PAUL WEINLADER was soloist on March 5 with the Ridgewood Symphony Orchestra, New Jersey, performing the Tchaikovsky *Piano Concerto No. 1*.

MARTHA WITTMAN choreographed a new work, *Islands and Gardens*, which was performed in December by the Bennington College Dance Group.

Correction—BRENDA MILLER COOPER, who was listed as a pianist in the April issue "Alumni News," is a soprano not a pianist.

The Juilliard Alumni Association will give a party Thursday night, May 27, honoring the 1965 Graduating Class. The party will be at the School following the Commencement Concert. This event will replace the annual dinner and recital formerly held the last Tuesday in May.

PROGRAMS AT JUILLIARD

A CONCERT OF CHAMBER MUSIC (April 2)

OUT OF DOORS

Bartók

Etsuko Tazaki, *piano*

STRING QUARTET IN G MINOR, OPUS 10

Debussy

Walter Verderber, Ann Rylands, Stephen Clapp

Myung Wha Chung

OCTET

Haydn

SYMPHONY FOR BRASS AND PERCUSSION, OPUS 16 *Gunther Schuller*

Ensemble conducted by James Chambers

LOEB MEMORIAL CONCERT (April 6)

JUILLIARD STRING QUARTET

QUARTETTSATZ IN C MINOR, D. 703

Schubert

INTERMEZZO

Wolf

STRING QUARTET NO. 3, OPUS 30

Schönberg

STRING QUARTET IN C MAJOR, OPUS 61

Dvorák

A CONCERT OF CHAMBER MUSIC (April 9)

"TERZETTO" FOR TWO VIOLINS AND VIOLA, OPUS 74

Dvorák

Dezo Vaghy, Stephen Clapp, Tibor Vaghy

PIANO SONATA IN G MAJOR, OPUS 78

Schubert

Dika Golovatchoff

SUITE FROM "THE SOLDIER'S TALE"

Igor Stravinsky

Ensemble conducted by Leonard Slatkin

JUILLIARD OPERA THEATER (April 29 and May 1)

"ELEGY FOR YOUNG LOVERS"

Hans Werner Henze

First American performances, with the
composer conducting

Sets by

Costumes by

Richard Casler

Hal George

Directed by

Christopher West

JUILLIARD THEATER ORCHESTRA AND CHORUS (May 7)

"MASS IN TIME OF WAR" ("PAUKENMESSE") IN C MAJOR *Haydn*

"BELSHAZZAR'S FEAST"

William Walton

Abraham Kaplan, *conductor*

JUILLIARD ORCHESTRA (May 27)

PRELUDE AND FUGUE FOR STRINGS

Vittorio Giannini

PIANO CONCERTO NO. 1 IN E FLAT MAJOR

Liszt

"ENIGMA VARIATIONS," OPUS 36

Elgar

Jean Morel, *conductor*

JUILLIARD SCHOOL OF MUSIC

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

Wednesday One O'Clock Concert Series

May 19, 1965

J U I L L I A R D D A N C E D E P A R T M E N T

P R O G R A M

City Scapes Alan Leichtling*
Choreography by Margaret Cicierska
Danced by Enid Aytch, Charlotte Bailis, Tamara
Woshakiwsky, Clifford Allen, Toney Brealond

Minawa David Moulton
Choreographed and danced by Kaoru Ishii
Marilyn Reisler, harpist
Robert Cram, flutist

Braided Michael Smolanoff*
Choreography by Jennifer Muller
Danced by Judith Kaplan, Carla Maxwell, Tamara Woshakiwsky

Parade Carman Moore*
Choreography by Mary Barnett
Promenade
Cortege
Procession
Danced by Rhoda Antman, Linda Kent, Mimi Mason,
Edward DeSoto, Edward Effron

Impromptu Vincent Persichetti
From Poems for Piano (1947)
Choreography by Lucas Hoving (1965)
Danced by Sue Knapp and William Dugan
with Sandra Brown, Leslie Kiely, Marcia Quick,
Janet Sumner, Julie Theobald, Lynne Wimmer
Kenneth Bowen, pianist

Under Green Leaves Georg Philipp Telemann*
Largo and Allegro from Concerto in G Major
for Viola and Strings (1743)
Choreography by Charles Bennett (1963)
Costumes designed by Charles Bennett
Danced by Diane Mohrmann, Sharron Miller,
Peter DeNicola, Ramon Rivera

Courtesy of First Chamber Dance Quartet

* * * * *

The first four works were composed
as part of the 1964-65 project of
collaborations between the Composers'
Forum and Advanced Choreography students.

*recording

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.

- page 2 -

Instrumentalists for the Juilliard recordings:

CITY SCAPES: Alan Leichtling, conductor

Scott Goff, flute and piccolo
Martin Fulterman, oboe
Michael Kamen
Frank Cohen, clarinet
Alex Irving, bassoon
Charles Tabony, violin
Elliott Antokoletz, violin
Susan Pray, viola
Stephen Custer, 'cello
Steven Margoshes, piano and celesta

BRAIDED: Juilliard String Orchestra

Lawrence Elam, solo trumpet
Jorge Mester, conductor

PARADE: David Shostac, piccolo
Bernadette Zirkuli, bassoon
Alex Irving, bassoon
Marcus Thompson, viola
Robert Bush, percussion
David Friedman, vibraphone

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JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE
1965 - 1966

April 9, 1965

MONDAY

Available Space:

Room 610	8:00 am - 10:00 pm
Room 607	8:00 am - 10:15 am; 12:00 - 1:00 pm; 6:00 - 10:00 pm
Room 102	8:00 am - 10:00 pm
Room 016	8:00 am - 10:00 pm

9:00 - 10:15	Room	
	610	Alt Modern Dance I, Section 1
	607	Alt Modern Dance I, Section 2
	102	Notation II, Section 1
	06	MSS IV. Starer
	016	
10:30 - 11:45	610	Modern Dance Advanced (combined)
	102	Notation I, Section 1
	016	I&M II. Friend
12:00 - 12:50	610	Modern Dance Intermediate (combined)
	607	Ballet II
	102	
	016	
	CH	Stagecraft I. Bennett
1:00 - 2:15	610	Ballet I
	102	I&M III. Friend
	016	
2:30 - 3:45	610	Advanced Girls' Ballet and Pointe. Tudor
	102	
	016	Composition Materials, Section 1. Hoving
4:00 - 5:15	610	Boys Ballet Class. Tudor
	102	
4:00 - 5:00	016	Composition Materials, Section 2. Hoving
5:00 - 6:00	016	Projects in Choreography. Hoving

31

TUESDAY

Available Space:

Room 610	12:45 - 10:00 pm
Room 607	1:00 - 10:00 pm
Room 102	8:00 am - 10:00 pm
Room 016	8:00 am - 10:00 pm

	Room	
9:00 - 10:15	513	FMM I, Section 1. Walberg
	102	FMM I, Section 2. Aronoff
	016	Notation II, Section 2
10:30 - 11:45	102	
	016	Notation I, Section 2
12:00 - 12:50	102	
	016	Ballet I
	CH	Stagecraft II. Bennett
1:00 2:15	610	Advanced Girls' Ballet. Tudor
	607	Ballet II - III
	102	
	016	
2:30 - 3:45	610	Modern Dance I, Sections 1 and 2. Limon
	607	Advanced Boys' Ballet Class. Tudor
	102	
	016	
4:00 - 5:15	610	Modern Dance Advanced. Limon, Instructor
	607	Less Advanced Boys' Ballet Class. Tudor
	102	
	016	
5:30 - 6:30	610	Composition Studies. Limon, Instructor

WEDNESDAY

Available Space:

Room 610	8:00 am - 10:00 pm
Room 607	8:00 am - 10:00 pm
Room 102	8:00 am - 10:00 pm
Room 016	8:00 am - 10:00 pm

	Room	
9:00 - 10:15	610 Alt	Modern Dance I, Section 1
	607 Alt	Modern Dance I, Section 2
	102	
	016	
	513	MSS II. Friend
10:30 - 11:45	610 Alt	Limon Advanced. Limon
	607 Alt	Graham Advanced
	016	Ballet II
	513 322	MSS I, Section 1. Friend
11:00 - 1:00	102	Anatomy labs. Sweigard
12:00 - 12:50	610	Limon Repertory. Limon
	607	Group Forms. Soares
	016	Ballet II
1:00 - 2:00	CH	<u>ONE O'CLOCK CONCERT</u>
2:00 - 3:15	610	Ballet I
	607	Pre Classic Forms, Section 1. Soares
	102	Anatomy. Sweigard
	016	
	322	L&M II. Friend
	012	MSS III. Starer
	014	Dance History and Criticism. Hill
3:30 - 4:30	610	Mens' Ballet Class. Tudor
3:30 - 4:40	607	Modern Forms. Soares
	102	L&M IV. Friend
	016	
4:30 - 5:00	610	Pointe Class. Tudor
4:45 - 5:45	607	Pre Classic Forms, Section 2. Soares
5:00 - 6:00	610	Adagio. Tudor

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THURSDAY

Available Space:

Room 610	8:00 am - 10:00 pm
Room 607	8:00 am - 10:15 am; 12:00 - 1:00 pm; 6:00 - 10:00 pm
Room 102	8:00 am - 10:00 pm
Room 016	8:00 am - 10:00 pm

9:00 - 10:15	Room 610 Alt 607 Alt 415 06	Modern Dance I, Section 1 Modern Dance I, Section 2 I&M IV. Friend Notation II, Section 1
10:30 - 11:45	610 Alt 102 Alt 016 06	Limon Advanced. Limon Graham Advanced Notation I, Section 1
12:00 - 12:50	610 607 102 016	Limon Repertory. Limon Modern Dance Intermediate (combined) Ballet I
1:00 - 2:15	610 102 016 513	Ballet II - III I&M III. Friend
2:30 - 3:45	610 102 016 415	Ballet Advanced. Tudor MSS I, Section 2. Friend
4:00 - 5:15	610/102 016 CH/610	Advanced Composition. Sokolow Ballet Production and Arrangement. Tudor

FRIDAY

Available Space:

Room 610	12:45 - 10:00 pm
Room 607	1:00 - 10:00 pm
Room 102	8:00 am - 10:00 pm
Room 016	8:00 am - 10:00 pm

	Room	
9:00 - 10:15	102	FMM I, Section 1. Walberg
	016	FMM I, Section 2 Aronoff
	06	Notation II, Section 2
10:30 - 11:45	06	Notation I, Section 2
	102	
	016	
12:00 - 12:50	102	Pointe Advanced. Craske
	016	Less Advanced Pointe
1:00 - 2:15	610	Ballet II
	607	Ballet Advanced. Craske
	102	
	016	Ballet I
2:30 - 3:45	610 Alt	Modern Dance I, Section 1
	607 Alt	Modern Dance I, Section 2
2:40 - 3:40	102	Ballet Repertory
	016	
4:00 - 5:15	610 Alt	Limon Advanced
	607 Alt	Graham Advanced
	102	
	016	

JUILLIARD SCHOOL OF MUSIC
Dance Department

March 15, 1965

LIST OF STUDENTS - SECOND SEMESTER 1964-65

Allen, Clifford (Dip): BI; MDI,Sec.1; CM;NI,Sec.2;MSSI,Sec.1;FMFI,Sec.1
Anderson, Pamela (BS): BIII;MDII;Pre Cl;NII,Sec.2; L&MII; MSSII; SII; Lab.
Antman, Rhoda (BS): BIV; GIII; MF; MSSIII; L&M III(audit)
Ashpitz, Joan (BS): BII;GII;MF;NII,Sec.2; L&M II; MSS II.
Ato,Eiko(Ishii,Kaoru)(SS): BIV;MDII;Proj.Chor;FMFI,Sec.1;B.Prod;Anat.(audit);Lab.
Aytch, Enid (BS): BII;MDI,Sec.1;CM;NI,Sec.2;SI;MSSI,Sec.2;FMFI,Sec.2;Lab.
Bailis, Charlotte (Dip): BII; GII; MF; NII; L&M II; MSS II
Balbos, Jessica (BFA): BI;MDI,Sec.1;CM;NI,Sec.2;SI;MSSI,Sec.2;FMFI,Sec.2;Lab.
Barnett, Mary (Dip): BII;GIV; GF; MSS IV; Lab.
Baumeister, Laurie (Dip): BIII;MDI,Sec.2; B.Arr; MSSI,Sec.1; FMFI,Sec.1
Blum, Janice (Dip): BII;MDI,Sec.2;CM; SI:MSSI,Sec.2; FMFI,Sec.2; Lab.
Brealond, Toney (Dip): BI;MDI,Sec.1;Pre Cl; NI,Sec.1;MSSI,Sec.2;FMFI,Sec.2
Brown, Janine (BS): BIII;MDI,Sec.1;B.Arr;NI,Sec.1;SI;MSSI,Sec.1;FMFI,Sec.1
Brown, Sandra (BFA): BII; MDI,Sec.1;CM;NI,Sec.2;SI;FMFI,Sec.2;MSSI,Sec.2;Lab.
Bucciante, Judith (Dip): BI;MDI,Sec.2;CM;NI,Sec.1;SI;MSSI,Sec.2;FMFI,Sec.2;Lab.
Byer, Diane (Dip): BII;MDI,Sec.2;NI,Sec.2;Lab; Anat. (audit)
Cicierska,Margaret (BFA): BIV; GIV; GF; DH&C; MSS IV
Clarke, Martha (BFA): BIII (cp.); MDIV; GF; DH&C; MSSIV; L&MIV;Bal.Arr.(audit)
Cohen, Ellen (BS): BI;MDI,Sec.1;NI,Sec.1;SI;MSSI,Sec.1;FMFI,Sec.2;CM
Cohen, Ze'eva (Dip): BII; GII; GF; MSSIII; L&MIII
Conte, Carol (BS): BIII; LIII; Proj.Choreo.; MSSII; L&M II
Countryman, Roberta (BFA): BII;MDI,Sec.1;CM;NI,Sec.1;SI;MSSI,Sec.1;FMFI,Sec.1;Anat.
DeNicola,Peter (Dip): BII; MDII; B.Arr.; NI,Sec.1; MSSII; L&MII
DeSoto, Edward (BFA): BII;MDII; Pre Cl.; NII,Sec.2;MSSII; L&MII; Lab.
Effron, Edward (Dip): BI;MDI,Sec.2;CM;NI,Sec.1;MSSI,Sec.1;FMFI,Sec.2; Anat.
Ford, Sarah (BS): BIII (op.); MDIV; DH&C; MSSIV; L&MIV

Giffin, John (BFA): BII;MDI,Sec.2;CM;NI,Sec.2;MSSI,Sec.1;FMMI,Sec.2

Glenn,Laura (BS): BIV;LIII; B.Arr.(audit); MSSIII; L&MIII; Lab. (audit)

Hampton, Eric (BFA): BII;MDI,Sec.2;Pre Cl.:NI,Sec.2;MSSI,Sec.1;FMMI,Sec.1, B.Arr.

Harper, Lee (BFA): BII;MDI,Sec.2;CM;NI,Sec.2;SI;MSSI,Sec.1;FMMI,Sec.1

Hoshino, Yasuko (SS): BIV;MDII;CM:B.Arr.;DH&C;Lab.;Anat.

Kaplan, Judith (BS): BII;MDII;MF;NI,Sec.2; L&MII

Kent, Linda (BS): BII;MDI,Sec.2;Pre Cl.;NI,Sec.1;SI;MSSI,Sec.1;FMMI,Sec.1

Kiely, Leslie (BFA): BII;MDI,Sec.2;CM;NI,Sec.2;SI;MSSI,Sec.1;FMMI,Sec.1;Lab.

Knapp, Sue (BS): BII;GII;B.Arr.;NII,Sec.2;MSS III; L&M III

Kuschnir, Rimona (Dip): BI;MDI,Sec.1;Pre ^{CM}Cl.;NI,Sec.1;SI;MSSI,Sec.2;FMMI,Sec.2

Kwakwa,Patience (BFA): BI;LI;NI,Sec.2;CM;SI; MSSI,Sec.2;FMMI,Sec.1

Larsson, Michele (Dip): BII;MDII,Proj.Chor.;NII;MSSII;L&MII;Lab.

Lewis, Daniel (Dip): BII;LIII; Proj.Chor.;MSSI,Sec.1; L&MII; Anat.

Mansell, Carol (Dip): BI;MDI,Sec.2;Pre Cl.;NI,Sec.2;SI;MSSI,Sec.2;FMMI,Sec. 2;Lab.

Mason, Mimi (Dip): BI;MDI,Sec.2;MF;MSSI,Sec. 1;FMMI,Sec. 1

Maxwell, Carla (BS): BII;MDI,Sec. 1;LII;MF;NI,Sec.2;L&MII;MSSII

Melworth,Sue Roberta (BS): BII;MDII;Pre Cl.;NII,Sec.2;L&MII; MSSII;SII

Menhart,Ethel (BFA): BI;MDI,Sec.1;CM;SI;MSSI,Sec.1;FMMI,Sec. 2.;Lab.

Mezza, Barbara (BFA): BII;MDI,Sec.2;CM;NI,Sec.2;SI;MSSI,Sec.2;FMMI,Sec.2;Lab.

Miller, Sharron (BS): BIII;GII;B.Arr.; NII,Sec.2;MSSII; L&MII

Mitzenmacher, Charlotte (BS): BII;LII; MF;NII,Sec.1;MSSIII; L&MIII

Mohrmann, Diane (BFA): BIII;LII;B.Arr.;NII,Sec.2;SI; MSSII;L&MII

Muller, Jennifer (BS): BIII;MDIII;GF; MSSIII;L&MIII

Noyes, Caroline (BS): BII;MDI,Sec.2;CM;NI,Sec. 1;SI;MSSI,Sec.1;FMMI,Sec.1

Nute, Irine (BS): BIII;MDII;MF;NII,Sec.1;MSSII;L&MIII;SII;Lab.

Paz, Yigal (Dip): BII;GI;MF;NI,Sec.2;MSSI,Sec.2;FMMI,Sec.2

Pellerin, Laurie (BS): BII;MDI,Sec.2;NI,Sec.2;SI;MSSI,Sec.1;FMMI,Sec. 2

Puertollano, Lourdes (Dip): BIII;MDI,Sec.1;B.Arr.;NI,Sec.1;SI;MSSI,Sec.1;FMMI,Sec.1; Lab.;Anatomy

Purinton, John (Dip): BI;MDI,Sec.2;CM;FMMI,Sec.2 ;Lab.;Anatomy (audit)

Quick, Marcia (BFA): BII;MDI,Sec.2;CM;NI,Sec.2;SI;MSSI,Sec.1;FMMI,Sec.1;Anatomy
Rabin,Linda (BS): BII;MDI,Sec.1 & LII;Pre Cl.;NI,Sec.2;SI;MSSII;L&MII;Lab.
Rabuffo, Diane (BS): BI;MDI,Sec.1;Pre Cl.;NI,Sec. 2;SI;MSSI,Sec.2;FMMI,Sec.2
Rankin, Linda (BFA): BII;GII; Pre Cl.;NII,Sec.2;MSSII; L&MII
Reynolds, Pearl (BFA): BI;MDI,Sec.1;Pre Cl.;SI;FMMI,Sec. 2
Rivera, Ramon (BS): BIII;LII; Pre Cl.:NII,Sec.2;L&MII;MSSI,Sec.1;(MSSII,audit);
B.Arr(audit).
Sarner, Harriet (BS): BI;MDI,Sec.1;Pre Cl.;NI,Sec.2;SI;MSSI,Sec.2
Sumner, Janet (BFA):BIII; LII; NII,Sec. 2; B.Arr.; MSSII; L&MII
Tamakloe, Emerentia (BFA): BI;GI;NI,Sec. 2;CM;SI;MSSI,Sec.2;FMMI,Sec.1
Taylor, David (Dip): BIII;MDII;MF;NII,Sec. 1;MSSIII;L&MIII;B.Arr.(audit)
Terhune, Karen (Dip): BI;MDI,Sec.2;CM;NI,Sec.1;SI;MSSI,Sec. 1;FMMI,Sec.1;Lab.
Theobald,Julie (BFA): BII;GII;B.Arr.;NII,Sec.1; L&MIII;MSSIII
Tittler, Ellen (BS): GIV;DH&C;MSSIV;L&MIV
Wagner, Lee (BS): BIII;MDII;B.Arr.;NII,Sec.2;SI;MSSII;L&MII
Westergard, Lance (BFA): BIII;LII; B.Arr.;NII,Sec.2;MSSII;L&MII
Williams, Ernestine (Dip): BI;MDI,Sec.1;CM;SI;MSSI,Sec.2;FMMI,Sec.2;Lab.
Wimmer, Lynne (Dip): BII;MDI,Sec.2;Pre Cl.:NI,Sec.1;SI;MSSI,Sec.1;FMMI,Sec.1;Lab.
Woshakiwsky, Tamara (Dip): BIV (op.);MDIV;B.Arr.;DH&C;MSSIV
Zabala, Marie (BS): BII;MDI,Sec.1;CM; NI,Sec.2;SI
Zatroch, Sheila (BS): BIII;LIII;B.Arr.;MSSIII;L&MII

EXTENSION DIVISION.

Dugan, William	- GF
Goettelmann, Margaret	- DH&C; MSS IV
Houlihan, Gerrie	- BIV
Hyman, Barbara	- BII
Mason, Donald	- NI, Sec. 2
Sciorsci, Lucia	- BIV
Uthoff, Michael	- BIII

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PROGRAM
SEASON 1964-1965

Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

presents the

COMMENCEMENT CONCERT
JUILLIARD ORCHESTRA
Jean Morel, *conductor*

Thursday evening, May 27, 1965, at 8:30

ACADEMIC EXERCISES

Friday morning, May 28, 1965, at 11:00

COMMENCEMENT CONCERT

JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, May 27, 1965, at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Prelude and Fugue for String Orchestra (1955)

Vittorio Giannini

Sostenuto

Allegro

Concerto No. 1 in E Flat Major, for Piano and Orchestra (1857)

Franz Liszt

Allegro maestoso — Quasi Adagio — Allegretto vivace —

Allegro animato — Allegro marziale animato — Presto

Takashi Hironaka, *soloist*

INTERMISSION

Variations on an Original Theme ("Enigma"), Opus 36 (1899)

Edward Elgar

Andante

- I. (C.A.E.) L'istesso tempo
- II. (H.D.S.P.) Allegro
- III. (R.B.T.) Allegretto
- IV. (W.M.B.) Allegro di molto
- V. (R.P.A.) Moderato
- VI. (Ysobel) Andantino
- VII. (Troyte) Presto
- VIII. (W.N.) Allegretto
- IX. (Nimrod) Adagio
- X. (Dorabella) Intermezzo: Allegretto
- XI. (G.R.S.) Allegro di molto
- XII. (B.G.N.) Andante
- XIII. (***) Romanza: Moderato
- XIV. (E.D.U.) Finale: Allegro

ACADEMIC EXERCISES

Friday morning, May 28, 1965, at 11:00
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Processional

Bronson Ragan, *organist*

Chorale: "Whate'er may vex or grieve thee"

from the St. Matthew Passion

Johann Sebastian Bach

Abraham Kaplan, *conductor*

Speaker: Norman Lloyd

Presentation of Diplomas and Conferring of Degrees*

Presentation of Awards, Scholarships and Teaching Fellowships

Peter Mennin, *President*

Gideon Waldrop, *Dean*

Chorale: "A mighty fortress is our God"

Martin Luther

Abraham Kaplan, *conductor*

Recessional

Bronson Ragan, *organist*

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

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

WHATE'ER MAY VEX OR GRIEVE THEE

p

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

mf

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

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

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

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

p allarg.

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

p allarg.

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

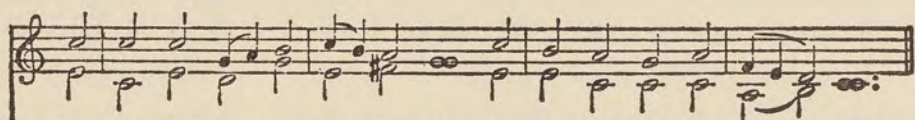
p allarg.

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

p allarg.

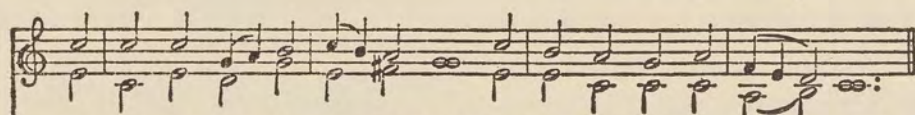
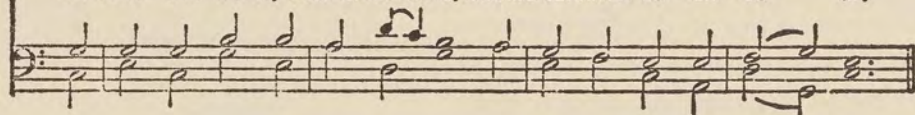
Him the path pro - vid - ed, Where - on thy feet may go.

A MIGHTY FORTRESS IS OUR GOD



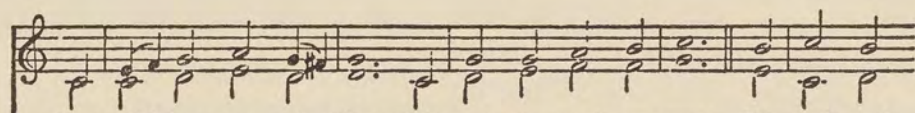
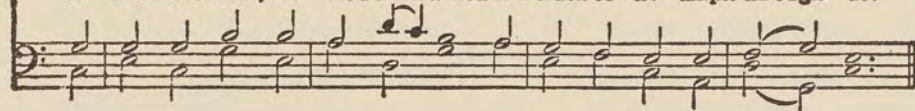
A migh - ty for - tress is our God, A bul - wark nev - er fail - ing;

And tho' this world, with devils filled, Should threaten to un - do us;



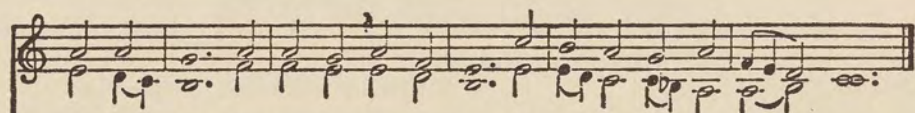
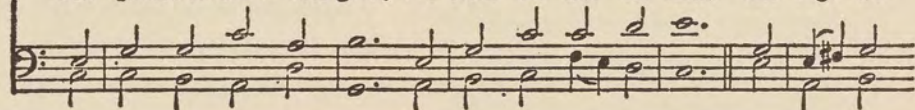
Our help - er he a - mid the flood Of mor - tal ills pre - vail - ing:

We will not fear, for God hath willed His truth to tri - umph through us:



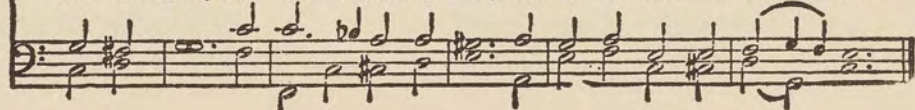
For still our an - cient foe Doth seek to work us woe; His craft and

The prince of dark - ness grim, We trem - ble not for him; His rage we



power are great, And, armed with cruel hate, On earth is not his e - qual.

can en - dure, For lo! his doom is sure, One lit - tle word shall fell him.



GRADUATES

May, 1965

DIPLOMA

IVE PATRASON AINSO, *Voice*

SARAN ARZRUNI, *Piano*

THEODORE FUMIO ASHIZAWA,
Choral Conducting

PETER BANER, *Piano*

MARY JULIA BARNETT, *Dance*

ENRIQUE BÁTIZ, *Piano*

JAN E. BAXTER, *Bassoon*

MATITIAHU BRAUN, *Violin*

YEE-HA CHIU, *Piano*

MYUNG WHA CHUNG, *Violoncello*

SUSAN GRACE COHEN, *Dance**

JOSÉ MA. CONTRERAS, *Piano*

ASUNCIÓN A. DEIPARINE, *Voice*

ARTHUR JOHN DE NERO, *Composition**

FRANCIS JAMES FORTIER III, *Violin**

DEBORAH KAUFMAN, *Voice*

JUNG-JA KIM, *Piano*

ROBERT COLVER KOGAN, *Violoncello*

LEONIDAS E. B. LIPOVETSKY, *Piano*

RICHARD EVAN LOWENTHAL, *Trumpet*

PIERRE J. MÉNARD, *Violin*

MARIE KING NELSEN, *Piano*

PATRICIA PATS, *Violin*

FERNANDO ALFONSO RAUDALES-
NAVARRO, *Violin*

JAMES CALVIN RIVERS, *Piano*

HANNELE SEGERSTAM, *Violin*

CARL SUNDBERG, *Piano*

SATOMI TSUJI, *Piano*

MILTON OTALIO CRUZ VALENTIN, *Piano*

GARWOOD PAUL WHALEY, JR., *Percussion*

TAMARA WOSHAKIWSKY, *Dance*

YUKO YAMAGUCHI, *Piano*

CAROLYN ZEPF, *Piano*

POSTGRADUATE DIPLOMA

DIANNE MARY BALL, *Piano*

ANKER, BUCH, *Violin***

WAYNE F. HEARNE, *Double Bass*

WILLIAM HOWARD MOORE, *Piano**

LEIF SEGERSTAM, *Orchestral Conducting*

BACHELOR OF MUSIC DEGREE

HERBERT B. ALLEN, <i>Violoncello</i>	LUCILLE MILANO, <i>Piano</i>
HELEN ELIZABETH ARMSTRONG, <i>Violin</i>	WILLIAM G. MOODY, JR., <i>Voice</i>
BARUCH ARNON, <i>Piano*</i>	JOHN JEFFREY MOSES, <i>Clarinet</i>
DRORA ARNON, <i>Piano*</i>	RICHARD NEIL NIMMO, <i>Clarinet</i>
RICHARD BACA, <i>Piano</i>	THOMAS JOHN PASATIERI, <i>Composition</i>
MICHAEL ZAEL BASSIN, <i>Piano</i>	SYLVIA CHAMBLESS PATRICK, <i>Piano</i>
ROBERT MICHAEL BEDFORD, <i>Piano</i>	KENNETH V. PERRY, <i>Voice</i>
JOYCE DELORES BRITTON, <i>Voice</i>	MERLIN PETROFF, JR., <i>Clarinet</i>
SONDRA RAE CLARK, <i>Piano</i>	ROBERT E. PRESTON, <i>Piano</i>
WILLIAM CONTI, <i>Composition</i>	BASIL REEVE, <i>Oboe</i>
MARY ANTHONY COX, <i>Piano</i>	CAROLE DAWN REINHART, <i>Trumpet</i>
ERIC C. CULVER, <i>Trombone</i>	JOANNA RENTEL, <i>Piano</i>
STEPHEN HUMPHREY CUSTER, <i>Violoncello</i>	EDWIN ERNEST RILEY, <i>Clarinet</i>
JON CHARLES DEAK, <i>Double Bass</i>	IGAL ROGA, <i>Piano</i>
DANIEL DOMB, <i>Violoncello</i>	SUSAN ROSENMAN, <i>Piano</i>
KITTY GAIL VETTER FERGUSON, <i>Voice</i>	SUSAN JOY SALM, <i>Violoncello</i>
STEPHEN H. FLAMBERG, <i>Piano</i>	ROXANNE OLIVIA SCHMITT, <i>Piano</i>
BRUCE STEPHEN FREIFELD, <i>Violin</i>	GLORIA SCHWARZ, <i>Voice</i>
RAYMOND CHANDLER GOETTING III, <i>Trumpet*</i>	HAIM SHTRUM, <i>Violin</i>
JOHN TIFFANY GOTJEN, <i>Organ*</i>	ALLEN JAY SMITH, <i>Bass Clarinet</i>
ELIYAHU GREENZWEIG, <i>Choral Conducting</i>	MICHAEL SMOLANOFF, <i>Composition</i>
TONG IL HAN, <i>Piano</i>	POLYCHRONIS SOFRAS, <i>Harp</i>
HENRY DEWEY HESTER, JR., <i>Piano</i>	GERALD STAVISKY, <i>Clarinet</i>
KAREN ELIZABETH HOLMQUIST, <i>Harp</i>	KRYSA KOUMPARAKIS SZABO, <i>Voice</i>
LAWRENCE EDWARD JACOBS, <i>Percussion</i>	HARRIET UNGER, <i>Saxophone</i>
JULIE ETHEL JAFFEE, <i>Piano</i>	JANICE ELAINE WALKER, <i>Violin</i>
BENJAMIN JACOBS-EL, <i>Trombone*</i>	THOMAS WALTER WALSH, <i>Tuba</i>
GARY MICHAEL KARR, <i>Double Bass</i>	DONALD WEILERSTEIN, <i>Violin</i>
YONG-JA KIM, <i>Voice</i>	JOHN EARL WELBURN, <i>Trumpet</i>
ROMAN U. LAVORE, <i>Piano</i>	WENDY ELIZABETH WHEALY, <i>Harp</i>
PETER JASON LEVIN, <i>French Horn</i>	CHARLES W. WINFIELD, <i>Trumpet</i>
STEPHEN S. LICKMAN, <i>Oboe</i>	JERRY JAMES ZIMMERMAN, <i>Piano</i>
DIANA HEATHER McCREATH, <i>Piano</i>	EVA MARIA ZUK, <i>Piano</i>

BACHELOR OF FINE ARTS DEGREE

MARGARET CICIERSKA, <i>Dance</i>	MARTHA G. CLARKE, <i>Dance</i>
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BACHELOR OF SCIENCE DEGREE

RICHARD SETH ABRAMSON, *Trombone*

SUSAN ELLEN ALEXANDER, *Piano*

CAROL S. BAUMANN, *Piano*

LELAND CLARK BEACH, *Percussion*

ANNA I. BELLAND, *Piano*

HOLLY BIRNEL, *Piano*

KENNETH BOWEN, *Piano*

JO ANNE BRIEFF, *Voice*

MERTICA CANELLAKIS, *Piano**

RONALD J. CAPICOTTO, *Piano*

DIANA CAROL COOK, *Flute*

THEODORE EDWARD CORNELL, *Piano*

NOREEN CATHERINE COTTER, *Voice*

MARK ANTHONY DIMOND, *Organ**

LAWRENCE JOE ELAM, *Trumpet*

ANDRÉ EMELIANOFF, *Violoncello*

SARAH LEE FORD, *Dance*

TOBY LYNN FRIEDLANDER, *Violin*

BONNIE GODFREY, *Voice*

ANNE NICOLSON GREENE, *Viola*

ELIZABETH PATRICIA KLEINMAN, *Violin*

IRENE CHRISTINA KONDRA, *Piano*

JOSEPH W. MARSHALL, *Trumpet**

WILSON OSCAR MOORMAN III, *Percussion*

BRUCE NEWCOMB MORTON, *Piano*

BRANDOCH PETERS, *Violoncello***

GEORGE POLLOCK, *Voice*

MIRIAM HANNAH PROMISLOW, *Piano*

PETER H. SCHROEDER, *Voice*

THOMAS M. SIMONS, *Piano*

MARY JEAN SIMPSON, *Flute*

ELLEN STOCK, *Piano*

MARILYN STRAUSS, *Piano*

ANDREW SVILOKOS, *Violin***

TEIKO TANABE, *Piano*

JACK E. VENDERLEY, *Percussion*

SAMUEL GEORGE VIVIANO, *Piano*

JACK H. WINEROCK, *Piano*

MARILYN KAREN ZONDLO, *Voice*

MASTER OF SCIENCE DEGREE

CYNTHIA ANN ADLER, <i>Piano</i>	ROBERT JORDAN, <i>Piano</i>
DORA LOUISE LEINANI AH CHAN, <i>Piano</i>	RITA GAIL KOORS, <i>Piano</i>
NEILL PRESTON ANDREWS, <i>Piano</i>	STEVEN LUBIN, <i>Piano</i>
ROBERT EDWARD ANTONIAN, <i>Piano</i>	NANCY ANN McCORMICK, <i>Piano</i>
BARUCH ARNON, <i>Piano</i>	ROBERT ELLIS MARTIN, <i>Organ</i>
DRORA ARNON, <i>Piano</i>	JOAN MILKSON, <i>Violin</i>
MIECZYSLAW MICHAEL ARZEWSKI, <i>Piano</i>	KRISTIN LYNN MILLER, <i>Violin</i>
REBECCA BARROW, <i>Piano</i>	RONALD JOSEPH MOREBELLO, <i>Piano</i>
MARÍA EVELYN BÉLGICA Y BANZUELA, <i>Piano</i>	DAVID RAWLINS MOULTON, <i>Composition</i>
ANNE MARIE BEDFORD, <i>Piano</i>	MYRA MURPHY, <i>Choral Conducting</i>
HELEN WHEATON BENHAM, <i>Piano</i>	LINDA SUSAN NAGER, <i>Piano**</i>
WARREN HALSEY BROWN II, <i>Choral Conducting</i>	KIKUKO NAKAMURA, <i>Piano</i>
JAMES LEE BYARS, <i>Oboe</i>	JAMES A. OAKES III, <i>Piano</i>
MERTICA CANELLAKIS, <i>Piano</i>	SANDRA GAIL OWEN, <i>Piano</i>
MICHAEL PARKINSON CANNON, <i>Piano</i>	BRANDOCH PETERS, <i>Violoncello</i>
GERALD BRUCE CARLYSS, <i>Percussion</i>	DELMAR E. PETTYS, <i>Violin</i>
MARTA K. CHAPELSKY, <i>Piano</i>	R. STEWART POWELL, <i>Piano</i>
WILLIAM GEORGE CHEADLE, <i>Piano</i>	ELLIOT JORDAN PRESCOTT, <i>Piano</i>
ANTHONY J. CIRONE, <i>Percussion</i>	MICHAEL B. ROD, <i>Saxophone</i>
STEPHEN H. CLAPP, <i>Violin</i>	ALVIN EUGENE ROGERS, <i>Violin</i>
BRENDA CORMAN, <i>Composition</i>	ROMAN VICTOR RUDNYTSKY, <i>Piano</i>
MORRIS COTEL, <i>Composition</i>	VIRGINIA ANN RYLANDS, <i>Violin</i>
MARK ANTHONY DIMOND, <i>Organ</i>	CHRISTOPHER CZAJA SAGER, <i>Piano</i>
PAUL E. DOEBLER, JR., <i>Flute</i>	PETER LEONARD SCHAAF, <i>Piano</i>
JOSEPH FENNIMORE, <i>Piano</i>	OSCAR JOHNSON SCOTT, JR., <i>Piano</i>
ANNE HOMER FRYER, <i>Violin</i>	PAUL MELVIN SHELDEN, <i>Clarinet</i>
FRANCINE FYMAT, <i>Piano</i>	DAVID J. SHOSTAC, <i>Flute</i>
DIKA GOLOVATCHOFF, <i>Piano</i>	VIRGINIA LEE SINDELAR, <i>Flute</i>
LOIS A. GUSE, <i>Piano</i>	EVELYN KUO-WEI SUN, <i>Piano</i>
KWI-HWAN HAHN, <i>Piano</i>	JERRY J. TESSER, <i>Organ</i>
ROBERT K. HAMILTON, <i>Clarinet</i>	WALTER F. VERDERBER, <i>Violin</i>
MARGARET ROSEZARIAN HARRIS, <i>Piano</i>	FRANCES VERI, <i>Piano</i>
WILLIAM EUGENE HUDSON, <i>Piano</i>	CHRISTOPHER JACOB VON BAEYER, <i>Violoncello</i>
MICHAEL G. JAMANIS, <i>Piano*</i>	CAROL LUX ZACHER, <i>Piano</i>
ROBERT PHILIP JAMESON, <i>Trombone</i>	LARRY K. ZGONC, <i>Double Bass</i>
	EDWARD ZOLAS, <i>Piano*</i>

* Complete Requirements August 31, 1964.

** Complete Requirements January 30, 1965.

Takashi Hironaka began his piano studies at the age of six with his father. In 1961, he graduated from the Toho Music School and won the grand prize of the Mainichi Competition. In 1962, he was winner of the Van Cliburn International Competition, which he had entered as representative from Japan. Mr. Hironaka is a Fulbright scholar at Juilliard School of Music, studying with Sascha Gorodnitzki.

Mr. Hironaka was selected for tonight's performance through competitive audition held at the School, as are all soloists with the Juilliard Orchestra.

PERSONNEL OF THE JULLIARD ORCHESTRA

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Arthur Delmoni,
concertmaster
Theodore Arm
Paul Barbuto
Ronald Erickson
Maryhelen Ewing
Kelly Farris
Bruce Freifeld
Mauricio Fuks
Marc Ginsberg
Polly Gleason
Hyo Kang
Sarkis Kardalian
Elizabeth Kleinman
Vartan Manoogian
Pierre Ménard
Martha Potter
James Rapp
Fernando Raudales
Alvin Rogers
Linda Rose
Paul Rosenthal
Ann Rylands
Margaret Shakespeare
Haim Shtrum
Dorothy Strahl
Dezso Vaghy
Walter Verderber
Donald Weilerstein

Violas

Matitiahua Braun
Richard Maximoff
Joan Milkson
Ruth Morrow
Susan Pray
Peter Sokole
Tibor Vaghy

Cellos

Gayle Anderson
Stephen Custer
Andre Emelianoff
Marian Heller
Ko Iwasaki
Warren Lash
Bonnie Mangold
Gilda Rubinstein
Leshek Zawistowski

Double Basses

Alan Birnbaum
John Deak
Wayne Hearne
John Schiavo
Larry Zgonc

Flutes

Elaine Lewis
David Shostac
Virginia Sindelar
Marjorie Wiener

Oboes

Gregory Donovetsky
Basil Reeve

Clarinets

John Moses
Merlin Petroff

Bassoons

Helen Katz
Martin Verdrager
Bernadette Zirkuli

French Horns

David Crites
Daniel Havens
Eli Hollander
Oxford Kitchengs

Trumpets

Richard Giangiulio
Richard Lowenthal
Carole Reinhart

Trombones

Dennis Elliot
Philip Jameson
Robert Sadin
André Smith

Timpani

Gerald Carlyss

Percussion

Leland Beach
Anthony Cirone
Richard Holmes

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