

THE JUILLIARD SCHOOL

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JUILLIARD SCHOOL

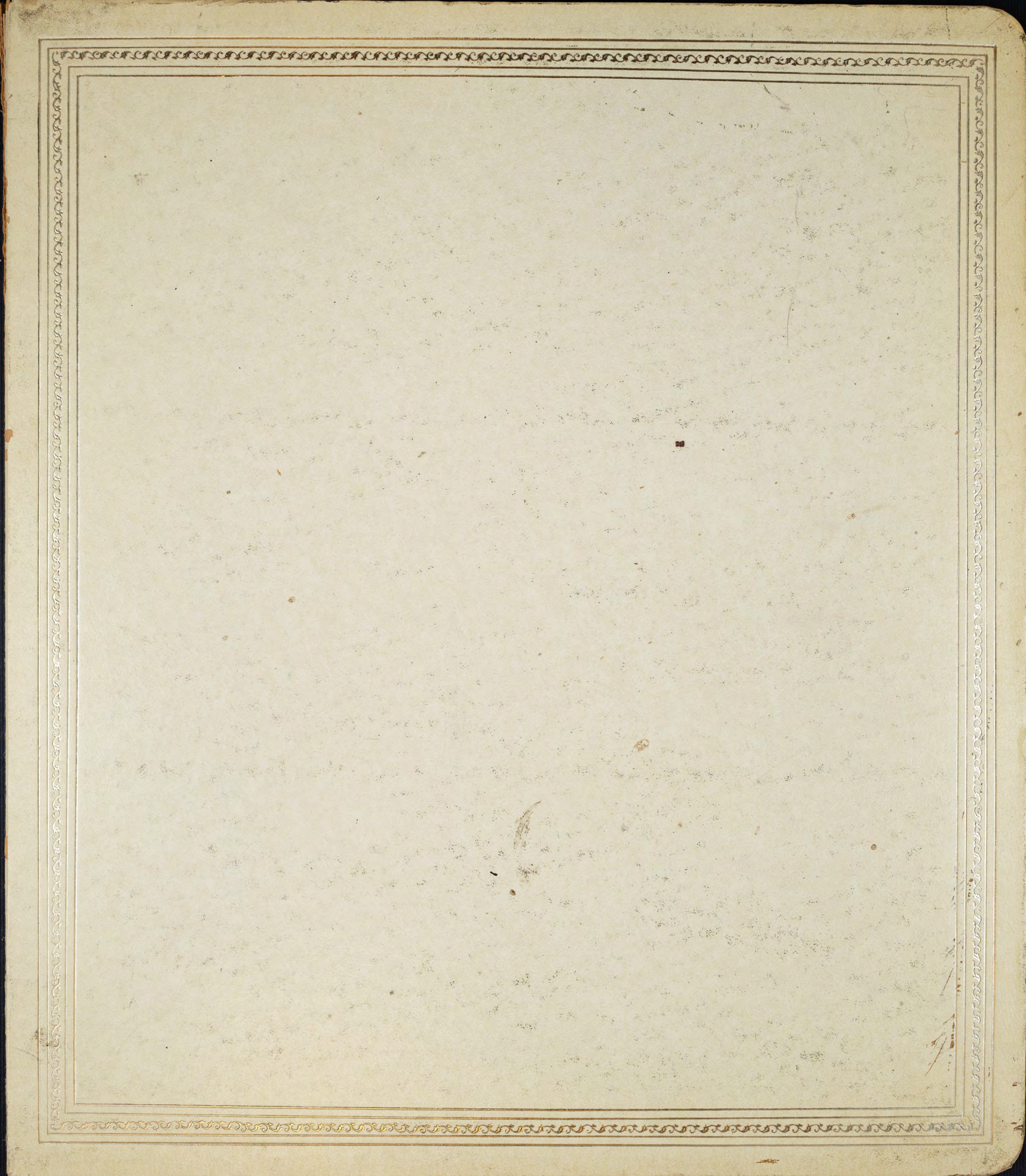
DANCE DIVISION SCRAPBOOKS

10. 1965/1966

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Trojan Bond

95% COTTON FIBER



juilliard

school

of

music

catalog

including extension division

1965 • 1966

juilliard

*school
of music*

PETER MENNIN, *President*

GIDEON WALDROP, *Dean*

WILLIAM SCHUMAN, *President Emeritus*

One-twenty Claremont Avenue
New York, New York 10027

*calendar**

1965-1966

1965

Closing Dates for New Applications:
For March Entrance Examinations February 1, 1965
For June Entrance Examinations April 15, 1965
For September Entrance Examinations July 1, 1965**
March Entrance Examinations March 1, 2 and 3
Registration of Currently Enrolled Students
for the Academic Year 1965-1966 April 20 through May 7
Commencement 1965 Friday, May 28, 11:00 A.M.
June Entrance Examinations May 31, June 1 and 2
September Entrance Examinations September 14 through 21
Orientation Day (for new students) September 23, 11:00 A.M.
Completion of Registration for Currently Enrolled Students:
Candidates for Degrees September 24
Candidates for Diplomas and Special Students September 25 and 27
Registration for New and Readmitted Students September 25 and 27
First Semester Begins Thursday, September 30
Convocation Ceremonies Wednesday, October 6, 1:00 P.M.
Final Date for Program Adjustments Friday, October 8
Thanksgiving Recess Begins Wednesday, November 24, 10:00 P.M.
Classes Resume Monday, November 29, 9:00 A.M.
Candidates for Graduation File Applications December 1, 1965 through January 14, 1966
Christmas Recess Begins Saturday, December 18, 5:00 P.M.

1966

Classes Resume Monday, January 3, 1966, 9:00 A.M.
Registration for Second Semester January 11 through 28
Mid-Year Examinations January 24 through 29
Second Semester Begins Monday, February 7
March Entrance Examinations March 7, 8 and 9
Spring Recess Begins Saturday, April 2, 5:00 P.M.
Classes Resume Monday, April 11, 9:00 A.M.
Graduation Examinations Begin Wednesday, April 13
Registration of Currently Enrolled Students
for the next Academic Year 1966-1967 April 26 through May 13
Final Date to File Reservation for the
year 1966-1967 Friday, May 13**
Final Date to Apply for Change of Course
or Change of Major Field for the
Year 1966-1967 Friday, May 13**
Final Date to Apply for Scholarships for
the Year 1966-1967 Friday, May 13
Final Examinations in Class Subjects May 23 through May 28
Major Examinations May 30 through June 2
Commencement Friday, June 3, 11:00 A.M.

*Extension Division Calendar will be found on Page 93.

**After this date a late application fee will be charged.

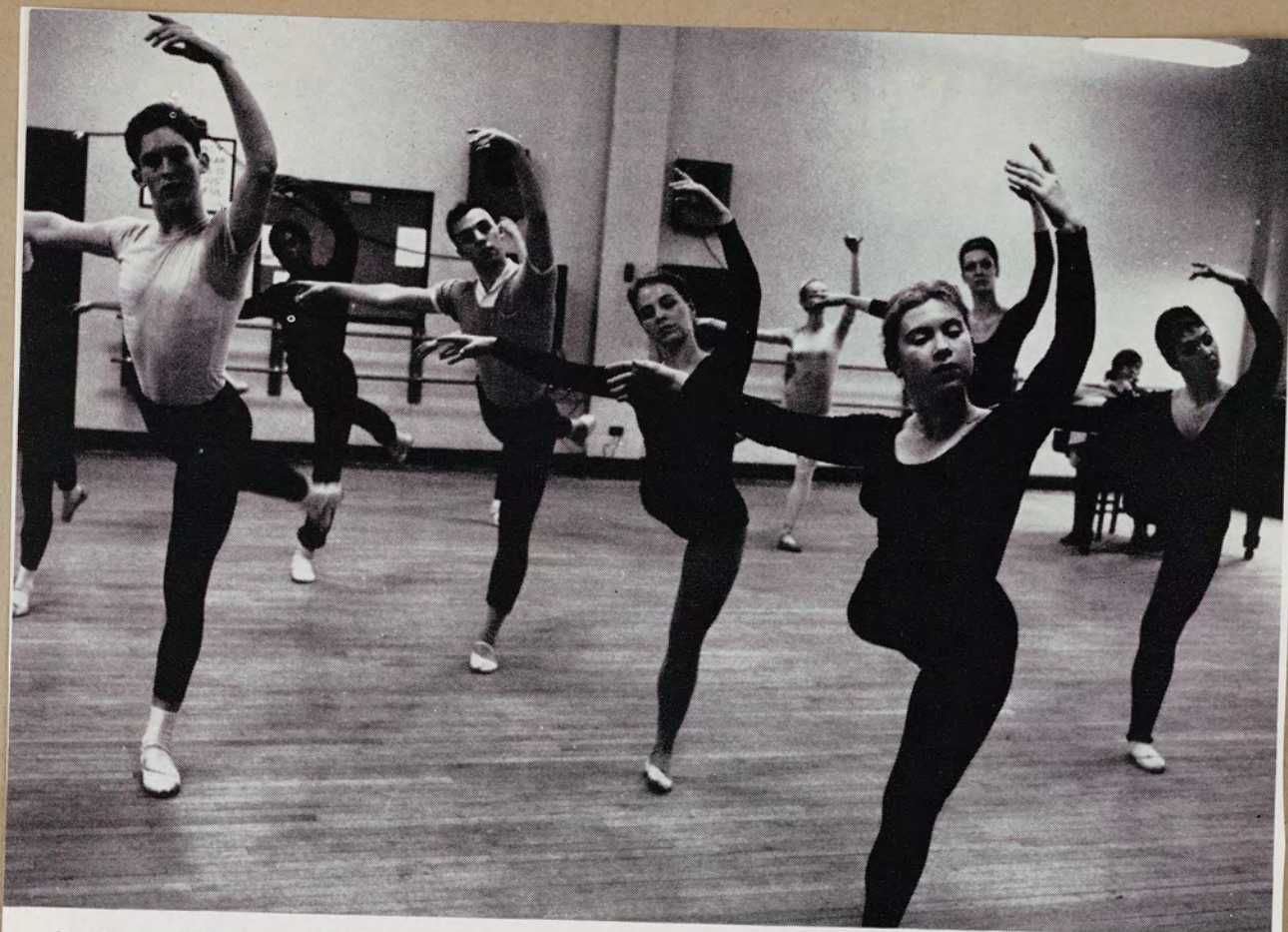
II. Second Year	9
World Civilizations (both semesters)	6 credits
Introduction to Sociology (either semester)	3 credits
III. Third Year	6
Academic electives selected from	
Intermediate Courses	6 credits
IV. Fourth Year	6
Academic electives selected from Advanced Courses ..	6 credits
	<hr/>
Total Credits	30

Offerings in Academic Studies are listed on pages 61 to 66.

*Members of the Juilliard Dance Ensemble
in José Limón's "A Choreographic Offering."*

PHOTO BY MERLIN PETROFF





Students of the Juilliard School of Music in a ballet class.

PHOTO BY ROLPH LAUBE

Members of Juilliard Ballet Ensemble in "House of Atreus," choreography by Grant Strate.



PHOTO BY RADFORD BASCOME

Philosophy 1st and 2nd Semesters **Ac 601-602 (3-3)**

The works and effects of the great political philosophers — Plato, Aristotle, Cicero, Augustine, Aquinas, Machiavelli, Hobbes, Rousseau, Marx.

Theory and Practice of Criticism 1st and 2nd Semesters **Ac 611-612 (3-3)**

Primarily literary criticism, but classics in the criticism of painting and of music will also be studied.

Oriental Literature 1st and 2nd Semesters **Ac 613-614 (3-3)**

Readings in the prose and poetry of the Near and Far East, from the Mahabharata to the present day.

World Drama 1st and 2nd Semesters **Ac 621-622 (3-3)**

Particularly the drama of ancient Greece, the Renaissance, and modern times.

Lucas Hoving teaching students in a dance composition class at the Juilliard School of Music.



PHOTO BY RADFORD BASCOME

October 25, 1965

JUILLIARD SCHOOL OF MUSIC
120 Claremont Ave.
New York, N.Y. 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)
210 Columbia Heights
Brooklyn, New York 11201
Home Tel: UL 8-9067

Director

Assistant to Director

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

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

Secretary

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

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.)
1094 Alicia Avenue
Teaneck, New Jersey 07666
Home Tel: 201-837-2830

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., FAirview 2-0006

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

At Morningside School:

Mondays 5:30 - 7:15 pm

Mr. Yurek Lazowski
2920 Ewell Place
Wantagh, L.I., N.Y. 11954
Home Tel: 516-SU 5-3303

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

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)
560 Riverside Drive - Apt. 8B
New York, N. Y. 10027
Home Tel: UN 4-5371

At Barnard College:

Tuesdays1:00 - 6:00 pm
Thursdays....1:00 - 6:00 pm

Miss Anna Sokolow
1 Christopher Street - Apt. 5H
New York, N. Y. 10014
Home Tel: WA 9-5043

a) New Dance Group Studio
254 West 47th Street
New York, N. Y. 10036
Tel: CI 5-9327

Tuesdays, 8:00 - 10:00 pm
(choreography classes)

b) Herbert Berghof Studio
120 Bank Street
New York, N. Y.
Tel: OR 5-2370

Mondays, 10:30 am - 12:00
Wednesdays, 7:00 - 8:30 pm
Fridays, 5:30 - 7:00 pm
(technical classes)

c) Jeff Duncan Studio
215 West 20th Street
New York, N. Y.
Tel: WA 9-9772 *WA 9-8772*
Thursdays, 10:30 am - 12:30
(choreography classes)

Dr. Lulu Sweigard (Mrs. Fritz Popken)
"Jeanora" on Buckberg Mountain
Tomkins Cove, New York 10986
Home Tel: 914 Stony Point 6-2229

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

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

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

Miss Diane Gray
224 East 21st Street
New York, N. Y. 10010
Home Tel: AL 4-2988

Miss Judith Hogan
106 Thompson Street
New York, N. Y. 10012
Home Tel: WA 5-3639

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

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 07631
Home Tel: 201 Lowell 7-6595

Mr. Robert Starer
414 West 121st Street
New York, N. Y. 10027
Home Tel: UN 4-6736

Mrs. Betty J. Walberg (2nd semester only, 1965-66)
15 West 68th Street
New York, N. Y. 10023
Home Tel: SU 7-4944

Mr. Stanley Walden (1st semester only, 1965-66)
788 Riverside Drive
New York, N. Y. 10032
Home Tel: AD 4-1893

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

Miss Susan Hess (Assistant to Mrs. Caryl Friend)
313 West 76th Street
New York, N. Y. 10023
Home Tel: EN 2-2737

B. Preparatory Division, Dance and Music

Miss Patricia Birch (Mrs. 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 (Mrs. Joseph Wiseman)
382 Central Park West
New York, N. Y. 10025
Home Tel: UN 6-2680 ---- Studio Tel: TR 7-9480

Tuesdays: At Yale University, New Haven
(all day)

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

Mr. John Wilson (Music)
53 Harrison Avenue
Waldwick, New Jersey
Home Tel: 201-444-4296

C. Accompanists

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

Mr. Justin Blasdale
309 West 106th Street
New York, N. Y. 10025
Home Tel: 865-9567

Mrs. Zenona de la Pena
39 Marble Hill Avenue
New York, N. Y. 10463
Home Tel: LO 2-9759

Mrs. Eugenia Demidov
222 Pennsylvania Avenue
Brooklyn, New York 11207
Home Tel: DI 6-7938

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

C. Accompanists (CONT'D)

Mr. Kenneth Ealy
c/o Mrs. Josef Bonime
205 West 89th Street - Apt. 7
Home Tel: 799-2464

Miss Aline Eiger
166 East 88th Street - Apt. 3A
New York, N. Y. 10028
Home Tel: TR 6-7726

Mrs. Helen Fisk
118 West 79th Street - Apt. 14B
New York, N. Y. 10024
Home Tel: TR 3-8347

Mr. Moshe Goldberg
555 Prospect Place
Brooklyn, New York 11238
Home Tel: ST 9-0255 (also at place of work-hospital- UL 7-8700, Ext. 422)
.....Mr. Michael Griffel (see page 7)

Mr. Reed Hansen
388 Third Avenue
New York, N. Y. 10016
Home Tel: MU 6-7234

Miss Carol Henry
125 East 106th Street
New York, N. Y. 10029
Home Tel: AT 9-1874

Miss Joyce Hitchcock
116 Thompson Street - Apt. 1D
New York, N. Y. 10012
Home Tel: WA 5-9149

Miss Judyth Knight
304 East 30th Street - Apt. 1
New York, N. Y. 10016
Home Tel: 532-0589

Mr. Julius Levine
698 West End Avenue
New York, N. Y. 10025
Home Tel: UN 6-1849

Miss Frances Lumpkin
840 West End Avenue, Apt. 1C
New York, N. Y. 10025
Home Tel: RI 9-8455

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

C. Accompanists (CONT'D)

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

Mr. Neal Sofge
635 Riverside Drive, Apt. 8B
New York, N. Y. 10037
No Phone

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. 10012
Home Tel: WA 5-6926 Message Service: JU 6-6300

Mr. Michael Griffel
4 Rutgers Place
Passaic, New Jersey
Home Tel: 201-778-5735

D. Student Assistants

Janine Brown
112 West 86th Street - Apt. 3
New York, N. Y. 10024
Home Tel: 873-9193

Ze'eva Cohen
310 West 106th Street - Apt. 14B
New York, N. Y. 10025
Home Tel: 865-0437

Patsy Elling
254 West 100th Street - Apt. 1
New York, N. Y. 10025
Home Tel: 663-3305

Robert Iscove
YMHA 1395 Lexington Avenue - Apt. 717-A
New York, N. Y.
Tel: AT 9-2400

Sue Knapp
322 West 106th Street - Apt. 3E
New York, N. Y. 10025
Home Tel: 865-1453

Daniel Lewis
1174 58th Street
Brooklyn, N. Y. 11219
Home Tel: GE 8-8566

Jennifer Muller
36 Riverside Drive - Apt. 5W
New York, N. Y. 10023
Home Tel: 799-0492

Irine Nute
501 West 123rd Street - Apt. 19C
New York, N. Y. 10027
Home Tel: MO 6-8048

Lourdes Puertollano
330 West 72nd Street
New York, N. Y. 10023
Home Tel: TR 4-6170

Lance Westergard
316 West 75th Street - Apt. 4
New York, N. Y. 10023
Home Tel: 862-4623 362-4923

3

JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT INFORMATION
1965-66

FACULTY

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
Mr. Yurek Lazowski

MODERN DANCE AND REPERTORY

Mrs. June Dunbar
Miss Mary Hinkson
Miss Betty Jones
Mr. Jose Limon
Miss Helen McGehee
Mr. Bertram Ross
Miss Ethel Winter
Miss Sally Stackhouse, assistant to
Mr. Limon

COMPOSITION

Mr. Lucas Hoving
Mr. Jose Limon
Mrs. Janet Soares
Miss Anna Sokolow

NOTATION

Miss Muriel Topaz
Mr. Allan Miles

MUSIC

Mrs. Frances Aronoff
Mrs. Caryl Friend
Mr. Robert Starer
Mrs. Betty Walberg (2nd semester)
Mr. Stanley Walden (1st semester)

STAGECRAFT

Mr. Sidney Bennett

ANATOMY

Dr. Lulu E. Sweigard

DANCE HISTORY & CRITICISM

Miss Martha Hill

JULLIARD SERVICES

Housing Information

Information Office - Room 120

Library and Listening Library - on 3rd Floor

Hours: 9:00 am - 9 pm Monday, Tuesday, Wednesday, Thursday
9:00 am - 5 pm Friday
9:00 am - 12 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 am - 1:00 pm and 2:00 pm - 4:00 pm Monday through Friday
9:00 am - 1:00 pm and 2:00 pm - 4:00 pm 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 am - 10:30 am; 11:30 am - 4:30 pm

Saturdays from 8:30 am - 10:30 am; 11:30 am - 2:00 pm

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 Checkroom. 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 am to 10:00 pm weekdays; 8:00 am to 6:00 pm Saturdays; and 1:00 pm to 6:00 pm Sundays. A charge of \$5.00 is made per semester for Sunday use of practice space. Students must sign up at Comptroller's Office. 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.

Use of Dance Dept. tape recorders and portable phonographs.

Obtain slip with written permission from Mrs. Chudick (Room 01) to present to Checkroom.

Note re: Sunday Practice

For Sunday practice, students must reserve studio time with Mrs. Chudick in the Dance Department Office each week when they wish to practice.

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.

C O N C E R T S

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 New York City 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, theatres and movie houses.

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

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE

1965-1966

October 25, 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

	<u>ROOM</u>	
9:00 - 10:15	610 Alt.	Modern Dance I, Sec. 1. McGehee, Inst; Sussman, Acc.
	607 Alt.	Modern Dance I, Sec. 2. Jones, Inst.; Ealy, Acc.
	102	Notation II, Sec. 1. Miles, Inst.; Richards, Acc.
	016	
9:15 - 10:15	06	MSS IV. Starer, Inst.
10:30 - 11:45	610	Modern Dance Adv. (combined). McGehee, Inst; Sussman, Acc.
	102	Notation I, Sec. 1. Miles, Inst.; Richards, Acc.
	016	L&M II. Friend, Inst.
12:00 - 12:50	610	Modern Dance Intermed. (combined). Jones, Inst; Sussman, Acc.
	607	Ballet II. Corvino, Inst.; Dennis, Acc.
	102	
	016	
1:00 - 2:15	610	Men's Ballet Class, Tudor, Inst.; Sawyer, Acc.
	102	Ballet I. Corvino, Inst.; Dennis, Acc.
	016	L&M III. Friend, Inst.
2:30 - 3:30	610	Girls' Advanced Ballet. Corvino, Inst.; Sawyer, Acc.
	102	
2:30 - 3:45	016	Composition Materials, Sec. 1. Hoving, Inst; Ringdahl, Acc.
4:00 - 5:00	016	Composition Materials, Sec. 2. Hoving, Inst; Ringdahl, Acc.
4:30 - 5:30	610	Character Class. Lazowski, Inst; de la Pena, Acc.
	102	
5:30 - 6:30	102	L&M II (Listening) Sec. 1. Hess
6:00 - 7:00	607	Projects in Choreography. Hoving, Inst. i
7:00 - 8:00	102	L&M II (Listening) Sec. 2. Hess

TUESDAY

Available Space:

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

	<u>ROOM</u>	
9:00 - 10:15	513	FMM I, Sec. 1. Walden, 1st sem. Inst. (Walberg, 2nd sem.)
	102	FMM I, Sec. 2. Aronoff, Inst.
	016	Notation II, Sec. 2. Topaz, Inst.; Sussman, Acc.
10:30 - 11:45	102	
	016	Notation I, Sec. 2. Topaz, Inst.; Sussman, Acc.
12:00 - 12:50	102	Ballet I. Corvino, Inst.; Dennis, Acc.
	016	Limon Repertory. Topaz, Inst.
	CH	Stagecraft II. Bennett, Inst.
1:00 - 1:50	102	Ballet I Tutorial. Westergard, Student Instructor
1:00 - 2:15	610	Girls' Advanced Ballet & Pte. Tudor, Inst; Sawyer, Acc.
	607	Ballet II-III. Corvino, Inst.; Dennis, Acc.
	016	
2:30 - 3:30	607	Men's Ballet Class. Tudor, Inst.; Sawyer, Acc.
2:30 - 3:45	610	Modern Dance I, Sec. 1 and 2. Limon, Inst; Dennis, Acc.
	102	
	016	
4:00 - 5:15	610	Modern Dance Advanced. Limon, Inst.; Dennis, Acc.
	607	Modern Dance Repertory and/or Tutorial. Graham Faculty
	102	
	016	
	CH	Stagecraft I. Bennett, Inst.
5:30 - 6:30	610	Composition Studies. Limon, Inst.; Ealy, Acc.

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

	<u>ROOM</u>	
9:00 - 10:15	610 Alt. 607 Alt. 513 102 016	Mod.Dance I,Sec.1. Dunbar, Inst; Ealy,Acc. Mod.Dance I,Sec.2. McGehee,Inst; Richards,Acc. MSS II. Friend, Inst.
10:30 - 11:45	610 Alt. 607 Alt. 322 102 016	Limon Repertory. Limon,Inst; Ealy, Acc. Graham Advanced. McGehee,Inst.;Richards,Acc. MSS I, Sec. 1. Friend, Inst. Anatomy. Sweigard, Inst.; Jones, Assist.
12:00 - 12:50	610 607 (016 on call) (016 or 607 on call) 102 016	Limon Mod.Dance Adagio Rep.Limon,Inst;Ealy,Acc. Ballet II. Keane, Inst.; Richards, Acc. Group Forms. Soares, Inst. Anatomy Labs. Sweigard, Inst; Jones, Assist. Ballet I Tutorial. Knapp, Student Instructor.
1:00 - 2:00	CH	<u>ONE O'CLOCK CONCERT</u>
2:00 - 3:15	610 607 322 102 016 014	Ballet I. Corvino, Inst.; Barish, Acc. Pre Classic Forms,Sec.1.Soares,Inst;Lumpkin,Acc. L&M II. Friend, Inst. Anatomy Labs. Sweigard, Inst; Jones, Assist.
2:15 - 3:15	012	Dance History and Criticism. Hill, Inst. MSS III. Starer, Inst.
3:30 - 4:30	610	Men's Ballet Class. Tudor, Inst; Sawyer, Acc.
3:30 - 4:40	607 102 016	Modern Forms. Soares, Inst.; Lumpkin, Acc. L&M IV. Friend, Inst.
4:45 - 5:15	610	Pointe Class. Tudor, Inst.; Sawyer, Acc.
4:45 - 5:45	607	Pre Classic Forms, Sec.2.Soares,Inst;Lumpkin,Ac
5:15 - 6:15	610	Adagio. Tudor, Inst.; Sawyer, Acc.

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

	<u>ROOM</u>	
9:00 - 10:15	610 Alt.	Modern Dance I, Sec. 1. Hinkson(Ross)Inst; Henry, Acc.
	607 Alt.	Modern Dance I, Sec. 2. Dunbar, Inst; Ealy, Acc.
	415	L&M IV. Friend, Inst.
	06	Notation II, Sec. 1. Miles, Inst.
10:30 - 11:45	610 Alt.	Limon Advanced. Dunbar, Inst.; Ealy, Acc.
	102 Alt.	Mod. Dance Intermed. (combined) Hinkson(Ross)Inst; Henry, Acc.
	016	
	06	Notation I, Sec. 1. Miles, Inst.
12:00 - 12:50	610	Limon Repertory. Limon, Inst.
	607	Graham Advanced. Ross(Hinkson)Inst; Sussman, Acc.
	102	Ballet I. Corvino, Inst.; Dennis, Acc.
	016	
1:00 - 2:15	610	Ballet II-III. Corvino, Inst.; Dennis, Acc.
	513	L&M III. Friend, Inst.
	102	Modern Dance Repertory. Ross(Hinkson)Inst; Sussman, Acc.
	016	
2:30 - 3:45	610	Girls' Advanced Ballet & Pte. Tudor, Inst; Richards, Acc.
	415	MSS I, Sec. 2. Friend, Inst.
	102	Ballet II-III. Keane, Inst.; Dennis, Acc.
	016	
4:00 - 5:00	016	L&M I (Listening). Sec. 1. Hess.
4:00 - 5:15	610	Men's Ballet Class. Tudor, Inst; Richards, Acc.
	102(or 016)	Girls' Advanced Ballet. Sawyer, Inst.
	CH(or 102)	Repertory (Session for Six). Sokolow, Inst.
5:00 - 6:00	016	L&M I (Listening). Sec. 2. Hess.
5:30 - 6:30	610	Advanced Composition. Sokolow, Inst.
6:30 - 7:45	016	L&M III (Listening). Hess.

FRIDAY

Available Space:

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

	<u>ROOM</u>	
9:00 - 10:15	102	FMM I, Sec. 1. Walden, 1st sem. Inst; (Walberg, 2nd sem.)
	016	FMM I, Sec. 2. Aronoff, Inst.
	06	Notation II, Sec. 2. Topaz
10:30 - 11:45	102	
	016	
	06	Notation I, Sec. 2. Topaz, Inst.
12:00 - 12:50	102	Advanced Pointe. Craske, Inst.; Dennis, Acc.
	016	Less Advanced Pointe. Keane, Inst.; Eiger, Acc.
1:00 - 2:15	610	Ballet II. Corvino, Inst.; Eiger, Acc.
	607	Ballet Advanced. Craske, Inst.; Dennis, Acc.
	102	
	016	Ballet I. Keane, Inst.; Ealy, Acc.
2:30 - 3:45	610 Alt.	Modern Dance I, Sec. 1. Jones, Inst; Ealy, Acc.
	607 Alt.	Modern Dance I, Sec. 2. Winter, Inst.; Hansen, Acc.
	016	
2:40 - 3:40	102	Ballet Repertory. Keane, Inst.; Eiger, Acc.
4:00 - 5:15	610 Alt.	Limon Advanced. Jones, Inst.; Ealy, Acc.
	607 Alt.	Graham Advanced. Winter, Inst.; Hansen, Acc.
	102	Limon Tutorial. Stackhouse, Inst.
	016	

JUILLIARD SCHOOL OF MUSIC
Dance Department

December 20, 1965

STUDENT LISTING -- FIRST SEMESTER

1965-66

Anderson, Pamela (BS) BIII-IV; MD III; Proj.in Chor.,Sec.1; L&M III
Antman, Rhoda (BS) BIII-IV; GIV; GF: DH&C; L&M IV(2 pts) (Graham Major)
Ashpitz, Joan (BS) BII; GIII; GF; L&M III
Baker, Thomas (BFA) BI; MD I; CM,Sec.1; NI, Sec.1; SI; Anat; L&M I;Sec.2
Brown, Janine (BS) BIII; MD II; Proj in Chor,Sec.1; NII,Sec.1; SII; L&M II
Brown, Sandra (BFA) BIII; GII; Proj in Chor,Sec.1; NII,Sec.1; L&M II; Lab.
Cohen, Ellen (BS) BII; MD II; Pre Cl,Sec.2; NII,Sec.1; L&M II
Cohen, Ze'eva (Dip) BII; MD III; Proj in Chor,Sec.3;NII,Sec.2;SI; DH&C;L&MIV;Anat
(Modern Maj.)
Condron, Kathleen (Dip) BI-II;MDI;CM,Sec.2;NI,Sec.1; SI; L&M I,Sec.1
Cutler, Robyn (BFA) BII-III; MDI; Pre Cl,Sec.1; NI,Sec.1; SI; L&M I,Sec.1
DeSoto, Edward (BFA) BII; MD II;Proj in Chor,Sec.2;Proj Chor,Sec.3(audit);L&M II;
Lab.
Effron, Edward (Dip) BII; MD II; MF; NII,Sec. 1; L&M II
Elling, Patsy (BFA) BIII; MDI; Pre Cl,Sec.1; NI,Sec.1; SI; L&M I,Sec.1; Lab.
Friesen, Michele (BS) BII; MDI; CM,Sec.1; NI,Sec.1; SI; L&M I,Sec.2; Anat.
Gale, Amy (BS) BI; MDII; Pre Cl,Sec.2; NI,Sec.2; SI; L&M II
Giffin, John (BFA) BIII; MDII; Proj in Chor,Sec.1; Proj in Chor,Sec.3 (audit);
NII,Sec.2; L&M II; Anat.
Glenn, Laura (BS) BIV; LIV; Proj in Chor,Sec.2&3 (audit);L&M IV;Lab.
Goettelmann, Margaret (BFA) GIV; MF; L&M II (2 pts. only) (Graham Major)
Goodman, Maxine (BS) BI; MDI; Pre Cl,Sec.2; NI,Sec.1; SI; L&M I,Sec.1; Lab.
Grimes, Jerry (Dip) BII; MDI; Pre Cl;Sec.1; NI,Sec.2; L&M I,Sec.2; Lab.
Hampton, Eric (Dip) BIII;LII; Proj in Chor,Sec.3; NII,Sec. 1; L&M II
Harper, Lee (BFA) BIII; MDII; NII,Sec. 1; L&M II
Honor, Jane (BFA) BI-II; MDI; Pre Cl,Sec.1; NI,Sec.1; SI; L&M I,Sec.2. Lab.
Iscove, Robert (BFA) BI; MDI; Pre Cl,Sec.1; NI,Sec.2; L&M I,Sec.1; Lab.

Kalman, Nona (BFA) BI; MDI; Pre Cl,Sec.2; NI,Sec.1; SI; L&M I,Sec.1; Lab.

Kent, Linda (BS) BIII; MDII; Proj in Chor,Sec.3; NII,Sec.1; L&M II

Knapp, Sue (BS) BIV; GIV (opt); Proj in Chor,Sec.1; DH&C;L&MIV. (Ballet Major)

Kwakwa, Patience (BFA) BI; LI; Proj in Chor,Sec.1; NII,Sec.2; L&M II

Lasansky, Maria Jimena (BFA) BI; MDI; CM,Sec.1; NI,Sec.1; L&MI,Sec.2; SI; Anat.

Lewis, Daniel (Dip) BII; LIV; Proj in Chor,Sec.2; L&M III

Line, Larry (BFA) BI; MDI; CM,Sec.1; NI,Sec.2; L&M II

LuPone, Robert (BFA) BIII; MDII; CM,Sec.1; NI,Sec.2; L&M II; lab.

Maxwell, Carla (BS) BIII; MDIII; Proj in Chor,Sec.3(audit Sec.2); NII,Sec.2; L&MII

Melworth, Sue Roberta (BS) BII; MDIII; MF; Proj in Chor,Sec.2(audit); L&M III

Metzner, Marla (BS) BI-II; MDI; CM,Sec.2; NI,Sec.2; SI; L&M I,Sec.2; Lab.

Mezza, Barbar (BFA) BIII; MDII; Proj in Chor,Sec.1; NII,Sec.1; L&M II

Mitzenmacher, Charlotte (BS) BII; LIII; Proj in Chor,Sec.3; DH&C; L&M IV (Limon Major)

Mohrmann, Diane (BFA) BIV; LIII; Proj in Chor,Sec.2 (audit Sec.3); L&M III

Morrison, Linda (Dip) BIII; MDII; Proj in Chor,Sec.2; NI,Sec.2(2nd sem); L&M II

Muller, Jennifer (BS) BIV; MDIV; Proj in Chor,Sec.2(audit Sec.3); DH&C; L&M IV

Nute, Irine (BS) BIV; MDIII; Proj in Chor,Sec.3; L&M IV; Anatomy; Lab.; Piano III

Parks, John (Dip) BI; MDIII; Proj in Chor,Sec.2; NI,Sec.2; L&M I, Sec.2; Lab.

Puertcllano, Lourdes (Dip) BIV; MDII; Proj in Chor,Sec.2; NII,Sec. 1; L&M II

Putman, Virginia (BFA) BIII-IV; MDI; Pre Cl,Sec.1; NI,Sec.2; L&M I,Sec.1; SI

Rabin, Linda (BS) BII; MDII; Proj in Chor,Sec.3; NII,Sec.1; L&M III

Rankin, Linda (BFA) BII-III; LIII; MF; L&M III

Roig, Denise (BFA) BII; MDI; Pre Cl,Sec.1; NI,Sec.1; SI; L&M I,Sec.2; Anat.

Salatino, Anthony (Dip) BIII; MDI; Pre Cl,Sec.1; NI,Sec.2; L&M I,Sec.1

Sarner, Harriet (BFA) BII; MDII; MF; NII,Sec.2; L&M II

Sterrick, Nancy (BS) BII-III; MDI; Pre Cl,Sec.2; NI,Sec.1; SI; L&M I,Sec.1; Lab.

Stulgaitis, Gene (Dip) BI; MDI; Pre Cl,Sec.1; NI,Sec.2; L&M I,Sec.1

Sumner, Janet (BFA) BIV; LIII; Proj in Chor,Sec.1; L&M III

Tamakloe, Emerentia (BFA) BI; GI; Pre Cl,Sec.2; NII,Sec.2; L&M II
 Terhune, Karen (Dip) BI-II; MDII; Proj in Chor,Sec.3; NII,Sec.2; L&M II
 Vered, Avner (Dip) BI-II; GII; Proj in Chor,Sec.2; NI,Sec.2; L&M I,Sec.2
 Wagner, Lee (BS) BIV; MD(opt); Proj in Chor,Sec.3; L&M III (Ballet Major)
 Weinberg, Jeffrey (Dip) BIII; MDII; Pre Cl,Sec.1; NI,Sec.2; L&M I,Sec.1
 Westergard, Lance (BFA) BIV; (LIII) Proj in Chor,Sec.2; L&M III (Ballet Major)
 Wimmer, Lynne (BFA) BII; MDII; Proj in Chor,Sec.2 (audit Sec.3); NII,Sec.2; L&M II
 Zatroch, Sheila (BS) BIV; LIV; Proj in Chor,Sec.2; DH&C; L&M IV (2 pts.)

EXTENSION DIVISION

DeNicola, Peter	BIII
Hyman, Barbara	MD II; Proj in Chor,Sec.1
Mathis, Jean	MD II
Nowlin, Nicki	MD
Pinsof, Judith	Limon I
Purinton, John	BII

<u>Projects in Choreography:</u>	Section 1	Lucas Hoving
	Section 2	Jose Limon
	Section 3	Anna Sckolow

JUILLIARD SCHOOL OF MUSIC

Dance Department

September 8, 1965

PREPARATORY DIVISION CLASSES 1965-66

S A T U R D A Y

Space Available:

Room 610	8:00 a.m.- 6:00 p.m.
Room 607	8:00 a.m.- 6:00 p.m.
Room 102	8:00 a.m.- 6:00 p.m.
Room 016	8:00 a.m.- 6:00 p.m.

DANCE

10:00-11:00	<u>ROOM</u> 610	Advanced (9-12 yrs.) Lang, Inst.; Spong - 1st sem.) 607 Intermediate (Teen-age) Corvino, Inst; Goldberg -2nd sem.) Acc. 102 Beginners (7-9 yrs.) Birch, Inst.; Fisk, Acc. Hansen, Acc.
11:00-12:00	102	Intermediate (7-9 yrs.) Birch, Inst.; Hansen, Acc.
11:00-12:30	607	Advanced Ballet (12 yrs. and over) Corvino, Inst; Fisk, Acc.
	610	Intermediate Teen-agers. Lang, Inst; Spong-1st sem.) Goldberg-2nd sem.) Acc.
12:00-1:00	102	Advanced (8-10 yrs.) Birch, Inst.; Hansen, Acc.
12:30-1:30	607	Advanced Ballet (9-12 yrs.) Corvino, Inst; Fisk, Acc.
1:00-2:30	610	Advanced Modern (Teen-age) Lang, Inst.; Spong-1st sem. Acc. Goldberg-2nd sem.
1:30-2:30	607	Teen-age Intermediates. Birch, Inst.; Hansen, Acc.
	102	Beginning Ballet. (9-13 yrs.) Corvino, Inst; Fisk, Acc.
2:30-3:30	607	Teen-age Beginners. Birch, Inst.; Hansen, Acc.
	610	Ensemble. Lang, Inst; Spong- 1st sem.) Goldberg-2nd sem.) Acc.

MUSIC

9:00-10:00	016 (or 126) Class Study. Elementary School	Wilson, Inst.
	126 (or 016) Class Study. Elementary School	Rainer, Inst.
10:00-11:00	016 (or 126) Class Study. High School	Wilson, Inst.
	126 (or 016) Class Study. High School	Rainer, Inst.
11:00-12:00	016 (or 126) Class Study. Elementary School	Wilson, Inst.
	126 (or 016) Class Study. Elementary School	Rainer, Inst.
12:30-1:30	016 (or 126) Class Study Upper Elem. School & High School	Wilson, Inst.
	126 (or 016) Class Study Upper Elem. School & High School	Rainer, Inst.
1:30-2:30	016 (or 126) Class Study High School	Wilson, Inst.
	126 (or 016) Class Study High School	Rainer, inst.
2:30-3:30	016 (Or 126) Class Study High School	Wilson, Inst.

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 5, 1966

Dance Film Showing

J U I L L I A R D D A N C E E N S E M B L E

VARIATIONS ON A THEME OF PAGANINI

Choreography (1964)	Jose Limon
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
Tamara Woshakiwsky	Ramon Rivera
	David Taylor

Steven Lubin, pianist

RITMO JONDO

Choreography (1953)	Doris Humphrey
Music based on songs and dances of Spanish gypsies (1952)	
	Carlos Surinach
Direction	Jose Limon, 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
Lourdes Puertollano	Dennis Nahat
Tamara Woshakiwsky	Ramon Rivera
	David Taylor

Danza Chica*
Saeta
Danza Grande
Garrotin

*This section was rearranged by Mr. Limon

Albert Lotto and Steven Lubin, pianists

- page two -

ODES

Choreography (1964)	Anna Sokolow
Octandre (1924), Density 21.5 (1936), Poeme Electronique (1958)	Edgar Varese
Costumes	Charles Tomlinson
Lighting	Sidney Bennett

I.

Entire Company

II.

Lee Wagner and Lance Westergard
Virginia Sindelar, flutist

III.

Entire Company

Charlotte Bailis	Joann Friedman	Sharron Miller
Mary Barnett	Kaoru Ishii	Diane Mohrmann
Margaret Cicierska	Judith Kaplan	Lee Wagner
Ellen Cohen	Linda Kent	Ernestine Williams
Sarah Ford	Rimona Kuschnir	Sheila Zatroch
Clifford Allen	Peter DeNicola	John Giffin
Toney Brealond	Edward De Soto	Eric Hampton
	Edward Efron	

Virginia Sindelar, flute	David Crites, French horn
Paul Shelden, clarinet	Richard Giangiulio, trumpet
Basil Reeve, oboe	Andre Smith, trombone
Bernadette Zirkuli, bassoon	Makato Ueda, bass

Jorge Mester, Conductor

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 part of their regular classwork.

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, November 17, 1965

6:00 p.m.

Concert Hall

* * * * *

I.

GHANAIAN DANCES

Patience Kwakwa and Emerentia Tamakloe

II.

PRE-CLASSIC FORMS

PAVANES* AND GALLIARDS

*ArroganceClark-Horst
Choreographed and danced by Amy Gale

*InquisitionHellebrandt
Choreographed and danced by Gene Stulgaitis

For KicksWilliamson
Choreographed and danced by Maxine Goodman

*JourneyDaly-Horst
Choreographed and danced by Jeffrey Weinberg

*Con BravuraByrd
Choreographed and danced by Tony Salatino

CelebrationHassler
Choreographed and danced by Amy Gale

III.

MODERN FORMS

Strange Space DesignsWindsperger
Roberta Melworth, Linda Rankin, Harriet Sarner, Edward Effron

DissonanceWindsperger
Roberta Melworth, Edward Effron

5/4 Rhythm, "Split Major"Satie
Edward Effron

Earth Primitive, "Stone Image"Bartok
Choreographed and danced by Harriet Sarner

JUILLIARD SCHOOL OF MUSIC

Dance Department

* * * * *

DANCE WORKSHOP

Tuesday, January 11, 1966

5:30 p.m.

Concert Hall

* * * * *

I. PRE-CLASSIC FORMS

Pavane and GalliardHellebrandt, Hassler
Composed and danced by Gene Stulgaitis

II. MODERN FORMS

Air PrimitiveFrederic Mompou
Composed and danced by Edward Effron

III. PROJECTS IN CHOREOGRAPHY

Waiting

(Work in progress. This dance will be performed today in
silence. Miss Muller intends to have tape recording of sounds
i.e. telephone, clock, water faucet, pipes, etc. when dance
is completed)

Composed and danced by Jennifer Muller

"The voice of my beloved! behold, he cometh, leaping
upon the mountains, skipping upon the hills" Alan Hovhaness

From Song of Songs, Chapter 2 Verse 8

Composed and danced by Ze'eva Cohen

Agnus DeiB Minor Mass, Johann Sebastian Bach

Composed and danced by Carla Maxwell

FlightFirst Movement, Quartet No. 11, Op. 95,
Ludwig von Beethoven

Composed and danced by Jennifer Muller

IV. GROUP FORMS

Trios

Rope of SandRemi Gassman
Composed by Joan Ashpitz
Danced by Robbie Melworth, Linda Rankin, Sheila Zatroch

Moods in ModulationGunther Schuller
Composed by Irine Nute
Danced by Diane Mohrmann, Linda Morrison, Tony Salatino

Bass Players: Wyatt Bennett
Alan Birnbaum
Neil Stannard
John Thellman

Quartet

PariahLou Harrison
Composed by Rhoda Antman
Danced by Pamela Anderson, Amy Gale, Irine Nute,
Linda Rabin

I, II, IV composed in composition classes of Janet Soares

III composed in composition class of Anna Sokolow

Pianist for Pre-Classic and Modern Forms, Frances Lumpkin

JUILLIARD SCHOOL OF MUSIC

Dance Department

DANCE WORKSHOP

Thursday, January 20, 1966

5:30 p.m.

Room 610

I.

PRE-CLASSIC FORMS

Pavane and GalliardHellebrandt, Hassler
Composed and danced by Gene Stulgaitis

Allemande

Self-loveGeorge McGeary
Composed and danced by Maxine Goodman

Gigues

NightmareGoodsitt
Composed and danced by Patsy Elling

StranglerGoodsitt
Composed and danced by Robyn Cutler

StuckHellebrandt
Composed and danced by Gene Stulgaitis

AttackGoodsitt
Composed and danced by Nancy Sterricker

Drop Dead.....Goodsitt
Composed and danced by Maxine Goodman

BugGeorge Frideric Handel
Composed and danced by Amy Gale

Little Tough GuyGoodsitt
Composed and danced by Nona Kalman

II.

GROUP FORMSTrios

- In JestJosquin des Prés (recording)
 Composed by Rhoda Antman
 Danced by Pamela Anderson, Amy Gale, Karen Terhune
- Rope of SandRemi Gassman (recording)
 Composed by Joan Ashpitz
 Danced by Roberta Sue Melworth, Linda Rankin, Sheila Zatroch
- Moods in ModulationGunther Schuller (recording)
 Composed by Irine Nute
 Danced by Diane Mohrmann, Linda Morrison, Anthony Salatino
- SibylPierre Boulez (recording)
 Composed by Pamela Anderson
 Danced by Irine Nute, Linda Rabin, Lynne Wimmer

Quartet

- PariahLou Harrison (recording)
 Composed by Rhoda Antman
 Danced by Pamela Anderson, Amy Gale, Irine Nute, Linda Rabin

III.

PROJECTS IN CHOREOGRAPHY-Waiting

(Work in progress. This dance will be performed today in silence.
 Miss Muller intends to have tape recording of sounds i.e. telephone,
 clock, water faucet, pipes, etc. when dance is completed)

Composed and danced by Jennifer Muller

- "The voice of my beloved". behold, he cometh, leaping upon the
 mountains, skipping upon the hills"Alan Hovhaness (recording)

From Song of Songs, Chapter 2, Verse 8

Composed and danced by Ze'eva Cohen

-Agnus DeiB Minor Mass, Johann Sebastian Bach (recording)
 Composed and danced by Carla Maxwell

-FlightFirst Movement, Quartet No. 11, Op. 95, Ludwig von Beethoven
 (recording)

Composed and danced by Jennifer Muller

I, II composed in composition classes of Janet Soares

III composed in composition class of Anna Sokolow

Pianist for Pre-Classic, Frances Lumpkin

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

H A P P Y T H A N K S G I V I N G ! !

November 23, 1965 Number Two

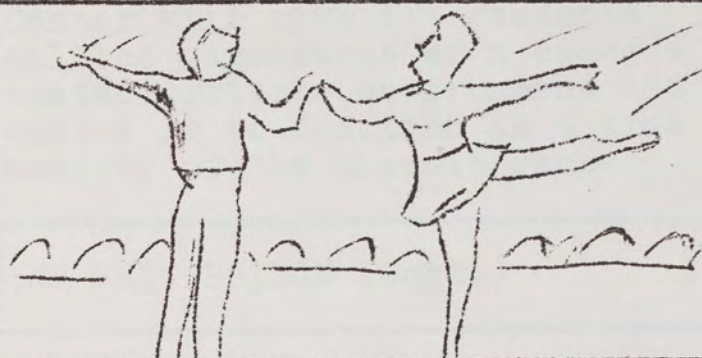
SCHOOL OF AMERICAN BALLET TO JOIN JUILLIARD

Peter Mennin, President of the Juilliard School of Music, and George Balanchine and Lincoln Kirstein, Heads of the School of American Ballet, announced recently that the School of American Ballet will become associated with Juilliard, when the latter moves to Lincoln Center in the fall of 1967.

The School of American Ballet will be integrated into the expanding Juilliard framework as an independent unit which will be known as School of American Ballet at Juilliard. It will collaborate actively with Juilliard in its performing activities.

This new association is intended as a further step towards enabling Juilliard to serve the needs of all the performing arts. Plans are also under consideration for the establishment of a Division of Modern American Dance at Juilliard, which would provide training in the various idioms of contemporary dance.

Juilliard has already announced the formation of a new Drama Division, under the direction of John Houseman, and the Juilliard American Opera Center for Advanced Training, both to be inaugurated upon the transfer to
(Continued on Page 2)



MU PHI EPSILON ACTIVITIES

The Juilliard Chapter of Mu Phi Epsilon, International Music Sorority, was represented on Orientation Day by vice-president Cecelia Cipriano, who gave a short talk about the sorority. Afterwards, the officers and members of the sorority were present at an informal reception in Room 126. At the first general business meeting, on October 20, plans were formulated for the Music Therapy Project. This program will give members of the sorority opportunities to perform in concerts at Hebrew Homes for the Aged. President Anne Phillips reported that concerts throughout the entire school year have been scheduled.

On October 29, the Juilliard Chapter hosted at a recital given by Virginia Marks, winner of the Sterling Staff Concert Award. This award is given on the basis of competitions, and Mu Phi Epsilon sends the winner on a concert tour of the United States. After the concert, a reception for Miss Marks was given in the Faculty
(Continued on Page 2)

SCHOOL OF AMERICAN BALLET (Cont.)

Lincoln Center.

It is expected that the School of American Ballet will move by the fall of 1967 from its present premises at 2291 Broadway to the new Juilliard building now under construction at Lincoln Center.

The administrative staff of the School of American Ballet consists of Lincoln Kirstein, President; George Balanchine, Chairman of the Faculty; Eugenie Ouroussow, Executive Director; Natalie Molostwoff, Associate Director. The school has been pre-eminent in the field of ballet training in the United States for over thirty years. Its prevailing aim is the development of young American dancers and choreographers to the point where they can assume places in professional ballet companies of the highest caliber. In the past, the school has been the primary source of artists for the American Ballet, Ballet Caravan, Ballet Society, and the New York City Ballet. The School of American Ballet remains today the official company school of the New York City Ballet. The faculty of the School of American Ballet has always consisted of distinguished performing artists, including graduates of the Russian Imperial Ballet Academy such as Felia Doubrovskaya, Pierre Vladimiroff and Balanchine himself, as well as outstanding dancers of the current era. More recently, Diana Adams, former ballerina of the New York City Ballet, has joined the staff as coordinator of studies.

In December 1963 the School of American Ballet became the recipient of a grant from The Ford Foundation to strengthen it as a national ballet train-

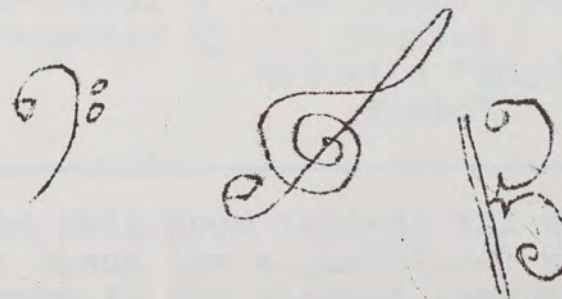
ing institution, and also to implement a program of assistance to professional ballet students and teachers throughout the country. The School of American Ballet's inclusion into the framework of the Juilliard School at Lincoln Center will give its students all the advantages of a concentrated artistic environment and enable it to function as a true academy of the classic dance.

MU PHI EPSILON (Cont.)

Lounge.

Founder's Day, November 13, which marked the 62nd anniversary of the sorority, was observed at the Kosciuszko Foundation, where members of the Juilliard Chapter conducted the observance ceremonies. At the November 17 general business meeting, plans for the annual rush party were discussed. All young women interested in the sorority are welcomed and urged to contact any of the following officers:

President - Anne Phillips
Vice-president- Cecelia Cipriano
Secretary - Margaret Pocsik
Treasurer - Alice Glasel
Historian - Gilda Rubenstein
Warden - Rita Koors
Chaplain - Kathy Kienke
Publicity - Maryhelen Ewing.
Corresponding Secretary -
Caroline Thomas



JUILLIARD MONITORS CHECKING PRACTICE ROOMS FOR OUTSIDERS

by Robert Weinstein

In the past few months, many of the pianos throughout the school have been tampered with. Outsiders not members of the Juilliard student body have been coming into the school and taking advantage of the practice rooms not in use. The administration of the school is urging everyone's cooperation in this most important matter.

Mr. Barth, piano technician for the entire school, recently reported to the Dean that on several pianos the rods which are connected to the piano pedals have been either completely removed or bent. Mr. Barth has also found various and sundry articles lodged in the action of the piano. On numerous occasions, he has removed women's hair pins, remnants of sandwiches, and discarded candy bar wrappers.

The practice rooms exist only for Juilliard students. These facilities are expensive to maintain and are to be used to the best advantage by students. They are not playrooms, nor are the pianos toys to be tampered with.

To control this appalling situation, the school has employed seven monitors under the College Work and Study Program to comb the school thoroughly and check practice rooms. Students are therefore urged to place their student cards on the piano when using practice rooms so they can easily be seen by the authorized monitor. Anyone found not carrying his student card will be asked to leave the practice room. Students are not permitted to bring food or to use cosmetics in the practice rooms. In addition, these rooms

are only for pianists, and no other instruments will be permitted.

The monitors will be on duty seven days a week; Monday through Friday, 8-10 P.M., Saturday 8-6 P.M., and Sunday from 1:30 to 6:30 P.M.

A solution to this problem is easy to achieve. All students and faculty are asked to cooperate with this program so that the pianos throughout the school may be kept intact and may serve everyone's best advantage.

LIBRARY TO SUSPEND PRIVILEGES OF OVERDUE OFFENDERS

According to Mr. Ludden, the Juilliard librarian, the high incidence of overdue books, mostly caused by a small group of repeated offenders, has led to the decision to suspend the borrowing privileges for the remainder of the school year of all persons to whom it has been necessary to send five overdue notices and/or letters. This new policy will receive the support of the school's administration.

CONCERTS

December 3 - Marta Vago,
pianist 8 P.M.

December 9 Juilliard Opera
December 11 Theater
Mozart's "The Magic
Flute"

The Mail Room reminds all students to check the alphabetical mail boxes in the Student Lounge.

THE NEWMAN CLUB AT JUILLIARD

For seven years, a weekly sign reading "Newman Club Meets Today" is posted on the school bulletin boards. Although the club has functioned successfully for seven years, only those Juilliard students who faithfully attend the weekly meetings know much about it.

An inkling of the club's function is given whenever a special speaker and his topic are announced. However, I feel that much is unknown about the Newman Club at Juilliard, and I would like to present a brief summary of the organization's history in an effort to interest students to come to our meetings.

University Catholic Revival

"Newman" (whose name the organization bears) was John Henry Cardinal Newman, an English Churchman who led the nineteenth century revival (or "Second Spring") of the Catholic Church in England. A professor at Oxford, he converted to Catholicism and initiated a wide-sweeping intellectual Catholic revival among the students of Oxford. This movement led to the investigation of many teachings of the Catholic Faith and also called the attention of the newly emerging English Catholic hierarchy to the large numbers of Catholics attending non-Catholic schools.

At the beginning of the twentieth century, leaders of the Catholic Church in the United States began to consider similar situations on American secular campuses. Thus the Newman Club movement in America was born. Its function has been to develop the intellectual life of the Catholic student on the non-Catholic campus by keeping him informed of the various intellectual movements within the Church, and by helping him to interpret conflicting philosophies in the light of

Catholic teaching. The Newman Club also provides spiritual and social activities for its members. Through a well-rounded program, the Catholic student is able to keep in touch with the Church and find companionship and direction from a source which has his most vital needs at heart.

This is a brief summary of the nature of the Newman Club Movement. How it operates at Juilliard will be the subject of an article in the next issue of the Newsletter. Meanwhile, if any student would like to find out about the Newman Club, he is most cordially invited to attend our next meeting. The meetings are held each Thursday at 4:30 P.M. in the Faculty Lounge on the First Floor. All religious faiths are invited to participate, even though the Newman Club is intended for Catholics. Why not stop in and get acquainted?

- Fr. D. Brennan, Chapl.

JUILLIARD NEWSLETTER

130 Claremont Avenue
New York, N.Y. 10027 Box 277

November 23, 1965 Number 2

Editor: Kenneth Sarch

Assoc. Editor: Evelyn Zuckerman

Advisors: Gordon Hardy,
Associate Dean
H.H. Kleinman,
Academic Faculty
Staff

Robert Weinstein, Features
Candy Carell, Articles
Margie Pocsik, Activities
Elizabeth Tatar, Art
Dorian Rudnytsky, Student
Council
Linda McNight, Clubs

ALUNNI (continued)

Paul Taylor and his company gave two performances at the Hunter College Playhouse on October 14 and 15.

Dennis Nahat and Michael Uthoff are both members of the Robert Joffrey Ballet Company.

Gerrie Houlihan is assisting ballet master, Birger Bartholin, in Rome.

Carol Egan has a U. S. State Department Specialists Program grant to work with the Polish Mime Theatre in Warsaw, Poland.

Morris Donaldson has been dancing in Europe with the Scandinavian Ballet based in Aarhus, Denmark.

Lester Wilson, currently dancing in "Golden Boy" has been signed as choreographer for the new Sammy Davis Jr. variety series, which begins January 7 on NBC.

STUDENTS

Eric Hampton spent the summer studying at ballet master, Birger Bartholin's School, taking classes from Erik Bruhn, Inge Sand, Kirsten Ralov, Hans Brenaa and Alexandra Danilova. He toured Sweden, Denmark and Germany with the Scandinavian Ballet.

JUILLIARD SCHOOL OF MUSIC
Dance Department

December, 1965

NEWS NOTES

FACULTY

Antony Tudor spent the summer of 1965 in Japan where he produced his ballets "Pillar of Fire", "Lilac Garden", "Dark Elegies", "Undertow" and "Little Improvisations" for a newly formed ballet company.

Jose Limon will give a lecture-demonstration with two members of his company at the Vivian Beaumont Theatre on December 1. Mr. Limon was one of the speakers on November 10 at the Tenth Anniversary Dinner given by The National Council on the Arts and Government to celebrate the passage of the National Foundation on the Arts and Humanities Act of 1965.

Lucas Hoving performed with members of his company and taught during the summer of 1965 in Sweden, Jacob's Pillow in Lee, Massachusetts, at the University of Oregon in Eugene and also at the Connecticut College School of the Dance and its American Dance Festival.

Helen McGehee spent the summer in Greece where she was guest artist with the Hellenic Choreodrama Company. During the course of the summer, she performed in repertory at the Athens Festival and toured and performed in 22 cities in the provinces of Greece.

Mary Hinkson, Ethel Winter and Bertram Ross spent part of the summer in London where they performed in lecture demonstrations with a group of Royal Ballet dancers and Miss Winter and Miss Hinkson taught Graham technique. More recently, Miss McGehee, Miss Hinkson, Miss Winter and Mr. Ross have all completed a three week season performing in Martha Graham's Dance Company at the 54th Street Theatre. The season opened on November 2.

Martha Hill Davies was honored by the Girl Scout Council of Greater New York on October 15 as a "Woman of Achievement" at their 1965 Campaign Reception at the Waldorf Astoria.

Allan Miles taught Labanotation at Colorado College during the summer of 1965.

Betty Jones taught three weeks at Lia Schubert's Ballet Academy in Stockholm in June, 1965.

ALUMNI

Paula Kelly is appearing regularly on the TV show "Fanfare" and is also Assistant Choreographer for the show, as well as a member of Donald McKayle's company.

Francis Roxin McClellan is teaching ballet and modern dance at the Philadelphia Dance Academy.

Myron Nadel heads the Dance Department of the University of Wisconsin at Milwaukee in the School of Fine Arts.

Joyce Wheeler is teaching in Milwaukee and is a member of Myron Nadel's performing company there.

Ramon Rivera is a member of the Pennsylvania Ballet Company in Philadelphia.

Bonnie Mathis is a member of the Harkness Ballet Company. Susan Theobald is an apprentice with the same company.

Elizabeth Weil Bergmann performed in a program entitled "Dance and Archistructure" at the University of Michigan at Ann Arbor. She has been appointed Program Director of Creative and Cultural Arts for Ann Arbor, Michigan, Recreation Department.

Ilona Hirschl Russell and her husband Thomas Russell have opened their own ballet school in suburban Washington, D.C., the Fairfax School of Ballet.

Carol Reynolds appeared in Sybil Shearer's new production "In Place of Opinion" at the theatre of the National College of Education in Evanston, Illinois on November 13. Repeat performances will be given on December 12, 1965 and March 1966.

Sylvia Karas and Deborah Zall are both members of "Dance Players", a group of Los Angeles dancers and choreographers who have formed a company to perform dance of various styles including ballet, modern dance, jazz and ethnic forms under the artistic direction of Eugene Loring.

Carla De Sola, Jane Laughlin and Ray Cook performed at the 74th Street Theatre on November 1 and 8 as members of Valerie Bettis' Dancers Studio production of "Songs and Processions" to a musical score written by Juilliard alumnus Theodore Newman. They also performed in a work choreographed by Deborah Jowitt. On the same program, Margaret Cicierska, Martha Clarke and Ray Cook along with STUDENTS, Ze'eva Cohen and Edward Effron performed in FACULTY MEMBER Anna Sokolow's dance, "Dreams". Also performing at the 74th Street Theatre series in Ruth Currier's Company on November 29 and December 6, were graduates, Joan Miller and Judith Willis, as well as alumni, Jennifer Scanlon and Ann Vachon, and current STUDENTS, Daniel Lewis and John Parks.

ALUMNI (continued)

Paul Taylor and his company gave two performances at the Hunter College Playhouse on October 14 and 15.

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13

LIMITED ENGAGEMENT
THREE WEEKS ONLY
 Tues. Eve. November 2 thru Sat. Eve. November 20

THE B. de ROTHSCHILD FOUNDATION
 presents

MARTHA GRAHAM

and **DANCE COMPANY**

BERTRAM ROSS

HELEN McGEHEE
ROBERT COHAN
YURIKO
MARY HINKSON
GENE McDONALD

ETHEL WINTER
LINDA HODES
DAVID WOOD
MATT TURNER
ROBERT POWELL

CLIVE THOMPSON • PETER RANDAZZO • DUDLEY WILLIAMS
 TAKAKO ASAKAWA • JULIET FISHER • PHYLLIS GUTELIUS
 CAROL FRIED • NOEMI LAPZESON • GUS SOLOMONS, JR.
 WILLIAM LOUTHER

JEANNE NUCHTERN • JANET AARON • DIANE GRAY
 MARCIA LERNER • JUANITA LONDONO • ROZANN STEPHENS
 TONIA SHIMIN

Special Orchestra—**ROBERT IRVING**, Conductor
HARRY FUCHS, Assistant Conductor

Lighting by **JEAN ROSENTHAL**
 Produced by **GERTRUDE MACY**

Representative for Martha Graham: **LeROY LEATHERMAN**

2 NEW WORKS — 3 REVIVALS

THE WITCH OF ENDOR—with **MARTHA GRAHAM**
 Music by **WILLIAM SCHUMAN** Setting by **MING CHO LEE**

PART REAL—PART DREAM (for the Company)
 Music by **MORDECAI SETER** Setting by **DANI KARAVAN**

APPALACHIAN SPRING (with **ETHEL WINTER**)

CAVE OF THE HEART (with **HELEN McGEHEE**)

PRIMITIVE MYSTERIES (with **YURIKO**)

REPERTORY

Works:

ACROBATS OF GOD
 APPALACHIAN SPRING
 CAVE OF THE HEART
 CIRCE
 CLYTEMNESTRA
 DIVERSION OF ANGELS
 EMBATTLED GARDEN
 LEGEND OF JUDITH
 PART REAL—PART DREAM
 PHAEDRA
 PRIMITIVE MYSTERIES
 SECULAR GAMES
 SERAPHIC DIALOGUE
 THE WITCH OF ENDOR

Music:

CARLOS SURINACH
 AARON COPLAND
 SAMUEL BARBER
 ALAN HOVHANESS
 HALIM EL DABH
 NORMAN DELLO JOIO
 CARLOS SURINACH
 MORDECAI SETER
 MORDECAI SETER
 ROBERT STARER
 LOUIS HORST
 ROBERT STARER
 NORMAN DELLO JOIO
 WILLIAM SCHUMAN

Set:

ISAMU NOGUCHI
 ISAMU NOGUCHI
 ISAMU NOGUCHI
 ISAMU NOGUCHI
 ISAMU NOGUCHI
 ISAMU NOGUCHI
 ISAMU NOGUCHI
 DANI KARAVAN
 DANI KARAVAN
 ISAMU NOGUCHI
 JEAN ROSENTHAL
 ISAMU NOGUCHI
 MING CHO LEE

PROGRAM

First Week:

Tues. Eve. **SECULAR GAMES**
 Nov. 2 **APPALACHIAN SPRING** ★
THE WITCH OF ENDOR ★ ★
 Wed. Eve. **PART REAL—PART DREAM** ★ ★
 Nov. 3 **CIRCE**
LEGEND OF JUDITH
 Thurs. Eve. **CAVE OF THE HEART** ★
 Nov. 4 **SERAPHIC DIALOGUE**
PHAEDRA
 Fri. Eve. **CLYTEMNESTRA**
 Nov. 5
 Sat. Mat. **PART REAL—PART DREAM**
 Nov. 6 **APPALACHIAN SPRING**
SERAPHIC DIALOGUE
 Sat. Eve. **EMBATTLED GARDEN**
 Nov. 6 **PRIMITIVE MYSTERIES** ★
ACROBATS OF GOD
 Sun. Mat. **CAVE OF THE HEART**
 Nov. 7 **CIRCE**
THE WITCH OF ENDOR
 Sun. Eve. **SECULAR GAMES**
 Nov. 7 **DIVERSION OF ANGELS**
PHAEDRA

Second Week:

Tues. Eve. **SERAPHIC DIALOGUE**
 Nov. 9 **PRIMITIVE MYSTERIES**
LEGEND OF JUDITH
 Wed. Eve. **EMBATTLED GARDEN**
 Nov. 10 **DIVERSION OF ANGELS**
THE WITCH OF ENDOR
 Thurs. Eve. **PART REAL—PART DREAM**
 Nov. 11 **CAVE OF THE HEART**
LEGEND OF JUDITH

Fri. Eve. **ACROBATS OF GOD**
 Nov. 12 **CIRCE**
PHAEDRA
 Sat. Mat. **SECULAR GAMES**
 Nov. 13 **PART REAL—PART DREAM**
ACROBATS OF GOD
 Sat. Eve. **DIVERSION OF ANGELS**
 Nov. 13 **APPALACHIAN SPRING**
THE WITCH OF ENDOR
 Sun. Mat. **EMBATTLED GARDEN**
 Nov. 14 **PRIMITIVE MYSTERIES**
SERAPHIC DIALOGUE
 Sun. Eve. **CLYTEMNESTRA**
 Nov. 14

Third Week:

Tues. Eve. **SECULAR GAMES**
 Nov. 16 **CIRCE**
PRIMITIVE MYSTERIES
 Wed. Eve. **PART REAL—PART DREAM**
 Nov. 17 **APPALACHIAN SPRING**
PHAEDRA
 Thurs. Eve. **CLYTEMNESTRA**
 Nov. 18
 Fri. Eve. **ACROBATS OF GOD**
 Nov. 19 **CAVE OF THE HEART**
THE WITCH OF ENDOR
 Sat. Mat. **EMBATTLED GARDEN**
 Nov. 20 **DIVERSION OF ANGELS**
LEGEND OF JUDITH
 Sat. Eve. **PART REAL—PART DREAM**
 Nov. 20 **SERAPHIC DIALOGUE**
THE WITCH OF ENDOR

★ ★ Premiere

★ Revival

Program subject to change

Evenings: 8:30 (Opening Night 8 P.M.)

Matinees: Sat. and Sun. 2:30

No Performances Mondays

14

JUILLIARD SCHOOL OF MUSIC
Dance Department

DANCE FILM SHOWING

Tuesday, February 8, 1966

Room 102

12:00 noon

BRANDENBURG #4 Humphrey-Bach

ROSE ADAGIO Tudor after Ivanov-Tchaikovsky

BALLADE Sokolow-Scriabin

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

Wednesday One O'Clock Concert Series

February 9, 1966

JUILLIARD DANCE DEPARTMENT

P R O G R A M

1. Suite

Pavane Beatrice Hellebrandt
Composed and danced by Gene Stulgaitis

Galliard Esther Williamson
Composed and danced by Gene Stulgaitis

Allemande George McGeary
Composed and danced by Patsy Elling, Gene Stulgaitis

Gigue Esther Williamson
Composed and danced by Robert Iscove, Gene Stulgaitis

Frances Lumpkin, pianist

2. Rope of Sand from Electronics, Remi Gassman (recording)
Composed by Joan Ashpitz
Danced by Roberta Sue Melworth, Linda Rankin, Sheila Zatroch

3. Sybil from Le Marteau sans Maitre, Pierre Boulez (recording)
Composed by Pamela Anderson
Danced by Irine Nute, Linda Rabin, Lynne Wimmer

4. Touch and Go Second Movement, Bass Quartet, Gunther Schuller
Composed by Irine Nute
Danced by Diane Mohrmann, Linda Morrison, Anthony Salatino

Wyatt Bennett, Alan Birnbaum, Neil Stannard, John Thellman, double basses
Leonard Slatkin, conductor

5. Pariah. Movement No. 5, "Lament"
from Suite for Symphonic Strings, Lou Harrison (recording)
Composed by Rhoda Antman
Danced by Pamela Anderson, Amy Gale, Irine Nute, Linda Rabin

6. Excerpt from Session for Six from "What's New?", Teo Macero (recording)
Choreography (1965) by Anna Sokolow
Danced by Ellen Cohen, Diane Mohrmann, Lourdes Puertollano
Edward Effron, Eric Hampton, Anthony Salatino

7. From Song of Songs. . Upon Enchanted Ground, Alan Hovhaness (recording)
Composed and danced by Ze'eva Cohen

"The voice of my beloved! behold, he cometh, leaping
upon the mountains, skipping upon the hills."

8. Ritmo Jondo Carlos Surinach (recording)
Choreography (1953) by Doris Humphrey
Direction by Jose Limon, Assisted by Betty Jones and Muriel Topaz
Danced by Ellen Cohen, Diane Mohrmann, Linda Morrison,
Lourdes Puertollano
Edward Effron, Eric Hampton, Robert LuPone,
Anthony Salatino

- 1, 2, 4, 5 prepared in composition classes of Janet Soares
- 3, 7 prepared in composition classes of Lucas Hoving and
Anna Sokolow
- 6, 8 prepared in repertory classes of Jose Limon and
Anna Sokolow

Lighting for 1, 4, 5 by Pamela Anderson
Lighting for 2, 3, 7 by Irine Nute
Lighting for 6, 8 by Sidney Bennett

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 part of their regular
classwork.

16

JUILLIARD SCHOOL OF MUSIC

Memorandum

February 23, 1966

To: Academic Faculty
Dance Faculty
I&M Faculty

From: Gordon Hardy, Associate Dean

The Juilliard Dance Ensemble will tour schools in and around New York City
the week of March 7 through 11
week of March 14 through 18
week of April 4 through 7 (Juilliard spring recess)

The following students are involved in the tour. Beside their names are the
dates on which they will be touring.

Cohen, Ellen (B.S.)- Monday, March 7 and Thursday, March 10

Effron, Edward (Dip.)- All tour days Monday, March 7 through Friday, March 18

Glenn, Laura (B.S.)- Touring Juilliard recess only

Hampton, Eric (Dip.)- All tour days Monday, March 7 through Friday, March 18

Honor, Jane (B.F.A.)- Monday, March 14 and Thursday, March 17

Iscove, Robert (B.F.A.)- Tuesday, March 8, Wednesday, March 9, Friday, March 11
Tuesday, March 15, Wednesday, March 16, Friday, March 18

Kent, Linda (B.S.)- Tuesday, March 8, Wednesday, March 9, Friday, March 11
~~Tuesday, March 15, Wednesday, March 16, Friday, March 18~~

LuPone, Robert (B.F.A.)- All tour days Monday, March 7 through Friday, March 18

Mitzenmacher, Charlotte (B.S.)- Tuesday, March 15, Wednesday, March 16, Friday,
March 18

Mohrmann, Diane (B.F.A.) All tour days Monday, March 7 through Friday, March 18

Morrison, Linda (Dip.)- Monday, March 7 through Friday, March 11 and
~~Tuesday, March 15, Wednesday, March 16, Friday, March 18~~

Puertollano, Lourdes (Dip.)- All tour dates Monday, March 7 through Friday,
March 18

Salatino, Anthony (B.F.A.)- All tour dates Monday, March 7 through Friday,
March 18

Sumner, Janet (B.F.A.)- Monday, March 14, Tuesday, March 15, Thursday, March 17

Wagner, Lee (B.S.)- All tour dates except Tuesday, March 15

Westergard, Lance (B.F.A.)- Monday, March 7, Thursday, March 10,
Monday, March 14, Thursday, March 17

Would you please excuse these students from your classes where conflicts
occur.

mc

G.H.

17

With Performers

Loveleen Bhatia
Ze'va Cohen
Edward De Soto
Lee Harper
Susan Hess
Elizabeth Hunter
Rimona Kushnir
Maria J. Lasansky
Charlotte Mitzenmacher
Linda Rabin
Emerentia Tamakloe
Karen Terhune
Yasukata Yano
IRINE NUTE

You are cordially invited to attend

THE ANNUAL DANCE CONCERT

Of International House

on Sunday, February 27

at 8:30 p.m.

in the Auditorium

500 Riverside Drive - New York 10027

18

JUILLIARD SCHOOL OF MUSIC
Dance Department

Memorandum

February 28, 1966

To: Edward Effron
Eric Hampton
Lance Westergard

From: Miss Hill

Concerning brief introductory commentary for the dances in the program of the tour company, we would like the following students to speak:

- 1) Preceding "Ritmo Jondo" which is opening the program, LANCE WESTERGARD would speak in street clothes Mondays and Thursdays, March 7 and 10; March 14 and 17.

ERIC HAMPTON, in street clothes, would do this commentary Tuesday, Wednesday, Friday of the first two weeks.

- 2) Commentary preceding "Little Improvisations" would be made by EDWARD EFFRON following his appearance in "Ritmo Jondo", in Ritmo Jondo costume, for all programs of the first two weeks. He should take off his head kerchief so the audience will not think he is taking a solo curtain call.

Ed will speak not only about "Little Improvisations" but also about "Session for Six" in the same commentary.

Will the three student speakers come to the Dance Department Office immediately for a copy of their speeches in order to prepare for the Wednesday, March 2, rehearsal which should include speaking.

Speakers for the final week of tour will be decided shortly and you will be notified.

MH/mc
cc: Mr. Hart
Miss Keane
Mr. Berger

19

JULLIARD SCHOOL OF MUSIC
Dance Department

MEMORANDUM

January 14, 1966

To: Dance Faculty and Staff

Fr: Miss Hill

- 1) First semester closes Friday, January 28. Your grades are due during the final week of classes January 24 - 28. Please bring them to the Dance Department office.
- 2) There is a "between-semester" recess Monday, January 31 - Friday, February 4. No classes meet that week. You will recall that the Juilliard faculty voted affirmatively last year to institute this recess. (Preparatory Division classes will not meet Saturday, February 5). Second semester opens Monday, February 7.
- 3) The Dance Department tour for the Lincoln Center Student Program sponsored by the Lincoln Center Fund is scheduled for:
Monday through Friday March 7 - 11
Monday through Friday March 14 - 18
Monday through Thursday April 4 - 7 (Juilliard spring recess)

There is a possibility of an extra single date for Saturday, March 12, not under the auspices of the Lincoln Center Fund.

Students involved in one or more weeks of this tour will be from the following list:

Cohen, Ellen	Effron, Edward
Honor, Jane	Grimes, Jerry
Kent, Linda	Hampton, Eric
Mitzenmacher, Charlotte	Iscoe, Robert
Mohrmann, Diane	LuPone, Robert
Morrison, Linda	Salatino, Anthony
Puertollano, Lourdes	Westergard, Lance
Sumner, Janet	
Wagner, Lee	

- 4) March entrance examinations for prospective students are scheduled for Tuesday, March 8, in the Concert Hall with the possibility of an afternoon session beginning at 2:00 p.m. in the Concert Hall and an evening session as well, dependent upon the number of applicants. All faculty members are urged to attend as members of the jury.
- 5) There will be a Dance Workshop in Room 610, Thursday, January 20, 5:30 p.m. to prepare for the February 9 Wednesday One O'Clock Concert. All dances in progress should be seen at this Workshop.
- 6) Information concerning students for your class rolls:

Laura Mayron withdrew from Juilliard on December 9, 1965.

Peter DeNicola has been inducted into the Army as of January, 1966.

MH:mc

March 1, 1966

JUILLIARD SCHOOL OF MUSIC
Dance Department

LINCOLN CENTER STUDENT PROGRAM
1965-66

To: Members of Juilliard Dance Ensemble Tour

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 motor vehicles 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 and should plan to arrive at the school 1½ hours previous to performance time. Students are to carry their own make-up and make-up mirror. Each dancer should carry his own shoes. Juilliard School will be open ½ hour prior to departure time

SCHOOL	DATE	DAY	PERFORMANCE TIME	DEPARTURE FR. JUILLIARD	RETURN TO JUILLIARD
Seward Park High School 350 Grand Street New York, N. Y. 10002 Tel: OR 4-1514	3/7	Mon.	1:00 pm	10:45 am	3:00 pm
James Monroe High School 1300 Boynton Avenue Bronx, N. Y. 10472 Tel: TY 3-5800	3/8	Tues.	11:00 am	8:45 am	5:00 pm
Stuyvesant High School 345 East 15th Street New York, N. Y. 10003 Tel: OR 3-9030	3/8	Tues.	3:00 pm		
L U N C H - Stuyvesant 1:15 pm					
John Dwyer J. H. S. 1010 Stebbins Avenue Bronx, N.Y. 10459 Tel: DA 8-6600	3/9	Wed.	10:26 am	8:15 am	4:15 pm
Evander Childs High School 800 East Gun Hill Road Bronx, N. Y. 10467 Tel: KI 7-7700	3/9	Wed.	2:00 pm		
L U N C H - Evander Childs 12:30 pm					
Alexander Burger J. H. S. 345 Brook Avenue Bronx, N. Y. 10454 Tel: MO 5-8448	3/10	Thurs.	12:45 pm	10:30 am	3:00 pm
Marine Park J. H. S. 1925 Stuart Street Brooklyn, N. Y. 11229 Tel: ES 5-3523	3/11	Fri.	10:00 am	7:30 am	4:00 pm
Simon Baruch J. H. S. 330 East 21st Street New York, N. Y. 10010 Tel: 674-4545	3/11	Fri.	2:00 pm		
L U N C H - Simon Baruch 12:30 pm					

Lincoln Center Student Program 1965-66

p. 2

SCHOOL	DATE	DAY	PERFORMANCE TIME	DEPARTURE FR. JUILLIARD TO	RETURN JUILLIARD
Joan of Arc J. H. S. 154 West 93rd Street New York, N. Y. 10029 Tel: RI 9-0291	3/14	Mon.	1:30 pm	11:30 am	3:30 pm
Tri-Community J. H. S. 145-00 Springfield Blvd. Laurelton, N. Y. 11413 Tel: AR 6-5140	3/15	Tues.	9:20 am	7:00 am	5:00 pm
LUNCH - John Bowne 1:15 pm					
John Bowne High School 63-25 Main Street Flushing, New York 11367 Tel: 263-1919	3/15	Tues.	3:00 pm		
Polytechnic Prep. 92nd Street & 7th Avenue Brooklyn, N. Y. 11228 Tel: TE 6-9800	3/16	Wed.	10:00 am	7:30 am	4:00 pm
LUNCH - Yeshiva of Flatbush 11:45 am					
Yeshiva of Flatbush Joel Braverman High School 1609 Avenue J Brooklyn, N. Y. 11230 Tel: ES 7-4466	3/16	Wed.	1:30 pm		
George Gershwin J. H. S. 800 Van Siclen Avenue Brooklyn, N. Y. 11207 Tel: NI 9-0765	3/17	Thurs.	1:45 pm	11:00 am	4:15 pm
William Ettinger J. H. S. East 106th Street & Madison New York, N. Y. 10029 Tel: TR 6-4248	3/18	Fri.	9:30 am	7:45 am	4:30 pm
LUNCH - Erasmus Hall 12:15 pm					
Erasmus Hall High School 911 Flatbush Avenue Brooklyn, N. Y. 11226 Tel: BU 2-7803	3/18	Fri.	2:15 pm		

SCHOOL	DATE	DAY	PERFORMANCE TIME	DEPARTURE FR. JULLIARD	RETURN TO JULLIARD
Yorktown High School Yorktown Heights, N. Y. Tel: 914 - YO 2-3811	4/4	Mon.	9:50 am	7:15 am	5:00 pm
John Jay High School Katonah, N. Y. Tel: 914 - SO 3-3126	4/4	Mon.	2:20 pm		
Irvington High School Irvington, N. Y. Tel: 914 - LY 1-8500	4/5	Tues.	10:00 am	7:45 am	4:00 pm
Horace Greeley High School Chappaqua, N. Y. Tel: 914 - CE 8-4466	4/5	Tues.	1:30 pm		
L U N C H - Horace Greeley 12:00 noon					
Lakeland High School Mohegan Lake, N. Y. Tel: 914 - LA 8-8064	4/6	Wed.	10:00 am	7:00 am	1:00 pm
P. S. 199 Manhattan 270 West 70th Street New York, N. Y. Tel: SU 7-0910	4/7	Thurs.	1:00 pm	11:00 am	2:45 pm

N O T E : The above performances for the final week of the tour are still subject to change.

JUILLIARD SCHOOL OF MUSIC
Dance Department

March 1, 1966

JUILLIARD DANCE ENSEMBLE TOUR
Weeks of March 7 and 14, April 4, 1966

LINCOLN CENTER STUDENT PROGRAM

List of addresses and telephone numbers for reference

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)

Charles Tomlinson.....(Costume Supervision).....OR 5-6452

C A S T

Ellen Cohen
1026 Dickens Street
Far Rockaway 91, N. Y.
Tel: FA 7-7143

Edward Effron
310 Pleasant Avenue - Apt. #1
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Tel: HA 7-4771
Laura Glenn
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Tel: 666-2179

Eric Hampton
140 Claremont Avenue -Apt. #2E
New York, N. Y. 10027
Tel: 666-7351

Jane Honor
130 Avenue P - Apt. #40
Brooklyn, N. Y. 11204
Tel: ES 3-3900

Robert Iscove
YMHA, 1395 Lexington Ave.-Apt. #717-A
New York, N. Y. 10028
Tel: AT 9-2400

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Tel: UN 5-8426

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International House
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Diane Mohrmann
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Linda Morrison
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New York, N. Y. 10025
Tel: AC 2-3321

Lourdes Puertollano
503 West 121st Street - Apt. #4-I
New York, N. Y. 10027
Tel: MO 2-8750

Anthony Salatino
316 West 75th Street - Apt. #4B
New York, N. Y. 10023
Tel: 362-4923
JANET SUMNER (see below)
Lee Wagner
72-11 110th Street
Forest Hills, New York 11375
Tel: LI 4-0599

Lance Westergard
316 West 75th Street - Apt. #4B
New York, N. Y. 10023
Tel: 362-4923

Janet Sumner
60 Riverside Drive - Apt. #2H
New York, N.Y. 10024
Tel: 788-4003

JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE

1965-1966

February 7, 1966

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

	<u>ROOM</u>	
9:00 - 10:15	610 Alt.	Modern Dance I, Sec.1. McGehee,Inst.; Sussman,Acc.
	607 Alt.	Modern Dance I, Sec.2.Dunbar, Inst. Schaaf, Acc.
	102	Notation II, Sec. 1. Miles, Inst.; Jay, Acc.
	016	
9:15 - 10:15	06	MSS IV. Starer, Inst.
10:30 - 11:45	610	Modern Dance Adv.(combined).McGehee,Inst; Sussman, Acc.
	102	Notation I, Sec. 1. Miles, Inst.; Jay, Acc.
	016	I&M II. Friend, Inst.
12:00 - 12:50	610	Modern Dance Intermed.(combined)Dunbar,Inst;Sussman,Acc.
	607	Ballet II. Corvino, Inst.; Dennis, Acc.
	102	Graham Tutorial. Antman, Student Instructor
	016	
1:00 - 2:15	610	Men's Ballet Class. Tudor, Inst.; Sawyer, Acc.
	102	Ballet I. Corvino, Inst.; Dennis,Acc.
	016	I&M III. Friend, Inst.
2:30 - 3:30	610	Girls' Advanced Ballet. Corvino, Inst.; Sawyer,Acc.
	102	
2:30 - 3:45	016	Composition Materials. Hoving, Inst.; Knopf, Acc.
4:00 - 6:00	016	Projects in Choreography. Hoving, Inst.; Knopf, Acc.
4:30 - 5:30	610	Character Class. Lazowski, Inst.; de la Pena, Acc.
	102	
5:30 - 7:00	102	I&M II (Listening) Sec. 1 and Sec. 2. Hess

21

TUESDAY

Available Space:

Room 610	12:45 pm - 10:00 pm
Room 607	1:00 pm - 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, Sec. 1. Walden, Inst.
	102	FMM I, Sec. 2. Aronoff, Inst.
	016	Notation II, Sec. 2. Topaz, Inst.; Sussman, Acc.
10:30 - 11:45	102	
	016	Notation I, Sec. 2. Topaz, Inst.; Sussman, Acc.
12:00 - 12:50	102	Ballet I. Corvino, Inst.; Dennis, Acc.
	016	
	CH	Stagecraft II. Bennett, Inst.
1:00 - 1:50	102	Ballet I Tutorial. Westergard, Student Instructor
1:00 - 2:15	610	Girls' Advanced Ballet & Pte. Tudor, Inst.; Sawyer, Acc.
	607	Ballet II-III. Corvino, Inst.; Dennis, Acc.
	016	
2:30 - 3:30	607	Men's Ballet Class. Tudor, Inst.; Sawyer, Acc.
2:30 - 3:45	610	Modern Dance I, Sec. 1 and 2. Limon, Inst.; Dennis, Acc.
	102	
	016	
4:00 - 5:15	610	Modern Dance Advanced. Limon, Inst.; Dennis, Acc.
	607	Modern Dance Repertory . Winter, Inst.; Lester, Acc.
	102	
	016	
	CH	Stagecraft I. Bennett, Inst.
5:30 - 6:30	610	Composition Studies. Limon, Inst.
	102	Modern Forms & Pre-Classic Practice Hour. Lumpkin, Acc.

21

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. 607 Alt. 513 102 016	Mod. Dance I, Sec. 1. Danbar, Inst.; Jay, Acc. Mod. Dance I, Sec. 2. McGehee, Inst.; Sussman, Acc. MSS II. Friend, Inst.
10:30 - 11:45	610 Alt. 607 Alt. 322 102 016	Limon Repertory. Limon, Inst.; Jay, Acc. Graham Advanced. McGehee, Inst.; ,Acc. MSS I, Sec. 1. Friend, Inst. Anatomy. Sweigard, Inst.
12:00 - 12:50	610 607 (016 on call) (016 or 607 on call) 102 016	Limon Repertory. Limon, Inst. Ballet III. Keane, Inst.; Eiger, Acc. Group Forms. Soares, Inst. Anatomy Labs. Sweigard, Inst. Ballet I Tutorial. Sue Knapp, Student Instructor
1:00 - 2:00	CH	<u>ONE O'CLOCK CONCERT</u>
2:00 - 3:15	610 607 322 102 016 014	Ballet I. Corvino, Inst.; Eiger, Acc. Pre Classic Forms, Sec. 1. Soares, Inst.; Lumpkin, Acc. L&M II. Friend, Inst. Anatomy Labs. Sweigard, Inst. Dance History and Criticism. Hill, Inst.
2:15 - 3:15	012	MSS III. Starer, Inst.
3:30 - 4:30	610	Men's Ballet Class. Tudor, Inst.; Sawyer, Acc.
3:30 - 4:40	607 102 016	Modern Forms. Soares, Inst.; Lumpkin, Acc. L&M IV. Friend, Inst.
4:45 - 5:15	610	Pointe Class. Tudor, Inst.; Sawyer, Acc.
4:45 - 5:45	607	Pre Classic Forms, Sec. 2. Soares, Inst.; Lumpkin, Acc.
5:15 - 6:15	610	Adagio. Tudor, Inst.; Sawyer, Acc.

21

THURSDAY

Available Space:

Room 610	8:00 am - 10:00 pm
Room 607	8:00 am - 10:15 pm; 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

	<u>ROOM</u>	
9:00 - 10:15	610 Alt.	Modern Dance I, Sec. 1. Hinkson(Ross)Inst; Sussman, Acc.
	607 Alt.	Modern Dance I, Sec. 2. Dunbar, Inst; Schaaf, Acc.
	102	
	016	
	06	Notation II, Sec. 1. Miles, Inst.
10:30 - 11:45	610 Alt.	Limon Advanced. Dunbar, Inst.; Schaaf, Acc.
	102 Alt.	Mod. Dance Intermed. Hinkson(Ross)Inst.; Sussman, Acc.
	016	
	012	L&M IV. Friend, Inst.
	06	Notation I, Sec. 1. Miles, Inst.
12:00 - 12:50	610	Limon Repertory. Limon, Inst.
	607	Graham Advanced. Ross (Hinkson)Inst.; Sussman, Acc.
	102	Ballet I. Corvino, Inst.; Dennis, Acc.
	016	
1:00 - 2:15	610	Ballet II-III. Corvino, Inst.; Dennis, Acc.
	513	L&M III. Friend, Inst.
	102	Modern Dance Repertory. Ross(Hinkson)Inst; Sussman, Acc.
	016	
2:30 - 3:45	610	Girls' Advanced Ballet & Pte. Tudor, Inst; Eiger, Acc.
	415	MSS I, Sec. 2. Friend, Inst.
	102	Ballet II-III. Keane, Inst.; Dennis, Acc.
	016	
4:00 - 5:00	05	L&M I (Listening). Sec. 1. Hess.
4:00 - 5:15	610	Men's Ballet Class. Tudor, Inst.; Eiger, Acc.
	102	Girls' Advanced Ballet. Sawyer, Inst.
	016	Advanced Composition. Sokolow, Inst.
5:30 - 6:30	05	L&M I (Listening) Sec. 2. Hess
5:30 - 7:30	610	Repertory. Sokolow New Work
6:30 - 7:45	016	L&M III (Listening). Hess.

21

FRIDAY

Available Space:

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

	<u>ROOM</u>	
9:00 - 10:15	102	FMM I, Sec. 1. Walden, Inst.
	016	FMM I, Sec. 2. Aronoff, Inst.
	06	Notation II, Sec. 2. Topaz, Inst.
10:30 - 11:45	102	
	016	
	06	Notation, Sec. 2. Topaz, Inst.
12:00 - 12:50	102	Advanced Pointe. Craske, Inst.; Dennis, Acc.
	016	Less Advanced Pointe. Keane, Inst.; Eiger, Acc.
1:00 - 2:15	610	Ballet II. Corvino, Inst.; Eiger, Acc.
	607	Ballet Advanced. Craske, Inst.; Dennis, Acc.
	102	
	016	Ballet I. Keane, Inst.; Schaaf, Acc.
2:30 - 3:45	610 Alt.	Modern Dance I, Sec. 1. Currier, Inst.; Schaaf, Acc.
	607 Alt.	Modern Dance I, Sec. 2. Winter, Inst.; Hansen, Acc.
	016	
	102	Ballet Repertory. Keane, Inst.; Eiger, Acc.
4:00 - 5:15	610 Alt.	Limon Advanced. Currier, Inst.; Schaaf, Acc.
	607 Alt.	Graham Advanced. Winter, Inst.; Hansen, Acc.
	102	Limon Tutorial. Stackhouse, Inst.
	016	

CASTING FOR PRODUCTION - DANCE DEPARTMENT

1965-66

March 1966

LT = Limon Tour
JT = Juilliard Tour

In order of May 6 - 7 Program:

J = Jigs 'n Reels
S = Sokolow
B = Badinage (Bergensiana)
L = Limon
US = Understudy

TOUR		MAY 6 - 7				
LT	JT	J	S	B	L	
		X				Anderson, Pamela
		X	X			Brown, Sandra
	X		X			Cohen, Ellen
					X	Cohen, Ze'eva
		X		US		Cutler, Robyn
		X				Elling, Patsy
X		US			X	Glenn, Laura
		X				Harper, Lee
	X					Honor, Jane
		US		US		Houlihan, Gerrie
	X	US	X	US		Kent, Linda
		X		US		Knapp, Sue
X			X		X	Maxwell, Carla
	X		X		X	Mitzenmacher, Charlotte
	X	X		X	X	Mohrmann, Diane
	X	X			X	Morrison, Linda
X					X	Muller, Jennifer
			X		X	Nate, Irine
	X	X		X	X	Puertollano, Lourdes
			X		X	Rabin, Linda
		X			X	Rankin, Linda
			X			Sterricker, Nancy
	X	X	X	US		Sumner, Janet
	X	X		X		Wagner, Lee
			X		X	Wimmer, Lyane
		US	X			Zatroch, Sheila

			X			Baker, Thomas
			X		X	DeSoto, Edward
	X		X		X	Effron, Edward
			X	US	X	Giffin, John
	X	US		X	X	Hampton, Eric
	X	X	X	US		Iscoe, Robert
X					X	Lewis, Daniel
	X	US		X	X	LuPone, Robert
					X	Parks, John
	X		X	US	X	Salatino, Anthony
			X			Stulgaitis, Gene
X					X	Vered, Avner
	X	X		X		Westergard, Lance

JUILLIARD SCHOOL OF MUSIC
Dance Department

March 1, 1966

JUILLIARD DANCE ENSEMBLE TOUR

Weeks of March 7 and 14, April 4, 1966

LINCOLN CENTER STUDENT PROGRAM

List of addresses and telephone numbers for reference

Fiorella Keane.....(Tour Director).....Home tel: TR 4-5148
Lawrence Berger.....(Technical Director).....Home tel: 939-2515
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Ext. 144, 145, 146

(Night line, Dance Dept. Office MO 3-7214)

Charles Tomlinson.....(Costume Supervision).....OR 5-6452

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Eric Hampton
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New York, N. Y. 10027
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Tel: AC 2-3321

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New York, N. Y. 10027
Tel: MO 2-7850

Anthony Salatino
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New York, N. Y. 10023
Tel: 362-4923
JANET SUMNER (see below)
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72-11 110th Street
Forest Hills, New York 11375
Tel: LI 4-0599

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New York, N. Y. 10023
Tel: 362-4923

Janet Sumner
60 Riverside Drive - Apt. #2H
New York, N. Y. 10024
Tel: 877-4003

March 1, 1966

JUILLIARD SCHOOL OF MUSIC
Dance Department

LINCOLN CENTER STUDENT PROGRAM
1965-66

To: Members of Juilliard Dance Ensemble Tour

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 motor vehicles 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 and should plan to arrive at the school 1½ hours previous to performance time. Students are to carry their own make-up and make-up mirror. Each dancer should carry his own shoes. Juilliard School will be open ½ hour prior to departure time

SCHOOL	DATE	DAY	PERFORMANCE TIME	DEPARTURE FR. JUILLIARD	RETURN TO JUILLIARD
Seward Park High School 350 Grand Street New York, N. Y. 10002 Tel: OR 4-1514	3/7	Mon.	1:00 pm	10:45 am	3:00 pm
James Monroe High School 1300 Boynton Avenue Bronx, N. Y. 10472 Tel: TY 3-5800	3/8	Tues.	11:00 am	8:45 am	5:00 pm
Stuyvesant High School 345 East 15th Street New York, N. Y. 10003 Tel: OR 3-9030	3/8	Tues.	3:00 pm		
L U N C H - Stuyvesant 1:15 pm					
John Dwyer J. H. S. 1010 Stebbins Avenue Bronx, N.Y. 10459 Tel: DA 8-6600	3/9	Wed.	10:26 am	8:15 am	4:15 pm
Evander Childs High School 800 East Gun Hill Road Bronx, N. Y. 10467 Tel: KI 7-7700	3/9	Wed.	2:00 pm		
L U N C H - Evander Childs 12:30 pm					
Alexander Burger J. H. S. 345 Brook Avenue Bronx, N. Y. 10454 Tel: MO 5-8448	3/10	Thurs.	12:45 pm	10:30 am	3:00 pm
Marine Park J. H. S. 1925 Stuart Street Brooklyn, N. Y. 11229 Tel: ES 5-3523	3/11	Fri.	10:00 am	7:30 am	4:00 pm
Simon Baruch J. H. S. 330 East 21st Street New York, N. Y. 10010 Tel: 674-4545	3/11	Fri.	2:00 pm		
L U N C H - Simon Baruch 12:30 pm					

Lincoln Center Student Program 1965-66

p. 2

SCHOOL	DATE	DAY	PERFORMANCE TIME	DEPARTURE FR. JUILLIARD TO	RETURN JUILLIARD
Joan of Arc J. H. S. 154 West 93rd Street New York, N. Y. 10029 Tel: RI 9-0291	3/14	Mon.	1:30 pm	11:30 am	3:30 pm
Tri-Community J. H. S. 145-00 Springfield Blvd. Laurelton, N. Y. 11413 Tel: AR 6-5140	3/15	Tues.	9:20 am	7:00 am	5:00 pm
L U N C H - John Bowne 1:15 pm					
John Bowne High School 63-25 Main Street Flushing, New York 11367 Tel: 263-1919	3/15	Tues.	3:00 pm		
Polytechnic Prep. 92nd Street & 7th Avenue Brooklyn, N. Y. 11228 Tel: TE 6-9800	3/16	Wed.	10:00 am	7:30 am	4:00 pm
L U N C H - Yeshiva of Flatbush 11:45 am					
Yeshiva of Flatbush Joel Braverman High School 1609 Avenue J Brooklyn, N. Y. 11230 Tel: ES 7-4466	3/16	Wed.	1:30 pm		
George Gershwin J. H. S. 800 Van Siclen Avenue Brooklyn, N. Y. 11207 Tel: NI 9-0765	3/17	Thurs.	1:45 pm	11:00 am	4:15 pm
William Ettinger J. H. S. East 106th Street & Madison New York, N. Y. 10029 Tel: TR 6-4248	3/18	Fri.	9:30 am	7:45 am	4:30 pm
L U N C H - Erasmus Hall 12:15 pm					
Erasmus Hall High School 911 Flatbush Avenue Brooklyn, N. Y. 11226 Tel: BU 2-7803	3/18	Fri.	2:15 pm		

SCHOOL	DATE	DAY	PERFORMANCE TIME	DEPARTURE FR. JULLIARD	RETURN TO JULLIARD
Yorktown High School Yorktown Heights, N. Y. Tel: 914 - YO 2-3811	4/4	Mon.	9:50 am	7:15 am	5:00 pm
John Jay High School Katonah, N. Y. Tel: 914 - SO 3-3126	4/4	Mon.	2:20 pm		
Irvington High School Irvington, N. Y. Tel: 914 - LY 1-8500	4/5	Tues.	10:00 am	7:45 am	4:00 pm
Horace Greeley High School Chappaqua, N. Y. Tel: 914 - CE 8-4466	4/5	Tues.	1:30 pm		
L U N C H - Horace Greeley 12:00 noon					
Lakeland High School Mohegan Lake, N. Y. Tel: 914 - LA 8-8064	4/6	Wed.	10:00 am	7:00 am	1:00 pm
P. S. 199 Manhattan 270 West 70th Street New York, N. Y. Tel: SU 7-0910	4/7	Thurs.	1:00 pm	11:00 am	2:45 pm

N O T E : The above performances for the final week of the tour are still subject to change.

25
THE NEW YORK TIMES, TUESDAY, MARCH 15, 1966.

Dance: Variety at School

Juilliard Ensemble Continues Its Tour
With Mixed Program for the Young

By OLIVE BARNES

AS part of the Lincoln Center Student Program, the Juilliard Dance Ensemble is, for the third year, going around New York public schools and offering a mixed program of classic ballet and modern dance.

Yesterday, at the beginning of the second week of their three-week tour, the dancers were at the Joan of Arc Junior High School on West 93d Street. The sensibly varied program comprised Doris Humphrey's "Ritmo Jondo," Antony Tudor's "Little Improvisations" and Anna Sokolow's "Session for Six."

Supervised by the Juilliard dance director, Martha Hill, and the tour director, Fiorella Keane, the performance was clean, enjoyable and with a stylishness that spoke well for the professional future of the dancers.

"Rito Jondo," a dance suite by the late Miss Humphrey to music by Carlos Surinach, was originally produced for the José Limón Company, and Mr. Limón has been respon-

sible for its present revival.

With its strong Spanish dance flavoring and its feel for Spain itself, this is, of course, modern dance with a difference. Yet it makes an ideal introduction for children, not least because it makes a strong distinction between male and female dancing and also requires more clear virtuosity than most modern dance.

The Tudor "Little Improvisations" is a slight, yet graceful pas de deux, taking its cue from the music, Schumann's "Kinderszenen." Two children, a boy and a girl, kept indoors by rainy weather, amuse themselves with a tablecloth and dancing. The tablecloth serves as cloaks—even, at one time, as a baby—as the children "improvise" their dances.

The final work, Miss Sokolow's "Session for Six," was perhaps the most immediate in its impact on a young audience. It is a jazz ballet, full of that panache that Miss Sokolow always brings to this medium she has almost made her own.

26

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

Graduation Examinations

Concert Hall - 5:00 p.m.

Friday, April 15, 1966

P E R F O R M A N C E

1. Excerpts from Appalachian Spring.....Aaron Copland
Choreography by Martha Graham
Rhoda Antman Margaret Goettelmann
Ze'eva Cohen Jennifer Muller
and
Avner Vered
Eugene Lester, pianist
2. "Time to Mourn" from There is a TimeNorman Dello Joio (tape)
Choreography by Jose Limon
Charlotte Mitzenmacher
and
Linda Rabin, Lynne Wimmer
3. "Time to Embrace" from There is a Time.....Norman Dello Joio (tape)
Choreography by Jose Limon
Laura Glenn
and
Daniel Lewis
4. "Time to Speak and be Silent" from There is a Time
Choreography by Jose Limon
Ze'eva Cohen
and
Robert LuPone
5. Spring Illusion.....Excerpt from Concert Music for Piano,
Brass and 2 Harps, Paul Hindemith (tape)

"Such a fine first dream...
But they laughed
At me...They said
I had made it up."
Takuchi

Choreography by Judith Hogan
Rhoda Antman
6. Tryst.....Carman Moore (tape)
Choreography by Janet Soares
Margaret Goettelmann
and
Robert LuPone

7. Duet from A Choreographic Offering.....Johann Sebastian Bach (tape)
Choreography by José Limón
Laura Glenn
and
Daniel Lewis

8. Breath.....Excerpt from Sonata in G Major
for Cello and Harpsichord, Johann Sebastian Bach (tape)
Choreographed and performed by Charlotte Mitzenmacher

D I N N E R

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

9. "Escape" from RoomsKenyon Hopkins (tape)
Choreography by Anna Sokolow
Ze'eva Cohen

10. Excerpt from Ritmo JondoCarlos Surinach (tape)
Choreography by Doris Humphrey
Charlotte Mitzenmacher
and
Linda Kent Edward Effron
Diane Mohrmann Robert Iscove
Linda Morrison Robert LuPone
Anthony Salatino

11. Solo from Lyric Suite.....Third Movement from Lyric Suite, Alban Berg (tape)
Choreography by Anna Sokolow
Jennifer Muller

12. From Song of Songs.....Upon Enchanted Ground, Alan Hovhaness (tape)
"The voice of my beloved! behold, he cometh, leaping upon
the mountains, skipping upon the hills."
Choreographed and performed by Ze'eva Cohen

13. Excerpt from Ruins and VisionsScherzo from Quartet No. 2,
Benjamin Britten (tape)
Choreography by Doris Humphrey
Laura Glenn, Charlotte Mitzenmacher
and
Daniel Lewis

14. Solo from A Choreographic Offering.....Johann Sebastian Bach (tape)
Choreography by José Limón
Jennifer Muller

15. Triangle.....Walter Caldon (tape)
Choreography by Bertram Ross
Rhoda Antman, Margaret Goettelmann

P R O S P E C T I V E G R A D U A T E S

Rhoda Antman
Ze'eva Cohen
Laura Glenn (January 1967)

Margaret Goettelmann
Charlotte Mitzenmacher
Jennifer Muller (January 1967)

JUILLIARD SCHOOL OF MUSIC

Wednesday One O'Clock Concert Series

April 27, 1966

JUILLIARD DANCE DEPARTMENT

P R O G R A M

Dance Studies with Edward DeSoto and John Parks

- A) Daniel Lewis.....from Creation: Prologue, for multiple choruses and electronic accompaniment, Vladimir Ussachevsky*
- B) Lynne Wimmer.....No. 1 Poeme Op. 52, Alexander Scriabin*
- C) Laura Glenn.....Unaccompanied
- D) John Parks.....Kenneth Ealy*

Tryst.....Carman Moore*

Choreography by Janet Soares

Margaret Goettelmann, Robert LuPone

~~David Gibson, 'cello~~

~~John Moses, clarinet~~

~~Robert Bush, percussion~~

Leonard Slatkin, conductor

Excerpt from Ruins and Visions.....Scherzo from Quartet No.2, Benjamin Britten*

Choreography by Doris Humphrey

Laura Glenn, Charlotte Mitzenmacher, Daniel Lewis

"Escape" from Rooms.....Kenyon Hopkins*

Choreography by Anna Sokolow

Ze'eva Cohen

Excerpt from Ritual for a Journey.....from Musica Poetica, Carl Orff*

Choreography by Edward DeSoto

Patsy Elling, Karen Terhune, Sheila Zatroch

John Giffin, Gene Stulgaitis

Excerpt from Appalachian Spring.....Aaron Copland

Choreography by Martha Graham

Rhoda Antman, Ze'eva Cohen, Margaret Goettelmann, Jennifer Muller

Edward DeSoto

Eugene Lester, pianist

*Recording

Lighting by Sidney Bennett

PREPARED IN THE CLASSES OF-

Jose Limon, Janet Soares, Anna Sokolow, Ethel Winter

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.

28

From: JULLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York, N. Y. 10027

Telephone: MOnument 3-7200

FOR IMMEDIATE RELEASE

JULLIARD DANCE ENSEMBLE TO PERFORM

Members of the Juilliard Dance Ensemble, 35 dancers in all, will present "A Program of Dance" at the Juilliard School of Music on Friday and Saturday, May 6 and 7. The program will feature both ballet and modern dance works by Richard Englund, Fredbjorn Bjornsson, Jose Limon and Anna Sokolow. Both performances will begin at 8:30 p.m., and will take place in the Juilliard Concert Hall, 130 Claremont Avenue.

Among the highlights of the program will be both a local and a world premiere. Miss Sokolow's "Night" will be seen for the first time anywhere, while the performance of Englund's ballet "Jigs 'N Reels" will mark its New York City debut.

"Night" uses a partly electronic score by the noted contemporary composer Luciano Berio, currently a member of the Juilliard composition faculty. The composer himself will conduct an instrumental ensemble in both performances of "Night." The work was specially created this season by Miss Sokolow for the Juilliard Dance Ensemble.

Choreographer Richard Englund, himself an alumnus of the Juilliard Dance Department, is now the director of the Birmingham Ballet Company in Birmingham, Alabama. The score for his "Jigs 'N Reels" draws upon Scottish and English Dances by Malcolm Arnold. It will be performed, as will the music for the remainder of the program, by the Juilliard Orchestra under the direction of Jorge Mester.

The other works to be seen are Fredbjorn Bjornsson's "Badinage" and

(MORE)

28

From: JULLIARD SCHOOL OF MUSIC

120 Claremont Avenue, New York, N. Y. 10027

Telephone: MOnument 3-7200

- 2 -

the Jose Limon classic, "There is a Time." "Badinage" was originally created for the Royal Danish Ballet by Bjornsson, one of the company's leading dancers. It was during the company's recent visit to the United States that Bjornsson accepted an invitation to set "Badinage" for the Juilliard Dance Ensemble. The musical score, entitled "Bergensiana," is by the Norwegian composer Johan Halvorsen.

Limon's "There is a Time", with Norman Dello Joio's original score, has been performed the world over. The forthcoming production by the Juilliard Dance Ensemble, however, under Limon's personal supervision, will mark the first time it has been done by dancers other than those of the choreographer's own professional company. "There is a Time" was commissioned in 1956 by the Juilliard Musical Foundation.

Lighting for the entire production has been designed by Sidney Bennett.

Tickets are \$2.50 each, with all proceeds going to the Dance Scholarship Fund at Juilliard. For further information, call the Juilliard Concert Office at MOnument 3-7200.

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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

May 3, 1966 Number Twelve

DANCE PROGRAM
MAY 6 & 7
JUILLIARD DANCE DEPT
8:30 P.M.

SPRING DANCE CONCERT

by Irine Nute and
Carla Maxwell

The Juilliard Dance Department will present a program of ballet and modern dance on May 6th and 7th in the Concert Hall. This combined production will accentuate the beauty of both the ballet and the modern dance styles. The versatility required to perform such a varied and contrasting program reflects the crisis of the contemporary dance world.

Auditions for the two ballets on the program were held earlier this year by the choreographers. Rehearsals have been in progress for the last few months under the direction of Antony Tudor and Fiorella Keane.

The program will open with "Jigs and Reels", which was choreographed by Richard Englund to music by Malcolm Arnold. This ballet was commissioned in 1965 by the Tuscaloosa Fine Arts Council and first performed by the Birmingham Ballet Company. It was recreated by Mr. Englund in the fall of 1965 for the Juilliard Dance Ensemble. The music for the ballet is based on Scottish and English country dances, contrasted

- Continued on Page 2 -



NEALY ELECTED
PRESIDENT

TRUGLIO VICE-PRES
NEW COUNCIL ELECTED

Richard Nealy was elected president of the Juilliard Student Council for the 1966-67 school year by a majority of the votes in last week's student elections. Mario Truglio was elected vice-presi-

dent with the next highest number of ballots. Both Nealy and Truglio were vying for the presidency during the elections which took place last Thursday and Friday, April 21 and 22 in the Student Lounge. Dorian Rudnytsky, incumbent president of the Council, stated that the turnout at the polls were higher than last year, but not as high as he had expected. About one hundred students voted in this election.

Re-elected to the Council were: Kenneth Bowen, Caroline Thomas, Robert Brooks, and Dorian Rudnytsky.

New members elected to the Council were: Robert Sharon, Joseph Lyons, Linda McKnight, and Cecelia Cipriano.

Richard Nealy has been a member of the Student Council for two years and vice-president this year. He has been working to revise the old Juilliard Student Council Constitution and plans to submit the revisions to the student

-Continued on Page 2 -

DANCE CONCERT - Continued

by sections of a lyrical mood. Soloists will be Lee Wagner, Lourdes Puertollano, Linda Morrison, Lance Westergard, and Robert Iscove.

"Badinage" (or "Bergensiana" as it was originally called when produced by the Royal Danish Ballet) is the second ballet on the program. First presented in Oslo in 1957 and in New York later the same year, it was recreated by Fredbjorn Bjornsson, the choreographer, in the winter of 1965 for the Juilliard Dance Ensemble. The music is by Johan Halvorsen. Lee Wagner, Diane Mohrmann, Lourdes Puertollano, Robert Lupone, Eric Hampton, and Lance Westergard will be the dancers.

Walter Terry, dance critic and writer, gives the following brief description of "Badinage":

"A humorous ballet in classical style which pokes fun at balletic elegance and at sentimentality and human foibles. Gestures and glances provide the commentaries. As an example of the nature of the ballet, one might point to the episode in which a young man serenades a lady with a mandolin but is so carried away by his own ardor that the damsel is able to extract the imaginary mandolin from his grasp and trot off to make music of her own liking."

Both pieces will be conducted by Jorge Mester.

The second part of the Juilliard Dance program will feature the premiere of "Night", choreographed by Anna Sokolow, and "There is a Time", a revival of a work choreographed by José Limón.

"Night" was commissioned by Juilliard especially for this spring concert. Miss Sokolow is using music by Luciano Berio entitled "Difference", which is scored for flute, clarinet, viola,

cello, harp, and four tape recorders. Miss Sokolow's cast involves a total of seventeen people. This dance explores Night - the idea that we are all animals underneath the ways in which night transforms us into different shapes or different people, the ways in which our powers of perception are teased and played upon, and that soundlessness of night that conceals our most violent actions. Miss Sokolow's choreography for this piece involves the conception that her dancers move and behave as if they were animals - movement with great power and speed but without a sound, and behavior determined not by morals but by innocence.

Both the choreography and the music for "There is a Time" were commissioned in 1956 by the Juilliard Musical Foundation for the Festival of American Music. Norman Dello Joio's score, "Variations on a Theme", won the Pulitzer Prize for music in 1957. Mr. Dello Joio has since retitled the piece, "Meditations on Ecclesiastes."

Mr. Limon created this dance for his own company and has toured with it throughout the United States, Europe, the Far East, and South America. It has become one of the classics in his repertoire. Originally it was choreographed for a cast of eleven. However, two sections of the dance were expanded especially for the Juilliard Dance Ensemble, so that the cast now totals twenty.

The work was conceived by Mr. Limon as a theme and variations; the theme is stated in the opening dance, and time is represented as "The Eternal Circle".

Mr. Mester will be conducting "There is a Time", and Mr. Berio will be conducting his own piece.

COUNCIL ELECTIONS - Cont.

body in the fall for approval. Mr. Nealy was born in Minneapolis, came to New York in 1961. and is studying piano with Alton Jones.

30

Juilliard School of Music

presents

Juilliard Dance Ensemble
in
A Program of Dance

Choreography by

Fredbjorn Bjornsson

Richard Englund

José Limón

Anna Sokolow

JUILLIARD ORCHESTRA

Jorge Mester, conductor

Luciano Berio, guest conductor

Friday and Saturday, May 6 and 7, 1966 at 8:30 p.m.

JUILLIARD CONCERT HALL

120 Claremont Avenue, New York 10027

Proceeds to the Dance Scholarship Fund of the Juilliard School of Music

Program

JIGS 'N REELS

NEW YORK CITY PREMIERE

Choreography by Richard Englund

Music: "Four Scottish Dances" and excerpts from "English Dances"
by Malcolm Arnold

NIGHT

(PREMIERE)

Choreography by Anna Sokolow

Music: "Differences" by Luciano Berio
Conducted by the composer

BADINAGE

Choreography by Fredbjorn Bjornsson

Music: "Bergensiana" by Johan Halvorsen

THERE IS A TIME

Choreography by José Limón

Music: "Meditations on Ecclesiastes" by Norman Dello Joio

Tickets distributed on the basis of a minimum contribution of \$2.50 per ticket.
Contributions are tax-deductible.

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

Friday, May 6
Saturday, May 7

Number of tickets	Contribution	Total
Total		

Please enclose a self-addressed stamped envelope.
Make checks payable to Juilliard School of Music.

Preferred location:

Orchestra

Mezzanine and Balcony

NAME

please print

ADDRESS

32

Members of

Juilliard Dance Ensemble
Juilliard Orchestra
Juilliard Stage Crew
Juilliard Dance Faculty and Staff

The Juilliard Dance Department invites you to a
Party in the Cafeteria after the final performance
of A Program of Dance, Saturday, May 7.



Martha Hill
Director, Juilliard Dance Department

JUILLIARD SCHOOL OF MUSIC
Dance Department

FINAL DANCE WORKSHOP

Thursday, May 26, 1966

Room 610

5:30 p.m.

P R O G R A M

A. Dances composed by student choreographers.

B. Dance Films

- 1) "Day on Earth" (Silent Film)
Choreography by Doris Humphrey
Music by Aaron Copland

Cast: Jose Limon, Letitia Ide, Ruth Currier,
Abigail English

2) Two Dance Department and Composers' Forum projects (Sound Films)

- a) ParadeCarman Moore
Choreography by Mary Barnett
Danced by Rhoda Antman, Linda Kent, Mimi Mason,
Edward DeSoto, Edward Effron

- b) BraidedMichael Smolanoff
Choreography by Jennifer Muller
Danced by Judith Kaplan, Carla Maxwell, Tamara Woshakiwsky

34

PROGRAM
SEASON 1965-1966

Friday and Saturday evenings
May 6 and 7, 1966 at 8:30

Juilliard
School of Music

presents

JUILLIARD DANCE ENSEMBLE

in

A PROGRAM OF DANCE

Juilliard Concert Hall
130 Claremont Avenue, New York City

JUILLIARD ORCHESTRA
JORGE MESTER, *Conductor*
LUCIANO BERIO, *Guest Conductor*

PROGRAM

JIGS 'N REELS (Première New York Performances)

Choreography* (1965)

"Four Scottish Dances" (1957) and excerpts from
"English Dances" (1951)

Costumes

Lighting

LEE WAGNER AND LANCE WESTERGARD

ROBYN CUTLER, PATSY ELLING

DIANE MOHRMANN

LEE HARPER, SUE KNAPP, JANET SUMNER, SHEILA ZATROCH

LINDA MORRISON AND ROBERT ISCOVE

PAMELA ANDERSON, SANDRA BROWN, LINDA RANKIN

RICHARD ENGLUND

Malcolm Arnold

ERIC RICHTER

SIDNEY BENNETT

*Mr. Englund recreated this ballet for the Juilliard Dance Ensemble, fall 1965.

INTERMISSION

NIGHT (Première Performances)

Choreography (1966)

"Differences" (1958-60)

Costumes

Lighting

SANDRA BROWN, ELLEN COHEN, LINDA KENT, CARLA MAXWELL,
CHARLOTTE MITZENMACHER, IRINE NUTE, LINDA RABIN, JANET SUMNER,
LYNNE WIMMER, SHEILA ZATROCH

THOMAS BAKER, EDWARD DeSOTO, EDWARD EFFRON, JOHN GIFFIN, ROBERT ISCOVE,
ANTHONY SALATINO, GENE STULCAITIS

JEAN BAXTRESSER, *flute*

JOHN MOSES, *clarinet*

JANE WEIDENSAUL, *harp*

SUSAN PRAY, *viola*

ANDRE EMELIANOFF, *violincello*

ARTHUR MURPHY, *sound equipment*

LUCIANO BERIO, *conductor*

ANNA SOKOLOV

Luciano Berio

ASHLEY BRYAN

SIDNEY BENNETT

INTERMISSION

BADINAGE

Choreography* (1957)

"Bergensiana" (1930)

Lighting

SUE KNAPP

DIANE MOHRMANN

LEE WAGNER

ERIC HAMPTON

ROBERT LUPONE

LANCE WESTERGARD

FREDEBJORN BJORNSSON

Johan Halvorsen

SIDNEY BENNETT

*Mr. Bjornsson recreated this ballet for the Juilliard Dance Ensemble, winter 1965.

INTERMISSION

THERE IS A TIME

Choreography (1956) and Direction

"Variations on a Theme" (1956)

Costumes

Lighting

JOSE LIMÓN

Norman Dello Joio

PAULINE LAWRENCE

SIDNEY BENNETT

"To every thing there is a season, and a time
to every purpose under the heaven:"

ENSEMBLE

"A time to be born, and a time to die;"

DANIEL LEWIS and ENSEMBLE

*"a time to plant, and a time to pluck up that which is planted;"

ERIC HAMPTON and

LINDA RANKIN

IRINE NUTE

LINDA RABIN

LYNNE WIMMER

EDWARD DeSOTO

EDWARD EFFRON

ROBERT LUPONE

JOHN PARKS

"A time to kill,"

ANTHONY SALATINO

"and a time to heal;"

JENNIFER MULLER and EDWARD EFFRON (*Friday*)

DIANE MOHRMANN and ERIC HAMPTON (*Saturday*)

*"a time to break down, and a time to build up;"

CHARLOTTE MITZENMACHER

IRINE NUTE

LINDA RABIN

LINDA RANKIN

LYNNE WIMMER

EDWARD DeSOTO

EDWARD EFFRON

JOHN GIFFIN

ERIC HAMPTON

JOHN PARKS

"a time to keep silence, and a time to speak;"

ROBERT LUPONE and LINDA MORRISON (*Friday*)

ZE' EVA COHEN (*Saturday*)

THERE IS A TIME

Choreography (1956) and Direction
 "Variations on a Theme" (1956)
 Costumes
 Lighting

JOSE LIMÓN
Norman Dello Joio
 PAULINE LAWRENCE
 SIDNEY BENNETT

"To every thing there is a season, and a time
 to every purpose under the heaven:"

ENSEMBLE

"A time to be born, and a time to die;"

DANIEL LEWIS and ENSEMBLE

*"a time to plant, and a time to pluck up that which is planted;"

ERIC HAMPTON and

LINDA RANKIN
 IRINE NUTE
 LINDA RABIN
 LYNNE WIMMER

EDWARD DeSOTO
 EDWARD EFFRON
 ROBERT LUPONE
 JOHN PARKS

"A time to kill,"

ANTHONY SALATINO

"and a time to heal;"

JENNIFER MULLER and EDWARD EFFRON (*Friday*)

DIANE MOHRMANN and ERIC HAMPTON (*Saturday*)

*"a time to break down, and a time to build up;"

CHARLOTTE MITZENMACHER
 IRINE NUTE
 LINDA RABIN
 LINDA RANKIN
 LYNNE WIMMER

EDWARD DeSOTO
 EDWARD EFFRON
 JOHN GIFFIN
 ERIC HAMPTON
 JOHN PARKS

"a time to keep silence, and a time to speak;"

ROBERT LUPONE and LINDA MORRISON (*Friday*)

ZE'EVA COHEN (*Saturday*)

"a time to mourn; . . . a time to weep,"

LAURA GLENN

LINDA RABIN

CHARLOTTE MITZENMACHER (*Friday*)

IRINE NUTE (*Saturday*)

"a time to laugh; . . . a time to dance;"

JENNIFER MULLER

and

ZE'EVA COHEN

DIANE MOHRMANN

LYNNE WIMMER

ERIC HAMPTON

ROBERT LUPONE

ANTHONY SALATINO

"a time to embrace, and a time to refrain from embracing;"

LAURA GLENN and DANIEL LEWIS (*Friday*)

~~CARLA MAXWELL and ANTHONY SALATINO (*Saturday*)~~

"a time to hate; a time of war;"

CARLA MAXWELL

and

EDWARD DeSOTO

EDWARD EFFRON

ERIC HAMPTON

ROBERT LUPONE

JOHN PARKS

*" . . . a time of peace."

DIANE MOHRMANN (*Friday*) }

LINDA MORRISON (*Saturday*) } and Ensemble

ZE'EVA COHEN

LAURA GLENN

CARLA MAXWELL

CHARLOTTE MITZENMACHER

DIANE MOHRMANN

LINDA MORRISON

JENNIFER MULLER

IRINE NUTE

LINDA RABIN

LINDA RANKIN

LYNNE WIMMER

EDWARD DeSOTO

EDWARD EFFRON

JOHN GIFFIN

ERIC HAMPTON

DANIEL LEWIS

ROBERT LUPONE

JOHN PARKS

ANTHONY SALATINO

*The original choreography for these sections has been arranged for a larger cast by Mr. Limón especially for these performances.

STAFF FOR A PROGRAM OF DANCE

Director of Production	Martha Hill
Assistant to Director	June Dunbar
Ballet Director	Antony Tudor
Modern Dance Director	José Limón
Ballet Rehearsal Supervision	Fiorella Keane
Assistant to Mr. Bjornsson	Ruth Andersen
Assistant to Mr. Limón	Sally Stackhouse
Assistant Conductor	Leonard Slatkin
Technical Director	Sidney Bennett
Assistant to Mr. Bennett	Arthur Bauman
Master Carpenter	Frederick Strassburg
Stage Electrician	Karl Bunz
Stage Crew	Pamela Anderson, Ellen Cohen, Harriet Sarnier, Duane Mazey, Maxine Goodman, Jane Honor, Maria Jimena Lasansky
Costume Supervision	Betty Williams, Charles Tomlinson
Secretary for Production	Mary Chudick

JUILLIARD
NEWS
BULLETIN



Volume IV, number 5



CONTENTS

P.D.Q. BACH AND THE BAROQUE BEATLES	2
DALLAS ALUMNI CHAPTER	3
FACULTY ACTIVITIES <i>by Shirley Van Cleef</i>	3
AMONG THE STUDENTS <i>by Shirley Van Cleef</i>	5
ALUMNI NOTES <i>by George Dickey</i>	10
OBITUARIES	12
PROGRAMS AT JUILLIARD	13

COVER: Lee Wagner and Eric Hampton in *Badinage* (Bjornsson/Halvorsen), one of the ballets presented by the Juilliard Dance Ensemble on May 6 and 7. Photograph by Oleaga.

JUILLIARD NEWS BULLETIN

Volume IV, number 5

April 1966

EDITOR A. J. Pischl

CONTRIBUTING EDITORS Shirley Van Cleef, George Dickey

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. Subscriptions include the JUILLIARD REVIEW ANNUAL, published once a year in the early fall. 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, N. Y. 10027.

LINCOLN CENTER STUDENT PROGRAM

by Shirley Van Cleef

As a constituent member of Lincoln Center for the Performing Arts, Juilliard has joined with the Metropolitan Opera Studio, the New York City Ballet, and the Repertory Theater of Lincoln Center in presenting programs in the performing arts to junior and senior high school students in New York City and State. During the present school year, for the first time, performing groups have made tours of the schools upstate, as well as presenting assembly programs in individual schools in and around New York City.

The purpose of the Lincoln Center Student Program is to bring the performing arts to young people on an educational level, exposing to them many children who are musically and culturally deprived, as well as those whose backgrounds may have already steeped them in the arts.

Professionally qualified Juilliard students and recent alumni, and members of the Juilliard Dance Ensemble, take part in this Program, which works as a two-way street: in presenting these programs to school students, Juilliard artists also gain valuable experience in dealing with specific and difficult audience situations.

Through a grant from the Federal government, four performances in each of fifty schools in the New York metropolitan area have taken place during the second semester of the current school year. Among the public, private, and parochial schools participating are several whose students are from depressed, low-income areas. Although we strongly encourage school personnel to prepare their students in advance of the performance, this is often impossible; and when a complete lack of musical knowledge or experience is added to a severe discipline problem, musicians or dancers are hard put to it to find a point of contact between their art and a group of restless youngsters. Learning to deal with such situations, as well as performing in less difficult schools, where preparation and enthusiasm range from adequate to excellent, is all part of an educational process for the performing artist.

Because the situations in different schools are as varied as the personalities of the artists who perform, reports about the programs, from both artists and school personnel, give varying insights into the different aspects of the Program. Generally, these reports are highly positive. To a great extent, the success of the performance depends on the cooperation and enthusiasm of the school teachers involved. If this enthusiasm has been communicated to the students ahead of

time, it is usually smooth sailing for the artist. Sometimes, however, he will find himself faced with an auditorium full of unruly youngsters who would far rather be playing baseball or going to the movies than force-fed with this strange monster called "art." Art often means little more to them than an occasional poster in the subway or the wrong station on the radio. In such situations, amid cat-calls and general chaos, it is up to the musician to find a point of reference which will appeal to the unwilling, undisciplined, unprepared youngster.

With this in mind, it is sheer pleasure to receive an occasional letter from a school Performance Chairman similar to the one from which the following is quoted: "I must say, finally, that many of the faculty were impressed with [the artist's] manner in asking for quiet before starting to play. It is difficult to get a young, inexperienced audience to be completely quiet for music that is foreign to their ears. However, he was so sincere and kind in manner that he accomplished the near impossible. We were very pleased and felt it excellent training for our students in good audience behavior wherever they might be. . . . We were certainly impressed with your students who comprised the Chamber Music group. . . . Each of their selections was performed beautifully with outstanding musicality, artistry, and feeling. One noted also a wonderful sense of a group participating in creating a total work of art rather than concern for individual glory. We could not have asked for more."

P.D.Q. BACH AND THE BAROQUE BEATLES

So frequently do Juilliard alumni contribute significantly to the progress of musicology and discography that these pages seldom take notice of recordings by them. An exception is in order, however, in the case of two recent records that exhibit, among other things, the consequences of a studious pursuit of L & M in its widest implications.

Under the aegis of Joshua Rifkin the growing repertory of rediscovered Baroque music is singularly expanded by a recording of *The Baroque Beatle's Book*. Here authentic *Auffuehrungspraxis* is applied to melodic material of demonstrably popular appeal, in such works as "Last Night I Said," *Cantata for the Third Saturday after the Shea Stadium*. Mr. Rifkin is responsible not only for the musicological reconstruction of the music, but also for conducting a well-schooled ensemble in its performance.

Peter Schickele's unpardonable research into the music of P.D.Q. Bach is already well-known to recent habitués of Juilliard and Aspen.

By some cataclysmic misfortune he has been permitted to perpetrate the results of his research in public and on records; from a Town Hall concert of last Spring there have been recorded three P.D.Q. Bach works and a more or less "public domain" version of Mr. Schickele's own highly larcenous *Quodlibet*. Jorge Mester conducts the chamber orchestra.

DALLAS ALUMNI CHAPTER

In January the Juilliard Association of North Texas, more familiarly known as the Dallas Alumni Chapter, began the most ambitious project so far undertaken by any of the alumni chapters. The successful young pianist IVAN DAVIS donated his services for a benefit recital in Dallas on January 30 to establish a sustaining fund to be administered by the Dallas chapter with MRS. FRANK PEARCY as chairman. The fund will sponsor an entering student during his first year at Juilliard.

The first award from the fund will be made to a pianist. A competition will be held on September 8 and 9 in Dallas, and a member of the Juilliard Piano Faculty will assist in the adjudication.

The organization and source of energy for this project comes from the chapter's president, MRS. BETTY LIEF SIMS. She invited Mr. Davis to return to Dallas, the place of his early training, to give the benefit and then encouraged MR. and MRS. BARTRAM KELLY of Dallas to have the recital in their home. Mrs. Sims will also be in charge of the competition in September.

The *Dallas Time-Herald* wrote, "Mr. Davis played one of the best performances of his life for the friends who had assembled." The response to the benefit was most successful, and the project seems to have gotten off to an encouraging and secure beginning. Information concerning the competition in September should be addressed to Mrs. Betty Lief Sims, 6430 Prestonshire Lane, Dallas, Texas 75225.

FACULTY ACTIVITIES

by Shirley Van Cleef

HUGH AITKEN's *Three Short Pieces*, published in Summy-Birchard's *Contemporary Collection No. 2*, are quoted in the Spring issue of the *Piano Quarterly* as being among the "twelve best of the year." His review of Slonimsky's *A Lexicon of Musical Invective* was broadcast twice in early March over WBAI. On February 22 he delivered a lecture, entitled "The Problem of Meaning in Some Recent Music," on the Student Council Series at Juilliard.



A PROGRAM OF DANCE



The Juilliard Dance Ensemble presented "A Program of Dance" on May 6 and 7 in the Juilliard Concert Hall. The program included the premiere of Anna Sokolow's *Night*, to a partially electronic score by Luciano Berio, the first New York performance of Richard Englund's *Jigs 'N Reels* (Malcolm Arnold), Fredbjorn Bjornsson's *Badinage* (Halvorsen), and Jose Limon's classic *There is a Time* (Dello Joio). Mr. Berio conducted his own score, and Jorge Mester led the Juilliard Orchestra for the balance of the evening.

(Left top) Juilliard Dance Ensemble in *Badinage* (Bjornsson/Halvorsen)

(Left middle) Juilliard Dance Ensemble in *Night* (Sokolow/Berio)

(Left bottom) Robert LuPone and Ze'eva Cohen in *There is a Time* (Limon/Dello Joio)

(Right top) Juilliard Dance Ensemble in *There is a Time*



LOUIS MELANCON
Lance Westergard (center with Nira Paaz) was featured with the Metropolitan Opera Ballet in the world premiere of Antony Tudor's *Concerning Oracles*, given at the Metropolitan Opera House on March 27.

BATYAH "BONNIE" GODFREY, mezzo-soprano, won first prize in the Liederkrantz Foundation Contest. The award carries a cash prize and a performance in Carnegie Hall. This summer Miss Godfrey will sing in the performance of Mozart's *The Magic Flute* with the Boston Symphony at Tanglewood.

On March 9 MYRTLE HALL sang at the Billy Graham Southern Piedmont Crusade in Greenville, South Carolina. The following day she presented a concert in Tuscaloosa, Alabama.

Leventritt winner TONG IL HAN was soloist with the New York Philharmonic under the direction of Thomas Schippers on March 28, playing the Prokofieff *Piano Concerto No. 2*.

ELLEN HASSMAN (Preparatory Division), 'cellist, was awarded \$1,000 on March 31 as first prize winner of the Concert Artists Guild string competition for 1966.

In April LORNA HAYWOOD sang the role of Female Chorus in *The Rape of Lucretia* by Benjamin Britten, in Washington, D.C.

SHUKU and KO IWASAKI, pianist and 'cellist, made their debut at Carnegie Recital Hall in April on the Young Concert Artists Series.

Violinist KATHRYN KIENKE was awarded \$100 as second prize winner in the Young Artist solo competition for violin, sponsored by the Denver Symphony Guild in Denver, Colorado.

On April 15 GWENDOLYN KILLEBREW, mezzo-soprano, received the first Certificate of Honor from the College of Music of Temple University in Philadelphia. On April 24 she and ROBERT JONES, tenor, performed the Watkin's Shaw edition of Handel's *Messiah* at Pennsylvania State College. Also during April, Miss Killebrew, TAKAMICHI SHIOZAWA, and SAIKO WAKAARI were soloists in Haydn's *St. Theresa Mass* at Dartmouth College in Hanover, New Hampshire.

JUNG-JA KIM played a solo piano recital at Illinois Institute of Technology recently and was soloist with the Ridgewood (New Jersey) Symphony, playing the Beethoven *Emperor Concerto* under the baton of Arthur Christmann.

On March 27 the Interdenominational Theological Center of Atlanta, Georgia presented MARYANNE LEWTER, mezzo-soprano, in a scholarship concert at Morris Brown College.

TAKAKO NISHIZAKI was violin soloist with the Utica Symphony Orchestra on March 19.

On February 11, KUN-WOO PAIK presented a benefit program at Mitchell College which featured the music of Tchaikovsky and Chopin.

THOMAS PALMER, baritone, recently presented a recital in the Colony Club of New York as winner of "An Hour of Music, Inc." auditions. He was also awarded \$500 as first prize winner in the National Arts Club auditions. On May 6 Mr. Palmer was soloist with the Collegiate Chorale in *Belshazzar's Feast* by William Walton.

During the week of March 14, violinist ITZHAK PERLMAN appeared several times with the National Symphony Orchestra in and around Washington, D.C. On April 2 he gave a recital at the Peabody Auditorium in Daytona Beach, Florida, as part of the Celebrity Series there.

CHRISTINE PETROWSKY recently played the Prokofieff *Piano Concerto No. 3* under Sir Ernest Macmillan with the Canadian Broadcasting Company Symphony in Toronto, Canada.

On March 20, violinist PAUL ROSENTHAL was sponsored by the Philharmonic Symphony of Westchester in a recital at the Reisinger Auditorium of Sarah Lawrence College in Bronxville, New York.

A string quartet composed of DEZSO and TIBOR VAGHY, RON ERICKSON, and LESZEK ZAWISTOWSKI gave a concert on March 15 in Greeley, Colorado, presented by the Greeley Concerts Association.

DAVID VOLCKHAUSEN, pianist, participated in a benefit concert at the Unitarian Meeting House in Ridgefield, Connecticut.

DIANE WALSH (Preparatory Division) was winner of the newly established Chopin Young Pianists Competition in Buffalo, sponsored by Villa Maria Institute of Music. Miss Walsh also won the Eastern Regional Competition for High School Students in Philadelphia, held by the Music Teachers National Association.

Among the assisting guest soloists with the Westchester Philharmonic Choral Society and Festival Orchestra in its March 12 concert at St. Bartholomew's Church in White Plains were ANDRE EMELIANOFF, 'cellist; WILMA SHAKESNIDER, soprano; ANNA KONINSKY, contralto; MICHAEL BEST, tenor; and KERRY McDEVITT, baritone.

HIROKO YAJIMA was violin soloist with the Suffolk Symphony Society on March 19, playing the Mozart *Concerto in G Major, K. 216*.

On March 30 JERRY ZIMMERMAN was piano soloist with the Stenton Hills Symphony Orchestra as winner of the Symphony's auditions. The concert took place at the LaSalle College Theatre in Philadelphia.

ALUMNI NOTES

by George Dickey

MICHEL BLOCK, pianist; DONALD P. JENKINS, conductor; ABRAHAM KAPLAN, conductor; GARY M. KARR, double bassist; JORGE MESTER, conductor; MICHAEL ROGERS, pianist; and JEFFREY SIEGEL, pianist, have been selected for inclusion in the 1966 edition of *Outstanding Young Men of America*. Selections are made from men between the ages of twenty-one and thirty-six who "have distinguished themselves in one or more fields of endeavor to the point of being outstanding."

ESTER ADMON has been engaged as the leading mezzo-soprano for the 1966-1967 season at the State Opera of Flensburg, Germany.

CHARLES BRESSLER, THOMAS PAUL, VERONICA TYLER, TATIANA TROYANOS, and BATYAH GODFREY were soloists with the Boston Symphony in Philharmonic Hall on March 2 and 4, performing *Scenen aus Goethe's Faust* by Robert Schumann.

JOAN ROTHMAN BRILL, pianist, gave a recital in East Hampton on April 17 for the College-Community Festival of the Arts sponsored by Southampton College of Long Island University, New York.

SOON HWANG CHUN, soprano, was soloist with the San Jose State College Symphony, California, on March 22. She performed arias by Puccini, Offenbach, and Mozart.

The following works by ROBERT KEYS CLARK have been performed during this season: *Sing My Soul to God*, an anthem; *Brevity No. 1*, concert piece for organ; *Symphony No. 3*; *A Cantata for Christmas*; and *Siciliana for Piano*.

LEAH CORON SAUKKONEN, pianist, gave a recital at the Helsinki Conservatory of Music in January and recently recorded Schumann's *Davidsbuendler* and *Sonata Opus 2, No. 3* by Beethoven for the Finnish radio.

MARVIN FEINSMITH is currently playing bassoon in the new Broadway musical *Superman*. Mr. Feinsmith is also engaged by the Little Orchestra Society of New York and is on the faculty of the Henry 10 Street Settlement School.

JOHN KENNEDY HANKS has made a two-record album with Ruth Friedberg of "The Art Song in America." The records contain songs of nineteen American composers.

ELSA HILGER has been awarded the Americanism Medal of the Daughters of the American Revolution. The award reads in part as "... having displayed the requisite qualifications of trustworthiness, service, leadership and patriotism ..."

MAURICE HINSON, who is on the faculty of the Southern Baptist Theological Seminary in Louisville, Kentucky, has been elected President of the Southern Division Music Teachers National Association.

NORMAN JOHNSON, musical director and conductor of opera at the Peabody Conservatory, will return as Associate Conductor of Colorado's Central City Opera Festival this summer to conduct performances of Bizet's *Carmen*, *Italian Girl in Algiers* by Rossini, and Douglas Moore's *Ballad of Baby Doe*; all works will be staged by CHRISTOPHER WEST.

AARON KROSINICK, concertmaster of the Springfield Symphony, Ohio, was soloist with the orchestra recently performing William Schuman's *Violin Concerto*; JACKSON WILEY conducted.

MARY NAN MAILMAN, pianist, gave a recital at Dunbarton College, Washington, D.C., on April 24 as part of its Beethoven Festival.

WILLIAM MATZ, flutist, gave a concert at The Museum of the City of New York on March 27.

KAREN MESAVAGE sang with the Nice Opera Company, France, this season. Performances included *Cavalleria Rusticana*, *Tales of Hoffman*, *Tosca*, *Das Rheingold*, *Die Walkure*, *Götterdaemmerung*, *Suor Angelica*, and *Faust*.

DONAL NOLD will be the Assistant Conductor of the Central City Opera Company, Colorado, this summer.

GEORGE OCKNER, violinist, performed unaccompanied works by Bach and Kreisler over WNYC-TV on April 25.

ROBERT PACE, Head of the Piano Department of Columbia Teachers College, will take a one-year leave of absence to concertize and conduct workshops in the United States, Europe, and South America.

SEYMOUR PLATT, trumpeter, has been appointed Band Director of the Barnard School for Boys, Riverdale, New York. Mr. Platt gave a jazz concert at the school in February and another concert at the Fairleigh Dickinson School in April.

ROMAN RUDNYTSKY, filled in as a last minute substitute for Phillippe Entremont with the National Symphony, Washington, D.C., on March 24. Mr. Rudnytsky performed Tchaikovsky's *Piano Concerto No. 1*. As a result of his success, he has been engaged for two concerts with the Symphony next season.

CHRISTOPHER SAGER, pianist, gave a recital this season for the St. Andrew's Music Society and has performed concertos by Chopin and Mozart with the Queens College Orchestra and the New Symphony of New York.

PETER SMITH is currently a lecturer on the Faculty of Music at the University of Manchester, England, and is harpsichordist at the BBC.

EVELYN SPITALNY, music critic for the *Miami Beach Sun*, has been appointed as a member of the Music's Fine Arts Board of Miami Beach.

PAUL VERMEL, who has resigned as Conductor of the Fresno Philharmonic Orchestra effective at the end of this season, has been named Director of Music in Maine for 1966-1967. MIM, Incorporated, is a pilot project newly organized with federal funds. Mr. Vermel's duties will be to recruit, organize, prepare, and conduct a chamber orchestra of about twenty instrumentalists who will tour Maine. The project was organized to "bring the best possible music to all parts of the State." Headquarters for MIM, Inc., will be in Bangor, Maine.

PAUL WEINLADER recently gave piano recitals on the "Keyboard Masters" program over radio station WNYC and the "Studio B Recital" program over WFUV, New York.

MARILYN ZONDLO, soprano, was guest artist with the American Guild of Organists in Newark, New Jersey, on February 14.

RAMON ZUPKO's *La Guerre*, chamber work for female voice and instruments, will receive its première performance in Holland at the Gaudeamus Festival for Modern Music this fall. Mr. Zupko will work as resident composer in the Joliet Township school district in Illinois next year through a grant from the Ford Foundation-MENC project.

OBITUARIES

DAVID STIMER, a pianist and accompanist for well-known recitalists, died of a heart attack in his home in New York City on February 23. He was 51 years old.

A native New Yorker, Mr. Stimer studied piano with Josef and Rosina Lhevinne at Juilliard from 1934 to 1938. He was the winner of a New York Philharmonic scholarship for further study at Salzburg. In 1944 he became the accompanist for William Primrose and also played for Leontyne Price, Zino Francescatti, Pierre Fournier, Raya Garbousova and Mark Harrell, and in 1949 he gave a well-
12 received solo recital in Town Hall.

PROGRAMS AT JUILLIARD

JUILLIARD DANCE ENSEMBLE (May 6 and 7)

A PROGRAM OF DANCE

Jigs 'n Reels (<i>New York première</i>)	Englund-Arnold
Night (<i>Première</i>)	Sokolow-Berio
Badinage	Bjornsson-Halvorsen
There is a Time	Limón-Dello Joio

JUILLIARD OPERA THEATER (May 19 and 21)

AN AMERICAN DOUBLE BILL

Purgatory (<i>New York première</i>)	Hugo Weisgall
The Trial of Lucullus (<i>New York première</i>)	Roger Sessions
Conducted by	THE COMPOSERS on May 19 JORGE MESTER on May 21

EVENING OF CONTEMPORARY MUSIC (May 24)

CREDENTIALS	Roman Haubenstock-Ramati
CLARINET CONCERTO	Alvin Etlar
MOVEMENT FOR ELEVEN	Gitta Steiner
DITHYRAMBOS FOR BASS QUINTET IN	
CONJUNCTION WITH THE COORDINOME	Emmanuel Ghent
ARTHUR WEISBERG, conductor	

JUILLIARD CHORUS (May 27)

APPAREBIT REPENTINA DIES	Hindemith
PART SONGS, OPUS 29	Schumann
CANTI DI PRIGIONIA	Luigi Dallapiccola
JUBILATE DEO	Gabrieli
ARTHUR KAPLAN, conductor	

JUILLIARD ORCHESTRA (June 2)

THREE EXCERPTS FROM "LA DAMNATION DE FAUST"	Berlioz
PIANO CONCERTO No. 2 IN C MINOR	Rachmaninoff
LA MER	Debussy
JEAN MOREL, conductor	

35

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JUILLIARD SCHOOL OF MUSIC
Dance Department

* * * * *

DANCE WORKSHOP & FILM SHOWING

Thursday, May 26, 1966

5:30 pm -- Room 610

P R O G R A M

I. Dance Studies

PRE-CLASSIC FORMS

Bourrée.....George Frederic Handel
Composed and danced by Amy Gale

Bourrée.....Esther Williamson
Composed and danced by Gene Stulgaitis

MODERN FORMS

Americana
Proclamation.....Daniel Jahn
Composed and danced by Robbi Melworth

Cerebral
Abstract Study.....Anton Webern (recording)
Composed and danced by Nicki Nowlin

Jazz
Gone Blue.....George Gershwin
Composed and danced by Robbi Melworth

Prepared in the classes of Janet Soares
Frances Lumpkin, pianist

* * * * *

Two Studies.....Bela Bartok (recording)
Composed and danced by Maxine Goodman

Excerpt from Day on Earth.....Aaron Copland (recording)
Choreography by Doris Humphrey
Danced by Robbi Melworth

Reconstructed from Labanotation score
Prepared in the class of Muriel Topaz

Solo.....Igor Stravinsky (recording)
Composed and danced by Gene Stulgaitis

Prepared in Fundamental Materials of Music Class
of Stanley Walden

Two Ballet Studies.....Frederick Chopin (recording)
(First and Third ~~Ecclesiastes~~ *ECCLIAISE*)
Composed and danced by Patsy Elling

Prepared in the class of Fiorella Keane

Only in America.....Ludwig Beethoven (recording)
Composed and danced by John Giffin

Prepared in L&M class of Caryl Friend

And I Saw a New Heaven.....Leonard Bernstein (recording)
Composed and danced by Edward DeSoto (from Chichester Psalms)

Prepared in the Projects in Choreography class of
José Limón

Eve.....Luigi Nono (recording)
Composed and danced by Jennifer Muller

Prepared in the Projects in Choreography class of
José Limón

GROUP FORMS

Duets.....Bela Bartok (recording)
Composed by Rhoda Antman
Danced by Amy Gale and Thomas Baker

Take Two.....Robert Prince (recording)
Composed by Joan Ashpitz
Danced by Joan Ashpitz and Robbi Melworth

Prepared in the class of Janet Soares

II. FILM SHOWING

- 1) "Day on Earth" (Silent Film)
Choreography by Doris Humphrey
Music by Aaron Copland

Cast: José Limón, Letitia Ide, Ruth Currier, Abigail English

- 2) Two Dance Department and Composers' Forum projects (Sound Film)

a) Parade.....Carman Moore
Choreography by Mary Barnett
Danced by Rhoda Antman, Linda Kent, Mimi Mason,
Edward DeSoto, Edward Efron

b) Braided.....Michael Smolanoff
Choreography by Jennifer Muller
Danced by Judith Kaplan, Carla Maxwell, Tamara Woshakiwsky

PROGRAM
SEASON 1965-1966

Juilliard Concert Hall
130 Claremont Avenue, New York City

Juilliard
School of Music

presents the

COMMENCEMENT CONCERT

JUILLIARD ORCHESTRA

Jean Morel, *conductor*

Thursday evening, June 2, 1966, at 8:30

ACADEMIC EXERCISES

Friday morning, June 3, 1966, at 11:00

COMMENCEMENT CONCERT JUILLIARD ORCHESTRA

Jean Morel, conductor

Thursday evening, June 2, 1966, at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Three excerpts from "La Damnation de Faust" (1846) *Hector Berlioz*

Minuet of the Will-o'-the-Wisps
Waltz of the Sylphs
Hungarian March

Piano Concerto No. 2 in C. Minor, Opus 18 (1901) *Sergei Rachmaninoff*

Moderato
Adagio sostenuto
Allegro scherzando

Albert Lotto, soloist

INTERMISSION

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

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

ACADEMIC EXERCISES

Friday morning, June 3, 1966, at 11:00
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Processional

Bronson Ragan, organist

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

Johann Sebastian Bach

Speaker: Henry Allen Moe

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"
Abraham Kaplan, conductor

Martin Luther

Recessional

Bronson Ragan, organist

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

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

WHATE'ER MAY VEX OR GRIEVE THEE

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

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

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

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

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

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

A MIGHTY FORTRESS IS OUR GOD

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

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

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

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

GRADUATES

June, 1966

DIPLOMA

MARÍA CATALINA A. ARANETA, *Piano*
Yael Bialogorsky, *Piano*
ZE'eva COHEN, *Dance*
ALLAN EVANS, *Voice*
R. LYNNE EWING, *Flute*
KELLY STEVEN FARRIS, *Violin*
ROSWITHA GEDIGA, *Piano*
SRBISLAVA GOLOCEVAC, *Piano*

ROBERT J. HELMACY, *Trumpet*
ROBERT B. MEYER, *Saxophone*
HINDA PRESSMAN, *Piano**
JOSEPH WILLIAM RADEMACHER, *Organ*
GERALD VINCENT TEDESCO, *Trumpet*
YARA MARIA CABRAL TELES, *Composition*
JAMES MICHAEL TUOZZOLO, *Trumpet*
BLANCA URIBE, *Piano*

POSTGRADUATE DIPLOMA

MATITIAHU BRAUN, *Violin*
JUNG-JA KIM, *Piano*

EDGAR LEROY SNYDER, *Violin*
SATOMI TSUJI, *Piano*
MILTON OTALIO CRUZ VALENTIN, *Piano*

BACHELOR OF MUSIC DEGREE

JEANANNE ALBEE, *Piano*
GAYLE GENE ANDERSON, *Violoncello*
EDWARD AUER, *Piano*
MARK G. BRANDENBURG, *Clarinet*
MARIS S. BRODY, *Piano**
ROBERT CARLISLE BROOKS, *Piano*
ROBERT KLINE BUSH, *Percussion*
WILLIAM M. CESSNA, *Piano*
FRANCES FU LIANG CHIEN, *Piano*
PATRICIA COLLINS, *Piano*
DENNIS RUSSELL DAVIES, *Piano*
JOHN LEE DE MAIN, *Piano*
RONALD MARK ERICKSON, *Violin*
MARTA VAGO FREUNDLICH, *Piano*
MARIA LUISA GARCIA, *Piano*
JIMMY JACKSON GILMORE, *Clarinet*
EDNA GOLANDSKY, *Piano*
SALLY GOODWIN, *Harp*
PETER GUTIERREZ, *Percussion*
GRACE HARRINGTON, *Piano***
JACK HENNIGAN, *Organ*
DONALD DENNIS HOIRUP, *Voice*
SARKIS KARDALIAN, *Violin*
KATHRYN RAE KIENKE, *Violin*
RICHARD C. KIMBALL, *Composition*
PETER GRAHAM KLINE, *French Horn*
GLENN NORMAN KOPONEN, *Trumpet*
MARILYN REISLER LEWIS, *Harp*

BONNIE MANGOLD, *Violoncello*
JACK FRANCIS MASARIE, *French Horn*
PAUL JAMES MASTRANGELO, *Voice*
WANDA MAXIMILIEN, *Piano*
RUTH MIRON, *Piano*
GEORGE C. MORADIAN, *Violin*
ELIZABETH MARIA MULLER, *Piano*
FREDDA LEE NAFISSIAN, *Piano*
MARIE KING NELSEN, *Piano***
BRANISLAV OPACIC, *Piano*
MIGUEL PINTO, *Piano*
MARGARET POCSIK, *Piano*
PAUL POSNAK, *Piano*
SUSAN KATHRYN PRAY, *Viola*
SAUDHI ADELINA RAMÍREZ, *Piano*
JAMES WILSON RAPP, *Violin*
ROMAN GEORGE SCHARANKOV, *Clarinet*
PETER EUGENE SOKOLE, *Viola*
OLIVER STEINER, *Violin*
MARGARET HEE-LENG TAN, *Piano*
ROGELIO A. TERAN, *Percussion*
DAVID LAWRENCE TOFANI, *Clarinet*
MARIO THOMAS TRUGLIO, *Percussion*
WINI DAN VOGEL, *Piano***
HERMAN WESLEY WHITNEY, *Piano*
RAY STANLEY WILLIAMS, *Double Bass*
JOEL A. WINTER, *French Horn***
ISAIAS ZELKOWICZ, *Violin*

BACHELOR OF SCIENCE DEGREE

SUSAN AIN, <i>Piano</i>	LEONARD ANTHONY KACENJAR, <i>Violin</i>
LARAINÉ FRANCES ALLEN, <i>Piano</i>	ARNOLD W. KOCH, <i>Piano*</i>
RHODA ESTELLE ANTMAN, <i>Dance</i>	VARDA KOCHWA, <i>Piano</i>
JOHN WYATT BENNETT, JR., <i>Double Bass</i>	SUSAN STÜCKLEN LARSON, <i>Flute</i>
JOANNE MARY BRUNO, <i>Voice</i>	MADÉLINE MINES, <i>Voice</i>
MARTHA REGINA CONZELMANN, <i>Voice</i>	CHARLOTTE MITZENMACHER, <i>Dance</i>
VINCENT RICHARD DiFIORE, <i>Piano</i>	ANNE PHILLIPS, <i>Piano</i>
KENT H. EANES, <i>Flute</i>	JAMES ANTHONY RAGO, <i>Percussion</i>
LINUS MARVIN ELLIS III, <i>Organ</i>	GILDA MIRIAM RUBINSTEIN, <i>Violoncello</i>
DANIEL L. FARBER, <i>Percussion</i>	KENNETH SARCH, <i>Violin*</i>
JOHN DONALD FERRAILOLO, <i>Trumpet</i>	LIOIRA SARCH, <i>Piano</i>
MARC B. GINSBERG, <i>Violin</i>	ROBERT GORDON STEEN, <i>Saxophone</i>
PHILLIP EDWIN GRIFFIN, <i>Trombone</i>	MARY JEANNETTE SWITZER, <i>Organ</i>
ELI ELYAKIM HOLLANDER, <i>French Horn*</i>	ELLEN LEE TITTLER, <i>Dance*</i>
GEORGE BARTON WOOD, JR., <i>Piano</i>	

MASTER OF SCIENCE DEGREE

SUSAN ELLEN ALEXANDER, <i>Piano</i>	EDWARD L. LEWIS, <i>Trumpet</i>
RICHARD LEE AMSTER, <i>Violoncello</i>	STEPHEN S. LICKMAN, <i>Oboe</i>
HELEN ELIZABETH ARMSTRONG, <i>Violin</i>	RICHARD EVAN LOWENTHAL, <i>Trumpet</i>
RICHARD BACA, <i>Piano</i>	EVELYN LORENZANA MANDAC, <i>Voice</i>
CAROL S. BAUMANN, <i>Piano</i>	CARMAN LEROY MOORE, <i>Composition</i>
JAN E. BAXTER, <i>Bassoon</i>	WILSON OSCAR MOORMAN III, <i>Percussion</i>
LELAND CLARK BEACH, <i>Percussion</i>	JOHN JEFFREY MOSES, <i>Clarinet</i>
ROBERT BEDFORD, <i>Piano</i>	ARTHUR MURPHY, <i>Composition</i>
HOLLY BIRNELL, <i>Piano</i>	JULIE JAFFEE NAGEL, <i>Piano</i>
MARYA TAMARA BROOKS, <i>Choral Conducting</i>	LOUIS BLITZ NAGEL, <i>Piano</i>
SALLY ANN CELMER, <i>Flute</i>	JOHN NELSON, <i>Choral Conducting</i>
JOSÉ MA. CONTRERAS, <i>Piano</i>	JANICE PIASECZNY, <i>Oboe</i>
JAMES DAVID COOK, <i>Piano</i>	ROBERT E. PRESTON, <i>Piano</i>
THEODORE EDWARD CORNELL, <i>Piano</i>	MIRIAM HANNAH PROMISLOW, <i>Piano</i>
LODOWICK FITCH CROFOOT III, <i>Piano</i>	ENRICA MIGNONNE RAMEY, <i>Piano</i>
ERIC CHARLES CULVER, <i>Trombone</i>	CAROLE DAWN REINHART, <i>Trumpet</i>
MICHAEL CZAJKOWSKI, <i>Composition</i>	EDWIN E. RILEY, <i>Clarinet</i>
EDWARD K. DANIELS, <i>Clarinet</i>	JON ROBERTSON, <i>Piano</i>
DANIEL DOMB, <i>Violoncello</i>	IGAL ROGA, <i>Piano</i>
STEPHEN ELLIOTT, <i>Piano*</i>	JAMES J. SAKOFSKY, <i>Trumpet</i>
KITTY GAIL VETTER FERGUSON, <i>Voice</i>	TOBY ELLEN SAKS, <i>Violoncello</i>
STEPHEN H. FLAMBERG, <i>Piano</i>	KENNETH SARCH, <i>Violin</i>
BRUCE STEPHEN FREIFELD, <i>Violin</i>	MALCOLM WAYNE SMITH, <i>Oboe</i>
DONALD ALBERT GARCIA, <i>Piano</i>	MICHAEL SMOLANOFF, <i>Composition</i>
RICHARD C. GIANGIULIO, <i>Trumpet</i>	POLYCHRONIS G. SOFRAS, <i>Harp</i>
LEONARD MICHAEL GRIFFEL, <i>Piano</i>	GERALD STAVISKY, <i>Clarinet</i>
MARIO FRED GUARNERI, <i>Trumpet</i>	DOROTHY ELIZABETH STRAHL, <i>Violin</i>
ROBERT CHRISTIAN HEBBLE, <i>Composition</i>	ANDREW SVELOKOS, <i>Violin</i>
HENRY DEWEY HESTER, JR., <i>Piano</i>	KRYSA KOUMPARAKIS SZABO, <i>Voice</i>
ALICE VIRGINIA HUTCHINGS, <i>Piano</i>	MARY ELIZABETH TURNER, <i>Piano</i>
ELISABETH VIRGINIA INFANTE, <i>Voice**</i>	HARRIET M. UNGER, <i>Saxophone</i>
MONICA MARY JAKUC, <i>Piano</i>	SAMUEL VIVIANO, <i>Piano</i>
MARLENE FLORENCE JENSEN, <i>Piano</i>	THOMAS WALTER WALSH, <i>Tuba</i>
LEROY JOHNSTON II, <i>Clarinet</i>	DONALD WEILERSTEIN, <i>Violin</i>
SAKIKO KANAMORI, <i>Voice</i>	JOHN E. WELBURN, <i>Trumpet</i>
BRUCE S. KAPLAN, <i>Clarinet</i>	FRANCIS MYUNGDO WHANG, <i>Piano</i>
DEBORAH KAUFMAN, <i>Voice</i>	LAWRENCE L. WIDDOES, <i>Composition</i>
YONG-JA KIM, <i>Voice</i>	MARJORIE WIENER, <i>Flute*</i>
ALLEN FRANSSSEN KINDT, <i>Piano</i>	CHARLES W. WINFIELD, <i>Trumpet</i>
KENNETH WILLIAM LAUFER, <i>Piano</i>	JERRY JAMES ZIMMERMAN, <i>Piano</i>
ROMAN U. LAVORE, <i>Piano</i>	MARILYN K. ZONDLO, <i>Voice</i>
PETER JASON LEVIN, <i>French Horn</i>	

*Complete Requirements August 31, 1965.

**Complete Requirements January 29, 1966.

Albert Lotto, a native New Yorker, has studied at Juilliard since 1963 with Sascha Gorodnitzki, both in the Preparatory Division and the regular School. A year ago Mr. Lotto was awarded first prize in the First Montreal International Music Competition, the youngest of sixty-five contestants from twenty-six countries. Since his prize-winning appearance as soloist with the Montreal Symphony, he has toured with the Quebec Symphony, and next season will be presented in recital in Montreal by the Pro Arte Society.

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

PERSONNEL OF THE JULLIARD ORCHESTRA

Violins

Arthur Delmoni,
concertmaster
Theodore Arm
Matitiahu Braun
Claudia Erdberg
Ronald Erickson
Maryhelen Ewing
Bruce Freifeld
Hirofumi Fukai
Marc Ginsberg
Hyo Kang
Sarkis Kardelian
Joseph Kim
Elizabeth Kleinman
Kathleen Lenski
Vartan Manoogian
Janos Mate
Julie McNall
Martha Potter
James Rapp
Linda Rose
Henry Rubin
Kenneth Sarch
Margaret Shakespeare
Linda Shapiro
Romuald Tecco
Deszo Vaghy
Yuko Washio
Hiroko Yajima
Pinchas Zukerman

Violas

Cheryl Marsh
Joan Milkson
Ruth Morrow
Susan Pray
Peter Sokole
Tibor Vaghy
Fred Yonley

Cellos

Richard Amster
Gayle Anderson
André Emelianoff
Marian Heller
Warren Lash
Bonnie Mangold
Gilda Rubinstein
Richard Sher
Leszek Zawistowski

Double Basses

John Bennett
Alan Birnbaum
Don McKibben
John Schiavo
Dennis Trembly

Flutes

Jean Baxstresser
Barbara Bernhard
Elaine Lewis Jorgensen
Eugenia Rich

Oboes

Michael Kamen
Stephen Lickman
Janice Piaseczny
Malcolm Smith

Clarinets

Virgil Blackwell
Franklin Cohen
John Moses

Bassoons

Jan Baxter
Julie Feves
Bernadette Zirkuli
Martin Verdrager

French Horns

David Crites
Thomas Gilkey
Daniel Havens
Oxford Kitchengs
Jack Masarie

Trumpets

Richard Giangiulio
Ralph Hall
Richard Lowenthal
Carole Reinhart
Bruce Wheeler

Trombones

Dennis Elliot
Philip Griffin
André Smith

Tuba

Thomas Walsh

Timpani

Richard Holmes

Percussion

Leland Beach
Tatsuo Sasaki
Rogelio Teran
Nancy Wade

Harps

Sally Goodwin
Martha Presbrey

The Juilliard Association...

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

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FIRE NOTICE:

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

38

JUILLIARD SCHOOL OF MUSIC

Dance Department

* * * * *

DANCE WORKSHOP

Wednesday, March 9, 1966

6:00 p.m.

Concert Hall

I.

COMPOSITION MATERIALS

Free form study

Composed and danced by Jimena Lasansky

Study in Fall and Rebound

Composed and danced by Marla Metzner

Free studies on the shape of a letter

Danced by Jimena Lasansky - J

Thomas Baker - C

Marla Metzner - M

II.

PROJECTS IN CHOREOGRAPHY

Works in Progress (Theme and manipulation of theme)

Composed and danced by Sandra Brown, Janet Sumner and Barbara Mezza

III.

PRE-CLASSIC FORMS

Minuets

Tea Party.....Walter Niemann

Composed and danced by Maxine Goodman, Nancy Sterricker

Cogitator.....Walter Niemann

Composed by Gene Stulgaitis, Anthony Salatino

Danced by Gene Stulgaitis, Kenneth Ealy

Courantes

Joy Domenico Zipoli

Composed and danced by Maxine Goodman

Ship Ahoy..... Beatrice Hellebrandt

Composed and danced by Nancy Sterricker

Wind-swept.....John Blow

Composed and danced by Amy Gale

38
Frolic..... Domenico Zipoli
Composed and danced by Patsy Elling

So Inclined..... Beatrice Hellebrandt
Composed and danced by Gene Stulgaitis

IV.

MODERN FORMS

Secular Medieval

Tomfoolery Koechlin
Composed and danced by Roberta Sue Melworth

Introspective

Obsessed Scriabine
Composed and danced by Harrett Sarner

V.

Independent project under supervision of composition faculty

"Ritual for a Journey".....Musica Poetica.....Carl Orff (recording)
Composed by Edward DeSoto
Danced by Patsy Elling, Karen Terhune, Sheila Zatroch, John Giffin,
Gene Stulgaitis.

VI.

Breath.....Excerpt from Sonata in G Major for Cello and
Harpsichord, Johann Sebastian Bach (recording)
Composed and danced by Charlotte Mitzenmacher

VII.

Songs for Young Lovers.....Traditional (recording)
Choreography by Judith Willis
Danced by Laura Glenn, Carla Maxwell, Sara Rudner, Dace Udris
Edward Efron, Edward DeSoto, Eric Hampton, Daniel Lewis

I, II prepared in the classes of Lucas Hoving

III, IV prepared in the classes of Janet Soares

VI prepared in the class of Anna Sokolow

VII prepared by Juilliard graduate

Pianist for Composition Materials and Projects in Choreography,
Paul Knopf

Pianist for Pre-Classic and Modern Forms, Susan Halligan

THE JULLIARD REVIEW ANNUAL 1965-1966



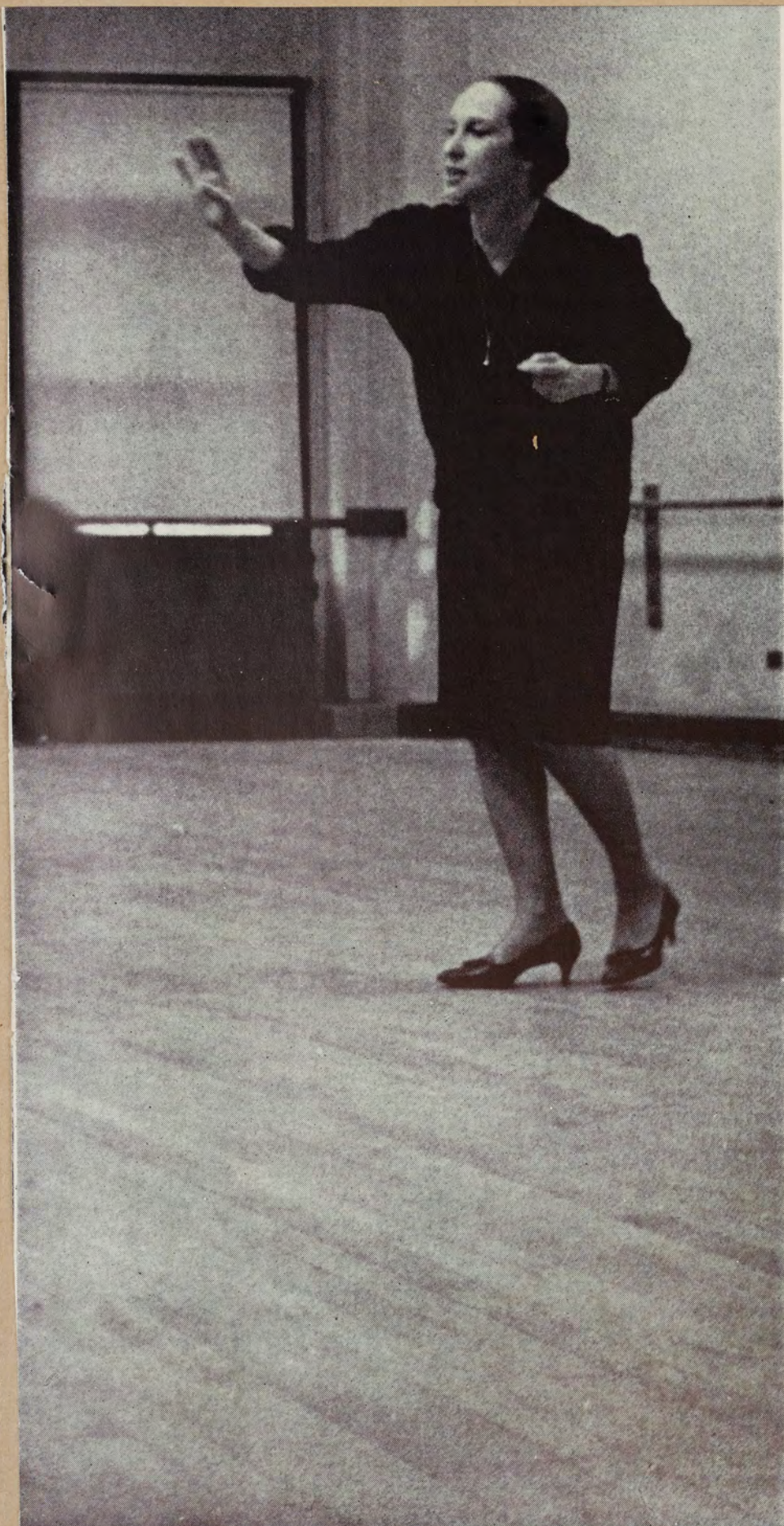
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THE JULLIARD REVIEW ANNUAL 1965-1966

The *Juilliard Review Annual* is published annually by the Juilliard School of Music, 120 Claremont Avenue, New York, New York 10027, and is sent free of charge to students, faculty, and alumni of the School, and members of the Juilliard Association. It is also sent to subscribers of the *Juilliard News Bulletin*, and is otherwise available at \$1 per single copy.

EDITOR: ALAN M. KRIEGSMAN DESIGN AND ILLUSTRATION: LOU LO MONACO
Photo credits: Oleaga pp. 18, 21, 22, 24-27, 30-34, 37-41; Whitestone p. 9.
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I

AN INTERVIEW WITH ANNA SOKOLOW

In February, 1966, Anna Sokolow became one of eight American choreographers to receive grants for creative work from the recently established National Endowment for the Arts. Miss Sokolow was awarded \$10,000. It is interesting to note that like Miss Sokolow, three other grant recipients—Martha Graham, José Limón and Anthony Tudor—are members of the Dance Faculty at Juilliard. Miss Sokolow has also taught in Sweden, Switzerland, Germany, Holland and Mexico. In 1939 she founded her own dance company, for which she choreographed such works as Rooms, Lyric Suite, and Dreams. Since 1953 she has also taught and directed in Israel, organized her own company there, and served as advisor to Inbal. On Broadway, she has choreographed such productions as Candide, Regina, Red Roses for Me, and Camino Real. She contributed two works for the opening seasons of American Dance Theater at Lincoln Center in 1964 and 1965. This summer (1966), she will work for the first time in Japan, with the assistance of a recent Fulbright Award.

27

*The following interview was conducted
by Alan M. Kriegsman
on April 21, 1966 at Juilliard*

Q. Miss Sokolow, what are your immediate plans?

A. First I'm going to London to set a work of mine for the Ballet Rambert company. I saw them last summer in London; it ought to be interesting working with them. Why? Because they're not exactly the Establishment over there, you know—they are very interested in modern

PLEASE CONT. ON NEXT PAGE

works. I think they'll probably be horrified when they see what I do. I'm going to do a work called "Time Plus 6" for them, with a marvelous jazzy score by Teo Macero. Teo and I call this our "Harkness reject." Rebekah Harkness; she commissioned it in 1962, but when she saw it she hated it—really hated it. She said it was a dirty piece, and threw it out, refused to do it. The Boston Ballet did it this January and it was a fantastic success.

After London, I go to Stockholm in July to teach at Lia Schubert's Ballet Academy. No, I will not be doing any performances in Sweden. It's a funny thing—they asked me to come and teach, yet none of my works has ever been performed there. Then I go to Japan for three months on the Fulbright Fellowship. I'll be teaching there too, but I'd also like to get together a program. It will be a completely new experience for me, I've never been there before. I may start experimenting with Edgar Varese's "Deserts" score, which is a big project I want to undertake. Or maybe I'll meet an interesting Japanese composer and work with him. We'll see how it goes.

Q. What was your reaction to the grant you received from the National Council on the Arts, and what will you do with the money?

A. I was really very surprised about the grant. But when I was told that I had been elected unanimously by the panel, this touched me more than getting the grant itself.

I'd like to use the money in connection with the future activities of the American Dance Theater. If plans for this company materialize, I'd like to put the money into the company for the costs of mounting the work I have in mind using Varese's "Deserts." The score is complex and partly electronic; the musical demands of the production would be great, and also costly.

Q. Do you foresee any dangers in the increasing governmental and foundation patronage of the arts—dance in particular?

A. The only danger I see is the tendency of the foundations to give too much to colleges. I think they should match this money by what they give to creative people. What goes on in dance at the colleges would not be possible without the creative artists, the professionals. The danger is that the artists are not going to get any of this money. Why? Because they're usually not at colleges. The colleges are stifling—I wouldn't go to one. There's no esthetics, no atmosphere for art; what kind of esthetics can you have when dance performances are given in a basketball gym? This kind of thing doesn't seem to make any difference to the so-called "dance educators;" I've watched them—they don't see anything wrong. Of course, they get horribly self-conscious when a professional walks in.

Another trouble with the colleges is that the students are too old to start becoming dancers. The Juilliard Dance Department has made the only true attempt in the country to create a really professional modern dance program—and we could still do a lot better. Sure, there is an age problem at Juilliard too, but the difference between Juilliard and the colleges is that the students who audition here have studied seriously for a long time someplace else.

Q. Why is it, do you think, that the foundations have been so generous with the colleges, even though the creative artists may be elsewhere?

A. Because foundations need respectability. What's more respectable than a university? Sometimes the foundations seem more interested in having plaques put up than in anything else.

Q. What, if anything, would you say is unique about dance as an art form?

III

A. When the human body is forced—that's what happens in dance, it is forced—to say something in movement, it creates a very special urgency. Whether the expression of the dance is tragic or joyful, this urgency must be present. I feel that dance is very close to music, in this respect. Words, for me, have much less meaning, less impact, than music or dance.

Q. How do you work out your choreography in relation to the music? Is there a particular kind of music you favor?

A. There must be something in the music which attracts me strongly. It must yield images and emotions that I can work with. But I often work on the dance without the music, at first. Even after I've chosen the music, as in "Dreams" and "Rooms," I sometimes put it away and begin to work without it. I'll listen to it now and then; it stimulates my imagination. But I hate "fitting things together." I don't ever try to make the dance "go with" the music. Sometimes I start without music entirely—but then I begin to hear a certain kind of music, and I go looking for it. Or else I'll have it composed—but I never tell the composer, "I want so-and-so many bars here" or anything like that.

Take my "Opus '65" for example. I had heard some crazy twist music and liked it, thought I could do something with it. So I got Teo (Macero) to write some for me. When he saw what I was doing with it, he was the one who suggested adding the Bossa Nova section, which we did—the idea was perfect. For the last movement, as things turned out, I used music that he had already written—it just happened to work terrifically.

Q. How do you regard dancers in your work—do you think of them as distinct personalities, or merely as vehicles for choreographic ideas?

A. In my work with dancers I always think of

them as people—always. But dancers have to be trained to dance in a way that is truthful to the artist's conception. I try always to give them very strong images to work with. I rarely work with choreography involving a soloist (though I don't work with a "corps" either, for that matter). But when I do something for a soloist it is greatly conditioned by the individual dancer, by the kind of person the dancer happens to be. So that, by the time the dancers are trained, the movement, the idea, looks like their own. It's all mine, you understand, but it must look like theirs.

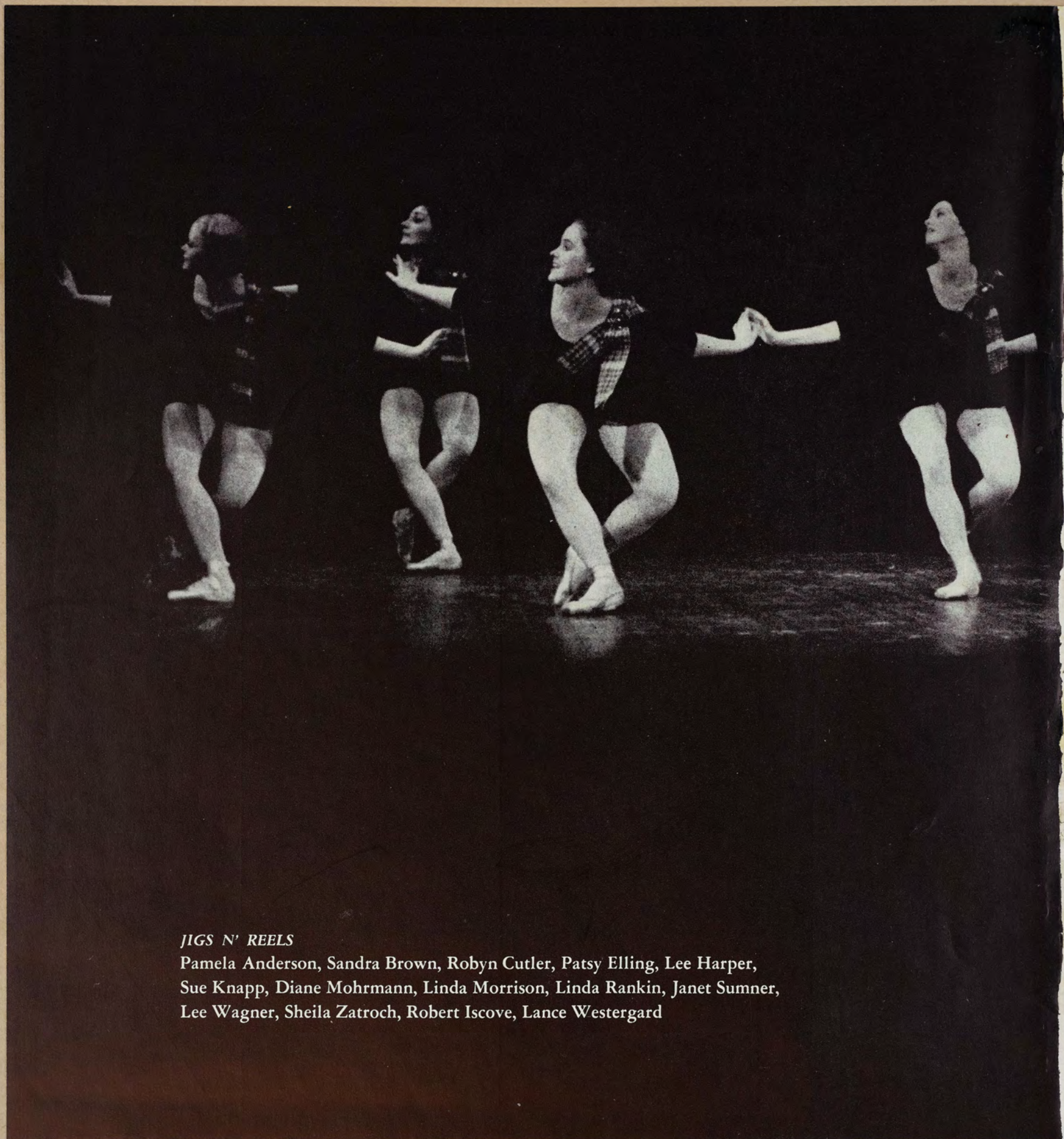
Q. Do you feel that ballet training is important for modern dancers?

A. All dancers must definitely study ballet. Ballet technique is there already, it has been discovered—why should it not be used? It is the perfect foundation, the perfect discipline for the body. This is generally accepted now—the old feuds between ballet and "modern" dance are long outdated. Besides, there is a lot in dance that's called modern which isn't really. It is the conception which makes something modern, not the technique.

Good ballet dancers, certainly, can do my work without any problems. A good dancer is a good dancer.

Q. There has been a lot of talk recently about the possibility of building a new theater in New York, specially designed for the requirements of dance. What do you think of the idea?

A. I am all for it; I think there is a real need. It would have to have a large stage, and it should have about a thousand seats—not much more. There are plenty of good choreographers with fine works to choose from, and I think the public is very eager for dance now. I'm convinced it would work. Right now, everything is looking up for dance.



JIGS N' REELS

Pamela Anderson, Sandra Brown, Robyn Cutler, Patsy Elling, Lee Harper,
Sue Knapp, Diane Mohrmann, Linda Morrison, Linda Rankin, Janet Sumner,
Lee Wagner, Sheila Zatroch, Robert Iscove, Lance Westergard





NIGHT

Sandra Brown
Ellen Cohen
Linda Kent
Carla Maxwell
Charlotte Mitzenmach
Irene Nute
Linda Rabin
Janet Sumner
Lynne Wimmer
Sheila Zatroch
Thomas Baker
Edward DeSoto
Edward Efron
John Griffin
Robert Iscove
Anthony Salatino
Gene Stulgaitis

Jean Baxtresser
flute

John Moses
clarinet

Jane Weidensaul
harp

Susan Pray
viola

Andre Emelianoff
violincello

Arthur Murphy
sound equipment

BADINAGE
Sue Knapp
Diane Mohrmann
Lee Wagner
Eric Hampton
Robert LuPone
Lance Westergard



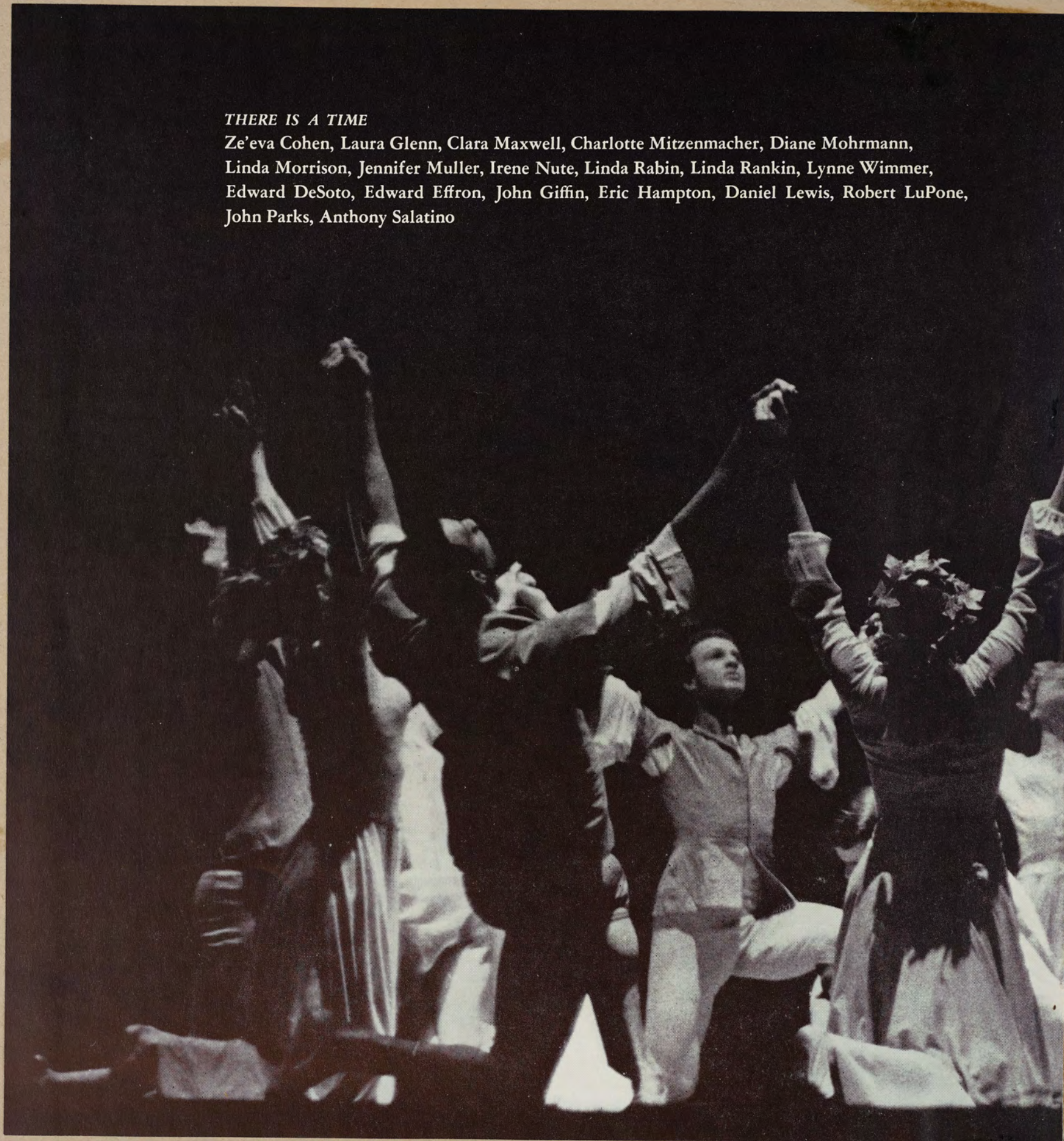
Night*There is a time*

There is a time



THERE IS A TIME

Ze'eva Cohen, Laura Glenn, Clara Maxwell, Charlotte Mitzenmacher, Diane Mohrmann,
Linda Morrison, Jennifer Muller, Irene Nute, Linda Rabin, Linda Rankin, Lynne Wimmer,
Edward DeSoto, Edward Effron, John Giffin, Eric Hampton, Daniel Lewis, Robert LuPone,
John Parks, Anthony Salatino





JUILLIARD DANCE ENSEMBLE

Juilliard Concert Hall

Friday and Saturday evenings—May 6 and 7, 1966 at 8:30

Juilliard Orchestra

Jorge Mester, *Conductor*—Luciano Berio, *Guest Conductor***JIGS' N REELS***Première New York Performances*Richard Englund *Choreography** (1965)Malcolm Arnold *"Four Scottish Dances"* (1957) and
excerpts from "English Dances" (1951)Eric Richter *Costumes*Sidney Bennett *Lighting***Mr. Englund recreated this ballet
for the Juilliard Dance Ensemble, fall 1965.***NIGHT***Première Performances*Anna Sokolow *Choreography* (1966)Luciano Berio *"Differences"* (1958-60)Ashley Bryan *Costumes*Sidney Bennett *Lighting*

BADINAGE

Fredbjorn Bjornsson *Choreography** (1957)
 Johan Halvorsen "*Bergensiana*" (1930)
 Sidney Bennett *Lighting*

*Mr. Bjornsson recreated this ballet for
 the Juilliard Dance Ensemble, winter 1965.

THERE IS A TIME

José Limón *Choreography* (1956) and *Direction*
 Norman Dellojoio "*Variations on a Theme*" (1956).
 Pauline Lawrence *Costumes*
 Sidney Bennett *Lighting*

