

THE JUILLIARD SCHOOL

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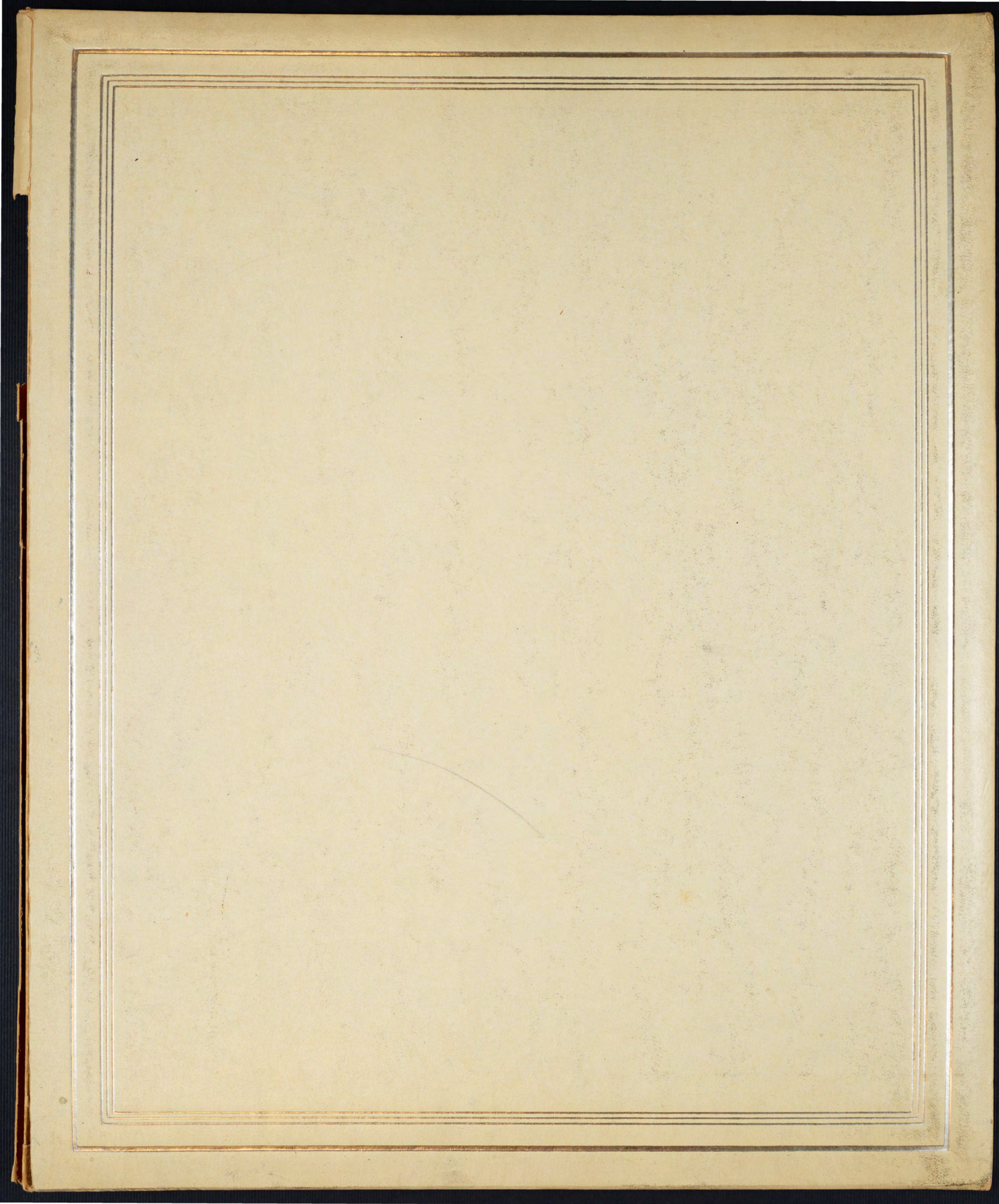
DANCE DIVISION SCRAPBOOKS

11. 1966/1967

EAGLE-A

Trojan Bond

25% COTTON FIBER



juilliard

school

of

music

catalog

including extension division

1966 · 1967

*calendar**

1966-1967

1966

Closing Dates for New Applications:	
For March Entrance Examinations	February 1, 1966
For June Entrance Examinations	April 15, 1966
For September Entrance Examinations	July 1, 1966**
March Entrance Examinations	March 7, 8 and 9
Registration of Currently Enrolled Students	
for the Academic Year 1966-1967	April 26 through May 13
Commencement 1966	Friday, June 3, 11:00 A.M.
June Entrance Examinations	June 6, 7 and 8
September Entrance Examinations	September 13 through 19
Orientation Day (for new students)	September 21, 11:00 A.M.
Completion of Registration for Currently Enrolled Students:	
Candidates for Degrees	September 22
Candidates for Diplomas and Special Students	September 23 and 26
Registration for New and Readmitted Students	September 23 and 26
First Semester Begins	Thursday, September 29
Convocation Ceremonies	Wednesday, October 5, 1:00 P.M.
Final Date for Program Adjustments	Friday, October 7
Thanksgiving Recess Begins	Wednesday, November 23, 10:00 P.M.
Classes Resume	Monday, November 28, 9:00 A.M.
Candidates for Graduation File Applications	December 1, 1966 through January 16, 1967
Christmas Recess Begins	Tuesday, December 20, 10:00 P.M.

1967

Classes Resume	Wednesday, January 4, 1967, 9:00 A.M.
Registration for Second Semester	January 10 through 27
Mid-Year Examinations	January 23 through 28
Second Semester Begins	Monday, February 6
March Entrance Examinations	March 6, 7 and 8
Spring Recess Begins	Saturday, March 18, 5:00 P.M.
Classes Resume	Monday, March 27, 9:00 A.M.
Graduation Examinations Begin	Monday, April 3
Registration of Currently Enrolled Students	
for the next Academic Year 1967-1968	April 25 through May 12
Final Date to File Reservation for the	
year 1967-1968	Friday, May 12**
Final Date to Apply for Change of Course	
or Change of Major Field for the	
Year 1967-1968	Friday, May 12
Final Date to Apply for Scholarships for	
the Year 1967-1968	Friday, May 12
Final Examinations in Class Subjects	May 22 through May 27
Major Examinations	May 29 through June 1
Commencement	Friday, June 2, 11:00 A.M.

*Extension Division Calendar will be found on Page 93.
**After this date a late application fee will be charged.

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

PHOTO BY MERLIN PETROFF





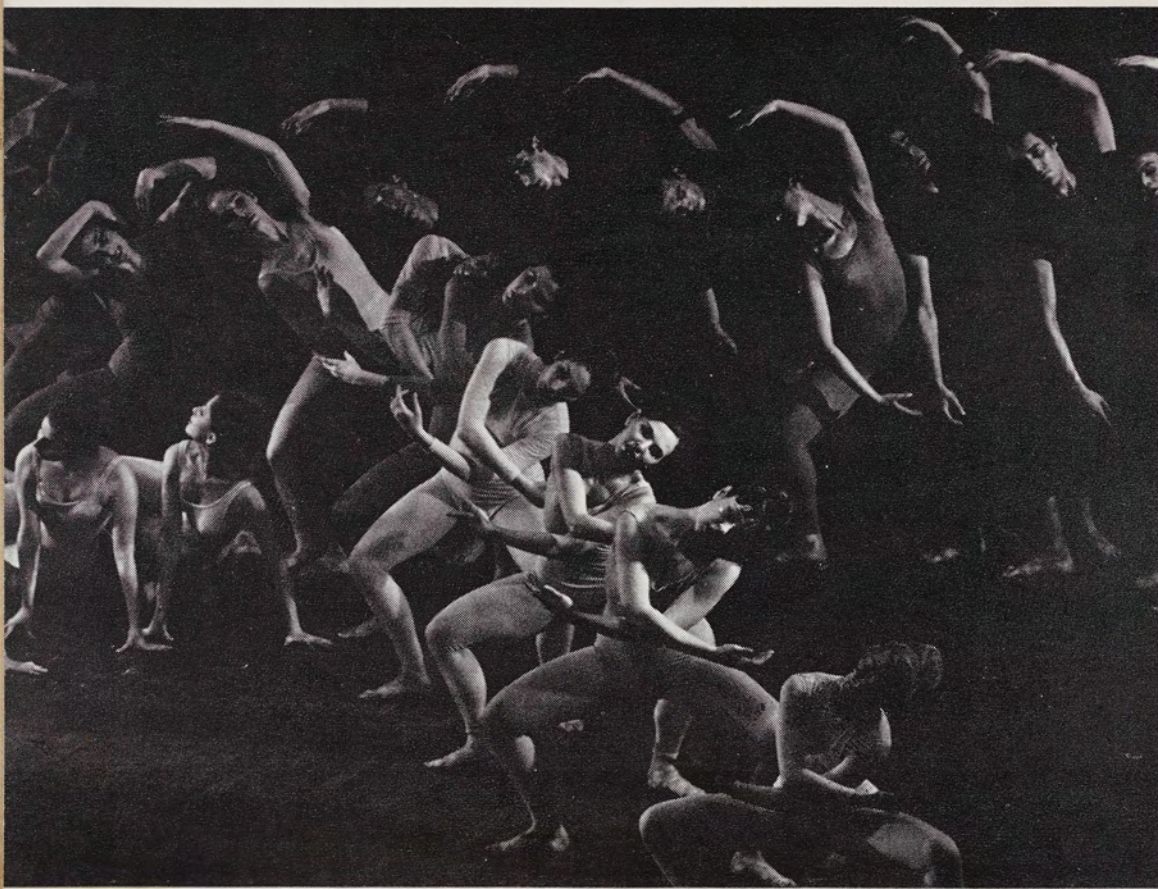
Members of the Juilliard Dance Ensemble in (top) José Limón's "Variations on a Theme of Paganini," and (bottom) Doris Humphrey's "Ritmo Jondo."



PHOTOS BY OLEAGA

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

PHOTO BY MERLIN PETROFF





Members of the Juilliard Dance Ensemble in (top) José Limón's "Variations on a Theme of Paganini," and (bottom) Doris Humphrey's "Ritmo Jondo."



PHOTOS BY OLEAGA

JUILLIARD NEWS BULLETIN

Volume V, number I



PHOTO BY DANIEL LEWIS



José Limón

CONVOCATION

On October 5, Convocation for the sixty-second academic year was held in the Juilliard Concert Hall, with Dr. Mennin presiding and José Limón of the dance faculty as guest speaker.

Dr. Mennin, after welcoming the new members of the faculty, addressed himself to the students regarding the position of the School on educational matters. "Juilliard is a professional school of music and dance; and soon, upon our move to Lincoln Center, will add a Drama Division. It is a professional school in that the students who are accepted through competitive auditions are already committed to their art. For this reason, Juilliard expects more from you, day by day, and in more areas than is normally required in most schools of learning." He stressed that "from your ranks must come the leaders of tomorrow, and the quality of that leadership depends to a great degree on your preparation here at Juilliard." Speaking of the recent official recognition of the performing arts by the government, Dr. Mennin noted "this encouragement of the arts won't help you give a better performance or compose a better piece of music, or dance better. This you must still do yourself."

José Limón took as his subject music and dance, musicians and dancers, composers and choreographers. "I have always maintained that musicians are dancers, and that dancers can be good dancers

only when they are also good musicians." Mr. Limón talked of his approach to music in relation to dance, and of his work with composers such as Schoenberg, Hindemith, Villa-Lobos and Wallingford Reigger. "And here is a curious thing about the relationship between dancer and musician. It has been said often that on first viewing a dance, if you are fully aware of the musical accompaniment, the dance has failed to interest and absorb you as it should. It bored you. It was too long, too tedious, too repetitious, badly composed, badly danced. You took refuge in attending to the music. All dancers and choreographers have had this bitter truth to contend with. Music for dance is successful and effective only when it has been so skillfully utilized that you are not aware of it as a separate component or ingredient. It has blended so perfectly that you are not aware where the dance ceases to be and the music begins."

In summing up, Mr. Limón asked those present to show "the courage and probity of the artist, to a terrible daring, to fortitude in the face of the challenge of nihilism, and lunatic horror. . . . Remember that art is redemptive, that your life will be half debacle, half apotheosis. You will be wounded. Wear your scars as the most exalted of decorations."

The complete text of Mr. Limón's talk will appear in the *Juilliard Review Annual 1966-1967*.

LAWRENCE BERGER, Administrative Assistant, Concerts, Juilliard School of Music.

October, 1966

JUILLIARD SCHOOL OF MUSIC
120 Claremont Avenue
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, N.Y. 11201
Home Tel: UL 8-9067

Director

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

Assistant to Director

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

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

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

Metropolitan Opera Ballet School
799-3100, Ext. 267

2. Instructors

Mr. Sidney Bennett (Stage Department)
1094 Alicia Avenue
Teaneck, New Jersey 07666
Home Tel: 201 837-2830

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

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

Miss Kathleen Crofton	
c/o Mrs. K. M. Simpson	or c/o Miss Muriel Stuart
101 West 55th Street	1300 Madison Avenue
New York, New York 10019	New York, New York 10028
Home Tel: CI 5-0236	Home Tel: SA 2-7490

Miss Dorothea Douglas (Mrs. Robert Edwin John)
243 East 17th Street
New York, New York 10003
Home Tel: GR 3-8012

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

Miss Mary Hinkson (Mrs. Julien Jackson)
165 Park Row - Apt. 14F
New York, New York 10038
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Mr. Lucas Hoving
1 Sheridan Square - Apt. 3C
New York, New York 10014
Home Tel: WA 9-8939

Miss Betty Jones
31 West 69th Street
New York, New York 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, New York 10025
Home Tel: TR4-5148

2. Instructors (con't.)

-3-

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

Miss Pearl Lang (Mrs. Joseph Wiseman) Neighborhood Playhouse: Mon. & Tues.
382 Central Park West 11:00 - 4:00
New York, New York 10025 Graham Studio: Friday. 4:30 - 6:00
Home Tel: UN 6-2680 Studio Tel: TR 7-9480

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

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

Mr. Jack Moore
126 East 10th Street
New York, New York 10003
Home Tel: GR 7-1193

Mr. Bertram Ross
1136 First Avenue
New York, New York 10021
Home Tel: TE 8-5325

Miss Elizabeth Sawyer
78 Bedford Street
New York, New York 10014
Home Tel: AL 5-7912

Mrs. Christine Clark Smith (Mrs. David Smith)
Cambridge Terrace - Apt. 67-C
Hackensack, New Jersey 07601
Home Tel: 201 342-2916

Mrs. Janet Mansfield Soares (Mrs. Arthur Soares) Barnard College
560 Riverside Drive-Apt. 8B Tuesday & Thursday 12 - 2
New York, New York 10027
Home Tel: UN 4-5371

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

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

2. Instructors (con't.)

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

Dance Notation Bureau
8 East 12th Street
New York, New York 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. Assistant

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

4. Music Faculty (Dance)

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

Mrs. Caryl Friend (Mrs. Henry P. Friend)
102 Hillside Avenue
Englewood, New Jersey 07631
Home Tel: 201 LO 7-6595

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

Mr. Stanley Walden
788 Riverside Drive
New York, New York 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
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Home Tel: EN 2-2737

Mr. Richard Abramson (Assistant to Mr. Starer)
2 Bonwit Road
Port Chester, New York 10573
Home Tel: 914 WE 9-3499

B. Preparatory Division, Dance and Music

Miss Patricia Birch (Mrs. William J. Becker III)
320 East 72nd Street
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Home Tel: BU 8-6261

Mr. Alfredo Corvino (Also Regular Division)
451 West 50th Street
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Home Tel: CI 7-2564

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

Neighborhood Playhouse
Mon. and Tues. 11-4
Graham Studio: Fri. 4:30 -6:00

Mr. Glen Mack (Music)
801 West End Avenue
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Home Tel: UN 5-1694

Mr. John Wilson (Music)
53 Harrison Avenue
Waldwick, New Jersey 07463
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C. Accompanists

Mrs. Zenona de la Pena
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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, New York 10025
Home Tel: AC 2-1452

Mr. Kenneth Ealy
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New York, New York 10025
Home Tel: 222-3321

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

also: c/o Mr. George Mayer
20 Park Avenue
New York, New York 10016
Tel: MU 3-6165

C. Accompanists (Con't)

Mr. Samir Elias
174 West 89th Street
New York, New York 10024
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Mr. Moshe Goldberg
39 West 75th Street
New York, New York 10023
Home Tel: 874-0312

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

Mr. Paul Knopf
60 First Avenue - Apt. 10H
New York, New York 10009
Home Tel: 254-0128

Miss Frances Lumpkin
318 West 78th Street - Apt. 11
New York, New York 10024
Home Tel: 799-1723

Miss Elizabeth Sawyer
78 Bedford Street
New York, New York 10014
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Mr. Stanley Sussman
418 East 83rd Street
New York, New York 10028
Home Tel: NA 8-5419

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D. Student Assistants

Pamela Anderson
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Sharon Bouck
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Home tel: 662-7346

John Giffin
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New York, N. Y. 10027
Home tel: UN 4-3174

Eric Hampton
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New York, N. Y. 10023
Home tel: 799-0886

Jane Honor
130 Avenue P - Apt. 40
New York, N. Y. 11204
Home tel: ES 3-3900

Robert Iscove
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Home tel: 799-2258

Daniel Lewis
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Brooklyn, N. Y. 11219
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Jennifer Muller
425 Central Park West - Apt. 7B
New York, N. Y. 10025
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James Murphy
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New York, N. Y. 10028
Home tel: 628-7261

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

.....Stephen Reinhardt
Lee Wagner
72-11 110 Street - Apt. 3H
Forest Hills, N. Y. 11375
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500 West 112 Street - Apt. 4E5
New York, N. Y. 10027
Home tel: MO 2-0050

October 14, 1966

JUILLIARD SCHOOL OF MUSIC
Dance Department

STUDENT LISTING - FIRST SEMESTER

1966-1967

Akeman, Laurel (BFA) BI, MDI, CM, NI, L&MI Sec2

G. Maj. Anderson, Pamela (BFA) BIII(op), GIV, DH&C, NIII, Anat 2nd Sem,
L&M IV, lab

Atsugi, Yoshimatsu Bonjin (SS) BIV, MDAdv, Proj in Chor, Sec 2 (Audit)

Baker, Thomas (BFA) BII, MDII, Proj in Chor Sec 1, NI Sec 2, L&M II

Booker, Erroll (Dip) BI, MDI, CM, NI, SI, L&M I Sec 2

Bouck, Sharon (Dip) BI, MDI&II, Pre Cl, Proj in Chor Sec2 (Audit) NII
SI, L&MIII, lab

Brown, Sandra (BFA) BIII, GIII, B.Arr., L&MIII

Burdick, Sue (Dip) BI-II, MDI, PreCl, NI, SI, L&MI Sec 2 , CM (audit)

Burton, Sarah (BFA) BI, MDI, PreCl, NI SI, L&M I Sec 1
(audit)

Butler, Leslie Hansel (BFA) BII, MDII, NI/ Proj in Chor Sec2, L&MIII

Crevier, Eliane (SS) MDI-II, Proj in Chor Sec 1, L&M I Sec 2, lab, NI

Cutler, Robyn (BFA) BIII, MDII, B.Arr., NII, SII, L&M II

Dannenbaum, Marianne (BFA) BI, MDI, CM, NI, SI, L&MI Sec 2

DeSoto, Edward (BFA) BIII, MDIII, Proj in Chor Sec 2, Anat 2nd Sem,
L&M III, lab

Elling, Patsy (BFA) BIII, MDII, B.Arr., NI Sec 2, L&M II

Friesen, Michele (BS) BIII, MDII, B.Arr., NI Sec2, L&MII

Gale, Amy (BS) BII, MDIII, NII L&MIII

Georgian, Darlene (BFA) BII, MDI, CM, NI, SI, L&MI Sec 2

Giannone, Mary M (BFA) BI, MDI, CM, NI, SI, L&MI Sec 2

Giavotto, Nicoletta (SS) BIII, MDI, B. Arr, PreCl (audit), NI, L&M I, Sec1

Giffin, John (BFA) BIII, MDIII (op), B.Arr, NIII, L&MIII

L. Maj Glenn, Laura (BS) BIV (op), LIV

Goodman, Maxine (Dip) BII, MDII, Proj in Chor Sec 2, NII, Anat 2nd Sem,
L&M II, lab

Hampton, Eric (Dip) BIV, MDIII (op) B Arr, Anat 2nd sem, L&M III, lab

Honor, Jane (BFA) BII, MDII, Proj-in Chor Sec 1, NII, L&M II, lab

Iscove, Robert (BFA) BII, MDII, B Arr, NII, NIII (Audit), Anat 2nd Sem,
L&M II, lab

Jones, Katherine (Dip) BI, MDI, PreCl, NI, L&MI, Sec1, lab, SI

Kent, Linda (BS) BIII, MDIII, MF, Anat 2nd Sem, L&M III

B.Maj. Knapp, Sue (BS) BIV, B Arr, NIII

Kudo Kyoko (SS) MDI-II, Proj in Chor Sec 2 (Audit)

L.Maj. Lewis, Daniel (Dip) LIV, Adv Chor(D 513-14), DH&C, Anat (audit 2nd sem),
lab, L&MIV

LuPone, Robert(BFA) BIII, LIII, B Arr, NII, L&M III

Mc Clintock, Kathleen (BFA) BII, MDII, Proj in Chor Sec 1, NI, SI,
L&M I Sec 1, L&MII (audit), lab

McCoy, Eleanor (BFA) BI, MDI, Pre Cl, NI, SI, L&MI Sec 1

Masters, Gary (BFA) BII, MDI, CM, NI, SI, L&M I Sec 2, lab

M.D.Maj Maxwell, Carla (BS) BIII (op), MDIV, DH&C, L&M IV

M.D.Maj Melworth, Roberta Sue (BS) BIII, MDIV, GF, DH&C, Anat 2nd sem, L&M IV,
lab

Metzner, Marla (BFA) BIII, MDII, Proj in Chor Sec 2, NII, Anat 2nd sem,
L&M II, lab

Mezza, Barbara (BFA) BIV, LIII, Proj in Chor Sec 2, L&M III

Milne, Catherine (BFA) BII, MDI, Pre Cl, NI, SI, L&M I Sec 1

B.Maj. Mohrmann, Diane (BFA) BIV, LIV, Proj in Chor Sec 2, DH&C, L&MIV

L.Min.

M.D.Maj Muller, Jennifer (BS) BIV (op), MDIV

Murphy, James (Dip) BII-III, MDII, Proj in Chor Sec 1, B Arr (audit),
L&M I Sec 1, lab

MD Maj. Nute, Irine (BS) BIV, MDIV, B Arr (audit), DH&C, lab

Partin, Shirley (BFA) BII, MDI, CM, NI, SI, L&MI Sec 1

Rabin, Linda (BFA) MDIII, DH&C, L&MIV

Rabinowitz, Naomi (BFA) BI, MDI, PreCl, NI, SI, L&MI Sec 2

Rabuffo, Diane (BS) BI, MDII, Proj in Chor Sec 1, NII, L&MII

L. Maj. Rankin, Linda (BFA) BIII, LIV, DH&C, L&MIV

Rawe, Thomas (BS) BI, MDI, CM, NI, SI, L&MI, Sec1

Reinhardt, Stephen (BFA) BIII, MDI, PreCl, NI, L&M I Sec 1
 Riefler, Karen (BS) BI, MDI, PreCl, NI, SI, L&M I Sec I
 Rosenbaum, Charles (BFA) BI, MDI, CM, NI, L&M I Sec 1
 Salatino, Anthony (BFA) BIII, LII, B Arr, NII, L&M II
 Sarner, Harriet (BFA) BII, MDII, Proj in Chor Sec 2, NII, L&M II
 Schweid, Carole (BFA) BI, MDI, CM, NI, L&MII
 B. Maj. Sumner, Janet (BFA) BIV, LIII (op), Proj in Chor Sec 1, DH&C, L&M IV
 Tisdale, David (BFA) BI, MDI, CM, NI, SI, L&MI Sec 2
 Tokunaga, Yasuko (BFA) BII, MDI, PreCl, NI, L&MI Sec 1
 B. Maj. Wagner, Lee (BS) BIV, LIII (op), DH&C, L&M IV
 Wagner, Wini (BFA) BIII, MDI-II, PreCl, Proj in Chor Sec 1 (audit),
 NI, SI, L&MI Sec 2
 B. Maj. Westergard, Lance (BFA) B V, DH&C, L&M IV
 Wimmer, Lynne (BFA) BIII, MDIII L&M III

EXTENSION DIVISION

MEN IN DEPARTMENT

Ashpitz, Joan L&MIV
 Barrios, Maria Eugenia MDI, BIII, CM
 Byer, Diane B Adv.
 Nye, Elizabeth B. Adv
 Suzuki, Dawn Proj in Chor Sec 1
 Udris, Dace MD II
 Warshall, Susan L&M II
 Wetzig, Elizabeth Proj in Chor Sec 2
 Whedon, Suzette BI

Atsugi, Bonjin
 Baker, Thomas
 Booker, Erroll
 DeSoto, Edward
 Giffin, John
 Hampton, Eric
 Iscove, Robert
 Lewis, Daniel
 LuPone, Robert
 Masters, Gary
 Murphy, James
 Rawe, Thomas
 Reinhardt, Stephen
 Rosenbaum, Charles
 Salatino, Anthony
 Tisdale, David
 Westergard, Lance

JUILLIARD SCHOOL OF MUSIC

Dance Department

October 3, 1966

PREPARATORY DIVISION CLASSES 1966-67

S A T U R D A Y

Available Space:

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

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

MUSIC

9:00-10:00	016 (or 126) Class Study. Elementary School	Wilson,Inst.
	126 (or 016) Class Study. Elementary School	Mack, Inst.
10:00-11:00	016 (or 126) Class Study. High School	Wilson,Inst.
	126 (or 016) Class Study. High School	Mack,Inst.
11:00-12:00	016 (or 126) Class Study. Elementary School	Wilson,Inst.
	126 (or 016) Class Study. Elementary School	Mack,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.	Mack,Inst.
1:30-2:30	016 (or 126) Class Study High School	Wilson,Inst.
	126 (or 016) Class Study High School	Mack,Inst.
2:30-3:30	016 (or 126) Class Study High School	Wilson,Inst.

JUILLIARD SCHOOL OF MUSIC
Dance Department

October 3, 1966

PREPARATORY DIVISION CLASSES 1966-67

CORVINO (Demidov, Acc.)

<u>ROOM</u>		
607	10:00-11:00	Intermediate Ballet (Teen-Age)
607	11:00-12:30	Advanced Ballet (12 yrs. and over)
607	12:30- 1:30	Advanced Ballet (9- 12 yrs.)
102	1:30- 2:30	Beginning Ballet (9- 13 yrs.)

BIRCH (Hansen, Acc.)

102	10:00-11:00	Beginners (7 - 9 yrs.)
102	11:00-12:00	Intermediate (7 - 9 yrs.)
102	12:00- 1:00	Advanced (8 - 10 yrs.)
607	1:30- 2:30	Teen-age Intermediate
607	2:30- 3:30	Teen-age Beginners

LANG (Goldberg, Acc.)

610	10:00-11:00	Advanced (10 - 13 yrs.)
610	11:00-12:30	Intermediate Teen-agers
610	1:00- 2:30	Advanced Modern (Teen-age)
610	2:30- 3:30	Ensemble

WILSON

016 (or 126)	9:00-10:00	Class Study (Music)(Dance)	Elementary School
016 (or 126)	10:00-11:00	Class Study (Music)(Dance)	High School
016 (or 126)	11:00-12:00	Class Study (Music)(Dance)	Elementary School
016 (or 126)	12:30- 1:30	Class Study (Music)(Dance)	Upper Elem.School & H.S.
016 (or 126)	1:30- 2:30	Class Study (Music)(Dance)	High School
016 (or 126)	2:30- 3:30	Class Study (Music)(Dance)	High School

MACK

126 (or 016)	9:00-10:00	Class Study (Music)(Dance)	Elementary School
126 (or 016)	10:00-11:00	Class Study (Music)(Dance)	High School
126 (or 016)	11:00-12:00	Class Study (Music)(Dance)	Elementary School
126 (or 016)	12:30- 1:30	Class Study (Music)(Dance)	Upper Elem School & H.S.
126 (or 016)	1:30- 2:30	Class Study (Music)(Dance)	High School

R O O M S C H E D U L E

<u>610</u> 10:00 a.m.-3:30 p.m.(Lang)	<u>607</u> 10:00 a.m.-1:30 p.m.(Corvino) 1:30 p.m.-3:30 p.m.(Birch)	<u>102</u> 10:00 am-1:00 pm (Birch) 1:30 pm-2:30 pm (Corvino)
<u>016</u> 9:00 a.m.-2:30 or 3:30 p.m.(Mack,Wilson)	<u>126</u> 9:00 a.m.-3:30 or 2:30 p.m. (Wilson, Mack)	

JULLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT SCHEDULE

1966-67

October 18, 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

ROOM

9:00-10:15	610	Alt. Modern Dance I, Sec. 1. Winter & Alt.; Inst; Goldberg, Acc.
	607	Alt. Modern Dance 1, Sec. 2. Jones, Inst.; Ealy, Acc.
	102	Notation II. Topaz, Inst.; Lumpkin, Acc.
	016	
10:30-11:45	610	Modern Dance Adv. Winter & Alt., Inst; Goldberg, Acc.
	102	Notation I, Sec. 1. Topaz, Inst.; Lumpkin, Acc.
	016	L&M II. Friend, Inst.; Hess, Assist.
12:00-12:50	610	Modern Dance Intermediate. Jones, Inst.; Ealy, Acc.
	607	Production and Ballet Arrangement. Tudor, Inst.; Sawyer, Acc.
	102	Ballet I. Corvino, Inst.; Eiger, Acc.
	513	L&M IV. Friend, Inst.
	016	
1:00-2:15	610	Men's Ballet Class. Tudor, Inst.; Sawyer, Acc.
	102	Ballet II. Corvino, Inst.; Eiger, Acc.
	016	L&M III. Friend, Inst.; Hess, Assist.
2:30-3:45	610	Advanced Ballet. Tudor, Inst.; Sawyer, Acc.
	016	Composition Materials. Hoving, Inst.; Knopf, Acc.
	102	
4:00-5:00	610	Projects in Choreography. Hoving, Inst.; Knopf, Acc.
	016	
4:00-5:15	102	Ballet Adv. Sawyer, Inst.
5:00-6:00	610	Character Class & Repertory. Lazowski, Inst; de la Pena, Acc.
	016	
5:15-6:00	102	
6:00-7:30	102	L&M II (Listening). Hess

9

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>	
9:00-10:00	016	Fencing. Opera Theater.
9:00-10:15	102 06	
10:00-10:30	016	
10:30-11:45	102 016	Anatomy Lab. Jones, Inst. Notation I, Sec. 2. Smith, Inst.; Elias, Acc.
12:00-12:50	102 016 CH	Anatomy Lab. Jones, Inst. Ballet I. Corvino, Inst.; Dennis, Acc. Stagecraft II. Bennett, Inst.
1:00-2:15	610 607 102 016	Girls' Advanced Ballet & Pte. Tudor, Inst.; Sawyer, Acc. Ballet II-III. Corvino, Inst.; Dennis, Acc.
2:30-3:45	610 Alt. 607 Alt. 102 016	Girls' Modern Dance I. Jones, Inst.; Dennis, Acc. Men's Ballet Class. Tudor, Inst.; Sawyer, Acc.
4:00-5:15	610 Alt. 607 Alt. CH 016	Adv. Modern Dance. Limon, Inst.; Ealy, Acc. Adv. Modern Repertory. Winter & Alt.; Hansen, Acc. Stagecraft I. Bennett, Inst.
4:00-6:30	102	
5:30-6:30	610	Composition Studies. Limon, Inst.; Ealy, Acc.
5:30-6:45	016 03	FMM I, Sec. 1. Walden, Inst. FMM I, Sec. 2. Aronoff, Inst.
6:30-7:30	102	Pro Classic Practice Hour. Lumpkin, Acc.

9

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.	Modern Dance I, Sec.1. Dunbar, Inst.; Goldberg, Acc.
	607 Alt.	Modern Dance I, Sec.2. McGehee & Alt.Inst.; Elias, Acc.
	322	MSS II. Friend, Inst.; Hess, Assist.
	102	
	016	
10:30-11:45	610	Adv. Modern Dance & Rep. Limon, Inst.; Goldberg, Acc.
	607	Adv. Modern Dance. McGehee & Alt.,Inst.; Elias, Acc.
	322	MSS I, Sec. 1. Friend
	102	L&M Tutorial. Hess.
	016	
12:00-12:50	610	Men's Class. Limon, Inst.; Goldberg, Acc.
	607	Ballet II. Keane, Inst.; Eiger, Acc.
	06	MSS IV. Starer, Inst.
	102	L&M (Dance) Tutorial. Friend, Inst.
	016	
1:00-2:00	CH	<u>ONE O' CLOCK CONCERT</u>
2:00-3:00	03	MSS III. Starer, Inst.
2:00-3:15	610	Ballet I. Corvino, Inst.; Eiger, Acc.
	607	Pre Classic Forms, Sec. 1. Soares, Inst.; Lumpkin, Acc.
	015	L&M II. Friend, Inst.; Hess (2:00-2:30 pm), Assist.
	014	Dance History and Criticism. Hill, Inst.
	102	
	016	
3:30-4:15	102	L&M IV. Friend, Inst.
3:30-4:30	610	Men's Ballet Class. Tudor, Inst.; Sawyer, Acc.
3:30-4:45	607	Pre Classic Forms, Sec. 2. Soares, Inst.; Lumpkin, Acc.
	016	
4:30-5:00	610	Pointe Class. Tudor, Inst.; Sawyer, Acc.
4:45-5:45	607	
5:00-6:00	610	Adagio. Tudor, Inst.; Sawyer, Acc.
6:00-7:00	610	Group Forms. Soares, Inst.

9

THURSDAY

Available Space:

Room 610	8:00 am - 10:00 pm
Room 607	8:00 am - 10:15 am; 6:00 - 10:00 pm.
Room 606	10:30 am - 1:00 pm
Room 102	8:00 am - 10:00 pm
Room 016	8:00 am - 10:00 pm

ROOM

9:00-10:15	610 Alt.	Modern Dance I, Sec. 1. Hinkson & Alt; Inst. Goldberg, Acc.
	607 Alt.	Modern Dance I. Sec. 2. Dunbar, Inst.; Knopf, Acc.
	102	Notation II. Topaz, Inst.
	016	
10:30-11:45	610 Alt.	Adv. Modern Dance & Rep. Limon, Inst.; Knopf, Acc.
	606 Alt.	Adv. Modern Dance. Hinkson & Alt., Inst.; Goldberg, Acc.
	102	Notation I, Sec. 1. Topaz, Inst.
	016	
12:00-12:50	610	Men's Repertory Class. Limon, Inst.; Goldberg, Acc.
	606	Ballet I. Corvino, Inst.; Dennis, Acc.
	513	L&M IV. Friend, Inst.
	102	
	016	
1:00-2:15	610	Ballet II-III. Corvino, Inst.; Dennis, Acc.
	515	L&M III. Friend, Inst.; Hess, Assist.
	102	Ballet Advanced. Sawyer, Inst.
	016	
2:30-3:45	610	Advanced Ballet. Tudor, Inst.; Sawyer, Acc.
	515 or 323	MSS I, Sec. 2. Friend, Inst.; Hess, Assist.
	102	Ballet II-III. Keane, Inst.; Dennis, Acc.
	016	
4:00-5:00	05	L&M I (Listening). Hess
4:00-5:15	610	Ballet Repertory. Keane, Inst.; Goldberg, Acc.
	102	
	016	
5:30-6:45	102	FMM I, Sec. 2. Aronoff, Inst.
5:30-7:00	016	L&M III (Listening). Hess.

9

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	102 016	
9:30-10:30	06	L&M I (Listening). Hess.
10:30-11:45	102 016	Notation I, Sec. 2. Smith, Inst. Notation III. Topaz, Inst.
12:00-12:50	102 016	Pointe. Keane, Inst.; Eiger, Acc. Pre Classic Practice Hour. Lumpkin, Acc.
1:00-2:15	610 607 016 102	Ballet Advanced. Crofton, Inst.; Dennis, Acc. Ballet II. Corvino, Inst.; Goldberg, Acc. Ballet I. Keane, Inst.; Eiger, Acc.
2:30-3:30	607 102	Pointe. Crofton, Inst.; Dennis, Acc.
2:30-3:45	610 016	Modern Dance I. McGehee & Alt., Inst.; Hansen, Acc.
4:00-5:15	610 Alt. 607 Alt. 102 016	Modern Dance Advanced. Jones, Inst.; Goldberg, Acc. Modern Dance Adv. McGehee & Alt.; Inst.; Hansen, Acc.
5:30-6:45	607	FMM I, Sec. 1. Walden, Inst.

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JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

MEMORANDUM

September 20, 1966

To: Dance Faculty
From: Martha Hill

Walter Terry invites the Juilliard Dance Faculty and six of our
advanced ballet students to a preview of the new film:

BOLSHOI, '67

(to be released later in the year)

6:00 p.m. Friday, September 23

Paramount Building,
1501 Broadway (at 43rd Street),
9th Floor Projection Theatre

(The film runs 1 hr. 20 min.)

No reply necessary.

MH/mc

JUILLIARD SCHOOL OF MUSIC
Dance Department

Memorandum

December 16, 1966

To: Prospective Dance Graduates of
1st semester and 2nd semester 1966-67

Fr: Miss Hill

- 1) The original plan for first semester graduation examinations in the Concert Hall was :

Monday, January 23, 1967 10:00 a.m. - 12:00 noon
Laura Glenn, Jennifer Muller

Monday, February 13 or 20 before 3:00 p.m.
Sue Knapp

Laura and Jennifer have said they prefer a February date; and a single date for the three prospective graduates is preferable for the faculty jury. Therefore, after consulting faculty jury members and Mr. Bennett, we shall establish February 13 or 20, before 3:00 p.m., as the examination date.

- 2) The meeting for prospective second semester graduates with major faculty members to set final graduation examination programs and to sign "Intention to Graduate" forms will be held Friday, January 13, 1:00 -2:30 p.m.
- 3) The second semester graduation examinations are scheduled for the evenings of Wednesday and Thursday, April 5 and 6.
- 4) Following is a list of 1966-67 graduates and their fields of concentration within the major:

FIRST SEMESTER

Glenn, Laura	B.S.	Modern Dance Major
Knapp, Sue	B.S.	Ballet Major
Muller, Jennifer	B.S.	Modern Dance Major

SECOND SEMESTER

Anderson, Pamela	B.F.A.	Modern Dance (Graham) Major
Lewis, Daniel	Dip.	Mod.Dance (Limon) Major; Choreog.Minor
Maxwell, Carla	B.S.	Modern Dance Major
Melworth, Roberta Sue	B.S.	Modern Dance Major
Mohrmann, Diane	B.F.A.	Ballet Major; Modern Dance (Limon) Minor
Mute, Irine	B.S.	Modern Dance Major
Rabin, Linda	B.F.A.	Modern Dance Major
Rankin, Linda	B.F.A.	Modern Dance (Limon) Major
Sumner, Janet	B.F.A.	Ballet Major
Wagner, Lee	B.S.	Ballet Major
Westergard, Lance	B.F.A.	Ballet Major

MH/mc

JUILLIARD SCHOOL OF MUSIC
Dance Department

September 1966

I. Prospective January 1967 Graduates

Glenn, Laura	B.S.	Limon Major
Muller, Jennifer	B.S.	Modern Dance Major

II. Prospective June 1967 Graduates: (total of 12)

Anderson, Pamela	B.F.A.	Graham Major
Knapp, Sue	B.S.	Ballet Major
Lewis, Daniel	Dip.	Limon Major
Maxwell, Carla	B.S.	Modern Dance Major
Melworth, Roberta Sue	B.S.	Modern Dance Major
Mohrmann, Diane	B.F.A.	Ballet Major: Limon Minor or split
Nute, Irine	B.S.	Modern Dance Major
Rabin, Linda	B.F.A.	Modern Dance Major
Rankin, Linda	B.F.A.	Limon Major
Sumner, Janet	B.F.A.	Ballet Major
Wagner, Lee	B.S.	Ballet Major
Westergard, Lance	B.F.A.	Ballet Major

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

October 12, 1966

Recital Hall

J U I L L I A R D D A N C E F I L M S H O W I N G

VARIATIONS ON A THEME OF PAGANINI

Choreography (1964)

José Limón

Excerpts from Variations on a Theme of Paganini, Opus 35
Books I and II (1879)

Johannes Brahms

A CHOREOGRAPHER'S COMMENTS

Dance Arrangements (1960)

Antony Tudor

Octet in F Major, Opus 166 (1824)

Franz Schubert

RITMO JONDO

Choreography (1953)

Doris Humphrey

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

Carlos Surinach

Direction

José Limón, assisted by Betty Jones

JUILLIARD SCHOOL OF MUSIC

DANCE WORKSHOP

Wednesday, November 16, 1966

Concert Hall

6:00 p.m.

P R O G R A M

I. PRE CLASSIC FORMS

PRE CLASSIC FORMS

Pavanes

- AloneDaniel Jahn
Composed and danced by Naomi Rabinowitz
- CommandClark-Horst
Composed and danced by Sharon Bouck
- ThrenodyMaurince Ravel
Composed and danced by Sue Burdick

Galliards

- GleeEsther Williamson
Composed and danced by Eliane Crevier
- Niko, NikoAiko Tashire
Composed and danced by Yasuko Tokunaga
- Who's Afraid.....Pierre Atteignant
Composed and danced by Wini Wagner

Prepared in the classes of Janet Soares
Frances Lumpkin, pianist

II.

- Minuet from "Partita".....No. 5 in G Major, Johann Sebastian Bach
Choreography by Doris Humphrey
Danced by Maxine Goodman and Marla Metzner

Prepared from Labanotation score in the class of Muriel Topaz
Frances Lumpkin, pianist

III.

Composition Materials

3 Explorations on a Given Shape

Shirley Partin	Letter P
Thomas Rawe	Letter J
Maria Eugenia Barrios	Letter M

Projects in Choreography

Assignments on Curved Shapes

Thomas Baker
 Diane Rabuffo and Jane Honor
 Kathleen McClintock
 Eliane Crevier and Janet Sumner

Free Form Rhythmic Studies

Members of the class

Prepared in the classes of Lucas Hoving
 Paul Knopf, pianist

IV.

GROUP FORMS (work in progress)

The Unicorn HuntJohann Sebastian Bach
 and Anonymous Lute Songs (recording)

Composed by Linda Kent

Unicorn - Jane Honor
 Virgin - Sandra Brown
 Hunters - John Giffin
 Thomas Rawe

Prepared in the class of Janet Soares

V.

The Cry.....from Pierrot Lunaire, Op. 21.....Arnold Schoenberg
 (Sections 11, 12, 13) (recording)

Composed and danced by Irine Nute

Prepared in the class of Jose Limon

VI.

Two Sections from a Work in Progress.....Serenata ILuciano Berio
Serenata II.....Bruno Moderna

Composed by Irine Nute

The Fall

Danced by Amy Gale and Thomas Baker

Eros

Danced by Irine Nute and Bonjin Atsugi
 Prepared in the class of Caryl Friend

February 6, 1967

JUILLIARD SCHOOL OF MUSIC
Dance Department

STUDENT LISTING - SECOND SEMESTER

1966-1967

Akeman, Laurel (BFA) BI, MDI, CM, L&MI Sec2 (Aronoff class only)

G. Maj. Anderson, Pamela (BFA) BIII(op), GIV, D&C, L&M IV

Atsugi, Yoshimatsu Bonjin (SS) BIV, MDAdv.

Baker, Thomas (BFA) BII, MDII, NI Sec 2, L&M II

Booker, Erroll (Dip) BI, MDI, PreCl, SI, L&M I Sec 2

Bouck, Sharon (Dip) BI, MDI-II, Proj in Chor Sec2, NII, SI, L&M III

Brown, Sandra (BFA) BIII, GIII, B.Arr., L&MIII

Burdick, Sue (Dip) BI-II, MDI, PreCl, NI, SI, L&MI Sec 2

Burton, Sarah (BFA) BI, MDI, PreCl, NI, SI, L&MI Sec 1

Butler, Leslie Hansel (BFA) BII, MDII, NI (audit), Proj in Chor Sec2,
L&MIII

Crevier, Eliane (SS) MDI-II, Proj in Chor Sec 1, L&MI Sec 2

Cutler, Robyn (BFA) BIII, MDII, B.Arr., NII, STI, L&MII

Dannenbaum, Maurianne (Dip) BI, MDI, Proj in Chor Sec 1, NI, SI, L&MI Sec2

DeSoto, Edward (BFA) BIII, MDIII, Proj in Chor Sec 2

Elling, Patsy (BFA) BIII, MDII, B.Arr., NI Sec 2, L&MII

Figuerola, Graciela (Dip) BII, GII, LI, PreCl, Proj in Chor Sec 1 (audit),
NI, SI, L&MI Sec 1

Friesen, Michele (BS) BIII, MDII, B.Arr., NI Sec2, L&MII

Gale, Amy (BS) BII, MDIII, Proj in Chor Sec1, NII, L&MIII

Georgian, Darlene (BFA) BII, MDI, CM, NI, L&MI Sec2

Giannone, Mary M. (BFA) BI, MDI, CM, NI, SI, L&MI Sec2

Giavotto, Nicoletta (SS) BIII, MDI, PreCl, L&MI Sec1

B. Maj. Giffin, John (BFA) BIII, MDIII(op), B.Arr., NIII, L&MIII

Goodman, Maxine (Dip) BII, MDII, Proj in Chor Sec2, NII, L&MII

B. Maj. Hampton, Eric (Dip) BIV, MDIII(op), B.Arr., L&MIII

- 2 -

Honor, Jane (BFA) BII, MDII, Proj in Chor Sec 1

Iscove, Robert (BFA) BII, MDII, B.Arr., NII, L&M II

Jones, Katherine (Dip) BI, MDI, PreCl, NI, SI, L&M I Sec 1

Kent, Linda (BS) BIII, MDIII, MF, L&M III

Kudo Kyoko (SS) MDI-II, Proj in Chor Sec 2 (Audit)

L. Maj Lewis, Daniel (Dip) LIV, Adv Chor(D 513-14), DH&C, L&M IV
Chor Minor

B. Maj LuPone, Robert (BFA) BIII, LIII, B.Arr., NII, L&M III

McClintock, Kathleen (BFA) BII, MDII, Proj in Chor Sec 1, NI, L&M II

McCoy, Eleanor (BFA) BI, MDI, PreCl, NI, SI, L&MI Sec 1

Masters, Gary (BFA) BII, MDI, CM, NI, SI, L&MI Sec 2

MD Maj Maxwell, Carla (BS) BIII(op), MDIV, DH&C, L&M IV

MD Maj Melworth, Roberta Sue (BS) BIII, MDIV, GF, DH&C, L&M IV

Metzner, Marla (BFA) BIII, MDII, Proj in Chor Sec 2, NII, L&M II

Mezza, Barbara (BFA) BIV, LIII, Proj in Chor Sec 2, L&M III

Milne, Catherine (BFA) BII, MDI, PreCl, NI, SI, L&M I Sec 1

B/L Maj Mohrmann, Diane (BFA) BIV, LIV, DH&C, L&MIV

Murphy, James (Dip) BII-III, MDII, Proj in Chor Sec 1, L&M I Sec 1

MD Maj Nute, Irine (BS) BIV, MDIV, DH&C

Partin, Shirley (BFA) BII, MDI, CM, NI, SI, L&M I Sec 1

MD Maj Rabin, Linda (BFA) MDIII, DH&C, L&MIV

Rabinowitz, Naomi (BFA) BI, MDI, PreCl, NI, SI, L&MI Sec 2

L. Maj Rankin, Linda (BFA) BIII, LIV, DH&C, L&MIV

Rawe, Thomas (BS) BI, MDI, CM, NI, L&M I Sec 1

Reinhardt, Stephen (BFA) BIII, MDI, PreCl, NI, L&M I Sec 1

Riefler, Karen (BS) BI, MDI, PreCl, NI, SI, L&M I Sec 1

Salatino, Anthony (BFA) BIII, LII, B.Arr., NII, L&M II

Schweid, Carole (BFA) BI, MDI, CM, NI, L&M II

B. Maj Sumner, Janet (BFA) BIV, LIII(op), DH&C, L&M IV

Tisdale, David (BFA) BI, MDI, CM, NI, SI, L&MI Sec 2
 Tokunaga, Yasuko (BFA) BII, MDI, PreCI, NI, L&MI Sec 1
 B. Maj Wagner, Lee (BS) BIV, LIII(op), DH&C, L&M IV
 Wagner, Wini (BFA) BIII, MDI-II, PreCI, Proj in Chor Sec 1 (audit),
 NI, SI, L&M I Sec 2
 B. Maj Westergard, Lance (BFA) BIV, DH&C, L&M IV
 Wimmer, Lynne (BFA) BIII, MDIII, L&M III

EXTENSION DIVISION

MEN IN DEPARTMENT

Ashpitz, Joan L&M IV
 Askan, Sebnem BIV
 Barrios, Maria Eugenia MDI, BIII, CM
 Byer, Diane B. Adv.
 Grieg, Valerie L&MI
 Nye, Elizabeth B. Adv.
 Udris, Dace MDII
 Warshall, Susan L&MII
 Wetzig, Elizabeth Proj in Chor Sec 2
 Whedon, Suzette BI

Atsugi, Bonjin
 Baker, Thomas
 Booker, Erroll
 DeSoto, Edward
 Giffin, John
 Hampton, Eric
 Iscove, Robert
 Lewis, Daniel
 LuPone, Robert
 Masters, Gary
 Murphy, James
 Rawe, Thomas
 Reinhardt, Stephen
 Salatino, Anthony
 Tisdale, David
 Westergard, Lance

PROGRAM
SEASON 1966-1967

Juilliard
School of Music

presents

THE JULLIARD
OPERA THEATER

in

THE MARRIAGE OF FIGARO

Comic Opera in Four Acts by
WOLFGANG AMADEUS MOZART

Thursday, March 16, 1967 at 8:00 p.m.
Friday, March 17, 1967 at 8:00 p.m.
Saturday, March 18, 1967 at 8:00 p.m.

Juilliard Concert Hall
130 Claremont Avenue, New York City.

Recent Productions of the Juilliard Opera Theater:

A Puccini Double Bill	January, 1964
Katya Kabanova (Janacek)	May, 1964
Fidelio (Beethoven)	January, 1965
Elegy for Young Lovers (Henze)	April, 1965
The Magic Flute (Mozart)	December, 1965
La Bohème (Puccini)	March, 1966
An American Double Bill:	
Purgatory (Weisgall)	
The Trial of Lucullus (Sessions)	May, 1966
Madama Butterfly	December, 1966

Performing experience—in the widest possible range of style, of *genre* and of scale—is, we believe, intrinsic to the Opera Theater's work in the development of young artists. With this policy in mind our yearly repertory is chosen very carefully.

Last year, for the first time, four operas were prepared and given public performances (the last being a double bill). A similar pattern of repertoire is being followed this, 1966/1967 Season, which was introduced in December last by performances of MADAMA BUTTERFLY.

This evening we warmly welcome to our orchestra pit Jorge Mester and the Juilliard Theater Orchestra. Following their collaboration in LA BOHÈME Douglas Schmidt and Hal George again combine forces, this time to design THE MARRIAGE OF FIGARO. The preparation of a Mozart opera—and this, perhaps, the greatest musical comedy of all time!—has been, as always, the most stimulating and rewarding experience. We hope we shall be able to infect our audience with some of our enthusiasm for this incredible masterpiece.

In May Mr. Frederic Waldman will make a welcome return to the Opera Theater to conduct our next production: Benjamin Britten's chamber opera THE RAPE OF LUCRETIA.

—C. W.

THE RAPE OF LUCRETIA, first performance May 18, 1967.

THE MARRIAGE OF FIGARO

Comic Opera in Four Acts by

WOLFGANG AMADEUS MOZART

Libretto by Lorenzo da Ponte

(after Beaumarchais' "La Folle Journée, ou Le Mariage de Figaro")

English Version by Ruth and Thomas Martin

Directed by Christopher West

Sets designed by Douglas Schmidt

Costumes designed by Hal George

Lighting by Sidney Bennett

Characters in the order of their Appearance

	Thurs. & Sat. Mar. 16 & 18	Friday March 17
FIGARO, servant to Count Almaviva	RICHARD J. CLARK	ROBERT SHIESLEY
SUSANNA, maid to Countess Almaviva	EVELYN MANDAC	BARBARA SHUTTLEWORTH
DOCTOR BARTOLO, a lawyer		ALAN ORD
MARCELLINA, his housekeeper	ANITA TERZIAN	BATYAH GODFREY
CHERUBINO, page to the Countess	PATRICIA WELLS	ASUNCION DEIPARINE
COUNT ALMAVIVA	KERRY McDEVITT	THOMAS PALMER
DON BASILIO, music-master and go-between	MICHAEL BEST	HAL WATTERS
COUNTESS ALMAVIVA	LORETTA FOWLKES	WILMA SHAKESNIDER
ANTONIO, a gardener, uncle to Susanna		DONALD HOIRUP
DON CURZIO, a lawyer	GEORGE LIVINGS	FRANCESCO RUGGIERO
BARBARINA, daughter of Antonio	LEE BELLAYER	MERJA SARGON

DANCERS

(LINDA KENT
STEPHEN REINHARDT)

Servants of the Castle, Bridesmaids, Villagers and Guests

JUILLIARD THEATER ORCHESTRA AND JUILLIARD OPERA CHORUS

JORGE MESTER, CONDUCTOR

Abraham Kaplan, *Chorus Master*

Fiorella Keane, *Choreographer*

John Nelson, *Continuo*

Leonard Slatkin, *Assistant Conductor*

THERE WILL BE TWO INTERMISSIONS

The action of the Opera covers one day and takes place in the Castle and grounds of Aguas Frescas, the domain of Count Almaviva near Seville in the Eighteenth Century.

Act I—A Room in The Castle

Figaro and Susanna plan their wedding, but Susanna disapproves of the room which the Count has given them to occupy—it is next to his own! Figaro realizes that his master intends to exercise his feudal right, the *jus primae noctis*, which was said to have been abolished when he married the Countess. Bartolo enters with Marcellina; she insists that Figaro must marry her, basing her claim upon a financial debt which Figaro owes her. Eager for revenge, Bartolo promises to help. Cherubino enters—always in love and always in trouble, he has to hide as the Count appears. The Count's advances to Susanna are in turn interrupted by Basilio, so the Count hides. Hearing Basilio's gossip about the Countess and Cherubino, the Count angrily discloses himself. Cherubino, too, is discovered and the Count orders him to report for military service.

Act II—The Countess' Boudoir

The Countess sings wistfully of the lost love of her husband, but Susanna and Figaro persuade her to teach the Count a lesson. A note is to be sent to him informing him of a rendezvous: the Countess supposedly has a lover. Cherubino is being dressed as a woman for this purpose when the Count unexpectedly arrives. Susanna saves the situation and Cherubino escapes through the window. Antonio, the gardener, complicates matters but Figaro gets the better of him with a series of involved lies just as Marcellina, her lawyer and witness appear to press claims for breach of promise.

Act III—The Hall of The Castle

It seems that Marcellina's case will be decided in her favor, but Figaro happily and irrefutably proves that his marriage to Marcellina would be unsuitable. The Count has to agree to the wedding of the two couples. The Countess sings sadly of her lost days of happiness, but continues with the plot and dictates to Susanna a letter for the Count. She determines to take Cherubino's place. Figaro and Susanna, as well as Bartolo and Marcellina, are married amid great festivity; during the ceremony Susanna contrives to pass the letter to the Count.

Act. IV—The Garden of The Castle

Barbarina sings a sad little aria about the loss of the pin which she had been entrusted to return to Susanna from the Count. Figaro's suspicions are confirmed, and he determines to hide and spy on his bride and the Count. Susanna and the Countess enter and exchange costumes. Cherubino complicates matters by declaring his love to the Countess, whom he believes to be Susanna; but the Count disposes of the page and passionately woos his wife—convinced that it is Susanna. Figaro, on the other hand, sees through Susanna's disguise and delights in the joke he is playing on her. The Count meanwhile sees Figaro apparently embracing the Countess and furiously seizes his servant. But the sudden appearance of her ladyship forces the Count to beg for her forgiveness and all ends happily.

C. W.

Technical Director

Assistants to Mr. Schmidt

Assistant Technical Director

Stage Electrician

Assistants to Mr. George

Assistant to Mr. Bennett

Stage Managers

Assistant Stage Managers

Stage Crew

Sidney Bennett

Marsha Eck, Neil Jampolis

David Meltzer

Karl Bunz

Vita Buscemi and Chuck Thomas (Wigmaster)

Mervyn Haines, Jr.

Fred Kolouch, Alexander Yancy

Michael Best, Hal Watters

Pamela Anderson, Robyn Cutler,

Alan Gerine, Duane Mazey,

John Sheffler, Katherine Jones,

Gary Masters, Shirley Partin,

David Tisdale

Principals' Costumes built by Lawrence Vlady, Inc.

Chorus Costumes very kindly loaned by the New York City Opera.

Wigs by Lerch & Bob Kelly

Scenery executed with the assistance of the Stagecraft Class.

STAFF OF THE JULLIARD OPERA THEATER

Christopher West, *Director*

Jean Morel

Jorge Mester

Frederic Waldman

} *Conductors*

Emanuel Balaban, *Associate*

Abraham Kaplan, *Chorus Master*

Ming Cho Lee, *Principal Designer*

Hal George, *Costume Designer*

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Madeleine Marshall, *English Diction*

Viola Peters

Bertha Melnik

} *Musical Assistants*

John Nelson

Leonard Slatkin

} *Assistant Conductors*

Linnie Mower, *Musical Acting*

Louis Bankuti, *Fencing*

David O'Neill, *Stage Make-up*

Janice Solet, *Secretary*

MEMBERS OF THE JULLIARD OPERA THEATER

Lee Bellaver, Asuncion Deiparine, Loretta Fowlkes, Batyah Godfrey, Betty Jordan, Gwendolyn Killebrew, Evelyn Mandac, Merja Sargon, Wilma Shakesnider, Barbara Shuttleworth, Anita Terzian, Elizabeth Volkman, Janet Wagner, Patricia Wells, Michael Best, Richard J. Clark, Robert Jones, George Livings, Kerry McDevitt, Alan Ord, Thomas Palmer, Francesco Ruggiero, Robert Shiesley, Arthur Thompson, Hal Watters, Allan Wentt, Alexander Yancy.

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Dennis Delaney
Dianne Dittrich
Brent Ellis
Ian Geller
James Horner
Darrold Hunt

John Hyer
Emmanuel Leemans
Maryanne Lewter
Mary-Anne Ross
Cynthia Saunders
Robert Sharon

Halyna Sochan
Sigrid Steele
Alan Titus
Marioara Trifan
Nelsie Walker
Syble Young

M. Tamara Knell }
Warren H. Brown } *Choral Assistants*

PERSONNEL OF THE JUILLIARD THEATER ORCHESTRA

Violins

Theodore Arm
Concertmaster
George Binkley
Emily Faxon
David George
Frances Jeffrey
Judith Kingsfield
Marjorie Lund
Mary McQuilkin
Setsuko Nagata
Barbara Randall
Charles Tabony
Peter Van Dewater
Judith Wendel

Violas

Thomas LeVeck
Sharon Pineo
Joel Rosenberg
Isaias Zerkowicz

'Cellos

Ko Iwasaki
Marcia Lederman
Susan Reim
Susan Salm

Double Basses

Richard Hartshorne
John Kulowitch

Flutes

Paul Fried
Scott Goff

Oboes

Virginia Bland
Elizabeth Enkells

Clarinets

Mark Brandenburg
Paul Gallo

Bassoons

Charles Nussbaum
Peter Simmons

French Horns

Peter Kline
Bruce McLellan

Trumpets

Robert J. Harley
Robert Sirinek

Timpani

Michael Aaronson

FIRE NOTICE:

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

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

DANCE WORKSHOP

Monday, February 13, 1967

5:00 p.m. Room 610

P R O G R A M

I. From the Composition Materials and Projects in Choreography Classes of Lucas Hoving; pianist, Paul Knopf.

A. Low and high energy studies.

B. Short repetitive travelling patterns.

a on a walking base

b on a running and jumping base

c on a turning and falling base

Composition Materials

Maria Eugenia Barrios
Darlene Georgian
Mary Giannone
Gary Masters
Shirley Partin
Thomas Rawe
Carole Schweid

Projects in Choreography

Eliane Crevier
Marianne Dannenbaum
Nicoletta Giavotto
Graciela Figueroa
Jane Honor
Kathleen McClintock
Wini Wagner

II. P R E C L A S S I C F O R M S

GalliardAttaignant
Composed and danced by Maria Eugenia Barrios

Allemandes
Composed and danced by Eliane CrevierBach
Composed and danced by Sharon Bouck.....McGeary
Composed and danced by Graciela Figueroa.....Bach

Gigues
Composed and danced by Eliane Crevier.....Goodsitt
Composed and danced by Maria Eugenia Barrios.....Handel
Composed and danced by Nicoletta Giavotto.....Goodsitt

SarabandeHandel
Composed and danced by Eliane Crevier

Pianist, Frances Lumpkin

I N D E P E N D E N T W O R K

Trio:
Presto.....Telemann(recording)
Composed by Graciela Figueroa
Danced by Maxine Goodman, Katherine Jones, Shirley Partin

-Prepared in the classes of Janet Soares

III. Q u e s t

"Love is the only way.....which answers my quest."
Erich Fromm

- I The Fall.....Amy Gale, Thomas Baker
- II Chaos.....Graciela Figueroa, Maxine Goodman, Jane Honor,
Kathleen McClintock, Marla Metzner
- III Eros.....Irine Nute, Bonjin Atsugi
- IV Hera.....Sandra Brown, Gary Masters
- V Redemption.....Ensemble

Choreography by Irine Nute
Music by Pierre Boulez (Excerpt from Sonatina) (recording)

P R O G R A M

I. From the Composition Materials and Projects in Choreography Classes of Lucas Hoving; pianist, Paul Knopf.

A. Low and high energy studies.

B. Short repetitive travelling patterns.

a on a walking baseb on a running and jumping basec on a turning and falling baseComposition Materials

Maria Eugenia Barrios
 Darlene Georgian
 Mary Giannone
 Gary Masters
 Shirley Partin
 Thomas Rawe
 Carole Schweid

Projects in Choreography

Eliane Crevier
 Marianne Dannenbaum
 Nicoletta Giavotto
 Graciela Figueroa
 Jane Honor
 Kathleen McClintock
 Wini Wagner

II. PRE CLASSIC FORMS

GalliardAttaignant
 Composed and danced by Maria Eugenia Barrios

Allemandes
 Composed and danced by Eliane CrevierBach
 Composed and danced by Sharon Bouck.....McGeary
 Composed and danced by Graciela Figueroa.....Bach

Gigues
 Composed and danced by Eliane Crevier.....Goodsitt
 Composed and danced by Maria Eugenia Barrios.....Handel
 Composed and danced by Nicoletta Giavotto.....Goodsitt

SarabandeHandel
 Composed and danced by Eliane Crevier

Pianist, Frances Lumpkin

INDEPENDENT WORK

Trio:
Presto.....Telemann(recording)
 Composed by Graciela Figueroa
 Danced by Maxine Goodman, Katherine Jones, Shirley Partin

-Prepared in the classes of Janet Soares

III. Quest

"Love is the only way.....which answers my quest."
 Erich Fromm

- I The Fall.....Amy Gale, Thomas Baker
- II Chaos.....Graciela Figueroa, Maxine Goodman, Jane Honor,
Kathleen McClintock, Marla Metzner
- III Eros.....Irine Nute, Bonjin Atsugi
- IV Hera.....Sandra Brown, Gary Masters
- V Redemption.....Ensemble

Choreography by Irine Nute
 Music by Pierre Boulez (Excerpt from Sonatina) (recording)
 Bruno Maderna (Excerpt from Serenata II)(recording)

IV. From the Projects in Choreography class of Jose Limon; studies in limitations of movement.

Both hands on barre.....Schoenberg(recording)
 Composed and danced by Marla Metzner

Both legs tied together (First movement of five movements
 for string orchestra).....Webern (recording)
 Composed and danced by Maxine Goodman

18

JUILLIARD SCHOOL OF MUSIC
DANCE DEPARTMENT

Graduation Examinations

Concert Hall - 1:00 p.m.

Monday, February 20, 1967

P E R F O R M A N C E

1. Duet from BadinageJohan Halvorsen (tape)
Choreography by Fredbjorn Bjornsson

Sue Knapp
and
Eric Hampton
2. Excerpt from Seraphic DialogueNorman Dello Joio (tape)
Choreography by Martha Graham

The Maid.....Laura Glenn
3. Excerpt from Seraphic DialogueNorman Dello Joio (tape)
Choreography by Martha Graham

Solo Section before The Warrior.....Jennifer Muller
4. Allegro and Adagio from Don Quixote Pas de Deux.....Ludwig Minkus
Choreography after Marius Petipa

Sue Knapp
and
Eric Hampton

Elizabeth Sawyer, pianist
5. Duet from Night Spell.....Priaulx Rainier (tape)
Choreography by Doris Humphrey

Laura Glenn -- Daniel Lewis
6. "Sphinx" from The Winged.....Hank Johnson (tape)
Choreography by Jose Limon

Jennifer Muller
7. Solo variation from Don Quixote Pas de Deux.....Ludwig Minkus
Choreography after Marius Petipa

Sue Knapp

Elizabeth Sawyer, pianist

JUILLIARD SCHOOL OF MUSIC
Dance Department

-GRADUATION EXAMINATIONS-

Concert Hall

Wednesday, April 5, 1967 at 4:00 p.m.

and

Thursday, April 6, 1967 at 8:00 p.m.

WEDNESDAY

P E R F O R M A N C E S

Washed.....Vladimir Ussachevsky*
Choreography by Daniel Lewis
Daniel Lewis, and Edward DeSoto and John Parks

Hosannah and Crucifixus from Missa Brevis.....Zoltan Kodaly*
Choreography by Jose Limon
Irine Nute and John Giffin, Robert Iscove, Robert LuPone,
Thomas Rawe, Stephen Reinhardt, Anthony Salatino

Peasant Pas de Deux from Giselle.....Fred. Burgmuller*
Choreography by Jean Coralli and Jules Perrot
Lee Wagner and Lance Westergard

Diversion of Angels.....Norman Dello Joio*
Choreography by Martha Graham
Pamela Anderson, Carla Maxwell, Linda Rabin and Cast

A Time to Heal from There is a Time.....Norman Dello Joio*
Choreography by Jose Limon
Diane Mohrmann and Edward Effron

A Time to keep Silence, and a Time to Speak from There is a Time
Choreography by Jose Limon
Linda Rankin and Fritz Ludin

Joan, the Maid, from Seraphic Dialogue.....Norman Dello Joio*
Choreography by Martha Graham
Pamela Anderson

Joan, the Martyr, from Seraphic Dialogue.....Norman Dello Joio*
Choreography by Martha Graham
Linda Rabin

The Minding of the Flesh is Death.....Halim El-Dabh*
Choreography by Daniel Lewis
Laura Glenn, John Giffin, Jim May, Stephen Reinhardt
and Linda Kent, Lynne Wimmer

Second Movement from Lyric Suite.....Alban Berg*
Choreography by Anna Sokolow
Irine Nute

The Exiles.....Arnold Schoenberg*
Choreography by Jose Limon
Carla Maxwell and Lance Westergard

*Tape Recording

-GRADUATION EXAMINATIONS-

p.2

Concert Hall

THURSDAY

PERFORMANCES

Sphinx from The Winged.....Hank Johnson*
Choreography by Jose Limon
Linda Rabin

Little Improvisations.....Robert Schumann*
Choreography by Antony Tudor
p Janet Sumner and Lance Westergard
Lee Wagner

Diversion of Angels.....Norman Dello Joio*
Choreography by Martha Graham
Irine Nute, Carla Maxwell, Linda Rabin and Cast

Fast solo from A Choreographic Offering.....John Sebastian Bach*
Choreography by Jose Limon
Diane Mohrmann

Two solos from A Choreographic Offering.....John Sebastian Bach*
Choreography by Jose Limon
Linda Rankin

Jardin aux Lilas.....Ernest Chausson
Choreography by Antony Tudor
Diane Mohrmann, Irine Nute, Janet Sumner and Cast

Elizabeth Sawyer, pianist

Excerpt from Concerning Oracles.....Jacques Ibert
Choreography by Antony Tudor
Lance Westergard and Sally Brayley

Jerry Zimmerman, pianist

*Tape Recording

20

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 22, 1967

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

P R O G R A M

B A D I N A G E

Choreography (1957)
"Bergensiana" (1930)

Fredbjorn Bjornsson
Johan Halvorsen

Diane Mohrmann
Janet Sumner
Lee Wagner

Eric Hampton
Robert LuPone
Stephen Reinhardt

Excerpt from R U I N S A N D V I S I O N S

Choreography (1953)
Second movement, Vivace, from String Quartet
No.2, Opus 36 (1945)
Costumes

Doris Humphrey
Benjamin Britten
Pauline Lawrence

Robyn Cutler Daniel Lewis Linda Rabin

U N D E R G R E E N L E A V E S

Choreography (1963)
Largo and Allegro from Concerto in G Major
for Viola and Strings (1743)
Costumes

Charles Bennett
Georg Phillip Telemann
Charles Bennett

Linda Kent
Diane Mohrmann

Robert Iscove
Robert LuPone

*** P A U S E **

R I T M O J O N D O

Choreography (1953)
Music based on songs and dances of
Spanish gypsies (1952)
Costumes

Doris Humphrey
Carlos Surinach
Pauline Lawrence

Robyn Cutler	John Giffin
Linda Kent	Robert Iscove
Diane Mohrmann	Daniel Lewis
Linda Rabin	Stephen Reinhardt

L I T T L E I M P R O V I S A T I O N S

Dance Arrangement (1953)
Kinderscenen, Opus 15 (1838)

Antony Tudor,
Robert Schumann

Lee Wagner Eric Hampton

S E S S I O N F O R S I X

Choreography (1964)
Excerpts from "What's New?" (1955)

Anna Sokolow
Teo Macero

Linda Kent	Robert Iscove
Diane Mohrmann	Daniel Lewis
Janet Sumner	Robert LuPone

This program is currently being presented as part of the Lincoln Center
Student Program to schools in Up-State New York and Suburban New York City.

Lighting by Sidney Bennett and Lawrence D. Berger

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.

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

You are cordially invited to attend a program by

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

Wednesday, February 22, 1967 at 1:00 p.m.
Concert Hall, One-thirty Claremont Avenue, New York City

P R O G R A M

as presented February and March 1967 for the Lincoln Center Student Program
in 24 schools in Up-State New York and Suburban New York City

Badinage

Choreography (1957). Fredbjorn Bjornsson
"Bergensiana" (1930). Johan Halvorsen

Excerpt from Ruins and Visions

Choreography (1953). Doris Humphrey
Vivace from 2nd movement String Quartet
No. 2, Opus 36 (1945). Benjamin Britten
Costumes Pauline Lawrence

Under Green Leaves

Choreography (1963). Charles Bennett
Largo and Allegro from Concerto
in G Major for Viola & Strings (1743). Georg Phillip Telemann
Costumes Charles Bennett

*** P A U S E ***

Ritmo Jondo

Choreography (1953). Doris Humphrey
Music based on songs and dances of
Spanish gypsies (1952). Carlos Surinach
Costumes Pauline Lawrence

Little Improvisations

Dance Arrangement (1953). Antony Tudor
Kinderscenen, Opus 15 (1838). Robert Schumann

Session for Six

Choreography (1964). Anna Sokolow
Excerpts from "What's New?" Teo Macero

DANCERS

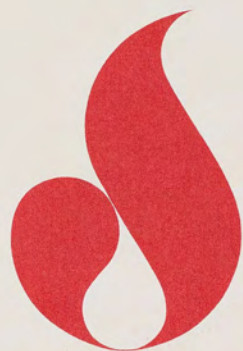
Robyn Cutler	John Giffin
Linda Kent	Eric Hampton
Diane Mohrmann	Robert Iscove
Linda Rabin	Daniel Lewis
Janet Sumner	Robert LuPone
Lee Wagner	Stephen Reinhardt

22

JUILLIARD
SCHOOL OF MUSIC

PRESENTS

JUILLIARD DANCE ENSEMBLE



JUILLIARD DANCE ENSEMBLE

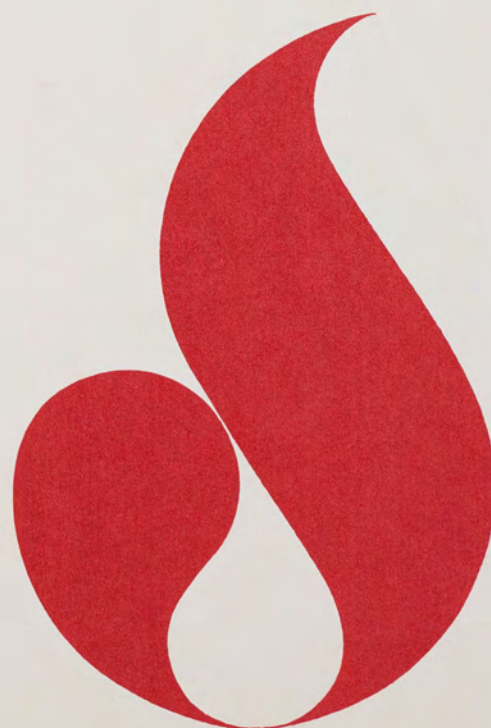
CHOREOGRAPHY BY

Martha Graham
Anna Sokolow

José Limón
Antony Tudor

JUILLIARD THEATER ORCHESTRA

Jorge Mester, Conductor



A PROGRAM OF DANCE

Thursday, April 20, 1967 8:00 p.m.
Friday, April 21, 1967 8:00 p.m.
Saturday, April 22, 1967 8:00 p.m.

JUILLIARD CONCERT HALL
130 Claremont Avenue, New York, N. Y. 10027

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

PROGRAM

Diversion of Angels
Choreography by Martha Graham
Music by Norman Dello Joio

Memories
(Premiere)
Choreography by Anna Sokolow
Music by Teo Macero

Jardin aux Lilas
Ballet by Antony Tudor
Music by Ernest Chausson

MacAber's Dance
(Premiere)
Choreography by José Limón
Music by Jacob Druckman

JUILLIARD THEATER ORCHESTRA
Jorge Mester, Conductor

*Tickets distributed on the basis of a minimum contribution of \$3.00 per ticket.
Contributions are tax-deductible.*

Return to:
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130 Claremont Avenue
New York, N. Y. 10027

Thur., April 20
Fri., April 21
Sat., April 22

Number of tickets	Contribution	Total
Total		

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Make checks payable to Juilliard School of Music.*

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Mezzanine or Balcony _____

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PLEASE PRINT

PROGRAM
SEASON 1966-1967

Thursday, Friday and Saturday evenings
April 20, 21, and 22, 1967 at 8:00

Juilliard
School of Music

presents

JUILLIARD DANCE ENSEMBLE

in

A PROGRAM OF DANCE

Juilliard Concert Hall
130 Claremont Avenue, New York City

JUILLIARD THEATER ORCHESTRA
JORGE MESTER, *Conductor*

PROGRAM
SEASON 1966-1967

Thursday, Friday and Saturday evenings
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School of Music

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JUILLIARD DANCE ENSEMBLE

in

A PROGRAM OF DANCE

Juilliard Concert Hall
130 Claremont Avenue, New York City

JUILLIARD THEATER ORCHESTRA
JORGE MESTER, *Conductor*

PROGRAM

DIVERSION OF ANGELS

Choreography (1948)

Music (1948)

Lighting

MARTHA GRAHAM

Norman Dello Joio

SIDNEY BENNETT

Diversion of Angels is a lyric ballet about the loveliness of youth, the pleasures and playfulness, quick joy and quick sadness of being in love for the first time. It tells no story but, like a lyric poem, simply explores its theme.

SANDRA BROWN

DANIEL LEWIS

LAURA GLENN

LINDA KENT

CARLA MAXWELL

ROBERT LUPONE

ROBERT ISCOVE

JANE HONOR

ANTHONY SALATINO

KATHLEEN MCCLINTOCK

LINDA RABIN

INTERMISSION

MEMORIES

(Premiere Performances)

Choreography (1967)

Music (1967)

Lighting

ANNA SOKOLOW

Teo Macero

SIDNEY BENNETT

PAMELA ANDERSON

SANDRA BROWN

ROBYN CUTLER

GRACIELA FIGUEROA

LINDA KENT

SUE ROBERTA MELWORTH

IRINE NUTE

LINDA RABIN

LEE WAGNER

LYNNE WIMMER

ERROLL BOOKER

JOHN GIFFIN

GARY MASTERS

JAMES MURPHY

STEPHEN REINHARDT

DAVID TISDALE

LANCE WESTERGARD

INTERMISSION

JARDIN AUX LILAS

Choreography (1936)

Poème, Opus 25 (1896)

Costumes after sketches by Hugh Stevenson

Lighting

ANTONY TUDOR

Ernest Chausson

RAYMOND SOVEY

SIDNEY BENNETT

Caroline, about to enter upon a marriage of convenience, tenders a farewell party to precede the ceremony. Among the guests are the man she really loves and the woman who, unknown to her, has been her fiancé's mistress. Quick meetings, interrupted confidences culminate with Caroline leaving on the arm of her betrothed, never having satisfied the desperate longing for a kiss.

Caroline, the bride-to-beSUE KNAPP

Her LoverROBERT LUPONE

The Man She Must MarryBONJIN ATSUGI

An Episode in His PastDIANE MOHRMANN

Friends and Relations JANET SUMNER, IRINE NUTE, ANTHONY

SALATINO, ROBERT ISCOVE, DIANE BYER,

KATHLEEN MCCLINTOCK, JOHN GIFFIN,

STEPHEN REINHARDT

THEODORE ARM, *violin*

INTERMISSION

MAC ABER'S DANCE

(Premiere Performances)

Choreography* (1967)

Animus I for Trombone and Electronic Tape (1966)

Lighting

JOSE LIMON

Jacob Druckman

SIDNEY BENNETT

The tradition of the Dance Macabre has its origins in the frenzied rituals of the Middle Ages when Europe was devastated by the Black Death. These rites of penitence and exorcism were celebrated in the city of Paris at the instigation of a legendary figure, a Scot by the name of MacAber, an officer in the king's guard. Dances of Death are endemic among us to this day.

Major Domo

ANTHONY SALATINO

The Celebrants

CARLA MAXWELL

LAURA GLENN

LINDA RABIN

LYNNE WIMMER

MAXINE GOODMAN

MARLA METZNER

ROBYN CUTLER

ELIANE CREVIER

MICHELE FRIESEN

JAMES MURPHY

EDWARD DESOTO

STEPHEN REINHARDT

ROBERT ISCOVE

JOHN GIFFIN

THOMAS RAWE

and

MARIA BARRIOS, SANDRA BROWN, LESLIE BUTLER, AMY GALE, JANE HONOR, KATHLEEN MCCLINTOCK,
SUE ROBERTA MELWORTH, CAROLE SCHWEID, ERROLL BOOKER, ALAN GERING

ANDRE SMITH, *trombone*

*The following students have contributed thematic motifs to this work:

Edward DeSoto, Maxine Goodman, Marla Metzner, James Murphy

CREDITS

The Juilliard Dance Ensemble is grateful to the following organizations:

The Martha Graham Dance Company for lending the costumes of *Diversion of Angels*.

American Ballet Theatre for lending the costumes of *Jardin aux Lilas*.

The tape for *Animus I* was realized at the Columbia-Princeton Electronic Music Center.

STAFF FOR A PROGRAM OF DANCE

Production Director	Martha Hill
Associate Production Director	June Dunbar
Directors for "Diversion of Angels"	Mary Hinkson, Helen McGehee, Ethel Winter, Bertram Ross assisted by Patricia Birch, William Louthier, Clive Thompson
Assistant to Mr. Limón	Sally Stackhouse
Assistants to Mr. Tudor	Fiorella Keane and Sally Stackhouse
Labanotator	Muriel Topaz
Technical Director	Sidney Bennett
Assistant Technical Director	David Meltzer
Stage Electrician	Karl Bunz
Stage Crew	Sally Burton, Marianne Dannenbaum, Mary Giannone, Katherine Jones, Barbara Mezza, Naomi Rabinowitz, William Copeland, Alan Gering
Assistant Conductor	Leonard Slatkin
Costume Supervision	Betty Williams
Make-up Supervision	Fiorella Keane
Secretary for Production	Mary Chudick

PERSONNEL OF THE JULLIARD THEATER ORCHESTRA

Violins

Theodore Arm, *concertmaster*
George Binkley
Harold Byers
Emily Faxon
David George
Sumiko Hama
Frances Jeffrey
Judith Kingsfield
Patricia Kopec
Marjorie Lund
Mary McQuilkin
Setsuko Nagata
Barbara Randall
Claudia Rantucci
Charles Tabony
Peter Van Dewater
Judith Wendel
Yuval Waldman

Violas

Domingo Garcia
Thomas LeVeck
Sharon Pineo
Ernest Richmond
Isaias Zelkowicz

'Cellos

Raphael Diaz
Ellen Hassman
Laura Kimble
Marcia Lederman

Double Basses

Richard Hartshorne
Linda McKnight
Thomas Thies

Flutes

Barbara Bernhard
Dana Chalberg
Scott Goff
Katherine Phillips

Oboes

Virginia Bland
Elizabeth Enkells
Robert Fisher
Robert Lloyd

Clarinets

Paul Gallo
Gerhardt Koch
Donald Oehler

Bassoons

Ronald Grun
Charles Nussbaum
Peter Simmons

French Horns

John Cahill
Peter Kline
William Koren
John Lounsbury
Bruce McLellan

Trumpets

Kenneth Gross
John Harley

Trombones

Jonathan Goldman
Lewis Kahn
David Taylor

Tuba

Bernard Guzik

Timpani

James Rago

Percussion

Dennis Glick

Harp

Martha Presbrey

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Dance: Enterprising Juilliard Program

Works by Sokolow and Limon in Debuts

By CLIVE BARNES

THERE was no shortage of enterprise in the program given by the Juilliard Dance Ensemble at the Juilliard Concert Hall, 130 Claremont Avenue, last night. Indeed, with two world premieres, one by Anna Sokolow, the other by José Limón, and two revivals, by Martha Graham and by Antony Tudor, this was a program any company in the world would be proud to own.

Miss Sokolow's "Memories" at first seemed not fully focused. The "memories" of the title were presumably those of childhood—where children run in happily aimless circles, leap in widening arcs or stretch up on tiptoe to catch a dream by its tail.

But since this is 1967 and since Miss Sokolow is Miss Sokolow, the memories are also shot through with shafts of fear. Unfortunately, the balance of happiness and misery is perhaps never clearly delineated, nor is the apparently cyclic pattern of the ballet defined sharply enough.

We are left with some nicely rhythmic runs and jumps to Teo Macero's specially commissioned and lushly harmonic score, and the lively, even vibrant performances of the young Juilliard dancers. If "Memories" had too little focus then, ironically, Mr. Limón's "MacAber's Dance" had perhaps too much. This work, full of invention, perhaps suffered a little from too close a concentration on one trick of stagecraft.

The ballet is a dance macabre or Totentanz. A program note explains that MacAber was a Scots officer in the King's guard in Paris during the Black Death of the Middle Ages. He apparently instigated these frenzied rites of penitence and exorcism. But Mr. Limón is taking no medieval view of death—as he points out: "Dances of Death are endemic among us to this day," and he makes "MacAber's Dance" a timeless ritual situated on the lips of hell.

Leotarded figures, their faces painted grotesquely silver, are prancing, parading

and tumbling on the edge of the stage. Leading down from the footlights is a ramp into the orchestra pit, and in a constant, but constantly varying procession, the dancers descend into the red glow representing the eternal depths, encouraged by an amiably demonic major-domo.

This is a most effective theatrical notion—but, unfortunately, it permits no dramatic development, so that the entire ballet is nothing more or less than a conveyor belt to hell. Luckily, the music (Animus 1 for Trombone and Electronic Tape by Jacob Druckman) provides an interestingly varied texture of sound, and Mr. Limón's choreography fairly shivers with life. The dancers disgorge over the stage like sufferers from Dante, and the company almost throws itself into the ballet, if not the pit. Anthony Salatino made an effectively athletic major-domo, and André Smith not only played his trombone with finesse, but bearded and dressed in white-tie and tails, his figure at the side of the stage also brought some small measure of the dramatic contrast that the work as a whole needed.

The two revivals were about youth. Miss Graham's "Diversion of Angels" is a plotless work that seems to celebrate the joys and pains of love and youth, while Mr. Tudor's "Jardin aux Lilas" is about the positive heartbreak of youth, perhaps about youth's first tiny brush with mortality.

The Juilliard dancers per-

Pieces by Graham and Tudor Revived

formed "Diversion of Angels" very well indeed, with exceptional discipline. To be true, compared with the performance given by the Graham troupe itself, these youngsters lacked something of the spirit, something of the juice of the true-blue original. But it was a fine attempt.

The Tudor was also a fine attempt but less successful. The story of "Jardin aux Lilas" is of Caroline, forced to marry a man she does not love, trying to steal a final farewell (and was it really final?—it is to Mr. Tudor's credit that one wonders) with her lover. Strangely enough the dancers seemed too young for these quintessentially young roles. Sue Knapp had much of the softly ecstatic misery needed for Caroline, but the rest, while dancing admirably, missed the Proustian note of civilized despair. Nor was the production helped by the absence of scenery—it is one of those that look undressed without their atmosphere.

The program was well accompanied by the Juilliard Theater Orchestra, conducted by Jorge Meister, and Theodore Arm was the fluent violin soloist in the Chausson "Poeme" to which the Tudor piece is set. The program will be repeated tonight and tomorrow night.

World Journal Tribune, New York, Friday, April 21, 1967

Martha Graham Dance Shows Spirit of Youth

By WALTER TERRY

MARTHA GRAHAM, in absentia, was the very special star of a program which the Juilliard Dance Ensemble presented in the first of three performances last night at the Juilliard Concert Hall. Miss Graham, though absent as a performer, was represented by her choreography, in this instance, her "Diversion of Angels," with its radiant score by Norman Dello Joio. The result was historic.

For this was the first time that "Angels" had been danced in America by any dancers other than Miss Graham's own; and, secondly but even more important, the occasion saw a one-time Graham exclusive, a one-time avant-garde creation become a dance classic which could now belong to the dancers—only the worthy ones—of the world.

KINETIC SPARKS

The Juilliard dancers were indeed worthy of the signal honor of dancing this masterpiece. They are young but the spirit of "Diversion of Angels" is youth itself. And so it was that these student dancers not only executed its measures correctly but also

invested them with an adolescent daring which charged the atmosphere with kinetic sparks.

The genius of Graham—and particularly a Graham work geared for youth—dominated the evening, but there were other matters of moment on the program.

Anna Sokolow gave us her semi-annual, choreographic kick in the solar plexus (where Isadora Duncan once said the soul had its home) with another of her investigations of the hopelessness of it all. This was a new work, "Memoir," with music by Teo Macero, but despite some of the ever-fascinating Sokolow movement inventions, it was an old work thematically—loneliness amid many, lost in the crowd, uncertain, nervous, resigned.

NO CATHARSIS

Every now and again I'm tempted to suggest that Miss Sokolow do something happy, but I hesitate, since she hasn't been very good at her few comic tries, and she is very expert in pinpointing the despondency which she seems to view as man's natural state.

In the ancient Greek tragedies, people tore their own

eyes out or slew their children or committed matricide but there was always a catharsis of some sort. With Miss Sokolow, there is no catharsis; it's all dirty, a dirty deal, that is, which man is getting. But, as I say, she does it expertly.

There was a ballet master-work on the program as well as Miss Graham's modern dance classic. This was Antony Tudor's "Jardin aux Lilas," one of the great dramatic dances of our era. It is a tragedy, concerned with a loveless wedding match and desperate, haunting memories and temptations, but it is tragedy suffused with remarkable beauty.

To be truthful, the Juilliard dancers are not quite up to communicating its profound emotional compulsions nor its stylistic subtleties (its about adults and "Diversion of Angels" is about youth), but they dance it very neatly.

The concluding work, in company with the Sokolow offering, was a premiere, Jose Limon's "Mac Aber's Dance," danced to Jacob Druckman's *Animus I* for Trombone and Electronic Tape. It set out to be a modern, distilled and somewhat clinical treatment

of the medieval danse macabre, but aside from some mass movement distortions and fascinating descents down a ramp into the orchestra pit, it wasn't noticeably demonic nor frenetic.

But the program as a whole was an absorbing one, with some very high spots as well as those less altitudinous. The choreography was varied, many of the young dancers displayed more than average talent. Juilliard Theater Orchestra (under Jorge Mester's direction) gave pleasure. And a closing bravo to one of America's major dance figures, Martha Hill, who heads Juilliard's dance department and who produced this important evening of dance.

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

Wednesday One O'Clock Concert Series

May 3, 1967

JUILLIARD DANCE DEPARTMENT

P R O G R A M

"A Time to Heal" from There is a Time Norman Dello Joio*
Choreography by José Limón
Diane Mohrmann and Eric Hampton

Joan, the Martyr, from Seraphic Dialogue..... Norman Dello Joio*
Choreography by Martha Graham
Linda Rabin

Peasant Pas de Deux from Giselle Frederic Burgmuller*
Choreography by Jean Coralli and Jules Perrot
Lee Wagner and Lance Westergard

Second Movement from Lytic Suite Alban Berg*
Choreography by Anna Sokolow
Irine Nute

The Minding of the Flesh is Death..... Halim El-Dabh*
Choreography by Daniel Lewis
Laura Glenn, John Giffin, Jim May, Stephen Reinhardt
and Linda Kent, Lynne Wimmer

Pas de Deux from Don Quixote Ludwig Minkus*
Choreography after Marius Petipa
Diane Byer and Eric Hampton

The Exiles Arnold Schönberg*
Choreography by José Limón
Carla Maxwell and Lance Westergard

* Tape Recording
Lighting 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 a part of their regular classwork.

F I L M S H O W I N G

Wednesday, December 14, 1966

2:00 p.m. - Room 014

1. Under Green Leaves Charles Bennett-George Philipp Telemann
2. Badinage Fredbjorn Bjornsson-Johan Halvorsen
3. Kukla, Fran and Ollie

F I L M S H O W I N G

Wednesday, May 10, 1967

1:00 pm -- Room 03

Jardin aux LilasAntony Tudor-Ernest Chausson

Mac Aber's Dance.....Jose Limon -Jacob Druckman

JUILLIARD SCHOOL OF MUSIC
Dance Department

February 6, 1967

PREPARATORY DIVISION CLASSES 1966-67

S A T U R D A Y

2nd SEMESTER

Available Space:

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.

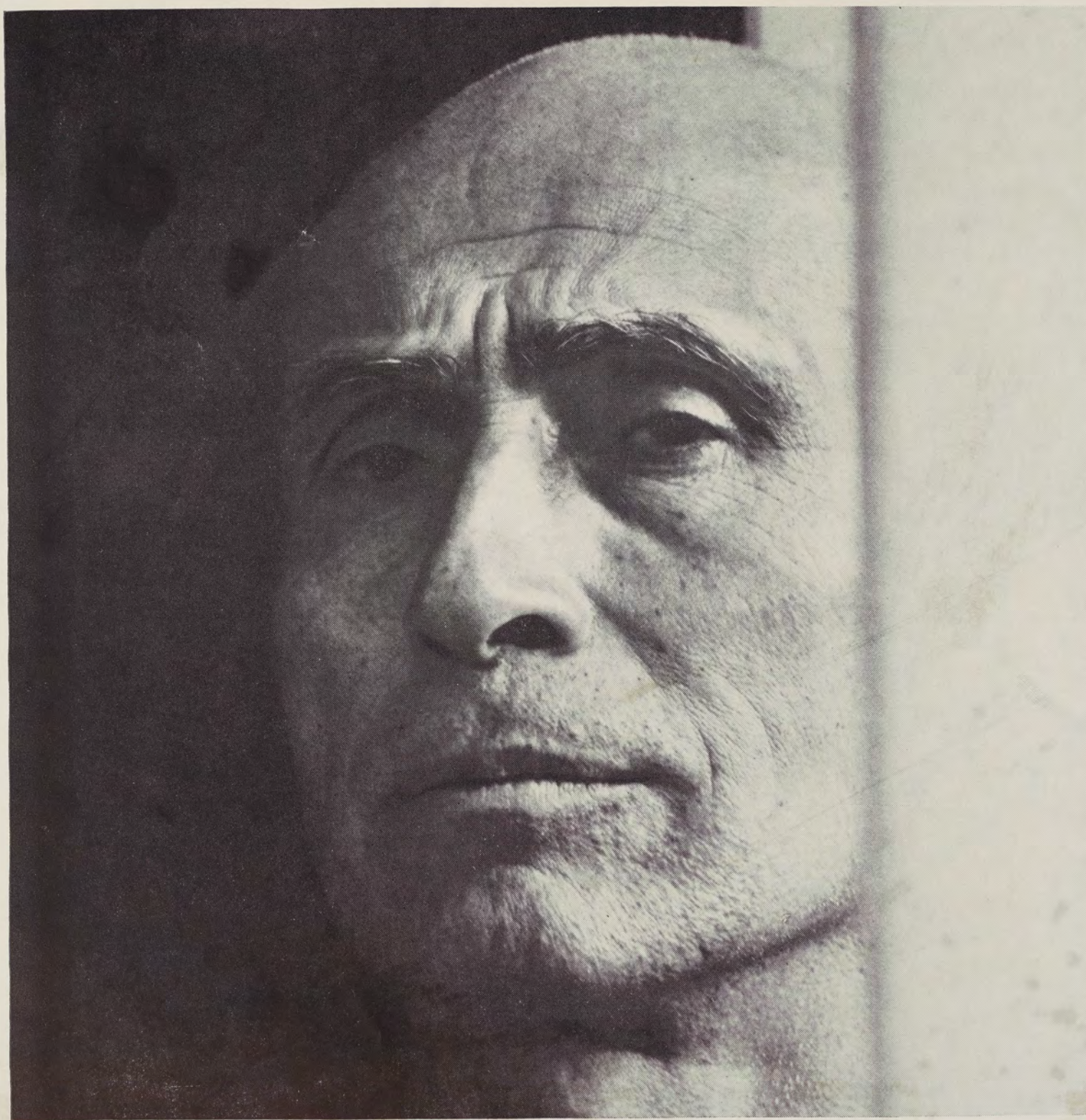
DANCE

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

9:00-10:00	016 (or ³¹⁴ 126)	Class Study. Elementary School	Wilson, Inst.
	³¹⁴ 126 (or 016)	Class Study. Elementary School	Colman, Inst.
10:00-11:00	016 (or ³¹⁴ 126)	Class Study. High School	Wilson, Inst.
	³¹⁴ 126 (or 016)	Class Study. High School	Colman, Inst.
11:00-12:00	016 (or ³¹⁴ 126)	Class Study. Elementary School	Wilson, Inst.
	³¹⁴ 126 (or 016)	Class Study. Elementary School	Colman, Inst.
12:30-1:30	016 (or ³¹⁴ 126)	Class Study Upper Elem School & High Sch.	Wilson, Inst.
	³¹⁴ 126 (or 016)	Class Study Upper Elem School & High Sch.	Colman, Inst.
1:30-2:30	016 (or ³¹⁴ 126)	Class Study High School	Wilson, Inst.

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The
Juilliard Review
Annual
1966-1967



José Limón

Dancers Are Musicians Are Dancers : by José Limón

It is my honor and pleasure on this occasion to address you. President Mennin asked that I talk about my experience as a worker in the arts, and it has occurred to me that it might be of interest to you if I chose as my subject music and dance, musicians and dancers, composers and choreographers. This I have done for reasons very obvious to all of us here present, but mainly for another motive. I have always maintained that musicians are dancers, and that dancers can be good dancers only when they are also good musicians. This does not mean that a composer need perform, literally and physically, all the arduous vocabulary of the dancer, nor that the dancer need be proficient with a violin, kettledrum or harp. No.

I have always known certain music to dance, literally, as well as figuratively. The dance has been called the matrix of the arts. Early in our adventure as humans on this planet, very early, even before language was invented, as pre-humans, or sub-humans, or humanoids, we had that supremely instinctual urge and capacity to dance. From this was born percussion and song and music and ritual and painting and sculpture, and from these, architecture and poetry. But all this is another story. Let me, today, only point to that supremely choreographic composer, that incomparable dancer of the spirit, J. S. Bach. He dances not only in his French suites, and English suites, and partitas and sonatas for the various instruments, with their chaconnes, minuets, courantes, sarabandes, allemandes, gigue, and other dance forms, but he could not and did not exclude the dance from the cantatas and oratorios. Dance, as you know, is of all kinds and categories. There is a dance for every single human experience. What, may

I ask, can we call the impassioned procreative act; what else but dance is the convulsion of birth; what is the perpetual delight of infancy and childhood but a dance; and what of the frenetic rituals of adolescence; and the sober solemnities of maturity, the weddings, academic processions, inaugurations, coronations, funerals; what are these but the dances with which we are conceived, are born, grow, live and die? All this is dance, both profane and sacred. Bach contains it in all his music, whether secular or religious. He was irrepressively a dancer. Embedded in the cantatas, the oratorios, among the chorales, the arias, and the recitatives, placed there with the most consummate mastery of drama and theater that compels you with the irresistible kinesthetic impetus which is dance.

If you don't believe me, I recommend that you hear the cantata, *Ich Habe Genug*. This sublime work contains some of the most profoundly moving of Bach's music. It probes deeply into the human spirit. The opening aria, the following recitative, the second aria and recitative express the renunciation of the burdens and sins of this life and a yearning for union with God. It is solemn and devastatingly beautiful music. The concluding aria sees a vision of death as a deliverer, with joy and peace as an eternal reward. How does Bach, the master dramatist and imagist, give you this concluding ecstatic vision? Being a great dancer and a great choreographer, he gives you an intoxicating dance. In 3/4 tempo. A lovely waltz. This, remember, in the year 1732 *anno domini*. Almost one hundred years before the waltz came into being. He sets the basso, oboe, string orchestra, continuo and your being to dancing. This cantata was composed for the Feast of the Purification, and J. S. Bach could think of no better way to conclude, to resolve, to purify, than through the dance. Or perhaps we can say that, being a great

Convocation Address by José Limón, member of the Dance Faculty, Juilliard School of Music; given on October 5, 1966

musician and composer, he could not refrain from the dance.

Dancers, fully aware that the art of music has far outdistanced the dance in dimension, repute and achievement, have attempted to "free" the dance from its subservience to music. It is true that the dance has had its ups and downs, and there is evidence that when the dance was at a low ebb, it made use of inferior music. Whether a degraded dance engendered bad music or whether inconsequential music was the cause of a decadence in the dance, I do not know. The truth is that they have co-existed as accomplices, to the dismay and horror of dancers concerned with the status of their art. The dream of these artists, in their search for a "liberation," was a dance without music. The dance was to be made self-sufficient. It would create its own music and its own rhythms. It is said that the great Nijinsky was a precursor in this as in other aspects of the impetus towards the dance as a modern art of the twentieth century. As his mind and his reason tottered on the brink of a tragic insanity, during moments of lucidity, he would dance his vision of a dance never before seen, an utterance from the depths of his tormented spirit, performed in a hypnotic silence. These rituals, witnessed by a handful of invited spectators are said to have had a majestic and terrible beauty.

Doris Humphrey and Martha Graham, in the early days of the American dance, when they were pregnant with an indigenous art, conceived it as gloriously free of the dead hand of an effete and decayed past. Doris Humphrey created dances, almost symphonic in dimension, entirely without musical accompaniment. In rejecting the metronomic tempi of the musicians, she searched for the rhythms and phrases inherent in the human entity with its breathing, its muscular dynamics and emotive range. This was a manner of looking at dance quite distinct from that which accepts conformity to the 3/4, 2/4, 4/4, 6/8 time designations of the musicians. She accomplished some revolutionary works, the repercussions of which are with us to this day. I was privileged, as a young member of her company, to perform in some of these. I was able to observe how her audacity opened new horizons to the human gesture. I was astonished when, one day, she

returned to J. S. Bach. To the *Passacaglia and Fugue in C Minor*. Bach, her first love. And to contemporary composers. To Wallingford Riegger, with whom she collaborated on a titanic trilogy, the apogee of her career, *New Dance, Theater Piece* and *With My Red Fires*. One day she said to me, "I have learned much in the search for a dance that can stand by itself. I know that the dance can never produce works to equal the symphonies, sonatas and oratorios of the musicians until it can learn to do so. I have succeeded in part; I have failed in part. I have learned that dance and music belong together. But they must meet as equals, not one subservient to the other. They must complement each other."

This she proceeded to prove in a long succession of works of dazzling choreographic mastery and dramatic power. She was another great musician-dancer.

Relations between the musician and the dancer have always been interesting. There has never been a dull moment. The confrontation between these two has not always been face to face. Often a living dancer performs to a score by a defunct composer.

Isadora Duncan, this audacious phenomenon who electrified and scandalized the first decades of this century, would dance, solo, to entire symphonies of Tchaikovsky and Schubert. She was the center of much controversy. There were those who reviled her as a shameless amateur and dilettante. To others, she was a miracle incarnate. In any case, her method of dealing with music was to "interpret" it. There was apparently a good deal of the improvisatory. A musical work was never "interpreted" the same way twice. She had the power to sustain, single handed, so to speak, a performance which left her audiences in a state verging on a pandemonium of adoration. One interesting detail is recounted: to one of the adagio movements, I forget whether in the *Fifth* or the *Pathetique* of Tchaikovsky, she would begin extreme upstage center, walk slowly forward, so slowly that it was not clear how she was moving, raising her shapely arms. This simple gesture took the entire movement of the symphony to perform. At the end of the movement, she had reached the footlights. The effect was hypnotic. The luminous vision of the half-naked dancer, half bacchante, half goddess, was overwhelming.

Except to her detractors, who complained that this wasn't dancing.

I asked Doris Humphrey, who would always speak of Pavlova and Nijinsky with reverence and adoration, if it was really true that these two lived up to the legend that has grown about them. She said that it was true and much more. In these two, she saw perfection. Flawless artistry. Then came the supreme accolade, "They did not dance to music. They were music," she said.

We have seen for decades, and we see now Martha Graham, one of the towering artists of the dance, use the music of her contemporaries to create fabulous theater. Her fecund creativity has taken movement and gesture, music, decor, lighting and costuming to a magical synthesis. The visual is always so completely arresting that it is only on subsequent viewings that one becomes aware of the music, and the superb use that is made of it. She has given us an apotheosis of art in America.

And here is a curious thing about the relationship between dancer and musician. It has been said often that on first viewing a dance, if you are fully aware of the musical accompaniment, the dance has failed to interest and absorb you as it should. It bored you. It was too long, too tedious, too repetitious, badly composed, badly danced. You took refuge in attending to the music. All dancers and choreographers have had this bitter truth to contend with. Music for dance is successful and effective only when it has been so skillfully utilized that you are not aware of it as a separate component or ingredient. It has blended so perfectly that you are not aware where the dance ceases to be and the music begins.

You realize, of course, that not all music can be danced to. That is obvious. Not that dancers haven't tried, at various times, to tread where angels have feared to. As caustic critics of the predilections and weaknesses of dancers and choreographers have pointed out, nothing is sacred. There was much vituperation when Doris Humphrey had the temerity to compose a dance to the majestic *Passacaglia and Fugue* of Bach. Of this case, as it happens, the dance did not do an injustice to the music, but on its own terms was equally majestic. Isadora Duncan, in her memoirs, repeatedly made allusion to her dream of

making a dance to the *Ninth Symphony* of Beethoven.

This desire seemed to haunt and obsess her. She died with this goal unattained. It would have been a most interesting thing for the world to have seen the result of her attempt.

Leonide Massine made choreographic settings to the Tchaikovsky *Fifth*, the Brahms *Fourth*, the Beethoven *Seventh* and the *Fantastique* of Berlioz for the Ballets Russes de Monte Carlo. Despite the inevitably arresting and exciting results, grave doubts were voiced that he should have done so. Unlike the music of Bach, these works in the romantic idiom seem to leave no room, or at least not much room, for the dancer.

Possibly the most felicitous choices, in recent years of extant music, have been made by our distinguished colleague here at Juilliard, Antony Tudor, in selecting and using superbly Schoenberg's *Verklärte Nacht* for his masterpiece *Pillar of Fire* and Chausson's *Poème for Violin and Orchestra* for his exquisite *Lilac Garden*.

One of the delights of the contemporary ballet repertory is the wit and wistful whimsicality of Agnes de Mille. Her use of the native folk dance and its music is always a refreshing contrast to the cool classicism or impassioned romanticism of her colleagues. Her works have a simplicity and ingenuousness which derive from her sources. In *Rodeo*, with the help of a fine score by Aaron Copland, she brought to brilliant synthesis the elements of the American folk dance. Miss de Mille is a wit of the first order. When asked by an interviewer, among many other things, what was her approach to music, she answered, "My approach to music is with scissors and paste."

My wife as a young girl just out of high school, as a talented pianist, found herself playing the piano for dancers' rehearsals. She speaks of these days as completely fascinating. A new and exciting world, the world of art and glamour was opened to her. One rehearsal she finds memorable. She was playing for a famous dancer. The concluding bars of a solo passage were causing grave trouble. The dance and the music just simply would not end simultaneously. This happened over and over again. In utter exasperation the dancer stalked to the piano, pointed a trembling finger at the music, and demanded to know why the final chord was not being played. My wife

explained that there was no such chord, that she was playing the music as it was on the paper. The dancer, by now very irritated, pointed to a mark on the music and demanded, "What's that?" "That's a rest," said my wife. "Well, play it anyway!" My wife did. She played the rest.

Wallingford Riegger came to Doris Humphrey's studio to make notes on the music he was to write for her *New Dance*. Their collaboration resulted in the first of a monumental trilogy which I have already mentioned. The dance, incidentally, was already composed. Doris was determined that this "new" dance would originate and develop from the dancer's instrument, its dynamics, its range and rhythms. She and the dancers would demonstrate phrases, accents, stresses, suspensions, ritards. Mr. Riegger sat with his back to the studio mirrors, making notations on his music paper. Doris' little boy, Humphrey, aged three years, was an interesting spectator. He was a well behaved child and seemed to enjoy watching rehearsals occasionally. Mr. Riegger became aware that the child was looking over his shoulder at the curious hieroglyphics being put down on the music paper. My wife, who was also present, noticed that the composer's pencil continued its activity over the page, but imperceptively the notes took on a strange and unmusical aspect. One line, one curve followed another, and before the absorbed and fascinated eyes of the little boy, a mouse, complete with ears and whiskers and tail squatted on its hind legs. There is no limit to the lengths to which a composer will go to astound, astonish, impress and enchant!

Musicians who play or conduct for dancers do so at their own peril. There is that perennial and seemingly irreconcilable controversy over what constitutes the right tempo. As you can imagine, what is right for one person is not for another. What is right in the morning can become just the opposite by late afternoon or evening. A tempo agreed upon at a studio rehearsal can go completely to hell because of nerves on an opening night. Then there is the cleavage in the comprehension of tempo by a human being who understands it from, say a piano bench, or from the conductor's podium and one who feels it in the more extended, more spatial way of the dancer. One of the most inspired audacities of the human species is the temerity to

take eternity, which is forever, yesterday, and forever, tomorrow, and the ever elusive instant which is the present, and force it into a beat, a rhythm, a phrase. All manners of ingenuities have gone into chronometric devices. We agree about seconds, minutes, hours, days, weeks, months, years, centuries, millenia and eons. But there is still that baffling and subtle human unpredictability which sets us apart from machines. I have known conferences between dancers and conductors where the arbiter was a metronome and/or a stop watch. Agreements have been made.

Notations on scores carefully written: such and such a number equals such and such a note. Come the performance and all this is as if nothing had been arbitrated, agreed, notated, and rehearsed to the point of mutual exhaustion. A very sweaty confrontation behind the scenes is as follows:

"What in God's name happened to the tempo?" demands the frustrated dancer.

"What was wrong? I thought I gave it to you precisely as you wanted it," replies the conductor.

"Well, it was twice too fast." (or too slow as the case may be).

Musicians sometimes claim that the dancer hasn't the slightest idea of what it is he wants. On a certain performance, if he's feeling fine and he can sustain jumps much higher, he naturally wants a slower tempo. If he's low in energy, on the other hand, he wants the tempo just a tiny bit faster. But how is the poor musician to know all this? Can he read minds? Well, no, but dancers say he can do much better, he can read bodies, and their movements. Which means that he must feel and identify with the sheer mechanics and athleticism of the dancer's craft. He must get to know, just as though he himself were doing it, the pulse, the duration, of a given movement. On the other hand, a good dancer must have the capacity to give with minor and inconsequential deviation from an accustomed or desired beat.

Apropos of this, I have had the honor of performing with distinguished composers at the baton. Heitor Villa-Lobos was commissioned by the Empire State Festival to compose the score for *The Emperor Jones*. I was to do the choreography and dance the title role. The Maestro and I began work in February. The work was to be premiered in

July. We had frequent conferences in the living room of his hotel suite. We discussed an adaptation of the O'Neill drama. I would rehearse for him passages in the dance, Jones' arrogance, bravado, terror, dissolution, etc., and Señor Villa-Lobos would go to the piano and play a phrase. We would put it together and arrive at a consensus. He spoke Portuguese and I answered in Spanish and we understood each other perfectly, most of the time. But when both the Iberian languages failed us, he would make himself understood by jumping up and dancing what he meant, or I would go to the piano and bang out a rhythm or a discord. You see here the two arts working as they should and as they have from time immemorial. *The Emperor Jones* turned out to be a fine collaboration, a strong piece of theater. Maestro Villa-Lobos conducted. It was a score for fifty instruments. It had a fantastic range of orchestral color and from delicate nocturnal fantasies, spectral visions, to crashing terrors and debacles. We rehearsed arduously, with tempos carefully discussed. When the heat was on, the dear man got lost to all but the force and power of his music, and we poor dancers had a time, let me assure you.

Arnold Schoenberg I never knew face to face, but we corresponded copiously. I wanted his permission to make a choreographic setting to his *Chamber Symphony No. 2*. My subject was the expulsion from the Garden of Eden of our legendary first parents. I outlined for him my ideas, especially the middle section of the work, where the two protagonists remember, in the midst of their misery, the joys of their lost paradise. I mentioned their innocence, their rapture in the radiant ambience of the garden, the symbolic temptation and their succumbing to it. Mr. Schoenberg answered me that it sounded quite interesting, but he insisted, most vehemently, that the work must contain nothing lewd, lascivious, salacious nor obscene. I promised faithfully that it would contain none of these dreadful things, and he gave me his permission. *The Exiles* turned out to be a good work. I have recently revived it for Sally Stackhouse and Louis Falco who have given it a brilliant performance.

Working with Norman Dello Joio, Gunther Schuller and Hugh Aitken has been very productive—I learned very much from them. One thing, especially, that a composer's

work is finished. A choreographer's never. His work is always incomplete, and needs perpetual attention.

A few years ago, Juilliard gave Hindemith a festival of his works. I was assigned to do the choreography for his *The Demon*. Again there was much correspondence, this time transatlantic, since Herr Hindemith was in Germany. There was much discussion about the scenario and script of the ballet. I was dismayed by it. The ballet was first performed in 1924, and while the music still held up very well, the libretto was sadly outdated. No contemporary audience would have countenanced it. I proposed a new one, and after much negotiations and concessions on both sides, it was accepted. I began work with my dancers, and finally, Mr. Hindemith arrived. I had been warned by everyone that he was a most difficult man, testy, with a vile temper, a real prima donna, and that I'd better look out. As a matter of fact, he had warned me from Germany that he reserved the right of veto over my efforts. He sat out there where you are now, and we, in our tights and leotards, with a tape recording, performed the ballet from beginning to end. You may be sure that we were nervous. As the curtain fell on this preview, we heard a commotion out front. I was certain Mr. Hindemith was having an apoplectic seizure. It turned out that he was applauding and shouting his delighted approval. He hurried on stage and kissed all the girls and warmly congratulated Lucas Hoving and me. From then on, for the rehearsals and performances both here and in Washington, D.C., he insisted on conducting. He was a lamb. "You tell me, Mr. Limón, exactly what tempo you want. This is for the dance. The dance is the important thing." I wish I could tell you that the tempos were what we needed. But in any case, it was always a rare experience and a challenge, and never, never a dull moment. *The Demon* as a dance was not terribly good. My dancers and I gave it everything we had, but it was neither inspired nor inspiring. But it is a comfort to me that it delighted Mr. Hindemith.

The best thing actually, is to have someone play and conduct for you, who has worked with you for years, for decades, and who knows you very well, and who is alert to your artistic virtues and defects, and who knows the dance completely. Such a person is my colleague, Simon Sadoff,

who has gone with me to little out of the way places, and played the piano accompaniment, and to Europe, Latin America and the Orient, to conduct the great symphony orchestras for our dances in Buenos Aires and Tokyo. He can play, brilliantly, the Copland *Piano Sonata* for Doris Humphrey's *Day on Earth*. He can keep the dance, music and words perfectly timed and balanced in Norman Lloyd's *Lament For Ignacio Sanchez Mejias*. He can conduct the chorus and music in the *Missa Brevis* of Kodály. Because you see, he is not only a brilliant musician and fine conductor, but he has become, over the years, also a dancer.

Mr. Kodály was invited by the producer of National Education Television, Jac Venza, to view their film of my dance to his *Missa Brevis*. The dear man was very displeased. He didn't like it a bit. He said it was ugly, the choreography crude, the dancing worse, the costumes terrible. He had seen, he announced, Isadora Duncan dance in Budapest in 1911, and she was beautiful, lyrical, poetic, not like this ugliness. I was speechless. Martha Hill, who had accompanied me to this painful encounter, explained that this was a dance idiom and style indigenous to this country, and in consequence strange and jarring to one accustomed only to the European styles, that perhaps further experience and familiarity with contemporary dance styles would modify his opinion. After all, modern music had at first sounded crude and ugly. This she did with gentle tact and charm. Somewhat mollified, Mr. Kodály turned to me and demanded to know why I did thus and so. Here, words failing him, he at eighty and some years of age, jumped from his seat, all five feet and some inches of him, his bright rosy cheeks flushed, his sky blue eyes flashing and white hair tossing, and danced before us an exasperated parody of what I had done on the screen. I was delighted. I wanted to call out "Bravo, Mr. Kodály! If only I could do it like that, just like that!" Who can say that musicians are not dancers? We parted in a cordial mood—he even conceded that parts of the dance were not too unprepossessing. They were interesting, even impressive.

And so, dancer-musicians, musician-dancers, here you are on the threshold of the next half century which belongs to you. What music, what dances you will bring into the world! How privileged you are to be artists! You are that

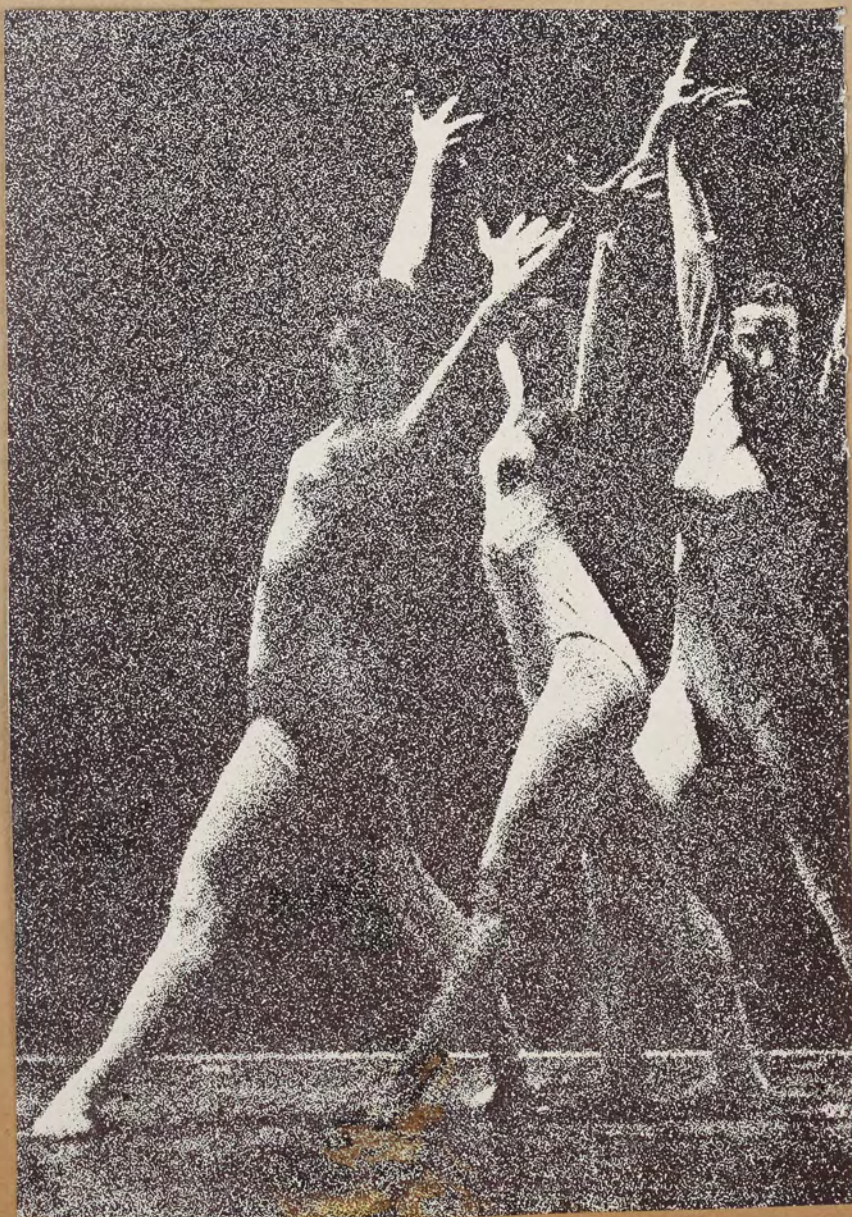
already, or you wouldn't be sitting here before me. Let me salute the puissance of your youth. You are young now, and now is forever. Youth is not wasted on the young: it comes at precisely the right moment. It is the only one you will ever have. It is your magic hour, verdant as spring, golden as sunrise. I adjure you to the courage and probity of the artist, to a terrible daring, to fortitude in the face of the challenge of nihilism, and lunatic horror. Some of you here will work with tradition. Others will find new roads. I hope the first will revere and conserve, but not embalm, the treasure of the past. There is a great difference between a pantheon and a mausoleum. The others, I hope, will not spit in the face of tradition. Remember the old girl is your mother, and there is a commandment, the fifth, if you will recall. Be truly a revolutionary, not a mere mutineer or rebel. Revolutions, after the ax and the guillotine and the firing squad have finished with their untidy work, can be glorious. Make yours one such. Remember you are peerless. Remember that art is redemptive, that your life will be half debacle, half apotheosis. You will be wounded. Wear your scars as the most exalted of decorations.

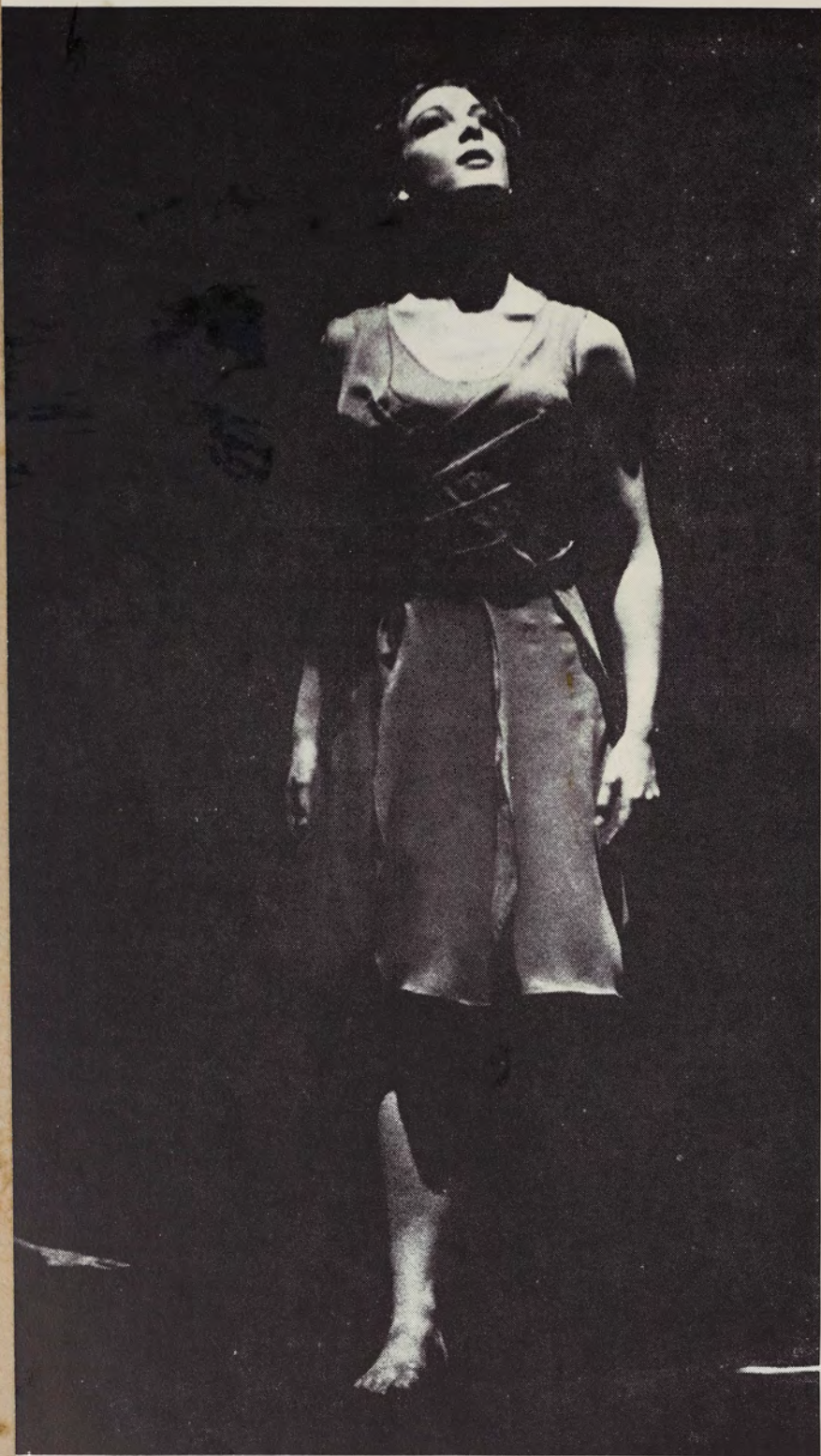


Jardin aux Lilas



MacAber's Dance





Memories



Diversion of Angels

JUILLIARD NEWS BULLETIN

Volume V, number 6



ALUMNI NOTES

by George Dickey



Jerry Bywaters Cochran

JERRY BYWATERS COCHRAN was invited to teach at the Southwest Regional Ballet Festival held in Texas last month. Mrs. Cochran's work *To Vivaldi*, set to the Vivaldi *Concerto for Oboe*, was performed at the Festival by the Dallas Civic Ballet with Mrs. Cochran as soloist.

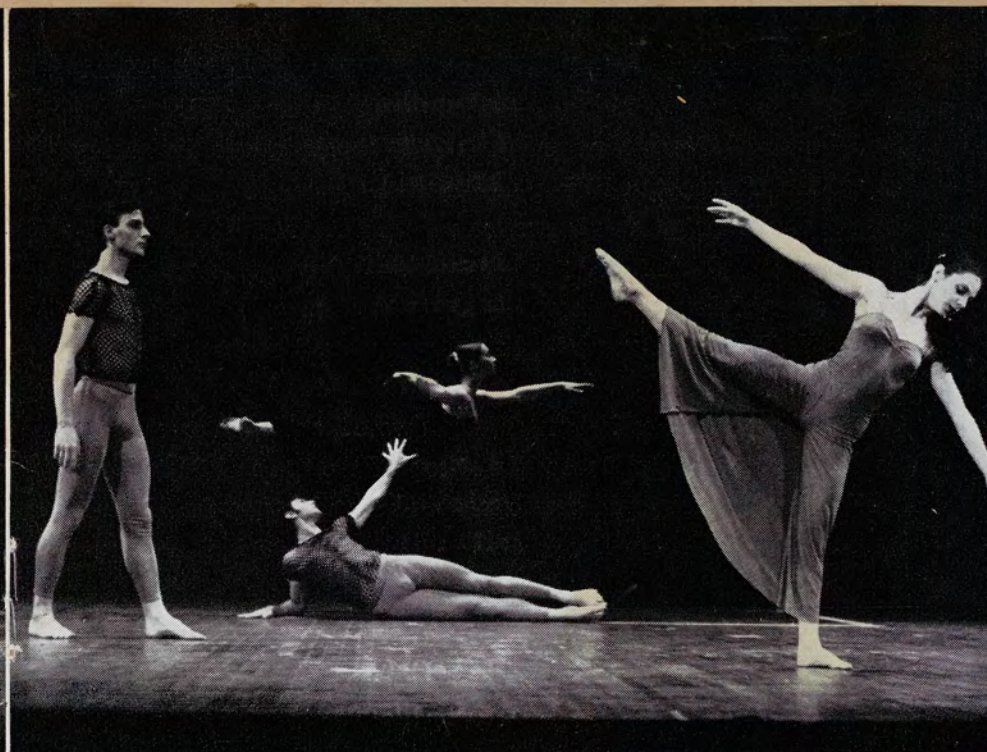
AMONG THE STUDENTS

by Dennis Fleischer

SHIRLEY PARTIN, KATHY JONES and KAREN RIEFLER presented a program of modern dance at the State Cultural Center.



Robert LuPone and Sue Knapp in *Jardin aux Lilas* (Tudor/Chausson)



Robert LuPone, Sandra Brown, Daniel Lewis and Carla Maxwell in *Diversion of Angels* (Graham/Dello Joio)

JUILLIARD DANCE ENSEMBLE
IN
A PROGRAM OF DANCE
APRIL 20, 21 AND 22

Edward DeSoto and Stephen Reinhardt in *MacAber's Dance* (Limón/Druckman)



Pamela Anderson, Sue Roberta Melworth, Lance Westergard, and Lee Wagner in *Memories* (Sokolow/Macero)



PROGRAM
SEASON 1966-1967

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 1, 1967, at 8:30

ACADEMIC EXERCISES

Friday morning, June 2, 1967, at 11:00

COMMENCEMENT CONCERT JUILLIARD ORCHESTRA

Jean Morel, conductor

Thursday evening, June 1, 1967, at 8:30
Juilliard Concert Hall
130 Claremont Avenue, New York City

PROGRAM

Overture to "Euryanthe" (1823) *Carl Maria von Weber*
"Medea's Meditation and Dance of Vengeance," Opus 23-A (1955) *Samuel Barber*

INTERMISSION

Symphony No. 3 in C Minor, Opus 78 (1886) *Camille Saint-Saëns*
Adagio—Allegro moderato—Poco adagio
Allegro moderato—Presto—Maestoso—Piu allegro—Molto allegro
Dennis Davies and Leonard Slatkin, *pianists*
Donald Dumler, *organist*

ACADEMIC EXERCISES

Friday morning, June 2, 1967, 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

Introduction: Peter Mennin

Speaker: Roger L. Stevens

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

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

A MIGHTY FORTRESS IS OUR GOD

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

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

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

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

GRADUATES

June, 1967

DIPLOMA

LOUISE LOGAN BARFIELD, *Piano*
 PER BREVIG, *Trombone**
 KENT LINDSAY BROSVEEN, *Piano*
 RITA FANG-YUH CHEN, *Piano*
 SUNG MI CHO, *Piano*
 JUDITH L. CUNNINGHAM, *Piano*
 DONALD WAYNE DUMLER, *Organ*
 MARJORIE LORETTA FOWLKES, *Voice*
 ERNEST F. KNELL, JR., *Choral Conducting*
 GUNDEL LECHNER, *Piano*

KATHLEEN ANNE LENSKE, *Violin*
 DANIEL E. LEWIS, *Dance*
 KEIKO MISAWA, *Piano*
 JOHN A. PEDROJA, *Percussion*
 JOHN RAHN, *Bassoon*
 SUSAN MARIE REIM, *Violoncello*
 DAVID HASKELL SCHULTZ, *Violin**
 ROMUALD G. TECO, *Violin*
 LILY KER TONG, *Piano*
 YUKO WASHIO, *Violin*

POSTGRADUATE DIPLOMA

PER A. BREVIG, *Trombone*
 THOMAS GEORGE GILKEY, *French Horn*
 SRBISLAVA GOLOCEVAC, *Piano*

KAREN ANN PHILLIPS, *Viola*
 YOAV TALMI, *Orchestral Conducting*
 YARA MARIA CABRAL TELES, *Composition*

BACHELOR OF MUSIC DEGREE

THEODORE EMANUEL ARM, *Violin*
 DENIZ S. ARMAN, *Piano*
 SAHAN ARZRUNI, *Piano*
 VOLKER BANFIELD, *Piano*
 ANDA BAUMANIS, *Piano*
 BERNARD BERKE, *Clarinet*
 BARBARA JEAN BERNHARD, *Flute*
 VIRGIL D. BLACKWELL, *Clarinet*
 EDWARD MARTIN BOGIN, *Clarinet*
 JOHN SAID BOYAJY, JR., *Piano*
 HARUKO Y. BUMA, *Piano*
 JEROME SAMUEL BUNKE, *Clarinet*
 CECELIA ROSE CIPRIANO, *Piano*
 MARIA CISYK, *Piano*
 CATHERINE CONSTANCE COMET,
Orchestral Conducting
 WILLIAM WARREN COPELAND, *Organ*
 ARTURO DELMONI, *Violin*
 MARTHA LYNN ECKMAN, *Violin*
 DENNIS ELLIOT, *Trombone*
 RAY S. FOWLER, *Piano*
 CLARE FRANCO, *Composition*
 SARAH MARGARET FRANKLIN, *Voice*
 MARTIN S. FREEMAN, *Percussion*
 JOHN ANGUSTUS FRUSCIANTE, *Piano*
 JONATHAN A. GOLDMAN, *Trombone*
 LARRY MICHAEL GRAHAM, *Piano*
 RICHARD ANTHONY HARTSHORNE,
Double Bass
 S. ROBERT HAVERY, *Organ*
 RICHARD E. HOLMES, *Percussion*
 JEFFREY HUTTERER, *Piano*
 ALEXANDER IRVING, *Bassoon*
 BERNARD DAVID KATZMAN, *Piano*
 HACHIG THOMAS KAZARIAN, *Clarinet**
 CHAI-KYOU KIM, *Piano*
 TAE JA KIM, *Piano*
 RUTH KOMANOFF, *Percussion*
 WILLIAM FREEMAN KOREN III,
French Horn
 MARCIA LEDERMAN, *Violoncello*
 LEONIDAS LIPOVETSKY, *Piano*
 ALBERT LOTTO, *Piano*
 JOHN C. LOUNSBERY, *French Horn*
 JOSEPH CHARLES LYONS, *Bassoon*

DON D. McKIBBEN, *Double Bass*
 VARTAN MANOOGIAN, *Violin*
 JACOB MAXIN, *Piano*
 JEANNE MARIE MESZOROS, *Piano*
 BRUCE J. MILLER, *Clarinet*
 RUTH ELIZABETH MORROW, *Viola*
 LORRAINE NUBAR, *Voice*
 DOROTHY PIXLEY, *Violin*
 MARTHA LOUISE POTTER, *Violin*
 JONATHAN MARK PURVIN, *Piano*
 RICHARD ReMINE, *Piano*
 WILLIAM G. RISKA, *Organ*
 GORDON JAMES ROBERTS, *Piano*
 LAWRENCE KENNETH ROSEN,
Composition
 JOEL EDWARD ROSENBERG, *Viola*
 JAN BART SANTORO, *Piano**
 MARGARET ANN SHAKESPEARE, *Violin*
 ROBERT WARREN SHANKIN, *Percussion*
 MORTON D. SILVER, *Clarinet*
 ALAN G. SILVERMAN, *Trumpet*
 PETER T. SIMMONS, *Bassoon*
 ROBERT T. SIRINEK, *Trumpet*
 LEONARD EDWARD SLATKIN,
Orchestral Conducting
 MARILYN JANICE SLIPETZ, *Violin*
 RITA SLOAN, *Piano*
 ANDRÉ MICHAEL SMITH, *Trombone*
 CHARLES NEAL SOFGE, *Piano*
 GITTA STEINER, *Composition*
 CHARLES FRANCIS TABONY, *Violin*
 JOHN ALLEN THELLMAN, *Double Bass*
 MARCUS AURELIUS THOMPSON, *Viola*
 PAUL TOBIAS, *Violoncello*
 NANCY TOMKINS, *Piano**
 ROSY WAI-SUM TSANG, *Piano*
 DAVID KILIAN VOLCKHAUSEN, *Piano*
 ERNEST FREDERICK WEINRICH,
Trombone
 JUDITH WENDEL, *Violin*
 ALLAN RUDOLPHUS WENTT, *Voice*
 SANDRA KATHRYN YAGGY, *Piano*
 BERNADETTE M. ZIRKULI, *Bassoon*
 ROSA S. ZWILICH, *Piano*

BACHELOR OF FINE ARTS DEGREE

PAMELA JEANNE ANDERSON, *Dance*
DIANE CHRISTINE MOHRMANN, *Dance*
LINDA RABIN, *Dance*

LINDA RANKIN, *Dance*
JANET RENE SUMNER, *Dance*
LANCE WESTERGARD, *Dance*

BACHELOR OF SCIENCE DEGREE

CLIFFORD F. BOWENS, *Piano*
WILLIAM IVERSON DRAPER, *Clarinet*
LAWRENCE L. FISHKIND, *Tuba*
DAVID ANTHONY FRIEDMAN, *Percussion*
DAVID RANDOLPH GIBSON, *Violoncello*
LAURA B. GLENN, *Dance***
MICHAEL GOLUBOV, *Piano*
MADELINE RUTH HOFFMAN, *Piano*
JUDY RUTH HUBBELL, *Voice*
JOSEPH KALICHSTEIN, *Piano*
JUDITH DANIELLE KINGSFIELD, *Violin*
SUE ELLEN KNAPP, *Dance***
LARRY S. MATHIS, *Percussion*

CARLA MAXWELL, *Dance*
BALAZS N. MONOKI, *Piano***
JENNIFER LYNETTE MULLER, *Dance***
IRINE R. NUTE, *Dance*
DONNA GALE PRZYBYLOWICZ, *Viola**
EUGENIA RICH, *Flute*
SISTER MARIA ANA SIMÓ, *Piano*
PAUL STATSKY, *Violin*
RONALD D. STEINMANN, *Percussion*
DAVID MICHAEL TAYLOR, *Trombone*
THOMAS GEORGE UCHTMANN, *Piano*
IRMA LUZ VALLECILLO, *Piano*
LEE ANNE WAGNER, *Dance*

MASTER OF SCIENCE DEGREE

RICHARD SETH ABRAMSON, *Trombone*
JEANANNE ALBEE, *Piano*
JAMES EARLE BARRETT, *Organ*
JOHN WYATT BENNETT, JR., *Double Bass*
VIRGINIA ELIZABETH BLAND, *Oboe*
KENNETH BOWEN, *Piano*
MARK G. BRANDENBURG, *Clarinet*
MIRIAM BRICKMAN, *Piano*
ROBERT CARLISLE BROOKS, *Piano*
JOANNE MARY BRUNO, *Voice*
ROBERT KLINE BUSH, *Percussion*
FRANCES FU LIANG CHIEN, *Piano*
MARY ANTHONY COX, *Piano*
LYNN EDWARD CRIGLER, *Piano*
THEODORE DeCORSO, *Clarinet*
LINNUS MARVIN ELLIS III, *Organ*
MARIA LUISA GARCIA, *Piano*
JOAN CAROLYN GILBERT, *Piano*
MARC B. GINSBERG, *Violin*
SCOTT HARVEY GOFF, *Flute*
SALLY GOODWIN, *Harp*
PETER TERRACE GUTIERREZ, *Percussion*
LINDA KAREN HALL, *Piano*
DONALD DENNIS HOIRUP, *Voice*
PAUL JONES, *Piano*
ROBERT OWEN JONES, *Voice*
HACHIG THOMAS KAZARIAN, *Clarinet*
GWENDOLYN KILLEBREW, *Voice*
RICHARD C. KIMBALL, *Composition*
PETER GRAHAM KLINE, *French Horn*
ARNOLD W. KOCH, *Piano*
VARDA KOCHWA, *Piano*
LOWELL VINCENT LACEY, *Organ*
ROBERT IRVIN LLOYD, *Oboe*

WANDA MAXIMILIEN, *Piano*
LESLIE WELLS MIMS, *Piano*
RUTH MIRON, *Piano*
MARIE KING NELSEN, *Piano***
BRANISLAV OPACIC, *Piano*
URSULA KERZEL OPPENS, *Piano*
THOMAS JOHN PASATIERI, *Composition*
ANNE PHILLIPS, *Piano*
ANNIE KATHERINE MENEFEE PHILLIPS, *Flute*
JAMES ANTHONY RAGO, *Percussion*
CAROLE ROSS, *Piano*
HENRY PARK RUBIN, *Violin*
GILDA MIRIAM RUBINSTEIN, *Violoncello*
SUSAN SALM, *Violoncello*
DANIEL PAUL SHER, *Piano*
LINDA JOY SHERMAN, *Voice*
JEFFREY SIEGEL, *Piano*
SAUDHI A. RAMIREZ SILVER, *Piano*
THOMAS SIMONS, *Piano*
NEIL STANNARD, *Double Bass*
ROBY STORY, *Piano**
STEVEN GERHARDT STRUNK, *Composition*
ROGELIO TERAN, *Percussion*
DAVID LAWRENCE TOFANI, *Clarinet*
JAMES MICHAEL TUOZZOLO, *Trumpet*
RICHARD VALLIS, *Piano**
JACK H. WINEROCK, *Piano*
JOEL A. WINTER, *French Horn*
ELIZABETH RUTH WOLFF, *Piano*
GEORGE BARTON WOOD, JR., *Piano*
ELIZABETH ANNE WRIGHT, *Piano*
ISAIAS ZELKOWICZ, *Violin*

*Completed Requirements August 31, 1966.

**Completed Requirements January 29, 1967

PERSONNEL OF THE JULLIARD ORCHESTRA

Violins

Romuald Tecco
Concertmaster
Barbara Allen
Christine Anderson
William Barbini
Paul Biss
Dennis Cleveland
Claudia Erdberg
Maryhelen Ewing
Miriam Fried
Hirofumi Fukai
Marc Ginsberg
Magdalena Golczewski
Charles Henry
Regis Iandiorio
Annie Kavafian
Joseph Kim
Sherry Kloss
Kathleen Lenski
Vartan Manoogian
Janos Mate
Paul Polivnick
Linda Rose
Henry Rubin
Margaret Shakespeare
Reiko Sugibayashi
Eva Szekely
Robert Vernon
Yuko Washio
Hiroko Yajima
Yosef Yankelev

Violas

Nobuko Imai
Cheryl Marsh
Ruth Morrow
Karen Phillips
Paul Shapiro
Isaias Zelkowitz
Robert Zimansky

'Cellos

Jonathan Abramowitz
Marian Heller
Thomas Kornberg
James Kreger
Warren Lash
Gilda Rubinstein
Fred Sherry
Paul Tobias

Double Basses

John Bennett
Kenneth Friedman
Don McKibben
Michele Saxon
Neil Stannard
Dennis Trembly

Flutes

Jean Baxtresser
Susan Bush
Anne Diener
Eugenia Rich

Oboes

Michael Kamen
Herbert Lashner
Malcolm Smith

Clarinets

Virgil Blackwell
Franklin Cohen
William Draper
John Moses

Bassoons

Julie Feves
Martin Verdrager
Bernadette Zirkuli

French Horns

Felix Acevedo
Thomas Gilkey
William Purvis
Martin Smith

Trumpets

Mark Bedell
Ralph Hall
Bruce Wheeler

Trombones

Dennis Elliot
Garrett List
André Smith

Tuba

Lawrence Fishkind

Tympani

Richard Holmes

Percussion

Robert Bush
Lee Gurst
Nancy Wade
Philip Kaplan

Harps

Martha Presbrey